

FILE 770:150

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George
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File 770:150 is edited by Mike Glycer at 705 Valley View Ave., Monrovia CA 91016. *File 770* is available for news, artwork, arranged trades, or by subscription: \$8 for 5 issues, \$15 for 10 issues, air mail rate is \$2.50.

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Editorial Notes by Mike Glycer

File 770's 150th Issue: That's a nice round number but I'm even more excited to say this is the fourth issue in a little over 12 months. There's a stat to cheer for. All I want to do in recognition of this milestone is produce the best possible regular issue of *File 770* I know how. (Note to Mike Glicksohn: I even had it proofread! Greater love hath no fan....)

Anyway, there'll be a bigger occasion to celebrate when this zine marks its 30th anniversary in January. I plan for another issue in between now and then, too.

Introducing Jennifer Gates: Cover artist Jennifer Gates makes her fanzine debut in this issue with her digitally colored image of a furry alien from *Introduction to Crossworlds*. Jennifer majored in art at Azusa Pacific University. This piece was in her senior show. Diana introduced us after seeing Jennifer's work while she was a student in Diana's C.S. Lewis course.

Jennifer and her friends began creating the background story two years ago. They developed a fictional world incorporating their favorite elements of fantasy and science fiction with swords, magic, and futuristic technology.

Jennifer aspires to become a comic book colorist in the future and says, "I hope that my art may someday lead to a complete book or comic."

My Lack of an Electronic Editorial Policy: How long should the fan who produces paper and PDF versions of his fanzine wait to post the electronic version?

I envy the sound sleep enjoyed by Earl Kemp, David Burton, and Arnie Katz who never have to answer this question because they only produce PDF versions of their zines.

Peter Weston says he waits a whole



month before posting *Prolapse*. It makes point about what kind of zine he is doing. Someday maybe I will have the same clarity about the role of the paper and electronic versions of *File 770*. Right now I have a tendency to want to tell the whole world "Look, I actually put out another one!"

If You Give a Dog a Bad Name: Let us now conclude this celebration of the 150th issue of *File 770*, a fanzine whose successes cannot be attributed to a brilliant choice of title.

Brian Earl Brown wrote in *Ansible* #5: "The party in the Ladies' Powder Room at Seacon sounds like a Legendary Event, sort of like Room 770. Maybe Glycer will change the name of his newszine to Ladies' Powder Room. It would be a relief."

Heinlein Centennial

Tim Kyger wants you to know that the long watch is over! The Heinlein Centennial, a commemoration of Robert A. Heinlein's life and influence, will be held July 6-8, 2007 in the green hills of Kansas City, MO. There will be exhibits, tours, art, sales, and programming in three principal tracks -- general science fiction, academic Heinleinia, and space.

A birthday celebration, the Gala, is planned for Saturday, July 7, Heinlein's 100th birthday. Several guests have already committed to attend, including the head of NASA, Dr. Michael Griffin; astronaut and moon-walker Dr. Buzz Aldrin; and the first winner of the \$500,000 Heinlein Prize for Accomplishments in Commercial Space Activities, Dr. Peter Diamandis. There will be video appearances by Sir Arthur C. Clarke and Ray Bradbury, a double star sighting. Tim Kyger is chairing the event.

Stiles Publishes His Completed TAFF Report

Steve Stiles celebrated the 40th anniversary of his 1968 TAFF trip by publishing *Harrison Country*, the finished version of a report he's been writing in installments. The historic zine premiered earlier this year at Corflu Quire in Austin, Texas. It boasts cover and interior illustrations by Stiles, one of fandom's finest artists, including his legendary two-page Krazy Kat pastiche, "TEFF Tearaw Tales."

Harrison Country is available in North America for \$7.00 (postage included) payable to Suzanne Tompkins, PO Box 25075, Seattle WA 98165, USA. It is available in Britain and Europe for 3 pounds (plus 55p P&P) payable to Bridget Bradshaw, 103 Rustat Road, Cambridge, CB1 3QG, UK. All proceeds to TAFF.

Warner Fanzine Collection Arrives in Dallas

The sale of the late Harry Warner Jr.'s fanzine collection to James Halperin of Dallas has at last become public knowledge. The wealthy Texan is co-owner of Heritage Rare Coin Galleries, whose website declares it is "the world's largest and most successful numismatic company, with nine offices throughout Europe and North America, and annual sales in excess of \$140 million." He is also the author of two published science fiction novels, *The Truth Machine* and *The First Immortal*.

As Robert Lichtman understands it, "Halperin bought Harry's collection from Jerry Weist in a private sale. And presumably Weist bought it from the church (no doubt via their attorneys) to whom Harry left everything. He (Weist) appears to have bought some or perhaps all of Harry's SF collection, too, because a couple months ago he mounted some huge auctions via eBay that included vintage pulps that he said were from Harry's collection."

Faneditor John Purcell has visited Halperin in Dallas and interviewed him for the next issue of *Askance*. Purcell said in his LiveJournal that he asked Halperin about his "interests in numismatics, futurism, art (he has acquired a pile of original comic art - awesome Robert Crumb works on display in his office), growing up on *Mad Magazine*, EC comic books compared to comics of the 60s and today, writing, science fiction, and how he acquired Harry Warner's fanzine collection...."

Halperin does not have immediate plans to donate the collection to a university. Purcell believes Halperin may help Jerry Weist write a book about fanzines using his newly-acquired research material. Weist's previous book, *Bradbury: An Illustrated Life* was nominated for a Hugo in 2003.

We await the next *Askance* and....the rest of the story.

Bjo South of the Border

Bjo Trimble went on the Mayan Highland Backstrap Weaving and Dyeing Tour to Chiapas, Mexico, in early March with other fiber arts enthusiasts. Ruth Schooley wrote about their daily discoveries on her Twistedspinster blog.

The pair got off to a rough start. They were stuck for two hours in Migracion at the Mexico City Airport, missed a connection, and arrived a day late in Tuxtla Gutiérrez, state capital of Chiapas and hub of their adventures.

There was plenty of action once they arrived. Schooley tells that when they went to Zinacantan, to a place whose name trans-



News of Fandom

lates to "Work of the Women in the Center," they were treated to homemade tortillas, and the fillings, cheese, salsa, and ground up toasted squash seeds. "They also gave us some poshe, fermented sugar cane -- supposedly to get us drunk so we would buy lots of stuff. I almost bought a skirt... but somehow she didn't come down from 500 pesos to the 50 I had in my pocket." Other days they worked on dyeing, backstrap weaving, and wisecracking.

On the trip home, they had some more idle time in the Mexico City airport, but Ruth didn't mind: "Plan B was to find a cab and go to the National Museum. But I gotta tell you, I wasn't sad when Bjo asked if it was okay to just sit in the airport. I'm exhausted!"

When Bjo came home, the Trimbles visited the Glyers and showed us many samples of those exquisitely woven fabrics in a riot of colors.

To Hell and Back

Niven and Pournelle have handed in a sequel to their 1976 novel *Inferno*, after editorial consultation with Bob Gleason of Tor

Everyone who remembers the not-quite-Tuckerizations of *Inferno* will be wondering, "Who's going to hell this time?" Subscribers to Pournelle's Chaos Manor website have access to an excerpt from the novel and can discover some answers for themselves. To everyone else Jerry's answer is: "Well, lots of people will go to hell this time of course...."

Inferno II (a working title) returns to the infernal regions. Asked whether he and Niven considered advancing to the territory described by Dante in the second part of his poetic trilogy, Jerry explains, "We consid-

ered going on to *Purgatorio*, but I wanted it nailed down: that is, we have taken Lewis' *Great Divorce* and married it to Dante and Blake. And I didn't think we were through with that."

The new story will be read by a better-prepared audience. Certainly I'm more prepared, having read a couple different translations (including Dorothy Sayers') and several commentaries during the intervening years.

Jerry is not surprised: "I am told that our first *Inferno* was responsible for several publishers coming out with new printings of Dante translations due to student demand for them. We do hope we have introduced a number of people to Dante."

The Geeks Had a Word for It

Brave New Words: The Oxford Dictionary of Science Fiction by Jeff Prucher is a historical dictionary about the shared language of sf stories, sf criticism, and fans. The 384-page volume includes more than 1,000 terms, short notes about groups of related terms, a bibliography, and an introduction by Gene Wolfe.

Prucher is an editor for the *Oxford English Dictionary's* science fiction project and a former editorial assistant for *Locus*. NESFA provided additional editorial oversight for the project through an advisory board.

Readers of this book will be able to trace how words coined in science fiction have been transferred to comics, to neo-paganism, to aerospace, to computers, to environmentalism, and to zine culture as people with overlapping interests applied familiar sfnal language whenever it suited the other activity.

Gray Area Lensman

Project Gutenberg now gives free access to E. E. “Doc” Smith’s *Triplanetary*, ordinarily thought of as the first Lensman book. How does that affect the edition of the novel published by Michael Walsh’s Old Earth Books? “As for any negative sales impact, none that I can think of,” answers the publisher.

“What went public domain was the magazine version of *Triplanetary*, which has no connection to the Lens series,” explains Walsh. “It was Lloyd Eshbach, who having helped Buffalo Book Co & Hadley reprint *Skylark of Space*, saw that there was a market for Smith’s books, and apparently convinced Smith to expand the original four-book sequence by rewriting and adding to *Triplanetary* and also writing the novel *First Lensmen* to connect *Triplanetary* to the sequence.”

The Lensman saga was purchased for *Astounding* by F. Orlin Tremaine in early 1937, not long before John W. Campbell took over as editor. The four original Lensman novels were *Galactic Patrol*, *Gray Lensman*, *Second-Stage Lensman*, and *Children of the Lens*, the first three serialized in *Astounding* before World War II, and the fourth serialized there in 1947-48. Walsh concludes, “Smith also fiddled with the *Astounding* serials before turning them into books, to iron out inconsistencies.”

DASFA website

Matthew Mishalak, Director of the Denver Area SF Association, found a user posting spam on the club website. He decided it was a good idea to check all of the site’s users and afterwards he posted, “Much to my chagrin, I found about 40 people ‘from’ Albania registered.” He decided they were all false users and bid their accounts farewell: “If you are actually from Albania and interested in the Denver Area Science Fiction Association, my sincere apologies.”

Seitz Geist

Not everyone has forgotten Russell Seitz’s salad days as a fan, though mundanes only know him as a writer of science-oriented opinion pieces. The *Wall Street Journal* published a Seitz essay earlier this year mocking the science underlying Al Gore’s personal strategy of planting trees as carbon offsets.

Seitz reigned in 1970s fandom as “the world’s sixth nuclear power,” having bought all the parts needed to build a Titan II missile for under a thousand dollars from junkyards on the East Coast. At L.A.con (1972), he famously duelled Larry Niven beside the pool by firing corks from champagne bottles. “And we drank the propellants,” ends Niven in *Playgrounds of the Mind*.



Ray Bradbury in 2001.

Bradbury Feted

Few sf writers are as beloved by the *literati* as Ray Bradbury. The 91st annual Pulitzer Prizes included a Special Citation to Ray Bradbury for his “distinguished, prolific and deeply influential career as an unmatched author of science fiction and fantasy.” This special recognition is not a Pulitzer Prize, but it is a recognition of life achievement.

Scholars love him too. A new Center for Ray Bradbury Studies was opened at the Indiana University-Purdue University Indianapolis School of Liberal Arts in the fall of 2006. The Center is integrated into the Institute for American Thought research center, where Bradbury scholars Professor Jonathan R. Eller and Professor William F. Touponce already work. Among its 3,000 volumes of Bradbury-related materials are research copies of Bradbury’s seven decades of professional correspondence, and research copies of typescripts, galleys, and page proofs for most of Bradbury’s major published works.

The archival copies of letters to and from Bradbury are not available to researchers.

In coming years, The Center will establish on-line bibliographical references, links with related Bradbury research sites, and sponsored lectures. Additionally, The Center will publish a yearly journal, *The New Ray Bradbury Review*, which will include contributions from Ray Bradbury. [[Sources: *SFWA News*, *IUPUI website*]]

FFANZ 2007

David Cake was selected this year’s FFANZ delegate. He visited New Zealand and on the way home to Western Australia stopped in Melbourne to attend Convergence 2, the Australian National Convention.

David has been in fandom for nearly two decades -- he just received his badge for attending 20 Swancons, WA’s annual convention. He’s a conrunner, fanwriter, small-press publisher, and editor of *Borderlands* magazine.

GUFF

Ang Rosin won the 2007 GUFF race and traveled from the UK to the Australian National Convention in mid-June. Damian Warman, GUFF’s Australian co-agent, reported that she polled a first-round majority: Ang Rosin, 49; Johan Anglemark, 15; Steve Davies, 18; Anna Davour, 10; Hold over funds, 0; No preference 3; Total, 95.

Pat McMurray, GUFF’s UK agent, reports the latest race raised £368 and the League of Fan Funds has donated another £550. He commented online that GUFF has a “very healthy” £2800 or so on hand, and that “we’ve secured its future for at least the next two or three races.”

When You’re a Jet

Chris “The Magician” O’Shea has received the Japanese Expeditionary Travel Scholarship (JETS). He will go to Nippon 2007. The race finished April 13 in the UK and attracted 145. The fan fund raised enough to provide £2,400 for the trip. JETS candidates promised to publish a report if awarded the scholarship, and O’Shea says his will be ready next Eastercon.

The other candidates were Abi Brown, Jim de Liscard, Jukka Halme, Tom Nanson (FanTom) and Teddy, Liam Proven, and Robert ‘nojay’ Sneddon.

DUFF

Down Under Fan Fund administrator Norman Cates received no nominations by the deadline, but he believes enough time remains for an Australasian fan to be elected DUFF delegate and go to the 2007 NAS-FiC (Archon 31). New Zealand fan Ross Temple posted Cates’ appeal at several websites on May 10, including the LiveJournal for Australian Science Fiction Fan Funds.

Past DUFF winner Cathy Cupitt echoed the call, saying: “My trip to America was awesome. I met so many fantastic people, experienced a US worldcon (a whole different thing to Aussiecon, in sheer size as well as in interesting subcultures we don’t have here), as well as the regional convention Bubonicon (also awesome), got to see some of the US, and learned so much amazing stuff about science fiction, fandom and American culture (and my own).”

Guy Down Under

Guy Lillian III’s DUFF report, *The Antipodal Route*, is available for a \$10 check made out to Joe Siclari (current North American DUFF Administrator). “He gets the check, you get the zine, I get the satisfaction,” says Guy. PayPal is available. Guy concludes *The Antipodal Route* with a promise that a Rosy perspective of the trip is still on the way.

Contact Guy at: 8700 Millicent Way #1501, Shreveport LA 71115.

TAFF 2008 Race

Nominations are now open for the 2008 North America-to-Europe TAFF race. The winner will attend Orbital 2008, the Eastercon, being held on March 21-24, 2008, near Heathrow Airport in London, England.

To become a candidate for this race, you must provide (1) Five nominations from known fans, three of whom must be North American and two European (nominators should send a signed nomination via postal mail OR if sending the nomination by e-mail, include a phone number for verification); (2) A written platform, not to exceed 101 words; (3) A \$20 bond and a pledge that you will take the trip if you win. (Send via postal mail; make checks payable to "Suzanne Tompkins.")

If you plan to run, please alert her as soon as possible. Suzanne Tompkins, North American TAFF Administrator, P.O. Box 25075, Seattle, WA 98165, USA. E-mail: SuzleT@aol.com

Jedi Mail Tricks

From a galaxy far, far away...to your mailbox. The U.S. Postal Service released a special pane of 15 stamps in celebration of the Star Wars 30th Anniversary on May 26. Artist Drew Struzan rendered the iconic images of Darth Vader, Yoda, Luke Skywalker, Princess Leia and the rest.

To help publicize the Star Wars stamp issue, the Postal Service also replaced several hundred regular mailboxes with special R2D2-style boxes.

Sierra Grace discovered that several sheets of these stamps make a good Father's Day present.

Jamie Bishop Scholarship

Jamie Bishop, son of Michael Bishop, who taught German at Virginia Tech, was one of 33 killed in the April 16 tragedy at the college. The Department of Foreign Languages and Literatures at Virginia Tech, which lost two instructors and 15 students to the shootings, has established a Jamie Bishop Scholarship in his memory. A scholarship was also set up in memory of Jocelyne Couture-Nowak, the instructor of French language who lost her life.

Donations for the Jamie Bishop Scholar-

STRANGE
RELIGIONS '68



ship may be made payable to the Virginia Tech Foundation. The mailing address is: Virginia Tech Foundation, University Development, 902 Prices Fork Road, Blacksburg, VA 24061.

Irish fan Tommy Ferguson posted on Trufen that he was personally shocked by news of the event, having literally just returned from visiting his wife's parents in Richmond, Virginia: "Absolute nightmare -- we know a lot of those people as my wife's family nearly all went to Tech."

Medical Updates

Alexis Gilliland writes to say he has suffered a health setback: "There is good news and bad news, the bad news being that I have prostate cancer, the good news being that it is caught early, and should be treatable. I have an appointment to go into the Radiation Oncology department [scheduled in March] to discuss my treatment with the doctor who will be performing it, and since at 75 even my cancer cells are old and creaky, the prognosis looks good."

Forry Ackerman fell at home on February 8 and broke his hip. The 90-year-old legend has had an extended stay in a convalescent hospital. Charles Lee Jackson II told the LASFS on May 31 that Forry "is doing mostly OK. He's lost his sense of taste, and much of his sense of smell."

In an interview on the *Voices of Fandom* podcast, Jackson also said that Ackerman's mustache has been shaved off: it's the first time he's ever seen Forry without it. Sgt.

Ackerman wore no facial hair when in the Army during World War II. Perhaps a reader knows the history of Forry's mustache?

Tiptree Awards

The winners of the James Tiptree Jr. Awards, 2006, are Shelley Jackson for *Half Life* and Catherynne M. Valente for *The Orphan's Tales: In the Night Garden*. The jury gave an additional special recognition award for Julie Phillips' work of non-fiction *James Tiptree, Jr.: The Double Life of Alice B. Sheldon* (St. Martin's 2006).

Sidewise Awards

Finalists for the Sidewise Awards for Alternate History have been announced.

The 2006 Best Short-Form Alternate History category finalists are: "The Pacific Mystery" by Stephen Baxter; "O, Pioneer"

by Maya Kaathryn Bohnhoff; "Counterfactual" by Gardner Dozois; "History Lesson" by Chris Floyd; "Palestina" by Martin Gidron; "The Plurality of Worlds" by Brian Stableford; and "The Meteor of the War" by Andrew Tisbert.

The 2006 Best Long-Form Alternate History shortlist is: *1862* by Robert Conroy; *The Tourmaline* by Paul Park; *The Family Trade*, *The Hidden Family* and *Clan Corporate* a trio by Charles Stross; *The Disunited States of America* by Harry Turtledove; *Farthing* by Jo Walton.

Prometheus Award Nominees

Finalists for the Libertarian Futurist Society's Prometheus Awards have been announced. Nominees in the Best Novel category, for the best pro-freedom novel of 2006, are *Empire* by Orson Scott Card (TOR Books), *The Ghost Brigades* by John Scalzi (TOR Books), *Glasshouse* by Charles Stross (Penguin Group), *Rainbows End* by Vernor Vinge (TOR Books), and *Harbingers* by F. Paul Wilson (FORGE).

The finalists for the Prometheus Hall of Fame award for Best Classic Fiction are *A Clockwork Orange*, a novel (1963) by Anthony Burgess, "As Easy as A.B.C.," a short story (1912) by Rudyard Kipling, *It Can't Happen Here*, a novel (1936) by Sinclair Lewis, *Animal Farm*, a novel (1946) by George Orwell, *The Lord of the Rings*, a trilogy of novels (1954) by J.R.R. Tolkien, and "True Names," a novella (1981) by Vernor Vinge.

KEEPING THE BEST OF COMPANY

The Company They Keep arrived in March, the eagerly-awaited (by our family) book about the Inklings by Diana Glycer. Every writer knows that once a book is published, other anxious questions follow. Who is buying it? Who is reading it?

I like to keep a close eye on the Amazon bestseller list. It has ranked Diana's book as high as 22,136. At other times it has drifted below 200,000. Michael Walsh pointed out TitleZ, a website that samples a book's Amazon ranking daily, just in case I tire of checking for myself every few hours (could that happen?) TitleZ reports that in the past 30 days the book has averaged 118,953th place on Amazon, with frequent spikes above the 50,000 level, which I loved to see.

Diana is most interested in whether people are reading *The Company They Keep*. Reviewers have given the book almost entirely favorable notices so far. The annual *Tolkien Studies* judged *The Company They Keep* "a must for university libraries with strong Inklings collections or that serve institutions with creative writing programs." Knowledgeable fans have been effusive, including Sherwood Smith on her website, and reviewers for *Mythprint*, the bulletin of the Mythopoeic Society (May 2007) and *Beyond Bree* (April 2007), the newsletter of the Tolkien Special Interest Group of Ameri-



Diana Glycer, author of *The Company They Keep: C.S. Lewis and J.R.R. Tolkien as Writers in Community*

can Mensa.

What little bit of resistance I've seen has reassured me that this book was needed. A British writer who still embraces Humphrey Carpenter's views told a listserv he could not

offer a review of the book because he had been unable to get past the Introduction and its (heretical) assertion that the Inklings influenced each other.

You can read what some of the reviewers have said and the full text of the Introduction to her book at Diana's newly-posted website, www.theplaceofthelion.com.

Diana is promoting the book wherever possible. She's been interviewed on local radio and by *Mars Hill Audio Journal*. Belgian fan Pieter Collier's Tolkienlibrary.com site invited Diana to do an online interview as part of a marathon *Children of Hurin* Release Party, April 15-17. The Southern California C.S. Lewis Society included her on its slate of speakers at a June conference. She delivered two talks and held workshops at another June conference held in San Diego by the C. S. Lewis Foundation.

Diana also monitors the WorldCat website to see how many libraries have her book in the catalog. Near the end of June it was in 184 university and public libraries. (Probably more – my mother donated a copy to the University of Delaware and received a thank-you letter over a month ago, but it doesn't appear on WorldCat.) Another 1300 or so libraries must list the book before Diana overtakes Humphrey Carpenter's *The Inklings*. But that's only a matter of time, right?

Graphic Examples: Brief Fanzine Reviews by Mike Glycer

The Answer is SFSF 42: Jean Martin and Chris Garcia's *Science Fiction/San Francisco* covers fan news the way it should be done. There's all kinds of excellent story angles I admired in *SF/SF #42*.

For example, the "Congress of Vienna Waltz at Cyprians Ball" by Jim Bull might be the first conreport of a Regency Dance event ever to appear in a general-interest fan newzine. If not, it's the most memorable, briskly written with good anecdotes and photos.

The most valuable revelation in the issue is Chris Garcia's "Confessions of a Serial Fanzinista," the diary that explains how he manages to produce his sensational output and still hold a job, as well as his less successful but quite humorous attempts to interest his youngest Evelyn in fanzines and China Mieville.

Another regular treat in each issue is the BASFA meeting minutes. Here's where you learn that the president of the club, Trey Haddad, "reviewed '300' as the font of all manliness and those seeking historical accuracy need not apply (and there was much talk of rouged nipples) -- but there were



some neat scenes and worth -- well, it's a rental."

You'll find every issue of *SF/SF* on eFanzines.

EI31 4u: Earl Kemp's awesome *eI 31* is highly recommended. One finds pure gold within its 99 pages, including Luis Ortiz' excerpt from *Emshwiller: Infinity X Two*, his new biography about the influential sf artist.

Michael Moorcock accepted the invitation to write up his visit to Corflu Quire.

Rarely has such a humorous and exotic conreport appeared in the Multiverse, with Moorcock raving about the tortures he endured:

"Not only were we forced to listen to Ted White's ritualistic reading of names so strange and disgusting their utterance would have caused even Cthulhu to make an excuse and leave, we then had to suffer the Ordeal of the Million In-Jokes..."

In the latter half of the issue, Mike Deckinger cherishes Rog Phillip's "The Club House" column that ran in *Amazing* decades ago, calling it "the most probing, substantive, engaging, and observational column" about fan activities of its day. Kemp follows with a warm reminiscence about Roger Phillips Graham, the fan behind (inside?) the column.

Kemp publishes his fanzine in PDF format. It is available from eFanzines.com. *[[These reviews previously appeared on Trufen.net]]*

Lasting Impressions: News from the World of Fanzines

Energumen Goes Digital

Strange Voyages, the complete collection of Mike Glicksohn's *Energumen* and *Xenium*, has been released by Taral Wayne. Besides the runs of Mike's genzine and *Fapazine*, the CD-Rom contains his Aussiecon FanGoH trip report, *The Hat Goes Home*, Mike's only professionally-published sf story, an exclusive interview, introduction, and still more!

Taral mentions, "The basic disc has been tarted up with a photo of Mike at his 50th. Birthday Party, and comes in a CD case with full color cover art."

Strange Voyages can be read using Adobe Reader, or any software than can open MS Word documents. It will run on Macs or PC's, with OS, MS, or Linux. Purchasing details appear in an ad in this issue.

Get Your Sticky Quarters Ready

Have you fallen a few decades behind in your fanzine reading? Especially of zines you never owned to begin with? Take heart: now photocopies of fanzines can be ordered from UC Riverside's Eaton Collection for 25 cents a page. It's also possible to have documents scanned into electronic format, for \$2.50 a page.

Bill Warren ordered *Ah Sweet Idiocy* from Eaton's Bruce Pelz Collection and was essentially satisfied. He wrote of his experience:

"What happened (so far) was this: they sent me what they claimed was *ASI*, but turned out to be Alva Rogers commentary on *ASI*. That's okay, I wanted to read that, too. Things have now cleared up and I've put in an order for *ASI* itself. They seem to be decent folks--they're not going to charge me for the Rogers thingy, since it was their error. It took something over a week from the time I ordered it to the time it arrived, but I think the gap between order and arrival tends to be longer rather than shorter, as they have to corner some assistant to Xerox the thing.

"The Rogers item was 38 pages long, and they billed me \$13 and change; I assume *ASI* is longer and will therefore be more expensive, but I don't know how much more, yet."

There is a limit of 20 pages per item, according to the university's website:

<http://lib.ucr.edu/cdd/spcol/fanzine.php>



They don't seem to have paid that any mind while filling Bill's order, though as he says, "Maybe copying *ASI* is what led them to *make* that rule."

For more information, contact the Special Collections Library at (951) 827-3233.

Laney Revival

Fandom has never completely forgotten Francis T. Laney, nor completely forgiven him. For decades, fans have invoked him as a bogeyman, a poster boy for intolerance. Thanks to Robert Lichtman's recent collection of Laney's writings, he now is remembered for something more. Fans will be able to decide for themselves whether Laney still needs to be forgiven when the Great Big Man enters the digital age. Taral Wayne is working on a CD-ROM version of Laney's *Ah! Sweet Idiocy!* from the original edition of 1946.

Taral reports, "I have it already scanned an introduction by Arnie Katz, and a long piece on *ASI* by Laney's friend Alva Rogers, written around 1961."

D'Ammassa Reaches Critical Mass

Don D'Ammassa spent 26 years reviewing books for *Science Fiction Chronicle*. He also found time to write and sell eight novels, two nonfiction books, and over 100 short stories. So even the representative sample of D'Ammassa's work on his *Critical Mass* website adds up to a great deal of material.

The website, opened in March, features a vast number of short reviews of subjects from all genres, and Don's "Best of the Year" articles about the top sf, horror and fantasy novels of 1992-2004.

Fans will especially welcome the section devoted to D'Ammassa's Hugo-nominated genzine *Mythologies*. He published 19 issues between 1974 and 1986. There are scans of every cover, many of them exquisite pen-and-ink drawings by Bonnie Dalzell. He has also posted the table of contents from each issue. The text may be added in the future. The URL is:

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

D'Ammassa currently does all of the science fiction and fantasy entries for the *What Do I Read Next?* series of reference books published by Gale.

BBB Trip Report

Anyone who contributed \$25 or more to the Bring Bruce Bayside fund in 2005 should have received a copy of Bruce Gillespie's trip report, *American Kindness*, by now. Copies also can be purchased for US\$10 from Robert Lichtman, 11037 Broadway Terrace, Oakland, CA 94611-1948 or A\$10 from Bill Wright, Flat 4, 1 Park St, St Kilda, Vic, 3183.

Happy Birthday Bullsheet

The revived *Australian Science Fiction Bullsheet* has completed its first 5-year mission, which is more than a certain other enterprise ever did. Edwina Harvey edits the Aussie newzine, and Ted Scribner renders it in HTML. Edwina jokes in issue #61, "I'm still waiting for Marc Ortlieb to come storming back to reclaim its editorship any day now!" Ortlieb edited 160 issues of the zine before calling it quits in 2001.



L-R: **Daphne Grady, Cpl. Paul G. Madden, J. R. Madden.** From the *Madden 2006 family newsletter*: "Paul Grady was promoted to Corporal in the USMC as of 01 July 1, 2006 but did not find out about it until later in the month. On July 31, his unit held a ceremony during which he was presented with his Corporal's warrant (officially) and his rank insignia. He has been thinking about getting a sword but may wait until after attending the Corporals Course."



Ziggurat Con Report

How do soldiers in Iraq relax? The very last thing anybody would say – by playing combat-oriented RPG's like Historic Miniatures Battles, MechWarrior Miniatures, and Starship Troopers -- turns out to be the right answer often enough for troops to have organized their first gaming convention. Ziggurat Con was held June 9 at Tallil Airbase near An Nasiriyah. The committee's worldwide plea for giveaways and more gaming equipment got plenty of notice online.

The response was extremely generous. Ziggurat Con's chair, SPC David Amberson, thanked everyone who donated, from the Wizards of the Coast employees who con-

tributed approximately \$15,000 worth of products, "to the junior high school student who donated the one thing he could afford - a brand new set of dice."

Attendee Justin A. Creech was grateful, too. "As much as we all enjoyed this event, it would have been almost *nothing* if it weren't for the folks back home showing their support for us in this environment.... While we had the big-name publishers dishing stuff out for us, we also had the 'mom & pop' game shops helping out, as well as the individual

gamers who were willing to donate their own gaming gear. 20+ year-old g a m i n g dice?! Heck, I, personally, won't forget the feeling I got from holding that 4-book stack of old-school Advanced D&D books from 1978!"

Amberson didn't give the number of troops who attended. It was enough to more than fill the available tables for some popular games. "The most popular events held few surprises for everyone. The Console Gaming, Rifts, Risk, Axis & Allies, Magic the Gathering, World of Darkness, and Dungeons & Dragons were all very popular.... SPC Kathleen Hiersche ran Munchkin Demo's with a whole lot of prize support from Steve Jackson Games. Hiersche was even confirmed as one of the 'Men in Black,' so she can run games at other conventions later."

Ziggurat Con held drawings for prizes. The Grand Prize was won by SGT Gary Decker, "a Core Rule Book Set, extra dice, graph paper, mechanical pencils, a D&D Tote Bag, a Gargantuan Black Dragon, a Colossal Red Dragon, 4 boxes of miniatures, a shield and a short sword." Amberson said Decker really wanted the sword, and after getting it almost left the rest of the prize pack, much to everyone's amusement.

PFC Samuel Dickerson pointed out some of the difficulties of running the event. "Mission requirements or inability to travel prevented many people from showing, who otherwise would have made it."

Even those who made it had to deal with some of those issues. SSG Reichenbach wrote, "Thanks for the games. I had a great time, wish I could have stayed for the whole con, the convoy I was taking to Bucca was stopped on the road for an EFP..."

Boxes of leftover gaming materials will be shipped to MWR Centers throughout Iraq with supplies for the troops to use. Amberson concluded, "Because of you, this convention was possible. Now if we can only find someone to run the convention next year - LOL!!!"

Ziggurat Con in Iraq on June 9. Players not identified.



Fandom's Tangled Web

Happy Birthday Max

Dick and Leah Smith invite you to celebrate their cat Max's 20th Birthday.

"OK, so our life isn't too thrilling nowadays," Leah admits. "With both of us freelancing, it seems like all we do is work, worry about finding more work and try to get paid for the work we've done.

"Anyway, the big excitement in our life: Our cat turned 20. We're throwing him a party. We can't manage a real party, and anyway he'd hate it, so it's an online party." You'll find the party here:

<http://www.zeldes.com/max.html>

Maxwell Silver Hammer Smith, as he is more formally known, also features in Leah's essay "Planet Catnip: My Life with an Alien Cat" in *Cat Women: Female Writers on their Feline Friends* (Seal Press/May 2007/\$14.95), a collection of 25 personal stories by women about their beloved cats. Leah and other Chicago area writers read from their stories from the collection at The Book Cellar in Chicago on June 20.

Don Davis Wants You To Have It

Artist Donald Davis says, "You paid for them and they're yours." He's placed all of his public domain NASA artwork online at: <http://www.donaldedavis.com/PARTS/allyou.rs.html>

The most popular image shows a dinosaur-killing planetoid smashing into the Earth. There are many paintings of space probes in astronomical scenes, like Viking Orbiter and Galileo. Another series depicts the toroidal-shaped space colony designed by a NASA Ames/Stanford University study in 1975. Davis boasts of its wide-open vistas: "I refused to fill the interior with the 'shopping mall gone mad' clutter of other drawings."

He encourages people to take his public domain images and post them on other sites to fairly distribute the bandwidth cost. The



Happy Birthday Max. Photo by Leah Zeldes Smith

popularity of his work nearly forced him to pull his own website in February 2007.

Yahoo Underground Covers L.A.con IV

The internet usually reports news quickly. The exception to the rule is the Yahoo Underground news blog which published Brad Miskell's L.A.con IV report in April. But it's fun. The writer takes a very positive approach to last year's worldcon and obviously enjoyed himself.

Miskell also posted text and video of his interview with Space Grrl Bridget Landry, one of the "drivers" of the Cassini space probe and a well-known costumer. (Unfortunately, Yahoo misspelled her name.) Another good interview with Landry is on Karen Willson's site www.agirlsworld.com.

Clipping Service

Mark Leeper: I suppose the philosophy [of filmwatching] is becoming less like wine and more like Coke. With wine, there is a proper way to open it, a proper way to pour it, and a proper way to drink it. There is only one rule in drinking Coke. It has to be paid for. Once

the Coca-Cola Company has been paid for it, they do not care if you pour it over your head. With films, the philosophy may be becoming that if you pay for the film you can watch it any way that suits you. You may not be getting the full benefit, you may be missing an opportunity, but that is your lookout. [From *MT Void*]

Tony Lewis: Dogs write novels; cats write shorter fiction (except for Manx cats who have no tales to tell)--it's a socio-economic thing. [On the *Smofs list*]

Gadi Evron: To quote Hanlon's razor: "Never attribute to malice that which can be adequately explained by stupidity." [On the *Smofs list*]

Mark Leeper: In the 1960s, it seemed the [Science Fiction] Book Club was aimed mostly at younger readers. Now fewer teens are reading science fiction and the average age is increasing. A friend showed me a premium she got for signing up for the Book Club. It was a fancy pill case. For that to be a Science Fiction Book Club premium indicates to me they recognize that much of their market has aged. The average age has increased to the people who take a lot of prescribed medications. In another few years, the Science Fiction Book Club premium would have been the Imperial Walker.

"Thus does online fandom recapitulate paper fandom, with excommunication only leading to further communication." **Randy Byers**, in the course of explaining why the IntheBar invitational discussion group was formed after a purge of the Wegenheim discussion group. [From *Vegas Fandom Weekly #94.*]



More Historic Fan Photos Online

A bumper crop of vintage fan photos has been posted on the web this spring. You can pay a nostalgic visit to fandom of 20 years ago by clicking on photos of the Los Angeles Science Fantasy Society from 1988 at Galen Tripp's website.

http://home.comcast.net/~galentripp/De_Profundis.html

He has scanned in the photo supplement originally published by *De Profundis*, the club newzine.

Jim Freund has posted some old photos taken at Lunacon, an early Star Trek con, and an event called "The Foundation Church" where Asimov and Ellison shared the pulpit.

<http://picasaweb.google.com/jim.freund/Fannish70s>

You can reminisce about other antique Lunacons by searching photos on the Fanac.org site. And since your Wayback machine will be in the neighborhood anyway, why not visit an old Disclave:

http://fanac.org/Other_Cons/Disclave/d74-001.html

And before you go home, see a couple of old Worldcons through the lens of Laurie Mann's camera. Her snapshots of the 1976 Worldcon are at:

<http://www.dpsinfo.com/sf/photosfrommidamericon.html#top>

And her coverage of the 1980 Worldcon is at:

<http://www.dpsinfo.com/sf/photosfromn2.html#top>



OBITUARIES

Walter J. Daugherty (1916-2007)

Walt Daugherty died June 14 at age 90. He is survived by his wife, Mary Ellen. He was a First Fandomite, and Fan Guest of Honor at the 1968 Worldcon. Walt joined the Los Angeles Science Fantasy Society in 1934, its first year of existence. He belonged to FAPA from 1941-1946. He founded Westercon.

Daugherty and Forry Ackerman were friends for 70 years. They collaborated in creating the E. Everett Evans Big Heart Award shortly after Evans died in 1958. Walt himself received the award himself in 1968. Daugherty and Ackerman were presented Special Committee Awards by L.A.con III in 1996.

Walt was the first fan to record a convention on phonograph records, the 1941 Worldcon, in the process capturing guest of honor Robert Heinlein's famous "timebinding" speech, "The Discovery of the Future." In fact, Walt actually presided over events at Denvention, although the organizer retained the title of chairman, according to Warner's *All Our Yesterdays*.

Daugherty also substituted as chairman of the first Worldcon held after World War II,

the Pacifcon in Los Angeles in July 1946, when Ackerman became ill. All of the divergent factions of the LASFS in the "Fighting Forties" joined in making the convention a success. Pacifcon was held at Parkview Manor, a two-story meeting hall a short walk from the LASFS clubhouse on Bixel Street, with guests of honor A.E. van Vogt and E. Mayne Hull.

Walt was a polymath. He was fascinated by ancient Egypt. He held a Doctorate in Anthropology. He became a BNF many other activities outside of fandom. A Siamese Fighting Fish hobbyist, he won several Article of the Year Awards from the International Betta Congress. As a ballroom dancer, he won over 600 awards, including the world championship in New York's "Harvest Moon" competition. He won awards for photography, parakeet breeding, and quick draw. He even participated in the 1932 Olympics in Los Angeles, in the public gymnastics demonstration. (He was not on the Olympic team).

Doug Friauf

Minneapolis fan Doug Friauf died April 25. Sources did not state the immediate cause of

death, however David Byer-Bennett posted online that he supposed it was due to the muscular dystrophy Doug had contended with for many years. Doug also had a heart pacemaker installed in 2005.

He had a wonderful sense of humor. During the Minneapolis-in-'73 party at the 1995 Worldcon, Doug told me his plan for getting facilities to make it actually possible for the mythical worldcon to be held in 2073. Doug claimed he'd noticed a disturbing trend -- that Minneapolis hotels get razed after hosting the annual Minicon. He decided to borrow a page from the movie *Millennium* and use its time-travel/teleportation technology to snatch hotels from downtown Minneapolis a split-second before demolition. Then he'd deposit them in downtown Minneapolis in time for the 2073 Worldcon....With the dynamite removed.

When we met at Worldcons, Doug would also tell me about navigating the facilities in his wheelchair so I could report it in *File 770*. Many cities had made modifications to be accessible, but did they really work? Frustratingly, they often did not, and Doug would explain the work-arounds he and his friends resorted to. The most remarkable thing was how rarely he was still mad about it by the time he told me the story.

Doug was exceptionally well-liked. He'd been a creative contributor to some of Minneapolis fandom's best-known activities since 1975. He was part of the broadcast team for the local sf radio show, Shockwave Rider. He hosted parties everywhere for the town's perpetual Worldcon bid.

Geri Sullivan wrote on Smofs, "Doug has been Minneapolis fandom's rolling ambassador for decades.... The Minneapolis in '73 blimp will fly lower without him."



Left: **Walter J. Daugherty**. Middle: **Doug Friauf**. Right: **Frank Gasperik**, drawn by Kelly Freas.

Jim Glass (1951-2007)

by John Hertz

The Los Angeles Science Fantasy Society is the oldest s-f club on Earth, founded 1934. Glass was the Librarian in the 1970s, halfway to now. We had a Clubhouse by then, of which a lot was the Library. Somehow he kept track of it. He had an M.I.T. degree. So does Fuzzy Pink Niven. I've never traced whether we're exporting Cal Tech graduates to Boston.

Glass worked hard enough to be given the Evans-Freehafer in 1978 — the Club's service award since 1959, named for E. Everett Evans (1893-1958) and Paul Freehafer (1916-1944). Glass trained Sue Haseltine, who became the Librarian and earned the Evans-Freehafer herself in 1985. He was also a Patron Saint of the LASFS, a fund-raising scheme among the many fruitful imaginings of Bruce Pelz (1936-2002). Haseltine too became a Patron Saint. Way to go, Glass.

By the end of his life, he was an Associate Technical Fellow at Rocketdyne. A rocket

scientist. He was an idea man. There was a steady stream of visitors at his office. They asked him about propellants and nozzles and mining Lunar polar regolith and Mars. Science fiction isn't in the prediction business, but it's a wonder to see things once only dreamed become engineering.

He liked to quote Konstantin Tsiolkovsky (1857-1935), "The Earth is the cradle of humankind. But one cannot stay in the cradle forever."

He befriended Sandy Stoller, another LASFSan Rocketdyne engineer. Or maybe she befriended him. Or maybe her daughters did. She told stories at the funeral and held the reception afterward at her house. Haseltine was there, and Alan Frisbie, and Stoller's friend Sasha Neuman — in Bohemia "Sasha" is a man's name. So were a lot of people who'd worked with Glass. So was this wonderful picture by Angelo Dinallo. The engineers had liked him because he asked inconvenient questions. May his memory be for a blessing.

Frank Gasperik

Long-time LASFSian Frank "the Minstrel" Gasperik passed away May 3. The folksinger, motorcyclist, and poker player inspired characters in three Niven and Pournelle best-sellers, *Lucifer's Hammer*, *Footfall*, and *Fallen Angels*. As Jerry Pournelle's epitaph for Frank said, those who have read the novels "will know the kind of person Frank wanted to be and sometimes was." Bill Mills has posted recordings of Frank at the Voices of Fandom website.

Clifton Amsbury

Clifton Amsbury, one of the earliest participants in organized fandom, died quietly of old age on May 28. He lived in the Bay Area. Amsbury was part of the pioneer Science Correspondence Club, created by Walter Dennis of Chicago in 1928.

Amsbury had been a member of the International Brigade that fought for Loyalist Spain. (Fred Pohl also tried to volunteer, but was turned down.) Amsbury's reminiscences about the Brigade were taped for the Manny Harriman Video Oral History Collection in the mid-1970s, now filed at the Elmer Holmes Bobst Library of New York.

He visited the Soviet Union in 1978 with the fannish tour group that included Forry Ackerman, Joe and Gay Haldeman, Art Widner, and Charles N. Brown.

Don Benge

"Old timers in L.A. fandom may remember Don Benge," writes Alan White. "Long-time

fan and original founding father of Dr. Reed's 'Count Dracula Society' in 1963."

On April 6 at 4:30 a.m., patrolling CHP officers spotted the driver of a Honda Element -- a 32-year-old Burbank man -- speeding about 85 m.p.h. westbound on eastbound Route 134. As the wrong-way vehicle passed the patrol car, it collided head-on with a 1988 Chevrolet Cavalier, killing Benge. He was 73.

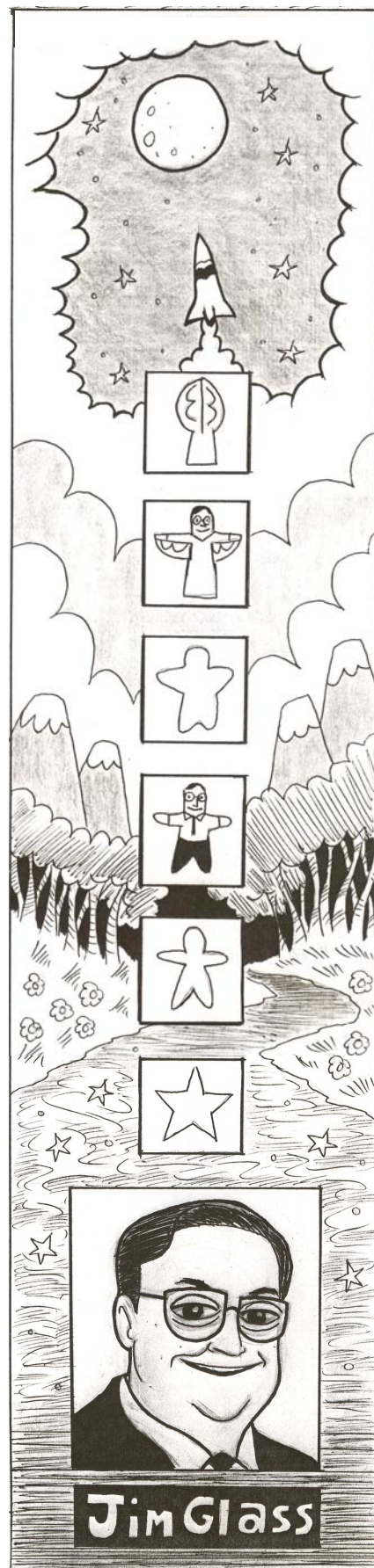
White adds, "Don was a character, avid collector of anything and inheritor of the Benge Trumpet Company upon the death of his father. Don was also a world-class swordsman for many years and his exploits can be found easily on the internet."

Lisa Greene

Texas fan Lisa Greene, housemate of Willie Siros and Chuck Siros, died April 19 respiratory failure following her long fight with breast cancer.

Willie Siros wrote on the FACT list: "Lisa was a Lifetime FACT member, former member of the FACT board, former editor of the FACT Sheet. She has also served on the ALAMO and SCIFI Boards as well. She entered our circle from Houston fandom and Bill Parker's STAFF organization and worked on LoneStarCon 1 and was Bid Party coordinator for the LoneStarCon 2.

"Before returning to Austin, she had spent a decade or so in Hollywood following her dream of working in the film industry." While in LA, Lisa joined LASFS. She also became active in showing standard poodles.



Jon Lackey (1938-2007)

Jon Lackey died of cancer on February 26. He was best known in fandom for his antics at the 1958 Worldcon, retold by Bjo Trimble below, which gained him a mention in Harry Warner's *A Wealth of Fable*. Bill Warren notes that Lackey designed and built the monster for the ultra-low-budget *The Creeping Terror* and was scheduled to play the monster's upright front end; Lackey was about 7 feet tall. The costume was not used in the actual production, possibly because it was stolen.

Lackey was active for years in the Society for Creative Anachronism, often appeared at Renaissance Pleasure Faires playing the harp, and helped stage some notable Mythopoeic Society events. He acted with the Janus Company Radio Theatre on KPFF in Los Angeles on and off for over 14 years. He also made several appearances on the old syndicated *Steve Allen Show*, usually playing some kind of crazy expert on torture devices.

Jon Lackey Remembered by Bjo Trimble

I think what fans of the 60s and 70s would remember are Lackey's amazing costumes.

Keeping in mind that Jon Lackey was quite tall and unnaturally thin, he always dressed to heighten both effects.

At Solacon [the 1958 Worldcon] at the Alexandria Hotel in downtown LA, Lackey appeared suddenly in a window in a puff of smoke that would have set off fire alarms had the hotel been equipped with them. He wore a long, ragged beard and long, ragged, dirty white robes and held a bowl of fire in one hand. After the masquerade, Lackey unwisely walked through Pershing Square in full costume, with friends trailing along. He railed at a growing crowd of drunks and hangers-on in an alien language, never breaking character. When the crowd got too big for comfort, Lackey strode back to the hotel, still followed by the crowd. He got into the hotel by a side door while his

friends distracted the crowd at the front door. By this time the committee had been alerted by the front desk, but Lackey got by everyone to a top floor balcony, where he appeared to the crowd and shouted his alien language. Cries of "Jump! Jump!" started a near riot on the sidewalk and the police finally arrived. By that time several fans dragged him off the balcony and shoved him in a bathroom while Anna Moffatt, con chair, rightly disclaimed all knowledge. While everyone calmed the hotel manager and assured the police that Solacon had no part in this, Lackey walked out of the bathroom. He was wet, sans beard and makeup, and wearing only a towel. He played the puzzled hotel guest interrupted in a shower, and watched with amusement while the others soothed the hotel manager and got rid of the police.

At the 1962 Westercon Jon dressed in dirty black rags, wore a bald hairpiece with straggles of grey fringe (you might see a pattern here) and dragged in a huge rope -- the kind you tie up large boats with -- yards and yards of tangled and knotted rope. To make an appearance in character, he dressed ahead of time, drove to the convention, and dragged the rope through the hotel lobby to the ballroom. It was electrifying. I don't think he ever explained what it all meant. He seldom did.

Lackey was also active in the Society for Creative Anachronism, where he insisted that his view of medieval life was the only one to consider. Since a goodly number of others hold the same opinion of their view, he was often at odds with many of his fellow SCA players. Once again he was known for his costuming, which was always unexpected. At one event he showed up as a leper, complete with half-eaten face, horrible hands, and leper bells. His feet were wrapped in rags, but he was obviously crippled by the disease because he would fall over and roll to the feet of a startled person. Then he would lay there, mewling in pain, but never failing to hold out a beggar's bowl for coins.

At one night-time SCA event, he made a multibranch candelabra -- I guess it would be -- that was on the end of a long staff that stood about 10 or 12 feet in all. This was so he could carry it in grand procession down a fairly dark pathway and into a building. Only it was made from a row of orange juice cans filled with lighter fluid. When he lit the fluid, it was pretty spectacular for about four minutes. Then the fires got hot enough to melt the soldering on the cans, which peeled back. This allowed all the burning lighter fluid to flow down the staff and onto Lackey's sleeve. Fortunately all this happened outside the building. Quick action on the part of others prevented utter disaster, and Lackey got only minor burns, but the incident was never forgotten.

Jon Lackey was entirely exasperating but always amazing. To say that he was an original is to understate the case. I'm glad we experienced him.

In Passing

Paul Walker (1921-2007) died on March 8. Walker was a leading critic and interviewer. He was particularly well-known as one of the prolific, brilliant book reviewers for Geis's *Science Fiction Review*, along with Fred Patten, Ted Pauls and Richard Delap. Walker also contributed to many other fanzines, including my own *Prehensile* (in 1972) and Ed Connor's *Moebius Trip*. Walker's interviews with writers were collected in *Speaking of Science Fiction* (Luna Publications, 1978). Walker was briefly *Galaxy's* book reviewer, during J. J. Pierce's editorship (1977-78).

Richard Lipp passed away unexpectedly on March 2 at the age of 45. He was a member of the Kansas City Science Fiction and Fantasy Society (KaCSFFS). He had worked as Information System Manager at List and Clark Company for the past 12 years.

Lenny Wenshe (1955-2007) of Plainfield, IL passed away January 5 at the age of 51.

He is survived by Amy, his wife of 15 years. Lenny served as Chair of the 1989 and 1990 Windycons (inviting me as a guest of honor to one of them), and as treasurer for others. He served on the Chicon 2000 committee and ran the con's information desk.



Left: **Clifton Amsbury** (in beret) with Lincoln Brigade veterans at a 2005 reunion. Right: **Don Bengé**, Bonnie Smith, Joe Viskocil, in 1968. Photo by Alan White.



2007 HUGO AWARD NOMINEES

Voters Casting Nominating Ballots: 409

Novel

Votes: 1009. Voters: 327. Range: 35 - 58.
Eifelheim by Michael Flynn (Tor)
His Majesty's Dragon by Naomi Novik (Del Rey: Voyager 1/06 as Temeraire)
Glasshouse by Charles Stross (Ace)
Rainbows End by Vernor Vinge (Tor)
Blindsight by Peter Watts (Tor)

Novella

Votes: 424. Voters: 167. Range: 26 - 34.
 "The Walls of the Universe" by Paul Melko
 (*Asimov's* April/May 2006)
 "A Billion Eves" by Robert Reed (*Asimov's*
 October/November 2006)
 "Inclination" by William Shunn (*Asimov's*
 April/May 2006)
 "Lord Weary's Empire" by Michael Swan-
 wick (*Asimov's* December 2006)
 "Julian: A Christmas Story" by Robert
 Charles Wilson (PS Publishing)

Novelette

Votes: 564. Voters: 191. Range: 21 - 34
 "Yellow Card Man" by Paolo Bacigalupi
 (*Asimov's* December 2006)
 "Dawn, and Sunset, and the Colours of the
 Earth" by Michael F. Flynn (*Asimov's*
 October/November 2006)
 "The Djinn's Wife" by Ian McDonald
 (*Asimov's* July 2006)
 "All the Things You Are" by Mike Resnick
 (*Jim Baen's Universe* October 2006)
 "Pol Pot's Beautiful Daughter (Fantasy)" by
 Geoff Ryman (*F&SF* October 2006)

Short Story

Votes: 608. Voters: 214. Range: 16 - 43
 "How to Talk to Girls at Parties" by Neil
 Gaiman (*Fragile Things*, William Mor-
 row)
 "Kin" by Bruce McAllister (*Asimov's* Febru-
 ary 2006)
 "Impossible Dreams" by Tim Pratt (*Asimov's*
 July 2006)
 "Eight Episodes" by Robert Reed (*Asimov's*
 June 2006)
 "The House Beyond Your Sky" by Benjamin
 Rosenbaum (*Strange Horizons* Septem-
 ber 2006)

Related Book

Votes: 403. Voters: 190. Range: 21 - 93
*About Writing: Seven Essays, Four Letters,
 and Five Interviews* by Samuel R. De-
 lany (Wesleyan University Press)
Heinlein's Children: The Juveniles by Jo-

seph T. Major (Advent: Publishing)
*James Tiptree, Jr.: The Double Life of Alice
 Sheldon* by Julie Phillips (St. Martin's)
Cover Story: The Art of John Picacio by
 John Picacio (MonkeyBrain Books)
Worldcon Guest of Honor Speeches by Mike
 Resnick and Joe Siclari, eds. (ISFiC
 Press)

Dramatic Long Form

Votes: 677. Voters: 243. Range: 40 - 102
Children of Men Screenplay by Alfonso
 Cuaron and Timothy J. Sexton. Directed
 by Alfonso Cuaron. (Universal Pictures)
Pan's Labyrinth Screenplay and Directed by
 Guillermo del Toro. (Picturehouse)
The Prestige Screenplay by Jonathan Nolan
 and Christopher Nolan. Directed by
 Christopher Nolan. (Touchstone Pic-
 tures)
A Scanner Darkly Screenplay by Richard
 Linklater. Directed by Richard
 Linklater. (Warner Independent Pic-
 tures)
V for Vendetta Screenplay by David Lloyd.
 Directed by James McTeigue (Warner
 Bros.)

Dramatic Short Form

Votes: 525. Voters: 179. Range: 22 - 64
Battlestar Galactica "Downloaded" Writers
 Bradley Thompson and David Weddle.
 Directed by Jeff Woolnough. (NBC
 Universal/British Sky)
 Doctor Who "Army of Ghosts" and
 "Doomsday" Written by Russell T.
 Davies. Directed by Graeme Harper.
 (BBC Wales/BBC1)
 Doctor Who "Girl in the Fireplace" Written
 by Steven Moffat. Directed by Euros
 Lyn. (BBC Wales/BBC1)
 Doctor Who "School Reunion" Written by
 Toby Whithouse. Directed by James
 Hawes. (BBC Wales/BBC1)
Stargate SG-1 "200" Written by Brad
 Wright, Robert C. Cooper, Joseph Mal-
 lozzi, Paul Mullie, Carl Binder, Martin
 Gero, and Alan McCullough. Directed
 by Martin Wood. (Double Secret Pro-
 ductions/NBC Universal)

Editor, Long

Votes: 543. Voters: 191. Range: 28 - 88.
 Lou Anders (Pyr)
 James Patrick Baen (Baen Books)
 Ginjer Buchanan (Ace Books / Roc)
 David G. Hartwell (Tor Books)
 Patrick Nielsen Hayden (Tor Books)

Editor, Short

Votes: 584. Voters: 211. Range: 26 - 92.
 Gardner Dozois (*The Year's Best Science
 Fiction*)
 David G. Hartwell (*Year's Best SF / New
 York Review of Science Fiction*)
 Stanley Schmidt (*Analogue*)
 Gordon Van Gelder (*F&SF*)
 Sheila Williams (*Asimov's*)

Pro Artist

Votes: 695. Voters: 199. Range: 28 - 71
 Bob Eggleton
 Donato Giancola
 Stephan Martiniere
 John Jude Palencar
 John Picacio

Fan Writer

Votes: 493. Voters: 182. Range: 21 - 39.
 Chris Garcia
 John Hertz
 Dave Langford
 John Scalzi
 Steven H Silver

Semiprozine

Votes: 361. Voters: 159. Range: 22 - 76.
Ansible edited by Dave Langford
Interzone edited by Andy Cox
Lady Churchill's Rosebud Wristlet edited by
 Gavin Grant and Kelly Link
Locus edited by Charles N. Brown, Kirsten
 Gong-Wong and Liza Groen Trombi
The New York Review of Science Fiction
 edited by Kathryn Cramer, David G.
 Hartwell and Kevin J. Maroney

Fanzine

Votes: 362. Voters: 155. Range: 23 - 28.
Banana Wings edited by Claire Brialey and
 Mark Plummer
Challenger edited by Guy H. Lillian III
The Drink Tank edited by Chris Garcia
Plokta edited by Alison Scott, Steve Davies
 and Mike Scott
Science-Fiction Five-Yearly edited by Lee
 Hoffman, Geri Sullivan and Randy
 Byers

Fan Artist

Votes: 305. Voters: 141. Range: 23 - 59.
 Brad W. Foster
 Teddy Harvia
 Sue Mason
 Steve Stiles
 Frank Wu

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Strange Voyages

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Campbell Award

Votes: 551. Voters: 200. Range: 24 - 81.

Scott Lynch (1st Year)
Sarah Monette (2nd year)
Naomi Novik (1st year)
Brandon Sanderson (2nd Year)
Lawrence M. Schoen (2nd Year)

Hugo Administrator's Notes: Shortly after publication of the final ballot, a computation error was discovered affecting the finalists in one category. Nippon 2007 Hugo administrator Joyce Hooper made a correction to the slate of Best Dramatic Long Form nominees, adding *Pan's Labyrinth* and dropping *Pirates of the Carribean: Dead Man's Chest*.

Nippon 2007 sent a postcard to all members notifying them of the change and distributed corrected ballots. Provisions were made for anyone who had already voted to correct their ballot if they desired.

The final ballots will be counted simultaneously by two different parties in two dif-

ferent locations to ensure that the data received is correct.

Hooper also explained how two rule changes are being handled. As part of the transition between rule sets, the sponsors of the John W. Campbell award extended the eligibility for writers whose eligibility was reduced to one year because of the rules change that went into effect in 2006. This will only affect the awards for 2007.

Then, as a result of a change ratified by the World Science Fiction Society in 2006, the former Best Professional Editor category has been replaced with two categories: Best Editor, Short Form and Best Editor, Long Form.

Unofficial Comments: Some fans say that the nomination of the late Jim Baen for Best Editor, Long Form resonates in their minds with Judy-Lynn Del Rey's posthumous nomination and win in Best Professional Editor category in 1986. She had never been nominated for her work at Bal-

lantine Books/Del Rey while living. When Judy-Lynn won, Lester del Rey declined the award in her name, saying that she would have objected to the award being given to her just because she had recently died.

Jim Baen, who died in June 2006, also was never nominated for his work on Baen Books. However, he did receive seven nominations for Best Professional Editor (1975-1981) while at *Galaxy*.

Fans have speculated, if Baen should win, whether the Hugo would be accepted. The answer: yes, beyond a doubt. A rules change after the del Rey episode allowed for nominations to be declined. Hugo administrator Joyce Hooper referred Baen's nomination to Toni Weisskopf, an executor of Baen's estate, and she communicated with Jessica Baen (Jim's daughter and co-executor). Together they accepted the nomination for him.

Tutihasi, Weasner Plan Move

Mike Weasner retired at the end of June. He and Laurraine Tutihasi plan to sell their house in Southern California. Laurraine writes, "As most of you know, we purchased land near Tucson, AZ, a few years ago with retirement in mind. We will move to Tucson, where we will rent while we build our retirement house. We will send out another notice when we have a new address."

A Proud Martian Father

The Martian Child, a movie based on David Gerrold's semi-autobiographical story about an adoptive father and his troubled child, is scheduled for release on October 26. You can see the trailer at the website (www.martianchild.com). Before the release date was pushed back the trailer was shown in LA, and Gerrold was taken by surprise to see it in a theater. He wrote on his website: "The audience responded very favorably, with audible murmurs of appreciation. So that's a good sign. People like John Cusack, Joan Cusack, and Amanda Peet. Bobby Coleman is appropriately weird and very likable; you want him to learn how to be human."

Coming soon to the small screen is a New Voyages episode based on Gerrold's *Blood and Fire*, a never-produced script for ST:TNG. Gerrold has agreed to direct it. New Voyages is a fan-created series distributed on the internet.

STRANGERS LIKE ME

BY MIKE GLYER

*Oooh, these emotions I never knew
Of some other world far beyond this
place
Beyond the trees, above the clouds
I see before me a new horizon....*

*Tell me more, please show me
Something's familiar about these
strangers like me.*

*Phil Collins, "Strangers Like Me"
from the Tarzan sound track*

The Hugo nominations arrived at the end of March and seemed calculated to upset nearly everyone. The Worldcon is in Japan this year but there are no Japanese nominees. Only one of the fiction nominees is written by a woman. A Best Fan Writer nominee was simultaneously running for president of SFWA. How'd that happen? Who put together this ballot anyway? Where are the strangers like me?

Someone could say, "Wait a minute, people complain about the Hugo ballot every year. The Hugos are for the best writing, art, and drama. If last year's best works weren't by women, Japanese, or amateurs, why would you expect to see those people nominated?" That is not the thoughtful response the real issues deserve.

This Year the Japanese Hugos Are *Supposed* to Be the Japanese Hugos

Japan is a big country with its own brilliant science fiction tradition and national fandom. Japanese *anime* and *manga* have gained many fans in English-speaking countries over the past 30 years. Seiun Awards from the Japanese national convention have been presented on the Worldcon stage to authors for their stories translated into Japanese. (Sometimes people try to explain the Seiuns by miscalling them "the Japanese Hugos.") For a long time, English-speaking fans have wanted to hold a Worldcon in Japan to forge a better connection between the Western and Asian sf communities. Now the time has come!

Fans have braced for the unexpected — after all, a Worldcon takes on a whole differ-



ent spin when it only goes as far as Glasgow, so who can predict the shape of things to come in Yokohama? As it's happened, one thing nobody was prepared for was a 2007 Hugo ballot that looks exactly like what might have come out of Boston, Chicago or Los Angeles. The 2007 Hugo nomination results are so contrary to what people hoped for from a Japanese Worldcon, and so contradict their experience of non-U.S. Worldcons (see, for example, how the 2005 Hugo ballot was dominated by U.K. writers), people leap to the conclusion an injustice has been done to Japanese fans. After all, aren't they strangers like us?

What's easy to overlook is that English-speakers have provided 100% of the outrage about the lack of Japanese Hugo nominees. Whatever Japanese fans think about it has yet to filter through the barriers of language and culture. Western sf fans are projecting onto Japanese fans the emotions we feel when our own identity communities are shut out of the awards. The Japanese *may* also feel that way. However, all that's been proven so far is that *we* feel that way. And that we feel so despite there being hardly anyone outside Japan who knows if any

genuinely Hugo-worthy Japanese fiction was published last year (one exception being A.T. Fields, who posted a list of suggestions online). We take it on faith there must have been. We depended on people who know better than we do — Japanese fans — to point it out. We feel let down.

Nearly 900 Japanese members of Nippon 2007 were eligible to nominate works for the Hugos: more than enough to shape the ballot to their liking, knowing as we do the trivial number of nominations required to nominate a story this year. A short story made the final ballot with just 16 nominations. Fans outside of Japan are not just mystified — they are disappointed that their hosts apparently didn't participate in meaningful numbers, did not name for us the sf they're proudest of, or challenge us to receive these treasures of Japanese prose sf rarely translated to English.

Will we find out later that Japanese fans' failure to have an impact on the slate of nominees was a side-effect of first-timer unfamiliarity with the award, a lack of publicity, or an inadequate explanation of the voting process? English-speakers' many years of experience voting for the Hugos certainly has not perfected *our* participation levels, with only 10-15% of the membership nominating in any year's Hugos. As David Halberstam has observed, it's hard to export democratic institutions that barely work at home.

First the Entwines, Now the Hugo Nominees?

In fact, there are people all over the Web asking if the composition of the 2007 final ballot means democracy also has failed in domestic fandom. This year just one of 20 nominated works of fiction is by a woman, *Her Majesty's Dragon*, a novel by Naomi Novik. What happened?

I'm as skeptical as the next fan that only one Hugo-worthy work of fiction by a woman was published in 2006, knowing the number of quality sf/fantasy stories women have written over the years. Women wrote 25% of the fiction on the *Locus* Recommended Reading: 2006 List. Two of the

women on the *Locus* list were LeGuin and Kress, traditional favorites of Hugo voters, though not nominated this time.

The complaint is so dazzlingly quantifiable that a person can take a long time to notice that not everyone who repeats it means the same thing by it.

Someone at the Broad Universe site researched answers to dozens of questions that might reveal bias within the sf field, down to comparing the gender of *Locus* reviewers against the gender of the authors they review. In no time at all, one can assemble a mountain of data about contexts within the sf field where women are in the minority. The trouble with Broad Universe's statistics (or mine) is that they can pique your curiosity without telling you the name of a single sf/fantasy story by a woman that was better than what got nominated.

After all, the 100 novels announced as finalists for the Romance Writers of America's 2007 RITA awards appear to have been written by 99 women and one man. All 70 finalists in the parallel contest for unpublished manuscripts are women. But can you tell from these numbers whether better entries by men were passed over? Of course not.

That observation is not intended to vindicate the status quo -- it is equally impossible to prove the men's works on the final Hugo ballot are the year's best. To do so, we would need an objective measure of the best fiction. Maybe something like that infamous quality graph students rip from their textbooks in *Dead Poets Society*.

All our toolbox will ever contain is every voter's honest -- not objective -- list of what he or she thinks is best, and a democratic process that puts the most frequently named stories on the final ballot. That a democratic

process is behind this disappointing result leads some to wonder if it represents a political failure and needs an organized political solution.

Some pundits make the case with negative energy, holding their noses while pointing at 2007 nominees they feel wouldn't be missed if erased from the ballot to make room for a woman's story. The classic of its type is Adrienne Martini's wry observation that the 2007 Hugo fiction categories are "penis heavy," introducing a column with little good to say about Michael Flynn's novel *Eifelheim*.

Others apply positive energy to solve the perceived problem, urging voters to get behind award-worthy sf/fantasy by women in time for 2008. It's easy to admire what the designers of the Sfbookswap website are doing to make potential award voters better-informed:

<http://www.sfbookswap.wordpress.com>
They encourage people to post recommendations and reviews. And they are doing even more. They know how few people can afford to buy everything by women in order to find the deserving stories. So they are facilitating the sharing of books and other material.

But it took being hit by a 2 x 4 between my eyes to remind me that a story by a woman is not necessarily a story about women's concerns and perspectives, and to think about what that means to the Hugo discussion.

This year a blogger followed up her complaint about the under-representation of women on the 2007 ballot by attacking the only Hugo nominee that was by a woman. She characterized *Her Majesty's Dragon* as a male-oriented fantasy only coincidentally written by a woman. She objected that stories about feminist issues are completely shut out of the 2007 Hugo Awards. She attributed this to voters' unwillingness to nominate stories by women that venture beyond the usual interests of male readers, or at least, male editors. With that 2 x 4, it finally came crashing home to me that the writer really cares what the stories on the final ballot are about, not only whether a woman's name is in the byline. I see the integrity of her approach. What's the right response?

A male Hugo voter like myself might vote for a Bujold story because I like to read about Miles Vorkosigan. I don't feel it's my duty to withhold votes from what I think is best. But whatever role gender plays in Hugo voting, that's hardly the only factor. After all, a woman was the first fan I heard recommending *Her Majesty's Dragon* for a Hugo, on a panel at last year's Worldcon. It's simplistic and inaccurate to argue there is an exclusive correlation between a voter's gender and what stories he or she will nomi-

nate.

I would expect there to be *some* relation between gender and what people think is the best sf. But if male readers exclusively nominate women who write masculine adventures, how did it come to pass that in 1993 literally half the fiction nominated for the Hugo -- 10 of 20 works -- was by women? Or that fiction by women earned 72 Hugo nominations between 1993 and 2006? Or that five especially successful women accounted for 35 of the nominations -- Lois McMaster Bujold, Nancy Kress, Maureen McHugh, Ursula K. LeGuin and Connie Willis -- and not always for "masculine adventures."

A more persuasive explanation of how gender influences the genre and its awards was given by Nancy Kress in her famous 1993 speech about women, feminism and science fiction. Kress posited a spectrum of stories with "feminine" and "masculine" characteristics, thoughtfully defining each type. She invited everyone to plot where all the science fiction writers they knew fell on that scale. Her own idea about the result was far from simplistic:

"I think what you'd end up with is two overlapping bell-shaped curves," Kress suggested. "Some of the female writers would be at the far end of the female side. But some of them like Lois McMaster Bujold and Pat Cadigan would be sloping towards what we call masculine science fiction. Most of the male writers might end up on the masculine end, Gregory Benford and David Brin perhaps, but you would also find James Patrick Kelly and John Varley with a lot of their work sloping towards the female side. You wouldn't end up with a dichotomy. You would end up with two overlapping bell-shaped curves."

She proceeded with that vision in mind ask whether the three defined types of "female science fiction" have equal status with "male science fiction." Kress decided the answer was correspondingly complex:

"I think it is true for our first two classes of 'female science fiction' -- that merely written by women, and that written by either sex in which women are strong protagonists in non-traditional roles. As far as I can tell, such fiction is bought, sold, and regarded with the same interest and respect as that written by or centered on male characters. The third class of 'female science fiction' [centered specifically on feminist issues related to the position of women in our society], however, is not quite the same." She rejected the stereotype that this last variety of fiction appeals only to female readers:

"[Why] should fiction that tells stories about the gender-specific problems of 51% of the population -- their unique situations, trials, anger -- be less interesting to the

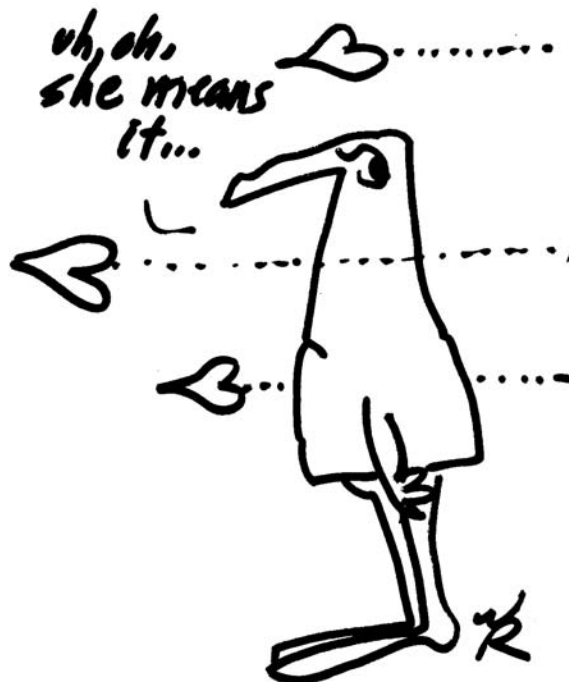


'majority' of readers than stories about the oppression and anger of, say, scaly-skinned aliens living on a planet orbiting a distant star? If the story is well and compellingly told, it should gain -- not lose -- power by being relevant to the power distribution in the here and now. Such stories should be of no less inherent interest to male readers than that of any other group whose history and biology differ from their own."

When Kress gave this speech in 1993, she would have been aware that 50% of the stories on the latest Hugo ballot were written by women but was not dazzled by this result, knowing perfectly well her real objective had not been reached: transforming sf readers as a body into people who take the same enthusiastic interest in stories dealing with women's perspectives that they do stories about other historically popular issues. That objective still has not been reached in 2007, and the singular lack of stories by women among the 2007 Hugo nominees is a fact that commands attention far beyond the ranks of the already-converted.

What should be done? That partly depends on what people want to fix. To get more Hugo nominations for women, or for stories centered on women's perspectives? It's not even necessary to change anybody's opinion. The potential voters who already want to nominate stories of this kind have it within their power to exert an immediate effect on the Hugos. Get supporting memberships in the Worldcon. Tell each other where to find good work and why it's worthy. Then vote. In fact, a renewed effort to make this happen has already begun on some focal point blogs like Ellen Kushner's.

If the objective is to attract a wider readership for "stories about gender-specific problems," what's probably needed is the same thing we naively expected would be done for Japanese sf. People who know what others are missing need to use the web, conventions, fanzines, and word-of-mouth to advocate for specific stories. I'm interested in reading good stuff. And because there's a sercon strand in my fannish DNA, I also like to learn why other people think a piece of fiction is good. I like to read reviews and commentaries advocating awards for good stories. Kathryn Daugherty hosts great convention panels on this subject. I used to rely on Cheryl Morgan's *Emerald City* to spotlight fiction that shouldn't be missed, including works by women. Cheryl's website closed last year. Don't you wonder how much the closure of *Emerald City* might have to do with the composition of this



year's Hugo ballot, by taking away a channel of well-written analysis and information that brought a wider list of works to everyone's attention?

Introducing: The Best Professional Fan Writer Hugo

This year I have a complaint of my own. I confess I felt let down when I saw SFWA presidential candidate Scalzi nominated for Best Fanwriter. Scalzi seems to have convinced enough voters that Langford's winning streak is a malady and he is the cure.

The day after the ballot came out, I looked online to see what other fans felt about this development. Poor Ulrika O'Brien had asked the question that dozens of others had on their minds: Regardless of Scalzi's ability as a pro writer, what fanwriting had he been doing? Anyone might have answered, "He discusses sf on his website. That makes him eligible." Instead, a firestorm poured down. *Who are you, they flamed, to exclude him?* She was attacked for the crime of asking the question. The response was so swift and terrible that Ulrika retracted her comment only three hours after posting it.

Let's rewind that debate, and run it back more slowly this time. What work does our community intend to recognize by nominating someone for a Best Fan Writer Hugo? History shows that for the past 25+ years voters have not been nominating full-time

professional writers, with one obvious exception.

The exception is not the rule, no matter that Scalzi's most ardent online defender, Patrick Nielsen Hayden, urges the opposite conclusion by focusing exclusively on the winners of the category:

"[The] Best Fan Writer Hugo has been awarded 40 times, 23 of those times to a working professional writer. In 2001, the award went to the same person who won Best Short Story. By and large, the SF world, pro and fan, doesn't find this extraordinary, because most of us are clear on the idea that 'fan' and 'pro' are terms for things we do, not for things we are."

I like Nielsen Hayden's reminder that "fan" and "pro" are things we do. Langford is, Shaw was, Carr was, very active as a fan. We love to see people who excel in both fan and pro activities. If Terry Carr and Bob Shaw set the standard, shall we ask whether Scalzi meets it?

As for the statistical argument, if 20 of those 23 wins belong to Dave Langford -- the only way I see of getting such a high total -- nothing more has been proven than such an argument will always appear to be won by the person who can add Langford to his side of the ledger. And it's such an extraordinarily narrow view of Langford. Do most people compare him to other pros who blog, or regard him as a fan who writes so well that of course he would also be a commercial success?

Look at the rest of the nominees for the past 40 years to find out what fans really think this category is intended to recognize. Take away Langford if necessary (and perhaps Jeff Berkwits, whose career I don't know well enough to say), and you'll discover that prior to 2007 the last "working professional writer" to be nominated was Bob Shaw in 1980.

This category has not been used to reward nonfiction by well-known sf writers since its earliest years. History shows the Best Fan Writer Hugo for many years now has been generally used to honor a segment of our community who are *not* "working professional writers."

Scalzi started trailing his coat for a Best Fan Writer nomination on February 7 when he argued, "Nominating well-known pros could make the category more competitive." Why are we supposed to need his help? Because, said Scalzi, the Best Fan Writer category is "desperately moribund." After all, it's had the same winner every year since 1989.

Hey, you think I wouldn't have been happy to help change that if I could? And



how do you think I feel when Scalzi looks at Langford's streak and just assumes there's no competition? I'm reminded of the kind of myopia that abounds in American sports writing. Nobody ever finishes second: the papers tell us who's number one and treat the rest like anonymous losers. Scalzi volunteers to save fandom from continually racing Man-o-Langford against Spark Plug.

Talk about throwing a decade of history out the window. Langford has been given a run for his money most of the past 10 years, and the two closest votes in Langford's reign happened in the past three years. Cheryl Morgan finished second by 8 votes in 2006 and 11 votes in 2004. In other competitive finishes, Langford edged Maureen Kincaid Speller by 29 votes in 1999, held me off by 31 votes (1998), 32 votes (2000), and 34 votes (2002), and singed Evelyn Leeper by 54 votes (2001).

Why does Scalzi say the fanwriter category is "desperately moribund"? He doesn't know Chris Garcia, that Vesuvius of fanac, has single-handedly energized the online fanpublishing renaissance. He says the category is "desperately moribund." He doesn't know that in 2006 *Vegas Fandom Weekly's* Arnie Katz produced his best writing of the past 30 years. (Did a SFWA candidate poach his place on the ballot?) And of course he doesn't know what John Hertz is doing in the print medium. How could he know? He doesn't participate in fannish conversations where he would learn about them.

People like to point out there's no rule against his nomination: he's certainly eligible. Any person may be nominated for the Best Fan Writer Hugo whose writing has appeared in semiprozines or fanzines or in generally available electronic media during the previous calendar year. Scalzi passes the Turing Test, so he's in.

What struck me as funny about Scalzi campaigning for the nomination was the revelation that he genuinely wanted it. Why? Last year he won the John W. Campbell Award for Best New Writer and had a novel up for the Hugo. This year he was running for president of SFWA. How did he come under the illusion that any of his greater purposes will be helped by a quixotic (or even successful) run at Dave Langford?

The trick in any Hugo category is to attract enough nominating votes to get on the ballot. Nippon 2007 reports that the fan writer nominees received between 21-39 votes. That doesn't sound like very many, though in fact it's always difficult for more than a few fan writers to collect a significant number of votes. There's surprisingly little consensus about who are the best fan writers. A little arithmetic reveals that even 2007's most popular nominee was listed by only 21% of the voters.

Last year Scalzi was the leading Campbell nominee, as well as the winner. His ability to draw voter support is no insignificant accomplishment. But I'm not prepared to resign the Best Fan Writer category to becoming a contest between "working professional writers."

Of course I know in advance that complaining about Scalzi is only going to galvanize his supporters and force people to take sides who'd otherwise have remained blissfully ignorant of the controversy. At least one advantage of distributing my remarks in a paper fanzine is that it will take more than three hours for the howling mob to arrive and refute my points.

* * * *

Those of us who have a passionate interest in the science fiction community feel a bit of that love returned when people we value are nominated for a Hugo, our most prestigious award. Or we may feel scorned, offended and unappreciated when we can't find many strangers like us on the

ballot.

When I became a fan in the early 70s it was possible for someone willing to invest the time to read most of the fiction eligible for a Hugo. For one reason: nearly all short sf and many of the novels appeared in a few prozines. However, there was never a time when that kind of complete familiarity with the field was an implicit prerequisite for voting. By now, most of us have accommodated ourselves to a prolific genre that publishes so many works so widely distributed (online and well as in print), that we will never have the time and money to read more than a part of it.

What counts in my mind is a person's conviction that they are nominating excellent work. In that case, the risks to the Hugos are very small. A lone vote won't force an outlying work onto the final ballot, and a deserving story will benefit if the people who read it take action. We also help make each other better voters by talking up the good stuff we've discovered. I'm going to do more of that in the area of fanwriting, and have started in a small way this issue.

Some have recommended a different solution – to pack the Hugo electorate by allowing people to vote who have no other connection with the Worldcon. I'm vehemently opposed to that idea, and am sorry that a couple of experienced fans helpfully (?) pointed out how it might be accomplished using the existing rules. I would argue that the value of the Hugos derives from the Worldcon-focused community that gives the award. If you rip the Hugo award name from the Worldcon, what defines the community of voters? It just becomes another at-no-charge click-your-Javascript-voting-button-now poll of web readers. And then what will be the significance of the award having the Hugo name? None that I can see. Fans are welcome to add themselves to the Hugo voting roll on the same terms as the existing voter community. Equality is available now.



Conventional Reportage

Widner's 90th Birthday Inspires Ditto Plans

Alan Rosenthal declares the Ditto revival rumors are true: "We will be combining Ditto with ArtCon this year in order to celebrate Art Widner's 90th birthday in grand style."

Ditto/ArtCon will be held in Widner's hometown of Gualala, California over the October 26-28 weekend. Memberships will be \$30 before September 30th and \$40 at the door. Checks should be made out to Alan Rosenthal and sent to P.O. Box 75684, Seattle, WA 98175-0684.

Fans will stay at two motels in town, the Breakers Inn and the Sea Cliff Motel, less than two blocks apart. There are not many rooms in a town this size and Ditto will use two locations to book a sufficient number. See the motels' web pages for details.

Rosenthal warns, "Our room block at the Breakers Inn expires at the end of July, and our room block at the Sea Cliff Motel expires on September 26th, so please reserve your rooms as soon as possible."

Fans seeking additional information are welcome to contact Rosenthal directly via e-mail at jophan@msn.com.

Corflu Silver

Corflu Silver will be held the April 25-27, 2008 weekend at the Plaza Hotel in Downtown Las Vegas. Room rates are \$35 mid-week, \$72 on Friday, Saturday and Sunday. Reservations must be made prior to March 22, 2008 for the special Corflu rate.

Membership is \$60 attending (£35). Send checks payable to Joyce Katz at 909 Eugene Cernan St., Las Vegas, NV 89145. You can submit funds via Paypal. Account Joyce Marie Katz. Email is Joyce-Worley1@cox.net. Early purchase of memberships greatly appreciated.

Hack to the Future

Party-throwing WSFAns created a timescape mutation at RavenCon in April – a hoax bid for "1984: A Brave New Worldcon." They'll happily sell you a souvenir shirt online:

<http://www.printfection.com/1984>

Customers receive this welcome to the site: "We here at The Party want to make sure you are safe and loved. Ingsoc loves you. Big Brother loves you. The eyes of Big Brother are watching you to make sure you

are having a good time. We of the inner party want to welcome you of the outer party."

Does anyone involved remember the *serious* bid for DC in '84? At the Iguanacon 2 business meeting (1978), a DC bid committee moved to amend the three-zone rotation so the east would be eligible to host the Worldcon in 1984. The motion was defeated, so instead the road to Worldcon ran through Baltimore in 1983 and Anaheim in 1984.

Happy Audit Trails To You

Interaction, the 2005 Worldcon, completed its final accounts earlier this year after receiving the last subvention payment from Glasgow City Marketing. Vince Docherty and Colin Harris posted to Smofs the list of payments made from the Worldcon's surplus. Some figures are given in dollars, others in UK pounds.

Under terms of the pass-along agreement, payments of \$12,500 were made to L.A.Con IV (paid last summer), Nippon 2007 and Denvention 3.

Other organizations and fan funds receiving distributions were: League of Fan Funds (includes TAFF and other travel funds), £2500; JETS (one-off travel bursary to Nippon 2007), £1250; The Science Fiction Foundation, £2500; The British Science Fiction Association (BSFA), £1500; Serendip (Fund Raising Organisation for the Arthur C Clarke Award), £1250; UK Worldcon Web Hosting Grant, £500.

A Nippon Project was allocated \$4000, and a Denver Project, \$2000. Details to be finalized.

These distributions were made in addition to support for L.A.Con IV Business Meeting catering and the L.A.con IV Chaos Space Pirates program.

Vince and Colin ended their post, "We, and the committee and staff, are delighted that we have been able to complete this process and to support a range of WSFS-related activities which will strengthen Worldcons and fandom in the future."



Bubonicon 39

Bubonicon 39 takes place August 24-26 at the Wyndham Airport Hotel in Albuquerque, New Mexico. Vernor Vinge will be guest of honor (*Rainbows End, A Deepness in the Sky, Marooned in Realtime*); Jane Lindskold, toastmistress (*Child of a Rainless Year, Wolf's Blood, The Buried Pyramid*); William Stout, guest artist. Bubonicon is a literary-oriented sf and fantasy convention with the usual features and its own unusual traditions, like the Green Slime awards for the worst in sf.

Membership rates are \$30 til May 4, \$35 til August 5 and \$40 at the door. For more information see the convention website at www.bubonicon.com

Capclave 2007

Capclave 2007 will be held October 12-14 at the Hilton in Rockville, Maryland. The guests of honor are Jeffrey Ford and Ellen Datlow. Chair Colleen Cahill believes the facilities are very good and have enough room for Capclave to grow. "All the function space is on one floor and the rooms we will be using are very close to each other." Room rates are the same as last year: \$119 for single, double, \$129 for triple/quad and \$159 for a suite." In 2008 Capclave's guests of honor will be James Morrow and Michael Dirda.

Short Waves

Tom Veal reports that the IRS has issued a favorable ruling on the Chicago Worldcon Bid's application for tax exemption under Section 501(c)(3). He adds wistfully, "It obviously isn't as time sensitive a matter as it used to be."

Changes of Address

Jeff Schalles, E-mail: jjschalles@comcast.net
Alex Slate, 2014 Columbia Pike #14, Arlington VA 22204.

Alex Slate's adventures continue: "As you might know, I moved Laurel and the girls up to Ohio last summer. I was supposed to lateral up to Wright-Patterson to work for the AF Surgeon-General's office, but this new opportunity came up. I am going to do a career broadening assignment for the office of the Undersecretary of the Air Force for Acquisition, my new office symbol with be SAF/AQXD. In essence this is a 'do this job for a while and then pick a job, any job.' I expect to be in DC for 1-1/2 to 2 years and then go to Wright-Patterson."

Fangs on Film

Dreams With Sharp Teeth, a documentary about Harlan Ellison, was screened at the Writer's Guild of America in Los Angeles on April 19. Ellison answered questions after the screening in a Q & A session advertised warily, "Genius? Monster? Legend? You



Left: A hot-dog-gram for **Harlan Ellison** says "Pink's Loves Harlan Ellison." Right: When the time came to drive to the screening, Harlan's classic car wouldn't start. No, he's not fixing it, he's weeping over it.

Short Waves

Rebecca Eckler, who achieved a certain degree of fannish infamy for her account of the 2003 Worldcon in a Toronto newspaper, is back in the news after suing Universal Pictures and director Judd Apatow, alleging that the story for the hit movie *Knocked Up* was taken directly from her book of the same name.

Nothing against the Queen, usually featured on the stamps **Dave Langford** uses to send me *Ansible*, but when the April issue arrived I was especially interested in the image of Thomas Clarkson, who together with William Wilberforce, Olaudah Equiano, Granville Sharp, Hannah More and Ignatius Sancho is honored in a new series of stamps commemorating Britain's abolition of the slave trade in 1807.

Illuminating Book Sales Statistics: According to Nielsen BookScan, 93% of books sold fewer than 1,000 units in 2004, accounting for just 13% of sales volume. The remaining 7% of books accounted for 87% of sales.

Mythopoeic Award Nominees

Finalists for the 2007 Mythopoeic Awards have been named. The Mythopoeic Society will announce the winners at its annual conference, Mythcon XXXVIII, to be held August 3-6 in Berkeley.

decide."

An Ain't It Cool reviewer approved *Dreams With Sharp Teeth*: "The reason the film works is because they also manage to get Harlan to turn off the public persona, and we're offered a personal portrait of this man as well." A commenter on the review en-

joyed how "they run down some of the most infamous Ellison stories and ask him which ones are true and which ones are false. It's a great, fun sequence."

Ellison held court at Pink's Hot Dog Stand before the screening. [[Photos by Steve Barber, used by permission.]]

Mythopoeic Fantasy Award for Adult Literature

- Peter S. Beagle, *The Line Between* (Tachyon Publications)
- Susanna Clarke, *The Ladies of Grace Adieu* (Bloomsbury USA)
- Keith Donohue, *The Stolen Child* (Nan A. Talese)
- Patricia A. McKillip, *Solstice Wood* (Ace Books)
- Susan Palwick, *The Necessary Beggar* (Tor)
- Tim Powers, *Three Days to Never* (William Morrow)

Mythopoeic Fantasy Award for Children's Literature

- Catherine Fisher, *Corbenic* (Greenwillow)
- Nina Kiriki Hoffman, *Spirits That Walk in Shadow* (Viking)
- Diana Wynne Jones, *The Pinhoe Egg* (Greenwillow)
- Martine Leavitt, *Keturah and Lord Death* (Front Street)
- Terry Pratchett, *Wintersmith* (HarperTeen)

Mythopoeic Scholarship Award in Inklings Studies

- Marjorie Burns, *Perilous Realms: Celtic and Norse in Tolkien's Middle-earth* (University of Toronto Press, 2005)
- Verlyn Flieger, *Interrupted Music: The Making of Tolkien's Mythology* (Kent State University Press, 2005)
- Peter Gilliver, Jeremy Marshall and Edmund

Weiner, *The Ring of Words: Tolkien and the Oxford English Dictionary* (Oxford University Press, 2006)

Christina Scull and Wayne G. Hammond, *The J.R.R. Tolkien Companion and Guide* (Houghton Mifflin, 2006)

Mythopoeic Scholarship Award in Myth and Fantasy Studies

- Simon Blaxland-de Lange, *Owen Barfield: Romanticism Come of Age: A Biography* (Temple Lodge, 2006)
- Jerry Griswold, *The Meanings of Beauty and the Beast* (Broadview Press, 2004)
- Charles Butler, *Four British Fantasists: Place and Culture in the Children's Fantasies of Penelope Lively, Alan Garner, Diana Wynne Jones, and Susan Cooper* (Children's Literature Association & Scarecrow Press, 2006)
- G. Ronald Murphy, S.J., *Gemstone of Paradise: The Holy Grail in Wolfram's Parzival* (Oxford University Press, 2006)
- Milly Williamson, *The Lure of the Vampire: Gender, Fiction and Fandom from Bram Stoker to Buffy* (Wallflower, 2006)

The Mythopoeic Awards are chosen from books nominated by individual members of the Mythopoeic Society, and selected by a committee of Society members.

The Worldcon I Saw by John Hertz

*L.A.con IV, the 64th World Science Fiction Convention
August 23-27, 2006, Anaheim, California*

Author Guest of Honor, Connie Willis; Artist, James Gurney; Fan, Howard DeVore; Special Guest, Frankie Thomas.

Attendance about 6,000; in the Art Show \$100,000 sales by 200 artists. Before the con DeVore and Thomas passed away, which according to custom had no effect upon their status; their contributions were widely explored.

Anaheim, thirty miles southeast in another county, is such a part of Greater Los Angeles that the last three Worldcons there were called L.A.con II (1984), L.A.con III ('96), and L.A.con IV. All were at the Anaheim Convention Center, the Anaheim Hilton and Marriott hotels. The Hilton helps. Its famous

fifth-floor rooms around lanai decks could hardly be better designed on purpose for our mad array of parties that, like medieval scholarship, show how the interesting work is done in the margins. Besides, Disneyland.

L.A.con IV was Bruce Pelz' last project. He died in 2002. Los Angeles had to win site-selection over Kansas City without him in '03, and then make good. Christian McGuire stayed in the chair.

Among my projects was helping the Eaton Collection design an exhibit. Eaton, one of several special collections at the Rivera Library, Riverside campus, University of California, is the world's largest publicly-accessible holding of s-f. Pelz' fanzines went there, to join Terry Carr's and Rick Snear's; when Fred Patten suffered a stroke, he donated his collection, which means he's since been able to offer guidance while still alive. Karen Anderson and Greg Benford too have been helpful. If you think fanzining is self-evident, remember the crimes of your crudzine days.

L.A.con IV decided to consider some S-F Classics. As another project I got to choose a set, write descriptions for Progress Report 4 so people could read up, and build something



Chris Garcia at L.A.con IV. Photo © 2006, Theresa Pridemore.

for the Exhibit Hall. We had one panel discussion each on Verne's *Twenty Thousand Leagues under the Sea*, Huxley's *Brave New World*, Heinlein's *Space Cadet*, and Moore's "No Woman Born". For my sins, I was unable to attend the two I didn't sit on.

All the exhibits I built were what the Seattle con Foolscape calls "flat things": illustrations and excerpts and portraits of authors for the Classics; fanart and text for the Rotsler Award, Visiting-Fan Funds, and Fanzines. The Exhibit Hall had plenty more flat things, not least a first-ever display of Hollywood illustration and matte-work by IATSE Local 790 (Int'l Alliance of Theatrical Stage Employees, Moving-Picture Technicians, Artists & Allied Crafts). Or to get more solid, famous robots from movies and television, famous s-f cars, ray guns including some in raku ceramics, the *Enterprise* control room for *Star Trek*'s 40th anniversary, a Chaos Machine to remind us of Joe McSweeney in the Richard Gehman story, model rockets from the National Amateur Rocketry Association, a full-size Mars Exploration Rover from the Nat'l Aeronautics & Space Adm'n (NASA), and the results of an s-f table-setting contest.

In the Art Show, I put up Current Fanzine

Art, like unto what Mike Glycer, Nicki & Richard Lynch, and I did for the Millennium Philcon ('01 Worldcon; *File 770 141*). Art Show chief Joni Dashoff was able to allow several panels of not-for-sale reproductions, Ditmar, Brad Foster, Terry Jeeves, Sue Mason, Alison Scott, Stu Shiffman, and like that. Empty space was left for the 2006 Rostler Award winner, whom the Ass'n of S-F Artists kindly let us announce with ASFA's Chesley Awards.

My hours picking and building were dwarfed by a grand project of the New England S-F Ass'n (NESFA), shepherded by Mark Olson: a Wall of History. Eight feet high, it ran from 1936 to 2006, with photos of people and things, pages of fanzines, con Program Books, and occasional notes from

A mixed grandeur and oddity.

N.C. Bawcutt

the rest of the world. Along the middle was a blank space to sign your name at the year you arrived in fandom. With us that means participation; not when you started reading, but when you started doing. Our beginning was no more 1936 than 2006 our end; Jack Speer, Dave Kyle, and others still with us had started before then, were off the chart, and so signed. The Eaton Collection gladly agreed to give the Wall a future home.

On Sunday I had dreamed of arriving on Monday. Monday I dreamed of Tuesday. Wednesday night at about 11 found me knocking on my hotel roommate Murray Moore's door. He is a morning person, alas.



Days of Future Past. *Left:* Chair Christian McGuire opens L.A.con IV. Photo by Keith Stokes. *Right:* Mark Olson and Vincent Docherty, holders of the title Christian aspired to at Opening Ceremonies —Past Worldcon Chair. Photo © 2006, Theresa Pridemore.

But he was kindly disposed, and glad I'd brought some of Janice Gelb's art collection for auction to benefit DUFF (Down Under Fan Fund). It had come to me somehow by virtue of Marty Cantor, California, and Australia. Liz Mortensen, the Hospitality Suite chief, meant to stay open 24 hours and did, bless her. Knowing fans live not by bread alone she was stocked with books to read and posters to see — even book posters — even story posters, like Niven's "Inconstant Moon".

John Maizels pursued our conversation about video of the Masquerade. For people in the theater, the most valuable thing he can give is close-ups. When a video feed can be provided to hotel rooms, or to an extra viewing spot like someplace in the Concourse, that audience won't see the whole-stage perspective unless the video crew gives it. In fact video is a distinct medium, of which a thoughtful artist will wish to make the most while wanting an authentic record.

In the "Sin Pit" Leslie Fish had a book of Kipling poetry open. On a lanai four friendly folk waved me over, asked about my propeller beanie, and we talked of fanzines. The Columbus for '08 Worldcon party was humming at 2. Their Hyatt Hotel had gotten the Hyatt bakery here to produce a beautiful Columbus logograph. In Operations, Robbie Bourget had been at it for days, still finding what people hadn't bothered to mention. The Hollister joke-bid party at 3; Kevin Roche confessed he was related to the owners of Casa de Fruta. I drank Santa Rosa plum wine. Geri Sullivan had said the Chicago for '08 party had a hot-dog cake. Dave McCarty walked in. She was right.

Daylight Thursday. Lee & Alexis Gilliland found me seated on the Art Show

floor with copies and construction paper. Lee's color sense speeded matting; Alexis' lettering easily beat mine; Suford Lewis helped too. The docent tours led by Sullivan and by Connor Freff Cochran went past. People seem to like these tours — *docent*, a word borrowed from the museum world, meaning a tour leader good at pointing out things worth looking at — and when it's my task to arrange docents I try for a variety; besides Sullivan and Freff we had Tom Kidd, Teresa Nielsen Hayden & Ctein (team tour), Ulrika O'Brien, Margaret Organ-Kean. Stephen Hickman had accepted my invitation at Lunacon XLIX, and was at the Worldcon, but misjudged freeway traffic, and missed his hour. I missed Opening Ceremonies with the *Tom Corbett* Space Academy Marching Song, and the GoH speeches with the con committee giving Patten a Life Achievement Award.

I led a docent tour myself on Thursday afternoon. Stopping at a Kidd impressionistic Victorian high-tech future I asked what he had done to show what was happening. His placement of light and of body gestures made it look like a zeppelin race. Or it could almost be a political rally. Later Kidd told me it had been a rally until he revised and retitled it. People on the tour tried to help me identify the s-f quality in Ctein's photographs. Perhaps his placement of focus rouses the sense of wonder. His "Reactor

Rest must be sought right in motion.

Seng-chao

Cooling Tower" (1992), a collaboration with Laurie Edison (although neither works on the

other's photo; they shoot a scene, mount their pictures adjacent, and leave us marveling), won one of fifteen Judges' Choice awards. So did Johnna Klukas' sleek ship over burly rocks, all wood, "Flyby" (2006). With my special docent power (i.e. the artist's permission) I opened some of her domes and rockets: they were boxes. I said, "You can only try this at home."

At the Chesley Awards, Stephen Martiniere won Best Cover (hardback) for B. Sanderson's *Elantris* (Tor); Kidd, Best Cover (paperback) for H. Turtle-dove ed., *The Enchanter Completed* (Baen); Donato Giancola, Best Cover

(magazine) for the September *Asimov's*. Jerome Scott had been right about announcing the Rotsler. It was so well received I wish I'd made slides or Power Point images. Usually it's given at Loscon, on the U.S. Thanksgiving Day weekend in the fall, but having the Worldcon here was irresistible. The Chesley audience knew who Bill Rotsler was; they were more ignorant of fanzines, but that had the effect of leaving them curious. I explained a little, and called up Alexis Gilliland the 2006 winner, whose fanart deserves praise at any length. Later some who were at the ceremony went to look at Current Fanzine Art, and at the Gilliland display. After the con, with Chaz Boston Baden on tech, I made a Rotsler Award page for the S.C.I.F.I. Website (S. Cal. Inst. for Fan Interests, sponsor of the Award) showing fanart by each winner, <www.scifiinc.org/rotsler>.

Milt Stevens the Fanzine Lounge chief had put the Fanzine Lounge in the Hilton. Outside the Convention Center it could stay open later, and be stocked easier and cheaper with friendly refreshments. When I had the job at Noreascon IV ('04 Worldcon) I gave up such gains for the sake of location, location. Don Fitch says the Fanzine Lounge looks both in and out, like the Roman god Janus. With outward face the Lounge is a landmark, perhaps even an attraction for people we hadn't known before. *Central, obvious, easy to reach* are these vibes. To misquote *Catch-22* (and François Villon), where are the Snowdens of nextyear? With inward face it's a hangout for us fanziners. Stevens certainly achieved that; the joint was jumpin', the tables full of foods, fluids, and fanzines.

Randy Byers had been asked what were fanzines and fanziners. It was hard for him. It

was hard for Lee Hoffman (*Quandry* 3). I said, “Randy, this was your moment.” We discussed Web fanzining. The average quality coming to me by paper mail has risen. Andrew Porter said the attraction of the Web was *It’s EASY*. The Scandinavia party was mostly Sweden and Norway, but there was Cheryl Morgan in a Finncon shirt. Anton Lien apologized (not for Morgan). The Japan party was crowded. I drank green tea. Murray Moore’s kindness further emerged. I had agonized over how I could reach Yokohama for the ’07 Worldcon. I supported the Japanese; they named me an Advisor; but, to use English Regency slang, the dubs were not in tune. Moore had started a Send John Hertz to Japan (and back!) fund, duly named HANA for Hertz Across to Nippon Alliance, *hana* being “flower” in Japanese, a word much used in poetry. He had brought elegant fliers, and “Ask Me” badges on gold cord. I did not win the Best-Fanwriter Hugo, but I was ecstatic.

Friday afternoon at 2; for the film program I introduced Truffaut’s 1966 version of *Fahrenheit 451*. It may be the latest s-f film not intoxicated by special effects. Julie Christie was so good she could play both female leads. A new hardback of Bradbury’s book, with endpapers by Tim Kirk, was at Jane & Scott Dennis’ sales tables, to benefit the Long Beach Public Library. Getting the book to the con was another project. In the hall I met Aubrey MacDermott’s son Bruce, and introduced Hiroaki Inoue to Art Widner. Widner said Aubrey MacDermott was the first fan. Four o’clock, the *Brave New World* panel, with Brenda Cooper, John Kessel, Michael Engelberg moderating. Craig Miller the Programming chief had scheduled one-hour panels on the hour-and-a-half. Cooper said *Brave* and Orwell’s *1984* converse with each other, a long-time Widner thesis. Kessel said, with today’s skyscrapers we take for granted the “squat grey building”, but when *Brave* appeared in 1932 the Empire

They neglect their duties so long as their desires are satisfied.

Psellus

State Building was a year old. We talked of how Huxley showed hollowness. I said, look at the “free” woman Linda as a teacher; but the Savage can’t teach either. Huxley’s poetic writing heightened his horror.

At 5:30 “Guess the Artist”, another project. Olson, Joe Siclari, Mike Donahue on tech, and I had assembled several dozen images, book and magazine covers and interiors, to throw onto a wall. Each

panelist tried to name the artist, and say why: Greg Bear, Bob Eggleton, Alex Eisenstein, Jane Frank, and Kidd, I moderating. Simplicity can be great. In one of Clifford Geary’s Heinlein silhouettes, for *Between Planets* (Scribner’s 1951), seven tail-lift ships unloaded in the foreground, rose in the back, as tiny people walked to a curved layered pile. Dave McKean’s cover for Gaiman’s *Coraline* (HarperCollins 2002), homage to Renaissance figures who held candles in the dark, was too recent, fresh in everyone’s mind. Ed Emshwiller was recognized as the artist of an interior from *Again, Dangerous Visions* (Doubleday 1972; for R. Nelson, “Time Travel for Pedestrians”), a stark man who faced nude female angels. Kelly Freas was revealed by the delicate ears of a critter, and grasses (*Astounding* Oct 56; for T. Thomas, “Ceramic Incident”). Alicia Austin gave a wise woman the force of a triad for a Niven cover (*The Magic May Return*, Ace 1981). But orange and blue characteristic masses did not shout Alan Gutierrez as the artist for Mack Reynolds’ *Lagrangists* (Tor 1982), and I was wrong again.

Masquerade. The art game sparked conversation, a near call for the Masquerade at 8. Martin Jaquish was Masquerade Director; Phil Foglio, Master of Ceremonies; Sue Dawe, the Wombat, and I were Judges, with Jeanne Clason and Karisu-sama as Workmanship Judges (optional for all or part of any entry, done backstage). Thirty entries, eleven awards. Friday?? The con committee had gotten much for everyone by running Wednesday through Sunday, which meant Hugo Night on Saturday; Friday for the Masquerade was part of the price. Yet wonders appeared. The news of the night was “Trinity Blood” (Master class; Tristen Citrine, Judy Grivich, Aimee Steinberger, A.J. Wu), an *animé* Re-Creation, winning Best in Show.

All through the rest of the con we were thanked for including them. We said, “We gave them what they earned.” Among their achievements, no one in the house needed prior acquaintance with the source of this tableau — nor are tableaux often done well. Nippon 2007 had generously given us a glorious orange-red *uchikake* (wedding *kimono*) for the Best in Show winner, whoever that might be; a presentation of *kimono* styles included Glenn Glazer.

“The Ancient Dragon and the Wandering Warrior” (Novice, Original; Honorable Mention; Arwen & Ilana Grune) won a Costume-Con XXVI award (Silicon Valley, ’08), and an Innovative Tech award from the Silicon Web chapter of the International Costumers Guild. Best Original, Novice, was “Dragon of Autumn” (Dana Teh; also Best Workmanship in Class, and a Costume-Con XXV award (St. Louis, ’07)). Best Workmanship, Journeyman, was “Harmony and Discord” (Original; Elaine Isaak), a black-and white fantasy that won a Most Photogenic award from the photography crew. Best Original, Journeyman, was “Dreaming of the Stars” (Karen McWilliams & Stu Shepard); to a Renaissance man, falling asleep on his couch, came a shining vision.

Most Humorous, Master, was “Late Last Night in the Lava Lounge” (Original; Anne Davenport, Zelda Gilbert, Yvette Keller, Dana & Bruce MacDermott, Roche), with Roche as Conrad T. Lizard. Anastasia Hunter was “Handmaiden of Sauron” (Original; Most Beautiful, Master). Best Workmanship, Master, was “Llamatron 2112” (Original; Jeff Daniels), on stilts, with fur and machinery and astounding ears, Morgan tending him backstage. “Heritors of Yu” won Best Original, Master (John Blaker, Tina Connell, Sandy & Pierre Pettinger); two celestials received an Earth ambassador who refused to



Left: Gardner Dozois and Ellen Datlow. Photo by Keith Stokes. Right: Kent Bloom at the Denver in 2008 bid table. Photos © 2006, Theresa Pridemore.



(1) The **L.A.con IV Hugo**. (2) **Andrew Porter** presents the Best Semiprozine Hugo. (3) **David Levine** vigorously accepts a Hugo from **Harlan Ellison**. **Laurie Mann** applauds. (4) **David Levine**. Photos by Keith Stokes.

do homage; magic forced him to his knees, to the floor, to his death; by mastery of the stage his character showed with his back to the house. "Paint the Sky with Stars" (Original; Best Choreography, Master; the Northern Lights costume group of Jill Eastlake, Suford Lewis, many others) set Gaia at a glowing globe, inviting constellations, decorating; each took its place; the sky lit. This closed the show.

Site-selection voting for 2008 likewise had to close on Friday. Make mine an adject-

Say to wisdom, Thou art my sister.
Solomon

tive; "close" is right. Three rounds of counting put Denver above Chicago and Columbus; with votes redistributed to their second choices and like that, it was at last Denver 672, Chicago 660, with 667 needed to win. Friday votes were about 1/2 the total, ballots

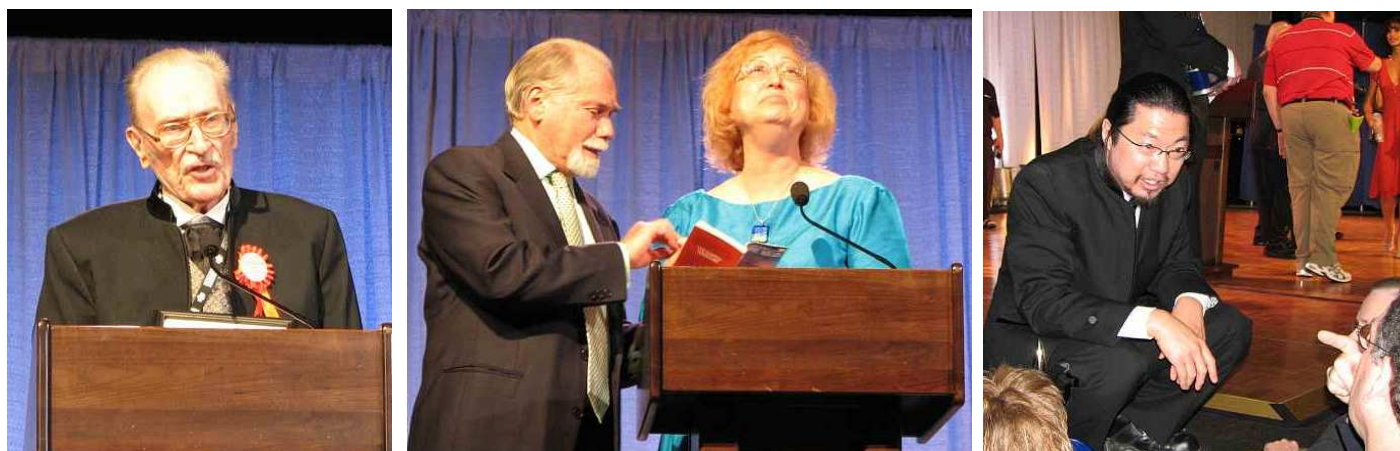
by mail only 1/7. Another of the things I heard all weekend was "Too bad I'll be unable to nominate or vote for next year's Hugos, or vote for the '09 Worldcon site, but I can't attend Nippon 2007." *Supporting Memberships*. Anyhow, Denvention III will be August 6-10 (also Wednesday-Sunday, also off the U.S. Labor Day weekend); chair, Kent Bloom; Author GoH, Lois McMaster Bujold; Graphic Artist, Rick Sternbach; Fan, Tom Whitmore.

Saturday 10 a.m., "Why Am I So Wild About S-F?" with John Barnes, Stephen Leigh, Eric Van, James Patrick Kelly moderating. Kelly asked, "When did you realize you'd found your tribe?" Such talk impressed me coming from pros. Van said, "Let's give science kids Heinlein." Kelly had read all Baum's *Oz* books, and Thompson's, and Neill's. Barnes said, "First I noticed all the space stories were wrong. Then I noticed they were written in the 1940s. So I came *via* alternative history." Leigh said, "I know why I like *writing* it." Van said, "For us, thinking

is fun." I said, "Complacency endangers every sapient being." Leigh said, "S-F leaves me thinking differently." As our modest joy burst forth, Kelly exclaimed "Wild! They're wild!"

Regency Dancing at 1. You can see my attempt to explain in *Mimosa 29* or at www.jophan.org/mimosa/m29/hertz.htm. Central and easy to reach in the Convention Center, although I couldn't go hear Lenny Bailes and Chris Garcia on fanzines, or Roger Sims and Spike on etiquette, or a panel I'd invented, and Moira Stern and I were across from each other again. I'm still proud of getting her mother to write for the Sneary memorial zine *Button-Tack*. According to custom plenty of new and familiar faces, period costumes and strange costumes and street clothes. Naturally the elaborate sound system didn't work. However, all was made right, people laughed and learned to their shock they could dance, and at one point I was pilot to an admiral. With music by Mozart, Haydn, and Beethoven, perhaps

Left: **Forry Ackerman** wins the Big Heart Award. Middle: **Robert Silverberg** humbly asks for **Connie Willis's** autograph. Right: Hugo winner **Frank Wu** answers questions after the ceremonies. Photos by Keith Stokes.



for this occasion instead of *Rock On* we should cry *Rock Off*.

For some while I've been wearing white tie to Hugo Night, our great event of the year. I had, I thought, plenty of time to change from formal wear of 1806 to 2006. But the hotel florist left early. Under gentle encouragement the concierge found a florist who was open, and had one white carnation, a short taxi ride away. To the corralling reception held before the Awards. I wasn't quite a neo, having been an acceptor now and then. Susan De Guardiola tried interviewing for the daily newszine *To Say Nothing of the News* (alluding to Connie Willis, who'd alluded to Jerome K. Jerome; likewise a hoaxzine appeared under the name *Three Fen in a Con*). Pat McMurray, who later accepted Best Fanzine for *Plokta*, said something nervous; De Guardiola asked me to recast it in *haiku* form, so I gave her "A frightened rabbit / Shivers on the railroad track. / Here are the headlights."

The Big Heart, our highest service award, went to Forry Ackerman. It is not given posthumously so could not go to the man we had all long known as Big Hearted Howard DeVore. Nor could we give it to Forry while Forry was the administrator. John Scalzi won the Campbell and was given the customary tiara. Giancola won Best Pro Artist, his first Hugo. Kirk presented Best Fanartist. Bridget Bradshaw the TAFF delegate (Trans-Atlantic Fan Fund) presented Best Fanzine. Betty Ballantine in a golden chiton presented Best Editor to David Hartwell — his first Hugo — then was coaxed to stay for a con committee Special Award. She is herself golden. Hartwell's Madras jacket was quiet compared to his tie. Harlan Ellison presenting Best Short Story to David Levine for "Tk'tk'tk" was nearly knocked down as

For if I make you sorry, who is he
then that maketh me glad, but the
same that is made sorry by me?

Paul

Levine leapt onstage in his lucky top hat and embraced him. So much for Levine's joking (alluding to Tim Powers) he should have used a title people could pronounce. Ellison also received a Special Award.

According to custom the Hugo nominees' party was hosted by next year's Worldcon. There were *masu* (wooden boxes to drink *saké* from) for each nominee, with a congratulatory message in Japanese and English. Naturally there was a *komodaru* (party cask of *saké*). Naturally Levine was the man to wield the

opening mallet. Naturally this was not as easy as it seemed. Naturally there was a large chocolate Godzilla. James Bacon in black tie was a star in the night. Peter Beagle, who had won Best Novelette for "Two Hearts" and in a few months would win the Nebula for it too, said people only told him how much they liked *The Last Unicorn*. Tony Lewis comfortingly said the same had happened to Asimov with "Nightfall". At the TAFF party I had no toffee for Bradshaw, who remembering the Trans-Atlantic Toffee Tasting comfortingly said she couldn't eat any these days. I had wrongly written where Keith Kato's chili party was and walked half an hour to a hotel that had never heard of us. This was not as amusing as meeting Mark Twain at 2 a.m. on Market Street (ConFrancisco, '93 Worldcon; portrayed by Jon deCles), but it had moments. Ten minutes from the right hotel a police car drove up. Its two officers were polite to a man strolling peacefully in white tie. I had played it completely straight in 1993 and was not about to stop now.

"No Woman Born" on Sunday at 1 p.m., the crack of dawn for moderator Toni Weisskopf, Wonder Woman of the weekend not least for the Baen Wake; with her Joe Haldeman, Jim Young, me. We were across from Bradbury. The Dennises had run out of *Fahrenheit*. Weisskopf said, "Joe needs no introduction and so will get none." She meant it too. She asked Young, "What got you started thinking critically about science fiction?" He said, "I had anthrax." Of the C.L. Moore masterpiece Haldeman said, not

only is this no conventional robot; not only are there the point-of-view issues; Deirdre isn't trying to compete, she really is the best. Weisskopf said how packed it was with allusions. Young praised the prose. When Moore married Kuttner something wonderful happened, he said. He'd met Moore at L.A.Con ('72 Worldcon). Weisskopf read aloud. Young noted "Born" was a parody of *Pygmalion*. Haldeman said, "And *Frankenstein*." Young said, "Which is itself a parody of *Pygmalion*." I said, "Moore brings in ambiguity and leaves it." Rusty Hevelin in the audience said, "She could use the viewpoint of males, females, aliens."

++ John Hertz

L.A.con IV Boosts Pass-Along

Christian McGuire, chair of L.A.con IV, announced in April that the final installment of Pass Along Funds had been made. Another \$15,000 went to Nippon 2007 and Denvention 3. Treasurer Elayne Pelz set up another certificate of deposit for \$15,000 to be given to the winning 2009 Worldcon bid. In all, \$40,000 was distributed by L.A.con IV to the next three Worldcons.

Peggy Rae Sapienza responded with thanks on behalf of Nippon 2007, and added, "We would also like to thank the Interaction Committee for making the arrangements to wire \$16,500 to the Nippon 2007. Our Committee is most appreciative of L.A.con IV and Interaction!"



L.A.con IV Masquerade Photos exhibit at Lunacon 2007, organized by John Hertz. Photo by Lenny Provenzano.

ConFounding Tales

May 25-27, 2007

Normandy Hotel, Glasgow, Scotland

A number of years ago, I went to a convention called Convivial. This was a “fun” convention. It used Victorian fantastic fiction as its basis and theme.

A “fun” convention is the opposite of a Dull Convention. Now most fans will have fun at whatever convention they are at, regardless, so the description is really misleading. The notion behind a “fun” convention is that it should be fun, which usually means energetic, involving games and social activities, being all-inclusive, trying to break down cliques. There may be talks and a number of common con themes, but there is a concerted effort to do “different” things to entertain the attendance. There is also an expectation that there will be a bit of silliness and a considerable amount of drinking.

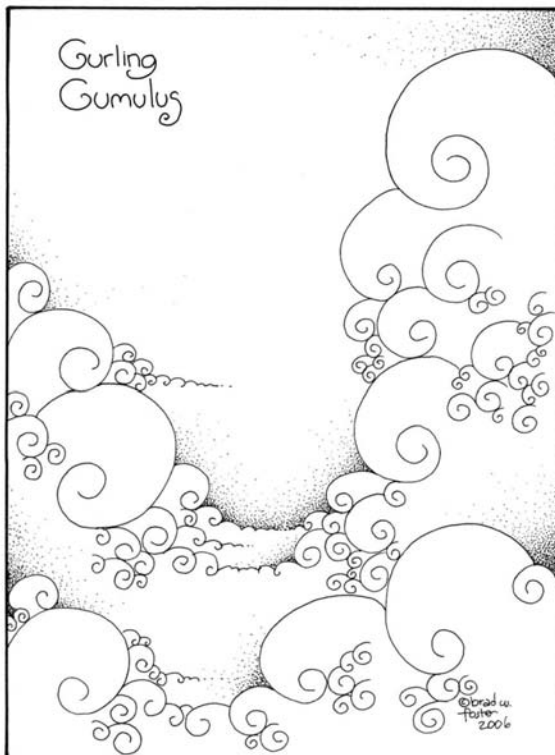
Since 1985 there have been over a dozen “fun” cons. They all seem to follow a similar ethos, and are very different from the likes of Novacon or Eastercon. Still they fall into the SF tent, as they are run by SF fans, and there are quite usually a lot of SF themes used to extrapolate games and activities.

This year, the guys who brought us Convivial in 2004 returned with ConFounding Tales and it was bloody brilliant. It was in Paisley, a suburb of Glasgow, near the Airport, in the Normandy Hotel. The theme was the Pulp Fiction of the Thirties.

I have been working, actually studying, to become a Train Driver. I completed my first three months of classroom work. I had been given a week off. So had my girlfriend. We decided the best thing to do was for her to head north along with the Dogs, we have two, a shitzu and a Pug, in the car, leaving the Free Fannish Republic of Greater Croydon at an earlier time and we would hopefully catch up in Scotland. I finished at work and headed from Paddington to Euston to get a train to Glasgow from London.

So despite Sim leaving home hours before me, I got there first, thanks to the power of alternating current and a nice big train. No problem getting a seat, and the Customer Service manager declassified a first class carriage so people standing could sit.

I was in time for the gangster Speakeasy, which had an interesting selection of music,



Report by James Bacon

and amazing fashions. People really put a huge amount of effort into the costuming aspect, and some of the Molly's looked splendid. There were many violin cases and spats to be seen.

I spent a lot of time catching up with Mick O'Connor from Dublin, who had travelled over with me in 2004, and was back and on his own this time. It was good to catch up, and we had a few beers. I had no costume, as that was somewhere south with my Moll.

Saying hello to others, chatting and enjoying the vibe took up most of the later part of the evening. When Sim did turn up it was late, so we walked the dogs and went to bed. We were officially on holiday that week and wanted to take it relatively easy. I must admit I was shocked, to find myself getting to bed before 1a.m. but I was also knackered and I wanted the weekend to be good.

Saturday began with walking the dogs, the hotel is dog friendly. The con was split

into three rooms. The Talkies, which is self explanatory, Vaudeville, and the dealers-cum-bar area. The hotel itself was interesting in that it had much more function space available, but we had the older side, I reckoned, and this again is something that a “fun” con sometimes needs to do, get the cheaper bit.

The con com were really very cool about me bringing the dogs. To be honest, it was a real trial for me, and also to be honest, if I have kids I think and fear my con going days will come to an end. It's a lot of hassle just having dogs, (I love 'em, tho.) Kids -- ye gads.

The committee had given me a derogation to allow me to bring the dogs, and for the opening they were very good, they are both mostly quiet and very small, so that was good. Had a dog incident by about 11:30 which was not cool, but no one really noticed, those who did laughed. My shitzu decided to poop right in the dealers room/bar. The mortification of it, fortunately Mick took the dog out, and I did the dirty cleanup. What a disaster.

So the first programme item I went to was “To Mars by Rocket.”

This was fun; we built rocketry-type vehicles using balloons and then had to compete in a variety of tasks from hitting a target to flying the furthest. I was impressed by a side bar, baking soda and vinegar job. Rockets are fab, but obviously this brought back memories of being run off Horsell common, when we launched a load of rockets at a previous convention, and the police were called. I think balloons are a much safer method of rocketry and this was much better.

Then continuing the flight theme we had indoor air races. I should point out that I was bedecked in black flying jacket, compulsory shorts and army boots with a nice white neck scarf. I had a poop trigger cleaner in my pocket, which people kept thinking was a ray gun or something, but it wasn't.

Now this was clever and fun, and played I with Flick and Mick. There were 6-inch long small polystyrene planes with two charged motors, remote control jobs, they worked perfectly for the size of the room, which had

a circuit laid out. Direction and power were the keys, and each pair of contestants had a flyer and ground crew, as apart from one or two really lucky or skilled pilots, the planes would inevitably succumb to gravity. Again a lot of inspiration here and the choice of small plane made the game very workable and damage free. Great crack

Satellite 1 is a Glasgow one-day convention which is celebrating the 50th anniversary of the first satellite this September. They had agreed to take one programme item, to help promote their convention. This was good fun as the whole room was broken up into about seven teams of four or five people, and then each team had to guide a blindfolded satellite to a planet. For each turn a different satellite name was applied to the blindfold and it was a test of planetary knowledge. A nice mix of science and activity.

At this stage I took a break, as it was already 4 p.m. I took the dogs for a walk, then had a quick snack.

Next up then was "the tree stump of death," based upon a scene from *Flash Gordon*, the 1980's movie. The current chief Scout and Blue Peter presenter, Peter Duncan, had an 11-second scene in the movie. He is a Tree Man in Arboria who has come of age, and there is a grotty tree stomp, with a Tree Beast somewhere within, and as a passage to manhood, one inserts your hand down one of the hollowed out trunks and the beast gets you or doesn't. As I walked into the room somehow the convivial guys had built a Tree Stump of Death. It worked. I was really impressed and as usual the simplicity of construction - amazing.

Then it was onto "How will they survive that," a selection of the classic black and white serials, each ending on a cliff-hanger. I never realised just how crap these were. Like many people, I had watched *Flash Gordon* and *Zorro*, the two best-known perhaps, as a kid and seen quite a few others. The selection was varied, all Thirties fare, and funny with it. The "solutions" to the "OH My God! Situations" were at time pathetic and also pitifully bad in an amusing and pleasing way.

The evening's main event was the wedding celebration of the Space Baron, along with a ceilidh and buffet. We were entertained by a live Ceilidh band who helped everyone get the idea. Everyone dressed very nicely and many took part in the high octane traditional dancing. The Space Baron then appeared at various time to accept a bride. The best was a committee member Helen who was absolutely terrifyingly horrifying as she berated the Space Baron, gave him a real ear-bashing and made me piss myself with laughter, funniest moment of the con. It seemed so realistic, she must be an actress.

The buffet was interesting to say the least with a very cosmopolitan selection of grub.

Sunday I enjoyed breakfast in the company of my good friend, Mick, who was suffering a bit, but not too badly. Breakfast was good, although the meat things were odd, but such is the way in Scotland, they are not afraid of their meat up here, they love it, and when the meat runs out they shove any old bit of blood or lungs or guts into some intestine and fry it up, lovely stuff, and so here there was no shortage of cholesterol and hot coffee.

Free Wi-Fi always sounds good, and I always have stuff to do, for some reason, e-mails to catch up with, websites to chase and generally I find as always a lot of my hobby time is spent dealing with people via the internet, although in person is always easier.

I realised, oh! such horror, that I had penned a few words for LiveJournal and I was late for the battling batrachians, which is a shame, as I shouldn't waste such good con time typing at a PC. Stef will have my guts for garters, for sure. I was down in time to have a wander around the dealers room-cum-bar. The Sign of The Dragon were present, and in true fun con style, they had come out to support the con and I supported them with a small purchase.

Marion and Richard from Sign of the Dragon are situated in Wigtown, so I asked lots of questions about the town. It's the national book town of Scotland and we had decided that we would spend a day or two there buying books. In England there is Hay (on the Wye), another book town and I bought 30 books in the first bookshop I went into there, so I had high hopes.

The first programme item I attended on the Sunday was "Learn how to fight like Errol Flynn." In no time at all I was wielding a fencing sword or sabre or foil or something like that, well actually it was a white plastic tube, but I imagined it was a sabre thing as it swished through the air. It was good.

Simon is an accomplished fencing instructor and a stage fighting chorographer. We had two hours. First off it was explained that we would be fighting for the stage, so everything is a bit exaggerated, and also very planned out. Then we practiced moves, counting them out in slow motion and then we were split off into pairs to create our own little scene. It became apparent that the acting had little to do with an actual fight as some moves would be suicidal in a fencing competition, but we got on and had a go.

Then there were gentleman sports, a selection of competitive games among the gentlemen, including the infamous return of the frogs and foam and also the cocktail challenge race.

Following this I hung around for Battle-

ships. I wasn't sure exactly what sort of strange twist the confounders would have for us, but it turned out they had made a super-size battleship board which worked quite cleverly, with gambling chips as marker pieces. The game got better as the real ships were faced against a range of chthulu monsters and even though there were less monster hit points, they were smaller and it was a hard game for the regular navy. I had a go and really enjoyed it, such a simple way to make a great game more fun.

I wandered out to get a drink and I ended up having a bloody good chat about renewable resources with Ricard and Marion. I missed the next item as I was busy drinking and chatting in the nice long corridor that had sofas and then, sooner than I could believe it was time to go to the Closing Ceremony. The weekend had flown by so quickly, but as always there was a really cool twist in the tail as the committee surprised us all with a historical change of garb and teased everyone horrendously with what might be a really good idea for a convention.

Like all these conventions, it was to the bar afterwards. I went for a nice meal with my girlfriend and some friends I must say that the food was really very good. This is a bit of luck, as with a fun convention you truly never know what exactly you will end up with, but the food was great.

There was a raffle and I had bought quite a few tickets. Surprisingly we won a bottle of very good scotch, then I also won the Battleships game so no doubt that will now appear at another convention.

There were 33 programme items, and I got to about one-third of them. The programme was very well thought-out and broken nicely between talking and activities. I leaned towards the more active and participational items, but like always, it was the things that one doesn't see that in retrospect one wonders most about.

As we sat around in the hotel on Sunday evening, my girlfriend and friends polished off the litre of fine scotch and it was really very pleasant indeed. We got to bed fairly late, and the convention was over, but our road trip was only beginning.

++James Bacon

*[[This is the first in a trio of articles James Bacon wrote about his Scottish road trip. He has arranged for succeeding installments to appear in Chris Garcia's **The Drink Tank** and Guy Lillian's **Challenger**. Stay tuned to eFanzines and www.challzine.net for the rest of the story!!]]*

The Fanivore

Brad Foster

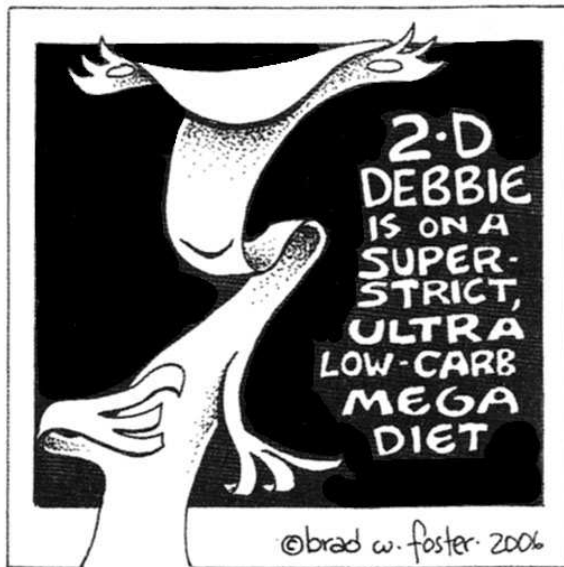
Wow, how great to get a new *File 770* this week! AND one with two great pieces of Grant Canfield art. Love his work!

Looking at the multiple-locs I had published in this issue, feels just a bit odd not to be opening this one with a “congrats” to the latest Rotsler award winner. Speaking of which, the website for that is quite nifty. Would it be possible to add links on the site to the artist’s websites (if they have them, of course) or to email connections? While trying to locate artists for my little *LOCS* zine project, I clicked to that site, figuring it would be of help, but no links were to be found. Just a thought.

I’ll be listening to some of the TVOF podcasts a bit later, but two comments here from the Arnie Katz interview caught my eye. It states he notes “fanzines done in hardcopy that are not ported to the digital environment will eventually be lost.” A little further along: “...considers it a mistake to shoot JPG’s of mimeographed pages because they are miserable to read. He believes the real value is having an interactive text format.”

On the first comment, I don’t see an electronic version of a zine in any way superior as far as long-term preservation over the hard print version. Aside from the long-going arguments of needing to have the appropriate technology to be able to view electronic media, compared to simply picking up and eyeballing hardcopy whenever you want, I’ve also run across a web-specific problem. In starting to put up the odd-links site on my own webpage, I went looking for some sites I found a year or three back that I wanted to share with people. Of the first five I went to, three were no longer there. And long web-search sessions could not find them anywhere else on the web. Gone. Vanished. Poof. Maybe the creators of those sites have kept the files on a disc somewhere, but the sites themselves were totally gone and unavailable. In this case, I equate that to having had only *one* copy, and that one was lost to all.

As regards the second comment, it reminds me of the reactions of Nicholson Baker on discovering the vanishing of physical copies of “The World” newspapers from the turn of the previous century. No one was keeping this material around. Libraries were clearing them out of archives, often cutting



them up and trashing the rest. There were moves toward making microfilm records, but those were horrid in retaining the visual flair of the originals, which was clearly a part of their appeal and value. Maybe it is a matter of the person wanting to maintain the material coming from a “writers” versus “artist” aspect. You can obviously re-set the type, making the “words” portion of any document easy to carry on forward. But the visual design of how those words were put on the page by the editor, of titles, fillos, illos, even the choice of font in the original, is lost. I have no problem with a combination of straight jpg shots of the zine pages, *combined* with a secondary “here’s the text in easier to read” format. But to dismiss the idea of trying to capture as close to the original printed page as possible for the record is something I’d hate to see happen.

Or, is that just me?

Back to the drawing board, working on a new Jazz-Horns image to add to my Jazz Cats series, and falling behind on the deadline on that one. Ack!

Robert Lichtman

I guess it’s no coincidence that Monday morning I found an announcement that the latest *File 770* was available for download via efanazines and around noon the paper copy turned up in the mail, but it reveals impeccable timing. The first thing I noticed

was all the Grant Canfield artwork -- nice to see, but the front cover also appears in a “portfolio” of his artwork in *Blat!* No. 4 from back in ‘94. Did you scan it from there, or is this a case of simultaneous submission?

[[I should hope that if I was going to do a Varley-esque air raid of the art in old fanzines, I’d be more discreet than to pick one of Ted White’s! Canfield sent me copies of a lot of art from his portfolio after he won the Rotsler Award. I’m sure much of it was previously published, even if I don’t know where.]]

Art Widner’s “change of address” dates back to November 2002 so far as his listing in the FAPA membership roster is concerned. It’s not explained here, but it has to do with the Gualala post office changing over to a new

method of designating rural addresses. Art hasn’t moved. And he shouldn’t have lost any mail since his zip+4 code is exactly the same as it was before the change. (Still, I notice that neither you nor Langford published a CoA at the time.)

I appreciated your comments in the final paragraph of your report on this year’s FAAn awards. There are certain people who in their letters published in various fanzines try to make out that these awards are by and for the so-called “Corflu Cult,” as though there was some conspiracy to deny all participants in fanzine fandom their due. In actuality, a look at any year’s list of voters would put the lie to this, but still the slamming persists. Your conclusion that “the FAAns seem to do exactly what they are designed to do, measure the depth of community interest in giving the award to a person or zine” is the correct one.

Thanks for the write-up for *Ah! Sweet Laney!* I was much amused at your paragraph that read: “I’ve never seen anybody try to get fans to look at Laney’s less controversial fanac before, though of course I’ve spent all my life in LASFS and maybe that was because the old LASFSfians wouldn’t want to and the new LASFSfians wouldn’t care about anyone who hasn’t been on TV.” That made me laugh out loud.

Somehow the notion of resolutely paper fan John Hertz having a column on a Website seems Very Strange. Now if he’d only get e-mail....

Thanks for running my brief obit of Dick

Eney. When I read it in the *Fantasy Amateur* after sending it to you, I noticed that I'd insufficiently edited it from its first appearance in my January 2007 SAPSzine. My parenthetical aside in the second paragraph should have noted that Richard Bergeron was a former FAPA member, not SAPS member, to fit into the publication venue. Of course, he was in both groups. *Warhoon* started out in the early '50s as a dittoed SAPSzine that saw five issues, and when Bergeron resumed publication in 1960 he'd rejoined SAPS and ran it through the mailings, complete with mailing comments at the rear. Later he joined FAPA, dropped SAPS, and moved *Warhoon* over to the older apa. We all know what happened in the '80s to his fannish reputation. Last year Andy Porter did some prospecting and found an address for Bergeron in New York. I sent him a couple recent issues of *Trap Door* and a short letter. I never heard from him, but neither did the parcel come back to me.

Bill Warren's 10-year memorial piece on Rotsler was poignant. Thanks to Bill for writing it and to you for running it.

I would have cut the last paragraph you printed of my letter.

Joseph Major writes, "If Warner's house sold for \$100K and is now twice that, all I can say is that house prices must be a lot higher in Hagerstown! It did not look like all that big a place." According to Zillow.com, it's a 2,081 square foot house, and I recall Harry saying that it had three floors counting the attic. As for the price escalation (it's now at \$218,348), that's a function of *all* housing prices across the country inflating in recent years.

Sheryl Birkhead writes, "Taral is doing quite a service for fandom in getting the CDs and internet forms of fanzines available to the general populace (well, fandom in general, that is.)" I certainly agree.

Eric Mayer

Although you do a great job with *File 770*, I rarely have any worthwhile comments to make given my rather tenuous involvement with fandom these days. However, as far as this issue goes, I can congratulate Diana on the publication of her book. I don't think she should be disappointed with the hardcover format. Most writers faunch to be in hardcover -- even those with paperback best-sellers to their credit. Books that go on library shelves can have multiple readers and remain available to the public long after most paperbacks have vanished. Also smaller publishers (i.e., any publisher not one of the big five conglomerates) don't have the sort of distribution necessary to compete with the

biggies for sales directly to readers but they can reach a relatively high proportion of libraries. And it's always a thrill to go over to WorldCat (<http://www.worldcat.org/>) and see that someone in has your book checked out of Fairbanks, Alaska library!

As for checking Amazon... Mary and I can never resist doing that when our mysteries come out. When the sales rank jumps, it's a sign that something's happened. Someone out there cares! Books glean a smattering of reviews but when the books come out we aren't deluged with letters of comments and as fans we are accustomed to an egoboo fix, even if it's only the dancing numbers at Amazon.

However, as our publisher has warned us, Amazon numbers mean nothing. In fact, even the relative sales of our books have not been accurately reflected by the Amazon numbers. There has been a lot of discussion about what the Amazon numbers mean on various lists. The best estimate seems to be that if you generally see a ranking of 10,000 or more (which we always do) that reflects sales of 5 or less a week. 3,000 to 9,000 equals about 15 sales a week. A ranking of 450 to 750 indicates about 90 sales. 100 to 200 would mean 235 sales. You can see the trend. Only very high rankings indicate appreciable sales. But the good news is that Amazon sales make up only a tiny percentage of book sales. They are visible but essentially insignificant.

All of which does not stop us from endlessly checking. With the hourly updates it's like a lottery. You can never tell when you might hit the jackpot. I once caught one of the books in the 2,000 range. (Didn't stay there long!) Who knows, if I'd checked ten minutes earlier it might've been even higher. Heck, considering the money involved you'd better get some fun out of writing.

Anyway, congrats to Diana on the book and be sure to check those library records.

Oh, by the way, lots of great art but I have to comment particularly on that birthday cake. That looks so much like icing it's making me hungry.

Joseph T. Major

Editorial Notes: Now that Sierra can read, isn't it about time she got into the swing of things? Join FAPA, maybe, pub her ish for sure. Perhaps she can even be a con chair (given the antics of some con chairs I've heard about she wouldn't be any worse).

I checked and I do have Art Widner's address right. He gave it to me at TorCon. So it's been that long

WorldCon: I hate to say this to the KC bidcomm, but I would prefer Montréal for

one reason: NASFiC later this year is in St. Louis (well, Collinsville). WorldCon in '08 is, as the headline proudly heralds, in Denver. An '09 KCWorldcon (MidAmeriCon II?) would mean taking I-64 west for three years in a row.

I am somewhat piqued that as of yet there are no 2010 NASFiC bids. The two-year rule means they only have one year to prepare.

Chattacon Artists: Five c-notes due for a 9.75% tax. They each sold over \$5k worth of art? That must be a pretty good market.

Diana: Congratulations!

The Fanivore: Marie Rengstorff: So another early reader joins the throng. I wonder what they do in schools these days to children who can already read. There are so many developmental charts and ladders explaining when children are ready for certain skills, and it can be bothersome when someone doesn't adhere to protocol. Nowadays they have all kinds of ways to treat those problems.

Tim Marion er Tim Marion: Slaughter did a few other swashbuckling thriller novels. And he didn't consider himself bound by genre boundaries either; he did religious novels, contemporary medical novels, and even one horror/fantasy, *Devil's Gamble* (1977).

This dying thing has got to quit.

Brad W. Foster: "Can finally getting the giant inflatable used-car lot gorilla permanently placed on the roof be far off?" Come now, you can do `\w(o)r(s)e`, er better than that! Try having a giant Barney (the Purple Supreme Commander of Hell's Legions) in your front yard! I saw one in front of a truck dealer's and nearly went off the road.

Lloyd Penney: The *File 770* news column doesn't just list medical problems etc. As Tim Marion points out, it also has obituaries.

Taral Wayne: The Torconcom feeling that archiving fanzines is not a fannish thing to do? Welcome to the post-fanzine era. Maybe if you told them the archived fanzines would be on the Net

David Bratman

I was fascinated by Tom Veal's review of Diana's book, especially as it was the first thoughtful and lengthy outside opinion -- of someone with no hand in its making -- that I'd seen. Despite some criticisms, I think the book comes out very well, and the rationale of writing a study on a point which ought to be self-evident is clearly shown. Tom's puzzlement over the very broad and inclusive use of the word "collaboration" suggests that he might find it enlightening to read one of

Diana's sources, *Multiple Authorship and the Myth of Solitary Genius* by Jack Stillinger. That was an eye-opening book to me on the question of just how broad and pervasive collaboration as a concept really is, and how it can't be limited to cases when two authors deliberately sit down to write something that will bear both their bylines.

And I'm pleased that Tom found my appendix useful. Somewhere in the course of compiling that I found that I'd memorized the names of the 19 canonical Inklings in alphabetical order, which has proved useful when I want to look each of them up in some index or catalog and don't have a copy of the list handy.

If Taral Wayne can't afford to buy the book new, that's understandable, but perhaps he could consider looking for it in a good library rather than waiting for remainders? Remainders don't always happen, and it does sound so ghoulish to say you'll wait for them. I buy a lot of books off remainder tables, but they're usually things I stumbled across by happenstance.

Mike Glicksohn

I have perused the latest issue from cover to cover (both excellent although Grant's front is just a tad gross) and were it twenty years ago I'd easily be able to create a ten page loc detailing just what a fascinating read it was. But because of our very long association you'd probably feel obligated to print at least half of it and I don't wish to inflict that on you so I'll let the upstarts like Wooster and Birkhead and Penney take care of the details.

But I must say one specific thing (please take in in the context of the positive egoboo in the previous paragraph): despite the ongoing development of your daughter and your wife's recent great success, obvious distractions in the life of any fanzine editor, Mike, GET A PROOFREADER! I lost track of the number of times I thought "That sentence makes no sense" then realized there weren't enough words there.

This was especially bad in the James Bacon article (which actually told me far more than I wanted to know about Eastercons and Novacons but I acknowledge as grist for a fannish newszine's mill) which made him seem almost illiterate at times and while James is new on my own personal fannish horizon I'm fairly sure "illiterate" isn't a word that usually gets connected to his name.

For obvious reasons I'm interested in Taral's work at preserving old fanzines in new forms but it doesn't surprise me that he didn't get support from Larry Hancock after TorCon 3. I had dinner with Larry two days ago and consider him a friend but whereas

TorCon 2 was probably one of the most fannish worldcons ever held, TorCon 3 was certainly not a fannish convention

Ironic, to me, that Tim Marion -- another name from my past -- should mention the passing of Susan Wood in reference to the changing nature of *File 770*. So many connections, eh?

For the record, my health remains the same.

Lloyd Penney

Good thing this issue came in an envelope... I can only wonder what Canada Post might have said about a mention of snotworms on the front cover. I'm surprised that Sierra might laugh over that word, too. Chicken!

The FAAn Award results were a blast of egoboo, and a good feeling. Both Hugos and FAAns have come under scrutiny as mere popularity awards, but at least the FAAns have at least the appearance of being objectively chosen. How close that is to reality, I don't know, and the Hugos could use some of that objective gloss.

Yvonne and I have been talking lately about going to Corflu Silver in Las Vegas...looks like we're going to do it. I've got to get in touch with Joyce Katz, let her know, and see if she'll take traveller's cheques...

Update on my so-called golden tonsils (which were actually removed more than 40 years ago). *Bastards of Kirk* has not yet found its way to download status on the Web, but it was shown in competition at Balticon 41's video track. *The Nastiworths* was a featured short at the Ryerson University Film Festival in April, The WorceWorx seminar gave me some valuable contacts, and the Waykee Waykee project seems to have hit some snags. Still, there are other projects I have send in audition files to, and I hope more voice work will be coming shortly.

We've been pursuing Yvonne's latest interests, and in May, we flew to Dallas for the 2007 International Space Development Conference. Lots of fun, astronauts Buzz Aldrin and Rusty Schweikart, plus a visit with Ben Bova, and Yvonne and I spent some time with John Purcell as he was in the Dallas area to interview James Halperin, the new owner of the Warner fanzine collection.

Ah, Worldcon bids... it's good to see who's bidding, but with LAcon, we've done our bit, and have retired from bidding. Alex von Thorn and Marah Searle-Kovacevic seem to have replaced us as local Toronto content on bid committees. I just can't keep track of how many they're on.

My loc... Polaris 21 will be coming up in a few weeks, and Yvonne and I will be there.

I'll be there to publicize the Sectarian Wave CDs which finally do exist, plus do a panel on making Sectarian Wave, and performing an episode live. Yvonne will be there to do a little promotion work for Ad Astra...she is returning to plan and manage space and science programming at the convention.

Some horrible word on the news, three more Canadian soldiers have been killed in Afghanistan. CNN and Fox will never tell you that Canada has more than 2000 troops in Afghanistan as part of the NATO forces there. That makes 60 Canadians killed since the Afghan conflict started. Yvonne keep in mind that at least one fan is currently stationed in Kandahar as part of the contingent, Don Shears from Canadian Forces Base Asstra in Trenton, between Toronto and Ottawa. He's in our prayers, and we hope he comes home soon.

John Purcell

Great cover by Grant Canfield, Mike! Here's another artist I need to contact for artwork for my zine.

Since you list the FAAn Awards on page 3, will you be at Corflu Silver in Vegas next year? I really don't know what your travel schedule will allow, but my plans right now are to be there, so if you're present, I look forward to meeting you.

[[Yes, I hope to get to Corflu Silver and will count on seeing you there.]]

I really have to put in a plug for "The Voices of Fandom" website that Bill Mills has created. Not only does he get Vegas fans to record their shenanigans and various thoughts, but anybody from anywhere who has a computer with a microphone can log in and record an audio-comment onto the website. It is a fun website to literally listen in on what people in fandom are saying. (Why, oh why, do I have this vision of Roscoe sitting next to an old record player cupping his ear next to the soundhorn?)

John Pomeranz's article reminded me of the time I was driving home late one night shortly after moving down to College Station, Texas, from Iowa, and spotting this very large snake stretched out in the middle of the road. I was able to drive around it, and believe that it was dead since it didn't move, twitch, wriggle, or do whatever a large snake would do at midnight. Maybe it was digesting a rat or somebody's small dog. It sure looked dead to me, though. The next morning it was thankfully gone, leading me to suspect that it was still alive and slithered off somewhere, or Animal Control had been called out and used a gigantic spatula to scrape it off the asphalt.

Some very good health news about Mike

Glicksohn and Andrew Porter. I have always liked Mike and look forward to seeing him again some day, but have never met Andrew, unless we met at Iguanacon or MidAmeriCon. They were so long ago that I just can't remember. Of course, there were so many people at each of those cons that I may not have seen Andrew. I know for a fact that I missed out seeing a whole bunch of people, like Ted White, Dan Steffan, and so on. Oh, well.

Okay, backtracking to the WorldCon site selections. No comment about Denver winning the 2008 bid since I may not attend, but I have heard rumblings about the Minneapolis in 2013 possible bid. Your comment that "anything might happen" is very true, whether or not Seth Breidbart is involved. All I can say is that if this is a valid bid and Minneapolis wins, I absolutely have to go.

Diana Pavlac Glycer's book sounds really interesting. Personally, I find C.S. Lewis much more accessible as a writer than Tolkien, but this text probably would be a worthwhile to my bookshelf. Congratulations, Diana! And what a nice picture of her. Is that a publicity photo? Just curious.

[[The photo was taken by a professional after she won Azusa Pacific University's Chase Sawtell Inspirational Teaching Award in 2002.]]

I really don't have much more pithy commentary, but I did enjoy James Bacon's Novacon 2006 report, and also John Hertz's Con-Version XXII report. With so many cons running every single weekend, it is a good thing that fans are still writing con reports. This is one aspect of fan writing that I hope will continue to survive. Thank you James and John. Let's send John Hertz to Japan! As for James... Well, I dunno. He's already had a trip to the States, hasn't he? If he wants to come back, he's always welcome.

Many thanks for a fine issue, Mike, and so closely after #148. You surprised me with the quickness of this issue. Whatever has gotten into you, a spurt of youthful energy? I sure hope so. Keep the zine coming.

Taral Wayne

It's nice to know someone missed me at the last Corflu. I recall at least a couple of people asking anxiously if I could make it. But alas, it wasn't to be. And isn't to be. I've never been able to afford travel for pleasure, nor figured out how to make SF cons business.

(Furry cons were different. For a few years I went to about three a year, but I was coming home after expenses with anywhere from \$500 to \$2,000 in straight profit as a dealer/artist. The most I ever made at an SF

con was fifty bucks. Before expenses...)

At the rate the "world's longest undefended border" is becoming increasingly impermeable, I wonder if I might already have traveled for the last time in the U.S.? I have to have a passport now. Not that any lack-wit would be terrorist can't buy a fake passport for less than it costs to get a legitimate one. Nor does it register that so far all the terrorist attacks on the U.S. (was it two, or was it three?) have been committed by residents of the U.S. But the paranoid post 9-11 sensibilities in the "red" U.S. seem only to be assuaged by such pointless gestures. In time, could even a passport be enough to clear a reprobate like me? Obviously, my drawings and words are a clear and present danger to American security. I might even earn a few bucks and not pay sales taxes! The horror!

Not long ago I received a dunning letter from the State of Pennsylvania. For years I've had to maintain a vendors permit for that state, and make a minimum of two sales tax returns per annum. This in spite of the fact that I only attended one convention a year in Pennsylvania. I was liable to penalties for not making the second annual return on time, regardless of not having retailed in Pennsylvania for that six months, much less made a taxable profit. But that wasn't silly enough. Pennsylvania also boasts a "user tax." As best I can figure that out, its a tax on materials bought outside of the state to produce good or services sold inside the state. The theory appears to be that a ream of paper bought in New York or Ontario, and turned into fanzines sold in Pennsylvania, is sales tax robbed from Pennsylvania by not buying the ream of paper in-state. About six weeks ago (early February), I got a letter of complaint from the great state of Pennsylvania that I had not paid them any "user tax" in the last three years. It was necessary for me to write back and point out that I had made regular bi-annual returns to the PA Department of Revenue that I had attended no conventions at all in that three year period, had made no sales in the state, and owed no sales taxes. So just how did I owe "user tax" on zero sales, and, worse, why had no-one looked at my returns and worked it out for themselves?



So far I haven't heard back. Wouldn't be surprised to find out my vender's permit has been nullified. But since I'd stopped dealing at Anthrocon in Philly every year, it guess it hardly matters.

Why I stopped going is another, long, bitter story... a typical tale of how cons eventually become ends in themselves and no longer need the people who once made them possible.

It's nice seeing some of my recent pencil sketches in print. In the old days, I could only make a half-assed xerox copy and mail that to someone like you to xerox again in his zine. The result was often deplorable, with lines dropping out like inner-city youth, and others closing up like White House staff. Today I scan the drawing at home. If the scan isn't all it could be, I import the file into Photoshop, enhance the contrast and brightness, reconstruct details, and even airbrush in new half-tones. Even better, I send the tweaked art by e-mail, so the fanzine editor can incorporate the art into his Acrobat file and print the whole thing out from computer to xerox. Though a humble issue of *File 770*, the results are as good as Tom Reamy's best standards for *Trumpet*. And to think it all started with a 14-year-old Bill Rotsler or Ray Nelson scratching his doodles on a wax sten-

cil with a bent paper clip or whatever...

Alexis Gilliland

We went up to Lunacon this past weekend, driving in the rain to Bordentown, NJ and then 35 m.p.h. on the Jersey turnpike because of the snow. Nice to get back to the Rye Town Hilton where I had a chat with Andy Porter who makes me feel like a neo C-fan. John Hertz assured me that I'll get my Rotsler Award plaque shortly, if not very shortly. Lee and I both had four program items, but hers were better attended. The audience in my fanzine panel gave me his card. The high point of the con was Lee interviewing Charles Pellegrino about his new book on the Jesus family tomb.

In the page 9 discussion of worldcons yet to come Martin Morse Wooster is quoted to the effect that "part of the reason" the DC in 2011 bid folded was no hotel near the new convention center. Why should this easily ascertainable fact have contributed to such a fiasco? In the winter of 2003-4 Mike Nelson wanted to hold the worldcon in the DC Convention Center, and so proposed using an unbuilt hotel then scheduled for completion in 2009. In the early stages Lee suggested the Crystal City area instead, a location Mike dismissed as totally inadequate. By way of rebuttal Lee got the figures off the web, showing that a Crystal City worldcon was not only adequate but feasible, and tastelessly pointed out that since it was the ever-reliable DC government sponsoring the unbuilt hotel, one ought to expect some slippage, while Crystal City had its hotels up and running already. Mike chose not to go the Crystal City route, and ran *his* bid in accordance with *his* original idea. He had the fan-political muscle to do DC in 2011 his way, but mundane reality undid the bid. In the event (as Wooster's clippings show) there was indeed slippage in building his prospective hotel, and Mike's bid for DC in 2011 was moribund if not flat-line dead by late 2005 because the hotel he was hoping to use had not even been authorized, let alone begun. The idea that Denvention chair Kent Bloom, "a former DC smof" might have diverted local talent away from putting on a local worldcon four years later is ludicrous, though the last time I looked Nelson was on the Denvention committee.

Tim Marion wondered about Wooster's characterization of my 9/26/06 discussion of the moving of the WSFA (on 7/21/06) as "the most slanderous and inflammatory one-shot since Harlan Ellison kneed the mad dogs in the groin." The way to bet is that Wooster never read my

text, which had a very limited distribution, and relied instead on the reactions of people I had been talking about. That should do for now.

[[I don't know. But if I can get a copy – and do so from someone other than you – surely Martin can?]]

Mark Plummer

I won't pretend to even begin to understand what's going on in James Bacon's head. Is it that he knows he will explode from pent-up creativity if he doesn't extrude ideas and theories non-stop; or does he perhaps suspect that fandom itself is about to come to an end any day now, and so he has to get all his thoughts down on paper and out to fanzine editors before it's too late? Whatever it is, his articles tend to be... wide-ranging, and this latest installment suggests that he's continuing to evolve and expand their scope towards a Theory Of Everything essay which will eventually make every point there is to be made on every topic and the rest of us can simply pack up and retire to the warm embrace of all those books we've been hording against the day that we finally have time to read them.

It's actually a little difficult to respond to #149's "Novacon 2006: How I Lost a Few Pounds on the Campaign Trail" because there's so much lurking behind that deceptively simple title, but if there's a single message to take away I think it must be that disengagement leads to negativity, and negativity to disengagement, but if we engage the disengaged to negate the negative thoughts then it should be possible to attain a state of engagement where the negativity is negated thus leading ultimately to a condition of

negativity negativity. I think. James is very fond of the concept of negativity, and he does have a point at least some of the time, but I sometimes think the speed with which he'll dismiss criticisms in these terms point to a failure to actually -- dare I say -- engage with the critics.

Moving on to some specifics, I think it's a relatively recent development in UK Eastercons that "one only finds out [about a bid], especially if you are not 'in the know', when you see people standing up in front of a couple of hundred others to stake their claim." This topic maybe needs more exploration although I don't feel particularly competent to tackle myself. And the last-minute bid for 2007 which coalesced at the 2005 Eastercon really was last-minute, and technically post-last-minute as my sense is that it only really started to come together on the Monday evening after the convention was officially over and so I don't believe there was any meaningful way of presenting it to the 2005 membership. To use James's terms, I'd say it really was a lack of "opportunity" rather than a lack of "confidence."

As for the 2006 bidding session for 2007, James says "[t]here were about 240 people in the room and only a few voted against the unopposed bid for 2007 ... so some would think from this show of hands that perhaps people were for Convoy, but what happened was those who didn't care or didn't want Convoy, just disengaged." I guess the thing here is that 240 people is maybe a third of those attending the 2006 Eastercon. The other two-thirds? Well, some had all sorts of reasons for being elsewhere, but I guess that if you've already made up your mind against the 2007 pitch -- as I fear many people had because of their intense justified-or-otherwise dislike of the Adelphi -- then

there's little point in attending a forum to vote *against* it when there's no alternative proposal. It's egocentric surely to say that a convention you personally don't want to attend shouldn't happen, and that by extension others shouldn't have the chance to go to it, when you have the option of simply not attending it yourself.

Having won the bid, I don't know whether it was the case that Convoy underestimated the degree of resistance to the Adelphi Hotel or whether they felt they could overcome it, perhaps simply through the forces of Eastercon inertia and historical inevitability that lead us to believe that, no matter what, there will always be an Eastercon. Personally, I'm actually rather ambivalent about the Adelphi although I wonder whether part of the problem is that it tends to polarize



opinion: most people seem to love it or hate it, and I'm not sure to what extent they can even comprehend the alternative position. A whole stack of mythology has built up behind it in the nearly eight years since it last hosted an Eastercon, and I wonder to what extent we actually know the truth about it any more.

Where I think James and I really part company is over this whole legitimacy thing. Yes, technically, each Eastercon selects its successor two years hence by means of a bidding session, and if for some reason it fails to do so the following year is a fall-back. So the "officially sanctioned" Eastercon cancelled, but frankly so what if there's no mechanism to legitimize a replacement? To me it's an advantage: you don't have to be constrained by rules and can just do the common sense thing. Yes, as James says, after Convoy cancelled "there was much talk about what was going to happen next" but sorry, several of us thought that the least important facet was "a way in which Convoy could legitimize any rescue convention."

I'm less clear in my own mind on the point James makes over Farah Mendelsohn's suggestion that the "guests of Convoy should continue over to [the replacement convention] Contemplation." I do accept his argument that every Eastercon committee should have its own "vision of how things should be," but equally I think there has to be a certain extent to which the Eastercon is an ongoing process. I also think James's thinking here is perhaps unduly influenced by his only slightly disguised personal feelings about the Convoy guest list and once specific part thereof, but overall I accept that there's no easy answer to this one.

As for the TAFF race, while I understand that James may have found the cancellation "[p]ersonally disappointing" – and for myself I initially thought it was a wrong decision – in retrospect I think the administrators made a good call. The Eastercon, the stated destination convention, had been cancelled and at the time while it was likely that some sort of replacement event would emerge nobody really knew what that would be. It was probably simpler to call off the race there and then rather than wait and have to evaluate whether the replacement event (or indeed which of the replacement events) was a suitable destination and risk offending people if the administrators felt that it wasn't.

I could probably go on about this for ever – maybe for as long as James's original article – but I've been wondering whether I should just try to comment on this question of whether Eastercons are currently healthy. The problem is that I don't know the answer. Maybe the "scare" over Convoy, the fact that

it proved that the Eastercon isn't invulnerable, was actually a good thing; although equally the way that the rescue came together might reinforce a feeling of security and well-being, that somehow something will always turn up so we don't need to worry about it. My sense is that the Convoy episode has increased the already growing number of people for whom Eastercon attendance is no longer an automatic annual process and who are now considering each convention on its merits. And maybe the experience with the replacement has taught the Eastercon community something about hotel availability, in that there always seemed to be a belief that it would be possible to find a good deal on a venue at short notice because the unbooked hotels would be anxious to secure a function, whereas we aren't really prepared to shell out enough money to make ourselves an attractive proposition even under those circumstances. But then the wider Eastercon community always seems to firmly believe that there are dozens of just perfect Eastercon-shaped hotels out there which the convention-running element of that community are unaccountably failing to locate and book, so maybe nobody ever really learns anything.

Thanks, by the way, for continuing to post the odd back-issue on efanazines.com, although I don't pretend to understand the rationale for which issues are being posted.

[[There's a saga, rather than a simple explanation, of how old issues of File 770 get posted. Unfortunately, knowing it won't make the process any more predictable. (1) I have issues in Microsoft Publisher layouts back to about #130 that, until about two years ago, I lacked the software to convert to PDF. Now I can, after I spend several hours tweaking the layout. I used to print the camera-ready copy and affix the artwork, then take the masters for copying, so much of the art has to be scanned and added to the Publisher file before exporting a PDF version. (2) I have Word files of additional File 770's back to about #110 and will have to reproduce them in Publisher before doing them in PDF. (3) I randomly experimented with two old mimeographed issues to see how much text I could capture through my scanner's OCR capability. It wasn't very helpful, but I was able to take the graphic scans of the issues and post those. The only disappointment is that the PDF doesn't do justice to the lurid green text and yellow paper in issue #7...]]

They have a different sort of attraction to those *Focal Points* posted by Robert Lichtman or the archives of *Skyrack* and *Checkpoint* in that File 770's documenting a fanish history much of which I actually lived through even if I didn't see the fanzines at

the time and wasn't entirely plugged in to what was going on. Looking now at issues from, say, 1989 I find all sorts of half-remembered events – that Hugo controversy – although they make a lot more sense to my 2007 eyes. In fact, that issue #79 sent me up to the fanzine loft to dig out our *File 770* back-issue collection (most of which came from Maureen Speller a couple of years ago) so I could find out What Happened Next, and I have now been reading old issues – and leaving them scattered untidily all over the house – for about a week now.

[[I really appreciate hearing that you're finding the old issues appealing. It's encouraging to hear they shed some light on those old controversies.]]

Bill Warren

I found Lichtman's *Ah, Sweet Laney* pretty interesting, too. One section is Laney reporting on a phone call he got from Walt Daugherty--and the Daugherty in there sounds very much like the Daugherty I knew. Some of Laney's uglier side(s) pop up from time to time, but he's not consistent. He takes a stand against homosexuality partly, I think, because of his small town background. Moscow, Idaho? On the other hand, he refers to one person he knew who was straight but finally realized he was gay (though of course Laney never uses that term), and was a better person for it. I assume this was Walt Lieb-scher, but in what Lichtman published, Laney never identifies by name any of those he suspected of being gay. At some point, he declared Forry and Daugherty to be gay lovers, but that's in *Ah, Sweet Idiocy*, not Lichtman's zine.

We [Bill and Beverly] went out to lunch with Sandy Cohen and Stan Burns--we do that fairly often--and I was surprised when they both said they'd read ASI on loan from Bruce [Pelz]. I have the feeling that Bruce considered ASI to be gospel.

Fred Moulton

I read the Worldcon article in *File 770:149* with interest. One item that I suggest covering in greater detail is the dates which the various bids are proposing. In casual conversation with fans I have noticed an increasing number for whom the traditional Labor Day weekend is problematic and is often the deciding factor for their site selection vote.

There appear to be several reasons for this. One is that schools are increasing starting before Labor Day and this limits both fans who are teachers as well as the families with students in these schools. Another is

there are other sometimes larger events that occur over Labor Day. One of these events which a lot of fans attend is Burning Man which more than five times the size of a typical Worldcon.

Eric Lindsay

Must be a bit of a problem with Sierra recalling the names of all her toys, and you struggling. I have enough trouble with the names of people.

I was disappointed to find Trufen.net rusting, but that is like any fanzine. After a while, the effort exceeds the editorial willingness. Perhaps at some stage there will be a revival. At least the site continues to exist, so hope remains.

So far the few cyclones this season have entirely missed us. In truth, the west coast is far more vulnerable. Severe Cyclone George just crossed the coast 100 km south of Port Hedland, and it seems there are about three deaths in mining construction camps. The area is mostly sparsely populated.

Sheryl Birkhead

It is interesting to note that John Hertz has a column online. Can he read it? I know he does not have e-mail, but I have no idea if he surfs the web.

Bill Warren's thoughts about Rotsler remind me that hearing of Rotsler's death was the first fannish time such news had, literally, taken my breath away. I believe I called you to double-check the news since I just could not believe it. Gone (or at least moved on) but definitely not forgotten.

Kudos to Diana on the emergence of her literary offspring! May this be a lucrative venture and, perhaps, just the first of a list!

As I am sure a large part of fandom knows – Michael Bishop's son was one of those killed at Virginia Tech. On Thursday I received information for my 20th reunion (this fall) at the veterinary school (VMRCVM = Virginia Maryland College of Veterinary Medicine... at Blacksburg). I was surprised that such "mundane" (pardon the expression) things as the mailing were being done in light of the happenings on campus.

I feel I have done my fannish duty and contributed to both the Bell Ringers (well, the fund for Harry Bell) and HANA – granted, not big donations, but as long as we all do our part...!

Ah, what is Elst Weinstein up to these days? I haven't heard about anything fannish with his name attached, but I often don't know what is going on.

[[Elst had an article in Guy Lillian's

Challenger about a year-and-a-half ago. He's also been busy being a smof pediatrician, serving a term as president of his county's medical society.]]

Seeing work by Grant Canfield just makes me all the happier that I got him as one of the fanartist series. Incidentally, I have been working on that series for a loonnnng time, but fanartists seem to be a distinctly reticent group – won't name names, but just got a *please leave me alone, fandom was a long time ago, another part of my life, and I do not wish to be reminded of it* – so I have to respect those sentiments. I feel fandom is the poorer for not having a record of their fanartist history, but I can't change a person's mind.

Francis Hamit

My copy of your latest arrived today. I was surprised and gratified to be included; a full page no less. Your wife's book sounds very interesting and I will add it to my list of things to read Real Soon Now. Leigh and I are still trying to figure out when and where we'll move, but no hurry. I have a book to promote. I am doing some travel pieces these days for Amazon Shorts. The first of these "Cruising with the World Poker Tour Boot Camp" is now, up. With photographs, no less.

Poker is our new passion and Leigh and I play almost every week. We may, or may not, do a convention or two this year. We did one last year, WesterCon. We no longer do LASFS events, so any convention is a trip to a far place. We're thinking about LepreCon and the Japan WorldCon looked like a go until the bottom fell out of the real estate market. I still own half of a house in Charlotte, which will not be sold anytime soon. All, of that is subject to change, of course, if cash flow improves. At the moment, it is Spring here in the mountains and I have two novels to finish.

Next year, we plan to go to the U.K. to continue research on the Civil War novels. I might also take a Ph.D. while there, but that's not a sure thing yet. Simply something that seems appealing. I'm sure that someone will wonder why I would do that at my age. Well, to start with, it beats waiting around to die, which seems to be the choice of many people here. And I might learn something.

Amazon Shorts has a big science fiction and fantasy section. You might do a story about that (I'm hardly an objective source). Also, there seems to be a MLitt degree in "Science Fiction Studies" offered at the University of Liverpool. Just something I found looking up graduate programs in the U.K.

[[Getting your entire novel distributed

through AmazonShorts was worth as much of a party as I can throw in the pages of File770. You've been a friend to the zine for a long time.

[[I downloaded the poker boot camp story and rediscovered one of the pleasures of your writing -- your observant eye for the precise detail needed to convey the experience. For example, the bit when you and Leigh are in the airport starving. You forage in an airport shop and briefly outline the pathetic assortment you found. My immediate reaction was "me too!"-- because your brief list managed to communicate the feelings of that moment. Both your fiction and nonfiction always have that ring of truth.]]

Martin Morse Wooster

Seeing all the comments about Corflu Silver reminds me of my own silver anniversary moment in fandom--it was 25 years ago that I stopped speaking to Ted White. Do I get a prize for this?

Tim Marion's confusion about the WSFA wars is somewhat justified because of one fact I didn't mention – namely that about a month before Capclave WSFA voted not to hold meetings at Alexis Gilliland's house. Gilliland had hosted WSFA meetings since 1967. That's what led to Gilliland's angry fanzine at Capclave.

Meanwhile, Keith Lynch has loudly rejoined WSFA. (Remember, Ted White had not been a dues-paying member of WSFA for years.)

As for Francis Hamit's column, let me say that Google Book Search has proven a formidable research tool for searching down quotations based on limited amounts of information. By finding the sources of these quotations, I help promote the authors of the books.

Hamit should also explain why smart writers like Cory Doctorow and Bruce Sterling give away some of their books on the net. By doing that, they get more people interested in their writing -- and in having permanent copies of their books. Copyright is important, but smart authors learn to work with Google rather than fighting them.

Joy V. Smith

Lots of interesting news, including the coverage of the electronic/audio fanzines and John Hertz' new fan column. Congratulations to Lloyd Penney on his voice-over career! And to Yvonne Penney for the publication of her essay in the European Space Agency's book.

And congratulations to Diana on her book, *The Company They Keep...*! Great

review [by Tom Veal]!! It sounds like it is a needed addition to the other studies, which do not cover the territory that she does. Very nice photo, btw. Is that on the back cover? I appreciate the Amazon pre-orders. (I have The Year's Best SF #12 on pre-order now, btw.) Yes, Amazon is great for PR. (I've got lists of favorite SF books there and also some book reviews.) I wasn't aware of their bundling (two-fer sales).

Interesting background on Novacon, Convoy, and Eastercon; and I enjoyed the other con reports. And, of course, even more news in the LoCs; and I enjoyed the illos and cartoons. That might be the cutest gorilla I've ever seen on page 17.

Sheryl Birkhead

I hope that readers who are Worldcon members will remember this cover...and *Alan White* when the time comes to nominate and vote for the Hugos. I keep saying the name but fen seem to be thinking of other things (or those nominating/voting are not familiar with his work – can't do anything about that.)

Ah yes, our little *Sierra* is growing up!

Hmmm – saw the note about *Bjo* and dyeing and thought – what color and is it skin or hair...then I read on a bit further. I'd still like to get her as a showcase fanartist so that her part in the history for fanartists can be gotten down in (more or less) black and white, but haven't had any luck. Yeah, RSN.

Congratulations to *Alexis* on winning the 2006 *Rotsler Award*. I doubt another fanartist will come along who could compete with the fannish career of *Rotsler* – but the winners of this award have made ghodd attempts!

Ghood luck to *Chaz* with the image gallery and keeping the electronic images available. I can only imagine what it felt like to have the project crash, not something that he pleasantly contemplated.

Fandom used to be a very small community. Just looking at the CoA list shows me how much it has expanded when there are names on the list that are new to me. Bodes well for the community.

I tend not to spend much time online, but I have used it to follow the medical stories of fans as I found them. I'm glad you didn't have anything that new and surprising to add to the stories I had read. I do so hate surprises.

Yeouch – a \$500,000 prize goes with the Heinlein Award. Now that is something that really shows your work (whatever it was/is)



is appreciated.

In all honesty, I cannot imagine why anyone would actively **want** to be a Worldcon Chair, but then again, if you win the spot I guess you deserve it. I cannot picture the plethora of problems and aspects to be handled, let alone consider actually dealing with them all. One part of that (to me at least) seems to be the number of hours involved would cancel out any time for all things mundane, such as a normal job, i.e., I don't see how anyone with a job can handle all the demands of the Worldcon chair. Then too, perhaps one should have a job so there is health care, because it sounds as if you are going to need it (it's my nervous breakdown, I earned it and I am going to have it) – or at least massive time off for recuperation and decompression.

Condolences to *Sandra Miesel* on her loss – another family member gone.

So many obits. So many luminaries gone on to brighter pastures (okay, so I mix my metaphors.)

I've contacted *Robert Lichtman* and, eventually (once the pennies are saved) will be taking a copy of *Fandom Harvest* off his hands – after I explained what I had done so far to try to get a copy. Thank you *File 770* for being the go-between.

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18 GUYS
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