

DNQ, the subjective faanish newsletter, is published every three weeks or so as a Derelict House Koan, © 1978 by Victoria Vayne, PO Box 156, Stn. D, Toronto, Ont. M6P 3J8, tel. (416) 787-7271, and Taral, 1812-415 Willowdale Ave., Willowdale, Ont. M2N 5B4, tel. (416) 221-3517. This ish, number 8, published on Sunday, Sept. 10, 1978. Taral is back in Toronto, earlier than originally planned, so that subs, renewals, news, and contribs can once again be sent to whichever of our addresses you prefer.

Subscriptions are 4 for \$1.00, with overseas subs either being sent two at a time to save on ripoff airmail rates, or at printed matter rates singly. DNQ is also available for twiltone (10 issues per ream, with two reams of a colour preferred); artwork and logos we use; printable gossip and news items; newszine trades (for both of us); putting up with us or putting us up on visits; old fanzines; and sheer unpredictable whim. Logo this time is by Harry Bell, 2020 by Taral, and mailing label logo by Bob Wilson and inked by Taral. Riders are invited but please check with us first; also ad riders are accepted at \$7.00 per print run inclusion but we reserve the right to refuse ads. TYPO appears occasionally as a letter supplement, and we should be doing one Real Soon Now. We now have about 70 subscribers, not counting contributors and whims.

The number on your mailing label designates the last issue on your subscription; if this says "8" this is your last issue and we hope you will resubscribe. Other symbols are "(+)", which means you're on our permanent mailing list because you're a good friend and more than likely have put us up on visits in the past several years; "T" which means we're trading, or at least hope we're trading, for your newsletters. Other symbols and notations are custom made for the individual case.

Next issue will not be later than four weeks from today, and may be as early as two weeks away; this depends on the quantities of time and ambition available in these parts.

AMAZING IGGY TALES

FBI INVADES HUCKSTERS. A number of seizures of contraband STAR WARS material were made by FBI agents at the IGGY hucksters room. Apparently their "take" included the specific dealer who was the major source of unauthorized STAR WARS paraphernalia. As we understand it, the objects of such raids are not those who make a few STAR WARS related items only as very minor sidelines, but those who make major large-scale businesses of it, in sufficient volume to infringe effectively on the STAR WARS copy-rights.

PICKETING SUCCESS. Toronto fantasy fan and Tolkien scholar Jim Allan, unsuccessful in obtaining his \$100 payment for his book from Ted Pauls of TK Graphics, picketed his table in the IGGY huckster room, after having asked for the money the evening before without results. This tactic got him \$50 immediately with the promise of \$50 more later, so could be judged moderately successful.

HUCKSTER ROOM RIPOFF. Signed and numbered Sternbach prints worth \$1000 were taken from Ctein's table in the IGGY huckster room. As Ctein, along with Change of Hobbit, is the only authorized dealer for the prints, and as the numbers of the prints could be reconstructed from records, the culprit will make himself obvious if these ever surface again in fandom.

HOTEL RIPOFF AT IGGY was perpetrated by New York's notorious Dave Carldon, who apparently charged up an immense room service bill in the name of a visiting British fan and then skipped without paying. Carldon was apparently last seen hitchhiking away from Phoenix. (And further on a similar item, apparently Bill Bridget sent the AUTOCLAVE committee a check for his skipped out hotel room, which the committee sent back to him noting that it was a matter between him and the hotel.)

SHORT MATTERS

APOLOGY. Contrary to the report in DNQ 6, Lesleigh and Hank Luttrell are not breaking up. This is our mistake, and we apologize for any hurt or inconvenience caused.

NEW EDITOR OF ANALOG is Stanley Schmidt. Apparently various pros have turned down the post, among them, we have heard, Jerry

Pournelle and Joe Haldeman.

HUGO WINNERS

Best Novel: GATEWAY, Frederick Pohl
Best Novella: STARDANCE, Jeanne & Spider Robinson
Best Novelette: EYES OF AMBER, Joan D. Vinge
Best Short Story: JEFFTY IS FIVE, Harlan Ellison
Best Dramatic Presentation: STAR WARS
Best Pro Artist: Rick Sternbach
Best Pro Editor: George Scithers
Best Amateur Magazine: LOCUS
Best Fan Writer: Richard E. Geis
Best Fan Artist: Phil Foglio
Campbell Award: Orson Scott Card
Big Heart Award: Bill Rotsler
First Fandom Award: E. Hoffman Price
Gandalf-Grandmaster: Poul Anderson
Gandalf-Best Novel: THE SILMARILLION, J.R.R. Tolkien

SEVERAL-TIME WINNERS OUT OF THE RUNNING?

Artists Phil Foglio and Rick Sternbach, both winners for the second time around in the fan and pro artist categories respectively, have declared themselves out of the running for further Hugo awards. Editor Charlie Brown, winner several times for LOCUS, has also declared LOCUS out of the running for further Hugos.

RUNNERS-UP in the Hugo race were not available except in the Amateur Magazine category, where the first three were LOCUS, SCIENCE FICTION REVIEW, and JANUS.

FAAN AWARDS

(Now for the IMPORTANT awards...)

BEST SINGLE ISSUE: MAYA 14, Rob Jackson
(2: SIMULACRUM 7; 3: DELTA PSI 1; tied 4: SPANISH INQUISITION 10 & FANTHOLOGY 76)

BEST FAN EDITOR: Rob Jackson
(2: Don D'Ammassa; 3: Terry Hughes;
4: Victoria Vayne; 5: Mike Glyer; 6: Donn Brazier)

BEST FAN WRITER: Bob Shaw
(2: Don D'Ammassa; 3: Susan Wood; tied 4: Mike Glicksohn & Don Thompson)

BEST ARTIST (SERIOUS): Jim Shull
(2: Taral; 3: Jim McLeod; 4: Jim Odbert;
5: Mike Streff; 6: Al Sirois)

[note: "no award" last except where noted]

BEST ARTIST (HUMOUROUS): Alexis Gilliland
(2: Derek Carter; 3: Harry Bell; 4: Grant
Canfield; 5: Bill Rotsler; 6: Dan Steffan)

BEST LOC WRITER: Mike Glicksohn
(2: Avedon Carol; 3: Harry Warner Jr.;
4: Don D'Amassa; 5: no award; 6: Jessica
Amanda Salmonson)

FAAn AWARDS COMMITTEE NEWS The current
FAAn Awards Committee consists of Mike
Glyer, Mike Glicksohn and Frank Denton (un-
til 1979), Victoria Vayne, Taral and Don
C. Thompson (until 1980) and Stu Shiffman,
Gary Farber, and, subject to his confirma-
tion, Peter Roberts (until 1981). This is
the first year that Moshe Feder, the ori-
ginator of the awards, is not on the com-
mittee. In a meeting held at IGGY, it was
suggested that nominations for the awards
be kept open all year, with fans sending
in their nominations by postcard as the
merit of work struck them throughout the
year, and a final formal nominating ballot
sent out to cap this early in the following
year. Mike Glicksohn will tally these nom-
inations, and the formal nominating and
voting ballots will be designed and drawn
up by yours truly, the DNQ editors. The
suggestion was also made that next year's
awards be presented at SEACON, but it is
hoped that after that the awards will no
longer be locked in to the worldcon. The
interest level in these awards must be
built up, however, since this year's number
of participants was even lower than in the
year before. If the FAAns are to be a
meaningful alternative to the fan Hugos,
then a broader voter base is needed. We
know there are qualified nominators and
voters out there who are not participating,
and we hope you will reconsider.

THE HOGUS

Since DNQ had no representative at the IGGY
Hogu Ranquet, and Elst Weinstein, who had
sold the exclusive rights to the results
to FILE 770, refused to talk, we here at
DNQ have no recourse other than to invent
our own list of Hogu winners...

De Roach Award for Putridity in Everyday
Life: File 770

Aristotle O. Nessus Award for Putridity:
DNQ

Fandom's Biggest Turkey:

I. From Indiana: Buck Coulson

II. From everywhere else: Bridget/Thiel

Best Feud: Iggy vs Iggy

Best Religious Hoax: ERA

Best Hoax Award besides the Hogus: FAAns
(due to underrepresentation)

Best Professional Hoax: Locus

Best Fan Hoax: Prunecon

Best Typeface: Kjolá brush script

Best Hoax Neofan: Ben Zuhl

Worst Fanzine Title: Starship

Most Boring Con GoH: All of them...

Most Likely to Join the Werewolves of
London: Bob Webber

Worst-Kept-Secret Apa: Oasis & W'APA

Best Dead Writer: Jack Chalker

Most Putrid Line from Star Wars:
"You're who?"

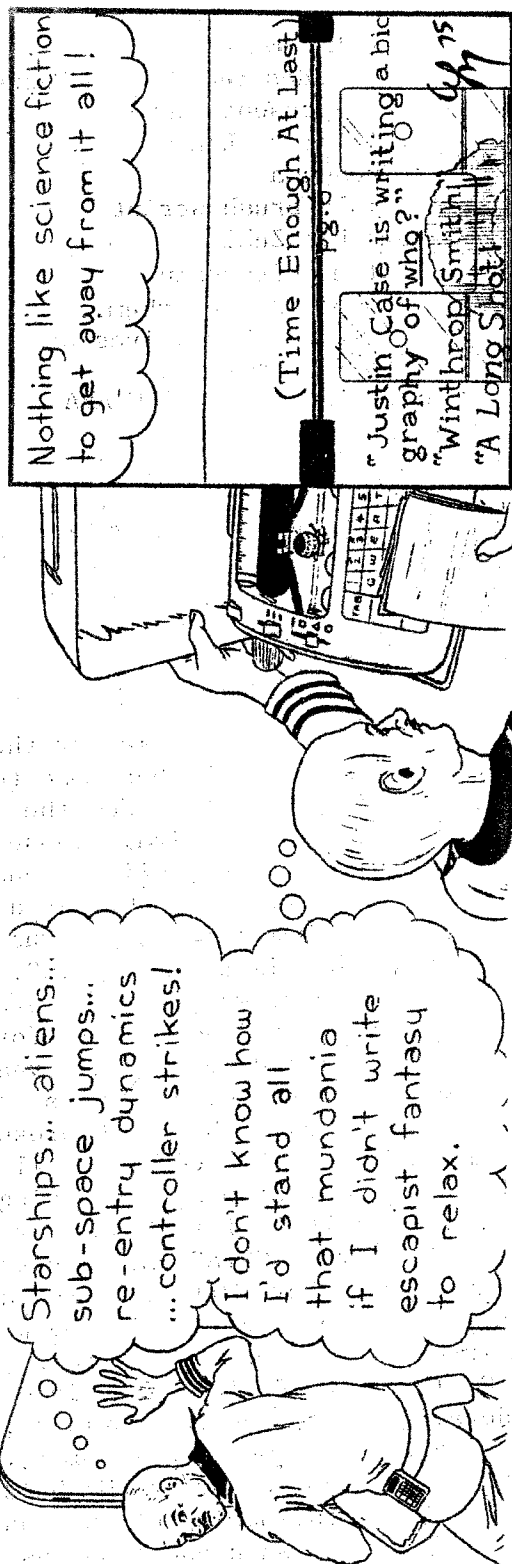
Closest Encounter of the Fourth Kind:
Rally! 38

Free-for-All: Runners

FYI - WORLDCON NEWS

NOREASCON TWO Boston won the bid for the
1980 worldcon, and already it has come to
pass that the membership prices for the 1980
worldcon are at an all-time high. Those
who paid \$5.00 to vote have until the end
of 1978 to fork over another \$5.00 for a
full attending membership; for those who
did not vote, the cost is a full \$15.00.
(In contrast in the past worldcons offered
a full attending membership in return for
the \$5.00 voting fee; and SEACON last year
offered a full attending membership to
those who paid \$5.00 plus the \$1.00 presup-
porting membership.) NOREASCON TWO will be
held at the Sheraton-Boston and adjoining
auditorium, home of BOSKONE for the past
years and of the first NOREASCON. Guests
are Damon Knight and Kate Wilhelm, pro, and
Bruce Pelz, fan. George Flynn will be pro-
ducing an inter-progress-reports fanzine,
THE VOICE OF THE LOBSTER, for those inter-
ested in details of running the worldcon,
available at 50¢ per issue or all for \$2.00
(Box 46, MIT Branch PO, Cambridge MA 02139).
And fortunately, in the naming of the con,
fandom has been spared such abortions as
"CodClave", "PakedBeanCon", "LobsterCon",
"TeaCon", and so forth ad nauseam.

SEACON 79 The second Progress Report made
it to Canada at last, and as of its writing
SEACON had 1830 members, many from North
America. Room reservation cards are being
sent out in the fall and the concomm urges
anyone going to reserve before the end of
the year in order to beat the holiday rush
crowd to the available rooms. The third
progress report should be out early in 1979.



DERELICT AROGATIONS

TORONTO FAN WEDDING Toronto fans and remnants of such Derelictry as is left, Janet Small and Bob Wilson, exchanged vows in a simple ceremony on Friday, Sept. 8. Phone calls announcing the event surprised their friends later on that day; and we extend them the warmest congratulations. As of this writing, it's uncertain whether Janet will continue using her old name or whether fandom and the Women's Apa are going to have to get used to Janet Wilson. IGGY, from which they returned only a few days before the event, was their pre-honeymoon.

BUT WHITHER DERELICTS? From the once thriving Toronto fandom at its peak in late 1975 and early 1976, only a few remain active in Toronto, and some have retreated virtually to the glades of gafia. Phil Paine and Patrick Hayden have been gone for quite some time now, and Bill Brümmer since the summer. Janet and Bob have had ideas of moving to the west coast for some time now, and these ideas are growing more serious. Bob Webber is tied up with school and second-year engineering courses; and when not busy with that, is at work. Only Taral and Victoria Wayne are still maintaining a large-scale fanac output from the Toronto base, from that original group. And two people plus the couple of other active fans hereabouts--Mike Glicksohn, Jennifer Bankier--cannot prop up a city's reputation as a fan nexus. Toronto has some high-profile fans, but cannot be said anymore to be a major fan centre.

DERELICT AROGATIONS, however, which may have been a major component of the earliest DNQ issues and **DOWN WITH!**, the precursor, are not going to feature prominently in DNQ issues to come. Toronto news is only allowed a little bit of margin in interest over news from otherwheres to get in, and other than what we have here, nothing of note has been happening in Toronto. We'll continue to hawk our wares in these pages, but teeth, exams, remodellings, and suchlike are out. Although Mike Glycer is feeling the stiff wind of competition (we'll continue our columns for you, Mike, never fear; but how about you doing one for us too?) most of the response to the revamping of DNQ into a more general fannish newszine has been favourable. We enjoy it, and that's the main thing.

NEXT ISSUE

Detailed IGGY reports from both of us, I hope, a long letter from Ted White, (reported to be on the way--if it arrives; if there's no strike), and the return of Caveat Emptor.

MERCENARY TORONTO FANDOM

DNQ's ERSTWHILE EDITORS have a pile of stuff for sale. The goodies include new issues coming up this fall, DELTA PSI 2, from Taral and SIMULACRUM 8, from Victoria Vayne, the FANTHOLOGY 76, back in print again for \$3, a framable poster print of Taral's cover from the IGGY PR3 (\$4.25 by mail from Taral). (Prices are all in U.S. funds and include postage; overseas fans please add 50¢ per item for additional postage.) Then we also have DNQ subs as always. We are also "agenting" the sale of duplicates from Linda Bushyager's fanzine collection, and have a number of sf paperbacks for sale. A proper catalogue of these will be available around November or December; and all who would like a copy of this please let us know.

DELTA PSI 2 is now in preparative stages, and Taral is taking advance orders for \$4, which includes as a receipt a prospectus that includes a description of the coming issue and a short article by Taral. Price upon publication will be \$5.00. DELTA PSI 2 will consist of four zines in one, each separately bound, to a total of at least 80 pages, with abundant art and multicolour printing, all within an overall folio cover. Almost twenty copies were presold at IGGY during successive evenings of partying, and no two of Taral's sales pitches were identical. (I know, I was there, waiting in the wings with DNQ's and FANTHOLOGIES and pitches of my own to follow.)

SIMULACRUM 8, the long-promised "doomsday/ecology/futurology" theme issue, is not going to be a double issue, no matter what it says in the IGGY Program Book. Plans changed after the ad was drawn up. (Those who ordered both parts will have their sub honoured for two successive issues instead.) The overall revamping and restyling of SIMULACRUM into a more informal faanish genzine originally planned to begin with no.11 as being moved up to no.9; details will be in SIM 8, now in preparation and hopefully out this fall. SIM 8 will run to about 70-80 pages, articles, LoCs, art, in multicolour mimeo.

STAR WARS CARDS Two more sets have been added to the three already available, and this may never end, as card collectors and STAR WARS freaks alike chew bubble gum until they burst. The fourth series is mainly a recap of the first three, but the fifth

designated the "cantina series", includes pictures of the aliens therein and some behind-the-scenes production shots. Taral has two complete sets each of both series 4 and 5 for sale at \$4.00 each to the first comers. Pass the word...

THE (REALLY INCOMPLEAT) WHOLE FANZINE CATALOG is a new fanzine reviewzine from Brian Earl Brown, who does not live in Toronto but is almost an honorary Toronto fan, and will come out every couple of months. In this, Brian lists incoming fanzines by the month, with addresses and availability bases and rates, plus brief (a few lines up to a third of a page) reviews. He will be covering genzines, personalzines and newszines--anything generally available--but not apazines. In addition, when there is room in an issue (limited by weight/postal rate considerations) Brian will be writing about publishing fanzines in general. This is a welcome addition to the newly burgeoning field of newszines and other service-zines, and well worth it for egoscanners and neofans alike. Brian's trade policy is quite liberal, and subscriptions are 35¢ each or 3/\$1.00, or 1/\$1.00 airmail overseas. We hope this project gets a lot of support and continues. (Brian Earl Brown, 16711 Burt Rd., #207, Detroit, MI 48219)

HEISENBERG UNCERTAINTY PRINCIPLE

Jon Singer, 2565 Juniper Ave.,
Boulder, CO 80302

Ira Thornhill, 4214 Loyola St., #A,
New Orleans, LA 70115

Tim Marion, c/o Hope Leibowitz, 2032
Cross Bronx Expwy, Bronx, NY
10472

Marty Levine, 6201 Markley Hall,
Ann Arbor, MI 48109

Rich Brown, 7315 Sportsman Dr.,
Falls Church, VA 22043

Bud Webster, PO Box 7043, Roanoke,
VA 24019

Rick Sternbach, Asenath Hammond,
37 Topeka, Irvine, CA 92714

Nick Polak, 213 Aricola St., #A,
St. Augustine, FL

John Bangsund, 7 Derby St., Kew,
Victoria, Australia

AN INTRODUCTION TO THE FANNISH SOCIAL REGISTER - TARAL

Who do you neofen out there look up to, somebody asked...

When presented with this problem my first thought was, "Ohmygod, how do I make an article out of the obvious?" Well, maybe I can do it; bear with me.

The same person explained: "When I entered fandom about four years ago there were certain fanzines that the neofans of the time looked up to and tried, in some way, to emulate. Among those were now-defunct GRANFALLOON, TITLE, OUTWORLDS, and others whose names don't pop up immediately. A little clarification is needed here. Granny, T, and OW don't seem contemporaries to me, though they did all three overlap for a time. When I started in fandom, by answering a certain ad for a local club in the April 70 issue of FANTASTIC I bought second hand a year and a half later, the zines that were big in fandom were BEABOHEMA, REG/TAC/SFR, TOMORROW AND..., GRANNY, The WSFA JOURNAL, FOCAL POINT, and a few others. But I hardly knew it at the time. In fact, the first zine I saw was the OSFiC clubzine, in early 1972, and the second I saw only at a distance being handed around to select members of the club. I attached no significance to this at the time, but these were copies of ENERGUMEN in the middle of its career. Copies always managed to skirt around me in some mysterious fashion. By then, OUTWORLDS was also off the ground, but it wasn't yet the offset jewel we remember now. (It was a mimeod jewel most of us are too recent to remember.) TITLE began well into my neohood. I didn't get onto that bandwagon, though, until about mid-course. A couple of years between the start of these zines may not seem important, but a couple of years is a whole fannish generation. So I think of these zines' origins stemming from entirely different periods, on the small scale.

Once I got the hang of fannishisms I had absorbed the local superstitions and knew who were the fannish gods, and how to propitiate (or blaspheme) them. Linda Bushyager was certainly one, and Bill Bowers, and Richard E. Geis. There were also Andy Porter, Charlie and Dena Brown, Mike and (then) Sue Glicksohn, Harry Warner Jr., and, when I got a little more fannish, Walt Willis, Charles Burbee, Bob Tucker, Lee Hoffman, and a few others. There were the artists: Tim Kirk, George Barr, Alicia Austin, Grant Canfield, Steve Fabian, and so on. When I got really familiar with fandom I learned about more and more fans, from past and present, and at the same time more people were distinguishing themselves with their excellent fanac.

In my arrogantly presented opinion, most of the interesting work in fandom is being done by the up-and-comers. The established Fannish Legends are mostly resting on their slip-sheets and giving self-satisfied speeches at conventions. Not all up-and-comers are recent accretions to fandom, in fact, up-and-comer is a misnomer since they are in the awareness of the fannish overmind already. By the term I refer to those who are just now at a peak of creative fanac. Don D'Amassa, the Richard Bergeron of the day, publishes a zine I respect more highly than all but perhaps 4 or 5 others. Mike Glycer's SCIENTIFRICTION, Victoria Vayne's SIMULACRUM, Rob Jackson's MAYA, Jeff Smith's KHATRU, Terry Hughes' MOTA, Fred Haskell's late RUNE, and Eli Cohen's KRATOPHANY are published zines among the best extant. Perhaps we have no Barr or Kirk, but there are nevertheless several highly talented fan artists currently working. Harry Bell, Bonnie Dalzell, Stu Shiffman, Carl Bennett, Derek Carter, Dan Steffan, Stu Gilson, Phil Foglio, and Alexis Gilliland are just some of them.

The people are working in the best traditions of their predecessors. (Some of them are their predecessors.) In most ways I can see no reason to say that fandom today is in any sense less distinguished than 6th, 7th, or 9th fandom, but it does lack the concentration of energy that fandom has had at times in the past. While there are, perhaps, as many just-as-talented fans now as there were when QUANDRY or HYPHEN led the field, there are 4 or 5 or 10 times the number of fans altogether. One Irish John Berry or Ted White could not make the impact on fandom that they did when they were active, simply because they could not reach all of fandom now the way they could have back then. The energy exists, and the talent exists in fandom, but it is too diffuse. One zine's audience may be isolated from another's who's isolated from a third. Reluctantly I

have to conclude with Arnie Katz that fandom today has no focal point where all fanzine fans meet. I also think that the elephantine condition of all-fandom today has possibly dispirited fanzine producers. Why else the lackluster year of 1977? Why have faneds fled increasingly to apas, to the personalzine, to near-annual schedules?

Who has tried to keep up with the growth of fandom? A few.

These few are the answer to the opening question, "who are the faneditors that the neo-fen look up to now?" It is hinted at in a statement that followed the question, that "Geis, Porter and Brown are still around, but they've travelled even farther towards pure professionalism".

The obvious answer (that I've somehow had to obscure to make an article from) is that the same people my fan friend and I "looked up to" in neohood are who the neos look up to today. Who does the neo first encounter when making the first shy movements in fandom? The semi-pros like LOCUS and SFR, and artists who have appeared in them. The Hugos tell the story better than I do...

Gaaltlaahaaleen, Taral

ON THE FAAN AWARDS - VICTORIA VAYNE

With four years' worth of FAAn Awards behind us now, I've been having some fun with the figures and the results and the patterns these show me. Let me fling some numbers at you: 54 different names have appeared on the nominations in all categories, 42 from U.S.A., 6 from Canada, 5 from the U.K. and 1 from Australia. Of these 54 names, Don D'Amassa is the most nominated, with 10 mentions in all categories, all years. Surprisingly, I come in second, with 7 nominations; and Mike Glicksohn and Jodie Offutt tie for third place with 6 nominations apiece. But these tallies take no account of wins, and a more meaningful count of this type would weight all values with placings.

Within the categories themselves, there is quite a range of openness as to new people being added in the category each year, from good turnovers to complete stasis. The best single issue category was quite diverse the first few years, with different peoples' work represented each year, until the latest set where with the exception of Taral's DELTA PSI 1, the fanzines nominated were merely later issues of titles on the ballot the year before. Best editor is completely closed at the moment, no new names having made it onto this list since the second year of awards back in 1976 (1975 work). In the years since then, some names have moved on and off at the lower end and only the ordering of the winners had changed. This may reflect the view of fanzine fans that no really good new editors have come on the scene in recent years--and while I can think of some good new titles and editors, I can't think of any I'd nominate for the FAAns yet. Overall, too, I find that peoples' first-time FAAn nominations come when they've already been active in fanzine fandom for a number of years--I think I'm the only exception to that, since I was nominated first in 1976 for work done in the first year I was active in fanzine fandom.

The best editor and best single issue categories tend to reflect each other, because with the exception of a tie vote last year, the editors of the best single issue tend to win best editor as well. This may be settling into a pattern of repeat winners, too--Bill Bowers and OUTWORLDS two years in a row and then Rob Jackson and MAYA (coincidentally sometimes referred to as a British OUTWORLDS) two years in a row after that. Both OUTWORLDS and MAYA were handsomely offset and had circulations larger than those of other nominees, but considering the make-up of the FAAn voters, this would not have had any effect on the results the way such circulation differences do on the Hugos.

The fan writer category seems to shift around from year to year, with a couple of new names added every time and some previous nominees returning after a year or two's absence from the lists. This may also be settling into a pattern, though, as this year's top three, Shaw, D'Amassa and Wood exactly duplicate the top three of the year before.

The best letterhack category has a high degree of repeats from year to year, with Mike Glicksohn a three-time consecutive winner now. Avedon Carol's second place this year is

a welcome addition; a relatively new letterhack who does not loc frequently but writes high quality substantial locs when she does so. Not to run down Glicksohn's locs--Mike writes good locs too, in his own special way, but he writes damn many of them, and it is possible that the numbers of his locs overshadow the quality when people are considering awards. Ideally this category would evaluate only quality of locs, not quantity. Glicksohn may well win on this basis too; and in addition, others' opinions of the merits of quantity in such a category may well differ from mine. But this sort of thing is reflected in the choices for best single issue too--recent contenders for this category are invariably large and lavishly produced issues, leaving one wondering whether a small sized high quality issue had a chance at this at all.

The artist categories are an irregular mixture of new faces and hidebound repeats. Different artists have been awarded the cartoonist award in each year now, and in the first three years of awards there were good variations in the lists of candidates offered for voting. The most recent set, however, was a virtual repeat of that of the year before. There are good new fan cartoonists around--where is Stu Shiffman? Jim Barker? Best serious artist adds new names every year, but James Shull has won this award for four years running, despite the fact that in the past couple of years only those pieces of his from back files seem to have been published in fanzines at all. Many of the best serious artists no longer do significant amounts of work for fanzines, and many of those nominated in the past year have appeared only seldom in the fan press. Taral's placing second in this category upon his first FAAn nomination is encouraging; he also very likely had more published in fanzines in the past year than the others.

The FAAns are still far more reflective of the opinions of fanzine fans on the best work of the year than the fan Hugos have been for a long time, but some of the signs of tradition-bound repeat voting are already there. Hopefully the new nominating procedure and the drumming up of interest among a larger group of fanzine fans will remedy that.

TARAL, 1812-415 WILLOWDALE AVE.
WILLOWDALE ONT. M2N 5B4

FIRST CLASS
=====



GENUINE

DEREK CARTER

IMITATION BY

BOB WILSON!!!

(INKED BY TARAL...)

DATED MATERIAL

ADDRESS CORRECTION REQUESTED

RETURN POSTAGE GUARANTEED

((The following is from a book entitled A RANDOM WALK IN SCIENCE and is originally taken from "American Mathematical Monthly" 45, 446 (1938).))

A CONTRIBUTION TO THE MATHEMATICAL THEORY OF BIG GAME HUNTING

--- H. Pétard Princeton, New Jersey

This little known mathematical discipline has not, of recent years, received in the literature the attention which, in our opinion, it deserves. In the present paper we present some algorithms which, it is hoped, may be of interest to other workers in the field. Neglecting the more obviously trivial methods, we shall confine our attention to those which involve significant applications of ideas familiar to mathematicians and physicists.

The present time is particularly fitting for the preparation of an account of the subject, since recent advances both in pure mathematics and in theoretical physics have made available powerful tools whose very existence was unsuspected by earlier investigators. At the same time, some of the more elegant classical methods acquire new significance in the light of modern discoveries. Like many other branches of knowledge to which mathematical techniques have been applied in recent years, the Mathematical Theory of Big Game Hunting has a singularly happy unifying effect on the most diverse branches of the exact sciences.

For the sake of simplicity of statement, we shall confine our attention to Lions (*Felis leo*) whose habitat is the Sahara Desert. The methods which we shall enumerate will easily be seen to be applicable, with obvious formal modifications, to other carnivores and to other portions of the globe. The paper is divided into three parts, which draw their material respectively from mathematics, theoretical physics, and experimental physics.

The author desires to acknowledge his indebtedness to the Trivial Club of St. John's College, Cambridge, England; to the MIT chapter of the Society for Useless Research; to the F o P, of Princeton University; and to numerous individual contributors, known and unknown, conscious and unconscious.

1. MATHEMATICAL METHODS

1. The Hilbert, or axiomatic, method. We place a locked cage at a given point of the desert. We then introduce the following logical system.

Axiom 1. *The class of lions in the Sahara Desert is non-void.*

Axiom 2. *If there is a lion in the Sahara Desert, there is a lion in the cage.*

Rule of Procedure. *If p is a theorem, and ' p implies q ' is a theorem, then q is a theorem.*

Theorem 1. *There is a lion in the cage.*

2. The method of inversive geometry. We place a spherical cage in the desert, enter it, and lock it. We perform an inversion with respect to the cage. The lion is then in the interior of the cage, and we are outside.
3. The method of projective geometry. Without loss of generality, we may regard the Sahara Desert as a plane. Project the plane into a line, and then project the line into an interior point of the cage. The lion is projected into the same point.
4. The Bolzano-Weierstrass method. Bisect the desert by a line running N-S. The lion is either in the E portion or in the W portion; let us suppose him to be in the W portion. Bisect this portion by a line running E-W. The lion is either in the N portion or in the S portion; let us suppose him to be in the N portion. We continue this process indefinitely, constructing a sufficiently strong fence about the chosen portion at each step. The diameter of the chosen portions approaches zero, so that the lion is ultimately surrounded by a fence of arbitrarily small perimeter.

5. The 'Mengentheoretisch' method. We observe that the desert is a separable space. It therefore contains an enumerable dense set of points, from which can be extracted a sequence having the lion as limit. We then approach the lion stealthily along this sequence, bearing with us suitable equipment.
6. The Peano method. Construct, by standard methods, a continuous curve passing through every point of the desert. It has been remarked that it is possible to traverse such a curve in an arbitrarily short time. Armed with a spear, we traverse the curve in a time shorter than that in which a lion can move his own length.
7. A topological method. We observe that a lion has at least the connectivity of the torus. We transport the desert into four-space. It is then possible to carry out such a deformation that the lion can be returned to three-space in a knotted condition. He is then helpless.
8. The Cauchy, or functiontheoretical, method. We consider an analytic lion-valued function $f(z)$. Let ζ be the cage. Consider the integral

$$\frac{1}{2\pi i} \int_C \frac{f(z)}{z - \zeta} dz ,$$

where C is the boundary of the desert; its value is $f(\zeta)$, i.e., a lion in the cage.

9. The Wiener Tauberian method. We procure a tame lion, L_0 of class $L(-\infty, \infty)$, whose Fourier transform nowhere vanishes, and release it in the desert. L_0 then converges to our cage. By Weiner's General Tauberian Theorem, any other lion, L (say), will then converge to the same cage. Alternatively, we can approximate arbitrarily closely to L by translating L_0 about the desert.

2. METHODS FROM THEORETICAL PHYSICS

10. The Dirac method. We observe that wild lions are, *ipso facto*, not observable in the Sahara Desert. Consequently, if there are any lions in the Sahara, they are tame. The capture of a tame lion may be left as an exercise for the reader.
11. The Schrödinger method. At any given moment there is a positive probability that there is a lion in the cage. Sit down and wait.
12. The method of nuclear physics. Place a tame lion in the cage, and apply a Majorana exchange operator between it and a wild lion.

As a variant, let us suppose, to fix ideas, that we require a male lion. We place a tame lioness in the cage, and apply a Heisenberg exchange operator which exchanges the spins.

13. A relativistic method. We distribute about the desert lion bait containing large portions of the Companion of Sirius. When enough bait has been taken, we project a beam of light across the desert. This will bend right around the lion, who will then become so dizzy that he can be approached with impunity.

3. METHODS FROM EXPERIMENTAL PHYSICS

14. The thermodynamical method. We construct a semi-permeable membrane, permeable to everything except lions, and sweep it across the desert.
15. The atom-splitting method. We irradiate the desert with slow neutrons. The lion becomes radioactive, and a process of disintegration sets in. When the decay has proceeded sufficiently far, he will become incapable of showing fight.
16. The magneto-optical method. We plant a large lenticular bed of catnip (*Nepeta cataria*), whose axis lies along the direction of the horizontal component of the earth's magnetic field, and place a cage at one of its foci. We distribute over the desert large quantities of magnetized spinach (*Spinacia oleracea*), which, as is well known, has a high ferric content. The spinach is eaten by the herbivorous denizens of the desert, which are in turn eaten by lions. The lions are then oriented parallel to the earth's magnetic field, and the resulting beam of lions is focused by the catnip upon the cage.