

File 79

Q: WHO WON
HUGO IN 1979

NO FANS MAY
ENTER UNTIL
THEY PASS THE
BNF TEST!

Q: WHAT DOES "STICKY QUARTERS"
MEAN?

Q: YNGB
A WHAT?

WHO
AWED
FOULTNEY'S
BOAT?

WHAT IS
DAVE K
SAY TO

MEDIA VS PRINT

THE FAN
HUGOS
IN WHAT
YEAR?

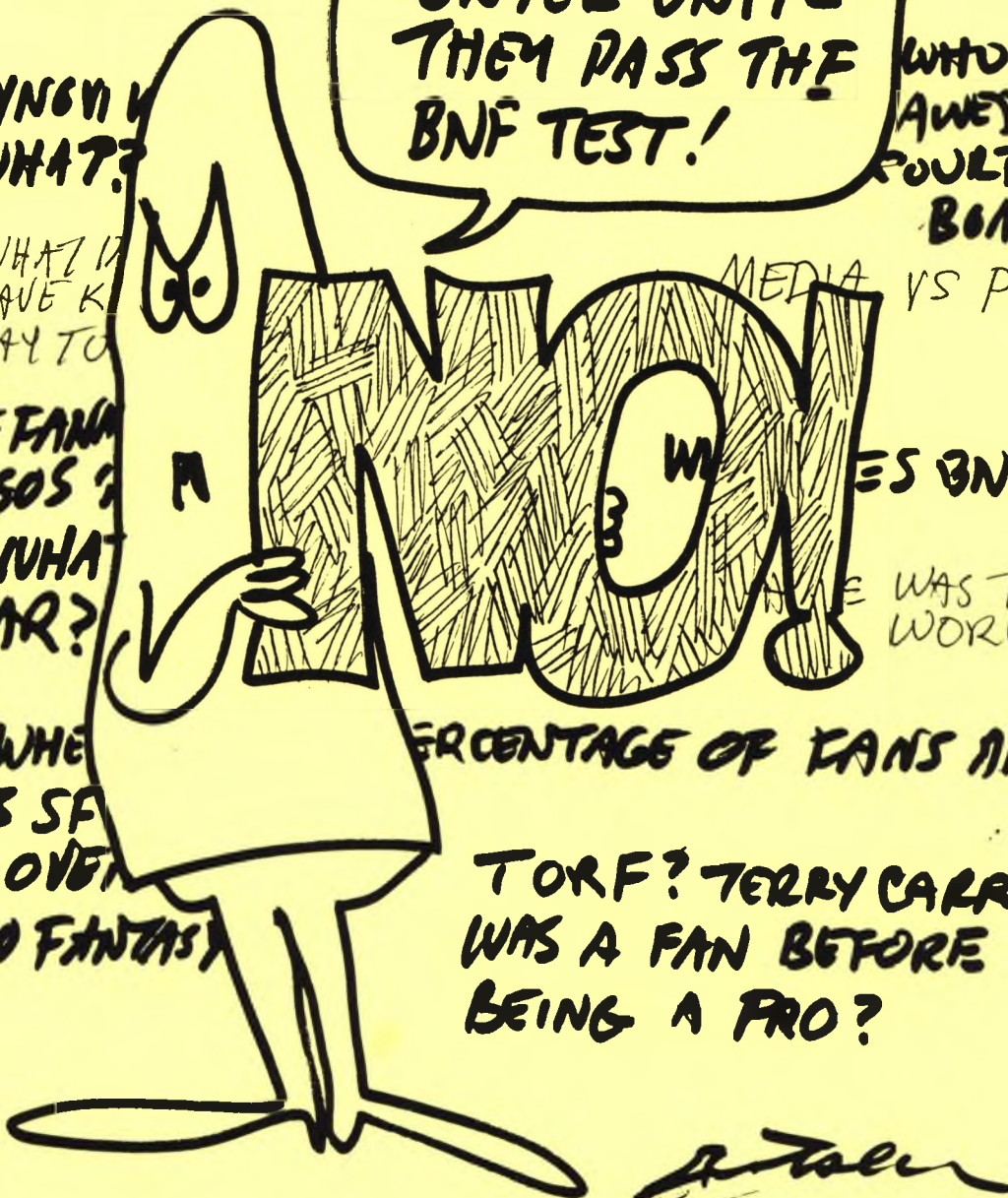
ES BNF MEAN?

WAS THE 1973
WORLD CON?

Q: WHEN
DOES SF
LAP OVER
INTO FANTASY

PERCENTAGE OF FANS ARE VIRGINS?

TORF? TERRY CARR
WAS A FAN BEFORE
BEING A PRO?



John

Corflu Sunsplash

April 30-May 2, 1999

Panama City, FL

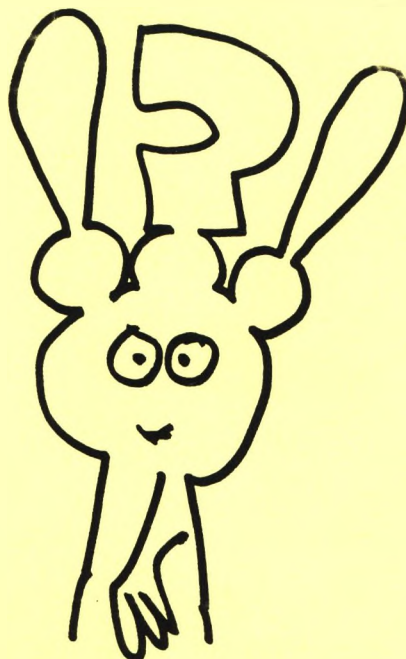
Report by Joe Siclari

Edie and I had to delay our drive up to Panama City so we didn't arrive until 5:00 am on Saturday morning. But we got there.

Corflu Sunsplash was a very small convention. I think there were 18 members. There were a few more local people at the barbecue on Saturday. Arnie and Joyce Katz, Ted White, rich brown, Andy Hooper, Carrie Root, Art Widner, Don Fitch, George Flynn, Ken Forman, Frank Lunney, John Hardin, Edie Stern, Joe Siclari, Shelby and Suzanne Vick, Cheryl Good, Hope Leibowitz. And I apologize to whoever I left out.

Saturday we all went out to a state park on the beach for the BBQ and had silliness building sand castle structures in a landscape capped by Carrie's elaborate castle and John's all-encompassing wall. Joyce created a canyon-like structure and Don kept building outposts to confound John's wall building. The rest of us were busy trying to keep(?) frisbees and rockets from demolishing the Sand World.

There was a fanzine auction which was also held simultaneously online. Unfortunately, communications difficulties made the online section mostly ineffective. Disconnections and a response lag of five minutes or more disrupted more than helped. Various people auctioneered, rich brown and I started but others



pitched in especially when one of us wanted to bid. The highlights of the auction were copies of *FanHistory* which went for about \$28.00 each and a hard-back first edition of *The Immortal Storm* which rich brown got for \$125.00. Total raised was \$408.00.

While some of us went to dinner, the rest of the con pigged out on 60 pounds of Appalachian oysters. Cheryl taught several people the art of shucking. Since I had gone out with Art, Suzanne, Edie, Hope and George to Mergenthal's Restaurant which served fabulous crab cakes and delicious grouper, we couldn't really complain. Art says that he rates all seafood restaurants by their crab cakes and has tried them all over the world. Mergenthal's receives his highest recommendation -- he ranked it in his "Top 3".

Sunday was also fairly laid back. The banquet was at 2:00 PM. After which GoH Art Widner did a slide show on his trips to Chicon and Denvention, the first of each in 1940 and 1941.

FAAn Awards as announced by Andy Hooper: Fanzine: *Outworlds*, 2nd Place: *Crifanac*; Best Writer: Ted White, 2nd Place: Victor Gonzalez; Best Artist: Ian Gunn, 2nd Place: Steve Stiles; Best Letter Hack: Harry Warner Jr.; Best New Fan: Karen Johnson. fwa Past President was announced by Ted White at the banquet: Shelby Vick.

Tommy Ferguson did not show up to push his bid for Belfast in 2001. There was some talk on whether his job and change of address would affect the bid. Next year, Corflu will be in Seattle on March 3-5, 2000, \$40.00 to Carrie Root. It is one week after Potlatch (if you want to go to both, they have a special deal).

Corflu Sunsplash t-shirts with a collaborative cartoon between Lee Hoffman and Shelby Vick in their trademark styles were sold at the con for \$12.00. Shelby Vick and rich brown worked far into the con to produce a tribute issue of *Hyphen* 38. It's all reprints except for one new addition to James White's "The Fester on the Fringe" series of autobiographical articles. Unfortunately, because of the quality of the original copies and photocopy degradation, the repro does leave a bit to be desired. Still, if you don't have any *Hyphens*, the high quality of the writing is there, the original layouts, and cartoons by ATom. It's \$5.00 plus you should probably send a buck for postage.

File 770 130

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Bill Rotsler: Cover, 2, 3
Ray Capella: 3
Sue Mason: 4, 7, 12
Joe Mayhew: 5, 9, 11
Brad Foster: 6
Laura Simmons: 17



News of Fandom

Fake!

Did Milwaukee's Lloyd Daub concoct a series of hoax contributors to the local clubzine, *MSFire*? That's the popularly-accepted interpretation of a message sent from Lucinda Borkenhagen's e-mail account and signed by Daub:

"From most of *MSFire*'s readers the response has been very gratifying, and the egoboo very satisfying. But I am simply unable to do it anymore.... I don't know whether *MSFire* itself will continue or not. I have returned the rights to the name and zine to Milwaukee Science Fiction Services."

Now I wonder: Is there a Lloyd Daub? Is there a Milwaukee club? What a dizzying, uncertain reality -- does Milwaukee exist? Maybe Schlitz is a hoax!

MSFire contributor Oino Sakai was also a fabrication, says Sue Burke. (Uh, do *you* exist, Sue? I can hardly draw authoritative journalistic conclusions about the nonexistence of the holder of one e-mail account based on e-mail from another person I've never heard of before!)

Sackcloth and ashes used to accompany the outing of hoax fanwriters, but this latest revelation has merely sparked a wave of nostalgia among the perpetrators of fannish hoaxes from days gone by.

Teddy Harvia wrote, "My female persona Miranda Thomson still haunts me 20 years after I stopped writing under that name. I took on several personalities to give the impression that our local club was actively involved in fan publishing when in fact I was the only one interested at the time. I not only fooled fans outside the club but also several members who joined the club later."

Bill Bridget remembered being implicated in the distribution of phony cartoons drawn by a J. Kinney of Lafayette, IN. He also recalled being wrongly blamed for distributing "The Wit and Wisdom of Tony Renner." (Tony Renner was the fan editor who, as a high-school teenager, irked Teddy Harvia by claiming all publishing rights to his cartoons because he'd received the originals.)

My own role in perpetrating famous fannish hoaxes has averaged out to zero. The funny ones have been remembered as solely the work of my collaborator, Elst Weinstein, while the offensive ones have been blamed on Craig Miller. (Sorry, Craig!)

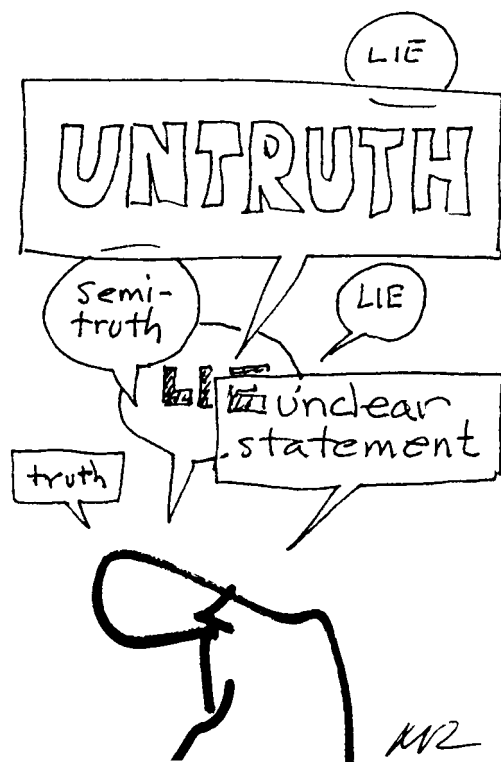
The Wind and the Lion

This year the Midwest has reversed the proverbial March weather, with the month going out like a lion. Twisters abounded in the first week of April.

Roger Tener's home in Wichita, KS was narrowly missed by a tornado that passed a little to the east on April 5. Fortunately, the structure was undamaged, though power was lost for several hours and his yard was littered with debris torn from other homes.

Then on April 9, several tornados struck Cincinnati and a stunned Chris Barkley reported: "If they had been a couple of miles further south: no more library, no cat, no daughter no nuthin'."

Another proverb says it's an ill wind that blows nobody any good: so somewhere else a fan must have won the lottery.



Spoiler Warning

Star Wars Episode I: The Phantom Menace. The little kid grows up to be **Darth Vader**! Aaagghhh! The whole movie's ruined!

1999 Hugo Nominations

Locus Scoops Plotka: Fannish newzine editors all over, uh, Monrovia, California ungratefully complained to Perry Middlemiss how horrible it was get their first look at the Hugo list in an e-mail from Yvonne Penney, who dispensed the news with the cheery admonition, "Vote early, vote often and vote for Plotka."

In a perfect world, the Aussiecon Three committee would have made the announcement and given the fannish press equal access.

Even worse, Aussiecon's "A3-info" listserver simply directed readers, "Go to News at the Locus site."

How did this happen? The same way it always happens -- every year the Worldcon committee sends *Locus* the list of nominees to vet for eligibility and, voila!, they can release the information whenever they like. Which, now that *Locus* has its own web page, is immediately.

One thing can be said in favor of the arrangement: *Locus* has a better record of accuracy than Worldcon committees. Intersection's internal committee e-mail with the Hugo nominees of 1995 omitted one of LeGuin's stories and misspelled several authors' names.

Recordbreakers: None of Michael Swanwick's short stories have been left off the 1999 ballot. Swanwick's record of three nominations in a single category has never been equalled in the Hugos, or any other science fiction award (except, *Locus* notes, in the first year of the Nebulas when Norman Kagan accounted for 3 of the 19 nominees in an exceptionally long ballot.)

Meanwhile, fandom has been rocked by the scandalous inclusion of two non-newzines in the Best Fanzine category.....

Here are the nominees for the Aussiecon 3 Hugos:

Best Novel (332 ballots cast)

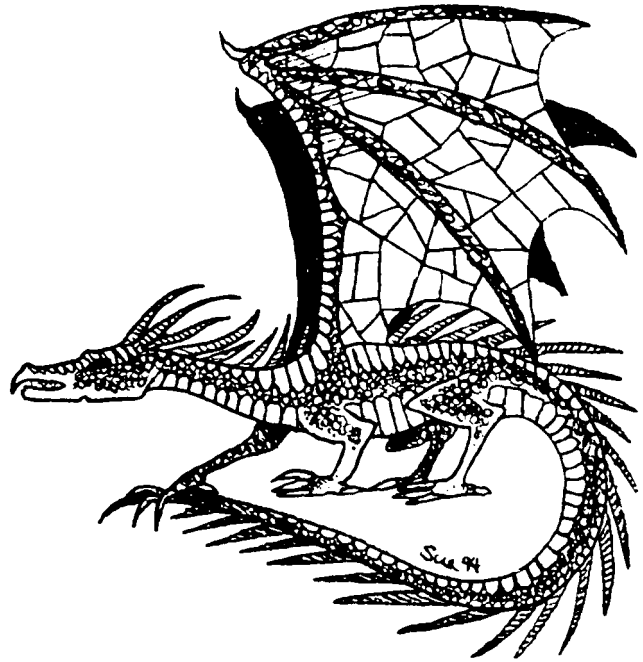
Children of God, Mary Doria Russell (Villard)
Factoring Humanity, Robert J. Sawyer (Tor)
Distraction, Bruce Sterling (Bantam Spectra)
To Say Nothing of the Dog, Connie Willis (Bantam Spectra)
Darwinia, Robert Charles Wilson (Tor)

Best Novella (187 ballots cast)

"Aurora in Four Voices", Catherine Asaro (*Analog*, Dec 1998)
 "Get Me to the Church On Time", Terry Bisson (*Asimov's*, May 1998)
 "Story of Your Life", Ted Chiang (*Starlight 2*, Tor)
 "Oceanic", Greg Egan (*Asimov's*, Aug 1998)
 "The Summer Isles", Ian R. MacLeod (*Asimov's*, Oct/Nov 1998)

Best Novelette (222 ballots cast)

"The Planck Dive", Greg Egan (*Asimov's*, Feb 1998)
 "Time Gypsy", Ellen Klages (*Bending the Landscape: Science Fiction*, Overlook Press)
 "Steamship Soldier on the Information Front", Nancy Kress (*Future Histories 1997*; *Asimov's*, Apr 1998)



"Echea", Kristine Kathryn Rusch (*Asimov's*, Jul 1998)
 "Zwarte Piet's Tale", Allen Steele (*Analog*, Dec 1998)
 "Taklamakan", Bruce Sterling (*Asimov's*, Oct/Nov 1998)
 "Divided by Infinity", Robert Charles Wilson (*Starlight 2*, Tor)

Best Short Story (240 ballots cast)

"Cosmic Corkscrew", Michael A. Burstein (*Analog*, June 1998)
 "Whiptail", Robert Reed (*Asimov's*, Oct/Nov 1998)
 "Maneki Neko", Bruce Sterling (*F&SF*, May 1998)
 "Radiant Doors", Michael Swanwick (*Asimov's*, Sep 1998)
 "The Very Pulse of the Machine", Michael Swanwick (*Asimov's*, Feb 1998)
 "Wild Minds", Michael Swanwick (*Asimov's*, May 1998)

Best Related Book (159 ballots cast)

Science-Fiction: The Gernsback Years, Everett F. Bleiler (Kent State University Press)
Hugo, Nebula & World Fantasy Awards, Howard DeVore (Advent:Publishers)
The Dreams Our Stuff Is Made Of: How Science Fiction Conquered the World, Thomas M. Disch (The Free Press)
Spectrum 5: The Best in Contemporary Fantastic Art, Cathy Fenner & Arnie Fenner, eds. (Underwood Books)
The Works of Jack Williamson: An Annotated Bibliography and Guide, Richard A. Hauptmann (The NESFA Press)

Best Dramatic Presentation (261 ballots cast)

Babylon 5: "Sleeping in Light" (Warner Bros)
Dark City (New Line Cinema)
Pleasantville (New Line Cinema)

Star Trek: Insurrection (Paramount)
The Truman Show (Paramount)

Best Professional Editor (244 ballots cast)

Gardner Dozois (*Asimov's; Year's Best Science Fiction*)
 Scott Edelman (*Science Fiction Age*)
 David G. Hartwell (*Tor Books; Year's Best SF*)
 Patrick Nielsen Hayden (*Tor Books; Starlight*)
 Stanley Schmidt (*Analog*)
 Gordon Van Gelder (*F&SF; St. Martins Press*)

Best Professional Artist (214 ballots cast)

Jim Burns
 Bob Eggleton
 Donato Giancola
 Don Maiz
 Nick Stathopoulos
 Michael Whelan

Best Semiprozine (214 ballots cast)

Interzone, David Pringle, ed.
Locus, Charles N. Brown, ed.
The New York Review of Science Fiction, Kathryn Cramer, Ariel Hameon, David G. Hartwell & Kevin Maroney, eds.
Science Fiction Chronicle, Andrew I. Porter, ed.
Speculations, Denise Lee, ed.

Best Fanzine (208 ballots cast)

Ansible, Dave Langford, ed.
File 770, Mike Glyer, ed.
Mimosa, Richard & Nicki Lynch, eds.
Plotka, Alison Scott & Steve Davies, eds.
Tangent, David A. Truesdale, ed.
Thyme, Alan Stewart, ed.

Best Fan Writer (199 ballots cast)

Bob Devney
 Mike Glyer
 Dave Langford
 Evelyn C. Leeper
 Maureen Kincaid Speller

Best Fan Artist (174 ballots cast)

Freddie Bauer
 Brad Foster
 Ian Gunn
 Teddy Harvia
 Joe Mayhew
 D. West

John W. Campbell Award for Best New Writer
 (not a Hugo); sponsored by *Dell Magazine* (180 ballots cast)
 Kage Baker*

Julie E. Czerneda*
 Nalo Hopkinson*
 Susan R. Matthews*
 James Van Pelt*
 (* denotes second year of eligibility)

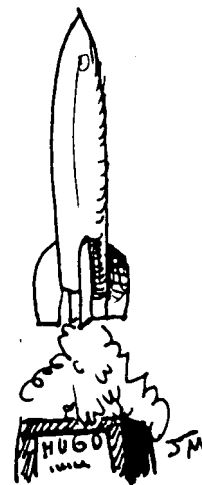
Administrator's Notes: Aussiecon's Hugo Administrator, Roy Ferguson, was out of the loop when *Locus* released the nominees: Roy was visiting his sister in Perth who is dying of cancer. The committee issued its official press release on April 29, a week after the *Locus* announcement.

Nominating ballots were submitted by 425 members of Aussiecon Three. Fifth-place ties resulted in six nominees in the Best Short Story, Best Professional Editor, Best Professional Artist, Best Fanzine and Best Fanartist categories, and seven in the Best Novellette category.

The press release adds, "Votes for nominees that were made in the wrong category (e.g. Short Story instead of Novellette) were moved to the correct category provided the nominator did not already have five valid nominations in the correct category. This year no one has withdrawn anything from nomination or declined any nomination."

Other rulings about eligibility posted on the A3 web page in February state:

- (1) *Antarctica* by Kim Stanley Robinson was not eligible this year because it was first published in England in 1997;
- (2) Only individual episodes of *Babylon 5* were eligible; however,
- (3) the mini-series *From the Earth to the Moon* was eligible as a whole (following the precedent of its treatment under the rules for the Emmy Awards.)



Out of the Stacks and Into The Streets

Fred Lerner wrote in *Lofgeornost* 54: "I'm surprised at the lack of attention that *The Story of Libraries* has received from reviewers. Though I'm gratified at the kind words that *Analog*, *New Scientist*, *Book Page* and *AB Bookman's Weekly* have had for the book. I would have expected its subject matter to induce library periodicals to take notice of it. Perhaps they are assigning it to subject specialists for the more detailed review accorded to professional reading. Perhaps they don't consider it worthy of their attention. Or perhaps their book review editors have desktops like mine and just can't find the damn thing.

"Like any sensible writer, I'm keeping busy with the sequel. Or rather, with another book on the history of libraries, this one aimed at younger readers. My working title is *Libraries Through the Ages*. Its target audience is children in grades 5 through 8, it's one-third the length of its 95,000-word predecessor, and it's due at Continuum on April 15."

FAN FUNDS

DUFF

Janice Gelb won DUFF with a first-round majority and will be heading to Australia, where they already plan to put her to work in Program Ops at Aussiecon Three.

	Australia	North America	Total
Janice Gelb	15	154	169
Andy Hooper	6	76	82
Lise Eisenberg	9	58	67
Hold Over Funds	0	2	2
Write-ins:			
Moshe Feder	1	0	1
Jeanne Mealy	0	1	1
No Preference			7
Total	31	291	322

Janice accepted by sending a message to fans online saying, "One of the nicest things about running for DUFF was seeing my friends rally to support and campaign for me. I'd like to thank everyone who voted for me, and I'd like to especially thank Richard Lynch, who conceived of and produced a campaign zine for me, and Eve Ackerman, Mike Glyer, Teddy Harvia, and Arthur Hlavaty, who contributed to it.

"I'd also like to thank the other candidates, Lise Eisenberg and Andy Hooper, for a friendly and polite race.

"Any advice on the location of fan groups in Australia, their meeting dates and times, and their interest in meeting the DUFF delegate (plus any other tips anyone has!) would be welcome. I've already gotten some clues from Terry Frost, the extremely cooperative current DUFF administrator, and from Marc Ortleib, but you can never have too much information!"

GUFF

England's Paul Kincaid narrowly edged Steve Davies to win GUFF. He will travel to Aussiecon Three, completing a circuit of the fannish globe started by his wife, TAFF winner Maureen Kincaid Speller.

GUFF is a changeable acronym that stands for Go Down Under Fan Fund when it runs from Europe to Australia, and Get Up-and-Over Fan Fund when it runs the other direction.

	UK	Aus	Total
First Round			
Steve Davies	29	2	31
Julian Headlong	20	6	26
Paul Kincaid	20	7	27
No Preference	2	0	2
Hold Over Funds			

Second Round			
Steve Davies	38	3	41
Paul Kincaid	31	12	43

European GUFF Administrator Joseph Nicholas published the results in *GUFFstuff 4* along with an announcement that GUFF and DUFF will hold a joint Fan Funds Party at Aussiecon 3, and a financial statement. Nicholas has UKP 1,122 of GUFF cash, and Aussie administrator Karen Pender-Gunn has AS\$2,297.

Three Course Meal

The **NESFA Press** is going ahead with *We're Gonna Starve!!! The NESFA Cookbook*, inspired by a traditional cry at NESFA potluck dinners where every attendee brings a 23-course meal. Who can contribute? Deb Geisler answers in *Instant Message 641*:

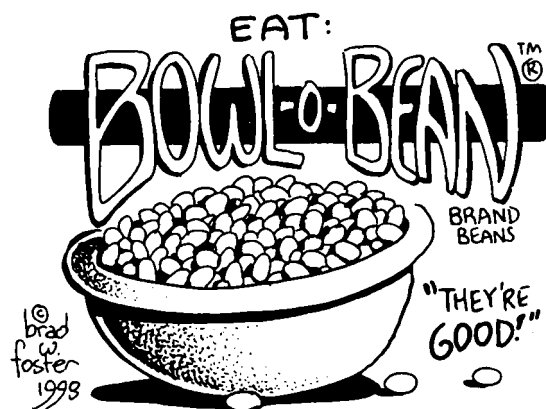
"There are three qualifications that contributors must meet: (1) You must eat; (2) You must be a fan; (3) You must have a recipe. Pretty tough, eh?" No kidding -- even Betty Crocker fails two of the three requirements.

Send your recipes to Deb at: dgeisler@acad.suffolk.edu

And if you're smuggling in someone's copyrighted recipe (perhaps one of Betty's, purely out of sympathy), please tell Deb so she can take appropriate care in using it. (Recipes *per se*, may not be copyrighted, only the accompanying feature material.)

The **Philadelphia SF Society** is working on its own cookbook called, *To Serve Fan*, a title that resonates with the old Owlswick Press' edition, *To Serve Man*. Given that heritage, Carol Kabakjian is understandably more concerned about identifying joke recipes than copyrighted ones. Seems to me that if it's so hard to tell the difference there might be a PSFS program item in it. (Or will everyone be trying to volunteer as the "control" in this experiment?)

Don't expect **NASFA**, the Huntsville, AL club, to compile its recipes: cooking is pretty basic there. The March *NASFA Shuttle* included a tiny graphic of a plate of sliced meat, captioned: "Sliced leftovers from the long pig served at the March concomm meeting. Yum, yum!"



The Portland Experiment

Sam Butler: "Guest Speaker: Adrienne Martine-Barnes. How to create a culture from scratch. She said something about taking a Petri dish, but it is believed that she meant a culture in the sense of writing about one." *[[Pulsar, 2/99]]*



Short Waves

The 2KY Crisis

Yes, the 2KY Crisis, because that's how many more Rivercons Kentucky fans can look forward to: two. Rivercon XXIV is "Louisville's Penultimate Science Fiction and Fantasy Convention" because Steve and Sue Francis plan no more Rivercons after the year 2000.

This year's edition takes place over the July 30-August 1 weekend. Guests of honor include Esther Friesner, Pat & Roger Sims, and Gary Williams. Memberships are \$25 until July 15; \$35 after and at the door. For information contact P.O. Box 58009, Louisville, KY 40268-0009, E-mail: RiverConSF@aol.com, or consult the web page:

members.aol.com/rivercon

It Takes A Rocket Scientist

Looking for Greg Bennett? He's moved to Las Vegas to work for Bigelow Aerospace as Vice President for Spacecraft Development.

Greg enthusiastically reports, "The spacecraft we'll be developing are things like space stations, orbiting hotels, and spaceborne cruise ships; I kid you not. This is a long-range, commercial program. The real brains behind the program come from Robert T. Bigelow, who earned his fortune building hotels everywhere from California to Texas.

"It took a very long lever to pry me out of Boeing, but Mr. B knows just where to apply the force to make things

move. The only thing better than manned space flight is *commercial* manned space flight -- when we can earn a living doing this, we'll know we're going to space to stay."

If you wonder, "Why Greg?" -- this is the answer: In 1979 he was operations supervisor on the Shuttle Procedures Simulator at Johnson Space Center in 1979, and later worked for McDonnell Douglas doing crew and flight controller training. In 1984, McDonnell Douglas assigned him to space station operations. As Greg leaves, 15 years later, they have fully functional hardware on orbit and more to come.

Greg's new employer is on the web at: www.bigelow-aerospace.com

Furhistory Waits For No Fan

Fred Patten has this simple update about his projected history of furry fandom, "Animal Masks", mentioned in recent issues: "I am no longer writing it."

He explains: "It was to have been published by Mike Curtis, the publisher of the Shanda Fantasy Arts, an independent publisher of furry comic books who wants to expand to furry 'real books.' As I said in *File 770:127*, my model for 'Animal Masks' was to have been the histories of SF fandom 'The Immortal Storm' and 'All Our Yesterdays' which took about a decade to research and write. Mike Curtis does not want to wait ten years; he wants to publish it next year. Since I do not feel

that i can write a good history in just a year, I have turned 'Animal Masks' over to Curtis, who will get a committee of furry fans to finish it by his deadline. I may write my own history of furry fandom later."

Medical Updates

Robin Bailey: On April 21, Robin Bailey's doctor told him that his cancer is "essentially in remission." He still has to continue an aggressive course of chemo treatments, and regain 20 pounds of lost weight.

Bob Tucker: While flying home from Florida at the beginning of April, Bob Tucker came down with food poisoning after eating the meal served on an airliner. Illness overtook him while he was waiting in St. Louis for a connecting flight. He was taken to the Emergency Room and given a battery of tests. He stayed in St. Louis with local fans, returned home by train, and now is back in stride.

John Bangsund, hospitalized in March for heart problems, is home and off cigarettes. *[[Source: Australian Bullsheet #117]]*

KIM Campbell had successful surgery for cancer of the esophagus on March 23. *[[Source: Ansible 141]]*

Andrew J Offutt suffered a heart attack on March 16. He spent two days in a local hospital before being moved to Lexington, KY, for tests and quadruple-

bypass surgery. He came home on March 27 and is expected to make a full recovery.

Sharon Green filled in for Andy as TM at Parthecon, held over the April 24-25 weekend.

Good wishes and cards can be sent to Andy and Jodie at: 70 Sesame Street, Morehead, KY 40351. [[Source: *Kronos* 4/99]]

Tackett Reports In

Roy Tackett updated Denver fandom on what he's been doing for the past six months since Eleen died: "Not much and a whole lot. My kids said, 'You can't continue to live here, Pop.' I agreed with that and called Eastern New Mexico University to come and get my books. ENMU showed up and immediately sent for another truck. They were somewhat surprised at the number of books I had, and I hope they are now settled as the Roy Tackett collection amidst the works of Jack Williamson, Ed Hamilton and Leigh Brackett. Pretty good company.

"After that I called in Albuquerque fandom, who cleaned out the house. I then sold the house for \$130,000, sold the truck and the car, and am now clear of everything except myself which I had to pay insurance on.

"Went to live with daughter Rene for a couple of months until she decided I wasn't getting the proper care (so she says) so she checked me into the Albuquerque Manor. Which cost me more than I was making per month. I told Rene she had to get me into something cheaper, so here I am in Vista Del Rio, which is a lot cheaper and better than Albuquerque Manor was.

"Fanwise, I am still a member of FAPA, Flap and Capa. I bought this typer which is keeping me in touch anyway. And what am I doing? Waiting to join Eleen." [[*DASFax*, April 1999]]

Calling All Faneds

Sheryl Birkhead needs information about the earliest fanartists nominated for the Best Fanartist Hugo (given since 1967): "Already had a response from Don Fran-son, but I'm still trying to 'cover' fanartists. One fanartist mentioned their huge egos -- but given the chance to appear in an article few have responded. I'd like to ask if faneds have copies of art by Tim Kirk and Grant Canfield which they feel is good stuff, and might send a history. I'd love to put something together for each. Grant did not reply; Tim did and said he would write something, but he hasn't, so if I could just showcase some of their art in *TRF*...." (23629 Woodfield Rd., Gaithersburg MD 20882)

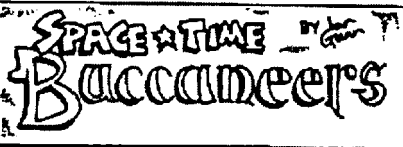
An East German Fanhistory Reviewed by Harry Warner Jr.

A brand new book about fan history is off the presses. It's a softcover, large format 254-page history of fandom in East Germany entitled *Berichte aus der Parallelwelt: Die Geschichte des Science Fiction-Fandoms in der DDR*. I've written to inquire where orders should be sent and about the price, but haven't received an answer yet.

The authors and compilers are Wolfgang Both, Hans-Peter Neumann and Klaus Scheffler, and the publisher is Erster Deutscher Fantasy Club e.V., Postfach 1371, D-94003, Passau, Germany. The book contains a very thorough survey of all aspects of fandom during the years of East Germany's existence. Each local fan club's history is told. Every fanzine published in the DDR has its own description and listing of number of issues, dates and other vital statistics. Herbert Hussler, the first German fan to maintain contact with American fandom before World War II, has a chapter of his own, telling about his long fannish life. Another section deals with get-togethers and cons within the DDR as well as the occasional visits of East German fans to cons elsewhere in Europe. There are lots of illustrations, both photographs and reproduction of fanzine and book pages.

As you might expect, the book puts lots of emphasis on problems for fans in East Germany that didn't affect fans in most other nations. Government red tape made it almost impossible to get permission to publish a fanzine so some of them were circulated clandestinely. Several important fans suffered prison terms or fans for breaking dictatorship regulations. Sometimes parcels of books or fanzines from the United States got through to their addresses in East Germany, sometimes they didn't.

Unfortunately, I don't know of any plans for an English translation. But anyone who had a year or two of German in college should be able to cope with the text. I've never been to college, and I was able to read the book without much trouble.



Ian Gunn's
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E-mail: tharvia@airmail.net

Profits go toward sponsoring an iguana in Ian's name at the Melbourne Zoo.

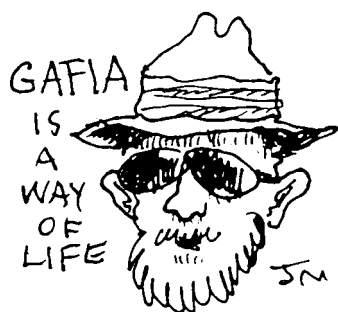


Space*Time Buccaneers

Teddy Harvia and Diana Thayer are publishing Ian Gunn's graphic comic, *Space*Time Buccaneer*. The hilarious and fannishly complex story runs 100 A4-sized pages. Finished copies will be distributed immediately after Memorial Day Weekend.

For orders received before June 30, the advance purchase price in the U.S. and Canada is \$8.50 US, postage paid. After that, the price makes a modest jump to \$10.50. Profits will go toward sponsoring an iguana in Ian's name at the Melbourne Zoo.

Send orders to Teddy Harvia & Diana Thayer, 701 Regency Dr., Hurst, TX 76054-2307.



Fanzine Auction

rich brown, a.k.a. Dr. Gafia, is fast becoming the E-Bay of fanzine fandom. He's the man to contact when you're trying to add hard-to-find fanzines to your collection.

His latest list of auction items comes mainly from the collection of Steve Stiles. The proceeds will be split, 80 percent to Stiles and 20 percent to DUFF. The list includes a few other fanzines on consignment or from brown's own collection.

The Stiles auction had sold \$280 worth of zines by April 20, with \$56 going to benefit the Down Under Fan Fund. To get in on the end of this sale, or to be notified of future ones, contact rich at: drgrafia@compusnet.com

Astral Polecat Initiation Delayed

It's the 1990's, and we know there's no such thing as a coincidence. NESFA's hired gun, licensed pest control expert Reed Wilson, set two traps for Mr. Skunk under the clubhouse on April 7, but a week later they had yet to be sprung. Fans wondered: did Mr. Skunk gafiate?

The same issue of *Instant Message* reported someone's complaint about low water pressure in the clubhouse toilets. Did Mr. Skunk gafiate, or was he out-dued?

Professor Plum With the Wrench in the Studio

Artist Ruth Thompson was covered in paint and sawdust when she wrote to *Memphen*: "Todd and I are gutting the first floor of our house, from painting to sanding the floors. It's a Victorian, with a square tower, pocket doors, original

light fixtures, etc. But it's so stiff, it was like living in a Clue game!" They spent the month of January redoing the whole place.

It's E-Mail Directory Time

John Lorentz is updating the Fannish E-Mail Directory, a listing of electronic addresses of about 2,000 science fiction fans, pros, and organizations.

Additions and changes may be sent to him at:

jlorentz@spiritone.com.

The interactive version of the directory may be viewed at:

www.spiritone.com/~jlorentz/email

There's also a form at the site which can be used to send updates to John.

The full text version of the Directory can be found at:

www.spiritone.com/~jlorentz/email/-fanemail.txt

PKD Award

Geoff Ryman's novel *253: The Print Remix* won the **Philip K. Dick Award**. The award was presented April 2 at *Norwescon 22* in Seattle. Paul Di Filippo's *Lost Pages* also received a special citation.

The Dick Award is given to a distinguished science fiction book published in the United States.

A five-member panel selects the winner of the award, which is jointly sponsored by the Philadelphia SF Society and NWSFS. *[[Source: Asfacts 4/99]]*

News Flashes

Dale Speirs urges everyone: "Don't forget the **World Wide Party #6** on June 21, 1999. The WWP was invented by Benoit Girard of Quebec and given its first boost by Franz Milkis of Australia. It is celebrated every year on the solstice. At 2100 local time on June 21, raise a glass (it doesn't have to have alcohol in it: I use Jolt Cola) and toast your fannish friends around the world. The idea is to get a wave of fannish celebrations circling the planet, whether a simple raised glass, a full-blown party (Franz is good at that), or issuing a one-shot zine."

David and Keri Doering have just announced the very special delivery they received on December 22 -- **Serena Noelle**. Serena was born October 29, weighed 6 lb. 9 oz. and was 19 inches tall.

Instant Message 642 reports **NESFA keyholders** were ordered to exchange their old keys for new ones after the clubhouse locks were recored. Does this mean *IM* has replaced *Apparatchik* as the fanzine of recored?

Jon Gustafson invites devotees of science fiction and fantasy art to visit the Fat Puppy Press web site and see what's being offered by this specialty publisher: <http://www.fatpuppy.com>

In the latest *DASFax*, Sourdough Jackson ironically asked whether the local group had ever asked **Connie Willis** to be GoH at MileHiCon, their proprietary convention. Hmmm....

At MidSouthCon 17, the Memphis Science Fiction Association presented its **1999 Darrell Award** for best MidSouth Short Story in the science fiction, fantasy or horror fields to William Gagliani for "Until Hell Calls Our Names." Gagliani couldn't be present because he was tending his ailing mother. Accepting the award on his behalf by Beecher Smith, editor of *More Monsters from Memphis*, the anthology in which the story appeared. It's peculiar but heartwarming to hear that a horror writer missed an awards ceremony to take care of his mother. *[[Source: Memphen 254]]*

Tim and Barbara Gatewood ended an unbroken string of 50 monthly issues when they signed off as editors of *Memphen*, clubzine of the Memphis SF Association, after its February issue. Greg Bridges, who edited the zine for 20 years, produced the March issue.

Tired old mid-Tennessee fans **Bill Bridget** and **A.J. Barker (Bridget)** will have celebrated 20 years of marriage on April 15th, 1999. Somehow Chattanooga seems to have survived the impact.

*This Is My Rant
and I'm Sticking To It!
Episode 1: Entertainment Weekly
#454/16 Oct.98
or, Living Proof That EW
Wouldn't Know Real SF
If you Spotted Them a Compass,
A Lightsaber flashlight
and a copy of
The SF Encyclopedia*

Chris M. Barkley



I

On 12 October 1998, *Entertainment Weekly* magazine, a part of the Time-Warner media conglomerate, ended up on my permanent shit list.

Just in case you've forgotten, this was *EW's* millennial homage to science fiction; a garish silver and black cover proclaiming: *THE SCI-FI ISSUE/The Galaxy's TOP 100/From Spock to Spielberg and Every Wookie In Between.*

Oh. Indeed.

The usual suspects graced the cover...Mulder and Scully, Han Solo, Jean-Luc Picard as Locutus, Godzilla (Version 1.0), Cornelius from *Planet of the Apes* and the Star Child from 2001.

My first beef with *EW* was the usage of that dreaded term, sci-fi. It is, as all English majors know, a neologism whose origins can be traced to Forrest J Ackerman and Robert A. Heinlein in the 1940's.

Even now, when a majority of convention going, book reading sf fans see or hear it being used, their reaction of distaste and disdain is immediate and evident. Most the people I know of in fandom eschew the term. When I first entered fandom (circa 1976), I was quite militant and politically correct about not using it and would barely tolerate people who did. We could *always* spot either a mundane or a neofan that way. We sneered the term, pronounced "skiffy", when we wanted to nakedly exhibit displeasure for something that we knew wasn't really proper sf (insert *Space:1999*, *Logan's Run*, *Lost in Space*, *Battlestar:Galactica* or your choice of kitsch here...).

Does anyone remember Gary Kurtz? He was the producer of *Star Wars* and *The Empire Strikes Back*. At my first WorldCon, Suncon in Miami Beach in 1977, I was a witness to one of fandom's more infamous (and surreal) fannish incidents; Mr. Kurtz was booed and jeered out of the auditorium for uttering "sci-fi" when accepting a special committee award for George Lucas at the Hugo ceremony...which to me was one of those horrifying things you'd never expected to see in your lifetime; akin, I suppose, to a standing room only crowd at Fenway

Park turning on Ted Williams for taking a called strike....

Over the years, I've gradually mellowed out about it. Sci-fi, whether I liked it or not, has become a mainstreamed term. I usually don't use it (except when I refer to the cable channel) but I really don't mind its usages as I used to.

That is, until that day....

After seeing and reading *EW's* Sci-Fi issue, I could feel that familiar, acidic, burning bile rising in the back of my throat. The resentment. *EW* was riding with the media herd of millennial "Best of" lists, and doing it at our collective expense.

And who are the "experts" telling us that *Mystery Science Theater 3000*, *V*, *The Jetsons* and *Capricorn One* are the best science fiction has to offer?

Twenty-three *EW* writers and editors were listed as contributors, none of whom, I am willing to bet, has ever read a fanzine, knows what a filk song is or reads sf on a regular basis.

They apparently *did not* consult with sf writers, editors, filmmakers or fans. At least the American Film Institute, whose own (flawed) Top 100 set off last year's millennial list-mania in the media last year, had the decency to poll prominent people, both on the inside of the industry along with other, well known public figures.

The preface of this epic piece of pseudo-journalism, penned by David Hochman (with Daniel Fierman), boldly proclaims: "The following were chosen and judged not just by quality and their influence on pop culture but also by their impact on the collective imagination. Science fiction has always been a genre of ideas; as such, it has the capability to appeal not just our hearts but also our minds. These are works that did both." So, you be the judge.

Their Top 100:

100. *Independence Day* (1996)
99. Sun-Ra (Jazz/Fusion Musician) 1914-93
98. *Watchmen* (1986)
97. *Babylon 5* (1993-98)
96. *A Boy and His Dog* (movie, 1975)
95. *They Live!* (1988)

94. *The Six Million Dollar Man* (1974-1978)
93. *Max Headroom* (1988)
92. *Capricorn One* (1978)
91. *Hitchhiker Guide to the Galaxy* (radio serial, 1979)
90. *Myst* (computer game, 1993)
89. *The Adventures of Buckaroo Banzai: Across the Eighth Dimension* (1985)
88. *The Lathe of Heaven* (PBS, 1980)
87. *Death Race 2000* (1975)
86. *Silent Running* (1972)
85. *Dark Star* (1974)
84. *Predator* (1987)
83. *Dune* (novel, 1965)
82. *The Incredible Hulk* (comic, 1962)
81. *The Invaders* (tv, 1967-68)
80. *Westworld* (1973)
79. *When World Collide* (movie, 1951)
78. *Village of the Damned* (movie, 1960)
77. *The Stepford Wives* (1975)
76. *Starman* (movie, 1984)
75. *The Man with the X-Ray Eyes* (1963)
74. *Invaders from Mars* (movie, 1953)
73. *Dr. Jekyll and Mr. Hyde* (movie, 1931)
72. *The Andromeda Strain* (movie, 1971)
71. *The Female Man* (1975)
70. *Logan's Run* (movie, 1976)
69. *Lost in Space* (tv series, 1965-68)
68. *Space Invaders* (arcade game, 1978)
67. *Mystery Science Theater 3000* (1989-Present)
66. *The Abyss* (1989)
65. *Them!* (movie, 1954)
64. *Escape From New York* (1981)
63. *The Rocky Horror Picture Show* (1975)
62. *Dr. Who* (1963-89)
61. *Fantastic Voyage* (movie, 1966)
60. *12 Monkeys* (1995)
59. *Dangerous Visions* (1967)
58. *Akira* (1988)
57. *Things to Come* (movie, 1936)
56. *Total Recall* (1990)
55. *Tron* (1982)
54. *Alphaville* (1965)
53. *Captain Video and his Video Rangers* (tv, 1949-54)
52. *The Jetsons* (1962-63)
51. *Fahrenheit 451* (novel, 1953)
50. *Slaughterhouse Five* (novel, 1969)
49. *From the Earth to the Moon* (novel, 1865)
48. *Buck Rogers in the 25th Century* (comic strip, 1929-67)
47. *Rollerball* (1975)
46. *RoboCop* (1987)
45. *This Island Earth* (1955)
44. *The Flash Gordon serials* (1936-40)
43. *The Martian Chronicles* (novel, 1950)
42. *La Jetee* (short film, basis for *12 Monkeys*, 1964)
41. *Forbidden Planet* (1956)
40. *V* (1983-84)
39. *The Mad Max Trilogy* (1979/81/85)
38. *Soylent Green* (1973)
37. *Brazil* (1985)
36. *Solaris* (1972)
35. *Weird Science* (EC Comics, 1950-53)
34. *Neuromancer* (1984)
33. *Sleeper* (1973)
32. *The Incredible Shrinking Man* (1957)
31. *Stranger in a Strange Land* (1961)
30. *The Thing* (movie, 1982 version)
29. *Jurassic Park* (1993)
28. *Godzilla, King of the Monsters* (1954)
27. *Back to the Future Trilogy* (1985/89/90)
26. *The Fly* (movie, both versions 1958/1986)
25. *The Outer Limits* (1964-65)
24. *Brave New World* (novel, 1932)
23. *The Terminator/Terminator 2* (1984/1991)
22. *A Clockwork Orange* (movie, 1971)
21. *I, Robot* (collection, 1950)
20. *A Trip to the Moon* (film short, 1902)
19. *Amazing Stories* (magazine, 1926-94)
18. *E.T.: the Extra-Terrestrial* (1982)
17. *Planet of the Apes* (movie, 1968)
16. *The X-Files* (1993-Present)
15. *The Time Machine* (novel, 1895)
14. *Blade Runner* (1982)
13. *1984* (novel, 1948)
12. *Close Encounters of the Third Kind* (1977)
11. *The Day the Earth Stood Still* (1951)
10. *Superman* (comics, 1938)
9. *Alien/Aliens* (1979/86)
8. *Invasion of the Body Snatchers* (movies, 1956/78)
7. *War of the Worlds* (novel, 1895)
6. *Metropolis* (1926)
5. *2001: A Space Odyssey*
4. *Frankenstein* (novel, 1818)
3. *The Twilight Zone* (1959-65)

2. *Star Trek* (series/movies, 1964-Present)
1. *Star Wars* (1977/80/83)

Just makes you want to run out and get a lifetime subscription, doesn't it?

If this is the *EW*'s idea of a fan's tribute, I'd say, from my 22+ years of fannish perspective of writing and historical research, they failed to deliver -- miserably.

This effort appears to be little more than the product of writers and editors who spent two weeks downloading their favorite little sci-fi memories over lunches of brie and wine.

To which I say to *EW* and Time Warner: No sale.

The arrogance of these writers and editors truly astounds me. How dare they presume to know, to honor a genre of literature and film they clearly have little or no understanding of. When my two year subscription runs out in December, they can kiss this consumer goodbye.



II

Seeking to stir up fannish outrage against them, I alerted the SMOF's listserver out of Rutgers University the very next day. I had been a correspondent on the server for about three months and had found some of the arguments and discussions (more often than not) are as entertaining as reruns of *Pinky and the Brain*. The SMOFs, who usually concern themselves

with more serious, hot button issues, found this one not worthy of a fight.

Mark Olson, upon viewing the list said, "There's not much to say, is there?" Laurie Mann spiked any other comments by declaring the *Sci-fi 100* to be a list, "by mundanes, for mundanes."

On the other hand, I was still looking for a fight. I went to *EW*'s website (www.ew.com) and responded directly to the Editors with three prime examples of what *should* have been on their list:

(A) E.E. "Doc" Smith's *Lensman* and/or *Skylark* series, which are, without a doubt (at least in my mind), the direct literary ancestors of *Star Wars* and *Star Trek*.

(B) John W. Campbell's editorial reign at *Astounding/Analog* magazine (1938-1971). Love him or loathe him, he was very instrumental in the development of modern sf literature; either discovering or encouraging Heinlein, Asimov, DeCamp, Sturgeon, Van Vogt, etc...

(C) Alfred Bester's *The Demolished Man* (1953) and *The Stars My Destination* (1957), two of the most critically acclaimed and influential novels in the genre.

Three weeks later, *EW* published responses to the *Sci-fi 100* in their letters column (dated 30 Oct. 98). Needless to say, my letter was not among them.

Their cavalier attitude has had me in a dither for months. Then I received an invitation to do this article for your esteemed editor, Mr. Glyer, who was hoping that I would give a more balanced, historical perspective.

After accepting, I found myself in a quandary; what sort of response should I mount and in what form would it take?

III

At first, I wanted to mount my own Top 100 list, using *EW*'s list as a starting point. This proved troublesome to me on two points: (A) I did not want to directly



plagiarize their selections and (B) How would I rank all of these items in their order of importance?

I solved part of the problem by making my Top 100 list personal, including nothing that I had not experienced myself: this narrowed the field considerably.

The rest was solved with the help of a suggestion from Guy Lillian III, who e-mailed me about developing this article. He voiced his own dismay about the *EW* debacle saying, "It's just crazy to rank *Godzilla* above something like *The Stars My Destination*...." What Guy wrote immediately clicked with me. I needed to break my choices down into categories to avoid ranking items in a haphazard way.

Once I puzzled out the categories, the choices and the rankings came very easily:

- Books
- Magazines
- Comics
- Critical/Historical
- Other Related Influences/Forms
- TV
- Movies

Books:(Fiction Novels/Short Story Collections/Anthologies)

(1) *Fahrenheit 451* by Ray Bradbury. Because I *love* books above any other form of information / entertainment, my top choice is a no brainer (if you will pardon the term). The current edition carries an editorial by Bradbury that is an

anthem to artistic freedom that I hold dear to my heart.

(2) *A Canticle for Leibowitz* by Walter M. Miller, Jr. (1961)

(3) *Childhood's End* by Arthur C. Clarke (1953) Both these books were assigned to me in my English high school course as a sophomore, the first "adult" sf I had ever read. They left quite an impression on me.

(4) *Timescape* by Gregory Benford (1980) In my opinion, the best time travel/paradox novel written to

date. I'm still pissed that the fans back then didn't think enough of it to nominate it for a Hugo.

(5) *The Persistence of Vision* by John Varley (1979) I remember the sensation this collection caused when it was first published. This was also among the first hardcover books that I actually paid the retail price for...and it was worth every penny, too.

(6) *Women of Wonder* edited by Pamela Sargent, Original editions 1974/76/78, revised in 1995 in 2 volumes, the Classic and Contemporary Years. These anthologies introduced me to various women writers (and their historical perspective in sf) that I had not known before, for which I am forever in Pam Sargent's debt.

(7) *Dangerous Visions/Again, Dangerous Visions* edited by Harlan Ellison (1967/72) The most challenging, frustrating and puzzling collection of stories that I have ever had the pleasure to read. I can hardly wait before White Wolf issues new hardcover editions of each so I can tackle 'em again.

(8) *The Hugo Winners* edited by Isaac Asimov (and others) (1961-1993). While I may disagree with the fandom's annual choices, the winners but these anthologies were always interesting to read. I wish the Science Fiction Book Club would reprint all of the previous volumes (...and put Fritz Leiber's *Ship of Shadows* back into Vol. 2, where it belongs).

(9) *Nebula Award Stories* edited by

the Science Fiction/Fantasy Writers of America (1965-Present). See the above. Damned important. I'd like to see these in print again, too.

(10) The Anthologies of Gardner Dozois: *The Good Old Stuff*, *The Good New Stuff*, *Modern Classic of Science Fiction*, *Modern Classic Short Novels of Science Fiction*, *The Year's Best Science Fiction Vols. 1-16*.

(11) The Anthologies of David Hartwell: *The World Treasury of Science Fiction*, *The Science Fiction Century*, *The Ascent of Wonder (The Evolution of Hard SF)*, *Years' Best SF Vol. 1-3*.

Hartwell and Dozois' anthologies are among the best ever produced in the genre. Their love and respect for sf short fiction really shows in these volumes.

(12/13) *The Demolished Man* (1953) and *The Stars My Destination* (1957) by Alfred Bester. Anyone who reads sf seriously worships at the altar of Alfred Bester. An aside: the very *first* rare book I ever collected was a Shasta first edition of *The Demolished Man* in 1975. It was sold to me by a little old lady who ran venerable The James Book Store, caddy-cornered across from the main public library in Downtown Cincinnati. The price: \$3.00. You don't forget something like that...

(14) *The Short Fiction of James Tiptree, Jr.* (Alice Sheldon) (1968-1987) She was the first writer I ever encountered that I knew was trying to tell me something important about the negative aspects of the human condition, in the guise of entertainment. It never stopped me from enjoying what she wrote though. "The Women Men Don't See", "The Girl Who was Plugged In", "The Screwfly Solution" and "Houston, Houston, Do You Read?" are all unforgettable testaments to her talent and power.

(15) *Out of the Silent Planet* by C.S. Lewis (1938) Another high school English assignment that I enjoyed. Besides being swept away by this "planetary romance", I grasped the significance of the religious and mythological imagery employed by the author and received a 94 on the essay test, among the highest in my class.

(16) *The Foundation Trilogy* by Isaac Asimov (1941-50) The 1966 Hugo for

Best All-Time Series it received, speaks for itself.

(17) *Adventures in Time and Space* edited by Francis McComas and Raymond J. Healy (1946) The granddaddy of all sf anthologies, a collection of the greatest stories of the first part of the "Golden Age of SF".

(18) *The Forever War* by Joe Haldeman (1975) I read this several months after the Vietnam war ended. Good then, good now.

(19) *Nostrilia/The Rediscovery of Man* by Cordwainer Smith (Paul Linebarger). Bester + Smith = roots of cyberpunk.

(20) *Neuromancer* by William Gibson. Speaking of cyberpunk...

(21) *The Short Fiction of Theodore Sturgeon*. "Bianca's Hands." "Slow Sculpture." "It." "Killdozer." "The Saucer of Loneliness." "If All Men Are Brothers, Would You Let One Marry Your Sister?" 'Nuff said already...

(22) *Dune* by Frank Herbert (1965) SF's *Gone With the Wind*. I mean that in a good way, of course...

(23) *Man Plus* by Frederik Pohl (1977) One of the most realistic sf novels ever written. I like it better than Gateway. Won the Nebula for Best Novel in 1977.

(24) *The Mote in God's Eye* by Larry Niven and Jerry Pournelle. The best military sf novel, ever. Nothing else that I have read comes close to matching it's literate scope and majesty.

(25) *The Science Fiction Hall of Fame Vol. 1* (short stories) edited by Robert Silverberg, *Vol. IIA* and *IIB* (novellettes and novellas) edited by Ben Bova. The creme de la creme as sf before the establishment of the Nebula awards, as chosen by the SFWA members in 1970.

Magazines

- (1) *Astounding*
- (2) *Magazine of Fantasy and Science Fiction*
- (3) *Asimov's*
- (4) *Omni*
- (5) *Aboriginal SF*
- (6) *Galaxy*
- (7) *New Worlds* (England)
- (8) *Amazing Stories*

(9) *SF Chronicle*

(10) *Locus*

I could have chosen other professional magazines to occupy the 9/10 slots here but Andrew Porter and Charles N. Brown deserve the recognition for the work that they have done, year in and year out...

Comics

- (1) *Watchmen*
- (1) *Justice League of America* #'s 46 and 47
- (3) *The Great Comic Book Heroes* by Jules Feiffer
- (4) DC Comics 1955-80
- (5) Marvel Comics 1960-80
- (6) *The Spirit*
- (7) *Jim Steranko's History of Comics Vol. 1-3*
- (8) *Flash Gordon*
- (9) *Buck Rogers*
- (10) *Heavy Metal* (The first three years)

Watchmen gets the top spot on this list for being the best graphic novel, ever. The reasons why *JLA* #46/47 and the Feiffer tome hold a special place in my heart were chronicled in a 1997 issue of *File 770*. The 1980 cutoff date regarding DC and Marvel is the year I stopped collecting comics on a regular basis.

Critical/Historical

- (1) *Engines of the Night* by Barry Malzberg
 - (2) *The Road to SF Vol. 1-6* by James Gunn
 - (3) *The Languages of the Night* by Ursula K. LeGuin
 - (4) *Encyclopedia of Science Fiction* edited by John Clute and Peter Nicholls
 - (5) *In Memory Yet Green; In Joy Still Felt; I, Asimov* by Isaac Asimov
 - (6) *Modern Science Fiction/The Craft of SF* edited by Reginald Bretnor
 - (7) *Those Who Can/Paragons* edited by Robin Scott Wilson
 - (8) *Clarion Volumes 1-3* edited by Robin Scott Wilson
 - (9) *Robert Silverberg's World of Wonders/The Mirror of Infinity* edited by Robert Silverberg
- The merits of my #'s 1-5 picks are

quite evident...but the Bretnor, Wilson and Silverberg books are particular favorites because they are teaching anthologies and have immensely helped me understand the mechanics of the writing process.

(10) *Experiment Perilous* edited by Andrew J. Porter (1972) An SF chapbook with essays by Marion Zimmer Bradley on the (then burgeoning) "new wave" movement, Norman Spinrad on how his classic novel *Bug Jack Barron* came to be and Alfred Bester on the origins of *The Demolished Man*.

Other Related Influences/Forms

(1) "'Repent, Harlequin!' Said the Ticktockman" by Harlan Ellison (1965.) Not just the best sf short story ever written, but the **best** short story ever written, by **anyone**.

(2) Fanzines. When you really think about (and I have) fantasy and sf will be among the best documented forms of 20th century literature; even more so with websites and archives.

(3) Conventions and

(4) Filking. (Two things that never would have occurred to those elitists at EW...)

(5) *The War of the Worlds* adapted by Orson Welles (1938 radio broadcast)

(6) *Hitchhikers Guide to the Galaxy* by Douglas Adams (radio, 1978)

(7) The Art of Leo and Diane Dillon

(8) The Art of Frank Kelly Freas

(9) Michael Whelan Art books

(10) *Spectrum* Vol's 1-5

Television

(1) *Babylon 5*

(2) *Star Trek*

(3) *Dr. Who*

(4) *The Prisoner*

(5) *Outer Limits*

(6) *Twilight Zone*

(7) *The Avengers*

(8) *Blake's Seven*

(9) *Red Alert* (tv movie, 1977)

(10) *The Wild, Wild West*

(11) *X-Files*

Gary Farber thrashed *Babylon 5* on the SMOF's listserver several months ago,

calling it nothing more than "regurgitated '50s space opera." I respectfully disagree. Given time, I think that *B5* will be as revered as *Star Trek* someday. *Red Alert* is one of the most intelligent and imaginative sf thrillers I have ever seen on tv. I defend my choice of *The Wild, Wild West* with one word...steampunk. *The X-Files* the only choice that I have doubts about. It's reputation (with me at least) will rest with it's final season next year. Can Chris Carter deliver a terrific finish to the alien mythology story arc?

Movies

(1) *2001: A Space Odyssey*

(2) *Brazil*

(3) *Aliens/Aliens*

(4) *Mad Max/The Road Warrior*

(5) *Charley*

(6) *A Clockwork Orange*

(7) *Dr. Strangelove*

(8) *Blade Runner*

(9) *The Terminator/Terminator 2*

(10) *Star Wars Episodes 4-6*

(11) *Star Trek II/III: The Wrath of Khan/The Search For Spock*

(12) *Fail Safe*

(13) *On The Beach*

(14) *The Day the Earth Stood Still*

(15) *Solaris*

(16) *Things To Come* (1936)

(17) *Five Million Years to Earth*

(18) *Dark Star*

(19) *Forbidden Planet*

(20) *The Thing* (1951)

(21) *Metropolis*

(22) *The Magnetic Monster* (1953)

(23) *The Andromeda Strain*

(24) *Men In Black*

(25) *Trouble in Mind*

Star Wars is ranked 10th here, even though I would rank it as being the top moviegoing experience in my life (with *The Empire Strikes Back* and *Raiders of the Lost Ark* finishing very close second and third). I do so deliberately because while *Stars Wars* has done a lot to raise sf's profile and prestige, the double edged truth is that it also hurt the genre as well. To 99.99 percent of the mundane public at large, *Star Wars* is science fiction. Prominent writers like Ben Bova and Joe Haldeman, who have been very critical of

Star Wars say that it's harder to get the public to take other fine dramatic efforts like *Bladerunner* seriously when they come in expecting light saber duels and space battles. The unintended fallout is that media spotlights the visual mediums at the expense of books and consequently, hardworking sf writers.

I should also say that I thought that *The Search for Spock* is a very underrated film; that the 1951 version of *The Thing* is here because I'm too chicken to watch John Carpenter's remake; that I saw *The Magnetic Monster* only once on a late night tv movie festival in the early 70's when I was a mere teenager, but I have never forgotten what a taut, suspenseful film it is after all these years; that during a recent viewing of *Men in Black*, it struck me that it is much better film than I thought it was and that I now regret that I didn't give it a vote on my Hugo ballot last year (for the record, I voted No Award) and that there is no way that you can convince me that Alan Rudolph's *Trouble in Mind* is not sf...

Epilogue

Having complied this list for public (well, at least fannish) consumption, I realize that I have left myself open to some harsh criticism; where is *Ringworld*, *The Left Hand of Darkness* or *The Dispossessed*, *Honor Harrington* etc...? Why did you pick this or that?

To which I reply: You should see my library. And the videos piled up in the corners of the house. Let's just say I'm way behind and let it go at that.

In fact, I'll make a deal with you; I'll be back in, say, five years with an update. I haven't the slightest doubt that in that span of time, this list *will* change. Guaranteed.

I am fairly optimistic (for once) about sf entering the 21st Century. With the release of *The Phantom Menace*, a new generation of kids, teenagers and adults, potential readers and writers, will get excited about sf again. Book and magazine sales may actually rise (I hope). It is rumored that *Dune* is slated to be remade as a six hour miniseries next year. *The Matrix*, a fairly intelligent sf action film, will break the \$100 million mark by the

time this reaches print.

I have read, seen and been involved with sf for most of my life. I don't do it to merely escape my humdrum existence; I read to explore or examine other ways of living and thinking, to solve puzzles or to enjoy a writer telling a good story.

I also have no doubt that many of you will have complaints/comments/death threats about my Top 100 selections. (Sigh). I can be reached online at:

cmbarkley@yahoo.com

or via snailmail:

7505 Montgomery Rd. Apt# 4
Cincinnati, Ohio 45236-4140

As for *Entertainment Weekly*; I recently received their 100 Greatest Moments in Television about two months ago. This issue wasn't any better than the "Sci-Fi 100". They intend to unleash other Top 100 editions on Music, Movies and other pop culture topics. My advice to you is to avoid all of them. At all costs. You have been warned...

Dedicated to the memory of:

Gene Siskel

Dusty Springfield

Stanley Kubrick

Joe DiMaggio

The Honorable Justice Harry Blackmun

Yehudi Menuhin

Joe Williams

John Broome

and

Buck Coulson

At one time or another, these remarkable people, whom I admired and respected, touched my life in a positive way. Let's remember to save them all an aisle seat....

Changes of Address

Bill Bowers, E-mail:

Bill@Outworlds.net

Outworlds, E-mail:

fanac@Outworlds.net

Xenolith, E-mail:

Xenolith@iname.com

rich brown, E-mail:

drgrafia@compusnet.com

Gary Farber, c/o Alisa Murphy, 122A
Englewood Ave. #5, Brighton MA

02135

Crickett Fox, 3227 Rocky Water Ln.,
San Jose, CA 95418-4227

Mike Kingsley, 1742 Lawrence Ave. #2,
Memphis, TN 38112-5350

Fred Lerner, 81 Worcester Ave., White
River Junction, VT 05001

Fred Lerner explains that he hasn't moved: the USPS and the emergency 911 service have renumbered his street.

Bill Bowers calls his electronic coa "The latest Chapter in my never-ending Quest to find an e-mail 'system' that doesn't glitch every couple of weeks.... All previous 'addresses' are still valid, but will be checked with decreasing frequency."

Conventional Reportage

Aussiecon Three

Hyperfeasance: William Perry LeGarey Middlemiss was born on April 3, weighing 8 lb. 4 oz. Answering your first question, father Perry reports that mother and son are doing fine.

Answering your second question, Perry semicoherently explains: "Those of you who wonder about strange people who would even consider chairing a worldcon can now add an even stranger category -- those who renovate a house and have another child during the chairing process. I accept that it is only copious quantities of Guinness that is helping to maintain my equilibrium, i.e. parallel to the floor." *[[Source: Australian Bullshead #118]]*

Vacancies: If you're going to Aussiecon and haven't booked your hotel room, be aware that some of the options are filling up. According to the committee, the Centra is completely booked, the All Seasons Grand has no two-bedroom suites left (other rooms are available) and the Terrace Pacific has only three rooms left. All other con hotels have vacancies.

More Aussiecon Tours: Exotic Destinations, a Toronto-based travel agency, is offering three travel packages for visitors

to Aussiecon 3, one of them a pre-convention tour guided by Canadian fan Kenneth Smookler.

There are two shorter packages. (1) An Australian Highlights tour will take you to Sydney, on a catamaran trip to the Great Barrier Reef, to the markets of Kuranda, and to Ayers Rock, ending up in Melbourne in time for Aussiecon.

(2) After Aussiecon, you can go on to New Zealand and visit Christchurch, see the Franz Josef glacier, and tour the exotic landscape of Rotorua where New Zealand's largest geyser is located, also the Waitomo Glow Worm Caves.

Kenneth Smookler's "in-depth, guided tour of Australia" runs before the Worldcon. He'll lead his party in exploring "both the natural and cultural attractions of Australia, from lush rainforests and stark deserts to the opal mines of Coober Pedy, the ancient Aboriginal paintings of Nourlangie Rock, and a special dinner aboard the world's only working tramcar restaurant in Melbourne."

Detailed itineraries and prices for all three trips can be found at the agency's web site: www.exotic.to/aussiecon/

Hawaii Westercon

Conolulu Chairman Kathryn Daugherty is encouraging Japanese fans to come to Conolulu, noting its Hawaiian venue will be a lot closer than mainland Westercons and the island's hotel and restaurant staffs include plenty of Japanese speakers.

File 770 readers who have e-mailed me wondering where to inquire about uncashed Conolulu membership checks should contact the chair at:

kd9@JSD.COM

Midwestcon 50

Midwestcon will celebrate its 50th anniversary over the June 24-27 weekend. The original relaxacon has nothing to be modest about, judging by a question posed in bold print on its latest flyer:

"How many small regional cons besides Midwestcon can say that their last convention had 7 past Worldcon Fan GoHs, 4 past Worldcon Toastmasters, 7 past or future Worldcon Chairpersons, 6 past DUFF delegates, and several pro and fan Hugo nominees and winners?"

That kind of question could have smofs all over the country counting on their fingers and toes as they see how their local conventions match up with Midwestcon.

Presumably Wilson Tucker counts twice on Midwestcon's list, as a Worldcon toastmaster and fan guest of honor. (Although it could never happen anymore, if Robert A. Heinlein and John W. Campbell came to your con that would account for six Worldcon GoH's right there....)

Of course, the impressive thing about Midwestcon's boast is that this gathering of eagles occurs at a convention less than half the size of most other regionals. Otherwise, cons like Boskone can probably match that list, and some others do almost as well. Last year's Loscon included six Worldcon pro GoHs, two fan GoHs, a toastmaster, four chairmen, and three TAFF delegates. And the last Disclave I attended included eight past, present and future Worldcon chairs and five Worldcon fan GoH's -- though some chairs had yet to be elected at the time....

MidWestCon 50 Info has been posted at: www.cfg.org/midwestcon/index.htm

Instant History

The "High-Resolution Minicon Proposal" of 1997 was translated into Minicon 34, held over the 1999 Easter Weekend at the Hilton in downtown Minneapolis. A convention that had grown to over 3,000 members dwindled by design to around 1,400 this year. Apart from size, what changes were made from the Minicon template of other years and how well were they received? Maybe *you* were there and can write the thoughtful treatment those questions deserve.

Meanwhile, I thank Chief Crank of the *Bozo Bus Tribune* Jeff Schalles for sending along four issues of Minicon 34's daily newzine filled with Polaroid answers to those questions, given while the con was in progress.

Issue 2: "*The Minicon Rumor Mill - Friday 10:00 P.M.* ...Opening Ceremonies, the traditional major Friday night event, was remarkable for its brevity. Gone were the long boring speeches, elaborately choreographed presentations, and all traces of what many would call

'the usual stuff' (not a technical term). Instead, we were treated to some brief and not-so-brief entertaining, extemporaneous displays of fannishness...."

"A Former Insider's View of Opening Ceremonies - Dave Romm: ...This is a new committee and they can be forgiven for reinventing the wheel with fewer spokes but a shinier rim."

"Submitted anonymously, on Hilton stationery: ...Finally, I wish I could get over the feeling that Minicon 34 is being set for authors, agents and editors. I thought that Minicon was not a business deduction. This is not my first Minicon. I have attended over 20 Minicons...."

Issue 3: *Sharon Kahn* liked the human scale of the 1400-person Minicon, the "Wiscon-like" programming, and even the hotel elevators. She thought that blocking room parties on the top six floors worked well, allowing fans to start at the consuite and work their way down.

Issue 4: *Bozo Bus Tribune 4:* "Missing from 1999's leaner, meaner Minicon were the carloads of teens that suburban moms would drop off for a nice, safe, peaceful weekend for kids AND mom -- one guess being that a downtown con was too dangerous for them to even think about."

Online Jon Singer gave the con its highest praise, calling Minicon 34, "One of those very special conventions, of a kind you just don't get all that often."

Millenium Excedrin Philcon

What happens with your club's annual convention when essentially the same people have to run a Worldcon that year?

The Philadelphia SF Society is the latest group to deal with the question. They're discussing alternatives like, making Philcon a relaxacon in 2001. (That solution worked for Boskone in 1980.)

The most intriguing idea is to accept the Arisia committee's offer to swap weekends in 2001, allowing Philcon to run in January and giving the group more time to do justice to both their conventions. Philly fans who had to run the 1998 Philcon after working on the Millenium Philcon bid at Bucconeer "found it was very big stretch to work both with only a

two-month separation."

The club gathering information about hotel availability before making a decision. *[[Source: PSFS News, 2/99]]*

The Ook Files

Roswell in 2002: Is the bid real? The Albuquerque SF Society wants to know. They debated the question at their February meeting, after *Asfacts* editor Chad Lundgren published the bid flyer as the clubzine's back cover. Lundgren sides with those who think it would be funnier if the bid *is* real.

Well, Chad, you get your wish. Liz Mortensen's Roswell bid is every bit as real as the KC-in-Boston-in-2001 bid was: it has a letter of intent from a Roswell motel, a committee, a web page, and even seems to have borrowed Ken Keller's surefire strategy of neglecting to file in time to appear on the mail ballot.

But Chad is still concerned about practical matters like: "There are simply not enough rooms to host anything approaching a Worldcon sized event. Does Roswell even have a convention center?"

Hey, the S.S. Norway didn't have a convention center either, but did that stop the Bermuda Triangle bid?

FlamencoCon Anyone?

Once upon a time, junk mail sent to WSFS landed quietly at the bottom of Don Eastlake III's waste paper basket. Thanks to the worldcons.org domain listserver, now every Worldcon can share the wealth.

Recently, some "Professional Congress Organisers based in Spain" inquired if WSFS is interested in holding a Worldcon in their country.

Eastlake, with admirable candor, answered: "WSFS is an umbrella entity that does almost nothing...." And gave them a basic explanation of the bidding process.

What he forgot to mention is that the Worldcon committee doesn't get paid. Once that news goes out, I'm confident WSFS will be getting a lot less junk e-mail!

The American Academy of Religion and Society for Biblical Literature go to Disney World...



[[As it turns out a friend of mine, **Laura Simmons**, attended the conference at the Dolphin and Swan reported last issue. She came home and expressed her feelings in this satirical photo. We now resume the regularly scheduled lettercolumn....]]

The Fanivore

David Bratman

I'm pleased that my article on fannish shibboleths was generally well-received. I've been told that there was a discussion on Usenet recently sparked by someone's use of "ticket" where "membership" is the correct fannish term. I'm pleased to thus learn that I'm not the only person to have noticed that particular shibboleth.

I would have been happy to include ones from other sub-groups of fandom, as Elizabeth Osborne suggests, if only I knew more of them. Many newer fannish groups, though inspired by older ones, grew up largely independently, and the connections were few, due in part to sheer

numbers. Sometimes the shibboleths of one fandom are directly opposite to those of another. As Elizabeth points out, neos are apt to misunderstand the meaning and usage of words and phrases, and if someone with a neo's knowledge of an older fandom becomes a founding BNF of a newer one, his or her errors in the old group are liable to become the orthodoxy of the newer one.

This creation of new shibboleths for new fandoms is directly relevant to Elizabeth's complaint of the snobbishness and unwelcoming attitude of traditional fandom. She's far from the only person to make this complaint, but in fact traditional fandom is very welcoming of newcom-

ers -- provided they accept the group's shibboleths. I don't know Elizabeth's situation, but most of the people I've heard make this complaint have been experienced in other fannish groups, whose terminology, attitudes, and practices they brought with them to traditional fandom. No wonder they didn't feel welcomed. If I, as an experienced fanzine fan, marched into media or costuming fandom expecting them to conform to my shibboleths, I wouldn't be welcomed either. Instead, when visiting other fandoms I try to remember that now I am a neo again, and I find the natives friendly. Anyone willing to be a neo in traditional fandom, and to learn its shibboleths and

values, will find the welcome equally warm. It's like learning the customs and habits of any other group one wishes to join.

Fringe fandoms began because fans have naturally diverse interests, and they flourished as the quantity of various kinds of SF grew to support them. They separated from traditional fandom as increased publicity, and greater size and sophistication of the fringe fandoms themselves, made it possible to join them without going through a traditional neohood. Insofar as these new fandoms led separate lives, they didn't impinge on traditional fandom at all. That has certainly been true of Tolkien fandom, and as a Tolkien fan and a fanzine fan I often feel like a man with two very different hats. The hostility only came as, however inadvertently, the sheer numbers in new fandoms began to take over traditional fandom, and more importantly to remake it in their own image. The hostility was not the cause of fringing, but an effect. If visitors between fandoms can learn and apply each other's shibboleths and values, the different groups can live in peace. That was part of what I hoped to accomplish with my article.

Gregory Benford

Always good to see into the core of fandom....

Most interested to see Bill Donaho's memories of Worldcon '68, my fave of all -- & not just because of the dope! I have never understood the idea of trying to put body English on the Hugos, either, especially not to give the GoH one. I'm GoH this year in Australia, and some people have nominated my novel, *Cosm*, for the Hugo, but I sure hope it isn't because they think it would be really keen to see the GOH win. (Not that it wouldn't be so for me; I've never won a Hugo.)

I liked the old Worldcons, where the concomm ran it as a party, rather than a circus. But then, there were fewer than a thousand of us, usually, and parties can't have 5000....

[[Bill Donaho's 30-year-old story may yet provoke some fresh excitement. After I mailed the last issue, I got a call

from Harlan Ellison with word that Philip Jose Farmer, the '68 GoH, wanted to see a copy of the article about the "Hugo fraud."]]

Henry L. Welch

Based on your reporting about Worldcons and bids it is a wonder that anyone wants to bother anymore. Not only do you have to deal with all of the fannish politics, but the larger hotels and convention centers appear to be more fickle than they used to be, fighting harder for deposits, banquet events, earlier commitment deadlines, and the premium fees paid by other convention events. Add on top of this the growing built-in expectation of disaster within the fannish community. I've considered (not too extensively, more just to make the local fen nervous) of putting a Worldcon bid together for Milwaukee. We now have a big enough convention center, enough hotel rooms, and decent air service through Midwest Express.

[[So you've also been taken in by the hoax that Milwaukee actually exists?]]

Unfortunately I know the task would be huge. Not only would I have to deal with local fan issues, have lots of work, but I cannot expect to put everything together with local talent. Too many people for years have been donating world class skills and energy to the Worldcon to get burnt out, trod on, or worse. I simply do not see the talent pool growing to overcome this trend, especially as the requirements expand every year. Ultimately I think that the Worldcon may need a permanent professional staff (not too large) that is qualified to put together events of this size and has the connections through at least North America to command the attention of the hotels and conference centers. This will ultimately raise the cost of doing business (as well as change the way of doing business), but it would also raise expectations and what is actually delivered. We spend too much time reinventing things every year.

I am by no means advocating that we give up the bidding process nor removing local involvement or flavor for the conventions. Many organizations rely on local planning committees and their local

connections for staffing, tours, and local flavor.

I'll probably be dismissed for my radical attitudes, but given the trends I see no other solution except that we may start seeing years without a Worldcon.

[[In the absence of concrete examples of bungling, fans' eagerness to attach the "disaster" label to a con says more about them than the committee. Unfortunately, that doesn't keep their criticism from discouraging good people from running Worldcons.]]

Marie Rengstorff

I miss Buck Coulson. I thought you did a great job of describing the man. One day he mentioned he was not into "cute." Every letter he got from me after that had "cute" on it or with it. His rugged cover was not really as deep as skin deep.

My Tahoe house is up for sale with lookers and open houses and all the usual need to be neat. So we, Tahoe, received about 8 more feet of snow to be shovelled or blown to keep the entries neat for the lookers. I am sore.

Then, suddenly, it became warm. I had to go out in the mud and reset the stepping stones of the front walk which began to sink into the melt. I am more sore now than in the previous paragraph.

My 9-1/2 pound dog is out protecting the backyard against squirrels, jays and Canadian geese. I'd better go call her in. She is sinking into the melt and turning from gold to dark mud.

P.S. My house is in escrow. I think I'll celebrate by not making my bed. It is a bore to always have to be perfectly neat so people can look any time of day.

P.P.S. The "buyers" withdrew from the escrow. They went through three contractors. They wanted to expand the house by expanding the land coverage.

I live in an ecologically delicate area -- on a canal to the lake, Lake Tahoe. More land coverage is a big "no, no." There are a ton of laws restricting expansion of land coverage.

My house can be expanded by building over the attached garage. This would give a beautiful view of the lake itself. Nope. Everyone wants to build in back.

All that would do is reduce the sunny back of the house.

Lloyd Penney

Since first reading it, more than just a few chuckles have escaped my lips about how Matthew Tepper zapped "Jerrk" Pournelle. Jerry's always been an appropriate target, IMHO, and Matthew shot true to the bullseye.

A Brad Foster website should be full of fabulous eye candy. Lots of fannish art, some serious stuff, and a little Olivia on the side, I'm sure. Looking forward to it.

I was tired when I read Brenda Daverin's threat. For me, "I have access to both" meant both the ferret and your pants...

A serious Worldcon bid for 2004? If true, there's a sigh of relief from many who saw 2004 as a potential yawning gap in a tradition of annual Worldcons.

Elizabeth Ann Osborne is right when she speculates that other fandoms have their own vocabulary. I've always said the fandom is a continuing education, and I'm learning words from other fannish and related groups, like yiffy and safe-word and Mary Sue, and others...just when you think you've heard it all...

Joseph T. Major

Skunkman's Last Adventure: First the Shaft, now this. Whatever is happening to the traditions of fandom?

Multimedia Watch: Just recall, the Teletubbies were invented by people who thought Barney was too intellectually complex for children. What will happen when the post-MTV generation, with shallow intellects and brief attention spans by the standards of the MTV generation, which standards are, by the standards of our generation, shallow and brief respectively, has to have its kiddie show?

Conventional Reportage: With San Francisco-San Jose in '02 having such problems, I can see one fallout; the proposal to abolish zones is going to have an easier time getting passed. The failure of the Boston for Orlando bid should dispel fears of NESFA Worldcons Forever.

The Fanivore: But with every good news comes bad. If zones are abolished, Dragon*Con may well start bidding for every eligible Worldcon, on the grounds that they can't be losing forever (well, we can hope they can). Can we look forward to a bidding war between Dragon*Con and Creation Con TM?

It would be nice to think that having the big media con opposite Worldcon would draw off the fringe fans who demand that Worldcon put on a party for them. However, people's interests grow and evolve: your typical media fan may not be interested in reading, but not everyone is typical. Consider it an environment in which those who are uninterested have been sorted out to begin with. And, of course, there are Capital-F Fans who are interested in TV/movie SF.

Gene Stewart

Harry Warner's spate of neighborhood shennanigans reminds me of our brief stay in Huber Heights, OH, where there were motorcycle gangs living in suburban houses down the block, a dog bit my wife trying to get at my son, vandals smashed our neighbor's windows and left beer bottles inside our sons' plastic play gym, and I, too, had the joy of opening my front door only to find a hysterical woman worried that her husband was going to kill her. Huber Heights proudly proclaims itself, for some reason, the Largest All-Brick Community in the USA. As we quickly learned, they're not talking about the houses, but the brains of their inhabitants.

Since leaving, my brain has gone back to good old tapioca pudding. Consider me de-bricked.

And Clive Newall may be interested to learn that he's not alone. My father's mailbox was blown up one night late last year. He lives in South Carolina, though, where random explosions aren't all that worthy of notice, what with all the red necks, pickup trucks, and guns.

Very much liked the Missing Fan Formation for Gary Louie. Nicely done.

To raise money to pay for the whopping \$60,000 cost of removing its clubhouse oil tank, maybe NESFA should

issue *We're Gonna Starve!* complete with nude pictures of contributing fans, and subtitle it *The Revolutionary SF Diet*.

Although it's sad they were necessary, the obituaries, particularly those of Gary Louie and Buck Coulson, were very well done. RIP, all ye who go on ahead.

The Clonefrancisco debacle makes me wonder why hotels are so smug about turning away perfectly good money. Burned fans should make it a point to send a glowing report about all the money they missed out on to the hotel chain upper management. Fish rots from the head, but heat spreads from the top, too.

Orlando and deity Disney seem to have effed up fairly badly with the Dolphin & Swan venue, but it's a trap-and-fleece mindset down there, so be warned.

I can so spell Llllloyd pennEyyyy's name.

Keeping one's computer off during storms is a very good idea, and yes, pens do still work. I suspect it's the lack of spell-checker that drives most from pen to screen, though.

We can celebrate the living simply by letting people know RIGHT NOW how much you enjoy their stuff, but no fair being all nicey-nice. We're fans, after all, by ghu. Still, for some time now, I've made it a point of letting especially older writers, fans, and artists know that I've recently enjoyed a work of theirs. Send post cards, and brighten someone's day. And faneds could choose this or that elder to honor -- or for that matter, choose anyone of any age. The mortal coil can be damned slippery, so it's best to carpe diem and all that.

I'll second Brad Foster's idea of listing fan birth announcements. Why not? Another excellent issue, for which I thank you -- but please send the next to my new address next time, okay? I wouldn't want to miss any of this fun and/or information.

Garth Spencer

I see John Mansfield mentioned to you that just three Western Canadian cons will be held in 1999, two on the same weekend. Well, no duh. And his point is?

John has been saying something like

that for a while now, every now and then, as though it means something. Fact is, there aren't that many fan communities out here anymore, even if you take all of Western Canada together. Have you ever put push pins in a map of Australia, wherever Ozfans hold conventions? Somewhat similar picture.

I've tried to tell John that if VCon in Vancouver and KeyCon in Winnipeg are held on the same weekend, then...so what? Let me ask you, Mike: how many Ohio fans do you see at a given L.A. convention? That's how many Winnipeg fans we can expect to see at a given VCon. Or vice versa. Apparently, though, John can afford more for congoing than the average Canfan. Or thinks he can.

At the same time, John is one of the few fans who will actually produce some factual written information on questions I have raised, in fanhistories and fan articles and what not.

Brad Foster

Already gotten a couple of e-mails from folks who saw the new listing in this issue. Of course, same time getting more use out of all this, our web-server has gone done. Thank goodness the Juno account is independent of that, so I can still get my glowing-screen-and-keyboard fix in!

Cindy and I did Minicon for the first time. Had a blast, nice to put some faces to the folks I've only known in print for some twenty odd (very odd) years. Unfortunately, had my usual great timing and got there just as they decided to downsize the con, which meant we didn't make enough to even cover expenses. sigh. Tough wanting to go to cons when you ain't got the bucks. Still, lots of fun, and glad we did it.

And while the final design for the Hugo at Bucconeer managed to be both stylish and historic, reading the loc from Michael Nelson has me kind of wishing they *had* gone with that rocket-in-a-bottle design, I love the idea!

And now that I'm on the net, noticed my address in the back of this issue was only for my e-mail. Anyway could get both e-mail and "real mail" addressess

listed for folks, if you have them? I know I do get zines now and then pointing out that they got my address from someplace, oftentimes *File 770*, and would hate to think I might miss out on future new zines because they had no address to send a zine to!

Ariel Shattan

The contents of issue 129 prove to me that I rely on *File 770* more than I'd thought.

When I read issue 129, it was the first I'd heard about Gary Louie (ok, so I'm chronically out of touch). Since I barely skirt the edges of the permanent floating worldcon committee, I only knew Gary with the familiarity you get when you see the same person year after year at cons. However, hearing about his passing jarred me. Someone whom I had every expectation of seeing in a certain scene has gone, leaving a hole. It's a very disturbing feeling. But I'm glad you printed it, or I would never have known.

I also appreciated E. Michael Blake's article about the Adler Planetarium. I grew up in Chicago, and the Adler was one of my favorite spots, from the Planetarium show to the scales that told you how much you weigh on different bodies in the solar system. So I'm pleased to hear that they've got money to remodel. And even though the show was not everything it could be, I might try and take it in when next I'm in Chicago. I wonder, though, if Blake has sent a copy of the review to the Planetarium? Maybe they can take it to heart and improve things?

Harry Warner Jr.

I would have sworn that I had locced promptly the 127th issue of *File 770*. But this evening I came across it in a grocery sack of large fanzines needing locs. There was no date of response penciled on the envelope, no carbon copy of my letter nestling beside the fanzine, and so this must be along the lines of Mark Twain's remark that when he was young he could remember all the things that happened and all the things that hadn't happened, and in old age he could remember only

the latter.

Your essay on how far local fan clubs have declined and fallen ranks right up there with *Who Killed Science Fiction?* and *Ah, Sweet Idiocy*. You were wise to point out that there is no common factor that has caused this club to fall apart and that club to flourish. You do remind us that the most active local clubs like NESFA maintain a widespread program of activities for members but that doesn't explain why some other clubs that did the same thing are no longer viable.

The only aspect of the greying of fandom and its effect on clubs that you might have added to your study is the fact that mundane groups are suffering just like fan clubs. Here in the city of Hagerstown and Washington County, I know of no science fiction club but I do know that there is a serious greying in the mundane organizations and declining interest of young people in certain other activities. Volunteer fire companies and ambulance groups have been forced to hire more and more paid personnel to provide assurance some persons will be on hand to respond to emergency calls, because young people aren't replacing the volunteers who have grown too old to continue such strenuous work. The YMCA has suffered the loss of several hundred persons, mostly young people, in its membership total in recent years.

All sorts of alibis have been proposed for this lack of young people to get involved in things: dulled minds from drug use, obsession with computers, unwillingness to do anything that has adult supervision or participation, but it may be a combination of all those. If it happens in mundania, we shouldn't feel we're failing somehow to do the right things to produce more teenaged fans.

Did E.B. Frohvet really tell Ned Brooks that his first name is Michael, or did he say his name is Michael? I once wrote a fanzine article about Satan and God getting into a theological argument that had sprung up in a loc section, so if they can be imagined writing to fanzines, I can conjecture that there might be an archangel under a pseudonym in today's fandom.