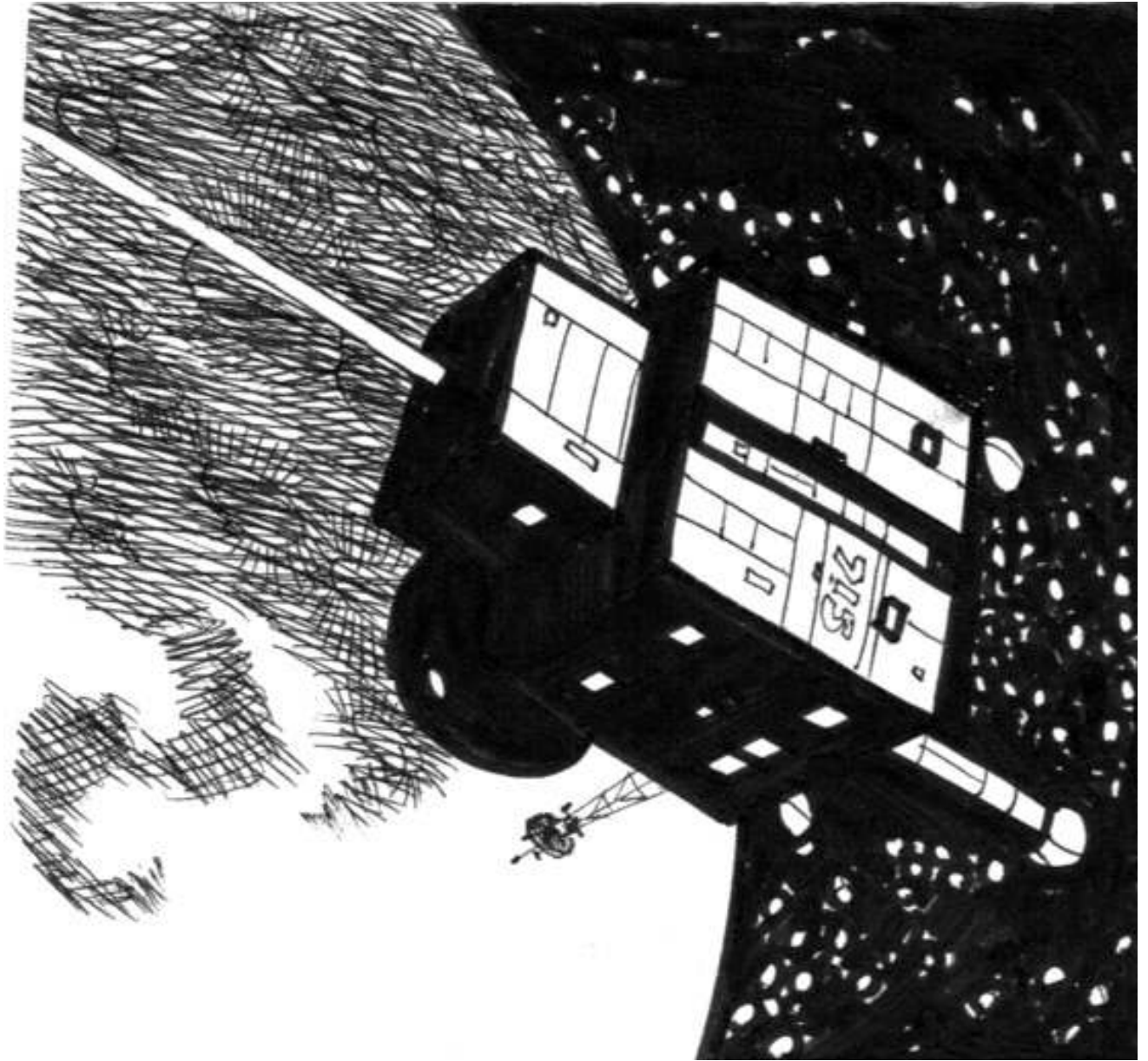


ASKANCE #4



SEPTEMBER, 2007

Askance

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contact information// e-mail: j_purcell54@yahoo.com

homepage: you're not even funny!

This is another Post-Modernist Production. I'm working on it - simultaneously at many levels, too!

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Bemused

Nattering

First things first...

I really have to say this and that about this and that. Especially the following:

By now, everyone who cares knows that the 2008 TAFF race – North America to Jolly Old England (and environs) – is officially on with four declared candidates: Chris Barkley, Linda Deneroff, Chris Garcia, and Christian McGuire. At the end of this zine is the 2008 TAFF Ballot, complete with information, instructions, and all the required hoo-hah y'all need to know. Plus, here is the URL for the TAFF home page, which will give you even more information about this most worth-while cause: <http://taff.org.uk>.

This fanzine supports Chris Garcia for TAFF, which should not be surprising since I am one of his nominators. For nearly two years now I have been corresponding with this fuzzy ball of energy, and even was so foolish as to share a room with Chris at this year's Corflu in Austin, Texas. My experience taught me that Christopher J. Garcia would be the perfect person to foist upon the unsuspecting masses in England next year. Actually, they know damn well what to expect from this Garcia kid:

Fanzines. Lots and lots of fanzines.

And an unbridled, unapologetic enthusiasm for fandom. Chris is a good egg: a bit scrambled, but good. (I will not say "delicious" for fear of generating unwanted silly and untrue rumours.) He has a love for fannish history – heck, he *is* a professional historian – that knows no limit, and is really a delightful person to be around. This Chris – I must be specific here: there are **three** candidates named Chris in the running this year, if you can believe that - is a fun fellow, and I believe he will be a fine representative of everything good about science fiction fandom in America.

So vote Chris Garcia for TAFF and send him overseas next year. American fandom will be grateful.



What's in this issue

The focus that I wanted this issue to have was conventions, specifically the World Science Fiction Convention just ended over in Yokohama, Japan, and hopefully this year's NASFiC, a.k.a., Archon 31, a.k.a., Tuckercon. Obviously, my meager salary as an adjunct faculty left me no alternative but to attend neither convention – not even the close-by ArmadilloCon in Austin, Texas (August 10-12) – so my contribution to this theme is another of my Not-WorldCon Reports. Read it and ponder the implications.

Also following in this vein, I am including something that I am calling “The Official Askance WorldCon page,” devoted to listing out upcoming World SF Conventions and bidding sites. At this time, I hereby throw my support behind the Australian WorldCon bid for 2010.

More convention stuff: Our perennial TAFF candidate, Chris Garcia, contributed a Westercon 60 report, which sounds like it was a grand time. Next year's Westercon will be in Las Vegas, Nevada, and then in Phoenix in 2009. After that it's up for grabs.

Then something unexpected cropped up out of a lengthy loc that Claire Brialey sent. I am not sure exactly what to make of all this, but an on-going conversation emerged between Peter Weston's *Prolapse*, David Burton's *Pixel*, John Hall's *Motorway Dreamer*, and two of my zines, *In a Prior Lifetime* and now *Askance*. Apparently, the discussion point here is whether or not e-zine readers are obligated to loc e-zines as much as they used to loc paper zines. So, in hopes of clarifying and possibly bringing all these voices together, Claire performed a Herculean task by culling together the relevant bits of this discussion from the various fanzines, and it is thus presented in these pages. When you get to that loc-cum-arkle, I will preamble it a bit to provide my input before any of these fans hit the shit. (You know what I mean.) You really have to admire the way fans communicate back and forth with each other. If I play my cards right, this conversation may be continued in person at next year's Corflu Silver. Then again, it may peter out before then. Who knows? The main thing is that we're communicating here, dammit, and that's what really matters!

Plus these pages have their regular features: Lloyd Penney's fanzine reviews, Bill Fischer's “Figby” and another excerpt from “Wikiphilia: the Fried Encyclopedia,” upcoming regional conventions, and a rousing lettercolumn. Have at it, gang!

Who's in this issue

All sorts of fun folks. Let's start off with

CLAIRE BRIALEY: Co-editor with Mark Plummer of *Banana Wings*, hands down one of the best fanzines currently being published in any medium, Claire sent a five-page loc full of all sorts of excellent commentary. I extricated a large chunk of it to create the lead-off article, which continues a conversational theme currently running through a handful of fanzines. It is an interesting read, and it is my hope that more voices will join the fray discussion.

CHRIS GARCIA: We really need to get this guy overseas. The latest in a long series of Fan Hugo Losing fan editors and writers, Chris can lay claim to many titles” the editor of *Drink Tank*, the e-zine responsible for many a loc-writer's nightmare of never catching up with incoming zines, besides numerous other publications (*Science Fiction in San Francisco*, for one); assistant curator at the Computer History Museum in Mountain View, CA; Vice-President of BASFA; a media whore; and still other titles best left out of this publication. Oh, and he's a big wrasslin' fan, too.

AUSTRALIA IN 2010: I purloined this off their WorldCon bidding site, but since I support their WorldCon bid – as you will soon see – I e-mailed them to ask the committee if I could run this in

my zine. Since I never heard back from them, here it is anyway. It is delightfully funny and why I support Melbourne in 2010.

LLOYD PENNEY: We all know this guy's problem. But, his fanzine review columns are always welcome, and he seems to be settling into a good pattern: three moderate-length fanzine reviews that give each zine a good, solid looking over. Besides, if you follow his LiveJournal loccking log (I love using alliteration whenever possible), you will notice he's been ramping it up lately. Go for it, Lloyd!

BILL FISCHER: Personally, I know what Bill's problem is: he's a looney. And aren't you glad he is? Once again, he contributes a new entry to "Wikiphilia: the Fried Encyclopedia" besides our favorite lab assistant, "Figby." Or is it...?

WorldCon Support

Sometimes I really don't know what comes over me. Odd happenstance crosses my path, and I end up doing something that doesn't make a whole lot of sense. Such as the thoughts that I am about to share with you, my faithful readers. So here it is:

I have begun thinking – or "toying," as I mentioned in a recent loc to *Vegas Fandom Whenever* – with the idea of making a DUFF run in the near future. Most of you are aware that Melbourne, Australia is bidding for the 2010 WorldCon (see that reprinted article herein; it comes from their website), and that is going to be the next big year for the North America to Australia DUFF race.

A little background information may be in order here. DUFF stands for the Down Under Fan Fund, a sister fan fund to TAFF, only DUFF helps to bring deserving fans to and from Australia and North America in alternating years and direction, just like TAFF, except the Pacific is a tad bigger than the Atlantic. The next North America to Australia race is apparently in 2010.

Over the years – well, back in the 1970s and 1980s– I met a good number of Aussie fen at Minicons, a couple WorldCons, and assorted other cons, and enjoyed their company. Great people all. At one point, Marc Ortlieb agreed to be my Australian mailing agent for *This House*, I had acquired so many readers down under. Our agreement never was really tested, but his actions speak volumes about the kind of person that he is.



All things considered, I am throwing my support behind their WorldCon bid, and it would be a dream come true to attend. Australia is a fascinating country, and Valerie so wants to bring a real marsupial home to join the Purcell Petting Zoo.

Thus I am *beginning* to think of running for DUFF in 2010. If this becomes a reality, the announcement will be made in the pages of this fanzine.

You Have Been Warned.

What was that again?

www.CartoonStock.com



locs cum arkle,

by Claire Brialey (mostly), with assorted loc excerpts from Eric Mayer, John Nielsen-Hall, Mark Plummer, and even Jerry Kaufman! Oh, and your humble editor is involved, too.

Me: What follows is excerpted from a five-page letter-of-comment that Claire Brialey sent in. To preamble, here is what the discussion is all about; I will try to be as succinct as possible:

*Essentially, this discussion revolves around the observation that electronic fanzines don't receive as many locs as good, old-fashioned paper zines do (or did). In fact, Ted White once mentioned in a loc to me (**In a Prior Lifetime #9**) that it seems that the same people keep cropping up in e-zine lettercolumns. However, the crux of the problem lay in the numbers: fewer locs appear to be received by e-zine faneditors than paper zine editors. Why this is came under scrutiny by Eric Mayer in a past issue of **In a Prior Lifetime**, who I think was mostly thinking out loud about his e-loccking habits. That loc – pubbed in **laPL #18** and excerpted below – started the whole ball rolling.*

*Now, in the past I have pondered this same thing, going so far as to compare loc response ratios of **laPL** to my late 70s, early 80s fanzine, **This House**, and concluding that there may indeed be less written response nowadays. Why this is became the subject of the following conversation that began appearing in other zines, notably **Pixel**, **Prolapse**, and **Motorway Dreamer**. I think part of this is also due to loccol editing, but here is Claire's summation and extrapolation of this on-going discussion.*

(Claire begins): Now, on the subject of editing letters, I tend to leave Mark to fight his own battles, but my curiosity was piqued by Eric Mayer's references to comments in other fanzines, so using the marvels of the interweb that Arnie praises I went to look them all up. (I could have used the marvels of paper, too, and actually done it a bit more quickly this time, but a friend is still asleep in the spare room we have to walk through to get to the fanzine library... In the electronic age you'd have thought we could do without sleep, eh?)

You mentioned in response to Eric's question to you in his *Askance* letter, John ('Did I actually say I didn't feel *obligated* to LoC e-zines I read? Does that ring a bell?') that you'd have to look that up, and having done so myself I think it was Eric's letter in #18 of *In A Prior Lifetime* that John Hall was referencing. And no, that's not what that letter said.

I, too, don't know how much any of these letters were edited before publication and whether I'm therefore quoting each writer's very own words. I also haven't quoted the full text of the relevant parts of Eric's letters here in an attempt to capture only the salient points and also make my own letter more readable, hence the hyperlinks – no, we can't do that in paper fanzines – so people can actually see the whole conversation for themselves, although they will have to scroll through each issue to find the relevant letters. But given the context of quoting and editing people's comments, I thought I should make my snippage of Eric's letters quite clear; I've marked with square-bracketed ellipses the sections where text is omitted. I've also noted a point of context in John Hall's letter. So, to recap:

In A Prior Lifetime #18 (Eric Mayer's letter): 'I do agree that the praiseworthy faanish idea of "paying" for free zines by way of letter or trade does not seem to fit the ethos of the Internet. Stuff on the internet is just there for the taking and I admit that I use lots of freeware and have never written a letter of comment or thanks to the programmers who put the programs up on their websites. So when you put a fanzine online at eFanzines, for instance, it becomes just another internet freebie as far as most people are concerned.'

'Paper fanzines differed from fanzines available on the web in that they had a limited print run. If you kept receiving a zine and didn't respond you might be trimmed off the list. I used to get 30 plus LoCs on every issue of *Groggy* (circulation generally 60 to 70) because people knew I could only print a small number on my ditto machine and had no choice but to keep winnowing my mailing list.'

Prolapse #5 (John Hall's letter): 'I took the lack of real LoCs [to the first issue of his own current fanzine, *Motorway Dreamer*] a bit personal, and it was only the encouragement of the Baristas that led to *MD2*. Recently, Eric Mayer was writing about this in an issue of *In a Prior Lifetime* (John Purcell's web zine), admitting that he doesn't feel under an obligation to LoC any fanzine he views on the web the way he used to in days when they came in the mail, because it seems all of a piece to him – after all, he is used to using free software off the web, without writing and thanking the developer. If he LoCs, then it's only because he has been inspired to do so.'

'I might be accused of wanting it both ways (Oo I do, you know) but I actually think Eric is right to adopt this attitude, and it was naive of me to assume that because good old Johnny had resurrected himself in fannish terms and was actually putting out a fanzine, that people would fall over themselves to say "Jolly Good Show, Old Thing!"'

Prolapse #6 (Mark Plummer's letter): 'I'll just pick up on John Hall who notes Eric Mayer's position on writing letters to those eFanzines he reads – that he feels no sense of *obligation* to write to them. I'm sure that's entirely reasonable, but don't we all want to receive letters because the writer was *inspired*?''

Askance #3 (Eric Mayer's letter): 'Funny you start off mentioning letters to zines. I just finished reading the loccol in *Prolapse 6* wherein Mark Plummer criticises me for John Hall's impression of something I wrote in a LoC to one of your zines. [...] I recall pondering why ezines seemed to receive fewer letters of comment than the print zines I remember and thinking it might have something to do with the rather different ethos of the internet where stuff is given away online for free with no expectation of return or acknowledgment, but I don't recall taking the position, as Mark said, (or as he thought John Hall paraphrased me as saying) that I felt I wasn't obligated to LoC.'

'[...] There seems to be a feeling that if we write a letter of comment it should have some value in itself. I certainly tend to feel this way, although I'm not sure it makes much sense. Reading zines from the fifties I've seen loccols full of notes saying nothing more than "I enjoyed your last issue" and certainly it must have been heartening to receive such acknowledgments rather than silence. Some zines I have trouble loccing because I don't feel I can do them justice.'

(Claire picks up again here): Perhaps the key point here is that I don't think Mark was 'criticising' Eric – and the reference was clearly to John Hall's description of Eric's original letter, as Eric points out on a couple of occasions. So, while I hesitate to divert one fight by proposing another, I would think that if Eric has any bones to pick they might be with John Hall... or, indeed, with you and with Peter Weston as the relevant editors who may have missed or adding some nuancing in any letter-editing you did. I'm copying my letter to Peter as I'm sure he'll be interested in this conversation provoked partly by, and carried on partly in, his fanzine!

On the subject of inspiration and engaged response to fanzines, I think Eric and Mark are in fact in agreement, on this point at least. And, to add to the universal if temporary harmony, I agree too. (And I certainly read some of the letters of comment we receive for our paper-only fanzine as being slightly 'obligatory'. I don't mind if people feel motivated to respond in order to continue to receive the fanzine, since wanting it is a kind of positive feedback – but I would far rather have people write to us because something specific moved them to a personal response. And that's why I started writing to you rather than having breakfast.)

I seem to find myself responding to Eric in a number of e-fanzines these days; maybe it's because our worldviews of fandom and fan activity and its motivations and pleasures are significantly different, or maybe it's because he writes letters which contain some interesting contentions about subjects that interest me, or both.

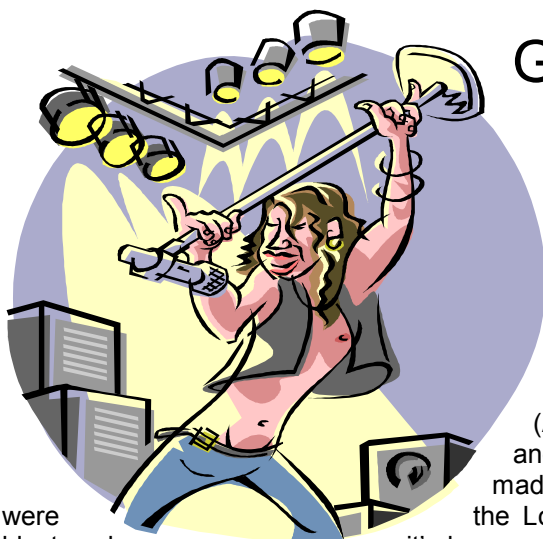
Similarly, Jerry Kaufman mentioned in his letter the ongoing conversations about what fan writing is that are happening in *Banana Wings* and *Askance* (and indeed, as Eric mentioned, in *Pixel*), as well as the discussion in Ulrika O'Brien's LiveJournal after the Hugo nominations came out. Jerry commented that he didn't think any of us had yet got the definition quite right of what makes writing fannish, and I'm sure he's correct; but I will say yet again that the point I was originally making is precisely that it is difficult to define fan writing, particularly if you remove the context of a fanzine for it to appear in, and that I didn't want to be in the position of having to try! And, given Arnie's column and some comments I received about my original piece, doubtless I should clarify that when I say 'fanzine' I mean 'fanzine', regardless of whether it's distributed on paper or by email or over efanazines.com or any other way that fan editors believe will increase engagement.

CLAIRE BRIALEY, ET AL.

Me again: This is an interesting bone of contention among faneditors nowadays. Understandably, we all enjoy getting feedback from readers. Back in the day when everything was done on paper and went through regular mail services, it seemed as though everybody in fandom was engaged. Perhaps the problem is not a matter of fan editors trying to "increase engagement," as Claire says, but we fan editors need to understand that the medium has changed so dramatically in recent years and the readership has likewise changed.

A fanzine is still a fanzine no matter its method of reproduction and distribution. Arnie Katz eloquently said in his article last issue that "The good ones, whether print or electronic, are still entertaining, involving, and delightful." (p. 29) No doubt, that is the bottom line. Whether or not a reader of any fanzine will respond with a letter/e-mail of comment or some other type of contribution is up to that reader. Fannish chivalry notwithstanding, I would love to hear from everybody, but I know that is an unrealistic expectation. For example, not everyone on my mailing list of 325 people responded to **This House**, yet I was always thrilled to get any kind of response in the mail back then. And I still feel that way today.

So the conclusion (to me) is that locating an e-zine is not an obligation – even though some of us may feel that way, right, Lloyd Penney? – but a decision that each fanzine reader makes. I personally try to send off an e-loc to a zine if I feel so moved. Sometimes it is necessary to be selective about the zines you respond to, as well, and that will have an affect on the volume of the feedback. Fandom is a participatory hobby interest, and that is what makes it so unique and enjoyable.



Getting the Band Back Together

by Christopher J. Garcia

were
blast and

it's because of that con that I got to know Kevin and Andy, two of my most favouritest people in the whole wide world. I knew Jay Lake a little, and Frank's always been one of my best friends, so it was a wonderful time. Due to timing, we were seldom all together again. We were all at LACon, but we never managed to get in the same place at once. We were all at a party thrown by Spring Schoenhuth and Dave Gallaher a couple of months ago, but that was one night. Westercon 60 was to be the time we got the band back together.

We also renamed it Feztercon in our own honor.

Jay was Toastmaster, a perfect thing for the man. Kelley and Daniel had an idea about making a Toast costume and having it run around the convention harassing Jay. Kevin and Andy made the costume, which seems appropriate since they're running CostumeCon in late April of next year at the beautiful San Jose DoubleTree (I must shill!). The costume was perfect, but it required a slim person to be inside. This was a limitation that was oft-ignored.

I was supposed to open the Westercon 60 Fanzine Lounge on Saturday at Noon. I checked into the hotel and was told that I was staying the pre-con night in the same room that the Fanzine Lounge would eventually be in. I moved in, set up some stuff, and opened the Lounge 23 hours earlier than expected. How's that for fast, cheap, and out-of-control? I had to go pick up Jason Schachat from the airport and I closed the Lounge. I had to close the Lounge a few times during the con, which seemed to be every time the chairman would wheel by. That led to a running joke that played through the weekend.

The opening ceremony saw the debut of the Toast, though I wasn't there. I didn't see the Toast in action until Meet The Guests, which was a good time in and of itself. The Toast came out and had some fun being mastered by Jay. I was running a party that night for the AhwahneeCon Hoax Bid, so I couldn't

stay for the whole thing, but I had a role to play. James Stanley Daugherty had written a piece explaining Westercon site selection using the Abbott-Costello routine "Who's On First." He asked



Kevin Standlee, the leading rules expert for site selection, and I to actually do the routine. We got up there and we started the routine and by the end, through a series of brilliantly written bits and a flub or two that got laughs, we ended up doing a very good job. Kevin was really perfect as the straight man and I was suitable doing various slow burns and such. There was a moment, when I watched the video, where the reaction of Michael Siladi (the Con Chair) and Christian McGuire (last year's WorldCon chair and all-around nice guy) was so perfect that I wasn't watching us at all! It was a lot of fun. After that, I had to go and get Jason Schachat

The AhwahneeCon party was good. Nearly great, in fact. Plenty of people coming in and out all night. A lot of good folks came by, drank our terrible beer (Keystone was the choice brew of the evening) and ate pork and beans and so on. It was a camping theme and we announced that the con moved from Yosemite Valley to the DoubleTree Hotel, the former site of BayCon and the original site for Westercon 60 before the management made a terrible, terrible mistake. We put on a good party and moved on to a wonderful weekend.

Sunday Morning I woke up and we cleaned up the Lounge a little. It wasn't too much of a mess so it didn't take long. España Sheriff, *SF/SF's* greatest discovery, came down and helped us watch the Lounge so I could go to panels and eat and such. We had a wonderful time sitting around and snarking with folks like Leigh Ann Hildebrand, Todao Tomamatsu, and Wendy Newton. These good folks were always around and it led to a vibe that couldn't be beat. As Sunday rolled on, it appeared that things were going to get very special.

I had agreed to help Kevin and Andy out with the Masquerade by doing the half-time entertainment. I had been wanting to do a fannish version of "Says You," the NPR game show. I had been working on coming up with questions and I was asked to do it after Kevin Standlee said that he couldn't do The Match Game because he had too much to do with parties and so on. No problem, I thought. I can pull it together. I made a list of folks and put together two teams: Jay Lake, who was also hosting the Masquerade as Toastmaster, with Diana Sherman and my buddy and editor of FanboyPlanet.com Derek McCaw taking on Christian McGuire, Jame Mailander, and fellow Best Fan Writer nominee, John Hertz. The game started and it was a lot of fun. I hadn't recruited anyone to be the Judge or to do any of the other stuff that Kevin gets Bob Hole to do, so I was 'Judge Judy and Executioner' as I said on the microphone. Once we got rolling, two things became clear: this was going to be a funny event and John Hertz is just too damn smart. The crew worked like magic and there were lots of laughs to be had. We managed to keep a good deal of the audience in their seats while the judges did their thing. Daniel came out wearing the Toast with a cigar in his mouth, a gin bottle in his hand, and no pants. Luckily, the Toast hid his shame.

We finished the game and Christian, Jane, and John managed to win. I was very happy with the way things had gone and I am so looking forward to doing it again sometime, perhaps with Leigh Ann, Brad Templeton (who got off the best laugh of the night when I said "And the winner is..." and he immediately followed up with 'Wait, Wait, Don't Tell Me'), Kevin and Andy, Espana and Kevin Standlee. Or any of a hundred combinations. People seemed to have a good time and I got people complimenting our panelists the whole way through the con.

After that, I returned to the Fanzine Lounge to discover that we had a party going on. Leigh Ann and Espana got a bottle of Vanilla Stoli and folks were drinking. The party had brought in folks who had been hanging around and some different folks. Sharron Sbarsky and Seth Breidbart came by and we chatted. There was John Hertz in for a while, and Lunatic and Diana Sherman and Frank Wu and Joe Rhett and more. It was a good time. We stayed in the Lounge until 2:30 AM, and then I closed the place and the party moved to Kevin and Andy's Loft Suite where the Further Confusion party had closed at 11:30 PM. We partied until 4ish and then it was off to bed. I will say that I had drunk a fair bit and after dozing for a few moments, I realized that it was time for the room to start spinning.

And it did.

The next morning was a fun one. I had no panels so I could do what I liked, which was mostly hanging around the Fanzine Lounge. My foot, the one I broke in March of last year, had started hurting and I took it easy. The day flew by and we ordered Chinese food, which was delicious. That night we didn't party too much, but folks were passing by and we put out a zine called Monday. It was one of those fun zines that was terribly proof-read and ultimately

entertaining. It featured the first piece of writing by Diana Sherman in a fanzine, I think. There was a lot of good art stuffs in there.

In general there was a lot of art around the Fanzine Lounge. Frank drew, as did Espana and Jason. Jason even did a piece of art about Espana At Rest that was just hilarious. The entire Lounge was always scribbling and so on. Some wonderful pieces were made and used and some are waiting for the right issue of The Drink Tank to get shown.

Monday was also the night of The League of Evil Geniuses. That's Kevin and Andy's party. Kevin had been to Rite-Aid and found a blow-dart gun set that he bought me as a present. He wanted it for a costume piece as he was playing Urban Jungle Boy. It worked beautifully. I had a blast though I was only there for a little while. I needed rest. I went to bed by 2, which never happens at these things.

Monday at breakfast, Tadao, Leigh Ann, Jason and I were eating and Tadao told us about his break-dancing. I said he needed a B-Boy name and Jason suggested Mandarin Delight because it was just ignorant enough to work. Larry Niven and Fuzzy were walking by and Tadao asked Larry what a good break-dancing name would be.

"Shatter-san," he responded, and walked off. That's why Larry Niven is The Man!



Tuesday was the last official day of the con and Espana needed a place to stay. Jason was leaving, so she took over the pull-out couch. We had a regular day with people coming by. I went to Closing Ceremonies and then off to the Jay and Frank panel about the book Greetings from Lake Wu. It was a fun one. After that, it was back to the Lounge and more partying. Sunday was rowdier, but even though we were up against the Dead Gnome Party (Westercon's 'Official' theme was Gnomeward Bound), we had a lot of folks. I ran into Wendy Newton and she was in a wheelchair. It turned out that she had broken her foot dancing. She blamed Tadao for making it happen. Well, Tadao and Lunatic. Tadao, Lunatic, and Espana. I blame Tadao because then we could invent the verb 'to tadao,' meaning "to break someone's foot."

I had my foot wrapped and elevated, and so did Wendy. We were the Fanzine Lounge gimps. We moved to the bedroom with a bunch of other folks who still wanted to chat and we ended up breaking all that up around 3:30 AM. It was a long and wild con.

I saw a lot of Jay, Kevin, Andy, and a fair bit of Frank, who sadly had some serious stomach problems. It was a great con, right up there with the 2005 BayCon and the 2006 WorldCon. No question that it was the best Westercon I'd ever been to, and if all Westercons were like it, we'd see a giant up-swing in attendance.

Chris Garcia

An e-mail received on Thu, 30 Aug 2007 from Lloyd Penney - I got an interesting postcard in the mail yesterday...it was from James Halperin's Heritage Auction Galleries. A nice, glossy postcard informing me of an amazing event...a large auction of space collectibles and memorabilia, including some invaluable items from the collection of Buzz Aldrin himself. Yvonne took one look at it, and wanted the catalogue that the card said was waiting for us, guaranteed to be full of illustrations of these auction items, things we'd love to have, but have either the money to obtain them, nor the space to store them. I could use a TARDiS apartment...one bedroom on the outside, but...

I called the 866 number given, and was reminded that not all 1-800 and similar series numbers are callable from Canada. A quick call to the auction house's own 1-800 number got me transferred to the right person, and I ordered my free catalogue, to be shipped out within two business days, and thank you very much.

Now comes the questions...how did Heritage Auction Galleries get my address in Etobicoke? Did James Halperin see my address in an issue of Askance? Did the International Space Development Conference sell Heritage their mailing list? I may never know, but I did hand out some business cards in Dallas, so who knows. I can't wait for that catalogue. - Lloyd



By John Puncell

Labor Day weekend usually means two things to me: school is back in session (which means I am busy with academia up the ying-yang), and it is also time for my annual "not-at-a-WorldCon" state of depression. To be honest, the latter really isn't so bad anymore since the former keeps me way too occupied to worry about what I am missing. The way that I used to counter this non-depression was to write "Not-WorldCon Reports" for my old fanzine, *This House* (1976-1989), and those reports were revived last year in my recently deceased e-zine *In a Prior Lifetime*.

Well, what can I say? The calendar year has spun around, and so once again we are back at another Labor Day weekend. This time, in 2007, the World Science Fiction Convention is being held in Yokohama, Japan, the first time that country has hosted this event.¹ The cost of attending this year's WorldCon was prohibitive – heck, *any* year's WorldCon is out of my fiscal capabilities – so I figured the only I could "attend" was by reading the LiveJournal feeds from fans who somehow had the means to actually be there and had either laptops or used computers provided by Nippon2007 to submit LiveJournal entries. Fans have once again resolutely used the technology to rise to the occasion and allow their less-fortunate brethren to vicariously attend Nippon2007 through someone else's jet-lagged, bleary eyes.

Apparently, I would feel right at home, too, according to comments by [jackwilliambell](#) and [kateyule](#); both reported that Yokohama is "bloody hot and humid." Yep, sounds like SouthCentralEastern Texas to me. Most of the late August entries I read on LiveJournal were about wandering around town, and not too many have yet



¹ For some reason, while writing this article, I kept hearing chipmunk voices singing "Won't you buy me a Japanese Fan Hugo?" inside my head. It was a bit disconcerting and funny only the first couple times.

been posted about the con itself. This situation will change rapidly in the next couple days.

One LJ correspondent, however, reported that the audience at panels she attended (Women of the Future, parts 1 & 2) were extremely polite, listened hard, and didn't ask questions. She pondered in her journal if it "might be tradition at a Japanese SF convention to just listen politely." This could very well be since Japanese society is well known for such behavior. I have had Japanese students in my classes who have always been very good, studious learners who rarely asked questions – heck, they had to be literally cattle-prodded to do so – and never marked up their textbooks. In fact, many LiveJournal entries have commented on the culture shock between America and Japan. Reading the entry from [voidampersand](#) was sweet, though, when he moaned just a wee bit about missing out on a pub crawl. That made me smile.

But what is really nice about checking out this year's WorldCon via the wonders of the Internet is the immediate news of who won the Hugo awards. I mean, at 7:15 AM on Saturday, September 1, 2007, I woke up in extreme pain with my left shoulder locked in place. Damn rotator cuff! Ten minutes of hot-packing and stretching exercises later, I felt capable of sitting down at the computer to read e-mails, sports news (Scott Baker of the Minnesota Twins came *this close* to pitching a perfect game), check out my LiveJournal, and get back to working on this issue. It did not take long to find out who had won what and by how many votes. There were very close voting results for Best Fan Writer (only a 1 vote difference) and Long-Form editor (2 votes). Pretty amazing finishes, most definitely. A complete listing of the winners closes out this article courtesy of Kevin Standlee, Cheryl Wilson, and Lisa Herteland for creating the Hugo Award Site - <http://www.thehugoawards.org/>. Thank you, folks, for this service.



Kevin Standlee, one of my LiveJournal correspondents, brings the business meeting of Nippon2007 to order. I really like his new look.

Photo © 2007 by Kevin Standlee (I think – it came from a Flickr photo file attached to his LiveJournal)

From the LiveJournal of [pafischer](#) I learned that Montreal is the unofficial winner of the site selection voting for 2009. Good for them! Now we have two years to wait for Anticipation (that con's official nickname), which seems very apropos, no?

Overall, I have to admit that I am jealous of the fans who planned to attend Nippon2007, and thus scrimped, saved, and otherwise somehow accrued enough funds to get over there and back. John Hertz had the good luck to have a fan fund organized in his favor – HANA: Hertz Across to Nippon Alliance – but most attendees from other than the Japanese islands had to finance their own way. From what I have read so far, it's been a fairly successful convention.

It will likewise be interesting to learn what the final attendance figures will be. Judging from various accounts, it doesn't sound very crowded and quite well-organized with programming items and assorted events running on schedule with little or no distractions. This is astounding to me; I am so used to the organized chaos of a science fiction convention that to hear of a WorldCon – of all things – running so smoothly is a sign that the End Of It All is upon us. It is either that or we American fans aren't nearly as organized as our Japanese compatriots. As for British fans... well, no comment.

Now I guess we'll have to wait and read the full-blown reports of the con by actual attendees.



2007 Hugo Awards Announced

Published on [1 Sep 2007 at 4:22 am](#). Comments Off.
Filed under [Worldcon](#), [Results](#).

The results of the 2007 Hugo Awards, as announced at [Nippon 2007](#), the 65th World Science Fiction Convention, in Yokohama, Japan, on September 1st 2007, are as follows:

- **Best Novel:** *Rainbows End* by Vernor Vinge [Tor, 2006]
- **Best Novella:** "A Billion Eves" by Robert Reed [*Asimov's* Oct/Nov 2006]
- **Best Novelette:** "The Djinn's Wife" by Ian McDonald [*Asimov's* July 2006]
- **Best Short Story:** "Impossible Dreams" by Tim Pratt [*Asimov's* July 2006]
- **Best Related Non-Fiction Book:** *James Tiptree, Jr.: The Double Life of Alice B Sheldon* by Julie Phillips [St. Martin's Press, 2006]
- **Best Dramatic Presentation, Long Form:** *Pan's Labyrinth* (2006) Screenplay by Guillermo del Toro. Directed by Guillermo del Toro [Picturehouse]
- **Best Dramatic Presentation, Short Form:** *Doctor Who* - "Girl in the Fireplace" (2006) Written by Steven Moffat. Directed by Euros Lyn [BBC Wales/BBC1]
- **Best Editor, Long Form:** Patrick Nielsen Hayden
- **Best Editor, Short Form:** Gordon Van Gelder
- **Best Professional Artist:** Donato Giancola
- **Best Semiprozine:** *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong and Liza Groen Trombi
- **Best Fanzine:** *Science-Fiction Five-Yearly* ed. by Lee Hoffman, Geri Sullivan, and Randy Byers
- **Best Fan Writer:** Dave Langford
- **Best Fan Artist:** Frank Wu

The winner of the **John W. Campbell Award for Best New Writer**, sponsored by Dell Magazines and administered on their behalf by the World Science Fiction Society, is Naomi Novik.

An additional note: The Nippon2007 website has also been interesting to peruse. It is very easy to navigate and eminently readable. Kudos go to their webmaster(s) for its design and maintenance. If you're interested, go to www.nippon2007.us/ and peruse away. The membership listing is very extensive, and I was very surprised to read all of the names of fans I know who were actually attending. *sigh* I am **SO** jealous! 🍷

But I am glad everybody seems to have had a good time.
Sayonara, y'all!



How to Start a WorldCon Bid in 24 Hours or Less...

Setting: ConJose, Room 1505, Noreascon 4 "Mad Scientist" Party
Sunday, September 1, 2002

1:15 am Deb Geisler goes to bed, leaving the remaining occupants of the suite without responsible adult supervision. Some people would say what happened next is all her fault.

1:30 am Mike Pins and Marc Gordon are off in a side room, discussing the upcoming 2005 NASFIC. Stephen Boucher sits in the side room on the opposite side of the suite, completely unaware of what is about to happen.

1:31 am Mike and Marc joke about having Australia host the 2005 NASFIC - if Westercon can be in Australia, then why not?

1:32 am Marc Gordon, amused by this mental image, passes the joke on to Mark Olson and Erik Olson.

1:40 am Mike Pins enters the side room where Stephen sits talking to Joe Siclari, totally unsuspecting. He suggests this innovative solution to the NASFIC dilemma to Stephen, who utters the fateful words "I don't want to run a NASFIC. I'd rather run a Worldcon."

1:41 am Joe announces Stephen's statement to the crowd assembled in the next room. Erik Olson mutters "If we give him money, it's a pre-support."

1:42 am \$40 for Priscilla and Mark Olson fall to Stephen's lap and Erik Olson's \$20 quickly follows, accompanied by mutual shouts of "We're pre-supporting Australia." Pat McMurray begins collecting names. Stephen sits on the bed, looking stunned, as a flurry of \$20s falls.



2:00 am As the \$20's continue to drop, Joe Siclari declares "forget NASFIC in 2005, let's make it a WorldCon in 2010 so we can say 'let's do it again in 2010,' followed by 'We need a flyer and artwork.'" Mark Olson diverts Sue Mason (the artist is drunk) from her escape to bed in order to create the sketch.

2:30 am Stephen is formally declared as chairman. Foreign agents are recruited from the pre-support list: Erik Olson as US Agent, Pat McMurray as UK Agent and Vince Docherty as Continental European agent. Stephen continues to look stunned, and starts mumbling "I hate you all."

2:45 am Initial pre-supporting rate is determined - 20. It is decided that, for the time being, units don't matter.

3:00 am Up to 36 pre-supports already. Erik Olson - who only recently declared to the world on SMOFS that "He'll never support a bid that starts more than 2 years out" - realizes that he's about to dine on a feast of crow.

3:15 am The UK in '05 bid - now seated Worldcon "Interaction," - volunteers space in its suite for a bid party that evening.

5:00 am The flyer is completed, announcing the party for "Melbourne in 2010," listing the initial 36 pre-supporters, and establishing a \$100 "Firends" rate. (Because friends don't let friends run Worldcons...)

6:00 am Erik Olson wakes up from a dream wherein he's partly responsible for a Worldcon bid that begins 5 years before the vote. Looks in his wallet, finds \$600, and realizes that this is no dream, it's his worst nightmare.

9:00 am Mark Olson tells Scott and Jane Dennis the news about Melbourne in 2010. Jane immediately responds "You need T-shirts" and heads off to track down Joe for the artwork.

10:00 am WSFS meeting attendees gather. As Janice Gelb arrives, Pat McMurray motions her up to the podium to tell her about her 25th Anniversary in Fandom gift - a pre-support for the Australian Worldcon Bid. "What Australian Worldcon bid?" asks Janice... and then she sees Stephen surrounded by large numbers of people who are all handing him \$20 bills. Frequent outbursts of "You bastard" are heard.

2:00 pm Joe Siclari is spotted on his way to Kinko's to get copies of the flyers. In a flagrant abuse of his position as First Interim A10 Flyer Editor, Joe puts himself down as #1 in the list of pre-supporters, a hitherto unimaginable abuse of power. Mark Olson reports "I got there first, Erik was a half-step behind, and Joe hadn't even gotten his wallet out yet. The record must be set straight!"

Afternoon: Word spreads, and various people continue to sell pre-supports. Flyers are posted. Webmistress Sharon Sbarsky begins work on the official website of the bid.

10:00 pm Set up for the party is complete - Vince Docherty donates some Region-2 encoded DVDs as giveaways, and David Evans a chest of beer.

10:15 pm The bid party begins. Brad Ackerman and Danny Lieberman spend the next four hours selling pre-supports - thanks to a handy stack of no longer necessary "UK in '05" forms which are hastily modified by crossing out "UK in '05" and writing in "Australia in '10." Stephen, to no one's surprise, sits on the bed looking stunned.

11:35 pm Pat McMurray returns from posting the announcement of the bid on SMOFS and meets Fred Ramsey in the elevator. Fred is bearing the first batch of 12 bid t-shirts, one of which Pat promptly purchases.

11:36 pm Fred walks into the bid party.

11:46 pm Fred flees the room empty handed, crying "It's horrible, horrible. They're like a pack of ravening wolves." Kelly Buehler points out "They gave you money," to which Fred replies "I liked that part."



Monday, September 2, 2002

1:00 am Fred arrives with a second batch of 28 t-shirts.

1:12 am Fred leaves, empty handed once again.

1:13 am Website goes live at <http://world.std.com/~sbarsky/melbourne/>.

2:00 am Just over 24 hours have elapsed when the numbers are counted. At this point the bid has 128 pre-supports, 9 firends,² and 1 pre-opposer. Sales continue through the night.

By the time **48 hours** had elapsed, A10 stickers had been distributed by Priscilla Olson and Judy Bemis, over 100 t-shirts had been sold, and a total of USD4420, CDN140, AUD160 and EUR20 had been raised. And Stephen Boucher had moved through the clinical grief stages of denial, anger, bargaining, and depression and finally got to acceptance - using the phrase "our bid" in front of witnesses. He still looked stunned.

Committee

Chair: Perry Middlemiss

Memberships: Rose Mitchell

General Committee:

Stephen Boucher

David Evans

Paul Ewins

Janice Gelb

Mark Linneman

Allan Stewart

Julian Warner

Contact Information

Mail Address:

GPO Box 1212, Melbourne,
Victoria, AUSTRALIA 3001

Email: info@vsfc.org.au

Pre-Supporting Rates

Pre-Supporting 20 \$ £ €

Firend 100 \$ £ €

Agents

USA:

David Evans
114 Shorebird Circle
Redwood Shores,
CA 94065

UK:

Eve & John Harvey
8 The Orchard
Tonwell, Herts
UK SG12 0HR

Europe:

Vince Docherty
Koninginnegracht 75a
2514 AH Den Haag

² This is not a typo. Read the entries more carefully next time.

The Official *Antares* WorldCon Page

All pertinent information herein has been obtained from the WSFS site www.worldcon.org using that wonderful editorial tool of copy/paste. In this way, readers will have the means to acquire the contact information they will need to learn even more about each event merely by following the link or writing to the addresses provided. **NEWSFLASH!** Montreal has now been officially announced as the winner for the 2009 World Science Fiction Convention, and I include their announced guests below. Congratulations to the Anticipation bidding crew, and I hear the Kansas City in 2009 folks threw some great bidding parties. Wish I could have been at some of them.

Upcoming Worldcons



2008: [Denvention 3, the 66th World Science Fiction Convention](#), Denver, Colorado, to be held Wednesday 6 August - Sunday 10 August, 2008.

write to: Denvention 3, PO Box 1349, Denver, CO 80201

email: [<president@denver2008.com>](mailto:president@denver2008.com)

Lois McMaster Bujold – Guest of Honor; Tom Whitmore – Fan Guest of Honor;
Rick Sternbach – Artist Guest of Honor; Wil McCarthy - Toastmaster

2009: [Anticipation, the 67th World Science Fiction Convention](#), Montreal, Canada. To be held From 6 August to 10 August, 2009.

By mail at the following address:

Anticipation / C.P. 505 / Succursale NDG / Montréal, Québec / Canada H4A 3P8

Via e-mail at the following address: info@anticipationsf.ca

Neil Gaiman - Guest of Honour; Elisabeth Vonarburg - Invitee d'honneur;

Tara Wayne – Fan Guest of Honour; David Hartwell – Editor Guest of Honour;

Tom Doherty – Publisher Guest of Honour; Julie Czerneda – Master of Ceremonies.

Worldcon Bids

2010 Worldcon Bids

[Australia in 2010](#) 🌐 GPO Box 1212, Melbourne, Victoria, AUSTRALIA 3001

Email: info@vsfc.org.au

2011 Worldcon Bids

[Seattle WA in 2011](#) 🌐 Seattle in 2011 c/o SWOC Box 1066 Seattle, WA 98111

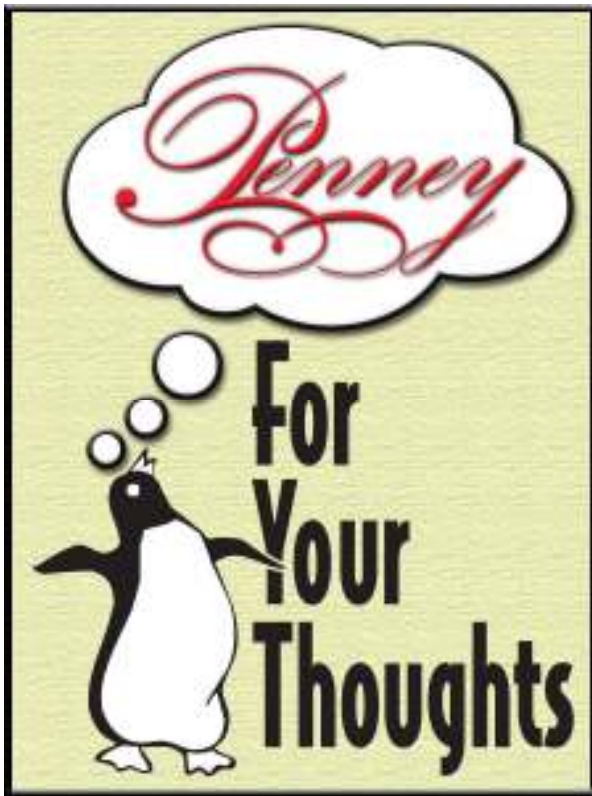
2012 Worldcon Bids

Chicago in 2012

2013 Worldcon Bids

Texas in 2013 -- Bid chair is Bill Parker.

I have heard rumors of a possible Minneapolis in 2013 bid. Seth Breidbart may be behind this, which explains a lot.



Fanzine reviews by Lloyd Penney

Only a few of you with some contacts in little magazine fandom might receive or know of *MarkTime*, produced irregularly by Mark Strickert. Mark's zine, which I have received for more than a decade, covers a lot of interests. Mark is on the fringes of fandom, and has been to his share of SF conventions. I remember trying to get him connected to what little I could find of San Diego fandom. He's also a baseball fan, a radio fan, an AM/FM DXer (distant listener, to see what he can hear), and a completist of counties visited in various states of the Union. I enjoy his zine because I am a fan, and was an AM/FM DXer before discovering fandom, and I try to follow the Blue Jays when I can. We share a number of interests, but sometimes, I wondered just what this zine was about, seeing how much it covered.

In the long run, though, it is a perzine about Mark's busy life. He is involved in transit advocacy in SoCal, and is engaged to

be married, which proves that even trainspotters and anoraks can have a love life.

In the past, my criticism of this zine was that there wasn't enough illustrations within it, which may have been unfair, but a perzine should be able to get away with some sins for which a genzine or clubzine might be called on the carpet. The last few issues have had lots of photos within it with Mark and his fiancée, and that makes up for it. We know who's talking and who he's talking about, and we can now place faces and names together.

I guess I'm a little biased about this zine, about how it covers some of my own interests besides fandom, but for people looking for a science fiction zine, this may not be enough for you. Still, it is out there, and is entertaining enough to see how Mark is faring.

David Burton's *Pixel*...what can I say? Ghod, this is a gorgeous zine. David has the designer's eye. Part of my own journalism training included publication design, and with that in mind, *Pixel*, and indeed its predecessor, *Catchpenny Gazette*, have been a pleasure to read, and look at. His graphic flourishes are consistent throughout the issue, as if he has created a style sheet for each issue. Eric Mayer and Lee Lavell are David's regular columnists, and they always provide something to read and ponder over.

In the latest issue, 16, every page is scaled to the computer screen in an easy-to-read three-column format. The writing is entertaining, but there are a few pages that could use an illustration or cartoon. Brad Foster has been creating full-colour cartoons for this zine, and they look great. We could use illos or cartoons by Foster or other fanartists here and there. Some of the pages look a little gray, full of type, and that gets a little dull. Pulls the whole zine down a titch. The little graphic flourishes in the loccol help somewhat, but my appreciation of fanartists has heightened over the years, and I think the zine needs more artwork. The typework is good, using readable fonts without a large variety of fonts to struggle through. More positive natter about readability.

As always, I like the loccol, but I am biased. Some zines are easy to comment on; other require some heavy thought, and others are a real challenge. *Pixel* requires that heavy thought,

and is often a challenge to comment on. I like that. In a past issue, I commented on zines that need more of a presence from their editors. David has written about himself in the past, but the current issue has nothing by him. We need more Burton in *Pixel*. Possibly the reason for no Burton in this issue is the announcement that David will be taking the rest of the year off from producing *Pixel* to recharge the creative batteries, which is always a worthwhile reason. So, thanks to David, enjoy your rest of the year, and we will unfortunately be *Pixel*-free until 2008. We anticipate its triumphant return, and must wonder what other graphic marvels David can pull off next year.

My third choice this time is *Ethel the Aardvark*, the clubzine of the Melbourne Science Fiction Club in Melbourne, Australia. I'm not sure how many get this zine; a lot more issues used to go to North America, I believe. The MSFC isn't the only SF club in Australia, but it's the only one I know of willing to ship its zine overseas, and it winds up being a visual representative of the nation's fandom. The latest issue is 130, I'm sure 131 is on the way, and I've been receiving it since issue 26 or so.

This zine has the usual club news, upcoming activities, member information and other usual stuff you'd expect in a clubzine, but there's been article of interest in the past. Not in every issue, but there have been articles on con management, the Australian Worldcon bid and upcoming SF show news, too. Past club president Danny Oz may on occasion spout off on why he likes fandom so much. The zine does miss a specific editorial presence, but then, it doesn't have a specific editor. Louise Angrilli, Alison Barton, Jon Swabey and Murray McLachlin have all warmed the editor's chair so far this year. As always, and any club will tell you, apathy reigns, but life gets in the way, too. Those who cannot commit to a full year of editorial work are willing to take an issue or two, and I suppose that's one way to fill the gap.

Issue 130 has its news...Aotearapa is shutting down, following the long line of paper apas to close, and some minicons had successful attendance. There's something about a Doctor Who-decorated motorcycle, too. There are lots of photographs to illustrate these stories, but there are few fillos or cartoons. This is the zine that gave us Ian Gunn, and there were happy twisted souls like Phil Włodarczyk (not sure of the spelling) whose squiggles would decorate the page. They are gone, claimed by death or gafia, and the zine is just not the same.

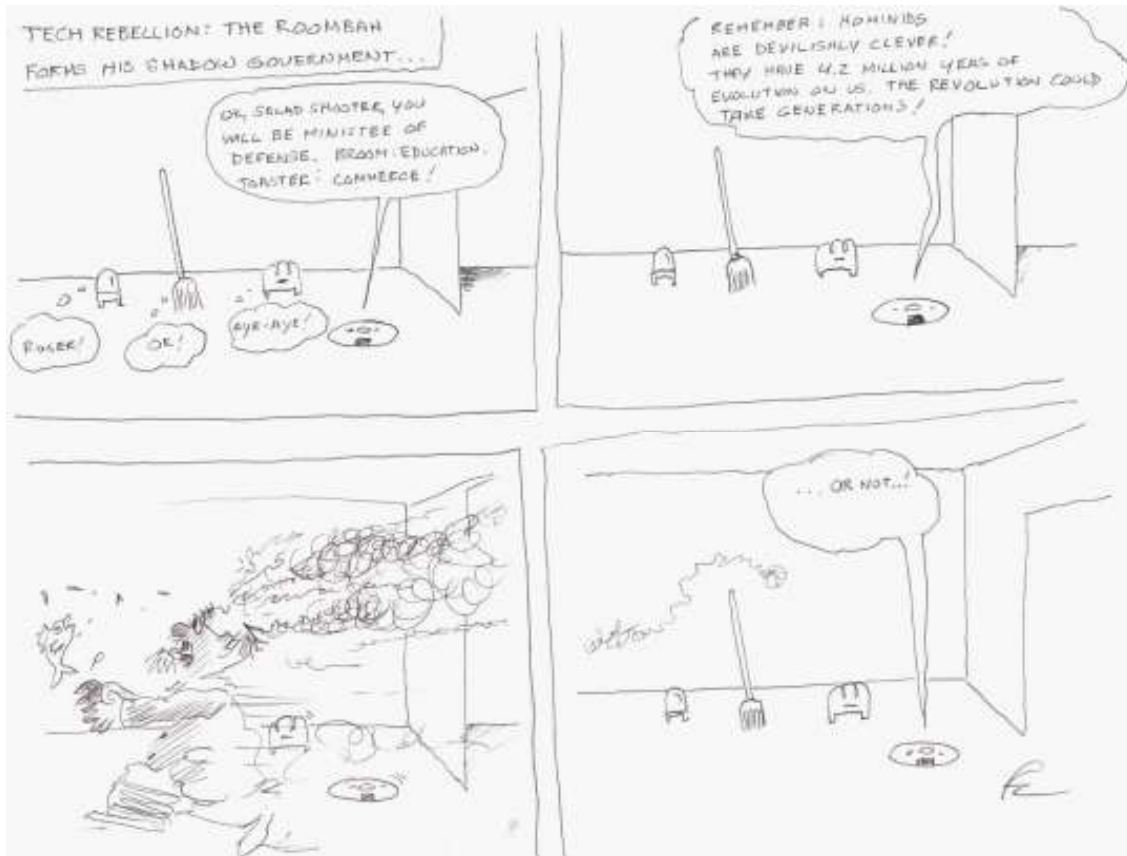
Book reviews and the loccol finish it up. The zine is a window on another fannish world, and I certainly enjoy it. I can't help but feel that it's past its glory days, and I'd expect that within a few years, this zine will become a .pdfzine, given how much postage goes on the envelope. Clubs can only produce so much in content and format, and the clubs in Melbourne and Montreal are the only ones, iirc, that send me paperzines. Bless them for spending the money to do that, at least.

FANZINES RECEIVED/REVIEWED:

Alexiad #34 (Vol. 6, No. 4)
Ansible #240-241
Banksoniain #12
Bits of My Boring Life #2
brg #49
Consonant Enigma #1
Drink Tank #134-139
el #33
Einblatt! (Sept, 2007)
Feline Mewsings #29
File 770:150
From Alien Shores #2
Inca #2
Knarley Knews #124
LOCS (Summer, 2007)

MT Void #1449-1456
Peregrine Nations #7.1 & 7.2
Peter Jackson Will Never Work for Me Again #1
Picofarad #9
Pixel #16
Print Zline #7 (series two)
Procrastinations #2
Prolapse #7-8
Science Fiction in San Francisco #47-48
Some Fantastic #12
Steam Engine Time #6
Vanamonde #688-697
Vegas Fandom Weekly #98-99
Visions of Paradise #117-118

Figby by Bill Fischer



Bill also sent in this brief re-cap of his recent business trip to Hungary:

Hungary is wonderful - it always is. Even thought attempting to assist ten Hungarian teachers in organizing 60 Hungarian high school and college-age students on a day trip is, in the words of my friend Jack, "like trying to herd cats". Then there are the adult chaperones on the American side. I can tell you this about Hungary:

1. When you lift a clump of earth from a vineyard or field and hold it in your hand you are holding 5,000 years of history. You are holding in your hand the blood and sweat and tears of a hundred saints, a thousand heroes and a million martyrs.
2. Buildings (as I once wrote in my unpublished work, The Train to Balatonfured) come in three age groups: The medieval ruins, such as castles and ruined cathedrals which date from 600 to 1000 years old, the Hapsburg-Napoleonic era which are baroque, gothic and about 300-150 years old and finally, those wonderful, Soviet-era pieces of, er, "architecture" which basically look like a giant who was eating concrete "lego" toys threw up. You haven't lived until you've taken a dump in a Russian-built toilet with a built-in "poop" ledge and tried to figure out how to get the beast into the water to flush.
3. The people are not slavic, teutonic or latin. They are Magyar and their language is unique. They boast that theirs is a hard language to learn. It is not hard: it is different from the western tongues and the slavic tongues. The Magyar people have a great soul. It is why I love them. Also that and their really terrific jokes about hippopotami taking a dump in the drinking water.
4. The food is incredible. It is basically like Italian without the garlic and tomato paste.
5. The people are laid back, philosophical and have a dry sense of humor. They are like the Italians without the garlic and tomato paste. They are also superb hosts.

Egisidre! ("Ehg-geh-shih-gih-druh") Hungarian for "Nazdarovyie."

{Oh.}

Regional convention calendar

And other special events

Starbase Houston Annual Chili & Dessert Cook-Off with Collectible Auction: One-day (1 PM-4 PM) annual fundraiser for Starbase Houston, September 16, 2007 // Harris County Precinct 1 Christia V. Adair Park Community Center, 15107 Cullen Blvd., Houston, TX 77047. Cash Prizes and Awards for best Chili, Dessert, and Exotic Alien Dish. Original art by Bill Hughes donated for the auction. Starbase Houston's mission is to advance, promote, and sustain all the various facets of *Star Trek*, *Star Trek* Houston Fandom, and all things sci-fi. \$5 per person for food. There is no charge for entering the cook-off. <http://www.starbasehouston.org/>

ProtoCon 9: September 21 – 23, 2007 College Station, TX // Gaming con with a dealer's room. For more information, write: Gaming Club-959480, Texas A&M University, Student Organization Finance Center, P.O.Box 5688, Aggieland Station, College Station, TX 77844-9081. There is a discussion page to get more info from; go to this: <http://www.protocon.com/forum/>

FenCon IV: September 21-23, 2007, Dallas, TX // A Fan-Operated Science Fiction and Fantasy Literary and Filk Convention in the Dallas/Fort Worth Area, held at the Crowne Plaza Hotel, North Dallas/Addison, 14315 Midway Road, Addison, TX 75001 (Dallas / Fort Worth Metroplex area). GOH: Connie Willis Music GOH: Tom Smith Fen GOH: Kathleen Sloan Artist GOH: David Mattingly Special Guest: Toni Weisskopf. Guests: Bedlam Bards, Maggie Bonham, Rachel Caine, Cat Conrad, P. N. Elrod, Rhonda Eudaly, Beverly A. Hale, Dusty Rainbolt, and John Steakley. (More guests to be announced later). Writers, Filk, Panels, Videos, Lots of fun stuff. Writers Workshop, a Short Story Contest, and an Art Show and Auction. "Of the fen, by the fen, and for the fen...again!" For more information, write: FenCon, P. O. Box 701448, Dallas, TX 75370-1448. <http://www.fencon.org/>

G-Kon and Expo 2: September 28-30, 2007, Arlington, TX. // A gaming, anime and science fiction and fantasy convention with a major focus on gaming of all kinds. Arlington Convention Center, 1200 Ballpark Way Arlington, TX 76011 (Dallas / Fort Worth, Metroplex area) Sheraton Arlington Hotel, 1500 Convention Center Drive, Arlington, Texas 76011. For more information, write: G-Kon and Expo, 3112 N. Jupiter-#315, Garland, TX 75044. <http://www.g-kon.com/>

BroKon: September 28-30, 2007, Bossier City, LA (in the greater Shreveport, LA area) // Gaming convention offering Living Greyhawk RPGA Scenarios. Ramada Inn & Conference Center, 4000 Industrial Drive, I-20 @ Exit 23, Bossier City, LA 71112. <http://www.brokon.org/>

The Texas Renaissance Festival



Texas Renaissance Festival: September 30 – November 19, 2007. Plantersville, TX // This should need no description, but this is one of the largest Renfests in the United States with over 200 vendors and attractions featuring Damsels, Steak on a Stake, Human Powered Rides, Medieval Clothing, Medieval Games, Medieval Knights, Medieval Weapons, and oodles more, plus the best fireworks display each evening after dusk held in the jousting arena. For lots more information, go to <http://www.texrenfest.com/> See you there!

Shimakon: October 5-7, 2007, South Padre Island, TX // Rio Grande Valley's first Anime Convention. We are run by fans for fans. There's everything from gaming to Cosplay to brunches with special guests. Dealers Room, Guests, Video Rooms, Table Top GAMING, Video Game Room with Tournaments, Autographs, CosPlay Competition. Held at the Bahia Mar Resort, 6300 Padre Blvd, South Padre Island, TX 78597. For more information, write: Shimakon, 63 Resaca Shores Dr. So., Los Fresnos, TX 78566. <http://shimakon.org/>

Oni-Con 2007: (Presumably October 2007) Houston, TX // George R. Brown Convention Center. 3 Anime Rooms, Anime Music Video Contest, Arcade Gaming Room, Art Show/Auction, Artist Alley, Banquet, Concert (Sat 9:00 PM to Sun 12:00 AM), Console Gaming Room, Cosplay, Dance, Dance Dance Revolution, Dealers' Room, Gaming Tournaments, Hentai Fest, Karaoke, Live Action Room, Masquerade Ball, Model Contest, Opening Ceremonies, Panels, Scavenger Hunt, The Brunch Club Premiere. For more information, here's the website: <http://www.oni-con.com/>

Millenniumcon X: November 9-11, 2007. Round Rock, TX // Our convention caters to many different gaming tastes and styles. Unlike other conventions that support multiple genres, we don't have one group trying to be all things to all people. The historical miniatures and board gaming events are hosted by [Lone Star Historical Miniatures](#). Our RPGA events are hosted by the [Austin RPGA](#). To participate in the RPGA games, you must first register for the convention and pay the registration fee and also register for the RPGA events. This is two separate registrations. You must do both. We're looking for all sorts: RPGs, Board Games, Card Games, and Miniatures. Millennium has a particular need for classical historical periods (ACW, Napoleonics, Ancients, etc). Last year, there was more demand for these types than we could meet, and the slots filled up quickly. Held at the Wingate Inn & Conference Center, 1209 North Interstate Highway 35, Round Rock, Texas 78664.



You see all sorts of sights at the Texas RenFest in Plantersville! This photo was taken at the 1999 festival.

Star Wars Fan Days: October 20-21, 2007, Plano, TX // Celebration of 30 years of Star Wars fandom with celebrity and artist guests, special events, autographs, and a large dealers room. STAR WARS actors&special guests, Official stop of the very popular FAN CLUB Breakfast, talented STAR WARS comic artists, Hear the latest news direct from Lucasfilm's own Steve Sansweet on the upcoming CLONE WARS cartoon series, & live action TV project, Exclusive OfficialPix merchandise & more! Held at the Plano Centre, 2000 E Spring Creek Parkway, Plano, TX 75074 (greater Dallas area).

FROM THE HINTERLANDS



*I am going to lead into the loccol with the following e-mail as a commentary on the professionalism of Dr. Melissa Cowan and the staff at the Eaton Collection at UC-Riverside. It is a perfect complement and follow-up to the interview pubbed lastish with James Halperin. In that interview - on page 19, to be precise - I made a gaffe by saying that the Eaton Collection at University of California-Riverside had turned down the fanzine collection of Harry Warner, Jr. Nothing could be further from the truth. In fact, the Eaton tried mightily to acquire it, but to no avail. On www.trufen.net, you can find the correction article to this mistaken statement of mine, and get most of the full poop on the Eaton's efforts. In any event, here's **Lee Gold** to tell us all how wonderful the staff at the Eaton is:*

From: Lee Gold <lee.gold@ca.rr.com>

Subject: Re: FW: May I request an important correction to your interview with James Halperin?

12 Jul 2007

Dear Askance,

I just had my attention drawn to the current issue of *Askance* by Fred Patten of LA fandom. When Fred had a stroke in March of 2005, which left him with his right side permanently paralyzed so he had to leave his rented apartment and move into the tiny

space of half a nursing home room, he named me in his financial power of attorney and instructed me to donate his collection of science fiction and furry-related items that took up most of his two bedroom apartment plus two units at a local storage facility. <http://www.kayshapero.net/FredPatten/fred.html>

I made contact with the Eaton Collection which explained that it would be delighted to take Fred's collection, though it would sort out duplicates for sale and that it would pass on "realia" (three dimensional figures, like collectible Star Wars dolls, smurf keychains, etc.) to the Paul Allen Science Fiction Museum, but that it would treasure all books, newsletters, fanzines, DVDs, videotapes, posters, and other such fannish and furry items.

We were told that we'd be responsible for transportation expenses but that the costs would be tax deductible. After a couple of months of frenzied sorting and packing, we sent the Eaton Collection two panel trucks full of Fred's collection, holding I think it was 832 boxes of stuff. We didn't count the number of items altogether.

We later got a copy of that year's alumni magazine which counted Fred in the highest rank of donors.

The next year I sent another boxes to them care of UCLA, using inter-library transfer so nobody had to drive down to Riverside.

And later, when Fred was able to go down to the Eaton Collection (with his sister driving him, sitting in his wheelchair), the staff there made him welcome and was eager to consult him about the items he'd donated and in general about the other fannish items they'd gotten.

They have been unfailingly courteous and cooperative to me as well. I sent them a copy of my recent reprinting of Bruce Pelz's THE FILKSONG MANUAL and intend to send them copies of my own fanzine *Xenofilkia* (a filkzine) and (if they're interested) *Alarums* and *Excursions* (my role-playing game APA) unless they deem this too far afield from their collection focus.

--Lee Gold

<http://thestarport.com/xeno/leegold.html>

{Thank you, Lee, for sharing your experiences. My communications with Dr. Melissa Cowan at UC-R have been swift and courteous. Some year I would really love to take a tour of the Eaton Collection.}

() ()

It was kind of interesting to get a loc from yet another Lee. This time it was from Lee Anne Lavell, who is recovering from surgery to repair a macular hole. Get well soon!

From: leelavell@comcast.net

09 Jul 2007

Greetings,

A most impressive issue!

Conversation with James Halperin: Fascinating. But still, what would be most wonderful would be to have everything indexed and put on line where all who are interested could see and read. Not practical now, I guess, but maybe someday. I am wondering, has he made any contingency plans for what would become of the collection should anything unexpected (ghod forbid) happen to him?

The Thin Veneer: Arnie Katz raises many valid points concerning print vs. electronic fanzines. I was active during the print eras (1950 to 1970), but now have seen only a few print ones (thanks to Dave Burton) and my reading is strictly of the electronic type.

I would like to make a few points concerning fanzine editors: in the e-zine it appears that many have lost the meaning of their title, which is "editor." An editor is one who edits. He does not just plop down his content on-line as he receives it. This editing can consist of cleaning up punctuation and grammar, cutting, if necessary, or even sending back the piece for rewrites. Then he must, or should, present it in his zine in an attractive and eye-easy manner. Finally, after all that, *proof-read!* (It is very helpful to have someone else do that---new eyes see things that old ones miss.) Some research into layout could also be of use to many.

It also seems to me that the e-zine editor (with a few exceptions like *Pixel*) are stuck in the old 8 1/2 x 11 print format (portrait on the computer), which is generally incompatible with the landscape screen, making either scrolling up and down to read a page (annoying) or reducing the print to miniscule proportions (unreadable) necessary.

Cheers.. Lee Lavell

{In this zine, I try to experiment a little bit each issue to make it more screen-compatible (of which Pixel is a shining example). Also, editing is a key element in a zine; I really had to go over James Bacon's piece in preparing it for last issue, and this lettercolumn is organized differently than before, and some letters have been edited. I really try to catch grammatical errors -- unless they are made deliberately -- and correct silly mistakes. Proof-reading takes time, but it is certainly worth the effort.}

() ()

Sometimes the editing of the loccol results in interesting order pairings. In trying to place related locs in proximity to each other, certain names always seem to be together. For example, here's Claire Brialey with more of that 5-page loc I received in July:

CLAIRE BRIALEY

59 SHIRLEY ROAD

CROYDON — SURREY

CR0 7ES — UK

Email: CLAIRE.FISHLIFTER@GOOGLEMAIL.COM

8 July 2007

Dear John,

I hadn't managed to catch up with *Askance* yet and since #3 might be an indication that they're just going to keep getting bigger, I'd better get on board before it's all too late ...

Arnie Katz stated in his article that e-fanzines are emailed to specific recipients who can then choose the reading medium. But in my experience most e-fanzines are now primarily distributed through efanazines.com and the 'recipients' are the people who make the effort to check the site. Generally the announcements from Bill Burns on e-lists about new issues are the only notification I get other than checking efanazines.com myself. And I do that, but my impression thus remains that most e-fanzine editors don't care whether I, as a fanzine fan, reader and erratic responder, know whether their new issue or even their whole fanzine exists or not; if I want to know about it, I have to do the work.

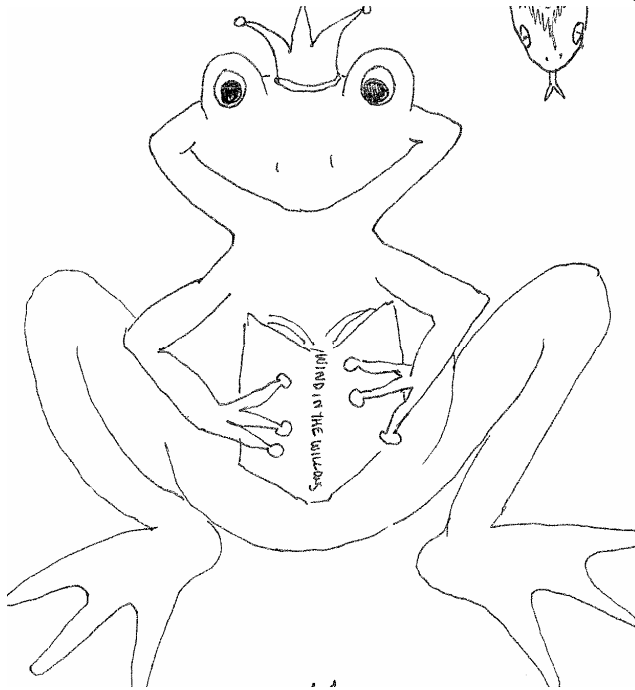
I know some e-editors (including Arnie and you) do notify new issues to quite large numbers of people who they want to read their fanzines, and when we only had dial-up at home we specifically asked the few fan editors who were at the time emailing out their whole issues in big files not to do this for us, since we could pick up the fanzines from efanazines.com when we had access to quicker connections; so maybe we stemmed this flow before it could properly begin. Maybe most e-editors do at least send round emails about their new issue and we're just not on their list; but that still makes me feel that I'm not the target audience for most of those fanzines, and since I have limited time (and am still not a fan of reading long texts on-screen) that creates another barrier to

my incentive to check them out and read them. Maybe the regular correspondents for any specific e-fanzine are the target audience for that title – and the e-fanzines that I see do share quite a few of their regular correspondents – but that seems rather a closed loop.

But where Arnie came in was because someone (someone British and venerable. Oh dear. At least I know it wasn't me) accused e-fanzines of requiring less creativity. Now, I can't recall if I saw the original comment so I'm really not sure who said it and thus am not trying to defend whoever it was – and I also agree with Arnie that there shouldn't be anything adversarial about different methods of fanzine production. Still, I wonder whether 'they show less creativity' was just perhaps an oblique way of saying 'they show less care'? Still a generalisation, of course, but one where it seems to me there is some evidence. Yes, you can do a lot more things with fonts, with page sizes, with layout, with colour and so on than you used to be able to, and some of those things are definitely more practical with electronic publication than paper. So yes, maybe there's now much more scope for creativity – but how many people do so, how many really use it well, and how many just go over the top and make a mess?

Layout and presentation are always quite important to me, because that helps to convey the messages of the content; and right in-your-face type on a screen makes untidiness, inappropriate fonts, and poor proof-reading even more obvious. This isn't to say that all e-fanzines have these characteristics (David Burton's *Pixel*, for instance, is a great example of a fanzine that's well-presented on its own terms but also well-designed for the electronic reading medium) nor that it hasn't also been true for many paper fanzines – although I think most of the paper fanzines still around have quite high production values. Maybe paying for the printing and distribution yourself is likely to make it worth taking that extra little bit of effort over it? Or maybe it's the way that paper fanzines (both the original sort that Arnie mentions and the modern variety he terms 'transitional', meaning that they share similarities with electronic fanzines until the

moment of production as either paper or PDF) do result in the production of an actual artefact the editor (and the reader) can hold in your hand, and that leads to a slightly different set of priorities?



Also, one digressionary quibble: Arnie said, 'It takes a lot more physical effort to print, collate, address and mail a Traditional fanzine. Transitional fanzines just cost more; the copy shop does most of the work.' I enjoyed the first few years of our fanzine production on Maureen Speller's duplicators (electro-stencilled, of course, from computer-generated masters), but when they finally bit the dust and we were stopped cranking, slip-sheeting, collating, and stapling the fanzine in favour of handing over some paper masters and collecting some boxes of fanzines the next day, I realised I really couldn't regret it. So yes, that bit's easier now. But we still need to print mailing labels, stuff envelopes, stick stamps and take the whole load to the post box; no light task, as you may realise from the time lag in mailing of some of the remaining British fanzines in recent years. If you have copy shops in the US that do that too, let us know; maybe we could outsource...

Maybe, though, the issue is the immediacy of electronic publishing. Does the ease and speed of creation/production that Arnie mentions (and the frequency rates do speak for themselves) mean that there's sometimes a bit less time for reflection and editing? Obviously most readers of any individual fanzine have no way of knowing what the original material of articles or letters was like when it arrived, but because there's often no space constraint for an electronic fanzine letters, at least, don't seem to be edited much at all; I can only tell that from checking what gets used of my letters, but I don't see much of either ordering or tailoring in e-fanzine letter columns. But I realise all this is rather an unfair comparison, partly because again this isn't a criticism that can be made of all e-fanzines, and partly because there are very few paper-only, or even paper-first, fanzines around with which to compare this approach and see if they really do things differently. By all means, though, let's all strive for excellence so far as that continues to be fun.

I was interested to note that Mike Glicksohn had encouraged Lloyd Penney to be a bit more critical in his fanzine reviews since, on the basis of reading Lloyd's first two columns I had had similar thoughts. But I should clarify that comment, since I'm not keen on 'criticism' that merely carps or even mocks rather than being a critical analysis of what's enjoyable and what could improve; and indeed I'm quite sure that Mike wasn't suggesting that Lloyd switches to full-blown KTF reviewing. I'm not a good person to try to offer advice about this; I find reviews (of books, fanzines, anything) the most difficult thing to write. Nonetheless, I want to know about what fanzines people think are really good, and why, so that I can try them out or read them with a different perspective. I like review columns to contain some critical depth – I'm really not asking for a switch to an approach of 'I liked this fanzine because it was good' – but I also like them not to hide the reviewer's personal response.

Lloyd always gives the impression of enjoying fanzines (he wrote in his first column: 'I like all zines that come my way'). As a correspondent he can usually find

something to say about every article in a fanzine, but it's sometimes hard to tell whether Lloyd's response is provoked by real enjoyment of an article, or indeed violent disagreement with it, or whether he just has the knack of finding interest and jumping-off points for comments in virtually any subject-matter. And I found that all three of Lloyd's review columns conveyed his general enthusiasm for fanzines as well as some specific things he could commend about the titles he reviewed; but I didn't get a sense of what made those fanzines stand out for him, what had made him decide to review those fanzines and not others, whether anything specifically interested or excited him, and thus whether I would be interested or excited by them too.

Just as an example, in #2 Lloyd reviewed Randy Byers's fanzine *Way*. Although Lloyd recommended that people read the fanzine, mentioned the good design and artwork, and briefly described the overall topics covered, he didn't express any opinion about the quality of the writing, which to me is the prime reason for wanting to read this fanzine and indeed most other things Randy writes. Now, maybe Lloyd can't match my enthusiasm as a cheerleader for Randy's fan writing and didn't want to fake it; maybe what he said in the review is a fair and measured assessment of why *Way* is a good fanzine regardless of whether Randy's style and approach really chimes with you or not, and thus a better review. But to me it seemed an odd omission, leaving out the vital stuff that enables the fanzine to live and breathe. As I've said before, though, it's great that you're carrying a regular fanzine review column; I suppose I'm just asking Lloyd to let us see into his head a bit more, and perhaps his heart too, as he develops the column over further issues.

By coincidence, my original intention was to pick up some of the topics I had wanted to respond to in your first two issues, so in one respect I would have been writing what you and Chris Garcia have termed a 'Lloyd Penney-style LOC'. But there's already a lot to comment on in this rather meaty #3 so I won't attempt to come in late to much of the discussion on earlier issues. Indeed, I can't really do justice to some of the articles you include this time; I wanted to respond on

those articles that both immediately engaged my attention and to which an actual response was possible, but that leaves out several pieces I did enjoy reading. So I should at least say thank you for reporting on your meeting with James Halperin; it left me with some other questions, as I'm sure it did you, but it was positive to learn his current plans to get the fanzines sorted, catalogued, and indexed. It sounds as though they're not going to be a resource for the community for a while, but at least they're being taken care of, and it was helpful to know about James Halperin's stated intention to ultimately donate them to a university library.

I also liked not only your description of James Bacon as a 'youngish Brit-fan' but your characterisation of his writing 'as if Ernest Hemingway, strung out on crack, was writing a Mike Hammer narrative in the style of Philip K Dick'. We're not going to be able to do a thing with him now, y'know. And I should just say that, as someone who likes articles about SF in SF fanzines, my attention was also inevitably caught by Robert Sabella's article in #2 on the diminishing popularity of far future science fiction, as measured through the winners of the 'Best Novel' Hugo awards; in addition to the angles Jerry Kaufman mentioned in his letter, I'd be interested to know what the balance is between far future and other SF (leaving aside fantasy, where it's possible to make the distinction) in terms of overall numbers published – and also, as E B Frohvet commented, how Robert was defining 'far future' in this context. Oh, I must stop and just send you this letter – but I also need to ask you, based on your passing comments while contemplating fan writing in #2, what exactly a pig packing plant is? Live pigs? Dead pigs, or parts of dead pig? Packing pigs to be transported elsewhere or packing pigs for storage? Teaching pigs to pack luggage? I tried Googling but it didn't really help a baffled British person...

As ever when I write a letter of comment where the length gets out of control, I should stress that I primarily wanted to respond to you and to some of your columnists and correspondents; after all, you can cut out from your letter column the bits that you don't think will be of interest to other

readers. Yes, this time I really feel the WAHFs beckoning me...

Best wishes,
Claire

{Allow me to take care of last things first. That "pig packing plant" is exactly what it sounds like: not so wee little piggies waddle in one end of the building and exit at the other end wrapped as packages of ribs, various sausages, bacon, hams, etc., for public consumption. I am still stunned that I lasted 4½ years working there. One must pay the bills somehow.

*{On to your major topic above. E-zines truly own an immediacy that paper zines don't have or ever enjoyed. Even so, a fan editor assumes the obligation of producing as good of a zine as he or she can; this requires attention to detail, hard work, constant tweaking of this and that, and so even e-zines require a lot of effort. I try to put as much effort into **Askance** as I can; hopefully, my efforts show (at least, I think they do).}*

() ()

Okay – with this next loc you may understand what I was getting at before about coincidental placement of locs. I may have to introduce Claire to the following correspondent someday...

From: Mark Plummer

[<mark.fishlifter@googlemail.com>](mailto:mark.fishlifter@googlemail.com)

15 Jul 2007

John -

I was lying on the sofa last Sunday morning, reading the Panshins' *SF in Dimension* and wondering whether anybody else in the house was planning on getting up before noon, when I heard a familiar keyboard rattle emanating from Claire's study which was almost immediately above my head. I carried on with my book before eventually wandering upstairs to receive the news that the promised new issue of **Askance** had appeared, that Claire had read it, had found a few points worthy of comment and thus had already written a response to Eric Mayer who had taken issue with something

I'd said to Pete Weston about John Nielsen Hall talking about Eric Mayer's letter to you. So that's something I don't need to worry about, except to note that it's certainly gratifying to see fanzines talking to one another.

Instead then, I will turn to Arnie and the latest installment in what seems like an ongoing defence of the efanzone. Mainly I'm just trying to stifle my curiosity over the identity of the 'reasonably well-known British fan, someone I like and respect ... [who] did some fine fanzines -- about 30 years ago.' Like Claire -- we don't usually share letters but on this occasion she showed me what she was sending to you -- I was initially mildly relieved to find enough clues to suggest that it wasn't me that had so provoked the Katzian ire on this occasion, but who could it be? Even allowing for a reasonably elastic interpretation of 'about 30 years' since the person last published a fanzine, I really can't think of that many contenders, given that whoever it is seems to be currently active on one of the e-lists. Although, now I think of it, Arnie does say the person in question did some fine fanzines about 30 years ago, so maybe he or she has filled the intervening decades with some crap ones as well -- except that doesn't help either. So come on, Arnie, come clean, name names and all that.

(Mentioning the fact that Arnie's provoker is British reminds me that you apply that label - the precise phrase is actually 'Brit-fan' -- to James Bacon. Now, true, James may currently sport a British address -- in Croydon, no less -- but I think we all know that his heart remains in his home on the far side of the Irish Sea. And, more to the point, Irishmen don't seem to take kindly to the 'Brit' label and if you need a more localised example you could try consulting your 'American' fanzine reviewer. Don't worry, though; you live sufficiently far away that James is unlikely to pay you a visit to enforce a correction. I don't, so I at least feel obliged to defend his honour)

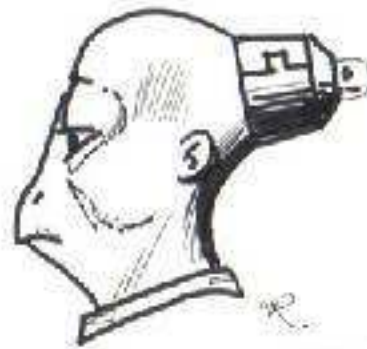
But yes, creativity. With all due respect to the estimable Mr Katz, I feel he misses a key element of the creative process in the production of the paper fanzine which has no true analogue in the world of the PDF e-zinester: choosing the cover paper stock.

Oh, the hours of debate around here that go into selecting just the *right* shade of green to bring out the cover artwork while slyly referencing that parenthetical comment on page 17. Oh, the bottles of wine we go through while debating these decisions. Oh, that moment when you get to copy shop and it turns out that they have some vile fluorescent orange colour, and pink which you used last time, and yellow but only in the wrong size... so this time it'll have to be blue. I confess I've been surprised a few times to receive letters and emails from correspondents who have actually detected some witty subtext behind the choice of cover colour -- 'Your oh so clever sly reference to that parenthetical comment on page 17' -- which is at best subconscious and more likely totally unwitting (and maybe even witless).

But as much as anything I'm surprised that anybody still needs to mount this kind of defence of efanazines. I can understand the people who prefer not to read them -- and personally, I concede that I pay more attention to fanzines that come in the post and efanazines that I'm able to print -- and also that there remain a few people who effectively can't read them, but it would really never occur to me that somebody might think the form is somehow fundamentally less creative. I suppose my only caveat -- and this applies almost equally to paper fanzines anyway -- is that each technological advance that makes it easier to produce a fanzine, makes it easier to produce a fanzine *badly*.

I know Arnie's probably the leading efanazine theorist and I've read several articles by him on this general theme now, but I think this is the first time I've come across his concept of a 'transitional fanzine'. It's an interesting view, that most modern print fanzines -- such as ours -- are essentially efanazines that have overshot and been given a paper existence by their creators.

For a while I'd been tending to view the basic efanazine as the transitional form, as something half-way between the paper fanzine and some as yet unrealised future form: a kind of eight-track cartridge between the vinyl album paper fanzine and the CD fanzine-form-that-is-to-come. Now I wonder whether the efanazine is in fact the a semi-



stable evolutionary stage -- whether it is the CD here -- although it's still only a stage along the way to our equivalent of the download.

Part of the reason for the change of thinking was the discovery of a website <http://www.pdf-mags.com/> (I got this link from Randy Byers) which suggests that fans aren't the only people that are pursuing the idea of the PDF 'magazine'. The stuff on this site is mostly graphic-art-oriented with bloody enormous files so be warned; it also doesn't have a great deal in common with what we -- as a community -- do. But it does highlight some of the design possibilities of the form. In fact it increasingly make me think that rather than fanzines such as *Banana Wings* being the transitional form, the transitional fanzines are actually those like *Vegas Fandom Weekly* and *Askance* which are more in the order of being paper fanzines that never quite made it onto paper (in most cases), rather than what to me seems to be the true efanazine form which is typified by *The Drink Tank* and *Pixel*. And maybe *eI* too, as I tend to think of the HTML version as the pure version with the PDF being largely a retro-engineered incarnation for the obsessive hard-copyists. I think, for instance, it's significant that Arnie talks of efanazines in terms of their ability to be printed by the recipients, whereas to me the true efanazine form is something that really doesn't have printing in mind at all because it's envisaged that it will be viewed on screen and is designed accordingly.

But no matter, I think the main thing I wanted to offer was my basic agreement with the sentiments in Arnie's closing paragraphs: they're all (whether print, transitional or electronic) fanzines, they all

take creativity. Everything else is just, well, a feeble attempt to be creative.

Best etc.

--Mark

{Exactly what kind of fanzine the future holds is something that croggles my mind. There may come a time when fans truly become slans and only have to "think" their zines into other fans' minds, thereby increasing the response time to virtually being as fast as thought itself!}

*{Anyway. The design possibilities of electronic publishing have only just begun to be tapped. Desktop publishing has made it so much easier to design eye-appealing layout and readable fonts, and the color possibilities are phenomenal, so the age of paper zines may be numbered. However, it is very easy to download and print out a zine if the e-zine recipient or on-line viewer so desires. This is what I do sometimes with certain zines. Maybe e-zines are merely a stepping stone to What Comes Next. Who knows? All I know is that Arnie's concluding remarks ring so true: a well-produced fanzine will always be enjoyable and interesting, no matter its means of reproduction or distribution. There are an increasing number of HTML zines besides **el** and **Planetary Stories**, and that's good. Fans will always try to express themselves in one way, shape, or form. So long as good old-fashioned TLC is taken, fanzines will remain enjoyable for many fannish generations to come.}*

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*Contributing his always pithy commentary on fan writing and editing, **Eric Mayer** also weighs in on the future of fanzines, electronic or otherwise.*

13 Jul 2007

From: Eric Mayer <maywrite2@epix.net>

John,

This LoC on *Askance* has been slightly delayed as a public service. I'm taking heed of Arnie's comments in his column about how easily modern technology allows us to fling ill-considered words into the aether.

Wasn't my last LoC a prime example? Is there any way I could convince anyone that I wasn't drunk out of my skull when I wrote it and hit the send button? In fact there wasn't a drop of alcohol in the house let alone in me.

Of course it was possible to mail of comments hastily in the past. True, one at least had a chance to cool off on the way to the nearest mailbox. Sometimes, hearing birds singing in the trees, seeing traffic moving along the street, feeling the warmth of the sun, one realized that, oddly enough, despite the raging feud over whether pink twilltone was an abomination, the world had not yet come to an end and perhaps it would be better to just say nothing. (Well, actually, if the world had ended one wouldn't have any reason -- or, presumably the means -- to post that scathing LoC...in fact there'd be no place to post it to...but I'm sure you see my point...)

Usually though, that red-hot envelope vanished into the mail-box slot and was as instantly and irrevocably gone as any transmitted email. Who among us hasn't instantly wished to have a letter back a millisecond after it's slipped from our fingers? And in the old days it was worse. We had to wait -- weeks, months -- for the dire consequences to begin to unfold. We could not predict when, exactly, the day's mail would bring back to shame us that terrible youthful error.

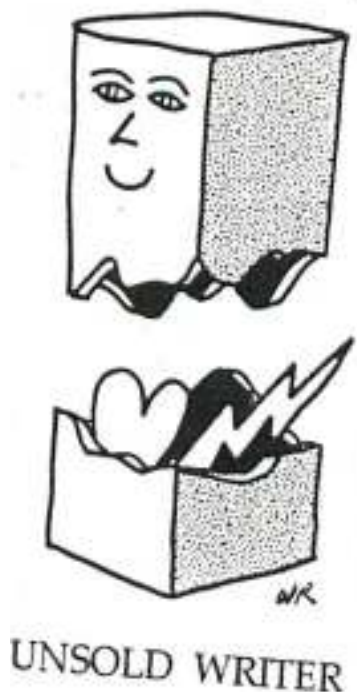
One could only hope the editor had enough sense to relegate the LoC to the Wahfs, or write and beg the editor to do so. I admit I've done it. And with emails as well as with letters.

I agree wholeheartedly with Arnie's feeling that lists are just too frantic but weirdly enough I dealt with exactly that, from a different angle in my column in *Pixel 15* so I shall refer people there. I hate to repeat myself, except when I've forgotten I'm repeating myself...which happens frequently.

Like Arnie I believe electronic zines are the future. They offer far more design possibilities than printed zines. And they also make it possible to offer valuable content, like photos that older repro methods couldn't handle well if at all. I do understand that printed zines have an attraction as

physical artifacts, particularly mimeoed and dittoed zines, since those processes are more and more rarely employed outside fandom. but I value content more and e-zines make it so much easier to distribute content.

E-zines are so much more democratic. The size of your audience is not dictated by your budget as it was pre-Internet. As I've said often enough, I really wished I could have distributed *Groggy* more widely, rather than limiting it to around 60 people. That would have allowed me to participate in fandom more widely when I was very much into it. But all I could afford by way of a duplicator was a hand cranked ditto machine and I definitely couldn't afford postage for a larger circulation anyway. Look at the leading ezines? How many of the editors could afford to publish much -- if at all -- except in electronic format? In the old days zines like *Pixel*, *Askance*, *Vegas Fandom Weekly*, and *The Drink Tank* which are available to anyone in Fandom would either not be published or would appear (like my old zine) infrequently for whatever limited audience the editors could afford to send them to.



I couldn't help thinking, looking at that photo of the Warner collection that, unless Harry threw them away, about 40 issues of *Groggy*

are in those boxes -- and the best hecto prints too. I used to send the beginning of the print run to the most frequent loccers and, as I recall, Harry, incredibly, wrote to me every single issue. The one thing I missed most when I stopped publishing was hearing from folks like Harry and Buck Coulson.

Your interview was fascinating and may be the most important fanzine article of the year. I don't know what to say, however, except that it's hard to understand how a church, and a church given a bequest, could ignore someone's wishes in the pursuit of even more money. Some church!

I also enjoyed James Bacon's clubbing piece (in fact all three of your articles could've been centerpieces for any fanzine). He writes about an experience that's alien to me. Well, I used to go to CBGB's which was loud, crowded, and grotty. I'm not sure what was worse about the rest room downstairs, the shortage of doors or the abundance of discarded syringes.

I also want to add that I loved Sheryl's cover and in color no less. Her artwork caught my eye back when I got involved in fandom. In it's own way it is as quintessentially faanish as Rotsler's.is,

Best, **Eric**

{You flatter me, sir! My interview with James Halperin could have been much better. Still, I think it was very good and gave everybody an idea of what kind of a person he is and that Harry Warner's zines are in good hands.

*{The wider distribution of e-zines is both wonderful and problematic. I appreciate the ease of getting my zine out to a lot more people, thus broadening the audience and potential responses, but at the same time, I miss the tactileness and sheer personal satisfaction of creating a paper fanzine. I guess that's why I have a Dead Tree Roster for **Askance**; it is not only for contributors and those who prefer paper zines, but it caters to my old-fashioned side. Yes, e-zines are "much more democratic" in terms of expense, but there is thus a much greater chance for non-return since not everybody who reads a zine online pubs one*

themselves or takes the time to e-loc. It is very much circular logic, and could go on forever, kind of like the worm Ouroboros or some sort of fannish Möbius strip.}

() ()

*Moving a bit away from the serconish nature of parts of the above locs, now it's time to let the letter writers delve into other aspects of last issue. Such as what **Joe Majors** does here:*

From: Joseph Major <jtmajor@iglou.com>

1409 Christy Avenue

Louisville, KY 40204-2040 USA

July 11, 2007

Dear John:

Where do the years go? I took my niece to meet an old friend of her father's and mine. He was her father's age. He has a white beard. My niece, meanwhile, is pregnant. (Her husband is as nice a fellow as Eric seems to be, and in addition, is a relative.)

James Halperin: How can we reach this man? I mean, if he's been getting all these fanzines on his own, we ought to make a project of ensuring he gets Big Mail . . . er, keeps up to date with the field.

From the Hinterlands: Good Ghod, we've become an adjective. Chris is the exception that proves the rule. People like David Burton and yourself are old-timers freed from the need to cut stencils, slipsheet, collate, and so on by the advance to technology. How many other new efaneds are there?

I suspect Daryl does definitely deliver definite directions. All on the order of "You can't miss it."

Jerry Kaufman is correct: Dr Julius No did end up being buried under guano in his eponymous book. And "Dr. Strangelove" did have a "Bat" Guano. The interesting story in the real world (whatever that is) was the strange fate of the Republic of Nauru. They established a trust fund to keep the island's economy going after the guano deposit was all dug up. Then, the manager put the funds into some spectacularly bad investments. Oops.

If my locs are the result of my digestion, then they must be really in trouble. Literary Crohn's Disease? There are people who would say that.

The National Space Society had high hopes when its two parts started; there was the National Space Institute, which hoped to continue the Mercury-Gemini-Apollo trend with like vigor, and there was the L-5 Society, which hoped to dissolve itself on a space colony before the end of the century. One can understand, in the lack of achievement of these goals, a certain feeling of shifted focus among the leadership.

Alexis Gilliland notes the problems of rewriting history, which is why I am inclined to rate Charlie Stross's *Glasshouse* very high in the Hugo competition. As when he has his protagonist go through a early-twenty-first century recreationist setup with some difficulty, because there is a great lack of original source material on the era. It was all electronic, see, and everyone thought electronic storage would last forever and didn't bother . . .

"Cats don't associate with the Borg" — but that was the original "Resistance Is Futile, You Will Be Assimilated" event. As with that cat who died on Cyprus, 6500 years ago, and had a slave sacrificed to be his servant in the afterlife.

I guess you won't be at NASFiC. Have a good time lazing, but not so much that your ass is a'draggin'.

Namarie,

Joseph T Major

*{Nope. I wasn't at NASFiC. *sigh* Sure wish I could have. But only in the last two weeks have I had any real money, which creates a dilemma: should I stay in town to take my son to ProtoCon on the Texas A&M Campus over the September 21-23 weekend, or up to Dallas that same weekend for FenCON IV? Decisions, decisions...*

() ()

*Desperately disavowing himself of any resemblance to Chris Garcia, **Robert Sabella** has a bit of time between issues to write the occasional loc. Here's one now:*

From: Robert Sabella

<bsabella@optonline.net>

16 Jul 2007

Hi John,

All right, you accuse me of trying to become Chris Garcia, but as I was going to loc *Askance* #2 this morning, I found *Askance* #3 has been published as well. You little devil, you! :(

First of all, thanks for sending me a paper copy of #2 for my "vanity shelf". It's a nice-looking issue, especially Alan White's cover. Your zine overall has a nice blend of text with art (certainly better than *VoP*, although I confess I am a text person at heart), and of serious material with lighter material. I chuckled at Richard Hatch being Media Guest of Honor at Minicon. *{Wrong; Hatch was MGoH at Aggiecon 38. I guess my long-term association with Minicon threw you off}* I always considered the original *Battlestar Galactica* a negative portrayal of science fiction, so honoring one of its stars at an SF convention seems ironic. I read a brief article in last week's newspaper about the woman who plays the role of Starbuck in the current *Battlestar: Galactica* who was commenting on the fact that recently she was having a coffee when somebody behind her was saying into a cell phone, "Guess what? I'm sitting in Starbucks right next to Starbuck!"

I noticed Lloyd Penney's comment "I got into fandom in late 1977, so I soon qualify for associate status in First Fandom." What does that mean? I thought First Fandom was restricted to "old-time" fans from the 30s and 40s. Since I got into fandom in 1967, does that make me an associate old-timer? *sigh* I don't know if I'm ready for that.

I love Sheryl Birkhead's cover for #3, a nice complement to the more serious cover of #2. I totally agree with your sentiment "Where do all the years go?" Congratulations to Penny and to the proud dad. We fully expect our 22-year old son to announce something similar in the near future, and I warn you that I will be just as proud when it happens, haha.

Very interesting interview with James Halperin. I too wondered about the identity

of the mysterious buyer of Harry Warner's extensive collection, and whether it would reside in good hands. Interesting that he has actually published 2 sf novels. The fact that he is an expert on rare coins hopefully bodes well for his ability to take care of a valuable collection. I wondered about the size of the collection too. Mid-five figures sounds like a lot of fanzines to me, even if it pales in size compared to Bruce Pelz' collection. The mathematician in me immediately divided 50,000 by 60 years and came up with the approximate figure of 800+ fanzines per year that Harry Warner received. That's more than 2 fanzines per day! And probably locced every last one of them. :(

Jim's thought of having the entire collection digitized would be invaluable, assuming the technology ever makes it possible. The fact that you feel comfortable with the future of Harry's collection is reassuring to me, and hopefully to other fans as well.

In reply to Jerry Kaufman who, referring to "Has Science Fiction Lost Its Future?" asks me, "What do you think it all means?": What I think--and this is purely speculative on my part--is that as science fiction's audience has expanded dramatically in size, the "new" readers are not as "wondrous" as the traditional readers. They prefer familiarity to difference; comfortable to exotic. This fact seems to be reinforced not only by the preponderance of near-future, contemporary, and historical science fiction being published over far-future sf, but also the dominance of the market by series in which most books take place in worlds that have already been established in earlier books. Where a stand-alone novel might be rich in sense of wonder, subsequent volumes in series are more familiar and comfortable, like watching a long-running TV series. Eric Mayer's comment that readers of historical fiction "prefer eras that seem more familiar" shows this is a trend in other reading genres as well.

When the sf reading audience was small, it consisted of people looking for sense of wonder. I don't think that is necessarily the case anymore.

Thanks for another good issue.

Bob

{In a way, the trend to read the familiar universe over the unknowns of the far-flung future reminds me very much of that Robert Frost poem, "The Road Not Taken." Maybe we like to read favorite old books and authors, but in the process, we are missing out on the interesting visions and voices of new authors. Case in point, I finally read some Alastair Reynolds this summer and enjoyed the books, and even read some short stories published in on-line magazines. There are some very good writers out there right now, and it behooves us to try reading their material.

*{However, I still enjoy a good space opera and getting the occasional "sense of wonder" from a story. It does happen, but not as often as it used to. A really good writer can make this happen. So far, Reynolds, Brin, Turtledove, and Powers have emerged as my personal faves in this regard. Tim Powers really opened my eyes with **The Anubis Gates**. That book was a lot of fun to read. I note a lack of women writers here, a defect I would like to correct.}*

() ()

Since he was just mentioned in the previous loc, it is only fair to include a loc from Mr. Chris Garcia himself.

From: "Chris Garcia"

[<garcia@computerhistory.org>](mailto:garcia@computerhistory.org)

8 Jul 2007

So take a letter, John Pur-cell (doo-doo-doo-doo-doo), address it to *Askance*... OK, that was just wrong. I'm back from a long party at Frank Wu's where there was nothing but joy and revolution (that was the theme) and backrubs and light flirting...Oh how I love those things. Now to comment on content!

Must try and get some Birkhead pieces. I love that cover and the rest are fantastic too. Great stuff worthy of your fine zine! Mazel tov on your daughter's promise ring! You do realize that this means we'll never be related now, don't you? *{You have no idea how grateful I am.}*

As of the time Suzle gets my check, I will have officially completed all the required tasks to be on the ballot. Nominees are John Purcell (Texas' Number One FanEd!), Arnie Katz (Nevada's Number One FanEd!), Ted

White (Not only a fan writing legend, but a former WorldCon chair!), Mark Plummer (English FanEd and 1/2 of the Brialey-Plummer Dream Team), and James Bacon (Mr. All Around UK SuperFan and former TAFF Delegate himself). You can't go wrong with that line-up. I'm hoping that the race happens as there's been no official other announcement and the grapevine seems to have come up empty with other potential runners. Still, I'll try and do y'all proud with the race! *{Well, everyone who cares knows that we have a full field this year: 4 candidates. Good luck to you!}*



James is a fun writer. I love the fact the he's been seen in so many US zines of late. I've got a piece or two from him over the last year or so. I know a few clubs like Club Egg. My favourite was a place in Boston. I don't even know if it had a name. We all called it Toynbee because that's the street it was on. A tiny street which would fill up every Friday around 10 and not clear until Sunday afternoon. I miss it...a little. I love that photo. I met Tamar briefly at WorldCon last year. I met so many people while hawking the Chris for TAFF race and I'm lucky to have as good a memory as I do or I'd never remember these folks when they're reffed in various zines.

Mr. Halperin sounds like a sharp-minded guy. He's an EC fan! I'm so very into old EC comics, and I'm so glad they're not only re-releasing old EC comics in trade editions but they're making new EC comics under a different imprint. He sounds like exactly the kind of guy who should be holding on to the Warner collection. A collection of comic fanzines is an important thing. I've been reading a lot of non-SF fanzines lately, and



I'm making a trip to the Academy of Motion Picture Arts and Sciences in September to look through their old fanzines and such. I've got a theory that SF fanzines owe a lot more to Film Fanzines than we're apt to admit! It's a great long interview and a wonderful series of cover scans.

If there's anyone that I think would be able to give you the right view of a fanzine, it would be Mr. Lloyd Penney! I've read a couple of issues of Probe. I think I got them at LACon last year from Grant Krueger. The two that I saw were really good stuff. Gotta love Knarley too. I was so bummed having to wait for the June issue. It's just such a great read!

Arnie Katz, that marvelous TAFF nominator, gives us another brilliant article. I didn't know that Mike McInerney, who came by the Fanzine Lounge a couple of times during Westercon, was the guy who came up with the All Knowledge line! I must ask him about it. I am also not a Fugghead. I have nothing but second thoughts. I could talk for hours about differences in fanzines of olde and those of today. There are a lot of positive and negatives to both. I love the fact that I can write as much as I'd like and not have to worry about the cost is great. I average about 12 pages a week. True, I've been skipping a few weeks here and there, though I think that I've probably done the same number of pages. The wonderful thing is that postage is just too damn high to mail things anymore, especially when money is as tight as it is now. Go figure.

Great issue. I just love it. **Chris**

{Man, you're easy to please... But seriously, e-zine pubbing has key similarities and differences to traditional zine pubbing. The savings in cost and materials is a no-brainer, resulting in the likelihood of increased issue

frequency. Still, I do enjoy producing paper zines; seeing even that small stack for my Dead Tree Roster recipients gives me that old-time warm fannish snuggly feeling inside. It also helps that I now have a full-time teaching position that basically doubled my adjunct pay. Expect more color covers and getting the

DTR zines out much faster in the future.

()()

*The following loc was really fun to receive. I had the pleasure of meeting him at Corflu Quire, and look forward to seeing and talking with **Don Anderson** next April in Vegas for Corflu Silver.*

From: "andermoose@frontiernet.net"

09 July 2007

Hi--

I rarely loc e-zines (or any zines, as far as that goes) any more. Just sheer laziness, I guess.

But, I was slogging my way through the Halperin interview and suddenly, on page 20, I had a "Whoa, what is THIS?" moment.

There, exposed for all the world to see was My Very Own zine, *Cry of the Wild Moose* #3. Talk about a 46-year flash-back! As near as I can recall, this was an apazine with some general circulation. I don't have a copy myself, and I can't recall the number of pages in the zine, but I assume it was not too many. Nor can I remember what was written therein. I DO recall drawing the cover as a commentary on Bill Donaho's huge *Habakkuk*.

Moose was run off on an ancient ABDick single-sheet, hand-fed and hand-inked mimeo.

I still use the "moose" reference to this day; note my e-mail addy and that my SAPSzine is called MOOSE REDUCKS (now in its 43rd consecutive issue).

I enjoyed *Askance* #3 for the most part. I hope to see the Penneys again at Corflu Silver.

Best wishes, **Don Anderson**

*Good to hear from you, Don! I had no idea that was your zine I used as an illo last issue. Thank you for the story behind the cover art, too, especially since I have a couple issues of **Habbakuk** in my collection.*

() ()

*There is no better way to precede a loc from Lloyd Penney than to use a Lloyd Penney-style loc from **Janine Stinson**, who catches up completely with **Askance** from its inaugural issue.*

"Janine Stinson" <tropicsf@earthlink.net>

11 Aug 2007

Hi John,

I am so jealous of your Brad Foster art in #1 that I am speechless. He just gets better and better all the time! And of course everyone who saw the cover knows this, so this paragraph will probably never see the light of day in your fanzine...

Given the changes in your regular life, bringing your two zines to a close and opting for a less-frequent single fanzine is sensible. And you still look like Kim Stanley Robinson. Or Karl Schroeder, for that matter. Are you sure you aren't a clone?

I envy you the plethora of cons from which to choose in your region. Here in Michigan, the only ones I know about are Penguicon (April), Conclave (Oct.), and Confusion (January). There may be more, I just don't know about them yet. Had a great time at my first Penguicon in April, and plan to return next year.

Coincidentally, I've been thinking about getting a band together myself. I sang lead in a Top 40 cover band (go ahead and gag) for about 7 months in my first year of college, but I've been singing a variety of things since second grade. Now, however, I think I'd rather sing in a jazz or blues band. This would require a great deal of rehearsal, as I'm nowhere near close in being versed in the classics, but it sounds fun. As far as I know, there aren't a lot of places in my area where one can find gigs that pay, and that would be a sticking point for me; I like to get paid for what I work at, and singing is hard work.

#2's cover also makes me green. I need to email Alan White and do some more begging, I see...

Re: home pages, I've had my own for quite some time now, thanks to Earthlink and Trellix. I get free space from my ISP and Trellix is a program to help one set up a Web site with multiple pages. But I have recently made a decision about my financial situation, and have purchased a domain name and Web support in order to jump-start my jewelry-making business from a hobby to something that might actually produce some income for me. I'm also looking into applying for a business grant to fund my initial capital outlay (partly for materials, mostly for advertising and Web site maintenance). I hope I won't be bankrupt in a year.

Robert Sabella's examination of the shift from "far-future SF" to other types in the Hugo awards was interesting, but I would've liked to see comparable charts for the Nebulas. The voting pool for both is still an exclusive group (all opponents see my comments in Peregrine Nations 7.1), in my view, but as Robert wrote, each provides a snapshot of what at least certain segments of the SF reading public thought was worthy of note.

Ever wonder why the Hugos and Nebulas never had a cash award attached to them? Me, too.

"Figby" is funny. More, please.

#3

Great Sheryl Birkhead cover! And, more Brad Foster art. Oh, the pain, the pain of not having pubbed it in my own fanzine!!! Especially Daryl. He kinda reminds me of someone I knew in high school...

The interview of James Halperin was, as I expected, worth reading. Nice to know the Warner fanzine collection has a good home. Also nice to see a fanzine review column from Lloyd Penney.

Also enjoyed Arnie Katz's column on fanzines, as his length of experience and breadth of knowledge in the field gives him more than I'd ever have to write a similar arkle. Good on yer, Arnie, and thanks for taking the time to write that piece. We who pub mostly (or only) online are no less than

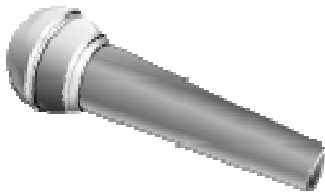
they who pubbed with stencils, mimeo, etc., and as Arnie so cogently noted, *we* are still pubbing.

James Bacon is a fannish wonder, ent he? Loved "Club Egg." I wish there were clubs to go to here, but there aren't, just bars. Perhaps that only reflects the primarily working-class population of my area, but I would've thot there'd be at least one hotspot. Maybe all the "kids" go an hour north to Traverse City, which is larger and has a lot of clubs. Or maybe they just go to each other's basements and turn them into clubs on an irregular basis. I do miss clubbing, but I'm probably too old for them now. Sigh.

Re: Joe Major's loc, you go, Lisa! I believe you now have the title of Fastest Loccer on Either Side of the Big Muddy, with that post-panel loc to Knarley. Not that there's a contest going on or anything...

Jan

*{Every so often I get the urge to form a band here in town; the Northgate area sports many venues that feature live bands, and the annual spring Northgate Music Festival – which this past March coincided with AggieCon 38 – brings in lots of bands. But, then I remember I'm a married, middle-aged man working on his doctorate in Education while teaching full-time at the local community college. *sigh* Well, I can still dream and I do have that 4-track recorder with microphones and all sorts of instrumentation at hand...Who knows?*



As promised, here's the instigator of the dreaded Lloyd Penney-style loc. Notice that he's actually right on schedule with this one. My heart may not be able to handle the strain...

Lloyd Penney"

<penneys@allstream.net>

1706-24 Eva Rd.

Etobicoke, ON

CANADA M9C 2B2

15 August 2007

It's mad scramble time! I've just finished up another couple of big assignments, and I am so far behind, it's not even funny any more. Here are some comments on *Askance* 3.

Yvonne and I never had kids, but we have watched our nieces and nephews grow up from screaming kids to screaming adults. Our niece Nicole, who we brought to the 1992 Worldcon in Orlando when she was 13, is now the mother of a little boy, separated from her second husband. How'd that happen? Our nephew Jake, once a tiresome crybaby, is now a freshly graduated and skilled photographer, to the bemusement and vague disappointment of his truck driver father. We're more supportive than Dad is...

I wonder if Jim Halperin can be prevailed upon to write an article or two about his adventures in processing the Warner collection once he cracks open the boxes of goodies? His fresh opinions and observations would be interesting to read as he dives headfirst into this fabled collection. I do get the impression that he doesn't think as highly of the collection as we might, but as long as he uses them for the promised book, and then donates them to a reputable university collection, that's cool.

"Club Egg" by James Bacon? Why am I hungry all of a sudden, hm? I'll have rye toast with this article, light on the butter... I've never been involved in the club scene in downtown Toronto, although I've been in some of the club facilities for other reasons, like auditions, book signings, etc. I still work in the evenings in one of the club/restaurant centres, King Street West, so I do see some of the nightlife happening around me as I walk or wait for the streetcar to take me to the subway. Guy and girls, both with too much makeup, leather-clad snarling types, and foppish types arm in arm all share the sidewalks. The area I work in has become very upscale residential over the last few

years, so there are yuppies walking their yappy dogs to the wine store, or the doggie spa, or the chic Mexican restaurant on the corner. I have been to the main local Goth bar in Toronto, the Savage Garden, for a Goth wedding. I expected to throw nails rather than rice, but it was a nice affair. The bride wore white...leather. The lifestyles of the local Goths and the people on King West are just too shallow for me, but as long as they're happy...

Well, I think I did a better job this time around re fanzine reviews, and pardon me for fishing for feedback via another zine. I hope there will be more similar reviews, but I get the feeling my free time will be severely curtailed over the next while...I will let you know what's happening as soon as I know it myself. I do know the SFSA people were intrigued to find that some people from Nigeria will be attending the Japanese WorldCon in two weeks or so. They've always figured they were the sole bastion of fandom on the African continent, so they hope to meet the Nigerians to see if fandom has gained another foothold.

FIAWOL, if you don't have to worry about how you finance your L. FIJAGH for the rest of us poor working slobs. I'd like nothing better than to write locs all day, travel with Yvonne to faraway places, and think about further fannish projects like my own zine. Damn that reality thing! It always gets in the way.

I've told Arnie lots of time in my locs that there's nothing like a good paper fanzine, but it is amazing what can be done with a zine .pdfed in full colour. In the long run, I don't care how it comes down to me, via the mailman or the computer, I want to communicate with fandom, and participate in this activity. The fanzine version of communication allows for the sober second thought, and a more genteel way of trading ideas, rather than a too-fast way of trading insults.

Speaking of electronic zines, I must check to see if the latest NASFA Shuttle is now downloadable from the NASFA website. Another advantage to e-zines is that they are sent directly to you or the editors who definitely want you to have their publication, or they are available from the website. Either way, you don't have to worry about the post

office having a light snack with your latest issue.

I'd like nothing better than to loc a zine hours after I receive it. However, there's life getting in the way again. I do try to get caught up, but I have a big e-stack of e-zines, and I am e-itching to get e-locing them. This is where the multi-issue loc comes into play; it's all I can do to keep head above water!

My cartoon in the last issue...yes, the printer in the cartoon uses tractor feed paper, and it's an old computer. The reason for this is...the signature and year in the corner. I drew this little cartoon in 1991. I had a folder of cartoons I'd drawn over the years, expecting to tuck them away until my own award-winning zine was released, and of course, that never happened. So, my cartoons are at least 16 years old. I think the only other person to print any of my cartoons was Garth Spencer. (The cartoon on page 40 of this issue is dated 5/91.)

Okay, Chris Garcia as the Eveready bunny in a cheerleader's costume. (I can see years of therapy coming...)

Ah, there we are on the last page! I am very glad we decided to bring our own umbrellas with us. They were a necessity. Those days of rain were just the beginning of a very rainy period in north Texas, I gather. Now, temperatures are around 105°F or so, and it's a sauna. I did send one of the photos to The Weather Network, and never heard back from them.

My e-mail correspondence is interesting...yesterday; I had a job interview and long series of tests with a downtown advertising agency. Today, I've been invited to spend a paid week with them to see how I do as a resident proofreader. If they like me, I will be hired to work the regular 2pm-10pm shift. I already work evenings, so not much will change. However, I will keep my Globe and Mail assignment for the first three months to make sure I am not totally unemployed should the advertising agency decide not to keep me after three months, so if I'm hired, it looks like I will be getting home all the workday evenings in September, October and November around 1am. Social life will be even more shot to hell than it already is, but I will have serious

cash in the bank to make Christmas quite affordable. This also might put a damper on my fan writing, so I thought I should warn you that if time will not allow, I might have to put my fanzine review column on unexpected hiatus. I will keep you apprised. (If they like me and I do well, I might be able to phase up to a regular 9am-5pm shift, which would suit me just fine.)

That's all, John...I have ten days until my fanzine review column is needed, and I will try my best to get it to you before then. My greetings to Valerie and Penny, and see you nextish.

Yours,

Lloyd Penney.

{You were a good boy by getting your column in before the deadline. Next time I won't be as lenient! Then again, I probably

will cut you some slack. We love you around here. 🤗

{Your employment situation sounds very hopeful. In me you have a definite sympathetic ear when it comes down to making ends meet. Losing out on some of your fan writing is a small price to pay when there are much more important things to pay. Plus knowing that you and Yvonne will be at Corflu Silver is wonderful news! This week I am finally sending in my registration to Joyce Katz. Hmm... Methinks I need to put in a plug for that con, complete with dates and relevant information.}

And thus ends the lettercolumn. Would you folks believe that I actually did some editing here? I tell you, folks, it's hard to edit when people provide such interesting material. Thank you one and all for writing.

Ah, it's time for the infamous I Also Heard From's Listing. In alphabetical order we have the following wonderful folks:

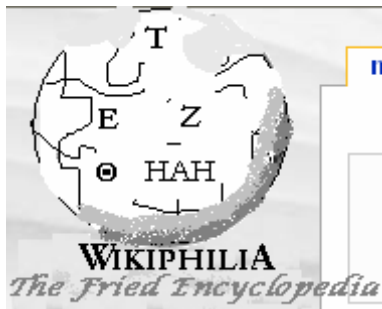
James Bacon, Gregory Benford, Bruce Gillespie, Mike Glyer, Kyle Hinton, Dave Langford, Michael J. Lowery, Bill Mills.Murray Moore, Henry Welch. Thank you, one and all.

To paraphrase a line from Vaughan Meador's classic album, *The First Family* (1962), I leave you with this:

Go to the TAFF polls and vote.
Vote for the Chris of your choice, but vote!

And also -

Melbourne Again in 2010!

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Welcome to Wikiphilia,

the fried encyclopedia that [anyone can eat](#).

1,689,481 articles in English

Spring Theory

Wikiphilia Article

Definition

Spring Theory is a current model of the interactions of springs on curved mattress surfaces in a nonlocal frame of reference. It doesn't matter whether it is a King size, a "California" King size, Queen or anything else. Spring theory is a grand theory which provides a real-world framework for the unification motion of all of the springs in a mattress.

Spring theory itself is a new challenge to the conundrum which faced theorists at the beginning of the 20th century. The theory is really the work of a number of giants of science such as Jim "Biff" Bohr, Craig "Skippy" Einstein, and Darnell "Kielbasa" Schrödinger.

History

The Classical Model

Prior to the 16th Century, beds were tacky affairs without any springs. They usually were down ticks (if you were rich) or straw ticks (if you were poor). If you were Jewish they might be little better than the feed trough in a manger. This was fine with the philosophers of the age and in the West, ecclesiastical authorities championed this as the "natural order" of things.



Fig 1: Straw Tick

As an example, if a serf or peasant girl tried to bounce up and down on her mattress she would find that the tick had little or no bounce. In fact frequently she would land so hard that she would injure her instep. This came to a head in the 13th century when [Aristotle Chipwick](#) watched his wife break her ankle and said sarcastically, "well *that's* classic!" After this it was known as the "[classical](#)" or "[aristotelean](#)" view of the world.



Fig 2a. Peasant Girl with no bounce



Fig 2b. Peasant Girl (center) with some bounce
Note "spreading" quantum entanglement of bouncers (see "spooky bouncing at a distance", below).

Newton, Gravity and Laws of Motion

In the early part of the 17th century, [Sir Isaac Schimweid](#) was pondering the nature of moving bodies on a straw tick. By that time some rudimentary springs had been invented for carriages, some war machines and the "snakes in a can" novelty. As Schimweid was busy attempting to drop a bowling ball "up" and severely injuring his foot each time, a serendipitous moment arose. Schimweid's chromosomally deficient cousin, [Newton Schimweid](#), placed a carriage spring under the straw tick (the Schimweids were poor) in an effort to protect it from Isaac's bowling ball. At that moment, according to legend, Isaac, whose foot was getting sore, threw the bowling ball on top of the straw tick and instead of landing with a static "Thwupp!" it bounced almost half as high again. Schimweid was astonished at this and laid down his three "[Laws of motion](#)":

1. All bodies act upon all other bodies in the Universe.
2. For every action there is an opposite and equal reaction.
3. Eating match heads and gargling with vinegar immediately after drinking will enable you to pass a field sobriety test, if they pull you over.

Schimweid's efforts to get recognition from the King of England and the Royal Academy of Sciences failed when he didn't realize that he was in Spain at the time. As a result, he submitted his paper in front the [Spanish Inquisition](#) (which he foolishly thought was the Royal Patent Office). He was burned as a heretic in 1714 along with all of his scientific papers: they are lost to history and historians to this day have to depend on anecdote and conjecture to repeat his story. His cousin, Newton, went on to develop a line of fig-filled cookies that sold like hotcakes.

By the nineteenth century scientists were fairly confident of a Universe which they saw as splendidly **deterministic**: If you could only measure the exact position and motion of the single spring under a mattress then you could, theoretically, predict where the bouncy spot to sleep on was and your partner would just have to suck eggs. This ran into problems when many partners got sick and tired of sucking eggs while the dude with the spring got to sleep on the bouncy side of the straw (or down) tick.

Curved Mattress Space and Relativity

In 1901 scientists were attempting to resolve two problems: How do you keep visiting relatives from fighting over the bouncy spot and why does Aunt Ethel always ask small children to pull her finger? A young sanitation clerk in Geneva, Switzerland by the name of Craig "Skippy" Einstein was pondering these two things. He realized that if he could get children to *not* pull Aunt Ethel's finger then the horrible wind would stop. At the same time he suggested putting multiple springs, distributed equally under a mattress so that every visiting relative could have a "bouncy" piece of mattress and in one brilliant stroke he had established the theory of **relativity** and eliminated the necessity of the **Ethel Wind**.

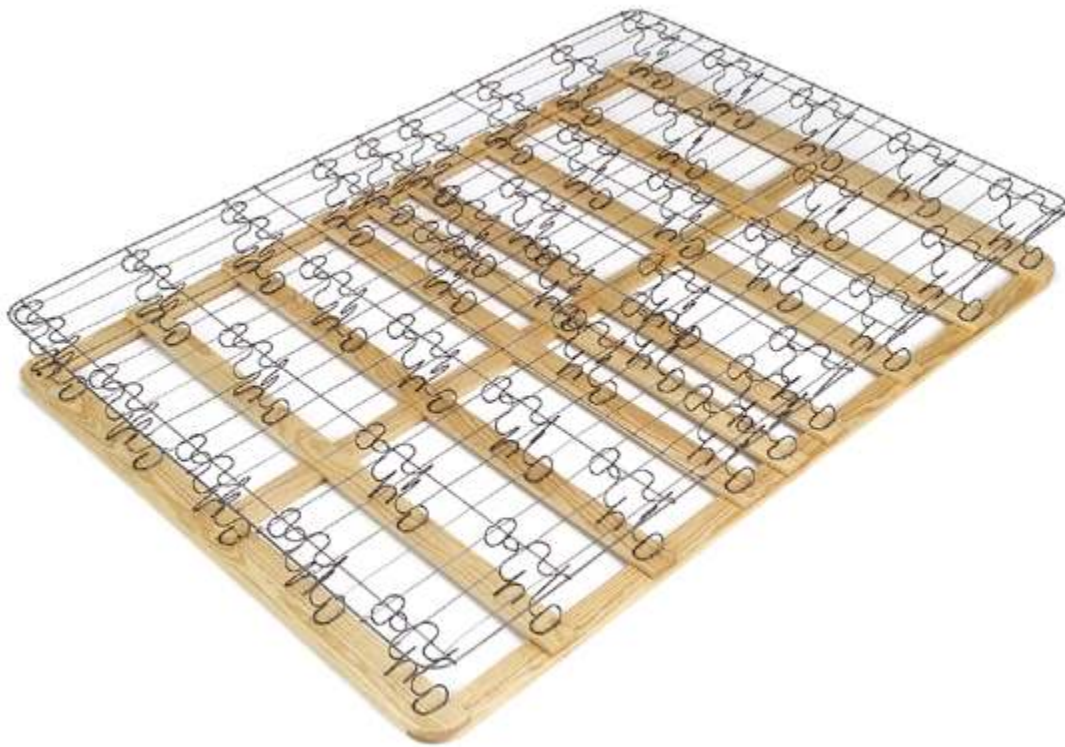


Fig 3. Springs as extended objects in manifold space

While on his way to submit his paper for publishing, Skippy was accidentally knocked off the platform by a clumsy, frizzy haired patents clerk and run over by the Geneva to Bern Limited. The world mourned his passing but his paper did get published. In addition to the special stuff he had to say about relatives he also pointed out that in general: *"...The larger the mass of relatives on a multispringed mattress, the larger the curvature of the surface of the mattress...This suggests a situation of considerable gravity when one has that many relatives visiting at once..."*¹ Skippy went down as one of the Giants.



Fig 4. Mass causing curvature of 2-dimensional mattress metric

Bohr and Schrödinger: enfants terrible of physics

It was now up to Bohr and Schrödinger to put together the rest of the puzzle. They labored over it for almost a decade, with Bohr arguing that the piece was pink and so had to be part of the sunset while Schrödinger argued that the piece was really salmon and was almost certainly part of the young lady's thigh. They finally agreed that it could only fit in one of four spots since it was clearly a corner piece. They got it on the last try and finally put all 1500 pieces together. While congratulating each other and making plans to present it at the 1934 Copenhagen symposium, Bohr's 3-year granddaughter came in and knocked the puzzle all over the floor.

A new crisis in science had arisen: It was determined through empirical findings that when a person bounced on one side of a mattress people on the opposite corner of the mattress felt a similar force acting on them, although there appeared to be a symmetry in nature when this occurred: one person would be bounced "up" and another would be bounced "down" - simultaneously. Neither Bohr nor Schrödinger knew what to do. Even Skippy Einstein would probably have rejected this finding as "[spooky bouncing at a distance](#)". Schrödinger (whose cat had recently died under improbable and random circumstances: "I just peeked in to observe, and he was dead!") found this [bounce-coupling](#) strangely charming but could not explain it. Bohr suggested that he put a cork in it but Schrödinger was convinced that you could never separate three corks - they always came "bundled".

While Bohr and Schrödinger pondered this, some new kids on the block, Jason Kaluza and Antoine Klein, wondered if there might be some kind of coupling between the springs - something that might have begun at the first moments of mattress manufacture. The whole world of "Spring Theory" was born and it revolutionized the physical world.

Current State of Research

Queen-size Coupling

The Kaluza-Klein model has solved a number of mathematical paradoxes and eliminated a lot of [singlelarities](#). This is because nobody over the age of two and a half wants to sleep on a cramped, little single mattress.

The current explanation seems to be that springs are not isolated, local phenomena at all but in fact are "coupled" to every other spring inside the mattress. This causes instantaneous matching (or counter-matching) of the state of every other spring when one spring is observed to be stressed. While this seems counter-intuitive it is important to note that this cannot be used (according to current theory) to communicate actual information. This is because most husbands tune out their spouses after any sustained attempts at communication. This is known as [Johnson's Paradox](#): Any attempt by a wife to communicate meaningfully to her husband will immediately cause a wave-function collapse of the probability that he will listen; the propensity of a husband to listen is inversely proportional to the wife's attempt to communicate.

More Quantum Strangeness...

A recent paper by Dr. Chevy "Boom-Boom" Wheeler, at Tulane, 2has explored how, upon coming home a person finds their spouse in bed with twenty toes sticking out from under the sheets. Classical and Newtonian physics would suggest that if there are only two sets of feet (ten toes apiece) in the bedroom and ten of the toes are on the floor, then there should be only *ten* toes sticking out from the bedcovers and not *twenty*. Mrs. Wheeler, always an inspiration to the good doctor suggested that with [spring coupling](#) and [quantum uncertainty](#), her feet can be in "two places" at once and therefore appear as twenty and not ten toes. Of course if an observer should attempt to measure this closely the [waviness function](#) of the bedcover may collapse, along with the Wheeler's marriage. At this printing, Dr. Wheeler seems satisfied with his spouse's explanation and is pursuing some equations to accommodate this, along with his attorney.



Fig 5. Somebody's toes quantum coupled and "spread out" in a probability wave.

1 Paper: "General Relativity Theory", 1901 by Skippy Einstein (Harcourt & Brace)

2 Paper: "Wheeler v Wheeler - 2007 State of Louisiana Boreaux Parish Court of Family Respite"

See Also

- [Civil Law](#)
- [mattress curvature](#)
- [bouncy peasant entanglement](#)
- [toe coupling](#)
- [corks](#)
- [continuum](#)
- [spooky](#)

what's next?

I think I've created a monster.

For some reason, each issue of this zine keeps getting bigger and bigger. Part of the problem is that the letters I receive are so danged interesting that I go through them thinking "This one's gotta go in, and so does this one...Yeesh! Here's another great loc; gotta lead off with it", and so on. It is a happy problem to have, I must admit, one that inevitably leads to bigger loccols and, consequently, bigger issues. Oh, well. Such is the nature of the beast.

Speaking of beasts, my LiveJournal has been buzzing in the last few days (September 1st - 4th) about things I said regarding the Fan Hugo categories. Instead of rehashing that hash, allow me to simply state that I am happy for all of the award recipients; they are all deserving of the honor, and I extend a hearty congratulations to them all. If anyone reading this wonders what I am talking about, feel free to check out the discussion at profgeek.livejournal.com and catch up on the discussion. As I write this, things have settled down quite a bit and everything seems copasetic.



Now, here's a look into the near future. At the present time, I only have a couple of items on tap for the fifth issue, which will be released the first week of November. One of the featured articles is a shortie by Linda Bushyager that first appeared in her SNAPS zine a couple months ago. It is highly enjoyable, and I welcome her back to the pages of *Askance*. James Bacon also has *offered* to write an article for that issue. Exactly what he has planned, I haven't a clue, but this marvelously prolific Irish fan currently residing in England is always welcome.

For that matter, so is everybody else. Please, feel free to send articles and artwork that you believe would be of interest to fen around the world. The site counter on my zines at efanzines.com shows readers ranging from Brazil to Iceland to Singapore to Bulgaria and all points in between. In addition, I have two artists working on covers for issues number 5 in November (three time Best Fan Artist Hugo winner, Frank Wu!) and the sixth issue, January, 2008 (Kyle Hinton). If the artistically

inclined among you get the urge to do covers for future issues, please let me know so that I can schedule accordingly.

Thus, it appears that this fanzine seems to be settling into its niche in the fannish scheme of things, such as they are. Thanks go to everybody who has been contributing, and I gratefully acknowledge my debt to all of you. Thank you all so much for making this fanzine successful. With that, I will see you all in the next issue.

John Purcell

2008 TAFF Ballot

North America to Europe

[TAFF Home](#) • [Next](#) • [Previous](#)

What is TAFF? The Trans-Atlantic Fan Fund was created in 1953 for the purpose of providing funds to bring well-known and popular fans familiar to those on both sides of the ocean across the Atlantic. Since that time TAFF has regularly brought North American fans to European conventions and European fans to North American conventions. TAFF exists solely through the support of fandom. Interested fans all over the world vote on the candidates, and each vote is accompanied by a donation of not less than \$3 or £2. These votes, and the continued generosity of fandom, are what make TAFF possible.

Who may vote? Voting in the 2008 race is open to anyone who was active in fandom prior to April 2006, and who contributes at least \$3 or £2 to the Fund. Larger contributions will be gratefully accepted. Voting is by secret ballot: only one vote per person, and you must sign your ballot. You may change your vote any time prior to the deadline.

Deadline: Votes in this race must reach the administrators by **Midnight, PST, Saturday 17 November 2007. This is 8 AM, GMT, Sunday 18 November 2007.**

Voting details: TAFF uses a preferential ballot system which guarantees automatic runoffs until a majority is obtained. You rank the candidates in the exact order of your preference for them. If the leading first-place candidate does not get a majority, the first-place votes for the lowest-ranking candidate are dropped, and the second-place votes on those ballots are counted as first-place votes. This process repeats itself until one candidate has a majority. Your votes for second and third place are important, but you may give your candidate only one ranking on your ballot. In order to win, a candidate must receive at least 20% of the first-ballot first-place votes on both sides of the Atlantic, separately. Any candidate failing to receive this minimum percentage on either side will be dropped, and the second-place votes on their ballots counted as first-place votes in the next ballot count. Thus candidates and their supporters will need to canvass fans on both sides of the pond. You may send your ballot to either administrator, but it will be tabulated with the other votes from the side of the Atlantic on which you reside. Votes from fans not resident in either Europe or North America will not count towards either 20% minimum, but are important to the outcome of the race.

Hold Over Funds: This choice, like "No Award" in Hugo balloting, gives you the chance to vote for no TAFF trip this year, if the candidates do not appeal. Hold Over Funds may be voted for in any position, and is exempt from the 20% requirement; thus, if it receives a majority of the votes on the final ballot, no TAFF trip will be held this year regardless of how many votes Hold Over Funds received on the first ballot.

No Preference: For voters who prefer not to choose between candidates, but don't want the trip held over.

Donations: TAFF gratefully accepts your freely given money and material for auction; such generosity has sustained the Fund for over 50 years. TAFF is fandom's oldest travel fund, and one of its worthiest causes -- give early and often! Please contact your nearest administrator for details.

Candidates: Each candidate has posted a bond, promising -- barring Acts of God -- to travel, if elected, to:

Eastercon 2008, and has provided signed nominations and a platform (overleaf).

Please read both sides of this ballot before voting. Send entire sheet as your vote.

Name: _____

Address: _____

Phone number or e-mail address: _____

(We need your full contact details. TAFF may need to contact you regarding your ballot or to send out newsletters. We do not publish this data or pass it to any other organisation.)

Signature:

Enclosed is _____ as a contribution to TAFF.

Please make checks/cheques, etc., payable to:

'Suzanne Tompkins' for US dollar checks mailed to Suzanne.

'TAFF' for all UK (sterling) cheques posted to Bridget Bradshaw/Claire Brialey.

If you think your name may not be known to the administrators, then in order to qualify your vote, please give, in the space below, the name and address of an active fan (not a fan group, a candidate, or their nominator) who is known to them and to whom you are known:

Active fan known to the administrator:



2008 TAFF Ballot -- North America to Europe

Chris Barkley

In many world cultures, the pilgrimage is seen as a serious undertaking; a sacred journey to a place of personal or spiritual importance. When I first entered fandom in the 1970's one of the first (and most exotic) things I learned about was the TransAtlantic Fan Fund, where sf fans were exchanged from the far-flung corners of the United Kingdom and North America. TAFF is not only our annual pilgrimage; it is one of our most important cultural traditions. It would be an exquisite honor to visit the land that gave us such icons as Olaf Stapledon and Doctor Who.

Nominators: Johnny Carruthers (US), Colin Harris (UK), Marcia Kelly Illingworth (UK), Michael Jordan (US), Laurie Mann (US)

Linda Deneroff

For over 35 years I've had my fingers and toes in many fannish pursuits, ranging from convention running to Star Trek and Star Wars fanzines. I've worked on many conventions including Worldcons and Worldcon bids on both the left and right coasts, in capacities ranging from volunteer to treasurer to chair, starting with Lunacon in the early 1970s, (1980 chair, James White GoH!). Today I live in Seattle, where I help produce Foolscape, a small literary-and-art oriented convention. I love reading, traveling, and attending conventions. I'm thrilled to be nominated, and I hope you'll vote for me.

Nominators: Margaret Austin (UK), Hank Graham (US), Tim Illingworth (UK), Margaret Organ-Kean (US), Kevin Standlee (US)

Chris Garcia

Stop me if you think that you've heard this one before. Chris Garcia is a fan. He's from Northern California. He writes zines like The Drink Tank, Claims Department and Science Fiction San Francisco. He's been a member of ANZAPA, FAPA and a few other APAs. In general he writes as often as he breathes. Chris does game shows at cons, likes fried food, enjoys a good bourbon, plays a mean game of poker, likes cons with Fanzine Lounges that turn into parties, and will talk and talk and talk. He also once fell down a mountain. Ask him about it.

Nominators: James Bacon (UK), Arnie Katz (US), Mark Plummer (UK), John Purcell (US), Ted White (US)

Christian McGuire

I'm a reader, conventioneer, and club fan. I was a regular contributor/first O.E. of The Gallifreyan Home Companion (a Dr. Who APA), and written for other fine fanzines. I've met many British and

European fans over the years without getting to know them. My theory of conventions is that everything serves the opportunity for great conversation. If chosen for TAFF, I'd sit down to as many parts of the conversation as possible to meet new people and get to know those I've only briefly encountered before. I'd take a ton of notes, some photos, and write a great trip report!

Nominators: Chaz Boston Baden (US), Vincent Docherty (EU), Mike Glycer (US), Milt Stevens (US), Robbie Bourget & John Harold (UK)

Please read and fill out both sides of this sheet. Send in entire sheet as your vote. Do not detach this portion!

I vote for (rank 1, 2, 3, etc.):

☐ Chris Barkley

☐ Christian McGuire

☐ Linda Deneroff

☐ Hold Over Funds

☐ Chris Garcia

☐ No Preference

Send ballot & donation to:

North America - Suzanne Tompkins, PO Box 25075, Seattle, WA 98165 USA.

Checks payable to: Suzanne Tompkins. Email suzlet@aol.com with questions/comments.

Europe -- TAFF c/o Claire Brialey, 59 Shirley Road, Croydon, Surrey, CR0 7ES UK throughout the voting period, or

Bridget Bradshaw, 39 (1F2) Viewforth, Edinburgh, EH10 4JE UK after 10 Sep 2007.

Cheques payable to: TAFF. E-mail bugshaw@cix.co.uk with any questions, or if you would like to use PayPal.

For more information on TAFF, visit: <http://taff.org.uk>

Reproduction of this form is encouraged. It is the official voting vehicle and must be reproduced verbatim.

Anyone doing so should **substitute** his or her name here: John Purcell. *[HTML conversion by Dave Langford]*