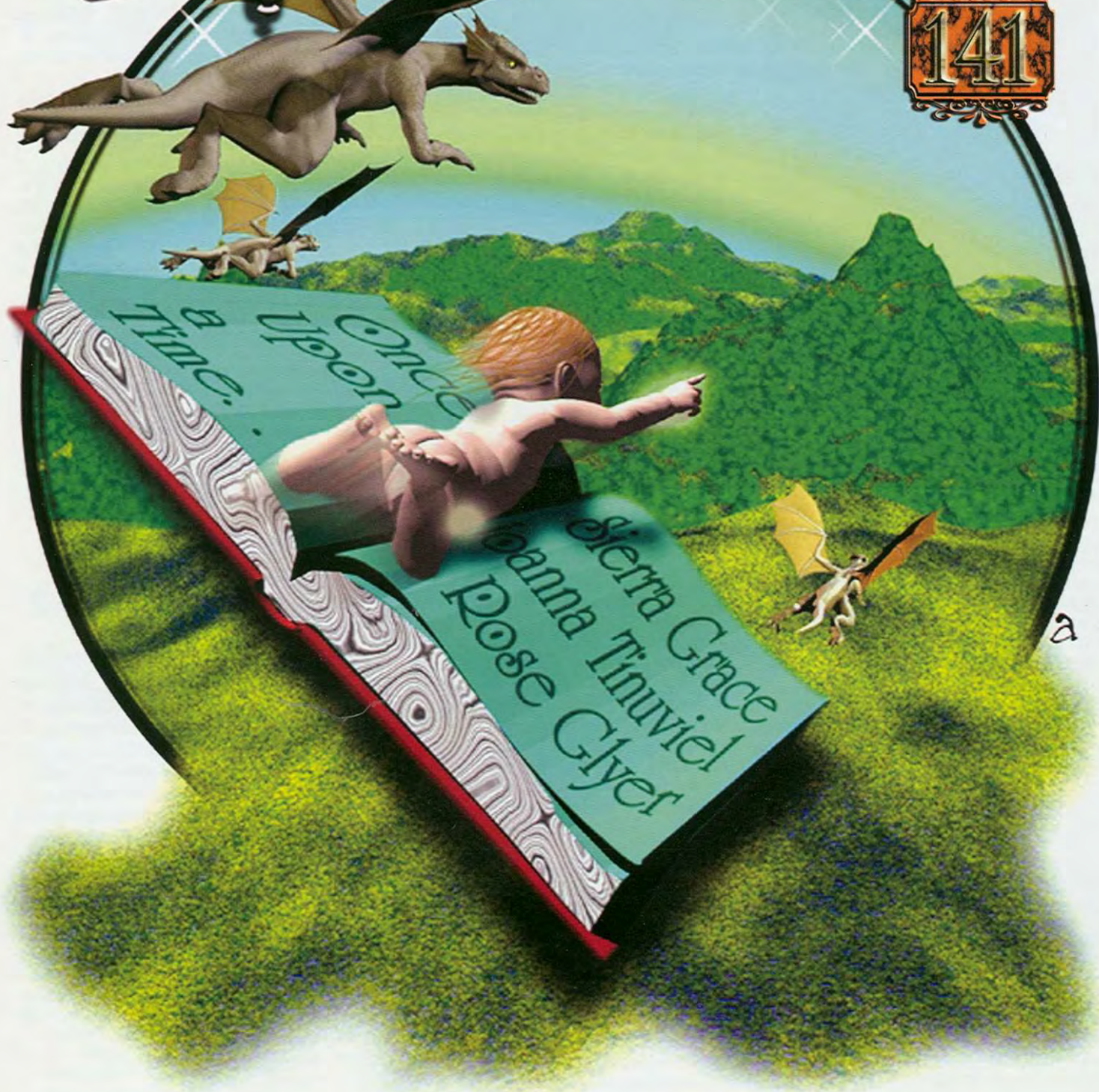


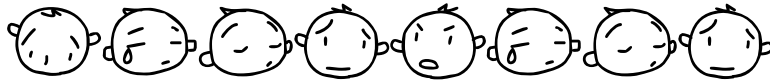
TRIPLE 770

141



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FILE 3:30 a.m.



Sierra snoozes on Diana's shoulder.

Editorial Notes by Mike Glycer

Sierra Is Here! Diana and I brought home our adoptive daughter Sierra Grace Glycer on February 7, two days after she was born. She weighed in at 7 lbs. 10 oz. and measured 20-1/2 inches in length. She has big blue eyes and light brown hair. We couldn't be happier!

How did this miracle begin? Last July, one of Diana's students discovered that she was pregnant and talked with us about adopting her baby. As some of our friends know, we've wanted children, had worked with doctors, and unsuccessfully pursued an international adoption. So when the birth mother decided to have her baby and give it up for adoption, she thought of us. We readily agreed to this surprising answer to our prayers. This is an open adoption and Sierra, Diana and I will continue to have contact with the birth-parents and their families and friends.

What's In A Name? Our daughter's full name is Sierra Grace Joanna Tinóviel Rose Glycer. We began talking about children's names years ago and had settled on Sierra Grace as a girl's name. We interpret Sierra, a Spanish word for mountain, together with her second name to mean "abundant grace."

Perhaps totally predictably, when we came

to the point of actually receiving a child we talked about dozens of other possible names, including one of Diana's favorites from the works of J.R.R. Tolkien, Tinóviel, an Elvish word for "nightingale." That might be daunting as a name to use everyday, but we agreed it would be a fine middle name, especially if preceded by "Joanna" for better rhythm (at least to our ears!)

The birth-mother had been very fond of a couple names of her own, so at her request we also added Rose.

Mr. Blue Elephant in Outer Space: The federal government lets employees use our sick leave for "family care," which allowed me to spend priceless time caring for Sierra for her first six weeks at home.



Here's looking at you, kid!

As newborns do, she started out sleeping many hours a day. Visiting grandmothers wondered when they would get to see Sierra's eyes open, but being with her all the time I already knew she had beautiful eyes as deeply blue and luminous as Arwen's (Liv Tyler) in *Lord of the Rings*.

She began as a delicate, perfectly-made miniature person. Six weeks later she seems such a big girl in comparison – how does gaining a pound-and-a-half make that much difference? Sierra is surprisingly strong – when she doesn't want to sit up to be burped, she can arch her back like a Russian weightlifter. If she had the coordination to do it, she could turn herself over – one morning she nearly did it unintentionally as I watched. Another time I was showing Sierra her blue elephant finger puppet. She gripped his trunk in one tiny fist.

A moment later, she reflexively tossed up her arms and Mr. Blue Elephant flew into space quicker than Chuck Yeager.

Sierra grows every day and I'm glad I haven't had to miss any of it. Though I'm starting back to work I'm able to schedule work at home a couple days a week. I'll still be seeing a lot of her.

Being Sierra's daddy has changed so many things. There's a shortage of sleep, of course -- Diana and I are questing for infancy's equivalent to the Holy Grail, to get our baby to sleep through the night. Our sleep-starved brains take longer to do routine things and time for nonessentials is hard to come by. (What kind of fakefan chooses to do laundry instead of writing *File 770*? Uh...)

One of the wonderful changes is how having a baby adds dimensions to relationships with people I've known for years. At a Westercon committee meeting a couple of weeks ago, there I was comparing baby pictures with Bobbi Armbruster (her grandchild), and talking with Kim Marks Brown (a new mom for the second time) about the advice in *Babywise* for adapting an infant to the family routine.

And will we see you at Westercon? It will be Sierra's fannish debut. Smiles to all of you!



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Kurt Erschen: 19
Marc Schirmeister: 34
Teddy Harvia: 26

MIKE GLYER'S FILM 770

News of Fandom

Banzai Movie Commits Seppuku

Fandom's working actor, Tadao Tomomatsu, is in mourning: USA Network has chopped "Banzai Movie Friday" from its schedule. Banzai packaged a B-movie and stupid online games. For example, the TV audience was encouraged to log onto USA's website during a commercial break and guess which of the two firemen about to blast each other with firehoses would be left standing. The result was shown later in the program and those who entered could win a prize.

Tadao appeared recurrently as the seemingly innocuous Japanese tourist "Mr. Shake Hands Man", who would go to movie premiers and get famous people to shake his hand for as long as possible. The game was to guess how long celebrities would put up with him.

"So there you have it, the 'end of an era' ...or 'surprise' I've been on this show...and it's over now," says Tadao.

Or is it? "Here's the Plan...we start an e-mail campaign to bring the show back or at least get 'Mr. Shake Hands Man' his own show. *Just kidding!* Really I'm kidding...although where is Bjo Trimble when you need her?"

The "Mr. Shake Hands" character originated on Britain's version of Banzai and became more widely known in the UK. When the British edition of *FHM* magazine ran an article about Banzai, a picture of Tadao's character was the main illustration.

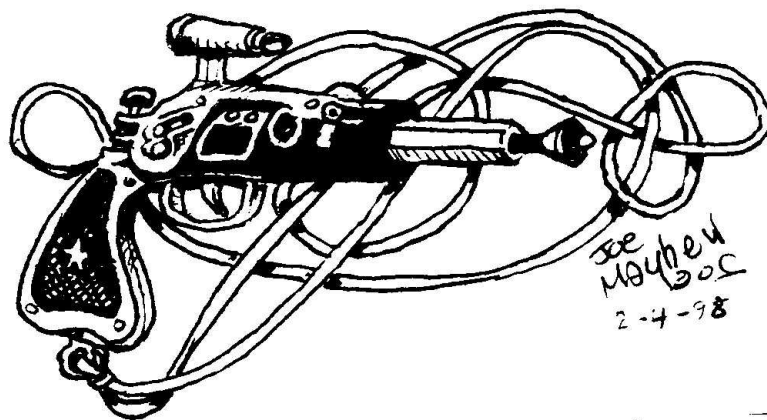
This year, British writers who regularly attend Gallifrey One, a Dr. Who Con held in LA, suddenly connected "Mr. Shake Hands Man" with their old pal Tadao: "There have been times I pulled the Foreign Person act and shook some hands with faces

from England going bewildered and saying things like '....It's You...You're Him...' or 'Fantastic'...or '...Gaw...you're Mr. Shake Hands Man'... with the occasional "You're not Mr. Shake Hands Man. Hey, there's some git here who say's he's Shake Hands Man..." Con suite in unison: *'HE IS!!!!'* I was surprised that even the BBC Online Video Crew knew who I was just as I started to Shake Hands with them. So apparently Mr. Shake Hands Man is a popular icon in the UK. I may be more famous than.....the Beatles??? Kidding."

Levine Machine

David Levine has made more news in the first month of 2002 than some of us will do the rest of the year: "Once again I've been the recipient of a huge steamin' load of good fortune."

He's sold two more stories. "Written on the Wind" has been bought by Sherwood Smith for her anthology *Beyond the Last Star*. It's about an insignificant member of an insignificant species in a great galactic Consortium, who must translate a three-billion-



year-old message to prevent an interstellar war. "The Tale of the Golden Eagle" was accepted by *The Magazine of Fantasy and Science Fiction*. David calls it an SF/fantasy fairy tale in the style of Cordwainer Smith. "It's the story of a bird, who becomes first a starship and then a beautiful robot woman, and the trader who wins her in a game of chance and falls in love with her. It's the first story I ever wrote that made me cry."

Meantime, his James White Award-winning story "Nucleon" appeared in the December 2001 issue of *Interzone*, which has come and gone on the stands in the UK, though it may still be available at some shops in the UK and may not have arrived yet at the few places in the US that carry it. David enthused about receiving his contributor's copies and finding his name on the cover, "Though it was a bit of a shock to see my story translated into British (the Nucleon is now equipped with "tyres" and a "carburettor"). Note: individual copies of *Interzone* can be ordered directly from the publisher; see

<http://www.sfsite.com/interzone/back01.htm> for details.

David's fanwriting has also leaped the Atlantic -- Peter Motte, a fan in Belgium, will translate David's essay "Survivors" from the last issue of *Bento* into Dutch for his fanzine *De Tijdlijn*.

And don't forget -- David does all this while holding a day job. Two months after taking a severance package from Intel, David found a new job at Network Associates, working on the user interface for the next releases of their McAfee VirusScan and NetShield anti-virus products. "It's a lot of responsibility, but it's exactly the direction I've been hoping to move my career for some time. I've been there for a little over three weeks and I'm enjoying it a lot."

Kramer Trial Delayed

Ed Kramer's jury trial on charges of molesting two teenaged boys, originally scheduled to begin late in January at the Gwinnett Superior Court in Georgia, was postponed indefinitely as the county's court system struggled to recover from a January 14 ruling that invalidated its entire jury pool. The development was reported in a recent issue of *Creative Loafing Atlanta*, in Scott Henry's article "The Wizard of Dragon*Con Stands Trial", the most extensive coverage of Kramer's prosecution to appear in print.

In reporter Henry's

view, “[While] he was boldly building up his fantastic empire, Kramer was shadowed by persistent rumors. The veteran dealmaker and accomplished celebrity-schmoozer often was seen in the company of a revolving troupe of young boys. Toward the end, he was seemingly oblivious to or simply untroubled by a lingering suspicion that his behavior was inappropriate and quite possibly criminal.”

Kramer’s friends and antagonists, as well as many guests and staff of Dragon*Con, were interviewed by Henry for the article. Quoted are: Roland Castle, Joe Christ, Nancy Collins, Mike Dillson, Dave Dorman, Harlan Ellison, Pat Henry, Ken Johnston, Milt Levy, Gregory Nicoll, Jeff Pittarelli, David Robinson, and Steve Wieck.

Ellison said, in part, “I’ve seen Ed around young people in unguarded moments and there was nothing about his body language that suggested anything inappropriate.”

On the other hand, moviemaker Joe Christ and Dragon*Con’s head of security Mike Dillson described separate examples of suspicious contact they’d witnessed Kramer having with boys since 1995. Dillson remembered calling Kramer in his hotel room to come down right away to handle a problem in the dealers’ hall. “He came from the shower dripping wet and so was the little boy he had with him.”

The article also reports, “Only after Kramer had been charged did anyone discover that he’d also been arrested in 1997 for allegedly molesting another member of his underage posse. That boy had recanted his story before the case went to trial and charges were dropped.”

Taral Draws For Tor

Unlike most SF books, Rudy Rucker’s new novel *Spaceland* will be illustrated -- by frequent *File 770* cover artist, Taral Wayne. *Spaceland* is scheduled for hardcover publication by Tor Books in June. Eighteen drawings illustrate the action and concepts throughout the novel, closely based on the author’s own sketches, bringing them the finish and clarity the artist is known for.

Taral’s recent projects include a story for *Mayhem Country*, and an illustrated version of Paul Kidd’s *Hot Buttered Mice* for Mu Press.

Fans of Taral’s work can find an encyclopedic guide to all his universes on his CD, titled *Off-Colour*. The collection of nearly 400 images covers a range of themes -- erotic, furry, fantasy, SF, and tech. The black-and-white pencil drawings were produced mainly in 1999 and 2000. The disk is professionally replicated, with an attractive silk-screen design; and comes with vinyl cover, color printed matter and a b/w booklet. The artist’s audio comments accompany about one-third of the images in *Off-Colour*.



DUFF administrators Naomi Fisher and Pat Malloy at ditto 14. Photo by Keith Stokes.

The CD can be run on any Mac or PC configured computer, and a viewer, Adobe Acrobat, is included on the disk. Cost, with shipping and handling, \$22 US. Address -- 245 Dunn Ave. Apt. 2111, Toronto Ontario, M6K 1S6, Canada. *Off-Colour* is also available from Digital Impudendum.

GUFF

Eric Lindsay’s and Jean Weber have published their GUFF report. “Jean did all the good bits,” Eric insists. There are about 50 pages of text, a color cover, plus black and white photos, “some recognizably of fans,” he adds. Copies are available within Australia for A\$15, or outside Australia for A\$20 or US\$10. Check details at: <http://www.ericlindsay.com/guff/donate.htm>

TAFF

Sue Mason, the UK TAFF Administrator, has announced the 2002 Trans-Atlantic Fan Fund race has two candidates. Tobes Valois has been nominated by Anders Holmström, Dave Hicks, James Bacon (Europe), Ted White and Jae Leslie Adams (North America). Chris O’Shea has been nominated by Sandra Bond, Maureen Kincaid Speller, Ian Sorensen (Europe), Ben Yalow and Mike Glyer (North America). Sue promises the ballots will be out as soon as possible.

On our side of the pond, fannish reporters should immediately begin work on their probing interview questions. Nothing is worse than a TAFF press conference full of North American zine editors uninterested in anything beyond their narrow specialty: “Is there any good Japanimation in England?” “Where is the filk room at an Eastercon?” And, “How big is the masquerade at Plokta.con?”

The Trans-Atlantic Fan Fund is in the good hands of North American administrator VJ Bowen and (Velma J. Bowen P.O. Box 156 Village Station New York NY 10014-0156; E-mail: vjbowl@aol.com) and European administrator Sue Mason, (3 York Street, Altrincham, Cheshire, WA15 9QH UK; E-mail: sue@plokta.com)

Will You Run for DUFF?

Wanted: Australian or New Zealand fans for the 2002 Down Under Fan Fund (DUFF) race. The winning candidate will come for the Worldcon in San Jose. To run, you need to secure three Australasian nominators and two North American nominators, and send the following to Cathy Cupitt, the Australian administrator, by midnight April 2: (1) your 5 nominations in writing (email is fine), (2) a 100-word (max) platform telling why you want to be a DUFF delegate, and (3) a \$25 bond pledging (barring acts of God) to attend the Worldcon.

For more information, contact Australian Administrator Cathy Cupitt, P.O. Box 915, Nedlands, WA 6909 Australia, E-mail: ccupitt.geo@yahoo.com or cupitt@ses.curtin.edu.au; Australian phone # (08) 9471 1268; or North American Administrators Naomi Fisher and Patrick Molloy, P.O. Box 9135, Huntsville AL 35812, E-mail: DUFF2001@mindspring.com or mephan@mindspring.com; US phone # (256) 830-4471.

Colin Hinz Wins CUFF

Colin Hinz of Toronto is the 2002 Canadian Unity Fan Fund (CUFF) winner. He will travel to Conversion 19 (host of this year’s Convention), being held in Calgary over the August 9-11 weekend.

Hinz won “by acclamation” -- meaning he was selected by CUFF administrator Murray Moore and may have been the only qualified candidate -- there rarely are multiple candidates in a CUFF race.

Colin’s platform explained why he wanted to become the CUFF delegate: “Running back to...Calgary? Sure, Saskatoon would be true to the song and faithful to my roots as well, but Calgary was where I was corrupted back in 1985. And in fact it was at an earlier Con-Version, the second of now nineteen of ‘em, where I lost my convention virginity. I went through a long semi-gafiated period in the 1990s, and thus I lost track of many wonderful Western Canadian fan friends. I’m hoping to go back and rekindle these friendships -- and with luck make many new ones -- should I be chosen to be this year’s CUFF delegate.”

What is CUFF? Murray Moore explains, “In a country in which business travel and

personal travel increasingly is north and south, CUFF encourages the linking of fans on the opposite sides of the Manitoba-Ontario border. The CUFF delegate attends the Convention as an ambassador of one part of Canadian fandom to another."

CUFF pays the travel expense and the hotel room expense of a fan attending the Convention.

What is Convention? Moore calls Convention, "the annual physical expression of the Canadian SF professional and fan community's appreciation of the best of Canadian professional and amateur activity in the previous year."

Convention is an added feature for its host convention, helping to recognize contributors to the Canadian sf scene through such events as the presentation of the Aurora Awards. The Auroras go to English-language and French-language winners in various professional and fan categories.

CUFF Delegate's Duties: During the 2002 Conversion/Convention the CUFF delegate is encouraged to volunteer to work the con, to attend the Convention business meeting, to represent CUFF, and to take notes of what is heard, seen and said.

After the con, the CUFF winner takes over administration of the fund. The CUFF administrator's duties include (1) Writing, publishing, and selling a CUFF trip report. Publishing a trip report is important because SciFi Inc. of Southern California, on receipt of a fan fund trip report, donates \$500 to CUFF. (2) Opening a bank account into which all of the CUFF money received by the CUFF administrator is placed. (3) Organizing the selection of a successor who will be the 2003 CUFF delegate and administrator. (4) Passing the CUFF money to the 2003 CUFF delegate.

Delegate Qualifications: A CUFF delegate must be a Canadian citizen or a perma-

nent resident who agrees to attend the 2002 Convention and to fulfill the obligations of the CUFF administrator.

Mansfield's ConTRACT Expires

After a 13-year run, John Mansfield has stopped producing *ConTRACT*, his bi-monthly newsletter for Canadian convention-runners, dealers and artists: "The early years were great and I enjoyed it. However, lately it has not been fun."

In the January issue Mansfield said there are now only four remaining Canadian conventions, and after attending all four last year he considers them to be moving in "directions I am not sure that I admire." The shrinking number of conventions has also dried up his available news, and so has the tendency of Canadian concommittees to become "more secretive, more reclusive, possibly due to their isolation."

One of Canada's highest-profile fans for many years, Mansfield chaired the 1994 Worldcon in Winnipeg and is still active in running the area's conventions: "I'm part of a Media con and a Horror con, with more possibilities to come. I have the chance to promote some 20 movies a year. I am responsible for promoting various game companies via tournaments from Thunder Bay to Alberta. I'm still running the second largest Game store in Canada, that continues to grow in sales ever since our start in 1982. I know that I am only held back by my imagination and the time I wish to commit to my world."

Mansfield's closing comment to his readers was, "For thirteen years I tried to pass on some of that experiences and knowledge to others. I hope I have been to use to some of you."

Some have already publicly thanked Mansfield for his efforts. Paul "Ogre" Bushell, President of the Calgary Science Fiction and Fantasy Society and chair of this

year's Convention, praised *ConTRACT*: "I learned lots from it and gained some good insight and ideas." Paul Valcour, editor of the Ottawa clubzine *OSFS Statement*, will miss Mansfield's candor, and concluded, "Canadian SF fandom will be the poorer without *ConTRACT* and John Mansfield's voice."

The Voice of Doom

Friendly, bubbly Lloyd Penney – the voice of doom? Yep, he got the job. Lloyd spotted an ad in a Toronto entertainment paper soliciting auditions for a spoken word CD. His audition was a success, so he'll be helping record a six horror stories written by Canadian writers including Edo van Belkom, Tanya Huff, Nancy Kilpatrick and David Nickle. The stories have been converted into radio-style plays by a production company called Fears for Ears, which may also be the title of the CD. Lloyd expects the CD to be available in February.

This success more than compensates for Lloyd's disappointment in another bid for show business fame. He explains, "I checked with Michael Lennick, the local screenwriter who is producing the screenplay to Rob Sawyer's *Illegal Alien*. The character of Dr. Lloyd Penney was written out in the first draft. He may return in the final draft.... I have already volunteered to play Dr. Penney in the movie. I know the role well."

Vegas Odds

In January, fan artist Alan White stopped by a market near home in Las Vegas and his eyes riveted on a car in the parking lot with an Ontario, Canada license plate that read "4 TARAL." He wondered, "Is this some weird coincidence or could Taral be visiting the residential side of Vegas? I'd hate to have

Bay Area Celebrity Brush

"Lapsed Royalty Meets Lapsed Weight Watcher" was Adrienne Foster's own caption for this picture of her taken with "Fergie" at Kepler's Bookstore in Menlo Park, California.

Adrienne wrote in her year-end-holiday letter: "2001 had a momentous start for me. Sarah, the Duchess of York, did a local book signing and I took time off of work to attend despite short notice. For an international personality, she was amazingly accommodating to the people who came to see her. The only restriction was that she'd only sign her books – no memorabilia.

"I've done so much reading on the British royalty during the past 20 years I was tongue-tied when my turn came to have my book signed. When she opened up the copy of *My Story* I had brought, one of her portrait photos faced the title page. I said something about it vbeing a good picture of her and she said, 'Andrew took that,' and continued to speak glowingly of him. She's a much better ambassador than any of her British critics give her credit."



Adrienne Foster poses the Duchess of York before "Fergie" signs an autograph for her in Menlo Park, CA.

him in town and not get together.”

But no, Alan’s e-mail query found Taral still at home in Ontario. “Rack one up for the X-Files.”

Taral commented, “I do live in Ontario, and have no idea who would have a plate like that. I do a search for the name ‘Taral’ on the net occasionally, and come up mainly with references to myself. The exceptions seem to be a couple married in Kansas in the 1880’s (no idea who they were or how they came by the name), and a black singer named Taral Hicks who does slick but unremarkable Mo-Town.”

Taral says he started using his name around 1970. “I was looking for something euphonious and unlike any name I’d heard before. It had to be from an ‘extraterrestrial’ language I had been working on, and ‘Taral’ was what I came up with.”

TR

Teresa Renner Smith, a Foreign Service Officer, has been in Oman for the past year. She’s now on the promotions list! Her previous posting was to Russia – she’d been sent to Siberia, literally. This news comes from Jul Owing’s minutes of the October 2001 Bucconeer committee meeting.

The minutes also included an update about TR’s husband, who suffered a stroke last spring while he was visiting his brother in California. He’s in the U.S. Marines, explained the minutes, “exercising more than the Drs. allowed him, but picking up 60 pounds of muscle and doing much better than hoped.”

Medical Updates

LA fan and *File 770* contributor **Bill Warren** entered Kaiser Sunset hospital in late February with endocarditis and is expected to remain for several weeks. His wife, Beverly, told friends, “Kaiser Sunset is one of the best cardiac care facilities in the world and he is very lucky to be there. He is in a good hospital and is getting good care.”

Moscow, Idaho fan **Jon Gustafson** is receiving physical, speech and occupational therapy to assist his recovery from two small strokes suffered around the beginning of the year. Jon is a well-known pioneer in the field of appraising science fiction and fantasy art.

SF legend **Forry Ackerman** is in the hospital recovering from sudden illness. Fortunately, Forry is expected to make a full recovery and should be home soon. Cards



and letters wishing him well should be sent to his home at 2495 Glendower, Hollywood, CA 90027. [[Source: Joan Knappenberger in *Chronicles of the Dawn Patrol*]]

Pat Sayre McCoy was taken from last November’s Windycon to Alexian Brothers hospital for an emergency appendectomy. She was released a few days later and resumed full-time work on December 14. Steven Silver said McCoy, who had been Windycon’s guest liaison, has accepted the position of Programming Chair for the 2002 Windycon, “after promising that she would not have her appendix removed that weekend as well.”

McCoy still has time to change her mind – **Steven Silver** himself, a past Windycon program chair, underwent a discectomy in January to correct an herniated disk. But no, it wasn’t the result of having too many neopros jumping on his back for panel assignments. Steven suffered the injury while helping move his family into a new home.

Silver wrote soon after the operation, “The surgery went very well and I’m now at home recovering, although sitting for more than about 15 minutes is rather difficult. I’ve spent most of my time in bed, which has let me catch up on my reading, but it is still rather boring.” He expected to miss about a week of work.

Endeavour Award Judges Announced

Judges for the 2002 Endeavour Award will be Howard V. Hendrix, Harry Turtledove, and Elisabeth Vonarburg. The Endeavour Award honors a distinguished science fiction or fantasy book, either a novel or a single-author collection, by a Pacific Northwest writer that was first published in the year

preceding the award. The fourth Award will presented this November 22 at OryCon, Oregon’s annual science fiction and fantasy convention.

Both professional writers and readers of science fiction and fantasy help judge the award. All entries are read seven times and scored by readers randomly selected from a panel of preliminary readers. The five highest scoring books then go to three judges, who are all professional writers. The judges decide on the winner. Twenty-eight books were entered for the 2001 award, which is sponsored by Oregon Science Fiction Conventions, Inc. (OSFCI).

Worldcon Program Brain Trust

Laurie Mann has posted her collection of past Worldcon program schedules to a web page:

<http://www.dpsinfo.com/pbt/worldcons/index.html>

Mann explains, “This is a small step towards a goal a few of us have been kicking around for a few years: developing a database of past Worldcon programs and, perhaps, an online database of ideas for other conventions to examine and borrow.”

The collection includes the program schedules of Noreascon III, MilPhil, Intersection, L.A.con III, BucConeer, MagiCon and Chicon 2000. All the pages are completely searchable.

Future Worldcon Membership Rate Changes

ConJosé, the 2002 World Science Fiction Convention, increased its membership rates effective January 1, 2002. The revised basic membership rate is \$(US)180.

For full details of the existing and new rates, including supporting and child memberships, and discounts for pre-supporters and voters, see the ConJosé, web site at:

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

The new US Dollar rates are guaranteed until July 31, 2002. ConJosé reserves the right to adjust rates in other currencies as a result of major changes in international exchange rates.

Noreascon 4, 2004 Worldcon, increased rates for attending memberships and children’s admissions beginning March 1, 2002. *New rates* will be \$120 for a new attending member, \$85 for a child’s admission, and \$85 for conversion from supporting to attending. New supporting rates remain \$35.

Worldcon Sows Profits, Reaps SF Writers

At the committee's November 2001 quarterly meeting, Bucconeer's comptroller reported they have over \$25,000 in their account, enough to fund the Student (SF) Writing Contest. Contest through ConJose, but probably not enough to pay for all the expenses for TorCon 3. In 2000 they spent around \$8,000 on the event.

The following article shows how their original idea inspired LA's Loscon committee to do something similar.

Student Science Fiction Contest by Lynn Boston Baden

In 1998, Bucconeer started a Student Science Fiction Contest. Students entered science fiction or fantasy short stories, science essays, or science fiction or fantasy artwork. Each year the Baltimore Worldcon committee has joined with the Worldcon of that year (and the 1999 NASFiC) to continue this contest.

Loscon 28 in 2001 had a theme of "Education: Building the Future One Mind at a Time." In keeping with that theme, the chair, Chaz Boston Baden, decided he'd like to try a contest as well. I agreed to take on

the job. I then contacted the administrator of the Worldcon contests to get information about how they run their contest and also got permission to use the same name.

For Loscon, I decided to narrow the scope of the contest. Loscon solicited only science fiction and fantasy short stories and limited participation to seventh and eighth graders in Los Angeles county. I was pleased with the number of entries submitted. Judges read and rated each story, using a list of criteria such as grammar and spelling, characterization, plot development, use of science fiction/fantasy elements, and so forth.

Five finalists were invited to Loscon for the day of the ceremony. The first, second and third prize winners were given weekend memberships to Loscon for themselves and a family member. All got certificates. The first, second and third prize winners got a cash prize and the first and second prize winners got their stories read and recorded by Tadao Tomomatsu, a professional actor with previous narrative roles. They of course got to keep a cassette of their recorded story.

The contest was named a success by all involved. Next year's Loscon chair, Tadao Tomomatsu, has invited me to run the contest again.

Following the rate increase, Noreascon Four began offering installment plan memberships. Information about the plan is on their web site (<http://www.noreascon.org>).

N4's Progress Report #1 was mailed in January, and #2 is due out in July.

Chicon Again in 2010?

Dina Krause recently e-mailed a number of fans for their reaction to a proposed Worldcon bid for Chicago in 2010. She also announced plans for a meeting on the topic at her place in March. The public responses to her message included expressions of concern by a couple of fans that it was premature to bid before Chicon 2000 took care of all its financial matters.

Three Dots and Three Lines

Congratulations to **Glenn Glazer** and **Allison Hershey**, two LASFS members who became engaged on February 3. Allison is a second-generation fan, whose father was a procedural director of LASFS in the 1940s. The couple plan to marry after Glenn completes his Ph.D. in about two years.

Kelly Lockhart announced

online that he received the best Christmas present ever: "My girlfriend of 5-plus years, Star Roberts, is now my fiancé. I asked her to marry me on Christmas morning, and she has accepted." The couple have not yet picked a wedding date.

Ottawa fan **Tasia Papadatos** wed **Peter Hargraves** on September 29, 2001 at a ceremony well-attended by the local sf community. The groom's mother flew in from Australia. *[[Source: OSFS Statement Nov/Dec 2001]]*

The **Melbourne Science Fiction Club** will celebrate its 50th anniversary on May 10, 2002. They are contacting all the past and present members they can find, and hope to have an especially large turnout for the occasion.

Kansas City in 2006 worldcon bidder

Margene Bahm told the local club meeting in January "we are now better than 50% the favorite." *[[Source: Ephemeris #1, newsletter of the Kansas City Science Fiction and Fantasy Society]]*

While in Baltimore for Darkover, **Ed and Sandy Meskys** saw a theater presentation of the *Harry Potter* movie in one of the few theaters equipped for Descriptive Video Service using headphones. Sandy wrote, "The movie miraculously lived up to the book, and the voiceover description made it fully understandable for Ed."

Mike Weasner's nonfiction book, *Using the Meade ETC Telescope*, has been published by Springer-Verlag as a trade paperback. It is part of the Patrick Moore Astronomy series.

The winners of the **Tucker Awards** were announced at ConPetro 13:

Martha Beck, Lifetime Achievement

Susan Satterfield, Escalator Award

Tim Frayser, 1-900-Award

Mike Glycer, Guardian of Fannish Tradition

According to Ross and Nancy Hathaway, "The Tuckers are given to people who do things to promote SF fandom. There is no pre-requisite for receiving a Tucker. We are always accepting nominations for The Tucker Awards. Send nominations by e-mail, by snail mail or give them to us in person!"

Their e-mail address is:

takki2takki@earthlink.net

N3F Short Story Contest: The venerable N3F Short Story Contest is open to newcomers to the field. The contest gives cash awards, \$50 for first place, \$30 for second and \$20 for third.

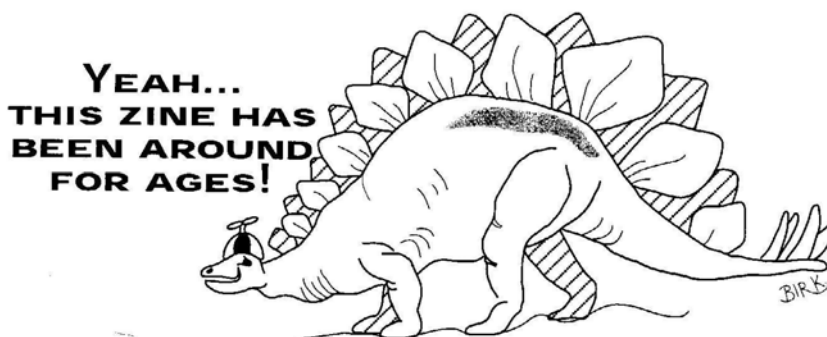
There's an entry fee of \$2 per story – the same fee is charged to everyone. The deadline to enter is December 1, 2002. Mail manuscripts to: Elizabeth Caldwell, 27975 Belgrave Road, Cleveland, OH 44124-4636.

Clipping Service

Michael Walsh: [From SMOFs] "I am continually amazed at the inability of people who have apparently mastered the art of writing a check, using e-mail, using the 'net, etc. etc. to be unable to grasp certain easy-to-understand fundamentals of how the Hugos are selected. The kvetching after the Harry Potter win was particularly annoying."

Arthur D. Hlavaty:

[Derogatory Reference 98]: "[At Millennium Philcon:] The Novel Hugo offered final evidence that the gargoyles have taken over the cathedral."



Lasting Impressions: News from the World of Fanzines

OED Hunts for Earliest Use of SF Words

The Oxford English Dictionary is searching for the definitive "earliest reference" in which various science fiction terms were used. So give them a hand – after all, a few of these terms were probably *invented* by readers of this zine.

As soon as she heard about the project, Geri Sullivan culled references for all the faanish words that appear in *Fancylopedia* (1944) and *Fancylopedia II* (1959): *BNF*, *completist*, *con*, *fanzine*, *fen*, *illo*, *mundane*, *prozine*, *stf*, and *Worldcon* (including proper capitalization and a note that it's a service mark owned by the World Science Fiction Society.)

For a look at what they've found so far, check the web page address below: <http://66.108.177.107/SF/sf.shtml>

The page is chiefly maintained by Mike Christie, an enthusiastic fan, and Sue Surova, a freelance researcher for the OED. The idea started when Sue posted a message on a discussion group looking for early examples of the SF usage of mutant "a person with freakish appearance or abnormal abilities as a result of a genetic mutation." The earliest example the OED had for this sense was 1954; OED editors knew the word must have been used earlier. A 1938 example was quickly found, and a plan for further research was formed.

The sf reference page is a pilot effort for the Oxford English Dictionary, in which the words associated with a special field of interest are collected so that knowledgeable aficionados can help the OED find useful examples of these words. The OED's first project is science fiction literature.

Eventually, the OED aims to include all words that are frequently used in any field. It will attempt to find the earliest example of every sense of every word it includes. For sf the OED is interested in discovering earlier examples of terms it already includes, early examples of terms that have been slated for future inclusion, and any examples of terms that have not yet caught the editors' attention but are common in sf. (Words used infrequently, words associated chiefly with a single author, or words so specialized that they are found only in a single subgenre, are not high priorities for inclusion.) (So don't



Lesnerize.)

Speaking of specialize jargon, the OED has some of its own that comes into play when explaining what kind of references they hope fans will provide. (1) An antedating is a word that is earlier than the earliest example they currently know. Most words will be in this category. (2) An interdating is a word that fills a (large) gap in the record -- if they had an example from 1928 and then nothing until 1995, they'd want something in between to show that the word continued in use in this period. (3) A postdating is a word that is later than the latest example they have, generally sought when they believe that a word is still current but they have no example from a recent decade.

If you have a citation that antedates the earliest they have listed, or fulfills one of



Edie Stern and Joe Siclari at ditto 14. Photo by Keith Stokes.

these other needs, e-mail it to Mike Christie <mikec@athensgroup.com> using the format shown in their guidelines <http://66.108.177.107/SF/how_to_cite.html>.

They're interested in suggestions for other words that belong on this page. The criteria for inclusion are subjective, but come down to: does the word sound familiar to a long-time SF reader? This list is not meant to be a glossary of SF terminology: it is only a list of those terms that the OED has a particular need to have researched. In other words, the list won't show terms whose coinage is definitively known, such as dalek, robot, and grok.

There are three sets of words:

Science Fiction

<<http://66.108.177.107/SF/sf.shtml>>

SF Criticism

<http://66.108.177.107/SF/sf_crit.shtml>

SF Fandom

<http://66.108.177.107/SF/sf_fan.shtml>.

They have virtually no citations for the latter group. What's in the *Fancylopedia* will help them but they really want the primary sources.

The Itemic Age

New issues of **Eric Lindsay's** fanzine, *Gegenschein*, are now available for viewing at <http://www.ericlindsay.com/sf/geg91.htm> His updated GUFF report, with more photos, is available at

<http://www.ericlindsay.com/guff/index.htm>

R. Laurraine Tutihasi has posted the August 2001 issue of her fanzine, *Feline Mewings*, on her website:

<http://members.aol.com/ltutihasi>

Looking for **Wilson Tucker** books? There are over 1200 copies of various titles for sale online at:

<http://www.abebooks.com/>

Bjo Trimble's new website can be found, logically enough, at www.bjotrimble.com

Adrienne Losin hopes to make her first US visit in many years when she comes from Australia to ConJose.

Yngvi is still a louse.

Corflu Valentine, held February 14–17 in Annapolis, Maryland was small but successful.

With an attendance of around 40, this was the second small Corflu in a row, but that didn't seem to bother any of the rather diverse group of fans who were there. There were close to a dozen Brits there, lending a transatlantic fannishness to the con. They included Eve and John Harvey, Peter Weston, Clair Briarly, Mark Plummer, Mike Scott, Debbi Kerr, Yvonne Rouse, Ian Sorenson and Max (who goes by that name alone in fandom).

And there was con chairman, Nic Farey – a transplanted Brit who has held onto his accent and his ties to UK fandom despite his ongoing sojourn in southern Maryland. Nic has perfected his act and carried it off splendidly at Corflu, but it was clearly obvious that the Blessed Bobbie deserved most of the behind-the-scenes credit, along with volunteers like Tracey Benton, Bill Bodden (by no coincidence next year's Corflu hosts), Jae Leslie Adams, and various others.

(I was sitting in the smoking consuite Sunday around 12:30 in the afternoon when a hotel guy stuck his head in the open door and said, "Hey, this room is supposed to be vacated now." It turned out that he was wrong – it was booked through the next day – but within only a few minutes the half-dozen people in the room had totally cleaned it up and packed up the remaining non-hotel items in the room. We were all volunteers when it served the purpose.)

The convention began on Thursday night in what would become the next day the non-smoking consuite (the smoking consuite directly above and convenient to a flight of stairs, would not open until Friday afternoon). The Brits were there and so were fans from San Francisco and Seattle. Fanzines were passed around and conversations quickly joined.

The convention was Officially Opened on Friday night with the traditional Drawing of the GoH from the Hat. Sheila Lightsey held the hat, into which at least theoretically all the attendees' names had been placed. (I offer the qualifier because in recent years a secondary tradition has sprung up: members may offer a bribe – now up to \$20 – to have their name *removed* from the hat.) As usual, the Hat made an excellent choice: Moshe Feder.

The Saturday programming started in the *morning*, to my stunned amazement, but most of the program turned out to be skippable. Now, I know that many fans think that of *most* convention programming but Corflu's programs are supposed to be different. They're supposed to be Too Good To Be Skipped. As it happened, a good chunk of the British contingent spent the afternoon exploring Annapolis.

CORFLU 2002: "Feel The Love!" by Ted White



Fortunately, they were back in time for the evening program, because many of them were *in* that program. Past Corflus have occasionally featured plays by Andy Hooper, but this year Andy couldn't make it and Nic imported Ian Sorenson, whose musicals have been hits at British cons for years. The result was *The Booze Brothers*, rather loosely modeled on *The Blues Brothers*, and incorporating at one point a delightful skit based on *Yes, Minister* (starring a cherubic Mike Scott). The production was hampered by a totally inadequate sound system, which failed to do justice to Ian's prerecorded – on CD – backing music and vocals, but the Troup overcame this with panache and several in-

flatable musical instruments. John Harvey and Ian were the Brothers, and Eve Harvey captured at least part of the performance on a video cam. Moshe Feder and Frank Lunney were the only Americans in the performance.

I think it was at Saturday night's party that Max told me, "I didn't come to Annapolis. I came to Corflu. I'm here for the convention, not the city." That sums up my own point of view as well. I was there for the convention, which meant the people, the parties – and the fanzines.

They started with the *Corflu Program Book*, which, if you believed Dave Hicks' title logo, was really *NIC FAREY AND HIS HOWLING CONVENTION* – Hicks did a great cover, which probably didn't hurt his standing in the FAAn Awards. There was Pete Young's *Zoo Nation* #1, Lilian Edwards' *Floss!*, Tony Keen's *The Convertible Omnibus*, Lilian Edwards' & Victor Gonzalez's *Gloss* #3 (Young, Edwards and Keen were, unfortunately, not at Corflu but were represented by their zines), Max's *The Cosmic Hairdryer* #2, Mike Scott's *Plokta* #25, a single-page *Corflu Brain-Teaser* from Pete Weston, Steve Stiles' *Stallions Over the Pacific*, Debbi Kerr's *Long-Legged Tramp*, Ian Sorenson's *Snapshot* ("The fanzine that asks the question 'Why don't Japanese cameras go *Crick!*'"), and Nic Farey's *Yield It*. A fair number of these fanzines – most of which are unnumbered – proclaim themselves to be published specifically for Corflu. It was impossible to read all these fanzines in the middle of the convention, and yet difficult not to at least egoscan a few of them, which made it all too easy to get sucked into reading a zine completely.

Sunday was the day of the banquet. We assembled at 1:00 p.m. and found plenty of both tables and food awaiting us. The buffet offered everything from breakfast fruit and food to several full-course dinners, including freshly-sliced roast beef. Topping off the food display was a carved watermelon. Standing on end, with part of it cut away, it had been lightly carved on its green skin to reveal the portrait of a beautiful southern lady of a century earlier. The style resembled scratchboard, with the lightly cut away portions showing a brighter green against the dark green of the uncarved skin. The artist turned out to be the meat carver. Several of the fanartists present went over to him to congratulate him on the piece and a number of fans took photos of it.

Nic had asked me, as Corflu's "Eminence Grise," to run the show at the banquet, so after everyone had eaten all they could hold, I introduced Nic, who Officially Thanked a large portion of the convention. I introduced Bill Bodden, who made a Special Presentation to GoH Feder – a remarkable red felt hat which resembled a Very Large Crab. Moshe gave a solid GoH speech (which is now

online at the Corflu Valentine website, <http://come.to/corflu>. I conducted the nomination and voting for the Past President of the Fan Writers of America (fwa) – the Past Presidency for 2001 went by immediate acclamation to Eve and John Harvey. Victor Gonzalez – subbing for Andy Hooper – presented the FAAn Awards. They went to Lloyd Penney for Letterhack, Max for New Fanzine Fan, David Hicks for Fan Artist, Alison Free-

bairn for Fan Writer and *Wabe* for Fanzine.

With no competition, Madison, Wisconsin was awarded next year's Corflu, and Bill Bodden and Tracy Benton immediately began selling memberships. Right now and until July 1, the cost of a membership is \$35 (which includes the Sunday banquet), which is a real bargain. It will go up. Checks should be made to Tracy Benton and mailed to Corflu c/o Tracy Benton, 108 Grand Canyon

Drive, Madison, WI 53705. Include your full name and address, and please add your email address in order to receive electronic progress reports.

When I left at 3:00 a.m., Monday morning, the party was still going and I didn't want to leave, but I had to be at work that afternoon. Good convention – as usual.

BRAD FOSTER WINS 2001 ROTSLER AWARD

Brad Foster won the 2001 Rotsler Memorial Fanzine Artist Award, presented at Loscon 28. Sponsored by the Southern California Institute for Fan Interests (SCIFI), the Rotsler Award honors the lifetime work of outstanding fanartists and the memory of esteemed fanartist William Rotsler.

Foster received the award in recognition of his current fanac as well as his outstanding contributions to fan art over the last few decades. He is generous in sharing his art, and uniquely talented. His work is insightful, humorous, versatile, and exquisitely drawn. He is one of the best and most prolific of the current generation of fan artists, a worthy successor to Rotsler's legacy.

Brad won the Best Fanartist Hugo five times between 1987 and 1994, and continues to be a frequent Hugo nominee.

Brad replied, when notified of his selection: "I am indeed aware of the award, and thought it was really nice that fans though enough both of Bill and the whole idea of the 'fan artist' to decide to put together this award. And I had *hoped* that maybe in ten years or so, after a lot of other artists received it, I might be lucky enough to be added to the list. So, it really was a very big surprise to hear I had been selected this year."

The annual award consists of \$300 cash and an award plaque. Mike Glycer, Richard Lynch, and Geri Sullivan served as this year's award judges.

Brad already knew how he and his wife would celebrate: "When I called Cindy at her Dad's and told her about this, she said that this would help to pay for our trip to Disney World early next year [our 10th anniversary present to each other.] I guess if this was football, it



would go: 'Brad Foster, you've just won the 2001 Rotsler Award! What are you going to do?' 'We're going to Disney World!' Again, many thanks to everyone involved for this honor!"

Philly or Leeds? The Debate Resumes — Response by Lew Wolkoff

Lew Wolkoff: Both of the obituaries *File 770* printed for Milt Rothman mention that the meeting held in Philadelphia in October 1936 was the first SF convention. The meeting held three months later in Leeds, England makes the same claim, and its supporters may write to argue the point.

John Michel published a description of what happened at the Philly meeting about a month after it happened, and I have a copy of that first con report. I've also read the description of what happened in Leeds published some 20 years later.

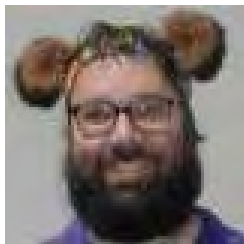
Here are summaries of both.

Philly followed the model of the political convention, and delegates from both clubs met at Milt Rothman's house, not needing a hall. They looked at Milt's collection and his lab. They played some craps in the lab, then walked en mass to Independence Hall, where one of their number, Herb Goudket took some photographs. They walked back to Milt's house, joined by John Baltadonis, who had come late. They held a business meeting, electing Milt Chair and Fred Pohl Secretary, and

made plans for larger, future gatherings. Then John took a number of people to his house and showed them his printing rig. They came back to Milt's, and the entire group walked back to the train station singing early Futurian folksongs. With the exception of three years during World War II, meetings (Philcons) were held every year since 1936 to the present, with the 1936 meeting being counted as the first and this year's worldcon as the latest.

Leeds followed the model of a public meeting. They advertised the site and took reservations. People gathered and listened to speakers. Some telegrams were read, and the group voted to create the British Science Fiction Society. They adjourned and, so far as I know, no follow-up meetings were ever held.

The modern SF con evolved from a merger of the two models, but the Philly meeting sounds as much -- if not more -- like a modern con than the Leeds meeting. Leeds seems to rest its claim solely on the fact that they advertised. I don't recall advance publicity being a primary component of anything other than a for-profit media con.



Remember These Classmates? Locate all the alumni of the University of Loscon online at www.lasfs.org

Fandom's Tangled Web

RemarQ Settles With Ellison

The copyright infringement suit Harlan Ellison filed against Critical Path and its subsidiary RemarQ Communities over unauthorized posting of copyrighted stories on the RemarQ service has been settled. Critical Path will develop software allowing Ellison to delete unauthorized posting of his works, and will also appoint an employee to be available to Ellison as a back-up measure. The settlement includes no admission of liability.

Ellison noted, "I am pleased to have settled this case with Critical Path and RemarQ, and believe we have taken a step forward for writers everywhere in their efforts to protect copyrighted works." A Critical Path spokesperson also expressed satisfaction with the settlement.

Ellison's infringement action against America Online was not included in the settlement. "Barring delays (which we anticipate), we will be going to trial against AOL in late March-early April," Susan Ellison wrote in *HERC #29*.

SFWA has granted money from its Legal Fund to Ellison's suits. Donations to the continuing lawsuit can now be made to: Trust of Kulik, Gottesman & Mouton, and sent to KICK Internet Piracy, P.O. Box 55935, Sherman Oaks, CA 91413.

Harvia Posts Complete List of Fan Hugo Nominees

"After looking for years at fragmented text-only lists of Best Fan Artist Hugo Nominees and Winners," explains Teddy Harvia, "I finally decided to attempt to create a complete illustrated list."

Teddy is a history and art buff and "I think others in fandom share my interest in the history of fan art and artists. Seeing it might even inspire new fan artists." He plans to add photos, samples of nominated fan artists' work, and links to more of their art.

The momentum from his fan artist project carried him into fields beyond, and Teddy ultimately created web page lists of all fan Hugo-nominees: fan artists, fanwriters and

fanzines. The result is an excellent resource for Hugo buffs. The URL's are:

Best Fan Artist:

http://web2.airmail.net/tharvia/fan_artist_hugo.html

Best Fan Writer:

http://web2.airmail.net/tharvia/fan_writer_hugo.html

Best Fanzine:

http://web2.airmail.net/tharvia/fan_artists/fanzinehugo.gif

Willson and Weber Make It A Girl's World

Karen Willson and Chris Weber, developers of L.A.con III's "Adventurers Club" kids program, are the founders and operators of the extremely popular A Girl's World internet site, (<http://www.agirlsworld.com>). A Girl's World (AGW) is the most popular internet site for girls that isn't owned by a toy company. According to Alexa, the web information company that maintains archives and activity logs on the millions of websites on the internet, AGW is in the top one-third of one percent (0.33%) of the internet in terms of popularity, receiving approximately 6 million hits per month.

The mission of AGW is to encourage and empower 7-17 year old girls and to respond to girls' needs by being girl powered, written and designed for girls, by girls. AGW has received extensive media coverage and recommendations from publications including *USA Today*, the *New York Times* and *Parents Magazine*. Zealous about internet safety and privacy for the kids who take part in their site, AGW was a presenter, along with Nickelodeon, Fox and Disney at the Federal Trade Commission's "Kids' Privacy Compliance Training for Website Operators" workshop, November 2000.

While Willson and Weber coordinate the extensive material on the AGW site, they are assisted by a battery of consultants including curriculum designers, psychologists, scientists, and educators in order to make AGW an enriching educational experience that is

fun at the same time. To make sure the "fun" quotient remains high, an even larger battery of girls goes over all of the articles and features before they appear and girls write most of them.

AGW's features include articles and interviews with women in exciting and professional occupations, giving girls an idea of the heights they can achieve and that their options aren't limited by their gender. There are also games, puzzles, and contests; a PenPal Club with over 20,000 members, an on-line babysitting class; and advice columns with questions from the site's readers and answers provided by other readers (and vetted by the site's consultants) on topics including parents, school, and boys. Six books filled with the advice from this feature have been published by a division of Random House and are available from Amazon.com and at all major book stores.



New Homepage Pays Tribute to Canadian SF Writers

Made in Canada is "the homepage for Canadian Science Fiction," located at:

www.geocities.com/canadian_sf

The site includes links to seven Canadian authors' web pages:

Robert Charles Wilson

(www.robertcharleswilson.com)

John Clute, leading critic and author

(www.johnclute.co.uk)

Douglas Smith, 2001 Campbell Award nominee (www.smithwriter.com)

Isaac Szpindel, short story author and

screenwriter (www.geocities.com/canadian_sf/szpindel/)

Stephanie-Bedwell Grime, novelist and short story author (www.geocities.com/canadian_sf/bedwell/)

Beverly J. Miencke, short story author (www.geocities.com/canadian_sf/meincke/)

Ken Basarke, short story author (www.geocities.com/canadian_sf/basarke/)

Made in Canada and *The MiC Newsletter* are created, designed, maintained and edited by Don Bassie.

Rotsler.com

A Bill Rotsler-tribute website created by Michael R. Bernstein had its launch party at Loscon over Thanksgiving Weekend. Rotsler.com is growing as contributions of Bill's artwork and writing come in.

Bernstein requests faneditors who have Rotsler artwork already have scanned in to send copies to him to add to the site. He'd also like to have copies of by or about Bill Rotsler to post, or at least link to.

If you're going to scan illos specifically to send to his archive, Bernstein is encouraging people to scan them in full (24-bit) color, and to save the images in an uncompressed or lossless-compression file format such as *.bmp, *.tif, *.tga, or *.png. He'd also like the images scanned in at 300 pixels per inch.

More information is at:

<http://www.rotsler.com/contribute/>

He'd also like to know where the images were published, if applicable, as well as any hint fans might have as to when they were drawn.

Remember the N3F!

The National Fantasy Fan Federation's new Secretary is fannish dynamo Dennis Davis. If you're a lapsed N3F member, expect to hear from Davis soon. He says, "I am planning on running a major membership drive. I have a database using FileMaker Pro that I going to use with about 250 past members in it, and so I hope I can get a few people to rejoin." You could make the first move and contact him by e-mail at: n3f_info@yahoo.com

Damon Knight founded the group in 1941 to unite those with an interest in science fiction and fantasy. Many people have found their way into fandom through the N3F, and the group has celebrated its survival into the 21st century by launching a webpage where members can engage in its activities online:

<http://simegen.com/fandom/n3f/>

The club also keeps up with its traditional interest groups ("bureaus") and services, and publishes a quarterly clubzine.

What Should You Nominate for Best Website?

ConJosé, the 2002 Worldcon, has distributed Hugo nomination ballots and now is the time for voters decide what to write down for Best Web Site. It's an experimental category added for 2002 only. Material displayed on the World Wide Web in 2001 by any web site primarily related to the fields of science fiction, fantasy, is eligible.

There seem to be no end of eligible web sites. How to choose? Tom Veal, Chicon 2000 chair, has posted an article on his own web site to help fans sort the gold from the dross, reprinted here with his permission.

Candidates for Best SF Web Site Hugo by Tom Veal

ConJosé, the 2002 World Science Fiction Convention, has taken advantage of its right to create a one-off Hugo Award category by announcing that it will give an award for the best Web Site related to science fiction or fantasy. In an effort to help nominators, I have gathered a list of sites that impress me as both eligible for the award and worthy of consideration. The groups into which I have divided the candidates are, I hope, self-explanatory. If they aren't, it doesn't matter. Within groups, the listing is alphabetical - not in order to be fair but just because it's easiest that way. A site's inclusion on this list is not necessarily a ringing endorsement, but I have tried to limit the selection to those with primarily sfnal content, an acceptably pleasing appearance and frequent updates. Some sites that might have been included proved to be inaccessible to less-than-state-of-the-art browsers. I take it that their creators aren't interested in low-techs like me and have left them out. Also out are sites whose servers don't reliably respond and those on which I happened to see excessive numbers of dead links.

Fandom: *eFanzines* includes a dozen fanzines in downloadable form, links to the Web sites of many others, a regular fanzine review column by Ted White, and some fanhistorical materials.

FANAC FanHistory Project: An archive of fanzines, photographs and other materials related to the history of science fiction fandom. New material is being steadily added. Being a (not very active) member of the sponsoring organization, I have a conflict of interest but nonetheless recommend this site highly.

The *Fannish E-Mail Directory* serves the simple, utilitarian purpose of facilitating communication among fans. It lists e-mail addresses and Web site URL's for several thousand fans and fannish organizations. John Lorentz deserves our gratitude for this labor of love.

The *UK Science Fiction Fandom Archive's* principal attraction is a complete run of *Ansible*. It also has updates to *The Science Fiction*

Encyclopedia (Clute & Nicholls) and *The Encyclopedia of Fantasy* (Clute & Grant), Rob Hansen's in-progress history of British fandom and other interesting material.

On-Line Fanzines: (Note: Omitted here, as presumptively ineligible, are sites that simply reproduce the contents of a printed zine. Those belong in the Best Fanzine category.)

Emerald City, edited by Cheryl Morgan, has nothing to do with Oz; the editor just liked the name. The site is very attractive and well-designed. Content consists primarily of Cheryl's book reviews and convention reports. The PoV is that of the Cosmic Hyper-Left, but if you like that sort of thing, this is the sort of thing that you will like.

File 770: While most of the content of this site finds its way into the printed zine, its initial publication on the Web may be sufficient for Hugo eligibility. *File 770*, edited by Mike Glycer, has long been one of the leading sources of news about fandom. Issues have recently been thicker and more frequent, contrary to the typical trajectory of faneds.

Gegenschein, edited by Eric Lindsay, began life in 1972 as a mimeographed genzine. It is now a personalzine consisting of pithy comments on a variety of subjects and a large number of very short book reviews. The editor is gradually adding an archive of back issues. As of this posting, he has worked his way backwards as far as 1990.

SF Crownsnest, edited by Stephen Hunt, calls itself "Europe's most visited SF/F site". It includes publishing and media news, book, video and Web site reviews, and articles on such topics as vanity publishing and "Is Buffy a succubus?" Free "subscriptions" (an e-mail summary of each issue when it's posted) are available but turn out to be an opt-in to junk e-mail lists.

SFRevu, edited by Ernest Lilley, covers news about science fiction publishing, TV and films. Its scope is similar to *Locus* and *Science Fiction Chronicle*. Issues are monthly; "subscribers" (no charge for subscriptions) receive an e-mail with a summary of the contents when each issue is posted.

Webzines: *Aphelion* emphasizes work by new writers. It doesn't pay them but does have editors and doesn't simply publish everything submitted. Contents are fiction, plus some poetry, a column or two and a comic strip. New "issues" appear monthly.

Nuketown publishes short fiction (for which it pays a flat fee), all sorts of reviews (book, movie, game, Web site, etc.) and some odd items such as a column on Internet hoaxes. It describes itself as "pro-individual, pro-reason and pro-science."

Planet Magazine has been posting quarterly issues since 1994, probably making it the oldest surviving SF webzine. Contents consist of fiction, poems and digital artwork. Writers are not paid, but the zine's longevity suggests that the editor has some talent to finding semi-

precious stones, at least, among the sludge.

Sci Fiction is a professional science fiction outlet edited by Ellen Datlow. In addition to original writing by authors like Ursula K. LeGuin, Michael Swanwick, Nancy Kress and Robert Reed, it reprints classic stories. The only evidence of its ownership by the Sci-Fi Channel is its banner ads.

Science Fiction Weekly, published by the Sci-Fi Channel, contains news, articles and reviews focusing on what its parent regards as science fiction. Books are not completely ignored. The presentation is, as one would expect, top quality.

Strange Horizons is a weekly zine featuring a mix of articles (mostly scientific popularizations and potted history), fiction, book reviews and poetry. It pays modestly (4¢ a word for fiction). Copies are available for free download at *Fictionwise*.

Personal Sites: *Bob Eggleton* is a multiple Hugo-winning artist. His site includes reproductions of many of his painting and sketches, and he is also happy to sell a painting now and then.

The Worlds of Teddy Harvia is Hugo-winning fan artist David Thayer's site for his cartoons, photographs, stories, etc. He is posting cartoons in more or less chronological order, showing the development of his work.

Evelyn Leeper, perennial Best Fan Writer nominee, has lots of SF book reviews, travelogues and convention reports on her site. Her con reports are the most thorough in the business and come close to the elusive goal of preserving conversation in the gross medium of print.

Steven H Silver, another Best Fan Writer nominee, presents book reviews and other writings, including a good guide to Chicago sightseeing (originally written for the Chicon 2000 progress reports) and a long list of famous SF authors' first stories.

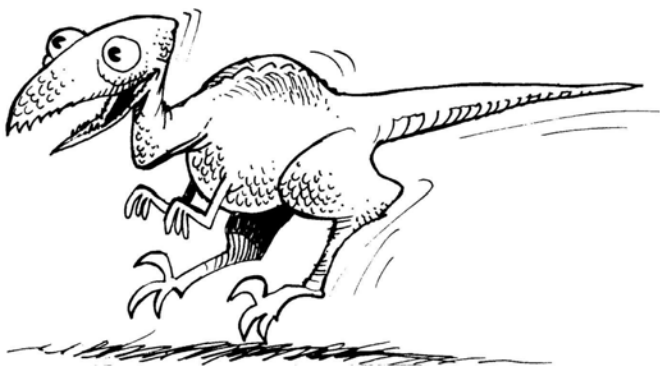
Commercial Sites: *Fictionwise* is an online e-bookstore. I've written about it in *Quark Watch*.

Fo'Paws Productions, operated by Scott and Jane Dennis, sells a SF/F t-shirts and amusing latex puppets modeled after dinosaurs. Along with OffWorld Designs (see below), they deserve much of the credit for the high artistic quality of fannish attire.

Novaspace Galleries sells astronomical and other SF art work, ranging from original paintings to calendars and posters.

OffWorld Designs features science fiction t-shirts and art work by Ray VanTilburg. It also sells hats, jackets, tote bags and other merchandise, all with SF/F themes.

Other: *Astronomy Picture of the Day:* Each day NASA posts an astronomical pho-



tograph with a caption by a professional astronomer. Started in 1995, the site now contains over 2,000 images.

URL's of Tom's Recommended Websites

eFanzines:

<http://efanzines.com/>

FANAC FanHistory Project:

<http://www.fanac.org/>

Fannish E-Mail Directory:

<http://www.spiritone.com/~jlorentz/email/>

U.K. Science Fiction Fandom Archive:

<http://www.dcs.gla.ac.uk/SF-Archives/>

Emerald City:

<http://www.emcit.com/>

File 770:

<http://ourworld.compuserve.com/homepages/mglyer/f770/index.html>

Gegenschein:

<http://psiphi.server101.com/sf/index.htm>

SF Crowsnest:

<http://www.computercrowsnest.com/>

SF Revu:

<http://www.sfrevu.com/>

Aphelion:

<http://www.aphelion-webzine.com/>

Nuketown:

<http://www.nuketown.com/>

Planet Magazine:

<http://www.planetmag.com/>

SciFiction:

<http://www.scifi.com/scifiction/>

Science Fiction Weekly:

<http://www.scifi.com/sfw/>

Strange Horizons:

<http://www.strangehorizons.com/>

Bob Eggleton:

<http://www.bobeggleton.com/>

Teddy Harvia:

<http://web2.airmail.net/tharvia/>

Evelyn Leeper:

<http://www.geocities.com/Athens/4824/>

Steven H Silver:

<http://www.sfsite.com/~silverag/>

Fictionwise:

<http://www.fictionwise.com/home.html>

Fo'Paws Productions:

<http://www.fopaws.com/>

Novaspace Galleries:

<http://www.novaspace.com/index.shtml>

OffWorld Designs:

<http://www.offworlddesigns.com/>

Astronomy Picture of the Day:

<http://antwrp.gsfc.nasa.gov/apod/>

Changes of Address

E. Michael Blake & Lisa Golladay,

E-mail: golladay-blake@attbi.com

Marty Cantor, E-mail: hoohah-pubs@earthlink.net

Phil Castora, P.O. Box 5499, Pine Mountain Club, Frazier Park, CA 92333

Peggy Corrigan & Frank Gasperik, 859 S. 12th St. #307, Cottonwood AZ 86326

Paula DiSante,

E-mail: pdisante@comcast.net

Glenn Glazer, 3809 Pacific Ave., Long Beach, CA 90807-3227

Francis Hamit, P.O. Box 5499, Pine Mountain Club, Frazier Park, CA 92333

Eric Lindsay,

E-mail: fiawol@ericlindsay.com

Mia McDavid,

E-mail: mia_mcdavid@attbi.com

Marie Rengstorff, 2737 S. Kihei Rd. #212, Kihei, HI 96753

Jeff Schalles, 3409 Columbus Ave. S., Minneapolis, MN 55407

Pat & Roger Sims 7030 Villa Estelle Drive, Orlando, FL 32819

Garth Spencer, *additional* E-mail address: garthspencer@shaw.ca

Milton F. Stevens,

E-mail: miltstevens@earthlink.net

Jan van't Ent, Vaalserberg 137, 2905 PM

Capelle aan den IJssel, The Netherlands

Leigh Strother-Vien, P.O. Box 5499, Pine Mountain Club, Frazier Park, CA 92333

Wilson Tucker,

E-mail: wilsonbob37@earthlink.net

Special Bill Bowers CoA Annex: 'Twas the Thursday before Christmas when Bill clicked on his mouse. Not an e-mail was stirring. So he kicked his ISP out of the house...

When its internet service failed, Bill's provider didn't keep a promise to fix things quickly: "Apparently they got a bit later start than promised; and their concept of 'approximately 6 hours' would probably make sense if only I had paid attention in High School Algebra." So Bill went to Yahoo and registered these new e-mail addresses:

Bill Bowers, E-mail: BBowers@One.net

Xenolith, E-mail: xenolith@one.net

Bowers' "Evia Auction sideline",

E-mail: eWorlds@one.net

Bowers' semi-reliable Backup Address:

BBowers@Earthling.net

2002 Worldcon News

Anonymous E-Mails Reveal Deep Fault Lines in ConJosé Committee, Send Tremors Through Fandom

The ConJosé committee suffered an unprecedented public meltdown in March when an anonymous e-mailer widely distributed minutes of its parent corporation's tempestuous February board meeting. Most of the meeting had been consumed by several directors attempting to remove Tom Whitmore as chairman of the 2002 Worldcon.

The anonymous e-mailer struck only two days after San Francisco Science Fiction Conventions, Inc. (SFSFC), the parent organization of ConJosé, named Kevin Standlee to co-chair the convention alongside Tom Whitmore. ConJosé's press release announcing the change gave no reason for it. When *File 770* inquired Kevin Standlee replied, "It resolves a number of internal tensions within the organization, particularly at the Board of Directors level, and, in my opinion, brings some strength to the leadership team. Tom is, generally speaking, a better 'people person' than I am, while I bring a lot of detail-orientation that is not Tom's strong suit. Overall, it probably would have been better if we'd done this from the beginning, but three years ago, I was worn out from bidding and withdrew my name from contention. The Board persuaded me to take the job, and Tom was willing to work with me."

The explosive nature of these "internal tensions" unexpectedly became public knowledge on March 15 when numerous fans received a pair of e-mails signed "A Worried Smof" from "smof@anonamail.com" with the subject header, "It's 167 days until [sic] ConJosé. Do you know where your Worldcon is at?" The e-mails contained a complete draft of SFSFC's February 7 meeting minutes.

The draft showed director Kathryn Daugherty read a prepared statement calling on Tom Whitmore to resign as ConJosé chair. He didn't, therefore she moved a vote of confidence: "RESOLVED, that the Board of Directors of SFSFC, Inc., hereby ex-

presses its confidence in the Chairman of the ConJosé Worldcon Operating Committee." Craig Howlett immediately spoke in favor of Whitmore continuing as chairman, but a long time passed before Tom heard another encouraging word.

Michael Siladi presented his "back of the envelope" analysis of ConJosé's revenue and alleged as much as \$60,000 could not be accounted for. He said he felt "grave disappointment" that Whitmore "has not done anything to establish proper checks and balances over ConJosé's finances."

Vice-Chair Cindy Scott immediately pointed out a glaring error in the spreadsheet Siladi gave directors: half of the "missing" revenue was never even received - he'd left out the \$30 discount to presupporters who converted to attending membership. She did agree that the person originally in charge of handling the receipts had been overwhelmed, but that person had stepped aside months before.

However, Kathryn Daugherty echoed Siladi's concern about the chairman's oversight of ConJosé finances, and criticized Whitmore for not intervening with Programming Division head Linda McAllister when she did not perform as needed.

Crickett Fox recalled that Whitmore originally violated his agreement to select a Bay Area resident as Vice-Chair (he'd appointed Portland fan Ruth Sachter, who later stepped down and was replaced by Bay Area local Cindy Scott.) She said he'd also failed to move to the Bay Area as promised. She conceded, "Moving several hundred miles from one's home and friends is difficult," but added "that was one of the conditions to which the ConJosé Chair agreed." Whitmore disagreed that the trigger for his promised move had occurred, because he'd agreed to "move down when the ConJosé operating committee went to having two meetings per month."

James Daugherty acknowledged Whitmore's skills in handling a crisis, but criticized him for not defusing issues before they escalated to that level. Kevin Standlee said he believed "that there is an appropriate role for the current Chairman of the ConJosé Worldcon Operating Committee within the organization -- but that role is not as its Chairman."

Dave Clark did not agree that circumstances justified a change: "So far everything I have heard today we've heard before, in 1993. Funds were taking time to get deposited, we had to replace a division head at the last minute, people were complaining that the Chairman was not paying attention to all the should be done. Tom was there then and saw it all. We still came through."

Whitmore emphasized in his minuted response that he had not been told what would be said, despite his critics having carefully prepared statements in advance, and that he still believed he was the best person to run the convention.

The SFSFC Board ultimately voted 6-5 that it had confidence in Whitmore as chair of ConJosé.

Although Whitmore is staying, major changes have been made to ConJosé's leadership. Michael Siladi has quit the committee, Kathryn Daugherty has replaced Linda McAllister as head of Programming, and Kevin Standlee has been made Whitmore's co-chairman.

The anonymous sender justified his or her action by saying that at the March SFSFC meeting Whitmore tried to seal the minutes, or at least keep them from being posted to the SFSFC website as usual. Whitmore acknowledged in a post to the SMOFS listserve he had sought to keep the matter private, simply because it doesn't help the convention to make these allegations public. "I think that the people who attacked me through a secret indictment have much more to lose in this issue than I do, and I'd rather protect the board than allow them to hurt themselves in this way. I have a drastically different interpretation of events from the viewpoint of those who wrote prepared statements, in general (some of their issues I agree are important)...."

The minutes composed by board member Cindy Scott reportedly had limited internal distribution, fueling speculation that the distributor's identity might not be difficult to deduce. However, the only certainty is that the anonymous sender stirred up all the dissension he or she could have wished.

Janice Gelb's response to the anonymous e-mailer was typical: "All forwarding these minutes does is foment trouble. If that is your aim, I suspect you will accomplish it in full measure. I hope you are ashamed of it."



Obituaries

John Stanley Woolston

July 16, 1920 -

December 25, 2001

Appreciation by Len Moffatt

January 15, 2002: We just learned of Stan's death yesterday in a letter from his sister Leota, who lives in Garden Grove. She will soon be eighty years old and on the day after Christmas was given the news from Windsor Gardens in Anaheim, where Stan has been under medical care for the past several years.

At the same time she learned of the death of a sister-in-law, and shortly after that a friend and neighbor also passed away.

Actually Stan was lost to us some time ago. When he first went into a home for those with mental problems he still recognized June and me and Leota when we visited him. His main problem seemed to be deafness but when we managed to make him hear, he seemed to know what we were talking about and recognized the names of friends we mentioned. He kept losing his hearing aids but Leota rigged up an ear horn for us to shout into his "good" ear.

But eventually both his vision and his hearing failed and he went downhill physically, reaching the point where he seemed to be living in his own inner world, recognizing no one outside of it.

Stan was born on a farm in Indiana but spent his childhood in Illinois when his family moved across the Wabash River. I'm not sure when they moved to California but my first meeting with Stan was at the 1946 WorldCon (Pacificon I) in Los Angeles, where we also met Rick Sneary. The three of us became lifelong friends.

Stan lived in Garden Grove, some miles south of Bell Gardens, where I was living at the time, and Rick lived in South Gate, a neighboring city of Bell Gardens. With the possible exception of Harry Warner, Jr., Stan and Rick may hold fandom's record for living at the same locations for more years than any other fan. Stan's street name and number changed once or twice over the years but it was still the same location which held a small house, a shed with a job press, a small garden, and rabbit pens.

Due to a club foot, Stan could not serve

in the military during World War II but he took on the job of air raid warden. His mother and his sister Leota both served in the WACS. His other sister, Louise, was already married and had three children.

Like most fans from our generation he discovered pulp mag science fiction in the Thirties. His fan activity

may have started before I met him in 1946 as I was pretty much fannated during the war, thanks to the Navy and the Marines. I did have a brief letter exchange with Rick while I was still overseas but wasn't keeping up with who's who in fandom.

Graduating from Santa Ana City College, he became a printer by trade, and indeed was one of the last of the letterpress printers. His own Chandler and Price job press was used primarily for fannish projects as he usually worked in print shops owned by others.

Stan was one of the original members of the Outlander Society, printing covers and sometimes interior headings for *The Outlander Magazine*. He was active in FAPA for quite a while co-publishing with Rick and me, as well as on his own.

He joined the NFFF and became one of its hardest working members as well as one of its most loyal ones. He was among those who initiated N'APA, the NFFF's amateur press association, and his welcoming letters (to new members and neofans) must have been the best ever written from reports I have heard over the years.

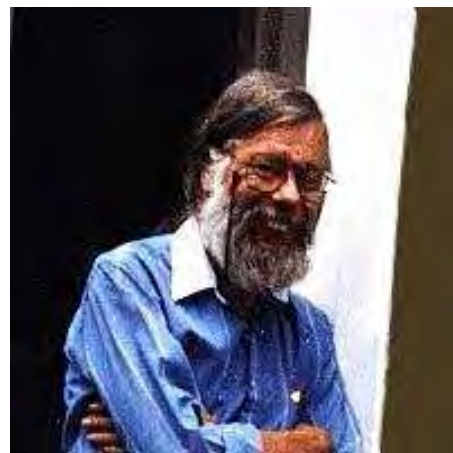
He and I published the 1950 *Fan Directory* (I as editor and he as printer) -- which included the neat layout of the booklet). He was also official printer for the SOLACON (the 1958 WorldCon). The membership cards were printed on his Lilliputian Press. (By the way, that old press was donated to the Garden Grove Historical Society when Stan's affairs were taken over by a Guardian.)

LASFS was always too far away for Stan to attend but he has made it to weekend OS meetings and parties in the Larea over the years, and we have had many a good time at Stan's place. He never drank alcohol or smoked but he could have as good a time at a party as the next fan and in conversations could be more entertaining and informative than many.

He read in many fields and had a marvelous memory. As for imagination, I have always felt that the s-f field lost a great writer because he would not discipline himself to make stories out of the host of unique concepts that he talked about to his friends. He did have a short story published in the old *Astounding's* Probability Zero

Dept. I remember a room party at a convention where the Outlanders had invited James Schmitz for drinks and a quiet place to relax. I think the subject of the conversation was alternate worlds or something along that line and at some point Stan outlined a theory of his. Stan, as shy as Schmitz, suddenly stopped in the middle of a sentence realizing that he was doing all the talking and becoming embarrassed about it. "Good God, man, go on!" said Mr. Schmitz, "don't stop now!" I guess Stan finished his thought but perhaps this helps to show what kind of mind he had and what kind of a man he was.

A kind man, a gentle man, a wild and wonderful thinker. I started missing him back when he was no longer able to recognize friends and relatives. I still do and I always will.



Jack Carroll Haldeman II

December 11, 1941 -

January 1, 2002

SF writer and 1974 Worldcon chair Jack C. Haldeman II (known to his friends as Jay) died of cancer on January 1. He is survived by his wife, Barbara Delaplace, daughter Lori Haldeman, and brother, Joe Haldeman.

Jay sold ten novels and around 100 stories in his career. He often wrote in collaboration. His 1982 story "High Steel" with Jack Dann was a Nebula nominee. His first collaboration with his wife Barb Delaplace, "That'll be the Day," was published in *Alternate Tyrants*. He had been a SFWA member since 1971.

Like many other sf writers, Jay also held jobs in scientific fields. He spent seven years as a med tech in a shock-trauma unit. He worked as a research scientist in the areas of parasitology and veterinary medicine. He did field studies of whales in the Canadian Arctic. For three years he was part of a research team investigating the greenhouse effect for the US Department of Agriculture, specializing in Expert Systems and the real-time applications of Artificial Intelligence

control systems. More recently, he coordinated production of a website and CD-ROM series containing over 4,000 documents pertaining to agriculture in the state of Florida.

Jay met his future wife, Barb Delaplace, at a convention. Their acquaintance grew through Compuserve and GENie. He wrote online, "Soon chat turned to email and then to telephone calls and cross-continent flights. Eventually we decided it was cheaper (and more fun) to get married. I think Delta Airlines stock dropped ten points when the word got out."

Jay helped roast Gardner Dozois last Labor Day weekend at Millennium Philcon. Jay recalled that around 1971 he, Dozois and others formed a loose collection of writers who met several times a year and workshopped short stories. Dozois would bring along rambling 35,000-word story fragments. After Jay read about 20 pages he'd think, "Say, this is just great, but nothing has happened." Jay claimed that inspired his brother, Joe, to write a 4-page scene of a former President watching the sun creep across his yard – "Gardner loved it, of course. It was just like his." Many years later Joe's finished story actually sold to *Omni*.

In his final days Jay was cared for at a Gainesville, FL hospice. His daughter Lori Haldeman said of his passing: "True to form, he chose a moment when nobody was looking at him -- he always did cringe at being the center of attention. He went peacefully, as the family was sitting around him, telling jokes and laughing."

The family requests that in lieu of flowers, donations be made in his name to the Hospice of North Central Florida (4200 NW 90th Blvd., Gainesville, FL 32606).

Meade Frierson III Appreciation by Guy H. Lillian III

Meade Frierson, one of the great science fiction fans in the history of the South, passed from this planet on September 24, 2001. He was suffering from cancer.

Meade was an attorney, one of the founders of an important Birmingham law firm. He was an amateur genealogist, who published a history of his family in his later years.

Before then, he was a science fiction fan, and a radio fan, and a horror fan. In the early 1970's he published a wonderful, comprehensive fanzine called, simply, *HPL*, about the works of H.P. Lovecraft. It featured artwork by Herb Arnold and Dany Frolich and Tim Kirk and dozens of other fine genre artists, and writing from as many Lovecraft



Left: A childhood photo of Jack and Joe holding up the headline of Eisenhower's 1956 presidential election victory. Right: Barb Delaplace together with Jack.



aficionados and followers.

Meade was one of the founders of the Southern Fandom Confederation and was its President for many years. His stud-bedecked denim "SFC jacket" was his preferred garb at DeepSouthCons for many years. The SFC is still keeping Southern fans in touch with one another and with national fandom, 30 years after its founding.

A member of the Southern Fandom Press Alliance for decades, Meade also founded Apa-VCR back when such devices were new, and Apa-III.

In 1975 he won a richly deserved Rebel Award at the DeepSouthCon for extraordinary service to fandom in the South. Some years later, his wife Penny, who chaired Confederation, the 1986 worldcon, was likewise honored.

All of these things speak well of Meade Frierson's career in SF fandom. His remarkable intelligence, his poetic nature (he was a published poet in his college days at the University of Virginia), his fertile imagination did not mask a genuine friendliness and care for people that endeared him to everyone who knew him. Meade's idea of fandom was of a community where all like-minded souls could gather and rejoice. That's the way he lived his life and that's the perspective he brought to science fiction. Speaking personally, he and Penny hosted me many times at their home in Birmingham, and were always boon companions. And I will never forget those incredible evenings at Sammy's ...

He was my mentor in fandom and a beautiful friend. God speed him.

Sid Birchby Appreciation by Andrew I. Porter

British SF fan Sidney Leonard Birchby, 82, active in fandom since the mid-1930's, died at home in Manchester on December 29th,

after a short illness. He is survived by his brother John.

Birchby first became active at the dawn of UK fandom in the middle 1930's, while living in London, attending meetings of the Science Fiction Association, which initially met in a Lyons teashop on Thursdays, chosen because it was E. J. Carnell's weekly half-day off. It was to be the dawn of a New Age, with SF fans at the vanguard. He missed the Leeds SF Conference in 1937, the first SF convention in England and arguably the first con anywhere, but years later, wrote about his feelings of the time:

"Only a month before the King of England himself had been thrown out for not conforming with the Establishment. As a fan, I felt it was quite right and proper that the fanzines that the SF Association sponsored, such as *Tomorrow* and *Novae Terrae*, should print their steady diet of pep articles on 'Whither Mankind?' and 'Science Progress'. It was the New World we were making, and the golden tool was Science. Around us the world was moving into the first steps of the dance of death. Spain was in the middle of her civil war; Italy had just finished the Abyssinian war; Germany had re-occupied the Rhineland. Against this background, British Fandom reflected that middle-class respectability which Britain as a country maintained in the face of rising chaos abroad."

Meetings of the London Branch of the SFA included William F. Temple, Arthur C. Clarke, Carnell, later to edit *New Worlds* for so many years, and others who went on to long careers in writing and the fan world.

The war changed everything. The last SFA meeting was held in London in September, 1940, a year after World War II started. The lack of paper for fan publishing, the unavailability of American SF magazines-which had been imported before the war as ballast and were replaced by needed foodstuffs and war materiel-and restrictions

on free movement, severely restricted SF fandom. Many fans went into the service, and bombing during early 1941 destroyed many London meeting places, including Druid's Hall in Holborn, the legendary Flat (about which see William F. Temple's recent 88 Gray's Inn Road: A Living Space Odyssey, Sansato Press, 2000), and the pub The Red Bull.

Birchby himself was not spared. He had a close call when a truck he was on carrying five tons of bombs crashed, with the bombs falling on the roadway "...with nice resounding thuds..." A direct hit on his house destroyed much of his collection, his correspondence files and much SFA material. Harry Warner's All Our Yesterdays notes that Birchby "spent three days scouring the neighborhood for the fragments of precious issues of Weird Tales, tracking down about one third of his original possessions."

After the war, Birchby got on with his life, though the appearance in 1954 of Mike Rosenblum's New Futurian, with a series of articles by Walter Gillings on the early days of British fandom, brought Birchby back into fandom, with reminiscences of his own. He remained active, according to Rob Hansen [whose information in compiling this obituary was crucial], up through the late 1950's.

Ed Moore 1962-2002

Ed Moore, known as Big Ed, a long time member of the Kansas City Science Fiction & Fantasy Society died from cancer January 16. He passed away at home with his family, as he wished, shortly before his 40th birthday.

Roger Tener, in his e-zine *Chronicles of the Dawn Patrol*, recalled Big Ed's role in a classic convention anecdote:

"It was at a NeoCon at the Family Inn in Wichita. It was the night of the famous (or infamous) long (very, very long) room party that if my memory serves right was hosted by the Satterfields. Anyway, there was a mundane who have found his way into the con and therefore into the room party. As this er... individual consumed more and more alcohol he became less desirable to have around. So, as is often the case, when it was determined that this person should leave and it was determined that he would probably cause trouble when the time came, I was woke out of a very sound sleep to help out in case of trouble.

"When the time came to eject this person from the party most of us were ready for a fight. All but Ed. Just about the time it was going to get physical, Ed walks up to this guy and starts talking to him like they are old buddies. The guy starts complaining on how is being treated and Ed agrees with him. Ed then tells the guys that if the were treating him like that he would just leave and let them get along without him. Suddenly the guy agrees with Ed, he said he'd show us. He would leave and we would just have to party without him. Ed walks the fellow out to the elevator, rides with

him down to the lobby and walks him out the front door of the hotel, says good-bye and turns around and comes back to the party. I can just imagine the look on the guy's face when he suddenly realizes that he's on the outside looking in and the rest of us are back at the party.

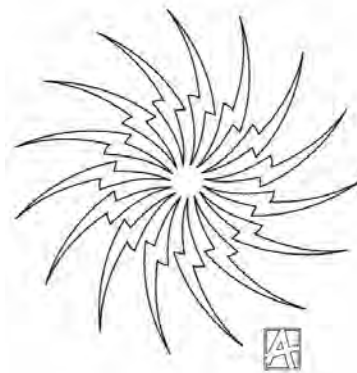
"It finally did dawn on him that things did not go as he planned and a few minutes later the guys was back at the party causing problems. Once again when it looked like this were going to get nasty Ed walks over to him and repeats the process all over again. Only this time when Ed walks him out the front door of the hotel members of the Wichita Police Department were waiting for the guy. It was amazing once, but twice in 20 minutes was fantastic.

"I will miss my friend, his smile, his willingness to help, his boundless energy. Rest in peace Ed, while it will harder without you, we will do our best as you would want us to."

Moore is survived by his wife, Judy, and their children. Fans donated almost \$2,000 to help the family and defray funeral expenses. This included a donation of \$500 made anonymously. The St. Louis club also collected a lot of non-perishable food items that were delivered to the family. John Vaughan delivered the

funds to Judy and reported, "She kept trying to find words other than 'thank you,' to tell all the donors who have tried to make this tragedy more bearable for her and the children."

Later, a wake for Ed Moore was held at the Satterfield home. As Roger Tener reminded his readers, "This wake is what Ed wanted – folks to sit around toasting him, telling funny stories and memories, sharing good food and drink, and lots of laughter." *[[Sources: Keith Stokes, Chronicles of the Dawn Patrol]]*



Stan Woolston Appreciation by Andrew I. Porter

Los Angeles fan Stan Woolston, 81, died December 25th at the Windsor Gardens Nursing Home in Anaheim, where he had been in declining health for several years. He is survived by his sister, Leota.

Woolston was born in Indiana, but moved to Los Angeles as a teenager in the 1930's, where he discovered pulp magazine SF. He graduated from Santa Ana City College and attended the 1946 LA worldcon, the first after World War II. With fellow LA fan Rick Sneary and Hagerstown, Md.'s Harry Warner, he may share the record for living the longest at one address.

Although active in SF fandom for seven decades, he dipped a toe into the pro field only once, contributing a story to Astounding (now Analog) SF's "Probability Zero" department.

He was an original member of The Outlander Society, organized in October, 1948, for fans in outlying areas of Los Angeles who couldn't easily attend LASFS meetings. This was in the days when LA was growing by leaps and bounds, but the freeway hadn't been invented. The group gained a reputation, according to Art Rapp, as "the most articulate and intellectual group ever assembled" in fandom. Their more or less monthly meetings tended to last all day,

and guests included Ray Bradbury, Dr. Robert S. Richardson and Kris Neville. Fans were invited to join; one person who declined was actress Olivia de Havilland, who wrote, "It is not true that I am a science fiction fan. I hope this confession will not be disillusioning to you."

In 1948 Woolston invented Fan Wampum, which was intended to pay debts not suitable for compensation by legal tender. The same year, at the West Coast Scientific-Fantasy Conference, the first Westercon, Woolston won an original Thrilling Wonder Stories cover in a raffle organized to raise money for the Big Pond Fund, which itself evolved into TAFF. Both are institutions which are with us today.

Woolston had an antique letter press, which he used for fannish publications. He was the printer, with Len Moffatt the editor, of a 1950 Fan Directory, which listed 404 fans, only 51 of them women. He was also the official printer for the 1958 worldcon. Eventually, his press was donated to the Garden Grove Historical Society.

Woolston was also active in the 1940's in FAPA. Since the 1940's, he was active in the National Fantasy Fan Federation, as a member and officer, as he dropped all other fan activity. He was a founding member of the N3F's N'APA amateur press association in July 1959, membership of which required one to be a member of the N3F as well.



Scott Imes and Erica Simon working on KMAC-12, MidAmeriCon Video (1976 Worldcon). Photo by David Dyer-Bennet, used by permission.

Scott Imes (1949-2001)

Scott Imes, a fixture in Minneapolis fandom and for 25 years manager of Uncle Hugo's, the sf bookstore, died December 12 at the age of 52. He had suffered recently from occasional seizures, however the exact cause of death remains to be determined.

Uncle Hugo's owner, Don Blyly, told a local newspaper reporter, "What was really amazing is [Scott] would recognize people who hadn't been in the store for five years.... He recognized customers by the thousands. He was concerned about getting the right books into the right people's hands."

Many fans are mourning Scott. Here are some of the tributes posted online. [[Note: All comments reproduced with the writers' permission.]]

Ken Keller: [Chair, 1976 Worldcon] An old fannish friend has passed, and the final paragraph to one chapter in KC's 30 year fannish history has now been written. I'm depressed. Another one of us, one of the old MidAmeriCon committee, is gone. It's just too soon. He was a year younger than me.

We first met at the '75 MiniCon where he was single-handedly video taping a lot of the Minicon program using professional video gear--3/4" Beta, just like the big boys used at TV stations. What a concept in fandom! (Video was not yet a part of the fannish lexicon.) It turned out that Scott was not only a fan but was also an audio-visual professional, working for Bloomberg Photo-Sound in Minneapolis. We hit it off immediately, and the germ of an idea began to form while we were hanging out together all weekend long.

Before he became such an integral part of Uncle Hugo's SF Bookstore in Minneapolis, Scott, at the beginning of his fannish career, was a major department head for the Kansas City worldcon, running MidAmeriCon's entire audio-visual division. We worked closely together on MAC for two years on this new, important worldcon innovation. It was his brainchild, and thanks to him and his dogged dedication and professionalism, worldcon entered the Video Age. In fact, without him, MidAmeriCon wouldn't have had this new capability at all. Worldcon was advanced because of his efforts.

I remember how he trained his large MAC a/v staff through several weekend long "CommuniCons" during MidAmeriCon's organizing period. When MAC finally arrived, KMAC Channel 12 was on the air, the first ever closed-circuit sf/worldcon broadcast channel. Thanks to Scott, the MidAmeriCon a/v crew were a well-oiled machine when they got to Kansas City, ultimately compiling some 40+ hours of video history of the 34th worldcon--a first in fandom. I know he worked harder than I did, the chair, at the KC worldcon, and that's saying quite a lot!

I last saw him (and Margie Lessinger his longtime life companion) at the MidAmeriCon 20th Anniversary reunion in 1996, which was part of ConQuesT 27 here in KC. He was the con's special guest. Following that ConQuesT, we hung out at the house for another day while their car's radiator got repaired. It gave us a chance to catch up on a whole host of things since it had been almost a decade since we had seen each other. The three of us had a great time together, talking about the glory days, talking about science fiction, talking about life. I'm now very glad we had that time to-

gether.

I just can't believe he's gone. It's just too soon. Just what is it about us, boomer generation fandom, that makes so many pass on so prematurely? (shaking head in dismay)

Joyce Scrivner: I've been reflecting on all the times I remember Scott - his calling me over a book I'd been missing, his work with the Post Office to get the Minicon/MinnStf cancellation, the pleasure in meeting him at conventions, etc.

The one I remember best was the first year I brought my nephew Shae to a Minicon. Shea had never been to a convention and his enthusiasm and energy were wild to the extent that at least one party offered him the option of leaving through a window or the door. I was working on the convention in some guise and I didn't follow everything Shae did with as much concern as I wanted. At some point late on Saturday Scott told me I shouldn't worry so much and both Shae and I would be fine as proto-parent and proto-grownup. I was grateful for his comfort and reassurance.

Carol Kennedy: Scott was the very first person I ever talked to about Minn-Stf, when I first stopped in at Uncle Hugo's some 25 years ago. Since Minn-Stf is where Jonathan and I met, Scott had a hand in deciding the course of a huge part of my life.

Over the past 18+ years, every single time I saw Scott, without fail, he asked about my kids. Not only that, but he actually listened to my response, and more than once offered a helpful observation. He was the first person to suggest that perhaps Rachel wasn't just an impossibly lively child, but actually might have clinical ADHD--and he turned out to be right.

If going to Uncle Hugo's will never again be the same for me, I can only imagine what a hole his passing will leave in the lives of those closer to him. To those of you who were his good friends and loved ones, I offer my deepest sympathy.

Tom Hardy: I've been going to Uncle Hugo's for more than 25 years, and have always ended up in a discussion with Scott about something; books, publishing, current events, whatever. One time, it was the seven-volume Lord of the Rings trilogy. Another time, it was Gorbachev--he thought Gorbachev had died, and I thought was doing fine, so he got on the phone to his secret consultant, [the Minneapolis Public Library Help Desk, where he was apparently well known.] Turns out he was thinking of Raisa Gorbachev, who had died a couple of years before. I had forgotten.

A couple of months ago I set my usual \$30-40 worth of books on the counter. At issue as usual was whether to buy the discount card, because I get into the store 4-5 times a year.

He went straight into his pitch, telling me that I could save hundreds of dollars if only I played my cards right.

Laramie Sasseville: I've been taking daily walks lately. I find that walking out under the open sky, among tall trees, has a very calming effect on my nerves.

This morning I walked around Powderhorn Lake as usual. The weather is warm for early December: there is no snow on the ground, and only some remnants of ice on the lake. This morning the sky was overcast, the air moist with scattered drizzle; there was a mist on the lake. The ducks came eagerly to meet me, as I was bringing my usual gift of feed-corn. A ten pound bag (it's pleasing to know that this costs the same as the small packages of dried, cubed bread that I fed them at first.)

The grayness and mist of the morning suited my sad mood. When I checked my email this morning I learned on the Natter list that Scott Imes died yesterday. The lively bustle of the feeding ducks distracted me for a little while, but when I had scattered all my corn and proceeded on my walk, I thought of Scott.

I never knew Scott very closely, but I always admired his intelligence and respected him for his soft-spoken manner and his good sense. He was a good influence on the civility of local Fandom, and that will surely be missed. If I didn't know him closely, I knew him for quite a long time. Since 1979, when I first started attending Mnstf meetings and Minicons, in the days when he and Margie were my neighbors while we all lived in the Bozo Bus building, Scott was the building manager.

I remember spending evenings visiting with them, and others, in their apartment, before they got the house where they've lived more recently. Their apartment was a regular gathering place for fans who lived in The Boze. I did many of the drawings for "A Discordian Coloring Book" while quietly enjoying the good company there. They created an atmosphere of friendly chaos, where there was intelligent conversation among creative people, the noise of television or music, a profusion of plants, people, and dog all gathered together in the small space.

In later years, I'd see Scott at Minicon, always doing something to make the con work a little more smoothly, and with something sensible to add to discussions. I'd see him at Uncle Hugo's when I'd stop in to buy

books and he'd always have a friendly word. He was such a fixture there and in local fandom that it's hard now to believe he can be gone. I don't want it to be true. Of course he is in the hearts of those of us who knew him, but it makes the world a sadder place to know there will be no more opportunity to further our acquaintance or exchange that friendly word.

The February issue of *Einblatt*, newzine of the Minnesota Science Fiction Society, announced plans for a new issue of *Rune*, the club's famous genzine. "We're looking for stories, memories, drawings, poems, photos, anything we can run through the club mimeo. We also hope to have a small offset-printed insert for photos of – and by – Scott Imes." Contact the editors via e-mail at: rune@mnnstf.org

In Passing

Martha Beck passed away in March. Earl Kemp posted online, "It is all over for her and on her own terms. No person could hope for more." No further details were known as this issue went to print.

Martha and her husband, Hank, moved to Arizona several years ago. For decades she was one of the best-known faces in Midwestern fandom. Her TAFF candidacy became a political lightning-rod, a struggle between communities of fans who felt entitled to control the fund; she lost. Later, when I met Martha for the first time, I found her to be very hospitable, with a delightfully cynical sense of humor. She someone I looked forward to seeing when I used to attend Windycon every year.

Suzanne Vick died February 19 of pancreatic cancer, complicated by her three strokes which left her extremely weak. Her husband, Shelby Vick, felt "Her death was a blessing, in that it ended her suffering." Shelby and their daughter Cheryl were with Suzanne when she died.

Shelby and Suzanne hosted Corflu Sunsplash in 1999 at Panama City, FL.

Lloyd Miller passed away in early November 2001. Roger Tener remembered, "My association with Lloyd goes back to the early 80's and the Mid America Science Society. Lloyd had not been active in Fandom for several years but in the past he traveled to most of the cons in the area along with working the two Wichacons and other fannish activities." [[Source: *Chronicles of the Dawn Patrol*]]

Terry Hughes died November 14, 2001 at an inpatient hospice facility in Arlington, Virginia. He died of complications from brain cancer.

Hughes was originally from Missouri. He was especially well-known in the 1970s as a fanwriter and a TAFF delegate.

Dan Steffan wrote online, "He was one of the best men I have ever known. He treated his friends with respect and love and was always willing to help those in need. He will be profoundly missed by everyone who knew him."

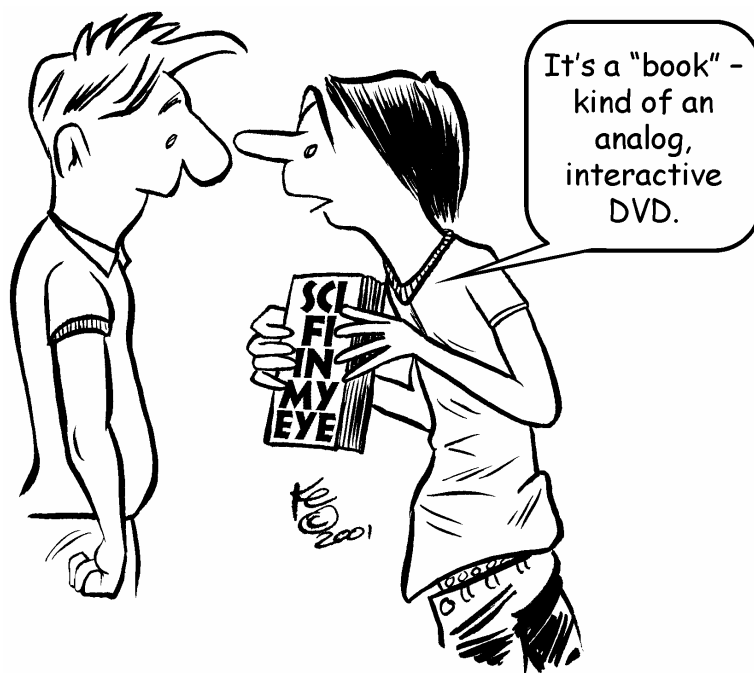
Carl Mor: Carl Mor, an active member of PorSFis (also known as Carl Mork, Charles Martel, and "The Copper Squirrel") died on November 11, 2001. As Copper Squirrel he posted frequently on alt.books.m-lackey and alt.callahans. Mike Stern of LASFS paid tribute saying, "He was a friend that I never

had the pleasure of meeting, and he had a rare gift that made you smile and laugh no matter how serious the subject actually was."

Carla Henry, wife of St Louis fan Mike Henry, suddenly passed away December 19, 2001. She had been active in St Louis fandom in the past. [[Source: *Chronicles of the Dawn Patrol*]]

New Zealand writer **Cherry Wilder** died in March after an 18-month battle with cancer.

The passing of **Norman Patch** on May 1, 2001 was shared with fans at Millennium Philcon by his spouse, Terry Patch. A memorial service was held in Skokie, IL prior to interment in Palm Beach, FL.



"FELLOWSHIP OF THE RING" SURVIVES FANNISH PURITY TEST

Have Gun, Will Eat Popcorn: When I was working on my master's degree in Popular Culture at Bowling Green State University over 25 years ago, my idea of a great job was to become the next Leslie Fiedler. He was a critic famous for mediating between *academe* and mass media as he interpreted the way popular culture helped the public interact with the troubling issues of the day. In the meantime, I engaged in those consuming and passionate discussions with other graduate students in the Department of Popular Culture.

For example, Cindy Packard and I debated the merits of *Billy Jack* as we returned from the nearest big city – Toledo – where it was showing in the winter of 1975. In hindsight I'm tempted to say *Billy Jack* only dramatizes America's peculiar belief that the nonviolent philosophy taught by Gandhi and Martin Luther King ought to contain an exception for anyone who *really deserves* a kick in the head. On the other hand, Billy Jack's struggle and spectacular failure to abide by his own code were the very reason the movie became a kind of lightning-rod for those trying to recover their moral bearings after the civil rights and antiwar tempests of the Sixties. The film would have disappeared after an unprofitable initial release but for its stubborn creator, Tom Laughlin, and the movie's cult following -- one theater in Dayton showed it every week for two years. When Laughlin succeeded in getting it re-released, pop culture students flocked to study the film and the phenomenon.



Shannon Riojas, Lynn Maudlin, Diana Glycer and Lee Speth attending *LOTR* on opening day. (Photo from LA Times)

These old memories came rushing back to me in December when a reporter from the *LA Times* gathered a group of us around a restaurant table moments after we'd finished watching *The Lord of the Rings: The Fellowship of the Ring* on its first day in release.

How strange to be living out a version of that old fantasy, sought by the media for our opinion. The *Times'* Lynn Smith wanted to do a story on local Tolkien fans' reaction to the new movie. Smith contacted the head of the Mythopoeic Society and was put in touch with Lynn Maudlin, who gathered Diana and I, Lee Speth, Shannon Riojas (Maudlin's son) to see the movie with the reporter.

We lined up in front of the theater 90 minutes before showtime. We were surprised to be the first ones there, less surprised that nobody came in costume, though it mildly disappointed the reporter. (Times change – two decades ago I did wait outside a Westwood theater for the Bakshi *Lord of the Rings* with a long line of costumed Mythies.)

As we debriefed at a restaurant next door, we acknowledged Peter Jackson had made a good movie that was sufficiently faithful to Tolkien to be worth nitpicking

passionately. We spent a good couple of hours pouring out our compliments and complaints, not without an egotistical eye peeled for what the reporter thought worth jotting down. (She also recorded.)

Lynn Smith's article appeared in the *Times* on December 22, headlined "A Semi-Fantastic Voyage: Members of the Tolkien and Mythopoeic societies express feelings varying from joy to frustration after seeing 'The Lord of the Rings.'" Smith did an impressive job of extracting the spirit of our comments from the hours of material she gathered. I was happy to see she chose not to portray us as dorks, which might easily have happened after Lee Speth insisted on explaining Golfimbul to her, an eldritch cross between softball and kick-the-Dane's-head played late nights at Mythcon.

The article straightforwardly summarized our reactions, mainly in our own words. For example, Diana observed that in the book *Fellowship of the Ring* there's almost no fighting, but in the movie the battle scenes are relentless. "I needed breaks," Diana was quoted. "I felt that all the way through the whole film as if someone was hitting me upside the head, saying, 'This is monumental. Are you paying attention here?' The problem is, when there are really huge moments, you can't appreciate them." The article also captured our annoyance with the last scene of the movie, so contrary to the spirit of Tolkien. "'Let's go hunt some Orc' didn't really cut it for me," Maudlin said."

Hollywood had been so enamored with the movie that we were literally the first people reported in the *Times* having anything to say that wasn't effusive praise. A surprising number of acquaintances told me they read the article. They, too, invariably started the conversation saying, "I liked the movie." Well, all of us *liked* the movie, but what we'd been asked to do was speak to the issue of its faithfulness to the book. In any case, remembering my pretensions when I was at Bowling Green, I have to laugh at myself: when the moment arrived Mr. Popular Culture looked like just another literary curmudgeon in a clever plastic disguise...

One Ringie-Dingie: Plenty of expensive *Lord of the Rings* paraphernalia was marketed with the movie. If you've flown recently and paged through the Skymall catalog, you may have read the ad for an authentic gold replica of The One Ring for only \$295: "Displayed in a rich wood treasure box, the One Ring is cast in gold and features the inscription below in Elvish, an ancient



At a cruise stop in New Zealand, **Bruce Pelz** used these *Lord of the Rings* postage stamps to mail postcards with *Tripe Report* 52.

language of Middle-Earth.”

Tut tut! Gandalf said the *letters* are Elvish, but the *language* is Mordor! You can never be too careful when buying collectibles. And why should I be reassured that this recreation comes with a certificate of authenticity from New Line Cinema? It’s probably printed with the same magical red ink Hollywood accountants use to make the profits disappear from their books.

Elves at Qumran? Prior to the release of the movie, the October 2001 issue of *Wired* reported in detail about the epic verbal battles between self-appointed protectors of Tolkien’s “virtual world” and the makers of *The Fellowship of the Ring* movie. Slammed along the way were the handful of Mythopoeic Society members who have spent years studying Tolkien’s invented languages in their spare time:

“The issue is compounded by the fact that a tremendous amount of Tolkien’s linguistic material remains unpublished and in the hands of a fan cabal. In the early, 1990s, the estate made thousands of pages of Tolkien’s notes available to a handpicked crew of lin-

guists loosely known as the Elfconners. The group includes a NASA scientist named Carl Hostetter and a Berkeley record store clerk named Arden Smith. After promising not to share the material with others, the Elfconners were supposed to prepare and publish at least a portion of these writings. But a full decade after the Elfconners first received copies from Christopher Tolkien, the clique has published only a few early lexicons in their increasingly irregular journals – a situation that recalls nothing so much as the Dead Sea Scrolls controversy.”

Talk about exaggeration. The Dead Sea Scrolls had been in the hands of a select group of full-time professional scholars 40 years before the monopoly was broken. The Elvish linguists have day jobs and work with Tolkien’s material in their spare time. They are fortunate to have Christopher Tolkien’s permission to access these texts, and *Wired* must be infected by the hacker mentality to believe Hostetter, Smith and the rest should give away Tolkien’s material, inviting legal action against themselves.

Wired also claimed, “To make matters worse, the Elfconners have behaved as informal copyright police, pressuring other linguists not to publish their dictionaries and grammars. ‘It’s against all principles of scholarship and decency for one scholar to try to use the law to prevent another scholar from publishing,’ says David Salo, who has yet to publish his 366-page analysis of Sindarin for fear of an estate suit.”

Salo’s fears have been cleverly slanted to disregard the real issue: does his manuscript include material he needs the estate’s permission to publish? Until he gets that permission he is no more a victim of repression than someone who avoids shoplifting because the store has a video surveillance camera. (How often have I heard my wife, Diana, a C. S. Lewis scholar, discuss the need to get permission from Douglas Gresham when she quotes from the unpublished letters of his mother, Joy Davidman Lewis? This is how scholarship is properly done.)

Meanwhile, despite the misleading impression given in *Wired*, the Elvish linguists are continuing to publish their results. A new, 40-page issue of one of their journals,



The complete set of New Zealand’s collectible LOTR movie stamps.



Director Peter Jackson won a major British award, but no Oscar.



Ian McKellen as Gandalf.

Vinyar Tengwar, features the first part (of two) of a presentation and analysis of five hitherto unpublished Quenya texts by J.R.R. Tolkien: his translations of five Catholic prayers: the *Pater Noster*, the *Ave Maria*, the *Gloria Patri*, the *Sub Tuum Praesidium*, and the *Litany of Loreto*. The first three are presented in this issue, with two more to come next issue. All five texts are edited by Patrick Wynne, Arden Smith, and Carl Hostetter.



A troll on the special effects set of the movie *Fellowship of the Ring* towers above New Zealand’s Prime Minister Helen Clark. In November, Clark announced a \$US 1.9 million program to promote New Zealand alongside the movie’s launch.

Marie Rengstorff's Paradise Lost

Marie Rengstorff penned this literal "farewell address" to explain why she needed to move from the island of Hawaii to a condo in Maui:

I just re-read the article, "Is Your SF Club Dead Yet?" I read it online. I needed a link with a nicer world. Last night my yard had a pack of pit bulls in it. And, this morning, there was a dead pig not 20 feet from the entrance to our wilderness community. Ironically, our community is called "Kona Paradise." It should have been called "Pit Bull Haven." All the human deaths and maulings in this vicinity have been declared by the police to be "accidents." When I complained about one of four attacks to myself and/or my small dog, the police said, "Why don't you walk the other direction or drive your dog to a place to walk?" I am going to do as they say and more.

I am shipping my car to my condo on Maui. My house here is for sale, or it will be [this week.] I thought I could live in this version of the wild west. Nope. Domestic dog packs and crack heads are much more dangerous than lions or wars in Africa. I lived in Africa for 1-1/2 years and was never bothered by lions or soldiers, although I lived in the middle of both. Here, in the last 1-1/2 years, our general neighborhood suffered two deaths, two maulings requiring extensive hospital stays and multiple surgeries, one man knocked flat on his back but not seriously injured, and one lady who had to have help removing a pit bull mix from his attachment to her butt. That does not count the killing of the horse, where the rider escaped basically with only a few bruises when her horse was brought down. Nor does it count the death of a large herd of rare sheep which has just been shipped to New Guinea for breeding and then shipped back. A dog pack killed them all.

The killing of pigs does not count, because that is almost daily. We have many wild pigs which are hunted by both dogs and people, for sport.

The above was limited to the dog-inflicted injuries which made it from our community to the Honolulu TV news. As for the crack heads, the man next door stabbed his wife last February. The police did nothing. When he threatened to shoot her, a few months later, they did come out and talk with him.



His wife promised to keep it from happening again??? You figure that one out.

So, I'm moving to Maui. I have a great, but tiny, condo near the beach there. I will have to come back here, to the crack heads and pit bull packs, for a few days each month to clean up the jungle and the dirty floors, until my house is sold. I have been here, in Pit Bull Haven, for almost 10 days now. I can hardly wait to get back to Maui, the golden sand beaches, and the people who walk their dogs, and who even pick up their dog shit. This gorgeous paradise jungle feels like a prison cell. I cannot walk farther than one block or risk my life. Actually, I am not really safe outside my own door.

I have poison out, tablets in hamburger. One of the pit bulls has eaten quite a bit of it. It does not seem to phase him. It just saves him from having to return home for dinner. Last night, I did not have any spiked hamburger out. I guess that drove the pack to go kill a pig. They might have killed a cow as well. They had already driven one of the local cattle out onto a sharp ledge of lava where she could not get down by herself. She called plaintively all day, but was silent by morning.

This morning, a second neighbor put

some poison out as well. Perhaps he has a stronger version of poison. I will ask him for some of his.

I am talking about family dogs. The toughest is called Hula. His female owner, every morning, calls, "Here, Hula, sweetie." Every night, his male owner does the same. Sometimes, his male owner manages to catch Hula sweetie and carries him home. Hula sweetie does not come when called. Hula sweetie is still a growing puppy who already weighs about 85 pounds. Hula sweetie does not know how to walk on a lead.

I must run a few errands regarding putting my house on the market. Then I must drive my car 97 miles to the dock. Soon after that I will be back in Kihei, where a pack of pit bulls who kill children or a crack head who stabs his wife are considered, by the police and by the community, as wrongful acts.

I really did not think that dogs and drug addicts could drive me from my home in the rain forest of the Island of Hawaii. I had lived amid dangers before. I had lived in the middle of two African civil wars, the Wild West of the logging communities of the 1940s where

shoot-em-ups were as common as once a month, and slept in the open of Ethiopia and Kenya with lions all round. In comparison, the southern and south-eastern areas of the Island of Hawaii are exceedingly violent and corrupt. Those, and other back-country areas of Hawaii, will remain so until people want it otherwise.

This letter allowed me to let off steam about these 10-or-so days I returned to live in the middle of all these messes. I will return to the life on the beach at Kihei where I will be insulated, but only a bit, from these problems. I will be able to live in them enough to observe and write about them, but not have to face death daily. That level of danger begins to get irritating.

I must return to cutting back the jungle before it covers my fruit trees. I will miss those trees. They were just getting big and old enough to cut my food bill significantly. Sigh. And, I will miss Honaunau, where exists one of the most fantastic snorkeling locations on this globe. Later, perhaps in a few years, I will return to Honaunau, the traditional Hawaiian City of Refuge, as one of those tourists who don't have to notice the corruption and abuses. But I will notice because I have learned to see.

Conventional Reportage

Thirteen Is Unlucky for ConCat by H. L. Drake

On Tuesday, November 20th a version of Stephen King's *It* came to town at Knoxville, Tennessee and got to the officers of ConCat 13 three days before their convention was scheduled to begin at the Knoxville Hyatt Regency hotel. *Vaporization!*

That morning, the hotel demanded that the committee (excuse the expression) regurgitate \$3,200 by the first day of the con. This, ConCat could not do. Thus, I received a phone call from Zig McMillan shortly before noon -- the daytime witching hour -- that the convention was cancelled. I recall thanking Zig, the Knoxville Area Science Fiction Association's current Treasurer, because I live in Lancaster, Pennsylvania and the drive to Knoxville was going to be a long one and depending on my mood and my *derriere* possibly an overnight stay at a Superwhatever before arriving.

After the "Turkey weekend," Zig answered my questions about ConCat's situation. The con usually draws 250 each year. There were 50 preregistrations sent to KASFA and 35 rooms reserved at the hotel (mine being one of them). Most of the preregistrants have offered to let KASFA carry over their registration to ConCat 14 in 2002. Each KASFA board member made calls to people informing them about 13's cancellation.

According to Zig, the Knoxville Hyatt Regency has a less than pristine history with KASFA; e.g., (and I'm quoting Zig) "...last year if you called the 800 line and asked for a room for ConCat, you were told you had to call between 8-4 and ask for sales!" The Board will consider whether to change hotels in 2002 at its next meeting. The KASFA web site, <http://www.kasfa.org>, says planning begins immediately for 2002. Personally, I hope it's not at the same hotel.

So much for -- I think -- every con's planning committee biggest fear of all materializing in everyday life! We must try to keep in mind that hotel staffers are really nothing more than Vogon mundanes who can be so BEMish at times! Next year will be all right. Maybe. But it wouldn't hurt for us all to sleep with one eye open on our hotel front desks whenever we stop for the night or day while driving down our personal byways.

Glasgow Unopposed for 2005

As expected, Glasgow, Scotland was the only 2005 Worldcon bid officially filed with ConJosé by the March 2 deadline for inclusion on the site selection ballot. UK in '05 still must win the vote, as the members of ConJosé could potentially reject their bid and pick an alternative site at the convention. However, this has never happened before.

The ballot is now available for download from the ConJosé web site at http://www.conjose.org/wfs/wfsf_site.html. It will be sent to all members with Progress Report 4 in May.

2005 NASFiC Bids

The Kitty Pounces Back

Though defeated in their bid for a Worldcon, the resilient Charlotte in 2004 committee plans to bid for the 2005 NASFiC. Irv Koch reports the group will bid for the 2005 NASFiC, led by a new chair. "It's all the Directors, Tracy Kremer, Mark Blackman, and Kathleen Meyer (awaiting her acceptance) as Chair. Based on what I understood when I phoned her, she's going to get a nationwide batch of BNFs or whatever for that committee."

Koch expects to resign as chair and director of the bid's nonprofit corporation, SECFI. "That was due to my having only signed up, when I started this deal, for one project. However, the recent crash knocked me out financially so I've got to get a full time job and won't have time anymore. Probably at the IRS...."

Charlotte will keep its Kitty Hawk mascot and probably use "The Kitty Pounces Back" as its slogan.

Seattle Enters the Lists

The Seattle Westercon Organizing Committee (SWOC) has announced its intention to bid for the anticipated 2005 NASFiC. (Glasgow's bid for the 2005 Worldcon is presently unopposed and WSFS rules provide for a NASFiC to be held when the Worldcon takes place outside North America.)

SWOC wants to hold its NASFiC at the Hilton Seattle Airport Hotel and Convention Center from September 2-5, 2005. The bid committee and the Hilton have signed a contract to use the Convention Center and adjacent hotel. (The contract is voidable without penalty if the SWOC bid loses.) The standard room price has been set at \$129 plus tax (single to four person occupancy.) The Hilton Convention Center is located one half mile from Sea-Tac Airport, 20 minutes away from downtown Seattle by car. More information on the Hotel and Convention Center can be found at:

www.seattleairport.hilton.com.

If the Glasgow bid is selected by voters at the 2002 Worldcon, the NASFiC site will be voted on a year later by TorCon 3 members.

One of fanhistory's coincidences is that the first NASFiC site selection was held at TorCon 2, in spite of the convention committee's refusal to administer the voting because they objected to the idea of the NASFiC.

SWOC has recently won the bid for the running of the 2003 Westercon on July 3-6, 2003. More information on SWOC can be found at their website:

www.sfnorthwest.org/swoc

UK in 2005 Forms Executive Board

The UK in 2005 bid has formed an Executive Board to set policy for its potential Worldcon in Glasgow. According to KIM Campbell, the Executive Board will perform many of the functions that parent corporations carry out for US Worldcons.

The Board elected Campbell as its Conventor at the first meeting in November. Other elected officers are Vincent Docherty, Treasurer, and Colin Harris, Secretary. The Board also appointed Docherty to be Chair of the Operational Bid Committee.

The Board will be responsible for incorporating a UK company as a vehicle for financing the convention, approving the convention budget, setting initial membership rates, picking the Chair of the Operational Convention Committee, and considering potential Guests of Honor.

Moore Realizes We're Not Angels

Murray Moore, Torcon 3's Hotel and Facilities Committee chair, is keeping his eye on how well local hotels handle unusual groups. He predicts the Holiday Inn will find fans much easier to serve than the 400-plus Hells Angels who recently gathered to celebrate the first anniversary of the Ontario chapter.

Moore, tounge-in-cheek, notes that fans and Hells Angels have the same problem dealing with the media: "News people don't go beyond taking photographs of the most photographic members of the group in their distinctive costume."

Moore was mildly disappointed to have missed the gathering: "[If I had attended] I could have gotten advice from their contract negotiator, Mad Dog Bob. I could have learned interesting tips by asking questions such as 'What is your weapons policy?', 'Were you able to negotiate late checkout?', 'How many Harleys have you managed to park here in the lobby?', and 'Did the hotel, anticipating a shooting, make you give them a large deposit?'"

OryCon 23, Portland OR, November 9-11, 2001. Reprinted from Fred Patten's APA-Lzine, Rabanos Radiactivos!, by permission.

One of my panels at OryCon 23 was on "How SF Conventions Have Changed", with the description, "What's different between OryCon 3 and OryCon 23?" As I thought about it, I realized that I have a hard time telling the OryCons apart. And that certainly goes for OryCon 23. It was very pleasant, just like they always are; but nothing stood out. Just a couple of days afterwards, it is already blending into the generic "OryCon memory."

Friday morning I flew to Portland on Alaska Airlines. Like my flight to ConiFur a couple of weeks earlier, I got to L.A. International Airport a couple of hours early to find that one hour early would have been plenty of time. I wish that all my flights were as smooth as this one was: it left on time, arrived about ten minutes early; my suitcase was one of the first unloaded, and I reached the pickup area for the hotel vans just as the Doubletree Columbia River's was stopping on its half-hourly round trip. I was at the hotel by 1:30, in plenty of time for my first panel at 4:00.

The con's badges this year created a lot of double-takes. Real Musgrave was the Artist Guest-of-Honor, and the badge featured one of his Pocket Dragons in color. Not the usual moss-green with a pinkish belly, but yellow with red highlights. From further away than about a foot, it was indistinguishable from Pikachu; giving the initial impression that this was a Pokemon convention! OryCon this year was having trouble with the computers at its Registration table, resulting in a long line for at-the-door memberships from the main lobby down the hall into the first sleeping wing. Like Anthrocon, the con apologized for its computer glitches, but used them to promote preregistering for next year since preregistered members' badges and packets were available for immediate pickup. It also guaranteed getting into the con.

Several years ago I used the OryCon as an example of how to keep constant track of attendance/membership since each issue of its newsletter had the latest membership total. OryCon stopped this a couple of years ago when the attendance regularly reached the hotel's maximum of 1,600. Since then, OryCon has been able to count on filling its last few memberships with at-the-door joiners; the only question is how soon after the



OryCon 23

Report by Fred Patten

con opens on Friday will 1,600 be reached and latecomers told to join earlier next year?

My 4:00 p.m. panel was "Is Alternate History Becoming a Publishing Sub-Genre?", a.k.a. "An exploration into the trend of alternate history novels and series." Other panelists were James Fiscus, Laura Ann Gilman (OryCon's Editor GoH, who publishes lots of Alternate History), and Writer GoH Melanie Rawn, drafted to fill in for a panelist who was not at the con. Unfortunately, she had to leave early to prepare for her 5:00 p.m. GoH presentation. Gilman pretty well carried the panel, since as an Editor for Roc Books she was the only one with any expertise in publishing it. She said that alternate histories were clearly growing in popularity, but whether they ever became a sub-genre depended upon your definition of the term. There were two kinds of alternate history; time-travel stories, where someone goes to the past and tries to change it; and stories in which history developed differently. The former is science-fiction and is clearly accepted as such by s-f fans. The latter is arguably either fantasy or speculative main-

stream fiction. Readers looking for clear-cut s-f may consider it a cheat, while readers looking for genre fantasy usually consider it not fantastic enough. After Twain's *A Connecticut Yankee in King Arthur's Court* and de Camp's *Lest Darkness Fall*, the plot of a man being transported to the past by being struck by lightning has been used up; and a non s-f reader is not interested in stories about going into the past by technological means. The general public is only interested in alternate history as speculative mainstream fiction if it is about some major event that everyone knows about; that is why there are so many "if the South had won the Civil War" novels outside of the s-f genre. One of the minor headaches in publishing "history developed differently" novels is coming up with packaging (a cover illustration) that will make the book look like s-f rather than a straight historical novel misshelved in the s-f section. Gil-

man made several other interesting observations; Fiscus and I mostly just sat back and listened to her.

My next panel was right after, conveniently in the same room: "Favorite Non-Superhero Comics," described as "Heroism without spandex." This was a little confusing; were we (John DeCamp, Tom Galloway, and David Lohkamp) supposed to name our favorite comics without superheroes (which could include the likes of Barks' Uncle Scrooge and Meyer's Sugar & Spike), or only those with heroes who did not wear costumes or have superpowers (like *Sakai's Usagi Yojimbo*; or *Age of Bronze*, Shanower's retelling of *The Iliad*)? We ended up pretty much just naming all the comic books that we could think of that had any literary/intellectual merit, which almost by definition were non-superhero; throwing in the few worthwhile superhero titles we liked because, "The characters may be superheroes but they're not really 'superhero comics.'"; Busiek's *Astro City* and Moore's *Top Ten*. My list included the Foglios' *Girl Genius*, McNeill's *Finder*, Lash's *Supernatural-Law*, Barr's *Desert Peach*, Crilly's *Akiko*, and Medley's *Castle Waiting*. Several others that I would have mentioned were named first by others, like Smith's *Bone*, Barr's *Stinz*, and DC/Vertigo's *Books of Magic* and *The Dreaming*.

I spent most of Friday evening split between the "Artshow Artists' Reception", to which all program participants were invited; and the con-long "OryCon 23 Anime Room Party" organized by the NOVA club to celebrate its tenth anniversary. The Art Show was crowded and had some interesting work (Mark Ferrari's fantasy landscapes; Alan Clark's illustrations for a children's fantasy picture book), but was mostly of the "nothing I'd want to buy even if I had the money" category. The anime room party (an old-fashioned video program run by a club in a member's room, not a part of the con's program) was proud of having a subtitled bootleg video of *Cowboy Bebop: Knockin' on Heaven's Door*, which was only released theatrically in Japan in early September and is still playing in some cities. However, the video quality was so poor that I gave up watching it after a while. It looks good enough (with an extremely topical bioterrorist plot) that I will wait until I can see a sharper copy with more legible subtitles to appreciate it properly.

Saturday started with a "free Cereal & Cartoons" breakfast like ConiFur had, though OryCon's "cartoons" were videos of British TV s-f: *Max Headroom* and *The Prisoner*. My first panel on Saturday, at 10:00 a.m., was another on Alternate History: "Futures of the Past." "What could have happened if..." Other panelists were Steven Barnes, Dan Duval, Chris McKitterick, and Mike Moscoe. This concentrated on "history developed differently" rather than attempts to change the past. The discussion revolved mostly around broad cultural differences rather than specific changes. Individual leaders and even nations might be different, but would North American culture be vastly changed if the American colonies had not become independent from Great Britain, or if Lincoln had not elected in 1860? One example discussed at some length was what if the Native Americans had not been so vulnerable to European diseases? A major reason for the settlement of America by Europeans was the devastation of the Indians by the new diseases just when they needed to defend their cultures. What if the Viking attempt to establish a colony 500 years before Columbus had resulted in the spread of European diseases then, so that by the time of serious European colonization in the 16th & 17th centuries, the Native Americans had already gone through the plagues and rebuilt their populations with disease-resistant warriors?

Barnes talked about his new novel to be published early next year, *Lion's Blood*, in which Socrates does not commit suicide but accepts exile from Athens and takes his philosophical teachings to Egypt, resulting in a world 2,000 years later in which America is colonized by Islamic Black nations with White slaves. (Although it was not brought

up here, the cover of *Lion's Blood* illustrated Gilman's point at my previous panel. It shows two young men, one Black and one White, in vaguely late 19th century traveling clothes, and definitely looks like a Western or a historical novel about exploring the American frontier. It would not catch the eye of any reader looking for s-f including alternate history. This is part of a deliberate effort to market the book as mainstream/Black literature rather than as genre s-f.)

I spent an hour browsing through the Dealers' Room, then since it was a beautiful day outside the hotel, I wandered over to explore the huge Jantzen Beach shopping center that was built several years ago. I did not get any farther than the Barnes & Noble bookshop. It was no different from the Barnes & Nobles in L.A., but in L.A. I always have too much to do to spend hours browsing in bookshops. This one kept me occupied until time to get back to the con for my 2:00 p.m. panel on "How SF Conventions Have Changed", in the Fan Lounge. Other official panelists were Clifton Amsbury, Suzanne Tompkins, Art Widner, and Julie Zetterberg; and we welcomed someone from the audience whose first con had been OryCon 3. We did not stick to the Pocket Program's "What's different between OryCon 3 and OryCon 23?" description; in fact, we hardly mentioned it. With Cliff Amsbury and Art Widner on the panel, we covered the differences in cons from the 1930s to the '50s to the '70s to the present. Tompkins is a professional convention organizer, so she was particularly aware of changes in s-f con organization from the just-rent-some-hall-a-couple-of-months-before-the-con days up to the late 1950s to today's need for elaborate contracts signed a year or more ahead of time. This led to stories of some major con disasters, which we continued discussing for about a half-hour after the panel ended even though there had been a separate "Disastercon" panel the previous day.

I spent most of the rest of the afternoon in the Dealers' Room, and most of the evening until after midnight in the NOVA club's anime video room. They were also advertising SakuraCon, the "Pacific Northwest Anime Convention" in Seattle, which is holding its 5th annual con next April.

I slept late Sunday morning and did not get up much before the noon hotel checkout time. I was not particularly interested in any of the programming just then, so I did something that I have not previously done at a con: I went into the Internet Cafe to read the last couple of days' worth of Internet comic strips on "Bestiaria.com" and "The Belfry: Furry Comics Online" (www.belfry.com), instead of waiting until I got home. (I am still not computer-literate enough to know how to get my own e-mail on a computer besides my own.) My final panel was one of the con's

last at 3:00 p.m.: "How 2001 Differs from 2001," with John Cramer, Dan Duval, Tom Galloway, and Wolf Read. "Well, we haven't made it to Jupiter, and we have more computers. How else does the year 2001 differ from the movie 2001?"

Cramer, who writes a regular science-fact column for *Analog*, dominated this panel. Unlike Saturday's panel on convention history, this one stuck rigidly to the Pocket Program summary. If a 2001 prediction was not in the movie 2001, we ignored it except in passing. The con was already packing up and being torn down by the time this panel ended. A Dead Dog Party was announced for that evening, but I took the hotel's 5:30 shuttle to the airport for my flight home.

Notes in a Bottle

John Hertz, in *Vanamonde 451*, took up the gauntlet Evelyn Leeper implicitly threw down when she reported Darrell Schweitzer is the only person to rhyme "Cthulhu" in a limerick. John replies:

"Hey, Abbott! I think it's Cthulhu!"
 "Such blubbering never will do, Lou.
 When we met Frankenstein
 The box office was fine;
 You knew our next would be a lulu."

Wilson Tucker, the modern Paul Revere, sounded this clarion call to everyone in his e-mail address book:

"Warning. Write your Congressman now. Astounding discovery. Scholars have learned that Newton and his Law are unAmerican. A foreign alien law rules the United States! Alert your Congressman. British citizen Isaac Newton announced Law of Gravity in 1687 and forced it on the unsuspecting world. Early Congress did nothing to stop this foreign incursion. Rectify this foreign alien meddling now and write your Congressman. Repeal the shackles of the Law of Gravity!

"Scholars tell us the foreigner Newton spent his life in apple orchards, eating the fruit of neighbors' trees. British citizens were helpless and suffered his Law under the heavy rule of the kingdom. Not even the weighty House of Lords to dared repeal it. Now is the opportunity to redress a wrong. The Twenty-first Century has no need of an alien law of gravitation. Contact your Congressman today! Send this message to every patriotic American in your address book. Don't think, do it. Urge them to forward it to every name in their address book. Fight to repeal this foreign alien unAmerican law of gravity."

CON-VERSION 18

by Dale Speirs



Calgary's annual gencon Con-Version had its 18th edition on the weekend of August 10-12, 2001, in beautiful downtown Cowtown. Well, it was downtown anyway; like every other large city in the world, its downtown core is generic skyscrapers and car parks.

While waiting for the Opening Ceremonies on Friday evening, I wandered into the Dealer Bourse to kill a bit of time and lighten my wallet by buying pulps. I got into a conversation with Cliff Samuels, a founder and a past just-about-everything of Con-Version, not to mention this year's Toastmaster. I asked him about rumors of a Calgary Worldcon or Westercon bid. He said that the ideas had been floated out into the ether, but while there was lots of enthusiasm, there was a lack of local volunteers who were both serious and competent, so the idea was left to float onward to wherever it is that Pioneer 10 is nowadays.

The Opening Ceremonies were brisk and efficient as always. The Guests of Honour were invited to come forward and briefly mention what panels they would be on. Author GoH was David Drake, Science GoH was Dr. Bill Brooks, Media GoH was Dirk Benedict, Artist GoH was Jean-Pierre Normand, and Writers Workshop GoHs were Patrick and Honna Swenson. And from there to the first panel.

Robots In Space: This panel carried on the old debate of whether we should put our money into robot probes or International Tin Cans, pardon me, International Space Stations. Dr. Brooks, an associate of the Canadian Space Agency, said that robots are essential to lead the way for humans so the first explorers know what to expect. Entrepreneurs will wait for robot pathfinders to go first at government expense. Private industry will only take humans into space if the money is there, such

as tourism (already done once by the Russians but as a government agency) and mining.

Another panelist, Blair Petterson, noted that remote probes needed intelligence to respond to unforeseen events. We cannot take direct control due to the long lag times for command responses, even at light speed, and even in our humble stellar system. Humans will always have the ability to deal with unforeseen events better

than advanced robot probes. Someone said that it is better to sacrifice a robot's life than human lives, which brought up the Challenger and other space tragedies. The discussion then went into the details of the trouble and expense of maintaining human life in space, and the amount of work that goes into designing a spacesuit. Audience members remarked that excessive use of robots will make people lazy, at which point the panel veered off topic to discuss the influence of automation and television on us.

The Truth Is Out There: This was the conspiracy panel, which was also the last panel of Friday evening and therefore allowed to run longer. Advice to convention programme schedulers; this is not a one-hour panel, as it doesn't take much to get everybody heated up about their favorite conspiracies. This panel was dominated by Blair Petterson, whose day job is a barrister in Edmonton (200 km north of Calgary). As a consequence, he spends a lot of time in Court of Queen's Bench dealing with the aftermath of unsuccessful conspiracies. He said you never hear about the successful conspiracies. Conspiracies require complete trust among its members, a rare thing anywhere. What usually exposes most conspiracies is a disgruntled employee, ex-spouse, or jealous neighbor or friend.

SF novelist Leslie Gadallah was on the panel, and noted that the only way two people can be absolutely certain a secret is kept is if one of them is dead. Many paranoids confuse low-probability but actually occurring events (such as Lee Harvey Oswald's lucky shot) with conspiracy and refuse to accept that random events do happen. An audience member remarked that some conspiracy theorists are in it for fun, while someone else said it was just an advanced form of gossip.

Gadallah said that many people would rather think their lives are a mess because of a conspiracy by government or multinationals instead of admitting personal responsibility.

A new motivation for believing in conspiracies that I hadn't heard before is that it is part of the innate human pattern recognition. Under this proposal by Petterson, conspiracy beliefs persist for the same reason that visual pattern recognition persists in humans. False alarms (is that a tiger over there ready to pounce on me?) are better than false complacency (naw, that's just a shadow, GROWL, CHOMP, CHOMP). Thus they persist in humans even though the evolutionary need for them may not be there anymore.

International Space Station: "Is it worth it?" was the question put to the panel. The consensus was that yes, it was worth doing, and yes, it is overpriced and serves no useful purpose. Dr. Brooks, said the best thing about it was that it has fostered international co-operation and provided valuable lessons on how people behave both on the ground and in space. Blair Petterson mentioned the Apollo/Soyuz rendezvous as the predecessor to the ISS.

Canada's share of the ISS is 3%, mostly for the Canadarm 2 that is used to construct the space station. This is not enough for politicians to do any serious thinking about why Canuck astronauts are roaming around in low orbit. Brooks said the timidity of the space bureaucracy is not due to fear of another Challenger incident but rather accusations of wasted money by opposition parties. The demand for accountability in spending \$100 million forces the creation of paper trails, so that if the matter erupts during Question Period in the House of Commons, then the CSA officials have themselves covered.

An audience member suggested that a lunar colony was more important than a tin can in orbit, to which Brooks responded that we should go to Mars before we return to the Moon. Someone remarked that zero-G space stations are evolutionary dead ends, since they will be of little help in designing long-term space habitats such as space arks or Mars ships. In the present day, they are poor experimental platforms due to vibrations and noise.

Extraterrestrial Cataclysms: Dr. William Serjeant (University of Saskatchewan) started off his presentation on this subject by saying that people use the term 'mass extinction' loosely. He applies it only to where a great diversity of taxonomic groups become

extinct, not localized extinctions. The first real mass extinction was at the end of the Permian age about 250 megayears ago, when 97% of all life forms became extinct from an unknown cause, probably not an impact. Serjeant concentrated on the more famous Cretaceous extinction. He pointed out that most of the dinosaur groups faded out at various times before the termination of the Cretaceous 65 megayears ago, and a few persisted briefly into the following Palaeocene period. The Cretaceous extinction was not an abrupt termination but an inconclusive ending.

The Future Of Monsters: Panelist William Serjeant, whom we last saw speaking as a professor of geology in the Extraterrestrial Cataclysms panel, changed hats and identities, and spoke at this panel under his pen name of Anthony Swithin, with which he writes his fantasy novels. The question put to the panel was "What makes a scary monster?" Swithin said words suggest horror better than pictures because the former allow a reader to visualize his own worst fears, whereas a picture loses impact. Paula Johanson (*Tesseracts* editor) agreed, saying that wet, messy scenes cannot be as monstrous as what is not seen but only implied.

Robyn Herrington (short story writer whose day job is an editor at the University of Calgary) said the most frightening monsters are those roaming typical suburbs that we can relate to, the stereotypical "But he was a quiet man!" interview that neighbors give to the news media after the serial killer is arrested. Monsters in some fantastical background such as a pseudo-medieval place or another planet are competing with the background, which distracts the reader from the monster. An audience member mentioned that frightening monsters are those which act with intelligence, not just blindly roaring about but cold and calculating and out to get you. Rebecca Bradley (fantasy novelist) said monsters of the future will be tiny things like viruses or nanotechnology, such as an airborne Ebola-type virus with a long latency period.

New Planets: Con-Version always has a strong turnout for science panels, and this presentation by local astronomer Roland Dechesne was no exception. He presented a colorful slide show on the 80 or so extra-solar planets currently known. Random motion of gas clouds in a galaxy will always have some angular momentum, and the cloud will therefore eventually flatten into a disk. The cloud diameter is greater than our solar system in most nebula. Planets are hard for astronomers to separate from the disk of the parent star; spectral methods are most commonly used to do this. Only Jupiter-class or greater planets are found, since the technology does not yet exist to identify smaller planets. The searches are emphasizing Sun-type or red dwarf stars, as there is not much point in checking pulsars or obviously

unstable systems. Astronomers are not just looking for planets *per se*, but planets nearby that may have life. Gas giants could have life on their satellites.

Conventions Past, Present, And Future: This panel started off with a discussion about the ideal type of chairman. A dictator who runs the show efficiently makes for a well-remembered convention by the general membership, as much as he may be detested by the tiny clique of SMOFs and BOFs who think they are true fandom. The genial chairman who gets on well with everyone but can't or won't hold the committee chairmen responsible is the one who produces disasters.

It was asked from the audience if there is any future for conventions in this Internet age. The answer was a resounding yes, on the premise that SF conventions are the only place where geeks can socialize on equitable terms. Other benefits of conventions are a place for editors and publishers to gather for deal making, and as a place for awards such as Hugos and Auroras.

The most disquieting moment of Con-Version came when a neo arrived for this panel a bit late and the panelists had to not only explain basic terms to him such as 'Worldcon', but also explain that most conventions emphasize literary SF. This neo was used to the idea that an SF convention was something you paid admission to and sat back to watch bit-part actors do a question-and-answer session. It was frightening to have to explain the concept of volunteerism to him, a typical 'fan' not of the future but of the present.

Gigantologies: "Why do book series go on forever?" asked moderator Tony King at the start of this panel. He then mimicked a televangelist, pointing at panelists David Drake, Dave Duncan, and Ann Marston, and shouted "Do these sinners repent?" The answer, as it turned out, was 'No' from all of them, all three of whom have SF novel series. Duncan said that endless serials are a time-honored tradition thousands of years old. Ancient bards didn't recite entire epic poems in one sitting, but told such favorites as *The Iliad* and *The Odyssey* in installments. Conversely, many epic poems were stretched out from their shorter, original versions because the audience wanted more.

Drake said he found it was better for him to write non-series stories in between installments of his series, for otherwise the labor dragged on him. Some authors want to stop a series but faced with a \$3 million contract for more of the same they can't refuse. He said he sets up his own series so that he is comfortable with himself artistically if he goes on longer than intended. Marston said it is difficult for writers to break loose, while Drake said to the contrary that a successful author shouldn't force a publisher to take a non-series if it leads to bad feelings.

The consensus of the panel was that gigantologies exist because they sell, no matter that a few fans might complain.

E-Publishing: It used to be that aspiring small-press authors would print off chapbooks of sample chapters of their latest novel and give them away at SF conventions. Nowadays it's floppies. I have no intention of using one of them in my computer but I took a sample floppy from the freebie table as a new type of collectible.

Meanwhile, at a panel, David Drake mentioned that he thinks too many authors are fretting needlessly about fiction posted on the Web, or people charging for Website access. He said it was a form of road rage not worth it to get excited over. "Walk away," he said. Life is too short to be consumed by anger over minor things.

The Shire: Anthony Swithin made this presentation, a reconstruction of the geography and socioeconomics of the *Lord of the Rings* books. This included geological maps with fault lines and sedimentology, using Swithin's experience as a professional geologist. Not that hard to do either; many people don't realize that every mountain range has its fault lines, and if an author mentions in passing that a character fell off a ledge of limestone, you can immediately identify the past history of that mountain. (Limestones are marine rocks, therefore any cliff of limestone was once a seabed subsequently uplifted by tectonic movements on a geological fault.) From there, Swithin went on to discuss his own books, part of the Rockall series. He based the geography of this series on his native Shrewsbury, England, and his knowledge of geology.

Guest Of Honor Speeches: The speeches were brief, unremarkable, and not worth reporting. What struck me was that the most science fictional moment of the entire convention occurred at the beginning of the speeches. Toastmaster Cliff Samuels asked audience members to please turn off their cellphones. About half the audience reached for their pockets or purses. Go back to the first SF convention in the world, back in 1936 in Leeds, England, and those attendees would have agreed that pocket-sized communicators were real SF, right up there with aircars and lunar colonies. Now we take them so much for granted that convention runners everywhere consider them as a part of the mundane world. Cellphones are science fiction!

Things To Come: Next year's Con-Version will also be Convention 22, at which the Prix Aurora Awards will be presented. The Auroras are Canada's equivalent of the Hugos. Con-Version 20 will be on the weekend of August 9-11, 2002.

THREE BY WOOSTER

Martin Morse Wooster Reports on Capclave, Bouchercon and Corflu

Capclave

Beltsville, MD

September 28-30, 2001

Report by Martin Morse Wooster

"NO STUPID TERRORIST IS GOING TO RUIN MY CONVENTION." The signs were everywhere, at the first Washington, D.C. sf convention since the notorious 1997 Disclave. The convention even began with a group discussion of the tragedies of September 11. Then everyone ate chocolate and felt better.

The terrorists did seem to have one major influence on Capclave; the approximately 150 attendees seemed determined to enjoy themselves. Indeed, a good time was had by all.

Capclave was held in the Sheraton College Park (which, fanhistorians should note, is a different hotel than the Sheraton College Park that cancelled the 1998 Disclave). The organizers were determined that the convention would not be a revival of Disclave. Capclave was smaller, but had more programming--and more sf-related programming--than Disclaves had. Instead of a fancy program book, participants were given a pamphlet. And the giant "Disclave" con suites of 1990s Disclaves were replaced with a pretty spartan con suite. (And there was no need to card anyone, since Capclaves had no beer.)

Perhaps the most important difference between Disclaves and Capclaves is that Capclave is trying to be a literary sf convention, a smaller version of Readercon. Given that WSFA has, throughout its history, prided itself on being a party-oriented club indifferent or even hostile to sf, I didn't think they could pull off this transformation, but they did. There was one track of programming, and most of the programs were about science fiction. The small dealers room actually had five book dealers, and most reported good sales. The only media-related item was one Buffy panel; fewer than five of the members wore costumes. (Nor was there a video room or any other media-related activity.)

The Disclaves of the 1990s were shrinking and ailing; a stronger con would have survived the 1997 debacle. In contrast, most fans treated Capclave as if it were an old friend who had been in the hospital for a long time, but that everyone was happy to see become healthy again. The convention also served as a WSFA alumni reunion; among

the former WSFA fans who travelled great distances for the event were Kent Bloom, Jack Heneghan, and Elaine Normandy from Denver, and Avedon Carol and Rob Hansen from England. (No one I talked to had any problems with airlines in getting to Washington.)

I didn't see many panels, but the ones I attended were pretty sharp. GoH Gardner Dozois was an amiable guest, participating in a funny interview with Michael Swanwick that was in part a live version of their recent book *Being Gardner Dozois*. Dozois also amiably awarded the prizes for the first 50 members to book rooms in the hotel.

I also enjoyed a panel on science in sf that featured Catherine Asaro and Charles Sheffield. (Sheffield noted that his novel *Brother to Dragons* not only featured a global economic collapse in 2001, but also predicted that the National Mall would be a fortress surrounded by barbed wire!)

If WSFA keeps Capclave focused on sf and in the same hotel (Disclave's decline was in part due to being in five hotels in five years) they will have created a con worth savoring.

Bouchercon 32

Arlington, VA

November 1-4, 2001

Report by Martin Morse Wooster

My father taught me many things, but one of them was that, when it came to popular entertainment, there was no boundary between genres. Sometimes sf hits the spot. Sometimes a mystery would do. Sometimes you read adventure novels. It all depended on what mood you were in.

So I expected I would enjoy Bouchercon 32, the first Bouchercon I've been to in 15 years. And for the most part I had a good time. But the barrier between sf and mystery fans is much higher than it used to be.

I only found one other local fan, Patrick McGuire, who decided to go to Bouchercon. Far more went to the World Fantasy Convention in Montreal, even though one convention was in another country and this one was a subway ride away. I found a few vestigial connections to sf, such as an essay in the program book by Len and June Moffatt about Anthony Boucher's widow, Phyllis White, who died in 2000. There were also two couples I met where the husband read sf and

dutifully went along with his mystery-loving wife.

The most surprising tie to our fandom, however, is that "Tuckerization" is now entering the language. I learned this because I overheard one conversation talking about who this Tucker fellow was. They thought he was an ornery fan who pestered the pros into putting him in their books. I did my part by telling them who Tucker was (and that his mysteries are quite good.)

So what sort of convention was Bouchercon? Well, they're much larger than they used to be. The Bouchercon I went to in 1986 had 300 fans, and Bob Briney told me that a Bouchercon was like the Worldcon in the 1950s. But Bouchercons have grown much bigger, the 1997 one in Monterey was, with 2500 attendees, the largest. This year Bouchercon capped their registration at 1500, although I heard there were about 200 cancellations as result of September 11, and they were accepting some at-the-door registrations.

Bouchercon also hired pros to run the dealer's room and organize the registration. They even contracted out the Anthony Awards (their version of the Hugos) to pros; winners got a Waterford crystal shaped like the Capitol Dome. Even the "hospitality lounge" only had hotel-supplied tea and coffee (which was paid for by New American Library.)

The pros did about as well in running a convention as fans do, with the major exception of the Anthony Awards banquet, where some tables were reserved, some were partially-reserved, and some were open. But the pros forgot to tell many attendees (including me) about this peculiar seating scheme, leading to lots of yelling. They would have done better to have full tables reserved and some clearly set aside for fans without connections.

But the end result of having a professionally-run "fan" convention was that it seemed quite cold and sterile. This feeling was enhanced by the fact that most of the panelists were mid-list writers who came to Bouchercon to sell! sell! sell! their books. Ninety percent of the fliers in the hospitality lounge were from authors trying to persuade you to buy their mysteries. Some of the gimmicks were appreciated; I enjoyed the Reese's peanut butter cups supplied by writer Alex Matthews. Other gimmicks were dumb, such as the writer who put little cards above the urinals saying, "Who the hell is (Jane Hack)."

Bouchercon was very light on evening programming, but astonishingly opened the day with seven sessions at 8:30 a.m. One of those was the vampire panel, featuring Laurel Hamilton. But at that early hour, it was probably only attended by the undead. And if 8:30 a.m. was too late for you, there were a few breakfasts that began at 7:00 a.m.!

But Bouchercon did get some things right. Someone had hypnotic power over the publishers; I came home with seven hardcovers, three trade paperbacks, two prozines, six paperbacks and one limited-edition short story, all in an attractive book bag. I thus came home with about \$175 worth of books, easily recouping my \$100 admission. In addition, *Ellery Queen Mystery Magazine* dedicated its December issue to Bouchercon, featuring stories by GoHs Edward D. Hoch and Peter Lovesey. (The Hoch story was set at Bouchercon.)

I also liked the fact that in a Thursday evening ceremony for minor awards (the Barry and Macavity fan awards, and the Herodotus Award for historical mysteries) they also had a ceremony for all Anthony Award nominees. Each nominee got an attractive plaque.

Some of the panels were interesting. The genre-busting Joe Lansdale was interviewed by Douglas Winter for an hour. Lansdale explained that he decided to write in all genres in part because of a childhood spent consuming large quantities of adventure fiction of all types. The youthful Lansdale was also impressed by *Gene Autry and the Phantom Empire*, which featured singing cowboys and giant robots. Lansdale revealed that one of the proudest moments in his career came after a Lone Ranger comic he wrote in which Tonto slugged the Lone Ranger on the first page (the Masked Man deserved it). But Rush Limbaugh featured the comic on his television show as proof of America's moral degeneracy.

Also fun was a panel of mystery editors featuring three British crime editors (who accompanied 20 British writers.) All of the editors explained that they were free to reject what they pleased, but had to get approval from committees for anything they wanted to buy. The editors also revealed what sorts of mysteries they can't stand; one British editor can't stand American books where children suffered because both parents worked. St. Martin's crime editor Keith Kahla was bothered by mysteries "where the cat *talks*."

All in all, I had a good time at Bouchercon. But I wish future Bouchercon organizers would attend some sf conventions. Bouchercon would be more fun if it was once again more fannish.

Anthony Award Winners:

Best Fan Publication: *Mystery News*, Chris Aldrich and Lynn Kaczmarek, eds.

Best Non-Fiction/Critical Work: *100 Favorite Mysteries of the Century*, Jim Huang, ed.

Best Anthology/Short Story Collection: *Master's Choice II*, Lawrence Block, ed.

Best Short Story: "The Problem of the Potting Shed," Edward D. Hoch

Best Paperback Original: *Death Dances to a Reggae Beat*, Kate Grilley

Best First Mystery: *Death of a Red Heroine*, Qiu Xiaolong

Best Novel: *A Place of Execution*, Val McDermid

Corflu Valentine *Annapolis, Maryland* *February 14-17, 2002* *by Martin Morse Wooster*

"I am frequently asked why I go to Corflu. Many UK fans don't see why I travel 3000 miles to attend a little convention when I could instead travel 300 miles to attend a large one.

Such people are beyond saving."

--Ian Sorensen, *Snapshot*

I'll confess I'm not a typical Corflu attendee. I'm a sercon fanzine fan, not a fannish one, and I only went 25 miles to Corflu Valentine. But I nonetheless had a fine time.

Corflu Valentine was the smallest convention I've been to in 25 years. The attendance was somewhere between 30 and 40 (35 fen attended the banquet). About ten UK fans crossed the Atlantic, making Corflu probably the only American con with one-third of its attendees from Britain. Art Widner decided to skip Corflu this year, making Ted White the only fan to attend all 19 Corflus.

There was a program, but a small one. A panel on whether fannish and sercon fanzine fans could get along was spoiled by there being no sercon fen in the room (except for me). Far better was *The Booze Brothers*, a very silly musical by Ian Sorensen, which was sort of a fannish amalgam of *The Blues Brothers* and *Yes, Minister*. The cast, headed by Sorensen and John Harvey as Jake and Elwood Booze, had a good time wearing goofy hats and fooling around with inflatable guitars. Cast members included Moshe Feder, Frank Lunney, Mike Scott, and Pete Weston. Special kudos go to Claire Briarley, in real life a senior British civil servant, for her portrayal of "Sir Humphrey."

Corflu GoHs are chosen at the convention, and this year the honor went to Moshe Feder, who spent all weekend working on his speech. Feder explained that, although he hasn't published a genzine since *Placebo 5* in 1977, he still felt fannish. He thanked Barry Smirnoff and Lou Stathis for introducing him

to fandom in the early 1970s. Though a full-time Tor editor (who urged the audience to buy Donald Kingsbury's *Psychohistorical Crisis*, which he edited), Feder said he still took part in fan activities, including running a monthly fan party and running The Third Level, a newsgroup for fans who also like trains.

Feder also read a message from Harry Warner, Jr., who regretted not being able to attend, and added that it was a good thing that Corflu was not in Hagerstown, because the sewage treatment plant had broken down and the water was undrinkable!

Winners of the Fanzine Achievement Activity Awards (FAANs) for 2002:

Past Presidents, Fan Writers of America (fwa): Eve and John Harvey

Best Letterhack: Lloyd Penney

Best New Fanzine Fan: Max

Best Fan Artist: David Hicks

Best Fan Writer: Alison Freebairn

Best Fanzine: *Wabe*

Corflu 20 will be held in Madison, Wisconsin at the Best Western InnTowner between April 25-27 2003. It will be hosted by the editors of *Wabe*, Jae Leslie Adams, Tracy Benton, and Bill Bodden.

Short Waves

Greg Benford is profiled in *Science Magazine's* September issue by interviewer Robert Irons. The article covers Benford's work as a scientist and sf writer (and as a teenaged fanzine editor.) It's located online at:

<http://www.sciencemag.org/cgi/content/full/293/5537/1984>

Steven, Elaine and Robin Silver received the newest addition to their family, **Melanie Shira Silver**, on August 26 at 1:06 a.m. She weighed 7 pounds, 3.4 ounces.

Bill Warren reminds faneditors he still has plenty of Bill Rotsler art available for faneditors. He requests that the art appear in paper fanzines first. Contact Bill at his e-mail address: BillyBond@aol.com

Fanartist **Kurt Erichsen** is now scanning all his illos of the past 30+ years into his computer. He's finding it a mixed blessing:

"Gaaa! The stuff I'd drawn I totally forgot about. A lot has been lost (nearly everything before 1978). Probably deserves to have been lost, but there are a few things I wish I still had from the old days."

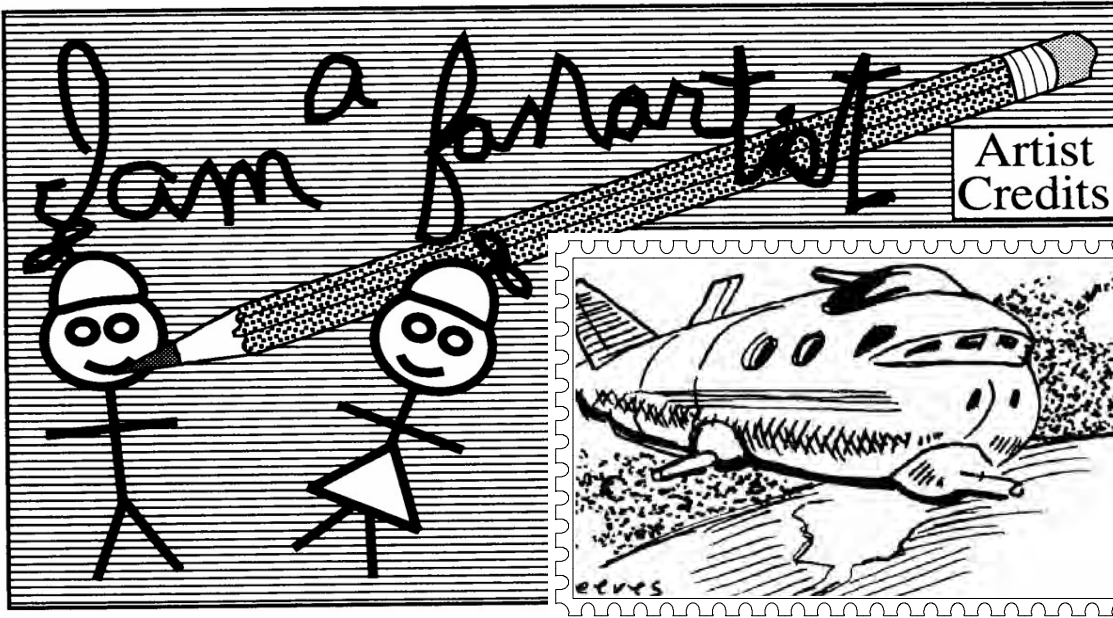
Check out his web page:

<http://ourworld.compuserve.com/homepages/KErichsen/>

Leah Zeldes Smith, who wrote last issue about the trip she and Dick took to Tokyo, has posted online:

http://www.interact.com/~rhes/fan/japan_fans.html

They include pictures of the Nippon in 2007 bid committee.



↑ Sheryl Birkhead ↑



↑ Terry Jeeves ↑

↑ Freff ↑

The Millennium Philcon Fan Art Display of Illos and Cover Art Published in *Vanamonde*, *Mimosa* and *File 770*

Mike Glycer: *Noticing that fan art hadn't been seen much in recent Worldcon Art Shows, John Hertz proposed to Andrea Senchy, co-director of the show at Millennium Philcon, that a few panels be devoted to a display of recent artwork in fanzines. When the Art Show agreed to set aside six panels, John enlisted Nicki and Richard Lynch, and me, to bring copies of some of the great art*

we've been privileged to run in Mimosa and File 770. John brought art he'd printed in Vanamonde, and we all spent a few hours on Thursday arranging and mounting the display. John wrote the welcoming essay posted at the beginning of the exhibit.

I don't remember seeing such a thing before, so it must be news. Here we share with you a miniature of it. We might even

publish a stand-alone version. These artists deserve credit. And who knows, it might appeal to potential new fanzine fans.

John Hertz: *[from his introduction to the exhibit] Fanzines are one of the pleasures of the science fiction community. These amateur publications, by fans and for fans, print reviews, essays, drawings, letters of*

↓ Brad Foster ↓

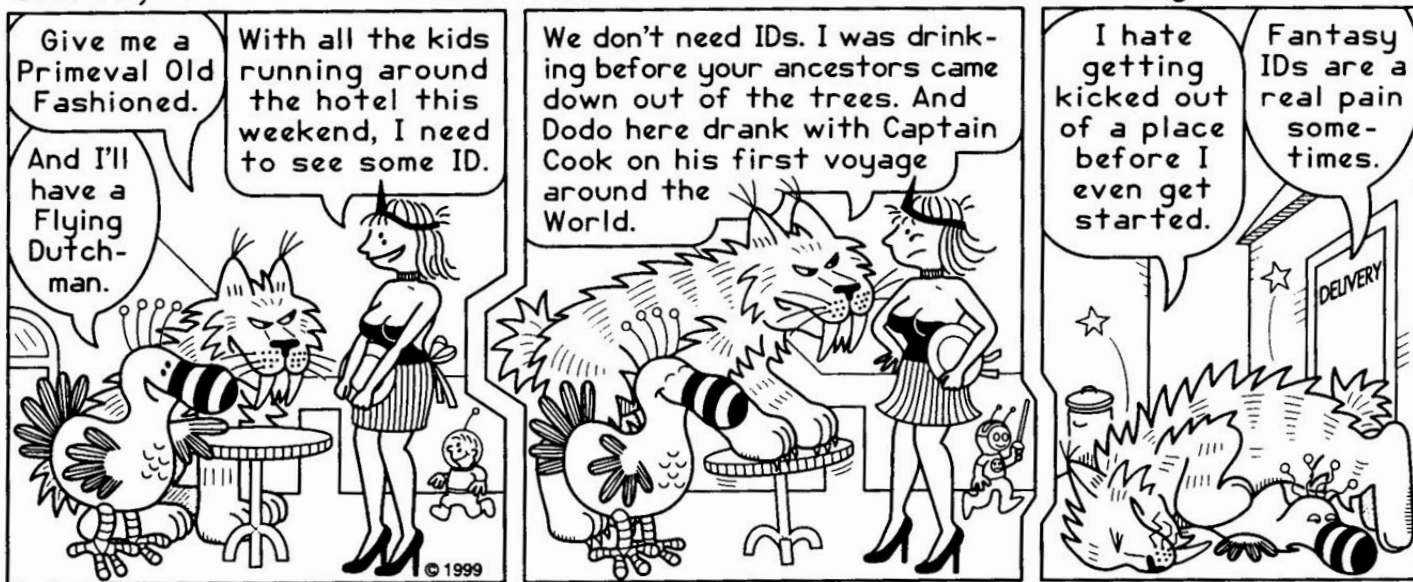
↓ Taral ↓

↓ Alan White ↓



CHAT, the 4th Fannish Ghod

By TEDDY HARVIA



comment and tall tales, with circulation of a few dozen to a few hundred – good things in small packages. Wit and whimsy are their strong suit. Some rarely get around to talking about sf; that and many other things may be taken for granted.

Science Fiction Achievement Awards (“Hugos”) are given for Best Fanzine, Best Fanwriter, and Best Fanartist. As with the rest of our field, the best of the winners are very good indeed; so are others who don’t win, or perhaps are never nominated. Some pro writers, illustrators and editors take part in fanzines. Teresa and Patrick Nielsen Hayden of Tor Books are well known. Greg Benford asked Aus-siecon Three, the 1999 Worldcon, “Are you inviting me to be Pro Guest of Honor

or Fan Guest of Honor?” Some fanzines are announced as “one-shots”; some might as well have been; some faneditors pour out a stream of titles; some have gone on steadily for decades. It’s a various world.

A note to the editor will usually bring you a sample copy, or you may find one to browse at an s-f club or in the Fanzine Lounge at a convention. Most you can get regularly – or however often they appear – in exchange for now and then sending a letter of comment or an accepted contribution, or in agreed trade for your own zine. A few you can subscribe to.

Fanziners fuss over reproduction techniques as painters fuss over brushes. In the 1930’s and 1940’s zines were made by mimeograph, spirit duplicator (sounds like

a gadget in a fantasy story, doesn’t it?), hectograph, even letterpress; today it’s largely by photocopy and computer-based printing. A new chapter is opening with E-mail and the Internet. Pictures were worth a thousand words when fanartists drew on mimeo stencils with a stylus. They are still.

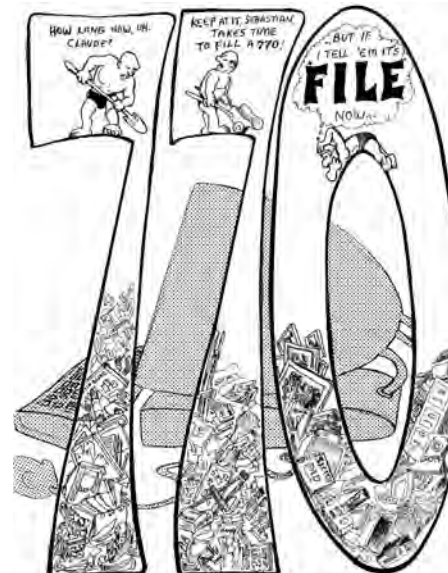
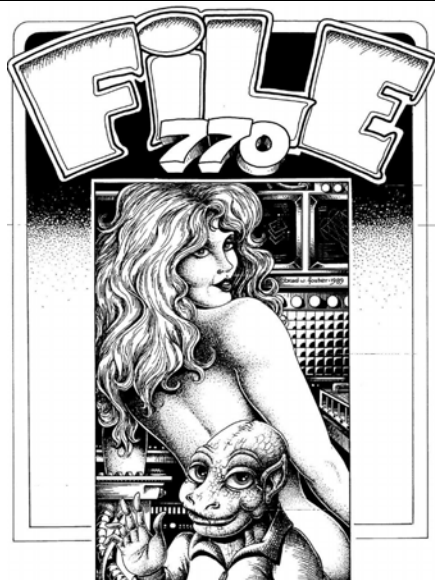
Here is a look at current fanart as published in three U.S. fanzines, *File 770*, *Mimosa* and *Vanamonde*. Each circulates widely. Unlike your living-room wall, these zines are 8-1/2 by 11 inch pages, so the art they print is scaled accordingly. Enjoy.

++ John Hertz
August 2001

↓ Brad Foster ↓

↓ Alan White ↓

↓ Ray Capella ↓



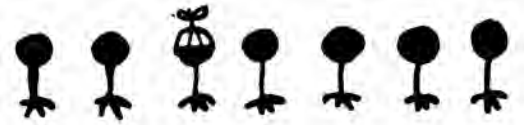
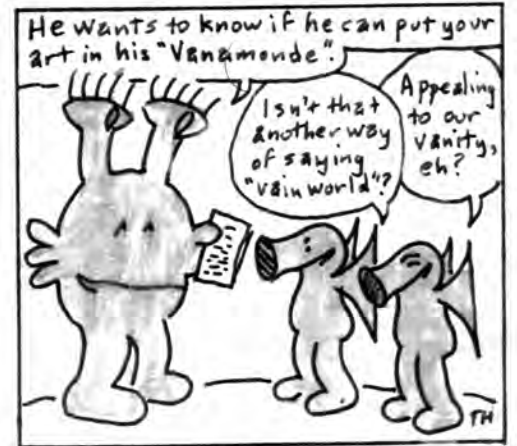
↓ Joe Mayhew ↓



↓ Franz Miklis ↓



↓ Teddy Harvia / Sue Mason (below) ↓



↓ Alexis Gilliland ↓



↓ Steve Jefferey ↓



↓ Marc Schirmeister ↓



↓ Ulrika O'Brien ↓



↓ Steven Fox ↓

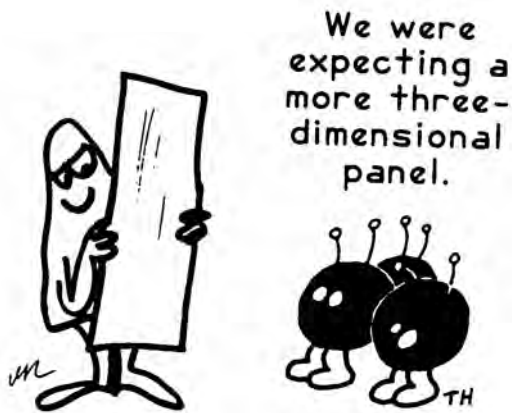


↓ Diana Harlan Stein ↓



↓ Stu Shiffman ↓

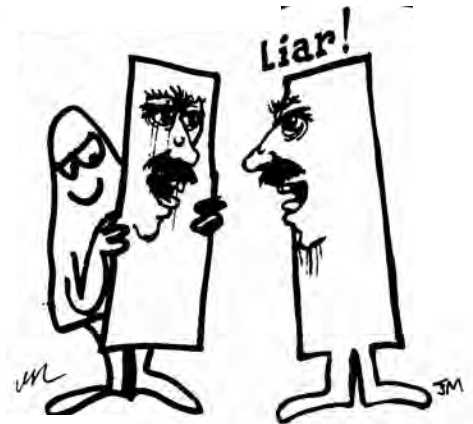




Bill Rotsler and Teddy Harvia



Bill Rotsler and Ian Gunn



Bill Rotsler and Joe Mayhew



Bill Rotsler and Brad Foster



Bill Rotsler and Steve Stiles



Bill Rotsler

Richard and Nicki Lynch: "The above set of cartoons [and many more] appeared in *Mimosa* 20-22. As a surprise for, and in honor of Bill Rotsler, we had asked some of our fanartist friends to "collaborate" with Rotsler by "completing" five different Rotsler cartoons (each artist was sent the same five set-ups.) Here are the results, and yes, Rotsler was delighted."



"Poetry must enter the space age!"
— Ray Nelson



Mae Strelkov (with an assist from Jeff Schalles) made the original image in color with a hectograph. Even b&w shows some of her fine gradation of color.

The Fanivore

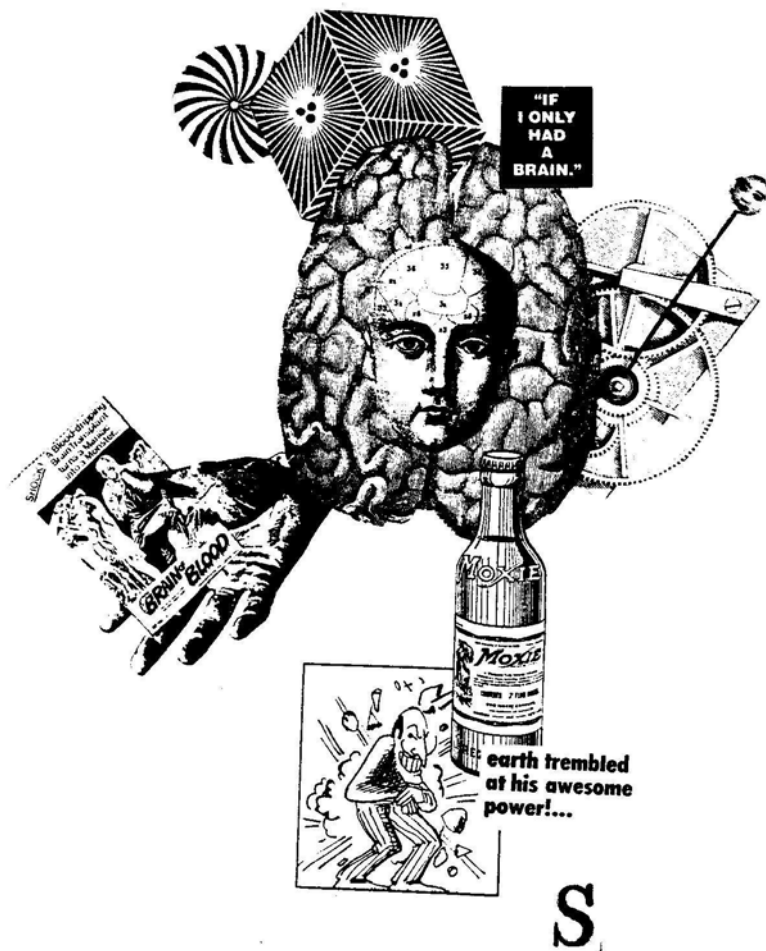
Harry Warner Jr.

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 140th 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 139th 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

Letters of Comment: Issue #140 Copyright 2001 by Francis Hamit, All Rights Reserved.

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.

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!

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.*]

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.

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.

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

(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



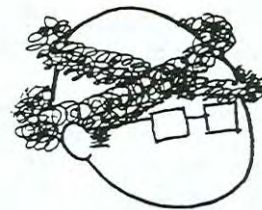
Before



Early



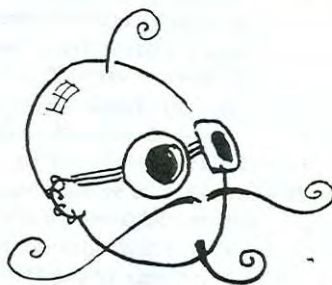
Later



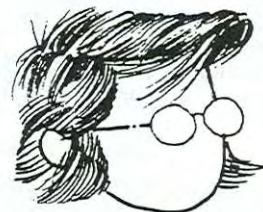
After



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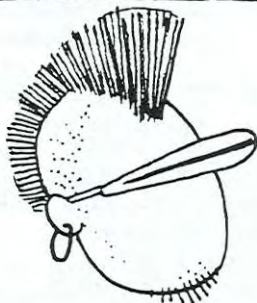
Friday



Meanwhile



Soon



Prom Night



yesterday

GRAY