

year earlier involving either some errant rum or freebase equipment. So Majid is quickly gathering up his checks and cashing them in as someone whispers to Richard that the place next door is on fire. And Pryor is so cool, he isn't rattled at all. He addresses the audience. He tells them that the place next store is on fire. He tells them the Comedy Store is still safe, but seein' as he had already been burnt up once, he didn't care to repeat the experience. Nonetheless, he doesn't want anybody else hurt, so he says he'll wait on stage until everybody in the room is out.

Then an amazing thing happened. Faced with the prospect of saving their own lives or stopping to chat with a celebrity, these people actually start to hang out! Richard can't believe it. "You people are crazy!" he's yelling in that high, distinctive voice as people milled around him as if nothing were wrong.

We had an interesting weekend. (You notice the word "interesting" is appearing frequently, I hope, in descriptions of the Hollywood run.) Majid borrowed money from me. We ate several times at Ben Franks, the ultimate Hollywood diner. And just as Majid predicted, it was like a movie set that perfectly adapted to its ever-shifting cast of Sunset Blvd. denizens. We would come back every few hours and find that it had morphed into yet another, similar but subtly different location.

Sam's favorite place, however, was probably the Rainbow. A physically nondescript eatery, its wonderful ambiance is entirely character-generated. Every time you walk in, you are confronted with the sense of celebrity. Everyone here either is a celebrity or affects the look of one.

All the way in the back of the Rainbow is a small area with a long, reserved table for special patrons. It was here that Sam held court, like a giddy, incandescent Henry VIII. Feasting on the Rainbow's succulent Chinese Chicken Salad, his entourage roaring at his jokes, every eye in the place locked onto him, Sam was in his glory.

Once, I suggested that Majid's book be called "Stand-Up Jesus" because of Sam's background as a preacher and because he was, in fact, a man with an interesting but ironclad set of ethics. Majid loved the title. We never could sell it. Lots of reasons. Inflexibility. The difficulties of autobiography and objective self-evaluation. Majid once suggested that I

talk to a dear friend of his, a screenwriter who'd done a killer piece on Sam's life and death for Esquire. The screenwriter told me he thought Majid was a fairly pathetic character, a muse in search of his lost artist: "In a way, Majid's a lot like Kato Kaelin," was the final verdict. And this was a guy who Majid thought would pump him up!

Majid got very paranoid in L.A., suddenly declaring one night that we had to leave the Comedy Store. Right away. Something about brother Bill Kinison, who Majid described as a vaguely-sinister character who had a love-hate relationship with his famous brother and lived a pathetic wannabe existence in his large shadow.

We ran into Paulie Shore, who was affable if baked-looking, and several people asked Majid about his "twin", a mysterious character who I'm not certain actually exists. They were friendly but reserved, the cutthroat atmosphere created by hoards of has-been and never-was comedians. None of it amounted to much more than an interesting weekend in a little piece of LA I'll always think of as Kinison Country.

We drove back to Vegas in general silence and disappointment. The promised celebrity interviews failed to materialize (though some righteous chronic was acquired from a couple of actor friends who lived in a fantasy-like dream house in a hidden corner of LA). Majid seemed to have worn out his welcome in L.A., but maybe I was misreading it. It was obvious that I wasn't going to be writing any book, but I had several tapes worth of great yarns and I learned a lot about someone who I dug quite a bit.

As for Majid, he split Vegas shortly thereafter, having fallen out with Carl over money. I'm sure he'll pop up again someday, wondering why we never finished the book. But if I've learned one thing as a writer, it's that "helping" people write autobiographies is generally a disaster, but if you pick the right people, it can also be ... interesting. 🗨️





Lloyd Penney

Thank you very much for the peedee-effed *Smokin' Rockets* 1...looks fantastic, and good to see Alan White returning with lots of great art. In my old-fashioned way, I have printed out this issue, and now I'll relax and enjoy it, and try cooking up some decent comments.

Some things new and some things tried and true go into the *Smokin'* mix...I certainly agree with you that some of the discussions that took place online should go to print, for a better discussion, one that's more thought out, without the personal sniping and flaming that seems to plague Trufen and other lists. I still believe that a discussion through a paper fanzine (peedee-effed or not) sheds more light than an online discussion can over several weeks. We just have more time to talk about it.

Joyce: And more time to think about it. But my real motivation is because events are flying by on line. Yet if anyone in the future studies this period, they may have difficulty understanding the current upheaval, during which many traditional ways and means are being set aside for a New Plan.

ATAFF advisory board is, I think, a good idea, but it has to be open and above-board with what it does, or it will become just what you feared, Joyce, a ruling cabal. Any fan fund's future lies in being open and available, and fair and equal from year to year. Right now, our current CUFF winner, Sherry Neufeld, has had to bow out of CUFF administration because of greatly increased work responsibilities, so Garth Spencer has taken up the slack, and is updating the nationwide mailing lists, and I'm trying to update those addresses for Ontario and Quebec. Of my own CUFF adventures, David Thayer and Brad Foster are now producing the art for our report, which we will publish fanzine-style, and sell, with all proceeds to CUFF. Can I sell you a trip report?

Joyce: Robert Lichtman also discusses the role of the TAFF Advisory Board, what it really is, and what it is not, in his letter which appears later in this column.

Less than a week ago, after a lot of begging and pleading from the concom, Yvonne and I have rejoined the FilKONtario committee. For the first nine years of the convention's existence, we either ran or assisted in

the running of their con suite. Last year, we left, seeing we had a lot of work to do with the Toronto Worldcon bid. Now, the bid is done and successful, and the chairman of Torcon 3 has not yet made any decisions about whether he wants us on the committee...we're working from the assumption that we're no longer wanted, and we've gone on to other projects, like the FKO con suite. And literally days after we agree to do it, we find out that Corflu in Boston is on the same weekend. We figure we can't buy a break. I guess that's another Corflu we can't get to. If Corflu goes overseas, that's great, but it truly separates the rich from the well-off. I think it's a good idea that this convention travels the fanzine fannish world, but it may entail an expense that most fans cannot afford or justify. That's why there are national and international cons. Maybe Ditto can be the national convention, and Corflu the international.

My own comments about the article and responses to the article about Ardis Waters were mostly questions...was she so confident about herself that she could give of herself so freely? Was she so negative about herself that she gave herself away as near-merchandise? Was she desperate to try to find a father for her child? What were her circumstances? Obviously, I never knew Ardis, but wanted to find out more. I was born in 1959, but wasn't really aware of society until the 1970s. The more this is discussed, the more we find out Ardis as a person (too late, unfortunately), and the more we learn about a past era.

Joyce: It was an interesting period of intense change. In regard to Ardis, I think you have the wrong angle on it. Please note Robert Lichtman's remarks in his letter.

I do have my copy of *The Immortal Storm* at home...it's a dust jacket-less copy, and I will try to remedy that at the next Worldcon. Yes, we must admit, the reading of TIS is a surefire cure for insomnia; not the contents, but the dry and clunky writing style. Once you get past that, it is one of the most informative books about the dawn of fandom you can find. I will admit that if someone could rewrite *The Immortal Storm*, or write a new history of fandom with a better writing style...there'd be just as much fuss over that book as the original. Oh, well, TIS will have to do, and with the Warner books, and the Richard Lynch still in the works, we still have a good

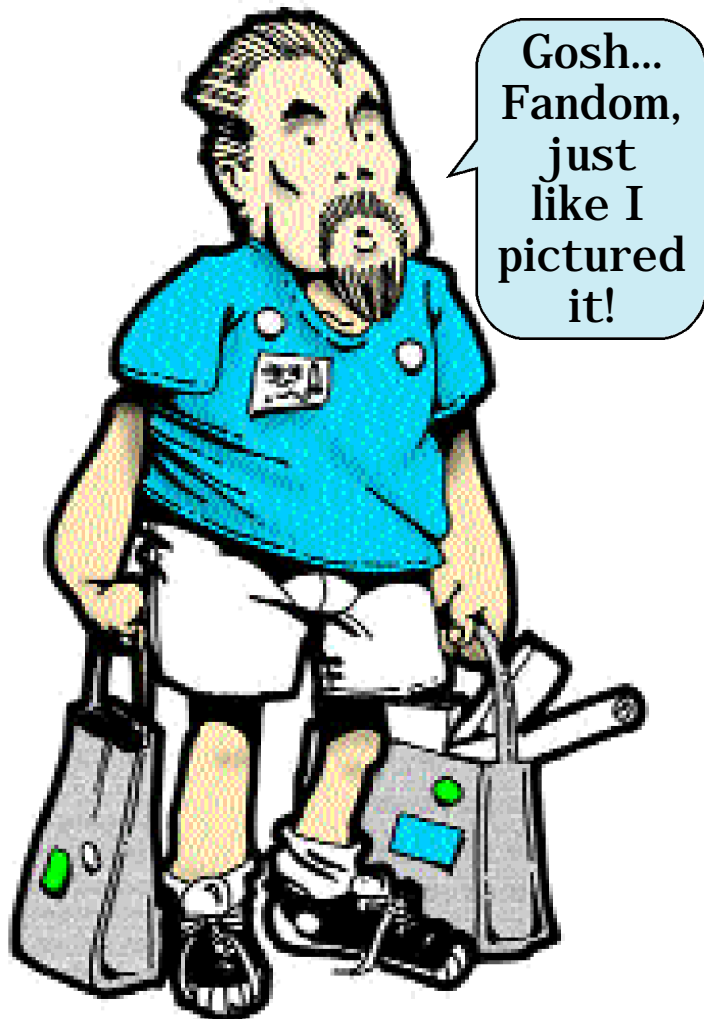


selection of reading for those whose interest in fanhistory is being kindled. (I hope there's still a few of those people.)

It seems to me that there are a great number of fans interested in fanhistory; it is sort of the undercurrent of fanzine fandom. And it goes along with the current national passion for history that Americans have.

Yes, fandom is like a box of chocolates... sometimes, you find a nut, and sometimes, you find a fruit, but for the most part, you'll find creams. (I expect to find that saying on a button within a few years.)

Yes, it's always been odd that America considers its own baseball championship the World Series while not letting the rest of the world participate in it. (This sure came to the forefront when the Toronto Blue Jays won the World Series in 1992 and 1993. You'd have thought that Canada had robbed America of its ultimate birthright. However, it's just one bunch of Dominicans and Americans beating another group of Dominicans and Americans...in many ways, it doesn't matter where they play.) As much as I said above that a travelling Corflu is a good thing, perhaps there needs to be national versions, with the international version once a year. I see nothing wrong with a Corflu



Canada (if only we had sufficient numbers), a Corflu Australia and a Corflu Britain, with a Corflu International once a year. I know, it sounds just too organized, but no matter what you call it, there's no reason why Britain and Australia couldn't have an annual fanzine convention of their own. (If they already do, I haven't heard about them.) If the Internet/Web has made the impact you say it has, Arnie, can an online fanzine fan convention be far behind?

Though I love online communications, I don't think they can ever take the place of a convention. Being fans, we must see each other's faces and press the flesh now and then.

Amazing how angry I got when I read John Berry's article...too many adults, even to this day, use children to vent their rage upon. I do remember a similar event...an uncle of mine got angry at losing at cards at a family gathering, and he hit one of my cousins in his frustration. The cousin decked him back, and the uncle took a while to get up. He was even angrier, and the cousin said that if he ever touched him again, he'd knock him down, and he would never get back up again. That stupid little happening broke up the whole gathering. Our family doesn't meet much any more...

Joyce: It's too bad that people do things that forever taint relationships. In my family, over 45 years ago, one member slapped another in the face. It caused a strain between two brothers and their families, the story repeated at every reunion, which did not end until one of them died. John Berry's tale clearly showed that merely being a winner is insignificant compared with the preservation of family ties.

Politics...as Bush and Gore play seesaw in Florida to see who gets to the next US president, our own federal election is in a couple of weeks. We have five major political parties, the Liberal Party (centre), the Progressive Conservatives (right), the New Democratic Party (left), the Canadian Alliance (far right) and the Bloc Quebecois (separatists, slightly left of centre). The Liberals currently hold power, and the Canadian Alliance is the main opposition party. All five leaders just went through two nights of debates, one in French and one in English, both of which were two-hour bickering sessions full of personal attacks. No wonder we have little faith in our political system.

Joyce: This year's election will be analyzed for years to come, and no doubt the subject of many books.

George Flynn

Thanks for *Smokin'Rockets #1*. The e-zines come out of Vegas thick and fast (and I haven't gotten around to responding to most of them). The look of the zine is very impressive, and the "cover" (for want of a better term) is gorgeous.



Joyce: The ease of doing electronic zines leads to more frequent publications; that's the reason I think and hope that we are on the edge of a New Golden Age of fan publishing.

I'm extremely lucky to have Alan White designing Smokin' Rockets. Not only is his art fabulous, but his good eye for layout produces a look I could never accomplish on my own.

You write as if the "advisory board for TAFF, made up primarily of past administrators," were an innovation. As I understand it, this is nothing new, but simply the standard way policy decisions on TAFF have been made for, oh, at least 15 years, probably longer.

Joyce: I think almost every TAFF winner has called on past administrators for help and advice. But this makes it a lot more convenient for them to consult and for all of them to chew things over. I think this is a good thing.

Arnie seems a little confused when he says that "popular Corflus in Leeds and Seattle restored confidence" after Corflu Sunsplash, given that Leeds was *before* Sunsplash.

Joyce: We're moving so fast, here in Vegas, that the past and present just melt together. Pretty soon, we expect to completely bypass the future as well, so that the three eras will be as one. It may make it a little difficult to hold an intelligent conversation about current events. But it sure will give Vegas gamblers a new edge that can't be equaled by Atlantic City or the reservation casinos.

Arnie later writes that "the [Worldcon] rotation plan . . . is probably more organization than Corflu needs." Hell, it's even more organization than the *Worldcon* needs, given that the rotation plan has recently been abolished there. Indeed, the basic problem for both Worldcons and Corflus is finding enough qualified people willing to run them at all, without adding any restrictions on who can bid when. And certainly one should regard with some trepidation the concept of a Corfluvian equivalent of the NASFiC . . .

Joyce: Worded like that, I quake in my boots. But you are right: finding qualified people to run conventions is a challenge. Even easy Corflu requires some talent for organization. I definitely agree that we should avoid too many restrictions on the few people willing to do it.

Richard Brandt

How unfair an advantage of you to have a captive artist like Alan White on hand. (Hey, wait a minute, I have a cover by Alan for my next issue. Damn, what's keeping me?)

Joyce: The whole fan world is asking the same question. Pub Your Ish, Richard!

Hey wait, you mean people aren't supposed to campaign for TAFF?



Joyce: This is a new Millennium, and these rules seem definitely changed.

How sad only 23 Americans could make it to Corflu UK. They should have had it somewhere else, like Panama City.

You know, Chappell had a good idea; someone ought to reprint that old stuff...

Joyce: Robert Lichtman is certainly bringing some gems to light.

I was always of the opinion that Corflu was a convention of fanzine fandom, and the fanzine fandom I knew was no provincial, parochial, purely American thing, but as I learned from heated discussion at Corflu Nova mine was not a universally held opinion....

Joyce: The fear of "giving up" Corflu to foreign shores is merely a reflection of how badly fans want to see each other, at least once a year. The fear of not being able to do that makes some fans want to keep Corflu forever stateside.

Robert Lichtman

Alan White's artwork and layout in *SMOKING ROCKETS No. 1* isn't completely my cup of tea, but his draftsmanship is interesting and his use of color is, seemingly contradictorily, both restrained and yet flashy. I particularly liked the heading to your editorial column. The only thing I don't particularly care for is his penchant for putting cartoons in the middle of twin columns, which results in some rather unattractive wrapping of text. But this is a small cavil, and overall it doesn't detract from the words which are, after all, the meat of any fanzine.

Your comments that Ulrika O'Brien "established

an advisory board for TAFF, made up primarily of past administrators” aren’t entirely correct. What she did was begin another on-line forum, Fan Fund Administrators, into which former winners of all fan funds have been invited. The initial discussion revolved around Ulrika and Vijay’s announcing the awarding of Bill Bowers’ 1976 trip. That caused a flurry of feedback from the lot of us that a 2001 trip was also called for, especially given the healthy financial state of the fund and given all the considerations you recount here. As a result Ulrika and Vijay decided to go ahead with the one we now can vote in. (And given the short deadline for voting this time around, I encourage everyone not to put it off. Ballots can be downloaded from the SQUIB Website (<<http://www.galaxy-7.net/squib/TAFF2001/>>) if a paper one doesn’t come your way.)

Consulting with previous administrators isn’t a new thing with Ulrika, of course. During my administration I frequently checked out my plans with every prior TAFF winner whose counsel I could enlist as well as my prime touchstone, co-founder Chuch Harris. More recent administrators have, in turn, sought my advice. What’s happened with the Fan Fund Administrators list is that cross-fund discussion has taken place, most recently concerning the now-extant DUFF race. I consider that a healthy state of affairs.

Joyce: I’m glad you explained exactly how the list is functioning. And I think most of us probably agree that this is a healthy move.

Regarding where the line should be drawn, if at



all, regarding whether fan fund candidates should be nominated by others or if it’s okay for someone to declare their own interest, I’ve got mixed feelings. Over TAFF’s long history, both situations have obtained and yet the fund itself has not particularly suffered as a result. (What has happened at times is that “preordained” candidates have not carried the day.) Sometimes, as is the case this time around, unless several people step up to the plate there’s no race at all. In my opinion, there should be a steady flow of races unless the fund’s coffers lack the wherewithal to support such frequency, because that keeps people conscious of TAFF’s (or DUFF’s or GUFF’s) existence and contributes to its vitality. As for the matter of whether or not someone standing could afford to go on their own steam, that’s not so much a consideration these days as it used to be when fandom as a whole was far less affluent. I served as one of Victor’s nominators because he asked me first, even though I was fully aware of his trans-Atlantic travel in recent years; but if my nominating record is of any relevance, it will likely be Tom we send off on a trip next spring.

Joyce: I think my aversion to self-promotion is not really a fannish thing, but general good manners. However, I do recognize that fandom’s tradition in this regard has changed. And I am very glad Tom and Victor stepped forward, for all the reasons mentioned here and in Smokin’ Rockets #1.

Although, as you say, “only” twenty-three Americans were able to make it to the Leeds Corflu, you overlook in your exposition here the fact that twenty Brits managed to make it to Seattle for last spring’s outing, and if there’s any disadvantage it’s mutual. Just as a large number of Americans were, as you put it, “disaccommodated” by moving the Corflu venue to Leeds in 1998, so perhaps are sizable quantities of Brits who’d like to attend Corflu in the States similarly left out. It seems inevitable to me (as it does to Arnie in his column) that Corflu will occasionally travel out of the country, and I like your suggestion that perhaps an alternate fanzine fan convention could take place on those years. As you point out, this might lessen the American presence at an overseas Corflu, but that’s unavoidable. Along with Arnie in “The Golden Bagel,” I suggest that Toner might serve as a substitute, and further offer the notion that it might not be limited to Las Vegas as its venue over the long run. Others might suggest Ditto, but that convention has its own history and partisans. I’m sure this subject is far from settled.

Joyce: For that matter, there’s no reason it should be the same convention each time. I’d be happy if it were Toner, here in Vegas, but have no objection at all to any other stateside convention being the substitute on the years Corflu goes abroad.

Your writing about How It Was back before the

sexual and other revolutions of the sixties is right on, but having known Ardis I'm aware that her dalliance with Ted was the exception to her being a generally self-sufficient woman who, as Ted wrote, preferred not to be dependent on any man for her livelihood. I'm not going to expound further here, but refer you to my comments in the lettercol of Nic Farey's THIS HERE No. 5.

Mark Plummer

Thanks for *Smokin' Rockets*, by far the best-looking PDF fanzine I've seen so far—unless Arnie's looking over your shoulder as you're reading this in which case it is of course *one of* the best PDF fanzines I've seen so far, alongside *Baloney* and *Jackpot!* of course. It seems almost a shame to reduce Alan White's splendid colour artwork to humble black and white in transferring the computer file to a traditional printed format.

As somebody who has little direct experience of the subject I'm initially reluctant to comment on the subject of 'Whither Corflu' but having read both your views I find myself wondering what's in a name. Arnie supports the occasional non-North American Corflu but thinks they'd need to be some kind of North American event to fill the gap—a Corflu NASFIC as it were—whereas you favour keeping the Corflu name for the American convention, but I wonder how much difference it really makes. And anyway, maybe there's a way to keep everybody happy. I mean, there's no real reason why we have to restrict ourselves to one Corflu per year, is there?

OK, so Eric and Jean want to run a Corflu in Australia in 2002. Assuming they do so I think it's a pretty safe bet that the majority of American (and indeed British) fanzines fans won't be able to go for simple economic reasons. So we have an alternative North American event—and why not simply call that Corflu as well? The scheduling obviously needs a bit of thought, to ensure that those who want and can afford to attend both can do so, but this shouldn't be insurmountable. After all, as Arnie says, we're not burdened by the rules and regulations that surround a worldcon; we can be flexible over this.

Oh, should just say I loved that 'Entropy Reprint'.

Joyce: Some people have a strong desire to attend every Corflu, and establishing multiple Corflus per year would probably stymie their plans. Just to be argumentative, I suggest that the fanzine convention in other countries does not need to be a "Corflu" but would work just as well under another name.

I'm certain the Group Mind will find a satisfactory answer. Discussions such as this will help fans pin down exactly what they want Corflu to be, a national or international gathering. We not only are

able to be flexible and make up our own minds about this, we are also able to change our minds if we wish.

Erika Maria Lacey

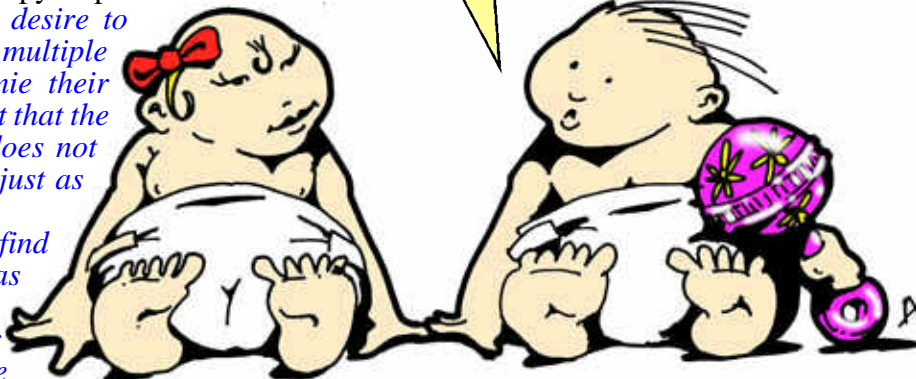
I have thoroughly enjoyed *Smoking Rockets* #1 - a very attractive (not quite so little) package. Passing on commenting on Corflu and TAFF - I've not the experience to comment on the latter, and the former I have not attended. I know that Eric and Jean are interested in having it in Australia. It does seem like a good idea - there are a number of fanziners over here. It would be more accessible if held in Melbourne or Sydney, which would be a long way away for both of them from where they live.

Privacy always has been a strange thing - sometimes something said 'in confidence' is suddenly spilled over everyone's lips - and have nothing to do with e-mail or the like. Telephones and mail are just as likely to carry words over distances, as is meeting with people at parties. Parties are the best sources of gossip of all time.

Reprinting stuff that people said is probably best dealt with by asking for permission. It's polite, and for me, having been in academia for too long, helps with legalities - though the thought of fen suing each other doesn't quite jell. Stuff said online, unless in private mail - and even then! - should never be considered private. Anything said on rec.arts.sf.fandom can be looked at in search engines. DejaNews is especially good for doing things like that. Defining rules are always good to have. Things that are tacit are easier to break rather than what is explicit. At least, that way, if things go wrong there are always the rules to point to and say 'ah-hah! You broke them' or the like.

Joyce: I think most fans bend over backward to try to do "the right thing" where privacy is concerned. The trouble is that fandom is going through mighty upheavals now, thanks to the Electronic Revolution. The trick is to adapt the old rules to the new setting,

I can keep adults awake
for days on end.
What's your mutant power?



or make new rules that better fit our situation.

I'd read Lilian Edwards' piece in *GLOSS 1*, too, and was thinking about it ... I couldn't judge, not having known Ardis. There are always many sides to a tale, and anyhow, to make a decision with today's standards on events that happened 30-40 years ago is not quite right. There are a number of women who do today what she did then, and often people denigrate their choices. If someone is (or was) happy doing something, then it is not for others to judge - though I suppose that it's one of those things for a utopian society!

Joyce: *You are completely right; it is hard to judge events that happened long ago by today's standards.*

The opportunity to read older pieces is enchanting. If not for reprints, I would never see anything that is older. My access to fanzines is sadly limited to the electronic. I've never read anything of Moskowitz's - the closest of anything that I have of his is a book edited by him with collected works of various known SF writers of the time. I still haven't read it. Older fan politics go over my head somewhat - my knowledge is very limited indeed. Being a neofan in the extreme, I barely know other fen in Australia - so knowing of fen in the US or elsewhere is no less than a miracle! Interesting little pieces on places like fanac.org do help flesh out the history, though.

Reprints with all of the original variations in spelling and grammar certainly adds a distinct flavour to the article. Consistence is good! I couldn't help but laugh while reading through the article. It was ever so clever - the writing so different from the previous piece, a very obviously satirical poking at Moskowitz' publication.

Joyce: *It was extremely funny. But you should try to read Moskowitz! Once you get past his outré spelling and grammar, he presents a fascinating look at the history of early fandom.*

Looking at Corflu again ... things are best shared? Personally I would probably not attend if it were to be held in Australia, unless in my home city of Brisbane ... money is always an object, and rarely is a convention (other than the two annual mediacons) held here. It's one of the reasons that not too many ozzies make it overseas - those that do save up for years beforehand quite often (or have high paying jobs, the arses. Share!)

It would be doubtful anyway that Corflu would be held out of the US more than once every five or so years. Not too many Americans would be willing to let it out of their hands - completely in my opinion, of course. Plus it's even further to the UK than it is to the US from Australia. No ... I'm not being oz-centric at all. Plus, Australia is nice and sunny and stuff? (I'll just ignore the past two weeks of continuous rain about now.)

John Berry's piece was very touching and lovely. Being part of local folklore would

undoubtedly be one definite way to be remembered - people saying that nobody ever dies for as long as there is a person that remembers you. John will have a great number of people remember him, and if there is ever a local historian, then he'll go down on paper too. The child that spooked the horse and had it run down the street, etc. He's lucky to have learned the lesson he did at a young age - some people never do. Getting even is never without repercussions, and it probably would have had hurt his Uncle a great deal if he'd won that day.

Ross Chamberlain

I just finished reading "*Smokin' Rockets*" — somehow I keep feeling that an exclamation point belongs after the name. I didn't get to see a lot of the early TV stuff, including Tom Corbett or Captain Video or some of the other SF kidshows, but isn't that p/i/c/k/e/d/ /u/p/ /f/r/o/m/ a tribute to one of them?

I have to say initially, and I should have done so much earlier in a response to Jackpot! or at least Baloney, that I'm not as keen as you and Arnie on the "format correct" approach to electronic fanzine publishing. It has its place, but in part I feel that way, even now that I'm used to using Acrobat, because to me there is an awkwardness about maintaining an inflexible format on a medium designed for flexibility. And I would like to be able to read the whole fanzine together, rather than opening it piece by piece. I don't see an option in Acrobat's help files for concatenating a set of documents, but I haven't studied it all that much yet.

I think that if I ever get around to putting in the effort on a zine again (and I keep telling myself I will, One Of These Days, or even RSN), if I do it on-line then I will do it in HTML format. If I want to get it to non-electrified folk, I'll run off a copy especially for them, but as with printouts of my website I've made for my brother and sister, it is largely just a representation, not the site, or zine, itself. But that's me — and, Gemini that I am, I've been known to change my mind. Any number of times...

Meanwhile, you and Alan have created a beautiful fanzine! As always, I enjoy reading what you have to say, and Alan has a gift for imagery that I can only envy.

I started to make notes on each section of the zine and then I noticed that you have actually assembled a rather integrated concept into this one zine; sometimes I'm slow on the pickup, I know, but this time it actually came to me after reading the zine and looking back on it. It has to do with the changes and evolution of Fandom. Of course, in the opening paragraph of Mojave Mojo you refer with marvelous imagery to the amazing way changes spread across fandom in the electronic age. Yet every article bespeaks the longer changes in the microcosm. In that

editorial alone you speak of the changes in TAFF and Corflu in fandom, and both losses and gains in privacy and personal freedom that have affected us all, mundane and fan alike.

Then Robert's "Entropy Reprints," while introducing Fred Chappell's "The Goldfish Bowl," evokes something of both the changes in his own past as well as that of Chappell, and "The Goldfish Bowl" takes pokes at certain attempts to codify the history of Fandom — I think there were more typos in there than may have appeared in the original, though I finally (slow me!) finally figured out that most were On Purpose. And I wish Robert's revisions of his introduction from '95 had included the point that SaM was gone now and wouldn't be attempting any further additions to *The Immortal Storm*. Arnie documents his own change in viewpoints on Corflu's place in the

Fannish World, and John Berry's sweet tale evokes a moment when his own life added a touch of wisdom and growth.

I think I'm inclined more to your point of view re Corflu's venues, though I see his point. Ditto might well fill in when Corflu's away (assuming Ditto's supporters would want it to), but I'd like Toner to stay local.

Joyce: You win the Golden Reader Award for finding the hidden picture! Yes, Smokin' Rockets is about Change. There seems to be a never-ending supply of that particular commodity, no matter how frequently I decide to publish.

Thanks to everyone who noted their receipt of the issue; this time maybe you'll feel more like writing? Meanwhile, keep watching the skies for those Smokin' Rockets!

