

ScientiFiction

Winter, 1993



"Very interesting..."

The First Fandom Report

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ScientiFiction, the First Fandom report & an official publication of First Fandom, and is published four times per year by President Ray Beam, 2209 S. Webster, Kokomo, IN 46902. The Editor is Secretary/Treasurer Mark Schulzinger, 528 Woodruff Bldg., Springfield, MO 65806. Subscriptions are \$5.00 per year, and should be sent to Mark. Comments can be sent to either Ray or Mark.

RIVERCON TO HOST FIRST FANDOM

TRESTRAIL TO BE FGOH

Rivercon, Louisville, Kentucky's premier regional con, has extended an invitation to First Fandom to be its guest at a First Fandom Reunion in 1994. First Fandomer Verna Smith Trestrail has been invited to be fan GOH.

Rivercon is held toward the end of July, and has been ramrodded by First Fandom member Steve Francis and his wife for many years. The con has long been known for its relaxed atmosphere and Kentucky hospitality.

As guests of Rivercon, members of First Fandom will receive memberships in the con. The con will provide First Fandom with a small parlor suite for its use on Saturday night.

Those of you who attended the First Fandom reunion at Soonercon last year know that the Olde Phartes draw big crowds wherever they go. They also have some amazing parties.

More information will appear in coming issues.

NEW APPLICATIONS

Associate Membership:

Mary Lu Sherred Lockhart,
nominated by Howard DeVore

Remember the rules. Any objections must be received prior to the deadline for the next *ScientiFiction* (January 15). If no objections are received the candidate will become a member.

NEW MEMBERS

The following have qualified for full membership:

Franz Grumme

808 Dolores

San Francisco, CA 94110

The following have qualified for associate membership:

Betty Fleishel-Lewis

1104B Garden Valley Drive

St. Peters, MO 63376

Jon Stopa

Joni Stopa

Box 177 c/o Wilmot Mt.

Wilmot, WI 53192

Welcome dinosaurs!

Paul McCall

5801 W. Henery Street

Indianapolis, IN 46291

has been awarded an honorary membership for so kindly designing our new membership cards for us.

Welcome Paul!

NEW SUSTAINING PATRONS

The following have become sustaining patrons of First Fandom:

Gabriel Cadena

John Guidry

George J. Laskowski, Jr.

Iven Lourie

Shinji Maki

Nancy Tucker

Allen Waddell

Welcome Patrons!

Necrology

Thomas Claeson

SPECIAL OFFER

We received an offer from Triad Pictures Corp. to sell us copies of something they call "a new kind of *audio* science fiction epic." Its title is "Time Warp: The

First Adventure."

I listened to the sample tape they sent. It's what we used to call "radio drama." and manages to contain all the time-honored features of "Jack Armstrong," "Sky King," and "Tom Mix," i.e., over-acting, lots of sound effects, and the kind of plot that would appeal to any adolescent with a bad complexion.

These folks want to sell us copies at \$4.56 each, but they want us to buy in lots of 50. I *will* take orders for this tape at \$5.56 each. The extra buck will defray postage and packaging expenses. I *must* have your check with the order, and I *will not* order any tapes unless we have at least 50 orders because it will cost us \$8.22 each if we have less than that minimum amount.

At the price, I figure this tape will cost about as much as the average paperback book, but the paperback doesn't have the music, the blaster noises, the grunts, the hysterical screaming, and the idiotic computer sounds. What's more, if 49 of you are gonna order this thing, I guess I can order one for myself.

Send your check to me, Mark, at my address.

REVENGE OF THE SCI-FAN

Something has been going on in science fiction for far too long to suit me, but I've never really spoken out about it until now. The straw that broke this camel's back was listening to an audiotope recording of Burkette's "The Illuminati." The book is a joke; poorly written, shoddily plotted, clumsily characterized, but the worst thing about it was that it was being touted as something all "Christians" should read or, in this case, listen to. Then, when the tale was finally told, the listener was urged to contact the writer who runs a Christian financial service.

Plainly put, there ain't no room for religion in science fiction. Period.

Oh, there's plenty of room for religious stories in science fiction. There's lots of room for tales like Arthur Clarke's *The Star*, Phil Farmer's Father John stories, Walter Miller's *Canticle for Liebowitz*, and Bob Heinlein's "Job." I don't think there's a stf writer who hasn't tried a story in which religion played a part.

But in those stories the basic rules of stf were paramount: what

if... In "The Illuminati," though, the author takes the book of Revelations as a given, states that "Christians" are being persecuted, and goes on from there. What's worse, he ends the story with divine intervention.

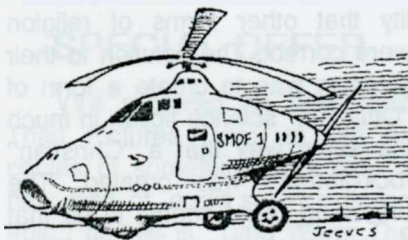
Now I have my own religious beliefs, and I'm sure that all of you out there have yours or not, as you wish. As s-f fans we don't read just those stories that support our religious (or political, or racial, or ethnic) points of view. Instead we opt for that diversity which exists within a genre that holds everything up to scrutiny, everything up to hypothetical manipulation, and everything up to severe questioning. Not only does this make for wonderfully thought-provoking reading, but it creates a literature in which good is not always triumphant, evil can flourish, and God can be a fink.

For some time "Christians" have avoided stf and other forms of fantasy because they contained concepts considered offensive to their religious beliefs, among which were the supernatural, sexual situations, and the possibility that other forms of religion were correct. The solution to their problem was to create a form of "Christian" science fiction in much the same way that a "Christian" rock-and-roll was created. The prevailing belief seems to be that if you label something as being

the property of a religious group, and if you give it the proper trappings it automatically becomes acceptable.

How strange that religious extremists -- and that includes Hasidic Jews and Hindu extremists as well -- are devotedly certain that what they do is Right and what others do is automatically wrong. Somehow the possibility that their actions have been caused by a malevolent being never enters their minds. Thus they create miracle literature, label it "Jewish" science fiction or "Sikh" fantasy, and assume that all is now well.

There is one thing that is necessary to all fiction, to all science, to all philosophy, and that is *deviant* thinking. Only the heretic can come up with a truly original idea, a truly new way of looking at things. In that arena of deviance only the heterodox need remain, all others must be excluded. And only those who can put aside their preconceived notions and opinions will be able to derive anything from the contact.



Forrest J Ackerman's Famous Monsters of Filmland Convention May 28-30, 1993 Arlington, Virginia

A Report by

John L. Coker, III

This was a "once in a lifetime" event, where the "Horrorwood Bat-Pack" (Forrest J Ackerman, Ray Bradbury and Ray Harryhausen) gathered with their fiends from all over the world to celebrate the Famous Monsters of Filmland! There were many international fans in attendance, including representatives from England, France, Italy, Poland, Japan, and New Zealand.

On the night before the convention began Julie Schwartz and Forry Ackerman met Robert Bloch and Laura and Frank-Kelly Freas at the airport. We were delighted with a surprise appearance by David A. Kyle. Fans gathered in the hotel lobby for an extended visit, which lasted until the wee hours.

The three days of the convention were filled with many activities. On Friday we got to meet Ray Harryhausen while Robert Bloch and Bjo Trimble hosted a discussion on Star Trek, and Curt Siodmak reviewed his film-making years at Universal. Later Zachery was the host for a game of

monster charades (Horrorwood Squares). The evening's entertainment included a contest for the funniest home monster movie and a screening of the best of Ackerman's bloopers from "Hooray for Horrorwood" and "FJA's Amazing World's of Sci-Fi".

On Saturday the schedule of events featured numerous panels, interviews and presentations. Julius Schwartz chaired a discussion entitled "It's a bird, it's a plane, it's Superman!" with Noel Neill and several DC Comics editors. The Horrorwood Bat-Pack reflected on their 55 years of friendship, and Robert Bloch spoke about "Translating Terror to the Screen". Frank Kelly-Freas gave a presentation on Science Fiction art. The convention attendees were treated to several intimate seminars featuring Walt Daugherty, Ray Bradbury, and Ray Harryhausen. Forry hosted a memorable session with the sons and daughters of Karloff, Lugosi, Frye and Chaney. The evening peaked with a grand monster bash, costume contest and sing-a-long hosted by the Ackermomster.

On Sunday a panel featuring Walt Daugherty, Forry Ackerman, Julius Schwartz and Bjo Trimble reminisced on the early days of Science Fiction Fandom. Joe Dante hosted an hour with Richard Matheson. Ray Harryhausen

showed scarce clips from his early stop-action animated films, and displayed models and original drawings from several of his classic movies. Julie Schwartz spoke on his tenure at DC Comics. Forry hosted a great question and answer session followed by a screening of the film "Metropolis".

Throughout the weekend there were continuous showings of horror and Science Fiction films as well as autograph sessions and opportunities to talk with other fans, writers, artists, editors, actors and directors. There was a huge display from the Ackermuseum including the costume FJA wore at the 1939 World Science Fiction Convention, Bela Lugosi's Dracula cape, Robby the Robot ("Forbidden Planet") and Ultima Futura Automaton ("Metropolis"). The largest huckster's room I have ever seen offered films, toys, posters, pulp magazines, books, artwork and nearly everything collectable in the field. I spent time with several unannounced pros, including James Morrow, Douglas E. Winter, John Norman and Stephen Jones.

By the strangest coincidence I ran into a childhood friend at the convention I had not seen for 27 years! Linda and I experienced a 2-day bus tour of Washington, D.C., including a visit to Arlington Cemetery on Memorial Day.

There was solid represen-

tation at the convention from the 1920s all the way to tomorrow and it was a real thrill getting to be with so many legends. I heard several people remark that this convention was a realization of many people's dreams as they once again experienced the sense of wonder. Thanks Forry...

John L. Coker, III

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UNIVERSAL HORRORS, PART II

by Ray Beam

In 1933 Carl Laemmle, the producer of "Dracula", "Frankenstein", and "The Mummy", issued another classic, "The Invisible Man". This picture made a star out of Claude Rains who made many first rate pictures afterwards. One of my favorites was "Casablanca", in which he delivers the classic line, "Colonel Strasser has just been shot! Round up the usual suspects."

The Invisible Man was the typical story of science gone awry. That couldn't happen today; the Food and Drug Administration would demand years of testing to

be sure of the lack of side effects. After discovering the wonderful elixir that makes him invisible, he goes mad, and this eventually leads to his death.

In "The Invisible Man Returns" (1940), the same fate befalls Vincent Price. They used the same plot as the original. I guess the feeling was that they had a good thing going. It came off almost as well as the original, and certainly helped the career of Vincent Price.

The third of the series is "The Invisible Woman" (1940), certainly not a horror film. It is a comedy starring Virginia Bruce with John Barrymore as the absent minded professor. The inclusion of Barrymore was undoubtedly made by the studio to give the film a better box office draw. The film is entertaining but not very deep.

From here the series goes downhill with the production of "The Invisible Agent" (1942). This was a WWII film designed to take advantage of current events. The last of the series was "The Invisible Man's Revenge" (1944). I have not had a chance to view these last two but have heard nothing good about them.

By far the greatest series that was produced by Carl Laemmle was the "Frankenstein" films. I doubt that there is anyone reading this who has not seen the original

1931 version of "Frankenstein" starring Boris Karloff as the creature and Colin Clive as Dr. Frankenstein. Karloff managed to give a portrayal of the mute monster that demanded some pity from the audience.

This was followed in 1935 by "The Bride of Frankenstein". It cast Elsa Lanchester in the dual role of Mary Wollstonecraft Shelley and the bride of the creature. The monster survived the fire in the windmill, and, though singed a bit, he was ready to wreak havoc on the countryside once more. In this sequel the monster gains limited use of his vocal cords and is able to convey some of his wants, such as someone to vent his lust on. Karloff as usual carries this off as the professional that he was. Dr. Frankenstein is summoned once more to perform his hocus pocus and create a female for his first-created son. The picture ends as the little lady rejects Franky's advances. He then decides that without a mate life is not worth facing, and ends it all taking her with him.

The third sequel was "The Son of Frankenstein" (1939) in which the monster was again portrayed by Boris Karloff. He was resurrected again by Baron Wolf Von Frankenstein, son of the original creator. The part was handled nicely by Basil Rathbone. One of the other major characters

was Inspector Krogh played by Lionel Atwill. The Inspector sports a wooden arm after, as a child, he had it ripped from its socket by the Monster. This is the first of the sequels in which Bela Lugosi appears as Ygor, an evil criminal who was once hanged by the friendly townfolks undoubtedly in one of their usual mob scenes. Although it broke Ygor's neck, he survived and could not be punished further since he had been hanged once. He gives one of his better performances in this role.

Ygor is tied to the monster as in "best buddies". With an ax to grind as far as the monsters well-being Ygor keeps getting in the way of Wolf's plans. Finally Wolf is forced to dispatch Ygor with his trusty pistol. When the monster finds the corpse of Ygor he goes a little more bonkers than usual. He destroys the lab and then abducts Wolf's small son, Peter. Wolf and Krogh catch up with the monster, and in the scuffle Krogh loses his arm again. Fortunately it was the prosthesis. Probably even covered by Iron Cross and Iron Shield. Krogh manages to separate the Monster and Peter while Wolf makes a Tarzan swing across the room that would put Johnny Weismuller to shame, and knocks the monster into a fiery sulfur pit. Wolf then deeds the property to the town folk and he and his family return to America. This was the last of

the big budget Frankenstein productions and the last portrayal of the monster by Boris Karloff.

There is a wide opinion that "The Bride of Frankenstein" is the best of the sequels but in my judgment "Son of Frankenstein" is the best.

"The Ghost of Frankenstein" was released in 1942. It was only 67 minutes in length, and was produced on a "B" budget. Lon Chaney was picked to portray the Monster after just finishing "The Wolfman." Sir Cedric Hardwick plays Dr. Ludwig Frankenstein, younger brother of Wolf. His lab assistant is Bohmer (Lionel Atwill), a great physician who mistakenly removed a patient's heart instead of his appendix and was banished from the profession. This film takes place four years after the last. It seems that constantly townspeople are being murdered by persons or things unknown. They naturally blame Frankenstein's Monster and Ygor, who seems to have escaped Wolf's bullet after all. In the serials, these events which occur at the end of a chapter are called cheats.

The villagers with the help of Nobel attempt to destroy the stone tower that housed Dr. Frankenstein's laboratory. At the first explosion Ygor flees to the tunnels below the tower where he discovers the Monster encrusted with sulfur but no worse for the

wear. Upon fleeing the enraged town folk the Monster is struck by a bolt of lightning, and he wasn't even holding a golfclub. This burst of energy revitalizes him and he is ready to frolic the countryside once more. Ygor realizes that this newfangled thing, electricity, is the answer to his friend's problems. This is hoping that nobody remembers that in one of the previous series the Monster was disabled by a bolt of lightning.

Ygor seeks out Ludwig for help. Ludwig agrees to help after Ygor turns on the charm, after all who could refuse such a persuasive fellow? In the midst of the whole mess the Monster kills Dr. Kettering (Barton Yarborough) another lab assistant to Ludwig. Now the plan turns to rehabilitating the Monster by transplanting a "GOOD" brain in him, ie, Dr. Kettering's brain. However the plot thickens and Ygor persuades Bohmer to use Ygor's brain in the transplant with the promise of a high office in the new world order that Ygor/the Monster will establish. After the dastardly operation is completed, Ludwig is astonished to find his recreation speaking with a Hungarian accent. Just when he figures all is lost, it is. The Monster/Ygor finds that his eyesight is not what it should be because of a blood type mismatch. A slight oversight on the part of Dr. Bohmer, who, as we mentioned has made mistakes in

the past. The Monster takes a dimmer view of this booboo than Dr. Bohmer's peers would have, and gives the bumbling Dr. a 20,000 volt enema. Then he knock over a shelf of inflammables that are kept around for the occasion. He goes up in flames taking Ludwig with him, and the village of Frankenstein once again takes on a peaceful air.

Then comes poor Larry Talbot seeking a way out of his dilemma of growing an extra heavy beard and fangs at the onset of the full moon. This was the first pairing of Universal's popular monsters in "Frankenstein Meets The Wolfman" (1943), although "meets" is an understated term. The screenplay was penned by Curt Siodmak (one of our fellow First Fandom members). He was also responsible for the screenplay of "The Wolfman." In this extravaganza Lon Chaney reprises his role as The Wolfman and Bela Lugosi gets his first, and only, chance to play the Frankenstein Monster. Ilona Massey plays the part of Baroness Elsa Frankenstein. Apparently they have run out of male counterparts. Peter probably came to the realization that it was a lot safer to become a plumber or used car salesman.

Lionel Atwill is relegated to the part of Mayor in the village (Frankenstein?) where the film culminates. Dr. Mannering is por-

trayed by Patric Knoles. He is the doctor that first becomes aware of Talbot's dual personality.

Larry Talbot seeks out Maleva (Maria Ouspenskaya). Her son was the Werewolf that dined on a chunk of Larry's flesh. Talbot and Maria proceed on a journey to seek out Dr. Frankenstein. Of course they find out that the doctor and his Monster bought the farm in a fire at the doctor's sanitarium, which does not appear the same as the castle in "The Ghost Of Frankenstein." Talbot searches the ruins for traces of Dr. Frankenstein's papers. He believes that his salvation lies there and that a cure for wolf bite is contained within. In his search he comes across the body of the Monster embedded in ice. He frees the Monster and asks him if he knows where the doctor's diary is hidden. The Monster discloses the secret hiding place which is empty.

At this point Talbot seeks out the Baroness. Dr. Mannering arrives on the scene after trailing the wolfman across Europe by the trail of bodies left at the time of the full moon. The moon seems to be full every other night during the course of this picture. Dr. Mannering gets one look at the Baroness and his hormones explode in a burst of lust. In short he takes a shine to her. He has little trouble in convincing her that her father's

diary was necessary to give poor Larry Talbot peace of mind. After obtaining the diary he quickly whips the dilapidated lab into shape with a scrub brush and bucket of Spic 'n Span. With the Monster and Talbot strapped on tables side by side he prepares to drain the life essence from them. But in true mad scientific curiosity he decides that he must see the Monster at its full power. I could understand this if the Monster were female. As the monster became stronger, the moon became full.

Well, it's not hard to predict events from there. Frankie and Wolfie waltz through the lab making it a shambles. There is one of the finest special effect/stunts that I have seen from this period in the fight scene. The Wolfman is standing atop one of the operating tables as the monster picks up the table and hurls it across the room with the Wolfman riding it like a surf board. The lab explodes, dispatching our friends to the great beyond once again. Dr. Mannerling and the Baroness ride off into the sunset supposedly to live happily ever after and create life in the old fashion way.

One last point that should be noted about this segment of the saga. In "The Ghost of Frankenstein," you will remember that the Monster received the brain of Ygor and spoke with Ygor's voice.

Yet in "Frankenstein Meets The Wolfman" the Monster is again mute. As a 10 year old I did not catch this discrepancy, but when I watched them recently it stood out vividly. Upon reading "Universal Horrors" I found the answer. "Frankenstein Meets The Wolfman" was filmed with Bela playing the Monster. After his discovery by Talbot he is talking and lamenting the fact that he cannot see very well. When the finished film was screened it was found that the Monster constantly spewing his Hungarian accent was ludicrous. It was decided to delete all dialog by the monster for the released version. If you keep this in mind while you watch the film you will notice the Monster stumbling around like he is blind because, in fact, he is.

The Frankenstein Monster appeared in three other films after this, "The House of Frankenstein" (1944), "The House of Dracula" (1945), and, of course, the comedy "Abbott and Costello Meet Frankenstein." The latter is not considered in the horror film genre. In all three films the Frankenstein Monster was portrayed by the western villain actor Glen Strange. Strange is most known for his character Sam, the bartender, in the "Gunsmoke" series. He, however, equals the record at Universal along with Boris Karloff for playing the Monster three times. Plot lines were growing thin

so Universal hoped to squeeze a few more box office dollars from the dying breed by uniting their favorites in one film. "The House of Frankenstein" is noted for the fact that Boris Karloff plays a mad doctor type in it. Both "The House of Frankenstein" and "The House of Dracula" sport John Carradine in his top hat as Dracula. Even these points fails to distinguish these films.

One of the other series that is included in the book is the 12 Sherlock Holmes films produced by Universal. I don't know why the authors considered them horror films. The series was originally started by 20th Century Fox with "The Hound of the Baskervilles" and "The Adventures of Sherlock Holmes," both produced in 1939. These were period pieces as the stories had been written by Sir Arthur Conan Doyle. When the series was taken over in 1942 by Universal the setting was updated to the present day. They were, in the most part, stories that used the current events of WWII as a setting. There was not a lot of horror presented in them except for diabolical methods used by the villains.

One character developed in the Sherlock Holmes series was The Creeper. The Creeper was played by Rondo Hatton. He first appeared in "The Pearl of Death" (1944), a Sherlock Holmes vehi-

cle. Hatton suffered from acromegaly, a disease that grossly distorts the features. A physically formidable figure, he appeared as a minor character in "The Jungle Captive" (1945), "The Spider Woman Strikes Back" (1946) and "House of Horrors" (1946). The last of the true Universal horror films was made in 1946. It was "The Brute Man" starring none other than Rondo Hatton. It was hoped that this would translate into another money-making series for the studio. This was a miscalculation on their part. Rondo had always played minor roles. When he was cast in the starring role, he had to do dialog. When Rondo spoke it was all over. He did not have the voice to fit his appearance or the ability to deliver lines.

"The Brute Man" finished shooting on November 30, 1945. Before it could be released Rondo Hatton passed away on February 2, 1946 at the age of 51. Universal screened the film and deemed it below their quality. They sold it to PRC who released it under their label. It was above the quality usually released by PRC but far below that of Universal. One footnote is that in the recent Disney film "The Rocketeer" (1991), a grotesque henchman was used who was made up to look like Rondo Hatton even to his mode of dress. There is no question that the character was mode-

led after him, but no credit was given.

This was the end of the great Universal horror films. The other studios tried the genre, but none could compare with Universal in this era.

Universal Horror Filmography 1931 to 1946:

1931 - Dracula, Frankenstein.

1932 - Murder in The Rue Morgue, The Old Dark House, The Mummy.

1933 - Secret of The Blue Room, The Invisible Man.

1934 - The Black Cat, Secret of The Chateau, The Man Who Reclaimed His Head.

1935 - Life Returns, Mystery of Edwin Drood, Night Life of The Gods, Bride of Frankenstein, Werewolf of London, The Raven, The Great Impersonation.

1936 - The Invisible Ray, Dracula's Daughter.

1937 - Night Key.

1938 - The Black Doll, The Missing Guest.

1939 - Son of Frankenstein, The House of Fear, Tower of London.

1940 - Black Friday, The House of Seven Gables, The Invisible Man Returns, The Mummy's Hand, The Invisible Woman.

1941 - Man Made Monster, Horror Island, The Black Cat, Hold That Ghost, The Wolfman.

1942 - The Mad Doctor of Market Street, The Ghost of Frankenstein, Mystery of Marie Roget, The Strange Case of Doctor Rx, Invisible Agent, Sherlock Holmes and The Voice of Terror, The Mummy's Tomb, Night Monster, Sherlock Holmes and The Secret Weapon.

1943 - Frankenstein Meets The Wolfman, Sherlock Holmes in Washington, Captive Wild Woman, Phantom of The Opera, Sherlock Holmes Faces Death, Flesh and Fantasy, Son of Dracula, The Mad Ghoul, Calling Dr. Death.

1944 - The Spider Woman, Weird Woman, The Scarlet Claw, The Invisible Man's Revenge, Jungle Woman, The Mummy's Ghost, Ghost Catchers, The Pearl of Death, The Climax, Dead Man's Eyes, Murder in The Blue Room, Destiny, House of Frankenstein, The Mummy's Curse.

1945 - The House of Fear, That's The Spirit, The Frozen Ghost, The Jungle Captive, The Woman in Green, Strange Confession, Pursuit to Algiers, House of Dracula, Pillow of Death.

1946 - Terror by Night, The Spider Woman Strikes Back, House of Horrors, Night in Paradise, She-Wolf of London, The Cat

Creeps, Dressed to Kill, The Time of Their Lives, The Brute Man.

DINOSAUR DROP-PINGS

Dear Mark:

With respect to the membership's ongoing discussion about giving our Hall of Fame award only to living people, I'm surprised about your rather tart response to Ben ("Ben, the matter of posthumous awards has already been voted on and approved by the membership. I can't see any reason to open the discussion yet again.") Really? Look, if you're going by some half-hearted results to a poll to which a *minority* of the members responded, of what significance has the *unanimous* outpouring and vote *against* posthumous awards registered by the over 25 First Fandomites in our open meeting at the Soonercon? And can anyone who was there fail to remember the pithy second to my remarks made by Sprague de Camp who stood up and pointed out (to large applause) that the dead couldn't care less.

Also the matter of multiple annual awards to *living fans* was raised, and it, too was overwhelmingly approved at Soonercon. Yet

with what results? Last year it was either/or Ray Beam or Harry Warner; this year it again appears that it's only *one* award. The problem here is that by giving out these awards so parsimoniously we are running the risk that more and more First Fandomites who made enormous contributions will be dying off in the next few years without having received recognition they were due. A few recent examples: Ozzie Train, Ted Dikty, and now Gerry de la Ree and Lester del Rey. It seems to me that our priorities have been badly screwed-up.

If we need a few more multiple living members to honor, both of whom richly deserve our Hall of Fame, I'm herewith nominating Harry Warner, Jr and Jack Speer. Any seconds? And let them *both* get the award in the *same* year and at the *same* time -- or should we wait and give them the award posthumously?

Erle Korshak

{Gosh, Erle, I'm so sorry I gave more weight to a poll of the entire membership than to a unanimous response by 12.5% of them. I really don't care one way or the other if First Fandom wants to vote and re-vote on matters again and again; my job is to edit, not to spend pages explaining why certain things happen in the organization. -- Mark}

Dear Ray,

A lot of First Fandom members seem to regret that authors don't write those good old science fiction stories anymore. My regret is that they do -- over and over again.

Best wishes,

Richard Kyle

Dear Mark,

Hey, what's the old man routine of Ted & Jean Engel? I admit I don't go to cons but I'll be 70 in Aug. & Janet and I will have been married 40 years in August also. And we keep movin'. Don't quit yet, Ted.

Nice issue.

Best,

Ben Indick

Dear Mark --

I think the idea of FF Patrons is super. I think that FF should continue even after the dinosaurs disappear. Life does go on.

I am writing a letter to *Locus* tonite concerning the bio of Lester del Rey. I think somebody fed Charley a bum steer on when *Hydra* was founded. I know that I was a member in 1946 shortly

after I was discharged from the army.

Larry Rothstein

Dear Mark:

Received Futrid (Putrid?) yesterday -- read from cover to cover -- Thank you.

Why did you stop going to Midwestcons -- or did you just *not* make it a habit in the first place?

Martha Beck

/I live 12 hours from Cincy, Martha. I don't feel like driving all that distance even once a year, and I don't care to pay air fare. I'm invited to three or four cons a year, and manage to make two of them. Work, work, work... -- Mark/

Dear Mark (or Ray, as the case may be),

I'd like to announce the founding of yet another sub-classification of First Fandom called the *Septuagenarians*. This is composed of all those members who are older than Forrest J. Ackerman (I'm two weeks older); but also includes anyone over seventy. This excludes young whippersnappers like Howard DeVore until he comes of age.

I'd like to exchange letters with anyone who writes to me admitting his or her age; I might

even put out a fanzine and publish the letters, but I can't afford the time and energy to print and mail them to the whole club.

I haven't put out a third issue of *First Fandom Flyer* yet; that only comes out every twenty-one years (reduced from 25) , and was unsatisfactory for letters because it only averaged two pages in 1962 and 1983 (can you wait for the next one in 2004?). I got some nice letters, which I kept, from the silent majority (not that silent). Don't send me tapes, just letters. No computer stuff either, I can't handle it. You know, letters in the mail for thr...twenty-nine cents? I have wanted to start a letterzine in FF for years, but now that the trend is toward more members I thought of going in the opposite direction to make it possible.

Yours,

Don Franson

/Great idea, Don. I had a similar reply from another member, but it was telepathically transmitted to me, and computer software just can't reproduce the subtle nuances of non-verbal communication. -- Mark/

Dear Mark:

I was too sick to talk to anyone vis-a-vis or in letters, but I'm much better now. I didn't realize my problems stemmed

from my eyes. My last real hurdle is acquiring the patience waiting for Social Security to enter me on their list of legally blind, then -- well, that's another chapter.

My reading eyes are deteriorating -- macular degeneration does that, you know. Can you appreciate the frustration of a speed reader reduced to slower than a snail's pace to get through one page; plus the physical discomfort.

Thank you for sticking to a typeface that with the aid of a magnifying glass I can read almost comfortably.

I don't recall an invitation to submit material. Maybe you just extended the invitation to certain people? In any case, if you want First Fandom material that's me and what I'm doing.

I already have some recollections down. My first exposure to anything in the fantasy or sf genre gave me the freedom to do my own fantasy trips. No one at that time encouraged me to write them down so my voyages into different worlds and different intelligences were strictly my own experiences.

That's why I probably walked around with a small smile on my lips. I didn't discover fandom until I was in my thirties, and by that time the practice of keeping my fantasies private was ingrained. Now with the encouragement of

writing magazines, especially those on cassette or disk, I'm trying to stay aware of my fantasies of my trips to other times and places.

The greatest difficulty seems to be to express time in terms other than our own. Some of my "trips" are to recall events that occurred in faster or slower than the Now of this time, and I haven't found the right language to communicate that sense. But the attempts are a fun challenge for me. I may never progress beyond the beginner stage, but I love the trying.

Yours,

Rosemary Becker Hickey

(Rosemary, I deliberately chose a 10 point font for this rag so everyone could read it. I welcome submissions from you and everyone else. Fandom is a communal enterprise, and everyone has something to contribute. -- Mark)

PRESIDENT'S REPORT

Dear Members,

The site and date for RIVERCON 1994 First Fandom Reunion

has been set. The hotel will be the Executive west in Louisville, Kentucky and the date will be July 29, 30 and 31, 1994. The only guest to be confirmed as of this date is Verna Smith Trestrail, as reported before.

During the First Fandom meeting at Confrancisco the question of posthumous awards came up again even though it was voted in sometime ago. I don't recall how the question was stated but I am sure that it was so worded that a posthumous award would not be given preference to a living award.

We had question about Gerry De La Ree's nomination, but it was made before his death. However I believe Mark is making special provisions for this case.

Since many who have passed on are worthy of awards I have a suggestion. We can have a large Posthumous Hall of Fame Award Plaque made, and each year add one or more names with the year awarded. This plaque would be retained by the organization until such time as a Science Fiction Museum or some similar dependable repository becomes available. If there is an heir of the recipient available a small award of some sort could be sent to him. This award means nothing to the recipient but is only to satisfy our living members.

LAST WORDS

The one problem that I can foresee, and which others have expressed concern about, is the nominating and voting procedure. We could possibly have a ballot with 20 or 30 names on it, and all of them worthy of receiving the award.

In order to prevent this possible proliferation of nominees I propose creating a Posthumous Award Committee of 5 or 6 members. Their job would be solely to select the recipients. Members would be encouraged to make suggestions to the committee. A limit would be set as to how many names could be added in any particular year. I would like to hear some discussion on this approach.

Mark has informed me that Dave Kyle will not be able to continue making arrangements with the World Convention Committees regarding the Hall of Fame Award at the Hugo Ceremonies. Mark and I will handle it until a replacement can be found.

I enjoyed seeing many of you at San Francisco. Many who were there I did not see. As I have said before, the Worldcons are just too damned big.

Until next time --

Ray

By now you have received your new membership rosters and dues notices. I am sending out our gloriously four-color dues cards to all paid-up members. All Sustaining Patrons have also received their own special identification cards, two-color but not shabby at all.

Let me know how you like some of the changes in this. We have changed the name to something that we feel more accurately reflects the organization, and we've gone to all sorts of trouble to create a table of contents.

Many of you have sent in articles and other copy for future issues, and I appreciate it. We are always in need of material. We don't pay, but we're as easy sale -- and we *will* take fiction if you want to give it to us.

Many more things can be changed in this zine. We welcome your suggestions.

Remember -- the Hall of Fame Ballot is valid until March 19, 1994.

FIRST FANDOM

Dinosaurs of Science Fiction

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FIRST CLASS

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1993

