

ANKUS 20



FAPA 119

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SALUD 25 - Elinor Busby: Let me try to set the record a little straighter about Harold Piser and his Fanzine Bibliography. He has no interest in publishing a fanzine himself. His hobby is not science fiction, or even amateur journalism, though he has been a member of a number of the MundAPAs. His hobby is bibliography. His last project was an index of poetry, and he compiled, on 3x5 cards, an index of 300,000 poems, to which he still adds occasionally. He is a retired insurance adjustor or investigator (I forget which), and says he handled around a thousand cases at a time...and I sure he did, considering the information about fans, fandom, and fanzines that he's picked up in such a brief time. (When I visited him in New York last summer, I found that he could pretty well cite the publications of any fairly well-known fan, past or present, you/I named, or locations of fan organizations, items of their history, etc. = a fantastic memory.)

Anyway, Harold decided his next bibliographic task would be a fanzine, which he knew about through the MundAPAs, and in starting to work he ran into the SF fanzine stuff, and decided to index those -- as you might imagine, the fanzines are a lot more interesting, as well as being more complicated bibliographically, and more of an In-Group thing.

He has bought every existing index connected with fandom which he could find -- index of SF, of organizations, etc. He republished the FANZINE INDEX, and lost a hell of a lot of money doing so because he didn't know enough about fans yet -- or, more specifically, about fans and money, and about which fans can be trusted. But at any rate he got the thing back in print again and available to the present-day fans who want/need copies. The idea was that they might check their collections against the INDEX, and vice-versa, letting him know of any errors in the INDEX. It hasn't worked out that way very well, as fans are generally too lazy. But that was the idea, and a reasonably good one, I think.

So Harold decided there was nothing for it but to borrow collections where he could and check everything himself. He has been borrowing my collection by mail, paying postage both ways, and generally taking better care of my stuff than I do -- which is going some, considering the way most fans take care of fanzines. He has also borrowed collections from Don Wollheim and Ed Meskys, and probably from several other sources.

When I was there last summer, I called on him at his apartment, and was more than slightly crogged at the set-up he has. It's a small apartment, and the entire front room is made over into a sort of office. The most impressive things were the two stacks of filing drawers, like a library's card catalog. One held cards arranged by individual, containing his name, every address he published from, all his fanzine titles, organizations, etc. There are a dozen cards or more for a few names. The other set is arranged by fanzine title, giving full bibliographic information, issue by issue. There are thousands of the things, and more are being added every day! Being retired, Harold has all day to work at his hobby, and that is exactly what he does. Besides adding to the fanzine file, he has also annotated every one of the indexes he bought, to the point where he could have, as of last summer, even, published a better edition of any one of them, including the MIT Indexes, the Tuck Index, or what have you? It's a matter of

having the time and patience to be extremely thorough with your work.

Now, as to what good all this is to fandom or fans: Well, as with any of those other indexes, Harold could have published a fanzine bibliography much more complete and accurate than the FANZINE INDEX, though even it would not have been entirely complete yet. That, of course, is what he is hoping for -- completely accurate information on all fanzines, -from the first through the end of some year. He originally set 1965 as the year, but when it became obvious he wouldn't be able to finish by the end of 1966, he set the year up again. He can continue to do that as he catches up on the backlog. And when he finishes, the cards -- the results -- will be available to fandom's hordes of collectors.

As sort of interim projects, he has been thinking of specialized bibliographies, to be published en route, sort of. Bibliographies of the zines of one organization, or even a biobibliography of one person. And while there will be a lot of fans who don't care one way or the other about these things, there is another segment that would very much like to see them come to pass.

CHUCK HANSEN: Back a couple mailings ago, you complained about the Hugo for Best All-Time Series going to Asimov. I don't remember which of the others you thought should get the thing, but I'd like to give you a couple ideas why I voted for Asimov. First, Tolkienist though I am, I must dismiss the Lord of the Rings as a single book in three physical volumes, and therefore ineligible for a Series Hugo. Burroughs Mars books are the best of Burroughs, but they're still hackwork-- though I have read and enjoyed them only a few years ago. That left three, and the next elimination had to be Doc Smith's Lensmen. Maybe because I read the books when I was in my 20's instead of mid-teens or such, but for some reason they were always just a couple cuts above Burroughs -- good Space Opera, enjoyable, but not the ne plus ultra. The final elimination was damned difficult, as I have long been delighted by both the Asimov and the Heinlein Future Histories. The problem was further aggravated by the nomination being Asimov's Foundation series only. (I had nominated Ike for his entire Future History.) Finally I decided that the Foundation series, as the culmination of the FH, was being used as a representative of the whole thing, and in that case Heinlein's series had to go down because of the difference in scope. Each series was tied together quite well, though at times the thread of continuity was rather tenuous -- Ike didn't have a Master Chart published for his books such as the one for the Heinlein stories. But having done a research paper on the subject as a college junior, I had followed the thread, and knew just where it lead. And with the addition of the scope of Asimov's FH -- from I, ROBOT's earthbound setting in the beginning to the galactic Foundation trilogy, it simply could not be beaten as Best All-Time Series. Not for me, at any rate -- and apparently enough people agreed with me for one reason or another. [That dissertation that Metcalf started to run through FAPA a year or so ago, on Asimov's FH, is my term paper -- which accounts for its being slanted toward a mundane reader. I wonder how many recognized the source of the pen name, Adhemar Grauhügel?]

And while we're on the subject of Hugos.....

DICK LUPOFF: I'm with you on this "Pong" bit. From what I hear, there is no possible way to stop NYConIII from presenting the things, though I shall be highly amused indeed if the winner turns out to be one of the fan editors who has already said he'll refuse a "Pong," should he win one. [And, of course, presuming he'll go through with the threat.] I hope, though, that the idea of anyone else -- anyone who is willing to really abide by the rules they say they'll abide with when they get the con bid -- presenting a "Pong" or other such piece of claptrap is squelched for good at the business

meeting at NYConIII. Otherwise, I foresee all sorts of interesting(if somewhat harassing) possibilities for future conventions.

HARRY WARNER: Well, we'll see about this bit of whether the FAPA elections become prestige things or not. I am not planning to run again for OE this year, so anyone who wants to do the work can file without having to worry about competing with an incumbent and/or with anyone who'll be buttonholing people at the Worldcon for their votes. Four years in a row as OE is quite enough -- though I did seriously consider doing five, to tie my SAPS OEs ship period. Control of FAPA -- pfui. There are lots easier ways of doing that than running for and holding office year after year.

\$25 for a 1938 fanzine? Not bad, but I collected \$50 for one of the same vintage. True, I had to split 50/50 with the fan who actually owned the thing at the time I got the offer, but still.... If the market for such stuff were larger than an occasional wind-fall, one might be able to make almost a business out of it.

HELEN WESSON: I always enjoy your publications, and want to say so. (I swipe all issues of SS I can lay hands on from other collections --they're beautifully done.)

RUTH BERMAN: "Star Drek" was excellent -- I'd like to see it actually done on the show.

MY THANKS to those who commented on the costume illos and descriptions; nice to know someone liked them, at least. (And my apologies to various members for my not commenting on their stuff lately; I'm an old OE and tiredder than most members.) Dian and I are working on Westercon costumes along about now, and if they come off they should be fun to do: Barquentine, from Titus Groan, and the witch of the Black Forest from Oz. Six more weeks to get things done.... Hope we see a lot of you at Westercon, as we will not be getting to the Worldcon this year.

Vosh Rikki Dosh....

