

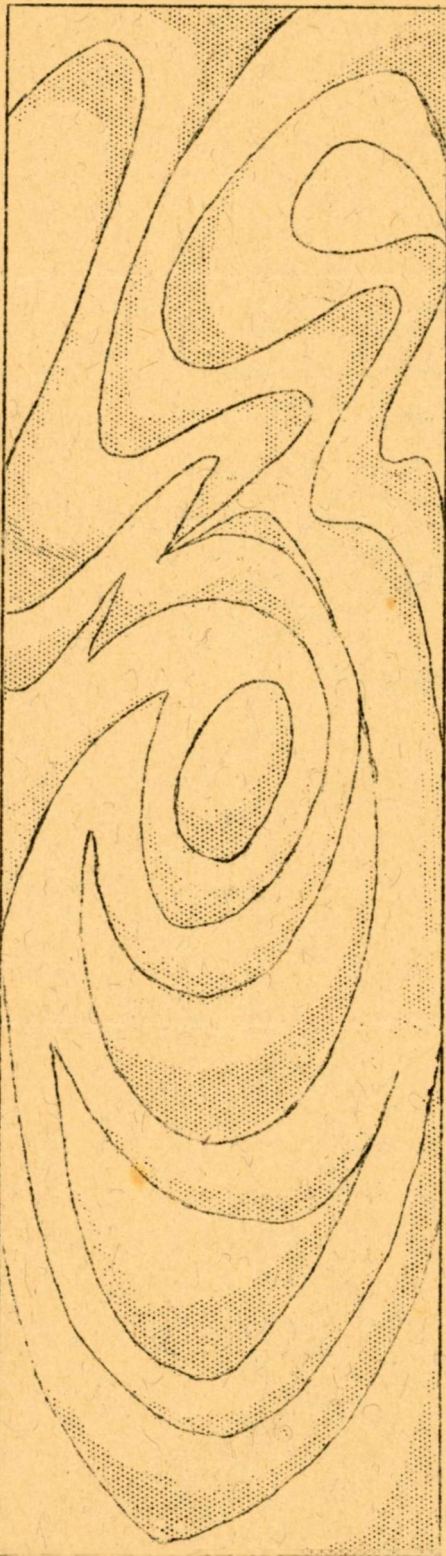
RAZZ BAZZ REP
presents

THE ENCHANTED DUPLICATOR

by walt willis & Bob Shaw



The Razz Bazz Rep, under the direction of Shelley Dutton, presents, live at Norwescon 5, SeaTac Hyatt, 19 March 1982: THE ENCHANTED DUPLICATOR, by Walt Willis & Bob Shaw, adapted for the stage by Jerry Kaufman, Gary Farber, and Shelley Dutton. Entire program book copyright (c) 1982 by Shelley Dutton & the Razz Bazz Rep; cover and map copyright (c) 1971 by C. Ross Chamberlain, used by permission. This program book edited by Patrick and Teresa Nielsen Hayden from materials provided by Shelley Dutton and Gary Farber. ee #197.



Crew

Director. Shelley Dutton
Stage Manager Linda Hoffer
Makeup. Geanne Tobias
Sound Recording Patrick Nielsen Hayden
Sound Technician. Steven Bryan Bieler
Program Booklet P & T Nielsen Hayden
Sets & Costumes Steven Bryan Bieler
Eddie Dutton
Joe Simpson
Mark Schellburg
& All Hands

Acknowledgements

For patience & inspiration:
our roommates: Marsha, Bob, Chuck, Jeanine,
Jennifer, Eddie, Hillary, Debbie, Pat, &
Geanne

For driving above & beyond:
Suzle, Theo Williams, Cliff Wind, &
Tami Vining

For coffee & printing:
Bob Doyle

For rehearsal space:
Winslow Place, Chateau Relaxo, and the
Phinney Neighborhood Center

For the Hugo:
F.M. & E. Busby

For the gong & pretty Kollektinbug:
Kay Howes

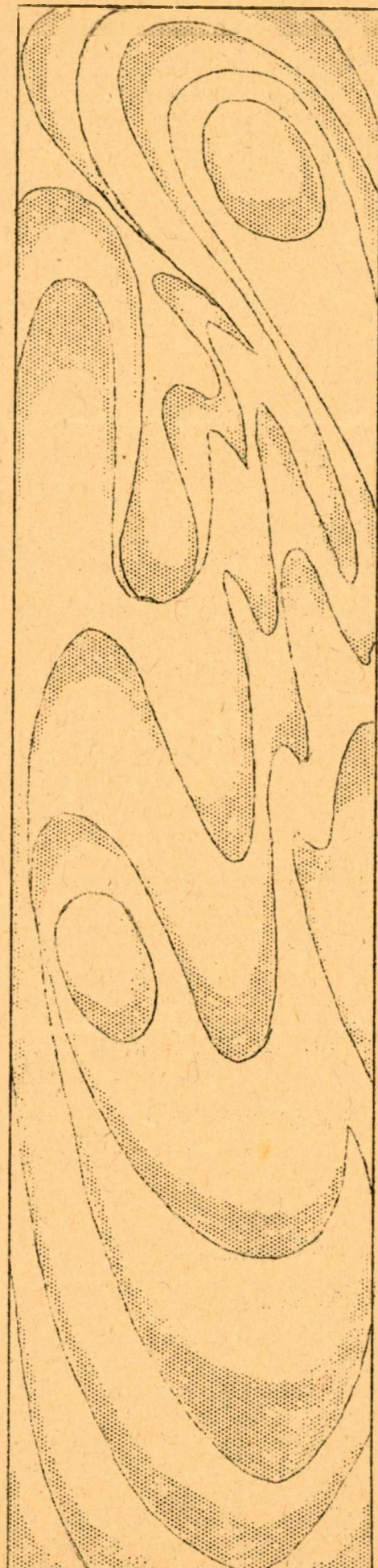
For sewing machine use & printing:
Jenifer Parkinson

For photography:
Gordon Erickson, Eddie Dutton, & Thom Walls

For the hell of it.
Norwescon 5's Committee

Cast (in order of their appearance)

Jophan Gary Farber
Understudy Jerry Kaufman
Narrator 1 Teresa Nielsen Hayden
Narrator 2 Patrick Nielsen Hayden
The Spirit of Fandom Suzanne Tompkins
Jophan's Mother. Anna Vargo
Jophan's Father. Jerry Kaufman
Understudy Steven Bryan Bieler
Leth R. G. Clifford Wind
Disillusion. Jerry Kaufman
Understudy Steven Bryan Bieler
Ms. Plodder. Tamara Vining
Ms. Erratic. Misha Mazzini
Kerles Theo Williams
Perfexion. Clifford Wind
Voice from the Audience. Jeanine Gray
Dying Neofan Kate Schaefer
Head Huckster. Theo Williams
Clubfan 1. Misha Mazzini
Clubfan 2. Theo Williams
Club Drillmaster Tamara Vining
Clubfan 3. Karrie Dunning
Dedwood. Mathew Davison
Ms. Press. Misha Mazzini
Press Artist Anna Vargo
Driver Tamara Vining
Profan Jerry Kaufman
Understudy Theo Williams
Chief of the Subrs Clifford Wind
Sycofan. Kate Schaefer
Bu-bird. Kate Schaefer
Promagrevoo. Clifford Wind
Letterax Karrie Dunning
Inhabitants of Prosaic
Trees in the Forest of Stupidity
Fans in the Circle of Lassitude
Eager Neofans
Typos
Other Hucksters
Clubfans
Buildings in the City
Subrs
Fanmagrevoos
Trufans. The Company



The Story

Young Jophan, who lives in the Village of Prosaic in the Country of Mundane, is touched with the wands of Contact and Fanac by the Spirit of Fandom. The visions thus revealed to him cause him to realize that what he desires more than anything else in the world is to become a True Fan and publish the Perfect Fanzine. To do this he must obtain the Enchanted Duplicator, which lies in the very heart of Fandom atop the high Tower of Trufandom. The Spirit gives Jophan a shield called Umor, which if kept polished and shining will protect him from many of the dangers of the long path to the Tower.

How Jophan escapes the perils and temptations of the path and reaches his goal is our story.

Glossary: Some Terms That May Not Be Immediately Familiar

FANAC: Fan activity. What fans do. (According to one interpretation, anything any two fans do. Not, however, universally used in this sense.)

HEKTO SWAMP: Hecto is a nearly-obsolete duplicating method involving trays of a purple jelly that stains everything, especially you.

ABYDIX & RONEOAK TREES: A.B. Dick, Roneo: types of mimeographs.

SLIP SHEETS: are interleaved with printed pages as they come out of the mimeograph machine to soak up overinking and prevent ugly set-off.

GUIDES, 'SCOPE: Lettering guides are used to draw large letters (for headings, &c.) onto mimeograph stencils. (See the front of this program for an example.) A lightscope is used to backlight stencils so you can see what you're doing while you're drawing on one, or proofreading.

GAFIA: Acronym for getting away from it all. To leave fandom is to gafiate.

SUBRs: Subbers; subscribers to a fanzine. They neither write letters of comment nor respond in any other way, content merely to send in sticky quarters to ensure continued receipt of zines.

B.N.F.ICIENT SPIRITS: A BNF is a big name fan. A Sycofan (sycophant) sucks up to them.

EGG O' BU: Egoboo, short for ego boost. Affectionate term for the good feeling you get when your efforts bring you praise or respect. The *raison d'etre* of fandom.

About The Authors

BOB SHAW, BoSh, has been one of fandom's funniest people since 1950. Perhaps the most famous fan to have never produced a fanzine of his own (though he was an associate editor of *Hyphen* for many years), Bob is famous for his "Glass Bushel" columns in *Hyphen*, for "The Fansmanship Lectures," and, with Willis and James White, for being a spoke in the Wheels of IF (Irish Fandom). The special BoSh Fund brought Bob to the Noreascon I in 1971. Bob Shaw is best known in today's fandom for the speeches he has been giving every year at the Eastercon, Great Britain's national convention. The highlight of each year's con, and the only program item capable of dragging everyone out of the bar, Bob's speeches are completely hilarious, whether on "Time Travelers Among Us" or "The Need For Bad Science Fiction." Bob Shaw is one of fandom's all-time greats.

WALTER ALEXANDER WILLIS's achievements in fandom are too great to even summarize here. His fanzine *Hyphen* is considered to have been one of the greatest fanzines of all time, if not the greatest. His earlier hand-typeset *Slant* is scarcely respected less. His column "The Harp That Once Or Twice", which appeared between 1951 and 1968 in Lee Hoffman's *Quandry*, Gregg Calkins' *Oops!a!*, Tom Perry's *Quark*, and Richard Bergeron's *Warhoon* (all of which are among the all-time greatest fanzines), is the most famous column in fannish history. Special fan funds were created in 1952 and 1962 just to bring Willis to the Worldcons those years (Chicons I & II); the 1952 fund led to the founding of TAFF. In 1980, Richard Bergeron collected 600 pages of Willis' best fanwriting and published it between hard covers as the 28th issue of *Warhoon*. Winner of the only Hugo for "Most Outstanding Actifan" (1958), active in fandom since 1947, WaW has no peers.

About The Company

Director SHELLEY "We Are Our Own Entertainment" DUTTON is a rising young Administrative Assistant. She spends her evenings and weekends fighting slothfulness by biting off more than she can chew. (Be sure to catch next year's production, at Norwescon 6, of *Last And First Men*.) She was Stage Manager for Norwescons 2, 3, & 4.

Stage Manager LINDA HOFFER is employed by the Port of Seattle as a draftsman, and hasn't been laid off. She is the subject of the ever-popular filksong "Thunderbuns."

STEVEN BRYAN BIELER has choreographed several Hollywood blockbusters, including *Star Wars*, *Benji*, and *Beach Blanket Dhalgren*.

GARY FARBER is an old fan, and tired.

TERESA NIELSEN HAYDEN, co-editor of *Telos* with Patrick Nielsen Hayden, agreed to play Narrator 1 only after being assured that at no point did the part involve getting up and moving around. She is dedicated to the pursuit of boring didactica and the expository lump; also of Jackalope and 3-D Blinking Jesus postcards.

PATRICK NIELSEN HAYDEN, co-editor of *Telos* with Teresa Nielsen Hayden, is a certified Pundit now working assiduously on achieving the rank of Savant. Towards that end he has written far too much fan material.

When SUZANNE TOMPKINS isn't practicing her lines as the Spirit of Fandom, she can be found proofreading stencils for *Mainstream*, trying to find work as a conference co-ordinator, or clipping cartoons from the New Yorker. She shares editorial duties and a house with Jerry Kaufman.

When JERRY KAUFMAN isn't practicing his lines as Profan or Disillusion, he can be found typing stencils for *Mainstream*, rating policies for a small insurance company, or tweaking the strings of his bass guitar. He shares editorial duties and a house with Suzanne Tompkins.

CLIFFORD R. WIND, a serious young man of 30, lives only for his art, Deco. Between intravenous injections of baklava, he procrastinates about his fanzine *Kickshaw*, listens to Australian jazz, longs for an Esther Williams film festival, and discovers Ethiopian restaurants. He lives on formerly fannish Capitol Hill with his two carrots named Beatrice.

TAMARA VINING likes to draw, dance, punk, read, play music, party, drive, sleep, write, go to movies, eat out, wear ties, visit friends, talk, wear hats, and sing, none of it in that order.

MISHA MAZZINI has worked in both stage and independent film. She is working toward a degree in Theatre Arts at the University of Washington. She enjoys dozing during

demolitions or ordnance testings.

THEODORE WILLIAMS, like so many other Northwesterners, came here from somewhere else. He claims to have reformed from mallard fetishism, but you don't want to hear about it.

Voice from the Audience JEANINE GRAY is allegedly perky. She can also be badgered into doing things she doesn't want to do; witness her role in this & as Norwescon 5 Secretary and Operations Flunky.

KATE SCHAEFER is short and lives in the Circle of Lassitude.

KARRIE DUNNING was three times Women's Middleweight Champion of Oslo. Since immigrating to Ballard she has devoted herself to the basics: beer and books.

MATHEW DAVISON is an artist, writer, actor, and director in search of a film production. He has finally mastered walking while chewing gum, and is working on patting the head while rubbing the tummy.

The Razz Bazz Rep Story (w/o useful moral conclusions for the young)

This production was created at the instigation of Shelley Dutton, well-known trouble-maker. As director, adapter, producer, and Chief Boss, she has been the driving force behind, in the middle of and in front of the play. The original idea of thus adapting the work for the stage was Jerry Kaufman's; he and Gary then generated the draft script which was subsequently modified by Shelley and her trusty collaborator, Pressure Of Events.

It should be emphatically noted that this production has been adapted from the original prose work by Willis and Shaw. While trying to be as faithful as we could, liberties have been taken to make it a stage play. Elements of the original have been dropped, narrative changed into speech, passages excised, scenes reworked, and new material added.

All blame for the blemishes this may cast on the body of the original work should be laid on us. Bob Shaw and Walt Willis are innocent.

Of Context, and Other Matters: A Digression (by Gary Farber)

Of *The Enchanted Duplicator*, Walt Willis wrote, in *Scottishe* 38, February 1965:

"*The Enchanted Duplicator* was received by fandom with such awe-inspiring enthusiasm that it must obviously have filled some deep-felt want for a new basis for our hobby, now that our former proselytising zeal for science fiction no longer seemed to make sense. More surprisingly it was warmly welcomed by people like Ken Slater and the new generation of serious-constructive fans in the North (Bentcliffe, Varley, Ashworth, Cohen and Mackenzie) whose attitude to fandom it has criticized by implication. In fact the booklet received such general acclaim that I thought it worth while answering in detail an enquiry from Redd Boggs as to its origins. And since it has been reprinted since and may be reprinted again soon elsewhere, perhaps this may still be of some interest to some of you..."

Willis went on to reprint portions of the letter he had written to Redd Boggs:

"If you are really interested, Bob Shaw wrote most of Chapter 5 and 6, part of 7, and the first para of 17, but the idea itself is a much closer

collaboration. It arose out of a conversation two years ago about a radio play by Louis MacNeice based on the quotation "Childe Roland to the Dark Tower Came." We kicked the idea around for a whole evening, ending with a pageful of notes. I wrote the first four chapters almost immediately and passed them on to Bob. That was the end of it for more than a year. Then when Vince was over last September we had a discussion about the sad state of fandom at the time -- at that period Seventh Fandom was howling alone in the wilderness -- and put TED high on the list of Projects to promote a fannish revival. Like the new *Hyphen* and *Toto*. George Charters offered to cut the stencils, and every Tuesday afternoon I'd scribble a chapter or so in the office, type it out at teatime, and give it to George that evening. At one time I thought I'd never get it finished, because new ideas kept coming to mind more rapidly than the story progressed to a conclusion, and finally I'm afraid I cut it short too abruptly. There was to have been an Ultimate Temptation, science fiction itself, but I found it too difficult to symbolise the exact shade of action representing the true fan attitude to sf; and there was to have been some reference to FAPA and SAPS; but whether because of the same difficulty or plain impatience -- I was no longer quite so enthusiastic, having lived with the thing for eighteen months -- I just brought it to a close with that purple passage. Which I felt quite uneasy about at the time as perhaps having gone too far."

The Enchanted Duplicator was written by Walt Willis and Bob Shaw, and published by Willis in 1954 in an unpretentious and somewhat inky mimeographed edition of 200, illustrated by Shaw. It had been foreshadowed in *Hyphen* for the previous year: "COMING -- THE ENCHANTED DUPLICATOR" was a blurb typical of those that had dotted that fanzine's pages for months, leading fans to eagerly anticipate it.

The mental context it provided for fanac crystallized a feeling held by many fans. Having given up Science as the be-all and end-all of their hobby, around 1936, and having later given up the notion that they had a special mission to spread the gospel of Science Fiction to the world, fans were beginning to realize that their real purpose in fandom was to entertain themselves and have fun. They did this by playing within their hobby of publishing; corresponding enthusiastically with each other; and organizing and attending small parties and larger parties called conventions. They talked, joked, argued, feuded, provoked, praised, criticized, and laughed at and with each other. The positive by-products of all this included friendship, fellowship, creative interaction and, occasionally, love. But the goal was simply to have fun. This is part of the inner essence of being touched by the "Wand of Fanac", wisely left undescribed by the authors. It doesn't preclude hating, despising, ranting about, raving at or even having contempt for personalities in or elements of fandom or the SF field. Sometimes those who seem to hate something the most love it the most.

The Enchanted Duplicator is two stories. The lesser is an allegory about the process of fanpublishing, telling us how to produce the "Perfect Fanzine." People and things encountered on the path illustrate many of the perils involved: lathargy, disillusionment, slowness, erraticness, indifference, perfectionism, sycophancy, pretentiousness, carelessness, and even specific details of production: overinking, hectography, typographical errors. Remedies are also shown, both for the greater perils and for the production difficulties.

The other, greater, story deals with the process of learning about fandom in general. It is the greater story because, being fans, we all go through at least parts of that process.

In reality, the details of both of these stories change over the years. In fanpublishing, old methods of repro like hectography and even mimeo gradually become obsolete, while new methods such as xerography and offset become predominant. New in-jokes filter through the pages of fanzines; new personalities come to the fore,

and new topics raise themselves up as subjects of Serious Constructivism: subatomic physics, the New Wave in SF, computers, the New Wave in rock music, feminism, the New Wave in art, drugs, the New Wave in fanzines, and so forth. In general fandom, there is increased fragmentation as the subculture absorbs special-interest fandoms from outside and spins them off from within -- Tolkien fandom, semi-pro fiction writing and publishing, professional con-running, SCA, media fans, art-show fans, weapon fans, single-author cults, video collectors, SF poetry fans, etc. The changing nature of conventions, changing costs of travel, changing telephone and postal rates, and fluctuating public interest in & awareness of SF all affect the general picture.

All these things have changed over the years. *The Enchanted Duplicator*, written in 1954, has not changed. Some parts of it are no longer relevant to today's fandom. Others could be updated. Whole new sections could be added. Even the relationship of fanzine fandom to general fandom has changed; where once it was the center of fannish activity, its position is now more ambiguous. Your feelings about the proper nature of the relationship between fanzines and fandom is likely to be influenced by when you entered fandom and where you are now. But what hasn't changed is the relevance of *The Enchanted Duplicator's* basic message:

1. The road to becoming a True Fan and producing the Perfect Fanzine is open to all.
2. A sense of humor is indispensable.
3. You really have to do it yourself.
4. Without common ground and a shared sense of community, there is no fandom.

The True Fan are simply those who realize this and strive to constantly create this community. It isn't a static thing. It's an ongoing act of constant creation. If people aren't continually doing it, in the present, all past accomplishments become merely a bunch of things that happened in the past.

We create our community by writing fan articles, conversing at room parties, publishing broadsides, hanging out in hallways, throwing parties in our homes, forming organizations. We create it by what we say on panels, in speeches, in program books; by the things we emphasize at our cons, the things we buy and sell in our huckster rooms, what we wear, the kinds of clubs we form, and the awards we give out.

All of these define the interiors, and delineate the borders, of how we think of ourselves as fans. When we define this common ground, we define fandom.

Other versions of *The Enchanted Duplicator* could be written, with other messages, other views. It can certainly be recognized that some details of it are naive, out-of-date, idealistic, unrealistic, simplistic or confused. There is a danger in over-praising it. A careful eye can spot places where grammar could be smoother, concepts clearer. A cynical eye will certainly see flaws.

The moral, however, remains steady and unchanged. If we continue to create the shared context, the community of fandom, we thrive. If we stop -- or create enough self-destructive elements -- as a community, we die.

-- Gary Farber: March, 1982

"Where but in fandom would you find a national epic -- a work of heroic proportion -- that contained such drama, such explication of achievement and inspiration, temptation and redemption, pathos, struggle, tragedy, and The Holy Grail, along with useful tips on avoiding overinking?"

-- Teresa Nielsen Hayden, March 1982

Bibliographica

The second edition of *The Enchanted Duplicator* was published by Ted Johnstone (David McDaniel) in a mimeographed edition illustrated by Eddie Jones in the early 1960s. The third edition was published by Arnie Katz and rich brown in a mimeo'd edition with illustrations and a new map by Ross Chamberlain, in a print run of 250, in 1971. (The map on the back page of this booklet comes from that edition.) Shortly thereafter Ted White serialized it in *Amazing's* fan column "The Club House." Richard Bergeron included it in *Warhoon* 28 (the WASH, or Willish) with illustrations by Lee Hoffman. The British worldcon in 1979 (SeaCon '79) also produced an edition. Gary Farber reprinted the Katz/brown third edition in a run of 300 copies in 1981. Limited numbers of this edition are still available from him at 4227 Eighth Avenue NE, Seattle Washington 98105 for \$2.00.

Other still-available publications of related interest include:

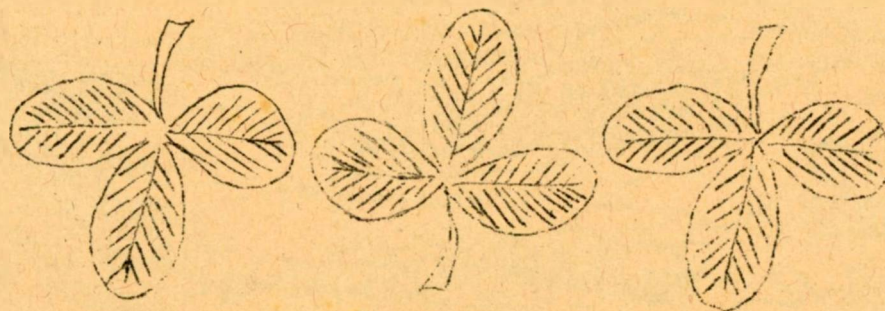
The Collected Bob Shaw, Volumes 1 & 2, \$2.20 & \$2.00 respectively, from American agent Joyce Scrivner, 2528 15th Ave S, Minneapolis MN 55404. Volume 1 contains the collected "Glass Bushel" columns from *Hyphen*; volume 2 the Eastercon speeches from 1974 through 1978. Edited by Rob Jackson, illustrated by Jim Barker, and introduced respectively by Walt Willis and Mike Glicksohn, these are two hysterically funny books.

Warhoon 28 is the unprepossessing title for what is actual the most amazing single publication in fandom's history: 600 mimeographed pages, between hard covers, of Walt Willis' best (not complete) work, augmented by commentary from Harry Warner Jr., Pete Graham, Tom Perry, and editor Richard Bergeron. Space considerations prohibit going into too much detail about this volume; besides, the necessary superlatives would choke even the Sycofan. It is the best fanzine ever done. Period. \$25 and worth every cent from Richard Bergeron, Box 5989, Old San Juan Station, San Juan, Puerto Rico 00905.

The *Fancylopedia II*, Dick Eney's massive 1958 updating of Jack Speer's classic 1944 reference work, may seem a little out of date but it's still amusing, informative, and certainly relevant to the period of Willis & Shaw's greatest activity. Besides, it's back in print, in an offset facsimile of the original mimeo, from Jack Chalker's Mirage Press, Box 28, Manchester MD 21102, for \$9.95. 240 pages long.

Finally, *A Wealth Of Fable* is reigning fanhistorian Harry Warner Jr.'s fanhistory of the 1950s, and includes extensive material on Sixth Fandom, the Belfast-Savannah axis, and Irish Fandom throughout that decade. Less coherent than Warner's volume on the '40s *All Our Yesterdays*, it's still a good read. Send an SASE for current price to Joe Siclari, 4599 NW 5th Ave, Boca Raton FL 33431.

For further details on these and other topics, diverse and related, ask Gary Farber, or cadge a copy of his newsletter *Currently Recommended*, which keeps tabs on this sort of thing.





The TOWER

TRUFANDOM

CANYON of CRITICISM

GLADES of GAFIA

OASES

DESERT of INDIFFERENCE

GLADES of GAFIA

ALTAR of the SYCOFANT

CITY of SERIOUS CONSTRUCTIVISM

VILLAGE of the SURE

PROFAN

HUCKSTERS

CLUBS

TORRENT of OVERINDULGENCE

BRIDGE of MODERATION

JUNGLE of INEXPERIENCE

HEKTO SWAMP

MOUNTAINS of INERTIA

PASS

CAPITOL

TUNNEL

CAVE

MUNDANE

NEODROME

PROSAIC

FOREST of STUPIDITY

Map of
Jophar's
Quest