



TYPO 9 - © Taral Wayne and Victoria Wayne, June 1980, for the contributors. Typo is a rider with DNQ 29-30, available to subscribers and trades. It'll continue as a separate zine just a little bit longer, 'cause I like to do the on-stencil art.

JACK R HERMAN - 1/76 Fletcher St. Bondi, NSW 2026 Australia.

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I wish to respond to reports in your estimable zine emanating from a source identified as "Herman", purporting to be from the Scandinavian area of the 1983 Worldcon bid. As one of the very few Hermans in fandom I want to make it clear that we are being given a bad name by the constant association of our name with the decadent and strange Scandinavian bid. I, personally, wish to make it perfectly clear that my feelings in the matter of the site for the 1983 convention are more or less wholly behind the serious and very meaningful bid for the con originating from the collective fen of Australia in general, and Sydney in particular.

Unless other Herman-named fen come forward to gainsay this, it is apparent that there is a complete unanimity among Herman-named fen about the site for the 1983 con - Australia being the choice - and that we will begin to take some degree of offense if this misnamed committee-object continues to take our name in vain. As editors of an esteemed magazine of serious intent, I hope you will endeavour to satisfy our reasonable request. When you say "Herman Protests Mistaken Identity" as you did in DNQ 27, you are certainly batting 1000 in the prediction business.

/The crack team of investigators from our Consumer Protection Department is already on the job looking into "Herman", and the law firm of Mayer, Mayer, Mayer and Malone is standing by in instant readiness. Nobody fools around with our subber! Taral/

ROSS PAVLAC - 4654 Tamarack Blvd #C2, Columbus OH 43229

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Chicago in '82 has the following material available: 4-page "main" flyer, Galloping Aardvark's Gourmet Guide to Downtown Chicago, Gringo Tourista Guide to Downtown Chicago, Map of downtown Chicago and Restaurant list for downtown Chicago (both from Convention Bureau). All are available from the Chicon PO Box (A3120, Chicago IL 60690) - we request that people send us a SASE if possible. The "mobster" attire at Confusion was simply formal Chicago attire for attending the banquet. We consider it to be a once - or twice - funny gag and will only be doing it again at one or two cons. A gangster image is not what we are trying to project for iether the theme of our bid or the con itself. I sympathize with your concern about GoH choice. Naturally, we will not be revealing our GoH choices during the bidding for much the same same reasons you mentioned. However, our criteria have been public knowledge for a while now (I think we discussed this at some con or other - yes/no?) /Yes - Autoclave. Taral/

Pro GoH: Will be a person who has never been Pro GoH at a Worldcon. The person must have been continuously active in the SF field (as writer, editor, and/or artist) since before 1950. Note the two words I emphasized. "Continuously" may end up being interpreted liberally, but basically it means we will not be choosing someone who did some great things back in the 40's or 50's and has been resting on laurels since then. The "1950" date is basically there to assure that we honor the old masters before they all die off.

Fan GoH: Will be a person who has never been Fan GoH at a Worldcon. The person must have been active in fandom since before 1960, but not necessarily continuously. The person must be currently active in fandom, at least marginally. At one point or another in the person's fannish career, the person must have been considered a major influence or have accomplished something important (eg: pubbing a fanzine that has since been considered one of the "greats" of the era, chaired a Worldcon, founded a major SF club, etc.) The Fan GoH criteria are more liberal because, in our opinion, there is a much higher dropout rate among fans who do not turn pro, and the field of choice is therefore much smaller.

Toastmaster: Wide open. This is more a job than an honor. Thus, we will be looking primarily for individuals who are good public speakers. We may repeat on this one, though I think most of the committee seems to be in favor of a non-repeater here also. Toastmaster may be either a fan or a pro.

Therefore, John Norman, Keith Walker, and Leland Sapiro are not eligible by our criteria and thus you will not see them as our Guests of Honor. Though they are eligible for Toastmaster, I don't think I am breaking any confidences by revealing (this is a DNQ exclusive by the way) that none of those three are among the names we are considering for Toastmaster.

/ ...am I then to construe that you took me seriously about Worldcon guests? Wanting to know who the bids have in mind is just one of my pipe dreams.

Talking to Rusty Hevelin at Disclave I brought this up and he mentioned an idea he had to reach an agreement with all the bids every year to settle the guests ahead of time, so that every year there aren't one or more teams of disappointed un-guests. Opinions? Since

Ross wrote the Hyatt the Chicago bid was based on was completed. Also, Ross has moved to Chicago from Columbus without giving us his forwarding address... Taral/

IRWIN HIRSH - 279 Domain Rd, South Yarra, Victoria 3141 Australia

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Looking through fanzines I got of you I noticed in DNQ 23 the line: "((John Foyster)) mentioned in passing a Japanese fan brought to Australia for the National Convention this August". It occurred to me that not many non-Aussie fans know about JAFFA (Japan-Australia Foundation Fan Association), so I'm taking time out to tell what I know about it.

As far as I can make out the idea of JAFFA first came into being in the last panel at the 1978 National Con. In the course of the panel A. Bertram Chandler stood up and suggested that what we ought to do is get the Japan-Australia Foundation to fund bringing a Japanese fan to Australia and/or vice-versa. Bert's books have sold well there and he has become involved with the fandom. He obviously felt that there should be more interaction between the two fandoms. I didn't hear more on the matter for about 10 months, until the Syncon 79 committee announced that one of the fan GoH's will be a fan from Japan, and that he would be coming as a result of submissions to the Japan-Australia Foundation. He was selected on the vote of Japanese fandom.

I wasn't at Syncon so didn't meet the Japanese fan, but from all reports he had a good grasp of the English language, got to talk to a lot of people, and was generally well liked. Meeting him would have been interesting, if only to find out how Japanese fandom works: he apparently said that as a result of this trip he would now be considered a BNF back in Japan.

It now seems that there will be another JAFFA race; the November Forerunner announced that on behalf of Australian fandom the SSFF would be making the submission to the J-AF to send an Australian fan to Japan. I'm not sure, but I think the person to be sent will be selected by the Sydney SF Foundation and Bert Chandler.

Looking through the pile of DNQ's that I have here makes me think that you both work

knowledgeable about art shows, and he couldn't seem to grasp what I was talking about. Believe me, from the point of view of a fine artist, these so-called prints have little value, to collectors or as "works of art". It seems that ASFA is emulating SFWA as far as parties are concerned. They were supposed to have a meeting at Northamericon, but nothing seemed to be organized toward that end. For some reason artists don't like to belong to organizations representing their interests. In the US there is an organization that supposedly does good things for the "fine artist": Artists' Equity Association, roughly modelled along the lines of Actors' Equity. For the full-time professional there is the organization Vincent DiFate recommends, the Graphic Artist Guild, a good group, something like the Writers' Guild that Ellison writes about (and is a member of). The point I'm making is that organizations can help the professional and economic life of the artist. Whether or not the ASFA is able to do anything (legally and/or as a pressure group vs. publishers) is a moot point at this juncture as they don't seem organized enough.

I think there should be a separate exhibition space (and/or rates) for fan artists and fan art. At the price most artists must charge at a Worldcon, a fan editor or collector cannot generally afford to buy. Sure, the director of the No Noreascon would be in his/her rights in saying that a Worldcon show attracts a different (more monied) buyer than a regional or local con. True enough. But many artists, like yourself, would like to exhibit a lot of NFS work, and can't spare \$60 up-front for the privilege.

There are artists who really have not much to do with fandom who use the art shows in much the same way certain "artists" use local art fairs as a main source of income. They aren't seen on the covers of books or prozines. You know who I'm talking about. They are the ones who are mainly into dragons, unicorns, Tolkien, Narnia, etc.

You see, the Worldcon, in a much smaller context, was once mainly the province of fanzine fandom, or at least fannish fandom. With the growing commercial success of SF in the last decade, the influx of mundane thinking and practice has, unfortunately, inundated the fannish ambience of those earlier eras. The cons are commercial enterprises (the Trek-cons, Comic-cons, and Doug Wright shows, the worst examples.) Sad, but true. Read Lupoff's essay-speech in the Spring 80 issue of Starship for an attack on the recent commerciality of conventions.

/I think it's time fandom stopped and thought about many things. One of these is what its art shows are for. Whether they are for showing professional sf art, as they once were, for showing art done by fans, or a bazaar for middle-class fans with too much money in their pockets to buy playthings... I opt for fan art. It will probably remain true that art is too costly for most fans to afford, but there we need examine our purposes again. Are we showing art or selling it? Why not the former and let sales be the exception rather than the rule? Why? Because a lot of fanartists who're into shows have gotten used to paying their expenses at cons with their artshow profits. Well, if they won't pay money like other fans to come to cons, good riddance says I... They obviously weren't very interested in fandom.

It's also time that some pros woke up to the problems in fandom. I was delighted by Lupoff's Starship appearance, though it didn't go far enough by half, and though none of it wasn't something I'd said long ago. But it is such a refreshing change after columns by Pohl and speeches by Del Rey telling thousands of mostly-neos what a big untroubled family fandom is... As if they were in close enough touch to know the slightest thing about contemporary fandom except that it exists for their benefit.

I have my doubts that either fanart or pro sf art should be organized. Not more than about a dozen artists can make a living in sf, and the rest are wasting their time chasing after peanuts and egoboo. Anyone with a serious interest in art (or a living) should think about widening their horizons... and maybe join a real professional organization that has outgrown the childish mistakes that ASFA and SWFA are going to make for years to come.

I had heard about "fine prints", but didn't know the details. I did know that fan "prints" were no better than first-editions in most cases, and at the best of times were just a limited print run with a signature. I've spent 8 years in fandom as an artist, and you know what I've learned about art from fandom in all that time? Virtually nothing. I was beginning to feel like an ignoramus, and it didn't square with my pretensions. Now I'm learning all I can... From books. All-knowledge-is-contained-in-fanzines-phooey! Only if you put it there./

HARRY WARNER JR - 423 Summit Ave, Hagerstown Maryland 21740

I wrote to Gary about the FAAn Award situation. Briefly, I want to see the awards continue and I feel that too much concern is being expressed about two aspects of them. It would be wrong, I think, to expect too great participation in the voting. The entire reason behind the FAAn Awards was to honor fans on the basis of how the small minority of fans who publish and contribute to fanzines feel. This automatically limits the number of persons nominating and voting, and after allowance is made for the law of nature which says that lots of eligibles will fail to participate in any kind of awards, I think the FAAn participation has been good. The other aspect which worries people needlessly is the opposition to the FAAn awards that some fans have expressed. This too is inherent in the nature of the beast. There are people who debunk the Oscars, the major league baseball all-star game voting causes a big rumpus every summer, and look at the flak the Hugos have been dodging. No matter what you decide to make awards to, how you handle the awards, who participates in the awards, there will be sniping and grumbling for the simple reason that lots of people don't believe in making awards (and some of those people are really sincere instead of saying so because of resentment over never winning).

Besides, if the FAAn awards were to die, I might never get my second one completed. So far I have only the base, which Terry Hughes brought up last fall.

Could you rig up some sort of lazy susan device for displaying a maximum amount of art at Noreascon? That is, is there any restriction on how far stuff in the pnael can stick out from the wall? Just think of the sensation you could create if you figured out a method of entering art on very thin, lightweight materials, mounted in the simplest possible manner, so you could support a whole batch of them which people could turn to or leaf through without pulling down the entire art show with too much weight on the hooks in the wall.

I hope you carry out your intention to run an adequate review of that Willish of Warhoon. Something tells me that it will get less coverage in fanzines than it deserves because it takes so long to read through and some fanzine editors will decide after they've finally completed it that by now it's too late to run a review. Now I'd love to see someone do much the same thing for the fanzine writings of Lee Hoffman. I suggested that to Dick, but he didn't seem to want to tackle the project.

John Berry's narrative had special interest for me, because of my interest in opera. I haven't seen many of them live, thanks to this secluded life in Hagerstown which isn't exactly an ideal place for touring opera companies to visit. So I've been quite happy with the PBS telecasts from the Met the past few winters, only one of which has featured an opera I'd already seen in a live performance. ...More and more it's becoming evident that I'll have to go through the agony of moving when I retire; too many things are wrong with 423 Summit Avenue nowadays.

/The commonest thing a person does when they become fed up with a thing is to start hating it or try to destroy it. The love/hate relationship. Now that I'm fed up with wanting to win a FAAn I have to check the impulse to want to hate the award. Because I really don't hate them. Just too discouraged to work for them. The FAAns have real problems, however, and not just the age-old one of the impossibility of pleasing everyone. True, only 50 to 100 fans need vote on them, but they need to be 50 to 100 knowledgeable and intelligent fans. A glance at the voters shows me that this is not the case, and some of the nominees confirms my belief that the votership is largely uninformed, partisan, and uncritical. That's where the abstention of various fans hurts. There aren't all that many fans competent to judge fandom, and none can be spared. This year's apathetic response has demonstrated that. Whether I'm promoting the FAAns in future or not, I at least intend to vote. 29 nomination ballots? ...that's not too many. Literally. I doubt any sane con artshow would allow a lazy susan, but I've daydreamed about the swinging-door arrangement that stores use to sell posters. Only the front and back leaves would show, however, and I rather suspect people would be distracted by the unicorn or gnome down the way rather than flip through all the leaves. Victoria would likely be the one reviewing the Willish in DNQ. If I review it for Bergeron it would be in File 770, I think. I don't think it'll be forgotten whether reviewed or not.

At one time Victoria was interested in reprinting all 30 Quandries, but when she wrote to LeeH, there was no reply. No reply; no permission. No copy either, since Victoria hasn't a single Q, and I have only about five or six. Joe Siclari says he doesn't believe that Lee has a complete run either, which may only leave you and your sagging attic as a source for the authoritative edition. Anybody for reprinting the complete Horizons? In five 600 page volumes? Too bad Bill Evans REMEMBRANCE OF THINGS PAST (VIII), selections from Spaceways, was more than half ditto, otherwise it could be electrostenciled. Taral/

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Actually, what creased me up most in DNQ 26 was the single successful use I have seen of the "legible crossing out" - Parker Brothers To Market "Finchley Central". Mostly this technique is used as a cheap substitute for satire, or to make doubly sure that the ignorant reader knows it is satire, by people incapable of writing satire properly. This time it worked, and I fell over when I saw it. I suppose I may have found it funnier than most people would because I was responsible for introducing Finchley Central to fandom. In my opinion it is one of the world's great games, and Parker Brothers could do worse. In fact, Finchley Central is about to take over the world of Chartered Accountancy. We play it often in the office, and more often in pubs after work, where it has accidentally achieved huge success in trapping the unwary. People who have played before start a game without any preamble, such as by saying "Dollis Hill", and explain to the others only the idea is to name London Undergrounds stations. As the game progresses the new players exhibit greater and greater distress. It dawns on them that it does not matter in which order the stations are named, or even if a station is repeated. When someone finally wins the game and the rest of the cognoscenti acknowledge it with greater or lesser shows of grace, the bewilderment is complete. New players have been known to stomp off in disgust, quite convinced that we were out to get them. The fact is, of course, that we were doing no such thing. We were merely playing the game. Confusion is a side-effect, not a main aim - as all players of Finchley Central will tell you. There is something special about Finchley Central. We have tried other, similar games in the office, such as "Merton Park", in which one has to name stations on British Rail Southern Region, but these have always seemed to alck something essential. I have no doubts that attempts to play games utilising the New York Subway or the Paris Metro would be likewise doomed to failure. I am having serious thoughts about coming to the Worldcon this year, the only thing likely to stop me being lack of ready cash after buying this flat. If I do come, I shall spend some time in Toronto, since I have an uncle and his family living there. This it seems to me, would be an ideal opportunity for me to see these strange people behind DNQ, and vice versa, of course.

BRIAN EARL BROWN - 16711 Burt rd, #207 Detroit MI 48219

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DNQ arrived and unfolded into all sorts of fragments. One sheet says, "Five Years! A Milestone in Fan Publishing!" This I gather is a flyer Mike Bracken paid you to circulate. I'm tempted to make the cover of WoFan a flyer that reads, "14 issues in 19 months! A Milestone in Fan Publishing!" Bracken is so-o-o blatant. Another piece was DNQ proper, which has been read and enjoyed. So SWFA is getting too respectable to put up with Chris Priest goshing Jackie Lichtenberg about her fans...

Owen Laurion's Fan umbrella organization fails to mention any reason why they should be granted a non-profit org. charter in the proposed constitution. All they need to say is that the org. exists as an educational society for SF to qualify, I think, but the constitution should mention that purpose, not that members want to rip the post office off for cheap mailing priveleges. I've never tried to qualify as a non-profit org., but i probably would help to belong to a national organization of recognized non-profit nature. Bulk mail must be pre-sorted and bundled before being delivered to the PO. Also, there's a difference between a second class and fourth class bulk permit. 2nd class is for magazines and costs much more and requires a schedule of publication. 4th class bulk rate can appear at any time, as frequently

or infrequently as necessary. The postage is actually a little lower (8.4¢ to 10¢ apiece) but the delivery time is slower and limited to the US. I was hassled with MSD 6 because it wasn't plainly marked as to who its publisher was, but I've never had trouble with WoFan - a case of the postal worker involved.

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what's this thing in the editorial about folding DNQ with issue 37 or so, moving to Vancouver and starting up a fanzine titled RSN? Is this one of your little jokes or are you two serious? Well, at least it won't happen for another year and a bit, and considering the number of plans that have fallen thru from time to time, probably won't happen at all. I mean, ever since I've known you, (Victoria), you've been meaning to get out of ~~Toronto~~ Toronto. The point about folding DNQ to start RSN I don't understand, or rather what's the point if it's going to be (roughly) the same fanzine. It's not as if one title sounds better than the other (which was one reason I changed my fanzine from Brownian Motion to Mad Scientist's Digest). It makes more sense to me to keep the same title no matter where it's published. Taral's

going to hate me for saying this, but often his best stuff is his pastiches of other artists' work, such as the illo Hlavaty used of a guy mistaking one of Harvia's creatures for a toilet (said illo is now permanently located on our bathroom wall.)

Clothe's Horse /from DNQ 25 - Brian got an early copy - Taral/ was... interesting and certainly informative. I saw Taral's kirtle at Confusion. I didn't notice that he wasn't wearing pants right off, but I can't say I care much for his taste in colour. Apple Green - yuck! I liked the choice of purple for the heading of Taral's story. It looks right. Turning the page to the two illos in black was kind of like switching from color TV to B&W. Had you considered keeping all the illos to an article to one color to sort of tie the issue together? I think I'll try it with MSD7. Actually, I'm

not sure which would be more embarrassing; wearing an apple-green mini-skirt or a translucent caftan. But what I am tempted to do is get a shoulder pad like Glicksohn /and Joe Nicholas, affectionately known as The Limpwrist in British fandom - Taral/. It beats holding fanzines around all night.

Taral's fanzine reviews: at first I thought Taral was simply getting titles I wasn't, but towards the end I realized that no Australian fanzine was this bad, or British zines that vicious, or US zines that vacuous, tho some get mighty close. There is a bitter tone to these reviews that got to me. Taral seems so unable to enjoy what's there. Most fanzines aren't great, but most aren't terrible either. At the same time I'm beginning to find Taral's dissatisfaction in me. There's so little that's brilliant in fanzines and conventions are getting depressing. I'd gaffiate the minute there was anything more interesting on the event horizon.

The letters: should Typo be a regular part of DNQ? I say yes! The more I read Chunder and Tightbeam the more virtue I find in letterzines. It can be done and done well, and gives a more spontaneous feeling to fandom and the news. So yes, keep Typo in DNQ and even let it swallow up part of the rest of the zine.

The FAAn awards have long struck me as the Hugo Losers' award, so who needs it. I'd love to have one of Randy's sculptures, but rather suspect the voting fee which pays for those statues do inhibit people from voting. Also there aren't that many fans (I fear) who are at all well informed about what's going on in all of fandom, and even fewer zines with the result that, since few people push the FAAn awards, fewer people are aware of them or feel inspired to push them.

\$5 to publish a fanzine in 1940. Hmmm, \$5 would have bought then about 20 magazines (at 25¢ each). Today, magazines cost \$1.50 (and real magazines - like Heavy Metal - are going to \$2 an issue. So 20 issues would cost \$30, with \$40 being more reasonable. And, you know, 100 copies using \$3.00 a ream cheap paper would run about \$41. While 200 copies would cost about \$73. How many copies did Harry Warner print for \$5.00? Costs have not gone up, but "typical" circulation certainly has. I find it a tad bit undiplomatic to make Rusty Hevelin a Worldcon fan GoH at a time when he is a significant member of a current Worldcon bidding committee. It gives an improper degree of approval, support and publicity to his convention's bid. Rusty is a better choice for FGoH than Bob Madle, (who I never heard of before or after Suncon), but the timing doesn't appear all that right.

/For a change, I'll answer your letter's point backasswards (that's funny, you don't look...). Madle was not all that bad a choice for SunCon's FGOH spot. According to the Fanny II, he was sent over to Britain as the 1957 TAFF winner, so a lot of people obviously had a high regard for him in '57, however ignominious his role as a huckster has been since. Oddly enough, though, Madle's TAFF trip was touched with controversy. It didn't seem to be his fault, but it's coincidences that make life interesting. When one knows that almost all the SunConCom wanted the perfect Fan Guest of Honour for that neck of ~~the woods~~ The Swamp - Lee Hoffman - and that it was mostly Don Lundry's insistence that passed her over for Madle, Bob does come off as rather a disappointment. If I'm not mistaken, the average print run for zines like Spaceways in the 40's and most of the 50's was around a hundred. The costs have not risen in proportion to the numbers of copies run. Postage may have, however, since that's in no one's control. Murphey's Law, (a far older and more fundamental rule than Hammurabi's Code or the ten commandments God gave Abriham on two stone tablets). Yet older fans seem to persist in their belief that costs have risen absolutely. I talked with Tucker about this when he was in Toronto, and he believes that fanzine publishing has become uneconomical. He scoffs at any expense greater than about \$150 and claims that if it costs him much more for his next Le Zombie, there will never be another LeZ. Last year, with pushing, the FAAns got over a hundred fans involved. This year, with virtually no pushing, there are only 29 nominations I believe. Yet, if it worked well, I think the FAAns could serve more purpose than being the Hugo Losers' award. For that matter, with the Hugos favouring professional-scale exposure, what is so wrong with that? Won any Hugos lately? For as long as we are publishing DNQ I think there will be a separate Typo for the letters. It satisfies my need for consistency. Also, we don't get all that many printable locs, and I'd rather have a lettercol every second or third issue than a one or two page lettercol each issue. This may well be the penultimate Typo. With RSN we'll start a regular letter column - we'll have the room for it, and, presumably, the locs. Mayhaps it will still be called Typo; mayhaps not. Why, you ask, change DNQ's name to RSN? Moving to Vancouver is insufficient reason, you deem. Moving was to be a major change in lifestyles, and we wanted that reflected in our fanac too. Moreover, RSN will not be quite the same zine as DNQ, as you assumed it would. More than the move to Vancouver, changing the name of DNQ to RSN would mark a change in our aims for the zine. When we began talking about a Toronto based newsletter Karass had announced its terminal illness and Glycer's File 770 was only a rumour. Mike beat us to first issues, but for a while DNQ was the only other of it's type. It didn't take long, however, for a number of clubzines to clutter up the scene and other generally available newszines to spring up unnecessarily. Now we feel uncomfortable between Glycer's growing success and the dozens of other newsletters jostling for a readership. Fandom needs newszines now like it needs more awards, and DNQ no longer fills the role intended. So we're moving over to something it seems time for - a regular medium-size faanish zine. More than likely, RSN will carry no news, won't look the same, won't rely as much on subs, and won't be nearly as controversial. ...that is, I'll have much less reason to voice opinion and shower bitter wit on every harmless foible and silly boondoggle, which, as news, I was obliged to pay my regards to. The first issue of RSN may come sooner than announced. Current plans go up to only DNQ 33. The next two issues should be on schedule, and return to normal size. The last, however, will probably be a larger ish, as befitting a final issue. (Artists note; please send no more DNQ art.) It's a good thing that we had more reason than moving for chaning DNQ's name. You were right about plans falling through. Bob and Janet Wilson, who we were following to Vancouver, discovered they were unable to move. They were screwed by the west coast housing shortage, rising mortgage rates, and diminishing capital. Now they are content to be renting a house - conveniently near our places at least. So, for the foreseeable future Toronto remains the fanzine capitle of Canada. (Whatever those Edmonton upstarts say.) Gaaltlaaaloon, Taral/