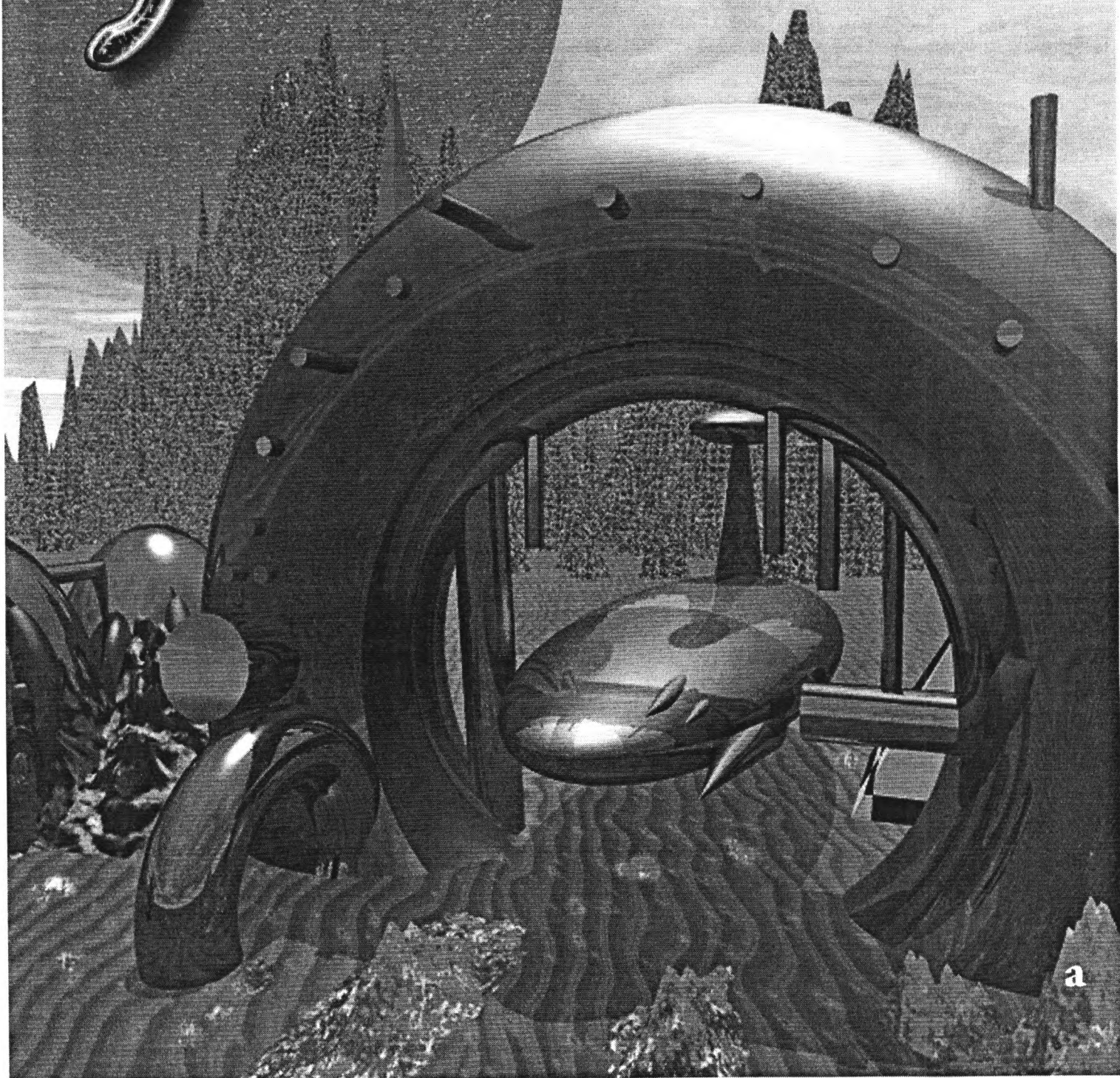


File 770



Mike Resnick Wins Tour De France

Mike Resnick peddled his 1987 novel *The Dark Lady* to a French publisher last year, and now has won a *tour* in France – specifically, the Tour Eiffel Award for Best Novel of the Year. A 100,000 franc check comes with it (\$15,000 U.S.).

He's expected in Paris for a huge ceremony at the Eiffel Tower on June 8 where he will be presented with his trophy and check. Mike is the first American author to win the award, and will be the first American the French have thanked for coming to Paris since Eisenhower.

Guy Lillian III spread this news as soon as he got it, letting us know Resnick will write the event into the ending of his French Safari Diary, forthcoming in *Challenger*.

From now on, it will be etiquette to address Mike as the Marquis d'Tour d'Eiffel. *Epee* optional.

James White Award

A new annual award commemorates Ireland's best-known science fiction writer. The James White Award will go to the best science fiction story submitted in a

competition that will be open only to non-professional writers. The winner will be selected by an international panel of judges which includes Morgan Llwelllyn, Michael Scott, Michael Carroll, David Pringle and David Langford. The winning author will receive a trophy and the story will be published in the British semi-prozine *Interzone*.

Entries for the inaugural competition will be accepted until August 23, 2000. The winner will be announced by the end of this year.

Each writer may submit a maximum of three stories, none of which have been published before. Stories must be in English and between 2,000 and 4,000 words in length. There will be an administration fee of £3/\$4 per story entered. Full rules and writers' guidelines are available from the Award administrator, James Bacon at 211 Blackhorse Avenue, Dublin 7, Ireland or from the Award's website at

<http://www.jameswhiteaward.com>

as of May 1 2000.

E-mail: info@jameswhiteaward.com

PRSFS Turns 25 by Martin Morse Wooster

The Potomac River Science Fiction Society celebrated its 25th anniversary on June 9 with a meeting at Dan and Anne Hoey's apartment in Washington, DC. PRSFS was founded in 1975 by a group of local sercon fans, including Avedon Carol, Chick Derry, Jim Goldfrank, Bob Madle, Lester Mayer, Joe Mayhew and Don Miller, who disdained WSFA's fannishness and wanted a place where they could talk about science fiction. Two of PRSFS's founding members are still active: Jeanie Dunnington, who attended the first three PRSFS meetings, went to college, and then rejoined the club in 1980 after he graduated.

Members talked about how they joined the club and what the club meant to them. Most members agreed that having no dues and no constitution prolonged PRSFS's life considerably. Spe-

cial thanks were given to Paul and Aly Parsons for hosting dozens of PRSFS meetings over the years.

The Society meets on the second Friday of every month at various homes around the Washington, DC area, and co-sponsors two picnics a year. For more information, contact Paul Parsons: (301) 587-0377.

File 990

If your nonprofit organization files IRS Form 990, you'll find its latest return information posted on GuideStar – <http://www.guidestar.org>. The LASFS entry was accurate, so the listings appear to be reliable.

Form 990 information has long been publicly available, but never before has it been so accessible. Of course, much more interesting than looking up your own information will be the free chance to snoop on what other club- and convention-running corporations are telling the IRS.



File 770 135

File 770:135 is edited by Mike Glycer at 705 Valley View Ave., Monrovia CA 91016. No animals were harmed in the making of this fanzine.

File 770 is available for news, artwork, arranged trades, or by subscription. Subscriptions cost \$8 for 5 issues, \$15 for 10 issues, mailed first class in North America or surface mail rates overseas.

Air printed matter rate is available for \$2.50 per issue.

CONTACT FILE 770

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Art Credits

Alan White: Cover, 2, 3, 7, 11, 17, 20, 21

Joe Mayhew: 2, 10, 14, 15, 22, 23, 26, 32

Sue Mason: 5

Bill Rotsler: 9, 11, 24

Diana Glycer: 13 (photo)

Evan Phillips: 15 (photo)



GuideStar is a nonprofit organization funded by major foundations including the W.K. Kellogg Foundation, the Andrew Mellon Foundation, the Rockefeller Brothers Fund, and the Ford Foundation.

News of Fandom

Fanning Against the Flames

Americans who usually need a t-shirt slogan to remind them that "It's not new and it's not Mexico" were keenly aware that New Mexico was ablaze for two weeks in May with a fire that destroyed 400 families' homes and threatened the grounds of Los Alamos laboratories where hazardous materials are stored.

The Interior Dept. admitted responsibility for the fire, which resulted from a controlled burn that got out of hand. The value of lost property is estimated at over \$1 billion.

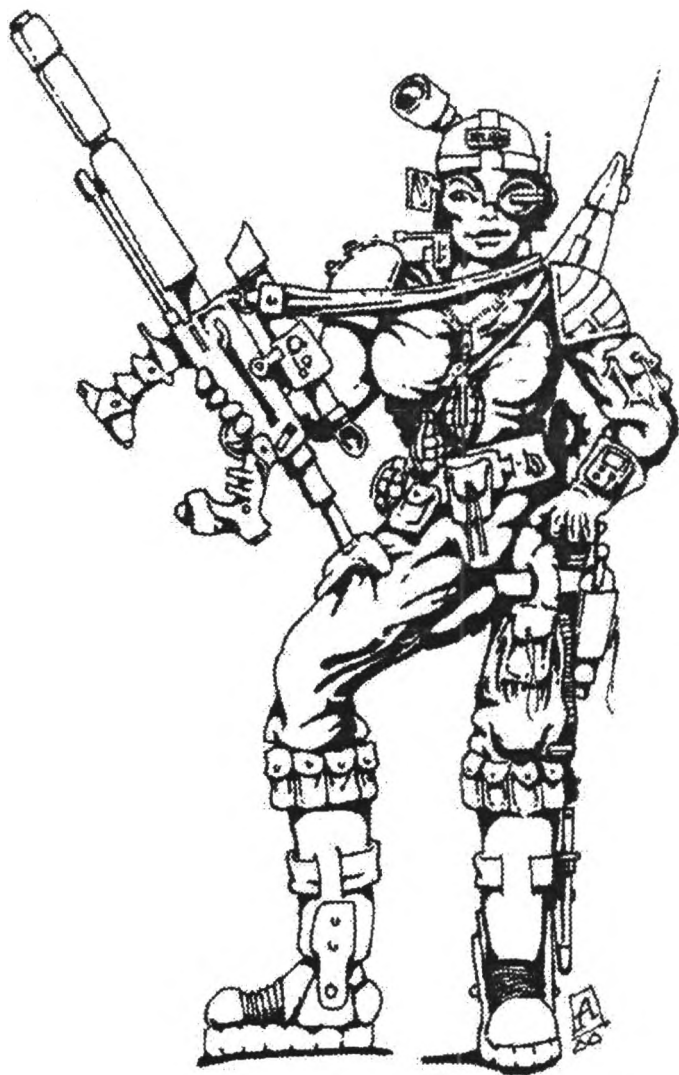
My sister, Kathy Glycer, principal of a special education school in Santa Fe, told me on May 12, "Many of our staff and students' families have been hit by the fires and forced to evacuate. Some have lost their homes...some have not, yet. The students and staff here have been very active in raising money for specific families and collecting blankets, food, etc. Today, most of the students and teachers will be in the community helping at the shelters. One major concern is what's happening to all the animals. The evacuees seem to have places to go, but they are, of course, not allowed to bring their pets. So, we have our one animal shelter trying to deal with all the animals. The rodeo grounds and the Santa Fe Downs are opening their doors for the larger animals (mainly horses and dogs)."

In fact, Parris McBride was among the volunteers who worked at animal shelters. She told readers of *Chronicles of the Dawn Patrol* on May 15, "The best thing I can say is that New Mexico is doing all we can to help our friends and neighbors. There has been no lack of volunteers who are offering shelter for humans and critters. Local massage therapists are working the shelters and at the emergency HQs -- and don't laugh -- it's amazing how much a few minutes of getting the neck and shoulders worked can help a person feel better. I've helped unload two trucks of critters moved to the Santa Fe shelter and sort some food and supplies, but they haven't needed me for anything else."

Albuquerque clubzine editor Chad Lundgren let his issue go missing while he worked "insanely hard" for several weeks to get the NMGrande Evacuee Database going in the aftermath of the fire.

McBride wrote in *Dawn Patrol* on May 22, "The fire was so intense that in some areas the soil fused into glass and is sterilized more than a foot deep under the top soil. Given the fragile nature of our forests due to fuel loads, no moisture and thin top soils, we can expect serious erosion and wildlife losses to continue for months and years to come."

At that time, she said there were no accurate, believable reports of possible releases of radiation and toxic wastes above and beyond what is expected from households and trees burning. Many of the automatic monitor stations in Los Alamos burned down in the fire, and residents anxiously await more reliable information from new stations being set up.



Forry Knocks Out Ferry

The jurors agree that Forry is Dr. Acula. Now, can he get blood from a turnip and actually collect any of the \$724,500 in damages they awarded him?

Six men and six women on a Van Nuys, CA jury deliberated four days, then declared the "Dr. Acula" name belongs to Forrest J Ackerman, not Ray Ferry, current publisher of *Famous Monsters of Filmland*. In addition to trademark infringement, they also found Ferry liable for breach of contract, libel, misrepresentation and intentional interference with prospective economic advantage. Ackerman was awarded \$382,500 in compensatory damages, including \$88,000 for libel, \$54,000 for breach of contract and \$184,000 for trademark infringement, plus \$342,000 in punitive damages. The jury also threw out Ferry's countersuit.

A jubilant Ackerman hugged his attorney, Jacqueline Connors Appelbaum, and publicly thanked his other attorney, Susan Loob, who couldn't appear in court on May 10 because of her pregnancy. "I don't feel 83 anymore. I only feel 80 years old now," Ackerman said at the end of the three-week trial.

Jurors claimed they were not star-struck by the celebrities who testified for each side, such as pro-Ackerman witnesses John Landis and Ray Bradbury, and pro-Ferry witness Harlan Ellison.

Ackerman coined the Dr. Acula name in 1939 and was forced to sue after Ferry began using it without permission. He also alleged that Ferry, with whom he collaborated to stage science-fiction conventions, refused to share profits as agreed and induced him when he was ill to sign an option contract that would allow Ferry to buy millions of dollars worth of his assets for \$1. After hearing from the jury, Los Angeles Superior Court Judge Stephen Petersen rescinded the contract, calling it "the product of undue influence."

Ferry and his lawyer, Thomas Brackey II, vowed that they would appeal. "Mr. Ackerman's case was based entirely on sympathy," Ferry said. "On appeals, it's going to get ugly."

Like, it wasn't already?

[[Sources: *Los Angeles Times*, Sandy Cohen, Bill Warren, Tom Kharis]]

Deadly Fall Mars BayCon

BayCon 2000 was the scene of a fatal accident early Sunday morning, when a person fell from the balcony of their seventh floor room and landed on the second floor patio. The victim was taken to a San Jose-area hospital in critical condition, underwent surgery on May 29, and later passed away.

The victim's name could not be learned at this writing. A search of the *San Jose Mercury News* online archives found no report of the death.

The victim reportedly was part of a group registered under BayCon's room rate, but not a member of the convention. The committee chose not to publicize any details, apart from the fact of the death, because it is a delicate situation. Disclave's experience remains fresh in memory, though BayCon has in its favor a stable 18-year relationship with its facility.

Tiny Bubbles

San Francisco's beautiful old Pan Pacific Exposition building houses the Exploratorium, a real-world playground of

the mind where kids enjoy interacting with hundreds of science and technology exhibits. The museum also has a web site full of kids' science stuff which anyone is free to enjoy. Well, almost anyone. The Exploratorium web site has been ruled off limits to soldiers at Peterson Air Force Base near Colorado Springs.

Pat Murphy, Exploratorium director of publications, (the same Pat Murphy who writes sf), told the *San Jose Mercury News* she believes soldiers are restricted from the site because it featured a recipe for a "bubble bomb," an experiment in which vinegar and baking soda are mixed in a plastic bag, causing a reaction that makes the bag explode.

"There's no way you could injure yourself with a bubble bomb," said Pat.

[[Source: David Bratman, *San Jose Mercury News*]]

SFC Becomes Leaner, Greener

Andrew Porter announces he has shed two unnecessary burdens: 21 pounds of weight, and the duties of publishing *Science Fiction Chronicle*, though he'll remain its news editor.

Porter is selling the newzine he founded in 1979 to Warren Lapine's DNA Publications for an undisclosed amount. The sale relieves Porter, 54, of many pressures of small press publishing, such as maintaining the mailing list, sending out renewal notices, soliciting and tracking advertising, and increasing the magazine's retail bookstore and subscription base. Porter will concentrate on some of the things he does best, including gathering, organizing and writing the news. A goal under DNA's management will be to increase *SFC*'s frequency from the current bi-monthly back to monthly.

DNA Publications, best known for *Aboriginal SF*, also publishes or manages several other small press magazines -- *Absolute Magnitude*, *Dreams of Decadence*, *Fantastic Stories* (formerly *Pirate Writings*), and *Weird Tales*. The purchase will provide *SFC* a wider base, with the other DNA magazines, for consumer-oriented advertising campaigns.

Warren Lapine published his first issue of *Harsh Mistress* (now *Absolute Magnitude*) in 1993, launching *Dreams*

of *Decadence* in 1995. He acquired his first outside magazine, *Weird Tales*, in 1998.

Porter's magazines have won three Hugos over the years -- *Algol* (later *Starship*) in 1974, and *SFC* in 1993 and 1994. He was Fan Guest of Honor at the 1990 World SF Convention.

Fan Fund News

DUFF 2000 Results

Cathy Cupitt is the new DUFF representative and will be attending Chicon in August. She captured a first-round majority. There were 133 votes were cast, and after subtracting 22 North American fans' votes of "no preference" Cupitt was the majority choice on both sides of the Pacific. Full vote totals, a list of voters, and new financial statements can be found in the latest DUFF newsletter at <http://home.pacbell.net/jgelb/duffresult.pdf>

	Austr.	N.Am.	Total
Susan Batho	14	22	36
Cathy Cupitt	38	30	68
No Preference	0	22	22
Write-in	0	2	2

It was Sue Batho's third defeat, beginning with her loss in the original DUFF race of 1974. At a point in fanhistory where the meaningfulness of fan funds is often debated, what do we learn from a race where so many North Americans lodged a vote for neither candidate? Perhaps nothing more than that they never heard of either candidate.

Well, now we've heard a little more from Cathy Cupitt. She announced in *Australian SF Bullshead* 144: "Stephen Dedman, Elaine Kemp and myself are putting together a zine for Swancon 2001. It's called *ConSensual*, and is a collection of erotica." The stories will be published without bylines. Copies will be sold with the proceeds going to WASFF and the Immunodeficiency Foundation.

TAFF 2000 Results

British fan artist Sue Mason is the 2000 TAFF delegate. Her work has been seen in many fanzines, including *File 770*.

Now we will see the artist herself at Chicon 2000 and other stops along the way. Mason enjoyed a first-round victory. The figures were:

	North		
	Eur.	Am.	Total
Tommy Ferguson	22	22	44
Sue Mason	88	52	140
Tobes Valois	30	4	34
Holdover Funds	1	2	3
No Preference	1	7	8
Total	142	87	

Maureen Kincaid Speller, European TAFF Administrator, and Ulrika O'Brien, jointly announced the results.

Ovine is Divine

Paul Ewins is the 2000 winner of FFANZ, which alternates sending Australian and New Zealand delegates to the other country's national convention.

Hounded for interviews by the media – *File 770* – Paul issued this statement. "I promise to play nice, not rip off the fund and on my return not tell the same boring anecdotes repetitively."

However, *Australian SF Bullshead* 144 reports that work pressure will force Ewins to postpone his trip to New Zealand until 2001.

Voting Figures: Paul Ewins: 20; Little Ted: 17; Murray and Natalie Maclachlan: 7; Justin Semmel: 4; Total votes received: 48.

And so the torch is passed to Paul from 1998's FFANZ winners, Phil Wlodarczyk, Frances Papworth and Renaldo the sheep – famed for their micro trip report *Two Loonies and a Soft Toy*. Channeling Renaldo, Frances told FFANZ voters, "Renaldo mentions that while Paul may be over 4 inches tall, he is just as lovely as the woolly one himself."

GUFF

Eric Lindsay and Jean Weber announced for GUFF some time ago, and by the time the ballot came out they had competition from another duo, **Damien Warman** and **Juliette Woods**, who run Adelaide's discussion group Critical Mass, and have started the OzMemory-Hole. The winners will attend the 2001



TAFF Winner Sue Mason, who drew this antlered man, promises to scatter fillos in her wake when she visits America this summer.

British Eastercon. Voting is open until November 13.

The Purloined Letters

If "he who steals my purse, steals trash," what does he have who steals a fanzine's book reviews? Brass balls. in the case of Mr. John Kahane, who was discovered using some of Cheryl Morgan's reviews from her e-zine *Emerald City* on his website without Cheryl's permission.

Kahane's website publicizes the Ottawa bookstore he owns, named Basilisk Dreams. Author Rebecca Bradley suffered a bruising *deja vu* when she visited the site and found her *Lady in Gil* panned in the same words she'd already unhappily read in *Emerald City*. Kahane had not simply lifted the review, he passed it off as his own work. That review from *Emcit* 26, and a review of

Sara Douglass's *Battleaxe* from *Emcit* 48, were copied on the site. Adding insult to injury, Kahane embroidered his own views into the basic text of Morgan's review of Paul McAuley's *Child of the River*. Perhaps he'd actually read that book.

Morgan requested an explanation and received an apology from Basilisk Dreams in early April. The offending reviews have now been removed from its site.

The Wheels Came Off

The engines could'na stand the strain when Melbourne SF Club member and Freight Australia Locomotive Driver James Styles derailed at a level crossing near Tongala on April 30. Everyone escaped with minor injuries, James himself suffering bruises and a swollen ankle, but the property damage will total millions of dollars. That's a lot, even in Australian dollars – more than the NESFA Press made last year!

Marc Ortlieb acutely observed, "Not many fans can claim to be involved in costs on that scale -- not even convention committees...." [*Source: Australian SF Bullshead* 143]]

Fanthology 1995 Is Calling You!

Next Spring's Corflu will be in New England, and the committee has accepted Bill Bowers' offer to continue a Corflu tradition by producing a *Fanthology* for the occasion.

Bill will do a good job, and I applaud his editorial philosophy -- "I will probably be fussy and idiosyncratic, and totally eclectic in My Choices." A *Fanthology* editor never even tries to please all the people all of the time. Of course, that makes it a dangerous job, and Bill knows what danger stalks a man who

deliberately hangs a target on his own back, from watching his fellow Worldcon guest of honor, Harlan Ellison. Harlan literally wore one during Iguanacon 2.

Not that Bill is such a complete radical. "I have total admiration for the past several *Fanthologies*, edited by Robert Lichtman. And I'm counting on Robert as not only a resource, but as a mentor for this one. But my 'tastes' obviously aren't the same as those of Robert. I have no 'subject' taboos -- the only criteria is that something intrigues me -- but I do admit to leaning toward heft/length, over vignettes."

Bowers brings a 90's attitude to the next *Fanthology*. He scolds us to waste no time in false humility. "If you wrote and/or published something during 1995 that you are particularly pleased with, I'd like to know about it.... Do not be overly modest, and wait for some one else to 'nominate' your pride and joy."

He prefers to receive an e-mail giving the name of the author, the title of the piece, where it was published, and a brief description. "If I'm intrigued, and don't already have a copy, I'll ask for a photocopy, or electronic copy."

He also wants to adorn his *Fanthology* with art published in 1995. "Therefore I'm also soliciting fan artwork -- covers, fillers, spreads, whatever -- also first published in 1995. Again, photocopies or electronic graphic files are equally welcome."

Corflu's Bob Webber has authorized him to fill a hundred pages. And those pages will be mimeographed by Master Mimeographer Jeff Schalles.

Dispatch your nominations to: Bill Bowers, 4651 Glenway Avenue, Cincinnati OH 45238-4503. E-mail: Bill@Outworlds.net

Tin Type

John Foyster distributes his fanzine *eFNAC* by e-mail to fans who let him know they're (a) interested, and (b) able to read the PDF format (e.g., with Adobe Acrobat Reader.) The third issue comes in a 500K file, but it's not as though it will really take very long to download. The 24-page zine is full of well-written articles, most notably

John's article about Malaysian culture. I never suspected the American Civil War had any effect on that part of the world until John noted how the demand for canned food vastly expanded tin mining in Malaysia. Don't miss a single factoid! Send your request immediately to foyster@senet.com.au

Fans Help Family

Big-hearted fans at ConQuesT came to the aid of Rob Fertner and family after the death of Rob's wife, Anita. Jim Murray had the idea to sell fake Fans Over Forty ID's and Richard Lipp devised a way to make them. The idea caught well enough to raise \$400 by Closing Ceremonies, and right afterward a widower anonymously donated another \$300. So at the end of the convention, \$700 was given to Fertner to help him and his two sons. Roger Tener delivered the money and writes, "As you could expect Rob was very grateful.... Once again Fandom takes care of it's own."

[[Source: Roger Tener, *Chronicles of the Dawn Patrol*]]

Syzygy in St. Augustine

F. Paul Wilson's and Matt Costello's play *Syzygy* enjoyed a March premiere in St. Augustine, Florida. Local fan Rich Gutkes attended during the six-show run. "My hat is off to director Garrett Peck to went through hell (and surgery) to get it staged."

Rich calls *Syzygy* "twisty, fast paced and in the mode of a *Twilight Zone* story. I recommend it to all fandom. It would be perfect entertainment at a con."

Director Garrett Peck is the local connection, a member of the Horror Writers Assoc. who has done dramatic work with other horror writers. He narrates Wilson's audio CD "Conspiracies" which made the final ballot for the Bram Stoker Award.

Gutkes remembers, "Two years ago, Peck was getting this play organized when he had a motorcycle accident. They had to shorten his leg two inches to save it. I guess it gave him the impetus to write as well as the resolve to produce the play."

The St. Augustine *Record* favorably reviewed the play, in the vein of "things to see this weekend."

Wilson and his family attended the premiere. He also worked in a book signing at the local Barnes & Noble. Steve Spruill also came.

Peck hopes to work with horror writers again, and told Gutkes he has long been awaiting a play from Somtow.

Literature By The Ton

George R.R. Martin is delirious that *A Storm of Swords* is finally finished. By now the huge novel is being pored over by editors, publishers and agents. We hope one of them is already dreaming up a nice big figure to put on a check to purchase the rights. For one thing, George needs to pay Kinko's for making all those copies.

He muses, "I do feel as though as I have given birth to a woolly mammoth -- this is a *big* beast, with a nasty disposition, and pretty damned hairy too. It weighs in at 1521 manuscript pages, some 350 pages longer than *A Clash of Kings*. I fear I lied about the four weddings and the funeral. Now that I am done, I see there are four weddings, *two* funerals, and a wake.... But the mammoth is at least on its feet; the rest is just a matter of polishing up its tusks."

[[Source: Roger Tener, *Chronicles of the Dawn Patrol*]]

A Rose by the Same Name

Laura Brodian Freas had the last laugh when she e-mailed newzine editors this confession from Paul Barnett of Paper Snarl:

"One of the major international events of March was the final determination, after massive international brainstorming sessions and sophisticated marketing research on both sides of the Atlantic, of a title for the new Kelly Freas book, to be published by Paper Tiger this Fall -- *Frank Kelly Freas: As He Sees It*. This, um, happened to be, er, the title Kelly had suggested in the very first place, which only goes to show that...."

In His Own Words

Look for Julie Schwartz' autobiogra-

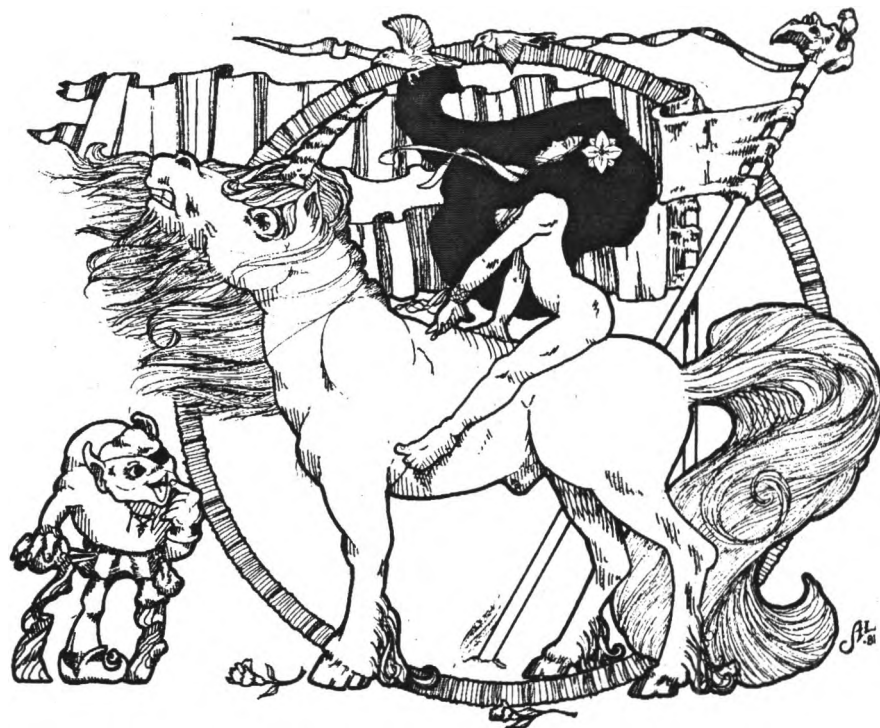
phy, coming soon from Bud Plant Comic Art. *Man of Two Worlds: MyLife in Science Fiction and Comics*, written with Brian M. Thomsen, tells how teenaged Julie Schwartz became science fiction's first literary agent. He represented a distinguished roster of authors including H.P. Lovecraft and Ray Bradbury. Then, for more than 40 years he nurtured DC Comics top talents, including Bob Kane, Neal Adams and many others. For information, contact: Bud Plant Comic Art. Phone: (800) 242-6642. Website: www.budplant.com

The Magic Comes Back

If you've witnessed a group of fans discover a really cool story at a convention, and seen them pay homage with all kinds of wacky creativity, then you can imagine the effect of John Bellairs book, *The Pedant and the Shuffly* on the '87 Mythcon. Fans who took part 13 years ago are now cheering Joan Marie Verba's announcement that the Mythopoeic Press wants to reprint the book.

Ellie Farrell, Chair of the Mythopoeic Society, recalls how she and Debby Jones entered the '87 Mythcon masquerade with a one-minute production of the book. "Brief synopsis: Snodrog the Pedant, an irritable magician, turns anyone he dislikes into a Flimsy – basically something resembling a napkin covered with turkey and cranberry sauce. It's up to a hairy creature called a Shuffly to do battle and save the transformed folks. Debby was the Pedant and I was the Shuffly. Eric Rauscher and Sherwood Smith volunteered to wear sheets smeared with chocolate sauce, the closest equivalent we could find on the cafeteria menu, and be Flimsies. There are photos...."

Bellairs was the con's guest of honor. He allowed Ellie to distribute xerox copies of his out of print book. "Peter Beagle borrowed my xerox and read it over the phone to a friend during the weekend."



The Anti-Fan Films

Video copies of the Anti-Fan movies made to promote Australian worldcon bids are being made available by jan howard finder. He owns a copy of a film-to-tape transfer made in 1991, with some digital remastering done in 1998.

The transfer was done, says finder, "for the abortive 1995 Sydney Worldcon bid. In 1998, I believe, I sent my tape of the films to a fan in Winnipeg. He was working with a public TV station on a series on science fiction and fandom. They used a few bits from the films. He also had the tape digitized to clean up some of the yellowing...." The films, including finder's "trailer," run about an hour.

Those interested in getting a copy of finder's tape were urged to contact him directly by June 15, thus giving him time to have the tapes made before Chicon 2000. His e-mail address is wombat@sff.net. Tapes are available in both NTSC or PAL. The cost should be approximately NTSC = US\$20 and PAL = US\$35.

Prints of the original films, complete with soundtrack, have been returned to

Australia for preservation by the Oz-Fan History project, courtesy of Victorian Science Fiction Conventions – the group that brought you Aussiecon Three. The films were thought to have been lost, but copies were recently found in the US by finder. *[[Source: Australian SF Bullshead 144]]*

Clipping Service

Things That Keep Jerry Pournelle Awake at Night: "Goofy is a dog. Pluto is a dog. But Goofy is Mickey's friend, and Pluto is his.... Dog."

John Hertz: "Once I courted a girl by reading Thurber to her. This was before I knew of the Thurb Revolution." *[[Source: Vanamonde 354.]]*

Instant Message: 665 "Tony [Lewis] announced that his first act as President was to declare an amnesty for all NEFSA political prisoners, and that anyone else locked up in the basement should also be released. [But not Mr. Skunk!]"



Visit The File 770 Web Page
[Http://ourworld.compuserve.com/homepages/mglyer/f770/index.html](http://ourworld.compuserve.com/homepages/mglyer/f770/index.html)

Short Waves

Craig Hilton, one-time *F770* cover artist and full-time medical doctor, has become Medical Superintendent of the hospital in Doomadgee, an Aboriginal town of about 1,500 people. He and another doctor provide medical services, and he runs the hospital. *[[Source: Australian SF Bullsheat 141]]*

Curt Phillips passed all his classes and finished college as a Graduate Nurse. He'll become a Registered Nurse as soon as he passes the State Board of Nursing exam in Virginia.

The Major family just grew by one, the way **Gene Stewart** sees it. He told Joseph Major in *The Knarley Knews*, "Hey, my wife's a Major now, too.... Of course, it's a USAF rank, but still." **Major Stewart** was promoted April 4.

Mark Loney has been promoted to Manager, Space Systems, at the Australian Communications Authority. His Space System Team is responsible for radio frequency planning for satellites, launch vehicles and Earth stations (which are the "space systems"). *[[Source: Australian SF Bullsheat 141]]*

Anne Brunsgaard will spend a year in Japan teaching English. When she leaves Atlanta next month, Anne will be replaced as President of the Atlanta SF Society by Vicki Dobbs.

The winner of the **George Turner Prize** for Science Fiction and Fantasy for 2000 is Michelle Marquardt for a novel with the working title *Blue Sky and Silence*. The \$10,000 award was presented at Random House's Sydney offices on May 26. *[[Source: Australian SF Bullsheat 143]]*

I Sing the Fanac Electric

Joy V. Smith, inspired by last issue's Internet theme, forwarded her list of online publishing credits.

Several of Joy's stories are forthcoming in e-zines, getting a second chance in electronic publications after originally

appearing in print. "Rocky Falls Park" is on the Anotherealm Beyond (flash fiction) page:

<http://216.147.67.68/beyond/index.html>

The AOL SF column, *Worlds Without End*, is running a series of interviews Joy did with writers, editors and poets. "They've also used my book reviews and humor pieces, and there are some articles upcoming."

Joy's novella, *Hidebound*, is a finalist in a *Best of the 90s* small press e-zine anthology. And you can find her short story, "Carnies," and an article on Tropika, a gardening web site:

<http://members.xoom.com/TropikaMiami/>

Bjo Trimble has started a monthly column for Galaxyonline -- www.galaxyonline.com -- about fandom. "Just sent in my second one; first one was about the *Excelsior* campaign to have the next Star Trek series be based on Captain Sulu and his ship, the *Excelsior*. Not going to happen, but it was a worthy campaign. The one coming up is about fandom, then and now. John and I wrote it together, and I hope they keep his name on the credits."

Lawyers Love Fandom.com

If Fandom.com isn't being held up as a shining example in your neighborhood, you must not be living in the takes-money-to-lose-money world of securities attorneys.

Lawyers at the Caltech/MIT Enterprise Forum on May 16 were promised a look at "the evolution of Fandom.com, an early-stage new media venture, including its financing activities" delivered by Chip Meyers, Chairman of the

Board of Fandom, Inc., "the number one information resource and commerce web site for fanatics of science fiction, fantasy and horror entertainment."

Ah, if only I could have been a fly on the wall of that dinner meeting. (I'd have dived into Chip's soup and done the backstroke....)

Joseph T. Major recently browsed Fandom.com to test the fannishness of its search engine. "I entered 'Chicon' and got....nothing. Then I entered 'Heinlein' and got....nothing. However, had I been interested in comics, or movies, it would have been quite a different matter. It looks as if someone knows where the money is."

Sounds to me like they're missing a chance to squeeze a few more shekels from visitors to the site if you can't enter "Heinlein" and order a DVD of *Starship Troopers*. (Not that Robert would mind: if he'd seen the film, he would have made sure his contribution was credited to "Anson MacDonald" -- or maybe "Cordwainer Bird.")

Like No Business

Tadao Tomomatsu belongs to at least two well-known organizations, LASFS and SAG, but only one of them has spent this Spring on strike against tv-commercial producers.

So Tadao was massively relieved to be hired to act in a promo by a company SAG has approved for work during the strike. If you follow Animal Planet and "The Crocodile Hunter," Tadao was on your tv screen during the week of June 18. New episodes were promoted on cable as "Croc Week 101."

The commercials feature a bunch of enthusiastic students who "wanna learn to be like the Croc Hunter" and are in training. Tadao says he plays "the Japanese student" in the series of humorous promos. accent and all. But, "No funny glasses. (Can't win them all)."

Tadao writes that he worked alongside "real snakes, crocodiles, pythons, and the crocodile from the 'Lubderderm' commercials. I wonder if that crocodile is SAG? Lots of mud, silliness." And yes, he had a speaking part.

Graphic Examples

by Mike Glycer

Baloney: Quickly discarding any thought of naming their fanzine *Tom Arnold*, Tom Springer and Arnie Katz decided what fandom needed was more *Baloney*. So the pair opened a delicatessen-by-mail, spiced by contributions from Ken Forman, Joyce Katz and the late Bill Rotsler. Ross Chamberlain also supplies a delightful cover showing Tom serenely unaware that Arnie is behind him juggling a knife, a cleaver and a monogrammed hunk of the zine's namesake.

Now, if you don't happen to like the name *Baloney*, Arnie's "Katzenjammer" column more or less guarantees a different name will be along soon. He lists 16 fanzine titles he's used over the years and alludes to a dozen more. And if you've observed along with Greg Pickersgill that Las Vegas fans start fanzines enthusiastically then fold them hastily, be sure and remind Arnie so he can twit you about it, too: "If he actually wrote this, Greg has a point. (If Greg didn't say it, he's pointless.)" This is fandom, where nobody needs an excuse to give every issue of his zine a new name. Besides, Arnie sincerely believes that "Each new experiment generally gets a unique name that, hopefully, fits its format." What's it to you if they all coincidentally have an editorial by Arnie named "Katzenjammer"?

His editorial in *Baloney* is especially noteworthy for its lively humor. Arnie is capable of a wide range of expression, but he enjoys nothing better than a passionate quest in defense of faanish values. Or in this issue, William Rotsler, who certainly deserves the benediction. This time, Arnie reminds us he has another side by first launching into a humorous diatribe that spares no one, least of all himself, and bristles with funny lines like, "A Kincaid screed has become a badge of honor for U.S. fanzines, a tangible vindication of talent and achievement." Arnie deftly needles

Kincaid, without rancor. In fact, you can tell from Arnie's brash overstatement, poking fun at the earnest British reviewer, that he agrees our homely efforts could stand some polishing.

Arnie also fires a few salvos at online fanac in a satirical explanation of the difference between a "fanzine" and a listserv. Fortunately, Arnie was not content to answer Greg Pickersgill's provocative comment on the MemoryHole listserv. What a waste of perfectly good editorial fodder that would have been.

He even jokes about TAFF. As if he didn't know that simply writing "TAFF" in a fanzine is a dangerous political act!

Yes, Arnie courts danger every step of the way. He ends his editorial quoting a mock conversation with Tom Springer. Arnie explains that they won't just send the zine to their friends, they'll also send it to five pompous idiots. Fans convinced Arnie is talking about *them* have already gotten their knickers in a twist about that remark.

Tom Springer then weighs in with his own editorial. It's hard for anybody to sustain the energy level of Arnie's column. Tom might have spared himself from direct comparison by picking a different topic – but his entire editorial

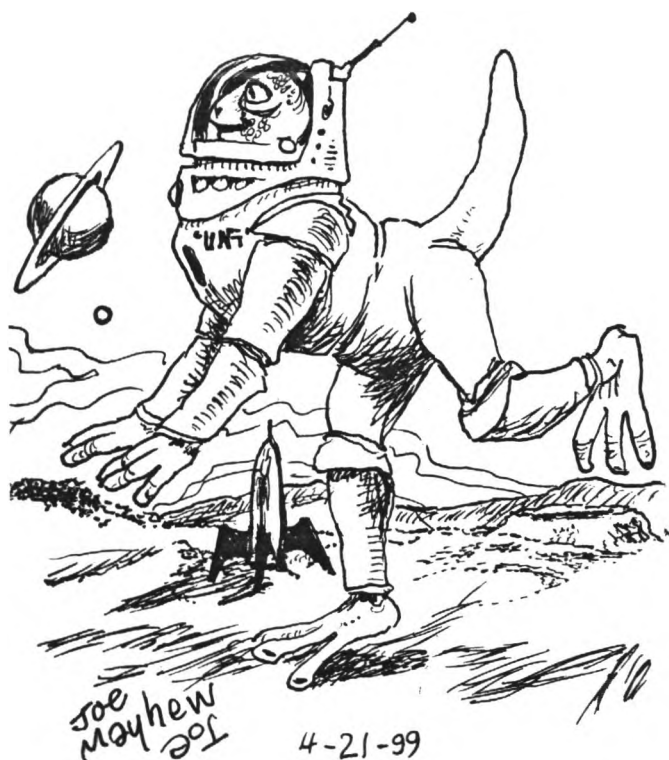
YUP YUP YUP... IT'S ME -
YOU'RE NOT IMAGINING
IT ... I'M THE GUY
THAT PIONEERED
THREE STAPLE
FANZINES



is also about how they chose *Baloney* to be the title. He writes in a light and amusing style, and gets off some good lines of his own. He just can't help sounding like he's written "the making of Arnie's editorial."

Arnie's legacy from Bill Rotsler included some autobiographical sketches. The first of these appear in *Baloney* as "Bent Lance, a column by William Rotsler." Bill tells us what he learned about life in three-and-a-half years of art school. It's quite easy for me to imagine Bill's voice saying these words. I enjoyed these stories and I miss Bill.

Ken Forman's "The Quest" is well-suited the follow Rotsler's column. Both writers infuse their storytelling with a high degree of machismo, but there's



more to it than that. Forman, like Rotzler, has a flair for vivid description that puts the reader in the midst of a scene, and his linear style compels the reader to stay with a story from start to finish.

Joyce Katz' "A Family Affair" is an abbreviated column, and we all agree that we're happy to read more when she can tear herself away from front-page assignments for CollectingChannel. She teases her fannish audience about that way we dramatize our feelings of connectedness to other fans. "LeeH gave a stack of fanzines to TerryC who passed some to Arnie and me... so I believe we're tied in a link of dust and microbes."

And that's it for the first issue of *Baloney*. May there be more links to come!

Kittywompus Tracks Fanzines: Alison Scott, of *Plokta* fame, recently started a fanzine review diary on her web page. She's been adding to it constantly, and her writing shows a great deal of energy. The best parts of it are quite good, and the rest could be raised to that level if Alison quit temporizing about her opinions, and edited out some bone-headed digressions.

Though not my reason for writing

this review, Alison happens to be one of the fans upset by Arnie's editorial, taken aback by Arnie's notion that *Plokta* and *Self Important Blather* could be synonymous titles. I was disappointed that Andy Hooper warned her it was a joke. Too sporting, Andy. What British faned ever held our hand and explained something was only a joke?

Besides, Alison's degree of sensitivity is surprising in someone who gave her creation a name with

the initials KTF. The original KTF reviewers verbally flayed faneditors for sport. Of course, she isn't really a critic in that tradition. These are not killer reviews, just a lot of painful paper cuts. Alison has the bad habit of praising with faint damns and leaving us wondering what she really thinks about the day's leading genzines.

Take her review of *Mimosa*, for example. "*Mimosa* never quite greases my candle, but I'm always glad to receive it, and I'd be sad to see them cease publication, as they've threatened to do. It's long, beautifully produced, and is in my view unmatched in terms of the care taken to match artwork with articles." Yet she follows up that sentiment by panning Joyce Scrivner's contribution, then extending the judgment to *Mimosa* in general: "Too much of *Mimosa* feels like this to me; embalming the minutiae of fannish history rather than celebrating the delightful and unusual." It's hard to believe Alison will be missing that zine.

She writes about *Challenger 11*, "This issue has a theme of 'My Day in Court', and most of the articles reflect this, producing a fairly strong overall flavour to the fanzine. Unfortunately, several of the writers' days in court were

rather pedestrian." She hates it, right? But wait! The last line of her review says, "In *Mimosa's* letter column, Harry Warner Jr. muses on the demise of the large solid genzine. I think *Challenger* is picking up the mantle very nicely." Assuming "sold genzine" isn't just another implied criticism, she must have liked it after all.

Alison ends her review of a third zine with a comment about the cover art: "I shall almost resist the temptation to say 'The D West covers are, as usual, excellent'; in fact, neither of these quite hit the spot for me." Readers would be spared these frequent allusions to greaseless candles and missed spots if Alison frankly explained her reactions. Then we would learn more about making good fanzines or more about Alison, and either possibility would be an improvement over her jaded pose.

Yes. Alison is quite capable of teaching Joe Phan a better way to write, edit and design when she's willing. She provides a number of lucid, highly practical insights that can benefit any fanzine publisher as much as the subject of her review. The advice she gives Eric Lindsay could make a world of difference in *Gegenschein*, and many other perzines:

"Eric's diary writing would be better if he...expanded the little fannish incidents so that, rather than just hearing 'Had dinner... at an Afghan restaurant called Kabul with Donya White. We talked about cooking, and British rail food' we got some sense of what was discussed, why Donya is a stimulating dinner companion (or not), what's so special about Afghan food anyway (or indeed, what's so special about British Rail food), and, in general, what made this evening different from any other one."

Then, her review of *No Award 7* gives Marty Cantor fair warning that his zeal for DTP effects sometimes makes the zine more difficult to read. She also admonishes Marty about continuing his Digby article in a later issue: "Here's a useful rule of fan editing: If an article's worth printing, it's worth printing all at once."

That Alison unambiguously hates *No Award* actually helps make this one of



her better-written reviews. She sends no mixed messages. Her opinions are direct and supported by relevant details. So what if she's wrong about Ed Green and Milt Stevens? However, Alison makes another good point when she challenges Marty's article introductions, lavishing praise in a way that instantly trigger a reader's skepticism. A faned defeats his purpose by inviting unrealistic expectations. Far better to let an article seek its own level. If it's that good, the letterhacks will figure it out and say so. Or if it's not, fans might still find a way to enjoy it if the editor doesn't annoy them with a lot of verbal elbow-jogging.

Besides needing to leave readers with a clear "bottom-line" opinion about each zine, and to be sure that it's supported by her discussion, Alison also needs to get rid of all the casual insults strewn throughout her reviews. As I said, Alison isn't writing old-fashioned KTF, she just seems to go brain-dead all

of a sudden. For example, in the midst of reviewing *Baloney*, Alison adds a snide comment:

"We received one letter over two pages long on the last *Plokta*, from a notable letterhack, and had serious difficulty even finding one usable sentence to extract from the WAHF column." If I can figure out who this unnamed letterhack is, I'm absolutely sure he knows and is feeling the back of Alison's hand.

Alison joins that remark to an enthusiastic repudiation of The Usual: "we should have no compunction about not sending the fanzine to tedious gits, even if they did loc every single

issue...." Has she blown up the basic social contract of fandom? Or is she just making a joke? What do you think, Andy?

Items Reviewed: *Baloney*, Arnie Katz, 330 S. Decatur Blvd., PMB 152, Las Vegas, NV 89107 and Tom Springer, 15515 NE First Circle, Vancouver, WA 98684. "Although this fanzine is as available as a Vegas hooker, you can't buy it for any amount of money."

Kittywompus Tracks Fanzines, Alison Scott, <http://www.kittywompus.com/fanzines/reviews/>



Changes of Address

If you're a fan whose last name starts with the letter "B," odds are you moved this spring....

John Bangsund, 1/5 Tasman Street, Preston, Vict. 3072, Australia
Chris M. Barkley, 1010 Park Lane, Middletown, OH 45042-3410
John D. Berry & Eileen Gunn, 232 Winfield Street, San Francisco, CA 94110
Sheryl Birkhead, 25509 Jonnie Court, Gaithersburg MD 20882
William Breiding, 150 Grattan St. #4, San Francisco, CA 94117
Allyson M.W. Dyar, 1209 SE 89th Avenue, Portland OR 97216
Christian McGuire, 5320 Corteen Place #19, North Hollywood, CA 91607
Curt Phillips, 19310 Pleasant View Drive, Abingdon, VA 24210
Charles Platt, E-mail: cp@panix.com
Alex Slate, E-mail: alex_slate@hotmail.com

Martha Beck discovered in March how to spam, er, message everyone on her list. "Since joining AOL, the wonderful machine yells at me when I have mail... and to think I told it about two months ago, that it was going out in yard, and before I buried it, my two rotties were going to nasty things to it first...."

Get in the queue by contacting Martha at her new address: martha-beck@aol.com

"We are not well -- ha -- never have been!, but what are you to do when you hit 70? And Hank is 74 -- just laugh at it, and enjoy each other...." Martha loves visits from her fannish friends and family: she puts them up in a large apartment beside their house. "[The late] Joni Stopa gave us a wooden sign, *BECK'S MOTEL*, and we put it over front door -- was really worried that moving from Wimpy Zone over eight years ago, we'd lose sight of all you sweet peoples -- will not make a list, but believe me, we have company!"

Obligatory Dr. Who Reference

Harry Warner Jr. "My favorite Dr. Who was Tom Baker,."

Hugo Awards Nomination List

Best Novel

(334 nominations for 183 novels)

A Civil Campaign by Lois McMaster Bujold (Baen)
Cryptonomicon by Neal Stephenson (Avon)
Darwin's Radio by Greg Bear (HarperCollins UK; Del Rey)
A Deepness in the Sky by Vernor Vinge (Tor)
Harry Potter and the Prisoner of Azkaban by J.K. Rowling
 (Bloomsbury; Arthur A. Levine/Scholastic Press)

Best Novella

(191 nominations for 58 novellas)

"The Astronaut From Wyoming" by Adam-Troy Castro and
 Jerry Olton (*Analog* 7-8/99)
 "Forty, Counting Down" by Harry Turtledove (*Asimov's* 12/99)
 "Hunting the Snark" by Mike Resnick (*Asimov's* 12/99)
 "Son Observe the Time" by Kage Baker (*Asimov's* 5/99)
 "The Winds of Marble Arch" by Connie Willis (*Asimov's* 10-
 11/99)

Best Novelette

(168 nominations for 130 novelettes, six nominees due to a tie)

"Border Guards" by Greg Egan (*Interzone* 10/99)
 "The Chop Girl" by Ian R. MacLeod (*Asimov's* 12/99)
 "Fossil Games" by Tom Purdom (*Asimov's* 2/99)
 "The Secret History of the Ornithopter" by Jan Lars Jensen
 (*F&SF* 6/99)
 "Stellar Harvest" by Elcanor Arnason (*Asimov's* 4/99)
 "1016 to 1" by James Patrick Kelly (*Asimov's* 6/99)

Best Short Story

(189 nominations for 158 short stories)

"Ancient Engines" by Michael Swanwick (*Asimov's* 2/99)
 "Hothouse Flowers" by Mike Resnick (*Asimov's* 10-11/99)
 "macs" by Terry Bisson (*F&SF* 10-11/99)
 "Sarajevo" by Nick DiChario (*F&SF* 3/99)
 "Scherzo with Tyrannosaur" by Michael Swanwick (*Asimov's*
 7/99)

Best Related Book

(167 nominations for 74 related books)

Minicon 34 Restaurant Guide by Karen Cooper and Bruce
 Schneier (Rune Press)
The Sandman: The Dream Hunters by Neil Gaiman and Yoshi-
 taka Amano (DC Comics/Vertigo)
Science Fiction of the 20th Century by Frank M. Robinson
 (Collectors Press)
The Science of Discworld by Terry Pratchett, Ian Stewart, and

Jack Cohen (Ebury Press)

Spectrum 6: The Best in Contemporary Fantastic Art edited by
 Cathy and Arnie Fenner (Underwood)

Best Dramatic Presentation

(304 nominations for 106 dramatic presentations)

Being John Malkovich (Single Cell Pictures/Gramercy Pic-
 tures/Propaganda Films) Directed by Spike Jonze; Written
 by Charlie Kaufman
Galaxy Quest (DreamWorks SKG) Directed by Dean Parisot;
 Story by David Howard; Screenplay by David Howard and
 Robert Gordon
The Iron Giant (Warner Bros. Animation) Directed by Brad
 Bird; Book by Ted Hughes; Screenplay by Brad Bird and
 Tim McCanlies
The Matrix (Village Roadshow Productions/Groucho II Film
 Partnership/Silver Pictures) Directed by Andy and Larry
 Wachowski; Written by Andy and Larry Wachowski
The Sixth Sense (Spyglass Entertainment/Hollywood Pictures)
 Directed by M. Night Shyamalan; Written by M. Night
 Shyamalan

Best Professional Editor

(203 nominations for 66 editors)

Gardner Dozois (*Asimov's Science Fiction*)
 David G. Hartwell (Tor/Forge; *Year's Best SF*)
 Patrick Nielsen Hayden (Tor Books; *Starlight*)
 Stanley Schmidt (*Analog Science Fiction and Fact*)
 Gordon Van Gelder (St. Martin's Press; *Fantasy & Science
 Fiction*)

Best Professional Artist

(196 nominations for 103 artists)

Jim Burns
 Bob Eggleton
 Donato Giancola
 Don Maitz
 Michael Whelan

Best Semiprozine

(168 nominations for 38 semiprozines)

Interzone edited by David Pringle
Locus edited by Charles N. Brown
The New York Review of Science Fiction edited by Kathryn
 Cramer, Ariel Hamion, David G. Hartwell, and Kevin
 Maroney
Science Fiction Chronicle edited by Andrew I. Porter
Speculations edited by Kent Brewster

Best Fanzine

(195 nominations for 94 fanzines)

Ansible edited by Dave Langford*Challenger* edited by Guy H. Lillian III*File 770* edited by Mike Glyer*Mimosa* edited by Nicki and Richard Lynch*Plokta* edited by Alison Scott, Steve Davies, and Mike Scott**Best Fan Writer**

(191 nominations for 147 fan writers)

Bob Devney

Mike Glyer

Dave Langford

Evelyn C. Loeper

Steven H Silver

Best Fan Artist

(164 nominations for 101 fan artists)

Freddie Baer

Brad Foster

Teddy Harvia

Joe Mayhew

Taral Wayne

**John W. Campbell Award
for Best New Writer**

(110 nominations for 72 writers)

Cory Doctorow (2nd year of eligibility)

Thomas Harlan (1st year of eligibility)

Ellen Klages (2nd year of eligibility)

Kristine Smith (1st year of eligibility)

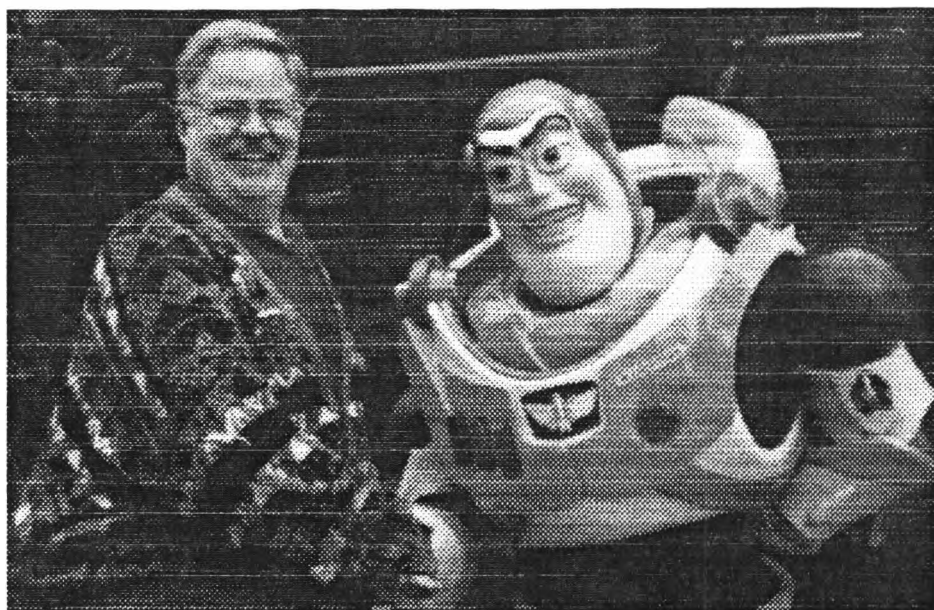
Shane Tourtellotte (2nd year of eligibility)

Prix Aurora Awards

Here are the nominees for Canada's national speculative fiction awards, given for achievement by Canadian fans and pros in sf & fantasy literature, art, media and organizational work. As always, there are deux categories to recognize work in each of the nation's official languages, English and French.

**Best Long-Form Work
in English - 1998/1999**

Beholder's Eye, Julie E. Czerneda;
Brown Girl in the Ring, Nalo Hopkinson;
Flashforward, Robert J. Sawyer;
Starfish, Peter Watts; *Bios*, Robert Charles Wilson; and *Death Drives A*



No Hard Feelings: During a Disneyland photo op with a Hugo nominee, Buzz Lightyear asked why *Toy Story 2* missed the ballot.

Semi, Edo van Belkom.**Meilleur livre****en français - 1998/1999***L'Aile du papillon*, Joël Champetier; *Le**Livre des chevaliers*, Yves Meynard;*Sur le seuil* by Patrick Senécal; and*Samiva de Frée* by Francine Pelletier.**Best Short-Form Work****in English - 1999***The Emperor's Old Bones*, Gemma*Files*; *Erratic Cycles*, Mark Leslie;*Speaking Sea*, Sally McBride; *Any Port**in a Storm*, Mark Rayner; *Stream of**Consciousness*, Robert J. Sawyer; *State**of Disorder*, Douglas Smith; *Symphony*,Douglas Smith; *Plato's Mirror*, Robert

Charles Wilson.

Meilleure nouvelle**en français - 1999**

Souvenirs du Saudade Express, Éric Gauthier; *Soldats de sucre*, Yves Meynard; *Passions étouffées sous la pierre cendreuse*, Jean-Louis Trudel.

Best Work in English (Other) - 1999

Aurora Awards, Edo van Belkom;
Northern Frights 5, Don Hutchison, ed.;
On Spec, Jena Snyder, general ed; *Par-*
sec, Chris Krejlggaard, ed; and *Trans-*
Versions, Dale L. Sproule.

Meilleur ouvrage**en français (autre) - 1999**

L'Année de la Science-Fiction et du
Fantastique Québécois 1997, Claude

Janelle et al.; *Historique des Pulpes qué-*
bécois, Jean-Louis Trudel; *Le XIXe*
siècle fantastique en Amérique fran-
çaise, Claude Janelle et al.; and *Solaris*,
Joël Champetier.

Artistic Achievement - 1999

James Beveridge, Jean-Pierre Normand,
Bernard Reischl, DLSroule, Larry
Stewart, Ronn Sutton and Terry Pallot

Fan Achievement (Organizational)

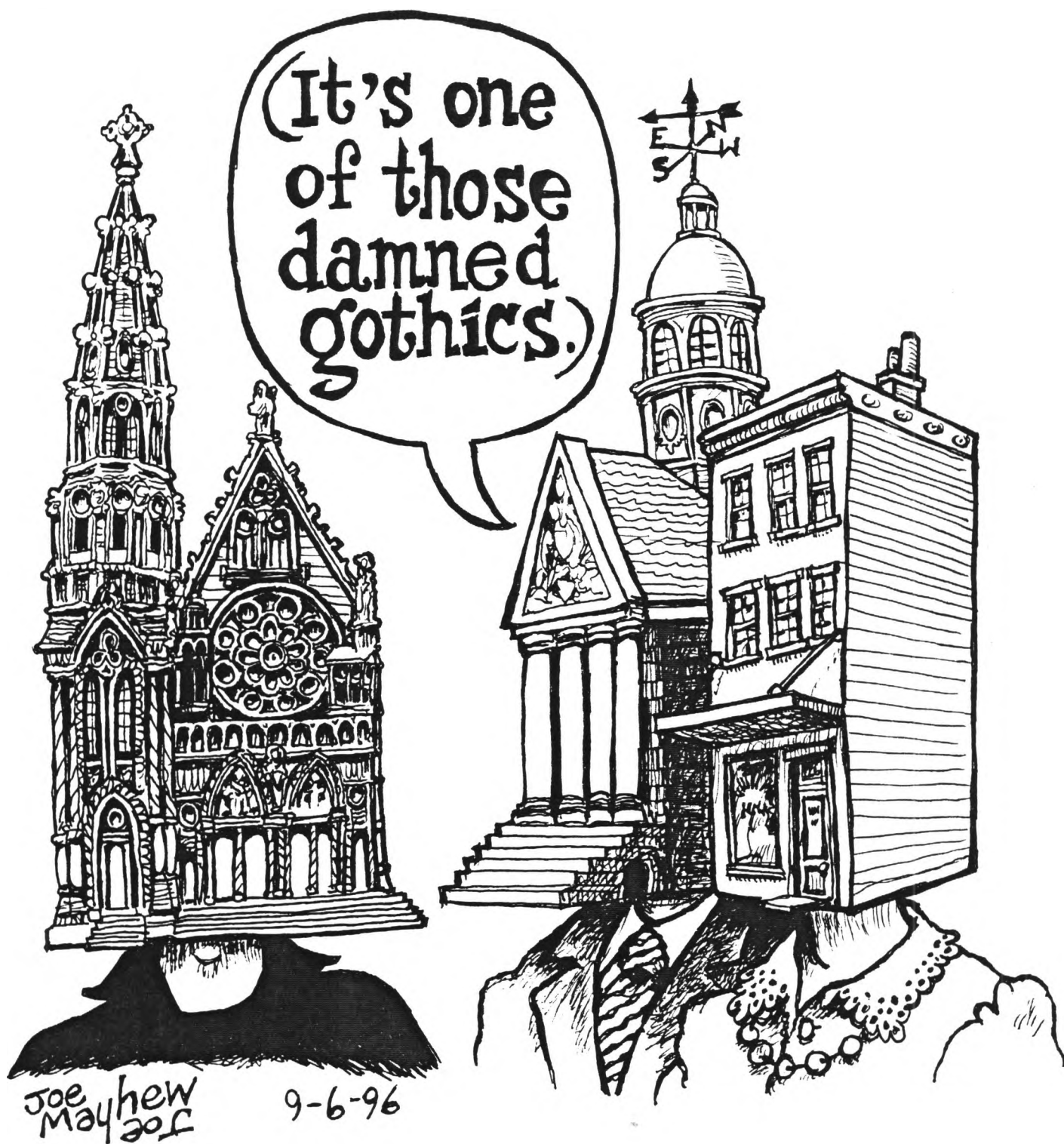
Brian A. Davis (inCONsequential);
Cathy Palmer-Lister (MonSFFA); Lloyd
Penney (Toronto in 2003 worldcon bid);
Yvonne Penney (Toronto in 2003
worldcon bid); Bernard Reischl (KAG/
Canada); and Ann Methe (Con*cept).

Fan Achievement (Other)

Made in Canada, Don Bassie (Web site)
[www.geocities.com/canadian_sf];
Lloyd Penney (fan writing); *The Road*
to Roswell, Karen Linsley & Lloyd
Landa (music CD); Larry Stewart
(entertainer); and Jason Taniguchi (one-
man SF parody shows).

Fan Achievement (Fanzine)

CONtract, John Mansfield, ed. & pub-
lisher [newsletter]; *Disrupter*, Bernard
Reischl, ed. (KAG/Canada) [clubzine];
OSFS Statement, Joel Polowin, ed. /
Dwight Williams, ed. / Sharon C.P.
Fall, ed. (Ottawa SF Society clubzine);
Voyageur, Karen Bennett, ed. (USS
Hudson Bay/IDIC clubzine); *Warp*,
Lynda Pelley, ed. (MonSFFA clubzine).



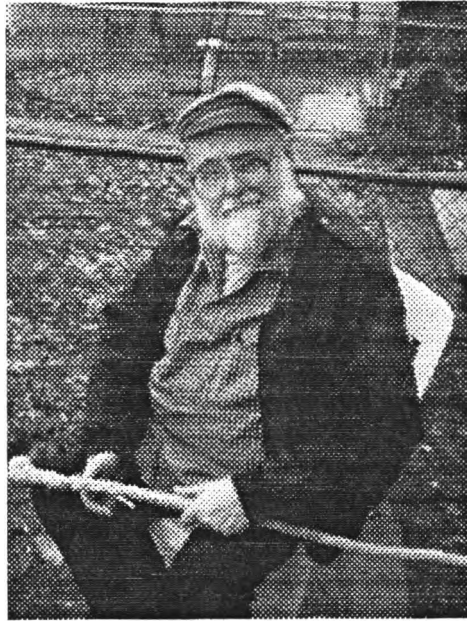
JOE MAYHEW
1942-2000

Joe Mayhew
Appreciation by Mike Glyer

Fans learned that Ian Gunn's fight with cancer had taken a serious turn for the worse when Joe Mayhew announced the news as part of his emotional speech accepting the 1998 Best Fan Artist Hugo. Both men had been nominated, and Joe almost seemed impatient that Ian hadn't been the first of them to win. Gunn died soon afterward, leaving Mayhew a passionate protector of his legacy until Gunn received his own Hugo, posthumously, in 1999. Now, Joe Mayhew has unexpectedly passed away, and fans are mourning his loss.

Joe Mayhew died at 9 a.m. on June 10, at the end of a month-long struggle against a disease his doctors never definitely diagnosed but suspect was Creutzfeldt-Jakob Disease, a relative of "Mad Cow Disease," extremely rare in the U.S. He was only 57. Mayhew's brother and sister-in-law, Bill and Maren, arranged for a Catholic funeral at Joe's local parish.

A teen-aged Joe Mayhew was part of the Washington Science Fiction Association that Jack Chalker discovered in 1959. "WSFA was quite active during that period and had a number of members around my age," Chalker wrote in *Mimosa 20*. "The teen clique became basically Tom Haughey, Joe Mayhew, Don Studebaker, and myself. Meetings were held at the home of a retired elderly railroad lobbyist named Elizabeth Cullen and were being run by George Scithers, who was stationed in D.C. at the time. It was a golden time for the club." WSFA inspired some Baltimore fans, Chalker among them, to start BSFS. Chalker writes, tongue-in-cheek, that although a friend of his tried to re-



Joe Mayhew. Photo by Evan Phillips, used by permission.

cruit newcomers. "The trouble was, there wasn't anything there to recruit folks to. When you included Mayhew, Studebaker, and Haughey, we were more of a kind of gang of nerds than a real club."

Mayhew grew as a WSFA leader over the next four decades, an officer, a conrunner, and occasional editor of the *WSFA Journal*. Evan Phillips remembers Joe as "an active fan who did some of his best work as the unseen hand that encouraged people to try things such as run a con or be an officer in a club when they didn't realize on their own that they could. Joe was constantly striking up a conversation with folks at cons, and always fitting them into fandom -- this one would be good on a panel, that one could run a con suite.... Joe was my lunchtime buddy most Saturdays and loved conversation, ideas, and Chinese

all-you-can-eat."

Mayhew more recently forged an international reputation as a fanartist.

I ran a bid party at an early-90's Disclave where Joe came in and parked for the evening, showing off the collected "Spaceman Tad" comics he'd drawn for the clubzine. They were fabulously funny, cleverly drawn and deserved much wider circulation. Mayhew spent the evening taking care of that in his own way, lending his copies to a series of fascinated readers. It was just in the past five years that Joe became a prolific cartoonist and a fixture in every printed fanzine.

Mayhew worked at the Library of Congress, in the Spanish acquisitions department, until his retirement. As the LoC's Recommending Officer for Science Fiction, he developed its official definition of science fiction.

Retirement gave Mayhew more time to pursue his ambitions as a writer of fiction and as a critic. His stories appeared in *Tomorrow*, *Aberrations*, and *Aboriginal SF*. He reviewed science fiction, most notably for the *Washington Post*. Mayhew told fans at a 1998 Boskone panel how difficult it was for him to review the work of friends like Jack Chalker and Gene Wolfe. (The WSFA website includes a wonderful picture of Mayhew and Wolfe posed beside "Dragon Growly," the comical monster head Joe created for the 1989 Disclave.) It was well-known that Joe disliked saying anything negative about a book. He made an exception for *Battlefield Earth* -- and Bridge Publications retaliated against that review by pulling advertising from the publisher.

One of Mayhew's most traumatic experiences came as the chair of the never-held 1998 Disclave. The con's annual difficulties in booking a hotel,

MIKE: HERE ARE SOME Fillo & ILlos
 which you may use if you care to.

Joe Mayhew

for economic reasons, had been made infinitely greater by the notoriety Disclave gained by being flooded out by a broken fire sprinkler in 1997. Mayhew reversed another committee member's amazing decision to invite the "ASB" group back and give it an entire floor, but Disclave's economic and image problems doomed hotel negotiations. He described winding down his Disclave as "a bit like building a casket. Perhaps for a child."

Mayhew was beset by medical problems during the last five years. He was a diabetic. He underwent a quadruple bypass heart operation in 1996. He needed treatment for tachycardia the weekend after officially announcing the cancellation of his 1998 Disclave at WSFA. Despite all of these trials, Mayhew was blossoming as one of the best fanartists ever.

Elspeth Kovar wrote online that people noticed Mayhew's latest problem because "for the first time in anyone's memory Joe left Balticon and did not return, saying that he was overwhelmed by all the people -- and things came to a head about two weeks later and he was admitted to the hospital."

Michael Nelson saw Mayhew in the hospital on May 31 and wrote, "Joe is trapped inside himself. I think he recognizes people most of the time, but either he can't understand us or can't communicate, not even by blinking or other movement. Last night, he was drifting in and out of sleep every few minutes. Sometimes he would appear to recognize someone and give one of his big grins and other times he acted like a startled deer caught in a car's headlights."

Sad as it was that Mayhew slipped away over the past few weeks, I'm comforted to know he went in the company of the friends he made in fandom. And through his artwork he'll remain a lively presence among us for some time to come.

William Danner

William Danner passed away on March 4, 2000 at the age of 93. He had already retired his long-lived quarterly fanzine *Stefantasy*, which, had it not been cleverly written, would never have garnered

so many awestruck expressions of admiration for the work involved in handsetting type for fandom's last letterpress fanzine. Long-time FAPAn Robert Lichtman wrote the following appreciation of one of the apa's legendary members.

Bill Danner (1906-2000)

by Robert Lichtman

Bill Danner was born July 20, 1906. He arrived on the fannish scene in July 1945 in the Vanguard APA with a publication, *A Dangerous Thing*, which soon metamorphosed into his beloved *Stefantasy*. Danner stayed with VAPA until its end in 1950, when he leaped over to FAPA (the Fantasy Amateur Press Association, SF fandom's oldest apa) and remained active there until 1962. After that, he continued to publish *Stefantasy*, with gradually decreasing frequency, for a total of 54 years, ending with the 123rd issue in December 1998. *Stef* is best characterized by Danner's unusual sense of humor, which manifested itself in a series of mock advertisements for a wide variety of fictitious business entities, the most memorable of which was the National Twonk's Disease Foundation. He referred to his publishing activities as the Skreughbawl Press, to *Stef* as "the magazine that's milder, much milder -- it lets you sleep -- it's soft as a grape," and included in every issue the immortal words of one Ambrose J. Weems: "You can fool some of the people some of the time, and you can fool some of the people some of the time, but you *can't fool some of the people some of the time*."

Despite such a long string of publishing activity, Danner never considered himself an SF fan. Good-humored about it as with everything, he was quoted as saying in 1950, "I consider being called a fan merely a mistake, not an insult." Bill's origins were in the printers' amateur press associations -- the world of "ayjay" or "the 'dom" as it's affectionately and variously known by its adherents -- and *Stefantasy* was printed by letterpress, using hand-set type. He continued his associations there, contributing annually to the *It's A SmallWorld* combazine, a sort of

WOOF. Fans and ayjay enthusiasts appeared side by side in *Stef's* letter column, to my knowledge the most congenial common meeting place of the two subcultures.

In the end, Bill found it too arduous to continue his favorite activity. In a July 1999 letter he wrote: "If you're wondering what happened to *Stef* 124, there isn't any. I started it right after Xmas and then we had two very cold spells and the cellar was unfit for human habitation. When it began to warm up it was too late to get an issue out on schedule, and I found I had slowed down so much it took a lot longer to do anything so I decided to call it quits." Elsewhere in the letter he confessed that he'd been getting around with a walker for quite some time. Ending on a characteristic positive note, he said: "When I kick off, a nephew in Colorado is to get my whole outfit, and he says he'll take care of it and use it, and hinted that he might continue *Stef*. That would be an interesting development, and I wish I could see his issues."

So do I.

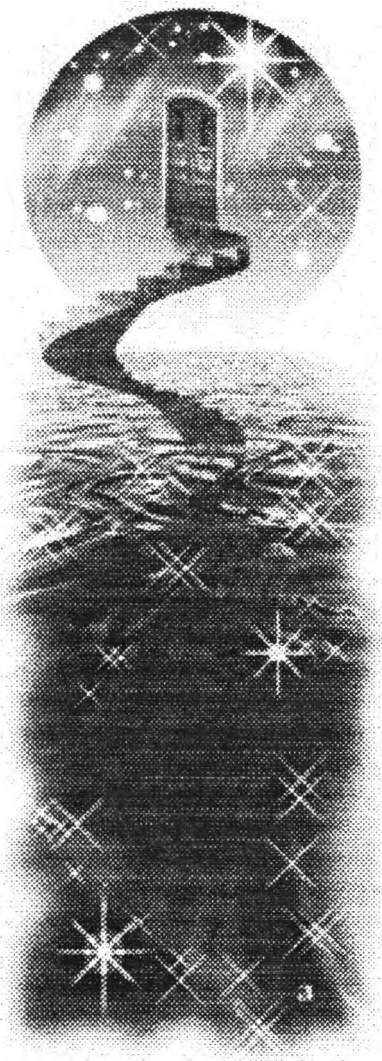
Ray Gibberd

Ray Gibberd, a director of Britain's famous Andromeda Bookshop for over 20 years, died on May 28. He was diagnosed with a brain tumor over 18 months ago, and surgery was immediately done to remove it. Unfortunately, the tumor returned and another operation had to be done this past January.

When the country's National Health Service was unwilling to pay the cost for a recommended course of chemotherapy, Rog Peyton, Andromeda's managing director, turned to the science fiction community to help find the rest of the money. Donations and auctions raised £3,400, according to *The Brum Group News*. The money and ten boxes of auction material will be distributed between the Hospice which took care of Ray, Children With Leukemia, and Cancer Research.

In Passing

Catherine Crook deCamp, teacher, author, and editor, and beloved wife of L. Sprague de Camp, passed away April 9, 2000 at the age of 92.



Conventional Reportage

Canadian Unity Fan Fund Winner

Sherry L. Neufeld of Saskatoon, Saskatchewan is the CUFF-2000 recipient. She'll attend this year's Convention at Toronto Trek. Sherry became a fan in 1993 when she joined The Undiscovered Province SF Society of Saskatoon. (Thanks to Sherry, it's now on the map.)

Sherry's day job is Office Manager of the Western Space Education Network, which is the home for the Canadian Space Resource Centre.

Not only has she promised a trip report, she has ambitions to create a Canadian clubs database.

UK 2005 – Forever Plaid

At the recent <plotka.con> convention in England, the UK2005 bid committee announced its intention to use the new facilities at the SECC in Glasgow if they win.

Vince Docherty added online that, in contrast to what they had available in 1995, the smaller program rooms in the new facilities have solid walls reaching floor to ceiling. Some can be subdivided and the partition walls also reach from floor to ceiling. This will avoid the mutual interference of panelists' amplified voices echoing around the open ceilings of divided halls experienced in 1995.

He promised, "We will not build any temporary program 'halls' as we did for 1995. (The only use for that sort of partitioning will just be as separators in the dealers/artists/exhibits area.)"

The bid's new website may be found at: <http://www.uk2005.org.uk/>

It's Official

Cancun and Toronto were the only two bidders to submit all required materials by the March 4 deadline to qualify for appearance on the 2003 Site Selection Ballot, reports Chicon 2000's Tim Szczesuil. It's now safe for all you hoax Worldcon bidders to come out and start throwing your Faux Bid Parties.

More information about the Real McCoys (or the *mccoy verdad* if you lean that way) can be found on their web pages:

Cancun in 2003: <http://world.std.com/~sbarsky/concancun.html>

Toronto in 2003: <http://www.torcon3.on.ca/main/index.html>

New York Postpones Bid

Robert Sacks notified SMOFS in April that the Nieuw Amsterdam in '04 bid is "postponed to a future year." That leaves Charlotte to contest Boston's new bid for 2004.

A Corflu Convergence?

Aussie fans **Jean Weber** and **Eric Lindsay** want to turn the rest of fan-

dom on its head in June 2002 by gathering us to Australia for a set of small fannish conventions. They're bidding to hold Corflu 2002 in Melbourne a week after ConVergence, the Australian National Convention, takes place there. And they'd like to follow Corflu with a relaxacon by the Great Barrier Reef in their home town of Airlie Beach. Overseas visitors would have a chance to attend three conventions within two weeks, and see the country in between.

To hear how their plans progress, send an e-mail to cric@wrevenge.com.au and they'll keep you updated.

More information about the Australian NatCon can be found at:

<http://home.vicnet.net.au/~converge>

A Birthday Party

Robert Sacks joins Hal Clement, Halla Fleischer, and David Kyle as Balticon 35's Guests of Honor. Having spent years making "front row, center, on the aisle" the Worldcon Business Meeting's most notorious address, Sacks has good reason for saying: "I expect there will be a Roast."

Whether there is a roast, there will certainly be Sacks' 50th Birthday Party and we're all invited. Mark down the date: Balticon 35, May 25-28, 2001.

The convention will be using a Computers Gone Wrong theme. The connection is obvious: fans practice this theme daily when replying to Sacks' online posts.

Balticon will be held, as usual, at the Baltimore Omni Inner Harbor Hotel. Membership rates are \$35 until December 31, \$40 until March 31, and \$45 at the door. Balticon 35 can be reached at: P.O. Box 686, Baltimore, MD 21203-0686. E-mail: bsfs@balticon.org

Comin' Through the Rye

Vanamonde editor John Hertz has been named Lunacon 2001's Fan Guest of Honor. He shares top billing with Lunacon's other guests,

Charles Sheffield and Nancy Kress. You'll find all of them at the Rye Town Hilton over the March 23-25, 2001 weekend. For current registration rates and other information, mail inquiries to Lunacon 2001, P.O. Box 3566, New York, NY 10008-3566, or visit the convention web page. www.lunacon.org

ConJose Extends \$100 Membership Announces New Rates

ConJose, the 2002 Worldcon, now will honor its current \$100 Attending Membership rate through July 15, 2000. Attending Memberships will cost \$120 after July 15, 2000, a rate that will last to the end of the year. Supporting Memberships are still \$35.

After July 15 there will no longer be an extra discount given to pre-supporters who are converting site selection memberships to Attending Memberships. Those who voted in the 2002 site selection will simply get a \$30 discount off the cost of an Attending Membership, and those who pre-supported the Bay Area in 2002 bid committee will get a \$20 discount off the cost of an attending membership. These two discounts may be combined.

A full schedule of membership rates, including all applicable discounts for those who voted in the 2002 site selection at Aussiecon Three, and/or pre-supported the Bay Area in 2002 Worldcon bid, and also including rates in other currencies, is scheduled for publication in ConJose's Progress Report 1. PR 1 is currently in preparation, and is expected to be mailed to all ConJose members and Bay Area in 2002 pre-supporters by the end of July. Details will also be soon posted on the convention's web site, <http://www.conjose.org/>.

ConJose will be held Thursday, August 29 through Monday, September 2, 2002, at the San Jose McEnery Convention Center in San Jose, California.

First Annual Apples and Oranges Nominees

An outsider viewing our Petri dish through the microscope might expect any random sample of the denizens of our tiny world to pretty much agree who is the best fanwriter or fanartist, or what is the best fanzine. Well, we don't. The winners of the Hugos and the FAAn Awards rarely overlap.

Seeing the recently-published year 2000 FAAn voting statistics inspired me to wonder: What if everyone who voted in the FAAns had also nominated for the Hugos? Would this year's fan Hugo finalists have been as radically different as we expect? Especially since someone only needed 17-23 votes to reach the bottom rung of the 1999 Hugo ballot?

It will be after Labor Day before I can make a valid comparison, when this year's Hugo nominee statistics are released. So I've tried to satisfy my curiosity by comparing apples and oranges -- the 1999 Aussiecon Three statistics and 2000 FAAn statistics.

For each fan Hugo category I've set up a series of short lists. (1) The 2000 Hugo finalists. (2) The 1999 Hugo finalists with total nominations. (3) A list of all the 2000 FAAn vote-getters receiving enough votes to have made the 1999 final ballot had those been Hugo nominations. (4) A composite list of the five top vote-getters.

Chicon 2000 Best Fanzine Hugo Nominees	1999 Best Fanzine Hugo nominees	2000 FAAn Best Fanzine votes	Composite Best Fanzines
<i>Ansible</i>	48 <i>Mimosa</i>	44 <i>Trap Door</i>	48 <i>Mimosa</i>
<i>Challenger</i>	44 <i>Tangent</i>	41 <i>Bento</i>	44 <i>Tangent</i>
<i>File 770</i>	38 <i>Ansible</i>	40 <i>Plokta</i>	44 <i>Trap Door</i>
<i>Mimosa</i>	34 <i>File 770</i>	35 <i>Never Quite Arriving</i>	41 <i>Bento</i>
<i>Plokta</i>	23 <i>Thyme</i>		40 <i>Plokta</i>
	23 <i>Plokta</i>		
Chicon 2000 Best Fanwriter Hugo Nominees	1999 Best Fanwriter Hugo Nominees	2000 FAAn Fan Writer votes	Composite Best Fanwriters
Bob Devney	47 Dave Langford	38 Christina Lake	47 Dave Langford
Mike Glyer	28 Evelyn C. Leeper	25 David Levine	38 Christina Lake
Dave Langford	28 Mike Glyer		28 Evelyn C. Leeper
Evelyn Leeper	26 Bob Devney		28 Mike Glyer
Steven H. Silver	20 Maureen Kincaid Speller		26 Bob Devney
Chicon 2000 Best Fan Artist Hugo Nominees	1999 Best Fan Artist Hugo Nominees	2000 FAAn Fan Artist votes:	Composite Best Fan Artists
Freddie Baer	78 Ian Gunn	56 D. West	78 Ian Gunn
Brad Foster	60 Teddy Harvia	36 Stu Shiffman	60 Teddy Harvia
Teddy Harvia	41 Joe Mayhew	31 Steve Stiles	56 D. West
Joe Mayhew	28 Brad Foster	31 Craig Smith	41 Joe Mayhew
Taral Wayne	17 Freddie Baer	30 Sue Mason	36 Stu Shiffman
	17 D. West	19 Teddy Harvia	
		17 Ross Chamberlain	



Dickson, Anderson, Russell and Sturgeon – Oh, My!

It'll be a solid Golden Age induction when four new members of the Science Fiction & Fantasy Hall of Fame are officially honored during the Campbell Conference in July. Poul Anderson, Gordon Dickson, Eric Frank Russell and Theodore Sturgeon were announced as additions to the Hall for the year 2000 during ceremonies at ConQuest 31 in Kansas City this past Memorial Day Weekend.

The Science Fiction and Fantasy Hall of Fame was founded in 1996 by the Kansas City Science Fiction and Fantasy Society and the J. Wayne and Elsie M. Gunn Center for the Study of Science Fiction at the University of Kansas. The Campbell Conference takes place at the University of Kansas in July, and features the Hall of Fame induction and presentation of the John W. Campbell and Theodore T. Sturgeon Memorial Awards.

Due to previous commitments, neither Anderson nor Dickson are expected to attend the July conference, and it will be a posthumous honor for Russell and Sturgeon. However, Hal Clement, a 1998 inductee, and Robin Sturgeon, Ted's oldest son, will be present this year.

The inductees to the Hall of Fame were selected by the Board of Directors: Robin Wayne Bailey, James Gunn, Joe Haldeman, Larry Hopkins, Ted Poovey, Keith W. Stokes and William Tienken. For more information, see their web page:

<http://www.kcsciencefiction.org/hof.htm>

The Knight Has a Thousand Ayes

Arthur C. Clarke was recently knighted at the home of the British ambassador to Sri Lanka, more than two years after he was conferred with the honor. Plans for Clarke to be invested with his knighthood by Prince Charles during the prince's visit to Sri Lanka in 1998 were derailed by a tabloid's accusations that Clarke was a child molester. The allegation was never proved.

"I feel like a lobster," joked Clarke, wearing an ash-colored suit and a blue

tie on a hot, sultry morning. He flapped his arms and legs, pretending to be a lobster. Clarke uses a wheelchair because of a post-polio problem that has left him partially paralyzed. "I have every reason to be happy and, yes, I am very, very happy."

[[Sources: AP news, *Chronicles of the Dawn Patrol*]]

Medical Update

Judy Sephton, a Lunarians member, is suffering from brain cancer. She underwent surgery on June 16 to install a shunt that will drain fluid from her brain. Lunarians president Dom Corrado announced that the prognosis is not good.

Elian: Not the Only Orphan

As the Elian Gonzalez crisis made a political football out of the plight of one international orphan, Marie and Kirby Bartlett-Sloan wrote the following letter to the *Atlanta Journal Constitution*, published on April 10:

"Many of us in the international adoption community have been amazed and frustrated by the attempts by some in Congress to pass a bill granting citizenship to little Elian Gonzalez.

"We American citizens who have adopted orphans from overseas must pay hundreds of dollars in fees and wait years for the Immigration and Naturalization Service to act on our children's citizenship. This ought to be a no-brainer: If an American adopts a child from overseas, the child should automatically become a citizen, just like children born overseas to Americans. The proposed Adopted Orphans Citizenship Act would do precisely that, but it has been stuck in committee since last September. We urge Congress to act on this simple measure so it can become law and our children can become citizens."

Mythopoeic Awards Finalists

The Mythopoeic Society has announced the finalists for its fiction and scholarship awards. The winners will be announced at the Mythcon XXXI banquet on August 19th.

Mythopoeic Fantasy Award (Adult Literature)

Elementals by A.S. Byatt
Tamsin by Peter S. Beagle
Dark Cities Underground by Lisa Goldstein
The Wild Swans by Peg Kerr
The Book of Knights by Yves Meynard

Mythopoeic Fantasy Award (Children's Literature)

Skellig by David Almond
The Folk Keeper by Franny Billingsley
The Circle of Magic series by Tamora Pierce
Harry Potter and the Prisoner of Azkaban by J.K. Rowling
Kingdom series by Cynthia Voigt

Mythopoeic Scholarship Award (Inklings Studies)

C.S. Lewis: Writer, Dreamer & Mentor by Lionel Adey
Tolkien: Man and Myth - A Literary Life by Joseph Pearce
Farmer Giles of Ham by J.R.R. Tolkien, edited by Wayne G. Hammond and Christina Scull
Roverandom by J.R.R. Tolkien, edited by Wayne G. Hammond and Christina Scull

Mythopoeic Scholarship Award (General Myth and Fantasy Studies)

King Arthur in America by Alan Lupack and Barbara Tapa Lupack
The Quest for the Grail: Arthurian Legend in British Art 1840-1920 by Christine Poulson
Oz and Beyond: The Fantasy World of L. Frank Baum by Michael Riley
Strange and Secret Peoples: Fairies and Victorian Consciousness by Carole G. Silver
When Dreams Come True: Classical Fairy Tales and Their Tradition by Jack Zipes



THROUGH SPACE with FANBOY 1 as told to Alan White

"ALL THE TIME IN THE WORLD..."

Yes, I had the hots for 16 year old Yvette Mimieux in 1960, but there were other reasons I loved George Pal's *"The Time Machine"*, I swear. Rod Taylor was dashing, the Morlocks were gruesome but the machine itself was a wonder to behold!

Over the next twenty years, I found myself actually coming in contact with the machine again and again. For those who also hold a fascination for this unforgettable movie prop, I offer a trip down memory lane.

Incident One - Where Allah Dwells

"The Garden of Allah"... was a movie in 1916, a Maxfield Parrish painting in 1918; a Charles Boyer movie in 1936 and an Eagles song much later. The "Garden of Allah" we want, is the infamous celebrity nightspot opened by silent film star Alla Nazimova in 1921 on the corner of Sunset Boulevard and Crescent Heights in Hollywood. Bogart, Dietrich, all the stars of the day had their trysts, drunks and brawls at the Garden. In the 50s, the place closed and was gutted by fire.

From the ashes rose a financial institution called Lytton Savings. Their only importance in this story however, is the theatre and showroom they sported.

One such event they held in 1965 was, I suspect, a first for Hollywood; a show and exhibition devoted strictly to special effects! The theatre played an hour long loop of great monsters and calamities while the showroom displayed some genuine wonders.

It was the Time Machine itself greeting

guests to the exhibit. It looked tired and worn but still held the same magic. What it didn't have however, was it's original control panel.

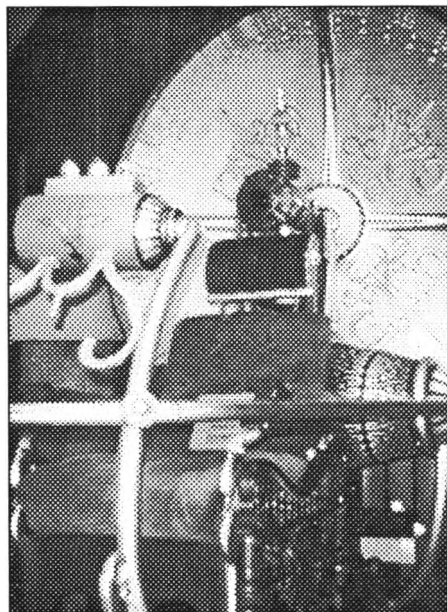
George Pal had taken the panel home as a souvenir of the film and as history would have it, the infamous BelAir fire burned his home and contents to the ground. I found out about the exhibit from Tom Scherman, who was called in at the last minute to recreate the control panel and gussy up the machine.

Also on display were the head mock-ups of Tony Randall from *"7 Faces of Dr. Lao"*, a *"King Kong"* armature, the submarine from *"Atlantis, the Lost Continent"*, miniature sets from *"3 Worlds of Gulliver"*, the mechanical dinos from *"Dinosaur"*, some Morlock make-up pieces and assorted "giant" props.

The exhibit impressed everybody, but in time it came to an end, much like the Lytton Center itself, which closed not long after. Whatever is in it's place today, I haven't a clue, but that corner, like the machine has gone through an interesting metamorphoses.

Incident Two - The Highest Bidder

It was all the talk in 1970 when MGM decided to sell-off the entirety of their

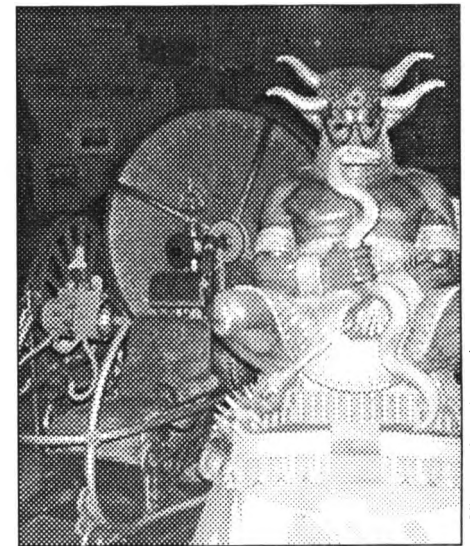


Time Machine with Tom's control panel at Lytton Center (1965).

costume and prop departments to the public. There was a \$100 holding fee at the door however, which got you an auction paddle and catalogue. First would come the auction of bigger pieces; pirate galleons, statues, huge miniatures, 12 foot long submarines and of course, the Time Machine.

Who would buy this stuff, if not collectors? I wondered, and found that most purchasers owned amusement parks, miniature golf courses and such.

There it sat, still with Tom's control panel next to the statue from *"The Prodigal"* also used in *"Atlantis, The Lost Continent"*. The fish-submarine lay nearby.

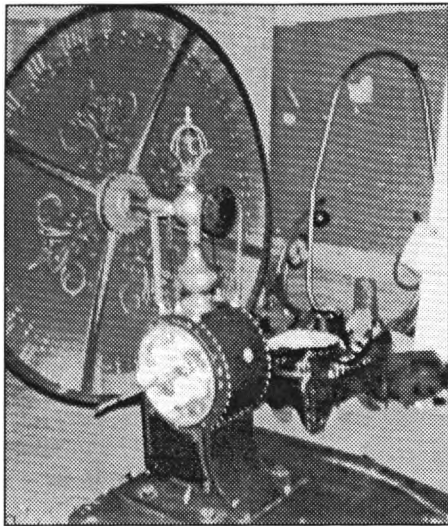


Ready for the auction

The auctioneer stood on a high rolling podium and was pushed from battleship to dirigible and finally to the machine. I actually bid on the machine at one point, making a bid for the sake of history and knowing I could never afford it anyway. Frankly, I thought the final bid of \$5,000 was less than proper, but then, the panel was missing and it needed extensive maintenance.

In the days after the auction, warehouses of costumes, sketches, hand props and tons of other stuff went up for grabs in a giant rummage sale. It was here that I and others spent most of our money. I picked up several swords from *"Ben Hur"*, Gary Lockwood's gloves from *"2001"*, some jewelry from *"Cleopatra"*, a set of color costume sketches from *"The Time Machine"* and a bunch of other stuff.

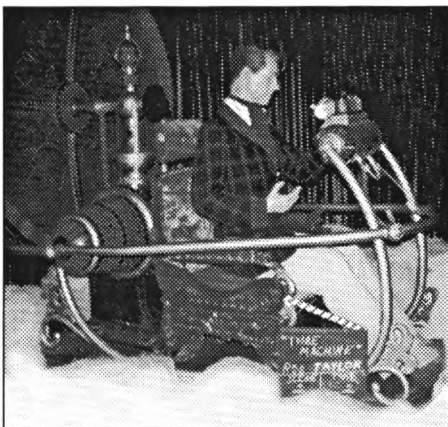
The machine itself, the Atlantis submarine, spacesuits from *"2001, A Space Odyssey"*, one of the three hour



In pieces at Martinel.

glasses from **"Wizard of Oz"** and other items were purchased by the Martinel Company whose office on Beverly Blvd. would house the stuff while being refurbished. They also got at least one of the three smoking jackets that were made for the film. George Pal fan Mike Hyatt was in charge of putting this stuff in viewing condition as it was being readied for a truck-bound touring display of the country. By the way, for those of you seeing the Atlantis sub in Forry's back yard and wonder who the hell cut it in half, this is where the deed went down, all for easier packing.

It was Mike that introduced me to Tom Scherman a year earlier while putting



*A well dressed mannequin with
"All the time in the world".*

together a special effects exhibit at Long Beach City College. It's funny, that Hollywood was still small enough that mentioning **"The Time Machine"**, the same people would reappear.

I then lost track of the machine entirely, until one day on my way into Hollywood, I saw the three 18 wheelers parked by the side of the Harbor Freeway, abandoned.

In the meantime, I was working as film historian for **"Movie World"**, an automobile and film museum in Buena Park with Custom Car King Ed **"Big Daddy"** Roth. After the auction, the boss bought **"scavenging rights"** to the back lots of MGM. Anything we could carry off was ours. There were overgrown fields of weeds - dotted with bungalows and each housed a particular surprise.

Some were full of uniforms from cavalry or legionnaire films, some were piled high with scripts, sketches and other cool stuff. Now understand we were sweating, as we were just three days in front of bulldozers that would reduce all of this to so much debris and construction would commence on business property.

I could barely make them out, sitting in the field, the weeds were so high, but here were the turret guns from **"Forbidden Planet"** laying in complete ruin. Control panels and pieces of the starship's bridge were strewn here and there, completely overgrown by 30 years of weeds and elements.

At last there was a surprising jackpot. Ed and I opened one nearby shed, like Carter opening Tut's tomb to find Robby's transport car and could it be? In the corner were four grey boxes, and painted on one of them were the words: **"Robby"**!

Like kids at Christmas we tore into the boxes finding the robot in two pieces, plus an extra head from some TV show and a car battery-powered control panel for the robot. Contrary to popular belief, Robby was never in the actual auction.

Back in Buena Park, we took weeks rebuilding the car, fabricating the seats and remolding the pod windshields. For some reason, our boss completely lost interest in Robby letting him fall prey to vandals. I was so disgusted with it, I quit and moved to Hollywood. Shortly, the museum closed and I've never seen the real Robby again.

Incident Three - Burns, Baby, Burns

A dedicated monster fan and editor of **"Fantastic Monsters of the Films"**, I met Bob Burns in 1972 and found that not only did he have a smashing collection of movie memorabilia, but held Halloween in the highest regard. For years he had been doing more than just handing out candy and yelling **"Boo!"** Bob had been assembling a group of enthusiastic fans to create a Halloween show such as the

neighborhood had never seen.

They were 15 minute productions repeating as long as there were still people in a line that snaked down the avenue. Over the years we put our hands to terrifying spinoffs of **"Forbidden Plant"**, **"The Exorcist"**, **"War of the Worlds"** and of course **"The Time Machine"**. We built lavish sets and props, and the performers had nerves of steel to put on the same show maybe 30 times a night!

Bob had actually found the time machine, or what was left of it in a junk store and carted it home. Calling upon his band of dedicated followers, bit by bit all the missing parts were recreated and the damaged parts repaired. Sand, sand, file, file, paint, paint - an exhausting job, but the payoff was worth every bit of it.

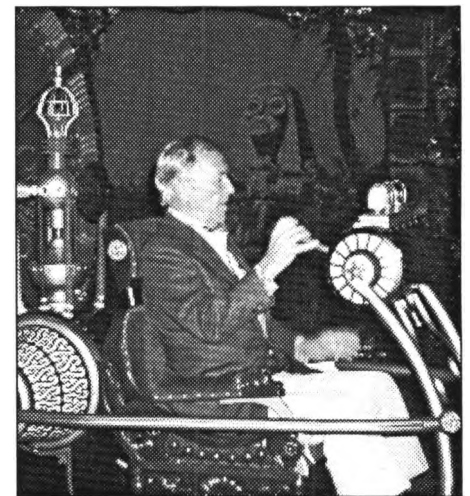
At last the machine was finished, and in better shape than ever before! Of course, that meant a Halloween production of the Time Machine! Details of the shows are another story.

Masterminded by Tom Scherman, Dennis Muren and Mike Minor the finished set was beyond belief and Morlock costumes were made. The actual time traveler himself was played by David (**"Trouble with Tribbles"**) Gerrold.

Donning the Morlock costumes a second night, we gave a special presentation for George Pal himself. After the show he came on stage and sat joyously in the machine. Beaming, he yelled out **"Forry Ackerman, eat your heart out!"**

And thus, would-be time travelers everywhere can rest easy, knowing the Time Machine has a good home at last. ■

I now live in Las Vegas where daily, during the MGM Grand Hotel show "EFX" Tommy Tune in a Time Machine rescues Weena from the evil Morlocks!



George Pal: Once & future time traveler

A Fan in Jeopardy! Part Two!

by Steven Silver

California Before the Day: Our trip out to California was pretty booked up, so I really had no chance to focus on my upcoming *Jeopardy!* appearance. The Saturday before, we attended a wedding. On Sunday, my parents, wife, daughter and I flew out of Midway in Chicago, spending a couple of hours at the Albuquerque airport where we visited with cousins from both my parents' sides of the family. When we arrived at LAX, we rented a car and drove out to my uncle's house in Yorba Linda.

For those who aren't familiar with LA, Yorba Linda is about as far east as you can go and still remain in California, at least, that's the way it seems. The only thing Yorba Linda has to offer, in the way of tourism, is the Richard Nixon Birthplace, Library and Gravesite. This means that whenever you want to do any-

thing, you first have to spend an hour or more in the car getting to the general area to which you wish to go.

On Monday, we took my two-year-old daughter, Robin, to Disneyland. No matter what anyone says, the perfect age to go to Disneyland is in your thirties, assuming you are bringing your child along and can watch her expression as she tries to deal with the sensory overload, the shock and the pure, unadulterated enjoyment. In the weeks leading up to my trip, I was telling people that I was more looking forward to taking my daughter to Disneyland than I was toward *Jeopardy!* After my return, I stand by that statement.

On Tuesday, Elaine, Robin and I met some high school friends for lunch at a Mexican restaurant, El Coyote, which, I am assured, is where Sharon Tate ate her

last meal. I was not particularly impressed by the food, the service or the history. Our subsequent plans to visit Griffith Park were scuttled when Robin decided (much to her parents' appreciation) that it was time to take a nap. While she slept in the back seat, we drove up into the San Fernando Valley where we had dinner plans with some other friends.

After dinner, we drove back into LA proper and checked into the Radisson Hotel in Culver City. I checked in at the concierge's desk and was told that somebody had already booked a cab over to the studio for 8:00 the next morning and someone else for 8:30. I decided to aim for the 8:00 ride with the option of switching to the later ride.

The Day Dawns: On March 1, I awoke at 3:00 in the morning with a splitting sinus headache and the sounds

No, actually you get three
Talmud questions.



of the elevator running in the hall outside our room. I stumbled to the bathroom and managed to locate an allergy pill, but nothing for the headache. As I lay in bed, wishing I were asleep, I could hear the whirring of the elevators continue. Eventually, I did manage to fall back asleep, but I kept waking up, the headache still there and the elevators still moving.

When I did wake up at 6:45, my headache was miraculously gone. A wake-up call came while I was in the shower and Elaine and Robin wound up joining me for breakfast in the hotel restaurant. I still hadn't decided whether to leave for the studio at 8:00 or 8:30, but as I ate, 8:30 seemed like it would work. I didn't see any point in rushing at the hotel so that I would sit around the gate at Sony for an extra half-hour.

At about 8:15, I wandered over to the concierge's desk to see about getting a cab over to the studio. There were three women standing around and I had a feeling they were also looking for transportation to Sony. I introduced myself and learned that one of the women was Meg, the woman my mother-in-law had seen an article about in the paper the previous week. The other two women were her cheering section. When I heard her name, I commented that she was from Lexington, KY, immediately explaining how I knew. She later told me that for a split second, she thought "He memorizes phone books, I don't want to go up against him."

One of the interesting things about the *Jeopardy!* contestants I would come to meet that day is that none of us felt that we knew everything. In fact, we were all very aware of the limitations of our knowledge. Similarly, we were all positive that our opponents knew everything, or at least more than we did.

We were shortly joined by Kari, an investment banker from New York. Elaine and Robin came by to join us and we chatted for a while, trying to determine if Meg or her companions knew my in-laws (they didn't, but one of Meg's companions works in the building next to my mother-in-law's office). Eventually, the hotel bus arrived and took Meg, her supporters, Kari and me to Sony. Four other contestants were already waiting by the gate. When we all arrived, we were



escorted to the Green Room for our orientation, paperwork and make-up.

The green room is a small room with a coffee set up and pastries in one corner, two bathrooms at the back, a make-up area which leads to a changing room, and a wall of photos of former *Jeopardy!* celebrity contestants. Regis Philbin's picture had been turned conspicuously upside down (he had also done very poorly in his various *Jeopardy!* appearances).

We all hung up our bags and sat at a long table to fill out our contracts and make sure all the information they had was correct and current. We were also asked to think about what we wanted to say when they filmed something they call a "Hometown Howdy." This is a short promotion which can be run on local television, basically informing people that a local resident will be appearing on *Jeopardy!*

While we filled out our paper work, Jennifer, the make-up artist, began pulling people to have a base coat of make-up put on. Maggie, one of the contestant handlers, tried her best to make everyone feel at ease in the green room. Two of the members of the contestant pool, Ted and Camille, had been potential contestants from the day before and they began to tell us about the returning champion, Jason, who had not yet arrived.

Jason was a graduate student in American history from the University of Florida. He was six-foot-six and very quick on the buzzer. Over his first three days, he averages \$10,000 in winnings each day. Neither were looking forward to the possibility of facing him and hoped that by coming in on the first they would be thrown into the pool with the rest of us and gain a reprieve. Everything Ted,

Camille and the *Jeopardy!* staff said made it sound like Jason was unbeatable and would rank in the pantheon of five-time *Jeopardy!* winners.

Meanwhile, the rest of the contestants joked in a friendly manner until Suzanne came in and began to explain how the day would work. Despite the fact that everyone in the room had seen *Jeopardy!* on television, it was necessary for Suzanne to cover the rules, explaining that there were two changes from the contract which was sitting in front of us. Although the contract stated that all trips won would originate in Los Angeles, they could now originate from the major airport of the winner's choice. Secondly, the clause about not revealing the outcome of the games only applied to the media. We were allowed to tell out friends, family, enemies, co-workers, etc., if we so desired.

Eventually, we were led onto the stage, where we met John, the stage manager. They showed us how the podiums and buzzers worked and had us run through a practice show. Our instructions were to play the game until we had answered three questions correctly. This would give us a feel for the pace of the game and, more importantly, a feel for the buzzers. The first group was made up of Ted, Camille and Jason, but Jason was replaced after he buzzed in once. He hardly needed the additional practice. I was in the second group, and Suzanne quickly asked me to refrain from buzzing in. I was having no problem with the buzzer at all.

I felt a few moments of nervousness when I first walked on to the stage. Just as hearing the names of potential competitors had made the whole situation more real on Sunday, actually being on the stage furthered the reality of the situation. However, the nervousness only lasted a few minutes and I was fine.

While we were sitting in the audience being briefed, a woman and a teenage girl came into the studio. Apparently they were the wife and daughter of one of the contestants, Scott. They had managed to get in early and were quickly escorted out.

The audience is divided into two portions. The larger part, taking up about two-thirds of the audience, is for the gen-

eral audience. These are people who have written for tickets to *Jeopardy!* or been given tickets while looking at the sites of Hollywood. The smaller section is reserved for the contestants, their guests and guests of Sony, *Jeopardy!* or similar organizations. A wall divides the two parts of the audience from each other. The majority of audience shots are taken on the larger side.

We were escorted back to the green room for a final make-up touch up. At about this time, Suzanne informed us that the shows we would be taping would not air until the week of June 12. Although contestant order was determined at random, I asked if it would be possible for me to appear in the third show, which would air on June 14, my anniversary. Suzanne responded that if I were selected for one of the first two shows, I would have to earn my way to the third show and there was no way they could simply put me on that show. I jokingly said, "Then I'll just have to beat Jason."

Sitting in the Audience: Grant announced that Jason would face off against Ted and Camille, the two contestants left over from the day before. The three of them were sent to Jennifer to receive touch-ups on their make-up.

They shepherded the remaining ten future contestants into the audience, which was already full. I sat on the aisle of the first row. Across the aisle from me was a woman I had never seen, my parents, wife and cousin. We had been warned not to communicate with our guests since it could result in our disqualification. Our guests had been warned even more harshly that even waving to us could result in our disqualification. I later found out that the woman on the end of the aisle was Jason's mother.

Jason completely dominated the first game. The single-day record for winnings on *Jeopardy!* is \$34,000. Although Jason could have set a new record, he chose to bet conservatively in Final Jeopardy. Nevertheless, he finished the game with \$28,000, the fourth highest single-day total, which set his four day winnings at close to \$60,000. The contestants in the audience looked at each other and it was clear we were all thinking that we didn't want to go up against Jason in his fifth game.

Grant walked over to the front of the audience and announced the sacrificial lambs (although he politely called them challengers) for the second game. The first name was Kari, who had been on the bus over to the studio with me. I was the second name he called off. We rose from our seats and went to get our makeup touched up in the Green Room. The other contestants were led off after us.

I later learned that when my wife and mother realized I would be facing Jason, their hearts sank. Jason had demonstrated that he was a powerhouse player, not only knowing the categories, but quite competent with the buzzer. They figured we had traveled all this way only to have me go up against the invincible. With a mother's optimism, my mom tried to reflect that there was no reason to

airs because I couldn't tell you what the categories, answers, or questions were. I do know that Jason proved amazingly adept at finding "daily doubles." Fortunately, I seemed to be a match for him when it came to handling the buzzer. During the first round of *Jeopardy!*, the lead went back and forth between us several times.

Jeopardy! is filmed in real time. When the show goes to a commercial break, the contestants stand around on the set, talking to each other or to the crew. Jennifer rushes onto the stage to touch up make-up as needed and a stagehand brings a tray with water cups for the contestants. During the first commercial break, I told Jason he should focus on deciding which car he would choose when he won the game (Five time win-



think I couldn't beat Jason, but her hope seems to have been half-hearted at best. I know that my goal at that point was simply to enjoy my half hour on *Jeopardy!* and to do the best I could. Perhaps second prize would be a trip somewhere nice.

Grant held out two slips of paper in his hand, asking Kari and me to each pick one to determine which podium we would stand behind. Each selecting the paper closest to us, I wound up on podium two, next to Jason.

Against Goliath: Before I knew it, our game was underway. I'm afraid I can't really give too many details, mostly because the game is something of a blur. I'm looking forward to seeing it when it

ners receive their choice of four cars in addition to their cash).

When we came back from the first commercial, Alex Trebek began his interviews. We had to supply the *Jeopardy!* staff with several topics which Alex could discuss with us ahead of time. Before the show, Grant came up to us and showed us the note card Alex would receive. Each had our name, hometown, job description and three topics of conversation. Grant had highlighted the first topic, and confirmed it with me, noting that Alex occasionally deviated from the cards.

He did not deviate, but asked me about the Sidewise Award. I explained what the award was and gave a brief de-

scription of what alternate history was. Alex then surprised me by asking for an example. Our contracts specifically prohibited us from promoting products unless in response to one of Alex's questions. Of the four winners, the most typical alternate history was probably Harry Turtledove's *How Few Remain* (1998), so that is the one I mentioned. During the next commercial break, one of the contestants and three of the crew members asked me for the name of the book and author again.

Going into Final Jeopardy, I found myself in second place in a game which was reasonably close. I felt comfortable with the category, but merely bet enough that I would ensure myself a second place finish if all three of us answered the questions correctly. When Jason came up with the wrong question and I realized I had won, an expression of shock came over my face. I can only hope the camera was on me to pick it up. Although I knew I had won, when Alex came up to me and said, "Congratulations giant killer," it took me a moment to figure out what he was talking about.

Defending My Own: I was hurried off stage to change clothes. When I came out, I learned that I would be facing Mary and Allen. The game played out similarly to the first in many ways, although I had a slight advantage since I was the returning champion.

During the interviews, Alex was supposed to ask me about a mock historical paper I presented several years ago about the Bubonic Plague. The idea for the paper came from the frequent typographical errors on the word plague. Unfortunately, Alex referred to it as the Bubonic Plague, driving home our point, but requiring me to explain it.

During this (and the other two games), there were points when the judges stopped the game to double check on answers. When this was done, the contestants were made to turn their backs to the game board and talk to each other and the handlers. In at least one instance, a call which had initially gone against me was reversed, although at a later point, I lost points because the judges didn't like my pronunciation of Chaillot.

Going into Final Jeopardy, I was again in second place and wagered in the

same fashion I did during the first game. This time, I was the only contestant to get the correct answer, which was extremely biased in my favor. Allen, who was in first place going into Final Jeopardy wanted to know who I had bribed to get the questions we got. In fact, I almost got the answer wrong. I began writing the answer down and thought about the advice Grant gave us going in to Final Jeopardy: "Even if this is the Final Jeopardy question you've waited your whole life for, think about it carefully." I reread the question and realized I was giving an answer different from the one they were looking for.

Lunch: After my second show (the third of the day), we got a lunch break. While my family went off site to have their own lunch, I was escorted, along with the six remaining contestants to the studio commissary. While the rest of the contestants generally had their own handlers, I, at this point, had one of my own. They aren't trying to segregate the champion from the others, although it does have this effect, it is just that there are things the champion has to do, for instance change clothes, which the other contestants do not take part in.

I wound up eating with the other contestants and talking a little about what it is like being up on the stage and actually playing the game. A few joked about slipping a mickey into my drink when I got up in the same manner we had joked about slamming Jason's thumb in the door frame before his games. We didn't damage Jason's thumbs and, as far as I know, my drink remained unadulterated.

The Outcome: After lunch, it was announced that I would be going up against Scott and Meg. We took our positions behind the podiums and began the game. Within a few questions, I had a feeling that I was not going to go any further, although I did well enough in the first round.

I had been told that Alex would probably ask me about the time I was stopped in front of the KGB Building in Moscow, but instead he chose to ask me about my job. We continued the game and Meg gave me a run for my money, although Scott couldn't seem to get his buzzer to function. During the break between rounds, they checked his buzzer

and declared it functional, a fact he proved in Double Jeopardy.

During Double Jeopardy, we had another break to check on an answer. Once they were ready to continued, they played the tape back several times trying to find an appropriate starting place. Unfortunately, that meant that I got to hear Alex informing me that I had given a wrong answer about ten times. According to my mother, that is when my concentration went.

Before Final Jeopardy, Grant gives the contestants some advice. In addition to the advice mentioned above, he explains that there is a blue card in case your pen stops writing, although this has never happened. They also give the contestants paper so they can figure out their wagers. Once the wager is placed, it is locked out so it can't be changed and a stage hand copies the amount down onto a note pad. The question field is then opened and the contestants are told to write either "Who" or "What" on their screen, depending on what the question should be, as a reminder that they need to answer in the form of a question. If a word is illegible or misspelled, the judges will decide whether or not to accept the answer.

Going into Final Jeopardy, I was in third place. I was unsure of the category, and figured that if I made only a token bet and got it wrong, I wouldn't be much worse off. I also figured that at least one of my opponents would get the question wrong and I could wind up in second place, which is what wound up happening. What I couldn't know was that if I had wagered as little as \$1,000, I would have won the game.

Aftermath: After the end of the fourth show, we left the studio to retrieve my daughter from the college friend who was watching her and go out to dinner. We had to stop at the hotel to pick up our rental car after dinner, and when we did so, I picked up the house phone to call Meg, who had beaten me in the third game to see how she did in subsequent games. On my way out of the hotel, I bumped into Camille, who had lost to Jason in the first game. She had heard that I had beaten Jason and was wondering how I had done in subsequent games.

The Fanivore



Harry Warner, Jr.

It should be no surprise to you that this 134th issue of *File 770* is unusually large. So much the better, because fanzines have been scarce around here. Since the first of the year, about 2/3 of the fanzines arriving here have originated from apas or clubs, not individuals. Is it coincidence, is it the fault of transportation to Australia bills, or is the electron finally fulfilling all those prophecies in replacing paper as the preferred medium for fanac?

But *FanBasic 101* in this issue gives me some hope. There aren't as many listings as I had imagined there would be in such a compilation and many of those involving "publishing" have paper equivalents or origins. And yet it is sad to think that ten or fifteen years from now, just about everything listed here will be inaccessible for all intents and purposes because of obsolescence of computers and supplies or failure to save stuff on permanent discs or gafia-tion of individuals who had *unica* from computer fandom.

The news about a Japanese bid is very interesting. I hope it succeeds as a symbol of the spread and unification of

intercontinental fandom. But there would be problems: Australia was too expensive for many United States fans. I imagine the air fare to Japan is at least as high as to Australia, if the con is held in Tokyo that's supposed to be the most expensive city in the world, and the language problem would be a big one. I don't think schools in Japan teach English to nearly as many students as the schools in the Netherlands and Germany do, which made it easier to communicate at the two European continent world-cons.

Hagerstown's television cable never adds a channel until the channel in question has deteriorated from its splendid first years. As a result, I won't be able to watch the Ackerman-Ferry trial since there seems no prospect for expansion of the cabel into the Court Channel this year.

[[Wow, Harry. If you didn't have Court during the highly-rated OJ trial, you sure won't be getting it for the 4SJ trial...]]

Francis Hamit's article is enlightening. But it does lead me to wonder if American industry no longer has the knowhow it possessed decades ago. After all, it produced toys based on media characters without all this need for computers and other electronic marvels. I used to have a wonderfully realistic Toonerville Trolley that even ran as if it were going over bumps, and everyone knows how many Mickey Mouse playthings were produced as soon as the Disney character became famous.

Marie Bartlett-Sloan wrote an article that has the happiest ending I've encountered recently. It's wonderful, the thing that Kirby and she have done to give a first-rate home to those Chinese tots. As I read the article, a long-submerged memory came up. Even though we were Protestants, my parents sent me to the local Catholic school for the elementary grades. I remember Sis-

ter striving to separate her small students from pennies for the support of baby-saving in China. Catholic representatives were trying to rescue the newborn girl babies who were being thrown away by parents who wanted only sons. Sister said. I no longer recall how many pennies I was talked out of and I doubt if this particular form of population control is much practices in China today, but I find the whole program of Chinese adoptions a wonderful one.

One solution to the comma problem that has Marie Rengstorff so upset is this: live a long life, read too much in the course of it, and this will cause commas to be invisible most of the time to damaged eyesight, so their presence or absence at controversial places will no longer be a matter of concern. Of course, there is always the right to have recourse to what Ralph Waldo Emerson once wrote about fandom: "A foolish consistency is the egoboo of small minds."

I hate to disappoint Alan White, but LASFS won't be able to put out the first fanzine of the new century. Several years ago, I published for SFPA an advance copy of my apazine for January 2001, promising to distribute the remainder of the press run when that month arrived. As far as I know, it was the first fanzine of the 21st century by official mathematical calculations.

[[Were those calculations made by the same abacus now being used by the Census Bureau?]]

The obvious reason why there isn't good quality science fiction in the movies and on television is the size of the audience needed to survive in those productions. A first-rate novel that sells 100,000 copies is a blessing to its author and publisher. But a television series that is watched by 1,000,000 persons is a complete failure, from the financial standpoint, even if it's an artistic success. There just isn't any practical way to survive producing for the intelligent minority on the screen or tube.

Joseph T. Major

Ackermansuit: "Forry had to be let go because he didn't do any writing or edit-

ing for the magazine." *Famous Monsters of Filmland* publisher/owner Ray Ferry says. In the next paragraph Ferry is said to have refused to publish an article 4E (those names are going to cause a big mixup) wrote. Do you not find a certain *inconsistency* between those two allegations?

Libel suits can often rebound on the filer. Tomorrow, April 11, the judge will announce his verdict in the *Irving v. Lipstadt et al.* Suit. David Irving is suing Deborah Lipstadt over whether she libeled him by calling him a Nazi. In his closing speech (Irving represented himself) Irving addressed the judge as "mein Führer." Obviously, (1) he was proving the adage about self-representation and clientele, and (2) he can walk!

The Faanish Side of the World Wide Web: "If you have to write your own HTML code, designing a web page is a lot like being forced to solve one of those word problems that starts 'if a train leaves Baltimore at 50 miles per hour.'" The ones I always encountered always ended with "What is the engineer's name?"

"Tails" of Moving to Hawaii: When did the serial comma rule change? Since there is no American Language Academy, who changed it? You do recall the famous Bad Example of why the serial comma (before "and" in a list) is important: "I would like to thank my parents, Ayn Rand and God." And I thought my family was unusual.

The serial comma was initially dropped by newspapermen, who type for a living and can use all the space they can get. Who did it subsequently is another matter.

The Fanivore: All the stamp actions face the problem that the most likely answer is "Didn't we do the 'Space Fantasy' series a few years ago?" And my proposal to do SF people will be overwhelmed by the mystery fans. Mysteries are more respectable than SF&F, so you are likely to see Earle Stanley Gardner on a stamp before you see Robert A. Heinlein.

After reading **Alan White's** "tongue-in-cheek" rant, I can only say that Claude Degler now has a successor. (He is still out there, I firmly believe –

the Social Security Death Index has no records that he has died, so...)

The elucidate the Will Sykora story, Damon Knight in *The Futurians* describes how in the early 50's, Sykora went to Don Wollheim and then to Sam Moskowitz and laid forth his Great Plan. Namely, that they should Take Over Fandom! Each of them had the same reply, the capper of which was, "And what would you do with it once you had it?"

I remember the acceptor for the 1998 Best Dramatic Presentation Hugo mentioning that he was ready to accept for all the nominees. Says something about the meaning the that particular award to its intended recipients. So **Leah Zeldes Smith** and **Marty Cantor** have a point about the BDP Hugo; and yet, there are so many voters out there to whom the BDPH means something that it will never stand a chance of being dropped.

[[That's not what will save it – those voters don't go to the Business Meeting. But the business meeting regulars love the category too – Sharon Sbarsky wanted to add media Hugos, and also, I'm sure I published something about Ben Yalow setting up a Buffy listserve not long ago!]]

David L. Travis

It occurs to me to say thank you for keeping me (somewhat) *au courant* about fandom. I first "appeared in fandom" via a letter in a magazine in 1949 or 1950. But there are/have been/will be times when I am convinced I have been a neofan for 50 years. I suppose that label is not the pejorative it once was (trufans would sneeringly suggest that one get in the NFFF until one learned *the way things were* (this often meant until one learned to agree without discussion.) I did join N3F and I am still a member.

Anyway, I value *File 770* for information I don't get elsewhere, for your fair and balanced reportage and the clear, readable prose. Thank you.

For some years I sent (small) sums of money to TAFF, but not for some time. I do not remember the details but some people (in the Midwest?) thought they

weren't getting a fair deal, so they put up a candidate and this somehow angered the British administrator who announced that if this person won, he would withhold the British funds. The whole thing left a bad taste.

I enjoyed the article on the *Jeopardy!* Appearance. I will certainly try to watch both June 12 and 13. Journalistically (if there is such a word) the last paragraph seems to give away the story, that he lost ("who and what I was up against"). But perhaps I have just been reading too many mysteries.

I once auditioned for *Jeopardy!* -- the old show in NYC. It was interesting, and apparently not as complicated as currently. I suspected I would not be chosen when they walked around and took Polaroid photos of the group, and I was correct. But the letter saying I was not chosen was fascinating. I really wished I had saved it. The gist was that they tried to match up players so they would be *competitive*, and it was worded so that we rejected could, if we wanted/needed to, read into that they had been unable to find other candidates at a high enough level to match us.

Allan D. Burrows

I want to applaud Mr. White for his realization that Trufandom is stagnating. I might even go so far as to guess that it's dying. (Luckily for my morale, I hardly consider Trufandom to be the whole of SF fandom... but I digress.) He seems to have pinpointed quite neatly the causes; lax attention to fannish traditions, active discouragement of new blood and loss of touch with your literary roots. I might even suggest a fourth contributing cause; refusal to accept the diminished role that fanzine fandom plays in SF Fandom as a whole, which has ghettoized and isolated you. Mr. White is right on the money with *this* rant.

I'd also like to congratulate him on realizing that, when I said that the term Sci-Fi makes me feel a bit queasy, I was, in fact, speaking rhetorically; quite right, sir. (I do cringe, however, for the reasons which I stated in a previous LoC.) But I'd like to correct him on a few brief points.

First of all, my first name is spelled with two "I"s, please.

I chose the shibboleth "get a life" deliberately and for effect. You'll recall the long ago and far, far away *Saturday Night Live* sketch in which William Shatner let fly at the trekkies who'd made his experience of Trek fandom less pleasant, (to say the least), by their obsession with the show. Trek fandom's collective feelings were initially hurt by this, largely because they recognized it for what it was -- his real feelings about them, thinly disguised -- and saw themselves in the characters which the *SNL* crew portrayed. These days, however, Trek fans use the phrase on each other when they see another getting too close to obsessiveness. (I'm sure there's a certain famous letterhack who could back me up on this.)

It was in this sense that I suggested that Mr. White "get a life"; that he was getting far more excited about the subject at hand, and putting far too much of his ego into the argument, than was warranted. Even I have to admit that... um... (Darn, my back issues are buried. What was he arguing with Chris Barkley about that time?)

And just one other thing, regarding the first fanzine of the new century; shame on Mr. White for forgetting that the third millennium *and* the next century begins *next* year.

Gene Stewart

Nice Alan White cover, the grey tones reproduced really well. It reminds me of the time I was stranded off Europa during a Red Spot emergency.

Not sure what to think about Nipponcon but a more sfnal locale would be hard to find outside a Ridley Scott movie, or inside one, for that matter.

So the dark secret connection between AAR and MCFI has been revealed, eh? May the ghods be gentle in their wrath.

David Bratman (now there's a superhero for fandom, Bratman...) reports that Paul Williams stated that PKD's books have negative futures but leave readers feeling optimistic if only for having confirmed worse fears. Con-

firmed by fiction? Huh? This smacks of brushing PKD aside, and certainly doesn't even begin to address the superlative human qualities PKD's characters tend to display. Nor does it do justice to PKD's continuing success at standing up to, and often confounding, conventional academic analysis while remaining readable and mind-expanding.

Which books are important or essential is indeed best ascertained in retrospect as hooplah dies down and genuine influence settles in.

I'm surprised that Trevor Hoyle's *The Last Gasp* wasn't cited as most depressing sf novel ever. Read it and see why, if you dare, and if you can.

Why would *Childhood's End* leave folks depressed? Don't they want to evolve out of this useless body? Typical slans...

One hopes that Mayhew, Hlavaty, and Geis, not to mention any and all other stricken fans, mend soon and thoroughly.

Thanks for the Clocktowerfiction.com plug. And hooray A. L. Sirois.

Great listings for FanBasic 101. It will take me a few minutes to visit them all, I fear.

We may yet know what the sevagram was, if time travel proves out. Hooray for Van Vogt, and long live his writing. Any word on how much of his work is OOP or plans to reprint it?

Lucky Baby by Marie Bartlett-Sloan is suffused with joy. May all orphans find parents like these.

Con reports and the Oz trek a la Francis kept me glad to be at home.

As a veteran of the *Jeopardy!* audition process, I was ironically amused by Silver's experience. He should contact Volvo and offer to be a sponsor, for one thing.

Marie Rengstorff and her dog combined in my mind with grammar and syntax rules until I, too, wanted a flight attendant in my water dish, but only preceded by a comma, phrase or not. And no, being insane isn't as bad as they say.

THE FANIVORE - (urp) Stamps for sf writers? Please. Haven't they been licked enough? How about, instead, they slap sf writers' names on the solid fuel boosters, thus providing a literal ego-

boo?

As for Ayn Rand, I'm far too selfish to give her any credit.

Fans who make a point of feigning ignorance of popular culture and flaunting same as some sort of badge of honor or purity need to grow up, but then, they *are* fans, so I guess that's out.

Hm. Apparently my fannish nick could also be GeArt or even Euart, an odd one that sounds half real. However, as OLD 815 commemorates an actual error made by George Himself Scithers, I'll stick with that for now.

Taral's back cover, blatant plug though it be, was charming and effective. May he thrive.

Lloyd Penney

A Japanese Worldcon bid. We received a letter from Takumi Shibano probably around the same time you did, and Yvonne and I have already volunteered our services as Canadian agents. We've done it several times before, and will be pleased to do it again. And, hot on the heels of Boston announcing their 2004 Worldcon bid is New York withdrawing theirs, with a cryptic hint that they may announce again for a future year.

I have from time to time wandered webwise through Bill Bowers' *Fan Basic 101* on Victor Gonzales' *Squib* site. I should click on more of these, but in too many web sites, there is the feeling that the graphics overwhelms the articles within, as if they are grey spaces to counteract the colour backgrounds and GIF animations. I do have MS Publisher, so I should train myself on the making of websites, and try my hand at it. I will probably be the last of modern fandom to do so, but I've got to learn website design and HTML at some point.

Some years ago, one of the local radio stations here sponsored a *Jeopardy!* audition, and one had to call in and answer a question to get an invitation to go. I called in, answered the question correctly, and booked a day off to go downtown to a hotel where the auditions were held. Unannounced, Alex Trebek himself was there, a good Canadian with his broadcasting roots in Toronto.

Trebek used to do the play-by-play of curling on the CBC. He is thin, tanned and much smaller in stature than you'd expect. I took the test they gave, but a lot of the questions were about American geography, American history and other topics an American might know about, but a Canadian may not have any idea about. After the test, some people asked about this, and the general answer was, "Well, what do you expect? This is an American game show!" My own test.... I gather I got about 90% of the questions right, but was not asked to come down to the show. My souvenirs from this day? A bright orange *Jeopardy!* pencil and a light green audition T-shirt.

Marie Rengstorff ends her story of moving to Hawaii and amusing dolphins with a question on something more slippery than grease, namely the rules of English grammar and common usage. I'm sure that George Flynn and Arthur Hlavaty could weigh in here, but I am a professional copy editor too, so I'll take a shot at this. In a sentence that contains a list of items, let's say, "My favorite spices are parsley, sage, rosemary and thyme." The comma is a punctuation device that can replace the word 'and' in a sentence to reduce the repetitive nature of saying 'and' between every item in that list. Where 'and' appears in that sentence, the word signals a completion of the list. Putting a comma between 'rosemary' and 'and' is a duplication of services. The comma and the 'and' do the same thing. IMHO, the comma should be left out. I'd like to hear George and Arthur's take on this.

I wish Chris Barkley luck on getting SF writer postage stamps on the USPS list of issues. Of the U.S. postage stamps I do get, from fans and non-fans alike, I see stamps commemorating various American writers, and I'm sure the general public says "Who?" to many of those stamps, too. I'd say that writers of a popular genre of literature should have as good a chance as any other group of writers. A series of stamps I could see are great American genre writers, a commemorative stamp for a single writer of each of the following genres: science fiction/fantasy, detective/thriller/suspense/spy, horror, romance,

western. This idea might have a better chance, but I gather that Man was not meant to know certain things, like how the Post Office head office really works.

I kept Alan White's tongue-in-cheek factor in mind when I read his loc, but to be honest, I can't disagree with him on anything he writes here. I'm sure we've all run into snobbish fans during our neofan days (and modern day, too). Fanzine fandom, and more and more, the fannish Usenet areas, are where fandom exhibits its own creative juices in the form of ideas, crafted articles, fun art and publishing skills. Then again, other areas of fandom allow creative expression and an outlet for skills, too.

What does a club offer a 14-year-old kid these days? An opportunity to learn to socialize, share like interests, meet with people of all ages, not just his own, and to take part in interesting activities. Whether that's enough to attract today's 14-year-old is a continuing debate. What is fandom for? To gather and share the common interest, and if you would rather participate, to practice and enhance life skills with a sfnal flavor. Unfortunately, we chase the few possible recruits to our happy asylum away with feuding, sniping, plotting and arguing that the average outsider would probably find awfully pedantic and tiresome.

Also, I don't think anyone likes the way SF has been turned into *Sci-Fi* for public consumption, but it's far from the only part of our lives that has been commercialized like that. We've spent years asking for some kind of public acceptance, and when we get it, it's in a plastic, crappy form we don't like.

I wouldn't like to see the BDP Hugo split in two, but I wouldn't like to see it abolished, either. The Hugos are awarded by the members of the World Science Fiction Society, with no distinctions made as to what media that SF takes. Certainly, we are a literary-minded group, but if we were to eliminate all fans who enjoy SF on television, in the movies, or even on audiotape or on the Web, Worldcon would be a week-end event in the ballroom of a cheap hotel. This may go back to Alan White's creeb...we are exclusive when we should be inclusive.

As always, a good fanzine, full of comments hooks that get me to hit the keyboard with renewed vigor each paragraph. That's what a fanzine is for. I'm looking for the next fanzine in the series, and I sure hope it comes along soon.

Alan White

It would be cool if you put out a collection of all your covers over the years. You've had so many fun artists since issue one.

I miss the 70's and 80's when I had time and money to work on art and sell it at the cons. It's been eight years since I've been to an SF con -- poop. I only get two zines these days and I'm horribly out of touch with fandom, so I hunger for each copy of *File 770*!

Ed Meskys

Just read in *File 770*:#134 that Japan is planning to bid for a worldcon. I approve heartily the thought of a con there, but am afraid that their choice of timing is not very propitious. There are already bids for UK in '05 and perhaps Australia in '07, so if they bid for '05 or '06 I do not think they will be well received.

We have a number of intertwined issues here. In '85-'90 we had three non-North American cons in five years, and I think that that is a reasonable number. Crossing the Pacific is about twice as expensive as crossing the Atlantic, and while I cannot go there I will support, for good faanish foreign relations, one transpacific con every five years. Since the British bid for '05 is well-established I would like to see Australia back off for several more years and Japan try for '07.

[[Implicit in your comments is the reality that overseas Worldcon bids must woo North American voters in order to be successful. The question is not whether UK fans might take offense at competition, but how many prospective North American voters have already formed such a strong loyalty to the UK bid to render a Japanese bid unwinn-

nable? The UK bid has worked effectively to forge support among conrunners -- though being unopposed, they may have been looking past the election to the advanced recruitment of a work force. Voters in general have enjoyed the UK in '05 parties, however, the delay in announcing a definite site until recently left some of us feeling that the race had yet to begin. In a head-to-head race, some voters will prefer Japan because it's never hosted a Worldcon, or beckons them to a once-in-a-lifetime vacation. There being no strong bid already in the field for '06, and it always being better to enter the field against weak rather than strong competition, I would think the Japanese bid's chances are better in the second of the two years it is considering. If that impairs the chances of Australia's '07 bid, well, it's already running under the handicap of following too soon on the heels of '99.]]

Now that the rotation plan is gone, is it time to do away with NASFiC? I know it is resented by other nations and I have never attended the rumpcon even when I could not get to an overseas worldcon.

[[Since it's so hard to find anyone with a kind word to say about NASFiC, I can't explain why year after year the Business Meeting takes no action to remove it from the WSFS Constitution. -- Oh, why lie. Of course I can explain it. Nobody's willing to abandon the rights as long as Sacks, Burley and company seem to want them.]]

Dennis Caswell

I would like to add my comments about Alfred Elton Van Vogt. The only time I saw him was at L.A.con III. He was suffering from Alzheimer's Disease, as noted in your report in issue 134. I knew that he would not be writing again. I managed to get three books signed by him, and these I treasure greatly.

I happened to be sitting right behind him at the Retro Hugo Ceremony. I did not know he would be presented with an award for 60 years of excellence in science fiction. He was very weak; he was unable to walk on stage to accept his award; he was not even able to read his

acceptance speech. Harlan Ellison (who I admire greatly) read the speech for him. I had to make an effort to stay out of the spotlight when it was shone on Van Vogt.

He was an excellent writer. Much of what he had written is much better than what is being written today. He will be missed.

George Brickner

Nice article "The Faanish Side of the World Wide Web." Have you considered registering a domain for *File 770*? I just checked and file770.com, file770.org and file770.net are available. You might want to "park" one of these domains until you're ready to use it.

BTW, have a look at my web site. This is hosted on a Linux-based \$5/month web hosting company (they also do NT for those so inclined). For that \$5/month I get 5mb of disk space, mail forwarding, auto responders, MS Front-page server extensions, etc. The hosting site, <http://5dollarhosting.com>, is one of many of such services and they want small businesses to build ecommerce sites.

<http://www.dupanet.com/>
I'll add a link to your *File 770* pages to my "favorites" page.

Joy V. Smith

Interesting cover. I like the combination. Great selection of interior artwork, and I love Taral's comic strip on the back cover.

I enjoyed the Belknap report "The house left the planet at 3:05; the next day I raked his house out of my back yard, and the dog probably won't have to go bathroom for quite a while." Some people I read that to are still laughing. But I am sorry about the tragedy. I hope their house passed the structural engineer's inspection.

Lots of Internet news too, I see. I love your new web page, by the way, and all the blinky lights, also the earth. You've done well. I have an old web site that a guy did for me and hasn't updated

for years.

Bill Bowers' Internet listing (Fan Basic 101) is great! I will check some of those sites out if I ever catch up. You had a incredible selection of articles-- fan toys, the Chinese baby adoption, the Aussie con and travel report, Steven Silver's *Jeopardy!* report (I'm looking forward to Part II of that), and Marie Rengstorff's Hawaiian "tail" (I agree with her about commas. It is often confusing if you leave it out! And then there were the LoCs. Was this a longer issue than usual? In any case, I really enjoyed it.

We Also Heard From

Jeff Smith: The Tiptree book I put together for Tor, *Meet Me At Infinity*, just came out *[[Jeff wrote this in April.]]* I wrote the introduction and notes. I've written a lot about Tiptree over the years, so when I was writing for this it was just "more of the same," except I tried to look a lot of things up rather than rely on memory, as I would have in more informal fan writing. (That didn't always help. I held the Tachyon Press booklet of her poetry in my hand as I typed a comment about it -- yes, all those old fanzines were typed with one hand -- and I still called it *Clean Sheets* instead of *Neat Sheets*.) I thought I was pretty blasé about it, so I was real surprised how excited I got when the book showed up. It's nice to still be able to get excited.

Henry Welch: Thanks for the latest *File 770*. At the risk of incurring your wrath I'm sorry to say that I didn't find much to comment on in the issue. The content is interesting and informative, but nothing elevates itself to the status of compelling comment hook.

John Hertz: *[[On "Migly."]]* I think it should rhyme with "Big Gly." But if it keeps component vowels, it's *Diana's Song*, "There's not a fan today/ Who can take me away/ From My Gly."

Roy Pettis: Thanks for publishing my Aussiecon 3 reports. It was really interesting to see people commenting on my reports in the LC. I appreciated your editing, and truly had not realized I had

written that much. All my published writing thus far has been in peer-reviewed journals or formal government reports -- or, of course, in e-mails and posts. Anyway, I just wanted to thank you for the experience.

Ron Salomon: The little number just received was particularly valuable to me, as I am still adding "favorites" to a recently purchased PC, and have an empty folder marked "Fans." Bill Bowers *FanBasic 101* is a GhuSend. In fact, given the time demands from spouse, 4-year-old and 12-year-old (I can't believe I've got a kid readying himself for *2001: A Bar Mitzvah Odyssey*), this note stays short.

Roy Lavender: Thanks for the list. So far, I've only had one return 404. Bob Tucker's. Tried three browsers, same answer from each.

You are welcome to publish mine, if you wish. Both addresses are in my Yule letter.

[Http://roylavender.web.com](http://roylavender.web.com)

<http://home.earthlink.net/~roylavender/web3.html>

Eric Lindsay: It sure seems about time a Worldcon bid came out of Japan, given how much SF activity there is in that area. It was also good to see an additional Aussie trip report from Sue and Steve Francis.

I was pleased to see the reports on Potlatch and Corflu, both of which were great conventions for us. Indeed, I like Corflu so much that Jean and I will be bidding for a Corflu in Australia (in Melbourne) for 2002, just a week after the Australian National Convention in Melbourne, and two weeks after the New Zealand National Convention. Maybe June 2002 is the time U.S. and U.K. fans should visit our area of the Pacific. Especially when both U.S. and U.K. currencies buy so many Australian and NZ dollars.

Didn't Bill Bowers do a great job with his *Net 101* stuff. I hope that your site works well for you.

Bob Kennedy: My thanks for an outstanding issue. Especially appreciated is *FanBasic 101* with all the sites.

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the leader

7-9-95

by Joe Mayhew

with no big men who

can tell us what to die for,

We might picnic too much.

And so, Leaders appoint themselves to photograph each other and send us off to the front.

Before camera angles could make them look taller, they wore high hats and gave long speeches God would be impressed with.

Nowadays, "sound bites" punch up our need for LEADERSHIP IN THIS TIME OF CRISIS!

Leaders help each other to raise troops, drawing on the inspiring profits taking surplus louts from idleness & putting them in spiffy foreign uniforms.

Leaders Guide youth.

Leaders become president and get to use the C.I.A., F.B.I, the armed services &

Lunch with Royalty.

SECRET COPIES

They face constant threat of Assassination,

alien mind control, and

Sexual Inuendo, which is why America turns to the Media Personalities for Leadership...

AND WHY AMERICA HAS A MAJOR BOOZE HABIT,

PUSHES DRUGS TO THIRD GRADERS, AND

fresh fruit too!

Leaders are, after all, human (or at least human byproduct).