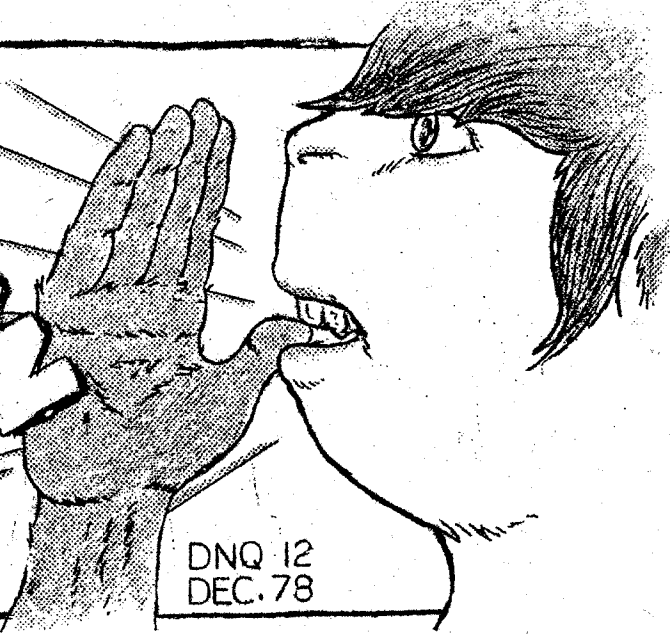


STEAL THIS
BOOK

-ABBY HOAN

D

REVIEW
IN THIS
ZINE



DNQ 12
DEC. 78

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POLICY...We do not attempt to give comprehensive coverage of fandom so much as hope to add another dimension to the services provided by other newszines. The exotic or outrageous or mythic properly belong in our pages, though we will never hesitate to stoop to vulgar scooping of more secular news if the opportunity presents itself. To be perfectly honest, we aim to please ourselves, and in so doing bring pleasure to other fans and friends who are our readers. If our editorial aim seems a trifle erratic, the purpose is the same. If we raise anticipation rather than dissatisfaction, we must be doing something right...

EDITORIAL - We had been planning something vaguely called "the history" issue for several months, but the idea only firmed up when we got a letter from Ted White that contains the "article" beginning on page two. A quick search found a couple of other timely items, such as the unpublished biography of artist Paul Kline, meant for FANHISTORICA, and the Future Fan History. The History has an interesting history of its own. Originally it was an idea by Phil Paine and/or Patrick Hayden, and was published in a slightly different form in CALCIUM LIGHT NIGHTS 2. Most of the text, however, was my doing. I typed the chart and made the rulings and headings myself. There was an accompanying selection of hilarious headlines from the future, but as I have not even yet received word from Phil on reprinting this, I didn't feel I had the right to it the same way I felt I had a right to the chart. Well, maybe that wasn't interesting, after all, but this is a history issue, and that was history, however trivial...

All the artwork, except for the colophon which was electrostenciled, is drawn directly on-stencil. It seemed appropriate. News, though, is all up-to-date. We pondered reprinting ten, twenty, and thirty old news, but decided it would be worth our lives if anyone mistook it for current events... One thing I learned from working on-stencil was that there is a reason why it's a dying art. It's hard. And limited to styles compatible with available tools, and a handful of textures. Future

issues will see less of my artwork - we're being overwhelmed by great stuff by Healy, Shiffman, Bell, Kunkel, and Barker. Now if we could only get those articles/columns from Tom Perry and Bob Shaw they tentatively promised...

- Tara1

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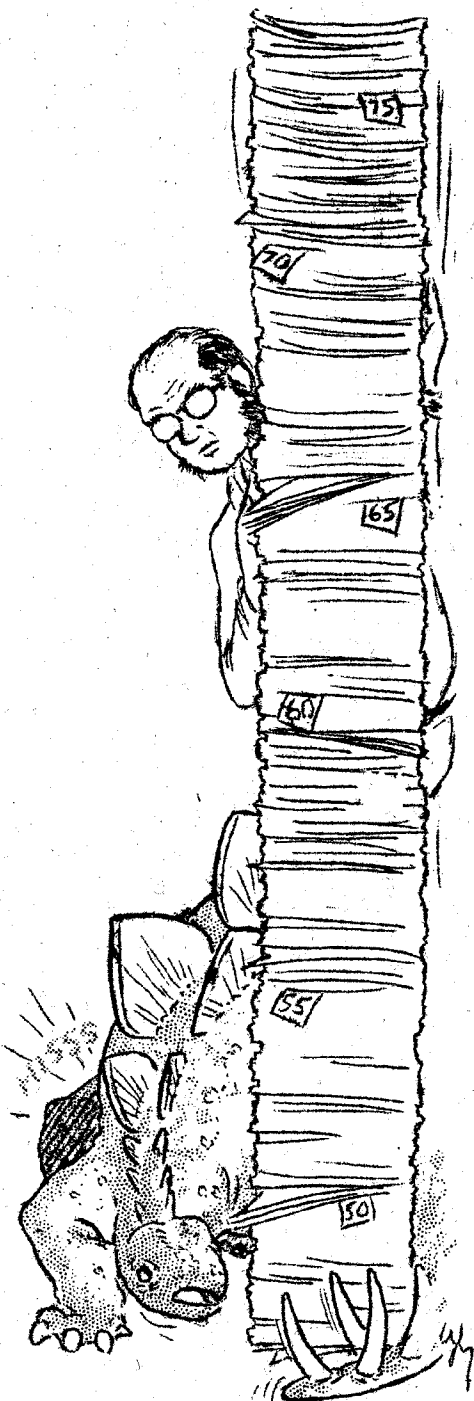
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ALLYN CADOGAN - 251 Ashbury #4, San Francisco CA 94117 - N*O*T*E, only Allyn has moved

GRANT CANFIELD is still at 28 Atalaya Terrace, San Francisco CA, despite GENRE PLAT...

TED WHITE

(A LOOK AT THE PLEISTOZINE)



I was amused by Taral's list of "10 zines every fan should want as badly, or worse, than ENERGIUMEN." I would not have included at least three of the zines on the list, and in their places I would have included SKYHOOK, Red Boggs' fanzine of the fifties and a fore-runner of WARHOON; GRUE, Dean Grennell's fifties genzine/FAPazine; and Gregg Calkins' OOPSLA!, another fifties genzine. Both GRUE and OOPSLA! drew upon the same general group of contributors and columnists: The Wheels of IF (Shaw, Willis, White, Harris...), Boggs, Vernon McCain (one of the biggest of fifties BNFs, who died in 1958), Grennell, etc. Both were at once fannish and excellently written - on a level not even attempted since the last WARHOON, c. 1970. SKYHOOK blended such fannish writing with such items as James Blish's first columns as William Atheling Jr. (the same ones which ended up in THE ISSUE AT HAND), and Damon Knight's critical writings. All three were near or at the state of the art of fanzine production by mimeo in the fifties, impeccably produced and attractively laid out and illustrated. (No electro-stenciling or presstype.)

A few corrections to the entries on Taral's list: WARHOON started in the early fifties - 52 or 53? - as a SAPSazine, dittoed, and mostly art (Bergeron being one of 6th fandom's better artists). After one or two issues it lay dormant until revived around 1959 or so in a different format which was followed from then on. Issues were far from artless though - Bergeron may have started out the revived WARHOONS without art but soon began decorated them. Dick still plans the revival of WRHN.

As for INNUENDO and LIGHTHOUSE, these are two very separate zines. INNUENDO was published as a genzine during the same period (1958-60) that Terry was putting out FANAC with Ron Ellik and living in Berkeley. When Terry moved to NYC in 1961 he merged INNUENDO with VOID, and the transition issue (the three-page cover of which showed Terry arriving in NYC, and had the INNUENDO logo superimposed on the VOID logo) included features from both zines including two letter columns. Terry then remained co-editor of VOID for the remaining half-dozen or so issues that came out. (We've talked about another issue recently...)

LIGHTHOUSE was originally a one-shot published in 1958 by Terry, Pete Graham and "Carl Brandon", among others. Pete decided to revive the title for a FAPazine in 1960 or thereabouts and put out at least one issue solo. When Terry moved to NYC (where Pete was then living - Pete then being another VOID co-editor along with Greg and myself), he also became co-editor of LIGHTHOUSE. After several issues, Pete dropped out of FAPA and left LIGHTHOUSE to Terry as a solo fanzine.

And this brings me to VOID. The first thirteen issues of VOID were published by Jim and Greg Benford. In 1958, after the death of our mutual friend, Kent Moomaw, Greg and I started corresponding and he offered VOID to me. I accepted it on the condition that Greg remain a co-editor. I put out VOID 14 in the spring of 1959 and VOID came out more-or-less monthly for the next several years - with

large gaps at certain points. I published VOIDS 14-29. Pete Graham became a co-editor during the 5th Annish (the VANNISH) which was published in three parts. Shortly after that we published the Willish and launched the Tenth Anniversary Willis Fund which brought both Walt and Madeleine Willis to Chicago in 1962. In 1961 Terry joined us, giving us four co-editors. The last VOID was published around New Year's, 1969, and was VOID 29; John Berry and Arnie Katz were added as co-editors, Pete having dropped out - and I forged Greg's editorial... It not only "may have been," it was VOID that invented the multiple-page cover - not ever known to us as "the quiver". Bbob Stewart invented both the multiple-cover and Que Wertyuiop, the host - my fanzines were known as Qwertyuiopublications, and mine was the QWERTYUIOPress - and drew all but the multiple cover on V28 (which he started but could not finish - it was finished by Steve Stiles and myself; I scripted, Steve pencilled in Bbob's style, and I inked...) Our covers always had an odd number of pages - three or five - so that the final page was the "real" cover with logo, and the previous pages were introduction and buildup to that cover. Arnie Katz ripped off this idea - and Que Wertyuiop - without ever asking even permission from any of us - Bbob or any of the VOID co-editors - and missed the point entirely by making them four-pages with the logo on the first page. Ross Chamberlain's art was excellent - and benefited from photo-offset repro - but none of us ever felt that Arnie had the right to appropriate our ideas that way, and the very fact that you perceive these multiple-page covers as "quivers" just underscores my unhappiness with Arnie's action. (The first of VOID's multiple-covers was for the Willish, by the way...) Geis first put out PSYCHOTIC in 1953, if I remember correctly. Originally monthly and dittoed, PSY became fandom's focal point after Joel Nydahl's VEGA folded (VEGA was another excellent fanzine, but lasted - as a monthly - only about a year...) and it was in PSY that Harlan muttered those famous words about the mad dogs kneeing him in the groin (he was talking about 7th fandom, a movement which he had tried to start and spearhead). Around 1955 PSY turned into the first SCIENCE FICTION REVIEW, going photo-offset and half sized, then going mimeo. Around 1956 or 57 there was one dittoed (on one side of each sheet!) PSY published for FAPA, and maybe another of only two or four pages. Then Geis discovered professional writing (I published an electro-stencilled photo of Geis from THE ADAM READER in a 1959 VOID). When he revived PSY in the late sixties, Arnie Katz gave him the wrong information about his earlier issues and as a consequence there's a one or two-issue overlap in the numbering. Since then PSY has gone through a bewildering variety of name-changes, format-changes and schedule changes, but I continue to enjoy what Geis is up to. I think the original, fifties PSY was excellent for its era; the late sixties PSY was in some ways even better, but much more pro-ishly oriented. I might add that I was a little taken aback by Taral's reference to me "while he was a fan". I'm still a fan, Taral. Like Bob Tucker, I expect to remain a fan for a long time yet. Although present-day fandom is a far cry from the fandom of my youth, there are pockets of fannishness still around. The quality of written fanac has fallen off horribly - I'm amazed that simple personalzine writing like Don Thompson's can get a Hugo nomination; we all did stuff like that twenty years ago - but it seems to me that if current-day fans get a chance to read the fanzines on Taral's list, they may yet discover what can be done within the confines of fan-writing. By the way, Taral ought to have yet another addition to his list of fanzines: SCIENCE FICTION BULLETIN, which changed its name to DIMENSIONS. It was a fat fanzine (50 to 100 pages) and its editor was Harlan Ellison. Even then, it was obvious that he was headed toward Greater Things... Ted White, 14 September 78

△ This is an excerpt of a letter, minimally edited, that Ted sent DNQ in response to a short summary of zines that were possibly the best published in fandom. The list ran: QUANDRY, HYPHEN/SLANT, WARHOON, OUTWORLDS/DOUBLE: BILL, INNUENDO/LIGHTHOUSE, CHANTICLEER, CARANDAITH, PSYCHOTIC/SFR/REG/TAC/SFR/ETC?, VOID, SHANGRI-L'AFFAIRS, and... er... as a joke only, DELTA PSI... The list was limited in the sense that certain zines, such as DIMENSIONS, were never seen by the author of the list, and others were only spottily available and even then not all read. The list was more a masterpiece of implication than a serious history.△



A THUMBNAIL SKETCH OF AN ARTIST paul kline

...being an article written long, long ago by Taral for FANHISTORICA, but for one reason or another never published - probably because FANHISTORICA never appeared again. It may be considered a modern allegory...

Art is traced from an illo by Kline in SCYTH 1

On July 27th, 1968, one of the most brilliant artists in sf, professional or fan, gave the following speech at a Westercon.

"...for more than twenty years, drawing for fans simply because I loved doing it and they wanted my work. I was never paid, nor asked for it, nor would have taken it if it had been offered. In return... I was criticised for my style and content, my "haughty" insistence that my drawings be fairly reproduced... and then hounded for more! ...no less was I screwed - yes, screwed; the word is harsh, but I have been harshly treated - by the professional editors. I have starved, slaved, and toadied to be permitted to work in the field I love. No more."

"I will not return to sf and fantasy for the love of fandom or the money of John W. Campbell. The love affair I began years ago is dead; we are through!" "I apologize for the inconvenience my speech has afforded you, ladies and gentlemen, it was once a pleasure knowing you, even if it was only a delusion I once suffered."

Why did Paul Kline, twice entered in the FANCYCLOPEDIA; an officer in the NSF from 1954 to 1956, member of FAPA from 1958 to about 1960, and one of the most highly respected artists in fandom for years, reject science fiction so dramatically? His finely developed artistic temperament is the first answer offered by those who knew him. But Kline was never a talkative fan, and many of the underlying reasons for his behaviour went unnoticed until, recently, after Kline's death, those who were his friends began to defend him. Why his defense begins so tardily is a matter better left unplumbed. It is fair to say, however, that differences arose between Kline and his friends that only the years could wash away.

Paul Kline entered fandom in the late forties, and his earliest recorded appearance is in the letter column of ASTOUNDING, then under Gernsback. Among H.P.

Lovecraft's papers after his death were found two letters from Kline dated 1977, but whether Lovecraft ever replied is unknown. Presumably Kline was then writing to the handful of fanzines being published; he was well enough known when he contributed his first piece of artwork.

His letter in *ASTOUNDING* criticized Ed. Emshwiller for his flat use of colour and the way his sense of wonder was manifested in Bug Eyed Monsters menacing Blue Eyed Babes in Skimpy Spacesuits. This unorthodox opinion was quickly attacked by other letter writers, and the debate carried over into Julius Unger's *ODD TALES*. Not satisfied with outraging fandom over Emshwiller, Kline instantly dragged Virgil Finaly, with much kicking and screaming, into the argument. Finaly, at first reluctant to spar with the hot-headed Kline, soon became the leader of the opposition. Kline was single-handedly defending his criticism of Emsh when the editor, Unger, dismissed him from *ODD TALES'* lettercol for "creating a disturbing, and spiteful feud that only causes hard feelings." Feeling censored, Kline retorted with a letter accusing Unger and his readers of "repression". Next issue, Kline was back, but this time arguing about freedom of speech... So it would be, from one feud to another, for the rest of his career.

Oddly enough, at the height of his feud with Finaly and Unger, Kline met Finaly at *TORCON 1*, in 1948. The early Worldcons hadn't the organization of a typical Worldcon today, and the artshow was a sometimes and informal affair. *TORCON* had one, and Finaly was chosen to judge. A friend of Kline's later revealed that Kline had come to the *TORCON* with work to display but came late, and was referred to Finaly. Kline sought him out and spoke with him for a few minutes before leaving. Kline left in some heat and was not allowed to hang his art, but he never spoke of what had passed between him and Finaly. Neither did Finaly ever speak of it.

Kline had stopped writing for *ODD TALES* before it saw its last issue in 1951. But by then his main interest was in illustrating. His first accepted illo was probably a small human figure in *INFINITE*, sometime in 1947. Two years later he was contributing heavily to almost every fanzine being published. His best work of the time was always in the early *SHANGRI-LA's*, Helen Bradleigh's *MAÑANA*, and in *LE ZOMBIE*. Not that Kline ever once stopped involving himself in vigorous feuds. Between 1949 and 1951 he was instrumental in starting and perpetuating no less than 15 feuds in 8 separate fanzines, according to Boff Perry. He had differences of opinion on Richard S. Shaver; the new word "scientifiction"; wire staples; the new editor of *ASTOUNDING*, John W. Campbell; *Herbangelism*; *Ackermanese*; and, recurrently, art and artists. In October 1957 Kline became a pro by virtue of illustrating a story by Alfred Korzybski in that month's *ASTOUNDING*. Four months later he painted his first *ASTOUNDING* cover for Asimov's "Cosmic Corkscrew", and was just barely eking out a living as a science fiction artist.

Although Kline never stopped contributing to fanzines after 1957, he was forced to curtail his fanac drastically so little free time did he have left to devote to it. As his volume dropped, so did his quality, or at least his freshness, so it seemed. He was developing his skills and techniques to suit new demands, and was rapidly becoming one of the best professional artists in the field. If at this time Kline no longer innovated, he refined his abilities. Critics of his work from this period should realize that his fanart techniques were ill suited to professional publication. He necessarily had to abandon his carefully developed on-stencil skills to learn washes, cross hatching, and stippling or his drawings simply would not sell. By 1961 Kline was working in solid blacks and balancing white spaces, instead of washes, and used line with a less tight control than he had previously. Although this technique was ideally suited to mimeo, Kline's involvement in fandom had dropped to a minimum, so the newly introduced art of electrostenciling went ahead and eventually revolutionized fanart without him. In that year Kline contributed only to his favourites, the newly begun *NAMES OF THE CRIER*, *ELECTROLYTE*, and one or two others. Payment for art had been increased, but Kline was also newly wed with Helen Bradleigh. In 1962 he was to illustrate for *NAMES* only. In 1963, however, he agreed to illustrate the entire issue of a hoax-zine for Francis T. Laney. (His last act as a fan, before *FTL* passed on the the next plane...) To be called *Astonishing Science Stories*, (read the initials), it was to savagely satirize the moribund *ASTOUNDING* that Kline mainly drew for. *ASS*

was only out for a little while before Campbell "fired" Kline for "biting the hand that feeds you", as Kline reported it. Kline continued to work for the other prozines, but ASTOUNDING had been his major source of income, and the going was hard. To aggravate matters, the market for sf had been dropping systematically since 1961, and the number of other magazines available for Kline to work for was diminishing. However bad, financially, the years from 1963 to 1968 were for Kline, they were good years for fandom. Kline, whether from time on his hands, or from renewed interest in fandom, was again contributing heavily to fanzines. Kline contributed to almost every zine extant at the time, but gave his most valuable contributions to STRUMPET, PSYCHOSIS, HUGGIN' & MUSSIN', XEROX, outhouse, TOMORROW ENDS and BUFHOON. He was mixing his new styles a good deal, so that one illo was dramatically different from another, and it was often hard to correctly guess the artist without checking the ToC. If there was one invariably distinguishable feature about Kline's work, it was the slender hipped Llylane, an imaginary heroine, who often appeared in his drawings. Savage, tossed landscapes; twisted jungles; and wild watercourses; humourously drawn mythological beasts; and usually, somewhere, Llylane, the sheppardess of his imagination. To a practised eye, if the content didn't betray the artist, a customary use of fluid lines and brushwork indicated the presence of Kline. Toward the end of this period, Kline began to practice his hand once more at on-stencil work. Clearly, he was drawing from the wellsprings of his origins in both content and technique. 1968 found Kline on the Hugo ballot for the third time. The first time, four years earlier, he had been a nominee for pro artist, but lost to Ed Emshwiller (how that must have hurt). The second time was the previous year, and was for fan artist. He lost in 1967 to Jack Gaughan, but would be the undoubted winner in 1968 when what at first seemed a stroke of good fortune for Kline sealed his fate. Campbell had either relented "firing" Kline, or had decided to let good economic sense override his dislike for him. Kline was offered an assignment to illustrate a new novel by Richard Matheson to be serialized in ANALOG (as it happened, the novel was never completed, and, naturally, never serialized). Campbell still rankled over ASTONISHING SCIENCE STORIES, however, and made the condition that Kline give up all fannish activity on the pretext that his fanac interfered with his professional work. In truth it was the other way around, but Kline needed to regain access to the lucrative ANALOG market and acceded. Kline xeroxed a number of copies of a letter he drafted to tell the editors of those fanzines he had regularly contributed to that he would no longer be able to maintain his fannish connections, that he would be re-appearing in the pages of ANALOG next January, and that he hoped that they would understand. Betwixt keys 'n fingertip goes many a slip; understand him they did not. Many editors promptly returned his artwork, in one or two cases with a nasty letter accusing Kline of contempt for fans. Contemptuous conduct or not, Kline's name was publically withdrawn from the Hugo ballot by the Worldcon committee, and at Westercon, where Kline had already been announced as Pro Guest, Kline gave his famous parting speech. A brief three years later Kline was dead. Abandoning science fiction left his floating in an artistic limbo. He could not sell in galleries and had not been able to crack the then conservative mainstream book cover market with his weird subject matter and style. He gave up art as well, and took a mundane job as a sign painter, and later in a design agency. Since his separation from Helen in 1969 he took to heavy drinking, a heartbroken man, and it is speculated that he had been drinking when he left a party on the night of February 28th, 1968 and crashed his used Rambler into a bridge abutment and died in hospital next morning. His last published drawing appeared not long ago in PLACEBO 6. Fandom has just noticed that one of its most cherished members is missing.

△ Most of the story of Paul Kline is taken from a FULL LENGTH ARTICLE by Jack Speer (1953); later issues of Kline's FAPazines, SCHERZO (1957-58); his bio in the WESTERCON 22 Program Book; ST. LOUISCON committee letters at the Spaced Out Library; and Kline's folio, A WILDERNESS OF MIND, published by Donald Grant. Additional sources include ANITERGIUM 4, DORK 3-8, SF TIMES, LUNA, PLASTIK 1, and Kline's own PALET (1965). The accompanying illustration is from SCYTH 1, and is traced on stencil with as much fidelity as I can muster, but it is not a wholly successful transfer, as too many of my own stylisms have crept in. △

	NOTABLE PUBS	TECHNOLOGY	SOCIOLOGY	OTHER REMARKS
1930	THE COMET, HORIZONS, LE ZOMBIE, FAPA,		First fandom emerges from the primeval chaos of mundania.	
1940	THE ACOLYTE, CHANTICLEER, AH, SWEET IDIOCY,	HECTOV	Creation of the Worldcon. Claude Degler	Majority of fannish traditions develop. Faanish "Golden Age" lasts until late 70's
1950	DIMENSIONS, VOID, HYPHEN, Geis etc	▲ DITTO	Slow growth of the Worldcon.	
1960	DOUBLE:BILL, ALGOL, LOCUS, NIEKAS,	▲ ELECTROSTENCIL	Worldcon attendance regularly tops 1000	SIASL, DUNE, 2001, ST attract the public eye to sf.
1970	OUTWORLDS, KARASS, NERG, NICKELODEON, GRANNY, W'APA, MAYA, TITLE, DON-o-SAUR, STARLOG,	▼ MIMEO ▲ ELECTROSTENCIL	MidAmeriCon & SF Expo FAAn Awards & Dorsai. SeaCon com impeached by WSFA Inc, Harry Warner assassinated by Trekkie fanatic. Fandom splits apart.	NESFA begins era of internecine club strife Elwood wins controversial lawsuit. First of paper shortages & postage increases to result in All Fan Com.
1980	FAN COMMUNIQUE, SAMISDATE LINE*, THE STONE PILLOW*, SPECIFIC REVIEW, BIOSPHERE, STOCHASTIC FAN*, DORSAI GUIDE,	▼ OFFSET	All Fan Com elects major Trek-pro as 1st director. WSFS schism ends in two simultaneous Worldcons Fan Com sides with the commercial con to suppress the "fannish reactionary" con. Great paper shortage, unlicensed use of paper outlawed and most zines fold. Non-government use of post office made illegal.	Many zines go underground, Fan Comm makes "example" of File 770, Glycer gets light fafia sentence, "Mundane Years" begin, ALGOL & F&SF merge, persecution against "ess efferers" STOCHASTIC FAN repeats effect of A,SI.
1990	SF EXPOSITION SF VARIETY	▲ TYPESET & OFFSET	Great paper shortage, unlicensed use of paper outlawed and most zines fold. Non-government use of post office made illegal.	CAW coup in All Fan Com, moves HQ to Guyana. Prozines driven out by Bookzines, Cultist tyranny begins and is followed by Fannish Inquisitions.
2000	CINEMYTHOLOGY	▲ TYPESET & OFFSET	RHPS remade by MGM.	
2010			The Iconoclasms.	All known FAAn awards destroyed, extant Kirk, Barr & Rotsler originals burned. Fannish artifacts secreted & lost.
2020			"Burbeeism" savagely suppressed, & the Great Gafiations of the 20's begin. Last zine pubbed for 25 years.	Last member of First Fandom gafiated by "extraordinary measures".
2030			Con-overbody merges with IOOF under jurisdiction of National Tourist Bureau.	Conventions replace public institutions like churches & fraternal lodges.
2040			Mimeo rediscovered.	
2050	E'TELEKELI,			
2060	MARNEE, 1, 4, d,		Faanish Renaissance.	Old collections of zines & art surface
2070	G-CHYMER, HOMINIDS OH! CoTan		Fandom transcends to the next plain of social evolution.	Extraterrestrial fans welcome us.

* = underground faanish zines during the "Mundane Years", banned by the All Fan Com.

FOR YOUR INFORMATION

- + NOVA AWARDS, presented at the recent Novacon, gave the honours to Allan Dorey's GROSS ENCOUNTERS.. Second place went to Kevin Smith, and third went to TWLL DDU (Grrr... says our reporter, Dave Langford.)
- + FLAVOURED POTATO-CHIP FANDOM has a new prodigy, Cheese & Onion. While too strong as a steady diet, it is a a good novelty. Meanwhile, the ill-flavoured Grape, Cherry, and Orange flavoured chips have mysteriously disappeared. Gee, wcnder why...
- + SIMULACRUM 8 is printed, waiting only for the offset covers. Copies will be mailed before Christmas so as to be eligible for 1978 though most copies will arrive in early 1979. Please note: 1978 not 1979, 1978 not 1979, 1978 not 1979...
- + NOREASCON 2's discussion-zine, VOICE OF THE LOBSTER, has been mailed to subbers and newszine pubbers. Details from VotL may appear in DNQ 13.
- + POSTAGE HIKE is expected in Canada in April 1979, going from 14¢ first class to 17¢. (We don't envision raising DNQ rates - with OSFiC subbing in January we may survive.)
- + FAAn AWARD NOMINATION FORMS will be mailed after New Year's, but under the new system you may nominate anytime, and as many times you want. Support the FAAns!
- + Last DNQ reported comments attributed to Darrel Schweitzer concerning ASIMOV's Magazine, Phil Foglio, and Freff. In a conversation with Taral, Darrel was believed to have said that Asimov's would not publish these artists in future: Foglio for sloppy work and missed deadline(s), and Freff because Scithers wasn't satisfied with his work, (the later presented ambiguously, unfortunately). Darrel wishes these statements published in respect to the last issue: 1) "I do not support the statements attributed to me in the last DNQ." 2) "This 'report' was published without my knowledge or permission." 3) "I only found out about it by word of mouth, and then I saw someone else's copy. I have not received the issue in question." Somehow there has been a serious of misunderstandings, including Darrel's not being aware that we published DNQ when talking with Taral, and Taral assuming that Darrel knew and did not choose to caution us to treat the matter as privileged information. There is also the question of just what was said, or not said, but under the circumstances the exact comments aren't likely to be made public. Scithers, editor of ASIMOV's, also appears upset, and suggests Folio and Freff have reason to be. Further correspondence is likely to settle the matter, but, again, the settlement isn't likely to be available to the public. The main concern seems to be possible damage to Folio's and Freff's future careers in sf caused by the allegations in DNQ credited to Darrell Schweitzer, and Darrell's denial of responsibility. As an assistant editor of ASIMOV's, Darrell cannot be quoted without compromising his position, it is belatedly realized, whether or not the statements believed to come from him are accurate.

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