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**Sue Mason:** 30, 33, 36

**Sheryl Birkhead:** 31

**Grant Canfield:** 39

### 2004 Hugo Award Winners

#### **Best Novel** (462 ballots)

*Paladin of Souls* — Lois McMaster Bujold

#### **Best Novella** (215 ballots)

"The Cookie Monster" — Vernor Vinge  
(*Analog*, Oct. 2003)

#### **Best Novelette** (243 ballots)

"Legions in Time" — Michael Swanwick  
(*Asimov's*, April 2003)

#### **Best Short Story** (310 ballots)

"A Study in Emerald" — Neil Gaiman  
(*Shadows over Baker Street*, Del Rey, 2003)

#### **Best Related Book** (243 ballots)

*The Chesley Awards for SF & Fantasy Art: A Retrospective* — John Grant, Elizabeth L. Humphrey, & Pamela D. Scoville (Artist's & Photographer's Press Ltd., 2003)

### **Best Dramatic Presentation**

#### **Long Form** (363 ballots)

*The Lord of the Rings: The Return of the King* (New Line Cinema). Directed by Peter Jackson; screenplay by Fran Walsh, Philippa Boyens & Peter Jackson.

### **Best Dramatic Presentation**

#### **Short Form** (212 ballots)

"Gollum's Acceptance Speech at the 2003 MTV Movie Awards" (Wingnut Films/New Line Cinema). Written and directed by Fran Walsh, Philippa Boyens & Peter Jackson.

### **Best Professional Editor**

(319 ballots)

Gardner Dozois

### **Best Professional Artist**

(241 ballots)

Bob Eggleton

### **Best Semi-Prozine** (199 ballots)

*Locus*, ed. Charles N. Brown, Jennifer A. Hall, and Kirsten Gong-Wong

### **Best Fanzine** (211 ballots)

*Emerald City*, ed. Cheryl Morgan

### **Best Fan Writer** (260 ballots)

Dave Langford

### **Best Fan Artist** (190 ballots)

Frank Wu

### **The John W. Campbell Award for Best New Writer** (192 ballots)

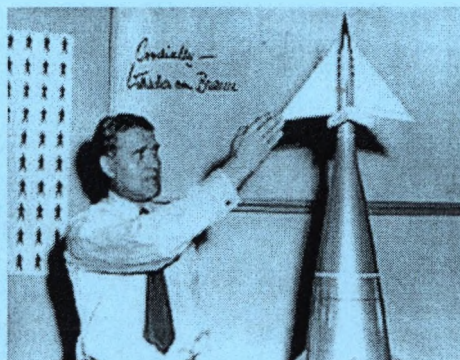
Jay Lake (second year of eligibility)

*Note: This award is not a Hugo; it is sponsored by Dell Magazines.*

### **Special Noreascon Four**

#### **Committee Award** (not a Hugo Award)

Erwin "Filthy Pierre" Strauss



Von Braun with two-stage Hugo.

### **Retrospective Hugo Awards for work done in 1953**

#### **Best Novel of 1953** (113 ballots)

*Fahrenheit 451* — Ray Bradbury (Ballantine)

#### **Best Novella of 1953** (67 ballots)

"A Case of Conscience" — James Blish (*If*, Sept. 1953)

#### **Best Novelette of 1953** (66 ballots)

"Earthman, Come Home" — James Blish  
(*Astounding*, Nov. 1953)

#### **Best Short Story of 1953** (96 ballots)

"The Nine Billion Names of God" — Arthur C. Clarke (*Star Science Fiction Stories #1*, Ballantine)

#### **Best Related Book of 1953** (21 ballots)

*Conquest of the Moon* — Wernher von Braun, Fred L. Whipple & Willy Ley (Viking Press)

#### **Best Dramatic Presentation, Short Form, of 1953** (96 ballots)

*The War of the Worlds* (Paramount Pictures). Directed by Byron Haskin; screenplay by Barré Lyndon; based on the novel by H.G. Wells.

#### **Best Professional Editor of 1953** (49 ballots)

John W. Campbell, Jr.

#### **Best Professional Artist of 1953** (68 ballots)

Chesley Bonestell

#### **Best Fanzine of 1953** (36 ballots)

*Slant*, ed. Walter Willis; art editor James White

#### **Best Fan Writer of 1953** (38 ballots)

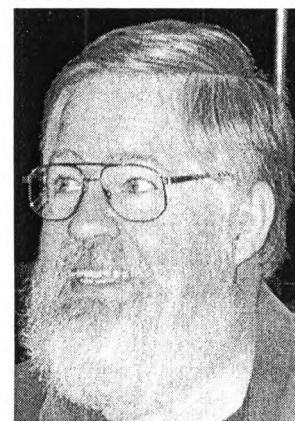
Bob Tucker

**Retro Fire:** N4's Patrick Malloy quickly found a home for the Noreascon Four Retro Hugo for Best Related Book awarded to *Conquest of the Moon* by Wernher von Braun, Fred L. Whipple and Willy Ley. The Hugo was accepted by the chief curator of the U.S. Space and Rocket Center in Huntsville, Alabama on October 19 and was placed on display in the Center's special exhibit of science fiction's influence on the careers of von Braun and others in the early days of rocketry. The exhibit runs through May 2005. When it ends, the Hugo will be transferred to the Center's permanent exhibit of von Braun's office.

Pictures of Pat Malloy placing the trophy in the display can be found at:

<http://www.noreascon.org/hugos/vonBraun-hugo.html>

START HERE

Mike  
GLYER<sup>®</sup>EDITORIAL  
NOTES

I saw a lot of you *File 770* readers at Noreascon 4. You all set me straight about the schedule of this fanzine. Falling a year behind because I'm raising a toddler wasn't the problem -- it was saying last issue I felt okay about that, there I crossed the line!

So I'm cranking up the heartbeat of this fanzine to a faster pace. Or at least I'm trying. And John Hertz, who knows about Big Hearts, calls every few days with welcome encouragement.

A few hundred words about the delays are not needed. I will only mention that because time is flying by, a few things that "ought" to be in this issue have been pushed back, such as my half-finished Noreascon 4 report. (The silver lining to that, I suppose, is that I have one-quarter of next issue's material already written.)

**Trufen.net:** I was basically on my way to apply for membership in Victor Gonzalez' Trufen e-mail list when Google directed me to Trufen.net. It proved not to be the web-based version of the list I was seeking (which is at Yahoo.com.), but something much more wonderful than that -- a fan news website that pursues fresh stories every day. It's captured my enthusiasm and I've become a contributor as well.

Victor, in collaboration with Linux-savvy Dan Watling, unfurled Trufen.net in April 2004. Their site is bejeweled with latest the technical enhancements used in blogs and commercial websites, something quite interesting in its own right. Trufen.net also has simple pleasures -- when I log on, the first thing I see is soothing field of emerald green. How rare it is to find a site with a clean visual transition, that doesn't erupt with a rainbow cacophony of tiny graphics as soon as the link is clicked.

Also impressive is Victor's dedication to the work of writing fresh news. Such discipline is characteristic of bloggers, yet surprisingly few sf/fanews websites proactively search out events and information instead of waiting for press releases.

Not everyone sees the need for such sites,

even when well-done. When Victor announced Trufen.net to the RASFF newsgroup, a skeptical Hal Heydt inquired, "Do you see the irony of posting this on a usenet newsgroup?" Hal felt that most fannish happenings find their way into newsgroups, a medium he also felt is technically superior to a website. However, he underestimated why news websites (or paper newzines) are still read by many fans, even those who are already well-informed: for the interpretive vision a good editor brings to the news. A good newzine editor thinks up questions and pursues the answers, he doesn't just fish on the surface. Fans want news delivered with a storyteller's touch, and with a sensitivity to connections and historical significance. Each editor does that in a personal way -- the reason multiple fannish newzines can thrive at the same time and have overlapping audiences.

Right now, Trufen.net strikes me as a fast-moving fanzine, which may be slow by the net's activity standards but is pretty satisfying to fans. The more actively contributing editors are Victor (who writes about 80% of the news stories), Earl Cooley and me. Victor has also lined up wonderful features from Andy Hooper, a fanzine review series titled "Hooperbole," and Peter Weston, writing about the life of an elder statesfan. There is also a journal area, where Jerry Kaufman is one of the most frequent writers.

rich brown's comments and essays assure more than a bit of controversy, which always seems to make Victor's day (more hits!) though I could sometimes do without. I was horrified by brown's toxic blast at Cheryl Morgan when she won the fanzine Hugo. However, when rich got around to me (in a different exchange) even I had to admire the way he applied the needle. The epic exaggeration in his first dismissal of my fanwriting was followed by an even more unflattering "apology" where he explained, "In my larger rant I said I felt 'hundreds' of fans deserved to receive a Fanwriter Hugo before you. I don't think I could list 200 (the absolute minimum necessary to qualify for 'hundreds'); I do think

I could probably list between 75 and 100, particularly if I were allowed to list some fans who've died in the past few years." It was a great monkey poke. I really wanted to argue that I do so write better than dead people.

By the way, Trufen.net welcomes all living (and undead) fanwriters to log on and post comments. As is also the problem with e-fanzines, it's rare that articles on Trufen generate much response, and then the response is more likely to be about something other than the content of the article. The editors are left to strain as much egoboo as we can from the rising figure of the hit counter on the behind-the-scenes story-editing screen. Victor would love the site to have thousands of hits a day, with so many posts that people need the site's comment-scoring system to sift through the dross. At the moment, Trufen.net gets about 200 visitors a day and about 10% of them leave comments.

Eventually Trufen.net may be universally read, but for now it still makes sense to run in *File 770* things I already posted there. They will be new (if not "news") to most of you. Having Trufen as an outlet, and Victor's encouragement, has definitely given new impetus to my fanwriting. I hope this will translate into several issues of *File 770* in 2005.

**Sierra Days:** My girl just turned three years old. These days I'm logging a lot of time with Sierra and her stuffed animals. She says, "Daddy, let's play tiger and lion!" Playing tiger and lion once meant alternately roaring like, then fleeing from, imaginary predators. Now that's her shorthand for everything we can play on the floor of her room. Sometimes Sierra wants to be a preschool teacher and read stories to her stuffed animals. For example, paging through *Zin, Zin, Zin, a Violin* (a grandma gave her a copy autographed by the author, Lloyd Moss), Sierra can tell much of the story because she has a great memory, but she doesn't actually read yet. Her classroom is full of bears, ducks, bunnies, monkeys, and other creatures, so small wonder she needs me as her teaching assistant.

(Continued on page 4)



(Continued from page 3)

Sierra's now had her first plane ride, which she loved. This past September the whole family came with me to Archon, in St. Louis, where I was one of the GoH's. The committee treated us with great hospitality. Sierra still excitedly remembers the masquerade with the giant robots (but you don't have to be scared of them, because they're pretend) and the big dinosaur. Daddy remembers the Archon banquet's unusual twist of including a murder mystery play where everyone got to deliver a line or two. Since this included all the other convention guests, among them *Star Trek's* George Takei, I can now claim to have acted in the same drama as TV's "Mr. Sulu."

Two months after Archon, Sierra visited our local Loscon held over Thanksgiving weekend. Elst and Carole Weinstein and Keith Kato teamed up for a wine, cheese and flaming hot chili party. Diana, Sierra and I were let into the suite before the doors opened. Diana had an opportunity to take Sierra to the potty, which was the fancier kind of bathrooms with a phone beside the toilet. Sierra picked up the receiver and launched into a one-sided conversation. Diana asked, "Who is it?" Sierra answered, "It's Lloyd Moss!"

**Celebrity Brush:** Elst Weinstein celebrated the end of his two-year term as president of the San Bernardino Medical Society by hosting colleagues and friends at a minor league baseball game in Rancho Cucamonga. I was invited along as an honored freeloader. At one point, Elst leaned over and asked, "Do you know whose ticket I used last time I went to a ballgame?" No, I said, tell me. "I used Gregory Peck's tickets to go to a Dodger game." I remembered that Mr. Peck was dead, and understood why he wasn't using them himself. But how did Elst get hold of them? Season tickets were owned by the Peck estate,



**George Takei** at the opening of Seattle's SF Museum in 2004.

and a colleague's son who was a studio attorney received them.

**The Apprentice:** One of the things I posted on Trufen.net was my reaction to an announcement that Jeff Berkwits would be the new editor at *Amazing*, and that Ted White had already determined Berkwits lacked the necessary skills for this job:

Say what you will about Ted and his crystal ball, I'm sure he's right. Ted has edited pro magazines, he ought to know. What's more, I have a little experience in this line myself. It's just that I was lucky enough *not* to get the dream job.

Berkwits is embarking on a desperate gamble that all his gifts as an editor and writer can be trained up fast enough to make the crucial difference in *Amazing's* commercial survival. And he's the kind of promising novice a scuf-

fling prozine publisher will inevitably turn to.

When Jim Baen was leaving *Galaxy* in the 1970s, out of the blue Jerry Pournelle told me (entirely seriously) that I should apply to take over the job and that he'd put in a word for me. Well, I thought it over logically for about twelve seconds before getting swept up in the dream. I wrote the best application letter I could and mailed it off to Baen at *Galaxy*. Then I waited. Then I heard nothing. Then I read in *Locus* that Hank Stine had been hired as Baen's replacement.

In hindsight one can see that *Galaxy* was already on the verge of a financial tailspin that could not have been halted by the resurrection of John W. Campbell. Hank Stine merely received the privilege of riding the bomb down to the target, like Slim Pickens in *Dr. Strangelove*.

However, Stine was editor of *Galaxy* long enough to find my job application in his inbox, scrawl an insulting answer on the back in red pen, and mail it back to me. Really, it was a hilarious and pathetic gesture. Didn't he have bigger things to worry about? Yes Hank, you were right, I did not have any credentials to aspire to that job.

In the mind of a science fiction fan, editing a prozine is a dream job. Who could turn it down? But I exaggerated when I said I was lucky not to have been picked. One of the things that distinguishes a fan is looking for external validation, and wouldn't I have "proved" something to the sf community even by editing *Galaxy* into the ground? Er, don't answer that.

As for Berkwits, I wish him luck and success. Been there. Almost did that.

[Trufen.net later reported that *Amazing* has suspended production, so the Berkwits era may never begin at all.]



**Sierra Grace** taps the pumpkins — are they ready to harvest? Afterwards, she poses behind the wheel of the big farm tractor.



### *A Year Ago This Month*

*Instant Message 732*, February 2004. **Tim Roberge** said he had a new weapon, the exploding Diet Coke bottle. He held up the blasted remains of one he'd left on his porch. Nomi Burstein informed him that coke products containing sugar freeze at 30°F, diet coke froze at 32°F. She found this out when doing soda-wrangling for [Boskone] Logistics a few years back. Had a truckload of a hundred bottles of soda, and the temperature was down to 10°F. She called the cola headquarters in Atlanta which had to call its chemist to be able to tell her the temperatures at which various sodas freeze. Deb Geisler marveled at the information possessed by fans.



### Clarke Unharmed by Tsunami

Sir Arthur C. Clarke of Sri Lanka is likely the only person most fans know by name that lives in the part of the world ravaged by the December 26 tsunami. Many expressed concern about the writer's safety. The following day the Arthur C. Clarke Foundation website posted his statement that he was unharmed by the regional disaster:

"Thank you for your concern about my safety in the wake of Sunday's devastating tidal wave.

"I am enormously relieved that my family and household have escaped the ravages of the sea that suddenly invaded most parts of coastal Sri Lanka, leaving a trail of destruction.

"But many others were not so fortunate. For hundreds of thousands of Sri Lankans and an unknown number of foreign tourists, the day after Christmas turned out to be a living nightmare reminiscent of *The Day After Tomorrow*.

"Among those affected are my staff based at our diving station in Hikkaduwa and holiday bungalow in Kahawa – both beachfront properties located in areas worst hit. We still don't know the full extent of damage as both roads and phones have been damaged. Early reports indicate that we have lost most of our diving equipment and boats [at "Underwater Safaris," the Colombo-based business he and Hector Ekanayake have been partners in since 1956.] Not all our staff members are accounted for – yet.

"This is indeed a disaster of unprecedented magnitude for Sri Lanka which lacks the resources and capacity to cope with the aftermath. We are all trying to contribute to the relief efforts. We shall keep you informed as we learn more about what happened.

"Curiously enough, in my first book on Sri Lanka, I had written about another tidal wave reaching the Galle harbour (see Chapter 8 in *The Reefs of Taprobane*, 1957). That happened in August 1883, following the eruption of Krakatoa in roughly the same part of the Indian Ocean."

### When the Wind Blows

Late last summer, fans scattered before a series of hurricanes slamming into Florida and adjoining states: Charley (August 13), Frances (September 5), Ivan (September 16) and Jeanne (September 25).

Pat and Roger Sims went to Noreascon 4 and told people about what Hurricane Charley had already done to their home, knowing that Hurricane Frances was already on the way. Shelby Vick rode out Hurricane Ivan in a Florida hospital bed after a life-threatening auto accident (see "Medical Updates").

Guy and Rosy Lillian and relatives involuntarily turned into fandom's most storm-tossed family. Hurricane Charley sent



## News of Fandom

Joe and Patty Green, Rosy's father and stepmother, hurrying to safety in Orlando at the home of Joe's sister. When Hurricane Ivan finished with Florida, it took dead aim at New Orleans and chased the Lillians into another state. Then, Hurricane Jeanne took dead aim at the hometown of Nita Green, Guy's mother-in-law.

Guy and Rosy had driven home from the Worldcon by way of upstate New York, returning to New Orleans just in time to receive the evacuation order, as Guy explains:

"Rosy and I arrived home from our trip to Noreascon -- and the subsequent days in Buffalo, with my brother and his family -- on Sunday, September 12. We got to stay home for one day -- because then, Ivan made his turn to the north. The hurricane was bearing down on New Orleans, a city that is extremely vulnerable to a bad wind, and both the mayor and the governor advised its citizens to make the Red Sea, and split.

"Since we were still packed from the Worldcon trip, it was an easy matter for us to load up the car again. The unsold DUFF

materials we'd brought back were put away, and their suitcase given over to photos and childhood soft toys and other personal treasures. Rosy tried to find a hotel for us to the west, but everything was booked up all the way to Dallas, so we did the unexpected -- and went east. We drove across the panhandle of Florida to the home of Rosy's father and stepmother near Cape Canaveral.

"While en route, we spoke with friends back in New Orleans, friends who couldn't leave because of aged parents. We learned that the bridge over Lake Pontchartrain which had taken us 7 minutes to cross that morning was a two-hour ordeal to negotiate that afternoon. We heard that a pall of fear had fallen over the Easy. One guy described New Orleans as a 'city of the dead,' wallowing hyperbole, I hoped.

"Anyway, we stayed with Joe and Patty for three days, learning that the hurricane had veered away from New Orleans at the last instant. Pensacola had taken the brunt -- and the calm waters of Escambia Bay, which we had crossed easily on Tuesday, had risen up with the storm surge to destroy the I-10 bridge. So we went up into Alabama and took back roads through country dotted with uprooted trees, flayed roofs, and frightened people.

"One benefit: passing through Enterprise, Alabama, we got to see the famous monument to the Boll Weevil sitting in the middle of an intersection. Why a cotton town ever raised a monument to a pernicious pest is a question lost to time."

The Lillians made home at last, and are "trying to survive the additional financial crunch



**From Better Times in Sri Lanka:** Buzz Aldrin, Hector Ekanayake and Arthur C. Clarke.



of having our vacation so rudely extended."

### **BSFS Clubhouse Free at Last**

Stop payment on the tax check! Maryland's Court of Appeals has ruled in favor of the Baltimore Science Fiction Society, agreeing that its clubhouse deserves a tax exemption. BSFS attorney Donald J. Arnold Esq. calls the December 15 ruling a "clear, clean win."

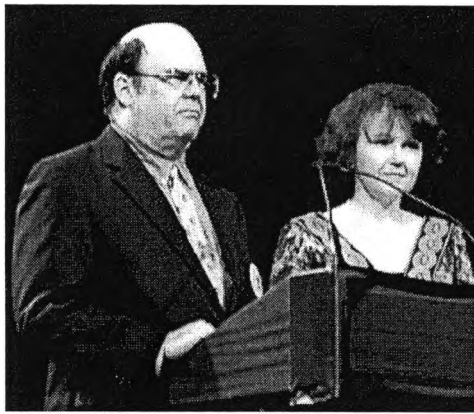
There had been a split decision in two earlier cases. The Maryland Tax Court (with jurisdiction over property taxes) ruled that the clubhouse should be exempt, but the decision was overturned on the next round in the Baltimore City Circuit Court where the judge sided with state authorities and said, "I don't think promoting science fiction is what is deemed to be the operation of an educational institution." The second decision was covered on local TV news, where reporters predictably billed the story as Star Trek fans fighting against prejudiced officials and their outmoded way of defining whether a property is used for educational purposes.

The Maryland Court of Appeals also sniped at the way the Circuit Court misinterpreted the state Tax Court's original ruling: "[The Circuit Court] took considerable umbrage at the Tax Court's rejection of a standard for defining educational purpose... That is not what the Court said, and it is not what the Court meant," wrote the court in its opinion.

The judge at whom the remarks are directed will never see them, unfortunately having taken his own life on November 11. Circuit Court Judge Robert Israel Harold Hammerman, a 76-year-old man, left a ten page suicide note in which he explained the fears that caused him to end his life: "Confusion is my daily companion, and I am in a constant state of worrying about my forgetfulness." The letter was delivered to more than 220 friends, family members and colleagues the day after his death. This event seems to have had no connection with the BSFS case.

Dale Arnold, Chair of BSFS Board of Directors and brother of the club's attorney, believes the victory will insure the future of BSFS and its literary projects, "The neighborhood around the BSFS Building is undergoing a renaissance with the property values and the taxes on the building exploding. Thankfully now we can afford to keep the building, continue our free lending library and even expand programs like our young writers contest."

The BSFS clubhouse building is located in the Highlandtown section of Baltimore. Constructed in 1900 and once used as a movie house, it had been stripped of seats and converted to an artist's studio long before the BSFS bought it for \$54,000 in 1991. The slight slope of the floor, designed to



**Guy & Rosy Lillian** enjoyed a drier Worldcon vacation at Torcon III.

accommodate the view from theater seats, remains today. Members claim to be oblivious to it, and anyway it would cost a fortune to correct so they are leaving it alone. (Today the building's assessed value is \$80,800.)

The present Baltimore Science Fiction Society was restarted in 1974 when it was incorporated in Maryland. BSFS long ago convinced the IRS to make the club exempt from federal income tax as a 501(c)(3), non-profit, charitable, literary and educational organization, "dedicated to the promotion of, and an appreciation for, science fiction in all of its many forms." State property tax authorities had been more skeptical. The Maryland State Department of Assessments and Taxation (SDAT) argued that the clubhouse itself is not primarily used for an educational purpose, but for social meetings. (That's letting the cat out of the cellophane bag!) The state tried to convince the courts that educational groups must offer systematic instruction to receive a property tax exemption.

BSFS runs Balticon every Memorial Day Weekend. They sponsor the Compton Crook Award, given since 1983 for the best first novel in the genre published during the previous year. BSFS holds a yearly "Young Writers Contest" for residents of Maryland.

BSFS is one of the three U.S. science fiction clubs that own a clubhouse, the others being LASFS (since 1973) and NESFA (since 1985). LASFS has applied for a Los Angeles County property tax exemption at least twice and been rejected, but has never contested the decision.

[An earlier version of this article appeared on *Truhen.net*]

### **Fan TV on the Internet**

Fan-produced cablecast *Fast Forward: Contemporary Science Fiction* is completing its 15<sup>th</sup> anniversary. The monthly half-hour television series about SF, fantasy and horror began in 1989 and more than 170 episodes have aired. Tom Schaad and Mike Zipser are

co-producers and on-air hosts, Kathi Overton is associate producer, Colleen Cahill reviews books, Marianne Petrino reviews anime, and John Pomerantz contributes special reports. John's picture on the *Fast-Forward.tv* website shows him in a jail cell – I hope they'll run a contest where fans get to guess the crime that landed him there. Or maybe we already know – the caption says John is a former on-camera host who got demoted to special reports when he "complained that he wanted to have a life rather than spend all his spare time prepping for interviews."

*Fast Forward* is produced through the facilities of Arlington Independent Media in Arlington, VA. It is cablecast in Northern Virginia on channel 69 in Arlington and channel 10 in Fairfax County. Each show features an in-depth interview with a professional writer, artist, editor or filmmaker, plus a book review, a segment on a new or classic genre movie or TV show, and an events calendar

Highlights of four recent episodes included: (1) artist Courtney Skinner talking about his work designing mutants and media tie-ins for the recent feature film *The Lost Skeleton of Cadavra*; (2) author Jasper Fforde discussing his novel, *Something Rotten*, and saying about his elaborate website ([www.jasperfforde.com](http://www.jasperfforde.com)), "I tend to regard the web site not only as entertainment and after-sales service ... but also like a big R & D lab for ideas"; (3) Susanna Clarke speaking about the 10-year process of researching and writing her critically acclaimed debut novel, *Jonathan Strange & Mr Norrell*; and (4) author and editor Laura Anne Gilman chatting about her contemporary fantasy mystery novel, *Staying Dead*.

Previous *Fast Forward* interviews are available on the website in video and mp3 audio versions. The "library" of interviews currently online includes the guests mentioned above, and also China Mieville, Kim Stanley Robinson, Bruce Sterling, William Gibson, Tamora Pierce, Nalo Hopkinson, Jack Williamson, Terry Pratchett, Karl Kofoed, Margaret Weis, Laurell K. Hamilton, Garth Nix, Roger MacBride Allen, and Donna Andrews.

Promised for the future are interviews with writers Elizabeth Massie, Pat Murphy, Terry Pratchett, Keith R. A. DeCandido, Neil Gaiman, Frederik Pohl, Connie Willis, Lois McMaster Bujold, and Patricia Wrede.

### **Iron Chief**

Fandom's future Olympian, Benn Overkamp, won a bronze medal (third place) in the 105 kg class this past July at the 2004 World University Championships held in Frederick, MD. According to the International Weightlifting Federation website, his lifts tied for 60<sup>th</sup> place as the best performance in his



class in the world this year.

His mother, Jenny Overkamp Evans, told readers of *The Chronicles of the Dawn Patrol*: "Benn lifted strong in both the snatch and the clean and jerk, totalling over 700 lbs. and assisting his team to win a team gold medal. This is the first time in many, many years that any USA weightlifting team won a team gold medal at a world championship. Benn lifts representing USA and Webster University."

"Benn has decided not to return to the Olympic training center next fall. He prefers to stay here [in the St. Louis area] and work with the Kirkwood Weightlifting Team and his coach, Ed Belik and attend Webster University."

### TAFF

A strong slate of candidates appears on the ballot for the 2005 Trans Atlantic Fan Fund race. Voters will select between Chaz Boston Baden, Curt Phillips, and Suzanne (Suzle) Tompkins to be the TAFF delegate to Interaction, the 63rd World Science Fiction Convention, in Glasgow, Scotland, August 4-8, 2005.

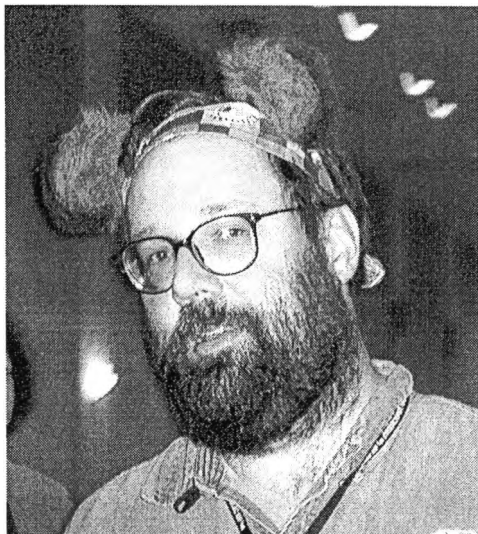
Deadline for voting is midnight, April 3, 2005. Ballots must be accompanied by a donation to TAFF of not less than US\$3, two pounds sterling, or three euros. Voting is open to individuals who have been active in fandom since April 2003 or earlier. A complete statement of TAFF rules, plus the candidates' platforms and nominators, are available in the text of the TAFF ballot.

Official ballots are available from the North American administrator, Randy Byers (1013 N. 36th St., Seattle WA 98103, USA, fringefaan@yahoo.com) or the European administrator, James Bacon (211 Black Horse Ave, Dublin 7, Ireland, piglet@indigo.ie). Ballots can also be downloaded at <http://trufen.net/taff2005.shtml>.

### DUFF and Re-DUFF

It's almost time for a North American to return the visit!

Down Under Fan Fund winner Norman Cates arrived early for August 13's LASFS meeting, led by his native guide Marty Cantor. New Zealander Cates seemed, at first, to be a callow, unprepossessing chap on the verge of invisibility who could have been mistaken for the late Jack Harness, except for Cates's unremarkable shirt. But wait! Cates immediately stepped into the APA-L room and donned a Hawaiian-style Spiderman shirt in volcanic orange and red colors that definitely would have qualified for enrollment in Harness's wardrobe. Who says there's no such thing as reincarnation?



**Bear Flag State's** TAFF candidate, Chaz Boston Baden.

Cates was warmly welcomed at the meeting by club president George Van Wagner, the other members, and even had a chance to meet Niven and Pournelle.

The season turns and now nominations are open for a fan to take the return leg of the DUFF trip and represent North America next June at the Australian National SF Convention in Hobart, Tasmania.

To appear on the DUFF ballot, a candidate must (1) submit nominations from three North American nominators and two from Australia and/or New Zealand; (2) a \$25 bond, (3) a pledge to attend the Natcon if elected, (4) a pledge to administer DUFF until a successor is chosen, and (5) a 100-word platform. Interested fans should send these things to the current North American DUFF administrators, Guy & Rosy Lillian at P.O. Box 53092, New Orleans LA 70153-3092 (or [GHLIII@yahoo.com](mailto:GHLIII@yahoo.com)).

Ballots will go out on February 15, 2005.



Votes accompanied by a minimum \$4 US (\$6 Australian) fee will be accepted until May 1.

Midwestern fan Chris Barkley already has sent an e-mail to the DUFF Administrators announcing his intention to file for the 2005 race:

"In June of 2005, I will celebrate my 29th year in fandom. There are few higher honors in our community than to be chosen to represent North American fandom at the Australian National SF Convention.

"If I am successful in this endeavor, I look forward to the opportunity to travel, socialize and write of my experiences, as well as fulfilling my duties as a good will ambassador and a DUFF administrator."

Chris also sent along his campaign platform, "Top Ten Reasons Chris Barkley Is Running For DUFF":

(10) Dave Chappelle, Don Cheadle and Denzel Washington keep refusing their nominations.

(9) Aussiecon 3 Committee members want to get their hands on the guy who disrupted the 1999 Worldcon Business Meeting.

(8) Endorsed by the Interaction Committee, who hopes his visit will mess up the Australian National Convention in June so Interaction will look even better in August.

(7) Australia is still the only place you can use Turkish lira currency for a convention membership.

(6) Endorsed by SMOFs who will immediately move to repeal the BDP Hugo Split as soon as he clears US airspace.

(5) Will be declared missing by the CFG when he leaves and then sell his Midwestcon membership on eBay.

(4) Attorney General Ashcroft & Homeland Security Chief Tom Ridge gave an ultimatum: DUFF bid or free vacation to Guantanamo Bay.

(3) Volunteered for the ultimate taste test: Vegemite vs. White Castle.

(2) Given a grant by the National Endowment for the Arts to see if Australians and Asians can play Zen Scavenger Hunt any better than the North Americans.

(1) The video of Chris Barkley being simultaneously being attacked by koalas and jellyfish will fund DUFF for the next decade; what's not to like?

### Ballots for GUFF

Time to get up for GUFF! Known as the Going Under Fan Fund or the Get Up-and-over Fan Fund, depending on which direction it's running, GUFF was created in 1979 to exchange well-known fans from Europe and Australasia.

Sue Ann Barber, Alison



Barton and David Cake have been nominated to be the Australasian fan DUFF sends to attend Interaction, the 63rd Worldcon, in Glasgow.

Although GUFF is often thought of as being for residents of Australia and the UK, people from other European countries and New Zealand are eligible to nominate and be candidates. GUFF was formed by Leigh Edmonds and Dave Langford in 1979, on an idea by Chris Priest.

### The Sticking Point

The swords, axes and replicas SwordStaff.com sold at its Canadian Comic Book Expo dealer's table weren't the reason Toronto police raided the merchandise and arrested six salespeople. The reason was the prohibited weapons also offered for sale, such as throwing stars, one-handed crossbows, belt-buckle knives, push daggers and an easily concealed penknife.

SwordStaff.com, an American online weapons company, was in Toronto for a fifth year. During the August 28 raid, police cleared 12 tables worth of swords, double-edged knives and nunchakus, and carted away two truckloads of still-packaged weapons. Detectives acted on the complaint of an Expo attendee.

### Levine Out of the Kitchen

It's not the heat that's keeping David Levine out of the kitchen, it's the remodeling. He and Kate Yule say, "We've been eating every meal at restaurants since the beginning of September, but the end is in sight! It's going to be gorgeous."

David also hasn't wilted in the spotlight of awards competition since becoming a fixture on shortlists throughout the sf field. His story "Tale of the Golden Eagle" was nominated for the Theodore Sturgeon Award, came in fourth for the Locus Award, and received an honorable mention in Gardner Dozois' *Year's Best SF* along with three of his other stories. He was a Noreascon 4 award nominee and told *livejournal* readers: "So how do I feel about losing two Hugos (even though one of them wasn't really a Hugo)? As I said to many people the next day, 'Apart from the bitter, clawing jealousy and rage I'm just fine.' (And when Jay was in earshot I added '...and I'll get that bastard Lake if it's the last thing I do.')

But it really is an honor just to be nominated - even though I was just about ready to smack the 50th person who said that to me the next day. And I did come in second on the Campbell, which is nice."

It's rare when Levine doesn't have new sales to report, "though I have several stories in submission for which I have high hopes." Meantime, work already in the pipeline continues to reach the marketplace. *Talebones* #28 included his story "Where is the Line."

*Haunted Holidays*, an anthology edited by Martin H. Greenberg and Russell Davis, included his first published ghost story, "Brotherhood."

*All-Star Zeppelin Adventure Stories*, an anthology edited by David Moles and Jay Lake that contains Levin's "Love in the Balance," was launched at the World Fantasy Convention. You can order your copy from <http://www.allstarstories.com/>

Levine's draft novel passed 100,000 words and is being revised to ready for submission. If you want to follow the fine-tuning, go to <http://www.spiritone.com/~dlevine/sf/journal/index.shtml> or on LiveJournal (username "davidlevine").

### Fans Know How to Party

For two fans, Michael Lowrey and Alyson Abramowitz, the big convention in Boston this year was the one thrown by the Democrats.

After the Wisconsin Democratic Primary, Lowrey persuaded a Dean caucus to select him as the delegate from the 4<sup>th</sup> Congressional District. In 2004, Alyson Abramowitz went to the Democratic Convention as a pledged District 15 Kerry delegate from Cupertino, California.

Lowrey told his experiences in a con report (that can be found at Trufen.net) called, "A Poli.Sci. Wonk In Boston: The Adventures of Orange Mike at the Democratic National Convention." He devotes a paragraph of the report to explaining his nickname:

"I am called 'Orange Mike' due to my little personality quirk of wearing orange garb 364 days of the year. (No religious or political significance [I loathe Paisleyites]; I just enjoy the color.) This ranges from just orange socks or t-shirt, to my 'full orange': orange clothing head to toe, shoes to hat and everything in between, including watch, eyeglass frames and underwear. The 'full orange' I customarily reserve for SF conventions, union gatherings, and the bargaining table."

That eccentricity arouses suspicion that Mike's main hobby is drawing attention to himself, something he excels at doing. A photo of Lowrey's orange pants and wristwatch made it into *Time Magazine* as one of Christopher Morris' "Democratic Party Polaroids." (Is fame worth it? Ask yourself, how badly do you want a close-up of *your* orange-wardrobed butt in *Time Magazine*?)

Lowrey wanted publicity and got it, recording stats like this for every day of the convention: "On Monday, I explicitly noticed 23 photographers taking my picture, and conducted eight interviews (of varying lengths) where the reporter took my name. The most interesting? Not counting the Dutch reporters who presumably were intrigued because of my orangeness, I'd say perhaps the incident when the puppet 'Triumph the Insult Comic Dog' was crammed in my face, while a

handler shouted, 'Howard Dean! Look what's happened to you!'"

Lowrey was also lit up by a political blogger for telling the Palm Beach *Post* that the Al-Jazeera news organization was welcome at the convention. He responded, "I feel, as a Christian and a believer in peace and understanding, that any patriotic American should welcome the chance to show the Arab and Muslim world what democracy in action looks like."

Alyson Abramowitz pursued her own publicity in a traditional way. The web reports that Alyson was National Chairperson for High Stakes, a Kerry/Edwards fundraising event that connected donors at local parties with Joss Whedon for a conference call in which Alyson posed the interview questions. Promotional material included this amusing copy: "Whether you're Democrat, Republican, Independent, undecided, or a flesh-eating demon, you don't want to miss this chance to hear from Joss directly."

Two other fans, Kathi Overton and John Pomerantz, had a role of their own in the fall campaign, visiting Montana in September to make TV commercials for a candidate for the state legislature. The candidate is the father of one of Kathi's friends and the work was done as a favor. The couple said in their holiday letter, "The country out there in eastern Montana has a raw beauty that made it easy to shoot a couple of very pretty spots. Plus we got to march with the candidate in the annual homecoming parade!" Their candidate held off a strong challenge from a Republican opponent, and they wistfully concluded, "If only John Kerry had called us..."

### Susan C. Petrey Fellowship

Clarion West is happy to announce that the Oregon Science Fiction Conventions, Inc., Susan C. Petrey Fund has decided to increase its support of the annual Clarion West Writers Workshop. Beginning with the 2005 workshop, one instructor each year will be designated the Susan C. Petrey Fellow, with the Petrey Fund covering the entire amount of the instructor's honorarium. Michael Swanwick, teaching the final week of the 2005 workshop, will be the first Petrey Fellow. See the website:

<http://clarionwest.org/website/index.html>

The Susan C. Petrey Fund sponsors one full tuition scholarship to Clarion West and Clarion each year in memory of the late Susan C. Petrey, author of *Gifts of Blood*. Petrey Scholarships, awarded on the basis of merit and need, have been given over the years to 18 Clarion West students, and 19 Clarion (East) students.

### Medical Updates

Gardner Dozois and Susan Caspar missed Worldcon due to injuries sustained August 31

when the taxi they were riding in was hit by another vehicle. Caspar was slightly injured, however Dozois suffered a severe shoulder fracture.

Philadelphia fan **David Axler** went to the hospital on the last day of Noreascon 4 complaining of chest pain. After numerous tests, the doctors in Boston found blocked arteries and David had a triple bypass operation on September 8. He was able to return home on September 21 and continue his recovery.

**Dave Locke** suffered a heart attack on December 23. Although the doctors initially gave little chance of ever leaving the hospital, as of December 29 his wife, Vicky, reported that Locke was awake, coherent, and down to two IVs and oxygen. By January 11 he was back at home, considering surgical alternatives to treat his heart, such as angioplasty. [[Sources: Bill Bowers, Trufen.net]]

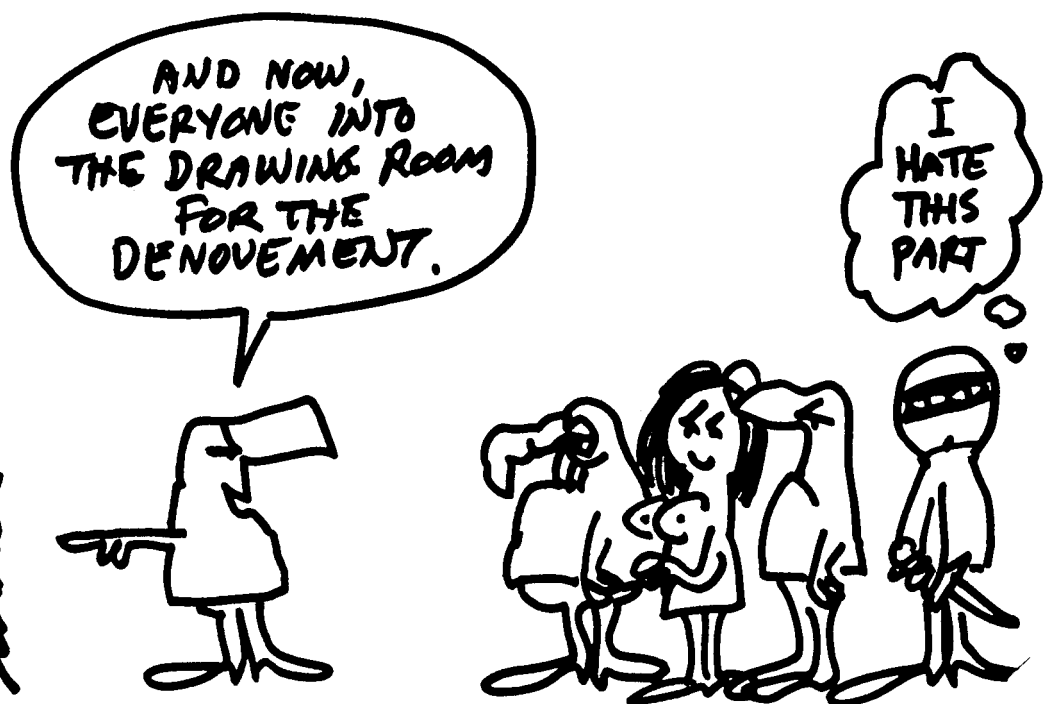
**Howard DeVore** had a heart attack on August 4. He was allowed to go home after a few days in a suburban Detroit hospital. It's been a very serious struggle for the legendary Midwestern fan and huckster, who will be the 2006 Worldcon's fan guest of honor.

Howard's daughter, Karol, sent a long update on Aug. 24 to the many people who have e-mailed their best wishes to Howard:

"Since so many of you have been kind enough to send messages, I thought I'd send an update. Dad is not up to writing to each of you, though he'd like to.

"Dad started on oxygen almost a week ago. This has made a positive difference, and he has begun to feel a little better. He uses the wheelchair, but with a walker he can walk the few feet from his bed to the bathroom. He is very weak and tires easily, but is staying out of bed for longer periods of time. For the moment, at least, he has quit smoking because oxygen is an accelerant, and there's an attendant extra risk. Today he is having dizzy spells, and a problem with one leg, but I guess we'll work on those things tomorrow. He sees a nurse and a physical therapist tomorrow.

"Joyce (friend and housekeeper, with emphasis on friend) has been a real blessing. They both bitch at each other often but she does about a million things a day for him. (Story from today. Joyce threw away a cracked piece of the breathing machine after getting a new one. Dad: where's the old one? Joyce: I threw



it away, Howard; it was broken. Dad: but we might need it. Joyce: NO WE DON'T. Dad: what if the new one breaks? Joyce: it's not gonna break, Howard; it's brand new. Dad: well, it still could break. Joyce: THEN WE'LL GET ANOTHER NEW ONE. Dad: just get that broken one out of the trash, Joyce. Joyce: Howard, I am not sticking my hand down in the trash, and that's that!

"In the past two days it has seemed that he is a little more like his old self and a little less depressed. I think that he is beginning to believe that perhaps he is going to survive this. He has been quite cheered by messages from friends. Honestly, these messages are often the most uplifting part of his day. He is very touched by the many kind and thoughtful things people have had to say, and often laughs at the funny messages. He is truly lucky to have so many good friends. It is amazing to think that some of you have been friends of his

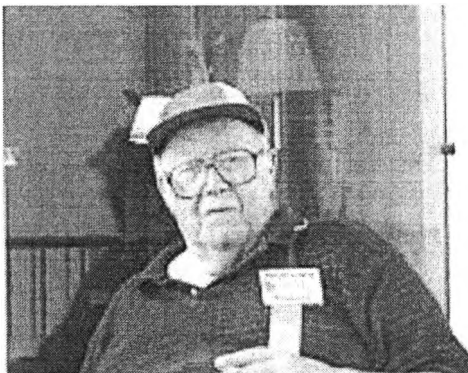
for 50 years. Not many people maintain friendships over that period of time and I think that that is not unusual in fandom.

"Anyway, for today at least, things are looking a little more optimistic. His computer is temporarily down and he asked me to respond to a couple of e-mails. He told the N3F that he thinks he can still do their mailings, told the Moffatts that he'll try to write something for a fanzine in September, and told Mike Glicksohn that he hoped to be able to see him at a convention in January. This was all during the best part of his day, and then he went to bed feeling poorly, but at least he's looking toward the future, which is more than could be said a couple of days ago.

"I'm sure I've said more than anybody really wanted to know! Dad would love hearing from anyone who has time to write, and will write back when he can. And thank you all again for your kindness and friendship. — Karol"

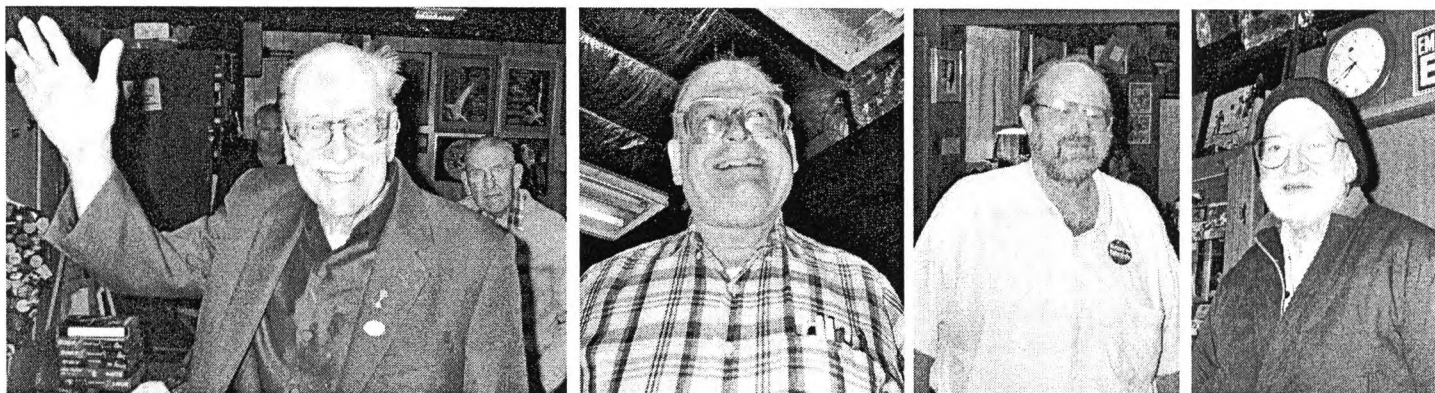
**Shelby Vick** was in a serious auto accident on August 29 when the car he was driving was T-boned in the driver's side door. Rescuers had to cut him out of the car and transport him to a local Panama City, FL hospital. He subsequently suffered a stroke and congestive heart failure, however in mid-September his daughter reported he had progressed to the point of being able to take phone calls in his hospital room.

On December 27, **Bill Bowers** fell at home and hurt his shoulder so that he was unable to lift himself. Using his LifeLife buzzer he was able to summon help. Bill did not require hospitalization. The next day went in for tests. He was prescribed antibiotics and a painkiller.



**Howard DeVore** at the 2003 Midwestcon.





**Present at the creation:** All photos taken at LASFS' 70th Anniversary meeting on October 28, 2004. Left to right: (1) Forrest J Ackerman, who joined the club in its first year, and over his shoulder, Roy Test who helped found the club in his family garage; (2) Fred Patten, (3) Dwain Kaiser and (4) Phil Castora, three of the earliest contributors to weekly APA-L, which marked its 40th birthday on October 22, 2004.

## LASFS 70th, APA-L 40th

October 2004 was a huge month for LASFS celebrations, with the club and one of its celebrated publications reaching anniversary milestones.

**This World's Oldest SF Club:** The Los Angeles chapter of the Science Fiction League (No. 4) began meeting in 14-year-old Roy Test's family garage in 1934. On October 28, the Los Angeles Science Fantasy Society celebrated 70 years of friendship and fanac. Founding member Forrest J Ackerman used President George Van Wagner's pink plastic lobster to gavel the 3,507<sup>th</sup> meeting to order -- with Roy Test himself in the audience.

For Ackerman, Test and Len and June Moffatt this was their second consecutive day of celebration. A group of eofans gathered on October 27, the real anniversary, at their old stomping grounds, Clifton's Cafeteria in downtown LA. Local TV news covered the get-together because it also included those teenaged fans who grew up to have stars in the Hollywood Walk of Fame, Ray Bradbury and Ray Harryhausen.

The October 28 club meeting drew around a hundred fans, about evenly divided between the usual crowd of active members and old-timers from bygone decades. The more widely-known regulars included John Hertz, Joe Minne (who introduced me to LASFS), Rick Foss, Matthew Tepper, Elayne Pelz, Drew Sanders, Charles Lee Jackson 2, Marc Schirmeister, marty Massoglia, Christian McGuire (L.A.con IV chair), Francis Hamit, Leigh Strother-Vien, Ed Green, Liz Mortensen, John DeChancie, Marty Cantor, Tadao Tomomatsu ("Mr. Shake Hands Man") and Mike Donahue. Some of the graybeards present were notables in national fandom back in the day, like Arthur J. Cox, and others remain well-known, like Fred Patten, John Trimble, William Ellern, Dwain Kaiser and Don Fitch.

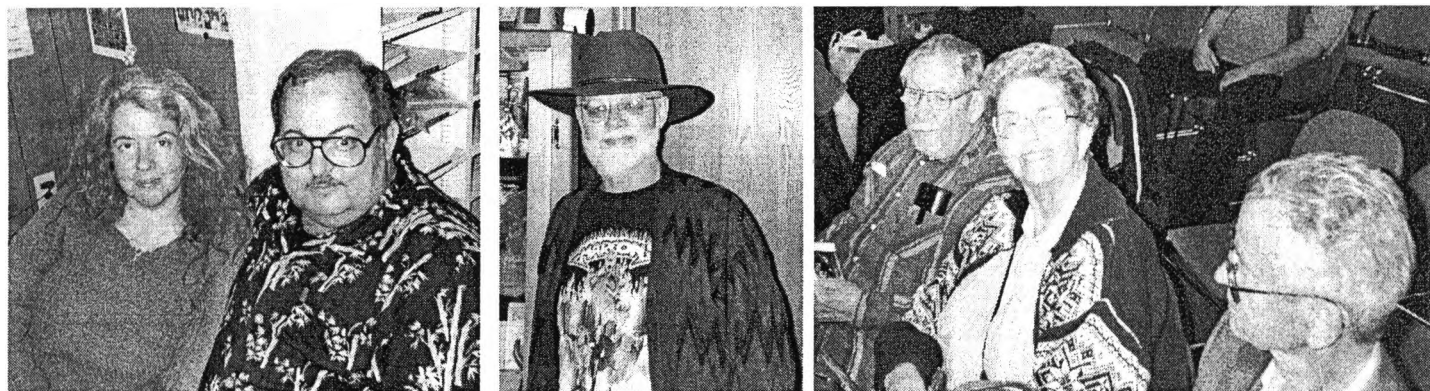
The Washington Science Fiction Association even sent LASFS one of those year-you-were-born-in birthday cards for 1934, adding a few sfnal events (author bithrdays, fantasy movie releases) to the mundane news items

printed in the card.

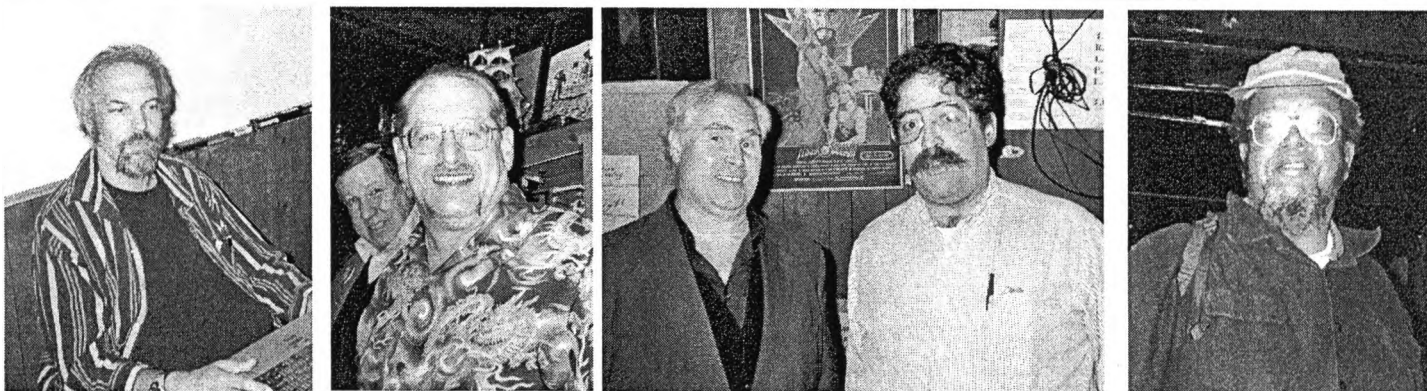
**Amateur Ellers:** A week earlier, LASFS celebrated the 40<sup>th</sup> anniversary of the weekly apa founded on October 22, 1964 by Bruce Pelz by putting together one of the APA-L's biggest "distributions" in recent years. The 134-page double-volume set was assembled under the supervision of Official Collator Marty Cantor, who had also served as volunteer printer for some of the old-timers.

Contributors ran the gamut from Fred Patten, who has had a zine in every APA-L since the first, and cover art by Charlie Jackson, to reminiscences from Dwain Kaiser, Karen Anderson, Rick Young, John DeChancie, Marty Helgesen, Lee Gold, former OC Tim Merrigan, Don Fitch (another contributor to APA-L #1), Ed Green, Len and June Moffatt, Rick Norwood, John Hertz, Dick Eney, Phil Castora, Christian McGuire, and myself. The *piece de resistance* was a 27-page retrospective of Bjo Trimble's mimeo artwork about Ron Ellik (nicknamed "the Squirrel").

APA-L started six years before I came to



**Now and Then:** Left to right: (1) Liz Mortensen (Treasurer) and Ed Green; (2) John Trimble; (3) Len and June Moffatt, and Arthur J. Cox.



**Hearts of the LASFS:** Left to right: (1) Scribe Karl Lembke; (2) Sandy Cohen, credited (debited?) as most responsible for LASFS abandoning *Roberts Rules of Order* in the 1960s, though better known for his great chocolate theme parties (Drew Sanders appears to his left); (3) "The Emperor" Charles Lee Jackson II, and Matthew Tepper, who subsequently was elected to take LASFS' presidency starting in 2005; (4) Ken Porter.

my first LASFS meeting in late 1970. At that time the club met at Palms Park on Overland Blvd., just off the Santa Monica Freeway (scene of Larry Niven's "The Deadlier Weapon."). "Freehafer Hall" for the time being was the bungalow at the back of the park. APA-L collations took place nearby, on the second floor of the park's administration building.

The arrival of one "barbarian invasion" after another (as members regarded these little knots of newcomers) showed interest in the club was booming. It had already absorbed the Third Foundation, fans from Cal Tech and the GHillions. I arrived in the vanguard of USC Experimental College students (me, Elst Weinstein and, soon, his friends from Grant High.) Lots of us got into APA-L, immediately causing bloated "distics" and an ever-increasing copycount that old-timers grumbled about like tax hikes. Some zines were impressively printed on exotic, brightly-colored papers discovered at the Self Help Paper Co. Others looked like the inept teenage productions they were. "The Crud Crisis in APA-L," grumped old-timers.

Despite the controversy, APA-L contained a lot of interesting material every week. It was

the only place you ever saw Tom Digby's brilliantly crazy ideas. Fred Patten kept track of the latest sf and graphic story books. Bill Warren set the standard for movie criticism. And dozens of others stirred the pot in fascinating ways.

As a newcomer to LASFS I was "fresh fish" for the cardgames at Bruce Pelz' apartment. There I also soon discovered the carefully bound volumes of early APA-L distributions on Bruce's bookshelves. They were the "recent history" of this new array of talented and witty people I was meeting. I still remember how impressed I was with their enthusiasm for the new APA, as recorded in the earliest L-zines, and how amusing I found the successful secret plot to bring fanzine fans from across the country into the very first issue.

A couple of months ago I realized the anniversary was coming, and pulled out the first two APA-L's to refresh my memories of the beginnings of this APA. Here are some excerpts of the provocative things I found.

**Excerpts from APAL #1 – October 22, 1964**

**Fred Patten, ;Rabanos Radiactivos! 1<sup>st</sup>:**

...Then, suddenly, Bruce Pelz got up. As a publishing fan, he said, he had been noting the progress of Apa F, the recently formed weekly apa of the New York Fanoclasts. Some of its members, fearing that he did not believe in its existence, have been sending him their Apa F zines; one even sent him a complete Apa F mailing. Bruce exhibited it and passed it around. In short, he felt that, since outer fandom has for so long been copying the ways and customs of the LASFS, it was about time we returned the favor and borrowed a good idea from somebody else. In other words, set up our own weekly apa – Apa L!

This galvanized the meeting into life. The fanzine fans present all heartily approved Bruce's resolution, and each promised to participate as much as was possible. Pans were laid to fix Owen Hannifen's mimeo (inoperable for lo, these many months), and it was proposed that the Labyrinth throw open its doors a few hours before each meeting, so that those interested in participating who do not own their own publishing equipment can bring down their prepared stencils and run them off there. Don Fitch began considering names of apples to use as titles for his Apa L zine. Tom Gilbert thought he might be able to



**Faces in the Crowd:** Left to right: (1) Joe Minne, who introduced me to LASFS Poker; (2) John DeChancie; (3) Christian McGuire, chair of L.A.con IV; (4) artist Marc Schirmeister; (5) Richard Foss.



put something through that would add dignity and bulk to the first mailing. Phil Castora thought it was a delightful idea. If Ed Baker had recovered from the effects of discovering the Green Duck in time, he would be glad to do something. Redd Boggs didn't say anything, but he looked interested. Even Dan Alderson, a non-publishing fan, was heard to murmur that it certainly sounded worth investigating; and several other local fans who have never been notable in fanzine fandom remarked that they might consider taking a crack at publishing an issue or two.

Excerpts from APA-L#2, October 29, 1964

**Don Fitch, Red Strake vol 1 no 2:** "Hi, crew-cut Bruce Pelz," I said as recently crew-cut Bruce Pelz hove through the door (scarcely wide enough for him and the inevitable enormous box of old fanzines) of the Silverlake Playground building which probably doesn't know it is Freehafer Hall on Thursdays. "Is Apa L really going to Come Into Being this evening?"

"It is — it had Better," he said darkly, laying his hand on the bulging Pelican in which he carries all sorts of papers and fan stuff, "I have something for it."

"Let me get this straight now... LASFS members contribute a zine and take away a copy of the entire Distribution in exchange, while other members must take their chances on getting one, and members who cannot be present can send their zines in by way of someone else, right?"

"Right."

"Fine. I have here an Apa L zine from LASFS Member Dave Van Arnem, one from LASFS member Dick Lupoff, one from LASFS member Richard Mann, one from LASFS member Len Bailes, and a couple of things of my own."

I'm sure Bruce didn't hear the last part of this; by the time I reached Dick Lupoff's name he'd started laughing great peals of uncontrolled Pelzian laughter — if any of the Fano-clasts in New York had westward-facing windows open at that time. He isn't the sort of Completist-collector who bears any ill-will towards other collectors as long as he has a Complete File, and the harmless joy derived from having something no one else has can be satisfied in time—he has a pretty shrewd idea that each of those foreign contributors is going to foul up sometime, and hence miss getting a Distribution — when it comes to fanzines, Pelz can out-stubborn anybody.

[mailing comment to Dave Van Arnem] Probably Apa F will last longer than Apa L; the former is a Natural Growth, while this one is artificial, and it seems that your segment of New York fandom enjoys publishing more than L.A. fandom does.



**Veterans of Screen and Stage:** Mike Donahue is well-known for his con film programs, and Drew Sanders has won many a costuming award.

**Bruce Pelz, HET BPEMR 2:** [Bruce's title is Russian for "No time":] "The Sneaky Mr. Fitch succeeded in his attempt to surprise the local Ellers (Not you, Marjii!) by having Outside Contributors to the Distribution. I didn't realize there were lunatics willing to go so far as to join LASFS just to get into an APA which will be a hideous amount of work to stay current in."

**FredPatten, ¡Rabanos Radiactivos! 2:** [Fred's title is based on the exclamation of a Spanish-speaking mad scientist, "Radiocative radishes!"] For the record, I think I'll set down how the First Mailing worked out. When I got to the club last week, Dian Pelz was collecting all the assorted Apa L zines. She gathered them all in; then towards the close of the Meeting, when the zines were all in, she began collating them into a Mailing, and published the table of contents of the hektograph Don Fitch brought. To be more exact, Dian ran off the table of contents while Owen Hannifen collated the mailing, at Dian's instructions — we've agreed to appoint Dian our Official Collator, Apa L's only officer, whose duty it is to see that each individual Apa L

zine gets collected to be stapled into the official Mailing. The assembly session in the back room of the Playground proved almost as popular a program as the John Glenn documentary being shown outside as the regular program. It turned out when we were through that 20 copies aren't nearly enough to give a copy of the Mailing to everyone who attends the Meeting, especially when we have to reserve some for our non-attending contributors. 30 copies is the new minimum limit; we'll see how that works....

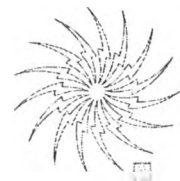
### *A League of His Own*

Forry Ackerman provided the highlights at the 50th anniversary screening of Disney's *20,000 Leagues Under the Sea* in Omaha on December 17. He was scheduled to be there with Kaye Malins, director of the Walt Disney Home Town Museum (in Marceline, MO), and Bob Burns. Illness kept Burns away, but Forry reportedly was in excellent form, signing autographs, talking with fans and sharing many stories with a very attentive audience. One fan wrote online, "He was as big as hit as the movie." [Source: *Chronicles of the Dawn Patrol*]

### *Changes of Address*

Chris Ballowe, 831 Waverly St., Eugene, OR 97401  
 Elaine Cochrane and Bruce Gillespie, 5 Howard Street, Greensborough VIC 3088, Australia  
 Harold Drake, E-mail: hjdkrak@hydrosoft.net  
 R'ykandar (Dara) Korra'ti, 5605 NE 184th St., Kenmore, WA 98028  
 Guy & Rosy Lillian, 8700 Millicent Way #1501, Shreveport, LA 71115  
 New York Science Fiction Society, the Lunarians, Inc., PMB 234, 847A Second Ave., New York, NY 10017-2945  
 Jim Young, 687 S.R. 322, Orwell, OH 44076

**Postal Boxing:** Lunarians shut its P.O. box last April and now shares the same address as Lunacon. Mark Blackman notes that the old Lunarians box was in the post office across the street from the World Trade Center, and after 9/11 that PO was closed for almost three years. Lunarians mail, in the meantime, was forwarded to Midtown. Although the old post office reopened in August, the Lunarians finally decided to quit paying for two mailing addresses.



### Tom Veal on Someone's Little List

Tom Veal's "Stromata" online journal covers his many interests, including science fiction, religion and conservative political opinions. While browsing the Internet for provocative tidbits, Veal discovered that the "democrats.com" website had declared "Stromata" to be a "corporate front group." Additional unflattering details were supplied in an article titled "Corporate Propaganda Watch! Democrat-bashing 'Stromata' Website Fabricated by Corporate Lobbyist":

*Stromata, disguised as an intellectual/literary site (complete with science fiction links), is in fact a corporate propaganda front. Its creator, Tom Veal, makes his living as an ERISA toady, which lobbies Congress on behalf of corporate employers). Little wonder then that Veal's "intellectual" exercises are devoted to bashing Democrats,*

*Bill Clinton and Tom Daschle in particular, and in pleading a case FOR those poor, misunderstood CEOs at Enron and Worldcom. Worse yet, this guy appears to have an agreement with google.com – they have flooded the search engine with SCORES of links to Stromata – the kind of link spreading google only does for a very high price, and not by chance. We bet Stromata stands for Self-righteous Tireseome [sic] Rightwing Old Man's Arrogant Tirades & Accusations.*

Tom wryly promises, "I will gladly sell my secret of How To Flood the Search Engine With SCORES of Links To YOUR Website to anyone who deposits \$999.95 into my PayPal account." But he approves of the notion that "science fiction links" are the indicia of "an intellectual/literary site."

## Fandom's Tangled Web

### Googling Gary Farber

Google searches are perfectly designed for indulging momentary reminiscences about people who have dropped off your personal map. What became of your grade-school crush? Where did your seemingly inseparable friend disappear to? Whatever happened to Gary Farber?

Farber once was a ubiquitous presence in newsgroups and fannish listservs, then he faded away. It may have been a mutual relief. Years after Gary's last post to the rec.arts.sf.fandom (rasff) newsgroup, wounded users still nervously invoke his pardon when they ask the group something without researching their own answer online, and that is by no means the only reason he is a rasff legend.

However, Google reveals that Gary did not gaffiate into obscurity. Instead he has gone on to create the perfect niche for himself in the world of political commentary blogs where his *Amygdala* blog has thousands of devoted readers. My Google search even returned someone else's blog entry titled (quite sincerely) "I Trust Gary Farber." Unlike most people I stop hearing about, Gary has actually gone on to a far greater public presence. He'd be the first to tell you.

Farber griped on *Amygdala* earlier this year: "I'm not claiming I get the attention of the big left/liberal sites, such as *Daily Kos* or *Eschaton/Atrios*, Josh Marshall, Kevin Drum, Matthew Yglesias, or some others, mind. I can live with being overlooked, despite being number 30 on Blogstreet's 'Most Important 100 Blogs'; that leaves 29 more linked-to, and I'm only #228 in number of readers (today; it floats up and down). I'm not surprised to be missed; I'm just going to cough now and again when it happens." He has no reason to be modest. In 2003, when someone devised a formula to compare some of the power rankings, the results showed that *Amygdala* was the blog paid most attention by other bloggers.

If the statistics are too esoteric, here's an easier-to-understand reason so many people read Gary. Within hours of *60 Minutes* purported exposé of memos by George W. Bush's old Air National Guard commander, people were blogging away with accusations that the documents were forged because the text could not have been produced on typewriter likely to have been in use at a Texas military office in 1971, if indeed it could have been produced by anything besides Microsoft Word. Gary's analysis showed no one knows better than a fanzine fan about the capabilities of 1970s-era business typewriters. The "I Trust Gary Farber" post [now only searchable as a Google cached file] was one response to this piece.

Farber also remembers another antiquated notion, civil political discourse. As he says in his "First Fundamental of Blogging" -- "If your idea of making an insightful point is to make fun of people's names, or

refer to them by rilly clever labels such as 'The Big Me' or 'The Shrub,' chances are high that I'm not reading your blog. The same applies if you refer to a group of people by disparaging terms such as 'the Donks' or 'the pals.'"

*Amygdala* shows how disagreement can be handled without loathing, and that evidence is more important than orthodoxy, two notions practically extinguished from the rest of the Internet in 2004. I've always been more conservative than a lot of fannish friends and favorite sf writers, finding the contrast informative and fascinating. Yet in 2004, I had to drop off two fannish e-mail lists to escape the constant spew of venomous political nonsense, and tell two individuals to quit sending me their mass-copied clippings. So not sharing too many of Gary's political views, one of the pleasures I find in reading *Amygdala* is how his provocative viewpoints are expressed in a way that values the reader's humanity regardless of agreement.

### The Joy in Writing

You can support Joy V. Smith and enjoy her writing by via the Internet. For starters, her short story "To The Last Drop!" was in the summer issue of *pseudoSF*:

<http://pseudosf.tripod.com/summer04/id3.html>

Her short story, "The Princess Quest," is in the CyberPulp anthology, *Kings of the Night II*:

<http://www.fictionwise.com/ebooks/eBook20541.htm>

Her non-genre, non-fiction book *Building a Cool House for Hot Times without Scorching the Pocketbook* came out in October.

Joy has produced a couple of articles from con experiences. "Writing SF" is adapted from her Oasis 17 con report (which is online in the *Southern Fandom Confederation Bulletin* this month), in the August issue of the *SF and Fantasy Workshop Newsletter*.

Another article, upcoming in the *SF and Fantasy Workshop Newsletter*, also adapted from a con report, is "Designing Space Ships," based on a presentation by Mike Conrad, a designer, illustrator, and writer. (It was written and submitted with his permission and input.)

Joy's audiobook, *Sugar Time*, is available from Project Pulp, where you can also hear audio excerpts:

[http://projectpulp.com/item\\_detail.asp?bookID=989785639](http://projectpulp.com/item_detail.asp?bookID=989785639)





# Conventional Reportage

## Westercon 58 Equals Convention 2005

Westercon 58, July 1-4 in Calgary, will also be the 2005 Convention and host the 2005 Prix Aurora Awards, Canada's speculative fiction and fantasy award.

Since 1980 the Prix Aurora Awards have honoured the best of Canadian literature in both English and French, art, and fan achievement. "Convention" is the title that passes to the existing convention chosen to host the awards, declaring it Canada's national SF&F convention for that year.

Westercon 58 "Due North" is the third Westercon to be held in Canada, the previous two held in Vancouver in 1977 and 1991.)

## ConJosé Counts the Bodies

ConJosé, the 2002 Worldcon, finally finished massaging its database. Overall attendance (warm body count) is being officially listed as 5,162, and the number of members of all kinds was 5,916.

Co-chair Kevin Standlee wrote online that he defined warm-body count to include attending members who picked up their badges, people who bought single-day admissions (still counted only as one person, even if they bought more than one daily), paid children (but not infants in arms), and the guests of honor and their guests.

"Members of All Kinds" included supporting and no-show attending members, and everyone else except contractors given badges for ease of access.

The 816 single-day attendees of Con-Jose spread out over five days of the convention like this: Thursday, 17; Friday, 168; Saturday, 406; Sunday, 262; Monday, 109. (The figure does not actually add up to 816 because it has been reduced for those who bought more than one daily membership.)

## An Rsoe By Any Other Name

The "Long List" is the Worldcon runners' name for that, well, long list of past Worldcon chairs, GoHs, locations and attendance numbers in the Souvenir Book. That historic compilation seems eternally cursed by problems of human error and forgetfulness, and a tendency for each year's committee to adjust certain entries to reflect its fanpolitical leanings. (One litmus test for this is to see

whether Gary Farber has been listed as a co-chair of Iguacon, as demanded *post hoc* by several leading fans.)

Noreascon 4 formed a Long List committee to put together a complete and accurate list of Worldcon and ancillary data which is free of typos and other trivial mistakes. The results will be posted on a web page and made available as Word documents. The same committee has been officially deputized for the purpose by the World Science Fiction Society. Presently doing this good work are Mark Olson (Chairman), Kevin Standlee, George Flynn, Joe Siclari, Rich Lynch and Craig Miller.

Worldcons also publish a list of all the past Hugo winners and the current nominees. In theory. In 2001, MilPhil's Souvenir Book left out six of the year 2000's Hugo winners, while in 1994, Canadian omitted the list of its own Hugo nominees. The Special Committee Awards given by L.A.con III have yet to appear in any con's Hugo Awards summary. The NASFiC historical list was not compiled until 1999, and has made only a couple appearances since, even though NASFiC is a WSFS convention, despite the wishes of a loud minority.

The same committee is working on canonical versions of all the other lists, too. Standardized lists will be a valuable resource for people doing Worldcon publications. The work-in-progress can be found on a Nesfa website:

<http://www.nesfa.org/data/LL/>

The committee's philosophy for dealing with controversy is: "When multiple interpre-

tations of a piece of data (who chaired a convention, what its name was, where it was held, etc.) exist, our policy is to have the Long List include the version which in our judgment best reflects the facts as understood by the people involved, and to document whatever variations or details we have discovered in the notes. We will respect historical judgments as long as they are not clearly in error, and we will attempt to objectively verify any corrections or notes we add."

The work in general is good, earnest historianship, except where the committee allowed itself a minor self-indulgence. While looking over the explanatory notes on the NASFiC Long List on the site I found: "1990 – ConDigeo. The convention's name was occasionally spelled 'ConDiego'."

Difficult as it is to keep history entertaining, this probably is more fun than they ought to be having at the expense of San Diego fandom. Though it cannot be denied that the typoed version of the 1990 NASFiC's name truly is used more often by the *cognoscenti*, so much that I am reminded of Ed Green's story about the dog-handling MP in the Air Force who swore at his dog so routinely that his dog stopped answering commands when called by his real name.

## DeepSouthCon Awards

Two traditional major awards were announced at the MidSouthCon/DSC held in Memphis, TN over the March 26-28, 2004 weekend.

The Phoenix, given to a southern writer who has contributed to Science Fiction and Fantasy, was won by Gregory Benford. The Rebel, a lifetime achievement award for a fan who has worked and promoted Southern Fandom, was won by Sue Thorn.

A posthumous Rebel was also given to Dalvin Coger, for many years a guiding light of Memphis fandom. [[Source: *Chronicles of the Dawn Patrol*]]

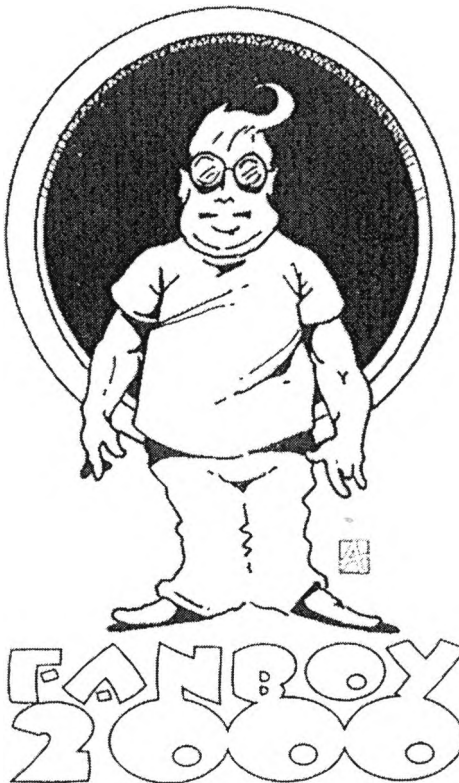
## ConJose Models Good Citizenship

ConJose (the 2002 Worldcon) had a healthy surplus left after paying all the bills, which it has been spending in both traditional and creative ways.

The committee sent the traditional membership reimbursements last June to 690 volunteers, staff, committee, and program participants, a total of \$96,473.

Since then, the convention's parent corporation, San Francisco Science Fiction Conventions, Inc., has spotlighted worthy fannish causes by announcing challenge grants, a strategy that multiplies the impact of SFSFC's own contributions.

SFSFC made matching payments of \$1,050 to fund the continuing operation of



SF-Lovers, in addition to an outright grant of \$450. Resources had been sought to continue operation of the SF-Lovers site (<http://www.sflow.org/>), which Saul Jaffe has maintained since 1991.

The group also offered to match up to \$2,000 of contributions by others to help fund the Student SF Contest that has been a feature of recent World Science Fiction Conventions. In addition, SFSFC granted \$1000 outright to the Contest.

As explained on the Student SF & Fantasy Contest's own web site (<http://www.bucconeer.worldcon.org/contest/index.htm>), Bucconeer, the 1998 Worldcon, sponsored the first of the current series of contests. The contest held in conjunction with ConJose attracted entries from nearly 500 elementary, middle, and high school students.

More recently, Interaction, 2005 World Science Fiction Convention, received \$2,000 to purchase trophy rockets for the 2005 Hugo Award trophies. The Clarion Writers' Workshop was gifted with a \$1,000 matching grant to help fund its 2004 Workshop. The Vegas Science Fiction Association received \$750 to help VegaCon I fund the logistics costs of the convention's Art Show, including rental, transportation, and set-up of art show display flats. The Ad Hoc Worldcon Promotional Committee got \$500 to fund portions of a promotional program to raise overall awareness of the World Science Fiction Convention (as opposed to the individual Worldcons, which tend to promote themselves as stand-alone events). The Comic Book Legal Defense Fund was given \$500 for general operating purposes.

### Sidewise Awards

The winners of the 2003 Sidewise Awards were announced on September 5 at Noreascon 4 in Boston.

**Long Form:** *Collaborator*, by Murray Davies (MacMillan UK)

**Short Form:** "O One," by Chris Roberson (in *Live Without a Net*, edited by Lou Anders, Roc)

The judges were Nicholas Gevers, Karen Hellekson, Evelyn Leeper, Jim Rittenhouse, Robert Schmunk, Stuart Shiffman, Kurt Sildaway, and Steven Silver.

### Clipping Service

**Milt Stevens**, in *The Knarley Knews* #107: "In the letter column, E.B. Frohvet alludes to the insular nature of the FAAN awards. This year, I found one aspect of the FAAN awards bot surprising and confusing. I finished in eighth place for best fanzine for publishing *Fantasy Communicator*. With a vote of confidence like that, maybe I should actually publish a fanzine with that title. The really funny thing is that not one but several people must have voted for this non-existent fanzine."

"**Seth Breidbart** summed up the quandary of the Worldcon runner when he said approximately, 'Every Worldcon needs an extra six months to plan their convention; unfortunately, they need that six months one month before their Worldcon starts.'" Quoted by **Kevin Standlee** in *Emerald City* #108.

"I suspect that most Welsh SF fans would reject a definition of Welshness that excluded Dave Langford and therefore deprived us of the opportunity to note that the Welsh have won more Hugos than any other nationality except the Americans. So there." **Cheryl Morgan** in *Emerald City* #108.

"Our hostess, Candy Madigan, said the main bathroom door doesn't latch, and it's ok to feed the dog anything except chocolate. The white bunny bites, the black bunny doesn't. If you want a bathroom whose door latches, go through the bedroom. That bathroom door will latch, but you have to watch where you put your feet. She also said it's cooler downstairs, but moldy and mildewy due to serious floods in July, so people with allergies might want to remain upstairs after the meeting.



**Japan Wins 2007 Site Selection Vote:** Japan outpolled Columbus in a site selection vote held at Noreascon 4 and won the right to hold 2007 Worldcon. Yokohama will play host to "Nippon 2007," as the convention is being called. The results were:

Highmore SD	1
Dunadin	1
Rottnest Island	1
Monkey's Eyebrow KY	1
Monkey's Elbow KY	1
Louisville in '94	1
Minneapolis in '73	3
None of the Above	12
Columbus in 2007	692
Nippon 2007	935
Total	1,648
No Preference	38
Total valid ballots	1,686

Site selection administrator Patrick Malloy announced that the counting was finished in 96 minutes. There were 1,686 valid ballots cast, with 38 for No Preference, leaving 1,648 ballots expressing a preference and, consequently, requiring 825 votes for a majority, which Japan received on the first round.

Chairman Hiroaki Inoue, speaking in Japanese with an English translation by another committee member, thanked the voters, the Columbus committee, the Noreascon 4 committee, Peggy Rae Sapienza, agent Andrew Adams, and Takumi Shibano who started the bid.

The Japanese Worldcon will run from August 30 to September 3, 2007. Author Guests of Honor will be Sakyo Komatsu and David Brin, Artist Guests of Honor will be Yoshitaka Amano and Michael Whelan, and Fan Guest of Honor will be Takumi Shibano.

As a result of WSFS selecting a site outside North America for the 2007 Worldcon, there will also be a NASFiC. The location will be selected in a vote held at Cascadiacon, the 2005 NASFiC.

There's another bathroom downstairs." From "Third Friday Minutes," *The WSFA Journal*, September 2004.

"Now both Terry and Neil have signed my copy of *Good Omens*. Terry Pratchett signed it at ConJose saying 'Burn this book' and Neil Gaiman added to it by drawing an arrow to the lower right corner and saying 'place holy match here.'" **Cathy Green** in *The WSFA Journal*, September 2004.

"Later I dozed off and had a dream about being trapped in an elevator with Hugh S. Gregory, Jonathan Vos Post, and Marty Massoglia. (All three were at Coppercon.)" **Chaz Boston Baden** on Smofs.



# THE PAST AS PROLOGUE WORLDCON AND NASFiC BID SUMMARY

After Japan won the 2007 Worldcon, Smofs promptly restocked the shelves with fresh NASFiC and Worldcon bids. One reason things moved so quickly is that some groups only needed to put a new year on an old bid.

**2007 NASFiC:** The selection of a Worldcon site outside North America mandated a 2007 NASFiC. Voters will choose where to hold the NASFiC in a vote to be held in 2005 at Cascadiacon, the Seattle NASFiC. Two bidders have already surfaced.

St. Louis, Missouri bidders advanced the most detailed proposal, to piggyback the NASFiC onto the annual Archon. The con might take place either of two suggested weekends, August 9-12 or October 4-7, 2007. The former date would be selected if they decided to hold the con at the Adam's Mark Hotel in downtown St. Louis. Otherwise, Archon's normal date and venue would be in October at the Collinsville, IL convention center and hotel complex. Website:

(<http://www.archonstl.org/nasfic/>)

Ocean City, Maryland is proposed for the 2007 NASFiC by bidders from the Baltimore Science Fiction Society who run the annual Balticon. They also need to firm up their dates, and are currently negotiating for August 22-26 or September 19-22, 2007. Website:

(<http://www.ocin07.org/>).

**2008 Worldcon:** The 2008 Chicago Worldcon bid has changed leadership. The committee selected Dave McCarty to take over as Bid Chair when Dina Krause resigned in July for health reasons that she termed "serious, but not life threatening." McCarty is a 37-year-old software consultant who lives in the Chicago area. His resume includes leadership of Capricon, a local Chicago annual con that he chaired three times in recent years. Website:

(<http://www.chicagoworldcon7.org/>)

Chicago was the lone bidder for 2008 until recently. Now the field is crowded.

The Columbus group, which lost its 2007 bid to Japan, reportedly will make an official announcement at SMOFcon that they are now bidding for the 2008 Worldcon. Chair Kim Williams shared this information with fans last weekend at Windycon, and personally delivered the news to a member of Chicago in 2008.

There also is a Denver in 2008 Worldcon bid led by Kent Bloom. He would like to run the con August 6-10, 2008 at the Colorado Convention Center. The facility has over 2.2 million square feet of exhibition space, including 6 Exhibit Halls, 62 meeting rooms, 2 ballrooms, and a theater with 15,000 fixed seats. Website:



**Now It's KC in 2009:** James Murray and Margene Bahm at Noreascon 4. (Photo by Keith Stokes)

(<http://www.denver2008.com/>)

A program item at MileHiCon in October let Dave McCarty, chair of Chicago bid, and Kent Bloom, chair of the Denver bid, make their pitches. Bloom said he was still in the process of assembling a bid committee and getting the word out. Some fans in the audience immediately volunteered to help, while a few others unexpectedly expressed the opinion that it was "carpetbagging" for a fan from Colorado Springs to start a Denver bid. It remains to be seen whether this was a fleeting complaint or the first bloom of a local resistance movement (like local Cincinnati fans formed against an '88 bid).

Past Chicon chair Tom Veal concisely summarized for readers of his Stromata blog what Bloom's bid has to offer: "The proposed

facilities are essentially the same as at Denvention II in 1981, with the very significant additions of an 1,100 room hotel adjacent to the convention center, a light rail line connecting the center with overflow hotels half a mile away (those were the main hotels in 1981), and a revitalized downtown area that won't look gloomy and threatening to fen who venture outside." Also, Chicago must contend with voters who feel that a city which has hosted six Worldcons has had its share.

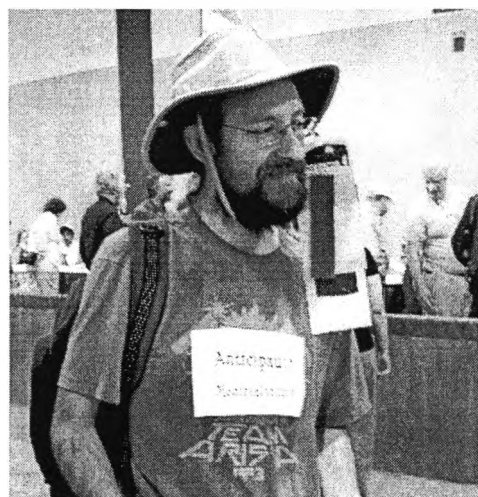
The latest change to the WSFS Constitution will result in the 2008 site will be voted upon at L.A.con IV in 2006. There will be no site selection at the 2005 Worldcon in Glasgow. (See sidebar story.)

**2009 Worldcon:** Interestingly, fears about "carpetbagging" have also been voiced about the new Montreal in 2009 bid which materialized over Labor Day weekend at Noreascon 4. The October issue of *Impulse*, newsletter of the Montreal club MonSFFA (Montreal Science Fiction and Fantasy Association), reported "News of a local bid to host the 2009 Worldcon here in Montreal came as a surprise to local fans, raising concern among some that active Montreal fandom is too tiny a group and not ready to tackle such a grand project. A few are miffed that the bid, dubbed Anticipation, was, in their view, launched prematurely, before the local fans whose support the bid will surely need could be consulted on the plan.... Other locals, however, are not nearly as worried. Most members of MonSFFA, at least, seem favourable enough to the idea...."

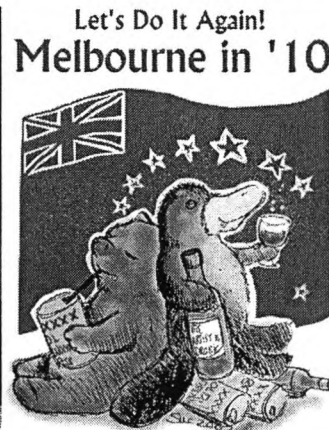
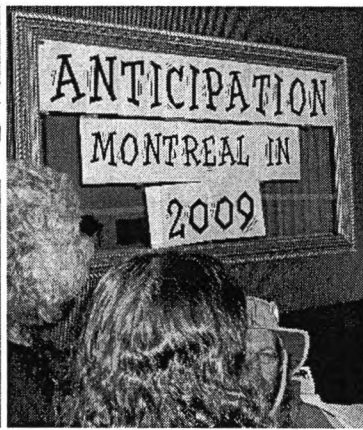
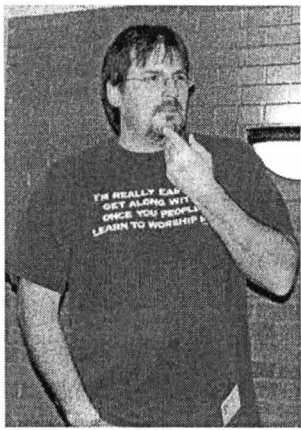
René Walling told *Impulse* that his casual question at Noreascon 4 about whether there would be support for a Montreal bid lit the fuse on the whole thing. Numerous pre-supporting memberships were handed to him on the spot. The bid was announced in Noreascon 4's daily newzine and a quickly-organized bid party raised the presupporter total to 150. Supporters include veteran leaders of the Winnipeg Worldcon (1994), Bruce Farr, Robbie Bourget, John Mansfield and Linda Ross-Mansfield. Montreal locals Walling, Terry Fong and Eugene Heller are also involved. A bid discussion website has been established:

(<http://www.total.net/~sylvst/anticipation/2009.htm>)

Kansas City, meanwhile, has risen from the ashes to bid for 2009. Their website explains, "The amazing (and highly gratifying) level of support we received during the 2006 bidding process, along with the constant queries of 'When are you going to go again?' afterwards, led inexorably to only one conclusion: we should give it another try (or we're out of our



**Montreal in 2009** Worldcon bidder René Walling.



**Shapers of Things to Come:** (1) Dave McCarty, chair of Chicago in 2008 bid. (2) Montreal in 2009 room party at 2004 Worldcon. (3) Sue Mason's logo for the Australian bid. (4) Kim Williams, chair of Columbus in 2008 bid.

damn minds)."

The bid would use Overland Park's new convention center, which has 237,000 square feet of function space, and the attached Sheraton hotel. Their website:

(<http://www.midamericon.org/kc2009/>)

**2010 Worldcon:** A product of spontaneous combustion at ConJosé two years ago, the Melbourne, Australia bid remains the only one announced for 2010. They have not selected a date. Their website is:

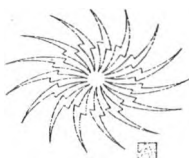
(<http://www.australia2010.org/index.html>)

**2011 Worldcon:** Washington, D. C. is the only community to have expressed interest in hosting the 2011 WorldCon. Their website has only a Steve Stiles cartoon, so far:

(<http://www.dcin2011.org/>)

The *WSFA Journal* reported in its September 2004 edition: "Mike Nelson announced that we are bidding for the 2011 Worldcon, to be held at the DC convention center and several adjacent not-yet-built hotels.... The bid is contingent on the hotels being built. He chose 2011 mainly because 'we have to claim a year or it's going to be 2040 before we...' at which point Alexis interjected that '2040's a good year.'"

Michael Nelson added on Smofs: "There's no formal committee and no plans to actively start bidding until the 2007 Worldcon - TWO years of actual hardcore bidding before the site selection voting in 2009. And we won't start bidding until we're sure a new DC convention center hotel will be built. The DC City Council can't decide where to put a hotel, let alone figure out how to fund it."



## From Two to Three and Back Again

The Noreascon 4 business meeting ratified a WSFS rules change to select Worldcon sites two years in advance, rather than three years. This ends a 20-year experiment that began when the extra year was added by voters in 1984.

Worldcons long ago settled into the Labor Day Weekend date, supposedly because it was not in great demand by mundane convention planners. Fans could more easily book the facilities they wanted and get them at better rates.

Worldcons experienced a tremendous growth spurt between 1976-1984. They became able to completely fill at least one major hotel, and often added a convention center to the mix. Worldcons now absolutely needed access to a city's primary convention facilities. But in the same timeframe, more mundane convention planners began holding events on Labor Day weekend, some bringing much more business to a city than Worldcon, and able to contract for facilities five or more years in advance. Would-be worldcon bidders in some cities claimed to be getting squeezed out because they couldn't make a binding agreement with hotels before they knew for certain they were getting the con.

A majority of Worldcon-running fans (and I was one of them) accepted the argument that more cities could host Worldcons if the sites were selected a year sooner. (Three years seemed do-able for our volunteer committees, but certainly not five or seven years, though that's really what it would have taken to level the playing field.) The change was first voted in 1983, then ratified and made effective in 1984.

Since then, experience has shown that the three-year lead time really isn't enough to help our facilities problems at all. Just as a couple of examples, the DC in '92 bid had its facilities pulled out from under them a few months before the vote. SF in '93 lost the Marriott to a Ford event (though, ironically, that ended up being held somewhere else), while the SF in 2002 bid found the Marriott's best offer unacceptable, abandoned downtown SF altogether and morphed into a San Jose bid. Likewise, the Boston in 2001 bid had to transform into an Orlando bid.

No payoff was ever shown from adding the extra year, and it made some other Worldcon planning problems worse.

The existing Worldcon bidding process is, at best, a test-to-destruction. Bids launch three or four years before the vote, and must deal with an environment where they are not taken seriously unless they satisfy fans' demand for many parties at local conventions. (I recall that both the SF and Phoenix in '93 bids ran out of money before the end, were widely ridiculed, and into the vacuum came a "sprint bid" for Hawaii that finished second in the voting.)

After surviving the selection process, the winner must keep its committee together for three years to run the con. And pretty much every Worldcon chair from the three-year-in-advance era (except Tom Veal) agreed that the first year after they won was spent recovering, never used to get a jump on convention planning.

So two decades years after the change was originally proposed, the Business Meeting voted to go back to two years, and at this year's Worldcon that change was ratified and is now official.





# CONTEXT XVII COLUMBUS, OH OCTOBER 1-3, 2004 REPORT BY H. L. DRAKE



**My History and Literary Summer Vacation:** The last week of September and the first weekend of October I took myself on a history and literary driving vacation from where I live in Lancaster, Pennsylvania through St. Louis and then north to Hannibal, Missouri. I climbed Hannibal's lighthouse hill where Tom and Huck and all of the guys used to go exploring for pirates' treasure. I saw the fence that Sam Clemens as a boy allegedly had some of his friends whitewash, after they paid him for the honor. After a couple of hours in Hannibal I pointed my car toward the reconstruction of Abraham Lincoln's "New Salem" village northwest of Springfield, and finally arrived that long day just after dark in my hometown of Charleston, Illinois.

Charleston has historic ties to Abraham Lincoln: Lincoln ran a foot race around the original courthouse and later did some lawyering there; Lincoln's "mentor," so to speak, Dennis Friend Hanks, is buried in the old cemetery; and, one of the Lincoln-Douglas debates was held near what is now the Charleston fairgrounds; also, after leaving Springfield and on his way to Washington for his inauguration ceremony Lincoln stopped at the Moore house a few miles south of Charleston to see his step-mother.

Before I left town, I visited the old Charleston cemetery that, I thought, is no longer used. I took some photographs and out of curiosity walked over to a newly filled-in grave and checked the gravestone; on it, was the same name of a boyhood school friend of mine back during World War Two and shortly after—"Jack L. Chambers." The stone indicated that this Jack Chambers had died September 7, 2004. "Nah," I said to myself. "Can't be the Jack Chambers that I used to go to the Lincoln theatre with on Saturdays with our toy six-shooters and help Hopalong Cassidy and Gene Autry and all those other heroes shoot bad guys off of their horses!" I continued walking around, looking at the deteriorated gravestones, some of which had only

suggestions of names and dates left on them; all early-to-mid 1800s. The small cemetery had all but been closed by the time Lincoln became president. Then, I looked over and saw a man standing by the Chambers grave. I went over and introduced myself. It turns out that he knew the recently interred Jack Chambers and it was the same Chambers with whom I had spent some of my boyhood.

After I left Charleston and on my way back to Lancaster, I stopped in Columbus, Ohio to attend the Friday night and Saturday portions of this year's Context XVII SF convention (October 1-3, 2004). What follows are some of my notes from only those sessions which I attended.

When picking up my pre-registration materials I was informed that there was no opening ceremony and so I went to a session that I thought might stimulate my "little gray cells" after six hours of driving. For me, John Hanks's (ironically the same family name as that on a few stones in the old Charleston, Illinois cemetery) presentation, "Einstein's Replacement: Who Might It Be?" did peek my interest but his audience heckler was the *piece de resistance* of gaucherie. *Monsieur Heckler*—my name for him—let everyone in the audience know that he was a physicist, and what was perhaps more important, a faculty physicist at a school. Patience is not one of my many virtues, but, I remained silent and attempted to pick out the wheat of Mr. Hanks's ideas from the chaff of the audience chafemaster. Mr. Hanks is a high school teacher of Math and Physics—his second career, after being a computer systems analyst. Mr. Hanks maintained that this is a perfect time in human history for a neo-Einstein to make herself or himself known by presenting a paper to the public in 2005 that presents material every bit as important as the theory of relativity. Hanks told us that another Einstein must present at least the following: (1) challenge and resolve particle field relationship conflicts; (2) challenge and resolve space/time fabric and its

contents; (3) present new predictions which are not contradicted by any scientifically stringent experiment; (4) announce what fundamental assumptions about human life that should be challenged; and, (5) establish clear explanations for the origin of the big bang.

Saturday morning I attended Maureen McHugh's reading and signing session. Maureen has many credits, among which is a Hugo award for best short story titled, "The Lincoln Train," which appeared in a 1995 issue of *The Magazine of Fantasy & Science Fiction*. This story was also published in a DAW 1996 anthology, *Alternate Tyrants*. Maureen was born in a small Ohio town and received degrees from Ohio University and New York University. She spent what sounds like a broadening of intellectual horizons year in Shijiazhuang, China. Early in her working life she was a teacher and then a medical technical writer. Now, she lists herself as a full-time writer. Maureen's first novel was *China Mountain Zhang*, Doherty, Tom Associates, LLC, 1992, and subsequently TOR, 1993 plus St. Martin's Press and Orbit printings.

Maureen began her session by telling us that she has written three fantasy stories. Those stories are: "The Beast," *Isaac Asimov's Science Fiction Magazine*, March, 1992. If you check the following web site address — <http://my.cn.com/~mcq/beast.html> —you'll see a note at the beginning of manuscript copy to the effect that "The Beast" is a story that takes place in Ohio and was written during Maureen's year in China. She told us that her second fantasy story is, "In The Air," for the anthology, *Killing Me Softly*, first published by Harper Prism, 1995, edited by Gardner Dozois, with 1996 and 1998 printings by Harper Collins and Harper Collins Publications, Inc., respectively. Maureen's third fantasy story, "Ancestor Money," was written for SCIFI.COM, 2003. Maureen read "Ancestor Money," and then took questions and concluded her session with signing copies of her books. She seems to be what some call an

"intuitive" writer; i.e., she told us that she starts stories without really knowing where she wants to go with them.

Saturday's luncheon with Nancy Kress and Mike Resnick was a gastronomical disaster; but, conversation made up for what we were putting into our stomachs. In addition to Kress and Resnick, I was seated with a half-dozen other fans. Most of the conversation consisted of answers to questions that we asked between mouthfuls of the worst sandwich that anyone could possibly find in Columbus. If you've ever witnessed Resnick talking, you know that he doesn't need very much coaxing to go on indefinitely, depending on whether or not he has something else that he would rather do.

Kress was more reserved than Resnick but did not hesitate in her answers to our questions. She has a clear disagreement with this year's announced Hugo short story winners. As a matter of fact, she couldn't finish one of them. (A few minutes later Resnick said that he couldn't finish the same story.) Nancy's complaint was that the Hugo short story winners were "pastiche" stories and more successful technologically than as fiction. Nancy Kress's favorite story that she has written is, *Stinger*, Forge Books, 1998 which has to do with the reintroduction of malaria into the United States. Kress's favorite form of writing is the novella (17,500 to 40,000 words). But, she told us, novellas don't sell well right now. Kress cautions all writers to write in the form/length that they feel comfortable with and then try to find a market for it. Kress does a considerable amount of research to be accurate regarding contemporary scientific knowledge. She finds that she must research before she can sit down and start writing.

Resnick told us that he doesn't research; he writes! He also uses tenacity to his advantage. A few years ago he had a novel—*Birthingright: The Book Of Man*, Alexander Books and Signet, 1982—that several editors turned down. He waited four years until those editors died, were fired, or moved on to other jobs and then he began resubmitting the novel to publishers who had previously turned it down. One of them bought the novel which has subsequently been published in eleven countries.

Resnick said that he uses a business approach to writing and selling; study the markets and the length that is wanted. Resnick agreed with what Kress had said earlier; read Hugo and Nebula winners to ascertain what has already been published. Editors don't want old ideas unless they are presented with a new approach. Resnick uses a structured approach in writing; i.e., he plans ahead and pretty well sticks with the plan. He does a considerable amount of writing in his head before putting anything on paper. Thus, he does only minor rewriting and corrections.

Resnick is proud of the fact that he wrote

what he calls "sex books" before he turned to science fiction. He told us: "...I could write a sex book in three days and make \$1500. In the 1960's I wrote two SF books and it took two or three months and I got \$1500 for each." He wrote sex books—he says they were "soft-core pornography"—to make a living. Resnick knows several SF authors who began their writing careers as sex authors, or "true confessions" authors. I reminded him that one such SF author who did this was A. E. van Vogt. Resnick did not seem to remember or know this. (Later, during a Saturday evening session we were to learn of yet another author present at Context XVII had begun as a "true confessions" writer!) Sex books helped Resnick to learn writing, he said. Someone asked at the table if they could purchase one of Resnick's sex books. He said: "...You'll never find them because I used a pseudonym!"

Kress and Resnick are not touch typists. They both use the two finger approach to hitting keys—Kress can type 24 words per minute, Resnick 50. Kress uses a notebook computer and Resnick uses a desktop.

Later Saturday afternoon and in the hallway waiting for her reading session to begin, Nancy told me that she is a *science* fiction author. She likes to research factual data about something that is featured in a story; e.g., the life cycle of mosquitoes. She told me that she may be described as an intuitive writer, at least for the first draft. She may begin with an idea in mind and how she wants the story to go to a specific ending. However, Kress will allow character development to direct a story and change ideas and endings.

Minutes later, I was in Nancy's session and she was reading from *Nothing Human*, Golden Gryphon Press, 2003. She told her audience that her editor at TOR rejected the story. It was apparently too risky for TOR. Kress maintains that smaller presses may be publish-

ing the more risky and literary material, because this seems to be what's happening in SF now. She finds it harder to write from a male point of view and likewise, she thinks that it is difficult for male writers to develop female characters. Women and girls are used to reading stories from a male point of view; until recently, anyway, females were pretty well restricted to male models in their reading. And even now, male authors have fewer female literary models to help them understand female points of view. Kress told her audience that she has written thrillers, *Stinger*(Forge) and *Oaths And Miracles*, TOR, 1997. Both have a little SF in them. These haven't sold well because she is known as an SF author. Henceforth, she will write her thrillers using a pseudonym.

Kress used to write two books per year and is looking forward to getting back to that schedule—"This next Monday morning is when I'll start building my momentum, again!" With her writing momentum going on full, she does 2,500 words a day. She works on one novel at a time with possible interruptions for a short story or speech assignment. Kress is a morning person, writing from 8:30A to 1:00P, and likes staying in one location to do her work. Ideally, she wants to do one thriller and one SF book each year. Kress started writing when she was almost 30 years old, and pregnant with a second child. She needed something to do. So, her writing began by accident and she had no plans of concentrating on the SF genre as her work "evolved." As a matter of fact, she sold three stories before she knew that there is such a group of people called "fandom" and that there are "SF conventions."

I reached a stage of giddiness by mid-Saturday afternoon and this caused me to start thinking more dangerously than is my wont. I had this strange feeling that I could slay drag-



**They Might Be Giants:** There are hardly two more popular writers in the sf field today than Connie Willis and Mike Resnick

ons and at least contribute to rescuing damsels in distress—although, there seemed to be few of the latter around the convention. So, I sort of stumbled into Darrell Schweitzer's program, "From The Editor's Point Of View." (Among his credits, Schweitzer is co-author of *On Writing Science Fiction: The Editors Strike Back!* Published by Owlswick Press, 1981 also, Wildside Press, 1981 and he is also editor of *Weird Tales*.) Really, I wanted to see what an editor looks like in real life. Is it true that they can be stand-ins for "The Creature From Any Black Lagoon?"

I had to give the guy who went to the table at the head of the room some credit; he didn't look like an alien creature, exactly. He was dressed like our everyday run of the mill street person who had tasseled hair and his voice and body mannerisms were what I hadn't heard or seen since third grade, I knew, I just knew that that is the way that "they all look" as they toss my manuscripts into their slush-piles. I moved to a chair closer to the door; it would be easier to do a quick escape when he started belching fire and pointing his finger at me. Then, I heard him say: "...The easiest way to become an editor is to start as a publisher." I could do that, if I wanted to! And:

"...Most of the editors in our field are entrepreneurs." I could also adopt that label. My lightheadedness was making me feel like I was on morphine after an operation and, thus, I could do anything! But, when he said that someone had to drive him to the convention because he had lost sleep editing an anthology titled, *Weird Tales Supernatural Cowboy Stories* I started gathering up my things. But I stopped when he said something that made me angry: "...Underline, do not italicize in your manuscript." *I didn't buy my expensive hunk of junk computer that has all of the latest features—including spine-tingling italics capabilities—to have some Weird Tale of a nin-compoop who calls himself an "entrapreneurial editor" tell me that I had to underline as though I were back on an electric typewriter in grad school re-typing pages after I had made five corrected mistakes on a sheet!* Then he said: "...Mark your manuscript 'Disposable' and enclose just a regular envelope for their rejection slip." Well, I had to admit that that sounded like a pretty good idea to help reduce my overly-generous support of the U.S. postal system. Schweitzer now had the audacity to tell us how to write a readable story. He told us: "...Don't attempt to write a

novel until you've sold short stories. You can write just as badly in ten pages as you can in 1,000!" Did he just insult me? Did he say that I was writing badly? He was causing my ire to rise again! "...A story is about vicarious experience; that's what point of view is all about," he said. That calmed me a little, because—being a reasonable guy—I thought that it made sense. I decided to listen to some more.

"...Point of view is where the camera is. Who are you asking the reader to be, one of the characters? Show the experience of the protagonist of the story; only their point of view, what they are seeing and experiencing." And, he added: "...A coherent point of view will keep the story together." Then he insulted us again: "...Be emotionally moving and honest, instead of clever." I thought that

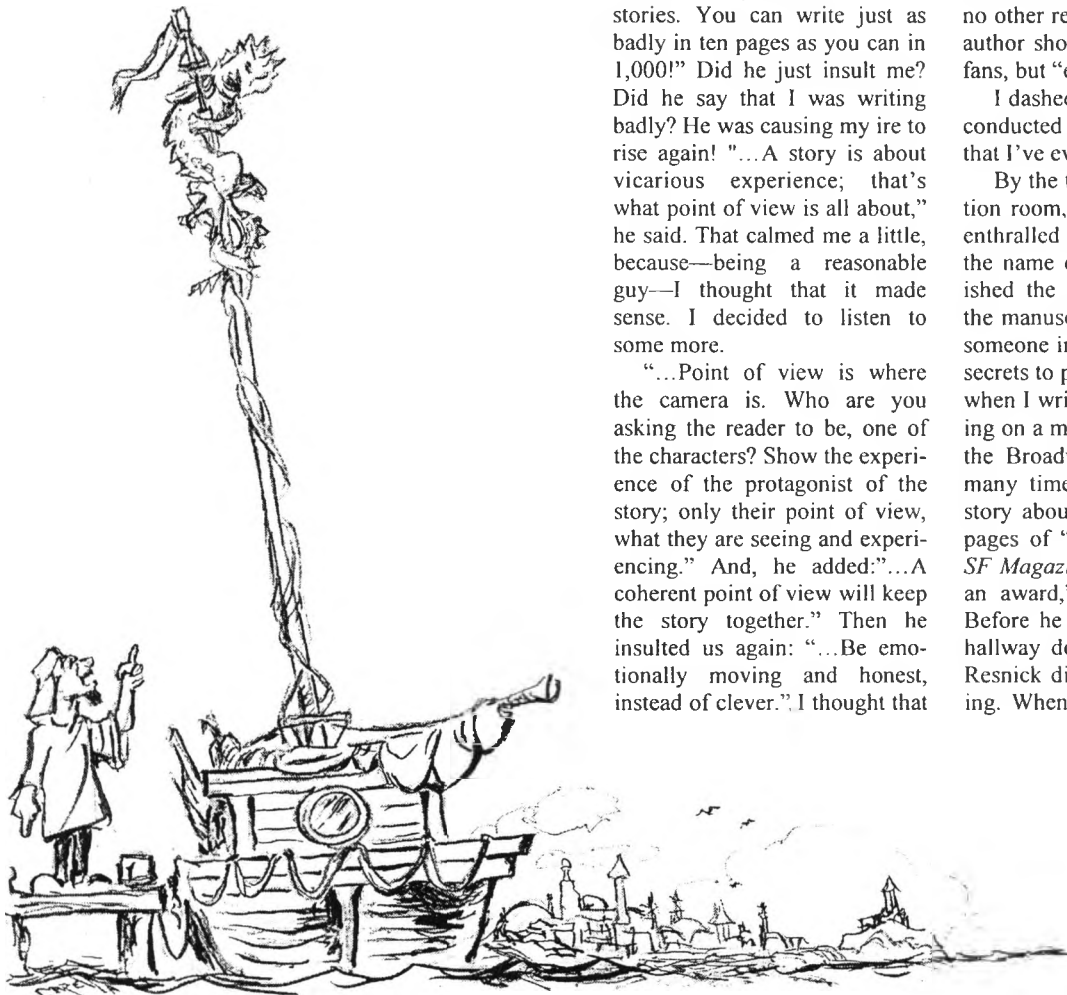
he was the clever one; this...lotus-eater...this entrepreneur! And, to top everything else off, he was telling the gullible in his audience to not lecture and get rid of expository material. It was then that I decided that I should get up and go find Mike Resnick and act as lookout while Resnick took care of this guy! But then, this Merlin caught my attention again.

"Action scenes," he was saying, "should have sparse description. When the protagonist is involved in heavy action, he doesn't have time to observe much!" Then he threw the following at us: we can still learn from Edgar Allen Poe's stories, "The Tell-Tale Heart," and "The Cask of Amontillado." Why? "Not a word is wasted in these two stories," Schweitzer said. Suddenly, in his hands, was a stack of papers with subversive material on how to submit stories to *Weird Tales*. Schweitzer was talking to reinforce the sheets which had does and don'ts on them: e.g., have your story begin when something different happens, something that's not an everyday occurrence; don't write dialect, or, approximate dialect and keep it to a minimum by giving an impression without over-doing it; and, don't do regional stories unless you are from the region or otherwise know it. I rushed out of Schweitzer's session mad as hell, if for no other reason than that's the way a good SF author should be at all times, not clever with fans, but "emotionally moving and honest."

I dashed down the hall to the session being conducted by one of the most clever people that I've ever met—besides Brian Aldiss.

By the time that I walked into his presentation room, Mike Resnick was already deeply enthralled in the reading of one of his stories, the name of which I never got. After he finished the reading and theatrically flourished the manuscript pages in the air and gave it to someone in the audience, he told us one of his secrets to prolificacy: "I always listen to music when I write." It seems that once, while working on a manuscript, he listened to music from the Broadway play, "Portrait Of Jenny," so many times that he decided to write an SF story about the play. Thus, he picked up the pages of "Travels With My Cats," *Asimov's SF Magazine*, April, 2004—"on the ballot for an award," he told us—and began reading. Before he was finished, someone opened the hallway door and waved a five-minute sign. Resnick didn't miss a beat and kept on reading. When he finished, which was more than

five minutes later, he gave the pages to someone who was all too eager to receive them and then asked if people wanted to hear him read another story. I was leaving the room when I heard numerous voices crying out, "Yes...sure...please do...Yeah...go on," and *et cetera*. 'Shades of Harlan!' I





thought.

I wasn't quite certain why Context XVII had a session on "The DaVinci Code." So, I went to find out why. Presenters at this session were Juanita Coulson, Lyle Kelley and Bob Hillis. Their discussion specifically regarding Dan Brown's novel—*The DaVinci Code*, Doubleday, 2003—lasted about 15 minutes. The rest of the time was spent on Hillis and Coulson displaying their knowledge of religious history, plus a few responses after comments and questions from an audience member.

The basis of *The DaVinci Code* secret is the allegation that Mary Magdalene was one of the apostles shown in Leonardo DaVinci's "Last Supper" painting. Magdalene is the one non-bearded disciple. Some have alleged that Leonardo was one of the keepers of the secret of Mary Magdalene's involvement with Jesus Christ, perhaps not only one of his disciples but also being married to him and the mother of several of his children. The panel members agreed that in writing *The DaVinci Code* Dan Brown wanted to sell the concept of who Mary Magdalene really was. The Magdalene idea and much of the alleged factual data present in Brown's novel is refuted in *The DaVinci Hoax*, Ignatius, 2004 which is a non-fiction book written by Carol Olson and Sandra Miesel.

A lot of Brown is lecture, we were told by this panel. We were also informed that Brown is being sued, but by whom and for what was not made entirely clear by the panelists. In this connection they did mention another book, *The DaVinci Legacy*, TOR, 2004 by Lewis Perdue. According to the panelists, an Ohio University professor has also become part of the controversy because he allegedly sent Brown some research material which was only listed in *The DaVinci Code* bibliography, but not used in the novel. Panelists agreed that "the Christian mythos" has been attacked at times over the years by various SF authors. I went away from this session not really understanding why Brown's *The DaVinci Code* was discussed at Context XVII. Later that night, I met one of the panelists in a hallway while we were waiting for a session to begin. I asked him why a program was presented about *The DaVinci Code*. "Is it because *The DaVinci Code* is considered speculative fiction?" I asked. He looked at me as though I were normal, and then began a religious history lecture that sounded like the same thing that he had presented earlier in his panel!

I finished *Lincoln's Dreams*—Bantam, 1987 and a 1988 John W. Campbell winner—by Constance (Connie) Elaine Trimmer Willis a week before Context XVII. So, I got a front

LOOK!  
Before you...  
from the master  
himself!



row seat at the eight o'clock session with Mike Resnick interviewing Connie. I was also sitting in the front row in order to take unhampered pictures of them, which they had given permission to do before their session began. Connie began by responding to Mike's first question about her experiences collaborating on a story with Harlan Ellison. Anyone reading this report needs to someday hear Connie's response in her own words. But, she said, in part: "...It's like an Ionesco play; I say my lines and wait for him to do his!" You have to hear her tell about telephone conversations with Harlan: "...It's going to be the best f---ing story!" Then, he wants her to sing with him—on the telephone—and this winds up with her dropping out and only Harlan singing—"...Which is what he wanted to do, in the first place."

Resnick asked Connie to talk about her newest hobby. "I'm a wrapping-paper addict!" Connie is now interested in the history of gift wrapping-paper. She saves 9 x 12 pieces of every type of wrapping-paper that she can find and. On the backs of these sheets she prints the date that she obtained the paper and the company that made it. She even goes to estate sales to see if she can find paper. Connie has categorized and filed different types of wrapping papers; e.g., everyday paper, Christmas paper, SF wrapping-paper, *et cetera*. "It's like having an affair!" she told her audience. Connie Willis's first experience with SF was when she was 13 years old and one day at the library picked up a copy of Robert Heinlein's *Have Space Suit, Will Travel*, 1958, publisher not known (with Darrell Sweet and many subsequent printings with only Heinlein's name and which received a 1959 Hugo). Willis wanted

to write a sequel to the Heinlein book. Thirty years later, she wrote her sequel, *To Say Nothing of the Dog*, Bantam Spectra, 1997. The *Dog* title is borrowed from part of the name of a Victorian book by Jerome Klapka Jerome, *Three Men In A Boat (to say nothing of the dog)*, Arrowsmith, 1889. (Jerome's book was published in America with the title, *Three Men On Wheels*, Dodd, Mead & Company, 1900.) This Jerome book was also a powerful influence on Willis.

With Resnick's prompting, Willis next spoke of her Hugo(1993) and Nebula(1992) awards short story, "Even The Queen," *Isaac Asimov's Science Fiction Magazine*, 1992. Willis was spurred on to write this story by a couple of real life experiences. First, she was in an elevator with some Clarion (writer's workshop) female students with one asking if someone would give her ibuprophen. And while still in the elevator the discussion evolved into a statement: "...If men had periods, the inventor of ibuprophen would be given the Nobel Prize." Another time, Willis was on a conference panel that spent its time talking about female periods. That was it! She had to write a story "where the truth had to be told!"

Was SF the only type of story that she wanted to write, asked Resnick? Connie Willis knew at the beginnings of her interest in writing that SF was the only type of story that she wanted to produce. But, in-between the first SF story sold and ten years later when she began selling regularly...*she wrote True Confession stories!* (If I had purple ink, I would use it here! And, please note my use of italics, Schweitzer notwithstanding.) Those were "simple sin and repent stories." One of her favorite titles out of those is: "I Called For Help On My CB Radio And Got A Rapist Instead." Another favorite is, "While My Husband Took The Kids To Church, We Prayed We Wouldn't Get Caught." Here, Willis agreed with what Resnick and told us at lunch about himself; she developed professional writing skills—including straight, basic stories that were not taught in college English classes—by way of her *True Confessions* stories. "It's dead-end, hack writing," she told us. But, enough money was coming in for those sex stories to enable her to stop full-time teaching. Willis said that she received a large pile of rejections before she began selling; her biggest thrill during the rejection days was to occasionally get a full sheet of paper upon which the rejection form letter had been placed!

Resnick asked Connie what she thought was happening to the SF magazines now. "There are several factors that contribute to

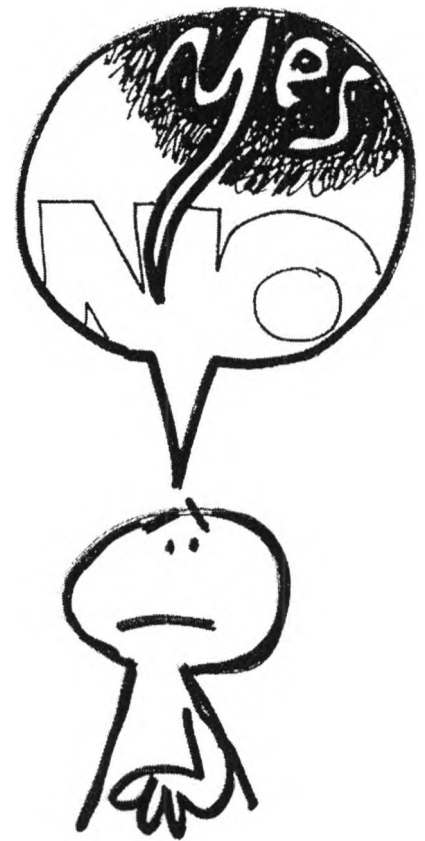
the state of SF magazines today," she replied. All magazines have had a distribution problem in the past few years, not just those in SF. With different kinds of mass media, magazines are in competition for the entertainment dollar. On-line, she said, is not ready to replace traditional magazines. And, all good work in SF has been in short form! (Resnick interjected that when he was a boy there were 39 SF magazines and today there are only four! He doesn't know where he and Connie are going to sell their short stories in three or four years.) Connie said that an additional problem is that there is no backlist anymore for book authors. (A backlist allows a writer to get as much money from earlier books still being sold as they receive for their latest works.) "It's the evil corporation," Willis maintains, and she doesn't know what writers can do about it. Because of the tax laws, fewer copies of books are being printed so that publishers' warehouses can be emptied by the end of the year. A possible solution to fewer books being published by the established companies, is for smaller presses to come to the rescue. But, Connie hastened to add, aspiring authors should not use the current economic situation in publishing as an excuse for giving up on writing. On the other hand, she never tells anyone to quit their day job! An optimistic note is that the public still likes SF. "SF fans are faithful fans."

As to self-publishing: "Don't do it," she

said. Self-publishers wind up with a basement full of unsold books because distribution is a major problem. Only certain books should be self-published, such as local histories. "It's harder and longer to break-in as an author because self-publishing is condemning the world to reading the slush-pile!" Willis was asked to describe a "successful day" for her. She said that she has no idea what a successful day is because she has never had one! For her, "writing is a horrible chore." Research is the fun part, but writing is hard work for her. She writes on a tablet with a pen and each day winds up with four typed pages. Connie is happy when the writing is over. Her worst experience while writing a book is to wake up at 3:00 a.m. and worry about parts that haven't been written. And, she doesn't want to write the same thing all of the time. "The worst fate would be like Anne McCaffrey, writing the same characters and stuff all of the time! That would be a form of Hell!" At least until now, Willis hasn't been typecast and she likes that. She can't wait to produce various stories that she has in mind. But, the average daily grind is terrible for her.

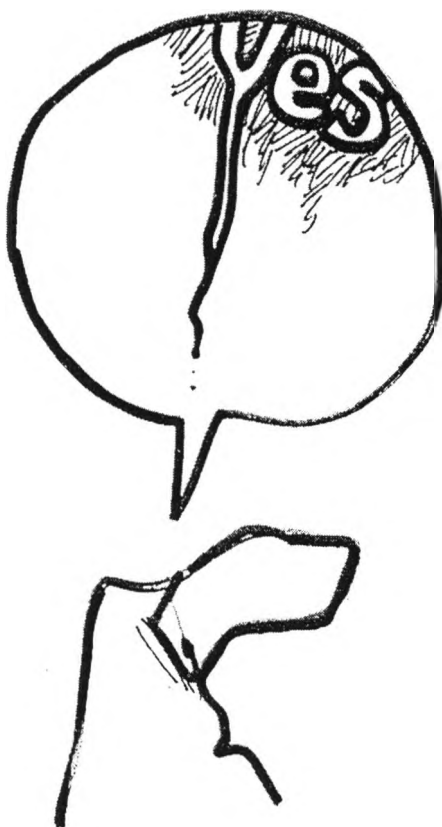
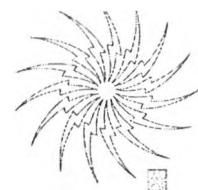
The final session that I attended at Context XVII, was Mike Resnick's introduction to and comments about the showing of a student movie production of Mike's story, "Robots Don't Cry," *Asimov's SF Magazine*, July, 2003. Resnick explained that the UCLA film student, John Bradbury, made an agreement to do the movie as long as no money was made from it and Resnick remained free to sell the story to a commercial movie company. (Subsequently, the story was optioned by a movie company, according to Resnick.) The movie that Resnick showed us Saturday night runs less than an hour in length and is titled, "Metal Tears." The movie was made for \$6,000. Bradbury made his movie for a final project before graduation. I was surprised at how poorly done it was—in all ways—and decided it was not a good advertisement for the UCLA film department. But Resnick is so enthusiastic about this film that he is going to attempt to get the student a professional job in movie-making. Resnick explained that his original story was written in one evening after he had been to a Barnes and Noble bookstore and misread the title of a book about Lewis Leakey discovering *Australopithecus robustus*. He thought that the word was "robots." Going home, he conjured up a vision of early humans having robots! Thus, the writing of, "Robots Don't Cry."

I awoke early Sunday morning and decided that I had enough of vacation and convention, so I started for home. Back in Lancaster, I contacted Jerry Robinette, the chairman of Context XVII for convention statistics; and, the following is what he emailed me. There were 120 registered persons for the con, slightly less than the attendance in



2003(which was 127). Eight artists displayed 117 pieces of work, number of artists and works displayed were down 25 percent from 2003. Overall receipts from the art show and sale were down slightly from last year. The con's Grenada benefit raised \$507. There were several donated books left over from the Grenada benefit and they will be auctioned on eBay by Toby Buckell. According to Robinette, the result of the Grenada benefit "is probably the single thing of which we are most proud." Officers for next year's Context XVIII will be established before the end of 2004. Robinette finished his letter to me by writing: "...These are tough times for smallish conventions, and word-of-mouth is always the best advertising."

As far as I am concerned, a good time was had by all at Context XVII, and since Columbus is only a full day's drive from my house, I'll plan to attend next year.



# CON-VERSION 21

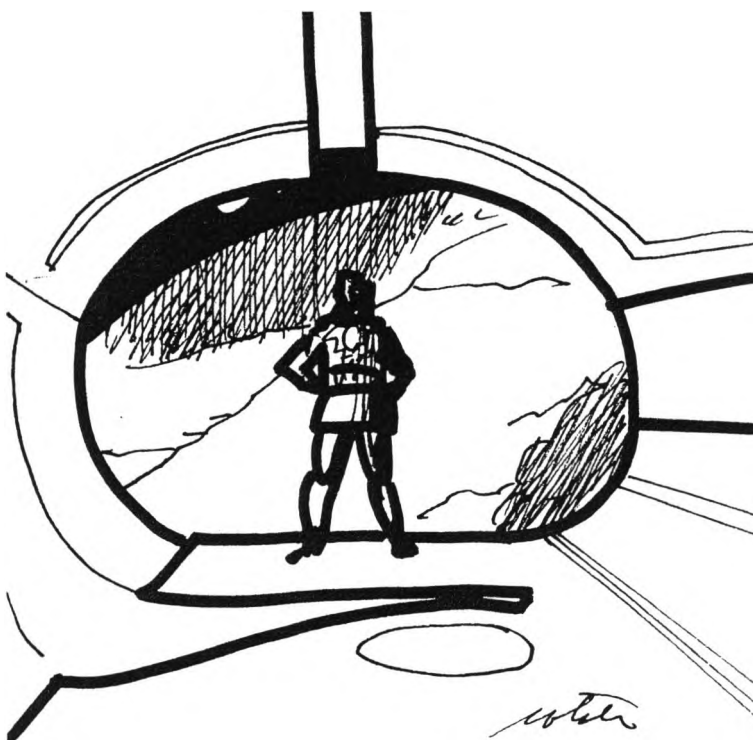
by Dale Speirs

**Introduction:** Calgary's annual convention was held August 6 to 8, 2004, at the Westin Hotel in the downtown core. The hotel is conveniently located midway between the hooker stroll and Chinatown, not five minutes from the bonny banks of the Bow River, lined with flowering shrubs and sleeping drunks. But of course every SF convention is a world unto its own, where we can escape the mundane cares of daily life and enter into a magical place with just as many cares but better costumes. Especially if it's raining outside, as we have had a wet summer.

The convention took place just a few weeks after Calgary's biggest costume ball, the Stampede rodeo, during which thousands of petroleum executives, junior accountants, and secretaries dress up in cowboy hats, jeans, and boots. They wander about the downtown core yee-hawing and washing the dryness out of their throats in the taverns. The news media print supplements and run extra film at 11, and the whole thing is taken quite seriously, not like those SF geeks who dress up funny too but not in western.

**Techies In Space:** The first panel I took in was "Technology In Science Fiction", and referred to an author's use or misuse of technology in a story. Karl Johanson, who edits the Canadian semiprozine *Neo-Opis*, mentioned his pet peeve of authors who stop a story for an infodump about the technology, the infamous "As you know, Professor, the quantum garbulator ...". The technology must be reasonably used, such as starting a fire pit with a match instead of a nuclear-powered plasma torch. Lynda Williams mentioned that in her novel *Throne Price* she had to think through the ramifications of any technological changes on her characters. Her editor wanted her to change her spacecraft technology to suit one part of the plot, but then this would have trashed the rest of the novel because it was a hinge point of the story.

Williams mentioned that authors who write too close to the present and specify exact details can have their stories rendered obsolete by technology by the time they are published. It is better to be vague about technology and concentrate on the social changes, not the



nuts-and-bolts. Blair Petterson followed up this point by remarking that the widespread adoption of cell phones has rendered countless SF and mystery stories obsolete.

Technological change sets off unobvious chain reactions. In 1905 it was easy to predict automobiles being used to chase bad guys or airplanes to transport people, but not the less obvious effects such as suburbia, freeways, flight path noise complaints, and airport terminal congestion. Petterson remarked that technology is more important in SF than other types of stories, so the authors have to get it right. Interior inconsistencies can ruin a story, but a good author can overcome them by fixes such as the Heisenberg compensator in Star Trek transporter beams. (Humans could not be transported by matter transmitters, not even in theory, because of the Heisenberg uncertainty principle.)

Karl Johanson mentioned that technological contradictions are not necessarily illogical, citing as an example people living in bush shacks with cell phones but no running water.

**Panel: The Future Of Fanfic:** The panelists and all but three of the audience were female for this discussion about writing boldly where no man has gone before. Slash fiction sets up homosexual relationships between media characters, originally Kirk and Spock, but now for every television and book series

running. Originally slash was based on male characters but femme slash is a growing segment. Slash is underground not so much for fear of obscenity laws but because its authors are intruding into copyrighted material and the studios do not take kindly to it. Book authors resent other people trying to drag their storylines away into something else.

The panelists gave as their reason for writing slash that all of them had read it on-line and felt they could do better. Women dominate slash because they feel they can write about characters as outsiders and not be personally implicated. Most of the panelists are semi-professional writers who felt that fanfic improved their other writing. One of the panelists is a librarian and mentioned that academia is now taking an interest in slash, and churning out the usual sort of unreadable

papers on the subject.

Slash originated before the World Wide Web. The panelists agreed that the good slash is now buried under a mass of bad material on the Web, where fanfic has migrated en masse. Zines were not even mentioned in this discussion. Advice given by one panelist was to post stories behind a disclaimer link that required an age statement and warned about obscenities. Needless to say, write it under a pseudonym to avoid trouble with the studios.

The panelists agreed that one problem with fanfic is lack of constructive feedback. Most comments from readers are naive gushing praise that is meaningless because the trash gets just as much praise as the genuine good writing. A panelist mentioned that such praise is usually written in badly spelled or acronymic language. Authors expect only positive praise. One panelist offered some constructive criticism such as separating the dialogue of two characters into different paragraphs and got back a "Why are you flaming me?" diatribe.

One common acronym cited was BWP, Boring Without Plot, which refers to slash stories that emphasize sex without characterization. Sex has to be there for a reason, but the majority of slash writers put it in for its own sake. In the absence of proper editing, characters are usually impossibly perfect or else



convert from their evil (read: heterosexual) ways in implausibly abrupt plot twists. The road to Damascus never had such instant conversions. The best stories are those that can be re-read, and stories that rely entirely on unexpected plot twists are seldom re-read.

**Open Source, Freeware, And Linux:** This first panel of Saturday morning was, not surprisingly, largely attended by computer geeks on the side of righteousness and decency, as opposed to the real Evil Empire headquartered in Redmond. Blair Petterson, who uses open source for his law office, said the main advantage was not ownership but control. A common scenario is the manufacturer of specialized proprietary software going out of business or discontinuing it, leaving users stuck with legacy code no one can replicate. Open source software allows the user to continue with and upgrade the software regularly.

Petterson discussed copyright and patent law, such as the recent extension of American copyright from creator's life plus 50 years to life plus 70. No doubt 20 years from now, the major corporations will want an extension again. This act was sponsored by Congress-critter Sonny Bono, and would be more accurately known as the Walt Disney Benevolent Act, since it was pushed by them due to the Mickey Mouse copyright about to expire. Petterson said the basic patent law was not a problem in itself but due to overworked patent examiners, patents had been granted for prior art such as "one-click shopping". It was mentioned in passing, by the way, that some software is more than a century old, since the punched tape of Jacquard looms and punch cards of tabulating machines are a form of software.

**Art Show:** The usual run of furies, barbarian princesses, and bad media SF imitations. I did like one photoprint that Richard Bartrop was selling. This was a fictitious pulp magazine cover for *Thrilling Computer Stories*, depicting what a 1930s artist would have imagined a desktop computer to look like, with an exposed cathode ray tube and a portable typewriter cabled with heavy gauge wire to a box of vacuum tubes. The cover story was "Blue Screen Of Death", and showed two grim-faced men at a rolltop desk examining, well, you can guess yourself. This would be plausible; remember that Microsoft's head is more correctly known as Bill Gates III, so his grandfather could have been there and done that back when.

**Technology Vs. Nature:** A look at trade-offs between technology and environmental preservation. A recent example from British Columbia is building wind generation farms in clearcut forests. In Alberta, new wind farms have to be below the skyline, not silhouetted along the ridges and hills. An example cited of inadvertent effects was the Chernobyl nuclear

power plant disaster, now fenced off and a nice wildlife refuge. I've noticed this myself, where high-security buffer zones for our local water treatment and sewer plants have some of the last remaining native prairie inside the city.

**Expanding A Short Story Into A Novel:** A common method of going from short stories to a novel is to merge the short stories together into what is called a fix-up novel. The modern trend is to add padding to a short story by explaining the background of the society (a.k.a. infodump) or developing the characters. Novelist Ed Willett said that a lot of good ideas are only suitable for a short story and if expanded to a novel result in puffed wheat stories. Expanding a short story usually requires more attention to characterization. The back story can often overtake the original story because both have the same climax and therefore the only place to add is before the beginning. Alternatively, the novel can be the short story plus a sequel.

**Writers At The Improv:** The Imaginative Fiction Writers Association is a Calgary writers group who have various activities each year at Con-Version such as writer workshops and short story contests. Their annual improv event regularly plays to a packed room and is one of the crowd pleasers of the convention. It works by having three tag teams of writers, mostly IFWA members but also visiting pros (this year it was Ed Willett) who receive a word from the audience and then have 60 seconds to write a sentence using it. When time is called, the sentences are read aloud and the audience votes for the funniest one. Bad puns score heavily, and much of the humor is in the recitation and interplay with the audience. The process is repeated until a short short is built up. At the end, the audience votes for a title as well. The moderator is Tony King, whose golden voice can be heard weekdays in Calgary reading the morning news on CHQR radio. If a writer can't think of a sentence, he or she gets custody of the Brick of Shame, a foam brick. This year's story is below. The suggested words are underlined, and if the pun makes them unrecognizable I have put them in square brackets.

#### HORNY DEATH

Serena sighed lustfully, staring out the window at the Tower of Willett. Afro D. Ziac, Esq., stared down his long nose at Ed the Unworthy Willett and said to Serena, "I may be an agent of change, but there's no way I can get this one ready for the Fun-Happy Love-Love Ball of Eternal Soulmateitude.

And then the rhinoceros charged.<sup>\*</sup> Afro was feeling distinctly queasy. "Stay, Shonary!" [greasy stationery], he yelled at his pet 20,000 pounds of horny death. The rhino didn't pause, however, and Afro was forced to dive out of the way, cracking a rib on [ribbon] Serena's cast-iron poodle. "I'll sue", moaned

Afro, clutching his side. "Ha!", cried Serena, "When I hired you, you waived all your legal rights lest I lock you eternally in the Tower of Willett." Tired of the charging rhino interfering with her romance narrative, Serena clubbed Shonary with the cast-iron poodle and hoped desperately for a productive segue. At that moment, Harold D. Attenborough, Narrator Extraordinaire, sashayed into the room and presented his card; "Segues R Us", it read.<sup>\*\*</sup> Harold whipped out a blackjack and clubbed Afro senseless, so that there would be continuity with an alternate timeline that was only sustained by the probability of pity. Looking backward over the confused twisting narrative, Harold pursed his lips pensively. He contemplated all the work that needed to be done to correct the wayward story, at this, its penultimate moment. The pressure was on, and he swabbed sweat from his brow. With a flash of insight he saw the solution, and he opened his mouth to say the words that would solve it all. And then the world blew up.

<sup>\*</sup> The audience voted for this sentence for its sheer gall in sidetracking the narrative.

<sup>\*\*</sup> At this point, Tony King remarked that if you are stuck in writing a plot, bring in a new character, but if you have 30 characters after the first four pages, then it would be best to abandon the story.

**Westercon 58:** This was a publicity panel with Cliff Samuels and John Mansfield. Next year, Con-Version will not take place, giving way to the regional convention Westercon, to be held on July 1 to 4, 2005. This spread of dates not only covers the national holidays of Canada and the USA, but is also a few days before the Calgary Stampede, the world's largest rodeo. Out-of-town visitors can thus enjoy the convention, then make day trips to the Rockies (one hour west) or the Tyrrell Museum of Paleontology in Drumheller (two hours east), and come back into town for the Stampede. Be aware though, that hotel bookings very quickly fill up before the Stampede, and procrastinators may not be able to find a room in Calgary anywhere. (Not just in the downtown core, but anywhere in Calgary.)

Based on paid memberships to date, about 1,000 attendees are expected. Memberships cost C\$80 or US\$60 until November 1, 2004. Mail to Calgary in 2005, Box 43078, Calgary, Alberta, Canada, T2J 7A7. Westercon is the western North American regional convention, much larger than the usual local convention, and will draw lots of American visitors.

The venue will be the Westin Hotel downtown, a hotel experienced in dealing with SF fans. Guests of Honor are: S.M. Stirling (Author), Mark Ferrari (Artist), Dave Duncan (Canadian Author), Dr. Phil Currie (Science), Cliff Samuels and Eileen Capes (Fan), Tom Doherty (Publisher), and David Hartwell (Editor). Twelve streams of programming are

planned, as well as round-the-clock gaming, anime video, and movie video. There will be writer workshops, short story contest, masquerade, dance, and all the other regular activities of a convention.

**The Future Of War:** Not surprisingly there was vigorous discussion on this topic, not only the panel but frequent audience interjections. This panel considered that there would never be any chance of peace because humans will always find some cause to fight and die for. However, it is unlikely there would ever be any more set-piece wars where massive armies slug it out toe-to-toe. Rather, there will be longer, drawn-out guerilla wars with inconclusive results. The home public doesn't want to know, so if information is suppressed from television, a war can be kept going. To win a war will mean preventing the root causes of terrorism.

**SF Improv: The 404s:** This is a new item with a home-grown group of improvisational comedians dealing with SF themes. The 404s, are, as I discovered in the panel following, the convention anime track presenters as well. I won't attempt to record verbatim the sketches, but give a couple of examples. One sketch was Dr. Ruth, Dr. Strangelove, Dr. Seuss, and Dr. Evil taking turns to tell the Hansel and Gretel story. Another was a press conference where Luke Skywalker announced he was shacking up with a Wookiee.

**Anime Rant:** Once the laughter died away from the previous panel, the 404s sat down to discuss the current status of anime. Anime is not a genre; it is a form of mass media, with many subdivisions. There is a huge flood of anime washing into North America, and it is impossible to collect all of it. Like any other large field of collectibles, people specialize. There are even such things as golfing anime, and about as exciting, but people buy it. The anime movies often don't make sense or have apparent plot holes because they are distilled down from thousands of pages of manga, much the same problem as a Hollywood movie based on a novel.

The 404s are members of Anime Alberta, which holds to respect for copyright. They will not discuss illegal Internet downloads in public, not even at a convention panel. An audience member who asked about such downloads was told to speak privately to a member after the panel.

**Annual General Meeting:** The AGM of the Con-Version Society was held late Sunday



afternoon. Most of it was details of no interest outside Calgary. Since Con-Version will yield next year to Westercon, the committee actually have a two-year lead time. One year is too short to plan properly these days, especially in a boomtown like Calgary. This was mentioned by a concomm executive, who said that in recent times even a local convention now has to plan at least two years in advance to get good hotel and Guest of Honor bookings. This year's Author GoH at Con-Version was George R.R. Martin; he mentioned that he is booked as far ahead as 2008 for conventions and other events.

I find the same thing is true in the philatelic world. I am actively involved in the local stamp show CALTAPEX, for which much planning is not just the next show but the one after that. For example, Calgary will host the national show of the Royal Philatelic Society of Canada in 2006; three years before the event we were hard pressed to find suitable space to rent for the show.

The convention opened Friday night. I had a quick trip through the pre-registration lineup, so the new committee learned from last year and separated pre-registered from at-the-door. They still continued the time-honored bad habit of conventions everywhere of sorting membership badges by number, not name. This delays the counter staff, who have to cross-reference from an alphabetical list to the badges. Alas, the names on the membership badges were about 12-point type, unreadable

unless you were standing on the person's toes. This is why some of my panel reports do not mention panelist names, since they didn't use name cards and reading their badge was out of the question. Garth Spencer has written volumes of fanhistory about how each generation of SF fans refuses to learn from the previous generation, so I won't dwell on the point.

In the gripes session, there were some concerns. The convention ran out of program books midway through the weekend, but this would only affect day-trippers, not those who pre-registered. One GoH never showed; Spider Robinson wound up in hospital the day before the convention with a serious intestinal problem, and the program had

to be hastily re-juggled only hours before the convention opened. Overall, the convention seemed to go quite well to those such as I who were not involved behind the scenes. The major kerfluffles did not affect me (I never attend Spider Robinson events, for one) and the events I attended went well.

### Clipping Service

"Steve asked what our tax status is. John answered that we're tax exempt under section 501(C)4 of the internal revenue code. Steve Smith said the laws about what you can and cannot do commercially 'are not what you think they are.' John said 'yes, but they *are* what I think they are.' (He's a former law professor, and currently works in the field of non-profit law....)" From "First Friday Minutes," *The WSFA Journal*, August 2004.

"We the smugly and purblindly complacent, who moan how 'fandom is graying' i.e. not enough new people around, do not even notice that the first use of a Program Book is to orient people who arrive and know nothing more than what we may tell them and what they may see, or miss, and conclude. Maybe 'complacent' isn't accurate enough, how about 'self-defeating, tragic and cruel'?" **John Hertz** in *Vanamonde* 553.

# Lasting Impressions: News from the World of Fandom

## *Smoothest Party Ever*

Wilson Tucker turned 90 in November, 2004 and the Dawn Patrol (Roger Tener's e-list) sponsored a party for him on November 27 at Jerry's Grille and the Ramada Inn in Tucker's hometown, Bloomington, Illinois.

Tucker declared online: "A bunch of those crazy sci-fi fans found their ways to Bloomington, Illinois and threw a birthday party for me. I had turned 90 a few days earlier. Keith Stokes was there with his trusty camera...The first batch of photos were taken at the restaurant for the birthday dinner, and those that follow were taken at the hotel poolside. Nobody fell into the pool so the party was a success."

## *Steve Stiles:*

### *A Well-Known Gafiate?*

Steve Stiles ignited rumors about his gafiation in August by making an announcement online that read:

"Here I am, about to go to Worldcon, and up for a Fan Art Hugo, and, er...."

"I'm sort of gafiating. Well, actually, I look upon it as sort of a sabbatical. Purely temporary, mind. (I think.)"

"The thing is, I've got a really demanding job with weird hours and my spare time has shriveled down to pathetic levels."

"Complicating that is that most of the fan art requests I get these days (no, not you, Robert) are for projects due the day before

yesterday. Fun? You bet!

"Also complicating that is that I selfishly want to finish up my overdue web site, and then learn Photoshop, maybe write some things, maybe tackle some kind of art freelancing (I'll never be able to survive on Social Security alone)."

"In the Good Old Days of five day work weeks, a 9 -5 schedule, juggling fanac was easier. Lately it's been a stone drag."

"This is not to say that I'm quitting the Yahoo groups, which are not that time consuming, but I want a time-out from other projects in order to undertake some of my own."

Ted White wrote fueled the fires by commenting after the Worldcon, "I guess it's a minor consolation for Stiles that he did place second. (But he's so disgusted that he's gafiating as a fan artist.)"

Yet, since then, Steve Stiles has accepted an invitation to be Confusion's Artist Guest of Honor in 2006. So if we're lucky, it looks like Steve's farewell tour could go on for years.

## *Speculative Literature Foundation Grant Given*

The Speculative Literature Foundation (SLF) is delighted to announce that its first annual Travel Grant has been awarded to Nora Jemison. The \$600 grant will be used to help Nora research Native American cultures as they existed pre-colonization for a fantasy novel

and series of short stories. The travel will be to the Navajo National Monument in Arizona and to Monument Valley in Utah. Ms. Jemison has published science fiction and fantasy short stories in *Flashshot*, *Eternally Erotic* (eBook anthology), *Ideomancer* (forthcoming), and *Dark Sins and Desires Unveiled* (anthology; forthcoming).

Ms. Jemison said: "Over the past few years I have had a strong interest in blending 'high fantasy' tropes with non-European cultures, characters, and themes. I would like to explore the concept that ancient Egypt and/or Nubia may have had contact with the Americas long before European discovery. My hope is to explore the universal impact of colonization, through the lens of a fantasy Egyptian and fantasy pre-Columbian native South American society."

SLF's Award Coordinators were an international team comprising Tiffany Jonas in the USA and Colin Harvey in the UK. Tiffany said: "While we received several excellent applications, Nora Jemison's story sample was the standout. With a cultural and culinary emphasis reminiscent of Joanne Harris (*Chocolat*, *Five Quarters of an Orange*), the characters jump off the page, and the reader can nearly taste the garlic and onion, the seared meat, and the pappardelle. Nora's synopsis of the novel she intends to write using research partially funded by the travel grant is intriguing and unique."



**Tucker 90th Birthday** group photo. *Standing:* Mike Evans, Dick Smith, Jenny Overkamp Evans, Leah Zeldes, Rick Lancaster, Jim Caughran, Peggy Skrha, Michelle Zellich, Dave Carlson, Rich Zellich, Lynn Behrns, Roger Tener, Cathy Tener, Joan Marie Knappenberger, Jim Knappenberger, Melissa Knappenberger, Margene Bahm, James Murray, Paula Helm Murray, Keith W. Stokes, Nancy Nutt. *Sitting:* Fern Tucker, Wilson "Bob" Tucker, Teddy Bear (on Fern's lap). *On floor:* Peter Picucci, Star Straf, Nancy Edwards, Alan Stevens, Carol Doms, Catherine Crockett, Colin Hinz.



# GRAPHIC EXAMPLES BY MIKE GLYER

When you go, your fanzines stay here – a rule made to avoid cluttering up all Eternity like one big Slanshack. So what will you do to make sure they have a nice warm home?

One solution is to donate them. Pick out a library that is building a fanzine collection. Three ambitious libraries have websites that let you step in and take a virtual tour of their fanzine holdings:

## UC Riverside

(<http://lib.ucr.edu/spcol/eaton/Index.htm>)

## Temple University

([http://www.library.temple.edu/collections/special\\_collections/sfc.htm](http://www.library.temple.edu/collections/special_collections/sfc.htm)) and the

## National Library of Australia

(<http://www.nla.gov.au/collect/s-clarke.html>).

**Eaton Collection:** The niftiest and most fannish website shows off the Eaton Collection at the University of California, Riverside. Curator George D. Slusser, Ph.D. has put a lot of ingenuity into this display. On the front page, the animated rocket of Fanac blazes above a background that resembles a faded old Twiltone fanzine cover, complete with two rusty staples in the margin. Five icons link to the website's main divisions – watch how they animate when you click on them!

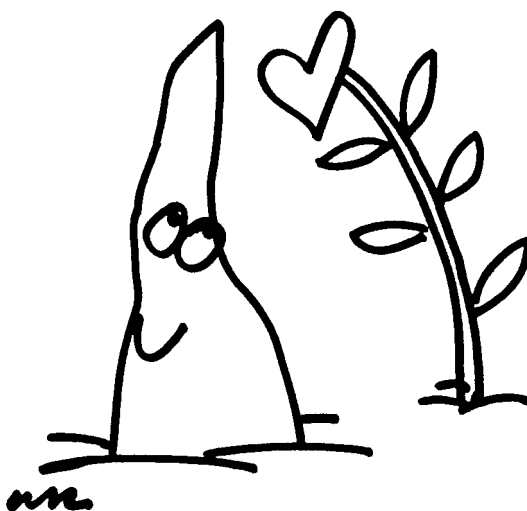
The foundations of the Eaton Collection's fanzine catalog came from Terry Carr, Rick Sney, and Bruce Pelz. It is the most extensive fanzine collection available to researchers. When J. Lloyd Eaton donated his 6,000 hardcover sf books to UC Riverside he helped aim them in the right direction. Bruce Pelz gave them 190,000 fanzines. The collection also has Rick Sney's personal correspondence, a unique fanhistorical archive.

Slusser's website shows remarkable sensitivity to fanzine fandom's subtle nuances. You can't get more "inside" than to quote Arnie Katz (from *The Trufan's Advisor*) in making a point about print-versus-electronic fanzines. Equally delightful is Slusser's impatience with the claims of teenaged faneditor Harlan Ellison: "[His fanzine's] cover promises 'Ponce de Leon's Pants,' a fantasy by Mack Reynolds, which is nowhere inside the covers. Why bother to copyright this stuff?"

Of course, Slusser isn't completely perfect either – for example the Carr Collection page refers to "Bob Bergeron" as the editor of *Warhoon* and Linda Bushyager's "*Grandfalloon*."

Then there is the unintentional irony. When Slusser says "The Carr fanzines are stored in acid-free containers in acid-free boxes" I'm sure he means they were acid-free before Richard Bergeron's prose was slipped inside.

**Temple University:** Another zine collection is on the opposite coast. Temple University (in Philadelphia) accepted donation of the



Paskow Science Fiction Collection in 1972. It has grown since then to 30,000 volumes (plus other stuff, like manuscripts, they can only gauge by the cubic foot... sounds like my office!) Their catalog of fanzine holdings is available at the Paskow Collection's modest website.

Lots of popular fanzines are represented, though like the Platte River the collection is a mile wide but only an inch deep. There's one issue of *Mimosa*, two issues of *File 770*, the first three issues of *Trap Door*, and so on. There are whole handfuls of a few other zines, for example, seven issues of Dick Geis' *Psychotic*. And a like number of issues of *Locus* – just none dating later than when Charlie Brown lived in Boston!

Surprisingly, some of the most prolific fanzines are missing entirely. There are no issues of *Ansible* at all. (But how long can the Paskow Collection be kept uncontaminated, when anybody with an internet connection and a printer can own a complete run?)

**National Library of Australia:** On the far side of the world, the National Library of Australia owns a fanzine collection with a different slant, primarily Australian media fanzines contributed by long-time *Star Trek* fan, Sue Batho (formerly Smith-Clarke).

Unfortunately, the webpage about her collection is full of grindingly earnest prose, a jarring contrast to Batho's appreciation for good entertainment. The tendency begins with the site's description of Batho herself:

*"It would not be unfair to say that Susan Smith-Clarke is one of the founding mothers of media SF fandom in Australia. The accompanying history of Star Trek fandom shows that*

*Susan Smith-Clarke has been involved in many ways and through many years with fandom."*

Z-z-z-z-t --- Wha'? I'm sorry, I nodded off there. Not that the earnest narrative completely smothers the subject. Batho's personal sense of humor peeks through whenever zines are called by their titles, though I suspect the writer picked up some of them with a pair of tongs, for example:

*"In this collection, are a number of issues of The Captain's Briefs...."*

However, for newcomers to the field the webpage explains basic terms with unexpected fannishness. Its definition of fanzine reads:

*"The actual word means a magazine produced by a fan. Fan itself means, of course, a SF fan, just as Fandom, the collective noun, means SF fandom and nothing else. A non-fan is a mundane, which is why the word does not need any qualification."*

Exactly.

**Your Fate Is in Your Hands:** When you decide to donate your fanzines, there will be two general questions to think about.

The first question is: Do you want to send them to the place having the most success in acquiring and presenting its collection, or do you want to strengthen a collection that looks like it needs a boost?

It's not a casual decision. In researching this article I was disappointed to find nothing online about the fanzines held by Bowling Green State University's Department of Popular Culture. They had an accumulation (it wasn't organized enough to deserve being called a collection) when I attended there in 1975, most of it donated by Vern Coriell (founder of the Burroughs Bibliophiles.)

The second question is: How will you make sure the transfer happens?

You can do it in your lifetime (as Bruce Pelz did) or through a properly drafted will. By all means, avoid Harry Warner's mistake of leaving them to the local church and hoping things work out!

One last thought -- the representative from the Eaton Collection told John Hertz they are perfectly happy to receive duplicates of zines already in the collection, feeling that makes the holdings more accessible to researchers, the same as having more than one copy of a rare book.

*[Originally appeared on Trufen.net]*

# FILE 770

## Obituaries

### George Flynn

George Flynn's friends had heard he wouldn't be well enough to attend Noreascon 4, but no one was prepared for the worst. Flynn, 68, was hospitalized in June and had two surgeries after a hip injury sustained in a fall at home. Unfortunately, he died of sepsis in a nursing home on August 29.

George was one of fandom's most esteemed and invaluable *apparatchiks*, an experienced insider who made things work. He copyedited over 150 NESFA books. He served as Secretary for many Worldcon Business Meetings. George was well-versed in every kind of conrunning lore, and once said in wry self-analysis, "You know you've been in fandom too long when you see *The Shining* and find yourself evaluating the function space," (quoted by Arthur Hlavaty in *Nice Distinctions* 7).

Noreascon 4 chair Deb Geisler told a Somerville, MA paper, "George was a gentleman and had the most amazing wit. For our New England meetings, he was the single most important factor, running the business meetings as parliamentarian and involved with the book production. We never had a book we considered finished until he edited it."

George and I sponsored the WSFS rules change that required Hugo voting counts began to be routinely released. George soon became an authority for maintaining and analyzing Hugo statistical information, periodically writing articles about the trends he saw.

George's aptitude for learning was discovered early. "I spent three days in the first grade before being promoted because I could already read," he wrote in a loc to *The Knarley Knews*. Of course, fandom is full of intelligent people who may have been the smartest at their respective schools -- but few will receive glowing eulogies from a National Medal of Science winner like the following. When Flynn was a graduate student at Brown, he worked with Dr. John Ross on high-precision measurements of the viscosity of gases. "George was just perfect in measurements and precision. The precision of his measurements has not been exceeded in the 40 years since," Ross told the Somerville paper. "George had the highest scholarship standards, a photographic

memory, and he could smell a mistake or an error instantly."

In 1972, George and Brown chemistry professor William Risen co-authored the textbook, *Problems for General and Environmental Chemistry*. In 1975, George moved to Cambridge to work with Ross at MIT, and they and two others authored the textbook, *Physical Chemistry* in 1980.

Contributions may be made in his name to; St Mary of the Bay Church 645 Main Street, Warren, RI 02885 or the New England Science Fiction Association, P.O. Box 809, Framingham, MA 01701-0809.

### Allan Rothstein

Allan Rothstein, 62, died in his sleep June 24. In recent years, Allan suffered from a serious heart condition and had to carry an oxygen tank with him everywhere. He was one of the most beloved members of LASFS for over 30 years in spite of a life complicated by medical and emotional challenges. Matthew Tepper said it best in his online appreciation: "He was (when his health permitted) a jovial presence in local fandom, a man always willing to hear people's problems, and quick to help them if he could." People recognized the same traits in his work as a county probation officer -- Len Moffatt wrote about Allan's retirement dinner, "we were not surprised when there was testimony from his 'clients' and their families on how helpful Allan had been in making their lives better."

Allan was a hilarious fanwriter and he spiced club meetings with his spontaneous bawdy wit. He collaborated with Bill Warren on a fannish murder mystery, *Fandom Is A Way of Death*, whose last chapter (revealing the killer) was presented as a panel at the 1984 Worldcon.

Allen was also a sensitive and gifted poet, recognized by Mythcon 21 (1990) with the Laurel/Wordsworth Award for Poetry. In fact, Diana was a great fan of his verse and made a point of acquiring a copy of the video made of Allan reading his poetry.

He loved comics, and the feeling was mutual. For example, Roy Thomas used a variant of Allan's name as the "real" name of the character Nuklon (since renamed Atom-Smasher). Rothstein prized the association and his framed copy of a two-page spread from the comic was displayed at his funeral. Also, a cover artist of one issue of Detective Comics used Allan's face as the basis of at least three people in a crowd scene.

He was catapulted into the presidency of LASFS in January 1977 and (so I have always joked about the nature of the club presidency)

soon worked his way into more responsible positions on the LASFS Board of Directors and a founding member of SCIFI, the local conrunning group.

He was uniquely respected by his friends, being invited to performing many of their marriages, including that of Marv and Noel Wolfman. In 1991, he was the fan guest of honor at Loscon 18.

Allan leaves a brother and sister-in-law, three sons, a grandson and a granddaughter.

### In Passing

It was science fiction fan **Pete Graham** who first said "The golden age of science fiction is twelve." He passed away August 12 at home in Syracuse, NY after a long bout with lymphoma. Graham was also known as one of the "Void Boys," associates of the zine co-created by Greg Benford, along with Ted White and Terry Carr, and Graham co-edited *Lighthouse* with Terry Carr. [[Source: Robert Lichtman, Dan Goodman]]

**Mike Smalley**, long time Kansas City fan and KaCSFF member, passed away December 5. Paula Murray wrote online, "He didn't participate much in out of town conventions mostly because of poverty. But he was a beloved and wonderful contributor to our local fannish group."

**Otto Pfeifer**, a Seattle fan best known to members of the SAPS amateur press association, died July 23. Robert Lichtman noted online, "I only met Otto a few times over the years, but he was part of my fannish universe (especially in SAPS) for four decades. He had been living with Alzheimer's for the past few years, his SAPSazines being ghost-written mostly by Wally Weber. In his prime he was one of the better fan humorists, although for the most part he confined his fanac to SAPS. I'll miss him."

**Jack Chalker** died February 11. He had been hospitalized December 6 with congestive heart failure. After surgery he spent weeks in and out of consciousness. Despite early reports of slow improvement, Jack's health began to deteriorate and finally, his kidneys and lungs failed. [[Obituaries continue page after next]]



**Jack Chalker** at 2003 convention.

## Frank Kelly Freas 1922-2005 Science Fiction's Best Loved Artist

By John Hertz [Reprinted by permission from Vanamonde 608]

He had vision and he could portray it. He loved life and he portrayed that. He designed the insignia for Skylab I; having won ten Hugo Awards illustrating Asimov and Heinlein, he sat in the Dealers' Room at s-f conventions doing caricatures. We wrote songs about him. Karen Anderson says his portrait of Poul was the best she's ever seen. He served as President of the Association of S-F Artists and was made a Fellow of the International Association of Astronomical Artists. He was made Artist Guest of Honor by two Worldcons. He won a Retro-Hugo, three Chesleys, the Inkpot, the Skylark, and a doctorate *honoris causa* from the Art Institute of Pittsburgh. He did five hundred saints for the Franciscans, five dozen covers for Laser Books, and seven years as the main cover artist for *Mad*. Life with a *Mad* artist was never boring.

His own word was *illustrator*. He relished the task. After he had grown famous he said, to encourage others, "There is a real need for intelligent artists who can understand what has been written and illustrate it in a way that is related to the real world and means something. A piece of art which does that becomes treasure beyond price." Here, while reaching the most ordinary life, is the challenge and inspiration of our field.

He had a Shakespearean zest for holding nobility in one hand and

comedy in the other. Like Shakespeare he knew that either could be down to earth or exalted. His people and machines were brave and beautiful, tender and terrifying. We may discuss whether he was better at color or monochrome; see his two covers and his fifteen interiors for *Double Star*. From first to last he made memorable pictures, "The Gulf Between" and *Martians Go Home* in the 1950s, *Animal Farm* and 1984, *She* and *The Left Hand of Darkness* in the 1990s. As Ulrika O'Brien said, he was a master of reflected light. My doctor, who also died recently, had been Kelly's too; prominent in the office was "Presenting the Bill", with which Jerry Pournelle once cracked up a flight surgeon, and which *The New York Times* thought to have put an air mechanic's Go - No Go gauge in the doctor's black bag by mistake.

He knew to lead and teach. He did it to me. I started arranging Art Show tours because a con committee asked me to lead one. "Why me?" I asked, falling right into the pit: "I can't draw!" They said "Well, someone told us you'd be good at it." I said "Maybe you'd better tell me just who that was." They said "Kelly Freas." I said "Gulp," and "Okay, if Kelly thinks I can, I will." When I asked him "Why me?" he said — and I hope I never forget this — "You seem to be able to say what you see." There are a hundred stories of those who could draw, not least since he was the founding Coordinating Judge, and a tireless help, in the Illustrators of the Future contest, whose magnanimity he respected. It takes one to know one. May his memory be for a blessing.



Jim Fox-Davis described the funeral, held January 3 in Canoga Park:

A chapel packed to overflowing with fans, friends, and SF authors like Jerry Pournelle, Larry Niven, David Gerrold, Brad Lineaweaver, and Karen Anderson, and a rabbi who sounded like he escaped from the Catskill circuit, who got the biggest laugh of the day when he mistook Jerry for Larry in an elaborate introduction. Jerry brought a few tears by noting that he wore the cufflinks that had belonged to Poul Anderson, who left us less than two years ago, and reminded us of the greats of science fiction that have gone on, and his friends he used to sing and drink with at cons.

He reminded us of the SF presentation "The Capture" about a supposed WorldCon on a cruise ship in the Bermuda Triangle that gets abducted by aliens, and the "gremlin" that goes around looking for "cobalt blue" -- based on Kelly. The punch line from "Central Command" of course, was "Gremlins do not Exist!" I am fortunate to have married the one other person Kelly considered a gremlin, when he did a portrait of *her* in 1976 at a convention, captioned with the phrase "Gremlins do TOO exist!" Many of us who sort of orbited around Kelly at cons have caricatures of ourselves, and they are a treasured commodity now, to be sure.



There was laughter, as well as tears, bad puns, jokes, tall tales, and a love of the man who loved so much. His ever-present and effervescent smile was a frequent theme of the comments, and the fact that he never said an unkind word about anyone or had one said about him. His daughter, Jackie, wanted to make sure we knew there was even more to the man than his art, as if that weren't enough for two lives, and his son wanted us know Kelly the teacher, who always was able to tell him where to find the answer to every question he had, and taught him more by that direction.

Larry Niven pointed out that, as much SF art as he collects, he didn't have any of Kelly's work. When asked why he said "because Kelly never illustrated any of my books, and I'm an egotist." (said with a twinkle in his eye). Brad Lineaweaver noted that he felt a little uncomfortable having the last novel cover Kelly ever did, and that he'd have forgone the privilege if we could've kept him around longer. The rabbi noted his contributions to the wider awareness of SF, from the banners of the "gremlin in the keyhole" that is the symbol of the Toronto SF museum, to the portraits of the original crew of the Starship Enterprise which hang in the Smithsonian.



Washington state fan **Michael Brocha** succumbed to cancer on December 5. He was widely appreciated as the producer of Norwescon's program books – one is even displayed in Seattle at the Science Fiction Museum and Hall of Fame.

Seattle fan **Anna Vargo** succumbed to cancer on January 9.

**Sue Anderson**, 58, a Rhode Island fan and widow Mark Keller, died in October of a kidney infection. She is survived by three sisters, one of whom is an archeologist teaching in Wales. *[[Source: Andrew Porter]]*

Chicago area fan **Bill Krucek** died on October 6. Krucek worked on Windycon for a quarter of a century, much of the time heading logistics and operations. For Chicon 2000, Krucek was the director of Convention Services. Shortly after Chicon, he was diagnosed with diabetes and has health problems ever since. He slipped into a coma in late September and was removed from a ventilator on October 6. *[[Source: Steven Silver]]*

**Lyn Smith**, widow of Australian fan Bob Smith, died of leukemia on September 24. She was 60. Lyn served in the Australian Navy as a Radio Operator during the 1960's, and was buried with military honors.

Lunarian **John Vanible** passed away September 27, never having regained consciousness after a stroke on September 11. He was buried in Jackson, MS where his family is from. *[[Source: Marc Glasser]]*

**Tetsu Yano**, an SF author and translator of science fiction in Japan, died on October 13 of cancer at the age of 81. Yano translated more than 350 books, including titles by Frederik Pohl and Robert Heinlein. Yano authored "The Legend of the Paper Spaceship," a novella first published in English translation in 1984 and subsequently reprinted in numerous collections. In 1953, Yano was one of the first Japanese SF fans to visit the United States, attending Westercon and the Philadelphia Worldcon.

LASFS member **Michael Mason** was found dead in his apartment by concerned friends on January 3. His death was probably due to a diabetic coma several days earlier. An active member of the Los Angeles Science Fiction Society, Michael was the Head Librarian of the LASFS Library and responsible for the club's annual gift exchange. He attend and worked on science fiction conventions for nearly 30 years and worked in many departments, particularly the con suites. He was a past chairman of Loscon and La-La Con.

## Warner's Colossus Strides Again



### *All Our Yestrerdays* by Harry Warner Jr.

Trade hardcover, ISBN: 1-886778-13-2, about 370 pp., 5.5" x 8.5", September 2004, \$25 – NESFA Press.

Tired of fanhistorical bullies kicking sand in your face? Want to impress femme-fans at parties? Change your life today and strengthen your mind! Start by lifting a copy of Harry Warner's *All Our Yestrerdays*, newly reissued by the NESFA Press. Let fandom's leading historian be your coach and soon your cerebellum will be rippling with revelations of fanac in times of old!

With extra vitality injected by editor Joe Siclari, this powerful classic is harnessed by Steve Stiles's cover art in a dust jacket designed by Alice Lewis. *All Our Yestrerdays* is the late Harry Warner's history of SF fandom up to 1950, first published in 1969 by Advent:Publishers but long out of print.

The new NESFA Press version is studied with additional photos that were not in the Advent edition. NESFA Press also boasts the book has a more muscular index. It must be quite fine, George Price's original index was extravagantly praised by Warner himself. Presumably, no one dared tamper with Wilson "Bob" Tucker's original Introduction as long as any Olympian lightning bolts remained in the Blooming-ton arsenal.

Warner explained in "Most of My Days Before Yesterday" (*Pelf* 7, April 1969) how dissatisfied he was with the major fan histories that had been created up to then:

"They had all emphasized fandom as a power struggle and this seemed wrong to me. Fandom, of all places, is a field where nobody can wield power over more than a fistful of local acolytes, at best." In particular, Warner saw his history as an antidote to Sam Moskowitz' epic, *The Immortal Storm*. He dryly remarked about the rival work: "If read directly after a history of World War II, it does not seem like an anticlimax." (John Trimble campaigned for Warner's book to be called "The Immortal Calm.")

The origins of many kinds of fanac, from fanzines and apas to clubs and costuming, are traced in *All Our Yestrerdays*. Conventions, especially Worldcons, are prominently featured in his chronicle although he didn't go to them even when they were close to home. He made an exception for Noreascon I, the 1971 Worldcon, where he was fan guest of honor.

Harry Warner, Jr. was born in 1922 and died in 2003. He had been an active science fiction fan since 1936. Through the years he gained fame in the science fiction world variously as a fanzine publisher, correspondent, fan writer, and historian. His fanzine *Horizons* had been a mainstay of the Fantasy Amateur Press Association since 1939, and his correspondence appeared in the letter columns of seemingly every science fiction fanzine title published since the 1930s. He won the Best Fanwriter Hugo in 1969 and 1972, and *A Wealth of Fable* garnered him another Hugo in 1993 for Best Non-Fiction Book.

*[[Originally appeared on Trufen.net]]*

# John Hertz's Westercon Notebook

Westercon LVII "Conkopelli, July 2-5, 2004

The Wigwam Resort, Litchfield Park, Arizona

Author Guest of Honor C.J. Cherryh, Illustrator GoH David Cherry, Fan GoH me, Filker GoH Heather Alexander, Local Author GoH Diana Gabaldon. Cherryh's unhappily taking sick on the road and having to turn back prevented choruses of *GoH, GoH Five!* (Moshe Feder, is this obscure?) Attendance 800. In the Art Show, 1,200 pieces by 90 artists, sales \$14,000.

The con committee felt it scored by striking a deal with the Wigwam, a Four-Star, Four-Diamond resort made available to us at our kind of prices. In July days the Sonora Desert is hot, but low humidity helped, as did a fleet of golf carts and a luxury-trained staff off-season with no one but us to serve. Night made a pleasant stroll. We lived in little houses spread over

Wherein many things are very good and some frivolous.

*Pepys*

pathways we got lost in, even veterans of New York's Lunacon at the Klein Bottle Hotel, but party hosts put up signs, and lights, and set chairs and dances on the lawn.

The Wigwam, in its 75th year as a hotel, once mainly a guest ranch, is now famed for golf; two of its courses were designed by Robert Trent Jones. I saw a swell croquet field. Goodyear began enterprise on the site in 1916 when boll weevils ruined Sea Island cotton from Georgia, German submarines thwarted imports from Egypt, and tires needed long staple from somewhere. Of such things is s-f too made. The odd name *Wigwam*, like the mysterious building numbers, was historical. The place was gorgeous. Was it too far from Phoenix to attract new chums?

Soon after I unpacked, a hotel man behind a desk looked at my propeller beanie and asked "How do you earn it?" This question was, I hoped, a good omen. A strong delegation came from the Nippon 2007 Worldcon bid: chairman Inoue Hiroaki, his wife Inoue Tamie, Hachiya Shouichi, Imaoka Masaharu, and Musubuchi Kaku. I brought them Saturn peaches, a little ring-like fruit just in season at Los Angeles where I live, which I gave partly in honor of the Cassini-Huygens space probe just arriving. For a local touch I

I SERIOUSLY DOUBT  
THIS FANED'S  
SANITY....



wrapped them in cloth from the Wigwam gift shop decorated with images of Kokopelli, the flute-playing dancer-joker of Southwestern myth, after whom the con was named. Later I observed to the concomm that it might not have been so wise to invoke him.

In the bar Hachiya and Musubuchi, to be local, drank tequila. Joni Dashoff drank chocolate martinis. She said they were martinis. I wondered about U.S. *saké*; Hachiya said Kentucky and Tennessee had good *saké*

These things coming into my memory as I write this story, it would be unnatural for me to omit them.

*Plutarch*

climate, but the people there all make whiskey. In my room the concomm left a home-filled basket of oranges, Gala apples, lime & salt cashews, bottled water, chocolate-covered espresso beans, madeleines, Lindt balls, and Valrhona jivaro drops. All weekend I had no occasion for the jivaro fingernail pinch. The con had scheduled a handful of Classics of S-F discussions. In the hall, after Opening Ceremonies, Lauraine Tutihasi said *Three Hearts and Three Lions*, which on Monday she was to lead talk of, reminded her of Victor Hugo. Did it explain too much? Before *The Lord of the Rings*, I said, maybe the author (or his editors) felt awkward with fantasy.

The Program Book did list panels and

panelists, which has to be mentioned as an achievement after Noreascon IV. Like too many Program Books it did not say "science fiction convention"; it ran an article about the Hospitality Suite, a schedule of filksinging, but it must have been a maze for anyone who didn't already understand. Mike Glycer wrote me up kindly. Graphics were fuzzy, not just photos but fine drawings by Cherry and paid advertisements, the look of throwing things together by E-mail and the Web inattentive of the medium in which they would appear. Participant bios were uneven, the look of — well, you get the idea. Names on badges were printed, too small, in black on blue. The Progress Reports had been weak, which can put people off and hurt attendance. Here and elsewhere rang Tom Whitmore's best advice, *Con committees worry too much about how things are made, and not enough about how they'll be used.*

Friday. Upon me had more or less descended the Fanzine Lounge. I had brought

With a fatal accuracy of process, a fatal ignorance of things, and no appreciation of the increasing chances of error.

*Belloc*

toys for the tables, planets and things for the walls, and three or four dozen current zines. Milt Stevens brought historic ones. I left him with the jigsaw puzzle and the platypus. Brett Achorn arrived with a suitcase of Selina Phanara suns for the Art Show. Elizabeth Klein-Lebbink and Jerome Scott, making a calendar of them, had lent two panelsful to display Not For Sale. The Inoues, seeing me labor at sun arrangement, stopped to bear a hand.

That afternoon the Wombat, glorious from his New Zealand tour, gave "What Pippin [another long-time nickname of his] Did on His Summer Vacation", with slides and stories. Viggo Mortensen had made friends eating with stunties, customarily served last; Orlando Bloom had done his own "skateboard" take. I sought Jacqueline Lichtenberg's discussion of *The Caves of Steel*, not knowing I'd lead this myself at the Worldcon in a few months. No sign of her — at what later proved to be the wrong fireplace.

But there was Moira Stern and what she probably thought a small Celtic harp. At my request Cary Swaty, who was recording, tried turning off the amplified sound. Harp and voice better than ever. Stern sang "Completely round is the shining pearl the oyster manufactures; completely round is the steering wheel that leads to complex fractures."

As at various recent cons I'd arranged docent tours of the Art Show, *docent* borrowed from the museum world, where it means someone good at leading people round pointing out things worth looking at. Here we tried scheduling Cherry in the evening, Friday at 8:30 — alas, while I had to dress for English Regency dancing. Earlier in the day I learned the sound-equipment was fouled in schedule conflicts; chairman Craig Dyer contributed his own; we ran anxious tests; all that seemed well. To the ballroom; aieee; the hotel had, despite all asking, put in one of

You don't seem to know what being tired is.

Harriet Vane

those wretched portable dance floors. But it was a luxury hotel. I had only to lift a finger. A swarm of workers came, with power tools, and removed the offense in moments. Janice Gelb wore a new gown. Marty Massoglia danced with Normalene Zeeman, a librarian who'd told me Thursday it was her first con. A blonde wore striped body paint, bare-armed and décolleté, her face a flower.

Half past midnight, the San Diego for '06 Westercon party. Sandra Childress poured me a Green Dragon. Politely we both did not mention how much I was to blame for the Mah Jongg fad in certain quarters of fandom — Chinese style, I quickly add (see *File 770:142*, page 15). At quarter of two Dashoff and I went to the League of Evil Geniuses party. This called for some strolling over the grounds. I don't think Westercon used all 450 acres. We arrived at what we felt was a seasonable hour. Lights on, signs up, door locked. I remarked how the book *Fahrenheit 451* showed "good" writing — technical manuals — and bad, while the 1966 Truffaut film took pains to make all writing bad. Dashoff liked the Seven Sisters women's schools; I told her my mother was a Mills alumna who'd voted not to invite men. We discussed con lore; the reticent learn not, the hot-tempered teach not, as Rabbi Hillel, who was neither, said two millennia ago.

Saturday, "Masquerade Judging" at ten. Explanation of the Novice-Journeyman-Master system, which is based on experience to ease those who may not have much; anyone can "challenge up". David Tackett reminded people they should feel free to ask questions

of judges afterwards. See Hillel. The Wombat said, when you don't care to compete try

It being a common plea of wickedness to call temptation destiny.

Johnson

working backstage, it broadens the mind. I who am thought to know words felt free to say *Be visual*. "Stage Presence" at eleven. Alexander said you need almost a split personality of your character and yourself; I said, your character is a puppet, you are the puppeteer. Kevin Roche said, use the whole stage. Nola Yergen-Jennings said, get accustomed to your stage clothes; try them in mundane circumstances. From the audience: suspend disbelief. I said, or create belief.

The Business Meeting finally saw a proposal that could get votes to amend north-south site rotation (By-Laws, Article 3); this passed, and we now have North of the 42nd Parallel; Central; South of San Luis Obispo county, California, and points west; and Other, for Australia, Roscoe help us. It needed a serpentine vote, always dramatic. Ed Green was in the chair, Achorn secretary. At the correct fireplace I began on *Fahrenheit 451* by reading aloud. Is it admirable for its message, or regardless? Tom Veal said the book had the literary quality of showing how people respond to what they're in. I praised Julie Christie's acting in the film, so good both her women characters could be shown close up. Evelyn Leeper volunteered she'd voted *Fahrenheit* first for Best Novel Retro-Hugo. I, *Mission of Gravity*; both, I said, were poetic, *Mission* spare, *Fahrenheit* lush. I admired the beautiful seductive falseness of the hypnotic

Minding true things by what their mockeries be.

Shakespeare

earpieces called Seashells. The book-burning reminded Veal of Chinese emperor Chin Shih Huang Ti.

Meanwhile the Masquerade Director had resigned. This was in fact a relief. Sandra Manning and the Wombat stepped up to the plate. After the show had gone on, I took soundings, and learned that people outside the works hardly knew aught was amiss nor what sweat ran. Applause. Cary Riall remained as Master of Ceremonies. The judges were Janet Anderson, Gabaldon, and me. Anderson also had to be Workmanship Judge backstage. As an idea, that particular double-casting is bad, don't try it: it will probably make the show start late, and frazzle the judges, already under pressure (we're always comparing apples and

androids, and with, say, thirty entries, if we spent two minutes on each we'd be out deliberating for an hour). But we managed.

There was naturally a jackalope, with Kokopelli getting into the act (Best Journeyman; Anti-Workmanship Award; Tasha Cady and a host of others, including 2<sup>nd</sup>-generation fan Ben Massoglia). Best Novice (entering only as "Rogue") was a Legolas from the *Lord of the Rings* films, skilfully showing "the most difficult emotions, fear, anger, joy, sadness", i.e. each harsh and blank. Best Presentation, Novice (and Workmanship Award for belt construction; entering as "Audrey") was "Ultimate Male Fantasy", a belly-dancer balancing a can of Guinness. Most Mystical, Novice (Workmanship Award for attention to detail; Anita Long Hemsath), was "The Crone" in a feathered headpiece, who knelt well and stood strong. Roche, backing onstage as Fog from *The Fifth Element*, white shorts, double-sleeved blue tunic, gold Fhloston Paradise emblem, won Best Re-Creation, Master (Workmanship Award for clever cheats & recycling). Most Commercial, Master (Workmanship Award for millinery; Frances Burns, worn by Diane Harris), was a Gibson girl under a swell hat with a tall drink on a tray, vamping the M.C. to no avail; he took his own glass from the lectern to explain "She could have gotten my attention with a Pan-

When the precision makes the moment happen.

Frederica von Stade

Galactic Gargle Blaster." Best in Show, and Best Workmanship, was "Chrysalis" (Master; Gail Wolfenden-Steib, Yergen-Jennings), cloaked, dark ruffled masks, silver inside, a final pose on the low platform.

Guinness for me at the S.E. Konkin III memorial party. As I wrote elsewhere, he was partisan, quarrelsome, insistent, and in his way genial. He would make you out to be a Libertarian for saying the word "liberty", but he also made friends. Keith Kato threw the first of three 30th anniversary chili parties (reprised at the Worldcon, then at Loscon XXXI). Dozens of masks on the walls of the costumers' party. At a pirates' party Dyer, whom his wife had sent off to play, poured home-made cordials. At the Nippon 2007 party Musubuchi told me about layout. At 2:15 Lee and Barry Gold were leaving the Main Lodge; filking slept, so I did.

Daytime Sunday, the Business Meeting. Green cried "Christian, you can't set your phone on 'vibrate' and call yourself." Later, "One day I'll use the LASFS Rules of Order and you'll all be sorry." Judy Bemis said "I've been to the LASFS, but I don't know what



that means." I said "We don't know what it means." I gave my Art Show docent tour, and took Ctein's. The changing technique of Cherry, who'd taught himself to paint, reminded Ctein of advice from Kelly Freas. Kelly sent a medley of drawings, sketches, and fine-art prints, within reach of most buyers. I liked an artist's proof of "Transition", one of his simplest and best. Look how he shows it's a mask by beaming light through the eyes. But why is a mask in space? Is it an idea of protection whose glittering metal is hollow?

Philip Schulz won a 3rd Prize for s-f origami (mostly; some cut, some glued), space ships of wire mesh even. Jim Humble, another for a crouching gargoyle, forefeet back as if to leap, tongue correctly stuck out. George

Competing to see who can be the least devout.

Montesquieu

Todd's "Catalyst" was a floating half-bubble city whose lightning hit a mesa with columns like Greece. Nancy Strowger won a 1st Prize for "The Mischief-Maker's Key", a blue hand reaching through the keyhole, the key too close. Theresa Mather, another for "Night Flight", coiled dragon and stars on three turkey feathers. Sarah Clemens won a 2nd Prize for "Stigmata", a woman in white floating cruciform amid church ruins, hibiscus for blood. Sylvana Gish won Best in Show for "Echo", bronze salvaged from the U.S.S. *Arizona*. I asked my tour "How can we see loss?" They said "Her face looking up, her clutching hand." Ctein brought two photos of iridescent pahoehoe shot while he was GoH at Westercon LIII (Honolulu, '00), one of Niagara Falls mastered by mist.

At the GoH banquet, Cherry talked of meeting Michael Whelan who'd just illustrated *The Bloody Sun*. Alexander talked of singing music she loved. I talked of participation. In the bar Gelb, Geri Sullivan, Ben Yalow worked at lapsize computers (I believe "desktop"; even you don't believe "palmtp"). Fireworks outside. Yalow said New York's were best in the world. Later Val Ontell admitted "He's right." Green Lanterns with San Diego, victorious unopposed for Westercon LIX. Oscar Meyer wieners at the Chicago for '08 Worldcon party, Bobbie DuFault the chair of the '05 NASFiC serving drinks. I said *Fahrenheit 451* was bleakly hopeful. At filking I heard "Got to find the future, 'cause the present's all I see." Michelle Dickrey sang her haunting *Alice* song, "Save me, save me, I'm lost in my memory," not what I find in Carroll but fine.

Half past eleven on Monday; to moderate "Is NASA the Answer or the Problem?"

Jonathan Post, David Williams, Veronica Zabala. Jim Glass, in the audience, had worked on the F-1. Post said NASA had done great things but went bureaucratic. Zabala praised space spin-offs. Williams said NASA research grants funded geology. We talked of

It is enough to make one sigh deeply.

Shen Fu

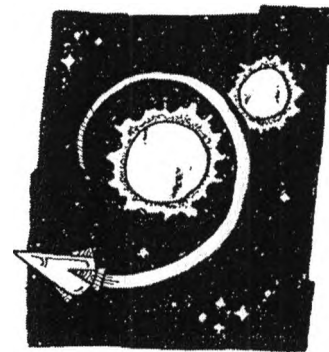
the school programs. From the audience, getting in kids is worth much. Post said NASA wasn't fast enough. I said, we have to learn to do things without goading from an enemy. Zabala said, let's get back on the horse. Half past two, no panelists but me for "Did S-F Change Our World?" The audience voted to stay. From one, "Today those born into s-f think it normal." I said maybe the change was that people could be born into s-f. Another, "Some things are no longer fiction." Veal said "Lots of things not in s-f happened anyway." Another noted the software symbiosis; why not lawyers or mathematicians, of whom far fewer among us? Today's seeming growth of diversity we may not have created, but we fed with the fuel in our hands.

There'd been a mock space mission at nearby Challenger Space Center. The Golds went. Their flight directors tried to explain radioactive debris as a solar flare. Lee said it must be from disintegration of a satellite with a plutonium drive, or secret atom-bomb tests, or, when the video library couldn't show Ceres, radioactivity there after the destruction of the planet between Mars and Jupiter. Astronomy on a golf course with Tony Laconte of Stargazing for Everyone and an

But there are always at least two points of view.

Heinlein

11" telescope, Mike Weasner and the mighty Meade ETX. Weasner told me they saw an "Iridium flare" — a solar-panel satellite in the Iridium network catching and reflecting the Sun. While I helped take down the Art Show, Mather and Marty Massoglia suggested better



displays for the Print Shop.

Massoglia and Mark Leeper are both origamists; Mark had given workshops. At the Dead Dog party we wondered if President Kennedy's Moon program helped *Star Trek* reach the air. Next year's Westercon "Due North" (Calgary) had sent ten to look and learn. I told them resilience won.

## Ringworld's Children

### Short Review by John Hertz

With the year 2004 done, we can say *Ringworld's Children*, Larry Niven's latest, may well be Best Novel. Deft, neat, brilliant, hugely imagined, it serves these with a terse crisp poetry few of our writers achieve. Niven introduces it explaining he had not planned another Ringworld book; it was sparked by fans discussing the first three on the Internet. "This is a playground for the mind," he says. "It's a puzzle too, a maze. Question every turn or you'll get lost. When you've finished the book, remember not to lock the gate" (p. 12). Many authors would not trouble to warn us, but Niven is big-hearted. Among his many paradoxes is whether this is true of these characters. We now have many kinds of Protector, of which four feature here, far more intelligent than humans, faster, stronger, capable of self-sacrifice, but fighting, fighting. Benevolence is not magnanimity, and protecting a sapient being even when vital is a tricky business. Nine hundred years in our future a truly old Protector asks a woman, about religions, whether humans feel a need for the companionship of someone greater. "We outgrew them," she says, a soldier in a technological army that gives her the rank of *Detective*, a leader who like so many of us today entangles love and dominance. At the end — well, I won't tell you, but as you follow Niven's hinting you'll recall in wonder the end of his first book about the Protectors thirty years ago. [Reprinted by permission from *Vanamonde* 610]



# POLISHING THE BRASS CANNON

## BY FRANCIS HAMIT

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In Robert A. Heinlein's masterpiece *The Moon Is A Harsh Mistress*, he relates the tale of the simple fellow who was given a make-work job polishing the brass cannon out front of the local courthouse. This allowed him to live and to save a bit for his old age. One day, in an excess of optimism, he drew out all of his savings, brought his own brass cannon and went into business for himself.

It was in that spirit that I became a publisher.

It was part of a grand experiment to see if, and how, a freelance writer like myself could actually make some money, if not a living, off the same kind of previously published articles offered by various online database firms.

This distribution is so pervasive, available everywhere from the local public library to the corporate intranet market, that it crowds out anything that an individual writer might do with a web site. After a long and arduous process, I did come up with a solution.

Since March, I have been the proprietor of an entity called "Francis Hamit Electronic Publishing", so called because all it publishes is material I've previously written and published elsewhere.

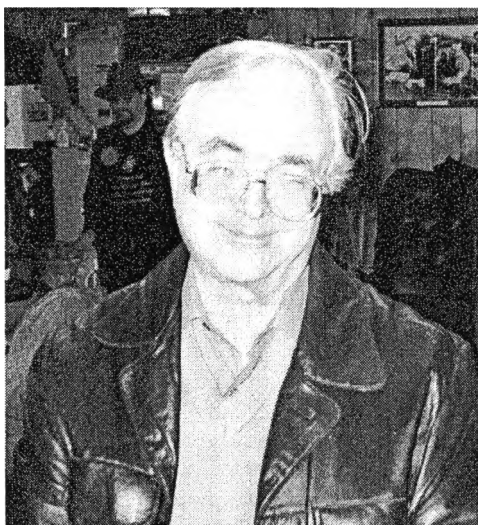
I have a dogpile of old articles, about half a million words high, to work from, and that's just since 1989. In the wake of the Tasini decision, I registered the copyrights to over 300 articles that covered high tech topics, the security industry, national security, business methods, celebrity profiles, book reviews, museums, and...well, you get the idea. During the 80s and 90s there was little I would not write about, if the money was right.

This is called "making a living." That was my primary motivation. I did it for the money.

Almost all of this material was sold on a First Serial Rights basis, usually on an oral contract, which meant that the right to publish it again and control distribution of those works is and always has been mine. Registering the copyrights was a way to assert those rights before the world.

Publishing the articles again is a way to establish their value in the marketplace. Some of this work is being infringed on a continuing basis by aggregators and database companies who acquired it from the original publishers. This was the heart of the Tasini decision, but these firms and the publishers who feed them seem determined to ignore that Supreme Court decision if they can.

No one even asked for, much less received,



**CEO, Francis Hamit Publishing!**

permission to use my material in this way. Electronic rights are important. It's about the money, but also the rights of creators to control the use and distribution of their work. Think about it. If it has your byline on it, there are places you'd rather not see it displayed.

The slash dot crowd takes the view that I've been paid once and should not be paid again, that they should be able to put it into the public domain and use it, as they will, without hindrance or further compensation. That's mostly a desire to get music for free, but it applies to text as well.

My view and that of professional writers and other creators who have not been seduced by the myth of the "Creative Commons" model is that, yes, it is about the money. If someone wants "All Rights" then they should pay for all rights. That's a much higher one-time payment than "First Serial Rights", which confers only the right to publish it first, in a periodical, one time.

In the wake of "Tasini" there were a lot of arguments about how much the secondary rights were worth. The myth was that they had little value. So little that some very large firms built billion dollar businesses distributing them.

Freelance writers like myself used to have a nice secondary market selling essentially the same article again to another publication in another part of the world. This market still exists in a modified form, but if an article is published on the World Wide Web, it becomes immediately accessible to the entire

world. That's a much bigger readership than a print magazine: potentially nearly a billion people now. That may be the model of the future, but the people creating "content" need to be paid accordingly.

The real issue is the self-selected readership who will actually pay to have a copy, and that is a much smaller population. The key to making money here is distribution. There have been lots of assumptions about this, but not much hard data.

My publishing venture was an attempt to acquire some hard data and test certain assumptions. I noticed that Amazon.com sold e-documents online. It took a number of months to find out what the process was, but I'm a little stubborn and kept working on the problem.

In time, I came to find out that Amazon had an exclusive deal with Lightning Source for distribution of e-books and e-documents. The path to Amazon only goes through Lightning Source. It turns out that Lightning Source, which is primarily in the print-on-demand book business, uses the conventions of the book trade to distribute e-books and e-documents as well.

To get anything distributed on their system, you must have an International Standard Book Number (ISBN). Those you have to buy from R.R. Bowker, the publisher of "Books in Print" and similar reference works. They are the agency here in the USA. ISBNs used to be free but are now sold on a sliding scale. Ten will cost you about \$240.00. Ten thousand will cost you about \$3,300.

I bought a thousand for about \$1,400. You need a separate ISBN for every version of every title you publish. Hardbound, paperback, e-book or whatever. And there are four major e-book formats now. We are currently publishing in two.

Why not just put up a website and invite people to read and download as they please? You can't control distribution that way, and I don't buy the notion that people will pay for something they think they can get for free. Digital rights management is part of the solution, not part of the problem. Lightning Source provides digital rights management as part of their service and they have, for over a year now, provided free set-up to get more e-titles into their system.

That's a major savings right there. Without it we would not have as many titles as we have in the system. Most of these titles are a

single, previously-published article to which I have registered the copyright. Some are small collections or "thematic bundles" of between two and six articles, and we're about to roll out one of these with twelve articles and another with twenty.

Currently our best selling title is "The Virtual Museum", a short collection about the use of virtual reality technology in museum presentations. There are also two titles related to the Star Trek series and one on Industrial Light and Magic that sell comparatively well.

The marketing model was originally much like someone throwing mud at a wall to see how much of it would stick. We literally wanted to see what sold and at what price. It's an experiment, remember?

Amazon turns out to be an amazing distribution engine. Not only do the titles quickly find their way to their web sites in Japan, Canada, France, Australia, and the United Kingdom, but to dozens of affiliated specialty sites which may only take one or two titles, but, because of the interest of those accessing a site, have a much better chance of selling them to that target audience. The range is between Debbie's Beads and Crafts, and the Yale Film Society. These are not markets I selected, but which selected my material to add to their offerings. Such is the power of the Internet. Customers seek you out based upon their need. You don't really have to "sell", just market your products.

Beyond Amazon is Powells.com, Fictionwise, Diesel E-books, and Elibron (among others), some of whom discount the prices. Fictionwise also has affiliate sites for e-books and Powells has a general affiliation program for their entire stock.

Amazon alone is nearly 30 million potential customers. The bad news is that I have to give up 55% of the retail price for distribution, but since I set the price, that's not as much of a problem as you might think. Proper pricing is still being worked out. Thematic bundles provide most of the revenue because they carry a higher price, but single-article sales are still more than half of the mix so far.

The sales we've had so far have been generated by our mere presence on these sites. We've done very little promotion, since the first task is to establish our presence in the marketplace by placing titles on the virtual shelves for people to buy.

By "we" I am including my long-time houseguest, editor, etc., Leigh Strother-Vien, who edited all of this material when it was first published and now finds herself plowing the same ground again. Some material needed updates or notes. Beyond that, every time you change from one word processing format to another you risk unintended artifacts showing up in the text, so each version has to be printed out and checked — again.

Then the ISBN for each version of every

title must be registered, first with R.R. Bowker and then with Lightning Source. The process is just enough different between them to be truly maddening. God did not intend me to be a data-entry clerk, and even Leigh, who has had that job, finds the process daunting and tiresome. In addition, Lightning Source requests that every title have a color cover. This is a JPEG file uploaded with the text file. Leigh designs all of our covers, which are deliberately garish so that they stand out on the computer screen as thumbnail images. (Hint: Grayscale differences between type and background are very important here.)

So there is a lot of "sweat equity" that goes into publishing these documents online. However, once you have a title in the system you can sell as many copies as people are willing to buy. Digital supply is infinite and can meet all demands. That leaves pricing as the core issue. The kind of material I am offering only has value to those who really, really want it. If you're not interested in the topic, then you wouldn't trouble to download it, even if it were free.

I originally thought it would take a year to figure out all of this. Now I'm thinking it will be more like five. The market is both changing and expanding on a daily basis, and other opportunities constantly present themselves. Google now has a program called Google Print which makes your text searchable online and provides customer sampling on the Debbie Fields model. In addition, they plan to sell click-through advertising on the search results and share revenues from that. I've applied, but oddly enough, considering who they are, they are only set up to take in printed books at this time.

And I am already looking at publishing other writers, on an "invitation only" basis. (That means DO NOT SEND ME YOUR STUFF!) I still have over 800 unused ISBNs and I hate waste. We'll be moving, selectively,



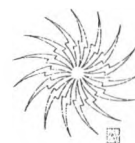
**Leigh Strother-Vien** contributes her skills to the publishing venture.

into two other formats next year.

One of the secrets of this is not to get ahead of ourselves. I determined from the beginning that the entire enterprise would have to be self-supporting financially and that we would not let it take over our lives. We have lots of other things to do.

So far, we have some titles which have not sold at all, although that list shrinks every month, and none have sold spectacularly. The market seems to be a mile wide and about an inch deep. Most of the revenue so far has been produced by about 20 percent of the list, which is the nature of these things in other businesses. And, as a recent article in *Wired* called "The Long Tail" pointed out, you can make a lot of money selling low-demand products if you can get them to the customer. The Internet is an ideal mechanism for this.

Will electronic publishing replace print? No. It is simply an added layer of distribution which will never overcome the printed book's ease of use, portability, or the fact that it does not require devices, or even being plugged in, to be read. It's a niche market and always will be. But "niche" does not mean "small."



### Short Waves

**Larry Niven** dedicated *Ringworld's Children* to all the firefighters who fought the blaze that threatened his house last in October.

Dragon\*Con's **Ed Kramer** told readers of the Smofs list that even though August would be more conducive to his event, the con will not be moving off Labor Day weekend anytime soon. Contracts have been renewed, explained Kramer, because "It is the *only* weekend in Atlanta offered to us where we can get enough contiguous rooms and function space for a 20,000+ member convention (please remember we are 4-6 times the size of a domestic WorldCon)."

Continuing his resurrection of fanspeak publications, **Greg Pickersgill** has now scanned and OCR'd **Rob Jackson's** 1976 "Little Dictionary of terms used by SF Fans." It's available online at eFanzines.com in easy-to-read HTML format.

**Grace Keiko Eloise Malloy**, daughter of Naomi Fisher and Patrick Malloy, was born October 30. At birth she weighed 7 lb. 1 oz., and was 20 inches long. As James Briggs wrote online, "Eyes have been Hazel, Green, Brown and Blue (keeps changing), Hair is auburn."



# The Fanivore

Phil Castora

Many thanks for the copy of *File 770*. I've never been much of a fan, though I read a lot of science fiction in the '50s, and some since. I was in SAPS and the Cult twice — rather briefly, both times; and, while I've published a lot of APA-L zines, they've been very short and mentions of science fiction or fandom can probably be counted on the fingers of one thumb.

But I did get a nice mention from Harry Warner, Jr. in a letter to LASFS' official organ *De Profundis* seven or eight years ago for my minutes, which Tim Merrigan was running unabridged at the time, so I guess I have some claim to be a trufan after all.

Anyway, I enjoyed the hell out of your zine! For an assortment of reasons.

Of course, being yours, it's very well written. Better than a lot of professional stuff, certainly including newspapers. And not just what you wrote yourself.

Like your editorial. That quilt sounds like it came from a quilting eff, instead of a bee.

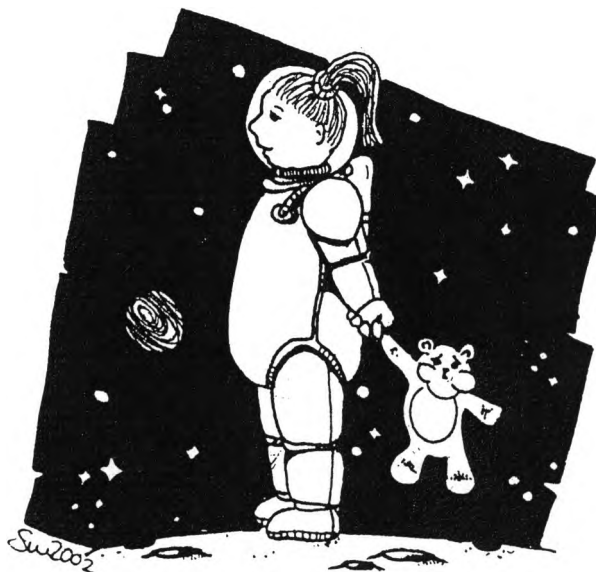
Then there's the art. I was surprised to note that both covers were done by the same artist, Alan White; few artists are that versatile. For that matter, Marc Schirmeister's cartoon was like nothing of his I've ever seen before. And you certainly didn't need to include so many photos of your daughter — though I'm *not* complaining!!! I love kids — used to be one myself. (Never mind that so many people insist I still am.) But her facial expressions have me convinced that you and Diana are doing something very right — whatever it is, keep it up! (I envy you. I never had any kids — I've never found a woman nutty enough to marry me, though one dithered a week before turning me down.)

I couldn't help noticing the photo of Tadao Tomomatsu. He's the author of the line "I'm not an actor, but I play one on TV."

And there was that photo of Terry Karney — he sure looks different! I hope he comes back to LA soon. He's a good kid. (Hey, at my age, anyone under fifty is a kid.)

I dunno about the literary content, most of which was of little or no interest — but I enjoyed reading it! Well, I had a little trouble getting past those bad puns of Dennis Lien's. (And yes, I did encounter a good pun once, but so long ago I've forgotten what it was!)

Wow, that list of Retro-Hugo nominees brings back memories! But I was astonished to



notice that of the fourteen magazine stories, only six had appeared in the big three — *As-tounding*, *Galaxy*, and *F&SF*. And I've always wondered why Anderson and Dickson's "Hoka" stories didn't sell to any of them 'til after Ray Palmer (who published the earliest ones) gave up on sf and, I think, *F&SF* changed editors. And is there any truth to the rumor I started that the first Hoka story was the result of the two of them getting drunk together at a convention? (I remember fans used to say that Gordie Dickson could not just drink anyone under the table, but still be going strong when he woke up the next morning.)

I saw Walt Willis listed as best fanwriter nominee. Most people don't know that under a pseudonym (because of his employment) he wrote a book in the early seventies, *The Improbable Irish*. It tells more about the Irish than almost anyone could ever want to know, like about the guy who ruined the ruins and the rats that ate a railroad, but makes it interesting (as well as satisfying to the curiosity) and of course mostly hilarious. Unfortunately, I lent my copy to an acquaintance....

The obits were the one part that I did find interesting, if less than cheerful. I'm especially sorry about Julius Schwartz — when he was editing some of the DC comics in the mid-sixties, I wrote a couple of Letters to the Editor — and he went to the time and trouble of writing one in return!

Y' done good, kid — but I'd have expected no less from you. Many<sup>many</sup> thanks for all the

trouble you went to.  
Have fun!

Mike Deckinger

You make mention of the "Mordor in '64" bid, with the suggestion that it was based on anti-LA sentiments.

But that's not the case at all. In 1962 Jimmy Taurasi, of *Fantasy Times* proclaimed that the 1964 Worldcon *must* be held in New York, in commemoration of the 25th anniversary of the first Worldcon in 1939.

That's really not an unreasonable request, yet it was greeted by aggressive resistance for several reasons: (1) It would drive a wedge into the convention rotational scheme; (2) The New York World's Fair was being held that

same year and a lot of folks were leery of congregating in a town beset by throngs of attendees along with elevated prices; (3) No one, but no one, wanted to be told there *had* to be a convention in a specified location.

Resentment boiled over and this led to the "Mordor in '64" bid, loosely translated as "Anywhere but New York in '64." No slaps at LA were intended, or anywhere else, for that matter, just forceful displeasure at being railroaded into holding a con at a location beset by countless other divisive elements.

Gregory Benford

Always fun to read a new issue. See you at worldcon!

R. Lichtman's sobering account of the Warner estate is fair warning to fans who leave anything about their will to the good will of others, or chance. I worked a bit with the Eaton Collection on this, giving advice, but it is horrifying to see what Rich & Nicki Lynch went through, apparently with little result.

I liked your [*Tara Wayne's*] bit on mimeo and hecto. My first two fmz, *Vacuum #1* and *Void #1* (ok, I had limited imagination in choosing fmz titles...) were done on hecto, and are barely readable today. Went to a flatbed mimeo next, bought in Germany, and after six more issues, a Sears Roebuck rotary. Never had anything better! The ease of fmz production today is a wonder. And wonder why we haven't writers like Willis, Grennell, Shaw,

etc. to match?

## Chaz Boston Baden

Thanks for another issue of *File 770*. Glad to have it, and surprised to find my own face on page 24. Was that your picture? Maybe you can help me with something....

Fans are dying faster than I can shoot them. The Fan Gallery exhibit is looking for photos of Roy Tackett, Julius Schwartz, Ben Jason, and Louis Russell Chauvenet. At this point I'm happy to accept black & white or color photos, showing them as we'd like to remember them; for living fans, I prefer color, but we don't have any more chances to take color pictures of those four I mention. I'm also looking for a better picture of Bill Rotsler, to replace the one that was taken a month before he passed away.

There are also a number of still living fans, old-timers and otherwise, who I'm trying to track down. The Fan Gallery exhibit so far includes 385 fans who we believe should be known outside of their region for their contribution to fandom. There are another 200 fans that we have on our "wanted list #1" - this includes Worldcon chairs, Worldcon fan guests of honors, fan Hugo winners, and fan fund winners; and other fanzine fans, convention runners, club fans, filkers, costumers, and less-easily-classified folk. Maybe you shot one or two of them at Torcon?

The exhibit consists of a large number of color 5x7 snapshots. Some are carefully arranged portraits and some are candid, and they'll be on display at Noreascon 4. The Fan Gallery exhibit was started in 1997 by Bruce Pelz and has been exhibited at Worldcons in Baltimore, Chicago, Philadelphia, San Jose CA, and Toronto.

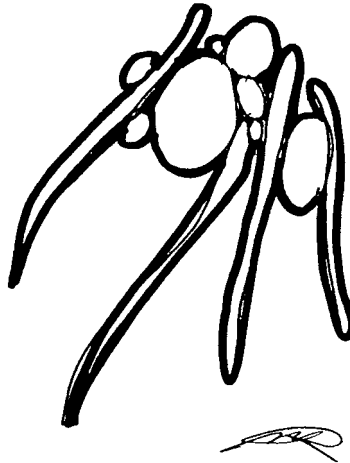
The Fan Gallery website is at <http://scifiinc.net/scifiinc/gallery/> and its custodians are Chaz Boston Baden and Christian B. McGuire, who can be reached via e-mail at [gallery@scifiinc.org](mailto:gallery@scifiinc.org).

## Dave Doering

Imagine what a wondrous surprise awaited me in my mailbox today! Surely, not since Joseph Smith found some plates has a missive so long sought for finally arrived.

Many greetings then from the far-off land of Utah. Things are well here, as much as parents can be with a precocious child. Also, as I rapidly approach Costume-Con 23 here in Ogden next April, I now cannot believe how you pulled off programming in New Orleans. This is like herding cats, only worse.

*[[Remember to have your con issue only one schedule and you will run well ahead of my record with Nolacon II!]]*



## Joseph T. Major

**Editorial Notes:** "These are the most creative assignments I've ever had in my career," you say. Does this include the people who turn up with the Complete Library of Irwin Schiff and demand you show them the line in the tax code where it says that paying taxes is optional? (For those who have heretofore retained their grasp on sanity: Irwin Schiff is making a big living selling an expensive legal kit that shows people how to get away with not paying taxes, or so he says. The feds think otherwise and Mr. Schiff has had several losing engagements with the IRS.)

**Fan News:** Unleashed Power: There is a cable channel that is exclusively devoted to dog shows, 24/7. Lisa turns to it from time to time and no matter what hour of the day or night, there is someone walking a pedigreed pooch across the screen in the middle of a ring, with the two enthusiastic announcers explaining the dog's long string of championships and descent from a veritable forest of champions. Most of them are so inbred they have family trees that are straight lines.

**Watching Over the Warner Collection:** Price guides for comics had the effect of inflating prices, since a lot of people couldn't tell the difference between sale prices and buy prices. Now, thanks to eBay, price hype is getting even more out of hand. So as the people who want to play with toys get crowded out by guys looking for the hot new investment, so it is with fanzines.

**Obituaries:** Even more depressingly large, **Sierra Grace:** But can she read yet? *[[She can identify many individual letters, but she's not reading quite yet...]]*

**Strange Cargo:** So Douane Canada Customs didn't check the bomb — er dewar that Kathi Overton and John Pomeranz had. They were lucky they didn't have to go to Immigration and explain where they were going and when they were leaving.

**Politics Makes Strange Gravefellows:** LexSFA, the Lexington, Kentucky SF club, has its presidency transferred by coup. The fans run around with water pistols, shooting each other. By custom, the outgoing president organizes the coup for his or her successor.

**The Fanivore:** J. R. Madden. PayPal sounds like a nice idea, but I keep on getting all these phishing e-mails about the account I don't have, and though it's merely a case of bombarding everyone on that CD of e-mail addresses with a solicitation and hoping one guy will be dumb enough to answer, I still don't like the idea. And now long before some genius at the central office decides to make a buck by selling the e-mail addresses?

Every time I buy a book (books, also DVD) at Borders the clerk asks me if I want to get their e-mail newsletter. Every time I say, "No, I get enough advertisements for penis enlargement, solicitations from eager and painfully sincere Nigerian bank managers wanting to transfer \$127million out of the country, and redacted pictures of Barely Legal XXX Chicks." Every time the clerk says, "But we won't sell our address list." And every time I say, "You won't, but someone at your central office will."

## Harold Drake

I have finished reading *File 770:143*. Received it in the mail yesterday and congratulations on another interesting and valuable edition.

I especially liked "Watching Over the Warner Collection" compiled by Robert Lichtman. The Warner will and letter(s) found provide a good lesson to us all about putting our important after-death wishes into legal form. I have revised my will a few times over the years, attempting to be unequivocal about what I want done with my little bit of money and most prized possessions.

I also enjoyed reading the post-con reports by John Hertz, Dale Speirs and Martin Morse Wooster. Their reports made me feel as though I had missed the types of cons that I would really enjoy attending, instead of some which in the past have left me less than happy because of what I considered to be wasted money, time and energy.

In his con report, John peaked my interest by mentioning van Vogt twice. What does John mean by his "van Vogt theory"?

I was pleased to read about Forrest Ackerman's financial contribution to the American Cinematheque. The last time that I saw 4E, I took him, along with Lydia and A. E. van Vogt, to lunch in Hollywood. While leaving the restaurant, 4E and I arrived at the exit door at the same time. He insisted that I go through ahead of him. This suggestion seemed sacrilegious to me—have you ever seen anyone go through a doorway ahead of Ackerman? So, I

suggested that we both go through the doorway at the same time. This we did and 4E said to me: "...Will we ever grow up?" To which I replied: "...I hope not!" Lydia and A. E. were ahead of us and by this time, I think that she had reached the point of having more than enough with 4E and me by suffering our presence for the better part of three hours!

I got to thinking that I have a situation tangential to the problem that Harry Warner, Jr., has left after his death. That is, I have a collection of more than two dozen A. E. van Vogt books--paper and hardback--some signed. And, a few are first editions. I also have letters between the two of us over a couple of decades prior to his death. My van Vogt collection also includes some fanzines, magazines and journals in which excerpts of my van Vogt interviews were published. There are also some still photographs at the van Vogt home in Hollywood. And, I have several hours of audio recorded interviews with van Vogt as well as recorded interviews with other SF authors about van Vogt: e.g., Forrest Ackerman, John Brunner, Hal Clement, James Gunn, Fred Pohl and Jack Williamson.

I am reconsidering what I want done with the van Vogt material after my death. I wonder if any *File 770* readers would have suggestions as to what should happen to my van Vogt collection? A few years ago, a special collections department at a library said that they would be pleased to take them. But, I find that now I do not want that library to be the repository for these possessions. At this point, there is no official agreement between the library and myself. So, I'm considering other options. The collection represents my approach to the reading and research of A. E. van Vogt and I hate to see it broken up into individual book sales. Ideas, anyone?

### **Henry Welch**

Thanks for the latest *File 770*. The near annual publication schedule makes it hard to maintain any continuity or expectation of receiving a new issue.

Thanks for the extensive update on the status of Harry Warner's fanzine collection. I am continually amazed how many people don't understand the importance of a will. I realize that a will is only as good as the people involved, but if it isn't being followed then others can contest what is being done. A letter in the same envelope means nothing without the paperwork being done correctly. As a parent I assume you have a will very clearly covering things like guardianship for Sierra, dispersal of assets, and common disaster provisions. I know it isn't the most pleasant document to consider writing, but it is essential.

Children are wonderful and frustrating at the same time. Those without them frequently underestimate their awareness and intelli-

gence. They often see complexities and simplicities that others do not which can come much to the embarrassment of the adults around them. Size/age does not equate to intelligence and for many people even to wisdom.

I'm sure everyone will tell you they grow up too fast. It is all relative. I still remember not having children and my oldest is 12. It is clear that you give Sierra plenty of great attention and in the end it will be the little things that shows she really appreciates it.

### **Fred Smith**

Let me be the last of many to congratulate you on the new addition to your family, somewhat belated though the congrats may be. You obviously derive great joy from Sierra.

The beard looks good but what is the reason for the crown of leaves on your head? Were you taking part in some Bacchanalian orgy or what?

The most interesting material to me in this issue were the reports by Robert Lichtman and Rich Lynch on the disposal of Harry Warner's collection and John's "Westercon Notebook," but then I'm a fakefan at best and a relic of the late Fifties/early Sixties to boot. I would like to take a greater part in Fandom than the few articles and book that I've produced in the past few years but lethargy tends to set in and nothing much gets done - witness the length of time it's taken me to write to you! I do enjoy *File 770*, though, and hope that you'll keep sending it to me in future.

### **Jan Stinson**

Hey! You're back!

Thanks for the update on the fate of the Warner fanzine collection. Sad to hear that the church appears to be considering a selfish course, as they seem to have been misled about the collection's value on the open market.

*File 770* remains my preferred source of fannish news, but I hope you can find a way to Pub Your Ish more often; a fair chunk of the news in 143 was old by the time I read it there. So, how long until Sierra Grace starts preschool? <G>

### **Lloyd Penney**

Many thanks for issue 143 of the *File*. They don't come out as often as they used to, but that makes each issue that more welcome.

At the beginning of this month, Yvonne was in Vancouver for 10 days, attending Space Week activities in the city. First off was the Space Generation Conference, followed by the International Astronautics Congress, and then VCon 29, where she was the technical GoH. While she was gone, I was a bachelor,

so I tried growing a beard. Tried is the operative word here...my face just looked dirty. It grew in salt and pepper, and Yvonne came back scowling at the beard, so I have rejoined the vast minority of clean-shaven fans.

I wish Janice Gelb had run for California governor...Governator Ah-nuld seems determined to get as many photo-ops as possible while leaving the deputy governor to run the state. Ah-nuld also seems determined to kill the Canadian film industry. Once again, the American public has been swayed by style over substance. With the federal election just days off now, will the battle between Bush and Kerry go the same way? I find that Bush is more style than substance, and he has little style to begin with.

Have there been any more updates on the disposition of the Warner estate? I have given up on Trufen and SMOFS, so I wouldn't see if there were any further news. To be honest, I haven't found Victor Gonzales' Trufen.org site all that informative on the subject, either. I certainly don't expect up-to-date investigative journalism, but it would be nice to have some more information.

The Hugos have been handed out...the wrath over Cheryl Morgan's win has been amusing more than anything else. It certainly hasn't been constructing or informative. I finished sixth for Best Fan Writer for the third time. I'm pleased with that, but I'd like to be on the ballot at least once.

Dennis Mullin is the Aurora Awards administrator, and he has probably finished up the tabulations for this year's awards. This weekend is the CanVention in Montreal at Boréal, the annual Francophone convention in Quebec, and I am hoping that Dennis will post the Aurora winners on his website and on the Usenet areas he often posts on. As soon as I can find them, I'll pass them on to you.

Sierra looks like such a sweetie! She smiles a lot, which says a lot about her family. I feel like an oldphart...our niece Nicole turned 27 last week.

I have finished up the Sectarian Wave project...this is a set of two audio CDs with 12 episodes of a radio-style space opera. I'm one of two non-professionals on the CDs, although if I can get more work like this, I'll happily turn pro. This is my own follow up to the *Fears For Ears* audio CD I worked on a few years ago. For more information on the CDs, go to [VirtuallyAmerican.com](http://VirtuallyAmerican.com), and look for links to Sectarian Wave. It is pure space opera, with more than just a few bows to currently popular science fiction properties. Virtually-American also does radio plays, books on tape/CD, etc., and I hope to do a few more things for them. I could establish myself as a voice actor with these; I just have to be patient and lucky.



## Joy V. Smith

It's great to see *File 770* again, and that's a fun space ship cover by Alan White. I enjoyed your editorial notes, but I'm wondering if you've thought about getting a different quilt? *[[We did buy a different quilt, as a matter of fact, and the new one isn't nearly as gravity-responsive...]]* Congratulations on your GoH and Special Guest invitations. (It's been a long time since I've been to Boskone.)

Thanks for updating us on the news, including the theatre seat plaque name list. (I enjoyed browsing the different categories and names.) And I love the cute cartoon with the Rotsler Award story. I also appreciate the *Feline Mewsings* mention. (Another AOL member I can drag kicking and screaming to the AOL Fanzines folder...)

Thanks much for the Harry Warner collection update. What an ongoing process that is. Thanks also to all the people who took the time to talk to the judges and other interested parties. And I'm always glad to see the various award nominees and winners reports. Re: Sierra. I love the cute pictures and anecdotes, especially "My mommy is serious." Learning that there's a high-tech Hokey-Pokey Elmo is enlightening. I hope you're giving her the old classic toys like a Slinky, Legos, etc. And there's a fun book about a fruit bat adopted by insect eating birds, *Stellaluna*, that she might enjoy. (I've got the *Stellaluna* toy, game, puzzle, etc.)

Interesting con reports, especially John Hertz' *Westcon Notebook* (I loved the Wang Yang-ming quote: Looking for a donkey while riding it) and Dale Speir's *Con-Version 20*; and there was fun stuff in the *World Fantasy Convention* report too; and that was a fascinating article about the Minn-STF's quaint custom of assassinating its presidents...

I enjoyed the rest of the news notes, photos, cartoons (nifty back cover), etc. and The



Fanivore letters too. Thank you so much for putting out another issue.

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