

Happy NewMillenium

My thanks to my assistant editor, Jan Davies, for her help in soliciting articles and reviews, and to all the writers who have helped make my first year a success.

I'd also like to encourage everyone to participate by writing a review, an article, a poem, a puzzle. The deadline for submissions is the 15th of the month prior to publication. Therefore the deadline for the April issue will be March 15, 2000.

Among other things, **Z.I.N.E.S.** offers a place for related articles, reviews of past U.N.C.L.E. zines, advertisements for new zines, a section where publishers request stories and artwork, a listing of zine publishers and the names of their zines, and a "second-hand" zine ad section (both "for sale" and "wanted") as well as ads for other MFU items. Ads are free, both to publishers and to subscribers;

Publication will continue on a quarterly basis: publication dates being January, April, July and October. Subscriptions are on a calendar year basis **only**. All subscriptions will end at the close of the calendar year. Anyone subscribing after the first issue of the year will have their price prorated for the balance of that year.

Ads can be sent via e-mail, disk, hard copy (hard copy **must** be typed — it's far too easy to make a mistake when transcribing from handwritten material). You must specify if the zine is slash, and separate proposed from available zines. Changes to ads may be sent at any time and will take effect with the next issue. Ads submitted will be reprinted for the rest of the calendar year, unless otherwise requested. All other ads will expire after the October issue. You must at that time send in renewals in order to continue them. Letters of comments on any U.N.C.L.E. related issues are also welcome.

All reviews **must** be signed. You may use a pen name rather than your real one. However, it must be the name you are known by in fandom. In other words, you cannot make one up just for the review. As far as content of a review — if you like a story, it's not enough to say so — say why. What was it about the story that made it work for you? And if you didn't particularly care for it, again why? Why didn't it work? What could have been done to make it better? This is constructive. No personal attacks will be tolerated. Comments on the writers personally or the editor will not be tolerated. Reviews received that do that will not be printed . . . nor returned. As the publisher it will be my call as to what constitutes a personal attack. Reviews can be sent hard copy (typed only), on disk or by e-mail. Deadline is the 15th of the month preceding publication.

Submissions of articles for publication are encouraged. Anything related to U.N.C.L.E. will be considered.

CONTENTS

Writing U.N.C.L.E.: The Agents' New York —
By C.W. Walker.....2

Traveling to and Packing for a Fan Con
by Linda White.....3

Hi, Ho, Icebergs Ahead! (Or, I Said I Would Write An
Article on What???)
By F.Y. Driver/Hephaiston4

A Brief Look at U.N.C.L.E. on the World Wide Web
by Maud M. Farr.....5

Reviews.....9

Online.....15

Newsletters & Clubs.....16

Zine Ads.....17

Flea Market.....21



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A Letter from Lois

Lois Balzer
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Greetings!

My congratulations to Marion on completing her first year of Z.I.N.E.S. I'm so glad to see the newsletter continue.

It is a tremendous amount of work to do a newsletter, issue after issue, trying to encourage participation and submissions. Everyone loves to *read* the reviews, but few take the time to send one in. Same with letters and articles.

This isn't a professional publication, but a network of U.N.C.L.E. fans who wish to share with each other their 'pleasures' of zines: advertising them, trading them, reviewing them, etc. You don't have to be a professional writer to pass on a few lines of what you liked about a story. But don't be part of the 'silent majority'. Writers need to be encouraged to keep writing, at whatever level they're at. It's great to see a new crop of writers emerging! The fandom is constantly being infused with new life!

As for me, I've been frustrated at not having time to write fanfic over the last few months. I've moved house, changed careers, met a guy, etc. etc. and have missed the joy of just writing for fun, as I write professionally and that seems to take up time previously spent doing fanfic...

I hope that now I've settled into this new life, that I'll be able to pick the skelton of Vol.9 "The Changeling" and get to work on it in the new year. My UNCLE videos and books still take the feature shelf of my bookcase.

So, kudos to Marion for undertaking this task and my encouragement to each member to participate with her in making this work.

Happy New Year.

WRITING U.N.C.L.E.:

THE AGENTS' NEW YORK — EVENTS

BY C.W. WALKER

In past columns describing the New York City Solo and Kuryakin would have known in the 1960's, I speculated about where they might have lived, shopped, and spent their leisure time. In this column on the topic, I'll discuss the events that would have been happening around them. Note that some of these events no longer take place, while others that occur now were unknown in that time period. For example: there was no Gay Pride parade in the spring, (Stonewall hadn't happened yet) nor was there an annual Halloween parade in Greenwich Village.

Seasonal Autumn: September is really the beginning of the year in New York, at least in terms of fashion and the arts. This is the time when everyone is buzzing about the new Broadway plays, the new films being introduced at the New York Film Festival (held at Lincoln Center), and the new schedule of exhibits announced for the museums

The weather in the city is generally pleasant in the fall. The temperature averages in the 60's, with a few high 70-degree days occasionally popping up in between. In late October, just before Halloween, there's usually a string of Indian summer-type, the last hurrah before the cold weather sets in.

The week around September 19 sees the San Gennaro Day Festival, a huge Italian street fair held in the Mulberry Street area on the

lower East Side. It's very noisy and very crowded. Necklaces of white lights are strung everywhere — from fire escapes, street lamps, trees, poles. The festival is chiefly known for its great food. There are literally tons of sausage sandwiches, pizza, calzone — you name it. There's also dancing, bands, singers, and of course, the procession with a statue of the saint.

Also during this time period, there is a Steuben Day parade on the last weekend in September, and a Pulaski Day parade up 5th Avenue in early October. October 12, of course, is Columbus Day with another big 5th Avenue parade.

In November on Thanksgiving morning, the Macy's Thanksgiving Day Parade is held. If you've seen the Jingle Bells Affair, you've had a glimpse of what the parade looked like in the 1960's. The parade travels southward, from West 77th Street at Central Park to R.H. Macy's located at Herald Square (34th Street). The first marchers start moving around 9 a.m. and arrive at the store approximately an hour later. In addition to the huge balloons and elaborate floats, there's a big mechanical turkey at the beginning of the parade, and Santa Clause at the end. The next day, youngsters can visit him at Macy's in the 8th floor Santaland — which is more elaborate than what was shown in the series. During the 60's, Gimbles (located across the street) also had a Santa.

Winter: The Christmas season kicks off with the Macy parade. The day after is the second busiest shopping day of the year (the busiest is Christmas Eve). In New York, this means shoulder-to-shoulder shoppers cramming the streets, particularly around Herald Square and 5th Avenue. The larger stores decorate their windows with elaborate displays of mechanical figures. Usually there's a theme — ie: The Nigh Before Christmas, the Nutcracker, etc. The best windows are at Lord & Taylor at 32nd Street and 5th Ave. People also like to duck into Saks a little farther north on 5th Avenue, if only to see the ceiling covered with branches trimmed in white lights.

The enormous tree goes up in Rockefeller Center at the end of November, but it isn't officially lit until the first week in December. You can skate in the rink below it, but it's often crowded and there's a long wait. Another must-see is the Christmas tree located in the Medieval section of the Metropolitan Museum of Art. The tree is decorated with Neapolitan angels, with a large, multi-figure nativity scene below.

Temperatures at this time of year average in the 30's and 40's. As winter drags on, the mercury will start dropping and temperatures in the 20's and teens will occur in January and February. In 1960's the New York area was also a lot snowier than it is these days.

January is quiet in the city, but February brings the Chinese New Year. If you go down to Mott Street, you'll see street celebrations featuring multicolored dragons that snake among the crowds. Also, cymbals, drums, banners and lots of firecrackers. Festivities go on for about a week.

Spring: March sees the Flower Show, the Antique Fair, the Bock Beer Festival at Luchow's (which no longer exists) and of course, the huge St. Patrick's Day parade. On that day, everyone in New York is Irish and green is everywhere! The parade proceeds up 5th Avenue, heading northward from 44th Street to 96th Street. There are units of police and firemen and the sound of bagpipes fill the air. The cardinal (whoever it is at the time) stands on the steps of St. Patrick's Cathedral and blesses the marchers. The Irish of New

York are Roman Catholic and it is considered very poor taste to wear anything orange that day.

In April, the cherry blossoms bloom at the Brooklyn Botanic Garden. The Easter Parade is held on Easter Sunday. On May 4th (or the first Sunday near it) the Spanish-American Day parade is held. Like St. Patrick's Day, this is a big event on 5th Avenue (only now, instead of Irish, everyone is Hispanic for a day).

In the spring, the ice in the Rockefeller skating ring is cleaned away and replaced by an outdoor cafe. At this time of year, the cafes and restaurants put their tables and chairs out on the sidewalk. Vendors sell and artists paint in the park at Washington Square (the last stop on the 5th Avenue bus).

June is the month for boats. On the first Sunday, the fleet at Coney Island — including every yacht, sailboat, motorboat or rowboat — is blessed by a clergy team composed of a rabbi, minister and priest. Mid-June, the model sailboat competition is held on Conservatory Lake in Central Park.

Summer: Although you'll see banners around that say, "New York is a Summer Festival," that's only true for the tourists. Residents escape the city every weekend, heading off to "the Island" (the beach communities of Long Island), and creating unbelievable traffic jams every Friday night, Saturday morn and Sunday evening. The city left behind tends to be quieter and slower paced. Temperatures range from the 70's to the 90's, but there's always a heat wave or two in August that will inch the mercury perilously close to the 100 degree mark.

Historical

If you're writing stories set in this era, you might want to keep in mind the following events:

August 17, 1959: Massive power failure in Manhattan, the first of three during this era (the last occurred in 1977).

February 26, 1960: A full-scale model of a fallout shelter is displayed in a bank for the interested public. The cost of building the shelter is \$105.

September 26, 1961: Roger Maris hits his 60th homer of the season to tie Babe Ruth's record. He will hit the 61st on October 1.

September 28, 1961: Bob Dylan stirs up excitement with his appearance at Gerde's Folk city in Greenwich Village.

October 11, 1961: The UN votes to censure South Africa.

May 28, 1962: Stock market takes sharpest dive since 1929.

March 31, 1963: Newspaper unions finally return to work, after a strike that lasted 114 days. It was the longest and costliest newspaper strike in the city's history.

March 13, 1964: Kitty Genovese is murdered on the street by a man with a knife. Thirty-seven people witnessed the event and did nothing to prevent it.

October 4, 1965: Pope Paul IV visits the city and speaks at the UN. He also offers mass at Yankee Stadium, attended by 90,000 people.

October 16, 1965: 10,000 march in anti-Vietnam protest.

November 1965: John Lindsay elected mayor.

November 9, 1965: The second great blackout. A switching station at Niagra Falls fails around 5 p.m. and nine northeastern states are plunged into darkness.

March 26, 1967: 10,000 hippies gather in Central Park for a "Be-in."

July, 1967: Mayor Lindsay walks the streets, trying to prevent confrontations between black citizens and police, during the so-called Long Hot Summer.

April 30, 1968: Student protestors take over Columbia University.

March 28, 1970: A Greenwich Village townhouse is blown up by a group of Weatherman radicals. Bomb scares are common in New York. In March, three separate bombs damage office buildings in midtown. Fifteen people are injured when a bomb goes off on the dance floor of The Electric Circus, a popular nightclub.

April 22, 1970: Part of Fifth Avenue is closed to traffic for two hours as thousands rally for Earth Day.

June 28, 1970: Thousands of gays from all over the country march from Greenwich Village to Central Park to protest unfair treatment and demand rights.

June 25, 1970: McSorely's, a 116 year old bar, is ordered by a judge to serve women. Until now, the pub was a males-only public establishment. On August 10, a half dozen women customers come in for the first time. They aren't well-received by the bartenders, waiters and male patrons.

August 26, 1970: Ten thousand women parade up 5th Avenue to celebrate the 50th anniversary of the 19th amendment.

TRAVELING TO AND PACKING FOR A FAN CON BY LINDA WHITE

It's the middle of winter, and a fan's thoughts turn to cons, those harbingers of good times and warmer weather. I was just talking to Jan Davies about Media West, and our conversation was wedged around my packing preparations for a work-related conference, so naturally our thoughts turned to packing for the con. Jan thought it might be a good idea to share some thoughts on this with our fandom. After two decades of packing for trips inside and outside the U.S. I have hit up on a few routines that work for me.

First of all, if you must fly to the con and you are terrified of flying, do not waste precious personal energy battling your fear. You are not defective. You are not the only person on the planet who is terrified of flying. In fact, my doctor assures me that all those calm people at the airport are on drugs. So get some!

Some folks find Dramamine their best buddy on a flight because it calms their queasy stomach and often makes them sleepy so they can snooze through the flight. But if your problem is not motion sickness, it may not do much for you. If you are simply terrified of flying, you need valium or one of its generic names to turn off the fear and allow you to function as a normal, rational human being

before, during and after the flight. (I have also recently acquired the services of an "emotional freedom" coach who is helping me reduce the number of pills I need for flying.)

In our "just say no" society, I feel I need to justify advocating the use of a drug for traveling. Several people have asked me if I get high on valium. No, I don't. They ask me if it muddles my thinking. No, it doesn't. (Although it can slow it down a bit after the fear-stimulus is over. I walk to baggage claim a little slower than some of my fellow passengers.) They ask me if I become addicted to it. No, I don't. I only use it immediately preceding and during the flight, so there are no opportunities for encouraging addiction. Besides, if you take it when you are not anxious or terrified, it just makes you groggy and sleepy. That is not a feeling I care to duplicate by unnecessary usage.

What does the valium do? Quite simply, it disconnects the panic button. I have one, you have one. And they activate at different times for different people. Mine activates the night before I fly. If I don't turn it off, my dogs pick up on my anxiety and they are miserable and worried for hours. None of us sleep well, if at all. Thus, a valium the night before does us all a favor. You may not need to do this, but it makes a huge difference for me.

My point is that we do not need to suffer agonies of terror just to spend a few days of bliss at a con.

Now. . . on to packing! Clothes for a fan con are not a problem. Throw your comfortable clothes and your costume (if you plan to wear one) into a suitcase on their own hangers. Then when you get to the con, lift them out and hang them in the closet. I always pack a hot pot for extra hot water and either styrofoam cups (just a couple) or mugs from home. Tuck undies and non-life-sustaining medications into the corners of the suitcase. Ibuprofen, aspirin, vitamins, allergy pills... anything you can replace easily if your luggage is lost.

Lost luggage? Well, it can happen. For that reason, I always take a backpack as a carry-on, and this is my survival packing. It takes me 5 minutes to pack the suitcase and 2 hours to pack the backpack. Here is where organization really counts. Do not leave the survival packing until the last minute. Start planning it at least a week ahead. (Or in January, like me!)

The survival backpack will carry everything you absolutely must have in order to enjoy your vacation, even if your luggage is lost. But space is limited. So you need to analyze your needs and make a list to avoid leaving something important behind.

Survival List

1. Medications
2. Special foods or dietary needs (for at least the first 24 hours)
3. Sleepwear
4. Two days worth of fresh undies
5. Vital toiletries
6. Entertainment for the flight.

1. Medications. Do you take any prescription drug that you might not be able to replace quickly and hassle-free? Put it in your backpack. (My valium and thyroid pills stay even closer, in my purse!)

2. Special foods or dietary needs. Vegetarians and those with special religious dietary requisites are used to thinking about these things. But in a way, we all have special needs. There are certain

comfort items you will miss drastically if you don't take them with you. And these vary from person to person.

Think back to your last con. Remember your first evening and morning at the hotel? What did you moan about when you realized you didn't have any? I need cinnamon tea at night and peanut butter and crackers for breakfast! (Peanut butter and crackers is never on a restaurant menu.)

I pack at least 24 hours worth of comfort items in my backpack, including easy to handle snacks for the plane ride. Almonds, health-food bars, and bottled water are lifesavers on the plane. (Not to mention Lifesavers!) If you are going to arrive too late to find a restaurant (or too late to feel like going out), take some instant mashed potatoes and salt and butter or margarine all pre-mixed in a baggy, then add hot water to it at the hotel for a quick lite supper. Or take a couple of those pre-packaged hot soups in paper cups.

How do you carry peanut butter without taking the whole jar? Use empty pill bottles. They come in different sizes, and they are perfect for salt, Parmesan, or anything else you will only need a dash or two of to make you feel at home. Take at least one setting of plastic picnic cutlery, as well.

The next day you can find a grocery store, so this emergency stash of comfort foods doesn't have to be very big. But it can sure make a difference in the quality of your trip, especially if your body can't handle the animal fat and high prices found in airport eateries.

3. and 4. Sleepwear and two days of fresh undies. Chances are that a lost suitcase will show up at your destination on a later flight. No problem! You have jammies and undies. Let the airline deliver your stray suitcase to the hotel the next day.

5. Vital toiletries. Toothbrush, hairbrush, lip balm, hand lotion... whatever you need to make you feel human. Anything else can be packed in the suitcase or (if lost) replaced the next day. Pack items in see-through baggies so you can tell at a glance what is where.

6. Entertainment for the flight. Take a book to read, puzzles, stationery or a notebook. Take your laptop or your portable CD player. Something. Anything! In-flight magazines are glossy advertisements, and my last cross-country flight (Reno to Chicago) had no movie, no audio, no headsets, nothing! Learn to press the button for the flight attendant. Airlines are saving money for themselves by cutting back on services and food. Frankly, one six ounce cup of diet soda is not enough to entertain me for a four-and-a-half hour flight! Take stuff to do and snacks to consume.

Other tips: If you are staying at a hotel you've never visited before, call them and ask what amenities they provide. Make sure there is a coffee pot in the room. If there isn't, take your own little hot pot. Ask if there is a refrigerator in the room. Ask if there is room service. Start your "survival packing" list now, and put "Have fun!" right at the top of it!

And if you forget something vital, forgive yourself. After ten years of conference travel, I went to Chicago without a comb, hair mousse, or little mirror to check the back of my hair. (sigh)

See you at the con!

HI, HO, ICEBERGS AHEAD!**(OR, I SAID I WOULD WRITE AN ARTICLE ON — WHAT???)**

By F.Y. Driver/Hephaiston, with massive amounts of help from Theresa Kyle, Pat Foley, Jan Davies, and many of the members of Channel W, especially Marta and Deb.

Sometime around Thanksgiving, I asked the members of Channel W (the writer's listserve) to define hurt/comfort. I had some idea myself of what it was, but I wanted to finesse it a bit. Now, two months later, I'm still struggling with this definition and the entire concept of the category (hence the reason this article has taken so long to see the light of day!). Basically, this is what I have: hurt/comfort: in fan fiction, a story in which one of the principal characters suffers and another of the principal characters provides solace. Pretty straightforward, you might think. That was what I thought. But then came the questions — what kind of suffering, physical only or emotional as well? How much solace — the simple stuff as was in the television series itself, or does h/c go as far as a sexual relationship — and therefore incorporate slash? Did the story have to be just about the hurting and comforting, or could that be one element among others? It's certainly not as simple an issue as I thought!

So I've hashed through — a number of times now! - the responses that I got on Channel W, and coupled those with some of my own impressions to get a sort of structure for the hurt/comfort subgenre. From what I've read and inferred from Channel W, there's a sliding scale against which most readers judge h/c, and on this scale, I've determined 5 (five) points: professional, casual, close friends, pre-slash, slash.

I'm not certain that you can tell by reading these words, but the scale is one of emotion — surprised? While it seems (at least to me) obvious that the issue in any h/c story is the way the characters feel about each other, I was quite caught off-guard by the variance in the degree of emotion readers want — or don't want — to see.

This scale was not arrived at easily, and it is flawed; there is much debate about using 'slash' as a reference point, for a number of reasons. First and foremost, let me make it very clear that certainly not all slash is h/c, nor is all h/c slash. These are two different categories that happen to overlap.

So, then, how does this work? From everything I read — and again from my own impressions, h/c is based in emotion — in the care and concern that one partner demonstrates for the other. The points on the scale address the degree of that demonstration. At one end is the professional concern that is sometimes demonstrated in the series itself; this manifests with either of our agents (since we are, here, concerned with U.N.C.L.E. fandom) helping the other to escape confinement or torture, or an imminent explosion, or whatever. The idea is that the 'comfort' aspect is usually given as a form of aid after the 'hurt' aspect has been imposed by the enemy. There is little actual emotion demonstrated at this point, and what is based in their mutual respect for each other and the fact that accomplishing their mission requires both of them. One of the best examples is from the first season episode "The Odd Man Affair", where Napoleon is shot and Illya is forced to leave him — at Solo's own insistence — on the bus. As he's leaving the bus, Illya turns to his partner and asks, "Are you sure you're all right?", a definite demonstration of concern. (example courtesy of Theresa Kyle — thanks!!) There's also "The Shark Affair" where Kuryakin tries to stop the whipping that Solo is to receive — but once the

Russian is knocked out, we see no more scenes of his concern or help concerning the pain from it. In "The Finny Foot Affair", Illya is shot in the opening, and while Solo shows concern, he is put at ease by Kuryakin's response — "Yes, but please hurry back to London. I don't want to miss lunch." (Thanks to Marta for supplying the quote.) Among the absolute best of the stories in this category would be the beginning sequence of Pat Foley's "Pawn" series, (this particular sequence is in the collection "Cousins, Friends, and Brothers") which sets up the individual history of the two agents and their first meeting - very professional yet with a temper of concern.

The second degree on the scale is 'casual', meaning casual concern. As with 'professional', the 'hurt' is usually inflicted in the course of the mission or at the hands of the enemy. At this level, the partners are friends, and the concern goes beyond the successful completion of the mission and into questioning and minor attention-giving. I rate many of the episodes in this category — "The Children's Day Affair", "The Bat Cave Affair" (both suggested by the wonderful Ms. Kyle), "Fiddlesticks Affair", "The Bow Wow Affair", and "The Love Affair". Among the stories one might put in this category is "The Forty Million Reasons Affair" by Gina Martin (in which Illya considers the failure of a mission to be his fault and considers quitting, but Napoleon gives him a card with a quote from Theodore Roosevelt - a quote that Illya had given Napoleon some time ago when the older partner had been a similar frame of mind - thanks to Theresa for this example).

The third category — close friends — is the one that we most often see in gen h/c and in the better episodes of the show — "Terbuf Affair" (where Illya chooses to go with Napoleon on a non-sanctioned mission), "Deadly Quest Affair" (where Napoleon sets out to rescue his kidnapped partner), "The Secret Sceptre Affair" (where Illya goes with Napoleon to help Major Morgan, one of Napoleon's former military commanders who has gone 'bad'), "The Gazebo in the Maze Affair" (where Illya is kidnapped to lure Solo into Emory Partridge's hands), "The Bat Cave Affair" (where Illya is subjected to vampire bats and Solo shows more than usual concern for him), "The Concrete Overcoat Affair" (where Illya is trapped on an island slated to be destroyed by U.N.C.L.E. and Solo confronts Waverly in an effort to try and save his partner), "The Summit Five Affair" (where Illya tries to help Solo who is being tortured by U.N.C.L.E. — in the form of Harry Beldon - to find out who a traitor is), "The Thrush Roulette Affair" (Illya is brainwashed to kill Napoleon who eventually snaps him out of it without having to kill in self-defense), and even "The Fifteen Years Later Affair" (where Illya reassures Napoleon that he's not too old to do the job — thanks, again, Theresa!). This category is also the first where we begin to see the 'hurt' as being emotional instead of just physical — in "Terbuf", it was Napoleon's pain at the reminder of his previous relationship with Clara. In the stories that fall into this category, we see the 'hurt' ranging from any number of things — the sense that what they do — and therefore, who they are — is obsolete and useless ("The Cayo Heuso Affair" by Nan Mack, my own "Appalachian Fall", and "The Fifteen Years Later Affair"), to the fear of losing their jobs ("The Long Saint Crispin's Day" by C.W. Walker) to the fears of non-performance in other areas of their lives ["Gender Manipulation", my story (where IK gets raped and Napoleon can't deal with it), Mary Millard's "A Matter of Strength" (where Napoleon comforts Illya after the Russian has been beaten and sexually assaulted by Mother Fear — thanks, Theresa!) and "The Endgame Affair" by Betty J. Glass (where Napoleon is blinded and Illya has to take care of him — more kudos to Ms. Kyle!)].

The fourth category adds another layer of emotion into the equation, as it introduces the idea that one of the partners has a sexual attraction for the other. This attraction doesn't have to be known by both partners, but it does have to color the emotional responses of the one who is attracted. For the record, there was some conversation about how to define pre-slash, and I do say that I work on the premise that it has to be there in the story, not necessarily just the intent of the author. For a story to be pre-slash to me, there must be some sign of sexual desire on the part of one of the parties, whether it be in thought or deed. But the story itself does not have sex in it, not between the partners, as it were. Examples of this include "Blue Room" by Suzan Lovett (Thanks, Theresa), as well as "Home to Oz" by Sasha Sokolnikov and Lucrezia Verdi (a very sad novella in which Illya has leukemia and Napoleon cares for him as he dies; no sex, but very, very emotional — I'm not sure I want to thank Theresa for this reminder, but it's well worth the mention, even if it does depress me!), and "The Best Friend Affair" by Bethany Kent (in which Napoleon is raped but hides it from Waverly — and Illya also hides it, even though it jeopardizes his position as well — good reminder, Theresa!). In keeping with the complicated emotions that are going on, pre-slash stories are often more angst than other categories, as there is often an element of unrequited love involved. But the most emotional stories tend to be the slash stories, as they assume a sexual relationship. Certainly it can be a 'first-time' story (one in which the partners have never been to bed together before and some set of circumstances puts them there) or one in which the relationship has been going on for quite a while. Whatever the case, the 'hurt' and the 'comfort' are often extreme and elicit very strong emotions from both parties — and from the reader. Oddly, this category has actually produced several novels — Rosemary Callahan's **Pandora's Box Affair** and my own **Perfect Affair** — both very intense stories in which Illya is the one who is hurt (and pretty badly in both instances) and the comfort comes from Napoleon in quite emotional ways. (Theresa suggested both of these and describes them as 'classic'; I do agree about Rosemary's story, but will withhold judgement on my own — seems only fair! But thanks, Theresa!) On the 'Napoleon-as-victim' side, we get Clotilda Willard's classic "Dark Encounters" in which Napoleon is blinded and Illya must care for him. (Great balance in your choices, Ms. Kyle!) As to stories, there is Linda White's "Luck is No Lady" (Napoleon almost drowns, but Illya is the one who needs comforting — from the very real fear that his lover was going to die), "The Lost and Found Affair" by Kate Drummond (in which, over a long period of time in which Illya is recuperating from extreme Thrush torture, Napoleon realizes how he feels about his partner), "Dreams of Annabel Lee" by Theresa Kyle (a story in which Napoleon is the one hurt — by the 15-year coma of his wife — and Illya is the comforter), "Two Hawks Dancing" by Debra Hicks (in which Illya cares for his tortured and now mute partner, who finally reveals that he believes — courtesy of Thrush torture — that he has a.) killed the Russian, and that b.) he did so without ever telling him how he loves him; as an aside — and as I have probably mentioned before — this is the story that started by venture into U.N.C.L.E. fanfic — a most excellent choice!). The four stories are all brought to you by — guess! — Theresa. Many thanks!!

There is also some debate as to whether a hurt/comfort story has to be centered on the h/c itself or whether a story can have h/c elements. As you might be able to tell from the descriptions above, I assume that elements of hurt/comfort are enough to let a story fall into the category; otherwise, the first two categories wouldn't be valid, as in those instances, the h/c is always secondary to the

mission or a more extensive plot. For me, an element of h/c is enough to warrant inclusion in the sub-genre.

And to clarify another point, I don't necessarily like the fact that this scale is structured on the sexuality of the partners, but I couldn't find much way around that. The first three categories assume (to a certain extent) that the agents are both heterosexual — or, if not, then the sexuality issue is not addressed in the course of the story. Therefore, the 'hurt', even if emotional, is not something they talk about, per se; the 'comfort' is manifested by a direct action or a passing, non-invasive comment. Even in the 'close friends' category, while they might talk about things, they still don't get into great emotional detail; often, the thoughts of the partners is more indicative to the reader of the concern and subsequent 'comfort' that is given than the actual things that the men say to each other.

Therefore, there is another layer of definition that must be added as well - the classic 'hurt/comfort' story versus what Theresa refers to as the 'modern' hurt/comfort story, one in which the pain and the succor are subtle and just one of many elements of the story - or, perhaps even, secondary to the infamous 'plot'. Examples of the 'modern' h/c story include the previously-mentioned "Luck is No Lady" by Linda White, "The Endgame Affair" by Betty J. Glass, "The Appalachian Fall" by — well, me, and "The Forty Million Reasons Affair" by Gina Martin.

This conception of the 'modern' h/c story is somewhat complicated, in that it overlaps all five categories on the scale. And while one could argue (as I might) that Cindy Walker's entire St. Crispin's universe and Nan's "Cayo Heuso" and Pat Foley's "Pawns" series have the same complexity — h/c and plot, there is an issue of when they were written — and why.

So, as a warning, I'm going to digress into some of my own history with U.N.C.L.E. — what you are about to read is pure hypothesis and personal opinion — please don't shoot me or blame anyone else if you disagree. When I first started writing U.N.C.L.E., I started out writing what is termed, by the definitions of this article, classic h/c; not only **The Perfect Affair**, but a number of my short stories all centered on the emotional relationship between the agents. It was what I wrote and, for the most part, what I preferred to read. As I was writing exclusively slash at the time, I didn't know there was much else in the fandom, even though (via mail, as this was the way-older days when everything was done the slow, silent way) I had heard whispers of gen anthologies, and that strange universe of short story collections written by some great U.N.C.L.E. guru named C.W. Walker. So, through several years of trials and tribulations in the course of trying to get **The Perfect Affair** published, I ended up getting to know Bill Hupe very well, and he demanded that I come to MediaWest. Part of the rational was to promote my newest novel, **The Olde World Affair**, and part of it was to broaden my exposure to the fandom. The trip was a gigantic success — I left with more zines than my suitcase could carry, I met some of the most important people in this fandom, and I was challenged to write something other than slash.

It was reminded recently by a close friend who knew me very well then that I was a more active in supporting slash and h/c than I am now. Perhaps I was. Perhaps there was more of a need then — or perhaps I perceived that there was more of a need then. The fandom was smaller in those halcyon days, there were few of us writing and we defended what we wrote to the bitter end. I vividly remember the talks with editors of several of the gen zines — and there were only a couple at that time — as they tried to explain why they didn't find slash to be a true interpretation of the

characters, why the emotions didn't 'ring true' to their vision of the show. They weren't rude or brutal or even dismissive of my writing or me. At the worst, I would have thought them to be close-minded — but they didn't intentionally offend me. Instead, they challenged me to write something that they might publish. Some might argue that, at this point, there was a reactionary movement afoot, caused by the prevalence of slash zines (many of which were comprised substantially of h/c stories) as opposed to gen zines. This was a part of the reason why I was lured toward the other types of writing (that, and the challenge). But the reactionary position, while helping to produce a whole new collection of zines and zine editors, also intimidated many of the h/c writers into believing that no one appreciated their efforts. It also drove others away from writing at all, or into other types of writing.

It has been suggested to me that this was part of why I altered my own style. I can't say that that's not accurate to some degree because it probably was. But I also say that my style changed because I was ready to try new things. To that end, I started experimenting with it. I found new ways to write and new stories to tell. Obviously, I still write slash, and I like to think that I still write h/c. But I also write more complicated tales (let me live in this delusion!), one with more lines of intrigue — plot, if you will — and more dimensions of character and situation.

Now, at the same time I broadened (as I prefer to see it) my own writing, the accessibility of the internet and mass communications had its own effect on fandom in general and U.N.C.L.E. fandom in particular. It grew. We developed — and still are developing - a much larger following. And we diversified. Because it was the internet — hi-tech, so to speak — we started seeing fans who — gads!!!! — hadn't even seen the show — no, not just when it originally ran, or when CBN re-ran it, or when TNT did the New Year's Eve Marathon, or even when TNT was re-running it at 5 a.m. on Tuesday mornings! Not ever! They were drawn to the fandom by what they were reading and seeing on the web and from the listserves. And they brought with them their own sense of what they wanted to read. Stories like what we were writing ourselves, but also stories like what they have grown up with. Darker, more complicated — that whole 'modern fiction' concept.

So where am I going with this? Well, to bring this to where it started, Channel W. When I voiced my question, I did get answers — obviously. But unintentionally, I also initiated a digression into the current state of h/c in U.N.C.L.E. fandom, and that fandom's current receptiveness to the subcategory of hurt-comfort. I have to admit to some surprise — and I was not alone — that there is still a feeling on the part of some of the h/c writers that it remains a 'bastard step-child' (my description, no one else's!).

I can speculate on several possible reasons for this, not the least of which is that recently, there was a discussion on one of the listserves about 'weepy Illya' stories and how they do bother some people. Even though it was a discussion about one type of characterization, certainly I can see how some writers might extrapolate that characteristic to an entire category of U.N.C.L.E. writing — even though I myself would not (while it might be a quality of some h/c, certainly it is not a quality in all h/c — particularly the more 'modern' type). I can also hypothesize that some older (not so much based in physical age as in number of years in the fandom and in writing in the fandom) might still be wary because of the previously described reactionary movement. But it seems to me that now, perhaps more than ever, we have more demand for — well, everything. In the past few years, a number of writers have come along who write classic h/c (or what I define

as classic): Kate Drummond, Theresa Kyle, Suzan Lovett, Rosemary Callahan, Sasha Sokolnikov, Clotilda Willard, and Mary Millard, just to name a few. In the 'modern' h/c category, there are a number of us old-timers — myself, Cindy Walker, Pat Foley, and Linda Cornett — again, just to name a few, but also a number of newcomers: Linda White, Betty J. Glass, Gina Martin, R. Dean Becker, and Pattie Ellis. Actually, I would almost argue that there are more hurt/comfort writers out there than ever before; while we argue that there are now two categories (classic and modern), there are writers for each of them. And it's also interesting to note that while there is some question as to the validity of this classification of 'modern', I find it noteworthy that so many of the writers I would choose to put into it are part of the 'old guard' of U.N.C.L.E. writers — so what exactly does this mean?

Well, to me it can be interpreted two ways: the first is that h/c has and will always exist in some form, but the issue is degree or percentage that it constitutes in the story. The second way is that we are seeing a definite trend in the way that people change as they write. NOW, I am not saying — obviously — that only us old writers write 'modern' h/c, nor am I saying that us 'old' writers didn't write 'modern' h/c until we had written lots of other stuff; Cindy Walker has written her format since her early writing days, and Pat Foley has always written very complicated, intense stories — you get the idea. What I am suggesting is that perhaps, as we write more and become more experienced, we broaden the scope of our stories; in some cases, we include more plot (me), but in others, perhaps we include more emotion. And I'm not saying that there aren't 'classic' h/c writers who haven't been writing classic h/c for quite a while as well — Mary Millard immediately springs to mind as someone with quite a long list of stories bearing her name, and there are others.

What I am saying is that there's a lot of h/c out there, in several forms, and there is most definitely an audience for it — in any form and any quantity. I have only begun to touch the surface of it here, and there are great holes that still remain to be examined - hopefully by more nimble brains than mine! Please let me know who and what and where I have left out — and again, please, it was not intentional. This topic is monumental, a veritable iceberg. And keeping to that analogy, I personally feel a bit like the Titanic — sinking even as I wrap this up, my vague theories readily ripped apart on the sharp points of the exceptions to very generalization I've made here.

(The current operating plan is to do an extensive bibliography of U.N.C.L.E. h/c based on this article, so if you have any ideas, thoughts, comments, disagreements, or generally want to throw in your two cents, please feel free to e-mail me — Fara — at stand@innova.net. Thanks!!!)

A Brief Look at U.N.C.L.E. on the World Wide Web By Maud M. Farr

This is by no means a comprehensive look at U.N.C.L.E. sites on the web. I would like to have visited them all, but the fact is, the number of U.N.C.L.E. sites on the Internet has expanded dramatically in the last few years. This is good news for U.N.C.L.E. fans, because it means that there are a lot of us out there . . . everywhere . . . all over the world. At the same time, however, the burgeoning numbers make it nearly impossible to visit all of the interesting ones.

Writing a short summary about these sites that does them justice is also difficult, because many of the U.N.C.L.E. fans on the web have really outdone themselves. Some of these sites are spectacular. A staggering amount of talent, imagination, and hard work obviously went into their creation, and they deserve more than the brief overview this article provides. Please take a look at these sites for yourself when you have the time and follow the links they include to other U.N.C.L.E. sites. I know I missed at least a dozen great ones.

It was originally my intent to only include U.N.C.L.E. sites, instead of also trying to cover sites dedicated to either Robert Vaughn or David McCallum. I relented in the end, however, and included a couple of DMC and RV sites, just because I couldn't resist. In the end, what really got short shrift were the collectibles sites. I know of at least four outstanding ones that I simply didn't have time to visit. Many of the pages I did include have links to these sights, however, so if you're a collector, you can still get there from here.

Anyway, here's a brief look at twelve U.N.C.L.E. web sites. They aren't presented in any particular order. They're just randomly assembled like a real hop around the Internet. I hope they provide a useful starting point for further explorations.

The Fans from U.N.C.L.E.: This site, located temporarily at <http://delfloria.virtualave.net> is one of the oldest U.N.C.L.E. sites on the web. If the comments in the guest book are any indication, however, this venerable old site has recently made a comeback unlike anything seen since 1969, when Elvis Presley put on a leather jump suit and asked worldwide television audiences if they were looking for trouble.

The Fans from U.N.C.L.E.'s rebirth is the result of the complete overhaul it received this past summer at the hands of Ellen Druda and Connie ?, who decided that the old site at UNCLE.org was languishing from neglect and would benefit from a new coat of paint and some new landscaping. The fruits of their efforts are nothing short of stunning. These days, if any web-surfing THRUSH agents arrive looking for trouble, they've definitely come to the right place.

From the eye-catching rotating coat hook on the home page, to great background articles by writers like Kathy Creighton, Bill Koenig, and Cindy Walker, to fun stuff that includes a trivia quiz, animated cursors, and a really cool screen saver, the site has been revamped from top to bottom. With the result that, these days, The Fans from U.N.C.L.E. is more fun than a shoot-out in a dark alley. Plan on spending hours perusing it all, because if you really are a "fan from U.N.C.L.E.", you won't want to skip anything. The site includes a comprehensive list of links to other U.N.C.L.E. sites too, so this is unquestionably the place to start if you're making your first U.N.C.L.E. web-crawling expedition.

The list of those who contributed to the rehabilitation of U.N.C.L.E..org is too extensive to include here — which is just one more good reason to visit the site yourself and check the list of contributors for the names of "cousins", friends, and favorite writers.

The Fans from U.N.C.L.E. site will be moving back to its old home at UNCLE.org as soon as the transfer of the domain name to the site's new owners is complete.

The Man from U.N.C.L.E. FAQ Page: This site, edited and administered by Henry Jaremko, and found at

<http://www.hsq.co.uk/mfufaq.html>, is THE site to seek out for answers to all of your U.N.C.L.E. questions. The frequently asked questions (FAQ) are organized into categories, such as general questions, questions about the U.N.C.L.E. organization, questions about the principal characters, etc. The answers are contributed by fans from around the globe. So, if you want to know how many U.N.C.L.E. paperback novels were published, or which U.N.C.L.E. episodes are available on professional videotape, or if there will be a new U.N.C.L.E. movie (and no, I'm not telling, so you'll just have to visit the site yourself), this is the place to go.

File Forty: The U.N.C.L.E. Fan Fiction Archive: The File Forty site, located at <http://www.geocities.com/Area51/Orion/5317/index.html> "just up the street from the Dairy Queen", as site administrator Jan Bowman likes to put it, is the home of the U.N.C.L.E. fan fiction archives. Although a relative newcomer to the world wide web, having just celebrated its first birthday this past November, File Forty has already logged an impressive 55,900 visitors—a figure that has to make it one of the most popular U.N.C.L.E. sites on the web. None of which is too surprising when you consider the impressive collection of U.N.C.L.E. fan fiction, both gen and slash, that the site's two administrators, the aforementioned Jan and her cohort, Kate D., have amassed. Featured writers include Patti Ellis, Mona R., Chakja, Ravenschild, Kate D., Jo Mulvey, Debra Hicks, Cindy Walker, Shelley Wright, and Jill, as well as many others who are well known to fans of U.N.C.L.E. fiction.

So, keep this one bookmarked for the dreary February days ahead when the lovely white snows of Christmas have all turned to brown slush. Because downloading some new U.N.C.L.E. fan fiction is probably preferable to dyeing your hair eggplant, or running off with a saxophone player from Kansas City to escape the seasonal ennui. Not that there's anything wrong with purple tresses . . . or saxophones, but File Forty will probably still seem like a good idea after the vernal equinox.

The Man from U.N.C.L.E. on TNT: This is the official TNT U.N.C.L.E. page located at <http://tnt.turner.com/action/uncle/index.html>. Turner did a nice job of updating this page a couple of years ago, when they added video clips from The Bat Cave Affair, and from the series' opening credits. They also added a link to the U.N.C.L.E. theme song, and a number of links to fan sites, including Bill Koenig's Man from U.N.C.L.E. Episode Guide and the Fans from U.N.C.L.E. site, among others. The TV schedule for U.N.C.L.E. is also included.

The Man from U.N.C.L.E. Episode Guide: This is Bill Koenig's award-winning site, located at <http://members.aol.com.Wmkeonig/unclepg.htm>. This site just keeps getting better, as Bill adds more and more of the fascinating trivia for which he is famous—or at least notorious—on the U.N.C.L.E. listservs. The guide contains reviews of all 105 episodes, as well as production details, and an abundance of information about the music and the composers featured on the show. There are also interviews with former U.N.C.L.E. co-star Yvonne Craig and Stanley Ralph Ross, a scriptwriter who worked on U.N.C.L.E. during its third season. Finally Bill includes a few fan fiction teasers, and a nice selection of links to other U.N.C.L.E. sites.

The Man from U.N.C.L.E. Image Library: Lisa Williams' gorgeous frame-capture library at <http://lcw.simplenet.com/mfulib.html> has to be the best source of U.N.C.L.E. graphics on the web. This site is impressive for its well-organized presentation, as well as for its content. The time and talent that went into its construction are

evident in the quantity and quality of the graphics, as well as the extensive indices that makes it easy to track down just the right frame-capture for your new computer wallpaper. The collection of U.N.C.L.E. frame-captures covers all four seasons of the show, from The Project Strigas Affair to the Gurnius Affair. Seven U.N.C.L.E. episodes are currently catalogued, and those selected include memorable U.N.C.L.E. appearances by Barbara Feldon, Janet Leigh, Leonard Nimoy, Jack Palance, Vincent Price, and William Shatner, in addition to everyone's favorite U.N.C.L.E. agents.

In addition to Lisa's unsurpassed U.N.C.L.E. collection, there are image libraries at this site for Alias Smith and Jones, Blake's 7, the Professionals and UFO.

The official site fans of David McCallum is The McCallum Observer site, found at <http://members.tripod.com/lsmtno/index.html>. Lynda Mendoza is the site's administrator, and Ms. Mendoza deserves a lot of credit for keeping the site's information absolutely up to date. Aside from some very recent photos of the U.N.C.L.E.'s Man In Black, there are links for ordering his most recent audio books, a list of his television appearances for January, February, and March 2000, and a link to the Music Box Theatre web-site, where you can order tickets to see him as the Emperor Joseph in Amadeus. There's also a photo caption contest, and a nice selection of links to other sites of interest to U.N.C.L.E. fans, including Robert Vaughn's official web-site.

Speaking of the Official Robert Vaughn site, you can find it at <http://home.pacbell.net/cdezn/rv.html>, right around the virtual corner from the DMC site. Like, the DMC site, Robert Vaughn's site is kept current with information about his personal appearance schedule, a list of his television appearances through the end of January, and some nice current photos. There are also links for purchasing recent videos like Milk and Money and The Sender, or autographed photos. Most intriguing of all, though, was the statement that "Photos from fans will be here soon-keep watching." So . . . keep watching.

In addition to the officially sanctioned Vaughn and McCallum sites, there are a couple of wonderful unofficial sites for both actors that are at least as interesting. One is Ellen Druda's "Unofficial, Unauthorized Website for Fans of David McCallum" at <http://members.xoom.com/dblduchess/newdavid.htm>. This site has a little bit of everything and has even been visited by DMC himself, who liked it so much that he took the time to sign the guest book! According to his comments therein, his favorite thing about the site was the pictures, and it's easy to see why. There are dozens of great photos from every phase of his career, from Sol Madrid to Amadeus. As if that weren't enough to keep any DMC fan smiling, there is also an astounding archive of articles about him that is so comprehensive, no amount of description can do it justice. Throw in a smattering of fan fiction, news of his current doings, sound bytes to download so you can teach your computer to say, "Put the gun down, Mother Fear", a biography, a filmography, and links to other web-sites, and your family probably won't see you for days.

Another great "unofficial" site is Daniel Bolton's The Vaughn Lounge at <http://www2.tpg.com.au/users/ksldb4/vaughn/home/index.html>. This Australian site, dedicated to Robert Vaughn, features a particularly comprehensive RV biography, updates on his current doings, a list of his films, a fine collection of photos, and lots and lots of information about U.N.C.L.E. memorabilia. Unfortunately, even though I was using the very latest version of Netscape (4.7), and I had the preferences set to enable Java, I had some problems with the principal navigation menu at Daniel's site. I finally had to

resort to peeking at the source code and entering the name of page I wanted to go to manually in the location bar to get around the Lounge. The site was worth the extra trouble, but since this isn't a very user-friendly way to negotiate the Internet, I hope Dan can figure out how to make the site more accessible for Netscape users before my next visit. In particular, I'd like another look at the memorabilia section, which appeared to be very well researched, based on my brief perusal.

Speaking of U.N.C.L.E. memorabilia, both the official Vaughn and McCallum sites contained links to Jon Heitland's The Man from U.N.C.L.E. Book page, located at <http://members.aol.com/heitlandjo/UNCLEbook.html>. From this site, maintained by Vinnie Vinson, you can read a sample chapter of Heitland's collectible text, or order your own copy of his "incredibly comprehensive, fully illustrated" history of The Man From U.N.C.L.E. for just \$17.95, which is a much better deal you're likely to find on e-Bay these days. Jon is also a collector of U.N.C.L.E. memorabilia, and sells duplicates from his collection at his site, so if you're a collector, you'll probably want to take a look.

U.N.C.L.E. Headquarters: Located at <http://www.geocities.com/Hollywood/set/7721/index.html>, is another good source for U.N.C.L.E. graphics. Click on one of the U.N.C.L.E. badges on the home page to gain entry to the virtual "headquarters", then walk right in and check out the current collection of graphics. The pictures in the gallery at U.N.C.L.E. Headquarters change from time to time. Right now, there are some nice shots from The Five Daughters Affair and from the show's opening credits sequence, as well as some great photos of the U.N.C.L.E. car. This site also contains links to a number of excellent collectibles sites, so I'd say a stop at U.N.C.L.E. Headquarters is a must for any serious U.N.C.L.E. collector. Neither the guest book link, nor the e-mail link was functioning when I visited, however, so I had no way of finding the name of the site's administrator.

REVIEWS

The Sleeping Beauty Affair by C.W. Walker (fanzine, 1994)
Zero Minus Ten by Raymond Benson (pro novel, 1997)

Reviewed by *Bill Koenig*

In a sense, C.W. Walker's fanzine novel and Raymond Benson's debut pro novel are two sides of the same coin.

The former began as Walker's attempt to sell a Man From U.N.C.L.E. "reunion" script, intended for the original stars. Even after she began publishing fanzine stories, Walker held this story back. Finally, after a decade of, as she put it, "chasing a dream," (author's note) she turned it into a fanzine novel more than five years ago.

The latter was Benson's first try at doing a novel. He was hired by Glidrose Publications Ltd., the Ian Fleming literary estate, to continue the novels after John Gardner departed writing the series. Benson was approached not because of his literary skill but because he knew the character. Benson had published a 1984 reference book, *The James Bond Bedside Companion*, and approached

Glidrose at that time for permission to extensively quote from the Ian Fleming original novels. Glidrose reasoned that having a writer — even a novice — who knew about the character was the way to go.

Basically both stories exist because of the author's individual enthusiasm for the respective characters. In some ways, there are even more similarities but noticeable differences, as well.

SLEEPING BEAUTY

The fanzine novel was revised several times. Set in 1987, the story has Napoleon Solo — again — being recruited to help out U.N.C.L.E. and once again needing Illya Kuryakin's assistance. Except this time, Solo has a daughter in tow, a kind of stand-in for women U.N.C.L.E. fans who, when children, wanted to be agents, not innocents.

Like James Bond, the wife of Walker's Solo was killed by an enemy. But, unlike Bond (where the subject comes up sporadically), Solo is still brooding about this years after the fact. Solo still enjoys female companionship (he and Maude Waverly have a more-than-casual relationship) but he's still quite scarred emotionally from the death of his wife. Those events continue to haunt Solo no matter how he tries to move on.

Eventually, Solo and Kuryakin are again drawn to foil another Thrush plot. But there's a strong emotional underpinning to the story supplied by Allyson, Solo's daughter. The reader has a dual feeling of dread and anticipation concerning whether she will find out about her father's past. This leads to a big payoff at the end of the story where Allyson informs Solo about what she's learned.

ZERO MINUS TEN

The 1997 pro novel, by being a work for hire, means the author had to follow some guidelines set by Glidrose. In fact, Benson can only suggest titles; Glidrose makes the final decision.

Under Glidrose guidelines, Benson's story was to be time shifted to the present, as were Gardner's novels, which first appeared in 1981. Also, Glidrose wanted to introduce elements of the James Bond movies, produced by Eon Production Ltd., into the novels. That meant the Judi Dench version of M. was in. Also, Major Boothroyd (the name of the Q character) was back after being sent into literary limbo by Gardner. One possible reason would be to encourage Eon Productions to use Glidrose Bond novels for movies but that hasn't occurred.

Benson does have a huge amount of Bond knowledge and it shows. He pays more attention to meals and gambling sequences, two staples of the Fleming novels, than Gardner did. He also packs ZMT with lots of specific brand names of products, another Fleming trait. Here, though, Benson doesn't quite pull it off. Fleming, a journalist, had an eye for the telling, important detail. Benson seems to put in details because Fleming did so.

Benson's story revolves around a specific event, the handover of Hong Kong to Mainland China in July 1997. His villain, Guy Thackeray, heads a Hong Kong business conglomerate with skeletons in its closet who feels betrayed by the British and who hates the Chinese. Rather than get counseling, he decides to act upon his feelings in a major way.

SIMILARITIES

Both stories use contests to propel the plot. *Sleeping Beauty* sends Kuryakin to play chess with an elderly Thrush official in a bid to secure vital information. If the Russian wins, the information is his. If not, Kuryakin likely won't draw anything from his U.N.C.L.E. pension. In ZMT, Bond plays Thackeray in a high-stakes game of Mahjong as a way of sizing up his adversary. Thackeray cheats, of course, a trait that Bond is quite disdainful.

I tend to prefer the *Sleep Beauty* sequence better. The game builds tension gradually and effectively. I found ZMT's Mahjong game a bit hard to follow. The book even comes with illustrations to help the reader but I still had to re-read passages to keep things straight. Also, both stories utilize torture sequences at critical junctures. Solo is exposed to a Thrush chemical that affects the mind. Bond gets caned in a passage intended to remind long-time 007 readers of the torture sequence in Fleming's debut novel, *Casino Royale*.

DIFFERENCES

Sleeping Beauty has a more sophisticated use of sex than ZMT. For the latter, one can't really call them "love scenes" but sex scenes. "They continued to make love for what seemed like hours" is about as subtle as Benson gets. By contrast, Solo and Maude Waverly seem to have quite an adult relationship without awkward passages.

Overall, these two stories are more alike than not, the main differences coming down to the skill of the writer and the working conditions. *Sleeping Beauty* is generally smoother but, then again, ZMT had specific publishing deadlines (the book came out in the spring of 1997 in advance of the Hong Kong handover) and *Sleeping Beauty* was years in the making. Also, because *Sleeping Beauty* is a fan story, its author had more freedom to make alterations. Both novels have their admirers. Nevertheless, looking at both suggests that authorized pro publishing does not have a monopoly on a well-told tale.

DECLASSIFIED AFFAIRS 2 REVIEWED BY PAT FOLEY

DC2 is actually an even better zine than DC1. Jan has packed it with great stories, some by new writers, with everything from drama to comedy, action to angst, but all a top quality read. This is the best gen anthology zine I've read. This is a thick anthology so this review will be in two parts. The zine editor has grouped the stories into seasons corresponding with the show.

For *Pre-Season* stories, *Expectations*, the first story in the zine, written by relatively new writer Nancy Hayes is an impressive effort, a mature and thoughtful story representing when Kuryakin first meets Solo when the latter arrives in the Berlin office, presently the continental headquarters of Harry Beldin. The wealth of Soviet detail presented with Kuryakin's character is a real plus for IK fans. He is drawn very well, and Solo is also well presented. My only real issue with the story was that, since we know Beldin later turns against UNCLE and is in fact, a Thrush plant, I was waiting for some sign of that future betrayal, a foreshadowing of when the other shoe would drop. But other than that this was a masterful piece, and makes me impatient for more.

Elizabeth's Cochrane's *First Encounter* is another pre-first season first meeting story, a short vignette set among a turbulent event in

American history. It's a touching cameo of the two enforcement agents' inner selves.

For **First Season** stories, Theresa Scott's *Space Race Affair* is an action oriented story that takes us from Florida's Cape Canaveral to the Soviet Union. It effectively captures some of the feelings of the sixties, when we were racing the Russians to conquer space.

Deb's *Betrayal Affair* involves a scenario where IK has been programmed to kill NS and the concern is when and where it happened and can IK be deprogrammed. While it was a surprise to find Waverly turning so quickly against IK, and that Waverly was so emotionally invested in NS, the conflict as presented in the story meant that unless the answers to IK's apparent betrayal are immediately uncovered, the partnership and even Kuryakin's future in UNCLE is over. It's NS who thinks of the solution that satisfied not only Waverly, but the ultimate skeptic in Kuryakin. This story has some nice mood swings, and a lot of intense character issues.

A second story by Nancy Hayes took a trip into pathos, with *Life's Footprint*. NS is injured and IK tells him stories about his childhood to help keep him conscious until help arrives. Pure melodrama, you'll want to have a few tissues ready.

Second Season began with what I think is one of the best stories, if not the best, in the zine, Theresa Kyles' *Nadya*. This author has also done her homework on things Russian and Soviet, and her story presents an absorbing history behind Kuryakin's mysterious wedding ring, and its disappearance from his finger. In the genre of purge character conflict, the story shows a tug of war between two people who lives were irretrievably damaged by their association. The author's clever use of Solo at the end of the story not only ties the story back to the show, it portrays the other side of the coin, a relationship where two characters are in supportive roles. The characters are true enough to leap off the page, and the wealth of detail in the story reinforces and heightens the moods, from the description of Soviet life to the more prosaic description of Kuryakin "tapping at an old Underwood typewriter" when he's brought an envelope "studded with foreign stamps". I really enjoyed this story, but it left us with a few puzzles as to Kuryakin's true identity and I'd be delighted if the author gave us a sequel.

Betty Glass' *Endgame* is a wonderful "mission" type story, almost a novella, where a former foe takes retaliation on Solo, leaving Kuryakin to step into his shoes. There's something for everyone in this story, an intriguing mission, a puzzle to be solved, a rescue to be made, a touch of H/C, and a strong and intriguing character and relationship study. Solo's "letter" to Kuryakin, a bit reminiscent of Kirk's recording for Spock in "Tholian Web" is quite wonderful, and ends with a humorous comment true to Solo form. The best of all is that this story concludes happily for all — or at least for the good guys.

The Third Season stories begin with Linda White's *Team Player Affair*, a short, humorous story with a bit of a trick ending.

Then follows the story that had me rolling with laughter, Jan Bowman's *Ransom of the UNCLE Chief*. Truly worthy of being classed with Third Season, this story has all the zaniness of that time, with a pair of buffoon-like Thrush agents. It's often told from their POV as they deal with the results of their unfortunate plan to kidnap Waverly. They soon discover that is a harder job than they might think. In spite of being a bit of a farce, the Thrush agents are thoroughly believable as they tell their woeful tale. Waverly is a delight. The agents' dubious countenances as they rescue their

curmudgeonly boss adds to the fun. This story is absorbing right up to the amusing conclusion.

Following this are two stories that are in the best tradition of the innocent meeting the UNCLE agent. Lin Cochran's *Tailor, Soldier, Spy* has a poignant, Cinderella-like feel to it as the little tailor watches Solo from afar until she gets thrust most unexpectedly into the world of a spy. Short but enchantingly done.

Mo Boldock's *Influential Enemies* is a longer innocent story, this time told from the story of a low level Thrush clerk who, after years of filing reports on the exploits of our two, gets car jacked by a desperate IK. This story had a Linda Cornett-like feel to it, in that the action plot dove-tailed nicely with a well developed character study of an innocent viewing the agents. IK comes across in character, flinty, suspicious and, of course, injured. NS comes in at the end for a nice bit of H/C, with eyes "only for his partner." We also get to see a few other UNCLE and Thrush characters nicely portrayed including the transformation of our Thrush "innocent" into a new identity. A great "classic" UNCLE story.

Fourth Season and Beyond the Fourth Season in a future issue.....

DECLASSIFIED AFFAIRS 2

EDITED BY JAN DAVIES, PUBLISHED BY MARION MCCHESENEY

REVIEWED BY ELLEN DRUDA

Oh, these big, fat zines loaded with big, fat wonderful stories are just my favorite things in the whole world. When something like this arrives in your mailbox, or in your hands at a con, there's just nothing like the anticipation of late nights and stolen hours when you can bury yourself deep in the fan fiction world of Napoleon and Illya. Not the tv series world, mind you, but the zine is one that's full of the twists and turns of adult relationships and introspection. DC2 doesn't disappoint.

I think my favorite section was the first, labeled In The Beginning... Pre-Series. This is a good time to mention that DC2 continued the clever concept of dividing up the stories to match the series' seasons; there's the above mentioned section, then 3 stories and one poem grouped into First Season, then 2 under Second Season, 4 plus one poem in the section marked Third Season, 3 plus poem in Fourth Season, and a story and a poem under the heading of ...And Beyond, which picks up after the show went off the air. I was completely bowled over by N.L. Hayes Expectations, which was a "first meeting" story that shows the author's wonderful imagination and writing technique. I found this version of "first meeting" very appealing and very believable. I don't want to give it away except to say Ms. Hayes is a highly talented writer and knows UNCLE and its characters very well. I wasn't familiar with her writing so discovering a new author in the genre is a genuine delight. First Encounter by Elizabeth Conchrane is a shorter but thoughtful piece that imagines the meeting in a historical context. Good stuff.

First Season section's highlight was for me again N.L. Hayes' *Life's Footprint*, which offers a glimpse of Illya's past in Russia. Or does it? Again, excellent writing and a sure grip on the characters, which is of paramount importance to me. I also liked Theresa Scott's *The Space Race Affair*, which zip panned around the world like an early UNCLE episode, but offered the additional benefit of some good Illya angst. *The Betrayal Affair* by Deb reminded me of a slash story without the sex at the end; the focus

was the relationship between these two men being put to a test, with their affection and loyalty the overriding forces that prevail.

Second Season's *Nadya* by Theresa Kyle suggests an Illya at the emotional mercy of a woman from his past. He's not the strong, acerbic IK we see in the series, almost the opposite, and I wasn't sure I could reckon with it. I liked Betty Glass' *The Endgame Affair* better. This is a writer who managed to bring in many characters from the series, almost like guest stars, to tell a complicated story with a detailed plot and surrealistic overtones.

I loved Mo Boldock's *Influential Enemies* in the Third Season. What a treat for an Illya lover like me: a little hurt stuff, a little angst stuff, an unusual viewpoint, a whiff of romance, and a sense of humor to wrap it all up in a perfect package. *Tailor, Soldier, Spy* by Lin Cochran is fabulous, no other way to put it. This talented writer made me see the story so clearly in my head I felt like I was watching a movie. J.E. Bowman contributed *The Ransom of the U.N.C.L.E. Chief*, which reminded me of every Ring Lardner story I've ever read, except this one was funnier. I was very impressed with Ms. Bowman's dead-on characterizations and terrific ear for dialogue. Wow! *The Team Player Affair* by Linda White is about a bet between IK and NS that has gone way too far, but with a comical end. The joke is on Napoleon this time, but you can easily imagine the roles reversed (or the results a different gender!

Fourth Season covers J.E. Bowman's *Chesapeake Affair*, a fishy story with an episodic feel. I could easily imagine this one on the small screen. I have to admit a fondness for anything F.Y. Driver writes; here she offers Web Building, not the Internet kind. Ms. Driver has a recurring character, a beautiful KBG Colonel, who is required to keep tabs on Kuryakin. Their relationship is complicated and confusing and utterly fascinating. I look forward to more installments, please! Fourth Season finishes with a long story called *Requiem for Innocence* by Lara Garek. Illya is forced to confront the ugliness in his past in this exciting tale with filled with horror, suspense and intrigue. Sorry, been reading too many movie ads...

C.W. Walker's *Daddy* is the sole entry in the last section, ...And Beyond. Nobody understands Napoleon the way Ms. Walker does. Her wonderful style, her ability to combine the mundane (a father/daughter day in New York City) and the fantastic (Thrush seems to be lurking everywhere!) makes me wish that she could go back in time and write for the tv series. We are lucky to have her here writing for us now.

A brief word about Paula Smith's poems, which run throughout the seasons in the zines. I am not usually a fan of poetry in zines; they take up precious real estate from the stories. Ms. Smith's poems are not like the ones I usually encounter. Witty, touching, insightful and most of all, concise, they manage to shed light on the familiar characters and situations with brevity and intelligence. The economy of words and their juxtaposition shows a real talent.

Congratulations all around to the writers, editor and publisher. This is a zine that will appeal to the gen and slash fan alike.

Fruit Cocktail-Again?

Publisher: *Karie Masoner*
Fruit Press/Wayward Press
Reviewed by *Anita*

Fantasy Affair

by Emmi Hesr Re

Fantasy Affair is one of three MUNCLE stories published in the Multimedia zine, "Fruit Cocktail Again." It's a first time story, taking the reader from the agents first tentative advances towards one another, to a more committed relationship later on. While on vacation with Illya in Paris, Napoleon reveals his wildest fantasy, which has something to do with Illya, beach blankets and hot summer nights. One thing leads to another, and eventually the two men end up in the bedroom, not only making love, but also coming to terms with much deeper feelings of love and need. The first time they make love is a delight to read. The more experienced Solo gently guides his much less experienced and very nervous partner through their first lovemaking session. Readers who like a younger, virginal Illya will enjoy this one, because although the writer reminds us that Illya can be very lethal in his professional life, he is definitely a complete sexual innocent, with many endearingly innocent traits. There were several sweet moments, such as when Illya switches off the light due to embarrassment, and Napoleon immediately switches it back on again and pushes the covers away from their bodies for good measure. This of course mortifies the extremely shy Illya. But Napoleon coaxes him through it, and the end result is a very sweet and tender love scene. I'm not going to give the whole story away, other than to say that the encounter turns into much more than a one night stand, and the conclusion to the story is a very satisfying one.

Meeting on a Street Corner

by Eileen Roy

This is a one page story, centered around an accidental encounter between Solo and Kuryakin on a street corner several years after their breakup. I couldn't help but feel a twinge of sadness for the two men, because it's obvious that Kuryakin still feels bitterness towards his ex-lover. There's a cold finality to the brief conversation they have as they wait for the light to change, and Napoleon's shame is overwhelming. It's an interesting piece, because this kind of conflict could well happen between the two men. It's always fascinating to read about Solo and Kuryakin from a different angle, but this story leaves you with the feeling of utter finality between the two men.

The Sugar and Spice Affair

by Mim

Now here's a cute, sexy little story for all of us chocolate lovers to sink our teeth into. Illya and Napoleon are happily in love and having a great time experimenting with various flavors of tasty goodies during lovemaking. They've experimented with yogurt, honey and cake mixes. But the latest experiment with chocolate is by far the most successful, and Illya is having the time of his life as he literally makes a meal of his partner. It's a lighthearted, fun story to read, and the guys are obviously madly in love. In fact their biggest problem is figuring out what they'll use next time! A truly fun story.

Since I'm commenting on three MUNCLE stories in the multimedia zine, Fruit Cocktail Again, I think it would be a good idea to give a quick description of the zine as a whole. Fruit Cocktail Again

has 115 pages and inside its pages, there are 15 stories from the following fandoms: Harry and Johnny, Professionals, Starsky and Hutch, Equalizer, UNCLE, Twin Peaks, Quantum Leap, and Simon and Simon. I suppose I ought to confess here that I've only read the MUNCLE stories, so I can't comment on any of the other fandoms represented in the zine.

INTIMATE AFFAIRS

EDITED AND PUBLISHED BY *TRISH JEFFERS AND MARY MILLARD*

REVIEWED BY *SARAH LINDSAY*

Intimate Affairs is the first slash zine I ever bought, an excellent introduction to fandom. The stories are emotion-centered, many of them hurt/comfort, and the zine is a classic of that slash subgenre.

When in Rome by Elizabeth Cochrane is an epilogue to the Terbut Affair. Napoleon is suffering the pangs of rejection along with the aftereffects of the events depicted in the episode. Illya must decide how far he dare go to alleviate his friend's pain.

Dark Nights of Fear by Mary Millard is a poignant, intense hurt/comfort story. Illya has been tortured and Napoleon appoints himself caretaker to his emotionally fragile partner, leading to unexpected revelations about their relationship.

Confrontation by Jennifer Cole. Napoleon is falling apart and Illya is determined to find out why. The answer will either tear them apart or bring them closer together.

Fair Trade by Theresa Kyle is one of my all-time favorite stories. Right from the astounding opening scene, the twists and turns in the angst-ridden plot keep the reader on edge.

Ulterior Motives by Jane Terry is a fifteen year's later story. Written in a delightfully subtle, low-key style rare in fandom, the story features excellent dialogue and right-on-target characterizations.

A Private Affair by Jennifer Cole. It is fifteen years later and Napoleon cannot evade Illya's questions about why he broke up their partnership any longer.

No Man is an Island by Pamela Talbott. Illya needs to put some distance between himself and his partner. But Napoleon has other ideas. A battle of wills ensues on a deserted island.

Love and Death by Theresa Kyle. The dangers of the job ignite Napoleon's and Illya's feelings for each other in this emotion-packed, satisfying story.

Wet Dream by Elizabeth Cochrane. His judgement just a trifle impaired by painkillers, Napoleon writes a letter to Illya.

Always and Forever by Susan Devereaux. A hurt/comfort classic, another of my favorites. Napoleon is at his gallant best when Illya needs him most.

The New Tomorrow Affair by Mary Millard. Another fifteen years later story. Napoleon and Illya must come to terms with their feelings for each other before it is too late.

OTHER TIMES, OTHER AFFAIRS, EDITED BY *PAULA SMITH*.

AVAILABLE THROUGH BOOJUMS PRESS

EDITED BY *JAN DAVIES*

Six years ago, Paula Smith let me read two stories she had tucked away. These stories, one gen, one slash, were beautifully written, but for a long time they had no home. Past lives stories are scarce; Only a handful of fan fiction writers are interested in writing this type of story. It requires a lot of research to establish a historical setting.

Characterization is also a challenge when writing this type of story. The writer usually gives the characters other names, some not even close to "Napoleon Solo" and "Illya Kuryakin," yet when successful, the reader immediately recognizes the characters in their alternate realities. Generally the characters have a recognizable appearance; It is almost universal that Illya has to have blond hair and blue eyes. Yet it can get tricky when the author reincarnates one of the characters as a different species or gender.

Yet somehow a good writer will make our favorite characters recognizable in their various incarnations. I found this to be the case in this publication. I attribute this to the skill of the writers and the diligence of the editor.

Other Times, Other Affairs takes the daring step of combining gen stories in the same volume as slash.

The cover, by Rudas, Illya as a merman, was inspired by "The Unexpurgated Journal of 'Shipwreck' Nolan," by Paula Smith.. Illya as a merman?? I told you, sometimes they are reincarnated as other species. Four-fingered hands, fishy tail, yet still definitely Illya, with pale gold hair billowing out in the blue green sea. Rudas, more than any other fan artist I know, has a gift for incorporating fantasy yet capturing the essence of the character. The painting is a fantastical piece in an underwater wonderland abundantly accented with jewels and starfishes.

By the way, I am NOT Rudas. Carol Lynn, who does the layout for Boojums Press inadvertently credited me as the cover artist (Thanks, Carol, but I didn't do it. Just wish I had!) This mistake has been corrected in the reprint and revised title page.

Now, on to the stories.

Protector-of-Horus-in-the-Nest by *J. E. Bowman*

J. E. Bowman wrote three stories for OTOA. Bowman has a wonderful talent for immersing herself into historical and foreign settings. Obviously she does her homework. Her stories are laced with details; historical figures weave in and out of her character's lives.

In "Protector-of-Horus-in-the-Nest," she writes a framing story set in the current day (well, 1960s). Napoleon and Illya are in Egypt, following some Thrush baddies into the Valley of Kings. Napoleon falls and is knocked out and thrown into the persona of Napal-Min, an officer of the Pharaoh Amenhotep's troops.

Shortly thereafter, his men capture Ilyakhet, who was sent to spy on the Egyptians by the Hittites. In very little time Napal-Min enlists Ilyakhat to work toward the goal of protecting Nefertitti and her children, the heirs to the throne.

This is a lively adventure story. Bowman has a gift for creating settings the reader can easily visualize which is particularly useful for this type of story. Her characterizations of Napoleon and Illya and even some secondary characters in their alternate personas, are very recognizable.

Service and Servitude by Hephaiston/Fara Y. Driver

Hephaiston sets our favorite characters in Nero's Rome. Neopolus is the Emperor's cousin, the son of Alexius Claudius. Ilia appears to be one of Nero's slaves, a station in life that affords much opportunity for suffering. For those who are hurt/comfort aficionados, Hephaiston/Driver is arguably the master of the genre and this past life setting gives her a vehicle to display her art.

The story has many of the features I like in Fara's writing: h/c, a close relationship between the characters, and strong secondary characters. The story also highlights a quality that I value in U.N.C.L.E. stories, that is, the nobility of the characters. In current day (1960s) U.N.C.L.E., the cause is generally to save the world from the evilness of Thrush; in "Service and Servitude," Fara utilized the evil of Nero, whose well-documented antics could easily rival the insanity of a third season Thrush villain.

Fara generally uses the pseudonym, Hephaiston for her slash stories and F. Y. Driver for gen stories. Using both names, her fans will enter the story not knowing which way she will decide to go with the story in a zine which offers both genres.

Brother Solus, Sister Ilene by Paula Smith

When you inhabit other bodies in past lives, there are no certainties, including gender. In a previous past life story ("Dear Friends," in Karma Concurrence 2), Paula reincarnated Napoleon as a woman. In this story which she wrote for her own zine, Illya ends up in the female incarnation.

The story is set in the time of the inquisition and Napoleon is in the role of a monk. As Brother Solus, he finds himself with the task of investigating Sister Ilene, a white witch.

Brother Solus has taken a vow of chastity, but with the same inclinations we have seen in his 1960s incarnation, he has a hard time fighting his nature. Adding the lovely Sister Ilene to the mix makes this a most ironic set of circumstances.

The DeMedici Affair by J. E. Bowman

Solon de Napoli and Iliescu of Kiev, an apprentice of Leonardo Da Vinci, cross paths in 15th century Florence in an adventure that lands the two of them smack in the middle of a plot involving the de Borgias and De Medicis. Lots of action and humor.

The Unexpurgated Journal of "Shipwreck" Nolan by Paula Smith

This story is presented as a series of journal entries by Samuel Jacob Nolan, an 18th century version of Napoleon Solo. Nolan, a sailor, is the sole survivor of a shipwreck. Injured, near death, he is washed up on a desert island. In this adventure Solo encounters the strangest version of Illya yet... a merman.

Man and Merman, being isolated from their own kind, they turn to each other for survival and companionship. Paula's careful use of language and consistent attention to detail, give this "tall tale" a

feel of reality which makes the story extremely involving. The story, which is slash, is ittersweet.

A Revolutionary Affair by Deb

Slash readers will find "The Revolutionary Affair" to be the most familiar story in the zine. Deb has demonstrated a gift for creating a sense of place in many of her other stories; it didn't surprise me at all that she could utilize this skill for a story in a historical setting. The cast retains heir names in this story and their roles are similar to that of their 1960s counterparts.

Colonel Alexander Waverly is the head of the intelligence branch of the newly formed Continental Army. Napoleon, the Right Honorable Lord Solo, his best operative doesn't want a partner, but he agrees to accept Monsieur Illya Kuryakin, a former noble from the Russian court. The agents find themselves investigating a rash of deaths calculated to hasten a war between England and the Colonies. The appearance of Lady Angelique DuChien is a lively note in this intriguing story.

Hope and Honor by J. E. Bowman

In "Hope and Honor," the issues are not clear-cut, and it is the exploration of values which is the major focus of this story. Prior to the American Civil War, Nathaniel Sullivan, a Northerner, and Elijah Kershaw, a Southerner, meet at school and become close friends. Early in the story there is a brilliantly written scene which takes place during one of their class discussions about the concepts of duty, honor, integrity and country. The discussion foreshadows later circumstances where Sullivan and Kershaw find themselves serving in opposing armies during the war.

Reading this, the last story in the zine brought home to me that a major theme of this anthology is the pervasive values that the characters carry with them in all of their incarnations. Whether they are fighting for the future of Egypt, the Roman Empire, or the independence of the United States of America, they always have a higher mission and though they do not carry the gold ID, they are U.N.C.L.E. agents in spirit.

KURYAKIN FILE #18

Published by Lisa Madden, NorthCoast Press
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Reviewed by *Linda Cornett*
This review contains spoilers.

When I look at my early copies of KF, it's hard to believe that those slim volumes have evolved into this hefty collection — 17 stories, 222 pages, a scattering of art inside and a colorful IK portrait by Jan Davies on the cover. The stories run the gamut from those with the feel of an episode to the more fanciful. In fact, several involve otherworldly elements — is this new, or have I just noticed it? Fodder for Channel W, perhaps. There are some interesting glitches in the 'zine, varying from alternating italic, bold and normal text to squashed together words to editor's or author's notes (NEW STUFF HERE). Sorry, I got a tribber copy so don't know the price.

The First Love Affair by Patti Ellis — NS and IK on a stakeout have a charming exchange, basically NS saying, tell me a story. IK refuses, lies on the cot thinking about his first love, a girl he met when he was 17 and working on a collective farm. Nicely complex characters — the girl is neither gorgeous nor angelic but very intriguing. IK is an uncertain kid looking for a role model of courage and defiance. A very believable story, one that stuck with me.

The Lady Luck Affair by J.E. Bowman — IK and NS lost in a snowstorm are led to shelter in a WWII plane by an apparition. IK finds mementos the crew left behind when they abandoned the crippled plane. NS dreams of himself as the crewmember who died when his parachute fouled. That crewmember, using NS' body, fixes the plane's radio so the agents can call for help. Sentimental, but well written. I really, really hate the word startlement.

The Collaborator Affair by Jill Thomasson - IK frets over having killed Nexor because of the physical resemblance; could they have been related? Posing as Nexor, he is exchanged for an UNCLE agent and ends up in the hands of Marshall Gurnius and an evil Nazi scientist who abused Nexor as a child. IK is tortured while NS works on finding him. Gurnius is about to kill IK when NS rides to the rescue. He gives IK a picture of his parents and proof his father died before Nexor was born, so happily there's no relationship.

The Time is Relative Affair by Jennifer Adams Kelley - Crossover between UNCLE, X-Files, Dr. Who and Quantum Leap. Well-written, complex yet logical interconnections. I don't happen to care about any of those other shows and ended up skipping so much I lost track of the plot. More eclectic fans will love the skillful interweaving.

Vampirus Interruptus by Tammy L. Croft - AU story where IK and AW are vampires and IK is reaching vampiric maturity (sort of like vampire puberty, I suppose) just when he's likely to be bitten by one of the other kind of vampires who are bad which would make his body turn against him and drive him mad, in AW's words. IK is bitten and has a seizure. Dying in the hospital, he is saved when NS suggests giving him a transfusion of his own blood. The story is told by NS in first person and a pensive introduction cleverly lets the reader in on the altered universe in which it occurs. However, in this story and the vampire story that follows, explanations of the arcane rules of each vampire universe slow the action a bit.

The Southern Hospitality Affair by Donna — If you like to see Illya suffer, this story is a feast. He is captured, beaten, recaptured, rebated, kicked, whipped, hung. And then the real torture begins. Solo is paired with a noble female black doctor as he follows the trail to IK. Having grown up in Alabama in the 1960s, I expected more friction resulting from that pairing. It's that eternal issue of writing a show or risk distracting readers with attitudes and beliefs that have faded? The doctor is an appealing innocent, tough and smart and dignified.

Second Sight by Mo Boldock — Poor IK; more suffering ahead, I'm afraid (well, OK, I'm titillated). Captured, beaten, stripped (!), beaten more. Meanwhile, NS is struggling with his incredulity so that he can accept the help of a psychic with the useful ability to hone right in like a bloodhound. I thoroughly enjoyed the Danny character. Offered a piece of IK's clothing to help with the search, he insists, "No underwear. I don't do underwear." Mo, was the Boulder reference a happy coincidence, or a "howdy"? A confusing melange of straight, ital and bold text distracted me periodically.

The Paperwork Affair by P.J. Gray — IK, regarded as a privileged "commie" by rank and file, including Napoleon's old partner, is intentionally injured by the ex-partner during a mission, with dangerous results. Or was the injury intentional? The answer is not clear, and perhaps that's just what the author had in mind — to give readers a taste of the discomfort of never being sure. The anti-UK factions are boorish and unlikeable, definitely unsuitable for the egalitarian ranks of UNCLE.

The No Deposit, No Return Affair by Bill Koenig — A lovely female scientist is in danger from vengeful Thrush minions and this time it's IK who gets (well, already has) the girl and NS who must perform most of the agent duties. This is an action story, with lovingly detailed fight scenes and little exploration of the relationship between IK and the innocent. The story is fast-paced, clean and straight-forward.

The Company You Keep by Cindy Walker — Oh, Cindy, I do love the way you write UK stories. This one is delightfully gritty and happily resolved. April Dancer's husband is in danger and the retired agent must call on her old training to keep him safe, with the help of a cynical old friend. It's a fascinating peek into the aftermath of a career with the UNCLE. Compare this story with the last in the 'zine, where UK and AD are not so friendly.

The Christmas Shopping Affair by Linda Routh — For the lovers of light and sweet, this short story is a bon-bon. You must also swallow a couple of facts from Linda's universe - NS and UK are retired, married with children and as befuddled by what to buy for Christmas as are the rest of us. There's a teasing tenderness between the two shoppers that will appeal to lovers of relationship stories.

Nosferatu Affair III by J.E. Bowman — Another vampire tale, this time part of a series of UNCLE crossovers with Forever Knight. UNCLE is given the bulk of screen time, so even non-fans of Forever Knight aren't off-put. Zark makes a repeat appearance, this time in very dark form as he attempts to engineer Thrush soldiers with vampire proclivities. NS is drained clinically while UK is attacked and gang drained and Nick is imprisoned by sunlamps and garlic. A character named Janette (a FK regular, I assume) plays the hero. Again, action must stop so we can learn the peculiarities of this vampire universe.

The Roots of the Present by N.L. Hayes — A pre-story about the recruitment of a young Soviet Naval officer. Waverly travels to Moscow to meet and assess UK's suitability for service. There is convincing detail about the settings and the relationships of the characters involved that gives the story a very real feel. This is a piece for fans of philosophy and politics, conversation rather than action, as Waverly and Soviet officials attempt to plumb the depths of the prospective recruit's belief system.

The Tellochranitel Affair by Angela Field — I love the start of this story, with the arrival of NS and UK at a remote cabin seen through the several eyes of a resident spider. UK has been injured in an explosion that also robbed him of the vital information supplied to him by a Thrush turncoat who died in the explosion. Thrush would like him in custody or dead. NS takes him to his love shack (for recovery and protection — this is a gen story). We're talking h/c — UK in pain, waking from nightmares and heartily resenting NS' solicitude and care. Thrush assassins interrupt the peaceful interlude, nearly finishing off UK but bringing back his memory of their fiendish plot.

Stormbound by Jennifer Lon — IK is lost in a snowy wilderness without his survival supplies or communicator, and fretting about an argument he had with NS, who is relying on him for help with the administrative duties he has assumed after Waverly's death. IK stumbles upon the campsite of an elderly woman who gives him mulled wine and advice and sends him off in pursuit of a rabbit that leads him to a search party, and NS. A gentle little story of magic.

The Awful Truth by Jennifer Adams Kelley — IK is a jerk, rude and dismissive to new agent April Dancer. He's not alone in his attitudes, but manages to get under her skin more than anyone else. NS and Mark decide the two have to work out their differences, so get them tipsy and lock them in a room together. The result is surprising, but feels somewhat truncated. More. I want more.

ONLINE

WEB SITES

The Vaughn Lounge

<http://www2.tpg.com/au/users/klsd4/vaughn/lounge.html>

File 40

<http://www.geocities.com/Area51/Orion5317/index.html>

Fans of David McCallum

<http://members.xoom.com/dblduchess/newdavid.htm>

U.N.C.L.E. : The Television Tie-In Affair Links Page

<http://www.ulink.net/~lurch/uncle/links/html>

LISTSERVES

For those interested in discussing U.N.C.L.E. online, there are six listserves (chat groups). Contact the listmoms to join the list(s) or to get more information.

Channel D is for general discussion about U.N.C.L.E. Listmom is Natalie Barnes, at natlyn@mindspring.com.

Channel W is a list for people interested in writing U.N.C.L.E. fan fiction. Listmom is Nancy Hayes at hayes@umdnj.edu

Channel M is devoted to discussion about David McCallum. Contact Listmom Ellen Druda at Dblduchess@aol.com

Channel V is devoted to discussion about Robert Vaughn. Contact Listmom, James South at southj@pitnet.net

Channel J is a listserv for fan artists. Contact Listmom Marion McChesney at napasha@aol.com

Channel L is a listserv devoted to discussing U.N.C.L.E. slash fan fiction. This is a private list and all members must be at least 18 years of age. For more information contact Marion McChesney at Napasha@aol.com

NEWSLETTERS & CLUBS

THE NETWORK is a quarterly discussion and information zine for fans of U.N.C.L.E. Annual subscriptions, which run from January to December, are UK £8; Europe £10.00; Pacific £14.00; USA/Canada \$20.00 US. New subscriptions taken out mid-year are charged pro-rata. Payment in British currency (£ sterling) cheques or postal orders only, or US dollars cash in USA/Canada. Further information from: Jacqueline van de Poll, 5 Acre Close, Rustington, West Sussex BN16 3PG, England. Enclose SASE (UK) or SAE + 2IRCs (elsewhere)

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ZINE ADS

AGENTS WITH STYLE

BELOVED TRAITOR

\$21.00 (US) \$24.00 (Can/Mex) \$31.00 (overseas)

Type: slash

In this novel written by R. Dean Becker, and lavishly illustrated by Paulle, the undeniable friendship and bond between Solo and Kuryakin is again put to the ultimate test. This time, however — loyalty notwithstanding — it comes down to the simple matter of doing one's job. Do or die. Even if it means the life of the person who is trusting you to watch his back.

TRAITER REDEEMED

\$25.00 (US) \$28.00 (Can/Mex) \$35.00 (overseas)

Type: slash

In this sequel to 'Beloved Traitor', written by R. Dean Becker, illustrated by P.J. Alexander, the story begins where the last novel left off, with Illya confessing his 'treason' and leaving U.N.C.L.E., most of his memories wiped clean by the agency's psych techs. Only the memories most deeply rooted in Illya's mind remain with him: those of Napoleon Solo and Alexander Waverly. What will he do now? How can he survive with this gigantic hole in his mind? And how will Napoleon accept having to believe his partner would betray him willingly? This novel is an intense read, fraught with all the frustration, anger and emotion a certain Russian would have you believe he is above feeling.

CAN YOU GET CHANNEL D...

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Type: Genzine

From dry wit to hysterical prat falls, *The Man from U.N.C.L.E.* had it all. You'll find these zines will not only leave you laughing, but they have some great dramatic plots as well. Just where you think they can't receive Channel D

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THE CIRCLE OF STONE AFFAIR

Type: Genzine

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Novel by Tami Marie, illustrated by Paulie

THE DREAM WITHIN A DREAM AFFAIR

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Type: Genzine

Under the influence of Edgar Allen Poe's writing, Tami Marie, illustrated by Paulie, has written a novel that will chill you to the bone. Illya has begun to have dreams of Napoleon being in great danger and being unable to save him, having to watch him die right after night.

11 & 2

Issue 1,2,4, 5 & Holiday Issue - \$18.00 (US) \$21.00 (Can/Mex)
\$28.00 (overseas)

Issue 3 - \$21.00 (US) \$24.00 (Can/Mex) \$31.00 (overseas)

Type: Genzine

Using Illya & Napoleon's code numbers as their titles, these zines focus on various assignments and affairs of the U.N.C.L.E. agents, much like the show did, but with a little more leeway.

THE HEART OF THE MATTER AFFAIR

\$18.00 (US) \$21.00 (Can/Mex) \$28.00 (overseas)

Type: Slash

A novel by Rosemary Callahan with cover and interior art by KOZ. Thrush's acquirement of a new truth drug teams one of Illya's

former co-workers with the New York branch of U.N.C.L.E. in an effort to find the formula, Napoleon cannot help but notice the obvious uneasiness his Russian friend suffers in his old colleague's presence. Napoleon is forced to analyze his own feelings when some deeply hidden secrets are revealed.

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Type: Genzine

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ONE NIGHT STAND

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Type: Slash

An A/U novel by Robyn LaSalle, illustrated by Koz

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Issue 3 - \$25.00 (US) \$28.00 (Can/Mex) \$35.00 -(Overseas)

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Issue 5 - \$25.00 (US) \$28.00 (Can/Mex) \$35.00 -(Overseas)

Type: Slash

Taking into consideration the friendship, concern, love, loyalty and sense of humor Napoleon and Illya displayed toward one another on the series, imagine — the two taking one more step and turning an already intense friendship into an equally intense love relationship.

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TRISH JEFFERS**WE HAVE EACH OTHER**

This slash zine is now available directly from the editor. Stories emphasize relationship, with some hurt/comfort.

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MARIAN KELLY

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RELATIVE SECRECY: U.N.C.L.E. slash anthology. Stories by: Linda White, Paloma Manchada, Theresa Kyle, Mary Millard, Jane Terry & Psmythe, P. R. Zed, Kate McChesney, and Taliesin. 194 pages, two-column format, 10 point Bookman type. \$18 (includes \$3 U.S. Priority postage)

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Linda Knights

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MARKATE PRESS

MARION MCCHESENEY

(All zines are slash except *Declassified Affairs*)

CLASSIFIED AFFAIRS 6 (slash). This issue includes, *Pax Vobiscum* by Elizabeth Urich, *To Thine Own Self Be True Affair* by Taliesin, *Three Little Words* by Jennifer Lon, *Loyalties* by Hesphestian, *The New Year's Eve Affair*, by Ravenschild, *Mission Accomplished* by Tori Scott, *Retrospect* by Blondie, *The Spies Like Us Affair* by Linda White, *Twas the night Before* by Kate Drummond, *Alchemy* by Elizabeth Urich, *The Impotent Affair* by Elassar, *Home to Roost* by Sarah Lindsay and Theresa Kyle, *Should Old Acquaintance* by Members of Channel L, *Associations* by Hesphestian, *Dreaming and Scheming* by Anita, and *Remembrance of Things Past* by Kate Drummond. Color cover by TACS. \$21.00 priority, \$25.00 Canada, all other countries - \$27.00 global priority

THE WE ARE FAMILY AFFAIR (slash novel) by Meredith and Sundance, cover by Joyce Hindman.: "WAF" is a continuation of a storyline begun in Robin 5 ("The Brothers Kuryakin") from Channel L. It is not necessary to have read the robin, but some

explanation is necessary. Captured by the diabolical Dr. Dabree, Illya was subjected to a machine that produced physically identical replicants of him, although emotionally the men represented Illya at different stages of his life. Two replicants survived at the end of Robin 5. In order to keep confusion to a minimum, the replicants altered their appearance and chose different names. IK dyed his hair brown and got a crew cut. Nick, the 'youngest' brother, let his hair and beard grow. A mysterious KGB agent, Yuri Kirov, surfaced in Robin 5, and Napoleon learned that he had a sexual history with Illya. "WAF" opens within a week of the ending of Robin 5, with Nick and IK still in Buffalo and Yuri away at Langley being debriefed by the CIA. Illya knows he must be honest with Napoleon about his past if they are to remain Network partners and share a life together

\$21.00 priority, \$25.00 Canada, all other countries - \$27.00 global priority

HERE BE DRAGONS (an U.N.C.L.E. slash novel) by Kate Drummond, Art by Killashandra.

Before Illya could protest, he stepped forward into the narrow opening - and froze. Illya, unable to see around him, waited, shivering with impatience and cold as the seconds passed. "Napoleon!" he called at last, unable to contain himself any longer. "What is it?"

Solo cleared his throat. "It, uh, appears to be a dragon."

"There are no such things as dragons," he said indignantly.

Napoleon, who was certainly face to face with something that had iridescent scales, leathery wings, exceedingly long claws, intelligent red eyes and a curl of white smoke drifting from its snout, didn't argue. "Why don't *you* tell him that?" he offered mildly.

\$18.00 US, \$22.00 Canada, all other countries - \$24.00 global priority.

DECLASSIFIED AFFAIRS 2, (GENZINE) edited by Jan Davies (GENZINE). An U.N.C.L.E. zine with adult content. This issue includes: *Expectations and Life's Footprint* by N.L. Hayes, *First Encounter* by Elizabeth Cochrane, *The Space Race Affair* by Theresa Scott, *The Betrayal Affair* by Deb, *Nadya* by Theresa Kyle, *The Endgame Affair* by Betty J. Glass, *The Team Player Affair* by Linda White, *The Ransom of the U.N.C.L.E. Chief and The Chesapeake Affair* by J.E. Bowman, *Tailor, Soldier, Spy* by Lin Cochran, *Influential Enemies* by Mo Boldock, *Web Spinning* by F.Y. Driver, *Requiem for Innocence* by Lara Garek and *Daddy* by C.W. Walker. Poetry by Paula Smith, interior artwork by C.J. Hansen, Jann Davies, Xan Nowakowski and Jeanne Morris. Cover by Rudas.

\$23.00 US, \$27.00 Canada - all other countries \$29.00 Global Priority. See excerpts at end of zine listings.

THE BROTHERS KURYAKIN by Meredith, Sundance, Jane Terry, Jennifer Lon, Jatona Walker, Amanda, Becca and Sandy. Originally written on Channel L as Robin 5, 'Brothers' is an edited and re-worked version. Too large to be included in Classified Affairs, it is being published separately, along with a brand-new story "Shennigan" by Meredith & Sundance. Captured by the diabolical Dr. Dabree, Illya was subjected to a machine that produced physically identical replicants of him, although emotionally the men represented Illya at different stages of his life. Approximately 95 pages with a color cover by Joyce Hindman. Spiral bound. Now available for ordering.

\$13.00 priority mail US, \$17.00 Canada, All other counties - \$19.00 global priority.

BUT NOT FOR ME - an U.N.C.L.E. slash novel by Jane Fairfax. 'Napoleon paused on the dance floor, narrowing his eyes. For a moment, he'd almost thought he'd seen Illya at the edge of the room. He craned his neck in that direction, but there was nothing there now but inky blackness.' 130 pages, spiral bound

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CLASSIFIED AFFAIRS 5: a Man from U.N.C.L.E. slash zine.

Contents include works by: Theresa Kyle, Elessar, Hephaiston, Kate D, Deb, Sarah Lindsey and Robin #2. Approximately 140 pages Color cover by Tacs, spiral bound.

\$18.00 priority mail, \$22.00 Canada, all other countries - \$24.00 global priority. An age statement is required.

CLASSIFIED AFFAIRS 4: a Man from U.N.C.L.E. slash zine.

This issues includes: *The Playing with Fire Affair*, and *A Tangled Web Affair* by Sarah Lindsay, *The Discovery Affair* by Mary Millard, *Through Another's Eyes* by Marion McChesney, *American Pie* by Jane Terry, *The Giant Pink Teddy Bear Affair* by Deb, *The What are Friends for Affair*, and *The So Round, So Firm, So Fully Packed Affair* by Linda White, *Gestalt* by Elessar, *Frustrations* by Hephaiston, *With a Bang* by Taliesin, *A Matter of Pride*, and *Lost & Found Affair* by Kate D, *The Games People Play Affair* by Jennifer Lon, *Once More, with Feeling* (Sequel to *Venus Wanting*) by Jane Fairfax, and Robin #3, titled "A Trip to the Dark Side" by members of Channel L. This is a big one - 244 pages, spiral bound. Cover by Suzan Lovett. **\$23.00 priority mail. \$27.00 Canada, all other countries - \$29.00 Global Priority. An age statement is required.**

Make checks payable to: Marion McChesney, PMB 276, 6400
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CLASSIFIED AFFAIRS 1 THRU 3 , RECLASSIFIED AFFAIRS AND DECLASSIFIED AFFAIRS 1 ARE AVAILABLE FROM AGENTS WITH STYLE. See her ad in this issue for contact information.

NORTHCOAST PRESS

"The You Can't Keep a Good Thrush Down Affair" by Marlene Martin 63 pages, spiral bound, Cover by Ellen Druda ,Inside art by George Skoch.Cost: \$7.50,Shipping: \$3.20 Priority Overseas Air: \$5.00

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MAN FROM U.N.C.L.E. — currently available

RELATIVE ENCOUNTERS 5 (published August 1999)

MFU anthology zine. Page count: 99

Contents: The Lesser Spotted Thrush Affair by Karen Miller — U.N.C.L.E. faces perhaps the most alarming attempt ever at world domination; Ill Met in Passamaquoddy by J E Bowman - Napoleon & Illya go undercover at a pseudo-medieval fair; The Gerbil at the Bottom of the Sea Affair by Maria Anne Bennett and Yvonne Stubbington — two rather lost U.N.C.L.E. agents get involved in the submarine Seaview's latest problem (crossover with VOYAGE TO THE BOTTOM OF THE SEA); The Lazarus Affair by Mo Boldock — in the Nineties, Napoleon is head of U.N.C.L.E. New York and Illya was killed in action over twenty years ago — wasn't he? The Apartment Block Affair by Karen Miller and Laura Webster — a chance to see Illya as his neighbours see him. Short fiction by Linda Chapple, Karen Miller. Art by Barbara Hall, Anne Wells, Alison Clark.

Prices: UK £5, Europe £6, US/Canada \$15 US, Pacific £10/\$20 US.

RELATIVE ENCOUNTERS 4 (published 1995)

MFU anthology zine. Page count: 120

Contents: The Locust Affair by Angela Field — a THRUSH insect with a deadly bite puts Illya's life in jeopardy; The Quantum Leap Affair by Maria Anne Bennett — Sam Beckett of QL takes over from Napoleon for a world-saving mission; The Achilles Heel Affair by Angela Field — Solo & Illya undergo a most cruel and unusual torture; The 'Gone to Ground' Affair by Jay Felton — Mr Waverly is kidnapped by an old adversary; The 'Here We Go Again' Affair by Linda Chapple — Tracey Alexander livens up Illya's routine assignment; Call Me Ishmael by Connie Crouch & Leah McGrew — an injured man finds safety, but can't remember who he is or what happened to him. Short fiction by Joyce

Hindman, Linda Cornett, R Stein. Poetry by C Crouch. Art by J Hindman, C Crouch, M A Bennett, Barbara Hall.
Prices: UK £6, Europe £7, US/Canada \$20 US, Pacific \$20 US.

RELATIVE ENCOUNTERS 3 (published 1990)

MFU anthology zine. Page count 127.

Contents: The Icy Friendship Affaire by Hugh Williamson — a young Canadian officer named Saleaux meets his Russian Navy counterpart while hunting a stolen submarine in the Arctic; Curiosity by Joyce Hindman — an unpromising start to the relationship between two students at Cambridge, one American and one Russian; The Renegade Affair by Jay Marchand — Napoleon & Illya must pit their wits against an U.N.C.L.E. agent gone rogue; The Fawltly Affair by Charlene Kirby — Illya's mission in England lands him in slightly bizarre hotel accommodation (crossover: FAWLTLY TOWERS and the Church Mice); The Who Was That Rodent Affair by A F Allison — Illya gets strange help in the form of a Time Lord and a talking mouse (crossover: DOCTOR WHO and DANGERMUSE); The Throne of Jade Affair by Cindy Walker — oriental splendour and a formidable Dowager Empress feature in Napoleon & Illya's mission to rescue a small nation. Short fiction by Carol Aaron, Gina Martin, Kathy Norton, Melissa Mastoris. Poetry by C Crouch, J Hindman, M Mastoris; art by J Hindman, Poll, Robbin C Mujica, Gennie Summers, Jeanne McClure, C Kirby. Cover by Tami Marie.
Prices: UK £6, Europe £7, USA/Canada £20 US.

MFU — Out of print titles are **RELATIVE ENCOUNTERS 1 & 2**, **THE DUNWICH AFFAIR** by Caroline M Seacroft (novella).

KATHLEEN RESCH

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by Kitty Fisher - a hurt/comfort U.N.C.L.E. slash novel
When Illya is captured, kidnaped, tortured and raped by an old THRUSH enemy, Napoleon, during and after the rescue, is forced to come to terms with the importance of his feelings for Illya. It's no longer possible to take refuse in his old ways . . . but it is possible to build a new relationship with Illya, to move past the pain, not only of Illya's ordeal, but Napoleon's callous behavior in the past — and deal with Alexander Waverly's reaction and what happens with agents who are no longer of value. Art by Chris. This zine contains explicit same-sex material. Age statement required.
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a 'Man from U.N.C.L.E.' Slash zine

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MARION KELLY

Story submissions for the next issue of **Relative Secrecy** are sought. Deadline will be March 30, 2000. Submissions accepted via email: marian@seqnet.net or on disk and hardcopy at Marian Kelly PMB 417 700 Ken Pratt Blvd Ste 204 Longmont, CO 80501.

MARKATE PRESS**MARION MCCHESENEY**

CLASSIFIED AFFAIRS 7 - U.N.C.L.E. slash planned for MediaWest 2000. Stories so far by Elizabeth Urich and MJ. Deadline for submissions is March 1, 2000. Send submissions by E-mail to Napasha@aol.com or write to Marion McChesney, PMB 276, 6400 Baltimore National Pike, Baltimore, MD 21228-3915.

RAINBOW DRAGON PRESS**Fruit Cocktail: 5 Alive** (multimedia slash zine)

Non-posted/non-net stories. All stories must contain fruit (in addition to the two-legged variety!) Steamy, funny, fruity, frothy 'burn your face off' pwps, first times, crossovers, humor, parody, A/U's are all welcome! This has always been a funzine with plenty of fruity jokes, cartoons, stories, poems and artwork. Come join the fun! Hmmm, what color will the zine be this time... Raspberry red, lemon yellow, or orange-orange??

Deadline: June 12th

Gallimaufry (multimedia straight zine)

Accepting stories in all fandoms... Real stories, with real plots, in other words! <g> Crossovers, alternate universe, episodic, humor, etc. will be considered. No death stories.

Deadline: June 1st

Contributors of accepted stories of five plus pages, 3 poems, 2 black & white/grayscale artwork, or 1 color artwork receive complimentary copy of zine. Easy as putting pen to paper, or fingers to keyboard! Get ready, get set, go!

Send submissions to Kari Masoner, Rainbow Dragon Press, rdpress@earthlink.net Or send on disk (with hard copy attached) to 515 E. 11th Av. #8, Denver, CO 80203

All zines will premiere at Mountain media Con, Denver, CO, July 1999. Other zines accepting stories, poetry, artwork: Gay Blades (Duncan/Methos slash); Under Western Skies (Magnificent Seven genzine); S/Nergy (Sentinel slash); It's About Friendship (Sentinel straight). Do I cover all bases, or what?

FLEA MARKET

Art Prints: by Suzan Lovett. A number of U.N.C.L.E. prints are available (slash), as well as for other fandoms. For a listing of titles and prices, e-mail Suzie at Lovetts@aol.com, or write to Suzan Lovett, 7 Jason Court, Stonewall Estates, Stafford, Virginia 22554.

