

# The Fanivore

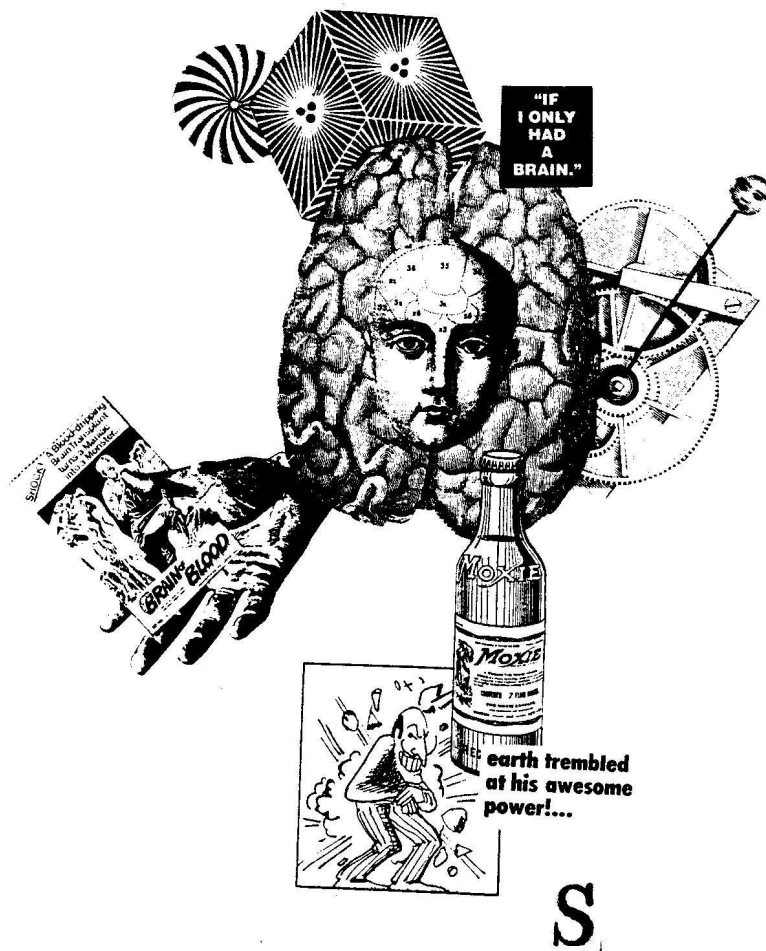
## Harry Warner Jr.

I'm very sorry that I've been so lax about responding to the issues of *File 770* you've been sending faithfully without complaints attached. For most of this year, I've been suffering from poor health, old age has caught up with me and left me unable to do anything as rapidly and as well as I once could do it, my eyes are weaker and prevent me from reading for long spells without watering so badly vision is blurred, and I've been in abysmal spirits. My locs have been almost completely confined to the small fanzine that can be read in a few minutes and responded to on a single page of typing. In mid-summer I almost pulled the trigger on gafiation and desisted only because of the guilt it would cause me about my debts to fanzine fandom. Even a small fanzine represents an investment of nearly a dollar for its producer and the large ones that arrive may cost three or four bucks to produce and mail. If I can make some return on these investments in me by responding somehow to the stacks of unlocced fanzines, I may feel comfortable following the example of the vast majority of gafiated fans. I've found three fairly recent issues of *File 770* in the stack and I'll try to say a few things about them as a taken of my good intentions and bad behavior.

*[[A Harry Warner loc is still the best-written part of most fanzines, this one included!]]*

The most recent, your 140<sup>th</sup> issue, must be the one you remember best. I found the editorial sort of neighborly if I'm right in assuming that the Great Works concept that occupied you this summer is an outgrowth of the Great Books seminars that were devised at a small Maryland college about a half-century ago by a former resident of Hagerstown. For a time, even small towns had their own Great Books organizations, meeting regularly to discuss the volumes included in Dr. Funk's invention.

Wouldn't Bob Madle's catalogs of science fiction and fantasy publications for sale provide most of the information Ron Salomon is seeking? Bob's prices are sane, compared with what you might find asked at a big convention. He usually has some fan-



zines in addition to paperback and hardback professional books and prozines.

It seems hard to believe that September 11 didn't wreak havoc on at least a few fans. If it had come ten days earlier, the outcome for fandom might have been much different.

I can understand John Foyster's concern over his electronic fanzine falling into hands he'd rather not touch it. I used to be quite frank about my life and Hagerstown events in my FAPAZine. I stopped doing so after one member offered for sale a large collection of it and then I learned that the fan who was doing the mimeographing for me was running off extra copies and selling them for his own benefit at conventions. I'm much more discreet nowadays.

Your obituary of Milton Rothman was excellent. All I might have added to it was the fact that he was one of the pioneers in fandom of the introspective, frank writing

about oneself in the early years of FAPA. He was also a very good pianist when young and at one time, I believe, he said he had thoughts about making a career as a concert pianist.

I might have done the inconceivable and attended briefly the Philadelphia worldcon if I'd known the past of the convention center beforehand. I think that, as an old railroader, I would be more interested in that giant structure than in what was happening in it. I can't remember for sure if I was ever in it while it was used for its original purpose. My first visit to Philadelphia came around 1945 when there was still passenger train service between here and there and I covered the launching of a Navy ship named Antietam for the nearby battle for the local newspapers. But I can't recall if I went by bus or train.

I think the Retro Hugo fiction awards

were justified in three of the four categories. But I've never shared the general admiration for "The Little Black Bag." It depends on not one but two preposterous coincidences that even Dickens might have gagged at, the fact that a physician found the doctor's bag and the way its power was shut off at just the critical moment.

The Retro fan awards seem less satisfactory to me. Maybe it would be better to find in some old fanzine the winners of a popularity poll conducted in this or that year and award them Hugos on the theory that their contemporaries were better judges of their abilities than today's Hugo voters.

*[[True, the voters in the old polls were undoubtedly more fit to judge the best work of their day. Current major league baseball players are probably more insightful about who belongs on the annual All-Star team. The exchange of precision for popularity in*

opening the All-Star voting to the public or the Retro Hugo voting to current fans is made in hopes of interesting many more people in the subject matter than might be otherwise.]]

I also thought something hit close to home in the 139<sup>th</sup> issue, the squib about the high-priced license dealers at the worldcon were forced to pay the state or rather Commonwealth of Pennsylvania. I believe this is the very same extortion from temporary dealers that ruined a big outdoor flea market that I used to love. Twice each summer, a town ten miles away over the Mason-Dixon line in Pennsylvania had this event, which ran for five or six blocks along the main street and attracted mobs of vendors and customers from Maryland. Then the event was ordered to collect license fees from out-of-state dealers. Almost all of those from Maryland rebelled and stopped attending, the shrinkage in the offerings caused crowds to dwindle rapidly, and I no longer wallow in its delights because there aren't enough offerings to justify the round trip.

I certainly wouldn't qualify for that job with the SCI FI Channel for many reasons, but I hope whoever is chosen for the post tries to persuade the management to vary its endless succession of old movies and television series with an occasional personality piece about famous creators of science fiction, perhaps a few readings from their own works by the most famous authors, and other features. A&E has found its biographies to be the providers of its highest ratings in recent years. Both AMC and TCM have done brief features about famous movies and celebrated actors without apparent damage to their ratings. Why shouldn't this sort of thing also succeed on a channel that is supposed to be involved with science fiction?

Francis Hamit's article on copyright and related matters was the most interesting item in this issue to me. However, I'm not quite sure if it reassured me about a matter that has been a worry. The copyright page of the hardcover edition of *A Wealth of Fable* failed to credit me as copyright holder. I still have a vague hope that someday I might get this book as I wrote it into print or onto a CD or some other placed and I've been worry that this lack of credit in the most recent edition might disqualify me from doing with my manuscript as I wish.

I believe John Hertz is the only person in fandom who can't be accused of too much wordiness from time to time. His prose reads as if he had spent hours over every paragraph so each word contributes something necessary to his narrative. Once I found myself in the middle of a police-fugitive car chase. Fortunately, it wasn't a high-speed event because it occurred in the middle of Hagerstown where traffic was too heavy for cheap

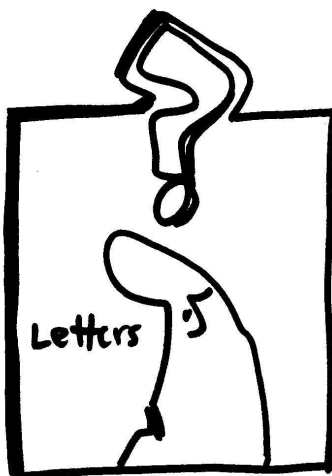
thrills. Pursued and pursuer kept circling around the downtown blocks and it took me awhile to turn off into a side street before they did so. The general public seems unable to understand why the fast and long chases occur in the open country. One lady wrote to the newspapers and asked why the police car doesn't just drive at a safe speed and keep going until the quarry runs out of gas.

I noticed [in #138] that the HarrySF club's time capsule predictions didn't include the cellular telephone phenomenon. For that matter, did any published science fiction story or amateur magazine ever put into print a prediction that by 2001 practically everyone would be addicted to the things? I've read some complaints about people who even chat on them while standing in supermarket checkout lines. The local public school system has been sharply criticized for threatening to ban cellular phones from classrooms. The AM radio stations constantly issue public service warnings about the dangers of using the things while driving, then invite people on the road to call in to their talk shows.

I felt uncomfortable while reading most of the Donald Anthony Reed tributes and obituaries. It seems unfair to wait until a person is dead and can't respond before publishing in great detail the deceased's apparent failures and quirks. It's a small scale of the Mommy Dearest allegations in book form.

I believe Rick Sneary had a change of heart sometime before his death and announced he wasn't interested any more in the South Gate Again in 2010.

Nobody in fandom ever approached Bill Danner's achievement for invisibility. As far as I know, only one fan saw him in person during his decades-long fanzine publishing and letter writing. Bill even had an unpublished zip code for awhile. There was a goof in assignment of zip codes and his part of rural Pennsylvania was skipped over temporarily.



## Greg Benford

This was a very good issue, crowned by your conreport. You have a good eye for detail. I laughed out loud when you described people not signing up to be on the Worldbuilding 101 panel after noting that I and Hal Clement and Yoji Kondo were on it -- surely we're not that formidable?! In fact that continuing line of items, four I think, led to a well designed world suitable for immediate occupancy by sf writers. Paul McAuley and I, on the last come-to-Jesus panel, discussed writing stories on the world ourselves; it was that tempting.

Overall I thought the con programming was first class, with far more than I could get to. Alas, Milt Rothman's absence meant I never met him, in all the years we'd been going to the same cons; and now he's gone.

Congratulations on the Hugo. It was a wide-ranging ballot this year. *Challenger* is surely in line; latest #15 just received is very good. Some are mentioning the Rotsler *Masques* Bill Warren has been sending out as potential nominees. That would be striking -- posthumous recognition! I'd support it.

## CHip Hitchcock

So -- how many people have written to point out the connection between "Millennium Philcon" (a name Davey suggested long before the Philly bid got started) and *The Kessel Run*? It's not *that* obscure a pun...

And you may have missed the best part of the editorial brawl; after various people displayed buttons saying "Bring me the head of Mike Nelson," he showed up at teardown wearing a tasteful duct-tape choker.

Geese can be *very* demanding; some followed us most of the way around Oslo castle after ConFiction. But those weren't a patch on what we found at Loring Park, one of the Minneapolis locations featured in *War for the Oaks*; when we got back to the convention we complained to Emma Bull that her book didn't warn about the not-so-wildlife, to which answered that all the squirrels in Loring Park wear black leather jackets. (It was the only way they could compete with the geese.)

I suppose I shouldn't be baffled by people who insist that the Hugos must be for *science* fiction; this has never been true, and was formally denied twenty years ago (after fiascoes with Lin Carter and the Gandalfs), but even the most notable old work isn't much read today. The earliest collection of Hugo winners includes Bloch's "That Hell-bound Train" (1959), which is certainly fantasy; one can argue that there haven't been that many winners because until recently more of published SF has been science fiction rather

than fantasy. (For a long while fantasy didn't sell to science fiction readers; *Unknown* couldn't get enough interest to outrun the World War II paper shortage, and *The Magazine of Fantasy* had to have "and Science Fiction" added shortly after it was founded.) But there have been some scattered about; even if you discount "Gonna Roll the Bones," by 1971 Leiber had become the first person to win Hugos for both hard SF (*The Wanderer*) and outright fantasy ("Ill-Met in Lankmar"). (Anderson had several by that time, but if I recall the titles correctly they were all for epic or mythic science fiction, often borrowing ideas from fantasy.)

### Noreen Shaw

When *File 770* arrives I often check eagerly for my name in the letter column. It's never there. I think the reason is, I *never write* that letter that's in my head.

Issue #140 has aroused the beast to slouch at last toward Monrovia.

The Hugo to *Harry Potter* is an outrage and should serve as yet another warning to the field. Science fiction fought for everything it has. Many people gave countless hours and money over the years to further the cause. *Harry Potter* may be the best book of the decade, but it has no place receiving the Hugo, especially by such a large margin.

It reaffirms my belief that sf cons have degenerated into media/pop culture cons that are divorced from sf.

Interestingly, the fact of this award makes me more aware that for many of us, the grail of acceptance of sf was in the fun of seeking. What we are left with is a grail of base metal.

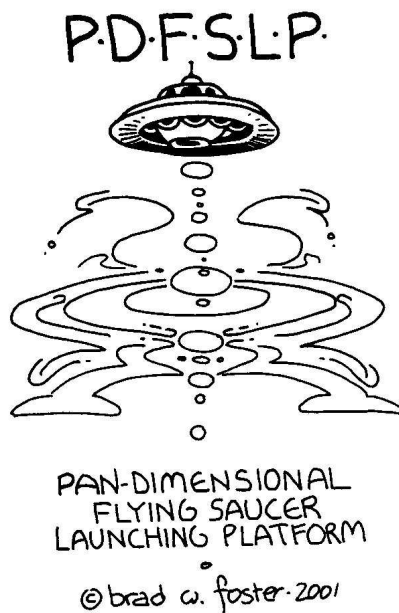
On another note, I was delighted to read of Tim Kyger's quest for the Pluto mission. I'd appreciate his e-mail address so I can help with letters.

I often thought I was the only Pluto fan on earth, but lately I find I was wrong. Since I was a child, I've been fascinated by him — way out there, all alone, swinging wildly in his orbit. He *is* a planet and I hope the funding succeeds. Cancel a shuttle mission and Let's Go Pluto.

### Teddy Harvia

Unlike Robert Lichtman and Zimon Ounsley, when I was a fan editor, I did not angelize and Americanize letters from opposite sides of the Atlantic. The different spelling did not make them unreadable and retained a feel of alien origins of the original.

Mike Nelson deserves much credit for the cartoon strips I created for the Millennium Philcon daily newsletter. I was ready to send him a couple of cute alien fillos only when he challenged me with broad swaths of white space to fill. How could I not do my very



best? Fan editors have great power to inspire creativity. Just ask.

But you have published a fan artist who doesn't receive the recognition he deserves. Kurt Erichsen's cartoons are perceptive and funny and fannish. And he can draw!

I agree that Ted White should continue writing his fanzine reviews. They are enthusiastic and intelligent. In the long run they will surely attract the same things in new fans. But good things do take time. Give it time.

### Francis Hamit

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**Re: Martin Morse Wooster:** Mr. Wooster has a point. When you are first starting out as a freelancer, it is more important to be known than to be paid. I've taught seminars on freelancing, and have always emphasized the value of clips as a means of getting more work. My practice is to send photocopies by snail mail rather than make an editor search for my work online. They're more likely to read them.

However, when one has written and published hundreds of articles in a wide variety of magazines, one becomes something of a brand name and the give-aways have to stop. My freelance career has advanced to the point to where I am listed in both "Who's Who in America" and "Who's Who in the World." I have been writing and publishing articles since 1969.

The copyright law passed by Congress in 1976 was an effort to level the playing field between publishers and creators. Mary Beth

Peters, the current Register of Copyrights, has said as much in testimony before Congress. Copyright became not a single right, but a bundle of rights which could be sold in any way the parties might devise. The copyright on a "collective work", while sheltering that of individual contributors, only applies to the selection, arrangement and display of the work in the original issue and revisions thereof (mostly this applies to later editions of the daily newspapers or contributions to encyclopedias and the like).

Most publishers tried to apply the concept of revision to electronic databases, CD-ROM editions, websites and other "new media." In "Tasini", the Supreme Court clearly refuted this notion, because in a database or website any article can be accessed individually and directly. The rest of the "collective work" is not viewed, and therefore those rights cannot be placed under that rather leaky umbrella.

Returning to the real estate law analogy used earlier, it's a bit like renting your house to someone and them finding a chest of gold in the back yard. They might have dug it up, but it belongs to you.

Let me make two points here: I have, on occasion, signed contracts giving publishers additional rights because the fee for the article has been sufficient, in my opinion, to compensate me for the additional uses. In most instances, however, publishers, working on the theory now denied by the Supreme Court, simply took these additional rights without informing me that they were doing so, without disclosing that they had been sold to third parties, and profited at my expense. I have some evidence that these payments from third parties to them, for rights that they did not contract for and did not own, exceeded the original fees I was paid for writing the articles.

I have been very prolific in recent years, simply in the cause of making a living. Since joining the National Writer's Union and gaining access to their "Member's only" database on rates paid to other members, I've found that I've been miserably underpaid most of my career. Okay, that's on me. I agreed to the rates and did the work. I did not agree to sell these other rights, which have a proven value in the marketplace and which, by law, are still mine.

The effort to seek redress is not career-enhancing. I took 2001 off to write a novel and now am, in effect, starting over with new editors at publications I have not written for before. I'm also trying to work at a different level and in a different style. I expect I will be signing a lot more contracts in the future.

Most writers are lousy business people, don't know the law, and accept, far too easily, what they are told by editors and publishers. This is a recipe for remaining poor.

As for the book, I could self-publish.

Print-on-demand was considered, but I ultimately rejected the idea because I couldn't make a good business case when the primary market could print out their own selection of material for free on three-hole paper and put it in a binder. I've done this myself with public domain Civil War-era texts online that I am using for research for my novel. Printing them out makes for easier reading and allows side-by-side comparisons.

For those wanting further information I refer you to the Copyright Office website, especially Chapter 1600 of the Copyright Office Regulations, which specifies the written form for copyright transfers, and the Supreme Court website for the text of the Tasini decision. Further commentaries can be found on Galgalaw and Metalaw. Happy hunting.

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### Brad W. Foster

Enjoyed reading the articles, the news, the photos, the art (cool to suddenly see more work from Julia Morgan-Scott showing up in fanzines I've been getting recently!), the Worldcon report (I thought, while the observation of the corridor with its alcoves being analogous to a Tom and Jerry chase background was fun, I'd like to add that the actual photo subjects that were on display there were quite striking, and I spent some time studying and enjoying a number of them, definitely some of the more interesting public art I've seen in years), (and like Teddy, I too have got several hundred unpublished toons languishing out there over the years. But then, you never know when someone will get their next ish out "real soon now", so you cut them so slack for a decade or two....), and the locs (note to E.B. Frohvet, *The Texas SF Inquirer* wasn't a one-shot, but an ongoing zine published for many years before and after it won in '88)....

[In #139]Appreciated Steven Silver's finding someone had selected his name to use as a pseudonym. I've used the name "Mark Simmons" off and on for years when I was required to come up with a "fake" name, and even named a character in one of my stories that. Then several years ago I ran across a "real" Mark Simmons at a Midwest convention. Fortunately, he was more amused than anything by the coincidence.

Oh, and have made some *major* breakthroughs in just the past two weeks on figuring out how to write HTML to get up my web site. It's one of those wonderful things that is totally obvious and easy, once you have gotten past the very first hurdle, which only took me about two years to do. But then, I am not the fastest egg in the basket, or some such mixed metaphor.

Also got a handle on how to scan images for the web after a friend came over last night and sat down for about one hour to run things

through for me, stuff that hundreds of pages of manuals and notes and e-mails from folks never did help. Best way to learn is to have someone do it, and take good notes about it! Hopefully in another month or two I'll be able to send out notices that the site is up, and then wait for all the e-mails telling me how disappointing it is after such a long wait!

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### E. Michael Blake

I appreciated your comprehensive report of MilPhil in *File 770:140*. I found myself nodding as I read and thinking, yeah, sure sounds like a Worldcon. (I didn't attend. Pretty much picked up a lifetime body burden of Worldcons in the '70s and '80s, when they were also somewhat affordable. Now, a Chicon every nine years in my backyard is enough.) I must admit to a dyslexic reaction whenever I saw your perfectly valid use of the word "trainshed," referring to what used to be a shed for railroad trains, and is now a convention center. My eyes insisted on its anagram "tarnished," which is so close that two hunt-and-peck errors can make them interchangeable.

Some folks might say that the report wasn't really comprehensive, since it didn't include the WSFS business meeting. I, however, consider that omission an act of mercy. Still, my unwillingness to pay attention to such things has left me ignorant about site selection these days. If Los Angeles and Kansas City are both running for 2006, does this mean that the old three-zone arrangement for U.S. bids no longer exists?

[*A "no-zone" system was introduced a couple of years ago. In oversimplified terms, it allows any site to bid for any year, as long as it is not within 500 miles of the Worldcon administering the site selection vote for the year being bid.*]

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### Jim Caughran

The attitude of John Libbey & Co toward Canada is one that Canada tries to fight, without much success. Those of us who choose to live here rather than there know Canada is a gentler, nicer place. That's the unspectacular Canadian culture.

Tucker's tribute seems to have mixed family and fans very well. Are all of Tucker's family insane in the way of fans?

The snippets of news emphasizes to me how much science fiction and fandom have fractured in the years since I was more active. Filkers used to be fans who showed up with a guitar, to the ire of we who wanted to talk. Now it's a separate group. And on and on.

Hamit's article on copyrights would be

very useful, if I did more writing to sell. My writing is salaried, which makes it easier: everything belongs to the company.

More and more, I see obituaries of people I used to know, and distressingly, obituaries of people my age. I remember Poul Anderson fondly from Berkeley; used to see Harness often in LA. It's sadder that I hadn't seen these people since I left Berkeley, 40 years ago.

Canadians generally deplore police chases, and the police are roasted when a bystander is killed. I'm glad it isn't on TV. But Green may be too hasty in condemning announcers; they have a difficult job, to fill several hours with non-silence.

News fanzines, since *Fanac*, seem to be prominent enough to get Hugos. Hoping you are the same.

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### Tom Feller

My thinking is that one reason the Harry Potter book won the Hugo was that it may have been the only nominated novel that a majority of Worldcon attendees actually read. I did not rank it number one, but I did vote it ahead of No Award.

I had thought my personal website was fairly private, because I have made no attempt to publicize it outside of friends and family and have never registered with any of the search engines. However, when my company was letting out bids for our insurance business, we put out my name as one of the principal contacts. An employee of one of those companies did a web search on me and found my site. It's a good thing I've been fairly discreet about issues at work! As it turned out, he is an enthusiastic reader of Harry Potter, Lord of the Rings, and other fantasy books, so we already had something in common when he called to discuss insurance issues.

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### Edward McArdle

I have been reading *File 770* (courtesy of the Melbourne Science Fiction Club library), and was struck by the fact that you didn't understand why the newsletter for the Millennium Philcon was a Star Wars reference! Millennium Philcon is a (very clever) Star Wars reference! Han Solo took the Millennium Falcon on the Kessel Run.

I hope to see you at San Jose. I was going to do a big tour, beginning with the Comicon in San Diego, then a four-week national parks tour of Australians from and to Seattle, finishing in San Jose, but at the moment I am the only starter on the tour, so it won't go ahead unless a number of people appear out of the woodwork.

I am something of a poor mixer, but I was interested to note that I actually know some

of the people you mention. I meet Andy Dyer each year, and a group from the Mensa get-together that usually occurs. I have a web page with a crostic puzzle, which has a lot of traffic, but the only one I know by name who does the puzzle is Todd Dashoff, because he sent me an email about it once. Robin Johnson I know, because I went on his Thylacon 3 tour of Tasmania after Aussiecon.

I'm sorry to hear the contestant missed out on his 500,000 lire, or 50¢, but I was wondering how they would be able to pay 64,000 lire. Perhaps they would pay to the nearest cent? Or round it up to 7¢.

I am interested to see so many people regard Lord of the Rings as a shoo-in for a Hugo. I thought Harry Potter was a much better film for a number of reasons, one being that it came to an end. (Although many people not including me think *The Birds* was a great movie.) A number of people I have spoken to, who are not Tolkien fans, thought the film was boring! I went with my sisters, who sat shocked at the end, saying, "Where's the rest of it?"

My own report on the con is still up at [http://www.ozemail.com.au/~mcardle/Millennium\\_Philcon.html](http://www.ozemail.com.au/~mcardle/Millennium_Philcon.html)

(I shouldn't use capitals in a name!)

I thought the convention was very good. My only small criticism was that I thought the newsletter, *Kessel Run*, was a bit serious. More levity was required.

## Henry Welch

Your retreat sounds wonderful. I don't think I'd get into the literature much, but the rest of it is very appealing.

I completely disagree with the 24-pt. type amendment to the WSFS constitution. While I think that it is a good idea, the purpose of a constitution is *not* to micro-manage.

The discussion of free-lance copyright has also begun to appear in the technical journals. The IEEE maintains that any papers submitted to one of its journals *must* be signed over completely. They say this is necessary to simplify reprinting, etc. It is certainly something that goes into the electronic library. On top of this you have to pay a page fee rather than receive payment for each article.

## Joseph T. Major

**Editorial Notes:** Oh, ick, a fantastic work actually gets accepted by the general public! The horror, the horror! Far better that SF&F languish in the back alleys of card shops, a tiny, scorned group despised by all, with its adherent collecting in shabby ballrooms and basements. Some Fans can't seem to get out of the 1930's mentality.

What we saw of *Crouching Tiger* (all

right, the clip at the Hugo Awards) did not impress us (Lisa and me.) That woman would have dropped dead of exhaustion towards the end of that fight and from what people say the whole movie was at that pace.

**Ben Frankly Speaking:** The name badge problem was not just the type size, which as has been said over and over again is inadequate. (It could be argued that this is proof that no one in con running reads fanzines.) *[[Probably because the type is too small...]]* The badges flipped around with ridiculous ease. Then there was the cute trick of only having a first name on the badge – makes me long for the good old days of Stanley Beneath the Earth.

Guy Lillian made the comment about paper fanzines because someone in the audience announced that his ISP had given him 50 megs of space and he wanted to start a fanzine there. Shortly after the response, he left. On the other hand, after sliding through twenty or so webfanzines that did not get beyond issue three I can see the opposite point.

I could say some things about Alexander Wolcott but I won't. Well, one, he once said he wanted to have a child by Harpo Marx.

Two corrections about the Heinlein Society Dinner: I was the one who told Joe and Gay the story about "Straight Haldeman" – and I lived! Also among those present were Fred Pohl and Elizabeth Ann Hull.

"[He] mentioned an interest in fanzines like *Rocket's Blast* and *The Comic Collector*." Isn't that one fanzine, *Rocket's Blast Comics Collector*? Or was that a merger of two comiczines? *[[I checked online and found references to it being a single publication, so I don't know whether that resulted from a merger after 1970 when Bob Gale mentioned it to me, or I made a mistake in assuming he meant two different zines.]]*

Given the reaction to *Harry Potter and the Goblet of Fire* winning, what will the Finest and the Fannishist do if *Harry Potter and the Sorcerer's* [sic] *Stone* wins the Best Dramatic Presentation Hugo next year?

*[[Complain that Buffy the Vampire Slayer lost? Seriously, those who were annoyed had a problem with a fantasy novel winning a Best Novel Hugo, whereas nobody seems to have a problem with a fantasy film winning the Best Dramatic Presentation Hugo: they have been universally applauded for doing so.]]*

I understand that J.K. Rowling didn't even know she was up for an award – the committee was unable to communicate it to her – and still may not know she has received one (cf. The Orwell Estate finally getting the *[Retro] Hugo for 1984*.)

**The Fanivore:** To "E.B. 'Where Have All the Book Reviewers Gone? (Long Time Passing)' Frohvet": What am I, whipped

cream?

## Joy V. Smith

That is a great cover! Wonderful idea and execution. (I remember Rip Off Press, btw. I might have some of their comics...) I liked Taral's back cover also. What's happening?

What a fantastic opportunity to stay at Yosemite and learn and have a good time.

I passed the moon flag contest info on, and posters on the AOL SF Authors: Robert Heinlein folder suggested the flag from *The Moon Is A Harsh Mistress*. Re: fanzine news, I hope R. Graeme Cameron is able to continue with Space Cadet. (I remember it fondly.) His Canadian Fancyclopedia project sounds like a great idea. Interesting piece on keeping a fanzine private by using passwords online.

So, Jedi Knight is on the list of official religions for the 2001 UK census. For some reason, that gives me a warm and fuzzy feeling.

I enjoyed your Millennium Philcon report and the photos. What a great place to have a convention! Thanks for all the panel, masquerade, art show winners, etc. info. It was interesting seeing Mike Conrad, Ed Cox, and Ron Walotsky's art listed. (I remember them from Oasis 14, which was held in Orlando at the end of May. Sorry for not mentioning that in my con report, Mr. Kaufman.)

Speaking of locs, I loved the loc at the door cartoon, also the other illos and cartoons, especially the detailed and fun one on page 4 by Alan White.

## Lew Wolkoff

I'd like to make one correction to your report on the Opening Ceremonies at the Millennium Philcon.

The "beautiful redhead" you mentioned is Bridget Boyle, who was on stage with me from the start of the ceremonies.

Bridget was the original head of the Department of Opening and Closing Ceremonies, and she kindly invited me to be co-head with her on the "two heads are better" theory.

She did easily as much work on the Ceremonies as I did, and I'd appreciate it if you could mention her name to *File 770's* many readers.

## Mary Kay Kare

I had a very odd reaction to the worldcon report. One usually reads them after some time has passed of course, but I don't believe I've ever felt quite as disconnected

from the report of a con I attended as I did for this one. Of course, and entire era has passed since then...

It always seemed obvious to me that Millennium Philcon sounded enough like Millennium Falcon to make Han Solo jokes inevitable, thus *Kessel Run*.

Your report of Art Show awards perpetuates a mistake made by the aforementioned *Kessel Run*. Or somebody in the Art Show. The pieces "Rowan Lady" and "Green Man" were done by Sue Mason, not Sue Manor. I spent quite a while looking at her display... [[I copied my list from the MilPhil web page, which makes it "official," right? Won't Sue will need a vote of the Business Meeting to get her old name back?]]

### Francis Hamit

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**RE: Ed Green and 9/11:** I was waiting at out local VA clinic for an upper GI exam when Leigh Strother-Vien, my roommate, came over and told me that an airliner had just hit the World Trade Center. We just looked at each other. We knew what it was. Between 1993 and 2000 I wrote a column for *Security Technology & Design* magazine. I had been writing about lousy airport security, terrorism, and the like during much of that time, and she had edited all of those columns before they were sent in. I'm also sometimes a consultant on security matters, having been involved in that industry as a "day job" since my salad days as a guard captain in the Chicago suburbs in 1977. (This was, incidentally, how I discovered Fandom. I was working hotel security when they had a WindyCon there.)

In the waiting area, they had one television tuned to CBS and the other to NBC. So we saw the second plane hit the second tower. Later that day, they ran some home video of the event, apologizing for the sound track's inappropriate language. Some woman in the background, in great distress, kept shouting over and over, "Jesus Fucking Christ!" Actually I thought it was highly appropriate. What else could you say when confronted by such a horrifying event than something which invoked both the profane and the sacred?

People at the VA didn't say much. Some of the civilians who work there asked what it all meant, to which the veterans replied: "It means war."

A neighbor of mine, who was born in Spain, had a hard time with the concept. Terrorist events happen in Europe all the

time, but on a smaller scale. It's usually a police matter. As I recall, I said something to the effect that the U.S. military had brigades of special operations troops who had been waiting for years to be let off the leash to go after these people. I also cited D.H. Lawrence's comment that, "The American character is hard, stoic, isolate - and a killer."

It's an odd kind of war because, day-to-day, not that much has changed. We're finally doing airport security the way it should have been done years ago. (I first wrote about this in 1990. The article was never published because none of the editors contacted thought the issue was an important one.) I've done the reading on this, having spent some time writing a novel, not yet published, about a terrorist attack on a nuclear power plant. (This is not the novel I am currently working on.) I've read the seminal work of Brian Jenkins of RAND Corporation, which defines terrorism as a form of theatre, and as warfare by the weak upon the strong. I attended the ASIS Government/Industry Conference on Terrorism in Washington, DC in 1990. I've even read John Paul Sartre's defense of terrorist acts ("Every man has his reasons," he said.)

I wondered if President Bush would rise to the occasion, and he did, with fewer stumbles than anyone expected. I didn't vote for him and don't much care for his politics, but that all gets put aside. It's war. He's the President. End of story.

So far, it's gone better than we had any right to expect. We've responded with considerable symbolism of our own, and no one should discount the power of that. I've never seen this nation so united.

The radical left and the libertarians have found themselves unexpectedly sharing the common ground of stunning irrelevance to current events. It's hard to work for peace at any price when we are the ones attacked. We did not seek this war. It was imposed upon us. It's equally hard to selfishly argue for limited government, when only government can plan and execute the actions needed to win.

I am impressed with how much we've avoided past mistakes that would undermine our Constitution. There has been some overreaching by those in authority. It got curbed pretty quick as people remembered the ideals behind the flags we've been waving so vigorously.

Watching television on September 11th and having some familiarity with fire codes, office building layouts and similar mundane and boring topics, I was not surprised when the towers went down. It was an obvious part of the plan.

It was, in fact, the terrorist objective when they bombed the building in 1993.

I've worked such posts and written security post orders for such buildings, although never on such a grand scale as the WTC. It wasn't rocket science. Given the melting point of structural steel and the temperature of burning jet fuel, it was simply a matter of time.

I thought about the security guards. It's a humble, no-respect position, not well-paid. More than five thousand people died there, but more than five times as many got out -- because the guards got them out. Many of them died there, because that was the job. My last ASIS (American Society for Industrial Security) newsletter told of six members who died at WTC. ASIS is a manager's group and these guys were high-paid executives. Some got out, and went back in to get more people out. It's no less heroic than the firefighters and police, but hasn't gotten much notice.

The cover story in the December 19 issue of *USA Today* reveals that the actual death toll at WTC was lower than first assumed: 2,826 people died there. That included 479 "First responders" (Police and firemen). This article, by reporter Dennis Cahon, is an excellent example of what my old professor, Leslie Moeller, called "Precision Journalism." Statistical analysis was used to get an exact count and location of all the victims. It's a damn fine piece of reporting for which I hope he gets a Pulitzer.

Here is the most important fact. Almost everyone on the lower floors, below where the airliners went in, lived. Everyone trapped above died. The reasons behind this are simple. After the WTC was



truck-bombed in 1993, the security was overhauled and people began to take the matter seriously. Evacuations were rehearsed on a regular basis. That and the fact that the stairwells are wider than normal in an office building meant that almost everyone who could get out did. Most of those who died on the lower floors were first responders and as Cauchon writes “113 others, from low-paid security guards to white collar workers at the Port Authority of New York and New Jersey, the building’s owner, stood their ground with firefighters and cops.”

As one of the characters in the film *Blackhawk Down* says, “No one sets out to be a hero. Some days it just happens.”

Our response in Afghanistan probably won’t make us loved in that part of the world. More like the opposite. It will make us respected. It won’t keep others from trying their own variations on WTC, and the world will be a different, less careless place from now on. Certainly, the security profession will finally get the respect it deserves.

A friend of mine at a software company, who is a retired Major from the U.S. Marines, agreed with me that our response to terrorism will be less cautious and delicate. It will be very simple. “You can’t reason with these people. You can’t accommodate them without submitting to their world-view. You ignore them at your peril. The only thing left to do is to hunt them down and kill them the way you would a mad dog in the streets.”

However, people like him and me won’t have much to do with it. We’re too old. The Association of Former Intelligence Officers, of which I’m also a member, recently disclosed the government plan for all the old farts who have been trying to get in on the action. It’s called the 4-K plan. “When the enemy gets to the intersection of 4th and K streets (in Washington, DC), we’ll call you.”

### Lloyd Penney

I have some good memories of Bass Lake, although not the same Bass Lake you’re beside. My Bass Lake was close to Orillia, about 80 miles north of Toronto. I remember swimming, camping and working on silk-screening signs, because my art teacher in high school lived there. Orillia is the home of Gordon Lightfoot and Stephen Leacock. Diana might get a kick to know that I grew up in Leacock’s Mariposa. (I think Julie Czerneda lives near my Bass Lake...)

I certainly didn’t vote for the Harry Potter book that won the Hugo. We were rooting for either Rob Sawyer or Nalo

Hopkinson to take home the rocket, but not to be. I haven’t read any of the Potter books, even though I recently saw and enjoyed the movie. I support Joanne Rowling in her move to get children reading through her books, but I just wouldn’t give it the Hugo. I also didn’t vote for *Crouching Tiger, Hidden Dragon* for Best Dramatic Presentation. I am not a Nipponophile the way a lot of fandom is; I didn’t see the movie, but from the trailers I saw, all the long speeches, guy-wire flying and quick-motion fighting made it look like live-action animé. Definitely not my cup of tea, green or otherwise.

John Foyster’s recover seems to be well on the way...I received the newest *eFNAC* from him last night. Didn’t get to read it, because the file was corrupted, or my version of Acrobat Reader couldn’t read the .pdf file he sent, but at least John is zining again.

September 11 will affect many of us for a long time to come. Yvonne works for a company called Optech, a satellite imaging and radar sighting company. Optech was called upon to scan-image Ground Zero to see what was underneath the mountain of rubble before heavy equipment was brought in to excavate it. They also did a scan-image of the bedrock underneath Ground Zero...it sustained impacts of greater strength than most earthquakes. If anything is built on that site, it won’t be two 100+-story skyscrapers; that bedrock simply won’t be able to sustain it. I can still plainly see the second plane flying at an angle and appearing to melt into the second tower. Another day that will live in infamy. (We eventually did reach NYC fans Arwen Rosenbaum and Peter Dougherty, moved from Toronto to the Queens area not that long ago...they were fine.)

After too long away, Ditto returns home to where it all started, Toronto. I’ve volunteered my services to Murray Moore, and with some luck, preps shall be going soon. Murray is hotel-hunting right now, and more information should be available soon. I’ve only been to one other fanzine convention, and that was the original Ditto I here.

I notice that Guy Lillian didn’t say what the Katzes’ *Jackpot* was an enormous load of what. A perfect title indeed...I expect to see *Enormous Load I* coming through my mailslot (or e-mail as a .pdf) any day now...

After learning that Janis Ian was in attendance at MilPhil, I checked out her website...she had a marvelous time, and met so many of the writers she admired. Goshwow lives, in someone we never suspected. I hope she’ll come to more, and

I did wonder if the filkers might invite her to a convention or two.

Fandom has always been fragmented, but the fragmentation along interests has been around since the 60s, around the time of Star Trek, and it’s probably part of the cause, too. We’ve always tried to cement those fragments by working with the other groups in town. We’ve worked with the Trekkers, the Whofans, the animé fans and the filkers in helping to stage their conventions, and while we don’t share their interests, we know why they have those interests. We’ve attracted a few people to our own literary interests, and I would like to think we’re not as fragmented as we used to be.

Take this as you will, but Yvonne and I have resigned from the Ad Astra committee. We both first joined it in 1982...that’s where you and we first met, Mike. I was all set to go back to doing the dealers’ room when the co-chairs decided on a little dirty politics...I won’t go into detail, but we both resigned to end 20-year careers with Ad Astra. Mine was continuous, Yvonne’s had a two or three-year gap in the middle. I ran the dealers’ room for 11 straight years, and I chaired the con for two. Yvonne was the pre-registration chief and treasurer for seven or eight years. The rest of those years were spent doing small things like flyer distribution and marketing, and for Yvonne, making those wonderful tacky shirts for the committee. We regret having to leave the convention, but already, we are looking at other local conventions, and as said earlier, we’ll probably be helping out with Ditto when it comes back to Toronto next year.

### Sheryl Birkhead

I guess we each have our own thoughts on Harry Potter – I’m just glad to have *any* book that will get kids reading. Pretty much along the line of what you say Greg Bear said in explanation.

Ah, so *Factsheet 5* hasn’t been publishing for awhile? I figured I’d just dropped off their radar. Whatever the major changes were some time ago, I never got issues after that.

Nice to see Kurt Erichsen’s art gracing your pages, and more of Taral’s critters.

I still haven’t had much success with bios from fanartists. Ideally, I wanted information on/from/by fanartists who had been nominated or won early in the history of the Fan Artist Hugo, but so far that has *not* worked out. I hope Bjo will provide info – especially in light of ConJos¼ – maybe it would involve only altering other bits and pieces being written for the con. Teddy Harvia has started hunting for

information also. We'll see.

## We Also Heard From

**David Feldman:** I wanted to congratulate you and Diana on your impending adoption. I enjoyed the article recently about the family who adopted a Chinese baby. My best friends in NYC adopted an Indian girl more than three years ago, and it has enriched their lives immeasurably (and made my life much more fun, too).

**Terry Whittier:** How come Taral hasn't won a fan art Hugo?

**Teddy Harvia:** I think E.B. Frohvet is being a little inaccurate calling *Algol*, *Texas SF Inquirer*, *The Mad 3 Party*, and *Energumen* one-shots. All ran for several years and had multiple nominations. There may not be a new winner every year, but the award does bounce around and there are new nominees almost every year.

**Michael Walsh:** To elucidate your puzzlement over the name of the MilPhil Daily Zine . . . two words: Star Wars.

The MilPhil bid started as something of "Gosh, wouldn't it be great to have a Philly worldcon in 2001 and call it the Millennium Philcon." This followed by various Star Wars puns and the like... and as is said, the rest is History.

Mike, ya gotta get out more often and see a few flicks . . . <g>.

**Robert Kennedy:** I especially enjoyed your Millennium Philcon report since I was unable to be there.

Also, thanks for the Factsheet 5 information. I did go to the web page and it appears to be almost a year old.

Kurt Erichsen's cartoon on page 31 had me laughing so hard that I almost fell out of my chair.

## Excuse Me! by Mike Glycer

Maybe I don't really need a good excuse why *File 770* didn't come out on time: this fanzine has not claimed to be on a regular schedule since 1979. But it lulls the subscribers if they believe I'm overcoming all odds to get the news to them. And the current world crisis makes an ironclad excuse.

The US Postal Service is doing its part to make us all more secure by teaching us to beware of what's in our mailboxes. They've published a flyer that begins with the elementary question:

**What should make me suspect a piece of mail?** *Well really, these days, anything fannish that comes via snail-mail is a deviation from the norm. I get almost everything in 5-megabyte PDF files, or else in e-mails with subject headers like "Do you know where your worldcon is?" (Actually, mine was over five years ago...) Still, for greater security I'm starting to apply these tests to the rare examples of paper fanac that arrive in the mail.*

**It's unexpected** (*Nothing could be more unexpected than those quarterly envelopes containing three issues of the Ottawa clubzine. Wouldn't it be less suspicious if OSFS mailed their monthly zine, well, monthly? ) or from someone you don't know.* (*Do I know E. B. Frohvet or not? 'Til I'm sure, issues of Twink can't cross our threshold under this new security regime.*)

**It's addressed to someone no longer at your address.** Harlan Ellison phoned last month to ask why the latest issue of the Harlan Ellison Recording Collection had come back from my 5828 Woodman address. Perhaps because I moved from there in March 1995? Of course, with these crossed-out addresses the remailed copy is no longer secure. Pity. Harlan's catalog is so well-written. I hope the

bomb squad gets a chance to read it...

**It's handwritten and has no return address or bears one that you can't confirm is legitimate.** *The Bruce Pelz I know lives in Granada Hills, so why do I keep getting postcards from him mailed in Jordan, New Zealand, Africa - every blessed spot on the globe except Granada Hills? Even a stolen garden gnome doesn't cover territory that fast. Out goes the mail from "Pelz"...*

**It's lopsided or lumpy in appearance.** That huge envelope from New Orleans might hold an issue of *Challenger*, but why take the chance?

**It's sealed with excessive amounts of tape.** Too bad those have to go. The last heavily-taped envelope from Martin Morse Wooster contained *The Women's Quarterly* theme issue, "Is Manhood Really Back in Fashion?" (The answer was: No...)

**It's marked with restrictive endorsements such as "Personal" or "Confidential."** No actual letters in this category, but all my e-mail from Nigeria begins this way...

**It has excessive postage.** That's only suspicious in the mundane world. In fandom, if mail arrives with the correct postage it's either a miracle - or a conspiracy. So everything else that makes it through my screening process still needs to be discarded.

As a result, I'm turning over all my fannish mail to LAFD hazmat teams. So it's been really difficult to get any news for an issue. That's why I'm late. Oh, and we got a baby, too.

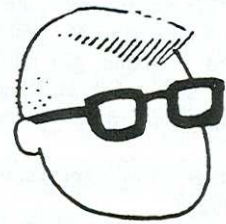
# A Brief History of My Head



Now



Then



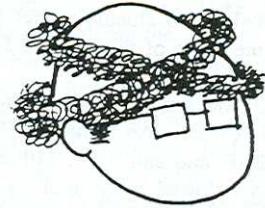
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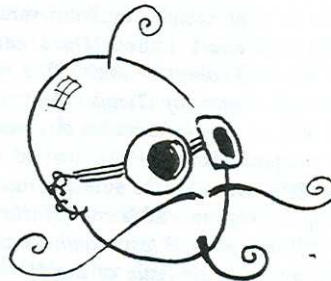
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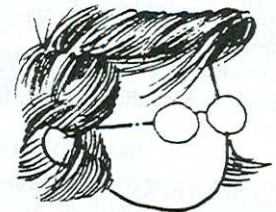
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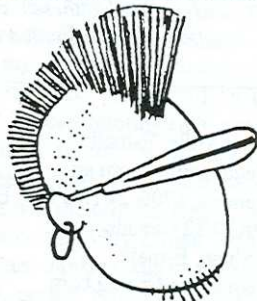
Friday



Meanwhile



Soon



Prom Night



yesterday