

FILE 770





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File 770 is edited by Mike Glycer, possibly more than contributors deserve and less than readers desire. It is available for arranged trades, contributions of news and art, and by subscription.

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### ART CREDITS

Alan White:  
Cover, 4, 5, 6,  
Bill Rotsler:  
2, 10, 11, 12  
Brad Foster:  
3, 15  
Ray Capella: 22

### Editor's Correction

My apologies to Gary Farber for editing "Lou Stathis' Wake" without reviewing the changes with him.

## Fan Medicine

Bill Rotsler spent his 71st birthday at Veterans Memorial Hospital in Westwood, CA, where doctors removed lymph nodes on both sides of his throat, along with parts of arteries, some muscle and nerve tissue. The biopsies came back negative, so doctors are hopeful they have halted the cancer which was under treatment.

Rotsler's good friend Paul Turner conveyed him to and from the hospital, and e-mailed progress reports to concerned friends. Bill took over the keyboard himself on July 12, commenting in part:

"Dr. Steve Davis said, some time ago, he thought the VA had spent close to a million bucks on me. This later thing, they said would be about \$300,000. I assure you, Uncle Sam did not get good value. On the other hand, we won the war, if not the peace, and now we have the Internet.

"The worst pain was taking out the drain



I'M THROUGH WITH THERAPY!

(sucking off blood and god-knows). Doc is examining me, cuts the stitches on one, says briskly, 'This is going to hurt!' and yanks it out. Felt like being shot from the inside. I thought I'd faint. Had the impression there was a gout of blood, but there wasn't. Then I had 24 hours to think about the other one being pulled.

"I did get to tell him my favorite medical epigram I done wrote: 'When a doctor says it isn't going to hurt, it will hurt a little. When a doctor says this is going to hurt a little, it will hurt a lot. And when the doctor says, this is going to hurt, you say, 'Put me out.'"

Rotsler added, "I have a scar (or will have) from behind each ear, down my neck, almost to the shoulder, on each side. Nerve damage too. I'll never throw a 90 m.p.h. baseball again."

Cancer really isn't a lighthearted subject, so I have to admire two courageous fanartists willing to pretend it is, for our sakes. Right after getting Rotsler's e-mail, in came *Fun-Filled Tumor Update*, Ian Gunn's own title for his online post about going under the knife for a biopsy and bone marrow test in early July.

Ian Gunn's biopsy tested a lump on his neck, suspected because for months he's found it "slightly uncomfortable to a bit painful to sleep on my left side, back or stomach." Gunn said there is a 90% chance of dealing with it by chemotherapy, but at the time of writing he was awaiting the doctor's decision about the course of treatment. How high are Ian's spirits? "Apparently I was telling jokes when I came out of anaesthetic, but memories are vague...."

Monty Wells, a name familiar to readers of *Instant Message's* accounts of NESFA clubhouse repairs, is undergoing a course of chemotherapy. *IM 611* reports, "He is now outshedding his cats and has just about finished his second dose. He will be returning to school for a few days and then will begin further treatment that will result in his missing NESFA meetings in the fall and winter." Best wishes to Monty.

## News of Fandom

### TAFF Race Resumes

Martin Tudor announced an August 1 deadline for nominations in the 1997/98 TAFF Race. The winner will represent North American fandom at Intuition, the 1998 British Eastercon in Manchester (April 10-13 1998). Tudor will issue the ballots along his TAFF newsletter in early August. (Electronic copies can be received by sending e-mail to [taffman@empties.demon.co.uk](mailto:taffman@empties.demon.co.uk))

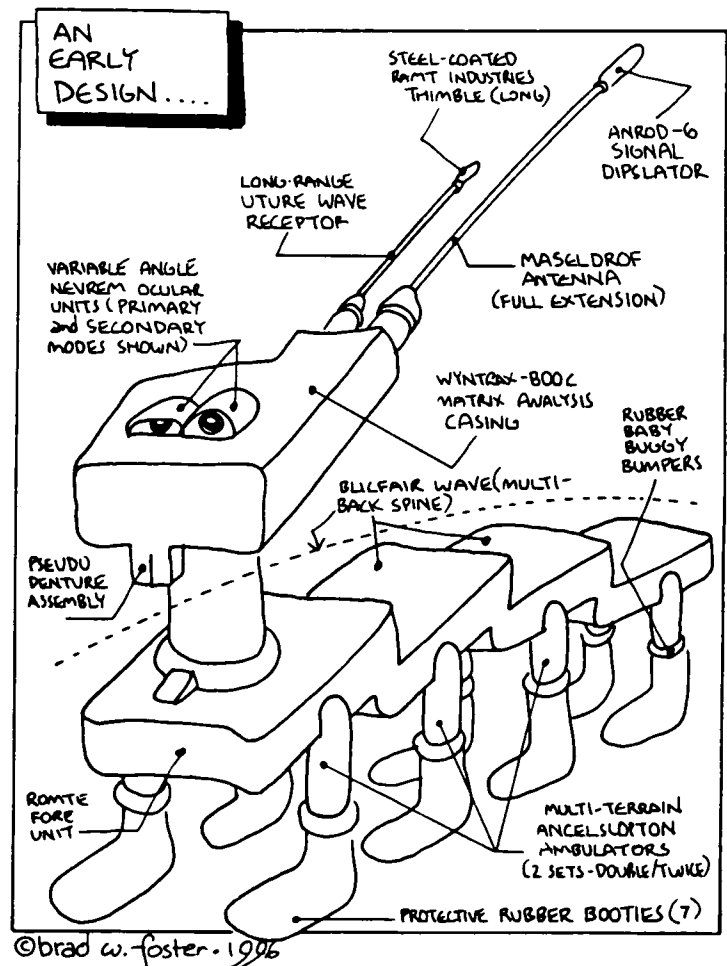
There is now 1,200 pounds in TAFF's European account (even though former administrator Abi Frost has never repaid any more of the money she misappropriated, after giving a 200 pound check last November.)

The first four installments of Tudor's trip report (issued en route) are available on the web at <http://www.ansible.demon.co.uk/TAFFrep.html>. He predicts that the completed report (with lots of splendid illustrations) will be available in November for a mere (minimum) four pounds donation to TAFF (or the equivalent of six pounds outside the UK.)

### Thirtysomething

Lloyd Penney reports, "Quite the gathering on June 21. New local fan Tommy Ferguson had his 30th birthday party at his home in Toronto, and was feted by his guests, Torfen Mike Glicksohn, myself and Yvonne, Andrew Specht, Drew Mathers, Darina-Anakin, Larry and Jody Hancock, Alex von Thorn, Peter Halasz and long-lost fanzine fan Daniel Farr (who gave us copies of issue 5 of *Ukelele*), plus itinerant fan Lesley Reece of Seattle, Murray Moore of Midland, Marah Searle of Buffalo and John Mansfield of Winnipeg.

"Together we also celebrated the World Wide Party (further details to Benoit Girard and Franz Miklis soon), and Lesley Reece dropped the bombshell that *Apparatchik* would cease publication with issue 80. I guess the lifetime subscriptions didn't mean *your* lifetime. Lesley was kinda dragged kicking and screaming into fanzine fandom, but likes it enough now to promise that she'll produce a fanzine of her own RSN."



Footnote: The World-Wide Fannish Party, now in its fourth year, is an attempt to get fans around the world celebrating fandom in a global Wave. Wherever you are at 9:00 p.m. (local time) on June 21, drink a toast to fandom, and you're at the Party.

### New Slan Shack on the Block

The South Florida SF Society signed a two-year lease on a 550 sq. ft. clubhouse in Ft. Lauderdale in June. Now they're scrounging for chairs, and unloading their rented storage space. SFSFS is the home club of Joe Siclari and Edie Stern, Shirlene Annayo-Rawlik, Judi Goodman, and Nick Simicich, and headquarters for Tropicon.'

SFSFS is on its way to realizing the dream of becoming the fourth sf club to acquire its own meeting space. Clubs in Los Angeles (LASFS), Boston (NESFA) and Baltimore (BSFS) being the first three).

## Doctor's Orders

Buck Coulson writes, "I was hospitalized Saturday evening at Marcon (May 10). Massive infection. Didn't get sprung until Tuesday morning, after the con and my 69th birthday were over. Not one of my best weekends. The concom took up a collection, got my Harry Turtledove books autographed, and provided Juanita with help to get our huckster stuff packed. (And I was loaned a *Sector General* book for hospital reading: very appropriate.)

"Currently, I have arthritis problems and have some problems walking -- a real pain in the ass is a lot more uncomfortable than the fannish type. But in compensation I now carry a sturdy cane to help in walking and to beat people out of my way. (Arthritis not at all connected with the infection.)"

Fandom  
Has Been  
Very Good  
To Me!



Adrienne Losin of Australia has a cure for her ills that Marty Cantor would regard as worse than the disease: "Ill-health has kept me out of fanac this year. Although I did fly to Sydney to see *Deep Space Nine's* Gavak (actor Andrew J. Robinson) and *B5's* Na'Toth (actress Julie Caitlin Brown). The goh's were great entertainers but the con was a ripoff. In two days I'm flying to tropical Australia [and] on the way I'm attending a genuine fan run media con in Brisbane, Event Horizon II, goh Michael O'Hare. I'm looking forward to reading *Mimosa* and *File 770* on the long plane flight."

## Not Yesterday Yet?

Harry Warner writes, "The paragraph about a reprint of *All Our Yesterdays* may be slightly premature. The only thing that has happened is my receipt of a letter from a fan (and I'm not sure if he is associated with NESFA Press or not) that the publisher was interested in producing a new edition of the book. I replied to him that I knew nothing but good things about NESFA Press and I liked the only book with its imprint I've seen.

"I told him about a couple of conditions that I would require before I would give signed comment to a new edition. So far I've received no response to my letter and I've heard nothing from anyone identifying himself as connected with NESFA Press. I hope such a book becomes a reality because I gather that used copies of the Advent edition are bringing \$50 and more from dealers just now, a price beyond the purses of younger fans who want to learn about the history of fandom in the 1940s."

## A Collector's Item

A full-page picture of Bob Madle in his study surrounded by scarce pulp

magazines leads off *The Washington Post Magazine's* July 6 article devoted to DC-area rare book dealers. Mike Dirda's surprisingly fannish article begins by explaining First Fandom, then continues by teaching everyone about *hectography*:

Quoting Madle: "As a kid, I started a magazine called *Fantascience*, which, because I didn't have much money, was originally produced on a hectograph." A hectograph -- what's that? "Well, you'd pay a dollar for a pound of gelatin, and 25 cents for a cake pan. Then you'd melt the gel into the pan. After that you'd compose your copy using a special type-writer ribbon. When you were done typing, you'd lay that page face down in the gel, which would absorb the ink -- it was usually purple. Finally, you'd take a clean sheet and press it into the gel, wait awhile, then carefully peel the page away. You'd end up with a reproduction of your original. You could make, oh, 50 or 60 nice copies. I sold the magazine for 10 cents."

Madle, the well-known dealer (and 1957 TAFF winner), was the only sf/fantasy specialist among the five dealers featured. Bob also mention:

"Once a producer from 'Sightings' was doing a show devoted to aliens, and a whole camera crew came out here to Rockville. I laid out all these magazines with aliens on the covers. The guy was so excited; he just panned the whole room. Later they returned for a similar program on images of the Martian. Everyone just loved my stuff."

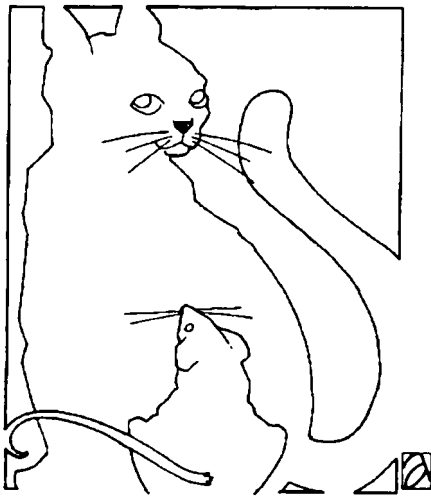
## A Little Knowledge

Brick Barrientos, long-time organizer of the trivia contests at Balticon and Disclave, recently won \$14,000 on *Jeopardy*. He won one contest (nationally broadcast on July 3) but lost the following night.

[Source: Martin Morse Wooster]

## Editorial Notes

by Mike Glycer



**Strange Dreams:** Do you remember your dreams? I usually remember having dreamed, but not about what. The other morning something unusual happened. I woke remembering my dream. And it was printable.

In my dream, I was impersonating a famous fantasy writer and Oxford scholar, wearing suitably tweedy clothes. "Hello," I said to a middle-aged woman, and introduced myself. "I'm J.R.R. Tolkien."

"*Tres bien*," she answered in French. She was buying it. That much French I understood. In fact, that was all the French I understood. I was going to need an excuse to hold the conversation in English. Uh. Uh. So the next thing I said was, "I'm sorry, but I've forgotten all of my French, Old Norse, Greek, Latin, and 14 other languages I made up myself."

And I woke up.

What did it mean? No need to dial a 900-number. Just surfacing a little insecurity about a writing project I might take on.

Diana had been to the Wade Center at Wheaton College researching primary material for a book about C.S. Lewis. Lewis was part of a writing group called the Inklings -- J.R.R. Tolkien was also a member of the group. Lately, I've grown interested in Warren Lewis, CSL's brother, a career military man who wrote six excellent books of French history. (I remember getting two of them as childhood Christmas gifts, accidentally making me one of the few Inklings fans to hear of Warren first.) Though Warren was also one of the Inklings (he read his histories in progress to the group), he seems to have attracted little biographical

attention of his own, partly because he's overshadowed by his brother, partly because the literary scholars who study the Inklings don't have a passion for history.

A great many things we know about the Inklings come from documents preserved by Warren, or from his diary Warren. But as Warren was an important part of the dynamic of the Inklings group, students of the group would probably benefit by knowing more about his writing and career. I don't think fluency in French is needed for this work, but my subconscious seems to have a different opinion. ("I'm not a French historian, I just play one in my sleep.")

**Other Impostors:** Don't underestimate how dangerous it is when fans discover you're an impostor, either. From what I've been reading on the net, when I get to the Worldcon I expect to see the cream of NESFA tossing Lawrence Person in cement galoshes over the railing of the San Antonio Riverwalk. His crime? Impersonating an amateur faned. His means? Using John Lorentz' fannish e-mail directory to send spam offering a free copy of *Nova Express* to any eligible Hugo voter.

Fans' allergic reaction to being spammed was only intensified by Person's aggressive campaign to win the Best Fanzine Hugo for *Nova Express*. My own reaction was to admire the guy's work ethic, and empathize with him for the backlash he created. He didn't realize he was sticking his hand in the buzzsaw. Fans never welcome the sight of an editor broadcasting an invitation they perceive as asking people who have seen no other fanzines to vote for his. As the Wicked Witch said, these things must be done delicately....

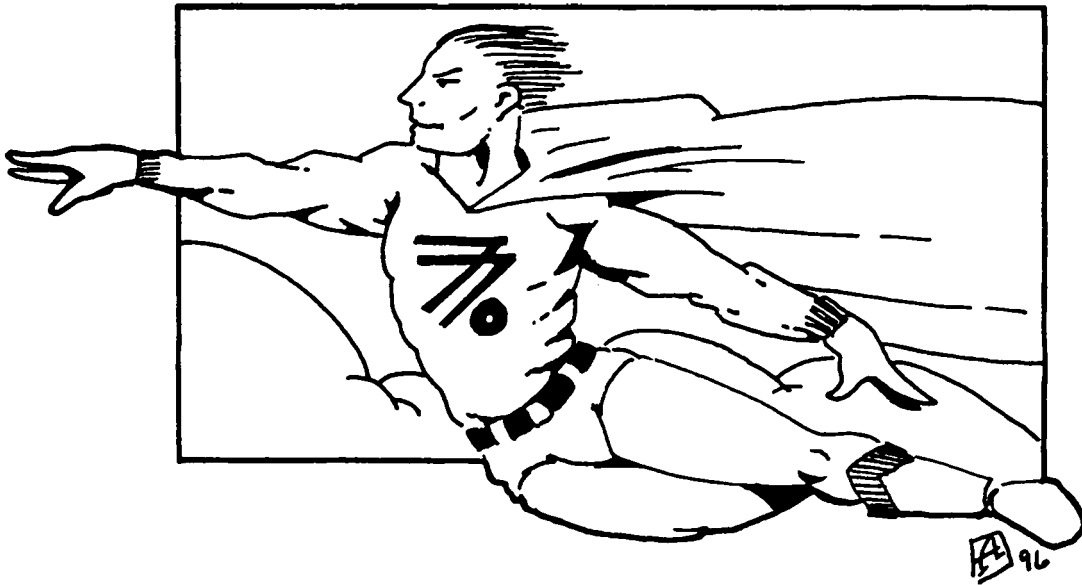
So, please look at *Nova Express* and all the others -- then vote for mine.

**Those Darned Hugo Awards:** Craig Engler's *Sci-Fi Weekly* web page, which claims 22,000 registered users, has been under the microscope, too, as fans try to understand how LoneStarCon classified it as a semiprozine. (The category's pre-electronics definition requires a print run under 10,000.) We all know 22,000 is a lie, but what kind of awards system is it where the nominees aren't even required to be consistent about their perjury?

All this controversy prompted Ted White to post online officially "disowning" the fan Hugos (again), and complain how embarrassing it is trying to keep publishers from putting "Hugo Winner" on his pro fiction. I can relate with his embarrassment about people who confuse the fannish and professional categories. When a friend of ours told her mundane cousin that I'm an award-winning writer who'd been given a Hugo, the cousin wondered why they didn't give me a better car.



## Frequent Fanbits



### Media Massacre on the High Frontier

Are you happy with the tv coverage of the Pathfinder/Sojourner Mars mission? Sourdough Jackson sure isn't, and his editorial in the July 1997 *DAS-FAx* explodes: "For all the fulfillment of the hi-tech dreams of my youth, I would have traded the satellite link for a return of Walter Cronkite, or at least his reporting style, to the coverage of space events. CNN had plenty of time to prepare their scheduled coverage, and they really made a mess of it. Instead of the high-caliber reporters they became famous for in the Gulf War, they assigned a half-wit with a motormouth to do the job. Instead of showing every picture they could lay their hands on, and getting the scientist or SF author to give a first-guess assessment of the image, the fool would mention new pictures coming in and not show them. His questions were long-winded and inane, and tended to elicit short responses from his guests."

### What's DUFF

Melbourne's *Ethel the Aardvark* reports Janice Murray will attend Basic-on 2 September 27-28, and may attend an MSFC meeting along the way.

### Reality Bites

Craig Miller and Mark Nelson have written two episodes of *The Hunger*, Showtime's new half-hour horror anthology series. Their story, *Room 17*, became the first episode to be aired, after events in the sports world made Showtime change its plans.

Craig explains: "Showtime had planned to preview an episode of *The Hunger* immediately following their re-broadcast of the Tyson/Holyfield fight. But Showtime realized that the episode they had scheduled is about cannibalism. Executives at the network, considering elements of the fight, decided that this was, perhaps, too perfect a blending of themes."

So, instead, they previewed the series with Craig and Mark's episode.

### NESFA Makes Money Off Investment Scam!

Claire Anderson, Clerk of the NESFA, told members at the July 9 meeting, "We received a letter addressed to the president of NES from the Office of Chief Engineer, Contract Award & Monitoring Committee of Lagos, Nigeria, inviting us to launder money for them. The letter was not signed by Teddy Harvia." Nomi Burstein was hit with a punfine for observing this was a reasonable request to make of a club occupying a former dry cleaning store. The fine assured NESFA of making more money than anyone else will from this mailing.

### Society Dropout

The Societies Branch has deregistered WCSFA, the Vancouver nonprofit conrunning group, on grounds that there were no reports filed for three

years. Clint Budd takes that personally, claiming he filed all the reports and made sure the fees were paid. "So where did the money go?" asks Clint. "There is a rumour going around that the Societies Branch has lost a lot of people's checks, deregistered a lot of societies, set off mega complaints, and is undergoing a purge." [Source: *BC-SFAzine* 289]

### Another NESFA Moment

"Former Clerk Rick Katze presented the current Clerk with a large pile of maps used in *IM's* a dozen or so years ago. Several NESFans searched through them seeking Rick's surreal hand-drawn maps. Alas, they could not locate the legendary map to Rick's apartment in Quincy which featured North pointing in opposite directions at opposite ends of the map." [Source: *Instant Message* 610]

### DeepSouthCon Awards

DeepSouthCon traditionally presents two awards for service to Southern fandom. The 1997 Phoenix Award went to author James Hogan, and the Rebel Award went to Teddy Harvia. The winners are selected by the host committee.

This year's committee also gave the Rubble Award to the fan who has done the most to Southern Fandom: Hank Reinhardt. According to Mike Kennedy, in *NASFA Shuttle*, "The selection process is, well, eccentric (often involving bribery!) but somehow always produces an apt result. ...Hank certainly deserves recognition for his prowess both at the Hearts table and with edged weapons."

### Aussiecon PR#1 Available

Eric Lindsay now has posted a "preliminary" version of Aussiecon PR#1 on its web site. Snail mail copies could reach N.Am. members in August.

Eric explains, "PR#1 was delayed, and that was mostly my fault. With my mother dying, and cleaning up the estate, and a US trip in February/-March, and the other half of the tech staff at work leaving, I just didn't get around to it. I completed [the masters] on July 9, and Dick Smith had them July 14."

The PR is being printed in Chicago: a previous note from David Thayer about being asked for publication help is explained by Eric, "Lots of people helped get me prices and gave me an idea of the problems involved (and solutions), including Elayne Pelz, Lucy Schmeidler, David Thayer, actually heaps of others. I think I had potential printer locations in Florida, Seattle, East Coast, West Coast, LoneStarCon's printer, and I think there might have even been a few other spots. I'm addicted to fallback solutions, just in case the preferred one fails."

### No Expense Spared!

Cancun in 2003's Teddy Harvia read in *Thyme* that the rival Toronto bid has over 65 presupporters. Teddy says, "We now have 96. We expect a minimum of 100 more presupports joining at LoneStarCon2, but are prepared for as many as 300 (our investment in glass parrot stirrers is our biggest single expense)."

### Real Animation

Craig Miller and Marv Wolfman have created a children's television series, *Pocket Dragon Adventures*, based on the works of fantasy artist Real Musgrave. The first season airs in the U.S. in October, syndicated to local stations. As they say, watch your local listings.

### Footnote to a Banknote

John Lorentz adds to the Westercon bailout story, "Strictly in the interest of

complete reporting, I want to point out that, in addition to the donations from S.C.I.F.I., BASFA, SFSFC and various individuals to help pay ConDiablo's debts, Oregon Science Fiction Conventions Inc. donated \$500 to foot the bill for ConDiablo's Green Room *before* the start of the convention (when it was clear that the con would be losing money.) Without that donation, ConDiablo's deficit would have been \$3,200."

### Wedding Plans

Tim Illingsworth and Marcia McCoy have announced plans to marry on August 23 in Chattanooga, Tennessee. Asked which one will be moving, and to where, Marcia answered, "That part remains a little fuzzy. We may remain bi-continental for awhile. It's complicated. We'll explain in San Antonio."

### LoneStarCon2 Clippings

**LSC2 Cancels Chili Cookoff:** Unbelievable! The San Antonio Worldcon has cancelled its trademark event, the chili Cookoff. What's next, Milwaukee cancelling beer? Los Angeles cancelling smog?

The web page tells readers: "Chili Cook-off Committee announces the La Villita Chili Cook-off has been cancelled. Unfortunately, we did not get the sponsorship support we expected. We do not feel we can host an event that will profit either the San Antonio Public Library or LoneStarCon 2. We refuse to burden the convention with our event." All judges and participants are being notified to bring their asbestos palates and contest entries to a much smaller Chili Cook-off in the Con Suite on Friday night, August 29. Message ends, "Bring your sterno cans."

**Worldcon Fan Funds Auction?** Dick Smith reports that LSC2 plans a fan funds auction, adding with a touch of ire that it "will not be in the lounge

## Timeblinders

The July issue of *The New York Review of Science Fiction* published a transcript of an L.A.con III panel about Philip K. Dick, featuring David G. Hartwell, Grania Davis, Paul Williams, and David Bratman, and excerpts of Dick's letters read aloud. I'm glad they did: I missed this wonderful program, the same way I missed all the other programs at L.A.con III.

One thing leaped out at me from the transcript as a reminder that, say it nicely as you like, people should exercise great caution before offering Dick's letters as a source for the history of the field.

Dick was an excellent sf writer, and a legendary West Coast figure. There's a definite temptation to prefer the legendary Dick, bringing to mind John W. Campbell's barb that the reason people place Truth on a pedestal is to avoid the inconvenience of running into it. For example, Grania Davis put this spin on Dick's state of mind: "First of all, he was a true mystic. He was continually in touch with larger forces than himself. But also he did have episodes where I think a psychiatrist, a medical professional, would have said he was having an episode of mental, shall we say, imbalance. And then there were other times when he was perfectly lucid." Even that gentle gloss was too judgmental for Paul Williams, who added, "But again, it's in the eye of the beholder."

A letter read aloud, dealing with Dick's attendance of L.A.Con I in 1972, shows the mistakes that can be

made by someone taking his statements at face value:

**Dick:** "At the end of the con our organization, SFWA (Science Fiction Writers of America) met in an emergency session to consider a fight that Norman Spinrad had with the convention committee. Hardly anybody saw an issue involved, but several of us sensed something deeper than Norman blowing his cool, and pressed for an investigation for example of how the profits from the con were going to be disbursed. I myself put forth an official resolution of the condemnation of the con committee for shabby and abusive treatment of pros and fans alike, and it passed. Now, a month and a half later, I read in *Locus* that the profits will go into an emergency fund for future cons -- instead of the pockets of the con committee, as evidently it had been intended to go, had we not demanded an inquiry. So I am very pleased that we protested. The committee stood to make almost \$20,000 in profits."

A profit of \$20,000? The entire gross income of L.A.Con I was \$30,000. And the committee did have to buy a few things to run the con. The true surplus was \$3,654, as reported in the final PR published in May, 1973.

The life and times of Philip K. Dick are very interesting, but let the historian beware.

area (it would be in the way of the BAR!)"

The auction is being coordinated by NA DUFF Administrators Pat and Roger Sims. Smith added, "To the best of my knowledge, they got a negative response from TAFF (that is, [from] Dan Steffan) and so it's currently going to be DUFF only."

**Wistful in KC:** Ken Keller writes, "I'm probably not going to be able to go to LoneStarCon for a variety of reasons. Ironical, as I was always a big Texas fandom booster, was a presup-  
porter of the Big 'D' in '73/Dallascon

bid. Now I'm going to miss the first Texas Worldcon."

## OBITUARIES

### Tom Perry

Tom Perry, editor of *Loggohrea* and *Quark*, famous fanzines of the 60s, died of cancer on July 8 in Gainesville, FL. Services were held at the local Unitarian Church four days later.

One of Perry's last fanzine appearances was a letter of comment to the

*SFSFS Shuttle*, clubzine of the Ft. Lauderdale group, in which he kidded:

"Joe Siclari will remember that my wife Alix used to sleep through the meetings when they were at his house long ago. Fascinating that you're now considering building a clubhouse."

### Roger Reynolds

Roger Reynolds died July 15, according to reports passed on by Roger Sims. Reynolds frequently appeared in the letter columns of fanzines in the 1970s.



## A Graphic Example

by Mike Glyer

The conventional wisdom of primitive fanzine designers was summed up in Dick Geis' aphorisms, like "Better no art than bad art" and "Leave plenty of white space." Then came Jay Zaremba and Alpajpuri (in the early 70s) who made elaborate fanzine constructions that featured pages of different geometries than rectangular, several colors of body text, and luscious artwork. It's not that many joined their revolution, it's that everyone realized the pair achieved this level of excellence with much the same resources any of us had. They made people feel accountable for designing their fanzines more imaginatively. Now in era of desktop publishing, anyone looking over Paul Ewins' work on *Ethel the Aardvark* should hear the same kind of challenge.

Ewin's version of Melbourne's clubzine has been one of the world's best-designed fanzines. For example, its October 1996 issue has a wonderful balance of well-written text and playful graphics. Sometimes that balance is literal, like the way Ewins' "Things About *Star Trek* That Piss Me Off" is flanked by the graphic, "*I HATE STAR TREK FONTS TOO!*" There's creative playfulness invested in every corner of the zine, yet everything's done with care for integrity of the text. This is not a zine where the graphic bells and whistles generate so much visual noise they overwhelm the reading experience. Too bad it was Paul's final issue. Rats. (Hm, maybe I'll add a black armband to a corner of my article.)

I couldn't tell you what program Paul uses to prepare *Ethel*, but I'm pretty sure I could reproduce the results using Microsoft Word and a scanner. I'm surprised more faneds don't steal *Ethel's* layout ideas, or at least, take them as inspiration. Or maybe not: it's time-consuming to do this kind of layout, and more so for anyone learning to use a program's graphic tools in new ways.

*Ethel's* basic page is divided into three columns of text and a fourth (exterior) column of halftone fill studded with scanned-in photos of local fans. Titles, bylines and other graphics are also anchored to the fourth column. Each page has a generic header (alternating the zine title and issue date) in white type on a dark stripe, and a footer showing the page number as a bar code. The design is complex but not busy: the reader's eye is drawn counter-clockwise around the facing pages.

It's a difficult art to create a layout design that is attractive in its own right *and* facilitates the reading experience. *Ethel* earns high marks for both. Mentioning the only point at which this marriage of concepts breaks down in *Ethel's* October issue helps define what is working the rest of the

time. The use of repetitive design motifs, like the column of halftone fill, has the effect of training the reader's eye to ignore the repeating elements and notice only the variable elements. In nearly every case the variable element is a photograph inset at an angle, or a hard-to-miss quarter-page line drawing. An exception is the little black-on-white title graphic identifying Phil Wlodarczyk's *Diary of a Doom Junkie*. It was there in plain sight, the *third* time I stared at the page, wondering "Now, who wrote this article?" Then I realized that I tended to ignore it when I looked at the photos because it lacked their characteristic fill, yet I would also ignore it when I scanned the body text for a title because its line border made it superficially resemble the photos in size and presentation.

While praising Ewins' design, I don't want to overlook his ability to attract contributions from Australia's top talent. Steve Scholz' brilliant cover deserves a mention. Here's the next Aussie fanartist who needs a Hugo nomination.

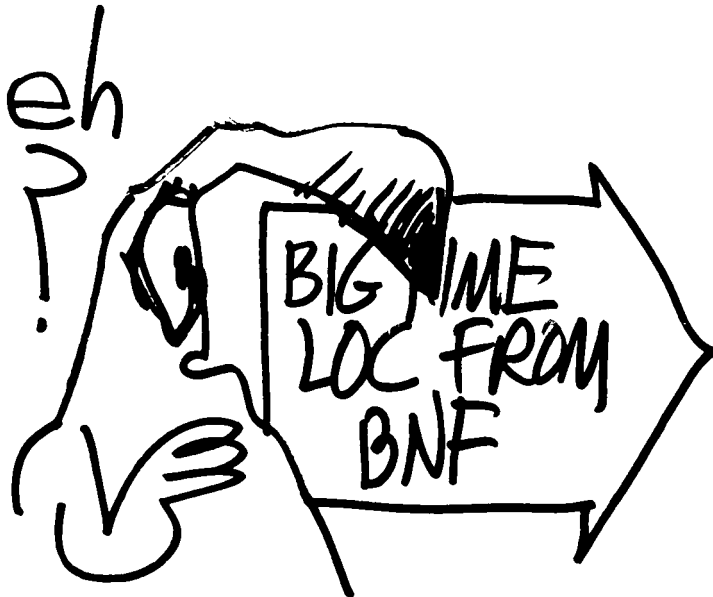
The October issue of *Ethel* also boasted "Remembering Aussiecon II" by Marc Ortlieb, one of the best fanwriters anywhere. His humorous rap begins by admitting, "I can't help but put myself in the position of the old generals fighting ancient battles over the salt and pepper shakers of the manor dining room. 'Imagine this napkin is the Zulu camp and the dinner plate is Regimental HQ....' Sure, it was only eleven years ago, but eleven years is three fannish generations." Yet not so long ago that the committee lacked for high-tech distractions. "I must have found five minutes to get to the fan lounge, where John Packers was on a panel. As I walked in, John said 'Marc Ortlieb there has got a lot to answer for.' With exquisite timing, my beeper went off. 'And there he goes to answer it now,' quipped John as I rushed to find a phone."

Sifting through a stack of fanzines, it's easy for anyone to tell which editors have a flair for graphic design. They're among the very few who match great gifts with hard work. We may not have Paul Ewins' eye for graphics, but a hard-working editor who has a passion for adding visual features to his fanzine can make great improvements. We all have the potential to match his desire for a more visually attractive fanzine, whether we ever become desktop publishing wizards.

### Addresses of Fanzines Reviewed

**Ethel the Aardvark**, Melbourne Science Fiction Club Inc., P.O. Box 212, World Trade Centre, Melbourne, VIC 3005, Australia.

## The Fanivore



### Teddy Harvia

How do you punish a group, such as the Disclave ASB'ers, to whom pain is pleasure? Joe Mayhew should not let the dilemma stress him. I don't want to read in a future *File 770*, "Mayhew Has Heart Attack Trying to Hang B&Ders!"

*[[Right. I don't expect that to happen. But my ESP was never very good, or I wouldn't have been amazed to see an ad in the June Science Fiction Chronicle for "spanking fantasies." Incidentally, I should have cut Wooster's report of a Mayhew blowup at the Disclave gripe session, which eyewitness John Pomeranz -- earlier in the same issue -- said did not occur. I overlooked this correction in doing my final edit.]]*

### Allan Burrows

This is to let you know that I received *File 770:114* in good order. Thank you.

On reading Mr. Coulson's letter, I am thinking that perhaps I ought to make one point clear. I have nothing but respect for Harry Warner Jr. He is one of the most accomplished fans I can imagine; indeed, one of the most accomplished amateurs in any field that I can think of. I consider it silly to challenge him on a point of fannish fact. As to opinion, however, I hope that mine are still as good even as Harry Warner Jr's!

You know, Art Widner, (who is also a good fan and true), once told me how he compared fandom to a tree. Fanzines, he said, are the trunk of that tree. All the other, "spin-off fandoms", (my words), are merely branches and limbs of that greater fandom, which is central to it all. Without Trufandom they'd be nothing.

Now if I were to compare fandom to a tree, (and I am), I'd compare it to a cypress. You know how they grow; one tree send out "knees" from its roots which then grow into trees themselves, connected to the "mother" tree

but with their own roots and branches and even knees of their own. (At least I *think* it's cypress that I'm thinking of!) Likewise, Trufandom is the first of the cypress grove that Fandom grows in, all nourished by the same swamp of SF/F, (no offense intended). It brought up fanzines, which for a time were the be-all and end-all of fanac; the trunk, as Art put it. But in time it brought up knees as well; costuming, conventions, filk, etc, all logical extensions of an interest in stories. And all of these were simply adjuncts to fanzine fandom, done by it, dependent on it.

But those knees have long ago grown into trees! What Trufandom seems to see as only off-shoots of the main, basic, central part of fandom have the population, the resources and the *raison d'etre* to do quite well on their own. If the "mother tree" were cut down tomorrow, they'd survive easily. (And this is good, for who'd want the whole grove to die for the lack of one tree?)

Is Trufandom the origin of all Fandom? Absolutely! Is all Fandom of the same stock as Trufandom? Naturally! Is Trufandom still central or necessary to all of Fandom? Not at all! But would we miss it if it were gone? Well, that depends on Trufandom. If Trufen everywhere are willing to get off their collective high horse and live in Fandom as it is, as equals, (if perhaps still the first among equals), then maybe they'll get their fair share of attention and respect once again. If not....

### Joseph Nicholas

Thanks for *File 770:116*, which from our perspective has beaten everyone else to tell us that Janice Murray won DUFF. And there I was, thinking that by publishing first a bi-weekly and



now a tri-weekly fanzine Andy Hooper would have it in the bag.

*[[I don't know, that still leaves two out of three weeks when the rest of us might get to a story first.]]*

Still, he could always stand for DUFF again in 1999, fueled by an awareness that, if he won, he'd also be awarded complementary membership of Aussiecon 3, thereby saving himself a large amount of money on what would by then be an even more ruinously expensive fee. (Which is one reason why we won't be going.)

Two substantive comments, however. On page 11, you note that blue plaques are common in London, wonder whether they are also used in Leeds, and ask if Leeds fandom might therefore be able to mark the site of the first-ever SF convention. The blue plaques to which you refer are common throughout the country, but the convention can't be commemorated with one because the plaques are not used to mark historic buildings, nor events which took place there, but only famous people who once lived in them. Thus, for example, a house in Well Lane, Hempstead in which John Constable once lived is marked with a blue plaque; but the location where he painted his views of Salisbury Cathedral is not. (Which in that particular case is a great pity because the Highways Agency wants to build a bypass straight through the water meadows and destroy the view forever. Or at least it did until a few months ago, when the Tories suspended the plan for "review" as a pre-electoral ploy, but there's no guarantee that despite its fine words about environmental protection Tony Blair's New Labour will transform the suspension into a cancellation.) Thus there is no possibility of the Leeds convention being marked with a blue plaque unless one of the organizers is deemed famous enough to be granted one -- and even then there is no guarantee that it would be applied to the house he or she occupied when in

Leeds.

Two pages earlier, you refer to the "comparatively unknown fan" Martin Simonsen sacrificing himself as a straw-man candidate to give Martin Tudor company on last year's TAFF ballot. This should read "completely unknown", since there is no Martin Simonsen. Martin Tudor's opponent was M.J. "Simo" Simpson, a staff-writer for the monthly media magazine *SFX* -- although I note that some of your information for this item has been copied from *Thyme*, so I can't tell if the error might have originated there. But a correction is a correction....

*[[Even though I have to import TAFF news from Australia, the "Simo" error was homegrown.]]*

### **Marty Cantor**

My acquisition of a new computer neatly corresponds with a topic in *File 770:116*. You see, I am just a few years shy of retirement (which is, in itself, an interesting concept as my financial state will require me to maintain a part-time job after I retire from my full-time one); and, with my voluntary reassignment in the company to a position which has reduced my income by a third (but, at least temporarily, kept my sanity), I was really in no position to spend the money on this computer. I *did* make the purchase despite the fact that I could not financially afford the purchase because I felt that I really had to do something for myself -- and I wanted to get back into fanzine fandom without producing another *Passing Parade of Typos*. Anyway, I am going to wade into the issue

(again) of the Best Fanzine Hugo on the side of those fans without the money for going on line.

Let me start out by stating that there is no way that one can ethically go on line without an expenditure of funds for a modem, a phone line, and an access provider. ....To a person of limited means (who will be spending more than he can afford to producing fanzines) they are the items I just cannot afford. And there are fans who just cannot afford computers, let alone going on line. Which, I guess, shows that I am on the side of those who do not want on-line zines competing in the Best Fanzine Hugo competition. Let me state some history; amongst other things, this will show that I have remained consistent with a position I took on the matter a decade-and-a-half ago.

*[[Late news flash: there are already on-line zines competing for the Best Fanzine Hugo: Ansible and Apparatchik are distributed by e-mail and available on web pages. True, I get the*



*paper version of both, but what if Langford and Hooper stopped offering it? Their zines would suddenly be redefined in your mind as "not a fanzine"? It's the content, not the medium, that defines a fanzine.]]*

When Mike Glicksohn and I started the ball rolling to change the Best Fanzine Hugo (and create the Best Semi-Prozine category) we were motivated by the fact that it had been too many years since the amateur fanzine for whom the Best Fanzine Hugo category had been created had any chance at all of winning the category as the zines known as semi-prozines were dominant due to their greater financial resources and the wider distribution allowed by those greater financial resources. In effect, Mike and I felt that zines which either start as amateur zines and grow into something else (or start as something else) provided unfair competition to those who wish to remain amateurs (in the best and original sense of that word, doing it strictly and

only for the love of doing it without any thought of making at least part of their living doing it) should be able to compete on a level playing field, competing only with like-minded fans. Also as a matter of fairness we felt that those zines which qualified as semi-prozines should compete against other semi-prozines.

Now, I do not remember what roles Craig Miller or Gary Farber took in this matter but I do remember that Richard Harter had a slightly different amendment than that put forth by Mike and me. As Richard's amendment had slightly greater support than ours, the three of us got together and discussed the matter. Richard agreed to modify his amendment to some degree to address some of the concerns Mike and I had. Mike and I then withdrew our amendment and supported the Harter amendment, and this is the wording now in the WSFS Constitution.

For some time I have seen that the growth of on-line zines (or whatever they should be called) would eventually impinge upon paper fanzines and I have my own take on what should be done vis-a-vis the Hugos. Basically I feel that the same (or similar) reasoning for the split between amateur and semi-professional in the print/paper world should apply for on-line zines. That is, the issue of finances. Obviously, neither the traditional amateur zine with a print run of usually not more than a few hundred, nor the semi-professional zine with a print run that is measured in thousands, can compete with an on-line zine with a readership potentially in the millions. The matter of

fairness shows that on-line zines, if they are to compete in the Hugos, should have a category of their own as neither amateur nor semi-prozines can compete against the potential readership of an on-line zine.

If any on-line zine is allowed to compete in either of the established categories they will soon dominate those categories. Any rewording of the existing categories should protect those who wish to work in the existing categories by keeping on-line zines *out*. Personally, I have no objection to rewarding those who wish to work in this new milieu by providing them a category of their own. After all, what they are doing is a valid form of fanac (and one in which I would enjoy working had I the financial wherewithal) and I have no problems with the receiving a Hugo award for their labors. My only caveat would be that on-line zines with paper counterparts should not have their paper counterparts be eligible for the Best Fanzine or Best Semi-Prozine categories.

### Gary Farber

Wow, I can see you're really getting back into the swing of things now that your sentence on the Worldcon is up.

I actually meant to write you various comments on your previous issue, in particular in regard to the Retro-Hugo bit, where I hadn't quite expected to be quoted (though I have no objection, and enjoy the egoboo), and thus would like to give my thoughts as they further evolved (and they did) since that first knee-jerk reaction you quoted.

It's nice to see the old zine back: North American fandom certainly has an acute shortage of newszines, and we could well do with more. It's good to see friends of my youth, such as Taral covers, and other familiar artifacts of F770 back again: thanks for doing this, and here's encouragement for more of them.

WHO? A BNF  
IS KNOCKING  
ON THE DOOR  
TO THE LOGS?





### Bruce Pelz

The last issue was a very good follow-up to the Worldcon Review issue, especially as regards outside reaction, as evidenced in the letters of comment.

I especially want to congratulate you on the handling of the letter from Mr. Platt -- it cannot have been easy to refrain from mentioning that he was not *eligible* for the Negaward, but only for the Hogu, which even *he* can see is limited to making negative commentary on *low-level* activities. Your restraint is admirable!

### Joy V. Smith

Re: Charles Platt's letter. Has this man a legitimate reason for being this disgruntled? I'm afraid I'm ignorant of the Hogu Awards. What fans were responsible for this? Americans? Did this happen at a convention?

*[[The Hogu Awards were created by the members of APA-H, the apa for hoaxes, around the beginning of the '70s. They've been featured at the Worldcon "Ranquet" since 1972, which Elst Weinstein and I and a few others invented to keep from paying a big eight dollars(!) for the Hugo Banquet. Elst has been running this set of satirical awards ever since.]]*

Nice cover. (Is there any significance to the shuttle's name -- Natty Bumpo -- a tribute to James Fenimore Cooper? Did the artist just like the name? Or... Sorry. I'm always curious about such things.)

Glad to see the DUFF results (Janice Murray, winner.) Re: TAFF. I think Martin Tudor's decision to take his trip without letting the world know about the stolen fund money beforehand was wise. This undoubtedly enable him to have a more enjoyable trip. Of course, it would have been better if he hadn't had to borrow the money to go and have all the worry

about what should have been a fun and fantastic experience! I admire this man and his wife. Bless all the people who supported him! (I hope Abi Frost pays him back.)

I enjoyed reading about First Fandom, though I'm sorry so many people are unhappy about the Retro Hugos. Naturally there's a good chance there would have been different winners then, but there weren't! And to give the forerunners the honor that is their due is a good thing. Yes, it is a pity that many of them are no longer around to enjoy the honor, but I believe it is a good idea to honor them (better late than never) and even more importantly to remind people of the great writer AND their works, lest they be forgotten and lost! Let there be First Fandom and Retro Hugos, just as there are Nebulas and Hugos, etc. Spread the glory, the history, the awareness around.

*[[While catching up with fanzines I received around the time of the Worldcon, I discovered in the Lunarians' clubzine that Mark Schulzinger, Secretary-Treasurer of First Fandom, invited Lunacon to bid for the right to host the First Fandom Hall of Fame Awards. I wonder how many others were asked. How did it wind up at NameThatCon?]]*

### Dave Langford

A tiny correction to your sensible TAFF coverage: the "straw man" candidate who ran against Martin Tudor in 1996 was M.J. "Simo" Simpson (typoed as Martin Simonsen). Alas, Martin reports no sign of those 80--pound monthly TAFF repayments promised by Abigail Frost, who is still not answering his letters. This month should have seen the sixth instalment.

Those nice Minneapolis people have asked me to Minicon (Easter 1998) as a fan guest. Whoopee!

### Henry L. Welch

Thanks for *File 770:116*. Lots of good information as usual and I even got two letters in (even if they were very repetitive).

I suspect that the TAFF problems were inevitable in one of the many funds. With basically no central oversight and a migrating host of administrators sooner or later portions of the fund(s) are likely to be misappropriated. I appreciate Martin Tudor's stance of not making it public until after his trip since the focus of his trip should not have been marred by this type of problem.

### Cheryl Morgan

I've been reading *File 770* and have a few responses to make.

My comments regarding the high initial prices for Aussiecon 3 were not supposition, they were based on conversations with members of the bid committee. As far as the late buying of Australian fans is concerned, I think they are right, Australians do buy a lot later than other cultures. This is partly due to a cultural tendency not to do things until the last minute (something that also tends to affect concoms...) and partly because Australians hate handing over money unless they get something in return immediately. You have to live there to understand.

As to Eric's comments on lack of local support for the bid, they are entirely specious. He was one of the main proponents of the argument that it was a waste of money and effort to promote the bid in Australia because very few Australians would bother to vote. Also his outspoken comments about media fans not being welcome at Worldcons have left the majority of Australian fans, at least in Melbourne, not wanting anything to do with such an elitist event. Having said that, the majority of Aussiecon 3's membership will, of course, come from the US,

simply because of the relative population sizes. Typically the Australian National Convention attracts only around 250 people.

I should also add that I thoroughly enjoyed the 'zine and am looking forward to seeing more copies.

### ***Teddy Harvia***

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After reading that your unopposed Worldcon bid cost more than most contested races, I'm relieved that Toronto, Cancun and Berlin are running together against each other to keep expenses down.

### ***Eric Lindsay***

---

The bureaucratic delays in cashing cheques sent to Aussiecon were pretty much all on the 'government registration of the organization,' side rather than bank delays. We applied to change the name (and nature) of an existing fan organization (gee, that should be pretty quick) about a month after we won (our Chairman was still in North America on the DUFF trip, so there was a minor delay there). It took until mid-February for the government red tape to unwind. The bank accounts were open within a week of that. Running dual US-Australian organizations stalled the US side until the Australian red tape was completed. Luckily, renewal of registration takes place after Aussiecon!

Patching up things with the ex-committee member posting on the Internet probably isn't in the list of things that we could do. Irreconcilable differences exist, in my opinion. I'd certainly resign immediately, if they were back. I can't speak for others on the committee at the time. It simply seems a matter that we have totally different views of what should be done, and how it should be done. Curiously, we seem to get along fine in person (at other conventions), and I think she produces a fine fanzine.

PR#0 was mailed to every Australian member and pre-supporter (and pretty much anyone else I thought might be interested in Australia) in October 1996. I know, because I did it personally and at my own expense (no big deal, considering the numbers).

### ***Alan Frisbie***

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Your notes on wearing a hearing aid struck home with me. My hearing is right on the borderline where I can get by without the aids most of the time, but absolutely require them at others. I seem to need them most in auditoriums and meeting rooms. Thus, I tend to wear them less than I should, preventing my brain from properly re-learning.

I really appreciate places like CalTech's Beckman Auditorium which has headsets available at no charge. These lightweight headsets (about the size and weight of airline headsets, but without the tube/cord) have an infrared sensor that "listens" to an IR broadcast directly from the theater sound system. The quality is astounding.

The one advantage to poor hearing is the ability to focus on my work. With fewer distracting noises, I can get a lot more done.

My real reason for writing, however, is your remark about tape recording a lecture. For many years, I attended technical symposia which had many sessions scheduled at the same time. I would place tape recorders in two of the sessions and attend a third. When I got home, I would use my commuting time to listen to the tapes.

The secret to making such recordings is to use a *stereo* recorder and an external microphone. Your ears/brain can process the phase difference between what each ear (microphone) receives, and filter out sounds that don't come from the direction of the speaker. Until you try it you won't believe the difference. If you want to try it, I will loan

you a suitable microphone/recorder. As my taping activity became widely known, other attendees and speakers would have fun with me. They would make direct references to the recorder, knowing that I wouldn't hear them until days or weeks later. At one session, every speaker and every person asking questions identified themselves as "Alan Frisbie".

One time, I won a drawing at one of these taped sessions. They debated whether my recorder constituted my "presence" at the session. They eventually decided to award the prize to my tape recorder, and told it how to claim the prize. When I called to claim it, they playfully gave me grief for waiting so long to listen to that particular tape.

### ***Harry Warner, Jr.***

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The fanzine treasure of Sierra Madre in its April incarnation has arrived and been enjoyed, except for the obituaries. Fortunately, I had heard via telephone about Sam's final illness and death, so it wasn't the extreme shocker that it would have been if I'd encountered the bad news first in printed form. You covered a great many of Sam's accomplishments and personality in this issue but he had done almost everything in fandom and quite a bit in prodrom, in addition to the many achievements you mentioned. He edited *Science Fiction Plus* for Hugo Gernsback for awhile, he had been for years on the editorial staff of Langley Searles' *Fantasy Commentator*, the most enjoyable of the scholarly fanzines now publishing, his ability to keep his enormous collection of publications, manuscripts and correspondence organized had made him a resource for scholars and just plain curious people needing information on all aspects of science fiction, he'd been one of the top fanzine publishers during the first decade of fandom, and I believe he even sold a few stories to the prozines early in his career.

Sam's death leaves FAPA with only



one of its charter members still in the organization, Jack Speer. I didn't know Seth nearly as well, but FAPA might not exist today if he hadn't rescued it from the defection of a secretary-treasurer and financed it until it was restored.

I hope other fans who need hearing aids will be propelled toward a dealer in the devices by your editorial. I'm a borderline case. I have more loss in my left ear than in my right, primarily in the upper frequencies. But my hearing problem is confined mainly to female voices when there is an air conditioner or some other steady background noise. So far I've not done anything about the situation, mainly because I hate to magnify the unholy traffic racket on Summit Avenue. Hundreds of drivers every day get lost while trying to find one of the Los Angeles freeways and roar past my home at speeds nearly double the posted limit.

Fortunately, I needn't complain about the cost of joining and attending a Worldcon. Even if I became so senile that I started to go to them again, I would keep in mind the shattering fact about inflation that I glimpsed while watching an Atlanta Braves telecast earlier this month. In the new Turner Stadium, the cost of a soft drink is \$3.00.

Eventually, I assume the Worldcon people will be forced to create new Hugo categories for the Internet. It is hard to imagine how peace could be kept by opening such a category as the existing semiprozine to include periodicals available only via computer. The characteristics of distributing a magazine on paper and on electronics are too different to judge one type against another.

It made me happy to learn about Janice's victory in the DUFF contest. We've never met and we've had only the most limited of contacts by mail, but she seems to have been a major

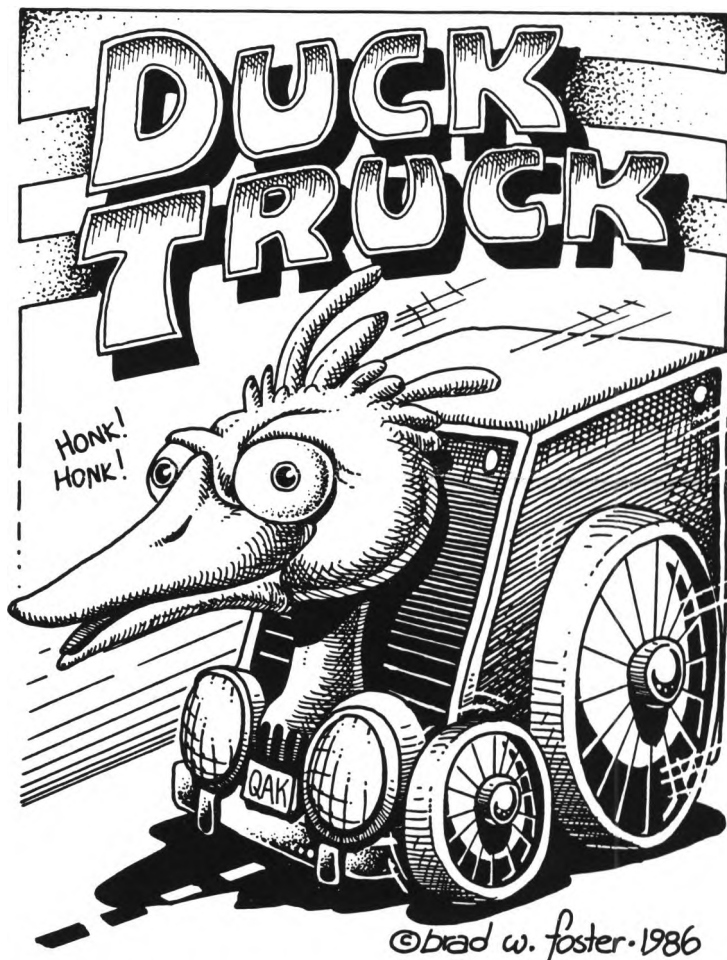
contributor to the general health and happiness of fandom in many respects and deserves the honor.

I still have my doubts that the commemorative stamps issued by the Postal Service are as profitable as stamp collectors believe. Many persons like Buck Coulson buy them instead of regular issues simply because they look pretty on envelopes, rather than for placing in collections. Count in all the money the Postal Service spends on television advertising for collectors, the posters in lobbies advertising the new releases, the cost of having someone design and engrave the new stamps, the time postal clerks waste with purchasers who want absolutely perfect sheets of commemoratives, little pamphlets given away to encourage col-

lecting United States stamps, and assorted other costs. I think a realistic bookkeeping would show much smaller profits for multiple issues than generally acknowledged.

Either you or I omitted a word that obscures the meaning of my loc in this issue. At the top of the third column on page 18, the first line should refer to the 200 fanzine fans, not 200 fanzines. However, what follows might clue in readers that the preceding somehow got mixed up.

If the Hogu awards were announced before the Hogu banquet, a winner like Charles Platt could get revenge in a very simple manner. Many years ago, the Harvard Lampoon chose Natalie Wood as the worst movie actress of



the year. She learned about it beforehand and insisted on going to the awards ceremony. The poor students who had charge of the awards were scared to death and were totally embarrassed to find themselves hosting a major personality who thought the whole thing was as funny as the Harvard student body intended it to be. If a Hogu winner could do the same thing, it would be more effective than writing a caustic letter after the fact.

### **Buck Coulson**

I'm getting there, in the hearing department. So far, I can hear if the speaker is close and I'm paying attention. But in a crowd, things do tend to blur, and cons are noted for crowds. I'm becoming noted for saying "What?" (Mostly when someone comes up and says something when I'm thinking about something else.)

*[[If you hear better when you're paying attention to a person's face, you may be relying on lip-reading as much as I do.]]*

I'm trying to remember to say, "What say, young feller?" but I seldom remember to do it. A somewhat worse affliction is the arthritis that began this spring. So far, with painkillers I can still move, but I walk slower than I used to. So far it's in my butt and the back of my legs; those fans who have decided over the years that I was a pain in the ass have finally been proved correct.

Some fan feuds do dissipate over the years. I think it was at the Atlanta Worldcon that I noted Sam Moskowitz and Don Wollheim sitting together and laughing heartily at something -- possibly what one had said or done to the other years before. (I'm nastier; when I quit speaking to a fan, it's permanent.)

The long-time (and obvious) decision between professional and amateur publications is whether or not they pay

money for material. Never mind what the publication means is; if they pay, they're pro, and if they don't, they aren't. In the general publishing field, this distinction has been blurred by publications that claim to be professional but don't pay except in prestige (or supposed prestige), but it's still the bottom line. Amount of payment is irrelevant, also, as long as every published author gets paid something. (And authors can *choose* to donate material, but the publisher must offer payment.) Means of publication is completely irrelevant.

As for the Retro Hugos, of course today's voters pick the stories they honestly believe are the best. So what? Their choices are still not going to be the same as those of voters of the time. Their experiences have been different, so their choice of reading material will also differ. If some are fans who *were* around in the early days, then they've read more and learned more in the interim, which will affect their decisions. Those choices may even be more informed than they'd have been at the time, but they aren't likely to be the same. I don't object to the Retro part, but I dislike using the Hugo name. "Historical Awards" would have been fine. (Of course, in the general scheme of things, it doesn't matter; very few people outside of our little huddle know what the Hugo is anyway. Tempests in teapots are only fun if you're in the pot.)

I suppose the "Best Dead Writer" award in the Hokus could have been wishful thinking on the part of the voters. Not particularly funny, I agree; I saw no reason to vote, though I think I got a ballot. (My memories are shrinking in my old age, and Hokus were never important enough to remember. Neither is Pratt, except when the memory gets jarred by a letter.)

### **Edmund R. Meskys**

Friday my reader did all of the new

File 770 on the day it arrived. As usual, an enjoyable issue.

I really enjoyed your appreciation of SaM. I knew him since I first got into fandom in late 1955, he being a regular at my first SF club, the New York SF Circle. It was easy to satirize him and his "sense of wonder" lamentations, as Randy Garrett and Lin Carter did a few months later with "Masters of the Metropolis" in *Inside*. Also, he took criticism, real or implied, personally and he attacked the critic. When Harry Warner had the "effrontery" to announce around 1960 that he was going to write a follow-up to SaM's *Immortal Storm*, SaM was incensed and wrote a piece for his friend Taurasi's *Science Fiction Times* saying that Warner was a communist sympathizer.

However, as was in the New York *Times* obit circulated on the Timebinders list, he knew MUCH about SF and had a great memory for detail. Probably nobody knew more about obscure pulps which had carried some SF, including in other languages. I remember a talk by him at Lunacon about 20 years ago about discovering and getting a complete set of a proto-SF mag published in Germany in the '20s or even earlier. I greatly enjoyed his first two collections of biographical essays and didn't know about the third until I read your piece, so I immediately put it on my "must buy" list in my computer. I was very happy to publish his reviews of books about SF in the last few *Nieku* and to publish as a chapbook his autobiographical interview, *After All These Years*.

Fortunately, I have no major hearing problem (I am easily distracted by noise and cannot understand conversations in a loud environment), but found your piece on hearing aids very interesting and hope it will help some of your readers.

I guess electronic publishing will lead to a reworking of the Hugo rules, as

you said. When *Galaxy* gave up publishing a couple years ago they said they would go electronic but I hear nothing more of it. And back around Noreascon 3 I seem to remember an electronic fanzine making it onto the Hugo ballot.

When I finish this letter, I will do a tape letter to Jay Harber. I have a number of fanzines on tape which were recorded for me by Volunteers of Vacaville. I read yours, *Locus*, *SFC*, and several others with a live reader, but large items like *Habakkuk*, *Radio Free Thulcandra*, *Metaphysical Review*, *Mimosa*, and fannish books like Carr's *Fandom Harvest* and the Willich of *Warhoon*, and the *Tolkien Centenary Conference Proceedings* issue of *Mythlore*. They averaged six months to tape what I sent them but I have gotten way behind, a year or more, and have limited clients to one item a month. Anyhow, I will offer Jay my copies of these tapes and see what heesh has acquired. By cooperating, we should both be able to get in more fanzine reading. I have also used the scanner on my talking computer on some short fanzines like *Erg* and *Twink* and can have my computer read these aloud onto tape if heesh does not have a computer.

I think Charles Platt had some telling points to make in his letter. I have read about the Hogu ceremony in fanzines and gathered it was always a small group at a local fast food place during a Worldcon, only about 20 or 30 participating. The reasons for the specific awards and their recipients often eluded me. Take the one "given" to Platt. What was meant by "dead writer"? Why given to those three? Platt has been controversial because of his association with the New Wave and his angry criticism of conventional sf. (Wasn't he somehow involved in an incident at a Lunacon some 20 years ago when a pie was thrown in Ted White's face? Or is my senile memory failing me? I did enjoy his fanzine *Patchin Review* and his books

of interviews with authors. Perhaps I read the wrong fanzines but recently I have not heard of his involvement in any feuding or fussing. Why was he singled out? And why was he lumped in with John Norman, a misogynist writer of bondage porn, and Shatner, who lent his name to a ghost writer to do a series of SF novels?

Who picks the Hogu categories and "recipients"? I have never attended the ceremony and, to tell the truth, have no interest in doing so. There is a place for humorous negative awards (I fondly remember John Boardman's "Eleven Foot Poll"), but these do seem pointless.

### **Marie Rengstorff**

On the serious side, I met Van Vogt at a Seattle con. Van Vogt normally gets around in a wheelchair. When we had a fire evacuation in the middle of the night, the hotel?? the fire department?? or both?? made him walk down the stairs. He was ill all the next day.

I had to walk down and then up 12 flights of stairs. That was silly, but no big deal. I live at 6,500 feet. These stairs were at sea-level. I have the lungs and vascular system for climbing. Somebody in a wheelchair does not. Where were their heads?

### **Lloyd Penney**

Congratulations to Janice Murray on her DUFF win. She's been great in keeping my run of *Ansibles* consecutive, and I know she's worked tirelessly to keep foreign fanzines coming to North America. I wish I could have sent more money along with my vote. And now, I can hardly wait for her trip report. Bon voyage!

The TAFF story yet continues. The newest issue of *Ansible* states the promised 80-pound cheques have never materialized. The decisions made are the right ones, IMHO, and even though the generosity of fans have recharged

the fund, some more time may be necessary before the fund can be won again. A question that has stopped me from considering a fan fund race -- is there a guide to the administration of such funds? More people might take an interest in running for these fan funds if they knew more about their maintenance, and what steps should be taken to keep them healthy in the manner to which fandom is accustomed.

*[[You've been reading File 770 and Ansible for how many years, and still think somebody wants to increase the number of fans willing to run as fan fund delegates?]]*

Ad Astra 17 took place the second weekend of June, and was quite the success. We were able to raise our attendance by at least 100, which may point to improved flyer distribution and media relations. Programming was greatly improved, and the good feelings at the con lasted all weekend. I never met any of the guests, being far too busy with the Toronto in 2003 bid table and party. Nevertheless, the con was good for all, and a change of hotel may signal even better appeal and attendance. (One question we've always had, how can a metropolitan area of 4.5 million people only pull in 650 to a science fiction convention? Another one of those Questions That Must Be Asked.)

### **Buck Coulson**

Jon and Joni Stopa came to a few of our "fan picnics" when we were living in a farmhouse near Wabash and still putting out a fanzine. A fair number of Chicago fans came down. Juanita and I went to a few of the Stopa picnics after they moved to their ski resort. At the time there were a lot of jokes about fans being dragooned to haul buckets of dirt up the slopes of "Wilmot Mountain" and comparisons to the pyramids. Joni would show off the rare flora and fauna on their property -- mostly flora, since the fauna disap-



peared when 20 or 30 fans came tramping through. This year, at Duckcon, Jon and I had a long conversation about old times, but not much about Joni, since I didn't want to ask. He did say that there was no possibility of operating for the cancer once it was found: it was too widespread.

### ***Martin Morse Wooster***

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I fear that if I write another letter, you may have to change the name of your zine to *Martin Morse Wooster's Magazine of Controversy*, but I've got to respond to John Pomeranz.

Ever since the Potomac River Science Fiction Society (PRSFS) split off from WSFA in 1975, Washington-area fandom is divided into two groups. Fans who like partying and bidding and running conventions gravitate to WSFA. Fans who like talking about SF and fantasy go to PRSFS, Knossos (the local Mythopoeic Society chapter) and the Silver Spring Science Fiction Society.

Lots of fans like WSFA, but, as a relatively sercon fan, I found WSFA superficial, with most members uninterested in the written word. That's why I stopped going. And as a local fan who is not connected to WSFA, I believe I can be a relatively objective reviewer of Disclave.

There are lots of reasons why Disclave declined -- five convention hotels in five years, a reputation as being indifferent (or in some years, hostile) to pros, high hotel prices. I'm sure there are other reasons why out-of-towners don't want to come to Disclave anymore. But if WSFans think that Wiscon is in any way a competitor to Disclave, they are seriously deluded. In fact, I can't imagine that Wiscon and Disclave compete in any way for fans: they're two very different cons.

Given the events of this year, I don't believe I was wrong in predicting that Disclave would have to come to some

sort of confrontation with the ASBers. I think I was prescient. I can't imagine that next year's Disclave committee will allow the ASBers the same sort of freedom they enjoyed this year, particularly if the con returns to the Ramada New Carrollton. My guess is that there will be some of the restrictions comparable to the one placed on the punks (outlawing weapons and declaring boomboxes to be weapons.)

### ***Spike Parsons***

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Did you create the illo on page 3 [of issue 117]? It's really spif!

*[[Yes, by combining two graphics files.]]*

Most provocative sentence thish: your parenthetical allusion to Betsy Wollheim. I had a brief "exchange" with Betsy about her mom just before Con-Francisco. It's a good thing I'm hide-bound.

### ***Joy V. Smith***

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Taral's cover [on F770:117] is excellent, as if your sf news coverage. I enjoyed the Disclave reports and the filksong by Dave Weingart that commemorated the wet and wild events that inspired four filksongs. (Were the others as good? I loved his.)

*[[No, but I liked, "The elevators tend to go to sleep, when the water's six feet deep."]]*

How good and pleasant it was to read about the allocations of con surplus funds, especially the donation to TAFF. And Terry Frost's DUFF candidacy announcement was very funny.

By the way, I sent Ken Bulmer an e-mail message. I appreciate your giving me and the rest of your readers the opportunity to do so. He is the author of *The Million Year Hunt*, among others, one of my favorite books.

### ***Sheryl Birkhead***

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Not being in the mainstream, I have to rely on *File 770* keeping me informed -- *thank you*. It is unfortunate that a lot of space is dedicated to obituaries.

Terry Frost. When I was actually considering running for DUFF, I asked Art Widner to be honest with me as to whether my personality was a good match. He was. No. Sigh.

Ah, beyond the obituaries we hit the new baby listings.

Nice to see that *All Our Yesterdays* may be reprinted. Nice Taral cover. Aha! I was worried that Aussiecon never got my supporting membership because I never got any PR's. Now I see that's "normal" -- whew.

I never met Joni, but she was such a big part of the fandom I joined that it will be hard to "be" without her.

### ***Harry Warner, Jr.***

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The death and destruction 117th *File 770* wasn't exactly the sort of fanzine that cheers a fellow up. I'd heard about several of the deaths chronicled in its pages, so the impact from those obituaries wasn't too great. But the information about the Disclave water-spout was news to me.

I can't understand why the convention authorities haven't identified the persons who apparently admitted guilt. This sort of behavior in a hotel isn't much different from staging a false fire alarm. It could have meant fatalities: someone in poor health could have suffered a heart attack or stroke from the excitement involved in evacuation. Or someone might have been crippled from a serious fall in a panicky attempt to get down the stairways fast. Maybe the individuals will be identified by private communications to sponsors and committees of other cons.

The death of George Turner is ominous, in the sense that he is the latest of several persons who have died while awaiting the major conventions at which they had been named a guest of honor. It will be a good test of how superstitious the professional writers and prominent fans are, if it becomes harder to persuade potential guests of honor to accept the invitations from now on.

I never met Joni Stopa. But she did some nice things for me through the mail, just as Skel describes her doing for other fans, and I gather she was a particularly fine person to be with because of the praise she often received in con reports and narratives about smaller fan gatherings. On the other hand, I can't remember ever having any sort of communication with Lou Stathis unless he was on the TAPS roster at the same time I was, and he moved in a different area of fandom from my interests. I'll take the word of those who wrote about him in this issue that he was a special person in certain ways. Then I held my breath while reading about Lyne Masamitsu and Michele Center, for fear it would end with news that one had slaughtered the other. (I'm no longer a member of NFFF, so I wouldn't have heard from the organization.) I'm glad this one had a comparatively happy ending.

Maybe the British authorities would be more inclined to erect a historical marker on the site of the first science fiction convention. There is good reason for considering an event in England a genuine convention than the visit of New York City fans to Philadelphia that has been claimed as the first convention ever.

### **Henry Welch**

I tend to find the number of obituaries depressing, not because I really knew any of the people, but because it reminds me of my own mortality.

The Disclave flood sounds like a conv-

ention's worst nightmare. I can recall the repercussions from wedding guests throwing watermelons off a tenth floor balcony with the con getting blamed and the SWAT team swarming the hotel over a domestic dispute where someone supposedly had a loaded Uzi. He didn't and it didn't have a firing pin (which his significant other knew), but she called it anyway to get even over something or other.

Unfortunately my original post to you contained a misspelling of my new daughter's name. It should read Kira Mackenzie Welch. Why can't these typos be caught before 50+ copies are winging through the ether.

### **Murray Moore**

Taral's subway car scene on the cover of *File 770:117* is fun to study for the references tucked into the corners: the Bakka bag, from Toronto's sf bookstore, on the floor; the copy of *Innuendo* with ATom art on its cover, addressed to Taral's furry femme Saara Mar; the copy of *Sticky Quarters*, Taral's old friend Brian Earl Brown's zine behind her feet; the Goon Bleary and ATom reference in the ad, beside the map of the interstellar subway route, beside the Omsk in 02 ad; the copy of *Gypsies* by Taral's old friend Bob Wilson, beside the Bakka bag; the copy of *F770* in the hand of the strap-hanger, addressed to Tangel in Twain, Willow Run. My guess is Willow Run is the subdivision Taral drew in which he installed his fan friends. I wouldn't be surprised to learn of more meaningful details, the significance of which I do not recognize. Perhaps Taral knows. Who, for example, is the beanie-wearing fan reading what appears to be a copy of *Pulp*? Is that a Ditto t-shirt on the sleeping youth? More Willow Run mail, addressed to Will, in the hands of the man on the far right.

I particularly liked the rest of this issue because of the writing about people. *File 770* tends to revolve around conventions, past and future. It

is unfortunate that the impetus for the writing about Lou Stathis and Joni Stopa was their deaths. Nevertheless, yours and Skel's writing about your respective friends was the written highlight of the issue.

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