



PESKY  
CREDITORS...

GREAT

# L.A. Fans Remember Dr. Donald Reed

*[[Alan White's obituary of Dr. Donald Reed in the last issue prompted two LASFSians to contribute their own reminiscences of Reed and the Academy of Science Fiction Fantasy and Horror. Bill Warren gives a balanced view of Reed's foibles and virtues in the following appreciation. (A revised version of one he contributed to one of the Academy's own publications.) Then, Fred Patten takes us back to the silly days of yesteryear and reminds us that behind the glorious pretensions of Reed's Academy were lots of hardworking fans who never took it as seriously as the founder.]]*

## Dr. Don

by Bill Warren

In 1966, not long after Beverly and I got married and moved to California (in fact, we did so on the day we got married) Forry Ackerman invited us to a birthday party for Dr. Donald A. Reed, president of the Count Dracula Society. We'd heard of the Society, but had as yet had no contact with it, and were a little uncertain about it. Somehow, the idea of dressing up in tuxes to attend dinners given by a group named after a vampire seemed a little more bizarre than our country-bumpkin Oregon minds could deal with right away. But Forry told us there would be interesting people at the party.

Upon arriving at the event, held in the screening room at the back of Milt Larsen's home, the first two people we saw were Robert Bloch and Christopher Lee, neither of whom we had met until that time. Both were charming and affable, with Bloch being especially warm. A cake with a bat on it was presented to Don, and then we all sat down to watch *WereWolf of London*, the first time we'd seen it on a screen. We joined the Dracula Society on the spot.

I was very active in the Society for several years, but eventually backstabbing on the part of some and a minor blunder on my part -- which was greatly magnified by the same some -- led me to resign from the Dracula Society. We became far more active in LASFS than we ever had in the Dracula Society, and we never did join Reed's later Academy of Science Fiction, Fantasy and Horror films. (Which always seemed to me to bear about the same relationship to the Count Dracula Society that Scientology did to Dianetics.) But we remained friends with Don for the rest of his life.

His tremendous enthusiasm for movies motivated him and drove the societies (and they were real societies of people who shared

an enthusiasm for horror and science fiction). It was Dr. Don who gathered all the people together and was able to fill a screening room on short notice. After all the awful movies he saw, his enthusiasm never wavered. There was always the hope that each movie would have its moments and value. His awards gave him access to the creators of the movies that he loved.

Don could be fussy and pompous, but he also had a good heart and that unquenchable enthusiasm and optimism. Sometimes he demonstrated all of this at once; Joe Dante was speaking at a convention when Don stood up in the audience to congratulate Joe on winning an award for *Gremlins* from one of Don's groups. "Of course," Don added, "I didn't vote for it..."

He knew how to pick his assistants, even though they tended to burn out on him pretty thoroughly; Steve Towsley, Alan White and Tim Wohlgenuth are among those who worked with Reed for some time, and then disappeared from his view forever. On the other hand, Robert Holguin remained with Don for many years, literally sitting beside him as Dr. Reed died.

He knew how to be a productive pest - on behalf of the Dracula Society and, later, the Academy of Science Fiction, Fantasy and Horror Films, he kept after studios, getting screenings and celebrities, until he became important to the studios. I was very disappointed when so few people from Hollywood showed up at Don's funeral; there were plenty of people there, but they were mostly friends, relatives and fixtures in his various organizations. But Joe Dante was there, and so were Mike Finnell (Joe's producer), directors Larry Cohen and Robert Burnett, and actors James Karen and Ann Robinson. I was pleased when, a few days later, Centropolis Films and Lightstorm Entertainment -- the companies owned by Dean Devlin/Roland Emmerich and James Cameron, respectively -- took out full-page ads in the movie trade magazines commemorating the man many of us knew as Dr. Don. These guys may not make good movies, but they knew when an honor was due.

In the last 10 years or so, Beverly and I mostly saw Don at press screenings of new movies, as he would carefully arrange the seating of him and his friends (Robert, you sit on the aisle, Bradley, you sit here), then walk slowly up the aisle, greeting people he knew (Beverly always called it "working the house), finally arriving at the two of us. He would usually greet us effusively, asking about our health, asking how Forry Ackerman was doing, then saying he hoped the

movie would be good, before returning to his seat. It's hard to believe that we won't see him at the screenings again.

Because he was so eccentric, pompous and pretentious, it's easy to undervalue someone like Don. His distinctive speaking style made him easily imitable; among those who do great Don Reeds are Joe Dante, Mick Garris, and, reportedly, Christopher Lee. Jokes regarding him sprang up almost unbidden, many people puzzled over his sexual orientation, and his effusiveness could seem overdone. But he was a great influence on dozens, probably hundreds, of young men and women, some of whom ended up working in movies themselves. Many of these people made deeply moving speeches at Don's graveside (a short walk from the grave of Bela Lugosi, which would have pleased Don no end). The jokes were almost always affectionate, especially from those who managed to maintain a certain emotional distance. Don Reed was, in the classic sense of the term, a character, and like all characters, he leaves a big gap in the lives of those who knew him. I'm not concerned with his failings, though I suffered from them at times; he really did mean well, and I will miss him.

## Fred Patten

Reprinted from *@R'banos Radioactivos!*  
#759, November 29, 1979 and #750, December 6, 1979.

*Fools Rush In Where Bill Warren Fears To Tread Dept.* And we'll probably be sorry. Bill did warn against ever serving on any of the Committees of Donald Reed's Academy of Science Fiction, Fantasy and Horror Films. Even without Bill's warning the signs were clear enough. When I returned from England [after the 1979 Worldcon] in September I found a couple of letters from the Academy in my stacked-up mail. One informed me that at a key Committee meeting on August 26 (i.e., when I was in England and couldn't defend myself), I had been appointed the Secretary of the Academy's Animation Committee -- a signal honor due to my well-known expertise in the field of animated cinema, and a difficult responsibility which they had confidence I would be able to handle with ease. The second letter welcomed me to the "elite leadership element of about 100 persons" of the Academy, who are selflessly willing to contribute more of their time and energy to the Academy's welfare than are expected of the average \$25-dues-paying member. A contribution of \$100 was suggested. (Incidentally, I realize that there are so many activities in the s-f world today

that nobody can schedule an event that doesn't conflict with something else, but how many supposedly influential s-f organizations schedule their key executive meetings to conflict with the Worldcon?)

Despite these clear warning signs I phoned Dr. Reed to say that I appreciated the honor and all, but I wanted to know more about what being a Secretary of a Committee entailed before accepting or rejecting the post. Don said not to worry, that none of the Committees would be doing anything for the next few months. There would be a general workshop around the end of the year at which all the Committees would meet to select the nominees in their categories for the Academy's televised s-f film awards. The Committees would have their duties explained to their new members at this workshop.

...I decided I could spare three hours during the afternoon to participate in the meeting of the Animation Committee.

When I arrived at the University Hilton I found that everybody had to pay \$5 at the door to get in. "Well, *of course* you have to pay to attend a convention. *Every* sci-fi convention has an admission fee!" Besides, the Academy *needed* the money to pay for the hotel's convention facilities for the day. The Academy's prestige does not permit it to meet at less than the most posh hotels in town. So it seemed I was attending a convention rather than a workshop.

One aspect of convention arrangement was immediately obvious: you had to register and get a name tag. The registration lines here made this year's Westercon registration line look like a model of efficiency and speed. At 1:00 p.m. when the affair was supposed to begin, there was an empty convention hall in the distance and a tremendous crush of people behind the registration desk in the foyer. Even though attendance was presumably limited to the Academy's "elite leadership element of about 100 persons," it wasn't until almost 2:00 p.m. that the last people were cleared by the registrars and entered the room. The room was filled mainly with the amplified voice of Dr. Reed, saying, "Will you people *please* take your places so we can start? We're *late!* We *have* to get through by 4:00 p.m. so the hotel can set the room up for dinner! Please take your seats so we can get started!"

The room was set up banquet style with lots of small tables, each bearing a big sign reading Make Up, Special Effects, Direction, Music and the other categories that the Academy gives awards in. Some Committees were 15 or 20 people strong; the Animation table was almost deserted. Dr. Reed was fidgeting behind a microphone at the podium, next to someone staggering under a massive stack of bulging padded enveloped.

"We're running late, so we're going to have to move quickly! I am going to read the names of each Committee. As I name the Committee, will the Chairman please come up here and pick up the information packet that his Committee will need? We're in a hurry so please don't dawdle! As soon as I read your name, come up here and get your packet! The first Committee is the XXXXX Committee, with Joe Blow as Chairman!" Joe Blow stood up, waved to the room, and sat back down again. "Joe, will you please come up here and get your packet? We have to move fast, people!" "Oh, am I supposed to come up there?" "Yes, you're supposed to come up here!! Weren't you listening at all? Each Committee Chairman is supposed to come up *immediately* as soon as his name is called! Please hurry up! The next Committee is the Whatchamacallit Committee, and Mary Mugwump is the Chairman!" Mary stood up, curtsied as her table gave her a hand of applause, and sat down again. "Mary! Come up here and get your information packet!" "Oh, I'm sorry, am I supposed to do something now?" "Yes, you're supposed to do something now! Isn't *anybody* listening to anything I say? We're short on *time*, we have a lot to *do* today..." I slouched back in my chair and began to meditate on Chapters 23 and 24 of *Silverlock*.

Not all the Committees had Chairmen present, and Animation was one of them.... According to the one-sheet Program Book, our chairman was Les Robley. By this time there were a half-dozen of us at the Animation table; we introduced ourselves as best we could under Dr. Reed's thunderous attempt to get the session started, ascertained that no Les Robley was present and that none of us knew what to do, and shrugged.

...A lot of them had the air of having been drafted to their work, and of not having the slightest idea of how to do it.... The closest we came to getting instructions was when Reed complained about the difficulty in selecting the Best Films of the year at the beginning of December when some of the biggest blockbusters weren't released until later in the month. "Each committee is to select five nominees in its category. Yet how can we vote today when at least two of the potentially most important films of the year, 'Star Trek: The Motion Picture' and 'The Black Hole,' won't be out for another couple of weeks? All we can do is select only four nominees and leave one blank which we will fill in with 'Star Trek' or 'The Black Hole,' later." This made a certain amount of sense, although it amounted to orders to nominate "Star Trek: The Motion Picture" or "The Black Hole" in every single category. (And what about Stephen Spielberg's war fantasy, "1941"? I wondered.)

## Clipping Service

**Tim Marion:** [[From his *Lunacon* report]] I discovered Jon Singer in the middle of what looked like a wild workshop – Singer was frantically sawing something with an electric saw while holding it off the edge of a podium. When all the grinding and cutting had (temporarily) died down, I asked him in total mystification, "What the hell are you doing, Jon?" He kindly explained to me that they were in the middle of a workshop – three groups whose job it was to design some sort of projectile weapon to shoot AA batteries. Sounded slightly dangerous to me, but everyone seemed to be having a harmless good time. One woman picked up an aluminum tube and found that with her mighty lung power, she could shoot a battery several feet using the tube as a blowpipe. She soon found out that she wasn't allowed to use the tube this way as another team had already tried this and been overruled. [[Source: *On East Broadway 10*]]

**Simon Ounsely:** I felt a bit uncomfortable planting a "u" in all those "favorites" of Robert [Lichtman]'s and realise I've never really thought before about the way I automatically anglicise the letters I get from America. But I mean you *know* he didn't write it that way, don't you? I guess I just think that the fanzine reads a bit better with uniform spelling. Do you agree? [[*Connection 3*]]

**From Instant Message #685, May 2001:** *Avian Lookout Committee* (Deb Geisler). I want to add this committee as the turkeys are waking us at 5:45 a.m. They are now in rut. It's their mating season. They are displaying and disappearing two by two. Next month we'll need a Miniature Avian Watching Committee convened as about 100 or more little fluffballs will be showing up. Joe Ross was punfined for observing that when fluffballs get big enough they become butterballs. Sharon suggested setting up a turkey webcam. Ted added that HAL2K came with a camera which we could run underground and set up a skunkcam under the clubhouse. (For some unknown reason there were no volunteers to do this.)

**Harry Warner:** I'm finally out of danger from the many fans who have threatened to drag me kicking and screaming into the 20<sup>th</sup> Century during the past six decades. These comments will create the last loc I'll write in this century and this millennium. [[Source: *Opuntia 47.5*]]

**Mike and Karka Weaver:** [on *Conestoga 2001*] The trip was a long one, six-and-a-half hours down I-44, but was truly worth it, if only to hear Joe Haldeman singing "Mommas Don't Let Your Babies Grow Up to be Vampires." [[Source: *Chronicles of the Dawn Patrol*]]

# Conventional Reportage

## Divvying the Loot

Bucconeer chair Peggy Rae Sapienza wrote online that the committee has decided not to do a hardcopy memory book so that more of the 1998 Worldcon's remaining profits can go to support the Student Science Fiction and Fantasy Contest. Bucconeer's memory book, *The Parting Shot*, will be put up on the web, instead.

The story, art and science essay contest for students in the 1st through 12th grades started has been continued by the Bucconeer committee with the support of the subsequent NASFiC and Worldcons. The first year's contest harvested 100 entries. This year there are over 600 entries. It costs almost \$8,000 per year to print and mail contest information to schools, make copies of the entries for judging, provide certificates to all participants and provide prizes (T-shirts and book store gift certificates) to the finalists and winners.

Peggy Rae included the news that she and John will move this fall to their new home at 12606 Eldrid Court in Silver Spring, MD 20904.

## This Way, José

ConJose, the 2002 Worldcon, has announced that it will be using San Jose's Civic Auditorium for major evening events, such as the Hugo Awards Ceremony and Masquerade.

"The Civic Auditorium is a charming venue built in the classic Mission style," notes Cheryl Morgan's press release. "Zorro costumes would be entirely appropriate."

The 3000-seat Civic Auditorium is across the street from the McEney Convention Center, ConJose's principal daytime venue. By including the auditorium in the mix, the convention is free to devote McEney's main hall entirely to daytime events.

Photographs and floor plans of the Civic Auditorium are available on the ConJose web site at:

<http://www.conjose.org/Sanjose/civic.html>

A street map of downtown San Jose showing the location of the McEney Convention Center, Civic Auditorium and major convention hotels is available at:

<http://www.conjose.org/Sanjose/facilities.html>

**Rate Hike:** New membership rates for

ConJose, the 2002 World Science Fiction Convention, took effect in July. The revised basic membership rates are as follows:

USD 160, EUR 180, CAD 250, AUD 320, GBP 112

The new US Dollar rates are guaranteed until December 31, 2001. For full details of the existing and new rates, including supporting and child memberships, and discounts for pre-supporters and voters, see the ConJose web site at:

<http://www.conjose.org/Member/membership.html>

## DeepSouthCon Awards

DeepSouthCon's traditional awards were presented once again, this May at Tenacity 1 in Birmingham, AL.

The Phoenix Award, for the pro who has done the most for Southern fandom, went to Sharon Green. The Rebel Award, correspondingly for the fan who has done the most for Southern fandom, was given to two fans for "advice and succor" to the 2001 DSC committee, Sam Smith of Huntsville and Robert Neagle of New Orleans.

The Rubble Award, presented to the fan who has done the most to Southern fandom in the past year, is an unofficial award sponsored by Gary Robe. It went jointly to Steve and Sue Francis of Louisville for retiring from running Rivercons. *[Source: NASFA Shuttle, 5/2001]]*

## The Ring Goes Ever On

Fifty years of The Lord of the Rings will be celebrated in 2005 at a conference being organized by Britain's Tolkien Society. The event will take place August 11-15, 2005 at Ashton University in Birmingham, England, the town where Tolkien spent most of his childhood. It is timed to begin a few days after the end of the proposed UK Worldcon in Glasgow, presently running unopposed.

The committee, chaired by Trevor Reynolds, will issue a Call for Papers sometime this year, and all responses will be forwarded to this academic committee. Registration for the conference will initially cost £30. (Plus fees on payments made by credit card or foreign check. "Dragon's hoard, don't leave the Shire without it...")

A partial list of the conference organizers and their contact information follows:

2005 Chairman: Trevor Reynolds, E-mail: 2005.chair@tolkiensociety.org

International Liason: Andrew McMurry, E-mail:

2005.international@tolkiensociety.org

US agent: Lynn Maudlin, E-mail:

2005.usa@tolkiensociety.org

## It's A Green Machine

Octocon, the Irish National Convention, is in its twelfth year – and though a certain American newzine editor never heard of it before, publicist David Stewart is making up for lost time by sending a whirlwind of press releases.

**GoH:** The guest of honor will be Anne McCaffrey, of *Pern* fame. She has been a regular attendee at previous Octocons, but this is the first time she has been GoH.

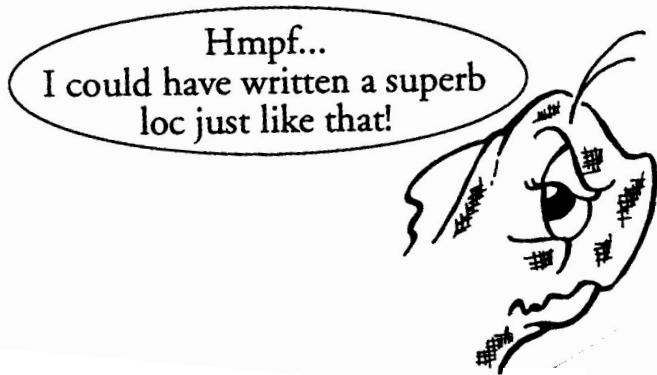
**Cyberdrome Coming to Dun Laoghaire:** Fans of the BBC TV show Robot Wars will have a chance to see if they have got what it takes to be cyber warriors later this year when Octocon, the National Science Fiction Convention, runs its own version of the event, Battling Robots. Under the watchful eye of cyber masters Mick O'Connor and James Bacon, members of the convention will be invited to bring their mechanised creations to the Cyberdrome aka the Royal Marine Hotel, Dun Laoghaire, where they will battle it out for glory and maybe a prize.

"We're not talking the sort of highly engineered machines you see on television," said O'Connor. "We're looking for people to come along and have some fun." O'Connor and Bacon were the creators of 'Son of Gimp' which won the title 'Most Aggressive Robot' at a similar event at Paragon, the 2001 UK National Science Fiction Convention which took place in Hinckley, Leicestershire over the Easter Weekend. "We built 'Son' from a second hand remote controller we found in a charity shop and some pieces of Meccano," explained Bacon. "The total cost was less than £10 and we put in about three nights work."

**Irish Radio to Record SF Series at Con:** RTE, Ireland's national broadcaster, will record the first two episodes of *Big Big Space!*, RTE's new science fiction comedy show on Saturday night (October 13). The show will be written by Roger Gregg and performed by the Crazy Dog Audio Theatre Company, the same people behind *Invasion From Planet Vampire*, which was broadcast live from last year's convention.

**Masquerade Winner Gets Air Tickets:** First prize in the convention's masquerade will be a pair of air tickets to the UK (or if the winner lives in the UK, to Paris) thanks to the sponsorship of airline bmi british midland. "We are very pleased and grateful that bmi british midland has been so generous," said James Brophy, Chairman of the convention. "Every year the masquerade entrants put their heart and soul into creating exciting and ingenious costumes and I am delighted that we can offer a prize that matches that commitment." For more details, see the web site: <http://www.octocon.com>

# The Fanivore



## Joseph T. Major

**The People Speak:** Well, it's not the first time I've been taken for Joseph T. Mayhew. I got his progress reports for, I believe, Iguanacon. Now I know some people would have been happy if I had died, but I will have to disappoint them.

**Hugo Award Nominees:** Each of these had a problem. The 2001 Awards were plagued by "Okay, which of these is worth putting first?" I settled on *Harry Potter and the Goblet of Fire* (something I think would have to do with cayenne pepper, curry powder, tabasco sauce and Dudley Dursley) as least undeserving. The 1950 Awards were plagued by "Okay, which of these do I insult by putting second?" Believe me, having to mark down such works as *The Dying Earth*, "The Man Who Sold the Moon," "Scanners Live in Vain," "To Serve Man," and "Harvey" as being less than Hugo-worthy is painful. (Okay, *Farmer in the Sky*, "The Last Enemy," "The Little Black Bag," "The Gnurr's Come From the Voodvork Out," and *Rabbit of Seville* were my picks respective.) Was 1950 so much better? I wasn't even born then, so it can't be my love for the things I saw when I was young.

**Wedding Countdown Begins:** Unless Lisa has to work the weekend of Guy's wedding, I will be Hopkinsville that day at a family reunion with FOSFA President Elizabeth Garrott. (As you know, we are related, being – most closely – third cousins once removed.) I would like to wish Guy and Rose-Marie all the best.

**Fandom Inc. Goes Bust:** And it couldn't have happened to a more deserving bunch.

**Bad Vibrations:** Bill Warren won't have

to worry about going back to that building in Seattle much longer – Boeing is moving to Chicago! Oh, by the way, Bill, did you ever hear about the New Madrid Fault?

**Dragons Talk Back to the IRS:** As of this morning (May 17, 2001), the two sites are still up.

**Heinlein Gets the Chair:** From

conversation among Heinlein fans, I have heard that the movie rights to *Starship Troopers* had been sold previously, and that the Heinlein Estate did not deal directly with Verhoeven. On the other hand, it would be a beautifully ironic way of using the money, if there were any. (The film I call *Paul Verhoeven's Starship Troopers* was, according to *Entertainment Weekly*, not a hit.)

**Areas (19)51 Film Festival:** Interesting. One hopes that this fresh and expanded print of *The Thing From Another World* will be available on tape and DVD. I have bought the DVD of *Destination Moon* and am sadly disappointed at the poor quality of the original print.

**Drawing Card:** The edition of *The Complete Feghoot* I have...somewhere...has a substantial number of drawings of the title character by Tim Kirk. Does that disqualify him?

**The Fanivore:** That's a bizarre comment. If the Mythopeic Society is about fantasy, and they like Dorothy Sayers because she once sat down with a couple of Inklings, does that mean that Lord Peter is fantasy?

[[Did you have any doubt? And theology, too.]]

## E. B. Frohvet

Glad to see we have cleared up that whole "hoax" misunderstanding. Nic Farey has asked me to participate in the operation of next year's Corflu, scheduled for February 2002 in Annapolis, Maryland. Should you attend, I will gladly buy you any beverage of your choice, and you may judge for yourself the "reality" of my existence.

I wrote this whole long intense rant about

the Fan Hugos; and then tore it up. I understand your position, I simply don't happen to agree with it. Hopefully you understand where I'm coming from, even if you don't agree. In the long run I don't think it matters a great deal. My friend Sheryl Birkhead made the ballot this year (and well deserved); probably I should quit. Just a word in response to your statement that "The Hugos are not like the Winston Cup in auto racing – winning is not the ultimate reward for participation." Agreed. But the fan Hugos especially are about recognition, egoboo, in lieu of other reward.

Moving on: You are correct: It was Joseph Major whom I met briefly at the 1998 Worldcon in Baltimore. I had more opportunity to talk with Joseph, Tim Lane, Milt Stevens, John Hertz, Robert Kennedy, and other fans at the 2000 Worldcon in Chicago. (Messrs. Kennedy, Stevens, and Martin Morse Wooster were the three with whom I sat at the *Fosfax* dinner.) I had in fact spoken briefly once or twice with Joe Mayhew in earlier years while working on conventions. Sadly, I never had the pleasure of meeting Ian Gunn.

Good news about the wedding of Rose-Marie Donovan and Guy Lillian, whom I also got to meet at Chicon. I suggested the wedding should be held at Worldcon so several thousand friends could line up to kiss the bride; guess that suggestion got lost somewhere in the wedding planning... Weddings are always hopeful, so I offer my congratulations, such as they are, to the other couple who got married in Seattle, even if I don't know them...

Brad Foster, re: his wife's returned jewelry – I was once working Information for a large con, and we got drafted as the "lost and found." Items turned in and eventually reclaimed included prescription medications, several pairs of glasses, any number of con badges (including Robert Silverberg's), and several wallets complete with credit cards and substantial amounts of cash. Money of course can always be replaced; it's fortunate that the lady was able to locate a one-of-a-kind item of personal value. But not perhaps an unusual occurrence in fandom.

I enjoyed Tadao Tomomatsu's anecdote about the actresses and the snakes. Alas, the one probably was not really interested in exploring the lady's cleavage, he was probably just attracted to her body heat. I said once that an easy way to tell fans from mundanes is to produce a snake. Fans will be, like,

"Hey, cool snake! Can I hold him?" Mundanes will generally freak, often with references to Genesis.

### Cheryl Morgan

The latest *File 770* has finally reach me in temporary exile here in the UK. Commiserations on the reaction to your Frohvet piece. I'm sure that Feder and Frohvet feel that they have successfully stamped out some vicious calumny perpetrated upon their names, but to the rest of the world it will just look like further evidence that Americans have No Sense of Humour.

*[[First, global warming, now this!]]*

As to the Hugo debate, I feel that your correspondents are complaining at the wrong people. Why don't they direct their ire at the voters, many of whom seem to be happy to nominate the same people year after year without bothering to look at the alternatives? One of the reasons that I run a Hugo recommendation page on my web site is to try to encourage rather broader consideration of the possibilities come voting time. There are very good people out there, if only folks bothered to look.

Personally I'm not a great fan of the withdrawal argument. It is possible that if you and Dave Langford did declare yourselves ineligible than I might just get nominated for a Hugo or two. Nor is it totally beyond the bounds of possibility that I might win one. But if I did I would always be left thinking that I only won because the best candidates were not in contention. Obviously any Hugo win is a tremendous honor, but should I achieve it I would prefer to know that I did it fair and square, not because people better than me decided to withdraw to give me a chance.

### Henry Welch

I had absolutely no trouble realizing that your Frohvet/Feder thing was a satirical farce. I've met both Moshe and E.B. and their personalities are too divergent for a supposedly "actor" Frohvet to have pulled it off. I suppose that means that I had insider knowledge so I promptly dismissed your conclusions. The next thing you know someone will accuse me of being a hoax at which point I might simply have to vaporize in a puff of rude smelling smoke. I know for a while that E.B. Frohvet thought that *TKK* and *Plokta* were somehow from the same source due to their proximity of arrival in his mailbox. Hah, I've never had 10% of their creativity.

### Brad W. Foster

Latest issue came in good shape, though I did a bit of a double-take on the cover, thought it was an issue of *Plokta* where they were goofing on *File 770*. Too many sub references, the brain boggles! Starting to look like Alan is becoming a one-man design team for these issues, and is giving it a distinctive look for sure. I'm still ages away from being able to do any sort of computer art, still stuck in the stone ages of pen and paper. (Okay, so it's more mid-twentieth century than actual stone age.)

Congrats on the double Hugo nominations. I'm working on the fourth "team-up"



piece of art I've done with Teddy Harvia in the past few months (a wraparound cover for *Mimosa*, and Teddy has come up with a great design idea for it!), and having lots of fun. If this keeps up though we might end up doing less of our own solo work, and have to be listed as a team in a few years if anyone wants to nominate us again. (I'm always surprised when I get the call that I'm on the ballot, though I no longer worry about winning it again. sigh. Fortunately that has nothing to do with the fun of making the drawings, so I look forward to creating lots more for years to come.)

Still working on trying to get a web site up. Last few months have been involved with the prepping for, travelling to, and working at several street art festivals around the state, not to mention trying to build some new display equipment on the time had at home. The good/bad news is that a couple of festivals I applied to for the summer have decided they can get along just fine without my art, so I see a stretch of some weeks with no

road-time, and hoping to be able to use that to do the final work on the site. Only time will tell!

### Ian Stockdale

While I've not loc'd frequently, I have enjoyed reading *File 770*, and look forward to doing so in the future. Unoriginally, I enjoy the convention reports, most recently Ted White's Corflu report in *F770:138* and the various Chicon reports in *F770:137*. I have to echo your praise of Chicon registration, as it was very well run. Opening registration Wednesday is definitely the way to go, and is especially useful for the fans working to set up the con.

You made a good point regarding the fanzine in your reply to E. B. Frohvet when you pointed out the importance of nominations. This year's ballot may be a good test of your theory, as there are three fanzines (*Plokta*, *Challenger* and *STET*) that have never won before. Will the voters select one of these over you or *Mimosa*? (Or will we at least see one of these in second place?)

*[[Interesting question, and in just a couple of months we'll know. Sometime I want to look over the old Hugo voting statistics and see how many times File 770 has finished second. If it's done so more often than any other, will that make it the second best fanzine of all time?]]*

Of course, the fanzine category is positively tumultuous compared to the semiprozine category, where next year we'll finally see a new face on the list since *SF Chronicle* has declared itself professional. In both of the categories, one reason for seeing the same faces year after year may be that new fans (or fans new to fanzines) tend to use last year's Hugo list as a starting point. That was certainly the case for me four years ago. Of course, you hope that people go beyond the starting point.

*[[But had you seen all the zines on that list? Or did you vote blind?]]*

### Michael Nelson

I wish to add a comment on Kathi Overton and John Pomeranz's surprise New Year's Eve wedding. They were very cruel to this photographer. I had carefully hoarded the shots left on the film in my camera during the evening and used the very last shot for the midnight toasting.

Then those two jokers announced their wedding and immediately started the ceremony at about 12:01 a.m. I had to rush across the crowded living room, trampling slow-moving children, to get to my camera bag for

another roll of film. So, as the ceremony started, you could hear me yelling in the background, "Slow down, slow down!" I managed to load the camera and get a few photos of the event (I was too frantic to notice that my flash batteries were nearly dead) and have posted them at <http://www.seahunt.org/wedding/index.htm>.

On another note, I enjoyed your and Elspeth Kovar's Chicon 2000 reviews in *File 770:137*. I had forgotten about our encounter with the Japanese fans in the elevator while we were transporting the Hugo Awards from the Hyatt to the Fairmont.

The whole evening was pretty hazy for me. It sounds silly, but the realization that I would be required to stand and speak before a large crowd of people hadn't hit me until that day. I recall delivering the awards backstage and heading to the reception to grab something to eat before the ceremony started.

At the entrance, Perriane Lurie was checking invitations and I happened to glance down at the table next to her. "Oh... those envelopes look just like the Hugo winner envelopes THAT I LEFT BACK IN MY HOTEL ROOM'S SAFE!!!" I think I made pretty good time getting back to the Hyatt for a middle-aged overweight person in a tuxedo and new shoes. Naturally, I had loaned my room key to someone and had to dash through the Student Science Fiction and Fantasy Contest reception in the Bucconeer party suite to get to my room. Fortunately, it was almost over and no children were trampled.

Saul Jaffe, this year's Hugo Awards Administrator, was shadowing me during the evening for the experience. I must have given him many practical demonstrations of what not to do.

### Leah A. Zeldes

I don't believe we ever wrote to thank you for your kind words about the Chicon fan concourse and fan lounge. Two small items regarding the latter: The male figure was not intended to be Alex Eisenstein, as you inferred, but Neil Rest. Gretchen Roper crafted the soft sculptures; we were striving for people who would be unmistakable. I guess not....

Secondly, the original idea of an exhibit depicting an archetypal fan living room from the Chicago Thursday meetings of the 1970s should be credited to Bill Roper and John Donat. (It was part of the bait they dangled to entice us into taking on the concourse.) Dick and I merely took their concept a step farther by deciding to make it into the fan lounge. Designing that corner of the concourse was the most fun I had working on Chicon.

Of course, what made that lounge work so well was not so much the furniture but its

central location and the very capable and welcoming people we put in charge of running it. Great credit belongs to Pat and Roger Sims, and Janice Gelb.

Having the fan lounge be an exhibit kind of happened by accident, but I do like the idea. (Although the way fandom seems to be going I sometimes wonder if historical displays will soon be all that's left of that quarter of fandom.)

### Marty Cantor

I remember when Alan White produced a very nice fanzine 20+ years ago – it was very much media-oriented. In the time since then, the media emphasis in fandom has moved from an emphasis on the printed word with interest excursions into the non-printed-word media to a reversal of this emphasis. Twenty-six years ago, when I entered fandom (at the LASF) the "Reviews" part of LASFS meetings was almost exclusively about SF books and other written things, with a once-in-awhile review of something either on the big or little screen. Today at LASFS, it is much less common to hear reviews of the written word – mostly there are reviews of television shows and movies. Of the eight sub-interest groupings of LASFSians who meet monthly at the club, every single one of them is oriented to, or has a prime interest in, movies and/or television shows. I think that this is representative of much of current fandom. Fans still read the printed word, but it seems that reading is much less important in the fannish scheme of things than it used to be.

Denny Lien's LoC portrayed this state of much of current-day fandom, and the last paragraph of his LoC was a brilliant expression of this. Yes, the most important verb which used to define fandom was "read." This does not seem to be the case today. Fans still read (most of them), but too many fans seem to devote more time to non-reading fannish pursuits than fans used to do. I just wish that this were not so. Sadly, I'm afraid that it is.

*[[I recall LASFS having a high proportion of book reviews 25 years ago, as you do. However, 25 years ago there was comparatively little sf on tv or in the theaters, so this may not be a fair comparison – there's so much more to review today. What's more, Bruce Pelz has three tables full of new sf paperbacks for sale at every meeting – there's still a lot of interest in reading at LASFS.]]*

When I entered fandom 26 years ago, not only were books the primary interest in fandom, but fandom was also interested in producing the written word (some professionally, many contributing to or producing fanzines.) Today, the emphasis seems to be on consumption rather than production, and this

passivity seems more directed towards viewing the creations of others in the form of movies and television shows.

The act of reading a book can be creative in a way that movies and television can never be. In the visual media the costumes and characters are laid out right in front of the viewer – no imagination needed. When an author describes a scene, landscape or a character, the reader of the words has to put something of himself into creating the mind-picture that the author has written.

Well, sorry about this rant. This cranky old phart has been watching fandom move more and more away from the fandom he entered and instantly fell in love with – and he does not like the direction in which it has gone.

Joseph Major errs when he comments about something previously written by Lloyd Penney, "The problem with *Baloney* was that everyone thought they were one of the five fuggheads." Everybody should know that there are more than five fuggheads in fandom. But that is not the error – not *everybody* thought that they were one of the five fuggheads. I knew that I was not one of the five, which is why my loc on *Baloney* had created-for-the-occasion letterhead where I called myself *Fugghead Number Six*. *[[Who is Number One?]]* One must *always* strive for accuracy. Or, at the very least, smartassery. *[[I am not a number, I am a (ending this sentence is an exercise left for the reader.)]]*

### Lloyd Penney

I haven't heard anything from Murray Moore about his CUFF adventures in Vancouver, so I am hoping to find him at a future pubnight, with lots of stories to go into his trip report. I'd like to think that our trip report has brought CUFF in line with other fan funds when it comes to raising money.

When Tommy Ferguson launched British fan-style pubnights in Toronto some years ago, he could not have imagined how it would spread. Toronto fandom now has its fourth pubnight. To go with the regular First Thursday and Third Monday pubnights, and the Doctor Who pubnights also held on the First Thursday, there is now a pubnight staged by the local Trek convention. It's on the 13th of this month, which would make it a Second Wednesday if they decided to peg it on the same day of the month.

The idea that Lois Bujold reworked a Star Trek novel to create the Vorkosigan universe is indeed a fiction. I said that Joy Smith mentioned this is a past issue, and meant to correct that impression. (Comments on comments on comments...doesn't look like an apa...) I also said that Mike Glicksohn had found an old Star Trek fictionzine by Lois McMaster and Lillian Stewart. Ms. Bujold

used her experience with such writing as one of many sources in which to launch a professional writing career.

My letter...the con-running fans in Montreal are indeed wise. They saw that there was little support for the con last year, and so they cancelled it. However, with some more time to organize, Con\*cept will return this fall, in a reduced one-day format. They built up from a one-day convention, and I think they can do it again.

Good to see that Julie Czerneda made a good impression in Omaha. Julie is a former teacher, and with her husband Roger and the kids, were regular attendees of Toronto conventions in the 80s and 90s. In fact, I think Roger and Julie attended the Ad Astra you were the Fan GoH at, Mike. They used to live in Mississauga, just west of Toronto, but now, they live in Orillia, about 80 miles north of Toronto, which is where I grew up.

John Mansfield says that the small detail left out of our trip report was that CUFF paid for both our flights to Montreal. Chapter 5 of our trip report details how we had to decide whether to drive or fly. The fact I'd started a new job and Yvonne was in the middle of a SAP implementation made it pretty well imperative that we fly. Yvonne checked with her work-based travel agent, and she found a two-for-one sale, and yes, CUFF paid for both those tickets, but at the price of one usual ticket. I quote from Chapter 5:

"Fans are fans, no matter where you go, so we expected that if there was the slightest hint of luxury, or wastage of money, we'd catch it continuously. So, frugal we were, as much as we could. The two-for-one sale came along at just the right time."

Also, I checked all my correspondence over the past year or so, and nowhere can I find any complaints from Yvonne and I about DUFF financing. All I would say to Pat and Naomi is take the same care with fund finances as we did, or you may have someone complaining about it. Couples have run for fan funds all over the world, and will do so in the future. John, check page 23 of our trip report, and there is Yvonne's financial statement, clearly stating airfare expenses of \$315.78.

### Joy V. Smith

What an interesting cover on the cover of *File 770:138*. I admire all the tinkering that went into it, and I love the beanie on the coffin.

I enjoyed Ted White's Corflu report; it sounds like Nic Farey did a great job as GoH. (Are the Corflu Guests of Honor's names always pulled out of a hat?)

The time capsule predictions from the Harry SF Club (Ohio) that came true were fascinating. (Look what we've done!) The

wrong predictions might be interesting too. And thanks for the LASFS member's response re: SF & fantasy to the kid who wanted some magic spells...

Good article on "Hi-Tech Fan Art" by Alan White and how he created the cover for *Smokin' Rockets*. That is a nifty cover! I'd love to see it in color.

"Residuals" by Tadao Tomomatsu was a fun article on his working experiences in Hollywood. (I'd like to know more about Beth, btw.)

### Robert Kennedy

In my last LoC, in my comments concerning E. B. Frohvet I refer to Joseph T. Mayhew. This was lifted from Mike's humorous comments concerning Frohvet. Shortly after sending my LoC, it sunk into my deteriorating brain that Mike must have really meant Joseph T Major. A quick E-mail to Mike resulted in his confirming that it was a Freudian slip. Also, I got carried away regarding fan category Hugos. Especially about *Locus*. I must have been having a bad hair day. I do, however, agree with Frohvet in his current LoC: "...anyone who wins three Fan Hugos in any one category should thereafter not be eligible in that category for two years." Sounds good to me. Well, it looks like Ted White knows Frohvet's real identity.

I am very happy that Sheryl Birkhead has finally made it to be nominated for Best Fan Artist. I not only have been nominating her in that category for several years, but also for Best Fan Writer. Maybe she'll make that one of these days too. I failed to nominate *Crouching Tiger, Hidden Dragon* for Best Dramatic presentation (another "senior moment"), but will certainly be voting for it as #1.

### Sheryl Birkhead

I really appreciated Alan White's article – *knew* it had to be computer generated, but had absolutely no idea how.

I am finally starting to use the computer and software. Unfortunately, I just don't know how to utilize all the capabilities of what I have (and the manuals are almost useless.) But, this is progress, and I am slowly learning how to do things. I'll tuck in two pieces [of art] which were among my first "no cut and paste" doodlings. No running out to locate a copier and taking scissors, tape, white-out... Ah, the convenience.

### We Also Heard From

**Joy V. Smith** read Sheryl Birkhead's request for a Greg Bear bibliography. Joy went right

to the source: "I e-mailed Greg Bear from a web site I found, and he sent me a bibliography, and I'm mailing it to Sheryl."

**Taral:** *[[On selling his "Off-Colour" art CD]]* "The final cut: US\$20 plus US\$2 for postage. I've been hawking them at furry cons, natch. The only SF con I've had the chance to exposed them to was the recent Marcon. Migawd! I was told Marcon was a travesty, but I had no idea. There was actually a psychic fair in the lobby outside the dealers room. The guest of honor was some 'never was' who had played the second Romulan in the original Star Trek episode 35 years ago. What do you say to such a person when he asks, 'Do you want to wear my button?'" *[[I don't know, but I'll bet you could draw him a picture.]]*

**Martin Morse Wooster:** There were no "Factsheets One-Four." The name "Factsheet Five" was coined by John Brunner in one of his novels (I believe it was *Shockwave Rider*). Mike Gunderloy took the name because he wanted FF to a factual, future-oriented news zine.

On the subject of "E.B. Frohvet," I can report that the latest *Niekas* was so long delayed that there is not only one letter by "Frohvet," but one mention of Frohvet's real name!

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