

FILE 770



©brad
fw
foster
2009

160

MIKE GLYER'S FILE 770 160

File 770:160 is edited by Mike Glycer at 705 Valley View Ave., Monrovia CA 91016. **Telephone:** (626) 305-1004. **E-Mail:** Mikeglyer@cs.com

File 770 is available for news, art, arranged trades, or by subscription: \$8 for 5 issues, \$15 for 10 issues, air mail rate is \$2.50.

Art Credits

Alan White: 2
Bill Rotsler: 2, 18, 35, 37, 39

Tara!: 40; (photos) 4, 12, 13
Andrew Porter: (photos) 9, 32, 33
Brad Foster: Cover, 45, 50
Steve Stiles: 38, 43, 49, 51
Alan Beck: 16, 19, 52, 53
Marty Cantor: (photos) 4, 5
John King Tarpinian: (photo)
Grant Canfield: 3, 54
Karl Lembke: (photo) 6
Keith Stokes: (photos) 7, 46
Michael Nelson: (photo) 10
Alice Lawson: (photos) 11, 17
Frank Wu: 14
John O'Halloran: (photo) 15

Editorial Notes by Mike Glycer

Rich Lynch in China: Did you know that the *File 770* blog is blocked by the Great Firewall of China?

Rich sent an e-mailed to tell me about this interesting discovery – “I’m in the People’s Republic of China on a business trip all this week and discovered that the F770 website is blocked over here! I didn’t realize that you were such a subversive!”

Now you know.

Rich’s Chinese visit was captured in an AP photo – he appeared seated behind China’s Science and Technology Minister and the U.S Secretary of Energy in a snap taken at the 4th Carbon Sequestration Forum (CSLF) Ministerial Conference in China on September 22.

Sending My Name to Mars: I unhesitatingly and unthinkingly added my name to a list being sent on a microchip to Mars aboard the Mars Science Laboratory rover. That’s the only way to go. If I stopped and thought about it at all, why would I do it?

Will anybody ever find that chip? Why would anybody read it if they did? And since earthbound operating systems change all the time, often ceasing to support previous file types, what are the odds that NASA itself won’t be able to read the chip by the time astronauts go looking for the rover?

Pshaw — only a party pooper cares about those questions. The correct response is, “Yippee! My name’s going to Mars!”

Wild Wild Westercon By John Hertz

At Westercon LXIV (West Coast S-F Con, this year 1-4 July. Fairmont Hotel, San Jose, California) the news of the weekend was site selection. Seattle for 2012 was voted last year. Portland, Oregon, was the only Westercon LXVI bid to file in time for this year’s voting. Its committee lacked many known Portland veterans and its proposals struck many voters as vague. A bid for Granzella’s Inn amidst the California olive country which did not file, apparently on purpose, and seemed to be presented as both a joke and a protest, outdrew the Portland bid 42-41. This threw site selection to the Business Meeting. After three heated hours, ably chaired by Kevin Standlee, the Portland committee still had not enough support and the Business Meeting, attended by far more than cast votes before, voted the 2013 Westercon to the Granzella’s committee, which under the By-Laws is not bound by its original proposal but may settle on any site in the west of North America. Gene Anderson of the Portland committee, and Kevin Roche & Andrew Trembley of the Granzella’s committee, were seen in conference. At one point Roche spoke opposing his own bid urging voters to consider in earnest.

Hugo nominee Maurine Starkey exhibited in the Art Show for the first time I remember. She noted with pleasure work by Stu Shepherd who had long drawn for Revell. I moderated Chris Garcia and Randy Smith at the annual Westercon Last-Minute Hugo Nominees Review, managing somehow to go over the entire ballot in one hour-and-a-half session. Regency dancing had been hosted by me on Friday; Alan Winston, who was otherwise unable to attend the con, came on Sunday to host a second evening, for which I borrowed a costume from Roche to dress as Vanamonde Von Mekkhan from Guest of Honor Phil



Foglio’s *Girl Genius*. As noted here earlier I led discussion of three S-F classics, Leinster’s “Ethical Equations”, Anderson’s *Brain Wave*, and Dick’s *Man in the High Castle*. Watching the Masquerade costume competition, which was short but sweet, I sat with two Sikhs, one of whom was at his first s-f con and had many accurate remarks. A Spokane bid for the 2015 Worldcon emerged. In the Fanzine Lounge, John O’Halloran talked of *taiko* drumming. At filking, our homemade music, Barry Gold sang his wife Lee’s “No More Need to Pray” of Asimov’s Mule, and Kate Gladstone’s “Waldo” of Heinlein’s Waldo Jones. Round about midnight Monday with hotel restaurants all closed I left to eat, upon returning found the Dead Dog party (until the last dog is –) closed too, and reluctantly slept.

Crotchety is Amazing

Steve Davidson ("The Crotchety Old Fan") is celebrating because he was finally awarded the trademark for *Amazing Stories* by the U.S. Patent and Trademark Office on September 28. He originally applied for it in 2008.

Davidson is familiar with *Amazing Stories* rocky history, — "stumbling along through bankruptcy (when Gernsback lost ownership), through a series of publishers and editors — Teck Publications, Ziff-Davis, Ultimate (where it enjoyed a brief and all too short resurgence under the tutelage of Ted White), Dragon Publications and, through a series of corporate buy-outs, ended up as a Hasbro (toys) property and licensed to Paizo Publications, which re-introduced it as a mass-media/geek culture mag until its demise in 2005."

By 2007, Hasbro had abandoned the trademark. Davidson, then managing the intellectual property department of an R&D firm, was routinely reviewing the status of some of his favorite marks. Noting rights to the *Amazing Stories* mark had lapsed, he filed an application for the mark in 2008.

Davidson's ambition is to revive *Amazing* as an online magazine and he has rounded up a brain trust to advise him.

Serving as his board of advisors are four former editors of *Amazing Stories*, Barry Malzberg, Patrick L. Price, Ted White and Joseph Wrzos (who edited under the pen name Joseph Ross). Each has extensive experience in the sf genre as an author, agent, editor, collector and/or historian.

Also, Frank Wu has been enlisted to create the cover for the Davidson's first issue of *Amazing Stories*.

2011 Rebel and Phoenix Winners

The Rebel and Phoenix Awards were presented September 24 at Fencon VIII and DeepSouthCon.

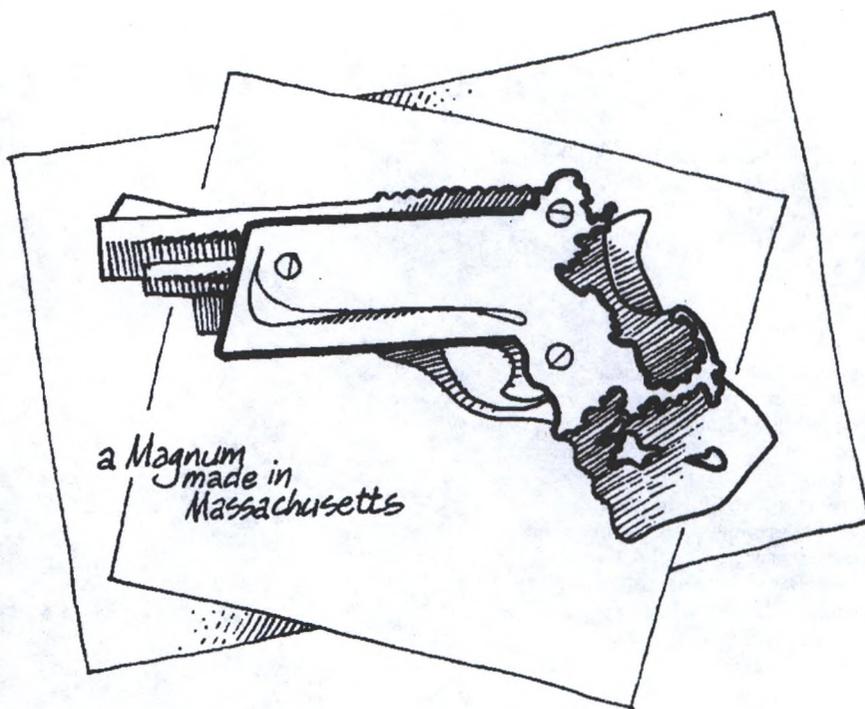
Brad Foster received the Rebel Award for his work as a fan artist, presented by Steven H Silver.

Selina Rosen won the Phoenix Award for her work with up and coming authors, and her work on Yard Dog Press. Toni Weisskopf presented the Phoenix. **Bill Parker** received the Rubble Award at the hands of Gary Robe, for bringing the Worldcon (and two years of work) to Southern fandom.

Clark Rockefeller Faces Murder Trial in LA

Christian Karl Gerhartsreiter, a.k.a. Clark Rockefeller, will be tried in California on charges of murdering LASFS member John Sohus in 1985. (He is also a suspect in the disappearance of Sohus' wife Linda, whose body has never been found.)

Already serving 5 years in Massachusetts for kidnapping his daughter, Gerhartsreiter



News of Fandom

did not fight extradition to California to face murder charges. When arraigned in an Alhambra, CA courtroom on July 8 he pleaded not guilty to the murder charge.

Gerhartsreiter will be back in Alhambra Superior Court on January 18, 2012 for a preliminary hearing where a judge will decide if enough evidence exists for the case to go to trial.

HarperCollins Sponsors Monica Hughes Award

The Canadian Children's Book Centre has launched the Monica Hughes Award for Canadian children's literature. Sponsored by HarperCollins Canada, the new award will honor children's sf and fantasy fiction and comes with a \$5,000 cash prize.

Hughes, who passed away in 2003, wrote over thirty-five books and has been called "Canada's finest writer of science fiction for children" by critic Sarah Ellis in *The Horn Book* magazine.

She won many major literary awards including the Governor General's Award (then known as the Canada Council Prize) for Children's Literature in 1982 and 1983.

To be eligible for the Monica Hughes Award, a book must be an original work in English, aimed at readers ages 8 to 16. The first award will be given in October 2012.

2011 SF&F Translation Awards

The winners of the 2011 Science Fiction and Fantasy Translation Awards were announced at the 2011 Eurocon in Stockholm.

Long Form: *A Life on Paper: Stories*, Georges-Olivier Châteaureynaud, translated by Edward Gauvin (Small Beer Press). Original publication in French (1976, -2005).

Short Form: "Elegy for a Young Elk," Hannu Rajaniemi, translated by Hannu Rajaniemi (*Subterranean Online*, Spring 2010). Original publication in Finnish (*Portti*, 2007).

A special award also was presented to British author and translator Brian Stableford in recognition of the excellence of his translation work.

Each winning author and translator will receive a cash prize of US\$350.

This was the inaugural year of the awards, given by the Association for the Recognition of Excellence in Science Fiction & Fantasy Translation (ARESFFT).

LASFS MOVES TO NEW CLUBHOUSE

LASFS Deals for New Clubhouse: Los Angeles Science Fantasy Society members voted at the club's April 21 meeting to sell their North Hollywood clubhouse and buy a new place in Van Nuys.

A real estate agent had approached the club in September 2010 with an offer to purchase the building. A price was agreed upon, but the sale depended on the club finding a replacement property. This is not as precipitous as it sounds -- LASFS has discussed for years the idea of expanding its existing facility or moving to a larger building, and set aside some funds for the purpose. Before long, the LASFS Board of Directors found a new place that met most of their requirements.

The sale price of the old clubhouse and the purchase price of the new building were the same, \$525,000. Commissions and costs reduced the amount realized from the sale, but the club's Century Fund made up the difference, and will also pay for the initial remodeling work.

The new building is 4400 sq. ft., much larger than the combined floor space in the two buildings at the old site which was around 2100 sq. ft. The club's new address is 6012 Tyrone Ave., Van Nuys, CA 91401, one block north of Oxnard and one block east of Van Nuys Blvd. That's not very far from where I formerly lived on Woodman Ave., a return address familiar to some of you long-time *File 770* subscribers.

This Old Clubhouse: LASFS ended its 34-year run at the Burbank Blvd. clubhouse on Thursday, August 25. Taral Wayne happened to be in town and Marc Schirmeister took him to the meeting which Taral documented with a few photos.

Before LASFS bought the property in 1977 it was owned by a leatherworking business. There also was a radio mast beside the back building which served a nurses' beeper alert service. It was an attractive nuisance -- Frank Gasperik once climbed it -- so the club eventually took it down.

The front building was used for socializing and to house the library.

The back building was the meeting room, shown in Taral's photos. Looking at them brings back memories. You



First Meeting at LASFS' new Clubhouse in Van Nuys. (Above) Lee Gold, foreground, back to camera; on her left, Barbara Harmon, June Moffatt. (Below) Socializing area, viewed from rear of meeting room. Photos by Marty Cantor.



can see the paneling Jerry Pournelle helped install, and the free carpet that Gary Louie salvaged from his employer. The column supporting the roof beam used to be covered with plaques honoring two members who qualified as Pillars of the LASFS, Bruce Pelz and Michael Mason.

LASFS bought its first clubhouse on Ventura Blvd. in 1973. The first meeting drew over 100 people, enough to stuff the place to the gills. This foreshadowed the club's rapid growth, enabling them to buy the Burbank Blvd. place in 1977. For many years weekly attendance averaged around 150, though it has since dwindled.

Mr. First Nighter: The Los Angeles Science Fantasy Society held the grand opening of its new clubhouse in Van Nuys on September 1.

I went early to scout out the parking, and reached the clubhouse around 6 p.m., in time to greet Karl Lembke and Christian McGuire on my way. I paid my dues to treasurer Elayne Pelz and followed registrar Michelle Pincus on a guided tour of the new place.

The clubhouse occupies a block-long commercial building formerly divided between several businesses. In the new configuration there is a large meeting area with an enclosed office to one side, a spacious socializing area, and a big section for the club library. There are other substantial nooks and crannies that will be used for storage or to place things like the soda machine where they won't be in the way. And there's a full kitchen.

LASFS held a potluck dinner, and Eylat Poliner did heroic labor on the set-up. Fans brought cuisine from four continents and Brooklyn (George Mulligan explained at length that corned beef and cabbage is not a native Irish dish).

Marc Schirmeister's donation got the biggest reaction – an ice chest full of rare and exotic soft drinks from Galco's Soda Pop Stop in Highland Park, CA. There was Moxie, Old Rhode Island Molasses Root Beer, A.J. Stephens Raspberry-Lime Rickey, Leninate, Fukola Cola, Spruce Beer and Kickapoo Joy Juice. "You should see what I didn't buy," laughed Marc.

Long-time members present included June Moffatt, Barbara Harmon, Don Fitch, Bill and Jane Ellern, Larry Niven, and Jerry Pournelle.

Other members nearer my own vintage included Marty Cantor, Lee and Barry Gold, John Hertz, Sandy Cohen, Selina Phanara, Matthew Tepper, Mike Stern, Lucy Stern, Charles Lee Jackson II, Regina and Greg Reynante, Gavin Claypool, Genny Dazzo, Craig Miller, Jim Daniels, Tom Safer, Doug Crepeau, Greg Barrett, John DeChancie, Mike Thorsen and Chris Marble.

I also saw Tom Khamis, Sundance Bekinnie, Ed Hooper, Wendy Wiseman, Arlene Satin, Janice Olson, Nick Young, Maryann Canfield, Darnell Coleman, and about 25 more whose names I don't know.

At 8 p.m. there was a surge toward the meeting room. Marcia Zeff called things to order. Karl Lembke took his post as secretary. I had made a strategic choice to stay in the socializing area during the potluck rather than stake out a seat at the front of the meeting (without which I couldn't hear what was going on), so I didn't stay through the formal part of the meeting.

The main drawback of the new place is the minimal parking available in the immediate neighborhood – Arlene Satin told me there are 17 spaces. Curbside parking on Aetna to the west is problematic because city signs forbid it between 9 p.m. and morning – no problem if you're willing to leave the meeting early. Halfway up the same block is an entrance to a vast Metro park-'n-ride lot – where signs threaten those who aren't transit customers that their cars will be towed. I expect, in the era of ubiquitous surveillance cameras, it wouldn't take long for somebody to notice a bunch of people leaving their cars at the far end of the lot then walking *away* from the bus depot. However, these may not be insurmountable problems and the club will try to work with the city for change.

Inside it's certainly a nice space for the club's needs and I'm looking forward to seeing it again once they're fully moved in.



Marc Schirmeister and Mike Glycer.

Of Drinks and Doors by John Hertz

(Reprinted from *Vanamonde* 952) When I saw an empty Moxie bottle at the Los Angeles Science Fantasy Society's first meeting in our new Clubhouse, I should have guessed someone had been to Galco's, a shop so much more famous for carrying five hundred kinds of soft drink than for its Blockbuster sandwiches that it's less known as Galco's Old World Grocery than as the Soda Pop Stop. Galco's has as many beers, six dozen kinds of bottled water, a hundred candies including Clark Bars, Nik-L-Nips, and Sen-Sen, but soft drinks are its fame, almost any so long as bottled in glass. After guessing someone had been there, I should have guessed it was Marc Schirmeister. Both guesses would have been correct. But neither of those afterthoughts

Last Meeting at the old LASFS Clubhouse on Burbank Blvd., August 25. Marc Schirmeister is seated at center.





was a double-take – unlike understanding the empty bottle.

Among the points upon which I concur with Marv Wolfman is the assessment of this drink. Galco's owner John Nese once told a visiting couple who'd driven sixty miles "Try a Moxie, then try a Coke. The taste is so pronounced, it just pops out." That's very true. Lloyd Penney says Klingons used to arrive from Montréal with cases of it. *Moxie* = *courage* may come from what's needed to drink it; or may be like Old Infuriator, the Algerian wine which the British Navy supposedly served because it was so bad it would make men fight anyone, see e.g. I. Fleming, *On Her Majesty's Secret Service* p. 145 (1963).

Someone must have actually consumed a bottle of Moxie. Well, astounding things happen at the LASFS.

This Clubhouse is roomy. It has space for our 20,000-book library. No patio; we left our home-grown lemon tree behind. Also the *Star Wars* wallpaper Marjii Ellers hung neatly in one of our bathrooms. The new painted-concrete walls are "live", i.e. in the acoustic sense. Quiet is not a fannish virtue; we're talkative; I'd not have it another way; maybe we'll hang arras. Given our new neighbor across the street, we can tell people "Come to the LASFS and be close to power."

Among the attenders was Dr. Melissa Conway, head of Special Collections at the Library of the Riverside campus of the University of California; among her six, with the Tuskegee Airmen and fifteen printing presses, is the Eaton Collection, world's largest publicly accessible collection of SF, including the Terry Carr and Bruce Pelz and Rick Sneary fanzines. I introduced her to Karl Lembke, Chairman of the LASFS Board of Directors. During the meeting I sat next to Selina Phanara, who thanked me. "Why?" I asked. "Because I did something about your door?" In 1999 this talented artist painted the APA-L colating-room door (Amateur Press Ass'n – LASFS) with a space ship and suns. When I learned the Club was relocating I asked Dr. Conway if Eaton wanted the door. She said "Yes, please." Lembke with a little help from his friends dismantled it and put in a plain one; he now arranged to get the Phanara door to Riverside.

In the festivities I brought greetings from Paul Turner and Tim Kirk. Kirk often drew APA-L covers in the years he won five Hugos as Best Fanartist. Turner had asked me to be sure and credit Pelz, who fanned Turner's building-fund spark into flame. Jerry Pournelle said "Don't forget to credit Chuck Crayne." We all cheered Pelz' widow Elayne, the LASFS Treasurer, who'd done more than anyone else to negotiate, close, and consummate the transactions that disposed of our second Clubhouse and brought us into this our third.

Mythcons on the Horizon

Mythcon 43 will be held August 3-6, 2012, at the Clark Kerr Center in Berkeley, a popular Mythcon location. Two past Mythopoeic Award winners will be its Guests of Honor, scholar G. Ronald Murphy and author Grace Lin.

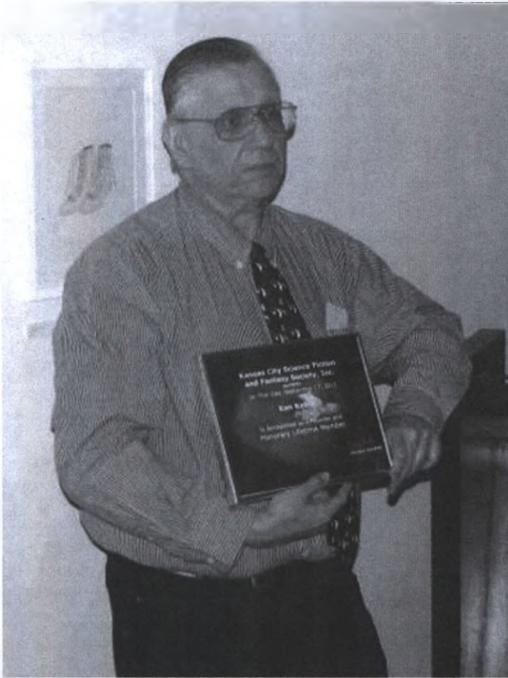
Mythcon 44 will be held July 12-15, 2013, at Michigan State University's Kellogg Conference Center in East Lansing, MI.

NC Menaced by Tornados

In mid-April, North Carolina was struck by severe tornados -- Warren Buff called them some of the worst in his lifetime: "One stayed on the ground across several counties and slammed downtown Raleigh. For those of you who came to ReConStruction, for a bit of perspective, they passed within five blocks of the convention center." Fortunately, local fans were unharmed and none of their property was damaged.

KaCSFFS Turns 40

by Ken Keller



Ken Keller accepting KaCSFFS Lifetime Membership at 40th anniversary.

The Kansas City Science Fiction & Fantasy Society (KaCSFFS) turned 40 on July 2. Club co-founder Ken Keller remembers the night KaCSFFS began.

The late Rita Coriell and her husband, the late Vern Coriell (founder of Edgar Rice Burroughs fandom and The Burroughs Bibliophiles), were both at the very first KaCSFFS meeting; they were our First Fandom members.

The late John Taylor was also a founding member of KaCSFFS and attended the club's first meeting, held on July, 2, 1971 in a rented classroom at Shawnee Mission West High School, in Shawnee Mission, KS (a suburb city on KC's Kansas side). The club has met monthly ever since.

Exactly 25 attended that very first meeting. The following summer, in mid-June, 1972, we hosted our first SF convention, Mid-America-Con 1, with the late Phillip Jose Farmer and James Gunn (still living) as our pro GoHs; I chaired that convention and later co-chaired the ones that followed (BYOB-Cons) until 1974, when I then started the KC in '76 bid; you know how that turned out...

Both Gary Mattingly and I are the co-founders KaCSFFS. Gary left later that summer of 1971 to return to college, and he came back to KC for a visit several times after the club was formed; unfortunately, he was uninvolved for the rest of the club's history, leaving the KC area after graduating Kansas State in Manhattan. (I know Gary is still in fandom, is married, lives way out west and publishes a

fanzine whose name I can't recall right at this moment.)

I served as KaCSFFS's first director in 1971 and 1972 and again on the club's 30th anniversary, a decade ago, in 2001 and again in 2002. For both, I served two terms. I've also held the positions of Secretary and Treasurer, both in those early years. I've also worked on our regional (ConQuesT) a few times in recent years, both a co-program book editor and as a department head.

As for those at the very first KaCSFFS meeting, our first clubzine, *X-Ray Delta One*, contains a complete list of the 25 who attended:

Bob Boyed, Dr. J. J. Carduff, Chris Carduff, Rita Coriell*, Vern Coriell*, Paul Glavas, Sam Glavas*, Louis Graham, Randall Hawkins, Bob Hencey, Floyd Johnson*, Ken Keller, Larry Kopitnik. Doug Kruse. Jim Loehr, Gary Mattingly, David B. Pettaway, Neil Preston, Norma Preston, Ronald Rauch, Tim Roth, Steve Shapiro, Gary Stiffelman, Brian Tanahill. John Taylor*. (*= Deceased.)

They were there when Gary and I took to the classroom's two podiums to address the assembled and announce that KaCSFFS was formed. At one point, we almost became the Kansas City Futurians (KCF) or the Kansas City Science Fiction Association (KaCSFA), but we went crazy and adopted that long string of unpronounceable consonants (KaCSFFS) instead (i.e., Kax ~Fuss)! It must have been lucky since we're still here and so many other traditional fan groups have expired. (But will the Kaxfen make it to the big five-zero in ten years?)

The club currently has 68 dues paid members, down from more than 130 a decade ago. But we've always had a revolving door with and ebb and flow of members over the years. Some stay for a meeting or two and then are never seen again others have stayed for awhile—or even quite awhile in a lot instances—and we've had a number who've also died in the last 40 years (inevitable); there's a list of our deceased at the club's website: kcsffs.org, if you care to see who's Left The Clubhouse.

Congrats on LAFSFS' *3rd* clubhouse BTW!; wow, we're green with envy!

2011 MYTHOPOEIC AWARD WINNERS

The winners of the 2011 Mythopoeic Awards were announced at Mythcon 42 in Albuquerque on July 17:

Mythopoeic Fantasy Award for Adult Literature
Karen Lord, *Redemption in Indigo* (Small Beer Press)

Mythopoeic Fantasy Award for Children's Literature
Megan Whalen Turner, *The Queen's Thief* series, consisting of *The Thief*, *The Queen of Attolia*, *The King of Attolia*, and *A Conspiracy of Kings* (Greenwillow Books)

Mythopoeic Scholarship Award in Inklings Studies
Michael Ward, *Planet Narnia: The Seven Heavens in the Imagination of C.S. Lewis* (Oxford Univ. Press, 2008)

Mythopoeic Scholarship Award in Myth and Fantasy Studies
Caroline Sumpter, *The Victorian Press and the Fairy Tale* (Palgrave Macmillan, 2008)

Fandom's Tangled Web

George R.R. Martin in Time 100

The 2011 *Time* 100 is a list of "the most influential people in the world." While I'd have expected a full slate of politicians, generals, religious figures, tech geniuses and leaders of protest movements, it's a more wide-ranging list and George R.R. Martin is on it.

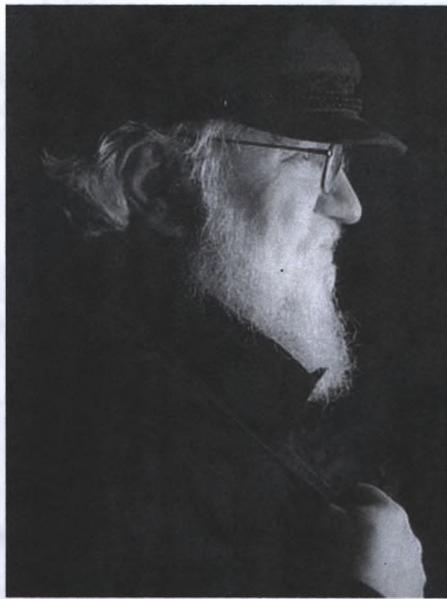
The *TIME* 100 runs the length of Pennsylvania Avenue (Barack Obama and John Boehner), features real and imitation royalty (Prince William and Kate Middleton, actor Colin Firth of *The King's Speech*), and has room left over for Dharma Master Cheng Yen, Buddhist leader of an international relief organization. There is a cricket player, a couple of rap stars and a comedienne.

J.K. Rowling was on the list several times in the past decade, though Martin's appearance may be the first for an author of epic fantasy.

Time assigned a humorist to write Martin's brief bio, a decision at odds with such a portentous list but resonant with George's own droll attitude towards professional writing: "Martin, 62, is as fine a researcher as he is a storyteller, and he packs in enough miserable fact about the meanness of medieval life that it occasionally echoes Baltimore in its harshness..."

Besides, the humorous approach helps us all feel better about seeing George on a list

Edward Kramer posed for this newspaper photo in 2007.



George R. R. Martin in *Time* 100.

with one of Qaddafi's sons and the head of Pakistani military intelligence!

Ed Kramer Arrested in Connecticut

Dragon*Con founder Edward Kramer, who for the past decade has delayed trial on child molestation charges in Georgia by arguing he is too ill to participate in his own defense, was arrested in Connecticut after authorities were tipped that he was staying in a motel room with a 14-year-old boy. Kramer has been charged by Milford Police with misdemeanor reckless endangerment of a child according to the *Atlanta Journal-Constitution*.

The boy was acting in a film being shot in Milford and Kramer allegedly represented himself as the teenager's guardian.

The Gwinnett County District Attorney Danny Porter told the media he will extradite him back to Georgia as quickly as possible. Porter also contrasted Kramer's previous appearance in a Georgia court, leaning heavily on a cane and breathing oxygen through a mask, with the description given by three witnesses in Connecticut who say they saw him hiking on trails, not using a cane or his breathing apparatus.

Lawyers have forestalled trial for years by presenting evidence that Kramer suffers from a degenerative spinal condition and chronic

pain that make it impossible for him to remain alert and assist in his own defense. Just last year Kramer's lawyer tried to get the charges dismissed.

Kramer remained under house arrest until 2008 when a judge ruled that he could travel. Conditions of his bond required Kramer to report his whereabouts weekly to the Gwinnett County district attorney's office and that he have no unsupervised contact with anyone under the age of 16. Presented with evidence that Kramer violated both conditions, a judge in Georgia signed an order September 14 revoking his bond. He is being held in a Connecticut prison while contesting extradition proceedings.

FAAn Award Categories Set

The Fan Activity Achievement Awards (FAAN Awards) categories have been tweaked in readiness for next year.

Administrator Andy Hooper announced they will be: Best Genzine, Best Perzine, Best Fan Writer, Best Fan Artist, Best Fan Website, Best Letterhack (Harry Warner Jr. Memorial Award) and Best Anthology or Single Issue.

The Number One Fan Face will be won by the top point scorer in the 7 categories.

Corflu Fifty Picks Shelby Vick

Shelby Vick is the Corflu Fifty's choice to receive the trip to next year's Corflu in Las Vegas.

The Corflu Fifty underwrites someone's attendance at the con each year. In contrast to other fan funds, the recipient incurs no obligations, such as becoming the fund administrator and having to raise money for the next trip.

Arnie Katz, announcing the news in *Glitter #12*, approved this as a joyous example of "what goes around comes around." He said, "It's fitting that Shelby Vick will represent the Corflu Fifty at Corflu Glitter, because he sparked the creation of today's fan funds with his 'WAW with the Crew in '52' campaign that brought Walt Willis to the 1952 Worldcon in Chicago."

The name Corflu Fifty, Randy Byers once said, is how many contributors they want to have, not how many they already have.

Rich Coad explained how this tradition began, in *Vegas Fandom Weekly #98*: "The Corflu Award is an outgrowth of the successful oneoff funds to bring Bruce Gillespie and William Breiding to Corflu Titanium in 2004 and to bring Harry Bell to

Corflu Quire in 2006.... Andy Porter came up with the excellent suggestion of getting a group of fifty fans, each willing to donate 25 dollars or 15 pounds, to be the fund-raisers."

First Canadian "Faned Awards" Given

R. Graeme Cameron announced his selections for the first Canadian Fanzine Fanac Awards on October 2 at VCON 36:

- **Best Fan Artist:** Taral Wayne.
- **Best Fan Writer:** Garth Spencer.
- **Best Loc Hack:** Lloyd Penney.
- **Best Fanzine:** *WARP*, Cathy Palmer-Lister, Editor.
- **Life-Time Achievement:** "The Unknown Faned" who published Canada's first SF fanzine in early 1936 under the title *The Canadian Science Fiction Fan*. (Unknown because in his 1936 review of the zine Donald Wollheim neglected to mention the editor's name!)
All winners will receive "The Faned"

figure sculpted by Lawrence Prime, and a certificate designed by Taral Wayne.

Cameron says, "These first awards are entirely by fiat, being my personal decision based on what I consider to be the most obvious choices, the CFF Awards being entirely a one-man show at this point.

"Next year I will be taking peer input into account. After that? Maybe an actual vote (rigged or otherwise)."

Sturgeon Papers Donated

The late Theodore Sturgeon's books, papers, manuscripts and correspondence will find a lasting home at the University of Kansas' Kenneth Spencer Research Library.

The documents in the collection include Sturgeon's original manuscript and multiple film script treatments of *More Than Human*, the notes and outline for his *Star Trek* script "Amok Time," correspondence, story ideas and drafts shared with John W. Campbell, Robert Heinlein, Edgar Pangborn, Harlan Ellison, Isaac Asimov, Kurt Vonnegut, Gene Roddenberry and T.H. White. There also are

personal items like his adoption papers, in which his name was changed.

Til now the Sturgeon collection had been privately held in two parts — the Woodstock collection, from his widow, Marion, and the Sturgeon Literary Trust collection managed by daughter Noël.

In making the donation, Noël Sturgeon credited the work of James Gunn, professor emeritus of English who created the university's Intensive English Institute on the Teaching of Science Fiction in 1975 and the Center for the Study of Science Fiction in 1982. "Jim's long dedication to the teaching and scholarship of science fiction, and his particular interest in and support of my father's work, was the main impetus behind our choice of the Spencer Research Library at the University of Kansas as the home for Sturgeon's collection of papers," she said.

The university's Center for the Study of Science Fiction already has ties to the acclaimed writer. It presents the Sturgeon Award for the best short science fiction at the center's annual Campbell Conference.

With the Carrs in 1966



By Andrew Porter: This is a photo I took back in 1966, after a party at Ted White's apartment in Brooklyn, en route back to civilization, uh, home, for TAFF winner Tom Schlueck, now a famous German literary agent, and a guy who got a black eye in fannish circles for never doing a TAFF report.

From left to right, we have Jock Root, Schlueck, Terry, and a sleeping Carol Carr, and Gary Deindorfer. *Miller High Life* (the champagne of Bottle Beer) has a starring role, plus ads for *Sominex*, a sleep aid, and the famous *Meet Miss Subways* ad — pick one of these beautiful girls for the honor. I can't figure out what the ad on the left is for.

As an added bonus, we can see a "Women" tiled doorway on that station platform, from those forgotten days of last century when, maybe, you could actually go into a room in the subway station to go to the bathroom, instead of the unthinkable alternative of relieving yourself directly onto the subway tracks (men only).

This photo was taken so long ago it's before NYC's teenaged hoodlums had thought of graffiti, or before they invented spray paint and markers. Maybe both. It's also way before the subway cars were air-conditioned.

Renovation, the 2011 Worldcon Report by Mike Glycer



Michael J. Walsh, 1983 Worldcon chair, seated on the Iron Throne. Photo by Michael Nelson.



Past Worldcon Chairs at Renovation: (*Standing*) Kent Bloom, Mike Glycer, Laura Domitz, Kevin Standlee, Michael Walsh, Leslie Turek, Mark Olson, Becky Thomson, Tom Whitmore, Karen Meschke, Rene Walling, Deb Geisler, Todd Dashoff, Joe Siclari, Vincent Docherty, Colin Harris, Martin Easterbrook, Bill Parker. (*Sitting*) Tony Lewis, Peggy Rae Sapienza, Patty Wells, Roger Sims, Erle Korshak, Dave Kyle, Milton F. Stevens. (*Photo by Mary Alice Lawson.*)

Selected Numbers: Renovation, a very well-run Worldcon with great guests and an excellent program, drew 4,098 attendees and finished with 5,499 members of all types.

The Faneds' Feast convened in the Purple Parrot coffee shop at the Atlantis at dinnertime on Friday. I counted 16 present. Somehow we managed to seat ourselves at the table in geographic order from east to west, roughly like this -- Ed and Sandra Meskys, Katrina Templeton, Andrew Porter, Cathy Lister-Palmer, Murray Moore, Mary Ann Moore, Gregg and Audrey Trend, me, Milt Stevens, Alan Stewart, Marcy Maliniewicz, Jerry Kaufman, Mike Ward.

Live Internet Coverage of the Hugo Ceremonies attracted 650 viewers to the UStream video and 720 followers to texts on CoverItLive. As word spread after the con about Chris Garcia's Hugo acceptance meltdown the UStream video went viral, getting around 43,000 views after the con.

Business Meeting Makes Hugo Zine Category Changes: The Renovation business meeting voted to make significant changes to the Hugo zine categories.

Best Fancast: The business meeting ini-

tially looked at two proposals to create a new Hugo category for "fancasts" that would (if adopted) inferentially redefine the semiprozine and fanzine categories by removing audio and video items to a category of their own.

At the request of the business meeting, Andrew Trembley and Rich Lynch reconciled their two versions into a single proposal. Many fans consulted on the revision and it passed 75-11.

Insert a new section after existing section 3.1.13 to create a new category: **3.3.X: Best Fancast.** Any generally available non-professional audio or video periodical devoted to science fiction, fantasy or related subjects that by the close of the previous calendar year has released four (4) or more episodes, at least one (1) of which appeared in the previous calendar year, and that does not qualify as a dramatic presentation.

The proposal includes a sunset provision that it unless it is re-ratified by the 2016 business meeting it shall be repealed.

Report of the Semiprozine Committee: There followed a whole series of procedural

steps to allow the meeting to consider competing rules changes offered by the Semiprozine Committee (the fruit of two years' work), and Rich Lynch.

Despite several attempts to introduce different ideas or language, and a considerable amount of maneuvering generally, the proposals of the Semiprozine Committee on the





Best Fan Writer nominees: (*Standing*) James Bacon, Claire Brialey, Chris Garcia, acceptor for James Davis Nicoll; (*kneeling*) Steven H Silver.



Best Fan Artist nominees: Scott Bobo (acceptor for Brad Foster), Randall Munroe, Taral Wayne, Steve Stiles, Maureen Starkey.

whole were passed, (1) with necessary wording to reconcile them to the creation of the fancast category, and (2) to incorporate Lynch's key ideas, the deletion of "equivalent in other media" from the fanzine category, and addition of the word "periodical" to modify "publication."

Here is the result:

Added a new section:

3.Y.Z: A Professional Publication is

one which meets at least one of the following two criteria:

(1) it provided at least a quarter the income of any one person or, (2) was owned or published by any entity which provided at least a quarter the income of any of its staff and/or owner.

Amended sections 3.3.12 and 3.3.13, by replacing them with:

3.3.12: Best Semiprozine. Any gener-

ally available non-professional publication devoted to science fiction or fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, which does not qualify as a fancast and which in the previous calendar year met at least one (1) of the following criteria: (1) paid its contributors monetarily and/or staff in other than copies of the publication,

(2) was generally available only for paid purchase,

3.3.13: Best Fanzine. Any generally available non-professional periodical publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues at least one (1) of which appeared in the previous calendar year, which does not qualify as a fancast and which in the previous calendar year met neither of the following criteria:

(1) paid its contributors and/or staff monetarily,

(2) was generally available only for paid purchase,

Add to the end of Section 3.9 (Notification and Acceptance):

"Additionally, each nominee in the categories of Best Fanzine and Best Semiprozine shall be required to confirm that they meet the qualifications of their category."

Each of these amendments will have to be ratified by the Chicago 2012 Worldcon business meeting in order to take effect.

Rich Lynch and Steven H Silver believed that the changes made to the fanzine category will still allow some websites or blogs to be eligible if they are not "continually updated" but take down and archive the previous material. *SF Site* is an example of a website that already follows this practice. The final verdict will rest with the voters and the Hugo Administrator.

Scoreboard: The results were unexpectedly satisfying. I had wanted audio and video presentations ruled out of the fanzine category.

I also believe zines that pay contributors, owners or staff, which otherwise qualify in the fanzine category, should compete in the semiprozine category.

And I am pleased to see the fanzine category rid of the allowance for "equivalent in other media."

Interestingly, the changes in to the semiprozine category, eliminating the right an editor currently has to move a zine into semiprozine category by declaration, will have

the effect of welcoming Langford's *Ansible* back to the fanzine category.

Mark Protection Committee: Linda Deneroff, Dave McCarty, Warren Buff and Stephen Boucher were elected to fill the open seats on the Mark Protection Committee. Besides vacancies caused by three members' expiring terms, a fourth vacancy had been created by Ruth Sachter's resignation from the committee.

Business Passed on from Aussiecon 4: A series of amendments to the WSFS Constitution passed on from Aussiecon 4 were ratified unchanged at the Renovation business meeting.

These amendments (1) altered the Worldcon membership rate limits, (2) made explicit the authority to conduct electronic voting for the Hugo Awards and Site Selection (in addition to paper voting), (3) allowed cons to comply with the requirement to distribute WSFS rules to members via electronic distribution, on an opt-in basis, (4) clarified reference to "run-off candidate" in the constitution, and (5) updated the language of the service mark notice to include the Hugo Award logo and trophy.

New Business: A proposed amendment to the WSFS Constitution directing the Mark Protection Committee to "protect likely internet domain names of future worldcons for years not yet selected" was referred to the Mark Protection Committee for refinement.

An amendment to prevent the Mark Protection Committee from imposing more stringent membership eligibility rules than already present in the WSFS Constitution was intro-

duced. This was a reaction against a rules change made at Aussiecon 4, and was a source of high emotion because the rule change had only affected Cheryl Morgan. The meeting did repudiate that change but by another route.

Various housekeeping rules changes also received their first passage.

Post-Worldcon Medical Updates: While people have had medical problems at every Worldcon, with social media to spread the news everyone was acutely aware of what happened at Renovation.

Jan Howard Finder reached Reno but never made it to the convention as heart issues forced him to check into a local hospital. Doctors operated to put in stents. Wombat was released three days after the con ended, on August 24.

Former Worldcon chair Michael Walsh left the con on Sunday for treatment of a kidney stone in a Reno ER. He returned home two days later.

Immediately after William J. Patterson, author of the Hugo-nominated Heinlein biography, returned to LA he was admitted to Cedars Sinai Hospital. Bill had been feeling progressively sicker over the weekend — feverish, exhausted and nauseous. Diabetes-related problems led to a partial amputation of one foot. He is making a recovery and has managed to turn in the second volume of the biography.

Carol Modesitt fell ill at Renovation, too. Her husband, L.E. Modesitt, ended up cancelling his appearance as GoH at a con a couple of weeks later to continue caring for her.

Two Worldcon Attendees Die: Bill Trojan suffered a fatal heart attack on Sunday in his hotel room. Utah fan Paul Roberts was in a fatal car accident on his way home: his vehicle was struck by a car that made a illegal U-turn. Tributes to both appear in the Obituaries section on page 32.

2013 Site Selection Voting

The Texas bid for the 2013 Worldcon was officially declared the winner at Renovation's Saturday business meeting. Texas essentially ran unopposed and received the vast majority of the 760 votes cast, with 14 other choices receiving votes:

Texas 694

None of the Above 14

Write-ins:

Xerxes 6

Minneapolis in '73 5

Denton, the Happiest Place on Earth 4

Boston 2020 Christmas 3

Antartica, Babylon 5, BSFS Clubhouse, Chicago, Cincinnati, Fred Duarte's House, Peggy Rae's House, Spuzzum, Unalakleet (AK), 1 vote each.

There were also 14 invalid ballots.

LoneStarCon 3 Picks Guests

Co-chairs Laura Domitz and Bill Parker announced the con will be called LoneStarCon 3 and will be held in San Antonio from August 29-September 2, 2013.

The guests of honor will be James Gunn, Norman Spinrad, Darrell K. Sweet, Ellen Datlow, and Willie Siros. Toastmaster will be Paul Cornell. There also will be two Special Guests, Leslie Fish and Joe R. Lansdale.

At this time a new adult attending membership costs \$160, young adult (under 21) \$110 and Child \$75.

Sidewise Award Winners

The winners of the Sidewise Awards for Alternate History were announced August 18 at Renovation.

Long Form: *When Angels Wept: A What-If History of the Cuban Missile Crisis*, by Eric G. Swedin

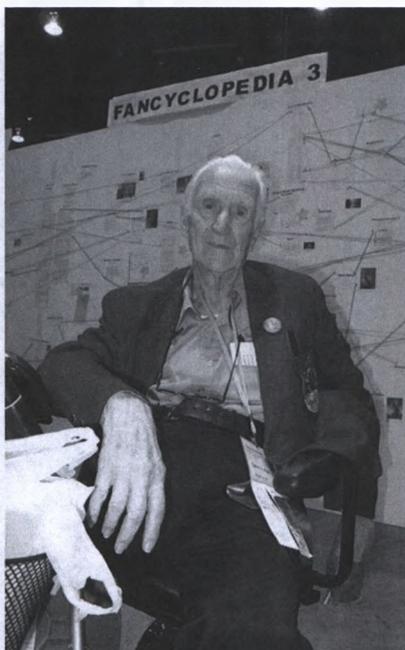
Short Form: "A Clash of Eagles" by Alan Smale

Three of the judges — Stu Shiffman, Evelyn Leeper, and Steven H Silver — were present, as were both winners.

Rough Road Home

When Mark Leeper got home from the Worldcon he discovered his adventures were just beginning: "Well, the day after my return we had an earthquake. Four days later New Jersey was pretty well lambasted by a hurricane. The next four days we had no power."

Past Big Heart Winners (left) John Hertz and (right) Dave Kyle.



Future Worldcon Bids

Here is a summary of bids for the Worldcon bids through the end of the decade.

2014: London

The bid for London proposes to hold the con from August 14-18, 2014 (Thursday to Monday) in the International Convention Centre, which is part of the ExCeL exhibition centre complex in London's Docklands.

Steve Cooper and Mike Scott are Co-Chairs. James Bacon and Alice Lawson are Deputy Chairs. Other officers are Claire Brialey, Secretary; John Dowd, Treasurer; Rita Medany, Membership; Vincent Docherty and Colin Harris, Advisers.

Brialey and Bacon just won Hugo Awards at Renovation -- Claire for Best Fan Writer and James for Best Fanzine (*The Drink Tank*, also edited by Christopher J Garcia).

During the "Fannish Inquisition" at Renovation a member of the audience asked an unusual question and Petrea Mitchell captured the response: "The proposed site does have a variety of hotel types, but sadly, none of them is old enough to be haunted yet."

2014 NASFiC: Phoenix, Arizona

At Reno chair Mike Willmorth said the planned location is the Tempe Mission Palms in downtown Tempe, Arizona. It has been the site for previous events like the 2009 North American Discworld Convention and FiestaCon (Westercon 62).

Asked if he might try to combine NASFiC with Westercon, Willmorth said no, he was aware Utah is bidding for the 2014 Westercon and he didn't want to "step on toes."

2015: Orlando, Florida and Spokane, Washington.

A Spokane Worldcon would be held in mid-August, while Orlando's would be held over Labor Day weekend.

Orlando, Florida: Adam Beaton made a presentation at Reno and later answered questions I posed by e-mail:

"We do think our facilities — Disney's Coronado Springs Resort — are a plus to our bid - we're also planning on extending our room block far enough both before and after Worldcon so anyone who chooses to also enjoy Walt Disney World and Orlando can do so at a reduced resort rate. How far is currently under negotiation.

"Yes, we are bidding the traditional Labor Day weekend, which will be September 2-6, 2015 (Wed-Sun). No, we're not daunted by Dragon*Con in Atlanta - one thing I brought up at the meeting is that we honestly do not feel Worldcon vs Dragon*Con is a zero sum game, meaning for Worldcon to win Dragon*Con has to lose. There's enough fandom to go around for everyone. Frankly, we'd rather work with Dragon*Con (like what Chicon 7 is doing) than try to work



Orlando in 2015 bid art by Frank Wu.

against them, which benefits everyone across the board.

"Now having said that, we're also realists. We do want people to come to Worldcon, and Disney is fully aware of Dragon*Con. Disney has said they would like us (the bid committee) to "use the Disney name" to help get people to Orlando for Worldcon while also providing incentives for people to come to Worldcon rather than Dragon*Con, and a lot of what we're talking about is really still under negotiation. But two things that we are talking about that may give people an idea of what kinds of incentives to expect are free wireless internet for Worldcon attendees (both in the function space and in their hotel rooms), and "after 4 p.m." theme park tickets for Worldcon attendees on Sunday to allow our attendees to have the option of visiting the theme parks after Worldcon is over.

"You had also asked about our committee. Currently we have myself, Steve Davidson, Eva Whitley, Mary Dumas, Gary Farber, Jarrod Cooper, Adam Ferraro, Colette Fozard, and Pam Larson. We also are fortunate enough to have Frank Wu as our official artist."

Orlando in 2015's use of Communist iconography in its bid art has stirred controversy in some quarters. Some defenders say the bid, feeling rejected by the conrunning establishment, has nothing to lose by campaigning as a revolutionary movement.

Spokane, Washington: Alex von Thorn is running the bid. Bobbie DuFault and Sally Woehrlle are the prospective Worldcon co-chairs if they win.

The proposed facility is the Spokane Con-

vention Center with over 320,000 sq. ft. meeting space. The facility provides 23 meeting/breakout rooms, a 25,310 sq. ft. ballroom and a junior ballroom that is 13,730 sq. ft. A long list of hotels are engaged, the largest being the Doubletree, Red Lion at the Park and the Red Lion River Inn.

The bid invites presupports (\$20) and "Friend of the Bid" memberships (\$120), which can be paid for via the bid website.

The bid committee is: John Ammon, David-Glenn Anderson, Patricia Briggs, Carolyn Cherryh, Bobbie DuFault (Convention Co-Chair), Jane Fancher, Bruce Farr, kT Fitzsimmons, Jerry Gieseke, Char Mac Kay, Randy Mac Kay, Tim Martin, Michael Nelson, Carole Parker, Pat Porter, Gerald Power, Rhiannon Power, Sharon Reynolds, Susan Robinson, Marah Searle-Kovacevic (Bid Vice-Chair), Chris Snell, Danielle Stephens, Bill Thomasson, Ann Totusek, Tom Veal, Alex von Thorn (Bid Chair), Tracy Williams, Mike Willmorth (Hotel Negotiation), Sally Woehrlle (Convention Co-Chair), Drew Wolfe, Kate Mulligan Wolfe, Chris Zach.

2016: Kansas City

Co-Chairs: Diane Lacey, Jeff Orth, Ruth Lichtwardt; Committee: Margene Bahm, Warren Buff, Aurora Celeste, Sydnie Krause, Parris McBride, Tim Miller, Jim Murray, Paula Murray, Mark Olson, Priscilla Olson, Joel Phillips, John Platt, Susan Satterfield, Keith Stokes, Rene Walling.

They have a signed contract with the rights of first refusal with their proposed facilities, Bartle Hall and the Kansas City Convention Center. They expect to have close to 80% of the downtown hotel rooms and 60% of the Convention Hall space.

2017: Nippon, and New York. (Neither represented at Reno.)

Mike "Mr. Shirt" McConnell is planning the bid for New York in 2017. According to Petrea Mitchell, the New York bid won't start active campaigning until 2013.

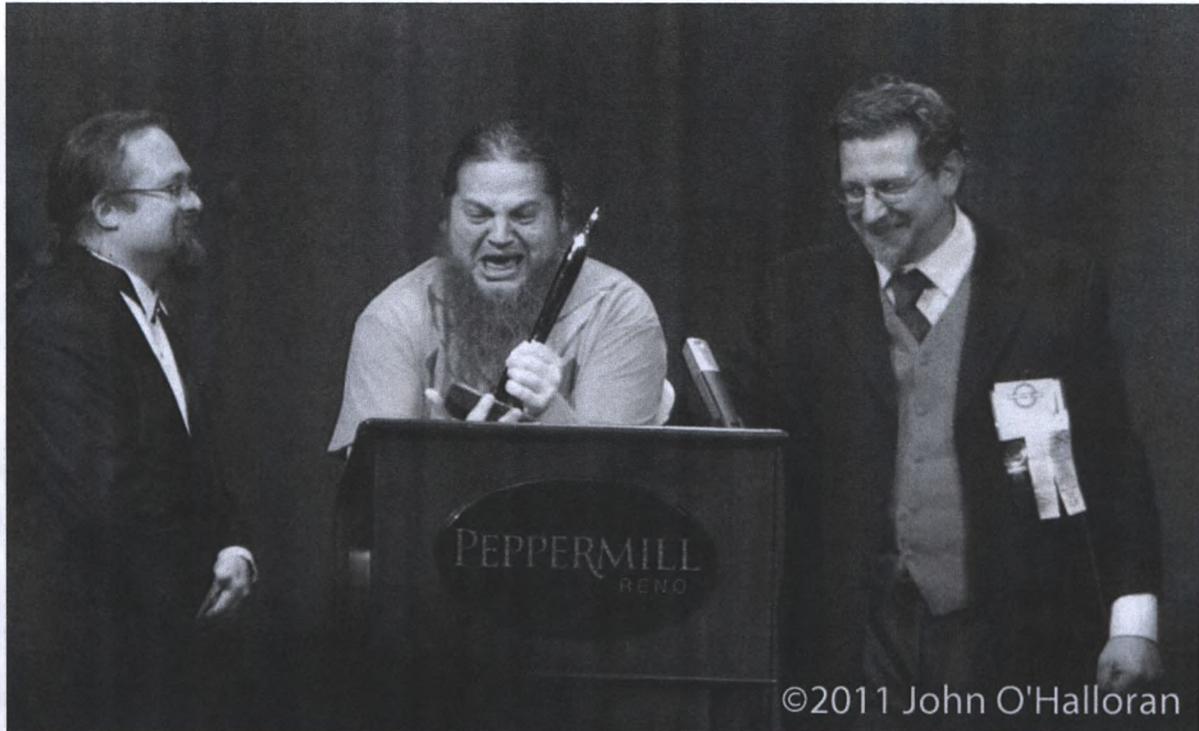
2018: New Orleans

Ray Boudreau spoke for New Orleans, calling it a "pre-bid" although they did have a party at Renovation.

Committee member Jessica Styons told *File 770*, "Obviously we are in the early stages of building support, gauging interest and staking a claim but we are interested in all comments, offers of support and assistance." Rebecca Smith, chair of CONtraflow, also is working on the bid.

2020: New Zealand.

Norman Cates, former DUFF winner, leads the bid. Where will a New Zealand Worldcon be held? "A World Con in New Zealand is expected to draw 1500 to 2500 (tops) people. There are two in Auckland and one in Wellington that could support a World Con of this size."



2011 Hugo Awards

Worldcon members cast a record-breaking number of Hugo nominating ballots for the third year in a row. Renovation's 1006 votes smashed the records set by Aussiecon 4 in 2010 (864) and Anticipation in 2009 (799).

Renovation members also cast 2100 final ballots, breaking a 31-year-old record (1980, 1788 votes).

Members in 33 countries participated, and 46.1% of Renovation's overall membership.

All nominees are listed. The winner is in boldface.

Best Novel

- ***Blackout/All Clear* by Connie Willis (Ballantine Spectra)**
- *Cryoburn* by Lois McMaster Bujold (Baen)
- *The Dervish House* by Ian McDonald (Gollancz; Pyr)
- *Feed* by Mira Grant (Orbit)
- *The Hundred Thousand Kingdoms* by N.K. Jemisin (Orbit)

Best Novella

- "The Lady Who Plucked Red Flowers beneath the Queen's Window" by Rachel Swirsky (*Subterranean Magazine*,

Summer 2010)

- **"The Lifecycle of Software Objects" by Ted Chiang (Subterranean)**
- "The Maiden Flight of McCauley's Belerophon" by Elizabeth Hand (*Stories: All New Tales*, William Morrow)
- "The Sultan of the Clouds" by Geoffrey A. Landis (*Asimov's*, September 2010)
- "Troika" by Alastair Reynolds (*Godlike Machines*, Science Fiction Book Club)

Best Novelette

- "Eight Miles" by Sean McMullen (*Analog*, September 2010)
- **"The Emperor of Mars" by Allen M. Steele (Asimov's, June 2010)**
- "The Jaguar House, in Shadow" by Alette de Bodard (*Asimov's*, July 2010)
- "Plus or Minus" by James Patrick Kelly (*Asimov's*, December 2010)
- "That Leviathan, Whom Thou Hast Made" by Eric James Stone (*Analog*, September 2010)

Best Short Story

- "Amaryllis" by Carrie Vaughn (*Lightspeed*, June 2010)
- **"For Want of a Nail" by Mary**

Robinette Kowal (Asimov's, September 2010)

- "Ponies" by Kij Johnson (*Tor.com*, November 17, 2010)
- "The Things" by Peter Watts (*Clarkesworld*, January 2010)

Best Related Work

- *Bearings: Reviews 1997-2001*, by Gary K. Wolfe (Becon)
- *The Business of Science Fiction: Two Insiders Discuss Writing and Publishing*, by Mike Resnick and Barry N. Malzberg (McFarland)
- ***Chicks Dig Time Lords: A Celebration of Doctor Who by the Women Who Love It*, edited by Lynne M. Thomas and Tara O'Shea (Mad Norwegian)**
- *Robert A. Heinlein: In Dialogue with His Century, Volume 1: (1907-1948): Learning Curve*, by William H. Patterson, Jr. (Tor)
- *Writing Excuses, Season 4*, by Brandon Sanderson, Jordan Sanderson, Howard Tayler, Dan Wells

Best Graphic Story

- *Fables: Witches*, written by Bill Willingham; illustrated by Mark Buckingham



(Vertigo)

- *Girl Genius, Volume 10: Agatha Heterodyne and the Guardian Muse*, written by Phil and Kaja Foglio; art by Phil Foglio; colors by Cheyenne Wright (Airship Entertainment)
- *Grandville Mon Amour*, by Bryan Talbot (Dark Horse)
- *Schlock Mercenary: Massively Parallel*, written and illustrated by Howard Tayler; colors by Howard Tayler and Travis Walton (Hypermode)
- *The Unwritten, Volume 2: Inside Man*, written by Mike Carey; illustrated by Peter Gross (Vertigo)

Best Dramatic Presentation, Long Form

- *Harry Potter and the Deathly Hallows: Part 1*, screenplay by Steve Kloves; directed by David Yates (Warner)
- *How to Train Your Dragon*, screenplay by William Davies, Dean DeBlois & Chris Sanders; directed by Dean DeBlois & Chris Sanders (DreamWorks)
- *Inception*, written and directed by Christopher Nolan (Warner)
- *Scott Pilgrim vs. the World*, screenplay by Michael Bacall & Edgar Wright; directed by Edgar Wright (Universal)
- *Toy Story 3*, screenplay by Michael Arndt; story by John Lasseter, Andrew Stanton & Lee Unkrich; directed by Lee Unkrich (Pixar/Disney)

Best Dramatic Presentation, Short Form

- *Doctor Who: "A Christmas Carol"*, written by Steven Moffat; directed by Toby Haynes (BBC Wales)
- *Doctor Who: "The Pandorica Opens/The Big Bang"*, written by Steven Moffat; directed by Toby Haynes (BBC Wales)
- *Doctor Who: "Vincent and the Doctor"*, written by Richard Curtis; directed by Jonny Campbell (BBC Wales)
- *F*** Me, Ray Bradbury*, written by Rachel Bloom; directed by Paul Briganti
- *The Lost Thing*, written by Shaun Tan; directed by Andrew Ruhemann and Shaun Tan (Passion Pictures)

Best Editor, Short Form

- John Joseph Adams

- Stanley Schmidt
- Jonathan Strahan
- Gordon Van Gelder
- Sheila Williams

Best Editor, Long Form

- Lou Anders
- Ginjer Buchanan
- Moshe Feder
- Liz Gorinsky
- Nick Mamatas
- Beth Meacham
- Juliet Ulman

Best Professional Artist

- Daniel Dos Santos
- Bob Eggleton
- Stephan Martinieri
- John Picacio
- Shaun Tan

Best Semiprozine

- *Clarkesworld*, edited by Neil Clarke, Cheryl Morgan, Sean Wallace; podcast directed by Kate Baker
- *Interzone*, edited by Andy Cox
- *Lightspeed*, edited by John Joseph Adams
- *Locus*, edited by Liza Groen Trombi and Kirsten Gong-Wong
- *Weird Tales*, edited by Ann VanderMeer and Stephen H. Segal

Best Fanzine

- *Banana Wings*, edited by Claire Brialey and Mark Plummer
- *Challenger*, edited by Guy H. Lillian III
- *The Drink Tank*, edited by Christopher J Garcia and James Bacon
- *File 770*, edited by Mike Glyer
- *StarShipSofa*, edited by Tony C. Smith

Best Fan Writer

- James Bacon
- Claire Brialey
- Christopher J Garcia
- James Nicoll
- Steven H Silver

Best Fan Artist

- Brad W. Foster
- Randall Munroe
- Maurine Starkey
- Steve Stiles
- Taral Wayne

John W. Campbell Award for Best New Writer

Award for the best new professional science fiction or fantasy writer of 2009 or 2010, sponsored by Dell Magazines (not a Hugo Award).

- Saladin Ahmed
- Lauren Beukes
- Larry Correia
- Lev Grossman
- Dan Wells

Inside the 2011 Hugo Voting Statistics

Hugo Awards Administrator Vincent Docherty published the 2011 voting statistics promptly after the awards ceremony. Here are some things that caught my eye.

Hugo Bleeps: A Hugo winner must get a majority of the votes. If, at the end of the first round, the nominee with the most first place votes hasn't topped 50% there is a runoff. The lowest ranking nominee's votes are redistributed to the people's second choice (or next highest choice still in the runoff). The process repeats until someone or something gets a majority. The runoff in the Best Dramatic Presentation, Short Form category illustrates how this works.

Rachel Bloom's music video *F*** Me, Ray Bradbury* led after the first round with 366 first place votes. Fans of *Doctor Who* had scattered their votes among three nominated episodes but they generally ranked

every Doctor Who entry ahead of Bloom's song, so although Bloom led through the early elimination rounds she was destined to lose.

Collectively, No Award and the first two Doctor Who episodes to be eliminated received 535 first place votes. When they were redistributed in subsequent rounds *FMRB* picked up only 45 of these votes, while *Doctor Who: The Pandorica Opens/The Big Bang* gathered in 296 and moved into first place.

As yet, none of the three nominees remaining in the runoff had achieved a majority. *The Lost Thing* was eliminated next. Its votes broke 152 for *Doctor Who* and 106 for *FMRB*, which sealed a win for the Doctor.

(By the way, can anybody explain why, when clips from the Best Dramatic Presentation nominees were shown during the Hugo Ceremony, *FMRB* was cut off right before Rachel Bloom sang the title phrase? The unexpurgated title was all over the video screen and freely used by the presenter. It seemed strange that anyone was so demure about editing the clip.)

The Closest Races: The tightest races this year were in the two artist categories.

Brad Foster won the Best Fan Artist Hugo by a single vote over Randall Munroe. Foster trailed far behind Munroe in every round until Maurine Starkey was eliminated. When her votes were redistributed they broke 99 for Foster and 42 for Munroe, a wave of support that was just enough to put Foster over the top.

The Best Professional Artist category was not as dramatic but it was close, with Shaun Tan edging Daniel Dos Santos by 14 votes.

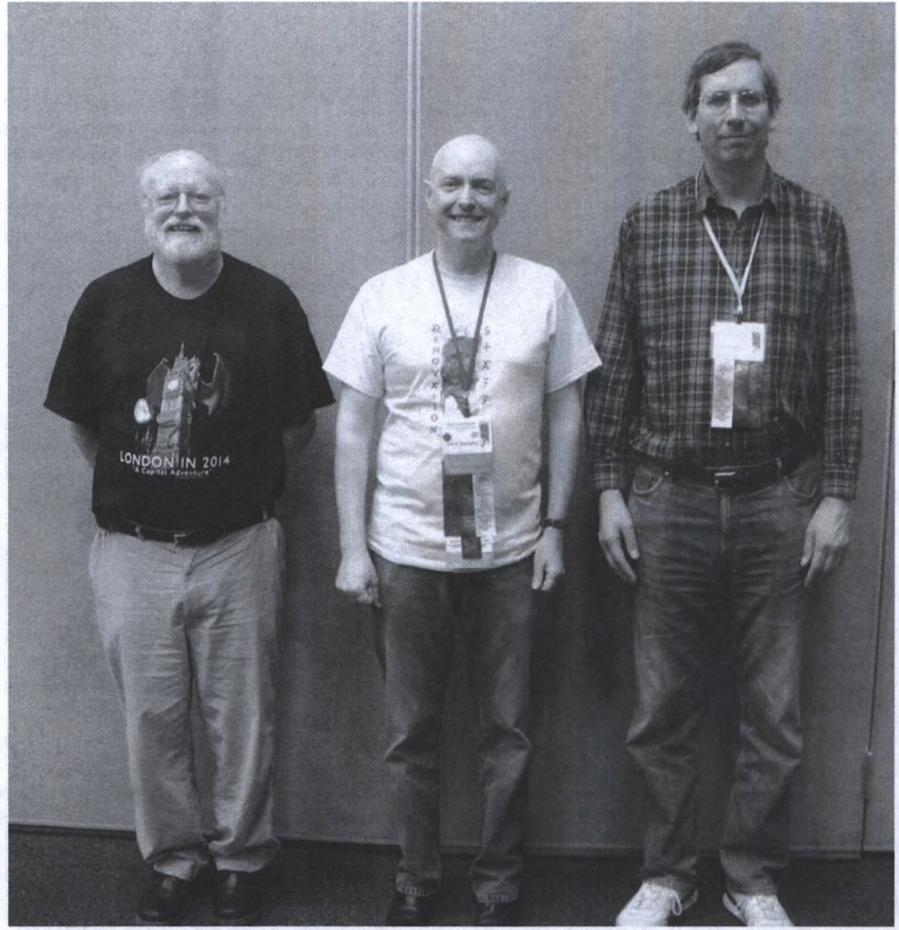
Can't Explain It: When *File 770* got eliminated from the runoff in the Best Fanzine category, 36 of its votes went to *StarShip Sofa*, 96 to *The Drink Tank*. I was croggled to discover anyone who'd vote for *File 770* would rank *StarShip Sofa* ahead of Chris Garcia's fanzine. Another stereotype bites the dust.

No Award: Voters cast 870 ballots in the Best Fanzine category but 110 had No Award in first place. That was just about the weakest showing overall. No Award votes by category:

Best Novel 37, Novella 57, Novelette 57, Short Story 86, Related Work 46, Graphic Story 70, BDP Long 55, BDP Short 85, Best Editor Short 67, Best Editor Long 91, Best Professional Artist 37, Best Semiprozine 56, Best Fanzine 110, Best Fanwriter 133, Best Fanartist 134

Altogether, five Hugo nominees received fewer first place votes than No Award — 2 in Best Editor Long Form, 1 in Best Fanzine, 1 in Best Fan Writer and 1 in Best Fan Artist.

The Missing Short Story: The report of nominating votes revealed the unlucky author



Two-time Worldcon chair Vincent Docherty (center) and his co-chairs **Martin Easterbrook** (1995, left) and **Colin Harris** (2005, right).

of the fifth Best Short Story nominee which was ruled out of competition by the 5% rule: "Elegy for a Young Elk" by Hannu Rajaniemi (4.85%).

Dramatic Anticlimaxes: I was interested to see that *Metropolis* (2010 restoration) got as many as 18 nominating votes, regardless that it fell far short of the final ballot.

On the other hand, no one will be surprised to learn that besides the 3 Doctor Who episodes which made the final ballot in Best Dramatic Presentation, Short Form, another 4 episodes were among the next 6 works getting the most nominating votes.

More Bang for the Buck: There were 7 nominees for Best Professional Editor, Long Form instead of the usual 5 this year, and everyone knew the extra ones had to be the product of a tie for fifth place.

Now we know the rest of the story. David G. Hartwell and Patrick Nielsen Hayden declined nomination in the Best Professional Editor, Long Form category after receiving sufficient votes to qualify. Their gracious gesture ended up lifting not two but three

other editors onto the final ballot — a trio originally tied for 7th place.

Fanzines Without Pages: How did non-magazine contenders for the Best Fanzine Hugo fare? Podcasts receiving significant nominating votes besides *StarShip Sofa* were Jonathan Strahan's *Notes from Coode Street* blog and podcast (6th, just 1 vote shy of reaching the final ballot) and *Galactic Suburbia* (10th). Website *SF Signal* ranked 11th.

Just Missed: Dave Langford's *Ansible* and Cheryl Morgan's *Salon Futura* were the two semiprozines receiving the most nominating votes, apart from the five finalists.

In the Best Fan Artist category, Spring Schoenhuth came within one vote of making the final ballot (which would have tied her with Randall Munroe). She is a popular Bay Area jewelry maker, designer of the Campbell Award Pin and has written for *The Drink Tank*.

Genius Move in the Graphic Story Hugo Category: *Girl Genius* has won 100% of the Hugos ever awarded in its category — all three given for Best Graphic Story since

the category was provisionally added. The category must be re-ratified by the 2012 Worldcon business meeting or else it will be automatically eliminated. So when the online comic's creators Phil & Kaja Foglio and Cheyenne Wright accepted their latest rocket at Renovation, Phil announced they would withdraw *Girl Genius* from consideration in 2012 "for the good of the category," and because "we want people to see it's a viable award."

Tracking 2012 Hugo Withdrawals: There has been online discussion about other withdrawals, two actually announced, two others a subject of speculation. Here is their verified status:

Best Graphic Story: *Girl Genius* (2012 withdrawal)

Best Professional Editor, Long Form: David Hartwell (permanent withdrawal from this category only)

Best Semiprozine: *Clarkesworld* (2012 withdrawal)

Lastly, Patrick Nielsen Hayden, who withdrew from the Best Professional Editor, Long Form category in 2011, says he has yet to make up his mind about 2012 — therefore he has not withdrawn as of this writing.

Here are the responses Hartwell, Clarke and Nielsen Hayden provided:

David G. Hartwell: "I want this to be very clear. I withdrew from one category only, Best Editor Long Form, permanently. I would very much like to be nominated again in Best Editor Short Form, and for *NYRSF* (or any other category). But I felt after all these years, and finally three wins in four years, that I should withdraw permanently from Best Editor Long Form, as long as it remains a category. And I am pleased to see the way the category has opened up to younger talent."

Neil Clarke, *Clarkesworld Magazine*: "Yes, *Clarkesworld* is withdrawing itself from consideration in 2012. The category has

suffered from a history of serial nominees and winners and after two consecutive wins, I felt this was the right thing to do. In stepping down, I hope to encourage people to put their support behind one of the many semi-prozines that have never been nominated. There are a lot of worthy candidates. The ballot has been reflecting more of that recently and it's a trend I'd like to see continue."

Patrick Nielsen Hayden: "My only real public statement on the matter was while actually accepting the 2010 Hugo on stage in Melbourne — I said, roughly, that since my colleague David Hartwell and I had now split the four-so-far 'Editor Long Form' awards between us, I was going to withdraw from the category in 2011 in order to make sure some other editors got their long-overdue recognition. I meant to write a post on *Making Light* repeating this, but I never got around to it.

"I didn't commit to withdrawing from the category beyond 2011, and to be honest I haven't actually made up my mind what I'm going to do next year. I do have one remaining major-SF-award ambition, which is to win a Hugo or something equally whooshy when *Teresa is actually in the room*. I've won a World Fantasy Award and two Hugos, all of them at overseas conventions that Teresa didn't attend.

"Not that I'm presuming I would automatically make the ballot in future years. As I pointed out to my assistant Liz Gorinsky at the post-Hugos party in Reno, she got the second largest number of nominations, trailing only Lou Anders who actually won. Liz got significantly more nominations than either David or me, and over twice as many as any of the other five runners-up. 'That's crazy,' Liz said. 'Hey, numbers don't lie,' I said. 'That's crazy. That's crazy. That's crazy,' was all she would say.

(It is actually a matter of non-trivial pride to me that in 2010, Liz and I were both on the ballot — the first time an editor and his-or-her assistant have been shortlisted for the same Hugo award. In 2010, Liz was also the youngest-ever finalist in any of the editor categories, a record previously set by 31-year-old Jim Baen in 1975.)"

2011 Endeavour Award Nominees

The finalists for the 2011 Endeavour Award are four novels and a collection of short stories:

- *A Cup of Normal* by Devon Monk (Fairwood Press)
- *The Bards of Bone Plain* by Patricia McKillip (Ace Books)
- *Black Prism* by Brent Weeks (Orbit US)
- *Dreadnought* by Cherie Priest (Tor Books)
- *Silver Borne* by Patricia Briggs (Ace Books)

The Endeavour Award honors a distinguished science fiction or fantasy book, either a novel or a single-author collection, created by a writer living in the Pacific Northwest. All entries are read and scored by seven readers randomly selected from a panel of preliminary readers. The five highest scoring books then go to three judges, who are all professional writers or editors.

The judges for the 2011 Award are editor John Joseph Adams and writers Bud Sparhawk and Jo Walton.

The Award comes with an honorarium of \$1,000.00. The winner will be announced November 11, 2011, at OryCon.

Ray Bradbury Turns 91

Ray Bradbury celebrated his 91st birthday on August 22. He was especially pleased with one of his gifts — Phoenix Pictures announced it will film a version of his novel *Dandelion Wine*, Mike Medavoy directing. Ray told the *Hollywood Reporter*:

"This is the best birthday gift I could ask for. Today, I have been reborn! 'Dandelion Wine' is my most deeply personal work and brings back memories of sheer joy as well as terror," Bradbury said.

"This is the story of me as a young boy and the magic of an unforgettable summer, which still holds a mystical power over me," the author said.

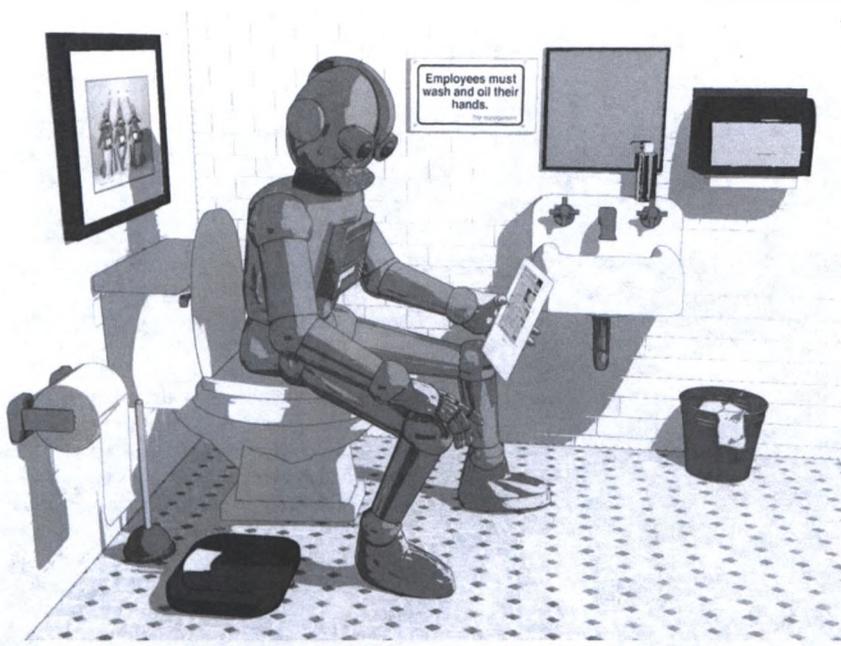
Hamit, Strother-Vien Recovering

When I saw them on the last day of Renovation, Francis Hamit and Leigh Strother-Vien



IT DOESN'T MATTER
I STILL GET TO LEAD
WHEN WE
DANCE





"Data Dump" by Alan Beck.

were just fine. They gave me a review copy of *The Queen of Washington*, Francis' new Civil War/espionage/alternate history novel. Then they resumed a six-weeks road trip. Unfortunately, the day after they got home both were struck by a sudden and severe illness.

Hamit writes: "We were mugged by a gang of microbes and given a new kind of pneumonia that they are still trying to figure out. We thought it was flu and would be gone in a few days. It wasn't and was not. On September 30th we went to the ER at the VA hospital in Westwood. Leigh was released, although still very ill and I was admitted, to spend a week on IV fluids and antibiotics and oxygen before I could again breathe well enough to go home. We are told we will be weeks, possibly months recovering and are relying on our part timer to do a lot of things we normally do ourselves as a matter of routine. We have canceled all events just as the next book *The Queen of Washington* is about to be released.

"Apparently someone at Amazon.com decided this book will be a best seller. They are pricing it at 34% off. An almost eleven dollar savings off the \$32.00 price of the hardbound. Barnes & Noble and Books-A-Million have similar offers. We are pleasantly perplexed by this since we get the same money per copy back. The discount is out of their end I'm assuming that the five star reviews for *The Shenandoah Spy* helped drive this decision. Go online and order *The Queen of Washington* from Amazon.

"As for the health crisis it is one. I damn near died. Almost beat Steve Jobs to the exit

door. It gave me a lot of time to think. In the meantime, people of good will, who want to help us out a bit need only buy the new book on the offers mentioned above. Sales beget sales. And if you haven't read *The Shenandoah Spy* please consider buying that as well. It's still in print and in e-book formats."

Hamit also says he is willing to send review copies of *The Queen of Washington* to qualified reviewers. It does slip into the "Alternative History" sub-genre of S-F, so those reviewers are welcome. Contact him via e-mail — Francishamit@earthlink.net.

More Medical Updates

Ohio fan **Mark Evans** had a heart attack on October 25. He was stable, awake and talking, at last report, and soon to be scheduled for bypass surgery

Wally Weber made it through surgery on June 2 that removed a large portion of his intestinal tract.

Don Markstein suffered a series of strokes early in 2011 and at last report was in dire health. A longtime New Orleans SF Association member now living in Phoenix, he is best-known for *Don Markstein's Toonopedia*, a vast website about comics characters, artists and publishers.

Ann Arbor fan **Larry Tucker** suffered a stroke on July 15. The last report I had, he was hospitalized, alert and aware but paralyzed on the right side and unable to talk.

Larry's contributions to fandom have been significant and colorful. He is a past chair of

ConFusion (1978-80). He famously produced an audio zine, *Uncle Albert's Electric Talking Fanzine*, and a companion, *Uncle Albert's Video Fanzine*. He's also been a mainstay of the Science Fiction Oral History Association.

ConFederation Reunion a Success by M. Lee Rogers

Some folks who ran the 1986 Worldcon in Atlanta gathered together on June 18 to celebrate the con's 25th anniversary.

How did the reunion go? As well as could be expected.

A total of 18 people attended, all from the Atlanta area. We had booked two connecting suites at an Embassy Suites hotel on the north side of the metro area. It turned out the two suites were just big enough to hold the throng.

Co-Chairman Ron Zukowski and I went out Friday night for the major supply run. After breakfast Saturday, we went out again for the ice to fill the bathtub with soft drinks. The first person showed up while we were loading the bathtub.

(One oddball fact for running a party: if you can't find an icepick, an oyster knife works very well as a substitute.)

We had some talk about ConFederation, but most of it was people catching up with each other about almost everything. I managed to put up some posters from the progress reports and bid zines (South on Peachtree).

At supper time, the group headed to a next-door buffet restaurant for supper before breaking up around 9:30 p.m. to head back home. Ron and I stayed at the hotel Saturday night before checking out Sunday morning to head to his church.

We should thank Alice Spivey for making some posters and buttons for the reunion.

All in all, it was a good room party. I wish it could have been bigger, but it was unrealistic to expect people to come from out of town for a small get-together.

One of our Executive Committee members, Avery Davis, expressed some desire to have a party at Renovation. If he wants to throw one, nobody here will object.

Also, Ron Z. wrote a very moving tribute to a fan who died a year ago. Her name was Robin Sanders. He delivered the address at a memorial service recently.

Capclave 2011

Gaithersburg Hilton, October 14-16, 2011

By Martin Morse Wooster

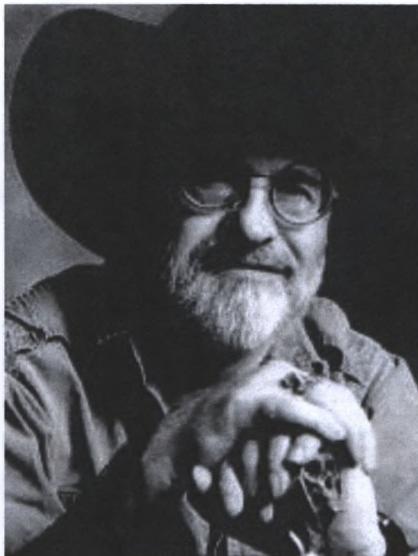
This year marked the tenth anniversary of Capclave, and like the Capclaves in the past it was sort of OK. With the exception of the 2003 Capclave held a few weeks before the Washington World Fantasy Convention, I've never been to a bad Capclave. (I should note that I didn't attend the 2005 one.) But neither is it Readercon South. I mean, I have a good time there, but for me it's my local con. It's the best convention I go to where I don't have to get a hotel room.

Capclave does some things well. WSFA Press came out with two small and attractive volumes for the two guests of honor, Catherynne Valente and Carrie Vaughn. And because the con suite this year was in a room rather than in function space, Capclave didn't have to comply with stringent local health laws that said that all materials served have to be in prepackaged containers. This meant, among other things, that the con suite, ably managed by Ann Marie Rudolph, had lots of different kinds of food, including an excellent selection of tea. The con also marked, for the first time since Disclave, the return of the International Cookie Conspiracy, and many WSFA fans diligently baked cookies.

The surprise of the convention was an hour with Sir Terry Pratchett, who stopped on his round the world promotional tour. Pratchett packs giant halls these days, and his stop at Capclave came after his night at the Sydney Opera House and before his lecture at the Theatre Royal in Drury Lane. His Capclave appearance came because he had spoken the night before at the National Press Club had a gap in his schedule, and Somebody Knew Somebody (and it appeared one of those somebodies was Mike Walsh).

Pratchett of course filled the hall he was in, and the convention assigned longtime WSFA fan Bob MacIntosh to guard the door and boot Pratchett groupies who hadn't bought a membership. (I didn't see anyone try to sneak in.)

But Pratchett's Alzheimer's has clearly affected him. He shuffles when he walks. I've seen a lot of author readings, including two that Robertson Davies did in his eighties, and Pratchett's was the only one I've been to where the author did not read from his book. Pratchett's assistant, Rob Wilkins, did all the reading. Nor did Pratchett do any signing, although afterwards attractive signed bookplates were handed out. (One copy of *Snuff* actually signed by Pratchett was donated to



the con's auction, benefiting the SFFWA emergency medical fund.)

Wilkins has a good voice, and Pratchett provided the introductions to Wilkins's reading. It's not giving too much away to let Pratchett fans know that Jane Austen—or, at least, a character named “Jane”—is in *Snuff*. Pratchett explained that he didn't like the idea that no one in Austen's novels actually works, so he decided to make Austen part of his satire. I'll leave out most of the jokes, except that in the novel Jane decides to quit what she was doing and write an action-packed bestseller, *Pride and Extreme Prejudice*.

Pratchett answered one question from the audience, about his BBC documentaries on assisted dying, a cause he believes in passionately. He is very careful to explain that he is not supporting suicide, which he considers an “irrational act,” but in giving people who are about to die anyway some peace in their last hours. He movingly spoke about dealing with his father's last months, where “I would have been happier if they (his father's doctors) had given him a shitload of morphine and said, ‘You will be very, very happy and very, very dead.’”

Pratchett discussed how he and a BBC crew followed families who had a member who was on the verge of death. He found humor even in such a grim subject. At one home they were trying to find the soundman, and Pratchett couldn't remember his name. It

was, of course, Mike. “Aren't all sound men named Mike?” Pratchett said.

Guests of honor Valente and Vaughn interviewed each other, in a room whose audience was largely female. They both made the case that their fiction was mostly for women, and I wouldn't be surprised if the only men who read their books were dra-gooned by their girlfriends or spouses.

Valente was funnier and earthier than Vaughn. She explained that her interests led her to be placed on panels featuring “fairy tales, feminism, and fucking.” Her strong interest in sexuality had one downside. Most authors have to deal with their fans foisting unpublished fiction on them, but Valente frequently receives unsolicited porn from her admirers.

Valente also liked junk TV and movies, and spoke of her love at some length. The expression on her face when she described *Gor*—a legendary bit of cheese featuring the Solid Gold Dancers—was the high point of the panel.

As for Vaughn, she explained that one point of her fiction was making the point that writing about werewolves was far more interesting than vampires. She's often asked at romance conventions, “What's sexier, vampires or werewolves?” “And I say,” Vaughn said, “‘Oh, you're asking me to choose between necrophilia and bestiality.’”

Vaughn also pithily described the limitations of the paranormal romance genre by borrowing an observation from a more famous author. “Stephen King has said that in Harry Potter you learn what's right and what to fight for. In *Twilight* you learn how to get a boyfriend.”

Saturday night WSFA held, for the first time, a mass autograph signing, followed by the presentation of the annual WSFA award for best short story, which was won by Carrie Vaughn for “Amaryllis,” first published in *Lightspeed*. Vaughn said that the award was “the brandy-soaked icing on top of the cake” for her guest of honorship. Both guests then received prizes, including pop up books. Valente received a dodo mug, named after the Capclave totem animal. Valente said that she loved dodos, which featured prominently in her novel *Aubergine*. “And they're the smart ones!” Valente said.

Then I had two slices of pretty good cake and went home.



Who Was the Dean? Murray Leinster or Robert Heinlein?

By Mike Glycer

Promotional copy for the new biography *Murray Leinster: The Life and Works* by Billee J. Stallings and Jo-an J. Evans says he was known as “The Dean of Science Fiction.”

I should not have been surprised: I read this in Sam Moskowitz’ *Explorers of the Infinite: Shapers of Science Fiction* way back in the Seventies. However, I’d managed to forget it since. Or possibly repressed it, because as a young fan my fannish loyalties were to that rival claimant of the title: Robert A. Heinlein.

Heinlein acquired the title “Dean of Science Fiction” sometime around 1960, says J. Daniel Gifford in *Robert A. Heinlein: A Reader’s Companion*.

How? Thomas Clareson suggests in his essay for *Voices for the Future* (1976) that whoever wrote the jacket copy on his books was responsible: “Today Heinlein is known to many, thanks to paperback advertising techniques at least, as the “Dean” of science fiction writers, not so much because of his length of service as because of his relationship to the corporate body of science fiction.”

Certainly a book cover was the first place I saw Heinlein called “Dean.” On the other hand, Leinster was called “Dean” in 1949 by no less an authority than *Time Magazine*: “In the U.S., Will F. Jenkins, a 27-year veteran, who also writes under the pen name of Murray Leinster, is regarded as the dean of writers in the field.”

Leinster was rather humble about the whole thing. In his introduction to *Great Stories of Science Fiction* (1951) he explained that he was sometimes called “‘Dean’ of science fiction writers by virtue of my having outlived a number of better men. This wholly accidental distinction is perhaps the reason I was given the opportunity to compile this book.”

And as Leinster makes clear, the term “Dean” was primarily associated with seniority, length of service in the sf field. Lester Del Rey in *The World of Science Fiction*, a survey of the genre published in 1980, echoed the choice of Leinster: “...Murray Leinster, whose work remained popular in science fiction for more than fifty years and who was rightly named ‘the Dean of science fiction writers.’”

I don’t know whether Heinlein liked being called “Dean” or thought it mattered at all. Maybe Bill Patterson can answer this in a later volume of his Heinlein bio. From a fan’s viewpoint I thought the name suited RAH because so many of his stories involved mentoring, the acquiring of self-discipline, or were delivered in the voice of a respected elder who has things to say about life, like Lazarus Long.

After Leinster died in 1975 some of the writers who acknowledged him as the “Dean” thought the title deserved to be perpetuated, which meant picking a successor. Isaac Asimov made it clear he preferred length of service as the criterion for naming someone the “Dean.” In his 1979 essay for *JASFM* “The Dean of Science Fiction,” Heinlein was not a finalist. Asimov listed Jack Williamson, Clifford D. Simak, L. Sprague de Camp and Lester Del Rey. And just a few years

later – even while all four were still alive – Asimov seemed to have narrowed his list to two, saying in *The Hugo Winners: 1980-1982* (1986) “the only writer who can possibly compete with [Clifford D. Simak] as ‘dean of science fiction’ is Jack Williamson, who is four years younger than Cliff but has been publishing three years longer.”

Both Simak and Heinlein died in 1988. Del Rey died in 1993. De Camp died in 2000.

Williamson seems to have been the writer most people felt comfortable calling the “Dean” in later years. Several of his peers labeled him by some version of the title both before and after Heinlein died. Interestingly, when Algis Budrys dubbed Williamson the “Dean of Science Fiction” in a 1985 essay for *The Science Fiction Yearbook* the usage even passed muster with the volume’s editor, Jerry Pournelle, a good friend of Heinlein’s. Williamson lived on until 2006, continuing to produce, his last novel *The Stonehenge Gate* published just the year before he died.

Some others regarded Arthur C. Clarke as the true heir to the title. Gerald K. O’Neill in *The High Frontier* (1989) called Clarke the dean of science fiction, and so did a contributor to a 1989 volume of the *Journal of the American Medical Association*. Clarke passed away in 2008.

People outside the field have always bandied the title about – Ray Bradbury was called the Dean on a TV show in the Sixties. Now he practically qualifies, though not quite – I imagine Fred Pohl has the edge in years as a professional writer.

Other specialties in the science fiction field have their “Deans.” Google tells me Frank Kelly Freas was called the “dean of science fiction artists,” though I must say I managed to go my entire time in fandom before this year without ever hearing him so called.

The *New York Times* once referred to Donald Wollheim as the “Dean” of science fiction editors, according to a 1981 article in *The Bloomsbury Review*. Campbell had been so-called at least as early as 1947 — in Samuel Stephenson Smith’s *How to Double Your Vocabulary*, of all places — but he’d been dead almost ten years before *The Bloomsbury Review* took up the subject.

And let’s not forget that in Ann Arbor in 1975, Dean McLaughlin, author of “Hawk Among the Sparrows,” was who trufans called “Dean of Science Fiction.”

Of course, many will have become aware that no woman author’s name has been mentioned at any point, even in touching on the most recent decade. Ursula K. LeGuin regularly offers wisdom about topical issues in the field, and until death ended her long career Andre Norton was respected and influential, so there are women who might have been nominated to the role. However, I suspect the whole notion of a “Dean of Science Fiction,” which was never more than of anecdotal significance, is fading from fannish awareness too rapidly for a real sense of injustice to take hold.

Conflict of Interest Charges Rock British Fantasy Awards

Renowned horror editor Stephen Jones went home from the British Fantasy Awards ceremony at FantasyCon and immediately posted "Putting the 'Con' Into FantasyCon" on his blog, casting a pall of suspicion over the results.

Jones savagely commented about a pattern he observed among the BFA winners, implying a conflict of interest between British Fantasy Society Chairman David Howe and several winners. Telos, a small press imprint in which Howe is a partner, won the Best Small Press Award and published two of the award-winning stories. Howe's domestic partner, Sam Stone, won BFA's in the Best Novel and Best Short Story categories.

But after hundreds of words implying otherwise, Jones added this disclaimer: "Without any proof, I'm not accusing anybody of doing anything underhand. But there is certainly a strong case for the BFS Chairman to have removed himself from the entire process once it became apparent how many of his own titles and those of his partner were on the initial nomination list. This shows a serious lack of judgement by someone in such an important position."

Sam Stone responded to the controversy by returning one of her two British Fantasy Awards, saying she was "absolutely devastated" by people's negative comments. "I do not wish to be seen as the winner that tore the British Fantasy Society in two. The society means too much to me and I cannot allow this controversy to taint the integrity of those involved. Therefore, I am returning the award for Best Novel."

Stone did not explain why she felt she ought to return either of her awards, or why she singled out the BFA for Best Novel as the one. Stone said she did not make her decision in response to any discovery of wrongdoing – she defended the propriety of David Howe, her partner who administered the awards. Stone also reminded everyone that the winners were picked by a popular vote: "[I] remind everyone that the ballot is from the BFS membership and attendees of FantasyCon. It is their votes, not a Jury or an individual, that decide who wins the awards."

Within days David Howe resigned as Chairman of the British Fantasy Society. Yet Ramsey Campbell, President of the British Fantasy Society, exonerated Howe in a statement informing members of the resignation:

"Following the recent public allegations made regarding this year's British Fantasy Awards, The British Fantasy Society Com-



BFA winner **Sam Stone**.

mittee would like to state for the record that it is our firm belief that no corruption or wrongdoing took place during the administration of the British Fantasy Awards, and that in this respect all awards should still stand as presented. We confirm that the summation of the votes cast was performed electronically and once the results were checked they were confirmed and verified by another member of the committee."

Campbell explained that Howe had no control over awards selection, only stepping in to arrange for the physical awards and ceremony when the original administrator was "unable to continue due to personal issues":

"David did not have any involvement with the nominations, short listing or the voting process, other than with the awards administration (procuring the statuettes, plaques, etc) and we are happy that the voting/counting process was 100% accurate within the scope of the current rules. We therefore completely exonerate David from any wrongdoing in the administration of the 2011 Awards."

Campbell's endorsement of Howe relies on facts seemingly at odds with Howe's own explanation of events posted online October 5, which I took to be an admission of a role in the voting process:

"[There] were 140 valid individuals voting in the Awards (I did have to exclude a couple of voters as they were not BFS Members and had not attended FantasyCon either last year, nor were they listed to attend this year).

"So the winners were simply those who those that voted thought were worth voting for. Several of the categories were very close

between the votes, with in some cases just one vote separating the winner. I asked Del Lakin-Smith, the BFS Webmaster, who was also looking after the online results forms, to do a double check count and tally to ensure complete transparency in what the members had voted for. The results were as announced."

Novelist Graham Joyce has taken over as acting chair. He sees an urgent need to reform the BFAs. "The old system that served us for such a long time had a hole punched in it this year. It was always a vulnerable system and with its weakness to "boosting" votes now only too exposed, it is in my view irreparable."

The BFS has called an Extraordinary General Meeting of the Society for December 9 in London to elect new officers and consider a proposal for reorganizing the BFS awards.

Should the BFAs Look to the Hugo Awards for a Fix?

The controversy surrounding the 2011 British Fantasy Awards prompted a few fans to suggest fixing the BFAs by borrowing rules from the Hugo Awards.

The Hugo Awards do have an excellent reputation for avoiding such conflicts, but don't make the mistake of thinking it's because of the superior draftsmanship of the rules. The real reason is that over the years many different people have steered clear of conflicts that the rules do not prevent.

What Is a Conflict of Interest? A conflict of interest exists when anyone exploits his/her official capacity for personal benefit.

The Hugo Awards are run under a set of rules that is extremely wary of conflicts of interest. The WSFS Constitution excludes the entire Worldcon committee from winning a Hugo *unless* these conditions are met:

"Section 3.12: Exclusions. No member of the current Worldcon Committee or any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only."

To avoid disqualifying the whole Committee – upwards of 200 people, most having nothing to do with the Hugos – the Worldcon chair generally appoints the fans who count the votes and apply the eligibility rules to a Subcommittee. So if some minor member of the concom wins a Hugo, as I did while serving as editor of L.A.con II's daily newzine in

1984, it's no problem.

From the beginning the WSFS Constitution (1962-1963) has banned all committee members from eligibility for the Hugos. To my knowledge, the rule was modified in the 1970s by adding the option of an autonomous Subcommittee. People thought it should have been unnecessary for Mike Glicksohn to resign from the TorCon 2 (1973) committee rather than forego the chance for his and Susan Wood Glicksohn's *Energumen* to compete for the Hugo, which they indeed won.

The modified rule has worked to everyone's satisfaction for a number of reasons having little to do with its precision. Worldcons once were commonly led by people also involved with Hugo-contending fanzines, which has rarely happened in the past 40 years. On those rare occasions the people involved have taken it upon themselves to avoid any conflicts.

For example, many fans involved with running Noreascon Three (1989) wrote for *The Mad 3 Party* in the years leading up to the con. Edited by Leslie Turek, *TM3P* was nominated for Best Fanzine in 1988, withdrawn in 1989, and won a Hugo in 1990. Noreascon Three did appoint a Hugo Subcommittee, of unassailable integrity — in my mind, if *TM3P* had competed in 1989 and won a Hugo there would have been no reason to doubt the result. The committee, however, felt they needed to go beyond what was required in the rules to preserve an appearance of fairness and *TM3P* was withdrawn.

When I chaired L.A.con III (1996) friends reminded me that I could remain eligible for a Hugo by delegating responsibility for the awards to a Subcommittee. I felt invested in and responsible for everything that was happening with the con, so for me it was never an option to act as if the Hugos weren't a part of that. I did appoint a Subcommittee — and put myself on it, announcing that I was withdrawing from the awards for 1996.

So the anti-conflict rule works because people make it work. It is not an infallible rule. In fact, I agree with a comment made by Mike Scott on Nicholas Whyte's *From the Heart of Europe* that it would be hypothetically possible for something similar to this year's BFA situation to play out in the Hugos without violating the rule. He wrote: "[Hugo Subcommittee members'] partners are eligible though, and I guess if a Hugo subcommittee member ran a publishing house then the books that they publish would be eligible, since the nomination would be for the author and not for the publisher."

In short, it's a good rule to have, but it's not a panacea as some have hoped in recommending it to fix the BFAs.

The Hugo Awards Conflict of Interest Trivia Quiz: When I made my decision to withdraw in 1996 I doubted that other World-

con chairs had ever faced the same choice. But they did. I'll share what I've discovered in the answers to this two-question trivia quiz.

Question 1: How many times has the chair of the current year's Worldcon won a Hugo?

- (a) Once
- (b) Twice
- (c) Never

There's been such controversy about the chair of the British Fantasy Society's close association with 5 of this year's award winners — for example, he is a partner in the publisher that won Best Small Press — that you'd have to assume it would be impossible for a Worldcon chairman to win a Hugo at his own con without raising a historic stink, right? Wrong.

Answer to Question 1: Once. Loncon I (1957) was chaired by Ted Carnell. The winner of the Hugo for Best British Professional Magazine was *New Worlds* edited by John Edward Carnell. The same person.

Ted Carnell is the only chair to win a Hugo at his own Worldcon. And it appears everyone was content. Harry Warner's history of Fifties fandom, *A Wealth of Fable*, doesn't contain the least hint of controversy. Neither do any of the conreports from Loncon I on Rob Hansen's website.

Sometimes in the award's early days the chair of the Worldcon administered the Hugos and counted the votes. That may not have been the case in 1957. The progress reports directed members to send their Achievement Award ballots to the convention secretary Roberta Wild. The chair winning a major award might still have been questioned but I've found no record of any complaint. In all my time in fandom I've never heard anybody say a bad word about that having happened.

Ted White, the 1967 Worldcon chair who responded to some questions for this article, agrees: "I have never heard anyone say anything disparaging about it either. It was a bit too obviously deserved. Fandom was a lot smaller then, and even smaller in the UK. Carnell wore several hats. I met him in 1965. A quiet, unassuming, gentle and generous man."

Question 2: How many times has a Worldcon chair won a Hugo the year before or after their con?

- (a) 2
- (b) 4
- (c) 8

Answer to Question 2: 4 times.

Many Worldcon chairs and their committees were connected with award-winning fanzines over the years. Before the Internet that was the best medium for building fannish communities and wooing voters.

(1) Wally Weber was a co-editor of *Cry of the Nameless*, the Best Fanzine Hugo winner

in 1960, the year *before* he chaired Seacon (1961). *Cry* was not a nominee in 1961 but was back as a finalist in 1962. Wally Weber was asked if they kept *Cry* out of contention the year they hosted the Worldcon. He isn't certain but thinks that may have happened:

"As for the 1961 Hugos, I remember a discussion and decision that *Cry* be disqualified due to the unusually large percentage of the eligible voters being from the Seattle area and who had never read a fanzine other than *Cry*. Unfortunately my memory is often more creative than accurate and I have no documentation to back that up. I do not even remember who participated in making the decision. I don't even remember how the voting was done or who counted the ballots. Did we have official ballots? I would think such a decision would have been mentioned in one of the progress reports if, indeed, there actually had been such a decision. Maybe votes for *Cry* were just discarded during the counting processes."

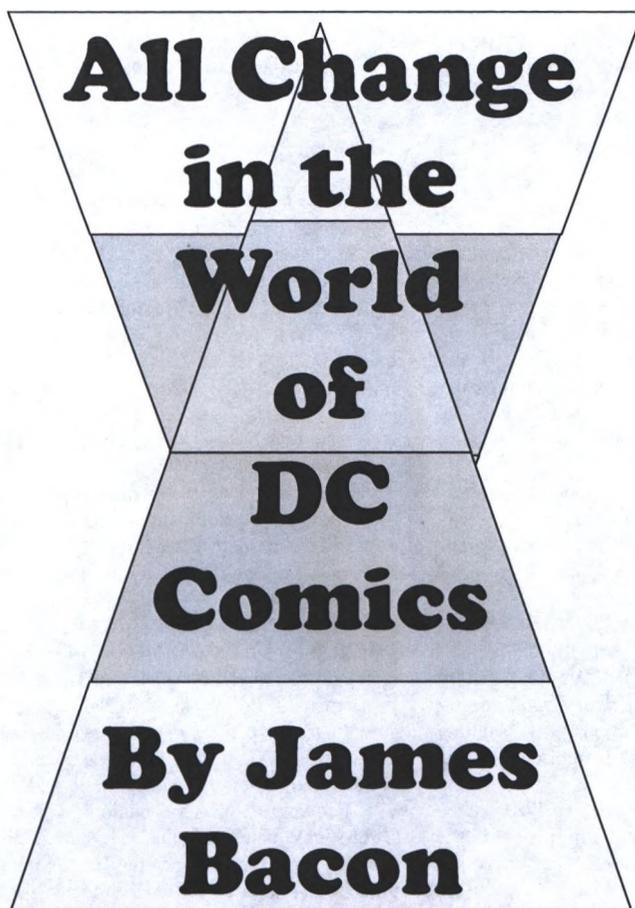
(2) The 1961 fanzine Hugo winner was Earl Kemp's *Who Killed Science Fiction*. The next year Kemp chaired Chicon III (1962). As I'm sure you already know, *Who Killed Science Fiction* was the most famous one-shot in the history of sf. It obviously wasn't a factor in the Hugos when he chaired the Worldcon.

(3) George Scithers chaired Discon I (1963) in Washington, D.C. He edited *Amra* from 1959 to 1982. It won the Hugo in 1964. Since *Amra* had never been nominated for the Hugo in any prior year it's difficult to guess whether he took any special steps to keep it off the ballot when he chaired the Worldcon in 1963. None of the committee members who might know are still with us — Scithers, Bob Pavlat and Dick Eney. One thing we do know is that he wouldn't have permitted his zine to be placed on the ballot because he's one of the people who helped write the anti-conflict rule into the original WSFS Constitution of 1962-1963.

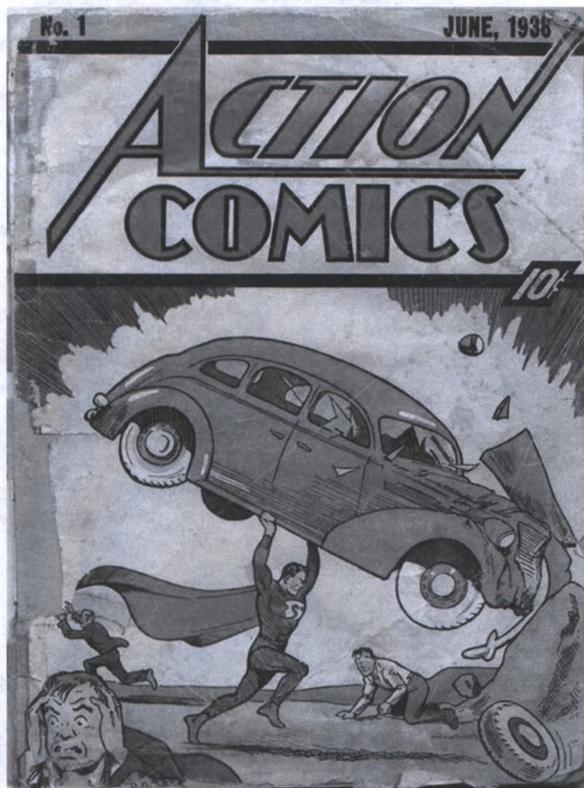
(4) Ted White co-chaired NyCon 3 (1967), the Worldcon which originated the Best Fan Writer and Best Fan Artist Hugos. He also worked for *F&SF* at the time. Ted says: "*F&SF* withdrew itself; this was not a NyCon3 committee decision. Ed Ferman [the editor] had a nice sense of propriety."

Ted says he didn't take any steps to stay off the ballot in the fan categories that year. "I did not withdraw myself from the Fanwriter category (nor make any announcements to that effect) because I did not regard it as necessary. I wasn't nominated that year, obviating the question. My win the following year surprised me." However, he probably did not need to make any announcement: people would have been aware of the anti-conflict rule in the Constitution.

White and *F&SF* both won Hugos the following year, 1968.



**All Change
in the
World
of
DC
Comics
By James
Bacon**



Comics are very different from books when it comes to continuity.

For one thing, there is never the type of concern about a different writer taking over a character or series that occasionally causes so much discussion amongst book fans. It's natural that writers will work for a time with a comic book character and then move on, and sure wouldn't we all like Grant Morrison or Garth Ennis to have a run on our favourite comic book for a while. That's the sort of flexibility that comics offer.

Sometimes, though, this has disadvantages. Each writer may put their own gloss onto a character and unless they are truly clear about the history of the character they can sometimes disrupt the flow of the story, as a reader is jarred by a moment of disconnectedness. Also, a writer can be so good that as soon as someone else takes over, there can be falling off as expectations are missed or just the following writer doesn't sustain the excitement. This happened for me with *Hellblazer*; Garth Ennis was selling some 30,000 comics a month as writer and as soon as he left, it dropped down to the teens, and there were breakdowns in continuity, like in issue 48 where an American artist drew London with yellow cabs and US mail boxes.

The continual regeneration of heroes or characters means a loss of history.

To the science fictional inquisitive mind, this can prove very hard. As a child I often spent quite a lot of time wondering what I was missing by jumping onto an American comic, and of course it would always be mid-adventure and not at all clear, and I would know that there were hundreds of them, as they were numbered, and worried what had gone on before that was crucial to my understanding.

The truth of course was not much. It was only as an adult that I was really able to get my head around this concept, although it was also a time when comic companies were in a way taking advantage of the stand alone story, and packaging them into graphic novels that would not require you to know everything up to now.

Even as a teenager I would not learn. When *Lobo* by Alan Grant and Simon Bizley came out, I remember a number of us looking for *L.E.G.I.O.N.* '89 issues that had Lobo appear, only to find that the stories were not at all of the same calibre and the character was a totally different animal. I am not sure I actually learnt this important lesson at this stage, whether going back and uncovering or looking for what came before is all that worthwhile.

Obviously I do buy collections that are considered classics, but to be honest, apart from some of the military stuff, such as *Sgt Rock*, *Our Army At War*, and *Enemy Ace*, I do not go back and buy all the classic works. I also have found myself buying some collections because of modern incarnations that I liked, be it *Enemy Ace War Idyll* or *War on Heaven* or Mark Evanier's terrific run on *Blackhawk*. Of course, having a penchant for the classics is important and it would point me at works by the greats such as Joe Kubert, but I suppose my American comics are all about the Eighties, a decade that saw a lot of expansion and of course its own fair amount of regeneration and I do work back, but not massively.

Frank Miller's run on *Daredevil* didn't involve any major restart, but he did some phenomenal work with the character, and while *Watchmen* was meant to be a retelling of a number of Charlton Comics characters, which DC owned, new characters were decided upon, which obviously adds to the ultimate uniqueness of this story.

The massive crossover event, which I suppose is not at all a recent phenomenon, was also perfected in the Eighties. The first real cross over was *Zatanna's Search*, where over two years Zatanna appeared in a number of other comics, from *Detective* to *JLA*, seeking help locating her father, and this began in 1964.

Jim Shooter's *Secret Wars* from 1984 was the first real comics crossover event, which had a 12 issues series run concurrently with crossovers into *The Amazing Spider-Man*, *Avengers*, *Captain America*, and *Fantastic Four* to name a few. Although the motivation



Action Comics #800, David Struzan

for this was Mattel and their desire to have a toy product at their disposal, such was the power of the force.

Marv Wolfman's *Crisis on Infinite Worlds* for DC comics from 1985 was also a major event, and this tried to tie up the continuity issues within the DC Universe. As well as a 12-issue series, the story tied into some 53 individual issues.

One crossover that never happened and that still gets fans a little excited was *Twilight of the Superheroes*. A 39 page proposal appeared online in the Nineties and DC then decided to copyright the proposal, which has been alleged to be by Alan Moore.

The premise was that in twenty years' time, John Constantine and Rip Hunter would endeavour to convince groups of heroes to change what is going to happen. This future is quite dystopian with various Heroic 'Houses' ruling the world. The superheroes were dark and morally corrupt, described as drunks, hookers and panhandlers, and a massive final battle would occur between the super heroes and villains of many generations and extraterrestrials who were on Earth. A 12-issue mini-series, it would have allowed the DC Multiverse which had been done away with in the 1985 Crisis on Infinite Earths event to be reintroduced. There are grim elements, such as the idea that Billy Batson is murdered in some sort of bondage way, which The Question is trying to solve, but suffice that superheroes are seedier than usually—well, at the time—portrayed.

You can find the 39 page proposal here: <http://fourcolorheroes.home.insightbb.com/twilightfree.html>

I asked Alan Moore historian Pádraig O'Mealoid for his opinion.

"To the very best of my knowledge *Twilight of the Superheroes* was a real project and the synopsis for it that you can find online is the genuine article. First of all, I know Alan actually wrote a proposal, and this is mentioned in Gary Spencer Millidge's forthcoming biography of Alan, which is written in association with Alan, so can be considered definitive. The proof that the actual document that was available online is probably to be found in the fact that DC apparently gave a number of people who posted it up a hard time over it, and legal proceedings were apparently threatened. Which would seem to show that DC thought it was the real thing. And, most importantly, it reads like Alan. I've read quite a few of his scripts and proposals at this stage, and this is what they're like. So, either it's some sort of huge hoax, perpetuated over many years now, including someone who wrote a blistering proposal for what to do with DC's superheroes, or else it's the real thing. My money is on it being Alan."

I remember reading during the mid-nineties *Batman*, when it was written by Doug Moench and drawn by Kelly Jones, so it would have been between issues 515 and 552 somewhere, that the editor came along and said how he was really happy that there were no major crossover events going on, and how it was all good to just have a comic. This was good as I had avoided the *Knightfall*, *Knightquest* and *Knightsend* crossover of '93 to '95, which really seemed to lack the depth I needed from a comic, and it was a bit of time before *Cataclysm* in '98.

It was good just to have quality stories. There had been some 89 comics in the *Knightfall* saga and 107 if you include ones that were not exactly essential to the story but tied in.

Now, I am not really flush with cash, so the idea of going out and spending a lot of cash, and let's be honest here, DC publish over fifty comics a month, and that's about £150, is not easy for me to do.

I am not as interested in these huge selling crossover events that so many people love. That's OK though as I can still buy many comics which avoid this mess and then pick up trades if I am enticed. And I admit that I did buy a selection of Green Lantern Rings in Australia. Of course comic book events include crossovers, so I do admit that I have been there when Superman and Captain America and Batman are all allegedly dead and picked up the issue.

Right now, as I write this piece, we are in the middle of Flashpoint. There has been a huge Green Lantern crossover, but now, we are looking at the Flash, and it is very popular. Green Lantern had a selection of Rings to collect, and with Flashpoint there are button/badges. It's never as simple as just the comics.

As a joe reader, I do find myself a bit bemused at how people frequently talk about the comic business, and it's always full of woe. As if it's all going to cease now any minute. It annoys me a bit, again it must be that science fictional mind, not prepared to accept these statements of fact, and rather look around.

Figures are important in my mind, and I do look at sales figures. The comic industry has changed a lot over decades with the move from newsstands to dedicated shops selling comics.

In Dublin when I first discovered comic shops in the late Eighties, there were two shops selling new comics and one selling second hand. Today there are three shops selling new comics.

Of course, one second hand shop went to new, two further second hand shops opened, then three second hand shops have closed, a new shop has closed and another new shop opened and closed. So there has been loads of change and movement.

This is helpful to bear in mind. It could be portrayed on one hand that comics have no future in Dublin, sure haven't all these shops closed, yet there is still considerable business going on, and for me it also represents the situation with the industry as a whole.

One of the more helpful ways to look at comic book sales as a whole is to look at the amazing work done by ICv2.com. They estimate sales every month for the top 300 comics sold directly in the

US, which allows you to get a feel for trends, if not the exact figures. I used these to look at sales in May 2001 and May 2011.

May 2001	May 2011
Uncanny X-Men #394 127,211	Uncanny X-Men #537 53,716
Green Arrow #4 79,756	Green Arrow #12 31,742
Detective Comics #758 38,373	Detective Comics #877 39,609
Action Comics #779 35,389	Action Comics #901 44,143
Hellblazer #162 17,961	Hellblazer #279 9,454

The comics have changed of course. For instance the DC comics were \$2.50 and are now \$2.99, while the X-Men has gone from \$2.25 to \$3.99.

There are some differences there, but then it's from the very general to the meta real quickly. A broader look at the month of May shows that the top 300 comics in May sold a total of —

Estimated Qty. 2001	Estimated Qty. 2011
4,521,416	5,142,965

Now when you look at that figure, and remember that's over five million comics a month, some 60 million comics a year, which is a huge amount, it suddenly puts the headline that was on websites, "Top 300 Comics Down 17.3% in May," in a different context. One thing that is very noticeable was that there were three comics in 2001 that were over 100,000 and none in 2011.

Yet the lack of massive sales does not equate to a drop in figures in comparison (but a look at 2003, shows the same month looking like 5,732,718, and the more we add up and look at the clearer it becomes.)

There were 36 titles in 2001 which were selling under 1,000 comics each, the lowest being 612, whereas in 2011 the 300th placed



comic is 2912 and there are only 3 titles under 3,000.

So, although the big titles are not selling as many individual comics, more comics are selling now in the top 300 than were in 2001.

And people's buying is more diverse. How the Top 400 would look...

Now over on John Jackson Miller's website www.comichron.com he actually has been collating a vast amount of figures, and here is a look at 2001 to 2009 in a number of ways.

	Unit Sales for Diamond's Top 300 Comic Books	Dollar Sales for Diamond's Top 300 Comic Books
2001	66.92 million copies	\$186.98 million
2002	70.27 million copies	\$196.65 million
2003	73.02 million copies	\$207.19 million
2004	74.14 million copies	\$213.24 million
2005	76.13 million copies	\$221.73 million
2006	81.85 million copies	\$252.18 million
2007	85.27 million copies	\$270.00 million
2008	81.34 million copies	\$263.00 million
2009	74.88 million copies	\$257.88 million

Now from 2007 to 2009 is a big drop, over ten million fewer comics, and I could speculate (incorrectly) that 2009 onwards has been a bad time for everyone really, but look at the sales figures. The money has not dropped as much. Then there are the trade paperbacks/collected editions/graphic novels.

	Dollar Sales for Diamond's Top Trade Paperbacks	Combined Dollar Sales for Diamond's Top 300 Comics and Top TPBs from each month
2001	\$20.51 million	\$207.49 million
2002	\$32.64 million	\$229.29 million
2003	\$30.73 million	\$237.92 million
2004	\$40.99 million	\$254.36 million
2005	\$45.84 million	\$267.57 million
2006	\$48.45 million	\$300.63 million
2007	\$57.15 million	\$327.1 million
2008	\$59.57 million	\$327.65 million
2009	\$77.65 million	\$335.47 million

The \$13m drop off in comic book sales between 2007 and 2009 is easily matched by the increase between those years of \$20.5m sales increase in graphic novel sales.

John Jackson Miller's figures <http://www.comichron.com/yearlycomicsales.html>

Of course there is an element where maybe bookshops now order in graphic novels, and this may compete with comic book shops and of course there are any variety of elements feeding into any one subjective viewpoint. But based on John's amazing work, *THE TREND*—and of course these figures are not exacting or all-encompassing, but they indicate a trend—and the trend isn't that the business is in collapse.

1961, and Action Comics sold some 485,000 comics. That year. Now some Baconian maths. Might say in May 1961, I'd not be wrong in saying they could have sold about 40,416. Yet that figure is less than last month's sales.

John Jackson Miller has sought out the average total paid circulation as reported in postal records, and this research gives an indication of how sales were. Now the data is not complete, obviously, but of the statements he found for 1961, the top 48 comics that year sold a total of 14,719,296 copies.

Now, statements found is important, but all the big comics are in there. Is it fair, I wondered, to compare this fantastical figure, against the sales (well I expect) in 2011. Using Baconian maths, if in May the Top 48 comics in 2011 were 2,388,612—well a quick X 12 says that 2011 is going to be 28,663,344.

Twice as much. Hmm, Baconian Maths has its failings. (But File readers, I will get the Top 48 comic book sales estimate for 2011 in 12 months' time for you.)

So we cannot be sure at all on those figures, but what we can look at is individual reports, and sticking with *Superman* titles, a look at the comic across the decades is interesting. Annual sales:

1961 *Superman* 820,000
 1971 *Superman* 421,948
 1981 *Superman* 148,637
 1987 *Superman* 161,859
 2001 *Action Comics* #779 May (35,389 x 12) = 424,668
 2011 *Action Comics* #901 May (44,143 x 12) = 529,716

Although I estimate that Action comics will actually sell 800,000 this year. That would be 1961 levels of *Superman*.

I think that comics and the industry has probably never really dealt or coped well with the activities of the late Eighties and early Nineties.

Superman has a lot to answer for. In 1992, one of the biggest moments in comics was upon us, and no one could avoid it. To be honest, there was a frenzy. I remember that I was oblivious to the speculation market for a number of reasons: I didn't have much money and the comic shop owners in Dublin were not actually sharks, while the healthy second hand shops at the time were competitive and did sell comics cheaply.

No one could miss the *Death of Superman*, issue 75 which hit shelves on the 17th of November and sold around two and half million issues. I remember it well, I wasn't interested in *Doomsday* and *Superman* at the time, although I could see the attraction of the whole *Superman* line being a weekly ongoing comic. You just followed a number in the triangle and my brother Andrew bought them on a weekly basis, and I did read some.

Yet I bought two of issue 75. The sealed black bag with a nice bloody Superman logo was packed with goodies: a black memorial armband, a Daily Planet Front Page with the Superman obit, Superman commemorative postage stamps and Death of Superman poster. I opened one as it was pretty cool, and within a short time, I had gone through previous issues and it was an OK story. The other I put away

and still have. It was cover price, a bit under two pounds, and it's a nice thing to have. Unfortunately this was not everyone's motivation.

At this time and into 1993, comic book sales were mad. In April 1993 total sales were 48 million comic books. This figure had increased by 200% over two years from 1991. Now at one stage during the Eighties there were over a dozen distributors and comic shops were offered considerable amounts of credit and new shops were opening at an incredible rate. Diamond reported Action 687 as their best selling comic of the year, selling millions.

But how many of these 48 million comics in April 1993 were for readers? And this was the massive moment of the crash, as speculators who had created a huge bubble suddenly evaporated and with them so did many businesses who lacked the robustness to survive. Jackson reports that "close to 1,000 of the stores which had appeared to meet



Action Comics 900, Alex Ross.

the additional demand had closed in the first quarter of 1994.”

I do not look at these sales and wish for their return. I am afraid I will never equate the craze for alternative covers and limited edition variants with good stories. There were great comics in the Eighties, and there were brilliant stories in the Nineties and now in this new century, there have been some great stories.

Popularity does not always equate to greatness, but it does in revenue terms. I can remember silver and gold covers on comics, massive amounts for back issues, and now, unless it's very old or



particular, back issues are not worth what they once were. The masses have realised it's about a good story and a graphic novel will tell that story well, and the trend for them can be seen.

This September, all of DC Comic's titles, (apart from Vertigo and Warner Kids) are going to re-boot. Like some sort of freak millennium bug event, they are all being reset to issue number 1. It's quite huge and quite a bold step. The comics will also be available on the same day, in both paper and digital formats. This is good, as the digital comic age is surely with us, but I have been annoyed that I cannot buy current comics on the iPhone when I fancy one, and need some sort of comfort comic for whatever reason and am nowhere near a comic store, so if even I am tempted by back issues, current issues could be quite good, and also its gotta be so much more profitable for the companies, which is not a bad thing as long as it doesn't erode the importance of the actual comic book and the comic book shop.

This total re-boot may genuinely give a whole group of folks the confidence to come on board for these comics and this is a good thing. If kids and teenagers use this to start reading a few new titles, well that's bloody good. Of course if fans like myself, who should not really be the target market, all go out and buy it because it's issue number one and therefore some sort of investment, this, although good for DC's profits, is not as beneficial as that is a bubble that will burst.

It's right back to the beginning for many characters; they will be younger, different, their histories, marriages, children erased from the blackboard in some cases. On *Justice League*, Batman is initially a myth to the other superheroes.

Of course if fans like me use the opportunity to jump back onto comics or use it to reappraise what we may have been missing in the medium, or just find new creators, then that's pretty good.

Bob Wayne DC senior VP (is there a Junior?) sales said:

"...This is indeed an historic time for us as, come this September, we are relaunching the entire DC Universe line of comic books with all-new first issues. 52 of them to be exact.

"In addition, the new #1s will introduce readers to a more modern, diverse DC Universe, with some character variations in appearance, origin and age. All stories will be grounded in each character's legend – but will relate to real world situations, interactions, tragedy and triumph.

"This epic event will kick off on Wednesday, August 31st with the debut of a brand new JUSTICE LEAGUE #1, which pairs Geoff

Johns and Jim Lee, together for the first time....

"The publication of JUSTICE LEAGUE #1 will also launch digital day-and-date for all ongoing superhero comic book titles – an industry first."

Note the word diverse in there, by the way.

The news was huge. The end of May, there was much speculation and then it all started rolling out. DC drip-fed information and each day in June became a clamour to find out who they had told what and what the new news actually was. Who would be the writers, which titles were in or out, and then tantalising snippets would emerge. It's been a massive hype success by DC comics.

Of course, having comics available on the day to read on your iPad or whatever is a BIG DEAL. Also initially there will be price parity, but then this will drop a dollar. So an online \$2.99 comic will be \$1.99

The kickoff big news was that artist Jim Lee, who has an incredible pen style, and writer Geoff Johns will start the ball rolling in the last week of August with *Justice League 1*. Lee said:

"*Justice League* was my favorite book, as a DC Comics fan-fave era was the 100 pagers for 60 cents w/art by Dick Dillin. I won't f*#k this up@jimlee00"

Newspapers like *The Metro* in London have already picked up the story, but have used it to talk about other comics, and of course mention that cliché, that comics are not for children.

Thanks to the power that is the internet, I have jumped forward to September to see what is coming out and to predict what might be good, but I do have reservations. It needs to be a genuine sustainable jumping-on point for new readers, not just a money jump.

Essentially, over five weeks there will be 52 new titles. Here are the ones that make me consider handing over my hard earned cash, if I can spare it.

Justice League looks pretty damn good. Jim Lee's artwork is always a pleasure to watch slide by, panel by sequential panel, and Geoff Johns is the consummate story teller. This is indeed a good comic to kick off with, and I expect I will pick it up in the last week of August.

Action Comics number one is on my shopping list for sure; writer Paul Cornell has been on this title for over a year now and doing very well with it, but as he moves onto pastures new, Grant Morrison takes over this title and that's going to be very interesting, with a special double issue to kick things off. He is a writer who is indeed clever and brilliant and close to the calibre of Alan Moore and I love many of his comics—*WE3*, *Batman and Robin*, *Animal Man*, *Zenith*—so I am hoping here.

Stormwatch, a team who police superheroes, was originally with Image comics, but it was owned by Jim Lee, started some eighteen years ago, and moved to Wildstorm, which was bought by DC. The comic has had a variety of incarnations with Warren Ellis's run on it being a particular favourite and Storm Watch Team Achilles being pretty awesome in my opinion. Unfortunately, the writer Micah Wright did something a bit stupid (pretended he was once a Ranger) and since then he hasn't done anything of merit. Regardless, this comic promises to mix up characters from Stormwatch, DC Universe and Warren Ellis's *The Authority/Stormwatch*. On this title will be Paul Cornell, and I am interested to see what he is allowed to do with some of the characters, two of whom, *Midnighter* and *Apollo*, are in a

gay long term relationship and a pair of characters that I really love, and how he manages them will be a measure, believe it or not, for me. Will he bring back Belfast ex-cop Hellstrike? I don't know.

Men of War looks like it may have potential. Now I love military comics, it's true; my dad read *Commando* and *Battle* digests to me as a very small child and since then I can never get enough of them. Here Ivan Brandon seems to be mixing war with supes as everything is in the DCU. It seems to have Joe Rock and his *Easy Company* of ex-soldiers, but how they will interact with the rest of the DC universe or if they will be in realistic situations is unclear and could easily prove to be brilliant or dismal. It depends on the grittiness. This is something that DC has a problem on. Recently I read a mediocre story with the character The Question, and although it had everything right, it was pedestrian and boring. There needs to be inspired and insightful writing here and not just gore and overkill.

Scott Snyder, who has been doing exquisite work with *American Vampire*, one of my favourite comics of the last year or so, is given the comic that has failed to meet the high tide watermark that Alan Moore left, *Swamp Thing*. This is a difficult task, for if *Swamp Thing* doesn't immediately hit the sensory nerve of intelligence and excitement he will be in trouble.

Animal Man returns. I quite enjoyed Grant Morrison's original run and continued with the series as Steve Dillon was on art, although he admitted at the time that he hated drawing all the animals. The character returns again, but this time while Morrison is off on *Action Comics*, we have Jeff Lemire who has had some success with *Sweettooth* over on Vertigo. Unfortunately I don't enjoy what Lemire is currently working on, so this one may fall into the not sure pile, although artist Travel Foreman is promising, and I may give the first one a shot.

Now, I am definitely buying *Batwing*. Since it's a reboot there is little point going into the history of Batman Incorporated, but suffice to say that here we will have an African superhero fighting in Africa as part of the extended Batman family. OK, sure it sounds rather clichéd, to be honest, like the token black hero or something, but I love Africa, and really hope that Judd Winick pulls this one off. I would have adored someone like Lauren Beukes (rhymes with Lucas) at the helm, but with only her first comic story in the recent DC comics *Strange Adventures Science Fictional* anthology, maybe she will in time. Maybe really it's brave, and I had a lot of time for Judd Winick when he was doing *Barry Ween Boy Genius* and I just hope he hits it right.

Paul Cornell gets another new title with *Demon Knight*, set in medieval times. What is clear is that The Demon will feature along with Madam Xanadu and Jason Blood. DC says "Set in the Middle Ages, the Demon leads an unlikely team to defend civilization and preserve the last vestiges of Camelot against the tide of history." With a real elseworlds feeling, there appears to be a chance that other heroes and villains may turn up in this comic, and with Cornell's reputation, I am hoping for some interesting stuff.

Batwoman from J.H. Williams III and Haden Blackman is long-awaited. There was a wonderful one-shot earlier in the year, and I loved it, the character is just stunningly good, feels real in many ways and is probably one of the better female supes in existence. (OK, based on one comic.) The artwork was really strong, but there was a beautiful mix of clever writing and great pace.

All Star Western, written by Justin Gray

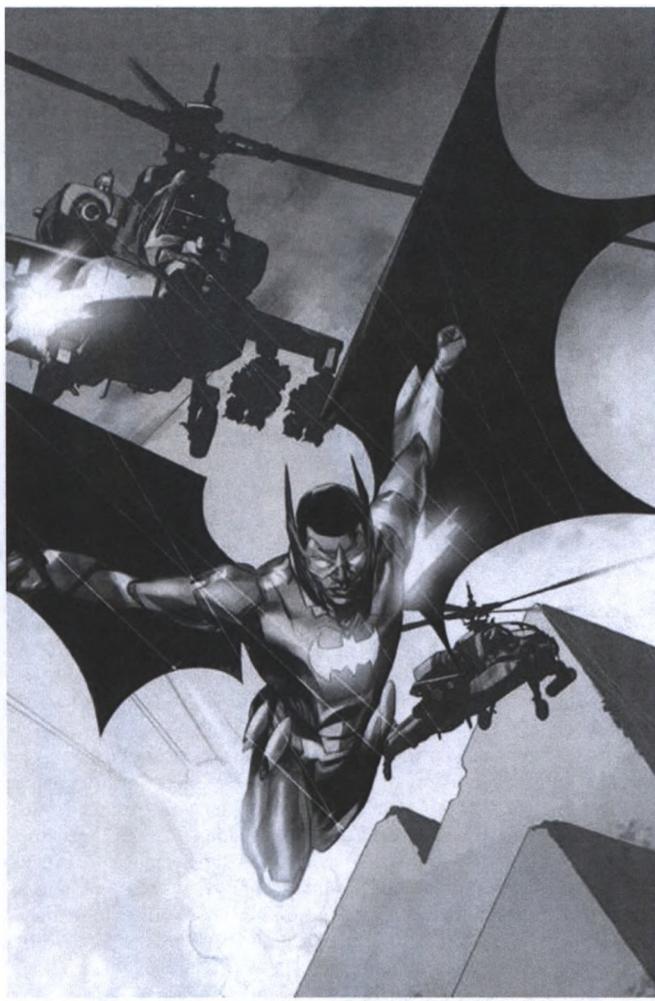
and Jimmy Palmotti, with art by Moritat looks interesting, rather like *Demon Knight*. It's playing with history and characters from the DC Universe, this first issue seeing Jonah Hex in Gotham City. I am a sucker for westerns, and loved the recent 'Loveless' and some of *Jonah Hex*. It's Joe R. Lansdale's fault; when you get fed zombie westerns, you know it hits a chord, but this new series will need to match up icons with an historic era with skill.

As a bit of a fan of the *Blackhawks*, *Blackhawks* could be either delight or disaster; it seems like they will be some sort of super secretive government team out to get the terrorists and bad guys. I am mildly unsure and of course even the cover shows costumes that leave me doubtful, as there is considerable lack of grit. When *Life Magazine* shows a soldier in Afghanistan with a full massive fannish red beard, a baseball cap, unsoldiery wear of a blue vest top under armour and webbing that resembles that of a survivalist in the bayou, and a Chinnock landing next to him and it becomes one of the images of the 21st century modern war, I find shiny uniforms with logos a little bit unrealistic, especially if DC describe the group as "an elite group of mercenaries made up of brave men from around the world equipped with the latest in cutting-edge hardware and vehicles. Their mission: Kill the bad guys before they kill us." A little bit too willingly gung ho, somehow, but sure it could be good and the artist, Ken Lashley, is very strong.

Justice League Dark, which is by Peter Milligan, is something that many people have always wanted. A sorta Vertigo team up, but I expect they all won't be in the pub for the whole comic. Now Milligan is a favourite, one of the most underrated writers I feel, who was part of the eighties British invasion. I adored his series *Skremer* and frequently felt that his intelligent writing was so worth the work of reading. Of course a sort of Justice League Vertigo must include the odd characters, and so it does, there is Shade the Changing Man, Madame Xanadu, Deadman, Zatanna and John Constantine. From a tagline it seems the team is to go out and fight against supernatural foes that even Superman and Batman cannot manage. I am surprised that John Constantine is straying out of Vertigo World, but that's OK, this may be a great comic, although part of me wishes that Milligan was doing a Vertigo title, *Hellblazer*, for instance.

Mister Terrific will get some attention as it's a new solo title for a black character, but within that there is also a nice weird science feel going on here. "The world's third-smartest man – and one of its most eligible bachelors – uses his brains and fists against science gone





DC relaunch **Batwing**.

mad"—now this has a nice twang to it, and I am hoping that it is a little bit more quirky than your usual superhero story and even a little more science fictional in nature.

Scott Snyder's *Batman* may be one I pick up given that I like his writing, but it will depend.

Of course DC must be using the shake up to lose a few titles. *Jonah Hex*, *Zatanna*, *Justice Society of America* and *Power Girl* were all titles which don't have an issue number one, so seem to end. There may be some titles spilling over into October, but they aren't listed.

Diversity. Does it mean the return of Jack O'Lantern, Donovan Flint, Sonarr or any other of those super lame Irish Characters? Er, no. I wonder if Silver Banshee will turn up in Superman. Doubtful. Ireland's always had a rum deal with DC. Although Hitman Tommy Monahan by Garth Ennis was a great Irish American and will suffice I suppose.

The new JL (er, no America this week folks) has a new black member, Cyborg, previously in *Teen Titans*. This is not the only team with some added diversity; *Teen Titans* #1 will have three members of non-white ethnic origin. Also, Justice League International will be international.

There have been some efforts to add some diversity to the world that is predominantly male and white. There are some solo titles which are trying to look at diversity, for instance, *Batwoman* is gay,

and of course there is a gay couple, Apollo and The Midnighter in *Stormwatch* (not a solo title). Voodoo is a woman of unknown ethnic backgrounds at this stage. Meanwhile as mentioned Static Shock – a Milestone Character (Milestone was subsidiary of DC with black heroes) is black, Blue Beetle is a Hispanic male, Mister Terrific is black and Batwing is not only black but from Africa.

The new Robin is mixed race, JLI will have a Brazilian woman, an African woman, a Chinese man and a Russian. One of the Birds of Prey is a Japanese woman, There is a black and Hispanic Green Lantern one in Green Lantern Corps and the other in Green Lanterns: new guardians.

Fury Of Firestorm is very interesting because it fuses a black and white character, while also dealing with a slight continuity question. Legion Lost has one Native American and a black man. One of the male characters in Justice League Dark is bisexual.

Of course some characters have yet to be fully identified, and you never know, there may be some people from other countries who are white. Like obviously America doesn't seem to have racism like the UK, or Ireland, where skin colour is not the only racist issue, so for me diversity means many more things than just not white guys. Although you all may consider me to be somehow not a minority, here in London I am, and I adore my ethnicity, I am Irish and proud. At the same time some elements of human diversity will no doubt get ignored, such as size and transexualism, and I am unsure but hopeful that disability is not ignored.

One spanner in the old DC works is that Barbara Gordon, who has been the character Oracle for many years, and who since the Eighties, when she was shot in *The Killing Joke* and left paralysed and wheelchair bound, will have that part of her history removed. Now this was always odd, that Babs's fate carried over into everything, and of course, one wonders how some superhero couldn't fix her, but then again, it's like Tommy Monahan for me, I like to associate, and wonder if people associated with Barbara, and if they didn't if they just thought that disability isn't an impediment or maybe for some the wheelchair disappeared as the character came through. I dunno, it's a murky area to be getting into, but let's see.

There may also be less cleavage and leg. Powergirl is gone, and it always annoyed me that this comic which frequently had some great stories, and brilliant artists, would end up with very exploitative covers, but the likes of Supergirl, for instance, will have more practical clothing.

While there is an obvious desire to add diversity to the line-up, I suppose it's like many things. In London, many events, conventions, shops that I frequent don't reflect the diversity of London that I see on the streets, at some events and in work; it doesn't feel real enough.

Now, while I applaud adding some diversity to the line up of characters, there was meanwhile a bit of disappointment about the lack of women involved in the 52 new comics.

The 52 titles have 160 credited creators, 157 male and 3 female.

Initially it seemed Gail Simone would be writing two comics and Jenny Frison the cover artist on *I, Vampire* #1. Not such a good ratio. Simone tweeted, 'DC, we need more female creators, stat. Really. Let's make this happen.' Brave stuff indeed. She is good to stand up, and if I find my balls tomorrow night when I see Grant Morrison, I may ask him what he thinks.

Many commentators picked up on this, and on the comics blog Bleeding Cool, where they actively track gender issues, it got a lot of traffic. DC obviously paid some attention and Dan Didio made much mention of the fact that Amanda Conner and Nicola Scott were both working on projects, as yet unidentified for DC.

But where are June Brigman, Stephanie Buscema, Jo Chen, Nikki Cook, Colleen Coover, Molly Crabapple, Kelly Sue DeConnick, Abbey Denson, Ming Doyle, Faith Erin Hicks, Robin Furth, Devin Grayson, Agnes Garbowska, Lea Hernandez, Sandra Hope, Kathryn

Immonen, Lucy Knisley, Valerie D Orazio, Laura Martin, Amy Reeder, Ann Nocenti, Fiona Staples, Amy Reeder, Trina Robbins, Marjorie Liu, Carla Speed McNeil, Emma Vieceli, Louise Simonson, Jill Thompson, G. Willow Wilson?

Is that not enough for you? I can list more comic creators who have been published by mainstream comics, and many of whom I really liked.

It suddenly seems like DC have ten million dollars to spend on a marketing programme, but no time to sit down with people like Gail Simone and have a discussion about what diversity may actually mean. It's not as if the most amazing writers and artists are on every comic; there is still going to be some mediocrity, which is always the problem, but standing above the parapet and stating that there is diversity, and then noticing there isn't, is a bit lame.

Yet, despite this, I am going to be positive and look forward to this as an opportunity, rather than knocking these efforts. I decided to shout out Robert Curley, comic shop owner, Sub-City in Dublin and Galway and publisher under his Atomic Diner imprint. We have known each other since I first walked into his stall in 1993, and we chatted about the relaunch. Here are some of his thoughts:

"DC have been in touch through Diamond letting us know what's happening. It's a bold move but to be honest, DC need to do something with their comic line and I think if this is done right it could

be a really positive move for them and the comics industry as a whole. I know from my own point of view as a fan I will be using the # 1s to jump on board and that's saying something considering I haven't read a DC comic outside of Batman and Green Lantern in quite a while. I'm looking forward to Superman, Animal Man, Swamp Thing, Hawkman, Flash, the Batman titles and of course Green Lantern and Dark JLA. Bring it on is what I say!

"I'm not sure if the Irish press will pick it up but I know a lot of our customers are looking forward to the reboot. We already have substantial orders in for a lot of the # 1s which gives me a bit of confidence when it comes to order time.

"I don't think the comic market has collapsed; in fact, if you look at it as a whole it's expanded over the last decade with the increase in popularity of graphic novels and where they are available, i.e. book shops as well as comic stores... If you're talking about individual comics issues, there has been a drop off in sales but then you can't have it both ways. By that I mean a huge increase in graphic novels and an increase in single issues, I just don't see that as a possibility. Do I think graphics will replace comics? No, I think comics still have a long way to go and there is still a large market for them."

Finally, to end on someone else I also respect, here is a very interesting quote from JMS, and it brings home in a way what is being done:

JMS: "That said: end to end, top to bottom, front to back, this is Dan's dream, and he's fought long and hard to make this happen. I think it's absolutely the right move at the right moment in history. If you think about how well the Flash, Green Lantern and Atom were rebooted during the Silver Age, those books made the characters more contemporary, personal and relevant to the 70s. Imagine how much poorer the comics world would be without those reboots, if there had never been a Hal Jordan, or a Barry Allen."

We may see if James will pick up some of these number ones and let us know how he gets on, while I am also interested in his take on the relaunch also being an opportunity to remove elements of Alan Moore from the world of DC, bringing back Alex Holland, Constantine in the DCU and how Dan Didio seemed to joke that he read a comic with 15 pages of 9 panels of talking heads, too intelligent?

Big Thanks to ICV2 who collate all the figures on comics and make them easy to see

<http://www.icv2.com/articles/news/1850.html>

www.bleedingcool.com

www.atomicdiner.com

<http://comics.cosmicbooknews.com/content/dc-relaunch-new-justice-league-first-arc-set-past>

DC relaunch *Men of War*.



Ed Green in Air Collision

Wait, wait – Ed's fine, *Air Collision* is the name of the movie he's in! From the same folks who brought you *Mega Shark vs Giant Octopus*, *Mega Shark vs Crocosaurus*, *Mega Piranha*, *Titanic II*, and *Zombie Apocalypse*:

"When a solar storm wipes out the air traffic control system, Air Force One and a passenger jet liner are locked on a collision course in the skies above the midwest."

Air Collision stars Robert Carradine, Jordan Ladd, Gerald Webb, and Andy Clemence. And in the mix is our own Ed Green – "I play a passenger on the passenger aircraft that's on a collision course for Air Force One. I have lines! I have a death scene! I have a crappy flight all around!"

The movie's announced release date is March 2012, although it may be picked up by Syfy.

FILE 770

Obituaries



Bill Kunkel: (Left) A current picture published in the *New York Times*. (Right) Bill Kunkel (foreground) at early 1970s Lunacon, with Dan Steffan (right) and Frank Lunney (left, background). Photo by Andrew Porter.

Bill Kunkel

Fanartist Bill Kunkel suffered a heart attack at his home in Michigan and died on September 4. He was 61.

"Alas... great guy, very talented," commented Greg Benford when he heard the news.

My earliest memories of seeing Bill's creativity was in the Arnie Katz iteration of *Focal Point* – the issues delivered to my dormitory mailbox in my freshman year, 1970.

Bill and Arnie joined forces again to create a gaming column, "Arcade Alley," for *Video* magazine in 1978. The growing popularity of home video gaming systems inspired them to team with Joyce Worley and launch *Electronic Games* in 1981. The

Earlier in his career, Kunkel wrote comic books for DC Comics and Marvel and covered wrestling for magazines like *Main Event* and *Pro Wrestling Torch*.

He is survived by his wife, Laurie.

Bill Blackbeard

Bill Blackbeard died March 10 at the age of 84. The well-known Bay

Area fan created the San Francisco Academy of Comic Art (SFACA) in the garage and basement of his house on Ulloa Street, a unique collection that was practically a Library of Alexandria for comics fans.

Bill and his wife Barbara, with the help of volunteers, devoted years to clipping comic strips from the old newspapers, arranging them in chronological runs and storing them in filing cabinets (which were often fruit crates turned sideways to make shelving). By the 1990s, Blackbeard estimated that they had clipped and organized 350,000 Sunday strips and 2.5 million dailies.

One of the collection's cornerstones was the discards of the Library of Congress. Blackbeard saved everything he could lay hands on after discovering the LoC had started microfilming and then getting rid of bound volumes of big city newspapers going back into the nineteenth century.

Terry Jeeves

Prolific fan artist Terry Jeeves passed away on May 29. A member of First Fandom and winner of its Hall of Fame Award in 2010, Terry

was a leader in all areas of fanac.

Jeeves published his fanzine *Erg* for over 40 years. He also co-edited *Triode* with Eric Bentcliffe. He produced a bibliographical *Checklist to Astounding SF* and was credited for assisting with Michael Ashley's complete index of the prozine (1981).

He helped found the British Science Fiction Association in 1958, later serving as chair and as editor of its zine, *Vector*. He was one of the first fans recognized with the Doc Weir Award for service to British Fandom.

His articles appeared in many fanzines. One of his last projects was a memoir of his service with the R.A.F. in World War II, serialized in *The Knarley Knews*.

Jeeves once even won the annual N3F short story competition.

Of course, "artist" is the first word that comes to mind when people think of Jeeves. When mimeo was king, Jeeves was regarded as having few peers for drawing original work onto stencils. His "Soggies," characters created to be distinctive in appearance and easy to draw, were so successful they even appeared in a number of professional hobbyist magazines.

"The virtue of Terry's work," Taral Wayne once wrote, "is its invariable good humour, and the by and large pleasing nature of its construction."

Jeeves contributed countless humorous line drawings to fanzines and won the Rotsler Award in 2007.

By profession Jeeves was a schoolmaster. Married twice, Jeeves lost his second wife, Val, to cancer in August 2008.

Bill Trojan

Fans returning home from the Worldcon were astonished and saddened to read that Bill Trojan died in his hotel room on the last day of Renovation, August 21.

Only two days earlier Bill had been at the Worldcon business meeting supporting Rich Lynch's zine Hugo amendments — after he first told us his own strong personal preference was to trim the Hugos and leave only the traditional fanzine category, with none for semiprozines or fancasts. I admired his undaunted frankness, for he knew most present felt differently.

A heart attack was the cause of death. Bill was 63.

Paul Roberts

By David Doering: Our community also lost another hard-working fan immediately after the Worldcon. Paul Roberts, a stalwart in the SF community in Utah and able assistant at our Westercon bid table at Renovation, died tragically in a car crash near Elko, Nevada early Sunday morning. He was on his way back to Utah when he struck a car making an illegal turn on I-80 and died instantly.

Paul was a good friend going back more than 25 years. He will be missed.

Sakyo Komatsu

Nippon 2007 GoH Sakyo Komatsu died July 26 at the age of 80 from



Val and Terry Jeeves at home in 2007.
Photo by Andrew Porter.

pneumonia.

Komatsu was born in Osaka. He studied Italian literature at Kyoto University. After graduating he worked as a magazine reporter and a writer for stand-up comedy acts. His first SF story came out in 1962.

Japan Sinks, published in Japanese in 1973 and translated into English in 1976 is Komatsu's best-known title worldwide.

Edward Lipsett's tribute on the Nippon 2007 website analyzes some of the uniquely Japanese qualities of the novel: "While most English SF presents a problem, rises to a climax and resolves the problem, a great deal of Japanese SF ends after only the first two elements, leaving the reader with a chewy nugget rather than a marshmallow to melt away as passing fun. In *Japan Sinks*, for example, there is no resolution...the title of the book reveals the climax, and the story is in the interpersonal relations and descriptions of how Japan tries to cope with the end of its world. And we never do find out if Japan was successful in its efforts, as the story ends with boat people watching the steaming waves that have swallowed their homeland. Science fiction is a vehicle for Komatsu, a means of illuminating different and often hidden aspects of the Japanese worldview or culture and stimulating us to think."

John Hertz' Nippon 2007 report described a special Komatsu exhibit featuring twelve novels and thirteen shorter stories, with notes in English and Japanese, posters, and color reproductions of book covers. Komatsu's *Japan Sinks* was humorously referenced during opening ceremonies by another GoH, Yoshitaka Amano, when he reminded the audience that the convention site was built on landfill — "This used to be sea, so Yokohama is suitable."

Joel Rosenberg

By Steven H Silver: Joel's wife, Felicia Herman, announced that Joel died on June 2, a day after he suffered a respiratory depression that caused a heart attack, anoxic brain damage and major organ failure. Per his wishes, Joel's organs were harvested for donation.

Joel was the first person I met at the first science fiction convention I attended. I had exchanged some letters with him about his Guardian of the Flame books (and Mark Twain) and had decided to attend Windycon to have the chance to meet him. Not knowing anything about conventions, I arrived, figured out a panel he would be on, and sat in the front row. I planned to approach him after the panel and introduce myself. While people were still filing in, a big bear of a man planted himself in front of me and asked, "Are you Steven Silver?" It was Joel, on the lookout for me.

Over the years, I saw Joel several times, but not ever enough. The last time was at Minicon in 2008, where I got to introduce him to my wife and daughters.

Doug Chaffee

Artist Doug Chaffee died April 26 at the age of 75. Chaffee did the 1982 World's Fair poster, the official program painting for the Trident submarine and his work has been featured in *Air Force*, *Think*, *News-*



Liz Simmonds, past editor of the South African clubzine *Probe*.



Eph Konigsberg at SFCCon in 1953.



Ed Clinton, Hal Curtis, Eph Konigsberg

Konigsberg (right) on the "SF: A Dead Issue?" panel at Solacon in 1958.

week, and *US News* plus several military and science magazines. Within fandom, Chaffee did the cover for the 1986 Worldcon (Confederation) program book and was Artist Guest of Honor at DeepSouthCon in 1983.

Liz Simmonds

Liz Simmonds died of cancer May 21 at the age of 67. She was a long-time member of Science Fiction South Africa and past editor of the clubzine *Probe*.

Her son Elan Gamaker said in a tribute posted online:

"When I last visited her it was early April. She was weak but still full of hope, promising to visit my wife and me (we live in Amsterdam, she in Johannesburg) regardless of the results of her upcoming scan. But it wasn't to be. Within weeks of her beginning to lose hope for the first time – a sentiment sweetened by the news that she was to become a grandmother for the first time – her condition declined dramatically and she passed away, peacefully, at home.

"What was left were memories, and messages passed on to me from friends to whom she shared her pride and love for me even if she couldn't always tell me herself. For my mother was a pragmatist and a scientist first and foremost (a science fiction enthusiast whose love of fantasy was underpinned by her wonderful job title: universe developer)."

Eph Konigsberg

Eph Konigsberg, active in LA fandom in the '40s and '50s, died September 9.

He joined LASFS in the 1940s and gained a reputation as one of the club's main book reviewers.

An engineer, he eventually established Konigsberg Instruments, a company that specializes in miniature medical implants.

Jerry Pournelle and Konigsberg were good friends. Jerry says Eph enjoyed lecturing (even more than himself!) Perhaps that begins to explain why Philip K. Dick dedicated *The World Jones Made* (1956) to "Eph Konigsberg who talked fast and talked very well."

Konigsberg was married three times, first in 1949 to June (later Moffatt). They divorced in 1964. Together they had three children Robert (Bob), Katie, and Jerry.

Late in life Konigsberg also adopted Sandy Andrews and Karenia Kaminski, his step-daughters of nearly forty years. Bob Konigsberg told the *Sierra Madre News*: "They devoted much of the last few years to caring for Eph as they would have their own father – which is why he adopted them – to make sure they would be honored as his daughters. They are both like sisters to me as well."

Eph Konigsberg was very active in his hometown's civic affairs. Named Sierra Madre's Older American in 2008, he was one of the honored passengers riding classic cars in the city's Fourth of July parade that year.

William Campbell

Classic Star Trek actor William Campbell died April 28 at the age of 87, reports the *New York Times*. He appeared in two original Star Trek episodes and also one *DS:9*.

Campbell used his resemblance to Liberace to good effect in "The Squire of Gothos," broadcast in Star Trek's first season. He played quite a different character in "The Trouble With Tribbles" -- Koloth, the Klingon captain at whose expense Scotty gets the last laugh. Campbell reprised the role for *Deep Space Nine* in 1994.

Campbell was lucky enough to work with other Sixties icons – he had roles in *Wild, Wild West*, *Bonanza*, and even sang with Elvis Presley in the film *Love Me Tender*.

Jeffrey Catherine Jones

Jeffrey Catherine Jones died May 19 at the age of 67. Jones had been

suffering from severe emphysema and bronchitis as well as hardening of the arteries around the heart.

Jones once was ubiquitous in the sf/fantasy field, painted over 150 book covers in the first decade of his pro career. Among of the best-known were the covers for the Ace paperback editions of Fritz Leiber's *Fafhrd* and the Gray Mouser series, and for some of Andre Norton's novels.

She devoted the balance of her career to fine art and earned an accolade from Frank Frazetta as "the greatest living painter."

Jones won a World Fantasy Award in 1986. She was named a Spectrum Grandmaster by the advisory board of *Spectrum: The Best In Contemporary Fantastic Art* in 2006.

Known as Jeff Jones in the Sixties, the artist contributed to fanzines like *The Burroughs Bulletin*. In 1967, she was living in New York trying to break into the pros when fans nominated her for a Hugo in the Best Fan Artist category. She lost to Jack Gaughan, winner of both the Best Fan Artist and Best Professional Artist Hugos that year (a feat that provoked a rules change).

Publishers soon took notice of Jones' talent and readers rewarded her prolific output of excellent book covers with three pro art Hugo nominations, 1970-1972.

Jones' early artwork impressed the aspiring semipro fanpublisher Rob Gustaverson, editor of *Ink Stains #17*, who met Jones at the 1969 Worldcon in St. Louis: "Later I wandered into a near empty room and ran across Vaughn Bodé and Jeff Jones. And soon I helped them set up the art show room. For my reward Bodé gave me a free sketch for the help or just 'cause I asked and he was pretty nice (which later one of my friends swiped - I know who you are - give it back) and Jeff Jones did a sketch for me for \$20.00! Which I cherished."

Gustaverson eventually asked George Barr to ink the Jones sketch and it became one of seven plates in the famous *George Barr Folio Collaboration*.

Joanna Russ

Joanna Russ (1937-2011) died April 29 at the age of 74 after a series of strokes.

Her novella "Souls" won a Hugo in 1983 and her short story "When It Changed" won a Nebula in 1973, despite which her best-known work is her novel *The Female Man* (1975). Also a nominee for both of the field's top awards (though it did not win), *The Female Man* now is one of the standards of the field and appears on many recommended works lists, including the *Guardian's* 2009 list of *1000 Novels Everyone Must Read* and Gardner Dozois' recommended reading list, formerly posted at SFWA.org.

Russ also was a 1996 Hugo nominee for *To Write Like a Woman: Essays in Feminism and Science Fiction*.

Mark Anthony's Son Dies

Derek, Mark Anthony's son, died September 16 after suffering acute head trauma from a fall.

In Passing

Vancouver fandom has lost two of its best-known members this year. **Ed Hutchings** passed away February 22, of leukemia. He was involved in the British Columbia SF Association (BCSFA) for 30 years, and a regular at Vancouver's alternate gathering, FRED. He pursued a wide range of professions over the course of his life, at times an electrical engineer, an oboist with the Toronto Symphony, a programmer, a glass blower, and after earning a PhD in mathematics, teacher at local colleges and universities.

Al Betz, author of the long-running fanzine column "Ask Mr. Science," and a former Prix Aurora nominee, died April 14 of

kidney and heart failure. He had been a member of the British Columbia SF Association since 1973.

Elisabeth Sladen, who played Sarah Jane in *Doctor Who* and CBBC's *The Sarah Jane Adventures*, passed away April 19 from cancer.

She first appeared as Sarah Jane in a 1973 episode of *Doctor Who*. Sladen remained with the show for over three seasons, working with Jon Pertwee and then Tom Baker in the lead. She reprised the Sarah Jane role occasionally in following years and, in 2007, was given her own spin-off series on CBBC — *The Sarah Jane Adventures* — where she worked with Doctors David Tennant and Matt Smith.

Fantasy author **Diana Wynne Jones** (1934-2011) died March 26 of cancer. During her 35-year career she won the British Fantasy Society's Karl Edward Wagner Award and the Life Achievement Award from the World Fantasy Organization (2007). Also, the movie adaptation of her book *Howl's Moving Castle* was nominated for an Academy Award as Best Animated Feature.

Philip Rahman, co-founder of small press Fedogan & Bremer, died on July 23.

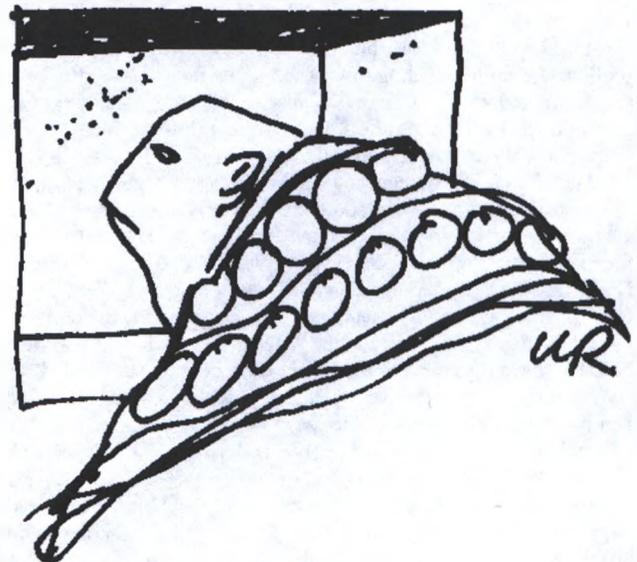
Leslie Esdaile Banks — LA Banks as the author was known to fans of her *Crimson Moon* and *Vampire Huntress* novels — passed away August 2 after a struggle with a rare form of adrenal cancer. She was 52.

A *New York Times* and *USA Today* best-selling author, Banks wrote over 40 novels and 21 novellas in a variety of genres that included fantasy, horror, crime, thriller, and romance.

Former *Babylon 5* co-star **Jeff Conaway** (1950-2011) died May 27. He had been in a coma for a couple of weeks, the immediate result of pneumonia after a history of drug abuse.

On *B5* Conaway played Zack Allan, a security officer eventually promoted to Chief of Security upon the resignation of his predecessor Michael Gaibaldi.

Conaway's other genre credit was the 1984 fantasy spoof series *Wizards and Warriors* playing Prince Erik Greystone. The show only lasted eight episodes. He was best-known to the general public for his work in the movie *Grease* and the TV series *Taxi*.



Dan Hoey Dies

By Martin Morse Wooster

Daniel Joseph Hoey, who chaired the 1995 Disclave, worked in con ops in Bucconeer, and was a long-time member of the Washington Science Fiction Association and the Potomac River Science Fiction Society, died on August 31. He had committed suicide after suffering from depression for many years.

Dan Hoey was born in Washington, DC on October 11, 1951, and grew up in Oxon Hill, Maryland. As a teenager, he was a member of the Potomac English Handbell Ringers, and traveled and performed with the group at Expo 67 in Montreal, in churches throughout the South, and on a tour in Europe, where the handbell ringers performed at the Whitechapel Bell Foundry in England where the handbells were made, and in concerts in Holland, France, Scotland, and Wales.

Dan showed his ability to master computers at an early age. In 1969, just after he was graduated from Oxon Hill High School, he had a summer job as an aide at the Department of Agriculture. He won an award from the department for producing an elegant FORTRAN program that enabled the agency's mainframes to work almost as well as 21st century systems.

Dan then went to Yale, where he earned a bachelor's degree in mathematics in 1973. He then earned a master's degree in computer science from Carnegie Mellon University in 1981. After Dan received his master's degree, he joined the staff of the Naval Research Laboratory in 1981, where he worked until his death, first as a computer scientist in the Navy Center for Applied Research in Artificial Intelligence, and then as an IT specialist in the Laboratory's Information Technology Division.

While at Yale as a graduate student (he completed his degree at Carnegie Mellon), Dan Hoey co-founded a branch of computer science called "computational geometry," which uses computer science techniques to solve geometrical problems. Today, computational geometry is used to help aircraft engineers solve airflow problems on wings, and video game designers determine how characters convincingly move across screens. But Dan, along with Carnegie-Mellon computer scientist Michael Ian Shamos, helped create this field. Shamos describes in a 1999 memoir that he first met Dan in 1973 when Dan was still at Yale. "Hoey was a Yale undergraduate in Computer Science with a love of all things computational," Shamos recalled. "He was always in the machine room nursing the PDP-10 and keeping the Department's Mergenthaler typesetting machine in working order. He was brilliant and friendly but somewhat abstruse. He obviously had deep ideas, but was a bit shy about explaining them orally and even less willing to write anything down... We struck up a friendship and spent the next two years challenging each other with problems, inventing algorithms, and writing a host of computer programs, only some of which related to geometry."

One of the critical concepts in computational geometry is the "Voronoi diagram," an adaptation of a discovery first made by a Russian mathematician in 1908. Shamos explains how Dan rediscovered this concept in the spring of 1974. "I walked into the office to see Hoey drawing some strange diagrams with colored markers on acetate," Shamos writes. "As usual, he was excited and intense and had a cigarette hanging from his mouth. When I asked what he was doing he said, 'Given n points in the plane, each point is surrounded by a convex polygon, not necessarily closed, such that if you're in a polygon than the closest point of the set to you is the one that owns that polygon. I call them proximal polygons.' Hoey had independently rediscovered Voronoi diagrams!"

Dan's love of mathematics carried into his hobbies. In the early days of the Internet, he headed the Cube Lovers' Group, devoted to people who were deeply interested in Rubik's Cube. Dan invented

one variant of the Rubik's Cube called the "Tartan Cube," in which each facet of the Rubik Cube is further divided into four quarters, colored red, yellow, blue, and green. Thus if a Rubik's Cube requires matching nine cubes on each side, the Tartan Cube requires marching 36 cubes on each side. Dan's family remembers that no one in Europe could solve the Tartan Cube until Dan passed on the solution while attending the 1995 Worldcon in Glasgow. Dan loved Rubik's Cubes for his entire life, and as late as 2010 was still able to solve them with his hands and the cube behind his back, although he was a little slower at solving the cube than he was in the 1970s.

Dan also wrote a program that dramatically lengthened the "Panama Palindrome." In the early 1980s, some computer scientists at Carnegie-Mellon decided to "unpack" the hoary palindrome "a man, a plan, a canal—Panama" to see how long they could make it. Jim Saxe expanded it to say "a man, a plan, a cat, a canal—Panama!" Guy Jacobson added a ham, a hat, a yak, a yam, and a hat to the palindrome.

"The appearance of the first two variants intrigued me, and I wondered how much could be put into the canal," Dan wrote in a 2001 article that is most easily accessed through Nielsen-hayden.com. "I wrote some code in 1984 to work with it using the Unix 'spell' dictionary. By the time I had it working, I was mostly tired of the problem"—but Dan's "Panama Palindrome" was 543 words, and remains one of the longest palindromes ever written.

Dan began reading sf as a teenager, and read it for the rest of his life. (His favorite writer in later years was L.E. Mode-sitt.) His family remem-



Dan Hoey

bers that he discovered fandom in the late 1970s or early 1980s, when a friend took him to an sf convention, probably a Balticon. At one point, Dan and his friend stood on a balcony and he could see the entire convention spread out in front of him. He had an epiphany and said, "I want to be part of this."

Dan was one of the few Washington-area fans to be active in both the Washington Science Fiction Association and the Potomac River Science Fiction Society. He was active in WSFA in the 1980s and 1990s, and served as a WSFA trustee between 1990-92 and 1993-94. He hosted the July meeting of PRSFS from the mid-1990s until July 2011.

At WSFA, Dan was involved in an early 1990s controversy about a wooden cabinet that had hung around the club so long that it became known first as the "Sturdy Wooden Cabinet" and later as the Sturdy Woman Cabinet. The WSFA minutes of August 7, 1992 record that "Dan Hoey brought up the Sturdy Woman Cabinet and moved that we give the thing to Joe Mayhew rather than trying to cart it all over the metropolitan area. A question was raised about the club archives stored in the Sturdy Woman. Dan advised that he had removed the contents from the cabinet and passed them on to the Secretary. Another question was posed about the impact on Joe's health. Dan stated that we would improve Joe's health by not making him drag the thing out of his

house. The club then unanimously voted to give the Sturdy Woman to Joe Mayhew."

At PRSFS, Dan is remembered as a gracious and generous host. We always enjoyed our annual visit to the District (all of PRSFS's other meetings except one are held in Maryland) and the chance to chat with Dan's succession of black cats. (Dan's last cat, Dr. House, preferred to aloofly sit on top of his cat tree and look down on us.)

Dan's other great literary love was the fiction of P.G. Wodehouse. While at Yale, Dan read the Charles Sheffield story "The Marriage of True Minds," a Wodehouse pastiche. Dan became interested in Wodehouse, and worked his way through Wodehouse's many novels. While in Washington, Dan discovered the American branch of the Wodehouse Society and became an enthusiastic member of Capital! Capital! the Wodehouse Society's Washington D.C. chapter. He attended several Wodehouse Society conventions and participated in many dramatic readings of Wodehouse's work, to more or less great acclaim. (Dan was an actor in high school; he played Clarence Darrow's opponent in *Inherit the Wind* and did his Wodehouse readings with a convincing British accent.)

"Dan, and his wife Anne, were longtime and enthusiastic members of Capital! Capital!" the club's president, Jeff Peterson, writes in an email. "CapCapers mourn this world's loss of Dan, not just because he was a chapter participant, but moreover because he was a soul-mate-in-humor and a friend."

At a candlelight memorial service on September 30, many of Dan's friends offered reminiscences. One friend, who sang with Dan in a local chorus, noted when Dan first showed up at a chorus meeting, he took the toughest song in the chorus's songbook, Cole Porter's "Night and Day," and sang it while sight-reading as a mental challenge. A WSFA recalled that Dan's math skills often came in handy during fannish dinners at restaurants, because he could look at a bill, and, without using a calculator, tell everyone what their share of the check was—including tip.

I didn't know Dan that well. But I found him to be courteous, charming, and very intelligent. I will miss him.

His wife, Anne Hoey, his mother, Amy Hoey Alexander, two sisters, Cecelia Tillman and Cathy Yanacek, and a brother, Michael Hoey, survive Dan. His family requests that memorial donations be made to the Wendt Center for Loss and Healing in Washington. meeting of PRSFS from the mid-1990s until July 2011.

[With thanks to Anne Hoey, Cecelia Tillman, and Cathy Yanacek for their assistance.]

Jim Elliot, Ph.D., LoC Writer and MIT Prof died March 3, 2011 By Marie Rengstorff

As usual, I am about to stick my foot in my mouth. The following is not so much an obituary as it is a comment on the culture I shared with Jim Elliott, genius and SF fan, during WWII and beyond, including the science of atomic energy, astronomy, rocket power, genetics, cybernetics, and the assumptions that all girls were idiots.

By teaching college for decades, I used to be around the scientists, fellow professors, and SF authors who remember the advances of science that took place in our lifetime and have built on them.

Since retirement, living out in the real world, I have come to understand that most people my age do not remember the beginnings, developments and discoveries of the early years because they did not pay attention. I have faced the fact that the majority of U.S. citizens of the



Fifties buried their heads in the sand, did the hide-under-the-desk thing recommended by the Civil Defense Department, and did not have a clue about the science advances of the time.

I feel compelled to tell the recent events that led to my current frustration with my ancient, ignorant peers:

The tale begins when I missed my high school 50th anniversary (and all prior) reunions. I contacted the organizer of the activity and asked for the latest gossip. I mentioned that, through death and lack of common interests, I only remained in contact with two of my 500-strong graduating class. My two remaining friends were Barbara and Jim, both with higher degrees.

I received e-mail back that Jim had died this year on my birthday, a bit of a shock.

Jim Elliot had been a SF fan in high school. I often tell the story of my borrowing SF fanzines and magazines from the boys, Jim included, because girls were not allowed to carry them in school. The covers had monsters and dripping (pictures of) blood, front and back.

Teachers were not the only barriers to girls in SF. Editors of the age usually ignored LoCs with girls' names on them.

But back to the teachers. If female students (those protected, math and science incompetent, delicate hothouse flowers) were caught carrying SF at school, the magazines were taken from the girls and the poor little blossoms were punished.

Twice I was apprehended with SF fanzines in my arms at school.

When caught with these magazines of the devil, I claimed I had stolen them from the boys, so the boys would not be punished along with me.

This was not altruism on my part. I did not want the boys angry and no longer willing to share their treasures with me.

Jim Elliot was one of my malevolent, generous, and brave sources of these sinful, corrupting SF magazines. Thank you Jim, you evil villain, low-life boy castigated by the teachers, you generous soul, for providing the depths of shameful science and SF to this gentle petal.

I am also reminded of one revolting day, fouled by the corruption of two indecent SF magazines. Without even reading those two magazines, I got Jim into trouble. Two articles, parallel opposites, were circulating among the iniquitous teenage virtual scientists. One exposé was a science spoof about a molecule so easily dissolved in water that it dissolved before it touched the water; therefore, it could be used to predict the future. The other printed malevolence being discussed, while the Latin teacher was talking about something else, was a serious article about some atomic energy problems related to heavy water.

I caused Jim to hiss at me in class because I asked what "heavy

water" was. Jim said it was water molecules that weighed more than the regular atomic weight of water molecules.

I called him an idiot and told him to quit being so condescending.

That was when he first hissed and got glared at by the Latin teacher. Of course I knew that much about heavy water. I wanted to know the atomic weights and isotopes of the individual atoms involved and which subatomic particles were unstable. When he repeated the silly but about a heavy molecule weighing more than a normal water molecule, I attacked with a scathing verbal description of the limitations of his intelligence. He responded loudly, for which he was sent to the principal.

Of course I did not literally mean he was an idiot. He was just making the usual, rude 1950s assumption about girls. He had insulted my intelligence by his lack of recognition that I could think beyond H₂O. I had taken chemistry and physics by then, just like he had. I also had a father who was an atomic scientist.

In truth I think he was protecting his ignorance about heavy water. I don't think he knew the atomic weights of the atoms of heavy water. I learned those specifics later. I have long since forgotten every bit of that jibberish.

Of course I knew Jim wasn't really dumb. The problem was the era of secrets about atomic energy and the general attitude about women in science. Besides, it was a hot, muggy day.

Jim was very smart. He and one other of our high school peers went on to set up new divisions of astronomy at MIT. Terry Webber developed studies on black holes (before any had been identified) and Jim Elliot founded the studies of extra-solar-system-life (before any planets beyond our system had been discovered).

I had a couple of brains as well and earned the President's Scholarship.

But that all was a long time ago.

Now I'll bring you back to the present, like a ST time travel episode that cannot stick to one timeline:

Some of the e-mail, from a peer I did not know, telling me of

Jim's death, shocked me into answering one of the silliest questions I have ever heard. She asked if any of Jim's SF writings of the time were ON THE NET.

Good heavens no. Impossible. I wanted to tell her to get back under her desk, duck and cover.

At the time "on line" was only via closed circuit systems within (which means – limited to inside) the largest and most advanced technologically based universities such as MIT. Many advanced universities only had net links inside a single building.

SF fanzines were printed on hand-cranked mimeograph machines and sent by snail mail or carried in the arms of kids and sold in person at school. Xerox and THE NET were decades away, well into the future.

In those archaic days, before *Annette*, *Mickey Mouse Club*, *Tammy* and *Grease*, in the days of *Captain Video*, we did have cards, 7" TV screens, commercial airlines with prop planes, gets in the armed services, and giant mainframes that could compete well with a current \$3.99 calculator from Wal-Mart, although the mainframe was much slower.

Jim Elliot, top science student and writer for SF fanzines in high school, was not a nerd.

That was a major difference between girls and boys of the age. Jim's skills were respected.

He would go on to set up a new research division at MIT and still not turn into a nerd.

Regarding the other leading issue of high school life in the Fifties, he dates and loved sports. I do not know much about his first car or his early snogging. He did get married and had two or three children. He clearly got beyond first base. And he never turned into a nerd.

Good for you, Jim Elliot, Ph.D., father and sports fan, and smart dude.

Thank you for sharing your SF zines with me. Marie Nerd (I have one of those phud degrees also, swam at the national level, and did my time as a model. But am female.)



Brad Foster Announces “My Corner of the Weird” Blog



By Brad W. Foster: This one might be kind of out of the blue, but thought I'd drop you a line and see if I could tap into the vast world-wide communications system that is the *File 770* zine-and-blog to get the word out that I am now also trying my hand at the whole bloggy thing! *My Corner of the Weird* is happening over at <http://my-corner-of-the-weird-by-brad-foster.blogspot.com/>.

It started out some months ago when a small press publisher set it up, and asked me to drop in a cartoon now and then. Recently they handed the full reins of it over to me, and I thought it might be fun to try and do more with it. So recent posts have been not just cartoons, but some lesser-seen art pieces, old and new. Also hoping to put in notes for projects-in-works, photos from both fandom and the art festival circuit, and other such goodies. You know, the whole bloggy experience.

However, the MAIN reason I want to get the word out is totally evil. (Okay, partly evil.) I've got a small non-monetary side-bet going with another cartoony buddy on who can get more little faces in those boxes on our blogs. So I'm trying to spread the word about mine. I'm not proud, I'll even accept people clicking in as followers who have no intention to ever look at it again. I'm *such* a cheat!

I do promise folks that I will work to add content on a fairly regular basis, so it won't be static. But mainly, help me fake this other artist into believing I actually do have "followers"! And for anyone who has followers of their own blogs, you need to convince them to follow mine as well. Again, I don't expect anyone to waste their time coming back that often to see my pointless posts, BUT this has nothing to do with content, I'm going for sheer numbers no matter how I must cheat to get them!

Changes of Address

James Bacon, Home for Wayward Bachelors, 54 Bridge Rd., Uxbridge, UB8 2QP, England

David & Linda Bridges, Astral Castle, 10 Meta Drive, Midland TX 79701-6341

Gary Deindorfer, Trent Center East, 511 Greenwood Ave., Apt. 3N, Trenton, NJ 08609

Leigh Edmonds, 119/29 Stawall Street South, Ballarat East, Vict. 3350, AUSTRALIA

Marlin Frenzel, P. O. Box 122856, San Diego, CA 92112-2856

Earl Kemp, P. O. Box 369, PMB 205, Tecate, CA 91980

Hope Leibowitz, 105 Harrison Garden Blvd., Apt. 206, Toronto, Ont. M2N 0C3, CANADA

Guy H. Lillian III, 5915 River Rd., Shreveport, LA 71105

Chris Nelson, 25 Fuhrman Street, Evatt, ACT 2617, AUSTRALIA

Dick & Leah Smith, 855 S. Harvard Drive, Palatine, IL 60067, USA.

Leah Smith: Moving is horrible and we are still hoping to find new homes for various bulky pieces of repro equipment that will not fit into our new abode. These include an A.B. Dick offset press, a windmill letterpress and assorted Gestetners. Also a Diablo printer and various other bits and pieces. But time is running out. Anyone with an interest, please write mimeo@dicksmithsoftware.com

Thanks to **Robert Lichtman** for providing most of these CoAs!

2012 TAFF Ballot

The official ballot for the 2012 TAFF race is out. Here is the complete slate of candidates and nominators:

- **Warren Buff:** (nominators James Bacon, Paul Cornell, Chris Garcia, Tim Illingworth and Lloyd Penney)

- **Kim G. Kofmel:** (nominators Flick, Brad Foster, Jeanne Gomoll, Alice Lawson, and Pat Virzi/Mueller)

- **Jacqueline Monahan:** (nominators Sandra Bond, Nic Farey, Steve Green, Curt Phillips and John Purcell)

The voting deadline is December 9, 2011 at 23:59 (GMT in Europe, MST in North America). Votes may be submitted by mail (make donation checks payable to the administrators) or via PayPal. Addresses and other necessary information appears on the ballot. The minimum donation is (US)\$3 or £2.

GUFF

You can help decide whether Grant Watson or Kylie Ding will win the 2012 Get-Up-and-over Fan Fund, as GUFF is known in the years delegates go from the Antipodes to Europe. This fund has no geographic voting restrictions, you can vote if you were active in fandom prior to August 2009 and contribute at least GBP5 or AUD10 (or the equivalent in other currencies) to the fund.

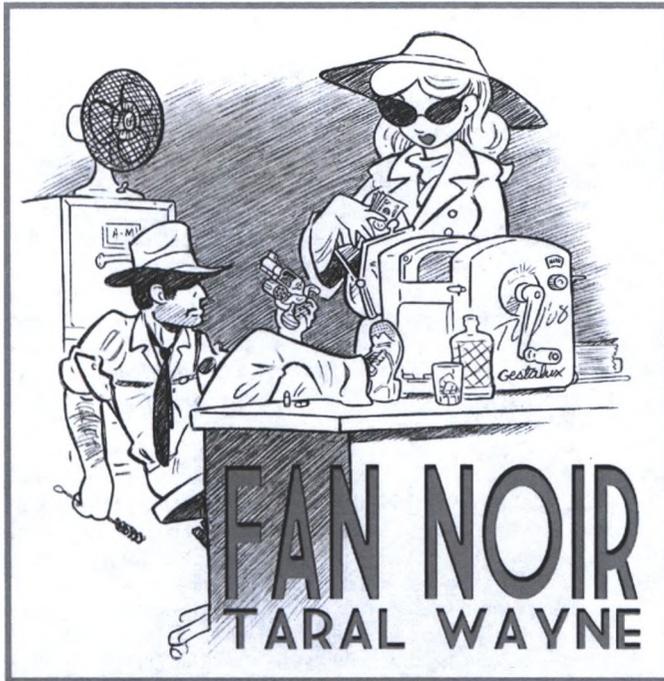
GUFF administrators James Shields and Sue Ann Barber & Trevor Clark have posted the ballot at -- http://ozfanfunds.com/guff/2012_guff_ballot.pdf.

Votes can be cast by mail (see ballot for addresses) or via PayPal to Sue Ann Barber, activeim@hotmail.com or James Shields, lister@liv.ac.uk. Voting ends January 22, 2012 at 23:59 GMT.

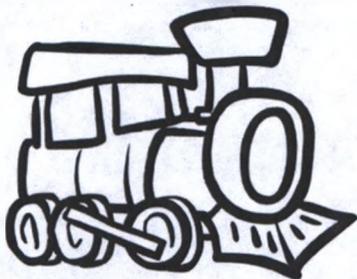
End of the Line

Jan Stinson says she will no longer be able to continue as co-editor of *Steam Engine Time* reports Bruce Gillespie, its other editor. Once #13 comes out the zine will be parked on a siding.

However, Gillespie won't be idle. He says he has "hundreds of pages" awaiting publication in *SF Commentary*.



The Little Engine



That Wanted To Be Big

I.

Some time ago, Mike Glycer posted his comments on the Hugos to his *File 770* website. I replied. A number of people -replied. As you would expect, there were two main points of view. One was that fandom might be in need of a small tune-up, but a quart of oil and some new plugs would restore a fundamentally sound machine to working order. The other point of view is that fandom's odometer is showing too many miles, and if we don't undertake a complete overhaul quickly, the junkyard of history is the only place fandom will be going in the long run.

The first point of view might be called Small Pond Fandom. The basic attitude is "whose fandom is this, anyway?" The assumption is that fandom exists to meet the needs of certain people who like being a Big Frog in a Small Pond, and it used to do this very well. Their view is, why abandon those ends to please other interest groups with different needs and ends, and so lose what fandom does for us?

The second viewpoint is sometimes referred to as Big Tent Fandom. Many publicly espouse the idea that fandom must open itself up to every possible interpretation of science fiction or fantasy and embrace whatever media or new technologies come along. To fail, they argue, is to fall behind the development of contemporary culture, to lose relevancy and public interest. Ultimately this must lead to fandom's obsolescence.

It has to be conceded that the gloomy outlook that the Big Tent advocates have for traditional fandom is justifiable. Adhering to an outmoded model that appeals to no-one under the age of 40 binds fandom to our own mortality.

But from a purely selfish standpoint, so what? When I'm gone, what difference does it make if fandom survives at the cost of becoming something that isn't going to honor my memory anyway? Fandom as an abstraction that must outlive me, reminds me too much of other banners mankind has foolishly followed... often to bloodshed and disaster. Is sacrificing for a small foolish idea easier to justify than for a big foolish idea?

I had pitched my arguments to *File 770's* audience several times before, however. I'm frankly tired of saying the same things over and over, just to read the same rebuttals over and over.

Case in point – to the complaint that the fan Hugos included inappropriate nominees, the defense given by one writer was, "It's not the voters'

fault, they just do what the rules allow.”

My reply was, “Let’s change the rules then.”

His reply to *that* was, “You can’t change the rules because you have to let the voters choose.”

You notice the perfect circular symmetry to this line of reasoning? No matter how far you pursue the Red Queen, you can never catch up. She is one step ahead of (or behind) your every move... and out of the reach of logic, because she is never on the same track. Once you recognize the rules, there is no use in giving further chase.

We were not even engaging in a debate anymore, just trying to shout each other down. As it happened, I made a somewhat heated remark in exasperation. Although I later withdrew it, I saw we were going nowhere, not even quickly. So I abandoned the fight to whoever wished to carry on.

As I see it, the *fight* is over. The *debate* was never won, but the Big Tent fans run the cons and oversee the awards and have control over of most institutions in fandom, so the *fight* is over.

When I discovered fandom 40 years ago, what appealed to me was that it wasn’t the same as Real Life. I already lived in Real Life, and knew it was a place where you needed a lot of money, had to have a steady job, tried to please other people, and – frankly – I had pretty low expectations. If you didn’t like Real Life; tough. What was the alternative, after all? Not only did success in Real Life matter more than almost anything, but nothing *you* did in *Real Life* was likely to matter very much. *Nearly anyone could do your job just as well as you, unless you were president of Apple, a cult movie director like Tim Burton, or the highest-scoring player in the NHL.*

The closest I ever got to being indispensable was when I worked at Gestetner and was the only one there who actually knew how to use the equipment. That didn’t save me from being downsized, however.

Most people cope with their insignificance by joining a bowling team or the Episcopal Church, or they try to outdo each other in neighborhood scandal mongering. In other words, they instinctively reach out to a small group with finite interests and an identity they can share.

I wasn’t the athletic type. When I was young, my family moved around almost annually until I was ten, so I didn’t fit in easily with others my age. Instead, I became bookish, a hobbyist and a loner. The small group that most appealed to me was one that appealed to other people who were naturally bookish and loners. Most likely, that’s what attracted *you* to fandom as well.

Fandom was on a far more human scale in 1972. No matter who you were, it mattered to everyone else – at least a

little. You could master fandom’s ins and outs quickly, and add your own small contribution. By dint of effort and some modest ability, you might even matter in fandom *a lot*. You might not be material for a Nobel. You might not have what it took to be a Pulitzer Prize winner. You might never be a top-grossing movie star, and you could pretty much count on never being elected President, not even of a small, insignificant country like Guinea-Bissau or Tonga... But in a peer group of more modest attainments and expectations than Hollywood or the Pentagon, a person might reasonably expect to make *some* sort of an impression.

The problem with fandom is that, like the universe, it seems unable to exist in a steady state. According to some critics, fandom can either shrink away to nothing or it can expand to encompass everything, but remaining static is seemingly impossible. For most fans, vanishing into a black hole of social security checks and bedpans is unthinkable, so the only choice is growth. But no thought is given to the injury inflicted on fandom as it outgrows its original purposes.

Of course, *that’s* the \$64,000 question. What is fandom’s *raison d’etre*?

For most people, to begin with, it’s to become involved in the subject of science fiction. Most fans started with reading SF they found in the library or a bookstore. In the old days, the next step was to subscribe to SF magazines. The letter columns gave direct links to fandom. More commonly these days, fandom is discovered by hearing about the local convention. For a time, fans are satisfied to see science fiction writers in the flesh, to hear them talk about their work and the genre, to discuss SF with other fans, and to buy hard-to-find books or memorabilia in the dealer’s room. You might get an autograph or see an actual Kelly Freas original in the art show. Some fans seem to find this enough reason to remain SF enthusiasts for life. Others, however, begin to regard another truckload of unicorns and spaceships in an artshow as a trifle passé. They have their Silverbergs or Ellisons all signed. There may be little that Lois McMaster Bujold or Harry Turtledove can tell them about SF that they haven’t heard before. Many fans know as much about Harry Potter, the Klingon language, quantum loop theory or Medieval history as the panelists talking at the front of the room.

What keeps *those* fans coming back to fandom is *other fans*. Or rather, the company of other fans.

The fandom I discovered and belonged to for many years was like Mayberry. I knew pretty much every step of the way from Sheriff Andy’s jailhouse to Floyd’s barbershop, from the illegal still run by Ernest T. Bass to the cheap room where Deputy Barney Fife slept. But what mattered wasn’t that everything was familiar. What matters about a small town is that *you* matter. You aren’t just another faceless badge-wearer. You’re on a first name basis with

everyone, but – far more important – everyone *knows* you. What you do influences how the town runs and what the other townspeople think. The smaller the town, the bigger your footprint.

Rather than a Small Pond, I prefer to call the old fandom Small Town Fandom.

Big Tent Fandom, though, is rather like being lost in the big city. Faceless people rush by, pushing and shoving, blaring noise from the streets deafens your sensibilities, and your contribution to the ceaseless agitation is approximately zero. Whole literatures have been written about the alienating effect of such environments. Whole literatures have also been written about the excitement and endless possibilities of the big city, so I won't pretend it's all an abomination, pure and simple.

Big City Fandom is simply not *my* fandom. Small Town fandom is.

Yes, this is about *me*. And if you've spend much of your life puttering around in fandom, drifting away at times but always answering to its strange gravity by falling back into its influence again, this is about *you*, too. Fandom is not a cause or an ideology, although many fans seem to think it is. If fandom isn't satisfying your needs, you should turn your back on it rather than waste any more time. Science fiction can look after itself. SF writers get paid for their input. I don't.

Certain masterminds, who have too much power in fandom, may view it the same way a city council looks at urban planning. With a lordly sweep of the planner's pencil, a new shopping mall springs up and a block or two of ignoble little rowhouses disappear from the map. A new community gym here, a daycare center there, widen a major road there and zone it for condos... And soon the old neighborhood is gone, along with the people who lived there. As I see it, the old fandom has been red-lined for clearance.

Of course, there will still be fanzine fans. We will be free to move into any of the sparkling new condos and use the spanking new community centers as we please. The danger we face is only of losing our "neighborhood." Fandom will not be *our* "home" anymore. It will be planned for-and-by the new residents, to serve fandom as *they* see it.

As fandom grows, it loses the quality of a comfortable, well-broken-in community. Fandom in the Big City is too big to *be* one – the sum of its parts do not make up a whole that has a shared language and history, only a lot of random blocks with civic pride that goes no farther than the end of the street. What do I care about people dressing up as Victorian mechanics? Or about role-playing on-line in a make-believe Medieval world? Or about a long-running low-budget British TV show? Oth-

ers may care, and more power to them, but they aren't from *my* neighborhood.

Ironically, the only person who can "care" about everything under the Big Tent doesn't very much care very much about any one thing. Fandom is only a game. Whatever the *name* of the game, it's still only role-playing. Yesterday the fan was a vampire, today he carries a light-saber, tomorrow he will be a Cylon. The costume changes because the costume itself doesn't matter. Role-playing is an end in itself. But, I actually *am* a "fanzine fan." It isn't a costume. Writing, drawing and publishing are what I like doing... not joining games with make-believers who will play steampunks, zombies or Ghostbusters next time.

II.

By analogy, let's suppose fandom is a different hobby than it is – without fanzines, conventions or science fiction to confuse our arguments. I realize there is probably no such thing as a simple pastime, but let us imagine one – like chess, windsurfing, or model railroading. I'm not partial to chess or windsurfing, so we'll pick model railroading. Typically, it's a hobby you pursue at home, and requires neither more nor less than the effort you want to put into it. Little effort: small track and one train. Big effort: large track with landscape, buildings, switches, bridges and a number of trains. It's up to you.

The template is not very different from that of the fandom that I once believed in. With a little effort, anyone could be a fan. You might only write locs or contribute to an apa. Or you might edit a fat genzine with a readership of two or three hundred that cost a enormous amount of time, effort and money. Little effort: little egoboo. Big effort: *plenty* of egoboo. But, whether locomotives or locs, the proper priority is to enjoy the hobby.

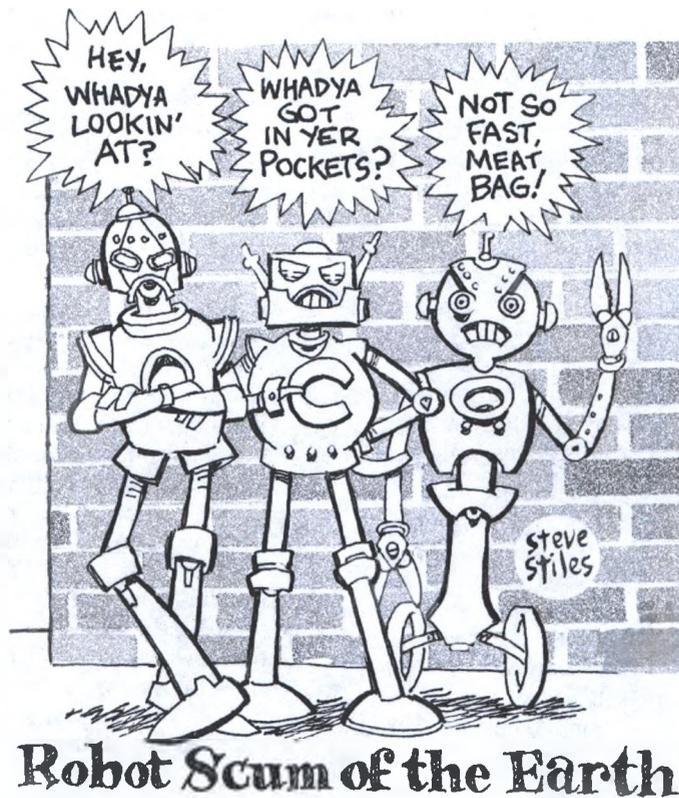
One thing is clear. Whether fanzines or scale models, you earn the respect of your peers though achieving shared goals. There may be different ways to pub your ish, but everyone knows that care, taste, wit and a mastery of the idiom are the key ingredients of a good zine.

But in real life, nothing is pure *or* simple. Let us suppose that our model railroaders have grown in numbers, and some small differences have risen in their precise personal interests. The most elementary difference is between those who prefer HO scale to OO or even N. Some members of the club are fascinated by the history of railroading, and take great pains to detail their engines to be as close as possible to a real New York Central Niagara Class 4-8-4, or an EMD SD4-2 Co-Co painted in Canadian National livery. Another faction may be more interested in their layout, spending hours constructing a roundhouse or planting scale trees on either side of a roadcut. A third type of model railroader may just like to watch the train go round and round. But all would agree

that their interests are still in quite close agreement.

All the same, there is a hair-line crack in their unanimity of purpose. It is narrow, but just enough that the club welcomes, with only slight misgivings, new members whose concerns may lie a little outside the usual. Let's say a couple of new railroaders have an interest only in the subject of antique engines of 19th century America. It is not so much that they care about locomotives *per se*. They are actually fans of the Old West, who just thought it would be fun to build a layout with mesas, cacti, a typical Western town, a (very small) herd of buffalo and maybe even a recreation of an ambush by train robbers. A little later, someone joins the club who is mainly interested in detailed reproductions of bridges, and has built one or two with operating scale trains to cross them. A toy collector joins. Then a hobby store operator who wants to promote his business. Next, a collector of train sets with media tie-ins, who brings his Elvis rolling stock and a Teenage Mutant Ninja Turtle diesel engine to show. He is not even aware that the engine is a PA Series A1A-A1A streamliner, more often painted in Santa Fe colors than pictures of martial-arts cartoon characters, its saving grace being that it is at least in standard, HO scale.

The crack widens. Over time, the club acquires a large number of people whose interests are no longer quite so harmonious with the core group of railroaders. One small group restores actual steam engines for the locomotive park. While they obviously don't have tracks layouts in their basements, they were deeply interested in railroad history and mechanics. Another group that springs up are budding engineers who build tiny operating steam engines that run on sugar cubes or cooking oil. For a while some propose to make a working engine small enough to run HO scale trains, but no one ever seriously tries. Another fringe group are enthusiasts who build and operate miniature outdoor railroads with *real*, working steam engines and cars that are large enough for people to *ride*. Unlike the core model railroaders, the amateur engineers and amusement-park railroaders hit it off well. Next come the type who build elaborate layouts not for trains, but for their slot racing cars. Their interest is mainly in the skills required to create a landscape, not in trains at all. Then there are the women who join to learn



Robot Scum of the Earth

how to make scale replicas of trackside buildings. They employ their newly acquired skills entirely to making dollhouses, however, and largely keep to themselves. Worse, they invite their friends along to gossip about TV talk shows, family or work.

It came to the point that whenever the railroaders got together, they were in one corner of the room, and the rest of the place was filled with people who had little or *no* interest in the original hobby at all. Any attempt to make them feel less welcome, however, or suggest they find someplace to meet of their own, met with cries of

“prejudice” and “snobbery.” Eventually, the core railroaders gave it up as a bad job and tried to make the best of it.

The problem doesn't go away by ignoring it, though. It only gets worse with time. Soon, the room is packed and you can't make yourself heard. People are bringing whoever they want to meetings, just “to meet their friends” and because “it's fun.” Many of *them* began to attend regularly. But the worst comes when the meetings are much too large and far too anarchic to be much use to *anybody*. Someone suggests the club be properly organized, and forms an ad hoc committee. Next thing anyone knows, there is a constitution. It's a broad and all-encompassing constitution, too, that makes it very difficult to bar anyone from meetings. It has become nearly impossible to define what a railroader *is*, much less who isn't one.

The first election for officers under the new constitution chooses one of the Victoria-era role-players as secretary, someone who had driven streetcars before retirement as the program director, and a couple of people as treasurer and media agent who just wandered in for no apparent reason the year before and found they liked the atmosphere. The new president likes to tell stories of her honeymoon trip by train through the Rockies, but her only real interest is in running small organizations – like this one.

The original model railroaders complain, but it does no

good. "The people have spoken," says the new president. "It's very discriminatory of you to think *you* should be here, but nobody else. The club belongs to *everyone*."

And so it does. The sorry end to this story is that, one by one, the original railroaders lose their privileges, their seniority and finally their influence on the club entirely. They win no elections, are granted no club funds to pursue any of their projects, and are by and large ignored. They are one step away from being asked to leave – as a persistent nuisance – before they finally go away by their own choice.

Of course, they still have their hobby. But they no longer have a club. I think the Arabs used to tell a similar story about a tent and a camel. Perhaps it was a Big Tent?

III.

Almost from the beginning, fandom has been a very narrowly focused area of interest for me. That isn't the case with most fans, I suppose. But I wanted to pursue my art full time, and support myself as best I could that way. The decision was never likely to make me rich, yet for a long while it at least supported me. It didn't leave much money for things like airfare and hotel bills, though, much less eating in pricey restaurants with a bunch of people I barely knew. Nor, as I grew older, did I find conventions as enjoyable as I did when I was 25 and the experience was still a novelty. I had no particular part to play at cons – I didn't dance, sing, play guitar, juggle, cook chili, make costumes or give back-rubs. Nobody cared what I had to say about SF, science, history or much of anything, regardless what I might or might not know, since I had no professional creds. Honestly, I wasn't even as interested in SF as I once was. Once you're heard one writer describe his working habits, you're heard them all. A six-figure contract with Tor might be of interest to the guy cashing the check, but not to me. All fantasy worlds are pretty much alike. (Except mine, *naturally*, which is unique.) So, I was a half-hearted member of an audience at best. As often as not, my hearing impairment makes listening impossible anyway. So, conventions have not loomed very large in my appreciation of fandom. What *has*, is fanzines.

I've put a lot of work into them over the years -- publishing, writing, illustrating, commenting. The field has grown grey around the temples, no doubt of it, but in the last few years fanzines have shown a surprising turn for the better. Increasingly, fanzines are being published as PDF documents, and posted to <http://efanzines.com> for anyone to download, free of charge. Being able to produce a digital fanzine has made it easier and affordable for a lot of fans to publish, who might otherwise have not. The new medium has allowed innovations that would have been unthinkable a few years ago – color, fluid layout, as many fonts as you like, photographs, digi-

tal art, hypertext links and – in principle – animation! You can't blame faneditors for not trying out new things.

But where are the thousands of hits and downloads that would indicate people are *reading* these fanzines? According to the figures kept by the eFanzines site, the better mousetrap has been invented, but the world just isn't beating a path to the inventor's door. I can only surmise that those thousands of people don't perceive a fanzine (in the form of a PDF) the same way they do a webpage or blog. For one thing, webpages and blogs come right up on your screen the moment you enter the address. Fanzines have to be found on an index and downloaded, which might be too much trouble or require too much persistence for an instant-gratification generation. Another possible explanation is that most blogs and websites allow immediate input from the viewer. Whether it's printed on paper or saved to a file, a fanzine is a finished work. You can loc, but your input won't appear until the next issue. I suspect that the Internet generation has little interest in things that are "static" in their minds – they demand interaction. They wish to add their own two cent's worth, not to passively read the work of others. So tens-and hundreds-of-thousands of people willingly watch a chicken dance on the internet, apparently just so they can click on "like" or "don't like," or write a message indicating it was "awesome." They won't read *Banana Wings* or *Challenger*, however. Fanzines don't move, and you can't click on anything or add a comment that appears right away. They won't vote for *Banana Wings* or *Challenger* in the fan Hugos, either. They just wonder out loud why they can't vote for a dancing chicken instead.

And so the Hugo committees actually put the dancing chicken on the ballot.

What's it hurt? So maybe Guy Lillian's or John Purcell's fanzines won't be nominated next year, but the voters get what they want – don't they? So Steve Stiles never receives his well-deserved Hugo, but a popular website winning the rocket instead will bring the genre good publicity – right? (We'll overlook the fact that the "non-professional" artist who earns nothing from his art actually takes in \$17,000 a year from selling t-shirts and coffee mugs.) So what if a lot of washed-up fans find themselves relegated to unimportance? As long as fandom is collectively bigger and better than ever, it's bound to be worth a few individual sacrifices.

From the point of view of a model railroader, I don't see how it benefits me when the meetings every month never have anything to do with my beloved trains. At that point model railroading as I've known it ceases to exist, since model railroaders no longer have anywhere to gather and share their passion. We can still screw around at home with our tools and spray guns, of course, but only dream about the days when we used to get together and compare notes, show off new finds and talk

about pooling our efforts on one big layout One of These Days.

I am driven by events to predict that the day will come when I might be unwilling to call myself a fan. If fandom has grown too large for the individual to be visible, if I can leave no mark on it, if it benefits complete strangers but no longer serves any purpose of mine, I have no reason to be in fandom. I'm already an insignificant member of the Real World, thanks, and expect something more from escapism than a second opportunity to be insignificant.

I don't reverence authors. I don't read a lot of SF, in fact. I don't dress up or filksing. I don't want to listen to other people's amateur music. Panels mainly tell me what I already know or don't care to know. I don't even *attend* cons, because of the prohibitive cost. None of *that* matters to me. I suspect it doesn't matter to quite a lot of fans, in fact, who for one reason or another choose not to belong to Big Tent or Big City fandom, nor profess interest in everything from Dim Sum to Mardi Gras costumes to Celtic folk songs, just because everyone else does. In turn, there are a great many things that fandom shows no interest in that are important above all to *me*.

I like to write about my mother's parakeets or the collection of toy cars I've amassed. I like to reminisce about late nights with my buddies when we were all kids of 20 or 22. I like to draw, creating a world a little more to my liking. Logically, all this should all be welcome under the Big Tent. But the truth is, as a "railroader" I find myself drowned out by a mob of strangers. As a yokel from a Small Town, I am brushed aside.

I won't comment on whether the changes in fandom in my lifetime have been good or bad for fandom as a whole, or whether these changes were preventable or a necessity. I'm tired of arguments. I have retreated to my default position, which is starkly selfish.

What *use* is fandom to me?

What use am *I* to it?

If no use, either way, the inescapable conclusion is that I am no longer a fan.



CUFF's New Logo

Kent Pollard won the 2011 Canadian Unity Fan Fund race. Diane Lacey reported online that the final vote was Kent Pollard, 20, Danielle Stephens, 18, and no preference, 2.

Pollard will attend CanVention, being held in conjunction with SFCOntario in Toronto November 18-20.



Pollard subsequently announced a CUFF logo design contest. With a \$50 prize to be paid from his own pocket. He selected the entry Canadian Artist Craig Norris. Pollard says he will use the logo to represent his CUFF delegacy. After that it will be made available to future delegates if they want to use it.

2011 World Fantasy Award Winners

Life Achievement

Winner: Peter S. Beagle
Winner: Angélica Gorodischer

Novel

Nnedi Okorafor, *Who Fears Death* (DAW)

Novella

Elizabeth Hand, "The Maiden Flight of McCauley's *Bellerophon*" (*Stories: All-New Tales*)

Short Story

Joyce Carol Oates, "Fossil—Figures" (*Stories: All-New Tales*)

Anthology

Kate Bernheimer, ed., *My Mother She Killed Me, My Father He Ate Me* (Penguin)

Collection

Karen Joy Fowler, *What I Didn't See and Other Stories*

Artist

Kinuko Y. Craft

Special Award—Professional

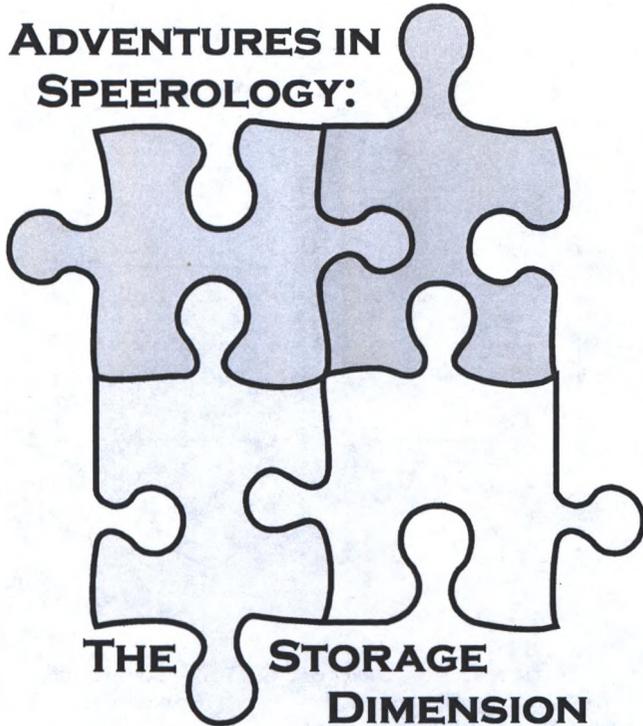
Marc Gascoigne, for *Angry Robot*

Special Award—Non-professional

Alisa Krasnostein, for *Twelfth Planet Press*

The winners are selected by a panel of judges that differs every year. This year's judges were Andrew Hook, Sacha Mamczak, Mark Rich, Sean Wallace, and Kim Wilkins.

ADVENTURES IN SPEEROLOGY:



BY PATRICIA ROGERS

Thought y'all would get a smile from this story.

Last evening (Sunday April 24, 2011) I got a call from Jack Speer's daughter, Margaret Ann. My first thought on seeing her name on my caller ID was that something might be wrong with Ruth. Ruth is doing fine and on a trip visiting relatives. The reason for the call made me laugh-out-loud!

Things are moving along to sell Jack and Ruth's home. Everything has been cleaned out and fixed up. Margaret Ann got a call from their realtor saying, "Everything looks good but you need to get the stuff out of the attic." A puzzled Margaret Ann answered, "But, I cleaned the attic out."

I can tell you that must have been a gargantuan task for them. That attic was packed and dangerous. Only a 4-foot clearance in the center and just joists to maneuver around upon. There is no lighting up there except for what we took with us. But mostly, there is the ever-present threat of falling through the ceiling boards. We constantly marveled about how Jack got stuff up there at all — he obviously had some magic levitation skills to move heavy things around. Jack had to carry items, by himself, up a tiny and precarious ladder. We found everything from books, bicycles, file cabinets, to lawn mowers stashed in the rafters. By the way, Jack did not like anyone going up into the attic except for himself. Ruth has never been up there and the kids rarely went up. It was Jack's secret domain.

The realtor answered Margaret Ann, "Well, there are at least 20 boxes of books behind the air duct." My reaction and hers: What??? You are kidding!!!

Having helped other SF friends clean out their homes I have a theory about this: The Storage Dimension.

When my friend Arlene Johnston passed away I helped her son clean out Arlene's home. It was truly packed floor to ceiling with pretty cool stuff. Arlene was a teacher, a very active SF fan (she was a founding member of one of the SF Clubs here in Albuquerque), book collector, rock hound, crafter, Space program aficionado, and a lover of stuff.

One evening I cleaned out a cabinet in the front bedroom. It was done, empty, finished. No one was staying in the house; Arlene's son lived out of town. The next day I arrived and went to wipe the cabinet down. There was stuff inside it again! What the heck?! Where did this box come from? Now on the dark shelf sat a box holding six Dr. Who cocktail glasses. Wow — I sure would have remembered these: I gave them to her! We had found these unusual glasses at an auction; I'd never seen any like them anywhere else, they have a platinum K-9 embossed on the side and platinum rims, nicely done. I called Arlene's son Randy and he was not at all surprised by this phenomenon. He expanded, "Oh, Mom use to talk about this, those are from the Storage Dimension." "The What?" I answered. Seems Arlene had explained this to Randy years ago. When you have a collector's amount of stuff and keep shoving in more and more in, it pushes things into The Storage Dimension. Once you start to clean stuff out, the pressure is relieved and articles pop back in from the Storage Dimension. Strangely this made sense to me. How many times had I cleaned out a room in my own home, taken bag after bag away, and then gone back in and the room still seemed full. Like I had never removed anything. Hmmm... Now I understood: The Storage Dimension!

So, looks like Jack had books in his Storage Dimension. I asked Margaret Ann what they were? She said she had no idea and had not been up there yet. We arranged to meet at the Speer home today and venture forth in the Storage Dimension. I'll let you know what we find.

On a side note, Jack's papers have not been unpacked yet in Portales at ENMU. They are in the process of getting the filing systems up and working and will sort Jack's papers into them. One of the librarians said she had been asked to look up some specific fanzines but had not found them yet. I said, "Well, you know Jack had an unusual filing system. He filed Fanzines by where the person lived. So you have to know where the person who wrote/collated the publication resided." "Wow", she replied.

I love Jack. He did everything his own unique way.
OK, I'm off to the attic. Wish me luck.



Jack and Ruth Speer at the 2004 Hugo Ceremony. Photo by Keith Stokes.



SF Outreach at Wondercon

By the Science Fiction Outreach Project Team – James Bacon, Chris Garcia and Helen Montgomery

It was an incredibly brilliant experience. We benefitted hugely from teamwork and generosity of fans.

Between a variety of book drives, donations and even people turning up at Wondercon (April 1-3) with small bags, we had between 5,500 to 6,000 books. Borderlands, Berkshire Books, *Locus Magazine*, and Half Price Books (in both the Bay Area and the Chicagoland Area) also donated books.

We had boxes of *Locus* and SF and F to give away as well.

We had bookmarks made, and every book had one inserted prior to shelving.

We were able to shelve around 1400 books at a time in the space we had, and had stacks of flyers for other cons on both tables, promoting a wide variety of cons as well as progress reports for Renovation.

We set up on Thursday, after spending Monday through Wednesday sorting books, picking up books, and then loading a truck, etc.

On Wednesday after loading the truck, we popped into the Moscone Convention Center, and this was fortuitous as we got our badges and met our contacts, and they were real nice.

Thursday we built our shelving, the Freeman move-in experience was a good one, as was the whole set up.

Friday — well it was interesting, we were all set up and within minutes of opening our booth area had about 6 people in it, and from then till close we never had less, and frequently had too many. This was the pattern for the rest of the weekend as well.

A continual information dump from the team (we had 7 on hand at opening and this increased throughout the weekend) to the attendees, and then longer time taken to explain what cons are (I know, but wow — you should have seen their faces when they realized what else is out there!), what Reno is, what Worldcon is and what we were doing meant at all times we were busy.

There was much interest, and people from the Bay Area, Sacramento, and Reno especially interested in the World Science Fiction Con coming to somewhere nearby or Westercon or Loscon, while folks from further afield were pointed at cons in their states and generally anyone who wanted to know about something local to them was satisfied.

The diversity of people calling into the booth was much more varied than our experience at book conventions, and yet all folks wanted to do was talk about books, get recommendations or talk about these “book conventions” that we were promoting. Everyone was super friendly (well, the books were free) but the interest in the overall hobby was noticeable.

Also, the knowledge of people was superb, many of these people were genuine SF readers – who just are not aware of what's going on in the SF fannish community.

Friday we cleared the bookshelves, and on Saturday and Sunday both days we refilled throughout the day and managed the books well, and so by Sunday night we ended up with only 80 books not taken.

It was real hard work, it was an incredibly fun thing to engage with people about books and our wider hobby and we are pretty sure we can call it a success.

Helping out the core team were: Dave Gallaher, Dave Clark, Mike Ward, John O'Halloran, Chris O'Halloran, Kevin Standlee (who brought a Hugo statue for us to display!), Steve Libbey, Tom Becker, Lynda Wentzelberger, "Hitgirl" (a random attendee who decided what we were doing was cool and started to help), Jo Mead, and Leane Verhulst.

We would also like to thank Kimm Antell and Meredith Branstad for helping to design bookmarks and postcards and banners for us.

We really, really, really want to thank Colin Harris for updating our Facebook page throughout the weekend (despite us being on the Pacific coast, and him being in London, England!), which got us some great comments from folks who were there, found us, and went to find us on FB later! (Have you "liked" us on FB yet? We are "Science Fiction Outreach Project – USA")

Highlights for us included:

- Seeing the looks on people's faces when they realized the books really were free
- Watching people light up when they heard about SF conventions
- Watching people get so excited when they realized they could be part of the Hugo Awards process
- Watching people recommend books to each other
- One of us recommended a book that was already taken, and another person overheard and said "Yup, it's great. I was going to take it but you have it." (This happened more than once, including adults giving some stuff over to teenagers just getting into the genre.)
- People being happy to hear that Worldcon is coming to a town near them
- Young adults getting even more excited when they learned about the YA discount and the options about volunteering to make Worldcon affordable

Writers and publishers who had their own booths at the convention coming over and donating books for us to give away (especially Archaia Publishing, who gave us a big box of comic books to give to kids)

It was quite honestly one of the most amazing experiences some of us have ever had in fandom.

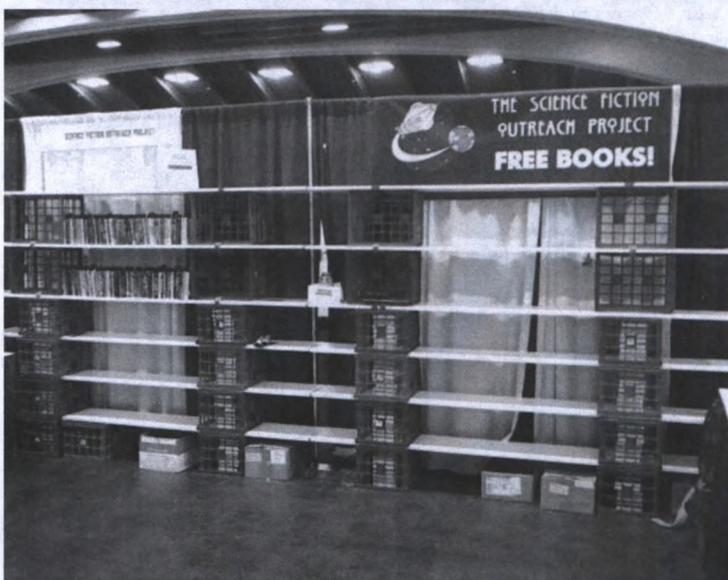
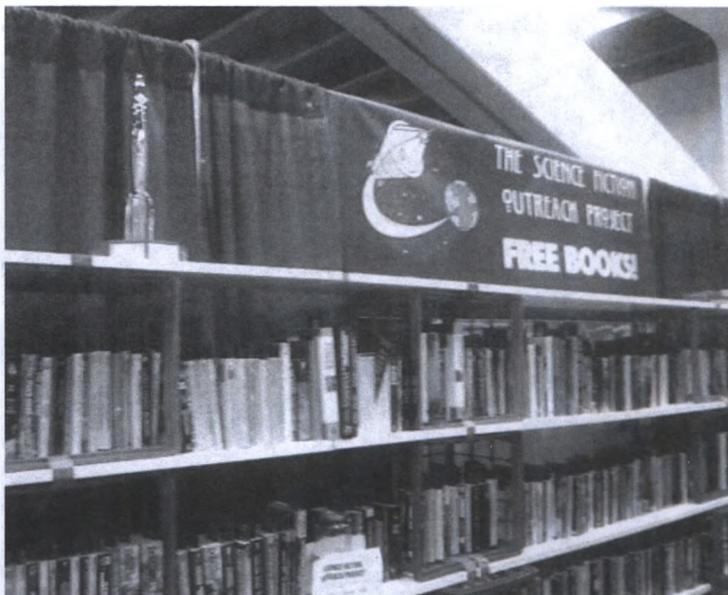
WonderCon is only just over – but we're already gearing up for what comes next! We have a few ideas of what we would like to do, and will keep the readers of *File 770* updated as we go.

We cannot thank you all enough for your support, it was a great weekend. I truly believe we got our message out and in a good way, and that fandom will benefit from this for sure.

Many thanks,

The Science Fiction Outreach Project Team (James, Chris, and Helen)

(Top) **Day Two**, with Hugo statue. (Middle) **Saturday**, 3:30 p.m. (Bottom) **Day Three**, the last remains.



The Fanivore



Milt Stevens

File 770 #159 has been on my kitchen table for awhile. It's the trivia quiz. I like trivia quizzes even though I can't really regard them as important. So I mean to go through the entire thing, but I keep encountering things that seem more pressing. However, I've gone through the entire thing. Of course, I've got a few quibbles.

By Question Number:

#33. According to Ron Ellik's listing of all the FAPA members from 1937 to 1962, John Michel was FAPA member #1. That doesn't necessarily mean that he ever contributed, but you never had to contribute in order to be a member for at least awhile. Michel may have suggested the idea of FAPA, but Wollheim actually did it.

#37. In "The Gripping Hand", Larry Niven had a quite good explanation of crottlid greeps. You had to kill the greeps with the crottlid fork before they crawled out of the bowl in an attempt to eat you.

#50. It's a ream that is 500 sheets of paper. A quire was 24 stencils. The reason *Horizons* was 24 pages every mailing was that Harry Warner would buy a quire of stencils and feel obligated to fill all of them.

#85. The 25 cent fine for firing plonks at LASFS meetings may have been the first weapons policy in fandom. I was in favor of it. I forget whether Bruce Pelz was firing a plonk at Ted Johnstone or the other way around, but a plonk passed close to the tip of my nose. I tried to retract my head turtle fashion. As a flash of lightning went down my spine, I realized that hadn't been a good idea.

#111. I believe Freff graduated from clown college, but never actually got a job.

#118. I've always heard the quote as "The mad dogs have kneed us in the groin while our backs were turned." The quote was beyond the norm even for Harlan. It may be the most perfectly imperfect line I can think of.

#139. I don't think Asimov was ever really a member of the Futurians. Asimov couldn't have risked being a member of anything that was even sort of communistic. He could have been deported.

#149. I believe it was Jay Hademan, as worldcon chair, rather than Joe Haldeman who got the bathtub filled with lime jello.

Denny Lien

In #159 I really enjoyed Taral's Fannish Trivia Quiz (though I wished you'd run the questions and answers on different pages,

making it easier to avoid accidentally seeing an answer in advance without having to slide a bookmark beneath each question before reading it -- I got some very strange looks from my spouse who noticed me doing this, and who thus decided that either the last of my eyesight or the last of my braincells had just died).

One small quibble, re question #141 -- it's not quite accurate to say that Minneapolis "lost to Torcon II" back in 1973 (the one year we seriously bid); unless the last of my braincells have indeed died, my memory says we withdrew in Toronto's favor before well before the voting.

Of the other questions, I especially liked #110, on the meaning of the acronym "HHOK" -- since (again, unless the braincells have failed me) I was the person who invented the acronym, in a Stipple-Apa zine back around 1981 (in comments to Matthew Tepper, who was taking a large heap of Prime Quality Umbrage to some mild joke or other I'd made). Of such is fame, or maybe not (even when it isn't).

Mpls in '73!

Roger Sims

Hi Mike, I wanted to do this over the phone but your answering machine prevented me from doing so. So that is the reason I'm informing you of a mistake in the quiz. On page 34 of *File 770: 159* question 147 asks "What fanzine(s) hold the record for the longest wait between two issues?" Your answer is Art Winder's *Yhos*. But the truth is *Fantasy Scope* holds the record. Number one is dated May 16, 1950. Number two is dated April 1, 1992. That is 10 months, 15 days and 41 years between issues. Clearly I have the record. And in fact Art Acknowledged saying when he saw number two, "Son-os-a-bitch! You took the record from me. I'll have to do something to get it back. But he never did.

And to expand on the answer to #4: When

I returned to the room from watching the poker game I noticed that water was beginning to invade the bedroom from the bath room. Walking into the bathroom I found the sink stopped up with thrown up lobster and the cold water running!

M. Lee Rogers

It's always good to see a new issue of *File 770*, which is still one of my primary sources of information about SF fandom outside the South.

As for the *Weird Tales* cover, let us describe it the way Rich Lynch described the Southern Fandom Confederation archives in the Fanzine Lounge at ReConStruction: "A noble experiment that failed." Perhaps the cover was supposed to look blurry, but the effect does not say anything worth mentioning. Is the woman supposed to be a fortune teller? Perhaps this one would have worked better in color.

Thanks kindly for mentioning the Confederation 25th anniversary party. We will see how many show up for this experiment.

I now know that Marty Cantor and I share at least one trait in common: we are both early birds. I was a night owl earlier in life, but the effects of mild diabetes have caused me to awake and go to bed very early these days. Who knows if I will ever be sufficiently involved in fanzine fandom to go to Corflu, but it is fun to read about.

Did not know Mike Glicksohn at all, but am glad not to be in the room when he celebrated the Blue Jays' championship. For some of us, that evening was a moment of heartbreak not relieved for a couple of years.

I wish I had known that Dr. Kato needed a ride to a supermarket in Atlanta. Surely someone could have helped out. As for the red dirt in Georgia, it is not dirt. It is red clay. It can be almost as sticky as modeling clay. It is found mostly in the Piedmont Plateau region, though it can migrate northward.

As for the politeness of running a story

about a closed party, it does not bother me. It sounds like the kind of party I would like to attend, even if his Mild chili might be too much for these taste buds. On the other hand, my work schedule does not allow me to attend Worldcons. For this reason, it is quite interesting to read about events in which I will never participate.

Dr. Kato's mention of ConStellation in Baltimore brings back memories about the Russians shooting down KAL Flight 007. I vividly remember wondering if this would spark a serious incident. The Congressman on the plane, Larry McDonald, was a super hard right guy from the Atlanta area. One had to wonder if the Russians had chosen to take out an enemy.

Very much enjoyed the trivia quiz. Even knew a few of the answers. FWIW, other faneds used dot matrix printers to cut stencils. I watched Rich Lynch practice that art many years ago.

Even if not strictly fannish, James Bacon's travelogues constantly delight. It was very good to meet him in Raleigh. If we ever see him in this area, perhaps a visit to the Tennessee Valley Railroad Museum can be arranged. It is nothing like a proper European rail system, but it does keep the spirit alive. I would love to ride a passenger train from here to Nashville through the tunnel under Monteagle Mountain. Unfortunately, the freight traffic keeps the lines tied up most of the time.

I will pass Meachem's contact info to Warren Buff for the Southern Fandom Confederation mailings. It is difficult to believe that she has never heard of SFC. Meade Frierson must be spinning in his grave.

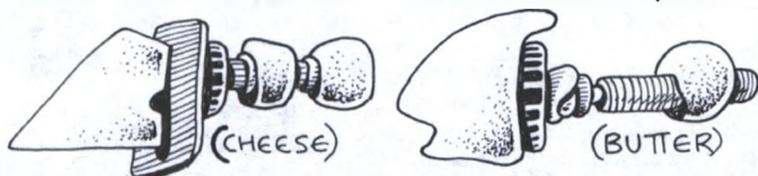
To follow up on Brad Foster's mention of John Williams and TV themes, there is another one that he did in the mystery field. You may remember a show from the early 60's named *Checkmate*. It was about a high end detective agency whose mission was to prevent crime rather than solve it. It starred Anthony George, Doug McClure, and Sebastian Cabot. Williams did the theme and all of the music for the first season. To carry it further, somewhere on the Web is a mention that Williams may have been the pianist for the famous theme from Peter Gunn.

[[*Checkmate* was an early favorite of mine -- when I could get my dad to allow me to stay up late enough to watch the show. I probably was 8 years old or so back then.]]

Saw earlier today that Joanna Russ has just died. Bought a collection of her essays at ReConStruction and enjoyed them.

This LOC is being written just after the tornadoes that hit the South in late April. At least one freeway exit in my area looks like it was carpet bombed. It is not the only part of this area to be hit, and other parts of the South were hit just as badly. Please keep

ALIEN ETIQUETTE
RULE # 676-42(9) - KNIFE SELECTION



ON PLANET SIGMA-12, BE SURE TO SELECT
 THE PROPER KNIFE, OR FACE EXECUTION!

©brad w. foster. 2010

these folks in your thoughts or prayers.

Joseph T. Major

Editorial Notes: Hugo-induced funks. Which just keep on happening. Never mind the podcast, there's the nomination of Randall Munroe as Best Fan Artist. Or that video which, in order to get past Internet censors, I have to call "I Passionately Desire Your Carnal Embraces, Ray Bradbury". Going to be fun getting the press notices out if it wins.

News of Fandom: And thanks to the 20% Requirement, the winner of the TAFF race was the guy who came in third. There are times when I begin to wonder if there is any point to that fund any longer.

Fans Confront Natural Disasters: And from all reports, southern fans also survived the tornado outbreak of April 2011. Meanwhile, my cousin Chris, who is a computer game designer in Yokohama, commented that they got through the quake and subsequent shortages well, except that there was a shortage of beer.

Very moving picture of Jack Vance with his Hugo! All praise to Dick Lupoff and whoever took the picture; a bit of light amid the darkness.

Obituaries: Long and depressing list. The last remnants of our foundations are slipping away into eternal night.

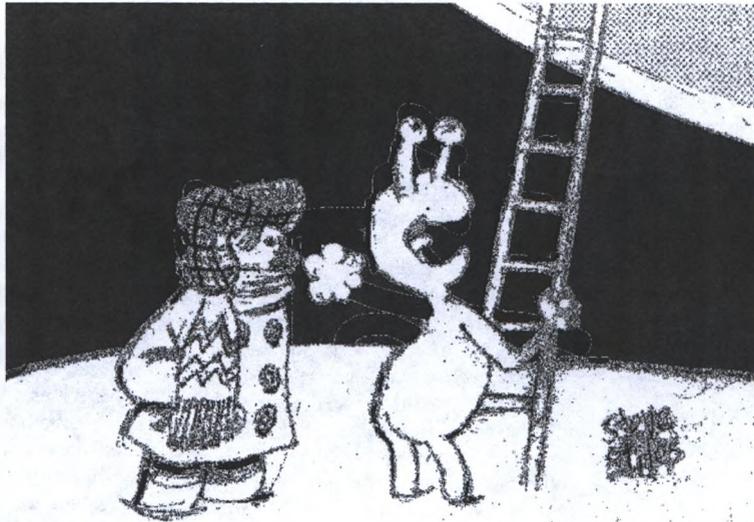
The Fanivore: Carol E. Meacham: That letter of comment of yours is a start. Try sending other letters to other fanzines. A broad but not necessarily complete listing can be found on eFanzines.com and they in turn will list others.

Neil Kaden: We thought my mother-in-law had Parkinson's. It turned out she had Shy-Draper Syndrome, which seems similar at first but turns out to be far worse.

Chris Garcia

OK, I've been waiting for this issue for ages and I'm glad to see that it's finally hit the streets! It's also a great way for me to kill time while I'm working the Front Desk at the Museum.

That Alan White dude is AMAZING!!! He's had a bunch of covers and art in zines I've seen lately This one, even in black and white, is awesome. It has the sfumado, painterly feeling that makes me go "WHY DON'T



"Dammit, Farqx, this is Nebraska!!"

I HAVE AN ALAN WHITE COVER?" Gorgeous. And then there's that great Brad Foster on Page 3! I wonder if that's a piece that'll be a part of a series for the Texas WorldCon? I can see it now, a piece for all of Texas' major cities. Pablo the Paramecium from Paris. Ned the Nematode from Nacogdoches. The possibilities are unlimited!

I had heard that Alyson won a seat in the Democratic committee, but I didn't know it was for Santa Clara County. Members of my family, the ones I seldom speak to, are highly involved.

Sorry to hear that Terry Jeeves' condition has regressed. I've never got to meet him, but exchanged a couple of eMails and have a long run of his zines.

That's a lovely shot of Jack Vance getting his Hugo from Dick Lupoff! It really is a joyous-looking piece.

I loved the NASFiC in Raleigh, largely because I got to hang with James Bacon, Lynda Rucker, Kim Kofmel, Warren Buff and so many other great folks. It was a great time, even though it was so small. The food was the best part, and one of the truly great moments I had was sitting down with John Hertz and Juanita Coulson and hearing her tell great stories. I love that!

I'll cop to it: I put on a CorFlu that was a lot of fun, but not well organized. My bad, I know, but I had a great facility in a good area for food. I thought that Dave Hicks was a great addition to the festivities and I was pleased to get a chance to chat with him again.

I love that photo of Tim and Serena. I am so excited to get to be at a WorldCon with Tim as GoH.

I missed the Pasadena Westercon, which sounds like fun. I am one of those who thinks Westercons are still a good idea, though a

definition is needed. I think making them into a smaller, leaner, slightly more than a relaxacon con would be the right way to go.

You know, I've never been to a Comic-Con. I also believe it should be spelled ComiCon. Few agree with me.

Taral's 150 Quiz was tough for a guy who wasn't around for much of the stuff asked about. I did do the whole thing and scored 70% though.

I love Keith's Chili Party. It's one of the best things going when it comes to nightlife at the cons I've been to.

The Moondoggle has blown over, for now, still a

few weeks away from WisCon when I get the feeling that it'll light back up at least a little. There's a lot of emotion still among folks I've talked to, but there's no single direction for it. I have heard that a number of regular WisCon attendees who are skipping this year and are likely not to attend in the future.

Congrats to Stu Shiffman! I love his stuff, and sadly, I don't think I've ever used any of his art. His style is instantly recognizable, which is a style that I dig the most!

Brad Foster

Great to get a new *File 770* in the mail again. I do dip into your blog a couple of times a month, but have felt the loss of not seeing an issue for a while. Still, if you have to go annual with this, I'll live with it! There are all sorts of here's-some-news sources on the web these days, but having all of this material together, under one cover, becomes more permanent and time-capsule like.

Of course, after completing Taral's "150 Questions for the trufan", maybe I should keep all opinions regarding things fannish to myself. I am not going to actually admit what my low score on this was, but it was kind of embarrassing. So, you my now officially ignore anything I might have to say. Sigh.

The Keith Kato Chili Party selection of chili reminded me of the years we were exhibiting at the Texas Renaissance Festival, and the annual chili party that one of the shops would throw. They would have a table with a long line of crock pots of various "degrees" of chili they had been cooking all weekend. One end started with the super-mild veggie-chili, then you could progress down the line as heat levels increased until you got to the other end and the deep black "death"

chili. I look more for flavor than heat in my chili, so usually avoid the ones that make a big deal about the heat factor. Cindy likes a bit more blast to hers, and would often mix up her own combo by getting a spoonful from one pot, two from another, etc. I would usually go for the low mid-range of "pain" options, then simply wave my bowl in the air over the death pot. I think there were only two guys who ever actually ate that last one, and it looked more like a contest to see who could withstand pain more than enjoying the taste. (And if you really want to drive a Texas chili-fanatic crazy -- well, crazier -- ask them where the beans are!)

Marie Rengstorff's tales of old computer storage systems reminds me why I still try to commit everything to paper at some point. I print out and file all my emails, which drives my computer-expert friends nuts. But then, I've also had whole files vanish for no reason anyone could see from my hard drive. Plus I too have some of those old storage-system things I can no longer find anyway to view. Not to mention I tried to edit and organize information better before printing it out, to

use up less space. Those same computer-expert friends, when looking for some bit of information in an old email, seem to spend a lot of time going through reams of useless info to get to the good. Paper will never die.

Lloyd Penney

Hello! It has been a while...Canada Day here, Independence Day there...it's been busy, and finally now, I can get my hands on my copy of *File 770 159*, and see if I can comments on what you've got here.

If only we could turn the clock back...not only have we lost Mike Glicksohn and so many more, but now Terry Jeeves. It's all an unfortunate reminder of our own mortality and age. I know you hate it, and I know Dave Langford hates it, too...so many obituaries to list; sometimes, it overwhelms the news.

I wish I'd been able to get to his Corflu earlier this year, but I think my finances will ensure that I don't get to another one. Yes, we're going to the Reno Worldcon, but this is something we've been saving for since the

Montreal Worldcon. Maybe Corflu will return to Toronto some day, or maybe the resurrection of Ditto?

A moving remembrance of Mike Glicksohn. Yvonne and I loved him well. Glicksohn's Maxim should be a part of everyday fannish life. IF³...If Fandom Isn't Fun, It's Futile. Mike did not get the retirement he deserved...it wasn't fair, but you can fill in the rest. This past weekend was a Mikecon in his memory...it was an enjoyable get-together, barbecue and good food and drink and company but it just wasn't the same, because one person was missing from the festivities...

Something from Taral's report...he did overhear me talking about the idea of a Glicksohn scholarship; this is an idea Yvonne immediately had, and she is looking into that idea. It is possible that she will be participating with Mike's peers at Humber-side Collegiate. More yet to come on this...

Excellent, excellent quiz by Taral...a fannish education for anybody interested. At least I could answer a good number of them. I did well on the test because I had studied the textbooks well.

I would love to come to Keith Kato's chili party, too. We often would bring a pot of chili to a Mikecon, and did so this year, too. If not chili, we'd often bring a big pot of jambalaya. Keith, for the record, we don't put beans in our chili. I had a bowl of our good chili for lunch today...

Great illo by Steve Stiles on page 49. If the first panel depicts the Cretaceous period, the second one depicts the Cretinaceous period.

I understand Marie Rengstorff's problem...we all remember getting flooded with subscriptions to joke services when people learned we were on that new-fangled Internet. My first computer had 2 5.25" drives, and no hard drive at all. A programme on one floppy, and save to the other. Today, we are now learning about terabytes.

My loc...you've probably seen it by now, but I am once again surprised by being nominated for an Aurora Award for fanwriting, articles, columns and general writing. I think for the first time in some time, my chances are pretty good. I haven't won an Aurora since 1998.

I think I am done right now. I have to think about getting ready for my evening assignment, and tonight is one of our fannish pubnights, the First Thursday, always something to look forward to. My thanks again, Mike, and we will see you in Reno shortly.

Sheryl Birkhead

Well, I guess you're Reno-bound or there already. This may be the year I stop the sup-



©Alan F. Beck

porting membership. If I remember correctly, the (essentially) fee to nominate and vote has pretty much priced itself out of my range. We'll see. Nowhere is it stipulated (or at least I'm unaware) what you get for the supporting membership other than nominating and voting rights. I've always gotten the PRs – and pretty much always the convention booklet – but after that it seems up to each con what (if anything) they send. *NASFA Shuttle* did give a live text box for the Hugos so I may actually “watch” (well, watch them “unscroll” – you know what I mean.) Ah, well. I'll double check the cost but at the very least I will have to wait.

[[You're right – a supporting membership gets you the publications, entitles you to nominate and vote for the Hugos, and makes you eligible to vote in site selection if you purchase voting membership for the future year's Worldcon. Probably of most significance in deciding whether the cost is “worth it” is that in recent years supporting members have had access to the Hugo Voter Packet – downloadable files of nominated works.]]

Interesting cover effect by Alan White. The gentleman certainly does have a broad spectrum of abilities in his fanartist arsenal.

Man, look at the number of obituaries. It hurts even more when you “know” most of the names – too many, too many.

Looking at your “Hugo air experience” it would seem Cheryl Morgan should have tried to position herself (if possible) right after someone else transporting their Hugo... um, er... maybe that would have looked more like an organized... Forget that idea.

I really enjoyed Taral's fillo lead-in to the quiz. It boggled my mind how many questions were *familiar* (but couldn't quite get the answers on my own). This made me feel at least a *little* fannish.

The “Worldcon” Kiva relationship is very interesting. Somewhere along the way I've heard of loans as little as a few hundred (very few) dollars allowing a cottage industry to become a reality. However, I haven't seen (okay, I haven't looked) the statistics on successes and repayment numbers. Still and all, I really like the premise and *if* I had some cash available would seriously consider the idea.

Um – being educated about the Elizabeth Moon item – even if I am waay behind the curve. I see both sides (ahem --) pro and con. I think it unfortunate on many levels. I do agree with Chris Garcia's last sentence – it might have been at least a *bit* better if there had been agreement before a statement had been made.

Late but congrats to Stu Shiffman. I am puzzled because I don't remember *saying* that – and I *should* have. I did not hear of the win in a timely manner – but that's my interest issue.

Welcome to hardware.



Robert Lichtman

It was good to see Taral's updated fannish trivia quiz in print finally. A couple of notes: In a parenthetical note to the answer of #24, it is written that “Mork from Ork was a member of LASFS, wasn't he?” Not according to the vast membership list at the club's Website. And in the answer to #27, “Each Queebshot was unrelated to the one before.” True for the most part, but there was some referential stuff here and there.

Joy V. Smith

Oh, nice cover! Thanks for all the fan news updates, including TAFF, plus award winners, Sir Terry Pratchett's coat of arms, Cheryl Morgan's misadventure with her Hugo, etc.; and I enjoyed the con reports and photos of people I've only read about. Where else can I learn and visualize all this?! (I'm glad you're back.)

I enjoyed the Fannish Trivia Quiz compiled by Taral Wayne. Fun and educational. Also Keith Kato's personal chili party history. (I love chili and enjoy the chili contests at Oasis.) Thanks to James Bacon for sharing his visit to Amsterdam and the Anne Frank house. And I loved Sam Long's recollections

of TV theme songs in his LOC. (I've got LPs with themes; some of my favorite songs are themes!)

We Also Heard From: Leah Smith, Bill Warren, Alan White.

Letterhacks' Addresses

Sheryl Birkhead, 25509 Jonnie Court, Gaithersburg, MD 20882
 Brad W. Foster, P.O. Box 165246, Irving, TX 75916, E-mail: bwfoster@juno.com
 Chris Garcia, 1401 N. Shoreline Blvd., Mountain View, CA 94043, E-mail: garcia@computerhistory.org
 Robert Lichtman, E-mail: robertlichtman@yahoo.com
 Denny Lien, 3149 Park Avenue, Minneapolis MN 55407-1524; E-mail: d-lien@umn.edu
 Joseph T Major, 1409 Christy Avenue, Louisville, KY 40204-2040; E-mail: jtmajor@iglou.com
 Lloyd Penney, 1706-24 Eva Rd., Etobicoke, ON, M9C 2B2 Canada
 M. Lee Rogers, E-mail: mleerog@bellsouth.net
 Joy V. Smith, E-mail: Pagadan@aol.com
 Milt Stevens, E-mail: miltstevens@earthlink.net
 Alan White, website smelthefandom

FOUND THAT GLOB OF EAR WAX YET, MAX?

HOLD YOUR FISH, BOB. IT'S STUCK PRETTY DEEP.



a surreal scene seldom seen in modern MEXICO