# Slant #3



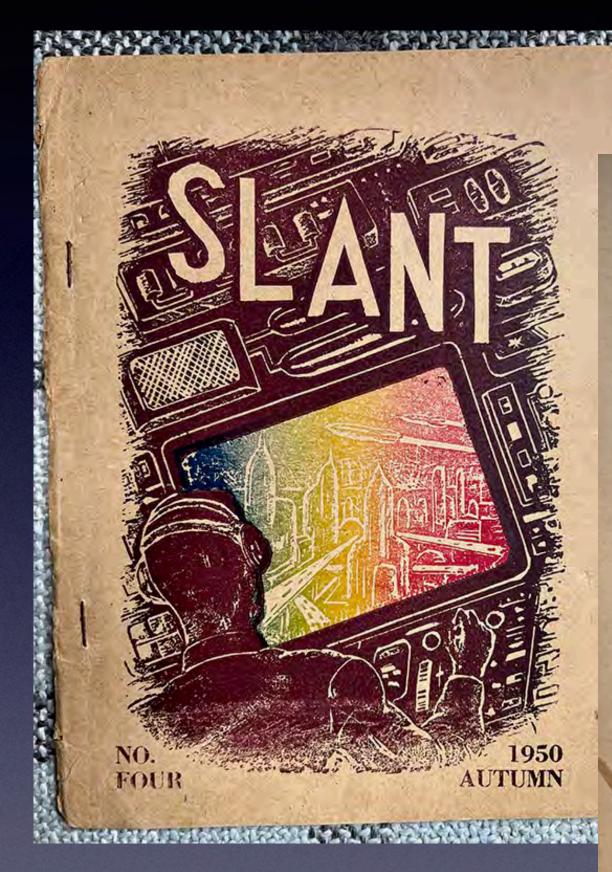
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Published by Walt Willis in collaboration with James White as Art Editor. Spring 1950, 26 pages. Slant was the first fanzine Walt produced; today issues are legendary and rare. Handset type, printed (not mimeographed) until Slant #7, which was produced after Walt's printing press broke.

Donated by Joe Siclari



# Slant #4





#### CONTENTS

#### STORIES

OFFICIAL REPORT	MANLY BANISTER	3
(Could be!) THE LAST WORD	E.C. TUBB	5
(It could happen to anyone. You,		
BLACK BART'S REVENCE		7
(Buck Corrigan makes his last rep	ort.)	r'
THEIR DAY	CEDRIC WALKER	11
(Without fear and without reproach		822-
SPACEMATE	H. KEN BULMER	19
(A friendly game of chess!) THE ENEMY ('One of our spacecraft is missing.	CLIVE JACKSON	27
DEPARTM	ENTS	1
ON THE LEVEL	Editorial	2
THE GOOD OLD DAYS	I dismember the cornfields.	6
LESSER KNOWN FANTASY [II]	Franz Kafka	10
COMMENT	Jackson's column	16
THE AMATEUR EDITOR [II]	You too	24
FANFILES	Airing the fans	25

WOOD & LINO CUTS BY JAMES WHITE

THE PRYING FAN

ublished irregularly at 170 Upper Newtownards Road, Belfast, Northern Ireland, Editor Walter A. Willis, Art Editor James White. iption 11 cents, in prezines, per issue (see back cover.) ubscriptions exchanged with any other zine

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Published by Walt Willis in collaboration with James White as Art Editor. Fall 1950, 38 pages. James White's first published words appeared in Slant 4 when, in an article critical of E.E. Smith, he inserted "[These opinions of the great Smith are not those of the typesetter, J. White]."

Donated by Joe Siclari

# Slant #5

2. Contract our constrained a set of the association of the



SPRING 1951

#### CONTENTS

COUNTERCHARM Peter Phillips	
A most significant piece of magic	5
SUCH STUFF AS DREAMS . D.R. Smith	
The baseless fabric of WHAT vision?	-
CHOOSE YOUR WEAPONS . Peter Ridley	1
The question can be one of less gravity than you think	
THE HISTORY MAKER H.T. McAdams .	11
THE HISTORT MAKER	
An artist who worked in the ultimate medium	e 26
THE GATECRASHERS Ken Bulmer & Walter Willi	5 10
He was game, but that didn't preserve him	21
EVE OF TOMORROW . F.G. Rayer	31
'All our vesterdays	
THE STRANGER Clive Jackson .	34
THE STRANGER Clive Jackson . Home is where you find it	1
	2
INCLINATIONS Editorial and readers' letters	
FANFILES (II) Airing the fans	23
THE FANSMANSHIP LECTURES (I) Bob Shaw	25
COMMENT Jackson's column	29
SIDELIGHTS (I) New angles	30
THE AMATEUR EDITOR Technical editorial	33
THE AMERICAN ADDITION	40
	43
THE PRYING FAN Miscellany	45

COVER BY JAMES WHITE INTERIOR ILLUSTRATIONS BY WHITE, SHAW & BANISTER

SLANT is published at 170 Upper Newtownards Rd., Belfast, N. Ireland, as frequently as possible. Editor, Walter A. Willis, of that address. Art Editor, James White. Associate Editor, Bob Shaw. Subscription, two issues for one current s-f promag, or 25c or 1/6 in cash or stamps. Free on request to N3F members in Europe. Subscriptions exchanged with other magazines.

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Published by Walt Willis in collaboration with James White as Art Editor. Spring 1951, 45 pages. Donated by Joe Siclari

# Slant #6



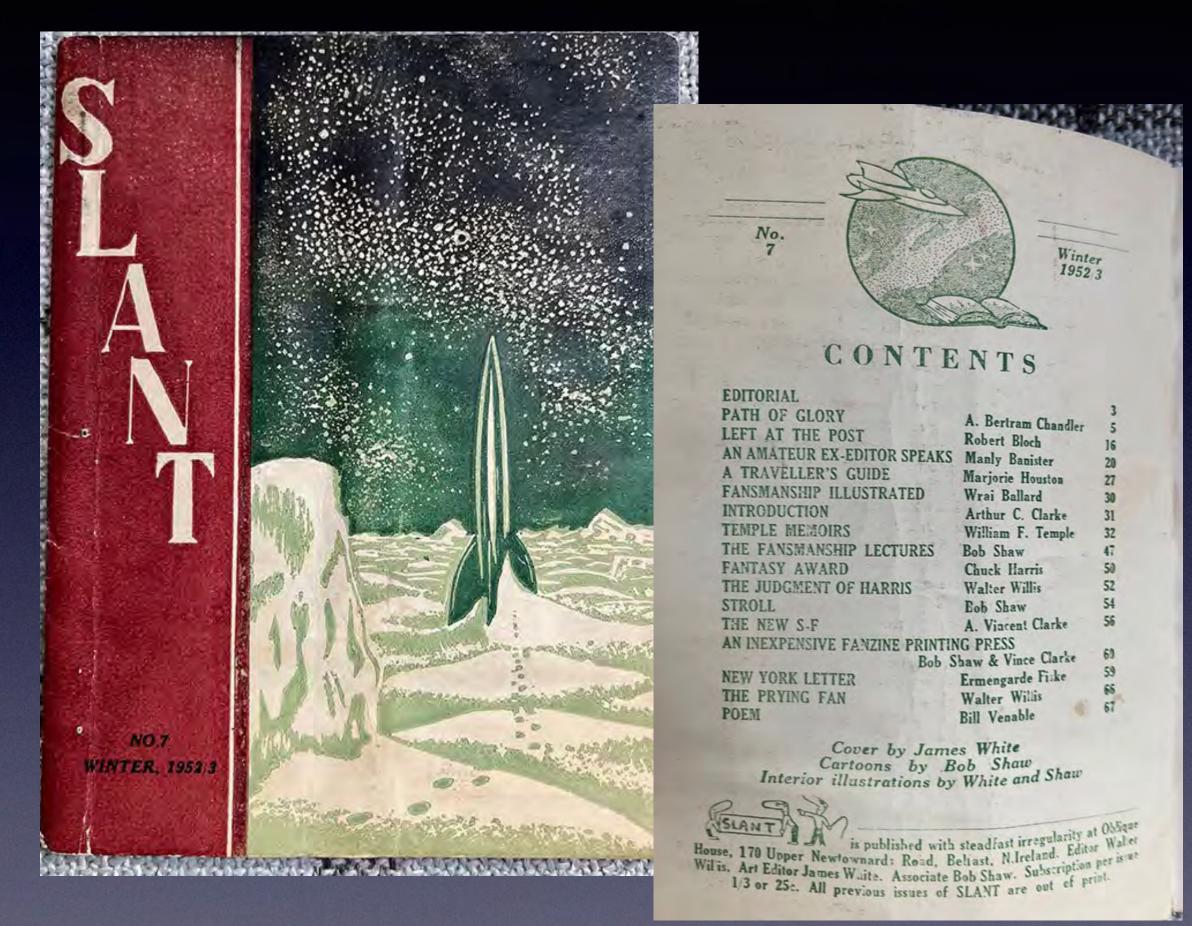
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Published by Walt Willis in collaborationwith James White as Art Editor. Winter 1952,60 pages.

Donated by Joe Siclari



# Slant #7



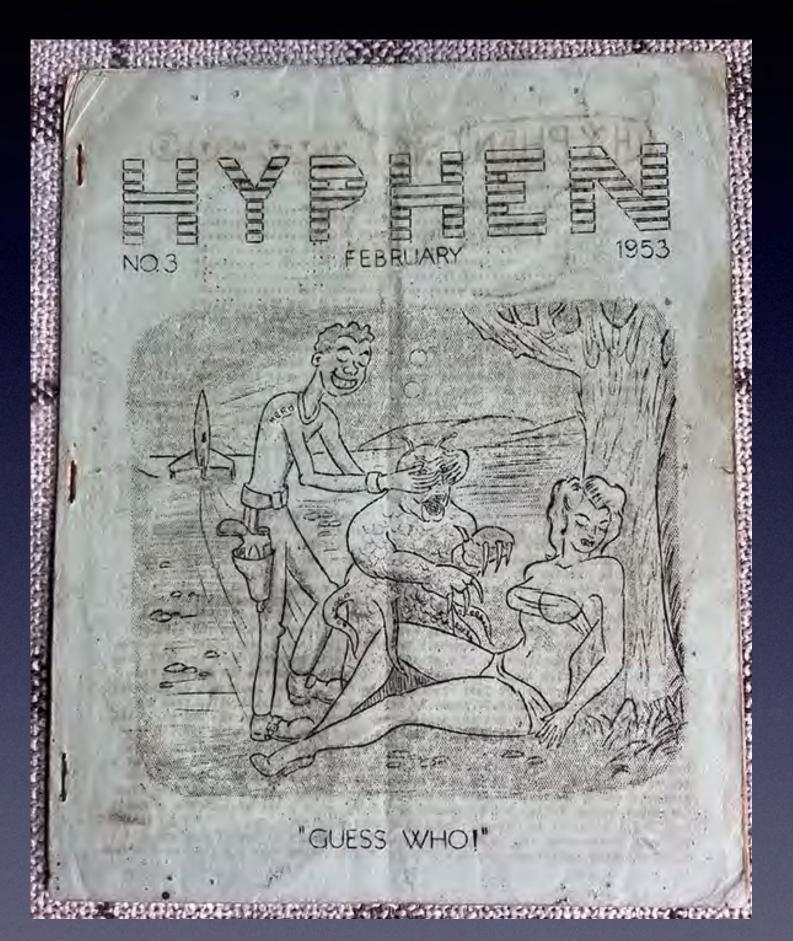
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Published by Walt Willis in collaborationwith James White as Art Editor. Winter 1953,68 pages, final issue. Interior pages typed &mimeographed.

Donated by Joe Siclari



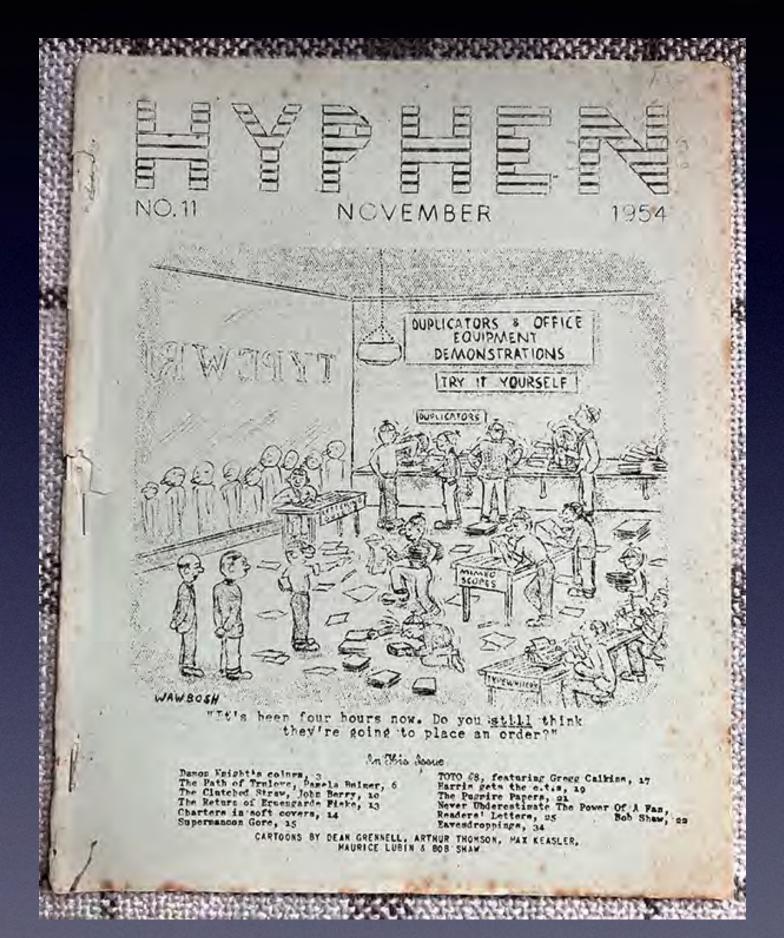
# Hyphen #3



Walt Will February Donated Starting

- Walt Willis and Chuck Harris, editors.
- February 1953. 28 pages.
- Donated by Nigel Rowe
- Starting price: £12

# Hyphen #11



Walt Willis and Chuck Harris, editors. Noted for the "First Word on Page 28," which actually was "Harry", but refers to what he was saying in the phrase "Harry Turner says \*\*\*\*\* to Mike Wallace...". The page 28 was that of Hyphen #11, in the letter column; the word from which we are protecting the Post Office's tender sensibilities was "a rather vulgar synonym for testicles". ("Balls") November 1954. 34 pages. Donated by Joe Siclari Starting price: £12



# Hyphen #13



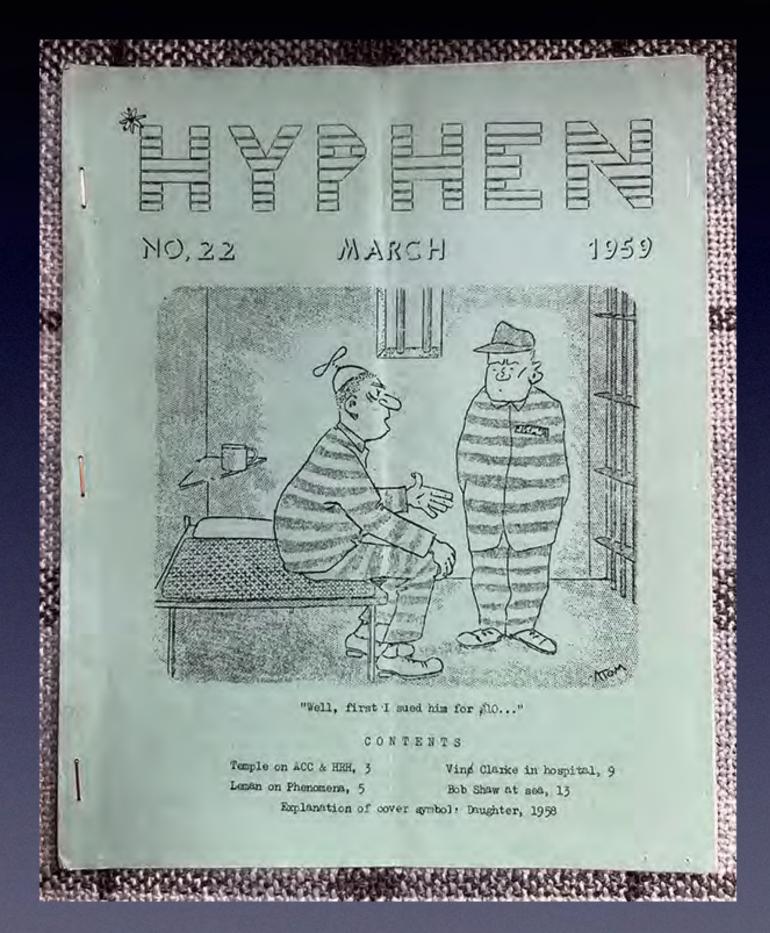
26 pages.

### Donated by Joe Siclari Starting price: £12

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### Walt Willis and Ian McAulay, editors. November 1960.

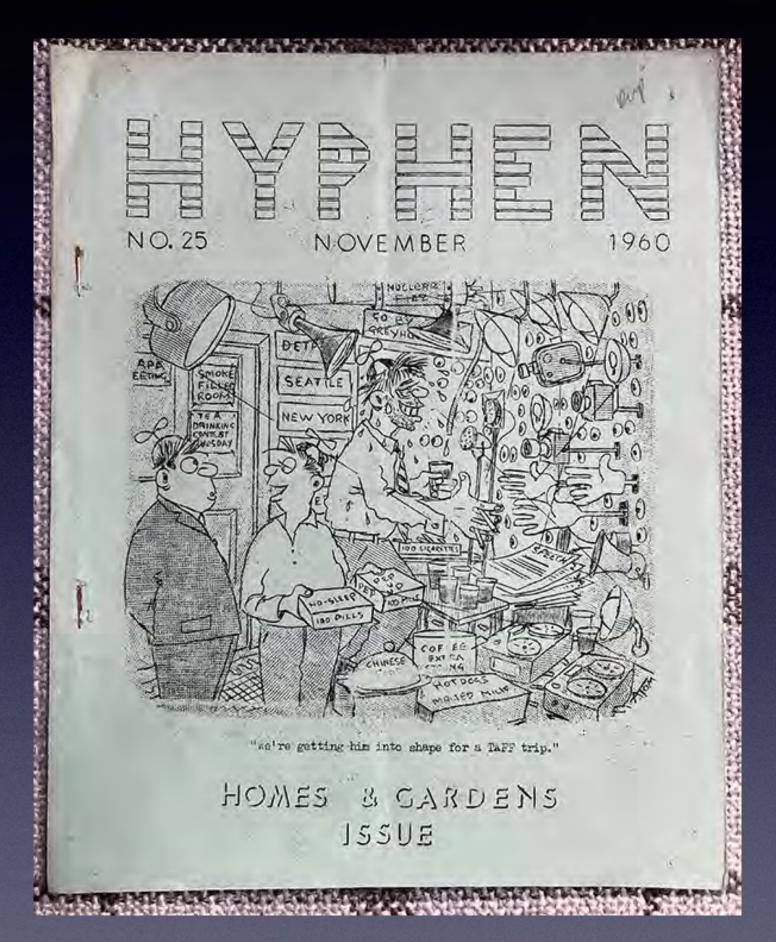
# Hyphen #22



Donated by Joe Siclari Starting price: £12

- Walt Willis and Chuck Harris, editors.
- March 1960. 24 pages.

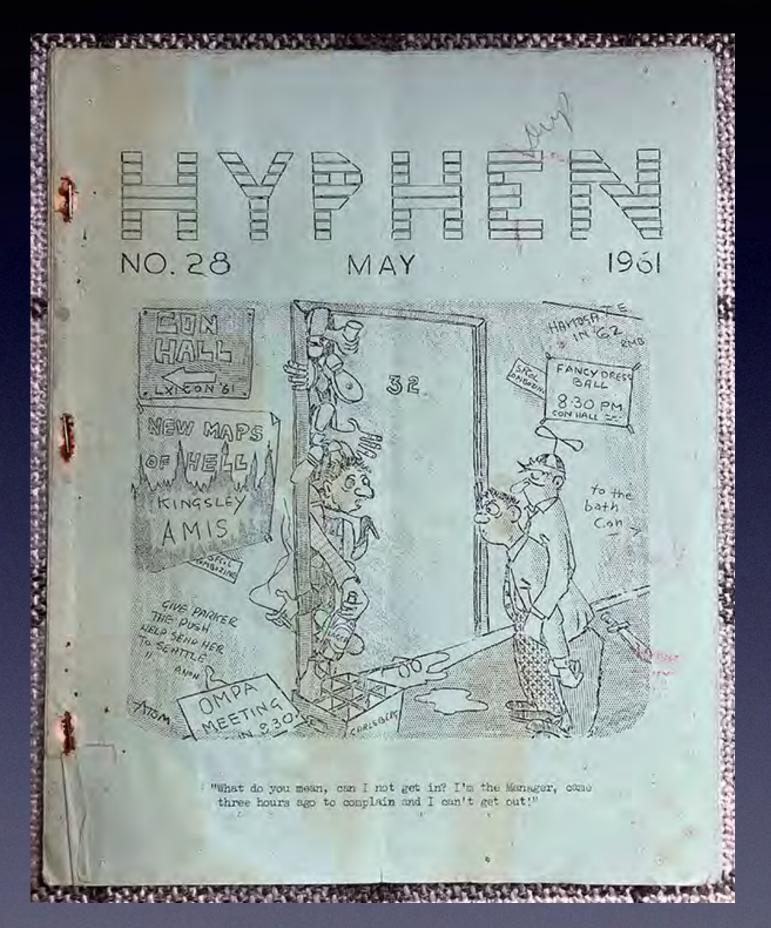
# Hyphen #25



Starting price: £12

- Walt Willis and Ian McAulay, editors.
- November 1960. 26 pages.
- Donated by Joe Siclari

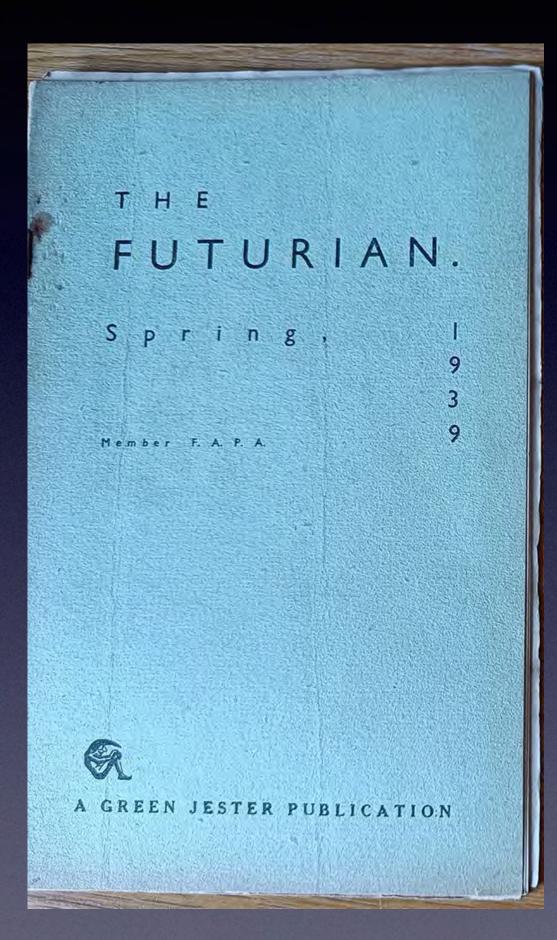
# Hyphen #28



Walt Willi May 1961 Donated I Starting p

- Walt Willis and Ian McAulay, editors. May 1961. 26 pages.
- Donated by Joe Siclari
- Starting price: £12

# The Futurian #4

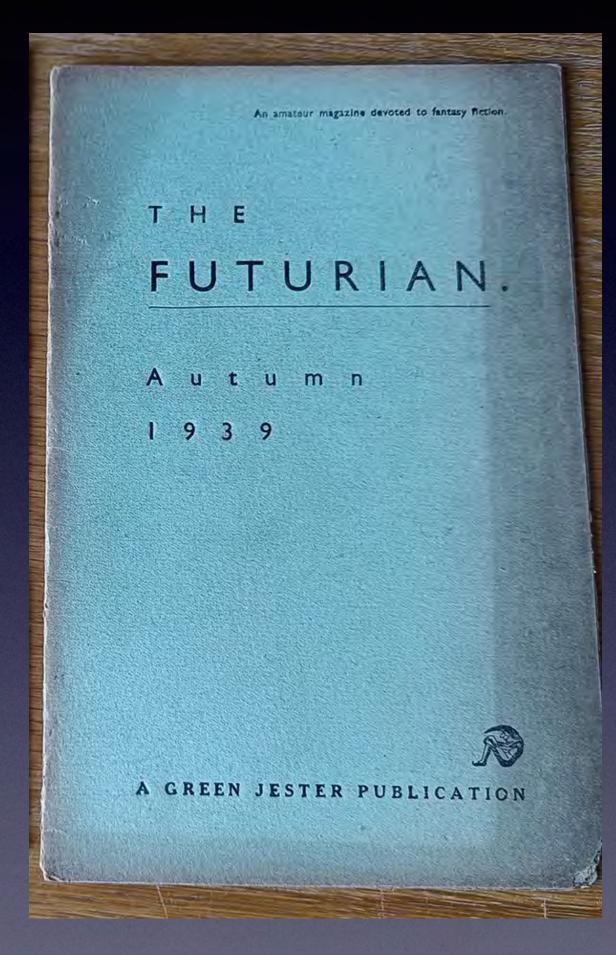


20 pages Donated by Greg Pickersgill. Starting price: £5

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### J. Michael Rosenblum, editor. Published Spring 1939.

# The Futurian #6



24 pages. **Donated by Greg Pickersgill** Starting price: £5

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### J. Michael Rosenblum, editor. Published Autumn 1939.

# Corflu Craic Auction Item #L13 The New Futurian #8



J. Michael Rosenblum, editor.
Published Summer 1958, final issue.
44 pages.
Donated by Greg Pickersgill
Starting price: £5

### not True Rat Ten

Geowillikins! It's not True Rat Ton. Yesiresbob!!

EREEREEREREREREREFERERERERE SPECIAL ALL TRUE RAT ISSUE 

By appointment to the Skycon Committee

The editorial comes first because it's a convention,

If this is your first convention, by the time you read this you'll probably have some idea of whether you want to go to another one.

You may have found already that things aren't serious enough for you. Your approach to SF is 'hard'. Ferhaps you were expecting perpetual discussions on Heinlein and the territorial imperative, or H.G. Wells -- did he really have the squeakiest voice of any SF writer? (Actually it was G. Peyton Wertenbaker, a name and a writer to be equally suspicious of.) You may just prefer the general talk to be on SF; gay banter about a story you remember reading once without a black hole in it or whether Analog under Ben Bova has now improved to almost half the readability of any other prozine. The lack of amusing science fictional graffiti in the lavatories could get up your nose. "The trouble with SF today is that it broke free of toilet walls." "I dreamed I was an SF writer until my book was bought by Robert Hale." You may feel there are too many buffoons around drinking and being rude. Many of them are probably me.

Then again, you may feel SF is too dominant. You'd heard that conventions were the best thing since fun, but there's that idiot on the platform using every ounce of boredom he possesses to tell you about how he was translating Otis Adelbert Kline into Sanskrit when he was two and how he sold a rather poor first novel under a pseudonym when he was five. The panels soom to be dominated by people whose ignorance of SF is only equalled by their ability to dominate

You may well want a mixture of everything -- a good balance of falling over drunk, watching films and talking SF.

I really think you can find all of these things at a good convention --but it may be hard to find them as you like them. It's very easy to slip into bad company. (I'm usually around for instance.) You want a bit of lighthearted fun and you'll probably end up talking to Feter Weston. You want a serious in-depth discussion on SF and undoubtably you'll get Robert Holdstock being sick on your foot.

What you have to do is find your niche. Don't necessarily just stick to the first person or group you meet. Worse don't stay on your own. Mix. Sample the delights, dubious though they may be, of the many strange people at the convention. Yes, talk to Gerald Bishop and Peter Presford. Don't stay where you're not wanted but find out where you are. Most people are perfectly approachable here. Most of them only got to know others by making a nuisance of themselves anyway. (Some of them never stopped.) It's easy enough to have your own kind of fun without me making this sound like a computer dating

to the Skycon Committee. Starting price: £2

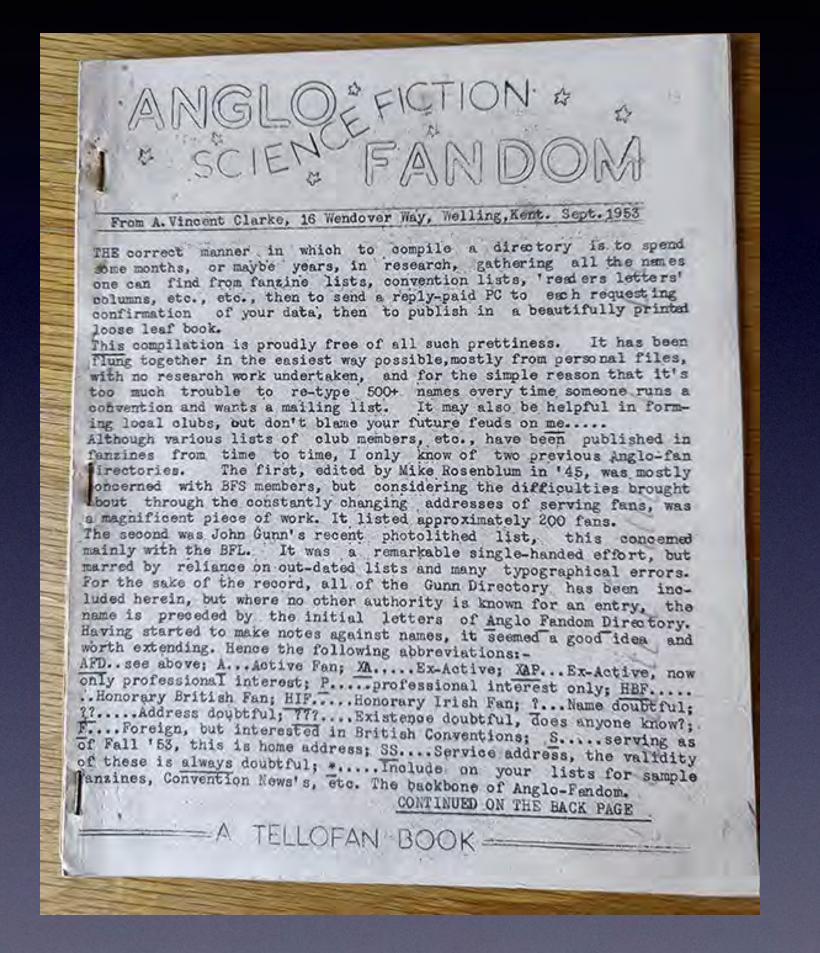
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# Leroy Kettle, editor. Special all True Rat Issue by appointment

- **Donated by Greg Pickersgill**



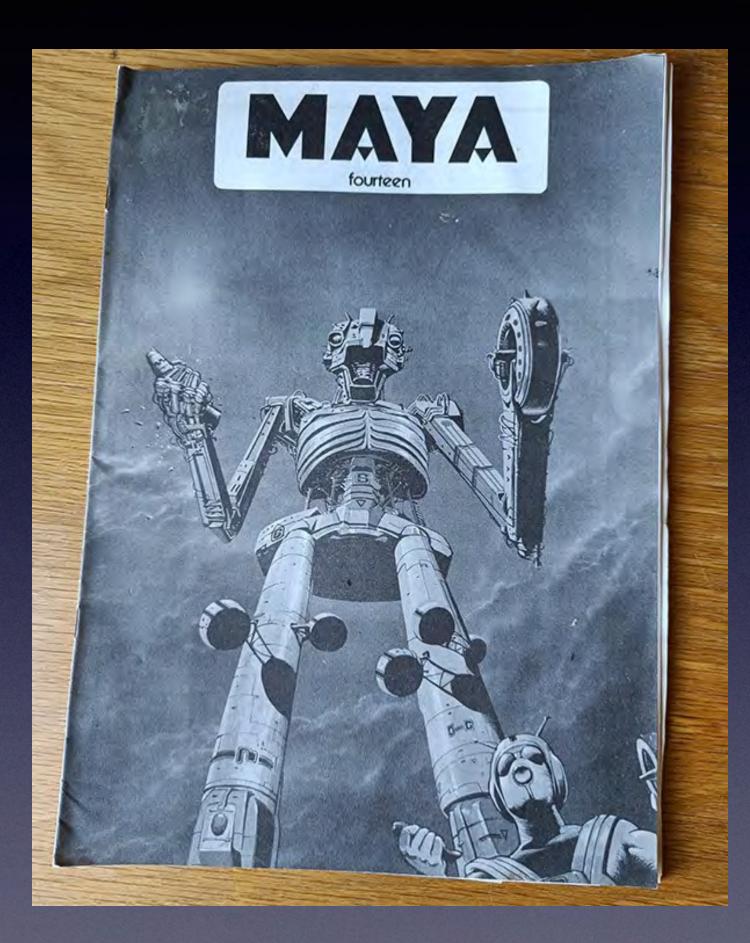
# **Anglo Science Fiction Fandom**



Starting price: £5

- From A. Vincent Clarke. Sept 1953.
- **Donated by Greg Pickersgill**

# Maya #14



Rob Jackson, editor. June 1977.24 pages.Donated by Greg PickersgillStarting price: £2

# K #7, 8, 12, 55, 56, 57, 59, 60, 61, 64, & 65

K55, an APAzine for Pieces of Eight, August '95, from A.VINCENT CLARKE, 16 Wendover Way, Welling, Kent, DA16 2BN.

#### UPDATE

The non-appearance of 'K' in the July mailing was almost involuntary - the end of the month crept up unobserved. I still have an uneasy suspicion that there was a world-wide conspiracy to skip a few days, like that time in the 18th. century when the calendar was adjusted and everyone lost 16 days. I can now sympathise with the mobs who agitated for their lost time.

Anyway, at the moment I'm still in trouble. There are crumbs between the sheets of life. The major irritation was this Amstrad 8256 Word Processor. Served me well for 7 years or so, but it started to display little windows saying DISC SECTOR MISSING and similar messages of distress. When I tried to run a game of Scrabble, which I bought new some years ago, it accused me of using a counterfeit disc. This was all a bit traumatic, as the Amstrad's been my chief means of communication outside of a chat at the local supermarket.

I moaned about this to, amongst others, old pal Derek Pickles, and he said that he'd read an advert where it was suggested that before doing anything drastic the owner of a defective Amstrad should buy (from them, natch) a new drive belt and a head cleaner (no, madam, not a shampoo). I did this, but couldn't bring myself to use this panacea until the object of my

So I started the operation, laying out half-a-dozen different screwdrivers, lumps of Plasticine to stick screws onto, etc. And found in passing that an element of keyhole surgery was involved - I found myself constructing a small wire hook to fish in a half-inch gap.

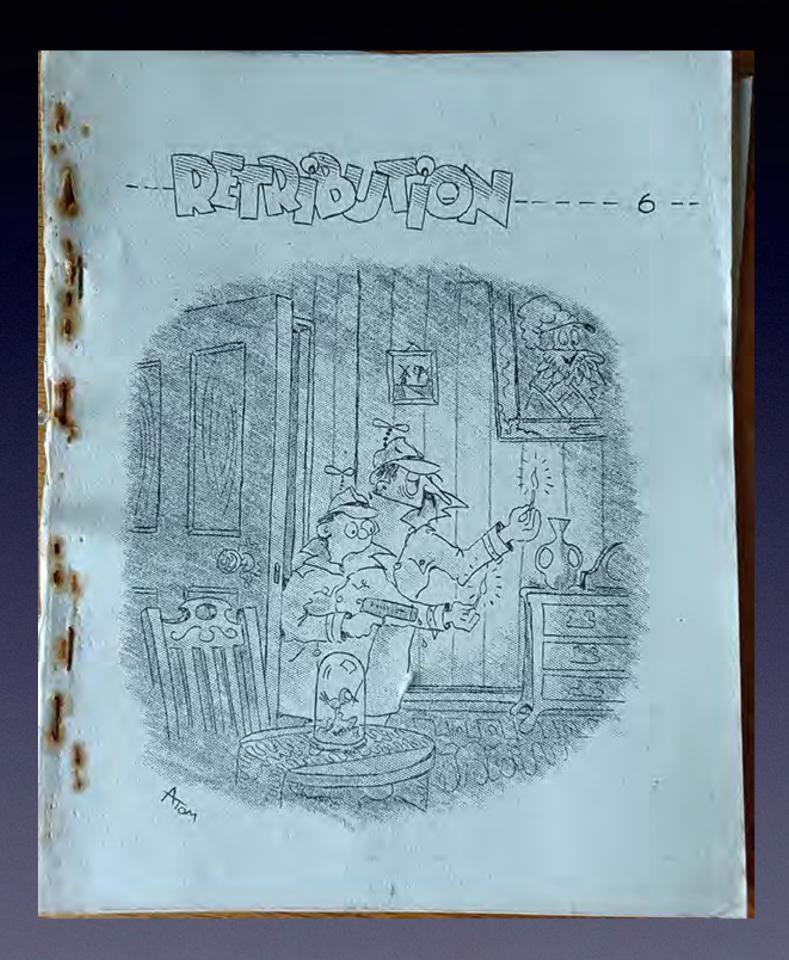
And this has been an exercise in blowing my own trumpet, 'cos as you can plainly see, I did the job correctly, and it "works like new" as they say. Yes, I know that 'new' it was a glorified typewriter, but I'm comfortable with it. And what a marvellous feeling of triumph!

Anyway, having crowed at boring length, I must say that I don't feel much like going through the old routine, and it looks as if my time is going to be pretty well booked up for the wo

- Vincent Clarke, editor. Eleven issues of Vin¢'s APAzine for Pieces of Eight. Issues are from November 1990 – August 1996.
- **Donated by Greg Pickersgill**
- Starting price: £2



# **Retribution #6**

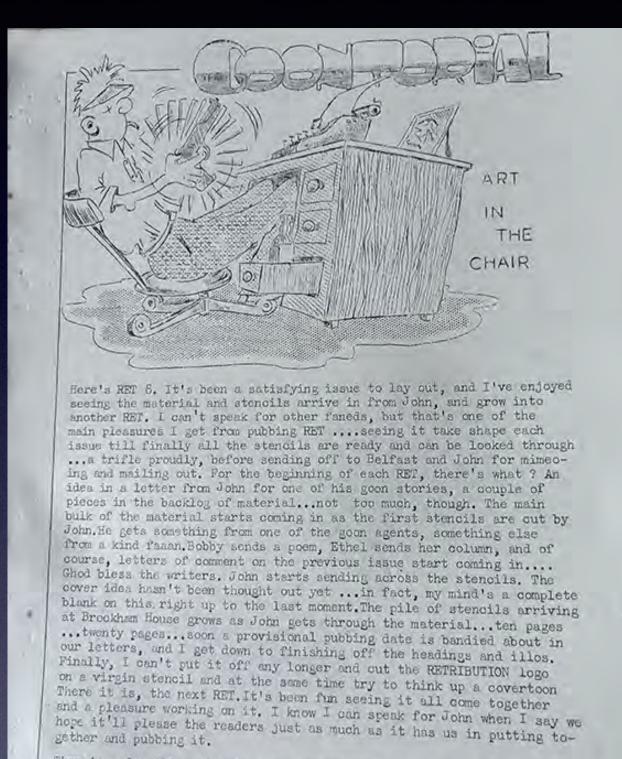


John Berry & Arthur Thomso detective Goon Bleary. Marc Donated by Greg Pickersgill. Starting price: £2

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John Berry & Arthur Thomson, co-editors. Fanzine of faan detective Goon Bleary. March 1957. 50 pages.

# **Retribution #8**

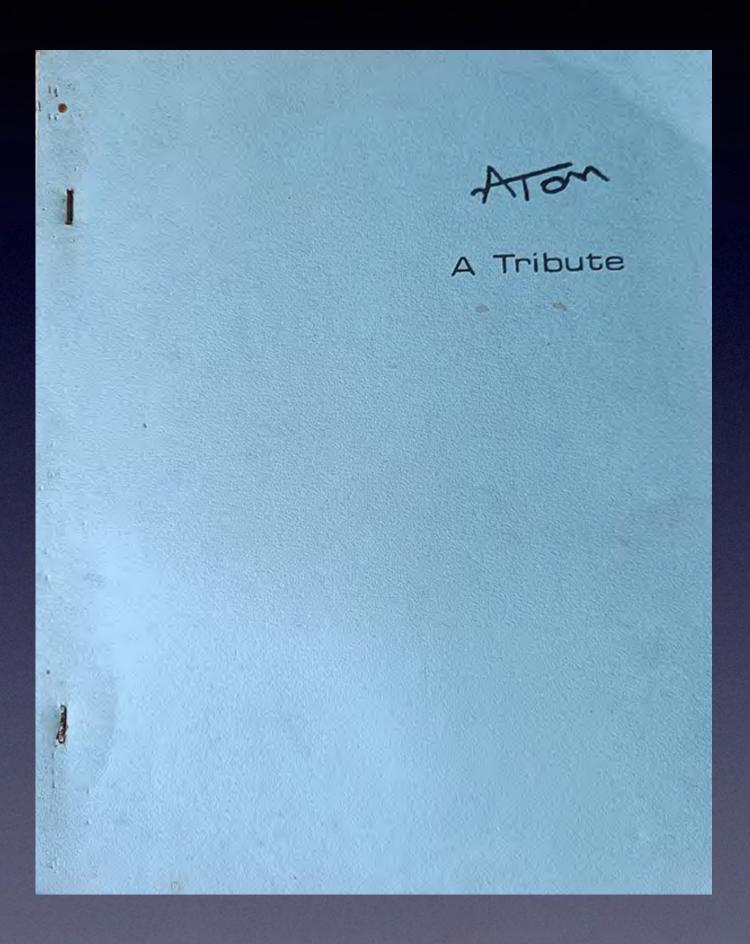


There's a few things to clear up, before going on to the rest of the editorial natter. We've had several people who ask why the issue number detective Goon Bleary. 1957. 34 pages. Donated by Greg Pickersgill. Starting price: £2

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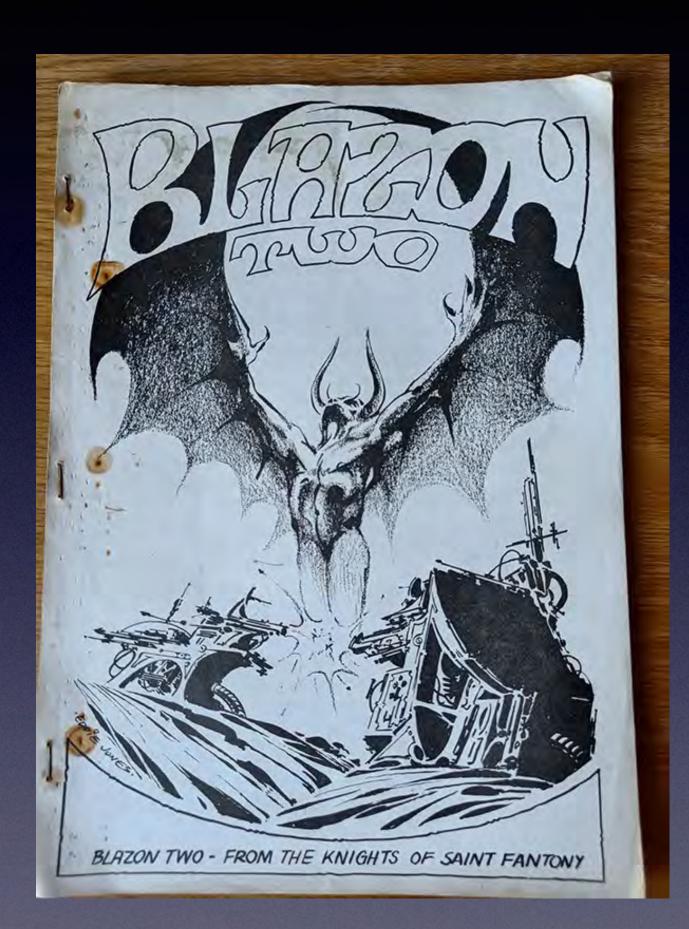
John Berry & Arthur Thomson, co-editors. Fanzine of faan

# Corflu Craic Auction Item #L20 ATOM, A Tribute



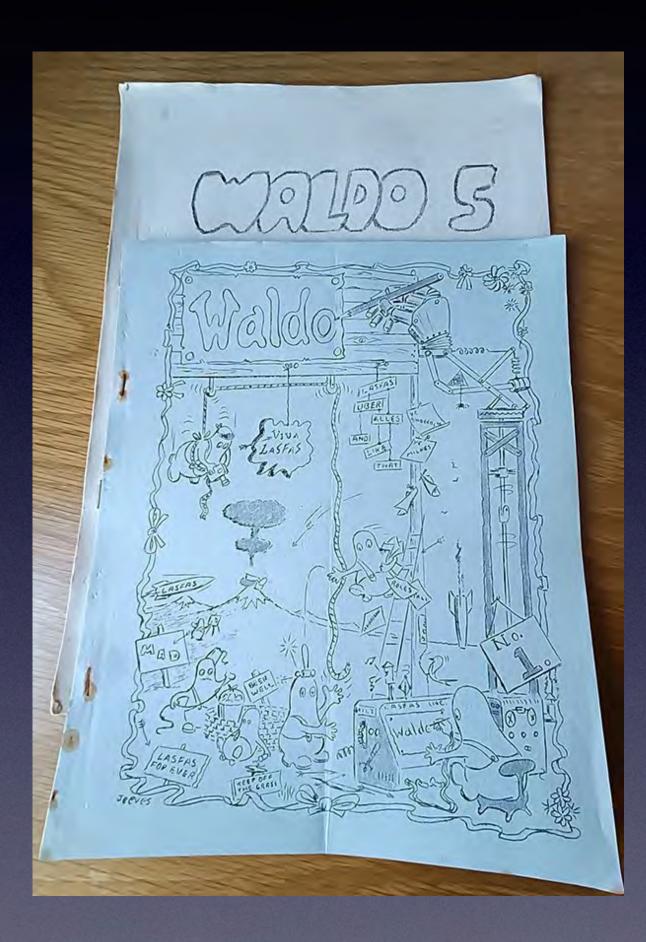
Published by A. Vincent Clarke in memory of fan artist
Arthur Thomson (ATom). Probably 1990. Loads of ATom
covers and illos interspersed with tributes by friends,
admirers, and fellow fan publishers.
Donated by Greg Pickersgill
Starting price: £10

# Blazon Two



From the Knights of Saint Fanthony. Donated by Greg Pickersgill Starting price: £5

# Waldo #1 & #5



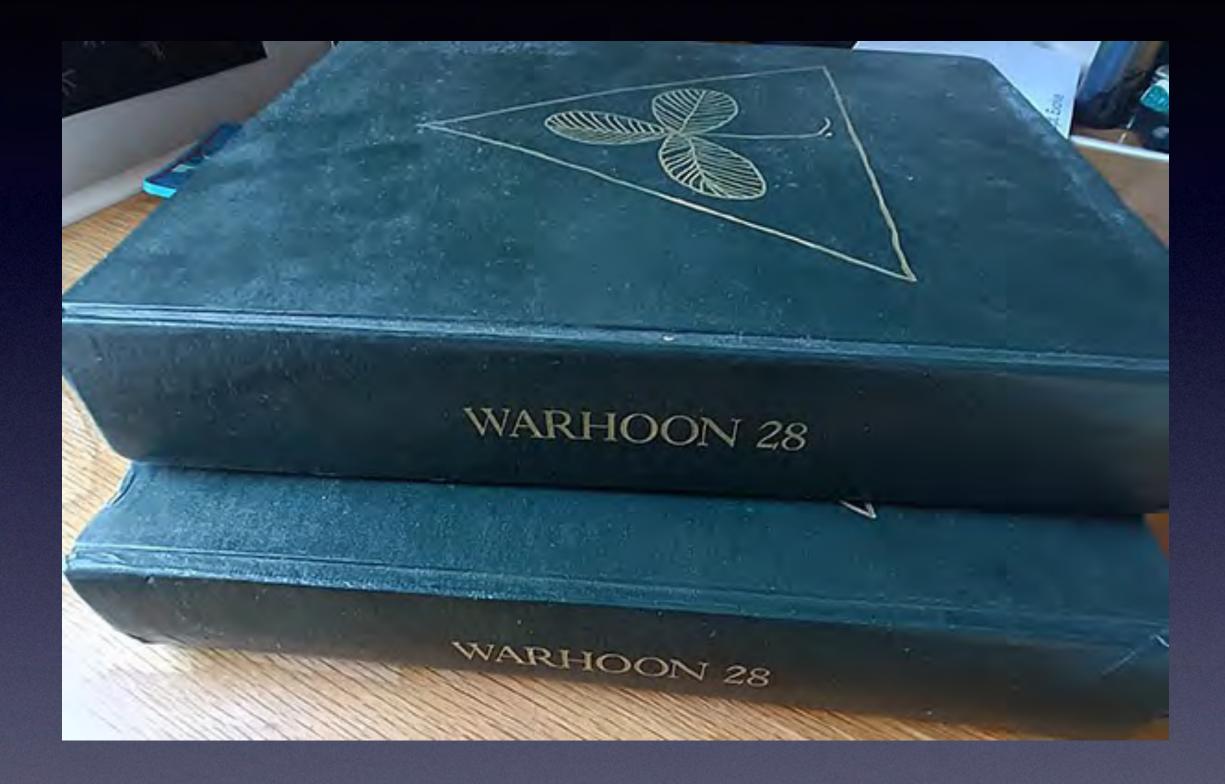
Eric Bentcliffe, editor. #1 pu distributed with OMPA #22. pages. Donated by Greg Pickersgill Starting price: £3

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Eric Bentcliffe, editor. #1 published December 1959, 20 pages, distributed with OMPA #22. #5 published Winter 1978, 22



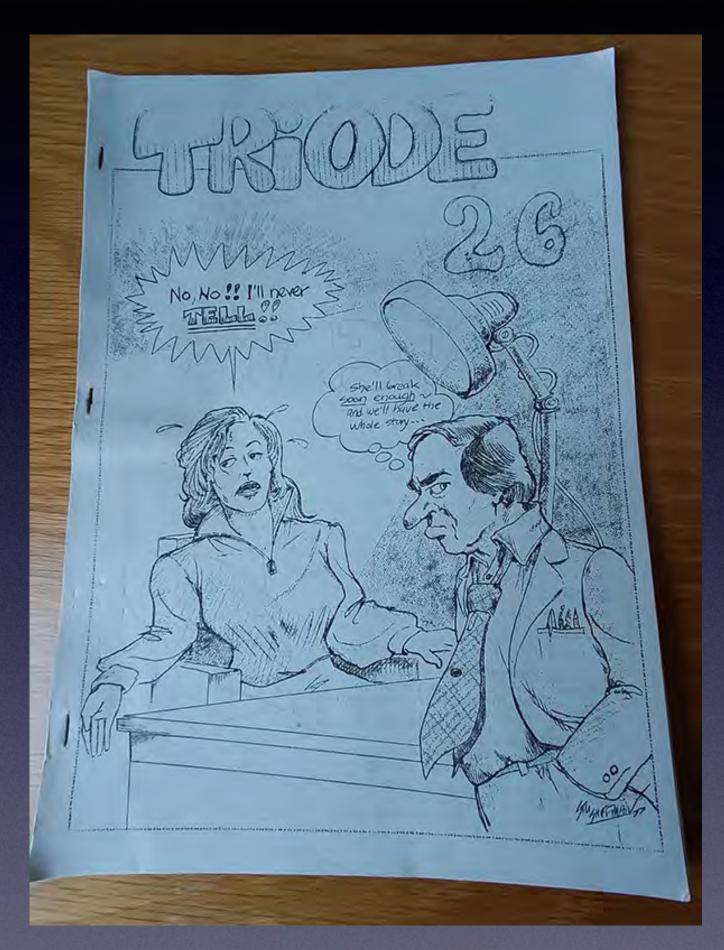
# Warhoon #28



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Massive collection of Walt Willis' writing published by Richard Bergeron. The outstanding production values are a fitting reflection of Walt's legendary, splendid fanwriting. (1 copy in this auction) Donated by Tommy Ferguson

# Triode #26



Eric Bentcliffe, editor. Winter 1978; final issue. 28 pages.

Donated by Greg Pickersgill

Victor

75P WHY NOT JOIN THE BOYS OWN SCIENCE FICTION ASSOCIATION NOW To fill this space an ad. must be legal, decent, honest and truthfu Jvertising Standards Authority. Street, London WCIE 746

"With Matron and Tampax." Alan Dorey, editor. Spoof of the BSFA publications of the day. Distributed with a copy of Alan's Gross Encounters. "Why not join the boys own science fiction association now?"

Donated by Greg Pickersgill

### Blunt #4 & #5

Nomanticism, my dear sir? No cortainly it is not a contempt of the unities or the alliance of the comic and tragic or anything you can say about it; you cannot soize this butterfly's ming; only its dust will stain your fingers. ALFIED de MUSSIET. BB MA D BLUNT No. 5 AUTUMN 1957. Edited and published by H.P. Sanderson, , Inchmory Road, Catford, Lond on S.E.6 For the thirteenth OMPA mailing.

H. P. Sanderson, editor. Summer & Autumn 1957. (Blunt #5 is shown)

- **Donated by Greg Pickersgill**

# No Sin But Ignorance #46, #51, & #52

#### No Sin But Ignorance 51 There and Back Again

An average quality perzine by Claire Brialey

#### No Sin But Ignorance 52 Land of a Thousand Rainbows

An average quality perzine by Claire Brialey 9 Shirley Road - Croydon - Surrey CR0 7ES - UK

#### No Sin But Ignorance 46: The Journal of Lutraphilia

An average quality perzine by Claire Brialey (SRBAS, OFF) c/o 14 Northway Road - Croydon - Surrey CR0 6JE - UK Email: banana@fishlifter.demon.co.uk

Published in April 2004 - Year of the Badger

control it would work like a charm. If it is effective, can anyono tell me how to get the sheep to co-operate? Don't suggest imagining a sheepdog, because that's just another animal to have misbehaving in my head. The sheep, you see, won't play ball. Well, they might, if I were trying to imagine them parceeding in orderly fashion through a gate. If I were trying to imagine them playing ball they'd fall over, lose the ball, and then wander off in the wrong direction. It's worse than toking to get London fanctions to make a chorant decision play. trying to get London fandom to make a rational decision about

to for the First Thursday I don't even know whether they're meant to be jumping over a gate or walking through an open one to be counted. Either way, it doesn't work. I imagine the gate. I imagine the sheep. The sheep start to walk and the gate begins to close on them. If they

have to jump, the first couple are CK and then it all starts to go wrong. The ones that have got over the gate don't move away to let the others land, so they start to pile up and that seems to put the next ones off. Some of them can't seem to jump that high

r anyway, and I can't adjust the scale of the picture to make the gate smaller or the sheep bigger. Some of them find a way to come back round, and then I don't know if I should have a them. Every now and again one gets stuck on top of the gate and just balances there, rocking back and forth, confusing the count and getting in the way, and if I really concentrate... then I'm more awake than ever.

My brain is conspiring against me, and it's serious enough to keep me awake, I used to have a memory. I used to have a really good memory. I had a short-term memory that could regurgitate pages of poetry, plays, and even novels as onstrative examples to help me pass the sorts of exams that rewarded such girly-swot behaviour, and I had a longer-term memory which meant that I didn't forget anything important or quite a lot of things that were merely trivial. I could remember addresses and phone numbers and birthdays and appointments and whole conversations. Now, of course, I'm getting older and my memory has turned to mush. I used to look forward to the but I'm certain that, despite my best intentions and my best be able to endure summer; I might need less sleep and thus have more time to do stuff; I might finally be taken seriously by apologise for having forgotten them before, + people who still think I'm too young just because I'm younger

m. But now I find that my memory's rotting, and it's no

Undisciplined mental sheep
Does anyone really do it? Does it actually work? Or is it just an
expression?
Come on, you can tell me. Has anyone ever successfully
counted sheep in order to get to sleep? I'd really like to know
because I've hird it and it doesn't work, but that may just be
down to the behaviour of the sheep. Maybe if they were under
control it would work like a charm. things that I can't really check but where I'm still - often erroneously - convinced that I've done a thorough job of racking

I thought I'd made my applogles in the last-but-one issue of Banana Wings, when I realised that I'd forgotien that Doug Bell and Tobes Valois were born in the same year as me, Jess Bennett, Bridget Bradshaw, Alison Freebaim, Jackie McRober and Anders Holmström. But I still had to be prodded - no, not literally. Serious academics with shiny critical trousers don't do things like that unless you ask them very nicely - before I subsequently made 'Aaaaargh! Andrew M Butler!' noises. I know he's only a few weeks younger than me. I know this. It's true, it's a fact, it just is. It's one of the things that I know, Except that I forgot. And now I have to accept that this means I'd forgotten some other people too, as well as all the ones I didn't know about then (James Shields, for instance), and I feel too demoralised to try to claim that all those in the former group are actually in the latte

And then I went to Australia - have I mentioned I'd been to Australia? - and wrote about it at inordinate length but still totally failed to mention that Lucy Sussex was also an Australian author guest at ConVergence, the 2002 Natcon in Melbourne. And, again, I knew this, it was one of the things which provoked me to buy one of Lucy's books which I hadn't previously read (Black Ice), which I read while we were in Australia and enjoyed very much and discussed with Lucy when I saw her in London a couple of months later, and Aaaaargh again. But I forgot, and moreover I was so convinced that I hadn't forgotten that I didn't check. I am mortified, and would now be wholly unsurprised to find that Lucy was born in 1970 too.

Andrew M Butler and Lucy Sussex: my undisciplined mental sheep now salute you both. And I apologise for not keeping them under better control. Dr Butler may have got his own back in one of his Vector editorials, but that doesn't mean that the sheep should escape chastisement.

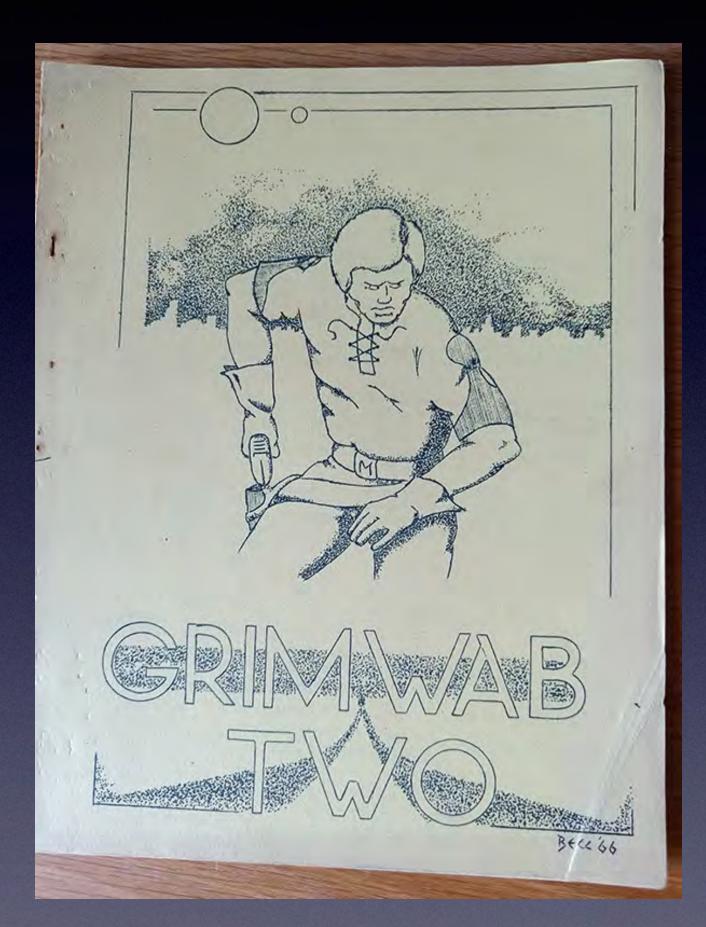
I wish I could assure everyone that this won't happen again. idea of getting older: I might find temperatures colder and thus efforts, it will. Right now I'm trying to work out how I can remember if there was a third person to whom I meant to

### **Donated by Greg Pickersgill**

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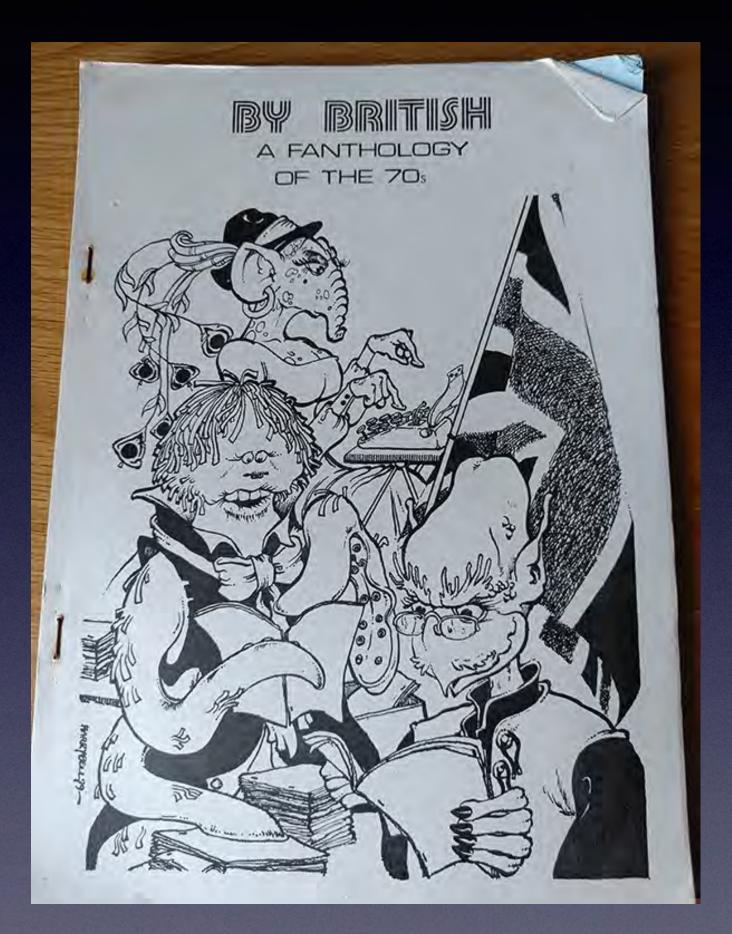
"An average quality perzine by Claire Brialey."

# Grimwab Two

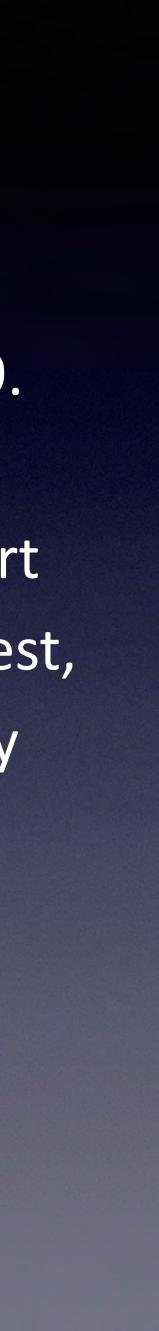


Harry Bell, editor. March 1966. 34 pages. Donated by Greg Pickersgill

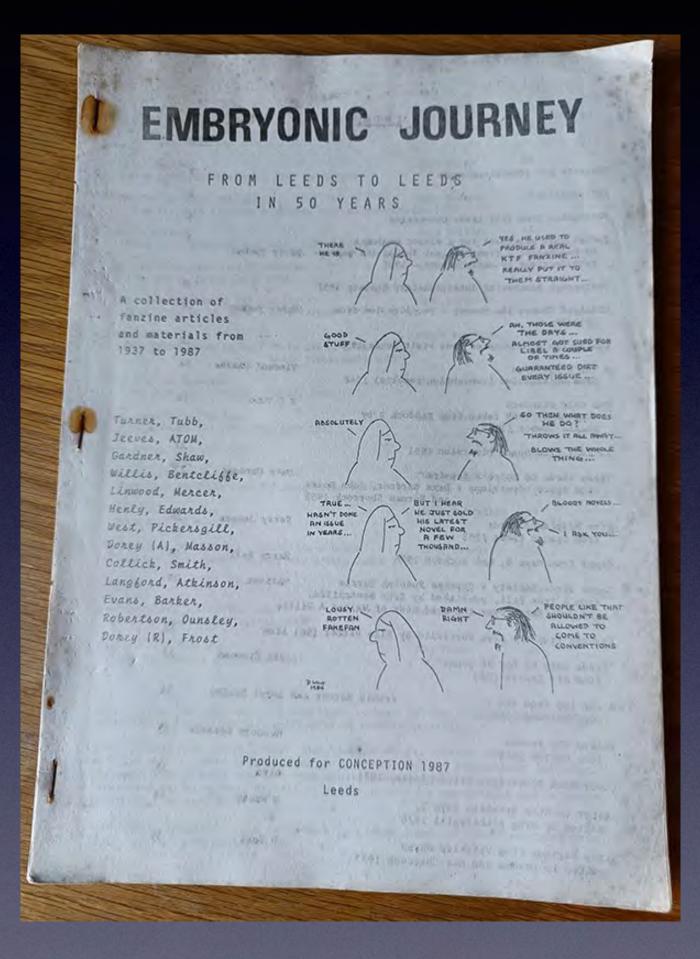
# By British



Ian Maule and Joseph Nicholas, co-editors. An unofficial fanthology of 1970s British fanwriting created for Seacon '79. A4 format; 90pp including card covers. Contributors: Ian, Joseph, John Brosnan, Graham Charnock, Rob Hansen, Robert Holdstock, Roy Kettle, Dave Langford, John Piggott, Chris Priest, Bob Shaw, Kevin Smith and Andrew M. Stephenson. Cover by Harry Bell; interior illos by Jim Barker and Rob Hansen. **Donated by Greg Pickersgill** 



# **Embryonic Journey**



### From Leeds to Leeds in 50 Years

Graham Ja 60 pages

Donated by Corflu Craic Guest of Honour Tony Berry

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Graham James, editor. Produced for Conception 1987.

# Slant #7



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Published by Walt Willis in collaborationwith James White as Art Editor. Winter 1953,68 pages, final issue. Interior pages typed &mimeographed.

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# Slant #7



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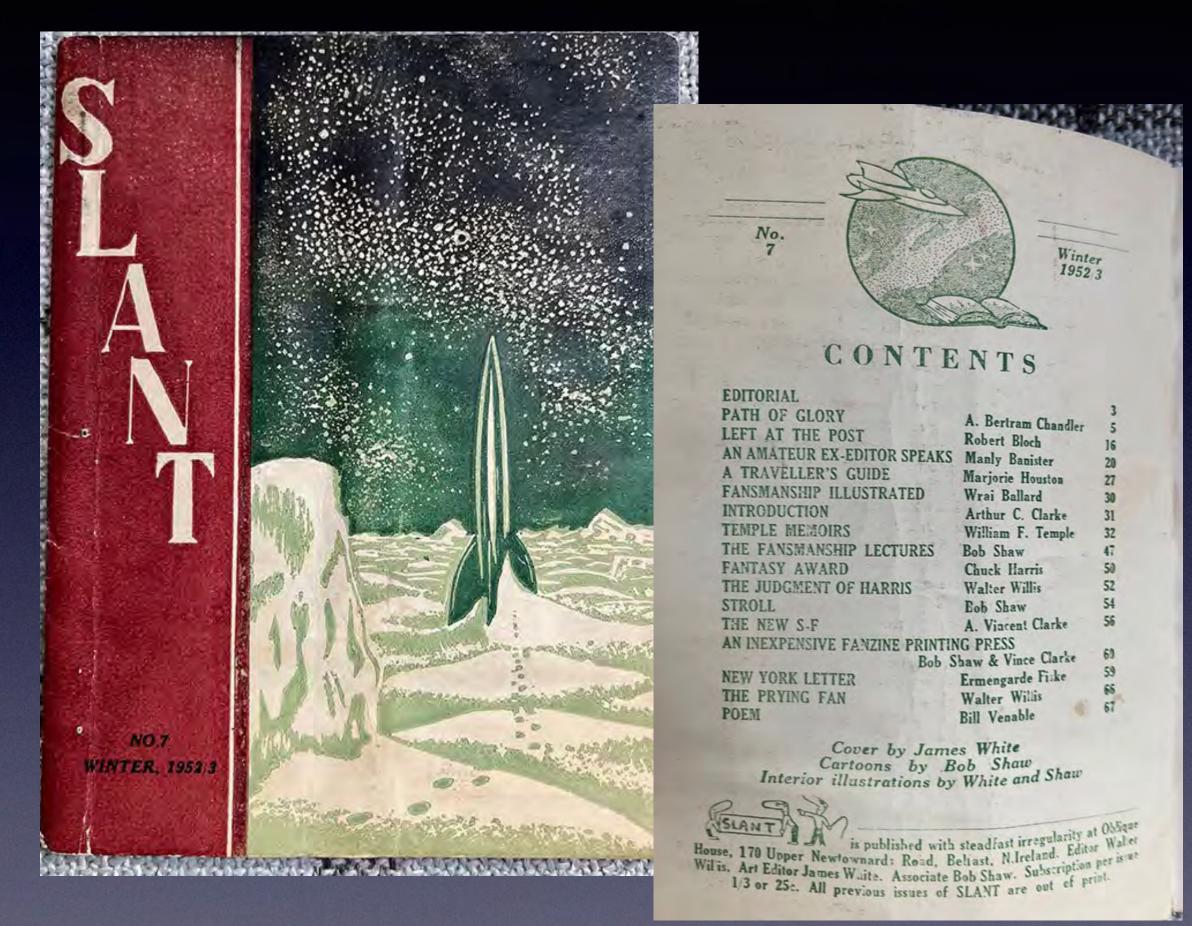
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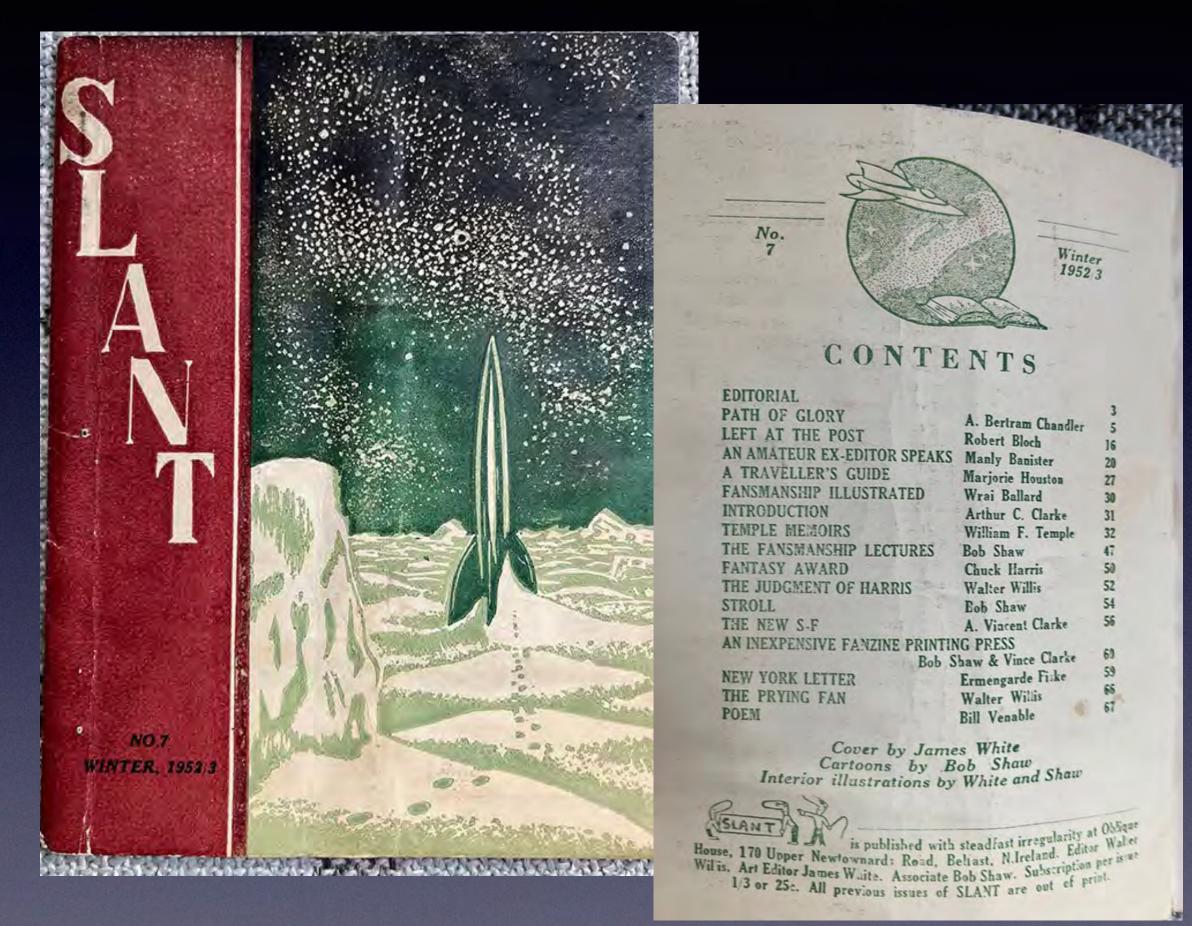
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