

Fanew Sletter No 97

(4th Anniversary Issue)

Happy Birthday to Me, Happy Birthday to me,
Happy Birthday dear Editor, Happy
Birthday to Me..... Hip, Hip,
Hooray.....



F A N E W S L E T T E R N I N E T Y - S E V E N

Edited and produced by Leigh Edmonds, PO Box 103, Brunswick, Victoria 3056.
Subscription: 20 issues for \$4.40. The number after your name and address tells you when your subscription expires, a Big Red *A* says that it has.
AMERICAN AGENT: Hank & Lesleigh Luttrell, 525 W. Main, Madison, WI 53703.
Subscription: 35¢ per copy.
Published fortnightly A U-Boat Publication 1/3/78

PROFESSIONAL NEWS: A. BERTRAM CHANDLER to leave the country... well, only for a short while. In mid-April he will be Guest of Honour at Marcon in Columbus, Ohio, USA and will also lecture at the University of Ohio. He will then procede to a "literary/academic gabfest" in Cincinatti, a business visit to New York, and will later represent Australia at the annual S.F.W.A. banquet in San Francisco.

CHERRY WILDER is busy writing a sequel to *THE LUCK OF BRIN'S FIVE*. She will also have a story in *FUTURE TENSE*, the original anthology being edited by Lee Harding. Of which the latter has this to say: "All the overseas stories are in and have been accepted; there is some marvelous stuff among them. But so far the local contingent has been disappointingly slow. So far I have only accepted two very fine stories... and have received three others. Quartet are pushing to have the book published in time for the christmas trade here and in the UK, so I would advise any would-be Aussies to get a move on - and PLEASE enclose a return envelope and postage with your submissions. Maximum word length is now down to 5,000 words - although I am prepared to read longer works if the writer thinks they are worthwhile. Payment is still 2¢-3¢ per word on acceptance, as an advance against royalties, of which 80% will be divided among the contributors. I have space for a 50% Australian representation, but at this stage I doubt if I am going to make it. Pity. THE DEADLINE FOR SUBMISSIONS IS 25th March, 1978."

LEE HARDING has sold a revised version of *THE FALLEN SPACEMAN* to Harper and Row in the USA. It will be published as a large-format picture book for the 'under twelves'... and the illustrations will be by John Schoenherr. Lee has also sold another novel, *DISPLACED PERSON*, to Hyland House/Quartet Books. He describes it as "a schizophrenic fantasy about an alientated adolescent. Not really sf, but Phil Dick fans might enjoy it. And Bruce Gillespie..." He has another novel, *ECHOES OF ARMAGEDDON* (an expansion of an early novelette in *VISION OF TOMORROW*), due from Cassell, Australia later this year. Michael Payne will again be doing the illustrations for this one as well as the covers for *DISPLACED PERSON* and *FUTURE TENSE*. "Mike will leave for Europe later this year," Lee said sadly. "I shall miss him. He was my very own Joe Mugnaini..." Lee will also be subject of an 'in depth' interview in the next issue of Van Ikin's *SCIENCE FICTION: A REVIEW OF SPECULATIVE LITERATURE*. Lee has obviously been a very busy fellow recently.

CHERRY WILDER has sold "Commonwelath Rights" to *THE LUCK OF BRINS FIVE* to Angus & Robertson so there should be an Australian edition out soon.

ADELAIDE NEWS: The South Australian SF Society has just made itself \$120.00 by conducting a course in sf for the Workers Educational Association of S.A. Inc. The course consisted of eight one and a half hour sessions. Allan Bray convened the course and signed the contract, he was ably assisted by Paul Day, Paul Stokes, Jeff Harris, John McPharlin, Paul Anderson, Margaret Sanders and Paul Rix. The sessions covered history in three stages, up to 1926, up to about 1955 and up to the present day. Other sessions covered five other broad subdivisions. The club was asked if it would be available in 1978.

Recently nearly ninety fans and friends made an appreciative audience for a midnight to dawn sf/fantasy movie festival. "Slaughterhouse Five", "The Adventures of Sherlock Holmes' Smarter Brother", "Flesh Gordon" and "Things to Come" were shown, pizzas were eaten and coffee

was drunk, until the urn broke down about four am. A good time was had by all at the Adelaide University little cinema. The programme was presented by the Adelaide University SF Association.

As that program had proved so successful that it was followed by the Great AUSFA Film Festival over the Sunday and Monday of the Australia Day weekend during which ten films and cartoons were shown. The sessions were held from 2pm to 10pm on Sunday, midnight to dawn Monday morning and 1pm to 6pm Monday afternoon. Films shown were "Darkstar", "Seven Faces of Dr Lao", "Forbidden Planet", "Slaughterhouse Five", "Solaris", "Planet of the Apes", "Battle For The Planet of the Apes", "Yellow Submarine", "Silent Running" and "The Bed Sitting Room". Venue was Adelaide University Union Hall and several hundred people attended. Apparently the initial investment was nearly doubled.

The next convention in Adelaide will be BAYCON, so called because it is being held at Gdenelg on glorious Holdfast Bay, site of the landing of the first colonists in S.A.. The convention will be held over the Queens Birthday holiday weekend, Saturday, Sunday and Monday the 3rd, 4th and 5th of June. It will be held in the same sensational hotel in which A-CON 7 was held, The Hotel St. Vincent, Jetty Road, Glenelg. Tariff \$10 (or less) per person bed and breakfast. Attending membership \$7.50 until 31st March, \$10 from then until the convention and supporting membership is \$4. A day membership will cost \$3.50. Entries are invited for THE DEATH STAR AWARD to be given for the design of Galactic Ultimate Weapons in three categories - Most Original, Most Humorous and Most Technically Likely. There is but one judge and his name is Jeff Harris. Should any supporting members wish to enter, entries may be posted in, all correspondence, memberships, entries etc., should be sent to Paul Anderson, 21 Mulga Road, Hawthorndene, S.A. 5051.

MELBOURNE PHANDOM PLUNGED INTO WAR: No, it's not the kind of heading I would have used, but John Foyster said that it was the right heading so there it is. Really it's nothing very serious, all that's going on is that so far as I am aware fans in Melbourne now meet on Wednesday evenings at the Paradise Cafe in Lygon Street Carlton. Mervyn Binns and Paul Stevens reckon that it is a bit far to go from Space Age to there and since they saw nothing wrong with the good old Oxford Hotel they circularised most Melbourne fans with the following little form letter. "MERV BINNS and PAUL STEVENS will be partaking of sustenance at the OXFORD HOTEL each Wednesday evening from 6.30. We see no reason for eating at any less convenient establishment. We find the food, service and atmosphere quite satisfactory. If any fans wish to join us there any Wednesday evenings, they will be welcome."

The editor of this newszine comments that at the moment he is not paying any attention to where Melbourne fans are eating, until the ABC runs out of "Dr Who" episodes which it is currently showing at 6.30 pm Tuesdays to Fridays I will be eating at home.

A LETTER IN: Damien Broderick writes: "Many thanks for your review of Z.M. All my better instincts agree with your poo on Glaskin's inane sheep, but your conjecture was correct - it's there up front to grab the dummies, and a recent review in The West Australian (of course) showed that it worked that way. You were not alone in deciding not to be specific about my own story "Growing Up". Is this an act of discretion on your part? (i.e., you thought it stank but were too kind to say so?) (Editorial comment: Actually... no. "Growing Up" was far from being the worst story in the collection. On the other hand it is the sort of story that requires a second reading just to check up on what is going on and when one is doing things like reviews in FANEW SLETTER a second reading is about the last thing any story is going to get. Since it is FANEW SLETTER policy that it is better to do things sloppily than not to do them at all your humble editor and reviewer simply side-stepped the issue and forgot to mention the story.)

"A certain scheme lurks and crawls in my hindbrain just

now. I'd like to see somebody like Norstrilia Press so some original novels, hopefully with the aid of the Lit. Board. I gather from phone conversations here that *VIEW FROM THE EDGE* was denied a subsidy at the 11th hour, despite the notice on the copyright page. Still, presumably they'd look favourably on an actual novel. I have just such a ms standing by to be thrown into the pot, and I imagine Harding might also, and Cherry. The US market is unbelievably rigid and orthodox, from my experience and that of others. Editors express delight but decline to publish, on the grounds that they want only Big Name Yanks. Very dismal. A local venture might be feasible, if authors are prepared (as I am) to forgo any advance payment, though getting a commensurate royalty. This is neither altruism nor barrel-scraping; LitBoard grants etc. hang on the publish-or-perish dictum, and I for one would like to see something in print at whatever immediate loss in danegelt.

"Part of this notion is an organised proposal at the Con that all there stick in, say, \$5 apiece which will get them each an autographed copy of one novel when they come off the production line. Hopefully this would cover printing costs for vol. one and the thing could leapfrog from there. Assuming such advance order/donations are compatible with LitBoard subsidy."

(This seems like a fair enough idea to me, perhaps somebody from Norstrilia Press would like to tell us if the scheme is workable. Certainly it seems to me that there is a market these days for short fiction (even though it is a small one) so perhaps it's time we tried novels.)

THE STEVENS CONFIDENTIAL FILE

This last week has not been my week (I am writing this on 21st February). I have had hangovers, headaches, hassles, hang-ups and hinderances... and it all ended on Friday night with a holdup. Yep, you read me right, this guy came in at closing time Friday night, pointed a big black gun at me and demanded money. I gave him money. No argument, mate. I'd have given him Merv Binns if that was what he had desired. As soon as he left the police arrived and I got home after midnight. I found that night that I couldn't sleep, the screaming kept me awake. It was me screaming. I found out one thing about myself anyway; I now know that I could kill and without a shred of conscience. Having big black guns pointed at me does that.

As a postscript to Harlan Ellison, he has since written to the 1978 WorldCon committee and to LOCUS and stated that he has been faced with a moral dilemma. It seems that the USA has passed this Federal Law in regard to equal rights and each of the fifty states has to ratify it. Of course some states have been stubborn and refused ratify it and hav had Federal funds cut off. It seems that the state of Arizona, where the 1978 WorldCon is to be held is one of these states and Harlan is very upset about it. So much so that he doesn't want to spend any money in Arizona or have anything to do with a state that refuses equal rights. Well, that is his right and good for him. His letter to the WorldCon committee goes on for a full page of LOCUS and agonises over his horror of Arizona and his obligation to the WorldCon of which he is the Guest of Honour. His final decision is to honour his promise to the WorldCon committee but not to spend a cent of his money in Arizona (as a sign of his horror of this backward state). He intends to take his own food and sleeping bag - I thought the Guest of Honour got a free room and breakfast at the convention hotel. If he takes that attitude to its logical conclusion he should really exercise rigid control over his bladder and bowels all the time he is in Arizona. Don't give them anything they can use!

Speaking of STAR WARS... You weren't? Well, someone was. Someone always is! "That" film has done a lot for science fiction. Everybody has gone sf crazy and on the Hollywood/European scene lots of sf films are being planned and filmed. Whether or not we will all be grateful for this is another thing altogether and only in retrospect will we be able to decide.

The big box office buster following STAR WARS is a UFO flic called CLOSE ENCOUNTERS OF THE THIRD KIND, and the publicity juggernaut launched by

Columbia Pictures may just bury STAR WARS under an avalanche of crud. Already the fruity fringe are hailing CLOSE ENCOUNTERS as the millenium and all the crud UFO magazines are bowing down in praise. Judging from the reviews I read and the comments of a few people who have seen the film, it is a failure. STAR WARS set out to be one thing and one thing only, bloody good entertainment. It succeeded on that level and to try to read anything else into it or to try and claim any other motives or aims for it is to do a disservice to the people who made it. It is Saturday afternoon matinee, Robin Hood with Eroll Flynn, a mixture of all of those films that were screened at the Saturday matinee. And that is all STAR WARS is. Nothing more. CLOSE ENCOUNTERS is, on the other hand, being claimed as the messiah, the millenium, the answer to all our questions about UFOs. Well, I would only ask that when you go to see it, please think carefully about what you are seeing and don't be fooled by all that glitter and flashing lights. CLOSE ENCOUNTERS was also made to entertain and it should be viewed with that in mind.

Copies of the book have arrived here and the blurb is interesting:

"WE ARE NOT ALONE... The statistical odds against Man being the only form of intelligent life in the Universe are enormous. Somewhere in the immense vastness of outer space there must be worlds - or other dimensions - where life has evolved far beyond human levels. Such superior beings in all likelihood have long since mastered techniques for interstellar and intergalactic travel that are at present literally light years beyond the grasp of earthly science. The overwhelming evidence of the past thirty years (millions of UFO sightings of various kinds by reliable witnesses all over the world) indicates that such higher intelligences have been watching human affairs intensely. And Government agencies of all nations are obviously not telling the people the full story behind the UFO mystery. The indications are that a major contact between humans and alien beings is imminent - if it has not already taken place.

"From this mind-stunning foundation Steven Spielberg, one of the handful of true geniuses operating in the contemporary film world, has created a story that will not only rank as the greatest imaginative motion picture since 2001: A SPACE ODYSSEY but will also expand the cosmic awareness of all who encounter it..."

Fantastic stuff, eh? There's more of it but this line of discussion brings to mind the 1977 Brisbane sf convention and this guy who said that he had met George Adamski. Now first off this guy set about telling us how we should not accept everything regarding UFO's as straight fact. We should question, he said. I agreed. He then told how he had met Adamski and how impressed he was with the man. What a wonderful man he was, etc, etc,... Okay, he was impressed, I accept that. He then went on to say that Adamski was telling the truth, that Adamski spoke gospel, Adamski KNEW! At that point I began to burn. I knew that Adamski was a fake and a charlatan and that the books he had written were made believe. I knew that flying saucers don't drop down and take people to Venus for a weekend because we have scientific proof that Venus is uninhabitable. We also know that flying saucers don't take people for a quick flit to Jupiter just because the aliens happen to like that persons aura. I also know that scientific tests proved that Adamski's "photograph" of a flying saucer was faked. I also know that someone recently proved that the flying saucer "photograph" by Adamski was in reality an old soft-drink machine carefully shot out of focus. I could go on for ages about proof and counter proof but I am sure you get the message.

After this guy at the Brisbane con finished I tore into him about Adamski and rather embarrassed the organisers. We argued and his defence was that Adamski so entranced him by the force of his personality that he just had to be telling the truth.

I later realised that I was arguing on a matter of faith. This man had faith in Adamski, the same as a Christian has faith in Jesus or the Virgin Mary. In this he had a blind spot. I could have bought in every UFO and alien who has ever visited us here and had them swear on a stack of bibles (or

whatever they use: instead) that they had never met Adamski and had not given him a lift in their flying saucer to Venus or anywhere else and he still would not have believed me. He had total faith. And perhaps Adamski really believed that he had been to Venus and Jupiter in a flyin: saucer. Total faith, again.

Enjoy your visit to CLOSE ENCOUNTERS and after it is over and if you happen to see me lurking in the foyer please don't come up to me and try to tell me it was all so real and true to life. I am not one of the converted, I may just be forced to draw my trusty light sabre and carve your into pretzels...

IF YOU THINK THIS IS LATE YOU SHOULD SEE... (part 2): After all sorts of bold promises I find once again that the issue is running late. Being very keen to get one out on time for a change I began typing this a day before the date on the front page, but things have been happening around here far too much and too often to get this done as I had promised. However, it should arrive a day or two earlier than the previous one did.

Sad to say, we cannot forecast such happy things for UNICON. Today is Friday 10th March and the Ditmar voting forms still have not arrived in my letter box. With a mere two weeks to go before the convention starts the matter is almost ceasing to be serious and is becoming laughable. Next Monday is a public holiday (in Victoria atleast) and so there is no mail delivery until next Tuesday, and assuming that the UNICON committee want some time to add up the votes and get the awards engraved and such stuff they are going to have to close the voting a few days before the convention, say 20th March. Which gives people in Victoria less than a week to vote and interstate people a week, which they will need to allow for longer postage times.

To add insult to injury it is reported that copies of the Ditmar Voting forms and some other convention paperwork was handed out to people who attended the Nova Mob meeting on Tuesday 7th. Actually this has to be a fact since even though I was not at the meeting a person who was showed me his copies of the paper handed out there. Since I expected to receive similar bits of paper in the mail before now I did not bother to copy down any of the nominations in any of the categories. Hit on the hand for Edmonds. However my memory does go far enough to remember that a story which was published in the Melbourne Uhi SF Associations fanzine was nominated in the Australian fiction category, that the fanzine itself was nominated in the Best Australian Fanzine category and that MUSFA was nominated in the "Contributions to the field" category. In the constitution of the Australian SF Society (the constitution under which UNICON IV is being run) we find that section 2.01 states "Members of the current convention committee and publications closely connected with them are excluded from eligibility for an award." If UNICON IV is in fact sticking to the constitution then atleast the MUSFA fanzine and MUSFA itself should have been ruled ineligible and not appeared on the list. Most likely the same applies to the story published in the MUSFA fanzine.

And now the Bad news. Various people have told us in the past couple of weeks that the reason there are problems with UNICON is because it has become a one man show. The unfortunate soul is Roger Weddal who seems to be trying to do everything at once and is hopeful of holding off his nervous breakdown until the day after the convention had finished. I don't know what unfortunate set of circumstances let to Roger trying to run the convention by himself, we all wish him luck and are thankful that it hasn't happened to us.

Just incase there are some people who have been reading my mlicious attacks on UNICON. who hasn't joined yet and wants to, the vital statistics are: it will take place from 24th - 27th March the Melbourne Town House. Membership is now \$15 and you send it to Box 106, Melbourne University, Victoria 3052. Overseas Guests are Roger Zelazny and Brian Aldiss

WANTS AND DISPOSALS: Poor old Don Ashby is currently living in a big house all by himself and is looking for somebody to share it with him. His main requirements are that the person be Ashby-compatible and that they be female. The latter is not mandatory, the former requirement is. The Committee for Ashby Preservation (CAP) has been more specific in its requirements; "25, female, secretary, level-headed". Anybody fitting any of the above requirements will find that Don lives at 224 Nicholson Street, Abbotsford (between the home of Mark Lawrence & Roger Weddal and the pub on the corner.

Over in Brunswick Leigh Edmonds and Valma Brown have a little cat they would like to get rid of. It has adopted them, apparently it lived in their house before they got there and now it has come home. It is a pretty little striped grey thing that likes to run around and jump up and down and play a lot. The cats-in-residence which were brought by Leigh & Valma are in their staid middle ages and do not like having their tails flicked at and their peace and quiet disturbed so they would be glad to see the last of the little cat. Valma thinks it is nice, Leigh thinks two cats is quite enough and so if any reader who is a cat lover would like a guaranteed nice little cat all they have to do is ring 3874642 and ask for it. Bill and Spot, the cats-in-residence, would like to be able to get back to a nice quiet life and will be eternally thankful.

REVIEWS: BOGGLE Vol. 3 "a forum for the development of Australasian sf writing"/edited by Peter Knox, PO Box 225, Randwick, NSW 2031/\$1.50 per copy/56pp. This issue of BOGGLE is down in size from the previous issues, it may also be down in quality from previous issues but I'm not as sure as I might be on that point. I still find the whole business of "workshopping" stories by mail a dubious one and, to judge from the level of comments in the workshopping sheets in this issue which refer to the previous one I don't think that a new writer is going to learn much from them.

The fiction is of a fairly low level, "According to the Number" by Mat Doyle might just make it into an issue of The Magazine of F & SF but the others would be unlikely to find any similar resting place. "The First Law" by Margot Verne is a reasonable story but, I thought, too long for the point; "Christina" by Carol Goodrich is fairly well put together but hardly worth reading since it contains no real meat; "A Shove in the Right Direction" by Bev Lane" has a fairly interesting final twist which is obscured by the words so that you have to read it a couple of times to really figure out what's happened, and "The End Product" by Ken Hudson is the kind of thing that a bored public servant would scrawl out in a lunch hour, and its point is even more obscure than the others in this issue.

The production of this issue is also nothing very inspiring, offset printed folded quarto pages saddle stapled. The layout shows no particular imagination and the art used in the issue is none too good either. I guess that after this review various people are going to think that I "have it in" for this particular magazine. Not so! I see no reason why one should support inferior fiction simply because it is home grown and I suspect that most everybody has got something better they should be doing with their \$1.50.

ENVISAGED WORLDS, edited by Paul Collins/Void Publications, hardcover/233. This is a handsome book, well bound with a stark and attractive dust jacket. However, I'm afraid that I cannot report that the contents of the issue live up to its cover. This is not to say that the collection is a disaster for although some of the stories come close to that state none actually make it. On the other hand I did enjoy reading the stories by Bert Chandler, Lee Harding, Van Ikin, David Lake, David Grigg, John Alderson, Rob Gerrard and Bruce Barn. I did not, unfortunately, think that any of them was a masterpiece and that, in a nut shell, is the main problem with the collection. The packaging, the production and the list of authors suggests that the book will give more than it offers up, many of the stories have great promise but that promise is not lived up to. Although there are one or two stories which come close to being real stinkers there are, at the other hand, no stories which

come close to being memorable and raising the collection to that status as well.

Let me qualify my comments so far by adding that I do not find this collection of stories in any way inferior to the majority of other collections that I get to see, for although a brilliant story might appear in an original anthology from America from time to time there is much work which is as dull and dreary, if not more so, than the stuff in this Australian anthology.

If you are in the habit of buying hardcover books and like to read stories which sometimes have that different taste that an Australian story will have if its done properly, then you should buy this book. My complaint is that this book is only on the same level as the vast majority of overseas produced stuff. Being a person who is keen to see Australian sf set world standards I am disappointed in this collection because it doesn't reach the levels it might have and disappointed that fiction in it is not always a good advertisement for Australian writers. The introduction by Christopher Priest is jolly and also touches upon this point, but not as a judgement as I am now making.

THE VIEW FROM THE EDGE, edited by George Turner/Norstrilia Press, paperback/124pp. This is also a book which promises much, and although it never sets out to live up to that promise it sometimes comes very close. When Lee Harding edited "The Altered I" collection of stories from the LeGuin workshop he did so in a manner which involved you with the experience of being at a workshop and so you could sometimes feel the workshop through fingertips on keyboards at three in the morning. George Turner has edited this collection of stories more with an eye to drawing his readers into the feeling of attending the discussion sessions at the workshop. In this book we are not so much concerned with the feeling of being a person who writes but with the feeling of a persons relationship to their writing. The atmosphere of this book is not as physically exciting as the previous one, however it is highly absorbing in the area it covers and if you are like me you will have to control yourself to refrain from jumping to the end of each story to get at the comments George has made on them there. The mere fact that many of the comments make very little sense without the stories does not stop this rushing, and the articles by Christopher Priest and Vonda McIntyre which are slotted in among the stories positively encourage it as well.

The stories are, on the whole, nothing to write home about. There are the occasional flashes of brilliance and insight but on the whole we have people who are struggling to get control of words and, if they have a little control, then struggling to make the words do more for them. It is, sometimes, more interesting to look at the struggle than to look at the work itself.

Once again however I find that I am complaining about the quality of the fiction because it is not the best in the world. If workshops produced such fiction we would be holding them every weekend. I should be quite satisfied that it is all above average, you don't expect George Turner to allow rubbish to see print, do you? If you don't already own a copy of this book you should put money in your hand and race out do buy one, it is well worth the expense.

BITS OF PAPER WITH THIS ISSUE: A few issues back I mentioned the special Willis issue of Warhoon that is due out soon and said that everybody should have a copy. Just to reinforce that statement we have a flyer encouraging you to get more money out and spend it on some of the finest fannish writing which will ever appear between two covers.

The other sheet is for nominations for the 1978 Fanzine Activity Achievement Awards. I hope that as many Australian fans as possible will use these forms, Australian fandom has not been very active to overseas eyes for the past couple of years and the time to start working for Australia In '83 is right now and this is a good place to start. Please read the form carefully before you vote.

FAN FUNDS: Voting for the 1978 Down Under Fan Fund will close on 14th April. Those standing are Paul Stevens, Keith Taylor and Shayne McCormack, one of these lucky people will get a trip to the 1978 World SF Convention in Phoenix Arizona. For information contact: Christine Ashby, PO Box 175, South Melbourne, Victoria 3205.

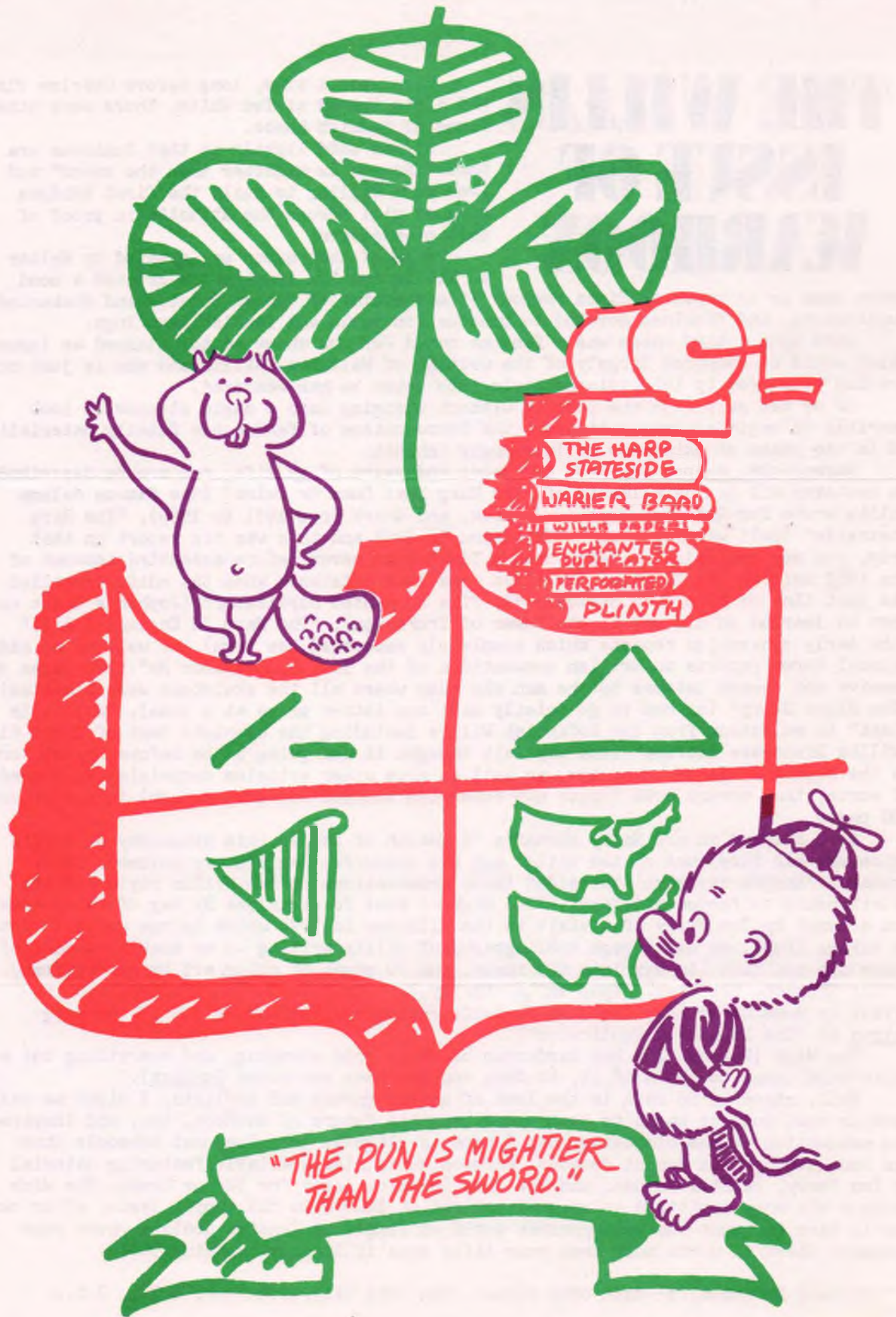
GUFF (Get Up-and-over Fan Fund) will take place after the 1978 DUFF race and its objective will be to send an Australian fan to the 1979 World SF Convention in Britain. Although GUFF will not start until DUFF is completed nominations will have to be in to the Australian Administrator by 5.00 pm on Good Friday, March 24th. A person wishing to stand must be a fan in good standing who produces signed bios of paper from three Australian and two British fans nominating them, a platform of approximately one hundred words in support of their nomination which will be printed on the voting form, a promise that they will attend the WorldCon if the win and a bond of \$10.00. The Australian Agent for GUFF: is Leigh Edmonds, PO Box 103, Brunswick, Victoria 3056.

PRINTED MATTER

SENDER:
Leigh Edmonds
PO Box 103
Brunswick
Victoria 3056
AUSTRALIA

Irwin Mirsh
279 Domain Rd
Stk Yarra
Vich 3141





THE WILLIS ISSUE OF WARHOON

Once upon a time, long before Charles Platt had a pie thrown at Ted White, there were other forms of fannish humor.

It was said lightly in that luminous era that "the pun is mightier than the sword" and fans were willing to build the first bridges of good will across the Atlantic in proof of that proposition.

Much of that humor was created by Walter A. Willis and its inspiration created a mood

which came to be known as Sixth Fandom. It was a time of Tucker Hotels, and Enchanted Duplicators, and fanzines devoted to punctuation marks and fannish greetings.

Once upon a time there was a fanzine named Warhoon whose editor planned an issue which would be composed largely of the writing of Walter A. Willis and who is just now getting perplexed by this idiotic style into which he has wandered.

If we can skip from the pumpkin without changing into a magic slipper (I look terrible in magic slippers) it seems the Necromonicon of Fandom has finally materialized in the plane of existence we laughingly inhabit.

Warhoon 28, comprising some 600 pages and years of my life, can now be described: it contains all 44 installments of "The Harp That Once Or Twice" (the famous column Willis wrote for Quandry, Oopsla, Warhoon, and Quark from 1951 to 1969), "The Harp Stateside" (Walt was imported by US fandom in 1952 and this was his report on that trip, you may recall), "...Twice Upon A Time" (the never before assembled account of the 1962 trip to the US whose new title came into existence when the editor recalled the last line of "The Harp Stateside"), "The Enchanted Duplicator" (Jophan's Quest and what he learned on his way to the Tower of TruFandom), "The Harp In England I & II" (the early convention reports which completely renovated the form), as well as an additional three reports on British conventions of the 50s, "I Remember Me" (100 pages of memoirs and opened letters by the man who knew where all the skeletons were closeted), "The Slant Story" (or how to go quietly mad: one letter press at a time), "Willis In Slant" (a selection from the EoFannish Willis including the complete text of Slant #1), "Willis Discovers America" (the way Walt thought it was going to be before he set foot on the Neptunia) is in here, too, as well as nine other articles comprising an appendix, of sorts, that covers some topics not otherwise touched on (oddly enough) in the other 500 pages.

Also crammed in are Harry Warner's "A Wealth of Fable" (his biography of Willis which was his first use of the title: not his wonderful fan history volume), Peter Graham's "Inside The Harp Stateside" (some observations on the Willis style and his relationship to fandom and fans), "The Night I Went To Barcelona By Way Of Donaghadee" (an account by Tom Perry of a visit to the Willises in 1976 which brings us up to date on things IFen), an eight page bibliography of Willis writing -- an amazing amount of which did not find its way into the issue, and 70 pages of color art by Lee Hoffman, Arthur Thomson, Bob Shaw, James White, Shelby Vick, and the editor (reproduced in offset by none other than the John S. Swift Planograph Company -- one of the bete noires of "The Enchanted Duplicator").

The Wash (Warhoon 28) has hardcover binding, gold stamping, and everything but a magic wand (come to think of it, it does contain one: one named Contact).

Well, since we're back in the land of elves, gnomes and stylists, I might as well mention that Contact seems to have waved over the future of Warhoon, too, and inspired the exhumation of the old thing. On, I hope, a slightly more frequent schedule than has been the case in recent decades. Warhoon 29 is also available featuring material by Tom Perry, Patrick Hayden, and Bob Shaw (more or less) for 50¢ or trade. The Wash being a bit more ambitious in scope is priced at \$20 while the supply lasts. After that you'll have to haunt the subterranean world of forgotten fanzine dealers where your treasure chest is worth more than your life: even if it only contains 50¢.

Richard Bergeron, 11 East 68th Street, New York City, New York, 10021, U.S.A.

FANZINE ACTIVITY ACHIEVEMENT AWARDS (FAAn Awards): 1978

NOMINATION BALLOT

When completed, send this ballot with a Name
donation of at least \$1.00 (or equivalent) Address
and a Self-Addressed Stamped Envelope
(SASE) to one of the listed agents for
arrival no later than March 27th, 1978 Phone

The FAAn Award was created in 1974 to encourage excellence within the tradition of fanzine fandom that considers fannish fanzine fans to be those devotees of book and magazine SF who produce or contribute to fanzines dealing with that subject, or with other such fans, often doing so in a way which evinces that indefinable sense of humor and community known as 'faanishness'. Such fanzines do not pay contributors, and are published for enjoyment to which financial gain is incidental. The FAAn is a peer-voted award, in support of the belief that the active practitioners of an art or craft are the best judges of excellence in that art or craft, and of the further belief that recognition from fellow practitioners in ones field is the kind most valued by creative people. Therefore the FAAn Award is deliberately limited to those fans and zines defined, as above, as 'fannish' -- not pretending to be a universal award or claiming to replace previoslu existing awards and polls -- and limited in participation to those fannish fans who were creatively active during the year under consideration. If you were such a fan during 1977 -- "active" is defined below for each category -- we hope you will participate by nominating and voting, and will help spread the word by circulating the ballots.

In all descriptions of categories and nomination-credentials below, the words "fan" and "fanzine" in all their forms refer to fannish fans and zines as defined above.

You may make from 1 to 4 unranked nominations in each category for which you qualify to nominate. Please skip any category in which you technically qualify but in which you are not really knowledgeable. Qualification to nominate in even one category is qualification to vote in all categories on the final ballot, which will be sent to you in your SASE in early April.

Remember: the awards are for excellence in 1977, not for career or cumulative achievement. Nominations for oneself or ones own fanzine will not be counted.

BEST FAN EDITOR: (To an individual or team for all-around editing in total fanpublishing output. May take into account work on more than one title.) To nominate you must have edited a fanzine in 1977.

Credentials:

- | | |
|---------|---------|
| 1. | 2. |
| 3. | 4. |

BEST FAN WRITER: To nominate you must either be eligible to nominate in the BEST FAN EDITOR category or have written one or more articles, essays, editorials, reviews, or stories published in a fanzine in 1977.

Credentials:

- | | |
|---------|---------|
| 1. | 2. |
| 3. | 4. |

BEST FAN ARTIST (HUMOROUS): To nominate you must have had fanart (of either humorous or nonhumorous variety) published in a fanzine in 1977.

Credentials:

- | | |
|---------|---------|
| 1. | 2. |
| 3. | 4. |

BEST FAN ARTIST (NONHUMOROUS): To nominate you must have had fanart (of either humorous or nonhumorous variety) published in a fanzine in 1977.

Credentials:
1. 2.
3. 4.

BEST LOCWRITER: To nominate you must have written at least two letters of comment which were published in fanzines of two different faneditors.

Credentials:
1. 2.
3. 4.

BEST SINGLE ISSUE: (To the single all-around best fanzine issue, one-shots included.) To nominate you must have qualified to nominate in at least one other category. If you do not qualify, but didn't nominate elsewhere, fill in the appropriate credentials line for the category which qualifies you to nominate in this category.

1. 2.
3. 4.

The Fanzine Activity Achievement Awards Committee (FAAnAC) has sole authority to rule on nominee, nominator, and voter eligibility, on recategorization of nominees, and on all other matters pertaining to the Awards. The current members of the Committee are Frank Denton, Moshe Feder, Mike Glicksohn, Mike Glyer, Rob Jackson, Bruce Pelz and three additional electees from last year. (Acceptances are not all in as of this date.) One-third of the Committee is elected each year, to 3-year terms, by those who nominate and vote on the Awards. If you are qualified to vote in at least one category, you may nominate up to four of your fellow fanzine fans to places on the FAAnAC:

1. 2.
3. 4.

When the ballot is complete, send it with a donation of \$1.00 or equivalent -- to pay for trophies, postage, ballot repro, etc. -- and a self-addressed stamped envelope (in which you will be sent your final ballot) to your regional agent. If you have reason to think that the agent may not have access to the fanzine(s) containing your credentials, please send a copy -- xeroxed art or LoCs or articles or colophon-pages of fanzines have published will do -- with your ballot.

US Agent: Bruce Pelz, 15931 Kalisher St., Granada Hills, CA 91344
Canada Agent: Mike Glicksohn, 141 High Park Ave., Toronto, Ontario M6P 2S3
U.K. Agent: Ian Williams, 6 Great Terrace, Chester Rd., Sunderland
Australia Agent: Leigh Edmonds, PO Box 103, Brunswick, Victoria 3056

If you have questions about the FAAns, or a suggestion regarding the categories or operations of FAAnAC, please write to FAAnAC's Secretary, Moshe Feder, 142-34 Booth Memorial Avenue, Flushing, NY 11355, USA.
A SASE would be appreciated.