



FILE 770 #156

Editorial Notes by Mike Glycer

The Future of the Best Fanzine Hugo: The proposal to eliminate the Best Semiprozine Hugo, discussed on page 7, has gotten so much attention it's been easy to overlook the major surgery that the Best Fanzine category will undergo if the final product of the "Making the Web Eligible" motion, the language shown in underline, is ratified at the 2009 Worldcon Business Meeting:

3.3.12: Best Fanzine. Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.

Before you suspect me of being only a guy with a paper zine trying to deny the electronic future, let me say that I actually agree that internet publications - such as blogs and websites — need to be brought into the Hugo Awards.

The problem is introducing the "making the web eligible" changes without any attempt to define new criteria that will align commercially-motivated internet publications in another category.

I worry about fanzines and fannish websites/blogs being shut out of competition by a combination of trade publications and mass-media-promotion websites. If the voters in the Business Meeting intend a *laissez-faire* approach, I suppose the chips will fall where they may. But having made a point of preserving existing semipro criteria in the other major rule changes they may be open to a suggestion.

Look into the future. You're at the 2010 Worldcon in Australia attending the Hugo ceremonies. Someone is announcing the five nominees for the Best Fanzine Hugo. But which of these three lists are they reading?

List A	List B	List C
<i>Argentus</i>	eFanzines	io9
<i>Banana Wings</i>	Locus Online	Syfy.com
<i>Challenger</i>	SFSite	SCIFI Wire
<i>The Drink Tank</i>	SF Signal	SF Universe
<i>File 770</i>	Whatever	Tor.com

The rules are being changed to make paperzines share the glory, so List A, a rerun of this year's slate of nominees, is unlikely.

List B is a realistic possibility. I'm impressed that eFanzines already dominates its category in the FAAn Awards. The others are just a few examples of online publications that have a lot of fan support.

Everything depends on what Worldcon members vote to put on the final ballot. One smof is fond of quoting the axiom *Vox populi, vox dei*. A Hugo Administrator would need nerves of iron to rule out List

C if voters ranked these pro sites in the top five. So if this list isn't anyone's ideal, more concrete rules would help.

The change throws a great burden on the Hugo Administrator without providing much guidance. Controversy always stalks the awards to some extent, a prospect that deters most administrators from any action not required by a black letter rule. The probable outcome is that voters will be the ones deciding the categories where internet nominees belong.

The 2008 Business Meeting minutes say very little about the scope of the change or how to administer it. When somebody questioned the Chair whether blogs would belong in Best Fanzine or Best Related Works (amended from "Best Related Book" by the same legislation), the Chair said that would be up to the Hugo administrator. But on what terms? The minutes are silent.

Voters have the semiprozine criteria for paid material and more-than-half-of-one's-support to filter some things out of the fanzine category. Unfortunately, those aren't good tools for the work.

Consider: Is *Locus Online* semipro? It repeats some material the magazine presumably paid for. Does it fulfill any of the other criteria? There's advertising, but mainly at the top of the landing page - so, far less than 15% of the site's overall space. There's no way of determining if *Locus Online* provides more than one-half of anyone's support (or any support at all) without them announcing it, but how likely is that when editor Mark Kelly has day job in aerospace? Very possibly *Locus Online* is not semipro as the Hugo rules define the term, even though one of its goals is to steer business to the magazine.

Next, consider *Whatever*. It's popular with tens of thousands of readers. Most fanzines and fannish blogs have about one percent of that readership. Otherwise, they have in common a devotion to sf and fandom in their own way. *Whatever* carries no advertising and pays nobody to write, to my knowledge. Instead of drawing a distinction between *Whatever* and other publications I'm practically delivering a sound-alike for the "If you prick me, do I not bleed?" speech from "The Merchant of Venice." Where should it compete?

A lot of the other high-traffic sites are easier to classify. Poke around and you eventually find a reference to the top editor having been hired away from a big-name pop culture magazine. Click on the "advertising" link and you'll be taken to a corporate webpage declaring that millions of people read its spectrum of special-interest sites. But will this circumstantial evidence be enough to empower a Hugo Administrator to disqualify something as a fanzine?

What does the future hold? As you can see, a lot is riding on the work fans will do at this year's Business Meeting.

P.S. One other thing bothers me about the soon-to-be-ratified rule change. Why haven't the knowledgeable fans who proposed it given the category a new name in order to avoid the clumsy anachronism of calling virtually every form of two-dimensional fanac a fanzine, as the rule will effectively do?



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Tim Marion: 41

WHC Experiences the Horror of a Small Turnout

"The recovery in spending may take years," Borders CEO Ron Marshall recently told a retailers conference. There is no sign in Winnipeg it has even begun.

The Canadian city hosted a vanishingly small World Horror Convention in May, chaired by Linda Ross-Mansfield. John Mansfield reports the 2009 edition drew only 62 people. In comparison, the smallest U.S. World Horror Convention drew 250.

They had low attendance despite a very nice preview article in the *Winnipeg Free Press*.

NESFA Clubhouse, Movie Star?

The NESFA clubhouse is in the running to become a location for Ben Affleck's next movie, *The Town*, announced Tim Szczesuil at the June 7 meeting. A location manager for GK Films inquired about the possibility of renting the property, and took photos of the clubhouse that the producers will use to make their selection.

And what kind of movie will this be? "Calling all thugs with a Boston accent" was the lead in one website's announcement of a local casting call. *The Town* is an adaptation of Chuck Hogan's novel *Prince of Thieves*, and as Affleck explained in a recent interview:

"It's based on a true fact that there is this neighborhood in Boston called Charlestown where there are more armed robbers per capita than anywhere else in the world."

So now you see what comes from allowing too many hucksters to loiter on NESFA's premises.

Jury Convicts Rockefeller

Christian Gerhartsreiter, aka Clark Rockefeller, was sentenced to four to five years in a Massachusetts prison after being found guilty of kidnapping his daughter.

The jury returned its verdict on Friday, June 12, ending 26-1/2 hours of deliberations over five days. The jury also found him guilty of assault and battery with a deadly weapon on a social worker. They rejected his insanity defense, but found him not guilty on two lesser charges.

When Gerhartsreiter completes his sentence, he faces removal from the country by immigration authorities.

A grand jury in Los Angeles is continuing to investigate his possible role in the 1985 disappearance and deaths of John and Linda Sohus, two LASFS members. The *LA Times* had speculated that if Gerhartsreiter was found not guilty of kidnapping, local authorities might be forced to file charges before he could be deported. Now LA authorities will not be compelled to take urgent action.



News of Fandom

Hugo Award Logo Contest

It's time the Hugo Award had a signature bit of art to strengthen its identity in all media. That's why the Hugo Awards Marketing Committee held a contest offering \$500 in cash and assorted other prizes to the person submitting the winning logo design. By the May 31 deadline 219 people had sent in 390 entries.

Contest judges Chip Kidd (Graphic Designer/Writer/Editor), Irene Gallo (Art Director at Tor Books and Tor.com), Geri Sullivan (Fan & Graphic Design pro) and Neil Gaiman (Hugo Award winning writer) picked the winner that will be unveiled at Anticipation, the 2009 Worldcon.

The cash prize is being provided by SCIFI, the group which ran the 2006 Worldcon.

"30 Is Not the End of This Story

While rereading *DNQ #16* I came across the announcement of Patrick and Teresa Nielsen Hayden's marriage on March 23, 1979. Being

a whiz at basic arithmetic, I promptly realized they recently celebrated their 30th anniversary. According to Patrick, "We marked the date by going to Amsterdam for a week and a half (where we were hosted by our co-blogger Abi Sutherland & family), and then to Rome for a week by ourselves." Congratulations!

And the same to those other March 1979 newlyweds, Bruce Gillespie and Elaine Cochran. Many more joyous years to you all.

Growing Up DUFF

Down Under Fan Fund winner Emma Hawkes will be bringing her fifteen-month-old girl with her to Montreal when she attends the Worldcon in August. That trumps all the fan fund candidates who picked a stuffed animal or the Rogers Street Laundry Door for their running mates.

Hawkes' DUFF platform describes her as "very active on the Western Australian Science Fiction Foundation, having been on the

committee for two Swancons (Western Australia's annual regional SF conventions) and reinvigorating the art show."

She was Fan Guest of Honour at Swancon 2004 and won the Marg Hughes Award for significant contribution to Western Australian fandom in 2005. Currently, Emma is Western Australia's representative on the Australian Science Fiction Foundation.

Dues and Don'ts

The first reason more clubs don't own their own clubhouses is that they can't come up with the price of the building. So they never confront the second reason, which is that it costs a lot to maintain a place to meet. Membership dues, alone, don't come close to covering what the NESFA and LASFS require to keep their clubhouses operating year after year.

The New England Science Fiction Association analyzed its finances in *Instant Message #819*, revealing that it had taken around \$100,000 to deal with the clubhouse oil tank line. The club had the accumulated resources to do this. On the other hand, the report concludes, "The NESFA Press pays the bills. The non-Press activities of the club show a \$30K annual deficit."

The Los Angeles Science Fantasy Society's activities are on a comparatively modest financial footing (their Form 990s on Guidestar show LASFS' revenue is about one-quarter of NESFA's), so it still hurt when they had to approve \$5,000 for new asphalt on the driveway last year.

LASFS does not run its annual financial reports in the club's newzine, but I know from my years on the Board of Directors that LASFS depends on the Loscon surplus in the same way that NESFA depends on its book publishing surplus.

A Visit From The Time Police

The Long List of Hugo Awards site has restored to full Hugo status the 1953 awards given to Forry Ackerman and Willy Ley, the 1956 awards to Ley and Damon Knight, and the 1958 award to Walt Willis. The corrections have been made without public explanation.

The Worldcon's FOLLE committee reclassified the Hugos as "Special Awards" in 2003-2004, but it was not until this year that changes were made public and became a source of controversy.

TN Supreme Court Denies Horadam Hearing Request

The Tennessee Supreme Court has denied Victor Horadam's request for it to reconsider appeals court's decision in the dispute over rights to Andre Norton's works. *Locus Online* reported:

"The appellate court's decision from late 2008 will stand, which means Norton's long-time caregiver Sue Stewart will control the copyright to books published during Norton's life, including royalties on any reprints, while Horadam will receive royalties on any works published for the first time posthumously."

Stewart says she is "currently working on several projects involving Andre's work. Her estate will be making an important announcement in the near future."

Where Secret Masters Lurk

Conrunners with ties to the World Science Fiction Convention, and smaller cons also entirely run by volunteers, will rendezvous at SMOFcon 27 from December 4-6, 2009 in Austin, TX.

The theme of this year's SMOFcon is Time Management. The hospitality suite opens Thursday night. During the day on

Friday Vincent Docherty, Deb Geisler and Mark Olson will be running a Budget Boot Camp. ("Where did you put that decimal point, plebe? Drop and give me twenty!")

Democratic Party

Appointment for Abramowitz

Alyson Abramowitz was appointed to the California Democratic Party Finance Committee. State Controller Hillary Crosby is the Chair and some of the other members are Vice Chair Alex Rooker, Andrew Brynes, CA Board of Equalization Chair Betty Yee, Assemblywoman Fiona Ma, and BAFC Treasurer Marie Highby.

2009 Endeavour Award Finalists

Three novels and two collections of short stories are finalists for the 2009 Endeavour Award, given to distinguished sf and fantasy by Pacific Northwest authors.

The finalists for 2009 are: *Anthem* by Seattle, WA, writer Neal Stephenson; *Ill Met in the Arena* by Dave Duncan, who lives in Victoria, BC; *Long Walks, Last Flights and Other Stories* by Ranier, OR, writer Ken Scholes, *Space Magic* by David Levine of Portland, OR; and *A World Too Near* by Kay Kenyon, of Wenatchee, WA.

Judges Joe Haldeman, John Helfers, and Sarah Zettel will select the winner, who will be announced November 27 at OryCon. A \$1,000 honorarium accompanies the award.

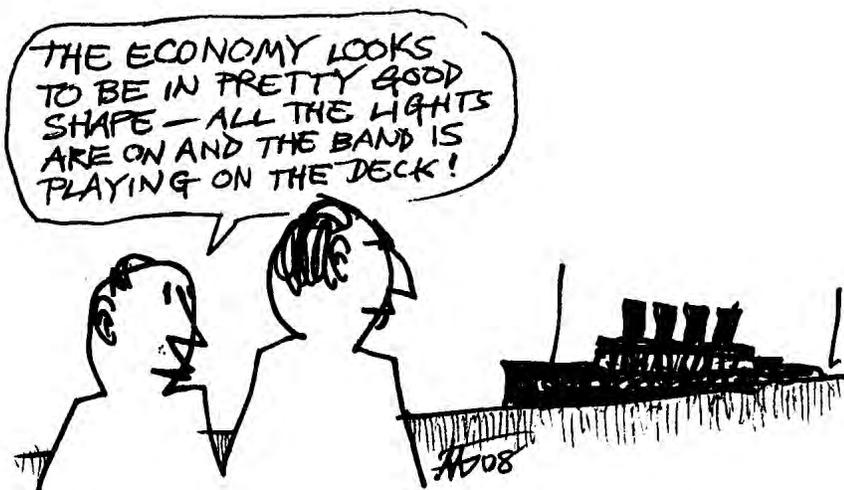
Medical Updates

Laura Haywood-Cory updates and corrects last issue's report: "I actually had zero blockages; my arteries are clear. What happened to me was a very rare thing called a spontaneous coronary artery dissection. That was what caused the heart attack. I have six stents now, not to open any blockages, but to repair my shredded right coronary artery. Thanks for the mention and the fannish well wishes."

San Diego fan **Pearl Strickler** injured her leg and ankle on May 24. She had surgery on the ankle the next day. Friends report she shattered bone(s) and now has at least one piece of metal in her leg. The comic relief, such as it is, comes from Pearl telling those friends she'll need a letter from her doctor so she can get past airport security at in the future.

Fan artist **Peggy Ranson** has suffered a heart attack in July and underwent bypass surgery.

Anne Braude, a regular contributor to *Yandro* in the 1960s, had emergency abdominal surgery on June 10 for a gangrenous colon.



Destination TAFF

by Steve Green

It was only when I began planning my itinerary for this year's TransAtlantic Fan Fund expedition that I discovered this will be the first-ever TAFF trip to Canada. The first Toronto worldcon, back in 1948, predated TAFF by six years, whilst both occasions the event returned to that city (1973 and 2003) coincided with eastbound voyages from North America to Europe. As for Winnipeg's worldcon in 1994, it unfortunately fell in a year when no race was held (though, as was later discovered, there may in any case have been insufficient cash in the account to cover the flight).

Anyway, this makes 2009's ambassadorship all the more special: TAFF's first real chance to raise its profile amongst Canadian



fandom. I've already accepted a generous offer to hang out with members of the Montreal SF & Fantasy Society in the lead-up to Anticipation, after which I'll be heading

west across Canada to eventually meet up with the high society of Seattle. Then I'm off to the Bay Area before hooking up with my old friend Nic Farey and his new neighbours in Las Vegas.

Which pretty much covers the first three weeks of August, but since I fully expect not to re-cross the Atlantic until the end of that month, I'm still open to suggestions, offers of crash space, etc. I can be contacted via stevegreen@livejournal.com or you can join TAFF's online forum at <http://community.livejournal.com/taff2009/>, which is also where I'll be posting instalments of my trip report. If you want to know more about TAFF and maybe consider standing in the forthcoming eastbound race, there's a full history of the fund at <http://taff.org.uk/>, along with the latest issue of American administrator Chris Garcia's TAFF newsletter.

FANDOM'S TANGLED WEB

Brave Newest Words

It's the time of year when the *Merriam-Webster Dictionary's* editors tell the world what "new words have been added since the last edition. The editors must really like to make sure a "new" word has sticking power before dignifying it with an entry in their pages. Half a century is not too long to wait.

One newcomer has been around since Hope and Crosby sang "Like Webster's Dictionary/We're Morocco bound..." *Fan fiction*, defined as "stories involving popular fictional characters that are written by fans and often posted on the Internet," is contemporary with World War II and is just now being added.

The *Merriam-Webster Dictionary* entry says *fan fiction* originated in 1944. It doesn't identify the source of the date, which would be interesting to know because the science fiction field can document even earlier usages. *Brave New Words* cites an example by Bob Tucker from a 1939 issue of *Le Zombie*.

However, Tucker used it as an implied contrast with pro fiction, which is not the meaning that's brought the term into common usage. *Brave New Words'* earliest example of that meaning (stories using popular characters) is from *Star Trek Lives!* in 1975. I wonder which meaning was intended in the *Merriam-Webster* staff's 1944 example?

Another "new" dictionary entry that should resonate with science fiction fans is *flash mob*, dated to 1987 and defined as "a group of people summoned (as by e-mail or text message) to a designated location at a

specified time to perform an indicated action before dispersing." Fans know Larry Niven coined essentially the same term in his 1973 story "Flash Crowd" to describe a side-effect of the worldwide system of teleport booths.

Autobiography of a Great SF Bookseller

Sherry Gottlieb needed a job in 1972, so she opened Change of Hobbit Bookstore and hired herself. One of the first specialty science fiction bookstores this side of London occupied a tiny space over a laundromat in the Westwood section of Los Angeles and it was immediately adopted by the city's science fiction writers. Now Sherry is writing the history of her store and the community that grew around it. The first installment has been posted online, with photos.

She remembers what a problem it was to give people directions. It was on the mezzanine of a laundromat, with no sign on the outside of the building. "People used to telephone me from the payphone in the laundromat downstairs and say, 'I'm at 1101 Gayley. Where are you?' And I'd reply, 'Look up.'"

Change of Hobbit was often on the razor's edge of survival in its early days. Most small businesses fail within five years. But most small businesses did not have Harlan Ellison, Ray Bradbury, Theodore Sturgeon and a posse of science fiction writers working to keep them afloat. Sherry's vivid account of the October 14, 1973 benefit at the studios of Pacifica radio station KPFK recalls one of the great days in local LA science fiction history.

And He Built Another Crooked House

"Superb Location!!! Historic home built by noted science fiction author Robert Heinlein sits on a quiet 1.5 acre lot," began the ad. In April, Heinlein's house in Colorado Springs was up for sale. Or at least the address.

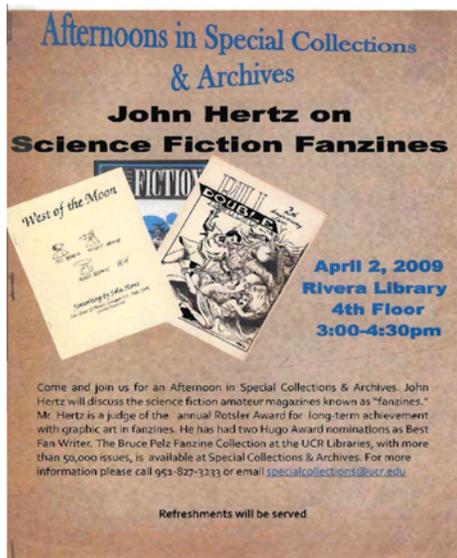
A fan questioned whether the house at 1776 Mesa offered for \$650,000 truly was the "historic home built by...Heinlein"? Did later owners make too many changes?

Jerry Pournelle looked over the photos and told Chaos Manor readers, "Everything seems to have been rebuilt, and Heinlein's bedroom/office/bathroom suite seems to have been torn out and rebuilt."

Jeff Duntemann also doubted much remained of the house Heinlein envisioned, while a fan commenting on his blog reported hearing from a subsequent owner that the first floor was "still the basic house Robert had built. The second story and the decks, she said, had been built over and around it." But if Heinlein's spirit ever returns it will find one familiar resting place -- the bomb shelter is still there.



Lasting Impressions: News from the World of Fanzines



Fanzines at the Eaton Collection by John Hertz

Last month I gave a talk at the Eaton Collection on fanzines. Eaton is one of the Special Collections in the Rivera Library, Riverside campus, University of California; the largest publicly accessible holding of s-f in the world.

At the 2004 Worldcon, Fan Guest of Honor Jack Speer in presenting a Hugo Award said the fanzine remained the most distinctive product of the science fiction community. He knew; he'd been with us seventy years. It still is.

When Bruce Pelz died in 2002, Eaton already had Terry Carr's and Rick Snear's fanzines. The Carr zines, thanks particularly to Robert Lichtman, were fairly well indexed. The Snear zines were indexed. The Pelz zines had been beyond Bruce's powers during his life. Early in 2009 Eaton finished a preliminary indexing. I had put in time – it's only two hours' travel by freeway or rail – bearing a hand.

To the uncivilized mind there are no interests but personal interests. If it doesn't gore my ox I don't care. If the book isn't about me I won't buy. The civilized mind is broader. My question for the day was, what good are fanzines to people who are not part of the s-f community, who may not read science fiction? Dr. Melissa Conway, head of Special Collections, had long been alert to it. What if drinking companions of King James' translators had published amateur journals about the work, and the apple crop, and the latest songs? Kipling's imagined glimpse in

“Proofs of Holy Writ” is delightful, but its focus is close on the topic – as many people mistakenly think of fanzines. And, besides the resonating note of s-f, fanzines are a voluntary world of letters, where people write, and read, for love.

I had no trouble overflowing a display table with fanzines that come in my mail. Mike Glycer had kindly sent with me a few dozen of the latest *File 770*, which I gave everybody. In my audience were students, librarians and staff, and people who didn't speak. Except the library folk, most had evidently never dreamed of such things. Those who knew s-f knew books, films, prozines. Why wasn't there fiction? Why on paper? – as they wrote in paper notebooks. Why wasn't there pay? – as they thought ahead to basketball. The usual. I didn't mind at all. Two plus two made four last year too. We adjourned to fruit and cookies. None of *File 770* was left behind.

Eaton had kindly made a flier which spoke of 50,000 Pelz fanzines. Was this a typo? We had long heard of 250,000. Actually there are about 70,000 – someone rounded down – but indeed something happened. Space. Pelz had a lot of fanzines, like many collectors had acquired others' collections, and had never gone all through to organize the lot. A judicious retention of duplicates, the ideal policy, calls for comprehensive knowledge, beyond the powers of Eaton's staff – I said Space, but it's related to Time. Joe Siclari had always told Pelz he'd take anything Eaton didn't. He and Dr. Conway confirmed this disposition. I asked Siclari



“Have you provided for them in your will?” He changed the subject.

2005 TAFF Trip Report Available

The rest of the world can now own what Corflu Zed members had first chance to buy – a copy of *Jerry's Suzle's TAFF Report*, Trans-Atlantic Fan Fund delegate Suzle Tompkins' account of her trip to the 2005 Glasgow Worldcon co-written with Jerry Kaufman.

Suzle thanked Pat Virzi for printing this inventory of reports gratis. To get your copy of *Jerry's Suzle's TAFF Report*, send \$7 to: Suzanne Tompkins, P.O. Box 25075, Seattle, WA 98165 (checks “Suzanne Tompkins”)

Also available from: Chris Garcia, 962 West Weddell Dr. #15, Sunnyvale, CA 94089 (checks to “Chris Garcia”) All proceeds to TAFF, of course.

Chris and Suzle will also have copies available at the cons they attend.

Somebody should gift Elst Weinstein with a copy of this. For obscure reasons, he'll appreciate the photo of a warning sign painted in a driveway which a pothole repair has reduced to “Ook Both Ways.”

Changes of Address

William Breiding, P.O. Box 961, Dellslow, WV 26531

Eric Lindsay and Jean Weber, 544 Carlyle Gardens, Beck Drive North, Condon Qld 4815, Australia

Eric Lindsay writes, “Jean was finding the stairs at Airlie Beach a problem, despite having both hips replaced. She had been looking for a retirement resort (like her parents had been in) for some time. Carlyle Gardens Retirement Resort (at Townsville, 300 km north) seemed the best choice. We did not really want to move for another few years, but the right location was available now, and would not be available in a few years time. We still have the apartment at Airlie Beach (now is not a good time to sell).

Books for Sale

For list, contact:

E. Francis

47 Nansen Rd.

Saltley

B8 3JP ENGLAND

Early in August fans are scheduled to decide the fate of the Best Semiprozine Hugo at the Worldcon Business Meeting. Last year voters approved an amendment eliminating the category, a change subject to ratification at Montreal. If passed a second time, the category will be dropped.

Should it stay? Should it go? I've honestly been having a hard time deciding. Now having spent many hours looking over the arguments I've come to the conclusion that the Best Semiprozine category ought to go.

The rules define a semiprozine as one that meets at least two of the following criteria:

- (1) had an average press run of at least one thousand (1000) copies per issue,
- (2) paid its contributors and/or staff in other than copies of the publication,
- (3) provided at least half the income of any one person,
- (4) had at least fifteen percent (15%) of its total space occupied by advertising,
- (5) announced itself to be a semiprozine.

Internet technology has put zine publishing on a much different economic footing than the days (not so long ago) when paper issues predominated. A person can choose a far less expensive strategy to distribute work and be spared the necessity of creating a large commercial enterprise in order to survive.

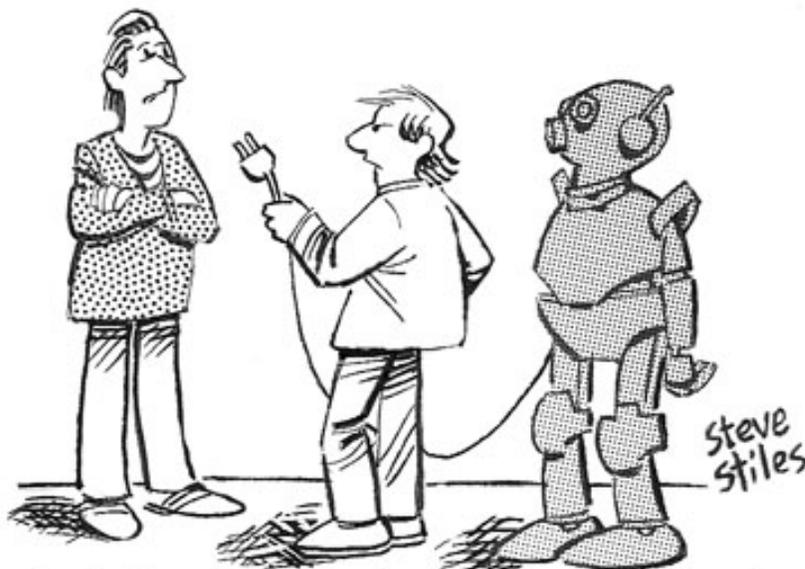
The way pros market their writing has been radically changed by the ability to create online communities of fans and customers. One result is that the amount of free nonfiction about the field available from pro writers has greatly increased. How logical is it to compartmentalize directly compensated writing as semipro, when the other also has the commercial motive of establishing a writer's brand and stimulating sales?

Finally, a little discussed but very significant change to the Best Fanzine category is likely to be ratified at the same Business Meeting. As I read it, blogs and some websites will become eligible in the fanzine category. Wouldn't it be absurd to preserve a category for the benefit of a few paper semipro fanzines if other issue-based fanzines must compete with blogs having thousands of readers?

In essence, times have changed and done away with many of the reasons for keeping the semiprozine category.

No Reservation Required: The category was created 25 years ago by fans concerned that the Best Fanzine Hugo category had become dominated by commercially-motivated, professionally-printed, high-circulation zines like *Locus*, *Science Fiction Review/The Alien Critic*, *Algol/Starship*, and *Science Fiction Chronicle*. Such zines were moved into the new Best Semiprozine category in 1984. And I'm hardly ungrateful - that's the reason mimeographed, hand-

Why I Favor Dropping the Best Semiprozine Hugo by Mike Glycer



Typical. You don't look at what you're buying, and then you come back crying to us.

collated *File 770* won its first Best Fanzine Hugo in 1984.

But with the dawning of the Age of the Internet a strange reversal occurred, and I wonder to what extent Ben Yalow and Chris Barkley (who submitted the original motion) were spurred to action by the slate of Best Semiprozine nominees for 2006: *Ansible*, *Emerald City*, *Interzone*, *Locus*, *New York Review of Science Fiction*.

Locus won again, of course.

However, nominees *Ansible* and *Emerald City* would have been eligible to compete in the Best Fanzine category (and had done so formerly) barring their editors' unilateral declaration that these were semiprozines (one of the eligibility definitions provided by the rules). Consider that just three of several dozen semiprozines proved capable of outpolling amateur publications in order to make the final ballot.

It's as if in 2006 the voters were already exercising an implicit veto over the continued existence of this Hugo category.

Drawing a Circle Around *Locus*: The rules change eliminates the Hugo for semiprozines while preserving the list of semiprozine criteria in the simultaneously amended definition of Best Fanzine. So *Locus* (and semiprozines generally) won't drop back into contention with other fanzines after the rules

are changed. No doubt that's a politically necessary feature to get the change passed by long-time fans at the Business Meeting who won't have forgotten the original purpose of the semiprozine category.

On the other hand, consider how trivial some of the criteria now are, compared with their importance 25 years ago.

One of the formerly important attributes of *Locus* that made its way into the Best Semiprozine definition was "an average press run of more than 1000 copies per issue" (*Locus* far exceeded that, of course). A zine needed to become an engine of commerce in order to pay its printer for thousands of expensively-published paper copies, and buy postage for mailing them. Now the ease of distributing material to many readers through the internet allows the option printing no copies, using instead PDFs or other kinds of electronic text files. Press runs aren't a limiting factor when Hugo voters can see many eligible works online.

Paying for material can also be a defining feature of a semiprozine. The amateur ideal has hung around the discussion since the original Hugo award for Best Amateur Magazine, later renamed Best Fanzine. Yet paying contributors has never legally ruled a fanzine ineligible for the Best Fanzine category provided that's the only one of the five semipro-

zine criteria it satisfies. That's proven by 2009 nominee *Electric Velocipede*, which pays for material.

Another cherished assumption about the categories in which pro writers should properly compete has already been tested to destruction in the Best Fan Writer Hugo category. The kind of writing that once filled *Science Fiction Review* and *Algol/Starship* – bought and paid for – now is available for free from literally hundreds of pros in venues that don't possess a single attribute of semiprozines as defined by the Hugo rules.

Internet distribution levels the playing field. Fanzines can pay writers and remain fanzines. Pro writers market their work by giving away to fans what we used to have to buy. We may believe we can infer the commercial or noncommercial motives behind various types of published writing and art, but awards categories based on our guesses about people's intent are arbitrary and inconsistent. "Semipro" is no longer a helpful boundary definition, which makes it hard to justify continuing any category it defines.

Til Semiprozines Have Faces: Some object that *Locus* has virtually monopolized the category, winning 21 times in 25 years. One of the paradoxes of fan psychology is how we set up "best of the year" awards, then become impatient unless they're won by someone new every year.

I consider *Locus* to have gone beyond consistent excellence over the past four decades — it's also achieved ever-increasing quality during that time. I'd say something has been lost when an award causes people who might otherwise marvel at its phenomenal achievement to curse *Locus* for not obligingly going out of business and leaving room for someone else to win. In short, my opinion about the change has nothing to do with how many times *Locus* has won.

One zine, no matter how great, isn't sufficient justification for a Hugo category, however. Even two or three top semiprozines, adding in the frequently-nominated *New York Review of SF* and *Interzone*, are not enough. Some have argued there are too few strong semiprozines to support a Hugo category.

I suspect advocates of the rules change considered the fiction semiprozines immaterial to the debate until Neil Clarke, Publisher/Editor of *Clarkesworld Magazine*, refused to let the Best Semiprozine Hugo category go down without a fight.

Clarke's *Save the Semiprozine* rallied vocal opposition to the change, and 32 semiprozines have identified themselves on the site. They're a volatile group, some having suspended publication or gone out of business since this campaign began. That still leaves the population larger than I believed: others may have been surprised, too.

When there was a Best Professional Magazine Hugo category, the universe of prozines sometimes shrank to 10 (1967) or even 6 (1972) as titles fell victim to downturns in the economy. Yet there was never a call to abolish the category due to there being too few potential nominees. Perhaps that's not a very strong argument against the Best Semiprozine category, either.

Pro Arguments: *Save the Semiprozine* has also opened channels of communication for people to hear the semiprozine editors' own arguments in favor of keeping the award.

John Klima said it is a rush to be nominated, and that the award recognizes hard work. David G. Hartwell wrote:

We are opposed to that abolition for several reasons: we cannot honorably compete in any other category; we derive great personal satisfaction from our nominations; and most of our competitors in the category feel the same way.

That is not an inconsiderable argument. It's very gratifying to witness a friend's pleasure in winning a Hugo. People voted to divide the Best Editor category into Long Form and Short Form partly so that David Hartwell and Patrick Nielsen Hayden and other noted novel editors would share some of the glory going to magazine editors every single year. (As it turned out, Hartwell's first Hugo win occurred just before the division took effect.)

New York Review of Science Fiction is the kind of classic sercon publication that the creators of the Best Semiprozine category expected to dominate it. However, as shown at *Save the Semiprozine*, nonfiction semiprozines are very much in the minority. And that "great personal satisfaction" has been denied to fiction zines for the most part.

There have never been more than two semipro fiction zines nominated in any year. Just six different fiction zine titles made the Hugo ballot from 1999-2008.

(Interestingly, only two titles nominated during that timespan are still published, *Interzone* and *Lady Churchill's Rosebud Wristlet*. *Absolute Magnitude*, *Helix*, *Speculations*, and *The Third Alternative* are gone.)

Despite the odds against semipro fiction zines ever winning, their editors are very reluctant to see the category killed off.

If anyone harbors a prejudice against fiction semiprozines, assuming they're filled with stuff that "real" prozines would pass over, be aware that's seldom the case. Over the years, some of these zines have had award-nominated stories. A couple have sold "best of" collections to major sf publishers, like Del Rey. Many of the zines listed at *Save the Semiprozine* pay competitive rates to beginning writers.

One editor believes a Hugo is needed to reward what these semiprozines are doing for the sf field.

Wendy S. Delmater of *Abyss & Apex* argued that the Best Semiprozine Hugo should continue in recognition of services like:

- (1) We are talent scouts for the pro magazines. A&A is a good market for new writers - 25% of our stories are first-ever publications for our authors.
- (2) Other semiprozines give similar things to the community: a place to move up the publication ladder, a niche that might appeal to a broader audience, and-especially in the case of review zines-a place for the community to interact.

When I looked at the wordage rates offered to beginning writers by semiprozines and prozines, I was surprised to see they often aren't that far apart, by no means the great chasm I expected. The competition to develop a successful magazine involves more than money, it requires a lot of other skills and personal intangibles, too. Exactly the spectrum of abilities already recognized in this Hugo category:

3.3.8: Best Editor Short Form. The editor of at least four (4) anthologies, collections or magazine issues primarily devoted to science fiction and / or fantasy, at least one of which was published in the previous calendar year.

The present rule is not limited to editors of printed publications. It isn't restricted to professional publications. Fiction semiprozine editors are already eligible for the award as presently defined. There will still be a Hugo recognizing their services if the Best Semiprozine category is eliminated.

Eliminating the category is consistent with the long-term trend to recognize individual people. That's why Best Prozine was superseded by Best Editor, because fans wanted to honor a person, not a title or corporate entity.

Calling the Question: There seems to me little need for a Best Semiprozine Hugo. The five hallowed criteria have diminished meaning, due to the advent of the internet, and because we are not trying to enforce a strict amateur/pro divide.

The semiprozine editors' arguments that we need to keep their category because (1) it's a rush to be nominated and (2) it rewards hard work aren't very persuasive. If that was all it took to get Hugo categories added, there'd be a Best Filk Hugo and many more.

Semiprozines help uncover literary and artistic talent, and for that the editors are eligible in another category, Best Editor: Short Form.

That's why it makes sense to me to ratify the rules change.



Charlie Brown and Connie Willis at Denvention III Hugo Ceremony.

Charles N. Brown

Locus publisher, editor, and co-founder Charles N. Brown, 72, died peacefully in his sleep July 12, 2009 on his way home from Readercon. More next issue.

Dr. Jack Stocker

Leading New Orleans sf collector Dr. Jack Stocker, 84, died July 8 after suffering a stroke. The well-known fan was a contemporary of 1951 Worldcon chairman Harry B. Moore. Stocker, Tom Feller once wrote, was “best known among New Orleans fandom for his dry wit, love of the written word, and his innumerable efforts as an elder statesman in healing the inevitable fannish dramas that seem to occur everywhere.”

An emeritus profession of chemistry, Stocker appeared on the cover of the November 21, 2005 issue of the *Chemical and Engineering News* and was the subject of a feature article about scientists impacted by Hurricane Katrina. His home in the Gentilly area of New Orleans was damaged beyond repair. The 20,000 books in his famous collection of sf and fantasy were ruined.

Stocker told the journal, “I don’t mind the loss of the books so much as I mind loss of photograph albums and letters from our parents that simply are not replaceable at any price. A lot of things that you, in your initial rush, want to save, you realize are not practical. Each one you decide to let go of, you have to say a personal good-bye to. These are things you’ve treasured all your life. It’s not easy, I can assure you.”

And it’s that much harder to say farewell to a beloved member of the fannish community.

Khen Moore

Ken Moore, long time Nashville fan and founder and chairman of Kubla Khan, passed away June 30 after a long illness. He was 66.

Khen — as his name was fannishly spelled

— always seemed bigger than life to me, a Dionysian figure. He was the soul of a good time and known for his friendliness to new fans.

Nashville fandom owes its origins to Khen Moore, John Hollis, and Dan Caldwell, who collected other Nashvillians they met at Worldcons and DeepSouthCons. Their Kubla Khan was reputed to have the best movie event of any convention in the South, with Khen at the projector. Such efforts as these helped Khen win DSC’s Rebel Award in 1974.

The locals became a big, teasing family, remembers Kathleen David:

When Jeanna Tidwell was three or four, John Hollis taught her the names of various Nashville fans - “Who’s that, Jeanna?” “Unca Dan [Caldwell]!”, “Who’s that?” “Aunty Fran [Bray]!”, etc., until it came time to point to Khen Moore and say “Who’s that, Jeanna?” “Unca Nickelnose!”

Khen was a dynamic extrovert among fandom’s many introverts. Usually literally — at one Midwestcon he and Cliff Amos appeared in bikini bathing suits complete with dress cummerbunds in the middle of the Holidome. But pretty much every other time Ken went around in short shorts, no matter the weather, the reason he also won DSC’S Rubble Award (1991) “for having the ugliest knees in fandom.”

He and Lou, then his wife, ran the art shows for the 1978 Worldcon and 1979 NASFiC.

Janice Gelb says her first convention volunteer work came as the result of bringing a slinky dress to Phoenix to help beat the heat: “Art Show head Khen Moore saw it and immediately requested that I wear it the next day to run art for the art show auction. Jobs based more on intellectual qualifications soon followed.”

In the late Seventies Khen and Nashville fandom reached their fanpolitical zenith. Ken Keller published a “Nashville is Neat in 100 Degree Heat” ad in a 1975 MidAmeriCon progress report, a practical joke on Khen. But in fandom, jokes can easily turn into serious



OBITUARIES

bits. Khen became ambitious to run a Nashville Worldcon and investigated potential facilities. However, this was before the Opryland Hotel was a factor and the city wasn’t a viable site. Soon this energy was channeled into a successful Louisville bid for the 1979 NASFiC (a con chaired by Cliff Amos.)

In addition to fandom, Khen loved aviation and was a pilot. He was retired from AVCO Aircraft where he worked as an Aircraft Engineer and Quality Control Inspector.

If you’d like to toast Khen’s memory with a concoction of his own devising, here’s his recipe for Swill, which he served at many a room party:

“Take a clean wastebasket, add a gallon of real orange juice. Real Krogers orange juice that’s got the pulp in it that you have to shake up. A quart of ReaLemon juice. A quart of Welch’s Grape Juice. A half a gallon of cheap vodka. Stir it all up. Take a blender, fill it half full with the mixture, go all the way to the top with ice. Two tablespoons of sugar in the top of the blender. Put the lid on the blender and let it run for about 45 seconds, then enjoy.”

Gary Bateman’s Passing Announced

Canadian fan Gary Bateman died at home in Oakville, Ontario on April 18. John Novak recently learned the news from Gary’s partner, Heather Ridge: “She informed me that Gary died from a heart attack early Saturday morning, April 18. Gary was a long-time fan and had attended many WorldCons throughout the years. I first met Gary at the 1981 Denvention and we became good friends. We kept in touch thru the years and I was looking to seeing him in Montreal. I’ll miss him dearly.”

Bateman was a professional engineer.

Abigail Frost Dies

Abigail Frost died on April 30, or thereabouts, Roz Kaveny reported on her LiveJournal:

My friend Abigail Frost was found dead this afternoon in her flat. Apparently she had died in her sleep, either last night or the night

before, possibly from complications of her cancer or possibly from side effects of her medication.

Laura Molesworth Passes Away

Laura Molesworth, the widow of Voltaire "Vol" Molesworth, who wrote "A History of Australian Science Fiction Fandom, 1935-1963," passed away on June 6.

Chris Nelson posted to the Trufen list: "They married in 1946 and Laura became active in the Futurian Society of Sydney, serving as the club Librarian (her profession) for a period despite not being recognized as a full member of the Society. She assisted in the organisation of several of the earliest natcons in Sydney and was a member of "the femme fan group" that produced "Vertical Horizons", a short-lived fanzine in the early 1950s. By the time Vol died in 1964 neither of them was very active in fandom, though when Heinlein visited Oz for a second time in the late 1960s (the first having been in 1954), he met no local figures except Laura. She wrote the preface to Vol's history when Ron Clarke reprinted it in *The Mentor* in 1980."

Bette Farmer (1923-2009)

Bette Farmer passed away June 10 at the age of 86.

Philip José Farmer, her husband of 67 years, preceded her in death earlier this year on February 25

Jack Jardine Dies

Appreciation by Bill Mills: Author and longtime L.A. area fan Jack Jardine (aka Larry Maddock) passed away April 14, 2009 after a long illness. In addition to ongoing cardiac problems, Jardine suffered a serious stroke in 2005 from which he never fully recovered. He was 78 years of age at the time of his death and is survived by his daughter and two grandchildren.

Larry Maddock is the penname under which humorist and social critic Jack Owen Jardine (born October 10th, 1931) wrote science fiction and mystery stories from the 1950s through the 1960s. His writing career was preceded by several years in radio as a disc jockey and creative director for KALF radio in Mesa Arizona. As Larry Maddock he may be best remembered for his highly-acclaimed "Agent of T.E.R.R.A." series, featuring the exploits of debonair, time-traveling secret agent Hannibal Fortune and his sardonic, shape-shifting alien colleague Webley.

During the same period, under the



Dr. Jack Stocker in 2005.

names Arthur Farmer and Harry Barsted, he produced a series of classic ultra-softcore novels whose titles typify their era, including "Lesbo Lodge", "The Nymph and the Satyr", "Gay Divorcees", "Malibu Nymphs", "Love Me", and "Sin Ship". Ironically those very titles can be found today being sold by book collectors for as high as \$150 each! A quick search of Ebay or other online collector's book shops will bear this out.



After the 1960s he concentrated on non-fiction essays about human sexuality, often written under his own name. Throughout the 1970s he could frequently be found at various Southern California science fiction conventions as a participant in panel discussions on subjects like writing professional sci-fi or the complexities of human sexuality, or the slightly obvious, sex in science fiction... and often sharing the dais with such notables as Larry Niven, William Rotsler, Paul Turner or Theodore Sturgeon, to name just a few, all of whom he counted as friends.

In the 1990's Jardine officially retired from writing. A talented artist and an avid student of computer animation he devoted much of his last years to producing experimental animations on his desktop computer, and living the leisurely 'good life' in beautiful Northern California.

His daughter, (who Jardine swore was conceived in the attic of the house of Forrest J Ackerman in which Jack and wife Julie were then temporarily living!) has announced plans to have the body cremated, but no official plans for a memorial have been set.

Tom Deitz

Tom Deitz: Author Thomas F. Deitz, who suffered a heart attack in January, passed away April 27.

The 56-year-old Deitz authored over a dozen novels. He was recognized with the Phoenix Award at DeepSouthCon in 2007.

In Passing

A. Langley Searles died May 7 of prostate cancer. He was best known as editor of the fanzine *Fantasy Commentator*, where Sam Moskowitz *Immortal Storm* was originally serialized between 1945-1952. The zine was nominated for a 1946 Retro Hugo during L.A.Con III.

Kansas City fan **Julie Hise** died on June 28 following a battle with cancer. She is survived by husband, Bob Hise. Julie was an active member of KaCSFFS who co-chaired ConQuest 23 in 1993.

Phyllis Gottlieb passed away July 14 at the age of 83 due to complications related to a ruptured appendix. She was a founding member of the Science Fiction and Fantasy Writers of America -- the only Canadian in that group when it started in 1965.

Ackerman Auction Takes in Quarter Million

The last of Forry Ackerman's Hollywood treasures went under the hammer on May 2.

John King Tarpinian wrote on Raybradburyboard, "The Forrest J Ackerman estate auction was about 2-1/2 hours long. It was standing room only plus phone banks and internet bids going on. Everybody in the room was over 50. Bela Lugosi, Jr. was in attendance. There were about 110 lots up for auction from Dracula's ring to Forry's BARCO lounge."

Ackerman's famous *Dracula* ring, originally worn by John Carradine in Universal's *House of Frankenstein* (1944) and *House of Dracula* (1945), then by Bela Lugosi in *Abbott and Costello Meet Frankenstein* (1948), sold for \$46,000. A pre-auction debate about the *Dracula* ring was resolved in favor of its authenticity.

There had been no such controversy about Maria the Robotrix, an accurate and detailed full-size fiberglass replica created in 1976 by effects artist Bill Malone that went for \$40,000, because its genesis was known. Still, I'm curious why Forry told *Mimosa* readers that his copy of Ultima Futura Automaton was produced by Walter Schultze-Mittendorf, the same person who created the robotrix costume for *Metropolis*. Wikipedia says there is a Schultze-Mittendorf replica in the Cinématique in Paris-Bercy, and that the Science Fiction Museum in Seattle also has a replica (provenance unknown): I'm trying to find out if any of these replicas share a history.

Other items that brought top dollar: A first American edition of *Dracula* signed by Bram Stoker, Bela Lugosi, John Carradine, Christopher Lee and others went for \$25,000. An autographed copy of *Frankenstein, The Modern Man-Demon* by Mary Shelley went for \$5,500. The nude statue of Marlene Dietrich that Forry commissioned sold for about \$9,000. The top hat worn by Lon Chaney in his role as a vampire in *London After Midnight* went for \$27,500.

Forry's Retro Hugo was part of a lot of six awards that went for \$1,500, in case you ever wondered what the market value of a Hugo might be. (Not all that much, in other words.)

Tarpinian reports the Forry auction brought in \$294,870. "Remember to add about 15% commission," says John.

Not from Forry's collection, but perhaps the highest price commanded by any item in the auction was the \$70,000 paid for the



original Creature from the Black Lagoon hero "Gill Man" mask from *Revenge of the Creature* (Universal, 1955). The mask had been in the Westmore family since the production.

At LASFS, They Mean It

LASFS' unofficial membership policy is, "Death will not release you - even if you die." And yes, they're serious.

Someone suggested the late Forry Ackerman's name ought to be removed from the list of advisors to the LASFS Board of Directors because he is, er, late. Another director was shocked at the idea. According to the minutes of the March 2009 board meeting:

"Christian McGuire brought a motion that Forry Ackerman should not be removed as an advisor to the board: though he is dead death shall not release him, he just won't be coming to coming to the BOD meetings and the Board can't communicate to him but still he should remain an advisor. Motion passed 8-2 -0."

And if they get any advice from him at this point they ought to listen!

2008 Sidewise Nominees

The nominees for the Sidewise Awards for

alternate history fiction published in 2008 are:

Short Form: "A Brief Guide to Other Histories," by Paul J. McAuley (*Postscripts* #15); "G-Men," by Kristine Kathryn Rusch (*Sideways in Crime*, edited by Lou Anders, Solaris); "Night Bird Soaring," by T.L. Morganfield (*Greatest Uncommon Denominator*, Autumn/08); "The People's Machine," by Tobias Buckell (*Sideways in Crime*, edited by Lou Anders, Solaris); "Poison Victory," by Albert E. Cowdrey (*F&SF*, 07/08); "Sacrifice," by Mary Rosenblum (*Sideways in Crime*, edited by Lou Anders, Solaris).

Long Form: *The Affinity Bridge*, by George Mann (Snowbooks/Tor, 2009); *The Dragon's Nine Sons*, by Chris Roberson (Solaris); *Half a Crown*, by Jo Walton (Tor); *Nation*, by Terry Pratchett (HarperCollins/Doubleday UK); *Swiftly*, by Adam Roberts (Gollancz);

The 2008 Sidewise Awards will be presented at Anticipation, the 67th Worldcon, to be held in Montreal, Canada from August 6-10, 2009. The Sidewise Awards for Alternate History were established in 1995 to recognize excellence in alternate history fiction.

The winners are selected from a panel of judges that currently includes Stephen Baxter, Evelyn Leeper, Jim Rittenhouse, Stuart Shiffman, Kurt Sidaway, and Steven H Silver.

Kramer Trial Delays Now Into 9th Year

DragonCon founder Ed Kramer, charged with child molestation in August 2000, has yet to stand trial. The *Atlanta Journal-Constitution* reports that judges have repeatedly continued the proceedings due to his health:

"[Kramer] will have to show he's fit to stand trial in order to get the day in court he says he wants.

"An April 29 trial date was postponed Wednesday after Edward Kramer told Gwinnett County Superior Court Judge Karen Beyers he was uncertain he could stay awake and alert enough to assist in his own defense. A spinal injury makes it difficult to sit, stand or breathe, and he is chronic pain, he said."

Kramer's health has not been the only source of delays. The trial previously was postponed from July 2008 until April 2009 because Bob Barr, one of Kramer's attorneys, was nominated as the Libertarian Party candidate for President and he secured a continuance to spend the fall campaigning.



Mythcon 40: (L) Scholar GoH Diana Glycer; (M) Founder Glen GoodKnight and Author GoH James Owen hold the Society banner; (R) Sierra Glycer dons princess regalia for the banquet.

Mythcon 40

The Mythopoeic Society returned its annual conference to its Southern California roots for Mythcon 40, attracting 136 fans and scholars for a weekend of play and scholarship on the UCLA campus. Author GoH James A. Owen and Scholar GoH Diana Pavlac Glycer developed the theme “Sailing the Seas of Imagination” in their keynote speeches, while at the banquet Mythopoeic Society Founder Glen GoodKnight sketched a vision for using technology to extend the Society’s work into the future.

Diana and I took Sierra to the conference with us and she had a ball playing with the Owen children Sophie and Nathaniel.

Sierra thought the high point of the con was an expedition to the campus’ family

pool, graciously led by Farah Mendelsohn. Farah left her stamp on every part of the con. She was prominent among the scholars presenting papers. And Mythcon also profited from Farah’s donation of five copies of her *Rhetorics of Fantasy* (as soon as chair Sarah Beach announced they were for sale, fans rushed to the front of the room waving twenty dollar bills.)

The 2009 Mythopoeic Award winners were announced at the conference banquet:

Mythopoeic Fantasy Award for Adult Literature: Carol Berg, *Flesh and Spirit* and *Breath and Bone* (Roc)

Mythopoeic Fantasy Award for Children’s Literature: Kristin Cashore, *Graceling* (Harcourt Children’s Books)

Mythopoeic Scholarship Award in Inklings Studies: John Rateliff, *The History of*

the Hobbit, Part One: Mr. Baggins; Part Two: Return to Bag-end (Houghton Mifflin, 2007)

Mythopoeic Scholarship Award in Myth and Fantasy Studies: Charles Butler, *Four British Fantasists: Place and Culture in the Children’s Fantasies of Penelope Lively, Alan Garner, Diana Wynne Jones, and Susan Cooper* (Children’s Literature Association & Scarecrow Press, 2006)

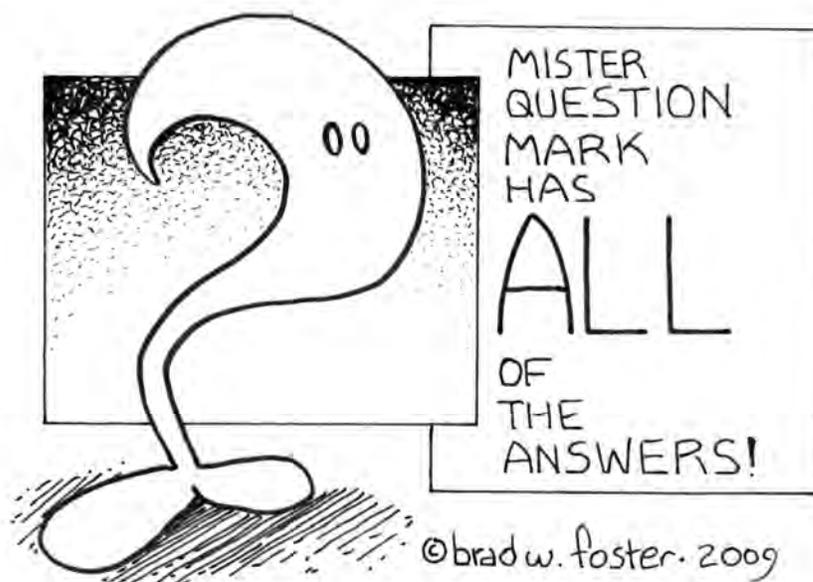
A Mythcon banquet tradition is the preparation of food sculptures from select leftovers, dubbed with punny titles appropriate to the works of the guests of honor. James Owen created a dragon’s head with ketchup and mustard and named it “The Condiments They Keep,” a sound-alike for the title of Diana’s Inklings study, *The Company They Keep*.

Mythcon banquet: (L) Farah Mendelsohn and Mike Glycer; (M) James Owen admiring a food sculpture; (R) Owen’s ketchup-and-mustard dragon, titled “The Condiments They Keep.”



Whence Wombat?

by Jan Howard Finder



In 1975 I attended AUSSIECON. This was my first trip there, and it was a trip I had long wanted to make. At the time I was in year 4 of my 5-year sojourn in Europe and my 2nd year in Italy. (Great food and beautiful women. Heaven. But I digress.)

Among the many wonders I found in the Land Down Under, one which turned out to have the greatest long-lasting impact on me and my life was the wombat. The first time I saw one was at Featherdale Wildlife Park. Little did I know or realize what this momentous event would foreshadow.

Along the way thru Oz we heard a number of wombat jokes. Thus, the critter stayed in my mind.

Upon my return from the Antipodes I added a wombat to my signature. It now read: "Ciao & teggeddizzi! May the Ghreat Wombat smile on you!"

I was and am a Tolkien nutter, having first read the books in 1964. "It was a dark & stormy night!" when I curled up with *The Fellowship of the Ring* for the first time. During the '60's & early '70's I was selling the Tolkien posters put out by Ballantine Books. Their sale funded the two Tolkien conferences I organized and ran.

Upon my return to the States after 5 years of living in Europe I wanted to obtain more posters and continue to sell them to any and

all Hobbitheads. I was directed to Random House who was handling the sale of the posters. They said, "Fine, but we need a sales tax number."

I finally figured out what it was and how to get one. I was living at the time in Manhattan – Kansas: the Little Apple. The State of Kansas wanted to know the name of my business.

I pondered this long and hard! Shire Publishing? Misty Mountain Press? No – I know, Wombat Enterprises, Unlimited! Thus was born during the 2nd half of 1976 the International Conglomerate known as Wombat Enterprises, Unlimited!

This in itself would not have made any waves, in the ether or elsewhere, but for a curious gift.

The following March two events occurred: my birthday and Totocon! (What else would one call an SF con in Kansas?)

A friend of mine, as she still is, sent me a birthday present: a T-shirt with **WOMBAT ENTERPRISES** on the front and **THE WOMBAT** on the back. I thought, this was neat. Little did I know it was more than neat, it would be life-changing.

During April and May of '77 I wore the T-shirt at SF cons. By the end of the 2nd con there was no turning back. No one knew my name. They did know this fan who wore an

Aussie slouch hat and was called the Wombat.

It's been all downhill into the pouch ever since. Not only did I sell posters under the WEU name, but I published a couple of books under it as well. I've been given all sorts of wombat stuff by friends. I'm a "Zoo Parent" of a wombat at Taronga Zoo in Sydney. I got invited to visit a closed-to-the-public Australian national park, the last remaining habitat of the Yaminon, an incredibly endangered wombat species. I gave the head of the research group there A\$1000 to assist with the research. I started a web site to garner funds to help, <www.yaminon.org>.

More folk know me as "Wombat" than by my birth name. My car's license plate is WOMBAT. I'm even in the phone book under "Wombat."

What has started out as a fun gift of a T-shirt, has become something really strange and wonderful.

So that is the story of "Whence Wombat."





TOP: (Left) Mike Glycer gets in the frame while Ray Bradbury autographs at the Monrovia Public Library. (Middle) Bradbury speaks at the Festival of Books, where Patricia Rogers (Right) is in the audience. **BELOW:** (Left) William Nolan and George Clayton Johnson reunite at Mystery & Imagination Bookstore in Glendale.

Bradbury at New Monrovia Library

Ray Bradbury helped celebrate the official opening of the Monrovia Public Library’s new facility on May 16. Now my home town has a beautiful facility filled with books, ambitiously designed to serve people’s needs for all media, including a new flock of computers and available wireless network.

Bradbury’s talk in the new Community Room drew a full house. Large as it is, the room filled before I got there. So all thanks to John King Tarpinian, Bradbury’s interface with the library, who put in a good word and got me a seat.

Bradbury held court for an hour, sharing anecdotes that explained what he loved about a lifetime spent as a writer. He spoke strong and clear. A librarian sitting in front of me listened raptly and held her copy of *Fahrenheit 451* like scripture.

Tarpinian snapped the photo of me watching Ray sign — patiently autographing book after book for probably a hundred people.

Bradbury at the Festival of Books

By John King Tarpinian: The crowds at the L. A. Times Festival of Books, held this past April, appeared to have been a little sparser than in recent years past but the spirit and enthusiasm of the crowd was a big as ever. My main focus was with assisting Ray Bradbury. Ray signed on Saturday at the Vagabond Books booth from 12:30 p.m. until 3:00 p.m. stopping only because the line never went away and

UCLA security said his time was up.

Ray was then escorted by Cathy Brown, a UCLA Library Publicity, Events and Exhibits Coordinator, over to where the plaque was installed commemorating his having written *Fahrenheit 451* in the basement of the Powell Library on the UCLA campus...using \$9.80 of dimes. (The reason he calls himself a true “dime novelist.”) Anybody wishing to view the plaque can do so during normal library hours. It is down the east stairwell from the main rotunda and is outside room 60. The former typing room is now a research lab.

Mr. Bradbury then went over to the Ackerman Union Hall (no connection to his dear friend Forrest J Ackerman) to give his lecture. Ray had a surprise in store for the crowd after being introduced by M.G. Lord, who had the quote of the day: “We know that books burn at 451 degrees Fahrenheit, but at what temperature does a Kindle melt?”

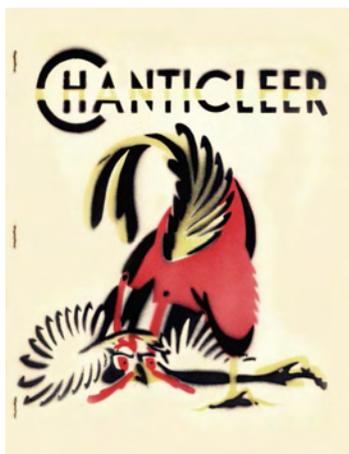
After Ms. Lord left the stage a Captain Beatty was invited onto the stage by Mr. Bradbury. Michael Prichard, a member of Ray’s Pandemonium Theatre Company came on stage dressed as the fire captain. Beatty gave his speech about the dumbing down of the people. Ray then equated this to newspapers in general and the L.A. Times specifically having gotten rid of their book review sections. Ray asked the crowd to let the Times know of their displeasure at the reduced emphasis of books.

Only Ray Bradbury could have done this in such a venue while being recorded by C-SPAN’s BookTV.



Flash Memory 1.1

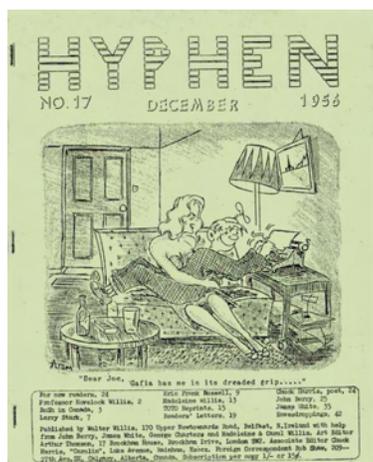
by Taral Wayne



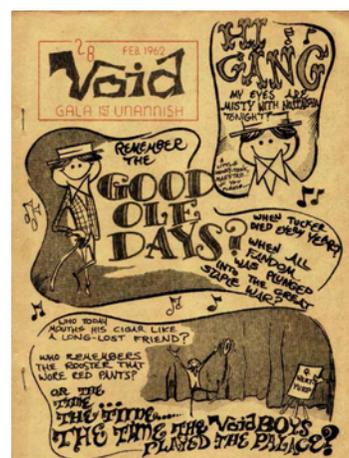
The suggestion for this piece came from completely out of the blue. I had just outlined to Mike Glycer some ideas I had for future fan writing, and he e-mailed back urging me to update an old feature from *DNQ*. It was a list of ten fanzines that I thought every good fan should seek out for the good of his education. It was my feeling, at the time, that quite enough attention was being paid toward all-too-recent fanzines such as *Energumen*. What of the giants of bygone eras? How was I to know that, thirty years later, I would attempt to revive interest in *Energumen* as a neglected classic, by publishing all 16 issues on disk?

In retrospect, it was not a bad list. Today, I disagree with myself in only one case, really, and even that zine has recognizable historical value – even if it may not be quite the repository of fanwriting excellence I supposed in 1979. What was surprising, were my remarks about the ten zines listed. I was very well intentioned, but, to be honest, I didn't have the remotest idea of what I was talking about. I actually described the writing in *Quandry* as "sophisticated and insightful." The writing in *Quandry* may have been many things, but deep it never was. Come to think of it, while I might have known of those ten zines, how many of them had I actually seen or read? I'm embarrassed to say probably closer to none than all.

I was talking through my propeller beanie. Should you be interested, the ten fanzines were:



- Quandry* – Lee Hoffman
- Hyphen* – Walt Willis
- Warhoon* – Richard Bergeron
- Outworlds/Double:Bill* – Bill Mallardi & Bill Bowers
- Innuendo/Lighthouse* – Terry Carr
- Chanticleer* – Walt Liebscher
- Carandaith* – Paul "Alpajpuri" Novitski
- Psychotic, SFR, The Alien Critic, etc.* – Richard E. Geis
- Void* – "The Void Boys", Ted White, Greg Benford, et al
- Shangri-L'Affairs* – diverse hands at LASFS



Which zine do I look back on, and regret ever adding to the list? You shouldn't have to ask if you know your stuff. *Shaggy*, of course. What the hell was I thinking? A few years later, I had a substantial number of 40's and 50's issues, and going through them I found precious little of merit, regardless of what Big Name Fan wrote it. Scratch that. I retroactively list *Le Zombie* in its stead.

Of course, it is a matter of principle in any good fanwriting that the writer finish with a good punch line. I don't know if it was good fanwriting, but I had a punch line – I listed my own first genzine at the end. But it was listed as number eleven, you see... so it didn't count. It seemed funny at the time.

So, now it is *thirty years* after Victoria Wayne and I published the list in DNQ 6. How do I go about updating it?

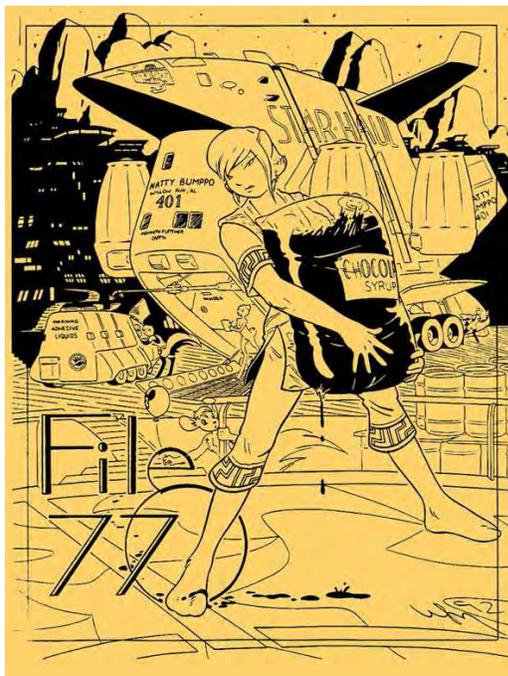
For one thing, I think it wise to eliminate from the new list any zine that might have been eligible for the first – that's to say, anything from before roughly 1970. For another, this time I disavow any intention of producing an exclusive list of ten. There are likely any number other lists of ten that are probably as defensible as the one I'll make. If you don't like my choices, make your own. I won't apologize for my preference for amusing, light-reading over earnest, plodding articles on the sociological subtext in the novels of Mack Reynolds. Finally, I have no intention this time of making a fool of myself by trying to describe the entire run of any fanzine in a brief few words.

In no particular order, then, here's my list for 2009:

Pong (Blat!) – Ted White & Dan Steffan
Plokta – Alison Scott, Steve Davies, & Mike Scott
Banana Wings – Chris Brialy & Mark Plummer
Trap Door – Robert Lichtman
Yhos – Art Widner
File 770 – Mike Glycer
Izzard (Telos) – Teresa & Patrick Nielsen Hayden
Mainstream/Spanish Inquisition – Jerry Kaufman & Suzanne Tompkins
Boonfark – Dan Steffan
Troll Ddu – Dave Langford
DNQ – don't tell me you didn't see *that* gag coming!

So that's my eleven... I mean ten. Also in the running, I want to mention Rob Jackson's *Maya*, the Lynch's *Mimosa*, Stu Shiffman & Larry Carmody's *Raffles*, rich brown's *Beardmutterings*, Mike Gorra's *Random*, Don D'Amassa's *Mythologies*, Bruce Gillespie's *Philosophical Gas*, Guy Lillian's *Challenger*, Marty Cantor's *Holier Than Thou*, Greg Pickersgill's *Stop Breaking Down*, Eve Harvey's *Wallbanger*, Terry Hughes' *Mota*, Rob Jackson's *Maya*, Rob Hansen's *Epsilon*, and

any of Arnie Katz's many zines (of which I will name only a few, such as *Quip*, **** *Extra*, *Folly*, and *Swan*). All of these are fine fanzines to one degree or another, and you may prefer any of them to any title I actually placed on my final list.



To begin with, this piece is being published in *File 770*. If you're reading it, I think I can assume you're pretty familiar with the zine, and I won't go into detail describing its wonders. In very brief, Mike's zine has probably been the longest-lived newszine, short of *Locus* itself, and we all know that *Locus* has been a semi-pro or pro publication since early in its career. *File 770* has not only been published for longer than most fans have been in fandom, it's never abandoned its fannish roots for the tawdry gloss of prodom. But, more than just Mike's own versatile handling of the news, *File 770* has published some of the best fannish writing and choicest fanart of the last thirty years. (And I like to think I've had a hand in that, having contributed many of those covers, and a sizable chunk of writing.) So without further ado, let's get to the remaining titles on the list.



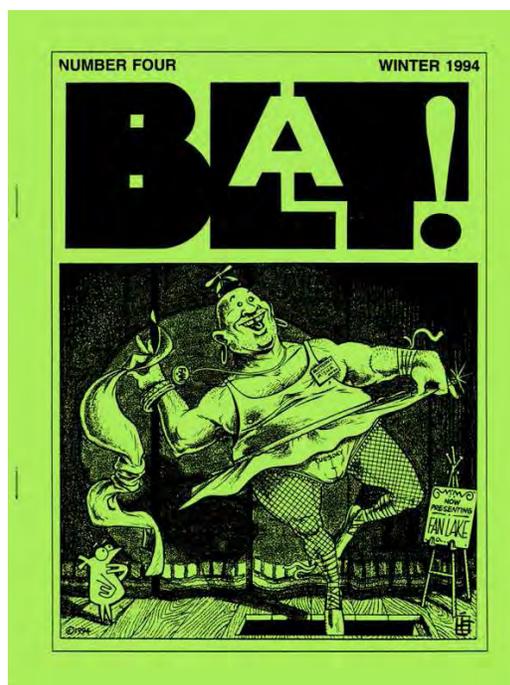


Pong was the self-proclaimed model for the “snappy little fan mag” of the mid-80’s, and proved its point by providing more sheer entertainment for its size than many a genzine fastened with those extra-long staples. The first issue emerged from the typers of Dan Steffan and Ted White in late 1980, promising to appear ever other week. It very nearly did, for the first few years. Most issues were four to six pages long, reproduced on paper that was sometimes eye-searingly colourful. A few longer issues ran up to a dozen pages, and number 25 ran up to a mind-boggling 34 pages. Most of the material was fannish news. Never mind what author has a two-book contract with DAW. For *Pong* the news was more in keeping with ATom designing cards for fannish holidays, or Harry Warner running short of his favourite hair oil. This was fandom very much as how Dan and Ted saw it. Short as most issues were, there was always a lively interplay between the editors and a short, tightly edited letter column. *Pong* was certainly a *controversial*, snappy little fanmag at times. There were readers (this one included), who thought at the time that the zine was too cliquish... that the editors tried to hard to define who was in, and what was cool. While they certainly had their own, often provocative slant on cool, *Pong* never failed to entertain or make you think.

Favorable mention has to be given to the logos and illos. These were supplied mainly by co-editor Dan Steffan, but some of the best cartoonists in fandom were responsible for many of the postage stamp-sized-panels that began every new item.

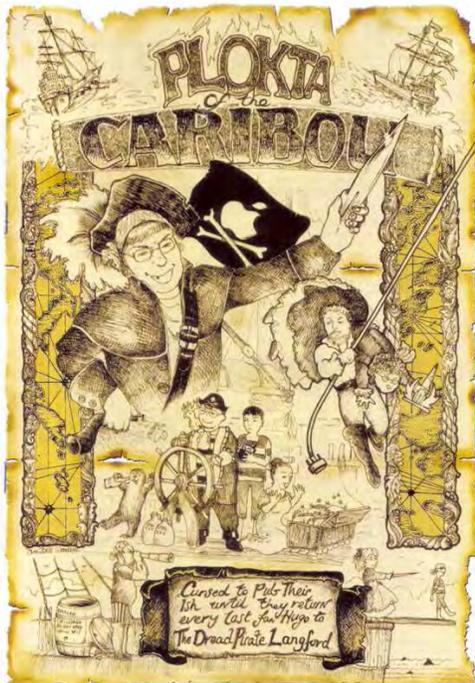
Pong ended its two year run in mid 1982, with its 40th issue. A little arithmetic shows that by then the average

wait between issues had grown from bi-weekly, to tri-weekly, to something probably more like quarterly. Then, to surprise everyone, Ted and Dan produced a second final issue, almost ten years later to the day. Perhaps it can best be looked at as the last avatar of the fannish newszine like *Focal Point* and *Fiatwol*. More than likely, showing what a good fannish newszine should be was exactly the agenda the editors meant to pursue.



Blat! could be looked at as the corresponding attempt to show how a fannish genzine should be run. Dan and Ted produced only four issues of this hypertrophied version of *Pong*. The first issue appeared in 1993. Half the contributions were by the editors, but they had the company of letters from *Pong* 41, and a hefty article by Andy Hooper. Art was by Dan, Steve Stiles, ATom, and Rotsler mainly. The second issue, at 92 pages, was more than twice the length. Along with the editor’s material, Andy Hooper was back, plus Bob Tucker, Steve Stiles, Lynn Steffan, Will Straw, and Barnaby Rappaport. The list of artists included Dan, Steve Stiles, Craig Smith, Ken Fletcher, Tom Foster, Canfield, Gilliland, Rotsler, Barker, and Bell. The third issue was more of the same scene, with the addition of Moshe Feder, Mike Kernes, Bill Kunkel and myself. One surprise in the envelope was a separate issue of the *Blat! Archives*, a faux edition of John D. Berry’s *Egoboo* 17. The 4th. and final issue of *Blat!* arrived late in ’94, but just as hefty as the previous ones. There were many familiar faces, but new to the pages of *Blat!* were Rob Hansen, Gordon Eklund, Walter Miles, Walt Willis, and Lee Hoffman (in a tribute to Bob Bloch). As usual, the art and appearance of the zine were superb.

Not least worth mentioning was a portfolio by Grant Canfield that was several pages long. A second supplement of "archives" was included with the final issue of *Blat!* This time a reproduction of Frank Lunney's *Syndrome 5*, along with an interview of the editor. Unfortunately, the 4th was the last issue. This was probably too short a run for whatever salutary message *Blat!* had for fandom to really sink in.



Plokta could be said to be more than a zine. My impression is that it's a lifestyle, or it is at least about the lives of the circle of people who can be styled the *Plokta* "family." They are mainly the editors Alison Scott, Steve Davies, Mike Scott, and the resident artist Sue Mason. I got on the mailing list with issue 18, and continued reading it to issue 31. I found *Plokta* rather a difficult zine to characterize. On the one hand, there's lots about the local Reading, and London fandom. Con reports make up a big part of the contents. Yet it's also a personalzine, whose pages are filled mostly by the activities and journals of the editors. It seemed to me there was a heavy emphasis on child rearing and the experience of having children around the home. (This is the part I had the greatest difficulty getting a grip on, having little curiosity myself about the domestic workings of other people's families.)

On the other hand, *Plokta* is a very innovative and playful zine, that isn't afraid to plunge into topics that seem a little too into pop-cult to be center-fannish by some estimates. There were, for instance, issues with

loose *Lord of the Rings*, *Harry Potter*, or *Thunderbirds* themes. Usually, this would consist of little more than a cover and a few inside illos, perhaps an article. The editors avoid a pure, fan-boyish tone. Nevertheless, pop iconography is a fairly prominent part of the *Plokta* style.

What I appreciated about this zine was the editor's willingness to experiment visually. No two issues ever looked the same. They weren't afraid of modern media either. Along with what I presume were pages from a colour printer, *Plokta* must have been one of the very earliest zines to release back issues on a CD-Rom.

Yet, it must be admitted that I fell off the *Plokta* mailing list quite some time ago. (In 2004 in fact.) An issue came, and some months later I realized there hadn't been another. Eventually I saw mention of later issues than 31, and I understood that it had just been too long since I had done *The Usual*. While there can be no doubt of *Plokta's* virtues, I was at a low point in my fanac at the time, and, too, the peculiar qualities of *Plokta* caught my fancy, but never quite inspired me to loc. What could I say about various British cons I had never been to, personalities I had never met, and issues of parenting that I was happily ignorant of? We don't live in the fandom of 1970 any more, though. Fans my age are no longer adolescents, whose priorities are their reading and their peer group politics. Most have grown up. Their mental horizons now encompass car loans, pension earnings, and beating the sense that *they* lacked at that age into the heads of their own adolescents. Despite my own failing to fully enjoy *Plokta*, it still seems to me to be one of the outstanding zines of its time.

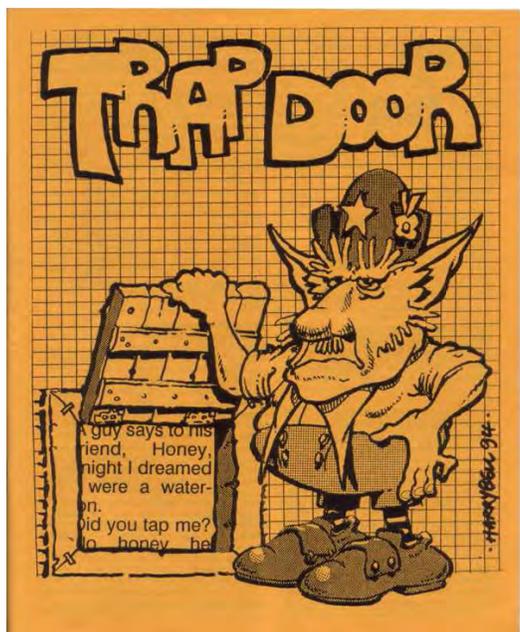


Banana Wings was already 16 issues old when I discovered it. That was September 2000. The next issue was May 2002, and the issue after that in October. Then issue 18 came out in 2004. This makes it a bit hard to work out when Chris Brialey and Mark Plummer released their first issue, so I'm not even going to try. I'll just say that I was quick to recognize what seemed to be a blend of fannish, sercon, and personalzine writing with potential. Judging by my first loc to *Banana Wings*, in issue 23, I wasn't too impressed with the art yet. My

memory may have been a little short, since previous issues indeed printed some excellent pieces by Atom and Foster, numerous great covers, and one absolutely bloody marvelous comic story by Steve Stiles in issue 18. Still, at that point the design of *Banana Wings* was still a work in progress. It will possibly be in its 38th issue before this goes to print.

It was about the same time that I was beginning to take an interest in zines again that *Banana Wings* seemed to kick into high gear, coming out four times a year. Editors Brialey and Plummer were publishing art on a regular basis from Foster, Stiles, ATom, Jeeves, Rotsler, and even a couple of drawings of mine (for my own articles). Yet when all is said and done, *Banana Wings* is still a rather Spartan zine. Handsome as it is, once past the cover the pages are mainly text. This is venerable British tradition, of course. And no one should fault neat and legible text.

The principal strength of *Banana Wings*, though, is, and has always been, the writing. With 37 issues to date, it would be impractical to do a run-down of the contents. But the major contributors can be mentioned to good effect. Chris and Mark are among their own best and most frequent contributors, of course. Chris Garcia, Andrew Hooper, Greg Pickersgill, James Bacon, Steve Green, Dave Langford, Earl Kemp, Arnie Katz, Tony Keen, Randy Byers, Geri Sullivan, Tanya Brown, David Redd, Ron Bennett, and a certain Taral Wayne have also added their voices to *Banana Wings* over the last few years. It might be difficult to come by many of the previous 37 issues, but fortunately it should be no problem at all to receive the *next* 37 issues.



Trap Door is the brainchild of Robert Lichtman. Way back when, in 1959, Lichtman began his lengthy

career in fanzines by publishing seven issues of *Psi-Phi*. He followed that with another two issues in 1963. Then six issues of *Frap* between 1963 and '64. Mysteriously, the flow of fanzines slowed to a trickle after that, publishing only for FAPA until he dropped out in 1969. Robert broke his long silence finally in 1983, when he began a new genzine, *Trap Door*. (A year later, he produced *The Best of Frap* as well.) Since then there have been 25, roughly annual, issues of what is certainly one of the best fanzines of the present era.

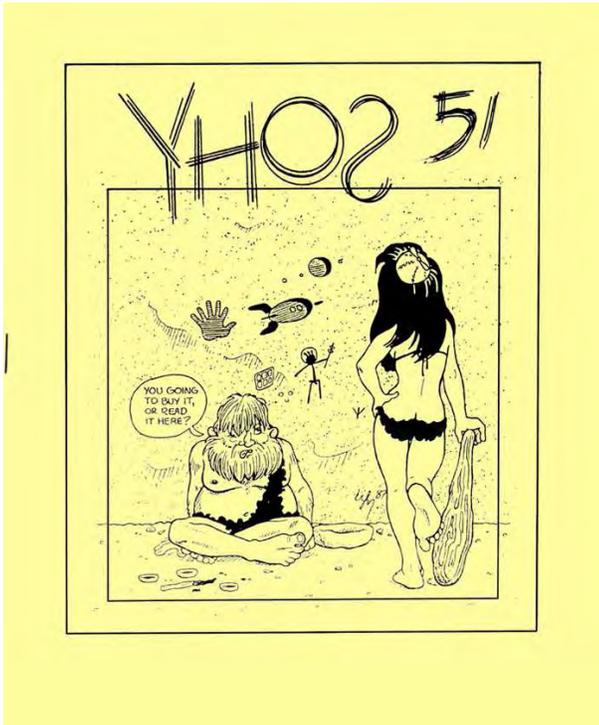
The first couple of issues were a little thin. But they introduced early some of *Trap Door's* regular contributors – Paul Williams, Redd Boggs, Eric Mayer, Lucy Huntzinger, and of course Bob Lichtman himself. Other contributors to early issues include Harry Warner Jr., Mal Ashworth, Charles Burbee, Greg Benford, Dave Langford, Bob Tucker, Steve Green, Fred Pohl, rich brown, Jeanne Bowman, Terry & Carol Carr, Bob Shaw, Shelby Vick, Calvin Demmon, Ted White, Arnie Katz, Steve Stiles, Rob Hansen, Gary Hubbard... the list just goes on and on. I have no intention of trying to be inclusive. Around the 5th issue, *Trap Door* assumed a heft of 30 to 35 pages. Then the Redd Boggs-Charles Burbee tribute issue, number 16, ballooned up to 48 pages, becoming the norm. There was an abrupt switch from the customary 8 ½ by 7 format to a 8 ½ by 4 ¼ digest size, a concession to desktop publishing. There were more pages on average, but I suspect about the same amount of material.

Trap Door possessed a number of features that served it well. For one, a series of covers that probably set the bar higher than almost any other zine in recent memory – at least any zine to date that has run 25 issues. Dan Steffan, Harry Bell, and Steve Stiles provide some of their best work, and dominate the pages. But, to their credit, Brad Foster, ATom, and Jay Kinney deliver some notable covers.

Another feature peculiar to *Trap Door* was Bob Lichtman's more or less annual rundown of the year's fanzines that arrived in his mailbox. Robert would break down the numbers into different countries as well, showing totals going all the way back to 1987. The figures seemed to show a genuine low in the late 80's up until 1990's bottom of 119; then a sizable peak of 223 issues in 1995. The numbers go up and down after that, but according to Bob's pragmatic measure we produced a mid-level figure of 152 issues in 2007, the year of *Trap Door's* last issue. It would be interesting to see how we've done in the intervening years – I believe preparations for another issue of *Trap Door* are currently underway – issue 26. Unfortunately, since so many zines are only available as downloads from eFanzines, Bob no longer keeps figures.

I should mention a third. Since the beginning issues,

Lichtman has shown a vigorous interest in finding old fanzine writing that merited rediscovery. Along with reprints in *Trap Door*, there was *the Best of Frap*, *Fanorama*, *Some of the Best From Quandry*, *Ah! Sweet Laney*, and three fanthologies. Robert has probably done more to preserve fanhistory in recent years than anyone I can recall.



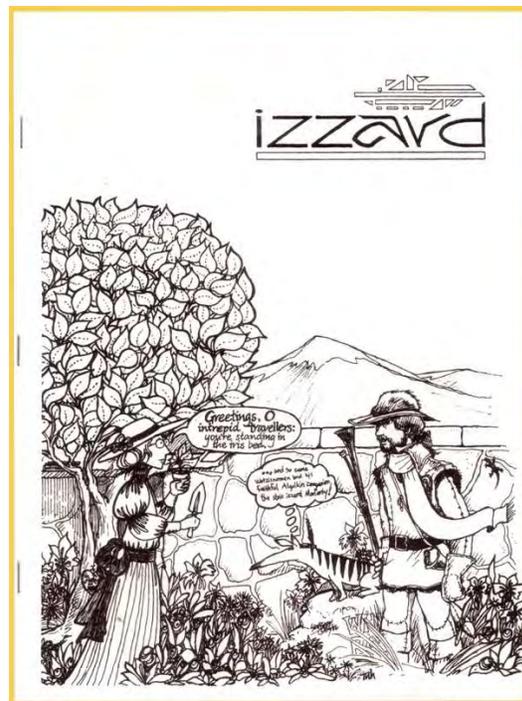
Yhos, edited by Art Widner, possibly has the distinction of being the longest continuously published fanzine in history. It's at least 50 some-odd issue run began in the summer of 1941. Art was still publishing *Yhos* in the mid-90's, and (for all I know), he might be publishing it still. The trick to such longevity was the 34 year hiatus between issues 13 and 14. Only Robert Lichtman's *Psi-Phi* technically ties Art's zine in that respect. (34 years passed between issues 9 and 10.) It began as a FAPAzine, when Art was but a young shaver. I can say nothing about those issues since I have no access to them, other than some numbers and dates in the *Pavlat-Evans Index*. Art revived his FAPAzine in 1979, and it was a modest affair, of interest mainly for his personal reminiscences of fandom in the 40's. The rest was mailing comments. The zine began to expand in scope with the fifth, a "special travel issue" about Art's trip to the '79 Worldcon in Britain. In the sixth (issue 19), Art writes about a trip to China. In issue 27 he writes about Australia. Gradually, *Yhos* was growing more substantial.

By the 30's, *Yhos* was publishing other contributors. I found the names Debbie Notkin, Jane Hawkins, Tom Whitmore, Tom Perry, Roy Tackett, Bill Rotsler, Terry

Floyd, Andi Shechter, rich brown, Linda Blanchard, Lucy Huntzinger, Don Fitch, and Ray Nelson. Reprints from old fanzines had become a regular and welcome feature. Issue 39 was a special Terry Carr memorial, and issue 46 was dedicated to Elmer Purdue.

Though it had a few excellent covers (I did three myself), *Yhos* was never a lovely zine. Mainly, it was a busy one. Its graphic sense was more playful than sophisticated. Art reproduced letter heads, signatures, photos, calligraphy, illos, and whatever else broke up the page. It was still the era of discovery for xeroxed fanzines, and Art made good use of the technology

But in fact, it's a little hard to justify my choice of *Yhos* for this list. It wasn't a large zine, or spectacular looking, nor crammed with the cream of the crop of fan writers the way a *Boonfark* or *Warhoon* might have been. It was just a very friendly and approachable zine that came out four times a year, rarely disappointed, and was welcome any time in my mailbox. You'll not go wrong reading a few issues.



Telos & Izzard. Before turning irredeemably pro, Teresa & Patrick Nielsen Hayden produced a run of fanzines that were almost breath-taking. Where *Yhos* might be compared to a friendly neighborhood dog, *Telos* seemed almost clinical in its perfection.

Back in 1980, the first issue of *Telos* came out... It was mainly Patrick and Teresa's own commentary, but one notable feature was a reprint of a rare piece of fanwriting by the early Robert Charles Wilson (when he was just a Bob). At 42 pages, *Telos 2* was about 10 pages longer than

the first. It was still warm and fuzzy because of the lettering guide work and tawny twiltone. But the contents were high-powered stuff, including Richard Bergeron, John D. Berry, Jay Kinney, and Loren MacGregor as contributors. Number three was a monster, logging in at over 70 pages. The same fuzzy twiltone prevailed, but the entire effect of the tastefully simple calligraphy, the naïf school of fanart practiced by Jay Kinney, Richard Bergeron, and Lee Hoffman, Warhoon style graphics, and impeccably lettering guide work was so cool you could almost get frostbite handling the pages. Look at this list of contributors – Teresa and Patrick themselves, of course, Fred Haskell, Gary Farber, Terry Carr, Dick Bergeron, Reed Waller, John D. Berry, Roberta MacAvoy. The letter column was just as impressive.

And all three issues in significantly less than one single year.

It was too good to last. Number 4 was scarcely as long as the 3rd.’s letter column. It is itself basically just a letter column, though just looking at the names represented will cause terminal envy.

A full year passed before the 5th. and final issue in 1982. Patrick and Teresa had recovered enough from the effort of the 3rd. to put 36 pages into this one. There is another appearance by R.A. MacAvoy, as well as articles by Terry Carr, and Avedon Carol, but in only 36 pages there’s a limit to just how stellar you can be. It was the last issue, though, so unless the editors decide to retire from Tor and devote their time to pubbing their ish instead, I think it unlikely we’ll ever see just how far *Telos* might have gone.

After *Telos* there was *Izzard*. It began in 1982 as a monthly, and actually lasted as such for six issues. At this point the contents were mainly short bits, with letter extracts, not violently unlike issues of *Pong*. Then Something Happened. The February ’83 issue came out in September. It was three times the size of the previous longest issue as well, and mysteriously “incorporated *Telos*.” *Izzard 8*, a few months later, was about the same size and also incorporated *Telos*. *Izzard 9* arrived in the mail *three years* later, and at 88 pages was close to three times the size of the previous two issues. Inexplicably, it *didn’t* incorporate *Telos*.

More than likely, if anyone asked Patrick and Teresa if the might someday return to the printed page, I suspect their answer would be that the website they maintain is the modern-day equivalent fanzine, and paper was unnecessary. Perhaps. I miss the twiltone though – you can’t finger a saved file, smell the ink or prick your finger on an improperly closed staple. Nevertheless, in their short lives, both *Telos* and *Izzard* give us impressive hint of what might have been.



Mainstream & Spanish Inquisition. Although these are two fanzines, both were published by Jerry Kaufman & Suzanne Tompkins, and might as well have been one. There is little change from one to the other.

Span Inq came first. The premier issue was a plain thing of 11 pages, in which Jerry explains himself, quotes from letters, and speculates on whether or not the zine will become quarterly. The second issue was much the same, except that it had a feature article by Moshe Feder. Much to my irritation, neither issue is dated, nor listed in the *Pelz Index*. It’s only with the third ish that we can see the future *Span Inq* emerging. Fortunately, there are letters in it that are dated to 1974, so I don’t suppose it too unlikely that 1974 was also the year of the first issue. Number three was 35 pages long, with a Rotsler cover, and material by Ginjer Buchanan and Loren MacGregor, among others. There were seven more *Span Inqs*, culminating in 1977 with the tenth issue. By that time they had grown to hefty size, averaging over 50 pages, and the last one double issue going over 80. The roster of contributors also grew, to encompass Ginjer Buchanan, Mike Gorra, Peter Roberts, Jon Singer, Mike Curlovich, R.A. MacAvoy, Gene Wolfe, Peter Roberts, Rob Jackson, Mike Glicksohn, Patrick McGuire, Loren MacGregor, Terry Hughes, Jeff Schalles, Sandra Meisel, and Mae Strelkov. The list of artists is equally impressive. It includes virtually every practicing fanartist of the time, but especially prominent through *Span Inq’s* life were the contributions of Stu Shiffman. Just a few of the others who appeared in the ten issues are Ross Chamberlain, Harry Bell, Phil Foglio, Gary Goldstein, Marc Schirmeister, Barry Kent MacKay, Al Sirois, James Shull, Bill Rotsler, Grant Canfield, Bill Kunkel, Vincent DiFate, Ken Fletcher, Alexis Gilliland, Dan Steffan, Steve Stiles, Reed Waller, Jim McLeod, Randy Bathurst, and even me. I don’t know who could possibly have been missed, except perhaps the inimitable (and awful) Richard E. Gilbert (who only Leland Sapiro would publish).

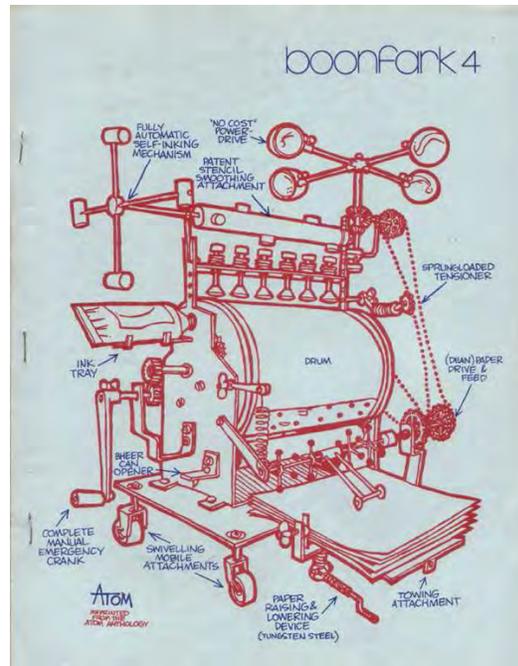
There was a bit of a rough hewn quality to *Spanish Inquisition*. The fuzzy twiltone pages are stapled together a bit higgledy-piggledy. The printed text crowds the edge of the page just a little too much to be ideal.

The first issue of *Mainstream* was only one sheet that came out in mid-1978. The next issue was triple the size, but still only had five printed pages. There were three illos. But from there, *Mainstream* took off. The early issues of *Mainstream*, looked much the same as *Span Inq*, sharing a bit of a slap-dash look. This changed quickly though. Mimeography, lettering guide work, layout, and even how the pages were stapled improved steadily from the 4th. or 5th. issue. The final two issues in fact appear to be offset.

The artists who graced the pages of *Mainstream* were much the same as those who appeared in *Span Inq*. Appearing in addition to the Usual Suspects were Jeanne Gomoll, Teddy Harvia, Brad Foster, David Vereschagin, Joe Pearson, Ken Macklin, Tim Hammell, and Craig Smith. Covers were only added to the zine from the third issue, but from that point not a single one was less than superior, and a few were outstanding. (I did three of them myself, after all.) There was one back cover in particular that I'd like to single out; one by Craig Smith that showed Patrick and Teresa Nielsen Hayden ascending the path up to the lighthouse of true fannishness. I mention it because I did a sequel to it, showing them sneaking out the backdoor, down the path to dirty pro status, but for some reason it was never used...

By far the mainstay of *Mainstream*'s artists, though, was Stu Shiffman. Even though Jerry and Suzle were living in Seattle by this time, Stu continued to give the zine a distinctive New York flavour.

It would simply take too much space to detail the other contents. Once again I fall back on a partial list of names of the people who filled *Mainstream* with words. Among the writers were Sandra Meisel, Richard Labonté, John Berry, Terry Gary, Patrick Nielsen Hayden, Jon Singer, Ginjer Buchanan, R.A. MacAvoy, Doug Barbour, Ted White, Gary Farber, Loren MacGregor, David Bratman, David Emerson, Greg Benford, Dave Langford, Eli Cohen, Bob Shaw, Art Widner, Jeanne Gomoll, Dick Ellington, Jon Singer, Tom Whitmore, Andrew Hooper, Stu Shiffman, and of course Jerry Kaufman and Suzle Tompkins themselves. That's a lot of high calorie reading. Don't forget the letter columns for dessert.



Boonfark was Dan Steffan's solo effort, beginning sensibly with a first issue that appeared in 1974. That might seem to violate the guidelines I set out for my choice of ten zines. But in fact only the first three issues were published in the 70's. Dan published the remaining five issues between 1981 and 1983, and they were far more splendid. Issues 1 to 3 were more or less creatures of their era – typed stencils, mimeographed on coloured twiltone, letter guide work, shading plates, and a few electro-stenciled illos in the corners. Handsome, but no indication of what was to come. However, the team of Dan, Ted White, and rich brown was already coming together as regular contributors.

When *Boonfark* reappeared a couple of years later, it had clearly been heavily influenced by Richard Bergeron's *Warhoon*. So much so, it somewhat resembled a "guest issue." The cover by ATom was printed in red over a pale blue background, with dark blue labels – very much in *Warhoon*'s graphic style. The parallels continued inside, with offset printing, elaborate layouts and three colour ink for some pages. One was a full page illustration by Bergeron himself. This is not to say the imitation was slavish, or a bad thing. It was more that the editor was awakening to new graphic possibilities.

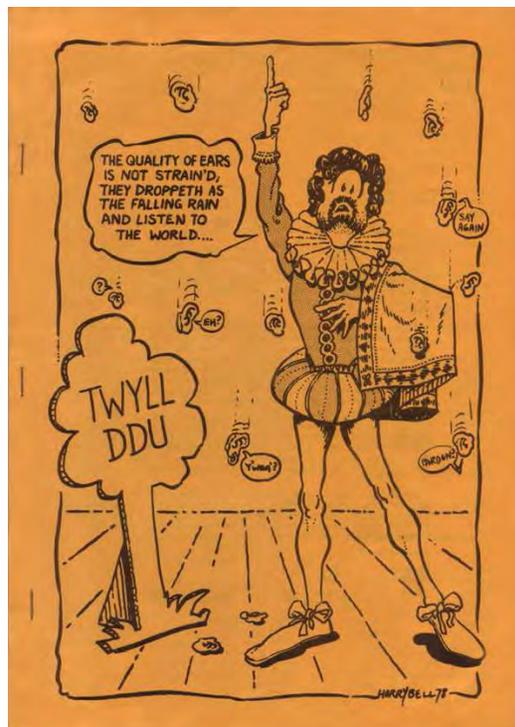
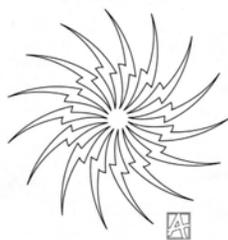
Particularly worthy of mention was the first installment of Dan's own illustrated version of Walt Willis' "*The Enchanted Duplicator*." We had to wait until *Boonfark 6* for it, unfortunately, but it was unquestionably worth a wait. Chapter three didn't appear until issue 8. Disappointingly, no other installments have ever been completed that I know about.

Boonfark 5 continued to have the *Warhoon* look, underlined by a Bergeron front cover. Inside there was less extravagance – the offset pages were all one colour. The letterset has disappeared, and lettering guides are used again. Nevertheless, the zine is confidently laid out, and highly attractive. A series of square, matchbox size illos by ATom almost serve as a bridge between *Boonfark* and *Pong*.

Issue six was also mimeo, and also a little plainer than number four, but it too had a Bergeron cover. Then issue seven, with a nicely done, minimalist cover by Dan. Inside, the graphics had acquired colour again. As a totally impartial judge, I'd have to say the scurrilous, uncalled-for, chauvinist, anti-Canadian back cover was a bit below editorial standard for good taste, though. Then number eight, the final issue. More friendly twiltone, and a riot of red ink. The last completed chapter of Dan's "Enchanted Duplicator" rounds out the issue, and final "word" is a wonderful cartoon back cover collaboration by Dan and Tom Foster.

As befit a fanzine edited by one of fandom's most notable artists, I talked first about illustration and design. I can only make brief mention of the many fine artists who appeared in the eight issues of *Boonfark*. Dan, of course. Also Tim Kirk, Jay Kinney, Ray Nelson, Ken Fletcher, Tom Foster, Stiles, Rotsler, Canfield, Gilliland, Bell, Bergeron, and ATom. The list is by no means exhaustive.

But there *are* words too. Many of the writers are familiar from *Blat* (and *Pong*). We find Dan, Ted, and rich, but also Dave Locke, Terry Carr, Bbob Stewart, Jim and Gregg Benford, Bruce Townley, Dave Langford, Walt Willis, Rich Coad, Lee Hoffman, Bill Rotsler, Alexis Gilliland, Eric Mayer, and Steve Stiles.



Twll Ddu. Long before all the Fan Hugos for his writing, Dave Langford actually wrote a *lot* for fanzines, and published a terrific zine of his own, that wasn't just snippets of news he'd gathered. It was called *Twll Ddu*, and the name couldn't be pronounced by anyone but a Welshman, or by someone with a cleft palate. He also published a second zine called *Drilkjis*, whose name was *almost* as difficult. Why exactly Dave published two zines more or less concurrently, I don't know. But we can count ourselves fortunate he did.

Of the two, *Drilkjis* was a rather sercon genzine he co-edited with Kevin Smith, whereas *Twll Ddu* was entirely Dave's writing (other than the letters). Perhaps that was why I liked *Twll Ddu* more. In those days, there were quite a lot of places I could read Kevin Smith, Joseph Nicholas, D. West, Peter Nichols, and even Bob Shaw, Ian Watson, Chris Priest, and Brian Aldis who appeared in *Drilkjis*. But there was only the one place where you could find the delightful, unadulterated, pure essence of Dave Langford humour, and that was in the 20 issues of his personalzine.

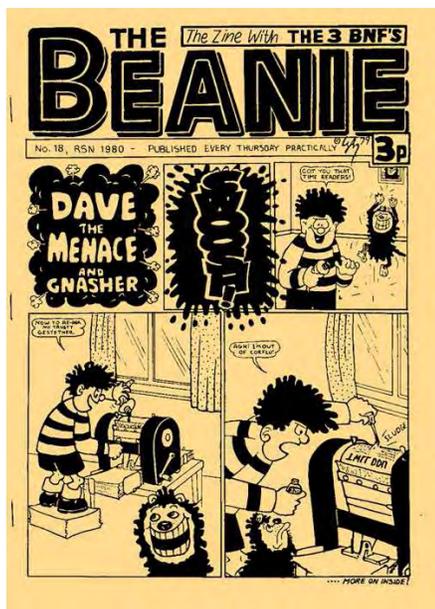
Starting in 1976, the early issues were slender and basic. The first cover didn't appear until number 6 or 7, and their length didn't top ten pages until issue 14. The longest single issue of *Twll Ddu* was number 17, the "Taff Ddu". At 30 pages, the aim was to give Taff candidate Jim Barker the best support only the right friends can give. The near-one-man-act finally came to an end with issue 20, on April Fool's Day, 1983.

Given the fragmentary nature of a typical issue of *Twll Ddu*, it's rather difficult to describe one. I don't intend to

try, except to say “imagine *Ansible* as though the author wrote at length, instead of only 100 words or less, and didn’t have to write about a reading in Brighton, nor about a lawsuit pending over the television rights for the expression “warp drive.”

The humorous effect of *Twill Ddu* wasn’t hurt at all by some hilarious art. Like most British zines, Langford’s was devoid of art at first, and illos were usually not abundant. But what art *Twill Ddu* had was drawn by the best Britain could offer..., and a few others besides. Among the Brits were ATom, Jim Barker, Harry Bell, D. West, and Rob Hansen, who appeared either on the covers, or (from about issue 16 on) the inside pages. From the edge of civilization came one cover by Stu Shiffman, and from beyond the Pale entirely, another by myself (cunningly disguised as an English comic).

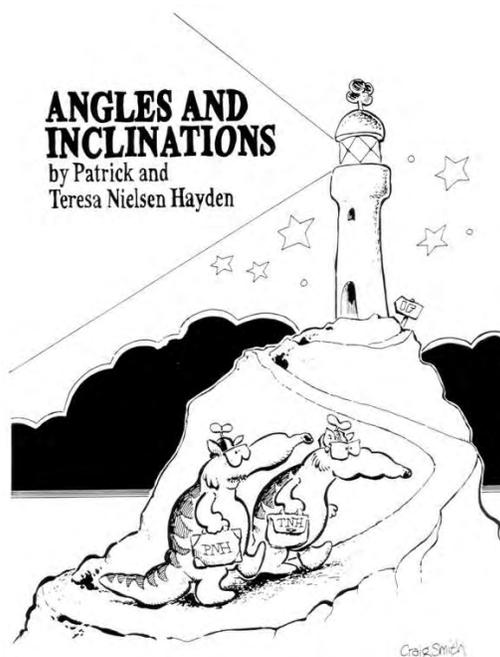
By the way, as far as I manage it, the right way to say the name was “Tuool Hfthoo.” Usually I just called it “Twill’ Do,” because it would...



Well, there they are. My pick of ten fanzines that could be construed as the ten best of the previous era of fanzine greatness. There are probably a dozen other lists of ten that would be just as good, less capricious than mine perhaps, or based on sounder judgments, but these are the ten I liked. As for *DNQ*... well... maybe I would rather be reading *File 770* after all.

As it happens, I received an impulse from my Muse while writing this. What if, instead of reviewing the ten *best* zines of some forgotten era, I reviewed the ten *worst* zines? There were candidates in spades for the dishonor. Keith Walker’s *Fanzine Fanatique* for one, Garth

Danielson’s *Boowatt* for another. A certain *Paperchips* comes to mind. But I have one caveat. Thirty years passed between the time I wrote my original article on ten “best zines,” and writing this one. I positively refuse to be bothered with writing *Flash Memory 1.2* until *another* thirty years has gone by.



Back cover of *Mainstream 16* and *Unused Sequel* by Myself



John and Ray Attend Comic Con 2009

By John King Tarpinian: My trip to Comic Con is not as your average attendee. Not because I am special but am lucky enough to attend with somebody who is, Ray Bradbury. Attending a convention with a living legend adds a whole new perspective to the show. Having parents holding their infant children next to Ray for a photograph can bring a tear to an eye. Yes, the costumed characters are nice and fun, what man does not like a pretty girl in a skimpy outfit, but the human stories one gets to hear is what makes the day special. A hundred, if not a thousand-plus times I could hear, "Oh My GAWD, it is Ray Bradbury," "Thank you Ray" and "I love you Ray."

As evidenced by the photos, Ray was not the only legend at the show. Within minutes of entering the hall Ray spied his dear friend, Stan Freberg. (For a big laugh Google Stan, Ray and prunes.) John Landis and Ray

took a private moment while a couple hundred people looked on. One of my favorites was Chuck McCann, who for years played Oliver Hardy. As Ray left for his lecture, up came Jerry Robinson of DC Comics fame.

Two next-generation attendees Ray saw were Joe Hill, respected author in his own right and son of Stephen King, and Monte Shulz, charged with

keeping alive the legacy of his father, Charles Shulz.

There were others Ray connected with: Dave McKean, who illustrated Ray's chapbooks, *The Homecoming* and *Skeletons*; Mystery writer Mike Mallory, whose son won first place in his school's science fair project where he proved paper burns at 451° Fahrenheit; and Peter S. Beagle, author of *The Last Unicorn*.

Ray's conference filled a 2,000-seat hall, with people standing around the walls. He came on stage to a standing ovation. The moderator for the panel was Arnold Kunert, an old friend and Ray Harryhausen's business manager. Also on the dais was Sam Weller, Ray's biographer and Jerry Weist, author of *Ray Bradbury; An Illustrated Life*. Ray showed the video from July 20, 1969 where he was introduced by Walter Cronkite and then interviewed by Mike Wallace. (See the photo of a ghostly image of Ray at 48) As always, Ray talked about his life and loves.

Tim Hamilton was invited up on stage to talk about having illustrated the just released graphic novel of *Fahrenheit 451*, soon to go into a second printing. If you wish to see a sample of the work just sneak into a newsstand and pick up the July/August *Playboy*. ("But honey I really did buy it for an article.") Ray did a brief signing at the dais but was ushered out because of the incoming lecture. We thought we had snuck out the back way but people were waiting for him. Ray signed for another 15 minutes before we had to abandon the area because of the crowd forming.

Ray took one more quick tour of the hall and then it was off to dinner and the ride home.

Clockwise: (1) Ray & fan; (2) With John Landis; (3) Ray & Mike Mallory; (4) Ray with Joe Hill; (5) Ray & Jerry Robinson of Batman comics; (6) Ray with his old friend Stan Freberg.



The Star Trek Slot Machine

by Francis Hamit
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This was introduced at a trade show in 2007. How did we miss it? Trek is such a small part of the overall genre, but still a driving force. And gambling is a sub-theme of Star Trek. Remember all those poker games on *The Next Generation* and the Dabo girls of *DS-9*? Not to mention that Paramount relentlessly uses the Star Trek Franchise to coin more money through licensing. You can even buy a Star Trek themed casket for your funeral.

The Star Trek Slot Machine from gaming device maker WMS takes the humble slot machine to a new level. According to a press release floated at the Global Gaming Expo in Las Vegas on November 8, 2007, it is a “Disruptive Technology” platform using Adaptive Gaming (TM).

What that means is that you have to register an identity to play, and the game remembers you and keeps a record of your play, if you save it. You want to do this, because it is several games in one and most are locked for first time players. You have to progress through the first narrative with a series of pulls and earn Medals. The Medals can be spent to access new adventures. Stone Brilliant! Talk about repeat business! But the process does not require you to spend endless hours at the machine. You can do it in bits, and the machine will remember your play and the Medals you have earned and your rank. You can pick up your game at any Star Trek machine at any casino because they are all in a Wide-Area Network connected to a bank of computer servers. “Fully networked and personalized” is the phrase that WMS uses in the release, which can be found online (for all you geeks who want the gory technical details).

The game includes actual images and clips from the shows, has motion simulator chairs with built-in speakers and is a “penny” machine.

I don’t play the slots very much, so it took a rave review from one of the dealers we met on our recent Poker expedition to gain our attention. “I love it!” she said, and went on at length with another player about all the game’s various features. We looked around and sure enough there was one on the floor we could take a picture of. Television-themes in slot machines are not a new phenomenon – “Wheel of Fortune” slots are



ubiquitous.

But what WMS has done here is a little scary with some Big Brother overtones. It tracks your play and the play keeps you coming back for more, invoking some other themes from classic science fiction, such as that old Kornbluth-Pohl novel where workers were trapped by their own needs into virtual slavery and that first season *Twilight Zone* episode called “The Fever” (original air date is January 29, 1960) where an anti-gambling crank is seduced and seemingly murdered by a malicious slot machine. Of course the man did it to himself, but anyone who has spent time in a casino knows the seductive power of such places. These are cautionary tales.

If we missed it, the *TrekMovie.com* web site did not. There is a long thread there and while some comments decried it as tacky and unwanted, the responses turned positive over time.

Buckaroohawk (screen name) said on December 8, 2007, “This makes perfect sense to me. Trek fans are famous for throwing their money away on anything with the Trek Logo on it, now they get to do it while “gaming.” It’s a match made in Stratos!”

Tnegative (screen name) responded with, “Some of these new slots allow you to play with as little as 10 cents a spin. (Note: Star

Trek slot minimum bet is one cent.) If you did that, five bucks would (probably) last a long time.

CmdrR (screen name) commented, “While I think story-line gambling is fun, I think this is a bad marriage. Trek should not be “fleece them at all cost.” (Note: The Ferengi would not agree with such heresy.)

The following day, EnsignExpendable (screen name) chipped in with “Television-themed slots are VERY popular and, frankly, it’s about time that Star Trek finally caught up to it. Star Trek hasn’t been about “what Gene wanted” in quite some time. That doesn’t make it right but Trek is a FOR-PROFIT business enterprise and not a charity. Whatever else Star Trek means to us, it’s still a business and has been since September 8, 1966.”

That’s not the full post or thread, of course and you can read the full thread at *TrekMovie.com*. But there are some interesting consumer comments which we will add here:

THIS GAME IS AWESOME! said Kelly (screen name) on August 30, 2008. “It is easily the best slot I have ever played and I live in Vegas. There was actually a group of people gathered around this particular bank of slot machines, talking about the series,



ooing and aahing and generally having a geeky good time.”

Heather (screen name) reported on October 1, 2008 from a casino in Red Wing, Minnesota that she “Played for hours and lost very little money because it pays well. The special effects are awesome.”

Other players report winning large jackpots which were compounded as many as seven times because they played correctly. One invited others to use his log-in so he could accumulate more Medals from their play. (Nice guy, huh?)

Everyone seems to really like the fact that they can save their game at one casino and pick it up at another. This is the real technological advance. Brand loyalty for Star Trek is already insanely high, approaching the level of some religions. This slot machine takes it up to the cult level because it puts people into the universe, almost at the level of Virtual Reality.

The big fear has always been pervasive surveillance by a tyrannical government, but it seems that large corporate marketing departments are the real villain in this scenario. They are tracking us with unprecedented skill and guile at a level George Orwell never dreamed of, and we are their willing collaborators. The future is upon us like a ravaging beast.

Is Prodom Cheaper Than Fandom?

SFWA President Russell Davis has announced that the organization is raising the annual dues for active members to \$80, a \$10 increase. Nearly all the other membership classes will have their dues raised as well,



except for Estates. Davis explained:

“Reaching this decision was not easy for the Board, but the realities are simple: if it weren't for money coming in from the Authors Coalition, many of our activities would have to be curtailed or abandoned entirely. Even with the increase in dues, our regular annual expenses (the salary for the Executive Director, postage, printing, Nebula Awards, legal fees, etc.) substantially exceeds our dues revenues.”

Interesting. Last year LASFS raised its annual dues to \$110. So even after SFWA's dues increase, that organization will be the comparative bargain. Who would have guessed it is cheaper to be a pro than a fan?

Clipping Service

On the 40th anniversary of the moon landing Michael Walsh quoted from President Ken-

nedy's speech setting the vision for space program:

“We choose to go to the moon. We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win, and the others, too.”

Walsh also thought, “Perhaps we could use a challenge like that today. Unfortunately his speech is far too long - it won't fit as a single Tweet.”

Colin Harris thought otherwise, answering: “We choose 2 go 2 moon in 60s - not eze but hard. Will get best from us - so we want to do it; do it now; do it 1st. And other stuff likewise.”

Fandom Rebuilds Len Wein's Comic Book Collection

When Len Wein and Christine Valada's home burned on April 6, as Craig Miller described, “The master bedroom and bath were burned out. The walls still stand but everything inside, including the ceiling, is gone. Nearby rooms had extreme heat and smoke damage and smoke damage runs throughout. DVDs, artwork, awards, etc. are gone forever.”

Wein's friend Mark Evanier realized that even though insurance should provide the money to restore the house, many things, including Wein's comics, were not covered. Evanier thought it was a particular shame that Wein had lost the collection of comics he himself had worked on - and Evanier knew that, at least, could be fixed:

“Some of us thought it would be grand if his friends and fans pitched in to help him recreate those shelves of the comic books he's worked on.”

So the crusade was launched on the “Let's Rebuild Len Wein's Comic Book Collection Project” website. A frequently-updated PDF list of what they want, with lineouts of what's been received, shows that about 80% of the needed titles were immediately volunteered:



Conventional Reportage

Forry Ackerman Remembered at Lunacon by John Hertz

Lunacon is hosted annually by the New York S-F Society, the Lunarians. Lunacon LII in 2009 was March 20-22 at the Hilton Rye Town, Rye Brook, N.Y., fondly known as the Klein Bottle Hotel because the fourth floor is the seventh floor and the green grass grows all around.

The Forry Ackerman memorial was Sunday morning at 10. Lee Gilliland moderated Louis Epstein, Dennis McCunney, the Wombat, and me. Dave Kyle was attending the con but not staying in the hotel. We asked him to join us but he couldn't get his car through the multi-dimensional barriers in time.

Without Kyle, everyone on the panel was much younger than Forry. I thought this showed how he reached into the future. The Wombat had met him in 1973 — when Forry had already been an active fan almost forty years.

Lenny Provenzano in the audience had some photos of Forry and his house the Ackermansion on a laptop computer. Failing to get a big screen and a projector we put the laptop on the table and crowded in. Forry would have found some way to joke about the laptop turning into a desktop and no doubt being a were-computer.

Gilliland who is active in *Man from U.N.C.L.E.* fandom remembered Forry in "The Vampire Affair". He had many cameo appearances. Epstein who co-founded the National Tolkien Society remembered Forry in the 1981 edition of Tolkien's letters. Forry was an agent for an early project to film *The Lord of the Rings*. Tolkien's comments are pungent today.

I told how Forry had co-founded the Big Heart Award. When he stepped down from administering it after fifty years, we could finally give it to him. He won the first fan Hugo. When he was called to the stage he said "But I really think this should go to Ken Slater" and walked away.

Once Forry was driving Walt Willis across the country. Just thinking of those two punsters together staggers the mind. In Wyoming he told Willis they should visit Cheyenne because of its literary reputation. Willis said he didn't know it.

"What!" said Forry, "you haven't heard of Cheyenne's fiction?"

Forry held Open House at the Ackermansion every Saturday he was in town. He had hundreds of thousands of books, and things too fierce to mention. He told tours, "I've read every last word." They would gasp. "Yes," he would say, "as soon as I get another book I turn to the last page, and read the last word. So I've read every last word."

2009 Phoenix and Rebel Award Winners

The 2009 Phoenix and Rebel Awards were presented at Hypericon 5/DeepSouthCon 47, in Nashville, Tennessee, on May 6.

The Phoenix Award was won by horror writer Robert "Rick" McCammon of Birmingham AL.

The Rebel Award was presented to Randy B. Cleary of Huntsville, AL. Cleary's accomplishments over the years include being president of the Southern Fandom Confederation and editing the *SFC Bulletin*, creating fan art, running convention art shows, and serving as Director-at-Large for ASFA.

Also presented was the Rubble Award, a faux award created by Gary Robe. This year its humor was a darker shade than usual, as it was given to the Chatcon Registration Department for consecutive years of hours-long registration lines.

A Con With No Parties?

Archon 33 doesn't want to be the guinea pig used to test whether a con can survive with NO parties -- they just don't have a choice.

Archon is a regional held in the Collinsville Gateway Center, across the Mississippi from St. Louis in Southern Illinois.

They cut ties last January with their long-time main hotel (the Hotel Collinsville, formerly the Holiday Inn) because the new management's refusal to allow room parties was "too stringent."

However, since January the committee hasn't been able to convince any of the other hotels in the Center to allow parties. Here is the official announcement:

"After months of effort, Archon regrets to

report that none of the hotels in the area around the Gateway Center are willing to allow room parties. We are deeply disappointed in this turn of events and sincerely apologize to our members for this situation. Room parties have always been a part of our rich history and one that we wish we could continue."

Surprisingly sober, Archon 33 will take place October 2-4, 2009.

San José Will Host 2011 Westercon

San José will host Westercon 64 at the Fairmont Hotel over the July 1-4, 2011 weekend. Guests of Honor are Patricia A. McKillip, Kaja & Phil Foglio, and Mike Willmoth. Glenn Glazer is chairing the convention.

Attending memberships are \$45 (not including discounts available to those who voted/pre-supported.)

San José was not officially opposed, though there were the usual write-in votes. Here are the full site selection results from the 2009 Westercon daily newzine:

San Jose 79; Write-Ins: (2 votes) Fordlandia, Maui, Tonopah; (1 vote) Both, I-5 in 2105, Nome of the Above, Reno in 2011, Spuzzum NC, Trona CA; None of the above 1; No preference 1. Total ballots cast: 93.

Nippon 2017 Launches at Anticipation

Peggy Rae Sapienza shared an e-mail from Japanese fan Tamie Inoue announcing there will be a party at Anticipation to promote the Nippon 2017 Worldcon bid:

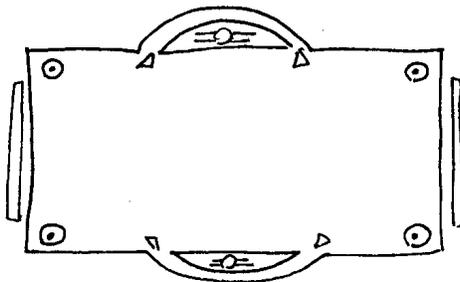
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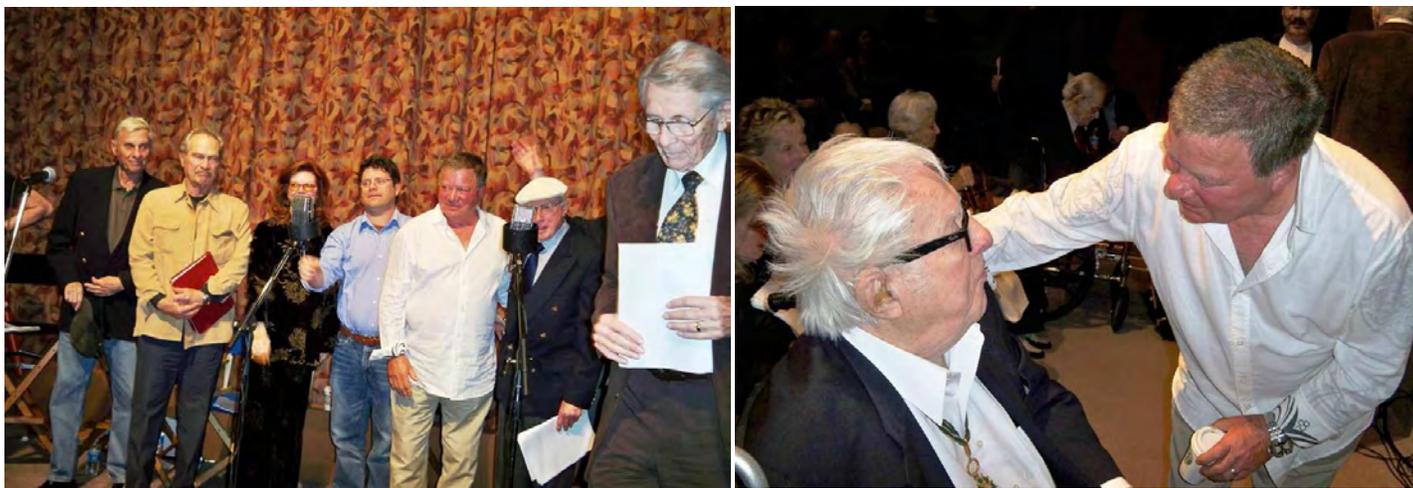
On the 40th anniversary of the moon landing Michael Walsh quoted from President Kennedy's speech setting the vision for space program:

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(Left): *Leviathan 99* cast members: Robert Legionaire, H.M. Wynant, Samantha Eggar, Sean Astin, William Shatner, Norman Lloyd, John Harlan. **(Right)** Ray Bradbury and William Shatner.

Leviathan ‘99

By John King Tarpinian: California Artists Radio Theatre presented Ray Bradbury’s *Leviathan ‘99* on May 3 in honor of his friend’s 99th birthday, Norman Corwin. *Leviathan ‘99* is Ray Bradbury’s version of *Moby Dick* — only in outer space — inspired by his having written the screenplay of *Moby Dick* for John Huston, in 1953.

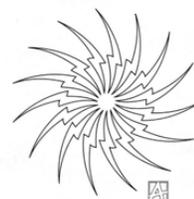
Norman Corwin wanted to produce this in 1961 but CBS Radio wished to do it in 3-minute segments. It did not get produced as a radio play until 1968 and that was by the BBC.

John Harlan did the announcing. He has over 50 years experience as a TV announcer: a voice you immediately recognize. The lead

character of Ishmael Jones was played by Sean Astin. William Shatner played the 8-foot-tall eight-eyed spider alien, Quell. Norman Lloyd was the crazed captain of the doomed Cetus 7. Walter Koenig was Father Colworth. H.M. Wynant was Elijah. Richard Herd was first mate John Redleigh. Samantha Eggar was Captain Rachel of the Pius One.

Sean Astin is best known for his role in *The Goonies* and as Samwise in *Lord of the Rings*, Bill Shatner for *Star Trek*, *T.J. Hooker* and *Boston Legal*. Norman Lloyd formed the Mercury Theatre with Orson Welles and John Houseman, not to mention starred in two Hitchcock films, directed most of the *Alfred Hitchcock Presents* (including Ray Bradbury’s “The Jar”), *The Twilight Zone*,

Saint Elsewhere...the list goes on. Walter Koenig is best known for *Star Trek* and *Babylon 5*. Samantha Eggar played opposite Yul Brynner in *Anna and the King*, in *Dr. Doolittle*, etc. Richard Herd’s TV roles are voluminous, including *All the President’s Men* and *The China Syndrome*. H.M. Wynant is probably best known for the *Twilight Zone*’s “The Howling Man.”



(Left): H. M. Wynant, Sean Astin, William Shatner. **(Right)** Ray Bradbury and Norman Corwin.



DENVER AND BEYOND

A BELATED CON REPORT BY FRANCIS HAMIT

Originally, we weren't going to go to Denvention 3, and it was only because I was invited to be on Programming that we did. My long time roommate, business partner, editor (etc. etc.) Leigh Strother-Vien had a family reunion in Amarillo, and we were structuring a book tour around that trip, with Hastings Entertainment stores. With Colorado, we had eight signings and we did want to include BuboniCon again, since we'd had such a nice time the year before.

I was supposed to be on two panels at Denvention 3; one on Military Life (of which, more below) and the other on "Vanity" publishing. Since I objected to the term "Vanity" I was summarily removed from

that one and reassigned to one on the Golden Age of Science Fiction. Aside from having lived through it, I have no particular expertise in that topic, so, after some thought, I bailed on that one, which was scheduled almost opposite the Vanity Publishing panel.

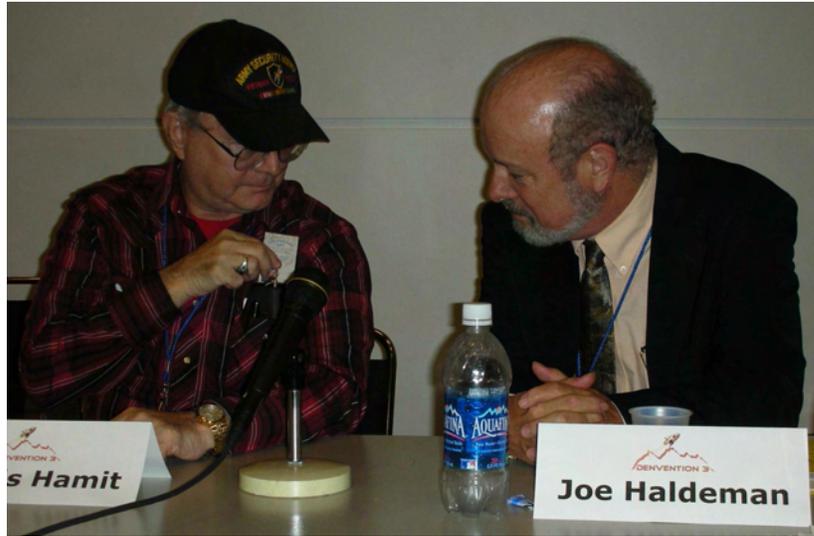
I admit I nurtured some dark thoughts, having just seen the similar panel at that year's WesterCon in Las Vegas, which I wrote about last year. It seemed to me that an agenda was being promoted and fans being fed deliberate disinformation about publishing and self-publishing, to the advantage of agents and mainstream publishers and the disadvantage of anyone wanting neutral information about self-publishing.

My experience with panels at the (now) 104 conventions I've attended has been one of open inquiry most of the time. It disturbed me to see what seems to be deliberate steering away from something that might be a benefit to a fellow writer. Self-publishing is not for the faint of heart, but then neither is writing itself. It takes some courage to expose yourself in print and seek an audience, and there are plenty of people, in Fandom and out, who will try very hard to discourage you from such obvious madness.

So I wanted to see just what was going on and why I had been disinvited so quickly from a panel where I have considerable hard-won expertise. It turned out that the panelists, led by Jana Oliver, a very successful self publisher, said nothing that I would not have. There was none of the myth-making in the service of the status quo that I saw at the Vegas WesterCon.

(And yes, I finally did reach Tony Tadaró about his statements about Barnes & Noble. He denied ever having said them and then hung up on me. I later asked Larry Niven about them, and he recalled the statements but not who had said them.)

My view of the matter is that self-publishing is emerging from the ghetto and is becoming a viable alternative path for writers. Certainly Jana Oliver, with three such books to her credit, had a compelling reason for going that way. She simply didn't want to deal with the entire agent gatekeeper problem that confronts unknown writers. She didn't even bother to submit her work to the process. Her success



Francis Hamit and Joe Haldeman on a panel at Denvention 3.

with those books got her in the door with a regular publisher.

The entire discussion was pretty much about how you do it and not "don't you dare do it!" as in Vegas. So, my dark thoughts were for naught. Nothing was going on, except in the mind of the con-com, which seemed to have a very controlling attitude towards panels. From what I saw, (and I didn't see much for reasons I'll explain presently) when the Moderator of a panel was local, they felt compelled to

direct the other panelists rather than allow the normal free ranging discussion. People got cut off before they could make their points, in the usual rambling Fannish way, by people too impressed with their own role. IMO, a moderator at one of these things serves only to keep the discussion moving and avoid the horror of "dead air."

Getting a regular publisher is a legitimate goal and one which several self-publishers have accomplished. Christopher Paolini is famously a case in point. Self publishing has a lot of time sinks in it. Even if you have the funds and the skills, it requires unremitting effort to do.

We had eight book signings that month, all of which were productive and were scheduled around Leigh's family reunion, the two above mentioned conventions and a poker tournament.

We had signed up for Denver too late to get a Con hotel and stayed at the nearby Econolodge, which required cab rides, since we don't know Denver and the parking situation looked too dicey. Leigh has walked with a cane for some time now, and my own mobility has been compromised by peripheral neuropathy and arthritis of the spine. On a normal day I take a lot of Motrin. These were not normal days.

When we went to SeaWorld after the WesterCon in San Diego, I rented Leigh a mobi. This time I would have gotten one for myself as well. None were to be had and the scale of the Colorado Convention Center is immense. I've been in a lot of such facilities as a trade magazine reporter, but this one made the ones in Anaheim and Las Vegas look teeny by comparison. The maintenance and security people use Segways to get around. Some at high speed.

Just walking from the front door to the Con took a good quarter of an hour, and as for venturing to the Con hotels for the Consuite and other functions, forget it. We simply didn't have the energy. It hurt too much to move around very much. I mostly hung out in the Green Room and talked to people. I got some interviews this way, which made the \$200 membership fees less of a waste, but I don't feel as if Leigh and I got full value for our money. The lack of handicapped accommodation was why.

Oh, there were mobis, but none were available for love or money.

Well, maybe for love. They had all been reserved, we were told, for local fans. Given the overall aging of Fandom, this lack of foresight, we hope, will not be repeated at future events.

The Military Life panel was interesting. The idea was to explore how our real life service translated into our fiction. The two women who were on it (and regretfully I will have to give them short shrift here) are veterans, but not of combat zones, whereas, Joe Haldeman and I both served in Vietnam and subsequently took degrees from the Iowa Writers Workshop. We were both there at the same time, but he was a T.A. with a published book and I was coming off of two years on an Army newspaper in Germany. It was before I discovered Fandom. Our relationship has always been one of casual acquaintanceship rather than friends. Joe was drafted. I was a four year volunteer and volunteered for Vietnam as well. He was a front line combat grunt and I was a clerk.

For all of that, we are two fans who have “seen the elephant.” Both of us have Agent Orange related health issues. Both of us have experienced the usual civilian misjudgements and prejudices that are part of the legacy of the Vietnam War. Joe was looking better than usual and seems to have made his peace with his war experiences. He gave the very large audience some direct testimony about what it’s like to be in firefights and see your friends die, and you could have heard a pin drop in the room when he finished. I had given some background about how not everybody got that portion of the battle, that nine out of ten of us were elsewhere in the huge logistics train that is a modern army, but I felt compelled to add a reality check. Every one in military service goes through the same Basic Training. We are all “trained killers.” I pointed to the experience of the 5077th Maintenance Company, ambushed when we invaded Iraq. This was the Jessica Lynch incident. Many of them were killed outright, but the rest acquitted themselves well, and two of them won Silver Stars that day. I was actually cut off by the Moderator before I could finish this thought. He was there because he’s a retired Navy officer but he’s one of the Denver fans.

One of the people in the Green Room that I’d had a very pleasant conversation with the day before could hardly bring himself to speak to me the day after. He was very upset. I presume it was this reality check, but, if so, I find I don’t much care. I’ve been putting up with these horrified expressions from civilians for forty years now.

There used to be a lot more people in Fandom who had done military service and understood these realities. We seem to be at a low point for that kind of background, but it should swing the other way as the new crop of veterans from Iraq and Afghanistan find us. People in combat will kill to defend themselves and their buddies, but the civilian fear that they are forever tainted by the experience and want more of it is badly misplaced. Fans, especially those who read Military SF, should certainly know better.

Leigh is also a veteran. One of the reasons that our relationship has lasted almost twenty years is that I don’t have to explain these things to her. After the panel I asked Joe if he resented the way life had thrown him into that particular jackpot and he said “I can’t. I’ve made a good living writing about it.” Experience is writer’s gold. It was good to see that he’s made peace with it.

Overall, Denvention 3 was a null. The concrete floors and long distances killed any joy we might have had. We had much more fun two weeks later at BuboniCon in Albuquerque. We did have a nice dinner with Gavin Claypool and Mary Ann Canfield, who were staying at the same hotel. We weren’t able to arrange any book signings in Denver. All the slots were filled by science fiction writers

Rotsler Award Exhibit at Denvention 3 Photos by Kenn Bates

John Hertz’ exhibit of Rotsler-Award-winning artists for Denvention 3 is recalled in these photos by Kenn Bates. The Rotsler Award is given annually for long-time artistic achievement in amateur publications of the science fiction community. Established by the Southern California Institute for Fan Interests, in 1998, it carries an honorarium of US\$300. Taral won it in 2008. The award judges are Mike Glycer, John Hertz, and Claire Brialey.



The Fanivore



Brad Foster

Had an amazing surprise on opening my post office box this weekend, as there was not one, not two, but -three- actual printzines waiting for me. Ah, just like the good ol' days.

Loved your "Six-Time Hugo Loser" tee-shirt photo. Have to admit I had *slightly* mixed feelings on winning the Hugo this past year. First of course was surprise and pleasure, but followed quickly by a "darn, now I have to start again!" as that messed up a perfect ten-year run of losing the award. Yes, I'm twisted, I admit it... Of course, the fun news is that I'm only a few years away now from becoming a "Classic" Hugo winner. I've been referring to my age as "mid-century" for a while, so will be nice to be officially classic as well!

Saddened by the passing of Patrick McGoohan, plus that also messed up my idea

that the "Lost" series finale would have him popping up as the new #2, and discovering the whole thing was taking place just on the other side of the mountains from the Village. (At which point they tear off his mask, he's a gorilla, then everyone blasts off in a rocket... followed by Bob Newhart waking up.)

Fascinating overview of the Rotsler Award winners by Taral. The man's knowledge of things fannish is absolutely amazing! I've been pushing on everyone I know to vote him for the Fan Artist Hugo this year, and if he keeps up this wave of great writing that is showing up everywhere, he'd better be showing up in the Fan Writer category as well next year. He found stuff about all of these artists I was not aware of, and found his analysis of styles and approaches really spot on for just about everyone. I can't speak for any of the other artists, but with regards to my own section there:

I liked the Texas fast-draw joke, though I do have to answer his question on my speed. I'm NOT really all that fast at this stuff, but

since drawing is pretty much the only thing I do, although it takes me a while to get some of these things finished, I'm not distracted by much else away from the drawing board.

It's been a while since I did any hot nek-kid chick art, but yes, for a while there I was doing a lot of erotica work. (By the way, I use that term over the "pornography" line Taral used. It all comes down to definition: "Pornography is sexually explicit material you don't like, while Erotica is sexually explicit material you do like.")

And yes, since he gives me the chance for a plug here, I'd like to note that I DO indeed have a couple of boxes of the four issues of my "Mechthings" comic on hand. Everyone can now go to <http://www.jabberwockygraphics.com/fostercomics.html> and get their own personal set of my little skiffy-comic. Heck, I even offer a discount if you get all four issues at once. Help me make some room in the storage closet!

Regarding the question of being a "drafter or architect", he was damn close! (The man has one hell of an eye for details!) I did actually get my one and only degree in Architecture, though I knew toward the end I wouldn't be pursuing it much beyond school. But I did fall in love with the mighty Rapidograph technical pen then, and it has been my drawing instrument of choice for the last three decades.

At the end of his article he suggested some other fanartists the committee might consider, and can I give a BIG second to considering Steve Fox. Steve always blew me away, with superbly imaginative pieces, mostly in full landscapes or starscapes, and with some of the most unique alien designs I've ever seen. I had some on-and-off correspondence with Steve for a few years, and his address seemed to bounce around. But then one day he just seemed to vanish. I certainly hope he is still out there drawing, even if he gave up on contributing to fanzines. But I think he WELL deserves the recognition of a Rotsler for the amazing body of work he contributed to fanzines over the years. The other folks on that list are also great, but I've been a huge fan of the Fox, and I think many people have already forgotten about him. Putting him in the Rotsler Roster would give him some much-deserved preservation in fannish history.

Regarding your "Toss Those Awards..." article, I just wanted to note I appreciate your "doing the research" as the core for your piece. Just like earlier in this issue, with the "Coining Sci-Fi" sidebar to the Forry tribute,

doing the proper fact-checking is something that seems to be lacking in much writing these days. Major kudos to you and F770 for going to the sources whenever you can.

Sheila Strickland

I've decided I need to get back to the fanac I did of yore when I was a young and poor fan who couldn't get to conventions. I read zines and locked them, enjoying hearing about fannish news and cons far away. Now that I'm less young and poor again I have to pick my convention attending very carefully and mostly read about them. I need to start reading zines again.

Your mention of JR Madden's newsletter reminded me that I missed my chance to bore/excite/terrify my out-of-state friends and relatives about my experiences during Hurricane Gustav. I live not so far from JR and while I didn't have the fun of having something blow off my roof, I did get to spend several hours listening to the wind howl and wondering whether my roof would blow away or if I'd have a tree come crashing down through the roof. Neither happened, thankfully; my damage was limited to branches down in the front and back yard. The storm reminded me of the fact that sometimes it's not so much the storm itself as it is the aftereffects. I had no electricity for eight days, which meant no air conditioning in hot and muggy weather.

The saddest news of the issue was the report of Forry Ackerman's death. I met him only once, briefly, years ago at some Southern con. There'll never be another like him. Amy Thomason said it best, I think: "He had an immense family called fandom."

The National Guard showed up a couple of days after the storm with MRE's and ice, both of which were highly appreciated by the miles-long lines of people waiting. Thankfully I didn't need the tarps they were handing out to cover a hole in my roof, but quite a few of my neighbors did. With the power off, the supermarkets had no frozen food: it had either been taken away before the storm, or after a week had spoiled. Fresh produce was pretty scarce as well. The ones with emergency generators, who could have kept items cold, couldn't restock because the trucks couldn't get through – all the traffic lights were out, and many streets were closed due to fallen trees. (Yes, it's all part of the joy of living here in Louisiana!)

I tried to hang out in the virtual con suite during Corflu Zed since I had enjoyed it during last year's Corflu. But my computer speed is too slow and the weekend was so busy; I didn't get in for more than a moment or two. Nice to know what went on in realspace.

I'm impressed by the tale of Steve and Sue Francis' epic journey across the US and back as they hit all those cons. And to think I hesitate to drive the less than 500 miles to Fencon. I'm also impressed that they spent a night at a Wig-Wam Village. I think I'd pass on the experience of staying at one; from what I've heard, they're more or less dumps. I've stayed in my share of skuzzy hotels, usually at conventions, but my tolerance of such places has dissolved as I've gotten older.

Tim Marion wonders if the "Monk" referred to in the Batman panel at Denvention was supposed to be the Doc Savage character; I would assume it was the character Adrian Monk from the TV show *Monk*. Monk is a former police detective who still does consulting for them on occasion when they have a particularly puzzling case. The gimmick is that when he was on the force he had tendencies toward being obsessive-compulsive; but when his wife was killed in an unsolved bombing, he dropped over the edge into full-blown o/c. I watched the series for the first few years, but became dissatisfied with the trend to turn the show almost into a comedy.

Mike Rogers

Anyone over the age of 50 should have felt a tidal wave of memories upon seeing the new stamps for old American television shows. I recognized all of them except Hopalong Cassidy. One of them looked a bit off key. Phil Silvers' show was originally titled "You'll Never Get Rich", for I remember watching a commercial for the show using that name. Later, "The Phil Silvers Show" became the official name. However, many people remember it as "Sergeant Bilko".

The main news item in this issue is the death of Forry Ackerman. Never knew the man, only of him. He was certainly one of the most important fans of all time—right up there with Walt Willis and Bob Tucker. Eve-

ryone remembers him well. And yet he did steal Heinlein's intellectual property and sell it. Fandom was better for having him, but he was not a saint.

As for great fan artists, Taral's group is a good starting point. After that, it is mostly a matter of taste. My personal tastes run towards Brad Foster's work, though I must mention my love for my friend and local favorite, Julia Scott. The Knoxville Charlie Williams also did a lot of good work in his day.

Those Grand Cosplay Ball Girls can certainly stir the printer's ink in a wretch's soul. They look like they are around 14 or 15, but I am no judge of these things. Mary Kate and Ashley had better look behind them!

I do envy Steve and Sue Francis's summertime trip. Nothing like that will happen in my life until after retirement, if then. It's hard enough to get two weeks off at a time in my computer department.

The Pat Sajak illo reminds me that he looks pretty these days—as in pretty old. While he gets full props for not going the Botox and hair transplant route, one wonders how much longer he will stay at it. He has hinted that he wants to go out while he still possesses his mental faculties. I don't see him anymore because I pulled the plug on my cable TV service recently. The evil grinch who run the local company continued to charge more for less, and there is little on TV that interests me these days. The house gets quiet sometimes. If it becomes too much to bear, I'll talk to a satellite TV provider. But not yet.

Alexis Gilliland

Thank you for *File 770:155*, another well-executed fanzine containing all sorts of good stuff. Taral's back cover was excellent, the first time I recall him working in pencil. *[[He's done that a lot, perhaps most of it goes*





to *Furry publications?*]] Alan White's cover has a lot of elements that repay close study, but suffers a bit from its cluttered design.

Taral's piece on the Rotsler winners was well done and interesting, though finding myself described as "an elderly gentleman" was a little surprising, true yes, but the first time one sees it is always a surprise. Even so, it beats Arthur Thomson's "posthumously," or the news elsewhere in the issue that Terry Jeeves now resides in a nursing home.

The Grand Cosplay Ball described by James Bacon sounds like an alternate fandom in which the fannish fans are trying to break free of the dealer's room fans. Lots of young people all dressed up and having a good time, maybe they constitute a potential mailing list for a potential con, which – if it went the whole weekend, might reasonably include a few dealers tables to help kill the time until the dancing starts. Thus, do I try to impose the sf con format on an event that seems to be doing very well without it. So the future is going to be different from the past? It wouldn't be the first time.

John Hertz on Denvention III reminds me what an impressive lot of stuff is available at the Worldcon, and (being an elderly gentleman) I regret that I no longer have the stamina to take it all in.

A sheet of cartoons is enclosed, one of which is inspired by Marie Rengstorff.

Alex Slate

Thanks for the ish. Well, we continue to lose more members of our community as time marches by. They will be missed.

As for the Hugo nominees. I have now finished *Little Brother* and *Anathem* and am a little more than halfway through *Saturn's Children*. So far my preference is *Little Brother*. I found *Anathem* to be quite slow through several hundred pages, but at least it was interesting enough for me not to put it aside. And though there are interesting ele-

ments to *Saturn's Children*, the story telling is jittery and jumpy. I do find it interesting the way Stross has taken certain tropes from one of Heinlein's least appreciated books to play off of and thrown in a little aspect of Asimov here and there. I've got *Zoe's Tale* sitting on the coffee table ready to go for when I finish *Saturn's Children*.

Chris Garcia

It's Mike Glycer Time! I got the printed version the other day, and I've read it and when I went to my computer to LoC, noticed that it had already been put up on eFanzines.com. I opened it up and BLAMO! There was the cover, all in color. That's the big advantage of eZines over print- you can do color and not break the bank. Alan's stuff is so good and this might be my favourite piece from him in ages. Good on Alan White! All hail Alan White!!!

Let's start with cute pictures of Sierra. Just too much adorableness. The question is, will she win her first Hugo before she graduates High School. I'm thinking yes.

I watched the Dateline episode on Gerhartsreiter and it was depressing. I've been reading whatever I can on him and the murders and it's all a terribly depressing situation. I still can't get over how much like the voice of SpongeBob Gerhartsreiter looks.

I didn't know Earl Kemp was in Milk. I didn't see him. I saw Frank, but I was looking for him. I'm sure Earl mentioned it in eI and I just totally let it slip by me. I'm going to have to buy it know...

The TAFF race for this year is coming to a close and soon, Bridget will be free of her administrative duties. She's done a great job and I'm sure whoever wins will be equally as good. It's almost time to start thinking about nominations for my replacement. Heck, by the time this is published, folks should be nominating. Consider this your call to arms: nominate folks for TAFF! Eastercon is pre-

ceded by P-Con a week before and CorFlu a week before that! 3 cons in two+ weeks. It's a TAFF Race Miracle!

And congrats to Sue Ann and Trevor and I hope they had a great time at Eastercon. It was a fantastic con last year and reports via Twitter were grand. I'm hoping to make it out there for next year. Seeing a 350 dollar round-trip to Heathrow gives me hope!

And DUFF race is happening! Exciting stuff. I've already voted and I'm looking forward to meeting whoever wins the race. I don't know enough Australians, but the ones I've met so far have been really nice folks. Plus, as has been demonstrated with almost every other Aussie I've met, it's likely that I follow Aussie Rules Football closer than they do!

Big up to Terry Pratchett! I mean Sir Terry Pratchett. I mean the STP! That's what the cools kids are calling him known that he's been touched by the sword.

If ever there's been a disappointing ballot, it's the Nebula this year. I could not believe what was skipped over and what was chosen. It's good to see Brasyl on the ballot, but other than that, nothing pops out at me as particularly notable. It's another of those awards that I never give much weight to because they always seem to pick things that I don't like, but they've only twice, in their existence, given awards to something that I think was truly exceptional. It always bugs Kevin Standlee when people reject awards because they don't go to the people they want to win, but really, what other reason is there to assign importance to one award over the other.

It's funny to see the Other Chris' list of Leading Lights. There's no question that these folks all deserve serious recognition, though I doubt the USPS would ever have a stamp for Vaughn Bode. It's odd because having seen many interviews with my Spielberg, I'm fairly sure he never read any of the writers on the list other than Heinlein, Bester, Herbert and Dick before he became a filmmaker. Lucas was more of a bookworm and probably read a lot of those guys. Coppola is the one who probably read the most of them. He was a massively wide-read guy who loved science fiction at times (along with crime novels and westerns and horror and on and on).

It's like the day Cal Ripkin didn't trot out to third the day that Fred wasn't in APA-L. All good things must come to an end. Even Harry Warner stopped doing his FAPazine, the longest running of all-time, shortly before his death. I'm assuming that the longest running zine out there right now is...File 770? The most issues must be MT Void, and Vanamonde can't be too far behind. Wait, it might be YHOS that's the longest running, depending on how you count it.

Hey, I edit The Drink Tank! I'm pushing

for 250 to come out as my next Annish, which should be doable now that I have in-Design on my new computer!

You know, I'm gonna need me one of them 6-time Hugo Loser shirts in a couple of months!

((It's on the way!))

I'm glad to see that Fred Pohl has himself a blog. A lot of the SF-types of days gone by need to get themselves on the web in a regular way. Jack Williamson never had a blog, but he gave dozens of interviews and was on at least one Podcast that I can remember. Of course, Sit Arthur was always hanging with folks of a web persuasion, so he was all over the web and I believe had something of a blog.

Sadness was my December, coming to grips that Forry had finally passed away. It sucks. Too many deaths listed there. Too many people whose work I loved (Mr. Roarke and Number 6 on the same day!) and people who I never got a chance to meet (Mr. Cuthbert, Mr. Crayne) and it's a shame.

On happier news, congrats to Diana on her Scholar Guest of Honorship! I've just bought a second copy of *The Company They Keep* to auction for TAFF. I'll have to find a way to get her to sign it.

I started this LoC at 7:12am and now it's 8:55. A large reason for that slow approach is the Rotsler Winners piece from Taral. I am still planning on doing some of the individual tributes to each, but this is a really good overview. In my eyes, Dan Steffan, Stu Shiffman and D West are the ones I really wanna see get the award in the soon. Ross Chamberlin Joan Hanke-Woods, Sue Mason and Sheryl Birkhead are right up there too. Plus Harvia and Ditmar.

I'm of two minds about Phillip K. Dick. Some of his stories are great, others not so much. He's not Heinlein, whose work annoys

me to no end because with the exception of *Stranger* I find it unreadable, but when he's on, as with *The Man in the High Castle*, he's untouchable, while when he's off, he's far worse than many I sneer at when they're mentioned. Still, the best reason I can come up with that he was not sent home with a rocket in his arms every year is the same reason that Iain Banks and China Mieville walk away empty-handed: The voter who grew up on them haven't herded themselves into caring about voting yet. When China releases a book somewhere around 2024, the folks who read *Perdido* in 2001 will be chomping at the bit to give him one. It'll be glorious!

John always does such great reports, and I love that he's on the Hugo ballot because he's such a great writer, but it's a shame he's on the ballot because in comparison, I ain't got much! Still, it'll be fun to lose to him, Langford, Silver and Cheryl. I'm just glad I get to go to the Pre-Hugos party!

I was really looking forward to getting to see Ralph Bakshi again at Anticipation. I met him at Cinequest and we shared a moment outside smoking. He was first rate.

Hey, it's that James Bacon fellow! I like that guy. It's a good little report on the Cosplay thingee, a world I must admit I barely understand but still kinda enjoy. Great photos!

It was a good time at CorFlu. I loved the hotel and hope I find another reason to return to it. My next Seattle trip will be for Steam-Con in October, but it's out by the airport. I loved the reading from CorFlu reports on Friday night. I thought that was great fun. Those kinds of things are a lot of fun at CorFlu. I always look forward to the readings and Doc Fandom was pretty awesome. Not at the level of the thing at the 2005 CorFlu, but a lot of fun.

Hey, it's the US DUFF administrators! They're good folks. I met them at Westercon and we chatted more at WorldCon. They's got strong ties to my beloved hometown of Santa Clara. I was shocked at all the coincidences. Sounds like they had a fine time on their trip. I wish I had the chance to do that big a run-around. I will someday take a tour of the US, but until then, I'll work on more fan writing!

You close out the issue with some great art. I love the William Powell piece. It's just wonderful!

Dennis Lien

In *File 770* #155, you pass along some theories on the origin of "Fandom's Silent H." Way back when I was a bug-eyed young mon-

ster and wet behind my fannish ears, I recall reading something in a fanzine (probably a mid-1960s *Yandro*) which claimed the origin involved a fan who saw an ad in his local paper for a liquor store sale on "rum" and commented that "I can't afford rum anyway; I can barely afford bheer."

I've believed this for four decades now, but when I recently mentioned it to other fen, no one seemed to have heard of it, and I can't find the anecdote on the web. So maybe it was all just a passing joke that I took seriously. A pity, but then the explanation was probably always too good to be true.

While con reports have never on average been my favorite reading matter, especially since I pretty much stopped attending cons, I do find myself always enjoying those by John Hertz. He does a fine job of stringing together high spots and apt quips, boiling four days down to four pages. Paradoxically he makes me on the one hand slightly sorry I missed the convention (again) and on the other hand pleased that I wasn't tempted to attend, since I know I would have had as good a time as John does -- or that I do after the fact reading those boiled-down-to-the-good-parts versions.

Taral

The latest issue arrived the same day I downloaded it from eFanzines. So the internet is not yet faster than snail mail!

I noticed a typo in my article. Now I'm going to have to find my file, and see if it's my stupid fault, or merely editorial sub-par re-formatting. ("Tight-knight" instead of tight-knit".)

Yes, indeed Mike Hall's index of Canadian fanzines is probably the one we were jointly editing. It turned out we were both working on one of our own, and decided to work together. While I had all the dirt on zines up through the 70's (many he had no information on beyond a title), Mike had a near monopoly on all the stuff that had happened since about 1980. My fanac was beginning to slow down in mid-decade. Since most of the pubbing seemed to be coming from Western Canada at that time, I wasn't able to keep informed.

But Mike and I ran into problems quickly. We had both covered a lot of the obvious ground independently -- the *CanFans*, the *Energumens*, the *Simulacrums*. But our data didn't match. I'd say some zine had 43 pages, and he'd say it had 38. Turns out we counted pages differently. I counted blank pages (which I was told at the Merril/SOL was correct practice), and Mike only counted pages that were printed on. In extreme cases like Boowatt, I'd count 30 pages and Mike might only credit it with 15. That threw a real monkey wrench into the works, since one or the



other of us would have to recount the pages of all those zines... or else publish inconsistent figures -- which would be rather a pointless exercise.

Then Mike said certain fields in the computer program wouldn't allow entries longer than some number of characters. So titles, and in some cases even names of the editors, would have to be abbreviated. The least problem we had was that Mike hadn't recorded the city the zine was published from! That was easy to fix, anyway. As long as the city and province didn't take up more than that certain number of characters... *sigh*

We never did reconcile all our differences, but I think the ultimate problem wasn't that the differences were irresolvable, we just ran out of steam. The labour had been hard enough, but the difficulty of communication is what I think really defeated the project.

Later I tried to get my index off the ground again. I had the recommendation of John Robert Colombo, a local literary impresario, to seek a Canada Council Grant. We drew up a flyer and circulated it to libraries all over the country, and even got a few responses indicating interest. But the Canada Council decided science fiction fandom wasn't really Art or Culture, or Anything worth taxpayer money, and there was no grant. (No doubt we got another truck load of trendy Inuit carvings instead.) I probably still have some of those flyers around somewhere.

Since then I've had thoughts of just getting my half of the project in shape for publication. No doubt I'll do it someday, when I'm out of the rat race and can do what I please. It would contain most of what I think is the more interesting and possibly historically important material anyway. I might poach on Mike's list somewhat, in cases where I'm missing this or that major Western zine, but it seemed to me that 80% or 90% of the material unique to his index was apazines, letter subs, and tiny personalzines that are likely almost impossible to find, even if someone

conceived a reason to read one. I suppose the same could be said of 40's issues of *Damn or Vanations*, but they have some dim aura of historical significance... even if mainly because they're very old.

By the way... the typo? My stupid fault.

Joseph T. Major

Editorial Notes: The idealism of early Wikipedia is dying as more people who do not share the original vision are drawn to the site. I was reminded of a review in *Commentary* of a book said to be a guide to American culture where the authors informed people who Shakespeare was but assumed they knew about Captain Beefheart. And so everyone with a focused interest contributes, and it becomes laden with trivia.

Not to mention the problems of ideologies.

News of Fandom: If Billy Boy On Poison got its name from *A Clockwork Orange*, perhaps we could haul out the old oozy, nozh, and britva for some ultra-violence.

Heinlein Versus Campbell: And if you had read The John W. Campbell Letters, you would have seen some of those "arrogant insults" — a letter to Heinlein's agent Lurton Blassingame, making some serious points about the problems of *Starship Troopers*. I wrote a book about that (and other related matters).

[[Believe me, I've read the Campbell letters. I'm probably overdue to write about that again...]]

File 770 Obituaries: What a melancholy and varied list!

I have two particular memories of 4SJ. At MilPhilCon, he gave a talk on the great horror movies, and did a reader's theater of the animation scene from *Frankenstein*. It was so thrilling — and whatever the plot differences, it was clear that the movie followed the *concept* of the book. (Which, you

will recall, is titled *Frankenstein: or, The Modern Prometheus*)

Then, he was at TorCon, drained, old, sitting in a wheelchair and smiling at the many friends who came by to wish him well; the old grandfather of all, ignored by so many, now approaching the end of his days, vigor spent, memory slipping away . . . but still admired, honored, loved even by the few who knew.

As for the auction of the collection: whatever happened to the copy of *A Princess of Mars* that Ackerman tried to get autographed as by "Normal Bean" (the original pseudonym ERB submitted it under) and was autographed as by "Norman Bean" (what the editor changed it to)?

The Rotsler Winners: Taral can only remember one of Alexis Gilliland's characters who has a name, the somewhat decrepit wizard Dr. Wizenbeak. The demon who sometimes argues with him is Chittabob. One of his many resigned commentators is called "Max."

Ackerman's Hugo: Which shows the problems of writing history, even of history within living memory. Often the historians predispositions take priority over the participants' recollections. (Such as the Heinlein fan who thought that the accounting firm which counted the votes for the 1962 Hugos had a responsibility to keep the results confidential. I'm quite certain Earl Kemp would be surprised to learn he had hired accountants.)

Toss Those Awards In the Trash?: And again!

9689 Miles to Louisville: I've known Steve and Sue for 36 years, and I envy them their endurance. I'm glad they had such a good time.

The Fanivore: *Chris Garcia:* You should have been at that panel where Jack Chalker was talking about the nightmarish Hugo Banquet (they had banquets in those days) that ran well past midnight. In an un-air-conditioned banquet room. Surrounded by rioters.

But people enjoyed NoLaCon II, even though that has been generally acknowledged to have been a disaster. Why, members of the permanent floating WorldCon committee had to go calling people at the last minute to make up the program, after the original programming subcommittee evaporated.

[[Some folks were too smart to fall for the blandishments of those NolaCon II telemarketers...]]

Lloyd Penney: Strange, Lisa and I were at Baltimore for WorldCon also, and we wandered around without any concerns.

And finally, the Marie Rengstorff item explains brilliantly, in a stunning minimalist fashion no less, what happened to SF.



Martin Morse Wooster

I made history at the April 17 meeting of the Philadelphia Science Fiction Society. I announced that I had attended one previous meeting of PSFS, in 1980. I asked if 29 years was the club record between meetings. No one could come up with a larger gap! For all I know, I might have set the all time fannish record for a gap between attendance at meetings of a major club.

I was in Philadelphia for the national championship for popular culture trivia, known as the "TRASHionals." Brick Barrientos, a member of the 1979 national champion College Bowl team and long-time organizer of the Balticon trivia contest was the captain of my team, the Silver Screen Test All Stars. Other members of the team were fan Wendell Wagner and local trivia expert Hillary Goldberg.

The contest was held at the University of Pennsylvania on April 18 and 19. We came in 11th out of 32 teams. Our problem was that we were Baby Boomers who knew the trivia of the 1970s and 1980s, but not stuff that today's college students like, such as video games and contemporary music. However, on old movies, old TV, and book questions we did really well. We were OK on sports. Of course we also did well on the sf questions, which accounted for about 10 percent of the questions asked. After the first day, Brick Barrientos held a sf trivia contest; the contestants could answer most of the media questions and perhaps 80 percent of the book-related questions.

The championship pitted a group of Southerners (known as the "Bill O'Reilly" team) against the Arizona State team. The southerners won, 270-235, in a game that was genuinely exciting. They received the official TRASHionals championship belt, which is a genuine Extreme Championship Wrestling belt that someone retrieved before the wrestling league went out of business.

The tournament was a lot of fun, and I can tell people that I have played against people who have played against Jeopardy champion Ken Jennings...

Lloyd Penney

This is a busy convention weekend all over the continent, I think. ConQuest is on this weekend in Kansas City, Baycon is on in the BArea, and I am sitting in the rapidly expanding display area of Anime North, with my Palm and keyboard, typing away on a loc on File 770 155.

I see Alan White's busy being an arty fel-

lah again, now that Xanadu has come and gone, and been a popular success, according to GoH Robert J. Sawyer.

We need some discussions, perhaps on the Trufen list, where gardening has become king, about which of us deserve Wikipedia entries. New kinds of egoboo are necessary in this computerized age.

We all got the DUFF results lately, courtesy of the Francis...I look forward to seeing Emma Hawkes alongside TAFF winner Steve Green. Next fan fund decision to make is about CUFF. It looks like things will reduce down to its usual single candidate, and this year, it might be LeAmber Kensley.

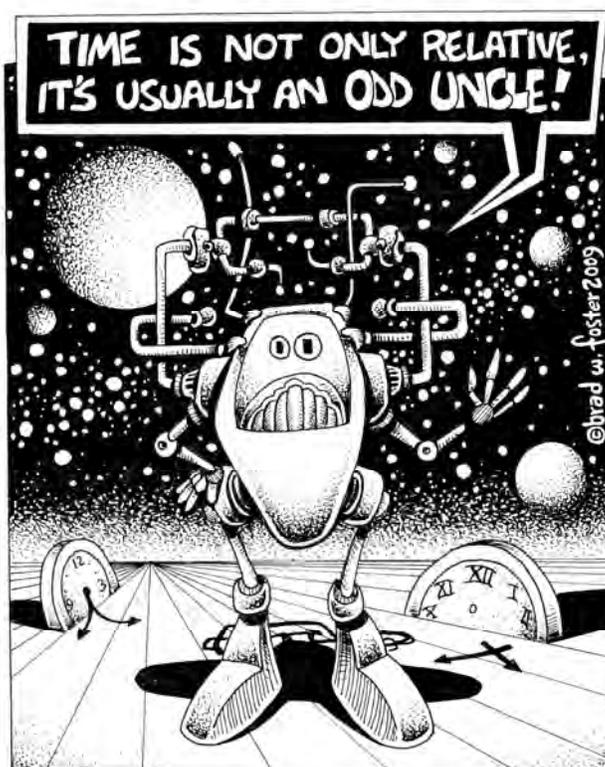
As the page here contains news of the 200th *Drink Tank*, I think Chris is up to issue 214 or so. He is a challenge to keep up with, especially with *SF/SF* and *Journey Planet* to keep him even busier, but I have risen to the challenge, and I loc everything Chris produces, or at least everything he sends me, or I can download.

It is now a few days later at home...it took a while to recover from the convention, and clean up, put things away and catch up on much-needed sleep. Thanks for listing the Aurora nominees...this year and last, it's been a pleasant surprise to find myself on the ballot.

So many familiar names passing away. It does get depressing, but it is also a major part of getting older. I turn 50 on June 2, so this is staring me in the face, same as anyone else.

We both know the discussion about awards is nothing new...Adam Roberts echoes Mike Glicksohn, Arnie Katz and so many more who have doubts about the validity of any awards, especially the Hugos. Mike and Arnie put at least some validity into the pro rockets, but the fan rockets are something they'd like to see gone. It is difficult to put into words the value and reason of such awards, except to say that when you win one of those awards, the egoboo can't be beat. Winning one provides a true rush.

[[I'd speculate there are a lot of fans who have grown disinterested in awards of any kind. Nor is there anything wrong with them doing so. But I have wondered if that accounts for the lethargic response to the FAAn Awards, which had only 19 ballots when Hal



O'Brien decided to extend the deadline.]]

I wish I'd been able to get to Denver, especially for Chris Garcia's fanzine lounge. I am in charge of the Anticipation fanzine lounge, and hope that more information will be coming along soon to allow me to some more planning.

In James Bacon's article, I see many steampunk influences...Yvonne and I, after a 20-year hiatus from costuming, have returned to it with our own steampunk influences. We've been a part of a steampunk fashion show which has been staged at two local conventions to great response. If such dress is considered cosplay by some, then it was right at home at the Anime North convention this past weekend.

Corflu Zed...yes, I wanted to be there, but we're saving what we can to go to the Worldcon this year. (Which means I definitely can't go to Corflu Cobalt in the UK.) Oh, well, perhaps it will be close by in 2011 or 2012, I can dream.

Eric Lindsay

I was very unsure as to how you would link a Sean Penn movie such *Milk* with science fiction. The Frank Robinson connection did it, thanks to Andrew Porter.

Will the upsurge of fanzines scanned online preserve increasingly fragile mimeo and ditto zines. I would like to think so. Or would University libraries and similar collec-

tors preserve the physical zines for long periods. Funding concerns make me wonder about that.

The obituaries are way too depressing.

Taral did a nice job in his retrospect on the previous Rotsler winners.

Pat Sims remarks she and Roger have been in their retirement village for a year now. We have been at Carlyle Gardens only six weeks. During that time they installed turf ... on one side of us. A sprinkler system ... that works on one side of us. We discovered our hot water system was not connected to the electric power ... however in tropical North Queensland, it took six weeks before we encountered enough cloud for the solar hot water to run low. I was able to show the project manager here that not only did we not have a connected hot water system, but that all the (empty) houses in the next two streets also lacked a connection. Luckily a passing electrician kindly added a length of wire to our meter box. Now I am attempting to convince the administration that they need a WiFi access point in the bar.

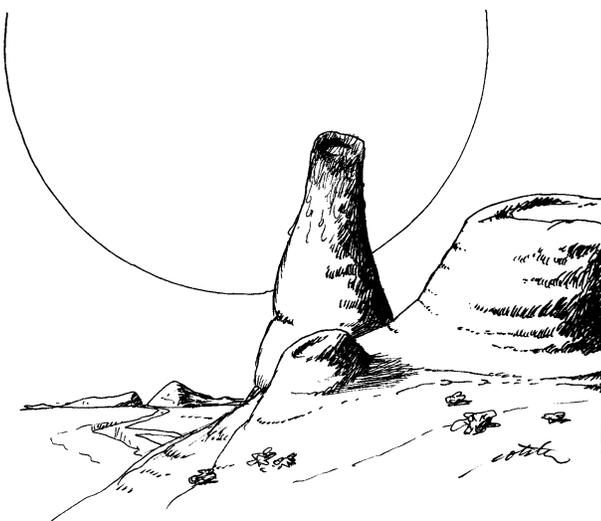
[[Second LoC]]

We moved to Carlyle Gardens Retirement Resort in Townsville, about 300 kilometre north of our apartment in Airlie Beach. It has the advantage of being flat (rather than 12 floors up from the main street). There are a lot of facilities available, plus it is in a much larger town.

Our side of Carlyle Gardens is on a greenfields site, and thus lacking a few things. Like opening of the bridge to the other side of Carlyle Gardens, where administration, mail, and the bar and restaurant are. Until nearly the end of 2008 one of the things this side lacked was electric power. No air conditioners, although the generator (when it was working) provided light and power for fridges. The telephone company also could not cope with connecting people. There are 73 homes here (the last six are being completed now), with 29 occupied so far. Arriving in March meant we actually have power and water. The telephone company knew how to connect us, and did so only four working days from when asked. Our internet provider says we can have ADSL in a few more weeks. No ADSL2+, alas. However Carlyle Gardens have fibre optics connected direct to all the new homes. So far it only pipes free to air TV. However eventually it will supply 100 MB internet access. Meanwhile, I have an old Apple wireless access base station connecting us via WiFi to a dial up modem. Back to the future.

A fine Frank [& Brianna] Wu cover for *File 770#154*,

Mention of jan howard finder reminds me



we spent February touring the South Island of New Zealand. Several of the places we visited were scenes from Lord of the Rings. The travel agent was one specialising in such things, found via jan. The tour arrangements worked flawlessly, and our guides were fabulous.

Mike Glicksohn came to visit with us for a week or so at Airlie Beach late 2008, as a base for snorkelling on the Great Barrier Reef. Unfortunately I was not well, and could not accompany him on dive trips. However he managed to dodge the incoming wet season, and get his long time wish to snorkel the reef. I introduced him to the local bird life (feathered variety), so he got to feed cockatoos, rainbow lorikeets, and a kookaburra on our balcony.

Taral certainly puts the human face on artists starving in garrets.

Steve Davidson

This past issue was a real and absolute treat!

I'm not normally at my best early in the morning (the day here starts at 3 a.m.) and it usually takes me a couple of hours and several cups of coffee to work my way into the day (as a normal human being rather than as the evil wokeuptoearly beast) but I've found the solution: read *File 770* first thing in the morning! Do you think you could manage to put out an issue-a-day, if it's not asking to much?

[[Not even if I had the Locus staff helping around the clock could I manage!]]

Before going on about what I really enjoyed - thanks for the mention of the t-shirts. If you get a chance, please let folks know that they are also available with a blank front (so you can put whatever you want on them).

I really enjoyed the 4E tribute - you put a lot of history into a small space and hopefully set the historical record straight on

several fannish 'myths': I'll also add my vote as being 'agin changin histry to conformicate wit new-fangled sensitivities'. This is like banning Huck Finn for its use of language that is 'offensive' to modern readers. Like - history is context, right? Yeper deede - they was all bigots back then cause everyone used the 'N' word in casual conversation. We'll never learn tho - you can't really appreciate history until you have some behind you. (Which is, btw, perhaps the only unassailable justification for keeping graying old fandom around.)

News briefs - nicely done.

Of course I've already seen them in the daily RSS from the File, but it is not quite the same.

The piece on Rotsler award winners was excellent - great to see some of those folks again.

I could go on, but I won't. The latest issue is the first full-on fanzine I've read in quite some time. The only thing missing was the willtone dust and the smell of mimeo ink!

Tim Marion

In the latest *File 770*, I noted with interest your search through Wikipedia for your name. I duly followed your example but I guess I wasn't important enough to rate an entry. It does, however, remind me of those several times in which I was narcissistic enough to Google my own name. Most of the listings were for "Tim Marions" totally other than myself. One is a famous athlete, with scores of field goals or touchdowns or home runs or whatever they are. Another is an assistant to a director. But then the third-most frequent citing is of that insignificant science fiction and comics fan, little ol' me. And what surprising things I found about myself! The first few instances were actually photos I had taken of fans and pros in the early 70s (which I admit I scanned and sent in to fanac.org), but what followed were photos of me that I didn't even know existed as well as quotes by and about me... Good grief, it was almost enough to make me feel famous! Definitely some much-needed egoboo after years of gaffiation and fannish obscurity.

In regards to my letter, I much later came to the conclusion that the "Monk" being discussed at the Bouchercon was actually the eponymous character of the current TV series, and not the supporting character in the Doc Savage novels. In that case, then, I would say that both Batman and "Monk"

indeed do bear a similarity to each other... In the sense that, to a certain extent, they are both modeled on Sherlock Holmes (others may disagree with me here). But what is interesting to me is that it seems that the cast of Bouchercon and perhaps mystery fandom as a whole has likewise (as it has with science fiction fandom) moved more into including the TV media as a part of it, as opposed to just the literature.

And the rest of this is not to be printed. I note that you took issue with Alexis Gilliland when he said, "Patricia Rogers' account of going through Jack Speer's carefully preserved collection is not only interesting, but clearly demonstrates how Robert Lichtman's idea of how a fanzine collection ought to be treated." But if that's really meant to be a dig at Lichtman, it's too subtle to have any real bite to it. I like how Robert summed up the disagreement between the two of them and said to let the words stand where they were.

Joy V. Smith

Intriguing collage on the cover. Space exploration? Thanks for all the news and the background on the silent H. (I've wondered about that.) I'm glad to see Terry Pratchett honored for his writing. I believe he is the author whose books I have the most of--plus related Discworld books, including *The Turtle Moves!* and *Terry Pratchett: The Wit and Wisdom of Discworld*. (You can see my reviews on amazon.com.)

Thanks for the background on Forry Ackerman and Sci-Fi. And thanks to Taral Wayne for the background on the Rotsler winners. I hope that is being saved somewhere for a book or booklet. And thank you, Mike, for filling in the background on various award-winners. Yep, sometimes the competition is fierce, and most, if not all, the nominees are excellent.

I enjoyed John Hertz' WorldCon report; that was thorough! Re: his art show tour, which included Kelly Freas' *Telzey Toy*, I wonder if that's online somewhere to visit. Btw, I believe I have most of the Baen reprints of the James Schmitz stories--that's Pagadan on the cover of *Agent of Vega*. Wouldn't it have been great to have some of the book covers included.

I enjoyed the report on the Cosplay Ball and the other reports also. Steve and Sue Francis certainly covered a lot of territory! I'm glad I got to see the blue bear looking in the window (photo), which I believe was mentioned in another report.

Re: *The Fanivore*: I liked Brad Foster's last sentence, "I'm gonna make it the best-looking damn pump flange I can!" Sorry that Diana's DVD footage apparently ended up on the cutting room floor. Have you had an op-

portunity to see it yet to be sure? Could you get a copy of the footage for your own use? And I want to tell Marie Rengstorff that I love her kitten's name--Pukiki. (Hmm. That's worth putting in my name notebook.)

[[Diana contacted the production company and they said there's an educational edition with some of their material on it -- with a different ToC than I saw online. We've ordered a copy on the off chance Diana's bit was included after all.]]

Dr. Marie Rengstorff

I'll definitely send some old *Astounding/Analog* to Terry Jeeves. He used to help me redraw my cartoons so they did not look like my crude donation to *File 770* 155. I never knew he lived in Great Britain. That is the way of fandom, an intergalactic joining of great minds (or something of the sort.)

I was own Howdy Doodly several times, under duress (re: TV memories.) A Howdy DVD was for sale at WalMart for \$5. Since I was on the back cover I bought it. I have not had courage enough to watch it.

I have a gripe about the recent glut of TV shows about astronomy. History is Eurocentric, and that does not include all the countries on the continent. Scandinavia and Eastern Europe are not included (lucky them).

Europe got most of astronomy wrong for hundreds, if not thousands of years. Most early civilizations, outside of the Roman Catholic world, believed the sun, not the Earth, was the center of our system. Copernicus and Galileo were not the first to argue for a sun-centered system. And yet, the words of Copernicus and Galileo are taught as if they discovered that planets circle the sun. Vikings knew it long before Copernicus was born.

To illustrate my point, I will tell a story about my Scandinavian past. Take it with a grain of salt and some pepper, but like most legends it has some truth in its core.

I had an ancestor who was a Knight of the Templars. He was assigned to the north, to "keep the evil, Satan-worshipping Vikings out of Christian Europe."

Since Vikings used ships as their primary mode of transportation, my ancient ancestor took up that means of transport as well. But the Vikings were much better at sailing than he and his fellow Christians, so olde grandpa learned from the Vikings and began to use some of the Scandinavian sciences. He learned to use Venus (Satan) to steer by. He learned to make and use a compass (a witches stone) to point his direction.

Grandpa, as a Knights Templar, had a bunch of problems (besides sex) by the early Thirteen Hundreds. So did other scientists and mathematicians of the time. Masons had formed secret societies to teach the evil Arab

ways of mathematics used in the construction of, ironically, cathedrals. The Templars were a little too good at banking, especially with the king's money.

Before the French king could capture and torture my relative, grandpa turned in the direction of his enemies to escape. He founded the town of Renge' Latvia. The family stayed in the sailing, ship navigation and engineering businesses through my father's lifetime (who, off the subject, worked with Bujold's dad at Battelle).

I keep waiting to hear someone give the Scandinavian's credit for their early understanding of the solar system during that time when "The Church" was still more than three hundred years from accepting the concept. All I ever hear, instead, is that the Knights Templar worshipped Venus/Satan and other pagan icons. Well, count me in as well.

If you don't believe my family legend about the Vikings' early science, take a look at the Mayans and the Incas. They knew about the sun and its planets. The Mayans knew for thousands of years before mainland Europe accepted the obvious.

Oops, I was a bit snippy about those topics, wasn't I? I've never claimed to be a nice girl. I spent my life arguing the unpopular side of science. For instance, I always said the stuff, which turns oil to solid in the making of margarine, could do the same in your arteries. This is now old knowledge.

[*Second LoC:*]

Because you made mention that Terry Jeeves wanted some early SF magazines, and because I am of an age to have them, I sent seven volumes of 1956 *Astoundings*.

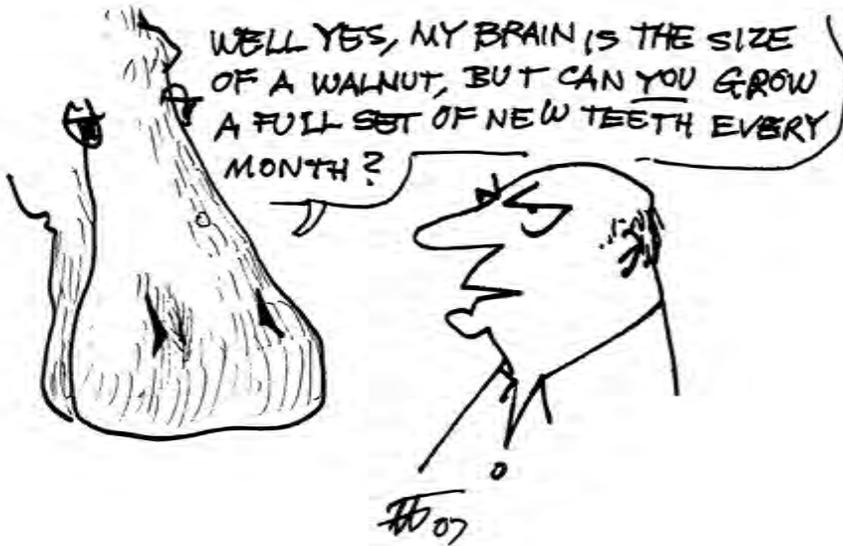
I read them before I sent them. I thought the stories, as a group, were badly written. The contrast between Asimov and most of the other authors was "astounding."

So far I am not saying anything Earth shaking. I find the same comments in anthologies put together by Asimov (although he downplays his own special skills), Greenberg and the Pohls. I'm sure you could cite a dozen more who made similar comments about the early years.

As I continued to read my old anthologies of the 40s and 50s, with the intent of sending more old stories to Terry, I saw something more. Every one of the stories, the few and far between stories, by women competed with Asimov for quality of writing.

The women and Asimov let us into the heads of their characters. The male authors, as a group, were busy being cute or dramatic. We see their characters. He did this. He saw that. He said the other, He discovered the answer to the universe. He did not stop and think in between.

Of course, the character must have had a thought of two that did not come out of his mouth in a conversation, but we did not get to



hear those thoughts. The fact that the hero discovered the answer to the universe makes it obvious that he must have thought a thing or two. Why were we not allowed to see. John Wayne reigneth forever, Amen?

Not forever, but for too long.

Of course there were male exceptions besides Asimov. John D. MacDonald comes to mind first. I hope a bunch come to mind for you as well. I only dug my old magazines out three weeks ago. I have not read everything.

Let me recommend some of the women who acted as quality relief in the days of male-dominated "pulp fiction."

"Defense Mechanism" by Katherine MacLean takes on the problems of telepathy. The Vulcans' need for defense against all irrational thoughts of humans could have been derived from this, her first published story, 1949.

My favorite was "In Hiding" by Wilmar H. Shiras, 1948. When I read it, back when it was first published, I did not get the point. First, I did not know Wilmar was a woman. Second, I so identified with the little boy in the story that I failed to see *he was the point*. As an infant he could read. In high school he was careful to keep his grade point average in the B range so he did not look too unusual. He found it difficult to have peer friends because he was not too interested in their issues. And, he spent time doing genetic research on his pets. Me too.

I did all this because my parents were mentally ill and my achievements tended to land in the newspapers. Then the school or the newspaper would call my house. The result was, I was beaten for letting the world into their private little mental hospital where I was the misfit, the "Designated Normal Obstinate Nonconformist."

The boy in Wilmar's story acted the way

he did because he was a mutant, a result of his parents being exposed to an atomic energy experiment gone wild.

My dad was a nuclear physicist and metallurgical engineer, Ph.D. from MIT. Atomic energy was part of our life. That was not the cause of my behavior. So, my initial evaluation of the story was a major disappointment. "He," Wilmar the author, got the cause wrong.

I can tell you now. "In Hiding" is a great SF story. Ms. Wilmar H. Shiras describes the major nerd in most SF fans, artists and authors to perfection. I bet you will recognize yourself on *her* pages.

Zenna Henderson fit with all I have already said. I loved her stories. And I almost forgot "Dune Roller" by Julian May.

One strange thing happened to me – I did not find a single short story by a woman published in SF in 1947. Somehow that is fitting. It was the worst year of my life.

I bumped into a few other early female SF authors in my speed-read to send more stories off to Terry. Even with C.L. Moore and Zenna Henderson in the mix, a common theme of the intros by the anthology editors was, "I wish that [this female author] had written more science fiction." In every case, me too.

Sheryl Birkhead

Ah – the Alan White cover, somehow, reminds me of *Metropolis*... Sigh – wish I could create like that!

You know, I never even considered where "our 'h'" came from. Now I'll have to.

Wow – Sierra is really growing up.

Alan Hunter – know your art is appreciated in the fannish community and you as one of our treasures.

Lift a glass to toast Fred Patten, a fan among fen!

Randy Bathurst is one of the names on my fanartist list, fen I wanted to get articles from/about. (Bathurst, ATom, Bell, Gunn, Hilton and a host of others). I was surprised how difficult it was to get addresses on most of them and then at how vehemently some wanted *no* part of fandom (even though all I'm trying to do is get snapshots of fanartist history.) Somewhere I have a copy of the Bathurst coloring book.

Nic Farey

OK pal, first you get the whiskey wrong (apology noted) & now I'm "shrill"? (Corflu Zed report) - jeez....

Another great ish tho! Best of luck for another rocket, though I'm rooting for *Banana Wings* to finally get their just due!

Good arrers!

Rich Zellich

Nice ish, Mike. Two minor corrections, though:

1) Ref. Mike Deckinger's note about Harlan Ellison and the torn movie screen - the St. Louis Worldcon was in 1969, not 1966.

2) Ref. the correction at the end of Randy Byers' LoC - Jack Daniels *is* made in Tennessee, but is *not* Bourbon. It is just plain "whiskey" – the methodology used to make it does not qualify it as Bourbon.

[[Finally, something important enough to warrant a controversy spanning multiple issues of File 770....!]]

Nice to see Novak's appreciation for John Brooks. A largish group of John's family and friends, both fandom and mundane, attended his memorial service today. A nice service, although for a sad occasion.

I envy Steve and Sue Francis their extended trip, and I very much enjoy traveling, but 7-1/2 weeks on the road? Masochists!

Elizabeth Garrott

Note to Pat Rogers: "Speerology." The plump little man with the wings is Barnaby's Fairy Godfather Mr. O'Malley. He commonly slides into Barnaby's bedroom on a moonbeam rather like a surfer or skateboarder, although there was a gap between the end of the strip and the latter phenomenon. Ah, memory.

The stamp with the Trylon and Perisphere reminds me of a souvenir shirt – not a T, woven with buttons – that I had from birth

until I outgrew it – around 4 or 5. Mama and Daddy had an invitation to go out to the World's Fair the last weekend of October 1939, but Mama had a premonition – accurate – that I had my own plans for the weekend, and she was horrified at the prospect of the notoriety of having a World's Fair Baby. Funny how often the grownups get their way, no matter how hard you work to spoil their plans. I think it may have been the Niebuhr's got me the shirt.

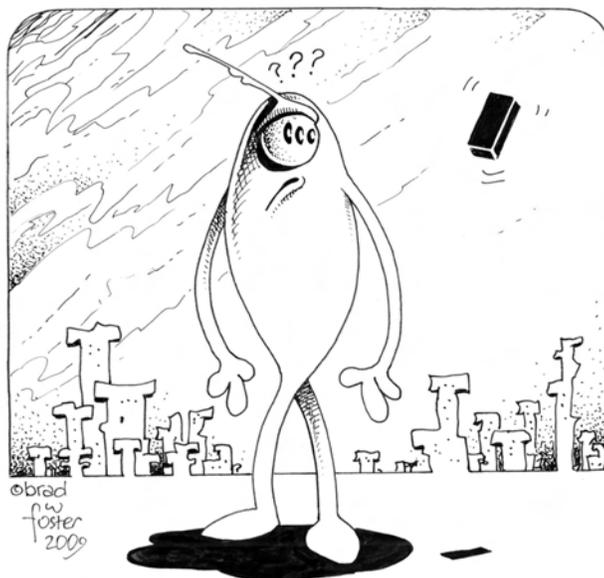
FOSFAX will be another week later than we'd already figured. Sunday morning, December 14 I was up on a stepstool starting to change a lightbulb in the kitchen when the sucker suicide under me, leaving me with a sprained knee and a buttock that would impress a mandrill. The day before my Bible class Christmas lunch we had been discussing how many formative cultural figures from our past had left the mortal sphere this year. Tim's relieved that I didn't join their number.

Dale Speirs

In *File 770 153*, Taral Wayne comments on the extraordinary results of the 2008 Aurora Awards, whereby the only zine nominated in the Best Fanzine category lost out to “no award.” That zine was my own *Opuntia*, which as far as I know is the only remaining Canadian fanzine published on a regular basis. There are a few clubzines still on paper, some apazines and the very rare occasional fanzine from seldom-heard voices.

It is not the only time I have lost the Aurora Award, having been regularly nominated since 1994, and winning only once, in 2005 in front of a hometown crowd when the Aurora Awards were hosted in Calgary as part of Westercon. As Taral remarked, Canfandom is near death, badly atomized and dominated by “fans” who care only for their favorite television shows and have no interest in anyone else. Garth Spencer wrote a series of histories on Canfandom a decade or so ago, and came to the conclusion that it is not only Balkanized in space but also time. Modern Canadian fans have no interest in what other fans are doing elsewhere, and they have no interest in what went on before them in their own town. I spent years compiling a subject index to Canadian zines and gave it up, not because it was too much work, but because I realized no one would use it.

I agree with Taral: do away with fan awards. Back on the farm, if we had a downer



DUE TO VARIATIONS OF SCALE
THE "FLOATING CLARKE MONOLITH"
IS A BIT LESS IMPRESSIVE ON
SOME PLANETS THAN OTHERS.

cow, we would put it out of its misery and bury it. Much the same needs to be done to fanzine awards.

We Also Heard From

Filthy Pierre Strauss: Thanks for *File 770 155*. As usual, my life comes to a half for an hour as I catch up on the fannish news I miss by not being very active on the net. Keep 'em coming.

Kate Yule: Thanks for *File 770 154*, especially the copious photos and the piece by Patricia Rogers. Worth every page.

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