

from the paper beneath. Janny Wurts was now doing more reflected, less local color. Bjo & John Trimble, among the tourists, recalled Equicons in this very hotel, although this weekend we sometimes failed to out-think new management of a rose put under another name.

That night LASFS held its meeting -- every Thursday come heat or high water -- at the con in memory of Pelz. Patten's earliest

Men may be convinced, but they cannot be pleased against their will.

Johnson

memory was of Pecos Pelz in an amateur film from Westercon XIII in Boise. Larry Niven recalled Pelz arriving at the 1975 NASFiC from Australia with Niven's Hugo for "The Hole Man"; Harlan Ellison as GoH had told a dinner he was getting out of s-f; in an elevator when two new chums asked Niven "That looks cool, what is it?" he said "A Hugo" and they replied "Oh, we know what that is, is it one of Harlan's?" Niven despite this knock-down was able to answer "Yes, he's getting out of s-f and he's giving them away," which made life interesting. Ben Yalow recalled going to dinner with Pelz knowing one would be unhappy because Pelz drank Coke and Yalow drank Pepsi. Ken Porter protested all the talk of Pelz as a sweet guy. It was curious how "He was the most accepting person" -- as if this were our highest praise -- meant "He accepted *me*."

It had a high claim to forbearance

Jane Austen

We paid the price for scorning rhetoric as a liberal art when at a great occasion -- they are not all joyous -- though we talked on we could hardly speak. But Pelz was a giant, the emotions were real, and I stayed to the end.

On Friday morning I heard a little of "Creating Mythical Monsters," Connor Freff Cochran, Dawe, Robin Hobb, Harry Turtledove, Janine Young. Turtledove said monsters that look like us are scariest. Dawe and Young warned not to show too much: see how scantily we're told of the Balrog in the book *Lord of the Rings*. Then the last half of "S-F and Public Perception," Moshe Feder, Barbara Hambly, Cheryl Morgan, Niven. Feder said movies are good at impressions, bad at detail. Niven said starting new gadgets is what the rich are for, which the Soviets never understood. Karen Anderson's docent tour; Chamberlain's "Folly," a temple whose elegant columns were impossible, a many-pronged poiuyt, she called worthy of Paladio. Some art, she said, was sentimental,

not compelling. Pointing to a Morris Scott Dollens, she said "Fimbriation is post-Plantagenet, and I don't consider any post-Plantagenet heraldry serious."

I was not at any great pains to curb the exuberances of my natural levity.

Ronald Knox

In Operations there was, for some reason, a huge board for Interplanetary, the s-f game Widner invented. Bob Null said "Just as I unpacked it, Widner walked in." On the Trimble's docent tour Bjo, praising fabric handling in an asymmetric mask by Karey Leichel, noted "Hiding the shape of the eyes is a good disguise; a half-mask draws attention to the mask half." Continuing a topic from the previous night's Phoenix for '04

But this was to show an umbrella to a cat.

Saikaku

Westercon party, she said "I'm quite susceptible to seeing how a piece developed, through sketches." She remarked on Selina Phanara's strong use of color, and Mark Roland's saturated colors opposite each other on the Color Wheel.

Patten, Michael Engelberg (another secret astronomer), and I led discussion of *Farmer in the Sky*. I asked Engelberg if he wanted to mention his particular interest in Heinlein. He said "No." We spoke of identification. Mark Linneman in the audience said if one can't see some of oneself in a lead character, the story is harder to read. Patten wondered if the death of Peggy, the sickly daughter, was a manipulative story device. Engelberg said, on the contrary he didn't dwell on it. Patten asked how she got by the exhaustive psych tests. I said maybe the tests were bad, or too

That little mind could not temper itself to enter another's soul.

Kipling

far substituted for human judgment, or couldn't predict what pioneering would really need. John DeChancie in the audience said *Farmer* was as well constructed as the best of Steinbeck. Engelberg said the people were our own neighbors. Patten said, even when they aren't likable. That night at Regency Dancing, Laurraine Tutihasi warned me the Fanzine Lounge might close early. It was in a cabaña by the swimming pool. Milt Stevens ran it. I went to the Baen Books party. Hank

Reinhardt said he liked musicals, but there weren't any. I should not have joined him in singing from *Fiorello*.

Saturday morning on my way to *The Witches of Karres* I met Joyce & Arnie Katz, Lichtman, and June & Len Moffatt. The next day when Phoenix won, unopposed, I joined them as a Westercon Fan GoH, or GoH-designate, or something. Bruce Pelz paid his way, said Arnie. He was a Worldcon FGoH, I said, at forty-five (Noreascon II, 1980). Arnie said *fan* means *interactive*. For *Karres* I joined Engelberg, Laura Frankos, and Kevin Murphy. It drew the highest atten-

Anyone who publicizes his sins -- even in the context of repentance -- is considered insolent.

Talmud

dance of the classics panels. Likable. Judy Lazar in the audience said the girls were weird and competent. Engelberg called that rare for 1949 (when the first version was in *Astounding*). Jordin Kare in the audience said its universe was lived-in. I asked Frankos "What do your daughters think? They're all in it." She said "Yes, they are!" Murphy praised simplicity. From the audience: the Captain redeems everyone he touches. On my docent tour I had reached Kelly Freas' "Thinking Beyond the Edge," a nude silhouetted man seated on a disk in space, its edge milled, on its reverse Earth's continents, when Kate Morgenstern in a bathrobe arrived with a procession of acolytes, carrying soap and a rubber ducky on a pedestal. Morgenstern asked if I was near God, and when I

Bind your servants to you with courtesy.

Pietro Aretino

answered "Bathed" -- you never know when you might need *Starship Troopers* -- she blessed me. This variety of religious experience would recur at the Worldcon (see *Chronicle* 231).

At "Current Fanzine Review," Lenny Bailes, Marty Cantor who had done the Program Book, and Lichtman, in the audience I found Ken Forman folding *origami*. Arnie Katz asked "Do you see electronics as a medium or a delivery system?" Bailes said "You yourself were a pioneer with the graphics in *Jackpot*. But the Web is only now discovering what it can do." Katz said "Yes, people feud faster." Niven giving a docent tour said "I'm glad she tried it. I'm glad any artist tries anything." Cochran's tour was spectacular. People kept asking him ques-

tions. In the Dealers' Room, Marty Massoglia said we'd have done better to send dealers a classics list rather than rely on the Progress Report; fans came before and after

Leadership is the power to persuade others to do what they ought to do without having to be persuaded.

Harry Truman

discussion seeking and sometimes couldn't find. Tor had won Best Publisher in the *Locus* Awards. Over drinks Tom Doherty promised a copy of the new Forge edition of U.S. Grant's memoirs, just the Civil War part so as to be one volume. "I like to get out of New York," Doherty said; "if I stayed I'd be fixed in stone."

Kathy Sanders directed the Masquerade, Rick Foss was Master of Ceremonies, I judged with Scott Norton and Bjo Trimble, Casey Bernay backstage as Workmanship Judge. Sanders as in the 1999 NASFiC stationed me at the back of the hall; I wish we'd establish that one judge goes there. M. Edgecomb, whose '94 Westercon Best in Show "Morrigan" I will never forget, won Best in Show this year as "Klingon Mother of Creation." Morgenstern was Best Master as "Madam Dee Vee Dia," her costume made of -- I needn't explain. Theresa MacWillie's "Wood Spirit" was Most Beautiful Journeyman. Calvin Cotton's "Drow" from *Forgot-*

Held up to laughter or glory, whichever men had to give.

Lord Dunsany

ten Realms took Best Journeyman and Best Workmanship in Show, a white wig stark against his own deep black, the posture and bearing of a deadly magic creature, which many more try than do.

There were no Novice entries. That was also the half missing from the con attendance. A few weeks earlier, looking for fliers suitable for people who didn't already know all about it, I couldn't find any, nor who was in charge of them. With fire and sword I descended on Cantor, commandeering his computer and an Alan White drawing. I ran around town putting up fliers. With phone books and directories I mailed three hundred packets to bookshops and colleges and libraries. Did it help? Too late? Who can be sure? But we can't omit such things.

Saturday night after the Masquerade in the Fanzine Lounge, generous food and good company. Stevens had set out dozens of historical or hysterical fanzines, many with Bruce Pelz. The Phoenix for '04 party gave a

cordial reception. San Jose and Calgary were bidding for '05; San Diego opened a bid for '06. Hospitality chief Christian McGuire -- dare I say animalistically? -- made the Hospitality Suite at the top of the hotel a pleasing resort, brilliant at night. Filking chief Lee Gold found a way to re-key the filk room, saving hours of moving equipment. In addition to concerts and open singing she had themes, a Pelz memorial naturally with his

What we have in common with the gods — benevolence and truth.

Longinus

songs, Songs of America, Songs of Revolution, Songs of Larry Niven, Pizza & Ose (as in "morose"). Imagine Niven and Leslie Fish singing "Wanted Fan" from *Fallen Angels*. Gold said "All you have to do is grow up in fandom, see what was done, and see whether it applies."

Before the con when Glycer put me on *The Glass Bead Game* I thought to help find panelists. Against "The Popularity of Alternative History" and "The Bar's My Destination" there were conflicts. Greg Benford, who I hoped might've read it in German, was distracted with other affairs. Ellison? Len Wein encouraged me. I phoned. "Don't even start with me," Ellison said. "I've been asked to do every kind of panel, and I've done every kind of panel, and I don't want to do any more just now." What about *The Glass Bead Game*, I asked. He stopped. "You're right," he said. "No one has ever asked me to sit on a panel about *The Glass Bead Game*." Until the end of the century it was the only Nobel Prize s-f novel, and it might be Hesse's greatest. Alas, Ellison still couldn't do it. I phoned Wein to report. "You know," I said, "I got the distinct notion he felt he wasn't worthy." Ulrika O'Brien and I had to do

Sweet-mouthed, but not as one who can speak nought but sweetness.

E. R. Eddison

without him. Widner and Geri Howard came by. E.B. Frohvet thinks *Game* isn't s-f, but although I was half joking when I said the book *Lord of the Rings* was, treating manufacture of a device and its consequences, about *Game* I mean it. Poetic even in translation, superb at character study, it handles what-if wonderfully in its future world, and for *lagniappe* brings a fine unreliable narrator and hints hard questions. From the audience: is there such a thing as decadent art? I said, maybe but watch out for that narrator. Widner hit me for an article (see *YHOS* 59).

Of course I went to hear Mel Gilden and Mark Olson on *The City and the Stars*. Here was scope. Gilden said, it's so interesting while people are only floating along. Kare in the audience said, the ultimate sense-of-wonder book. Olson said, a novel of discovery. From the audience: revelation. Olson said, Clarke suggests the numinous in a way no one else does. Where is the superman-nature of the people in Diaspar? I compared Niven's *Protector*, but Diaspar was made by and for people who wouldn't be supermen. We fell to discussing literary quality.

Next in the room was *Frankenstein*, for which I stayed to moderate Murphy and Young. Murphy said Godwin, Polidori, and Shelley held their own mini-con in the Alps. Young said *Frankenstein* was a classic because you could look at it from many views. Is it a book about how aristocrats treat a

Not only uncharitable, but false.

Christopher Hibbert

lower class? Why didn't Frankenstein make a woman monster who was sterile? I suggested the book was a satire and the story an irresponsibility contest. Paula Salo in the audience recalled the subtitle *Modern Prometheus*. Murphy said the frame-narrative helped to orient, especially for the many mundane readers. Widner in the audience called the book a master myth of the 19th and 20th Centuries. In remakes, in television commercials, it keeps recurring. It suffers from being, as Nabokov said of *Don Quixote* and is certainly true of his own *Lolita*, one of those books everyone talks about but no one has read. I went off-site to dinner with Jane & Scott Dennis. When we came back we could find no Dead Dog party.



The 8 of Pentacles was Kurt Erichsen's contribution to Bruce Pelz' *Fan Tarot Deck*.

CON-VERSION 19

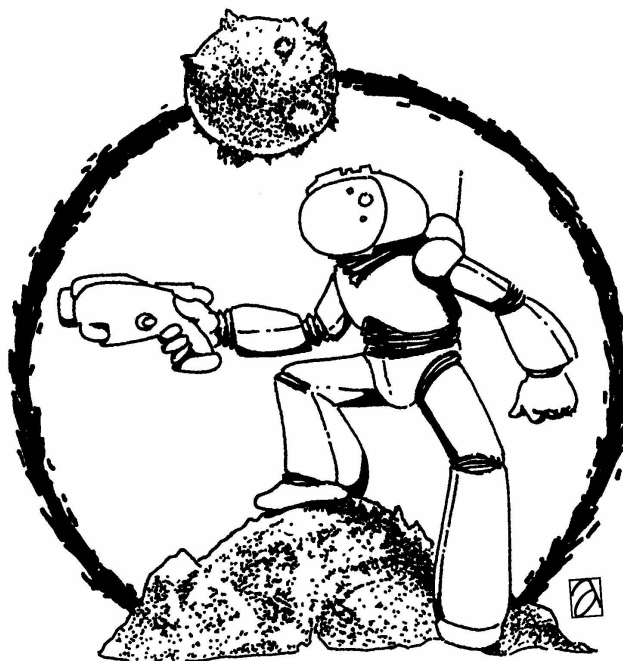
by Dale Speirs

The 2002 edition of Calgary's regional SF convention Con-Version went the weekend of August 9 to 11. It was held in conjunction with Convention 22 (the national Canadian convention, which features the Aurora Awards) and Con Spec 2002 (the Alberta literary SF convention). Con Spec had the rotten luck to have been originally scheduled in Edmonton for a September weekend last year which turned out to be the one immediately following the WTC/Pentagon attacks. The chaos in the airline and hotel industry that followed in the months after made it impossible to re-schedule until now. There were three sets of Guests of Honor, which made it complicated sometimes for Toastmaster Robert Sawyer to introduce them at the dais. Clear diction, close attention to the prepared text, and slow, precise speaking was an absolute necessity.

Con-Version/Convention/Con Spec was held at the Metropolitan Centre in downtown Calgary, a former theatre which had been converted into a complex of auditoriums and boardrooms for corporate meetings. Some events were also held at the Westin Hotel directly across the street, and it appears that next year the entire convention will be held at Westin where it had originally been many years ago.

Opening Ceremonies: As is standard, many guests and convention members went out Friday morning on a tour to the Royal Tyrrell Museum of Palaeontology in Drumheller, a two-hour drive east of Calgary across the prairies and into the badlands. This is the world's largest fossil museum. The Drumhellerites have also built numerous replicas of various dinosaurs around the downtown core, including a giant 5-story T. rex that one can climb up inside and look out a viewpoint from the gaping jaws of the monster. In his opening speech, Con Spec Guest of Honor Michael Bishop mentioned that on the lower lip of that T. rex was a small puddle that people had been tossing coins in. He got a good laugh when he said it was the first time that he had seen people tossing coins into dinosaur drool.

Another Con Spec Guest of Honor, Allen Steele, mentioned that to get to Calgary from his home town in Massachusetts, he first had to fly a turbo-prop to Toronto, then change for a regular passenger jet to Calgary. As the



turbo-prop was about to land at Toronto, it suddenly veered hard and went around for a second attempt. The second landing succeeded, and as he deplaned, Steele asked the pilot (you can talk to them on the small planes) what happened. The pilot said that as the plane was making its first try, a flock of Canada geese also came in for a landing on the same runway. The pilot then muttered to himself, "Only in Canada, eh?"

The Bob Gibson Collection: The most sensational news in Canadian fandom was the announcement a week before the convention began that the collection of old-time fan Bob Gibson had been donated to the University of Calgary. I happened to be talking to Robert Sawyer at a bid party Saturday night and he mentioned that the news had made the CBC national network.

Gibson died January 8, 2001, at the age of 92. He was long a familiar sight in Calgary bookstores and at convention dealer bourses, buying up books in box lots. Dealers were always pleased to see him come in. His collection had tens of thousands of books and pulps, and immediately made the University library a world-class SF resource. Gibson had numerous rare books and pulps from the 1800s and Edwardian eras, and had carefully indexed everything on cards.

One of the things that Gibson did that was unique was to go through old non-SF magazines such as *Maclean's*, *Life*, *Argosy*,

Playboy and others, as far back as a century ago, and carefully razor out any SF stories. He then bound them by title of magazine into a homemade anthology, and did a hand-illustrated cover and table of contents. For anyone to repeat this feat today would require endless hours of research and a bottomless purse. I think this was probably the single greatest accomplishment of Gibson. Now anyone wishing to study the history of SF in general magazines has a quick reference at hand, instead of lengthy paging through indexes and microfilm.

The University Library staff gave a presentation about the Gibson donation on the Friday night of the convention to a packed room. Obviously they could only show a few highlights (they are still unpacking) and were there not only to publicize the collection but to pick up information from audience members who had known Gibson. Dave Hall, owner of Off The Wall bookstore, sold much material to Gibson and from the audience was able to enlighten the librarians on Gibson's methodology of collecting.

The University is seeking funds to help house and curate the collection. Donations can be made in care of Blane Hogue, 750 MacKimmie Library Tower, University of Calgary, Calgary, Alberta T2N 1N4. Cheques should be payable to "University of Calgary" and must be marked in the memo area "For the Gibson Collection".

SF In Education: Four teachers discussed whether or not SF should be taught in grade schools. Donna McMahon opposed the idea because SF originally began as a literature outside mainstream life, a place to verbalize dissent and speculate on things the Bible-thumpers would rather be left unspelled. When SF is taught in schools, it becomes part of the system. In academic circles, the litcrit crowd add layers of symbolism and obscurity never originally intended, and fossilize it in the eyes of students.

Paula Johanson said teaching SF doesn't have to be stultified. Her students are often so excited about a story they wait for her after classes to discuss it.

Barb Galler-Smith felt that any SF reading was better than no reading at all. She felt it surprises blase children. She buys those supermarket tabloids which feature aliens

meeting with the American President and then asks her students what is wrong with the story; this gets them thinking about truth in journalism.

Christie de Souza said she was more concerned about parental reaction to SF required reading. Her experience has been that as long as the kids were reading, the parents were happy.

Fandom Panel: This was basically a monologue by Linda Ross-Mansfield on convention running, mostly Worldcon stories. She made one point I hadn't considered before. Like many people, I prefer smaller conventions rather than the big ones with twenty tracks of programming and dozens of special interest groups. She mentioned that small conventions generally have a shorter life span than bigger ones, due to a smaller margin of error in finances. As an example, the literary conventions tend to be erratic, about every few years rather than a steady annual convention, because they don't have a large base of support.

Space Travel In Fact And Fiction: Dr. Geoffrey Landis, who works on the Mars rover team and has two SF books on the side, discussed his practical experience of spacecraft construction. Another panelist, Blair Petterson, had mentioned that real spacecraft are never as reliable and smooth to operate as fictional ones. Landis told the story of NASA's low-oxygen sensors, which keep giving false alarms because the sensors rust so easily. As a result, the NASA staff ignore them. When one goes off, the response is not a mad rush to emergency stations but rather someone shouting down the hallway "Shut that damn thing off!".

Landis also mentioned that in the real world, contrary to Libertarian assertions, rockets to orbit will remain the domain of government agencies. It is too complex, expensive, and long-term for orbital space travel to become economic. However, he felt that rockets going straight up to 100 km and back to Earth would be possible for private industry as high-priced thrill rides. The killer cost in space travel is not altitude but orbital insertion.

Invading The Red Planet: This was a slide show by Dr. Landis on his day job in Mars exploration. A full auditorium as is usual for Con-Version science panels. He discussed the photographic evidence for water erosion on Mars, and mentioned that any free liquid water would be hypersaline.

He is currently working on the new Mars rovers, which are intended to be long range travelers with a lot of autonomy. The next generation after that will be airborne, whether a solar-powered flying wing, a balloon, or a re-startable rocket that can hop about the planet from one site to another. There are no serious plans for human travel

to Mars. Although the technology is not considered a barrier, the political and social will to do it does not presently exist. He mentioned that the JPL staff are very worried about the success of the next rovers. The failures of past Mars explorers can be survived, but one more disaster may kill Mars exploration for decades.

Anime Fan Fiction: Fanzine fans often wonder what they can do to encourage outsiders to join in. I decided to test this in reverse by attending this panel. I have no involvement in anime beyond buying the Ranma 1/2 books as they come out, so it would be like a non-zinester attending a fanzine panel. The anime panel was an eye-opener to me. The panelists talked of writing 'fic', not stories, and posting it on Websites, not publishing it in zines. Fanzines in the traditional sense were not mentioned even in passing.

One agreement among the panelists was that Website fic produced faster feedback to the author. Some authors who expected feedback were actually trolling for positive feedback only.

Fic writers develop reputations the same as pro writers, and many readers follow the fic authors they are comfortable with. Eden Lackner mentioned one of her favorite fic authors suddenly switching to slash fiction (homoerotic fiction involving television characters of the same gender, such as Kirk/Spock, Picard/Data, or (remember them?) Starsky and Hutch). Lackner didn't realize this until she was well into the story, which was a bit of a shock.

Cat Armour: Jeff de Boer is an artist who became famous for building suits of Armour for mice, cats, and other critters. He takes amusement in the thought that centuries from now, archaeologists may dig up a helmet for a Persian cat and be totally confused about our society's functioning. A Japanese film studio came over and filmed one of his cat suits. He was shown fitting the Armour on a rather uncooperative feline. He also did another shoot of a mouse wearing his Armour. He rented a mouse from a pet shop for 27-cents a day, thinking it would be a quick job. The mouse got sick, and in order to avoid a cruelty-to-animals charge, he took it to a veterinarian. The vet billed him for \$84. The good news was that since he was doing the job for an ad agency, he was able to charge it off as expenses.

Neolithic Man: I mentioned that science panels have always been popular in Calgary conventions. The proof was that this panel, held bright and early Sunday morning, filled a large room of con-goers, some of whom I know were still partying in the small hours when I left for bed. Dave Duncan started off with a general summary of current thought about human evolution. It appears that about

75,000 years ago, humans hit a bottleneck of some kind which reduced the worldwide population down to about 10,000, based on a study of genetic diversity.

Robert Sawyer has been adding Neanderthals into his stories, so he discussed what he had learned about them. He suggested that tool making must have been instinctive in humans during the Stone Age. There was a big leap about 40,000 years ago with grave goods and cave art. Sawyer takes that as the origin of consciousness.

Archaeologist Rebecca Bradley believes that Neanderthals may have contributed a very small percentage of genes to the makeup of modern humans. She spent most of her time demolishing the myth of the Great Goddess that neo-pagans promulgate. This is the idea that from hundreds of thousands of years ago to about 5,000 years ago, the dominant religious belief among humans was a benign Earth Mother-style goddess, who was then displaced by the Judeo-Christian culture. The Great Goddess was supposed to have encouraged a matriarchal and peaceful way of life, and the Judeo-Christians supplanted it with war and poverty. There is no proof of such a thing in the archaeological record but plenty of proof that the idea originated in the 1800s from romantic wishful thinking.

Other Conventions: There were a number of groups bidding for various conventions who held bid parties at Con-Version, such as Seattle in 2005 for NASFiC, Los Angeles in 2006 for the Worldcon, and Calgary in 2005 for Westercon.

Torcon 3 also bid successfully on Sunday afternoon for next year's Convention, to be held as part of the Toronto Worldcon. The significance of this is that Convention hosts the Aurora Awards, the Canadian equivalent of the Hugos. The Convention business meeting also refused to ratify some constitutional amendments passed at last year's Convention. It did, however, ratify an amendment disallowing clubzines from the Best Fanzine Aurora. This problem has been building in recent years as clubs bloc vote for their publications, making it impossible for a true fanzine to win, and giving the Aurora to a Star Trek clubzine once again this year. The original intent of the Aurora Fanzine award was to encourage individuals, not allow bloc voting for club activities. Clubzines can still be nominated for Fan Activity- Organizational, which is more in keeping with the spirit of the awards. The new amendment takes effect for the 2003 Auroras at Toronto.

The 2003 Con-Version will be August 15 to 17. Guests of Honor are Terry Brooks, Esther Friesner, Charles de Lint, and Robert J. Sawyer.

STOKES ABOARD

Keith Stokes Visits the British Eastercon and Nebula Weekend

Nebula Weekend

April 25-28, 2002

Report by Keith Stokes

I enjoyed the Nebula Awards Weekend a great deal. Much more than I expected. My only real disappointment is not having enough time to spend with the interesting people.

Overall, almost every part of the weekend was in the far right of the bell curve.

I left work at noon on Thursday in a borrowed new raised roof conversion van and began by driving to the airport and meeting Betty Ballantine and Tom Doherty. That was a treat. I really felt like I was driving the "adults." Many of the out of town attendees were met at the airport and chauffeured to the hotel by KC area fans.

After delivering them to the hotel, I checked in and hauled in my stuff including my desktop computer (the laptop is very close to dead) and many books to be signed. Then I checked in with Waldenbooks and started taking photos of the weekend. I put almost 100 online this weekend at <http://www.kcsciencefiction.org/02nebs01.htm>

At supper time I checked the lobby looking for company and ended up crossing the aerial walkway to Union Station for a fun meal at Pierpont's with Peter Heck, Jane Jewel, Scott Edelman and Gardner Dozois. They were a hoot! Scott told us about his trip to China, last fall and showed us a picture of him on a park bench with a giant panda.

Back at the hotel, folks met for the trip to the Blue Room for Jazz. The Blue Room is a small non-smoking bar attached to the American Jazz Museum at 18th & Vine. We ended up with 30 people. They seemed to enjoy the club and the music. I had nice chats with Jeffrey Carver, Rebecca Moesta, and Kevin Anderson. After bringing the second load of folks back to the hotel, I went to Town Topic for a late night burger, then returned to sit and chat with friends in the lobby bar area.

Friday morning I was up early to move the van. The raised roof van wouldn't fit in the parking garage and I didn't like the hotel's alternative lot which was far away, so I was parking on street and had to deal with parking restrictions and times. It was a bit of a hassle, but at least it saved \$30 parking.

I was delighted to learn that the Friday

Kansas City Star featured the Nebula Awards. The Preview (weekend entertainment) section's cover showed a sea of little green men and was captioned, "Take us to your readers." There was a full interior page dedicated to the Nebs.

Robin Bailey had arranged for a large crew from the Kansas City Science Fiction and Fantasy Society and the set-up for registration went fast. There were 8 tables filled with free books and magazines. An all time record. Folks selected over \$300 in free-bees, several times the cost of the banquet. It was fun watching folks with dazed smiles leave with boxes so filled they were hard to carry. Many shipped their books home.

Friday evening's mass autographing in the Crown Center atrium was my biggest responsibility for the weekend. Over 30 authors participated. It wasn't flawless, but I think it went as well as something like that can. Waldenbooks had a continuous line of people waiting to purchase books for the first 90 minutes. Most authors received attention, and they all seemed to enjoy being with each other. Selina Rosen was near the front and kept calling out to people passing by to "Buy My Books!"

After putting a few pages of photos online, I went to the hospitality suite for the rest of the evening. A huge penthouse on the 18th floor, it was surrounded by windows with great views. I enjoyed the conversations, chocolate and back rubs. After taking the last stint at the bar, I helped closed down around 3 a.m. Then Robin & Diana Bailey, Jim Hollaman and I sat in the dark and watched a thunderstorm cross the city.

Saturday morning was the trip to see the special Egypt exhibit (with 144 items from the British Museum) at the Nelson-Atkins Museum. Several car loads caravanned over

and I drove Anne Lesley Groell, Jaime Levine, Catherine Lundoff and her partner, Jana. The exhibit is huge, taking over several additional galleries and the center court. I recommend it.

Anne & Jaime decided to find their own way back to the hotel, but Jana and Catherine had a little free time, so on the way back I drove by some interesting places and we went to Arthur Bryant's for lunch. They seemed impressed by the huge quantities of well smoked meat and French fries cooked in lard.

Saturday afternoon was the Nebula Business meeting. Mostly good news and it ended on an upbeat note. The most positive business meeting of the last 5 I attended.

Both Friday and Saturday had roundtable discussions on a variety of subjects, including "Publishing in Russia" with literary agent, Alex Korzhenevsky, "Self-Promotion" with Steve Miller, "The Role of the Independent/Small Press in SF/F Publishing" with five independent or small press representatives, and "The State of Short Fiction" with most of several short fiction editors participating. These panels were a new feature at a Nebula Weekend. Another first was a 16 page program book which was funded through local advertising.

Saturday night was the reception and banquet. I got to sit with Robin and Diana Bailey SFWA Officers Howard Hendrix, ElizaBeth Gilligan and Lois Tilton, Eleanor Wood (SFWA Literary Agent), Esther Friesner and her husband WJ. All the big wigs and me:-) And it was a good location for photography.

The women were beautiful (I like seeing folks dress up). Esther did a great job as the Brave Little Toastmistress. Robin gave her a brief partial strip tease and lap dance when he went up to accept for the dramatic Nebula winner.

The SFWA logo ice sculpture added a nice touch of class. So did this year's awards. They are a little different each year and turned out particularly well this time.

Prior to the awards, Gardner Dozois gave a touching tribute to SFWA founder Damon Knight (who passed away two weeks before), and Tom Doherty presented a special President's Award to Betty Ballantine.

The Nebula Awards were each



Keith Stokes and Howard Devore at the 2002 Midwestcon.

presented by tag-team pairs of editors. Only one winner was present, Catherine Asaro, but she was so happy with her win and looked like a princess!

Then on to Hospitality until the wee hours.

Sunday morning I put the Awards' photos online then packed the van. I drove Betty Ballantine, her son and Tom Doherty to the airport, then returned to the hotel to pick up Joe Haldeman, Gay Haldeman and Rusty Hevelin for sightseeing.

We visited the Steamboat Arabia museum in the City Market, then had lunch at Winslows Smokehouse and shopped in the oriental market. Then on to Harrah's casino where Joe, Gay and I all lost money at Blackjack. I wagered the least so I lost the least.

Just before we left, we put \$10 each into a pool to play one time in a \$1 machine. They had done this several times at other casinos and Rusty put the pressure on me, saying they had always made some money with the pool. We ended up with \$42, so we cleared 50 cents each and my reputation wasn't hurt.

Back at the hotel, we talked in the lobby bar for a while, then had supper at the adjacent Kabuki restaurant with Laurel Winter. Really a fun meal.

The whole day was great. Joe and Gay are always fun and although I had been around Rusty several times before, this was our first time to talk at length and get to know each other.

They all kept thanking *me* for taking the time to show them around!! :-)

I got home about 10:30p.m. Tired but happy. I had a *very* good weekend. In my biased opinion, this was the most enjoyable Nebula Awards Weekend of the 5 I have attended.

Eastercon

March 29-April 1, 2002

Report by Keith Stokes

The 2002 Eastercon returned to St. Helier in the Channel Islands. I have wanted to visit this area since receiving a post card sent by Jan van 't Ent from the 1993 Eastercon on Jersey.

My trip began with five days in London packed with four shows, several tours, visits to the Tower of London, Greenwich, British Museum, bookstores, churches and everything else that could possibly be squeezed in.

The British Science Fiction Association monthly meeting at the Rising Sun Pub was one of the highlights. Only about 10 people attended, since many folks were already gone to Jersey, but it still was great fun, with good food, drinks and conversation. Seattle author Bridget McKenna attended and it was well that I met her there as I never saw her in St. Helier. Others in attendance included BSFA Treasurer Paul Hood and authors Cherith



Baldry and Molly Brown.

Eastercon is the British National SF Convention. Helicon 2 was held March 29 - April 1 at the Hotel de France, a repeat of the of the 1993 location. Many organizers and participants arrived the weekend before, but I didn't fly down until Thursday afternoon before the convention.

Registration was scheduled to be open that afternoon and I hurried to get to hotel before registration was scheduled to close at 6 p.m. But signs indicated that registration would open at 6 p.m. instead of close then. The lobby had perhaps 20 or 30 fans, so it seemed like a reasonable wait. It turned out that only people who's last names began with letters from the first part of the alphabet would get to register on Thursday night.

After waiting for an hour or so and learning that there would be no chance for a person named "Stokes" to register that night, I headed out to see a bit of St. Helier and have dinner.

Returning to the hotel, I headed to the bar where one of the first persons I saw was Jan van 't Ent. We caught up on each other's lives and I met some of his friends from Europe.

Friday during the day, I took a ferry to France and had a wonderful time in Saint-Malo. Returning to the Hotel de France in the early evening, I learned that registration was closed for the night. Con Operations gave me my badge, but none of the other material could be picked up until Saturday.

The convention was going strong and I split my time between the convention (cash) bar and fan programming. I attended the Brian Stableford interview and the TAFF auction. The highlight of the auction was the caricatures being drawn during the auction by Sue Mason.

There were no parties and I called it a night around 11 p.m.

Saturday morning was spent sightseeing on Jersey, with the afternoon back at the convention. The dealers room was pretty attractive, but my suitcases were already going to be overfull and I resisted temptation. The art show was quite small, few artists had arranged to bring their work over from the rest of the UK.

My favorite panels were Harry Turtle-dove's Guest of Honor Interview, and Evaluating Sources with Laura Frankos and a couple of UK authors. I particularly enjoyed the book auction, in which they were selling small groups of books about every 45 seconds. I picked up three UK editions of James Gunn's work, which made my suitcase almost impossible to close.

Programming ended fairly early to allow folks to change for the banquet. Most people were dressed very nicely for a fine meal which included chicken liver and *foie gras* parfait, champagne sorbet, braised rump of lamb with navarin vegetables, parmesan mash, chocolate desserts, coffee and truffles. The banquet was noisy enough that it was hard to follow the conversations on the far side of my table, but I got to know a UK fan attending only his second convention, John O'Donnell and his delightful wife, June.

The program included a toast to the Queen Mum, who had passed away earlier in the weekend.

Following the banquet, it was time to return to the convention bar. There were rumors that there would be a party in the wee hours of the night, but with my flight off Jersey scheduled for 7 a.m. (6 a.m. after they changed to "summer time" that night!) I needed to quit around midnight.

My three flights on Easter all were smooth. The best part was crossing over southern Greenland. It was spectacular, but I don't think I would care to see it any closer than I did from the airplane.



Priscilla and Mark Olson at 2002 Midwestcon. Photo by Keith Stokes.

Maxed-Out Maxims

Instant Message #714 reports that Mark Olson suggested that NESFA adopt as its official motto "We Might Need That" or "Don't Throw That Away." Mark's sentiment refined by the Rules Committee into formal Latin – *Forsan illo egebimus* – and after further silliness accepted by the membership at the February business meeting. A question that immediately comes to mind is: wouldn't it have been more in the spirit of the motto to have kept Mark's English version, too? After all, they might need it. (To explain the Latin one!)

THE FANZINE TOOL KIT

BY TARAL WAYNE

[[Introduction: Those who have lived through a great swath of history can take it for granted that "everyone" knows the things they've seen. When a fan asked a Ditto committee about the old days of ...1980... Taral realized this was a golden chance to capture some fanhistorical knowledge in an article so it could be passed on to many more than the fan who posed the original question. Special acknowledgement to Garth Spencer who published this article first. Taral and I believe it also will be enjoyed by readers seeing it for the first time in File 770.]]

Tom Turritin -- Here's a question, maybe you or your Ditto crowd might be able to help me. I'm wondering what some of the "benchmark" events in zines have been, from 1980 to today. Like... did photocopying suddenly become cheaper and easier to do at some point? What was the impact of computers, home printers and word processing? Postal rates? Social trends? I'm looking for this kind of info to help with my timeline project.

It might be well to start by saying that the word *fanzine* itself is an invention of SF fandom. Before Russ Chauvenet coined it in 1946, the word was *fanmag*, hinting at the original nature of the beast. Russ, by the way, is still very much among the living.

The first zines were attempts to publish a professional magazine in all but name. Hence, it was the preserve of hobbyists with the income to pursue an expensive pastime, or printers with their own press in the basement, or could use the boss's shop in his spare time. In those days the publisher/editor would pay as much as he could for articles by "name" writers, and even commission artwork. Sometimes they paid as well as the actual prozines. More usually the payment was nominal, or just in copies. In a real way, this was the proto-zine era.

By the mid or late 1930s, a lot of younger pulp magazine readers who also, perhaps, knew of the amateur zines (generally published by older men), and wanted to do it too. Of course, they didn't have the money for letterpress. My guess is they turned to a technology they learned at school. No less than Harry Warner Jr. disagrees with me on this point, but I've seen, I have examples of high school magazines published by students. Clearly they used the school mimeograph to



do it, and some of them must have borrowed the technology to publish SF zines too. A few turned to ditto if nothing else was available from school. Fewer still had to settle for hectography, but it was never at any time a common means of pubbing your ish.

Mimeo zines, of course, have many limitations. No attractive bookfaces -- only whatever a typewriter gave you. This was almost always 12 point Courier. I've seen some interesting variations, but they were exceptions to the rule. Forry Ackerman was known for his individualistic typewriter font. Another limitation was illustration. Some faneditors got around it by pasting in photos, or by having no illos. But most traced art onto the wax mimeo stencil using a battery of special implements.

There were simple styluses for free-hand drawing, other loop-shaped ones for ruling straight lines, and some with spoked wheels for ruling dotted lines. (I have a nice collection of them.) Another graphic aide was the shading plate. Using a stippled plastic sheet under the stencil, a spoon-shaped stylus rubbed the pattern into the wax. Most important was the lettering guide. Using a tiny, pointed stylus head, you could scratch a large variety of different typefaces onto the stencil for article headers, or put a title on the cover art.

The natural effect of this technology was to favor simple, outline art. Large black areas could only be done by substituting grey dotted areas with a shading plate. Not everyone had such an array of mimeo stencil tools, though, or frankly lacked the talent to use them, so simple outline art was far more common.

The first real fanzines in my opinion, are creatures of the 1930s. Their prototypes existed a decade earlier, but as I said, they were really attempts at making imitation promags.

Almost parallel with the movement of fan pubbing to a younger body of less reverent fans, came a shift from leaned articles and professional fiction to more informal material. The editors had no real hope of selling their zine to enough subscribers to make money, so there was no real need to publish saleable material. The real fanzine was self-indulgent from the get-go. Of course, no one really thought this out -- book reviews, articles on the genre, and bad fiction by the editors and their friends continued to be published along with the new "fannish" stuff. World War II pretty much brought the old sercon fandom to an end, and older fans returning from the war generally had better things to do than pub their ish. Younger fans mostly opted for the fannish school, being more savvy from the start, and knowing fun when they saw it. The fannish model of the zine was a mature art-form by the late 1940s.

No coincidence that most of the BNF's and legendary zines valued by fannish collectors date from that time or later.

Things didn't change much over the next two decades. Occasionally someone had money and offset his zine, and there were still zines that some middle-age man typeset in his basement, and every other possibility. But the vast majority of zines were mimeographed -- less often dittoed, although apazines perhaps more often.

The first real change came in the 1960s. An expensive and limited form of electrostenciling existed as far back as the 1930s, I believe. Easily available, good quality electrostenciling seemed to have arrived much later though. I can't be sure when, but if fanzines are a reflection of the technology, than I'd have to say the transition was in the mid or late 1960s, when more zines had more complex art. Lines were no longer spidery tracings, but could indulge in brush-like swoops and variations of thickness. Solid areas were suddenly possible. While there were notable titles through most of the 1950s that boasted thoughtful layout and attractive illustration, they were still limited to the possibilities of stylus, shading plate, and lettering guide. With the electrostencil, simple outline work by Bjo Trimble and Bill Rotsler were joined by more visually enriched art by Tim Kirk, Alicia Austin, Derek Carter, Joe Pearson, Randy Bathurst, James Shull and many others. More faneds than ever before began to experiment with layout and graphics.

About the same time this was happening, the old manual typewriter finally evolved into higher life-forms. At first it was just the elec-

tric. Dating as far back as to the 1950s, this cut a stencil that looked no different from the manual. It was so much easier than the old spring-loaded rat-trap, that the job of pubbling one's ish was greatly simplified. It would be interesting to speculate that the average length of fanzines increased at this time, but it would be no more than a guess. IBM Selectric's made the first *visible* difference in the 1970s. With interchangeable "golf balls" you could use numerous type faces and fonts on the same page, without removing it from the machine, the inevitability of registration errors, or risk of damaging the stencil. Zines like *Energumen*, *Simulacrum*, and *Outworlds* typify the Selectric's use.

About the same time, cheap paper plates and subsidized university print shops brought the price of offset down to where more people could afford it. In the late 1960s, entirely offset zines were appearing, and offset covers were a commonplace. By the early 1970s, there were many offset zines -- *Trumpet*, *Outworlds*, *Wild Fennel*, *Prehensile*, *Riverside Review*, and many more. Most re-entered the realm of subscription sales, professional or semi-pro content, and academic purposes, but not all. Offset covers on even fannish zines were standard, offset folios common. But still, most zines continued to mimeo the inside pages.

Although photocopiers weren't hard to find, up to the middle 1970s the technology was still rather crude. Many copiers used rolls of one-sided paper that was coated and oddly pinkish or grey. It wasn't cheap either. Ten cents in those days bought an 8 ounce bottle of Coke, or a regular bag of chips. I didn't really see large numbers of xeroxed zines until the late 1970s. By that time, the cost was relative to the index of inflation more reasonable, and the need for special stocks of paper had vanished. Even so, finding a xerox machine that could copy any area of black larger than the end of a pencil was still hard. Anything larger faded in the middle. Early xeroxes almost always picked up paste-up lines, however carefully columns or illos were stuck to the page. Because of this, most early xeroxed zines looked like hell. Fans who cared how their products looked didn't tend to use this technology for several more years. The ones who did, generally demonstrated no scruples about the blotches and errant lines accompanying columns of type. And since no self-respecting artist wanted their work ruined, xerox zines actually reverted to simple outline fillos again. Or used clip-art, ding-bats, and other devices acceptable only to a deranged mind. Never mind what it looked like, you could shoot xeroxed print down to a two column layout, and that saved the editor money.

It was most likely in the mid 1980s that copiers had improved to the point that there was no reason not to use them. Many offices

and work-places had one that could be used after-hours, free if you were lucky. If not so lucky, you could find a copy shop that did good work at an affordable price. Some quite attractive zines were appearing that were entirely photocopied.

The golf-ball reigned supreme for just a few years, and in the late 1980s began to be challenged by the electronic typewriter. This was an interim technology -- an otherwise ordinary electric typewriter with a small memory. It enabled the user to type a line, or several lines, then correct them for typos before the machine committed them to paper (or stencil). Before these really caught on, though, the inevitable logic of the digital revolution made them obsolete. A few people began experimenting with word processors.

Most were using computers like Commodore 64's, Co-Co's, Atari's and XT's to create a print out that was xeroxed to actually publish the zine. One variation that I experimented with myself was to use my 128's printer to cut a wax stencil. As the 1990s dawned, more and more people acquired more and more computing power and could edit entire zines in virtual reality before printing out a word.

Logically, this should have resulted in very elaborately designed zines. But oddly, it didn't. The necessary interest in and skills at graphic design weren't there. Not that there weren't and aren't some very attractive looking word-processed/xerox or electrostenciled zines. But they tend not to exploit the full possibilities of the technology, and frankly the art of the fanzine has never again reached the levels it enjoyed in past peaks. (One from the late 1950s to early 1960s, another from maybe 1970 to 1980.) At least not in terms of being all that they could be.

Perhaps one reason for this was a philosophical one, rather than technological. Through the late 1970s, British zines enjoyed a particular vogue. All the best fanwriters seemed to be British, and many of the best zines from the U.K. Many of those most highly regarded looked like crumpled newspapers folded over twice and stapled badly. It became a sort of maxim that spending time and effort on appearance was counter-productive, and that the written content was all that mattered.

The Britzines probably fueled a counter-movement in early 1980s zines, spearheaded by Ted White and his friends. Although Ted had been one of the most able graphic artists of the late 1950s, in the 1980s he introduced the "snappy little fan mag." It was neat and attractive, but the written content clearly dominated Ted's thoughts. Lavish graphics and an emphasis on art cost more to xerox, and the more pages the more it cost to mail. The prestige that large elaborate zines of the past still enjoyed at that time, was actually counter-productive in the new view, because it slowed down communication and interaction. Likely

as not, the trend was reinforced by postal rates that had been escalating almost exponentially for several years.

When I was doing my first zines, I could mail a ten or fifteen page zine for just six cents. By end of that decade it took maybe half a buck. In the early 1980s, when I was coming to the end of my career as a faned, it cost a buck, and a full size genzine cost up to \$2. I'm pretty sure postal costs rose well above the rate of general inflation. When Ted White started doing his snappy little fanmags it was probably the most sensible adaptive response to expenses that were getting higher and higher, and increasingly beyond the means of more and more fans.

Short, frequent zines were not entirely an innovation, of course. They had existed in several guises since nearly the beginning. And they exist still. That particular manifestation was a fad that didn't outlive the decade though. Small zines today aren't necessarily frequent, not do they exhort feedback or interaction to the same degree. They're apt to be up-dates of the editor's life, or his reading list, rather than topic humor and gossip. Longer genzines are still the mainstay of fanzine fandom. However, in the last 20 years they really haven't changed much in appearance, style, or content. If the possibilities of the computer revolution are nigh endless, I'd have to say that fanzine fandom has used it mainly as a convenience, and let possibilities go largely unrealized.

Tomorrow promises to bring us the on-line fanzine. What I think of this, I'm not sure. Those e-zines I've seen are appealing enough to look at, but I don't like scrolling around and clicking on a series of windows to get to what I want to read. As well, not everyone has the latest hi-rez technology to read them, something not enough web-site creators seem to be aware of when picking ten point fonts for their text.

But more than that, there seems a philosophical sea-change I'm slow to accept. A fanzine is a set-piece. Once it's stapled together, that's what it is, for all time. Further issues may continue this or that graphic device, but nevertheless it's entirely different from every issue before, and all issues after. E-zines don't seem like unique *objet d'art*. The frames and windows stay the same from "issue" to "issue" and the content flows through it like water from a tap. It can be argued that there are no issues, only a continually changing stream of content. Marshall McLuhan would be proud, no doubt. I can't help feeling, though, that it's just not "publishing" -- it's media, like TV.

And one wonders what the future of the written word will be when it's television.

The Fanivore

Allan D. Burrows

I finally finished F770:141.

[[I feel the same way about F770:142!]]

Having known Taral since sometime around OSFiC's demise, (and liked him for slightly less), I was glad to hear that his talent has finally gained him commercial success. Yet he's never been recognized by fandom, which is too bad, really. He's contributed so much good art to so many fanzines. Perhaps in 2003 he'll finally get his rocket; and in his home town, so that he'll surely be there to accept it.

Bravo also to Lloyd Penney on getting the nod from Fears For Ears. It's not such a surprise, though, when you consider that he also volunteers with Voiceprint, a non-profit company that reads newscasts for the Canadian National Institute for the Blind. (Friendly, bubbly and has a great voice!) I don't suppose it hurt, though, that he knows most, if not all, of the writers whose works he'll be reading.

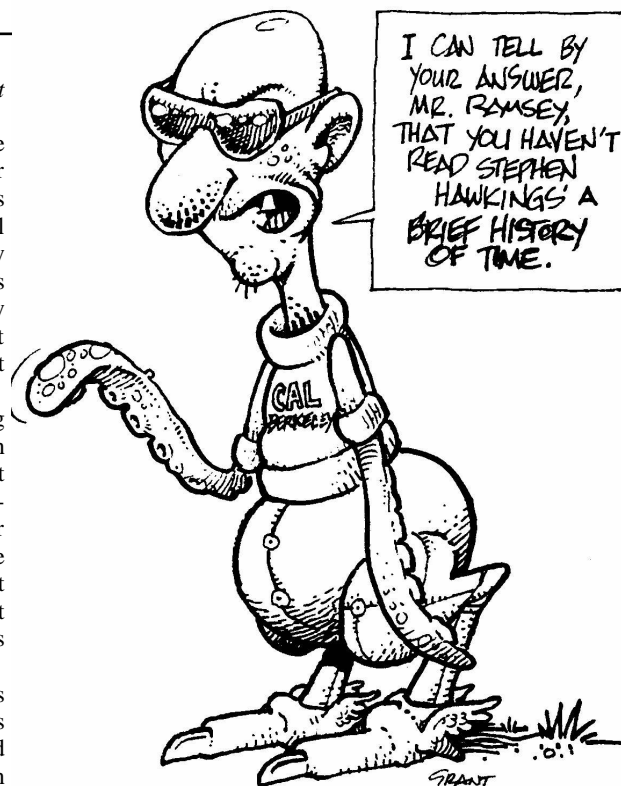
I was *most* interested to read Francis Hamit's analysis of the 9-11 incident. It's good to hear an expert opinion now and then. Three of his comments stood out in my mind.

I was surprised to learn that the radical left is all about pacifism... but then, it's your radical left, not mine that he was discussing, so I'll have to take his word for it.

Mr. Hamit is not alone in his assessment of the libertarian right, however. I heard on the radio not long ago from someone whose interests move him to work against globalization and he said much the same thing; that these same people who so firmly preach the inevitability of international trade laws superseding national civil rule came crying home to Big Daddy Government when the twin towers got knocked down. (Not, you understand, that I have anything against trade *per se*, but even Adam Smith didn't have unalloyed faith in the free market if you read his works.) (Oh, and those were not his exact words but I feel that they capture his intent.) Multinational corporations, powerful as they are, do not keep standing armies!

And that's just as well; imagine Bill Gates *literally* conquering the world!

I regret, however, that I must quibble with Mr. Hamit's assertion that, because of 9-11, "...the world will be a different, less careless place from now on." In fact, I would



suggest, the world will be pretty much the same place that it was before. It's America that will be different; more anxious and more defensive.

Other than these, I must admire the gentleman's knowledge and insight. My Tilley is off to him!

E. B. Frohvet

Under ordinary circumstances, the spectacular full color cover by Alan White would be worthy of special praise. However, it pales in comparison to the Real Thing, the wondrous Sierra Grace (which I guess the artist would freely admit.) It seems an odd coincidence that many of the recent additions to fandom have been female – the same is true of Steven Silver's new family member, July Wall and Brin McLaughlin have discovered new nieces in the past year, too.

Personally, I might have found some interest in the Corflu programming that Ted White brushes off with an indifferent sentence or two. Of course, it is for Ted to report on the aspects of the con which interested him... One observes that in a separate report

on the same event, Martin Morse Wooster states, "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)." Huh. You think maybe there might be a reason for that sir?

My knowledge of the 2002 Worldcon and its committee is small, but it seems to me gutless to attack someone behind his back – especially anonymously. A gentleman sends his seconds to call...

I wonder if Marie Rengstorff considered the option of sitting on her porch with a shotgun and blasting at any dogs setting paw on her property? (If the lady does not know where to buy shells loaded with rock salt instead of lead or steel shot, any well equipped master gunsmith could specially load it for her.) This might well wind her up in court, but almost certainly not in jail. Conversely, she could have filed suit against the local police charging they were failing to fulfill their duty to protect the public. Or both.

Alan White's piece on page 24 reminds me of the late Baltimore restaurant, Haussner's (mentioned by Darrell Schweitzer in his Worldcon report in, as I recall, *Fosfax*.) The bar still had on the door "Gentlemen Only" and the bar was decorated with dozens of nude paintings. On the last occasion on which I went there before it closed, the lady who was my companion saw the sign, the hackles went up, and nothing would do but that we have a drink in the bar. Somewhat to her disappointment, no one objected to that, and the bartender was a woman!

Joseph T. Major

File 3:30 A.M.: Just think of all the time you no longer waste on sleeping, when after being awakened for the morning feeding you can do a little fanac.

Children don't seem to have slowed down Knarley and Letha Welch. In fact, I saw them at LoneStarCon with a child younger than Sierra was when the issue came out. So you can do it. (Wish I had got a picture of the little one with Jack Williamson, spanning the

age range of the con.)

As I mentioned, I have relatives named “Arwen”, “Strider”, and other odd names: “Brook Star”, “Sydney Brooklyn,” “Lexxi.” Not to mention a ten-year-old boy and a five-year-old girl who are both “Madison Major.” And then there was the cousin who, quite legitimately, calls his computer consulting firm “Edgar Cayce Consultants.”

Kramer Trial Delayed: If he’s guilty he should be punished. If he isn’t, he shouldn’t be. However, there are a lot of people out there for whom (especially in this sort of case) indictment is equivalent to conviction. Never mind the ones who seem to think that All Fandom is co-conspirators in the matter.

Con-Version 18: A note in this morning’s *Wall Street Journal* explained the current slump in private satellite launches. In spite of the dreams of quarreling space dreamers, it was not Wicked NASA that killed the business. It was fiber-optic cable. Fiber-optic provided the bandwidth and volume that satellites were supposed to offer, for less. So private satellite launching languished.

Con-Version 18: The Truth Is Out There: It was more obscurantism than luck that made “Lee Harvey Oswald’s lucky shot.” Kennedy Assassination researchers assumed that Kennedy and Connally were sitting straight and looking forward and of course the bullet tracks were impossible. However, putting them in the poses they were in when they were hit shows a quite different result. This seems to be rather the opposite of pattern recognition. We might get into “memetics,” or how certain false ideas are apparently unkillable.

Con-Version 18: Conventions Past, Present, And Future: We have seen the future and it is Creation. Given the relative standings of media and literary SF, such a passive reaction (“an SF convention was something you paid admission to and sat back to watch bit-part actors do a question-and-answer session”) seems to be certainly the more commonplace.

Con-Version 18: Guest of Honor Speeches: The most science fictional moment was when half the audience reached for their pockets or purses for their cell phones. The most fannish moment was when said audience turned them off. In a mundane audience, at least one, and more likely three to five, of those people would immediately have taken the phone and made a call, talking AS LOUDLY AS POSSIBLE to show how important he (she) was.

Bouchercon 32: This seems to be evolving towards a professional convention -- not in the sense of professionally run, but in the sense of one where professionals meet to sell books, take professional seminars (“Different Quirks for Your Detective, or: What Do You Do When There Are Already Five Series with Lesbian Albino African-American Psychic Nun Detectives?”), and so on.

The Fanivore: You’re a Twisted Man, Mr. Potter: The complaints about *Harry Potter and the Goblet of Fire* winning the Best Novel have the same force as those regarding the No Award Ad. As you know, of the thirty-one signers of that ad, only five had nominated a fanzine at all. Had they all nominated one, it would have been on the ballot. Objections to *Harry Potter and the Goblet of Fire* winning the Best Novel Hugo by those who didn’t vote, didn’t nominate lack a certain utility. (Personally, I felt a little uneasy about voting for it but in comparison to the competition.)

[[Your arithmetic is right when you say that the 31 signers of the No Award ad could have just as easily collaborated to get their nominees on the Hugo ballot. But if the pluralism observed in FAAn Award voting is any guide there may not have been a consensus among them as to the best fanzines of the year. Maybe they wouldn’t have been able to agree what zine should be bloc voted onto the ballot?]]

I have run across a comment attributed to Ms. Rowling that she didn’t care about getting the Hugo. Can anyone source this?

Buffy the Trufan Saviour: Yes, I expect they will complain if *Harry Potter and the Sorcerer’s* [sic] *Stone* wins the BDP Hugo. There was a program item on Buffy every day at the Worldcon.

Overseas Adoptions: A cousin of mine has adopted two Chinese girls; a cousin of Lisa’s has adopted one. Since Lisa’s cousin lives in Hopkinsville and mine lives in Oregon, I see a lot more of little Amie Joy than I do of Zoë Fu Li and Ivy Fu Huihong. Amie seems well acculturated, though she does wear a lot of Mulan gear...

Excuse Me!: I got this suspicious letter from something calling itself “Internal Revenue Service” and did they really raise a fuss!

Craig Miller

Regarding Henry Welch’s LoC and his question about the Rockets Blast and the Comics

Collector. At one point in time these were two separate publications, one called “The Rockets Blast” and the other called “The Comic Collector.” I don’t know how long they were published separately but by the late ‘60s or early ‘70s they’d merged into one called The Rockets Blast & Comic Collector, more frequently referred to as simply *The RBCC*. G.B. Love was the initial editor of *RBCC* who later turned it over to James Van Hise.

Lloyd Penney

Hi, Dad! Our greetings and congratulations to you, Diana, and Sierra. Did you ever imagine all this for yourself ten years ago? I think that’s one reason why we enjoy SF as much as we do...the future is full of surprises we can but try to predict.

A marvelous cover for this... Alan White’s work is a wonderful introduction to your little girl. My experience in lacking in this area, but IMHO, the idea of an open adoption will be greatly beneficial for everyone. Your family has become larger by at least Sierra and her birth mother, and the more parents there are to raise a child, the better. Then, of course, with local fandom, she’ll suddenly have more aunts and uncles than she’ll know what to do with.

As distressing as the cause of the Ed Kramer trial may be, the menacing flames constantly licking in various Usenet areas is equally distressing. No one can possibly defend the actions of a pedophile... I do not prejudge Mr. Kramer here, but obviously, others have already acted as judge and jury, and are more than willing to act as executioner. Some have objected online to these thinly-veiled threats, but the flames rise again and again after a while.

Yes, friendly, bubbly me, Mr. Congeniality. (I’m sure my boss, and more than a few friends, will cock an eyebrow at that description...) The Fears for Ears CD isn’t out yet, but all the authors of the stories have received their contributor’s copies, which caused Roberta van Belkom to say to me at a gathering, “So, you’re the cop in ‘The Rug’!” It took me some minutes to figure out what she was talking about, but yes, I played the role of the policeman in Edo’s short story “The Rug.” When the CD is released for general sale, I’ll put the word out. And good news about the Illegal Alien screenplay...according to Michael Lennick, Dr. Penney was written back into the final version, and it’s being shopped around, looking for someone to buy it and start shooting. Michael knows I’d like to perform the role of Dr. Penney, so I’m hoping that the movie is shot locally so, as I’ve said before, I can take Tuckerization to the next level.

I’ve discovered the extremely detailed

Locus Index to SF Awards, and just how many awards we hand out to ourselves. One award that isn't on that list are the FAAn Awards. I've yet to see a complete list of winners. I know that Andrew Hooper and Victor Gonzales can probably compile a list of modern-day winners, but those who won them in the 60s and 70s...who are they, and can we put that list together, too? Mike Glicksohn still has his FAAn Award trophy on his mantlepiece, right beside his Hugo.

Don Bassie's Made In Canada webpage may be new to US fandom, but it's been around for some years now. I produce a convention listing page for the site (Lloyd's Cancon List), and I'm working on a new list, which should appear RSN.

So many deaths...as Dick Geis said so long ago, no one wants to write an obitizine, but if you're going to report on the happenings of fandom, you've got to report on those who have passed on, and there's a lot.

We've seen *Lord of the Rings: Fellowship of the Ring*, too. Who hasn't? I think Peter Jackson did a marvelous job of translating the book to the screen, and made the necessary cuts and changes to make the story work on screen. Besides, in this still-homophobic age, what would modern audiences think of a green-clad Tom Bombadil cavorting through the sward? In the first read, the hobbits' stay with Bombadil and his wife was entertaining, but in a movie, it's just as well he was cut.

Yvonne and her two sisters were in Hawai'i five years ago, and Yvonne spoke with some native Hawai'ians, who spoke of their disgust with American mainlanders who come to their islands, take away their handicrafts and scatter garbage everywhere. There is a small but active Hawai'an separatist movement as a result. What we call Civilization is encroaching everywhere, and hardly anywhere is there a patch of land unspoiled.

While we can smile at Bob Tucker's tongue-in-cheek appeal to repeal the law of gravity, I'd like to know how many people have actually contacted their congressman in these anti-foreigner, ultra-patriotic, mildly idiotic days post-9/11. I would imagine the phrase "alien law" would get a number of Americans upset, no matter the reference.

Dale Speirs' detailed Con-Version report mentions that one neofan needed to be told what a Worldcon was, and what literary cons and volunteerism were all about. Unfortunately, there's lots of those neofans about, but it's not their fault. We all had to learn, in spite of the fact few wanted to teach us. There's fewer of each these days. However, this neofan may have been lured into unfamiliar territory with the convention hosting Dirk Benedict (Starbuck from *Battlestar Galactica*) as the media GoH.

Harry Warner has debts to fanzine fandom? If anything, I'd say the fandom owes a

huge debt to him. I wish you had come to the Philadelphia Worldcon, Harry... George Scithers ran a panel on trains and subways, and we had a great time talking about our respective transit systems. There were four of us in the front row (Yvonne, myself, Peter Dougherty, Steve Carey) wearing conductors caps with various transit insignia. Lots of us are subway fans; a few in Toronto are involved with preservation societies that run steam locomotives for the public's enjoyment.

Joy V. Smith should continue to check out Graeme Cameron's Canfancylopedia on his website. It grows continuously. I have some holidays coming up, and one thing I'd like to do is go through my fanzine collection, which, of course, has a lot of Canadian stuff in it, and write up additions to it, and e-mail them to him. A little fanhistorical preservation.

Henry Welch

Congratulations on the adoption. I hadn't realized that you were looking, but that is the sieve that my mind is sometimes. The magic formula for infants that my wife and I discerned from out tea leaves is that when they reach about 10 pounds in weight they will sleep for about a six hour stretch. These hours are, of course, at their schedule and we at best managed about 9pm-3am.

I enjoyed seeing the MilPhil fan art material again. I wish there had been more notice so that a more thorough collection of material could have been arranged. Given modern repro this could even have become somewhat of a travelling exhibit with a special section for the nominees each year. My biggest gripe with the art show was the poor and harsh lighting. I ended up pulling my hat down to shade out distracting light in the exhibit hall.

Craig E. Engler

Congratulations on the adoption! Sierra is a beautiful child, and I wish the whole family all the best.

Was perusing *File 770:141* and, of course, took a keen interest in Tom Veal's column recommending candidates for the upcoming Best SF Web Site Hugo. I was pleased to see him give a nod to Science Fiction Weekly, but both amused and bemused by two of the comments he made in doing so, which I'll tackle one at a time.

The first is that in Science Fiction Weekly, "Books are not completely ignored." This is a comment we've run into a lot at SFWeekly, which I find perplexing because we actually give quite a bit of weight to books in our publication. Of course, we try to cover every aspect of the genre, from books and films to toys and Web sites, so books are

only one of the many things we look at, but they do get singled out for extra attention. We always cover at least two books in the Off the Shelf section of every issue, which amounts to 104 book reviews a year. That's twice the amount of coverage (or more) than we give to most other categories, such as games, anime, music, classics, cool stuff or Web sites. In fact the only other section that runs more reviews is On Screen, but that includes film, TV, video and DVD releases, which is kind of a 4-in-1 topic and tends to be a bit overfull because of that.

Plus John Clute, who we think is the foremost SF critic and scholar out there, covers a book (and sometimes two) in his monthly column. Figure that adds 16 more reviews a year and we're up to 120. Then, of course, we also cover books within our Classics section and our Cool Stuff section (where we primarily look at non-fiction SF), so you can probably add another 30 reviews a year to that tally, bringing us up to 150 book reviews a year, or almost one every other day! And that does not include our coverage of books in our interviews section (looking through our interviews I see we recently spoke with Ray Bradbury, Gene Wolfe, Charles de Lint and Richard Matheson...not bad!) or our News of the Week section. And all of our columnists—even the TV and science guys—are published SF novelists to boot!

So, far from not completely ignoring books, we actually pay them quite a bit of attention, for the same reason that you probably do too...we like them! And we like recommending good books to our readers. In fact, I'm not sure that any other general SF publication (i.e. one that covers all media, not just one type) out there, print or Internet, pays quite as much attention to books as we do.

The second comment Tom makes is that SFWeekly "contains news, articles and reviews focusing on what its parent regards as science fiction." I assume by "parent" he means the Sci Fi Channel (note the lack of hyphen...that was officially dropped a while ago). Interestingly, our "parent" really does not pay too much attention to how we define science fiction, as it is primarily concerned with how it itself defines science fiction, which is, in fact, a bit more broadly than we at SCIFI.COM and Science Fiction Weekly do. Truth be told, we are in most ways left up to our own devices as to how we define SF, since we cover a much broader spectrum of the genre than the Channel does. The ultimate arbiters of what Science Fiction Weekly regards as science fiction are the same arbiters it had back in 1995 when it was independently founded: the editor and, occasionally, myself if another opinion is needed.

In any case, I'm appreciative SFWeekly and Sci Fiction got nods from Tom as being

worthy sites. I'll be as interested as the next fan (well, maybe a bit more so) to see how the Best SF Web Site Hugo shakes out and would love to see the medium up for consideration as a regular part of the Hugos, since it is such an active place for fandom. But first comes the battle over whether or not to split Best Dramatic Presentation into two categories, and if that goes through the ensuing battle of whether to trim a category or not, and then...

P.S. You gave the URL of Science Fiction Weekly as www.scifi.com/sfw/, which will indeed work, but it is also still reachable at www.scifiweekly.com, which I find easier to remember.

Mark Blackman

Have you ever heard of an sf club ejecting or even punishing a member because of an opinion expressed in an apa? Has LASFS ever kicked someone out for criticism of the Club or LosCon in APA-L or LASFAPA or even a loc in File 770? Has NESFA ever expelled someone for criticizing Boskone in APA-NESFA or elsewhere? Did they toss out the NESFAns who started Arisia? Has Minn StF ever gone after anyone in the Club for criticizing it or Minicon in Minneapa or elsewhere? (Why do I suspect that I know the answer?) Lunarians apparently wants to be the first.

In an APA-Q zine (readership about 20; and the apa has no official connection with Lunarians or Lunacon), I wrote that the people who succeeded me as Lunarians haven't done a good job. (Gee, maybe I never wrote that meeting notices were late and/or lacked minutes when I was Secretary because they weren't and/or didn't.) It was asserted by the Club President (a costumer who knows nothing about fanzines or apas) that criticizing an Officer's job performance was the same as defaming the membership of Lunarians, and was to be regarded as "harming the Club." (John Ashcroft has called criticism of Bush treason -- "giving ammunition to our enemies" ... and if "L'état c'est moi" is absurd applied to a US President, isn't it even more so invoked by an sf Club President? Besides, they have it backwards - they are answerable to the membership ... to me.)

I was also publicly castigated because, previously, in my con report, I said that Programming at Lunacon this year was "better than last year." (The President of Lunarians ran Program at Lunacon last year and this year; obviously I had damned her with faint praise.)

When I asserted that as a citizen of NY state and of the US I had the right to express my opinion freely outside the Club, if not at meetings - our nonprofit status makes us answerable to the government and not a pri-

vate club; our doings are a matter of public record -- I was told that I had given up that right by joining a Club. I was also reminded that I can't shout "Fire!" in a crowded theater (once at a dinner, Marc Glasser and I shouted "Theater!" at a crowded [sterno] fire) or publish military secrets on the front page of the *Times*. (Like The Pentagon Papers? The Supreme Court upheld the *Times*' right to do that. And the image of Lunarians as a nuclear power is truly frightening.)

I was then "instructed to refrain" from writing anything negative about the Club in my zines. I wasn't "threatened", merely told that if I didn't, there "would be consequences." The Parliamentarian (who's not especially knowledgeable about Robert's, or the Club's Bylaws) actually proposed a resolution prohibiting Lunarians from writing anything negative about the Club in "a public forum"! (Is a fanzine "a public forum"? Is an apazine? A fannish attorney opined that it isn't/they aren't - nor is a yahoo groups e-list -- due to the limited distribution and availability. Is any of what we do protected by the First Amendment? What have Joe Phan and the Law panels at cons concluded?)

You know, some may argue that what hurts the Club (and Con) isn't my humble opinion shared with a few dozen people (who long ago formed their own opinions of Lunarians and Lunacon), but publicly visible actions like this dissent-stifling stunt.

A final bit of irony: Lunarians' first President was Dave Kyle ... who smuggled into NYCon a zine chiding SaM, *et al.* for excluding the six Futurians. I'd say that I'm acting more in the tradition of Lunarians than is the current Board.

Jack Calvert

Thanks for sending File 770:141. I enjoyed it a lot, starting with the color cover. (The last general circulation fanzine that I saw was a couple or three decades age, so the high quality color artwork was a surprise.) (And congratulations on your new daughter.)

I liked the art section: a nice display of the variety of fan art.

And I found the item on the OED's gathering of science fiction terms interesting. My wife has been sending them citations for mundane words for a year or so. She found many early and long gap citations in my collection of *Unknown*, (including a back issue which the OED had been looking for) and also some from 1950s *Astoundings*. People who have collections of old fanzines have an opportunity here -- I think the OED would accept citations from fanzines, although they don't from the WWW.

I also appreciate the extensive con reports -- I'm hoping to get to more cons in the near future, and the reports give me an idea of

what the various cons are like.

Marty Helgesen

Congratulations and best wishes for your daughter.

What I tell you three rhymes is /t/r/u/e a genre. You reported John Hertz's response to a statement that Darrell Schweitzer was the only person to rhyme "Cthulhu" in a limerick. Permit me to add:

Warp Nine and be quick, Mr. Sulu.
We must get away from Cthulhu.
We've made our escape,
And now we can jape,
But first I must visit the crew loo.

Cheryl Morgan

I'm extremely flattered that Tom Veal thinks my web site is a Hugo contender. However, in the interests of journalistic accuracy I should make a couple of comments about his piece.

Firstly, *Emerald City* is so named because I was living in Melbourne when I started it. Melbourne gets rather more rain than most of Australia, and is thus the greenest city in the Land of Aus.

Also I'm rather gob-smacked at being described as Ultra-Left. Most of my friends in the UK and Australia (not to mention Berkeley where I work) regard me as a dangerous right-wing radical. I guess the political spectrum in Chicago must be a little different.

Gene Stewart

Should the Hugo be used to reward, or tribute, writers whose work brings in new readers for Imaginative escapism? Or ought it go to the best among the nominees as gauged by more literary standards?

Potter won by popularity, sure, because it was actually read. It's doubtful any other nominated book was read by as many of the voters.

They likely voted for *Crouching Tiger, Hidden Dragon* to show how worldly they felt themselves to be. Sad truth is, Hugo voters are people, or as close as fen can get.

Sorry to hear of Ron Salomon's collection being damaged by flood. I suggest he direct the recalcitrant insurance claims adjuster to eBay, where such works as he cites go routinely for amazingly high prices.

My brother was in Manhattan on 9/11 delivering and installing cabinets. He didn't see the impacts but witnessed, and filtered out of, the aftermath chaos, and was ill from the dust for awhile after.

As a member of the decrepit zine *Fantasy*

Rotator, I'm struck by the entropy that has struck much of fandom after 9/11, and by the rebound many fen are making now that some time and space have passed.

So Jedi Knight is now an acknowledged religion in the UK, hm? Can't wait to see Prince Charles all decked out in *Dune* robes and so on.

What did Himself have to say at Philcon? Scithers is another member of *Fantasy Rotator*. In fact, he dragooned me, thus destroying my promising career as a *real* writer by imprinting me with the dreaded label "fanzine hack."

Best world con coverage ever, by the way.

Taral Wayne's covers are cute, seductive, nearly risqué, and altogether FOX ready. When will we see his work animated alongside *Futurama* and *Simpsons*?

Marie Rengstorff

And congratulations on Sierra. My husband and I did something similar. We had two girls in long term foster care. One was the child of a child of 13. When the 13 year old mother was young, it was sort of like having three girls. When that mother grew up, she moved into the role of mother and we remained relatives, sort of like grandparents/aunt and uncle. Roy and I just naturally liked people and were not one bit bothered by the slight variation on standard family structure. After all, at the time, family structure was changing to single parent, mother-only families. We thought that extra family was better than that. You will find your own way and have fun with it also.

We Also Heard From

Bill Welden: Thank you very much for your comments on the Wired article. I have passed them on to the others. We don't really get much positive feedback on our work. Oh well, I knew the job was dangerous when I took it.

Allan Burrows: Sierra? *SIERRA?* You called your kid *Sierra*??? (Gee, that scans to the chorus from "They Call The Wind Maria"!)

Thank you for your coverage of the "Fellowship Of The Ring" movie. I'd hoped for a real expert's opinion and here you deliver two! (three including your own) I liked the movie myself; owing to the difference between how books and movies tell stories, I didn't expect it to be too faithful to the trilogy. I'm glad that you also thought it stayed pretty close. I wonder if your good wife's feeling that she was being smacked upside her head with momentousness came from all the thunderous, Williams-esque music. My compliments on the quote at the end of your



8th paragraph; you managed a quote within a quote within a quote and didn't lose or mix-up a single quotation mark. I admit that I had to examine the beginning of the sentence closely to count them all. Well done!

Joy V. Smith: Among all the news, there was the sad collection of obituaries, with an excellent tribute to Jack Haldeman. (I've seen him and his wife at Oasis conventions; she'll be there this year without him.)

I enjoyed the piece on seeing *The Lord of the Rings* movie and the interview with the reporter, with photos, including the postage stamps. (Thanks for pointing out -- re the ring replica -- that the letters are in Elvish, but the language is Mordor.) Interesting look at the fuss about the publication or lack thereof of the Tolkien language texts...

Thank you for the pages of illustrations from the Millennium Philcon Fan Art Display. And all the news and illos that filled this issue. I am awestruck by the fact that you did this all while staying up nights with the new baby.

Martin Morse Wooster: I'm sorry I didn't see you at Worldcon, but I did meet your charming daughter Sierra. She displayed her fine rolling skills in the lobby of the Fairmont Hotel. I serenaded her with "Rolling, rolling, rolling, Keep that baby rolling!" Sierra then displayed her skills at Baby Fu with another baby who happened to be in the hotel at the time.

Janine Stinson: What a wondrously charming Alan White cover! You should frame a copy of it and hang it in Sierra's room. She is adorable -- I hope she's sleeping through the night now. Have you tried the ticking clock trick?

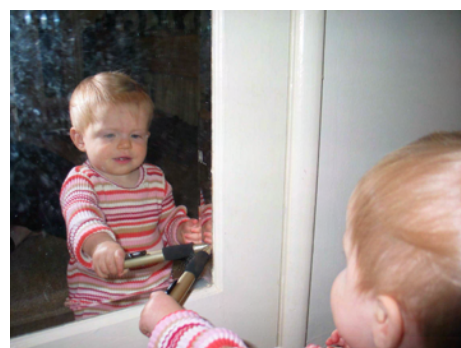
You may have already heard that Donald Franson died June 5 of heart failure. I'll be running tributes to and some articles about him and the N3F in the club's September 2002 zine.

This one was a great ish, crammed to the gills with "all the fannish news that fits." Thanks for continuing to produce such a high-quality publication.

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Mirror, mirror on the wall, who's the fairest Sierra of them all?

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FILE 770

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and Beyond!"*

