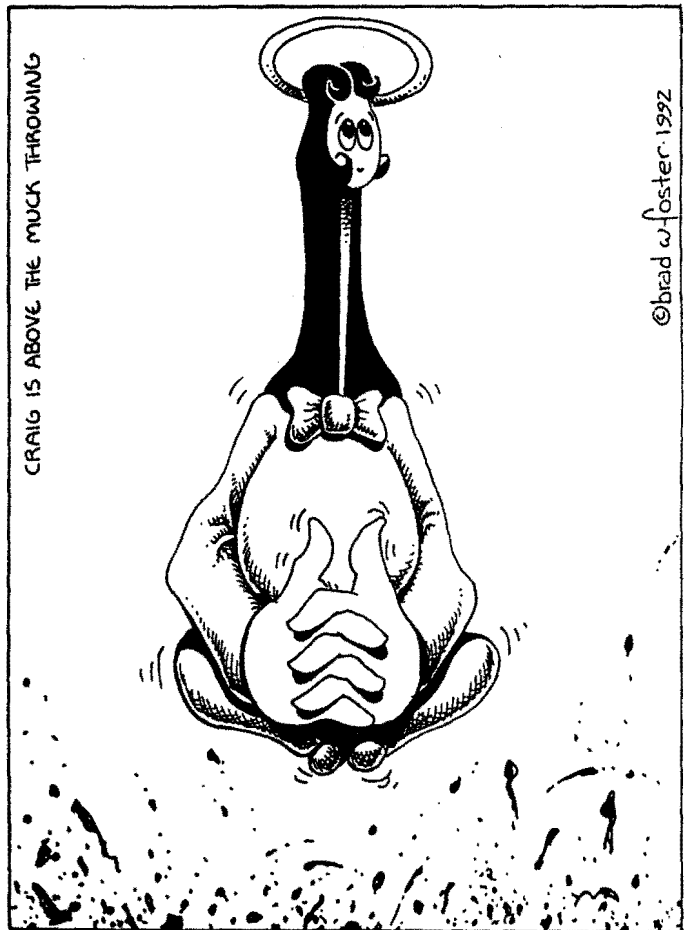


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FANMAG 4

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1994



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### COAs (OLD & NEW)

- Tim Hammell - 1712 111 Ave. S.W., Calgary, AB T2W 1R5 (some time ago ...)
- Eileen & Patrick Kernaghan - 225 Townsend Place, New Westminster, B.C. V3L 1L4
- George "Lan" Laskowski - 1306 Cherokee, Royal Oak, MI 48067, U.S.A. (April 94)
- JoAnne McBride - 2182 E. 46th, Vancouver, B.C.
- John Packer (fanartist) - 23 Second Ave., Septon Park, S.A. 5083, Australia
- Dave Panchyk - 2617 Argyle St., Regina, SK S4S 0K2 (says *Under the Ozone Hole* ..?)
- Ben Schilling - 2615 Madrid, Apt. 1, Madison, WI 53713, U.S.A. (Oct. 93)
- Dick & Leah Smith - 410 W. Willow Road, Prospect Heights, IL 60070-1250, U.S.A. (Dec. 93)
- Erwin Strauss - 101 S. Whiting #700, Alexandria, VA 22304, U.S.A. (April 94)
- Terry Wyatt - 8554 16th Ave. N.W., Seattle, WA 98117, U.S.A. (some time ago ...)

### Missing, Presumed Moved

- P.L. Carruthers-Montgomery
- Dan Cawsey (Victoria?)
- Leigh Edmonds & Valma Brown (Australia)
- Steve Fox
- Michael Hall
- Colin Hinz
- THE MAD ENGINEER, c/o M. Hagan (Bloomington, IN)

## Shallows and Difficulties

I've been a hermit for the past few years.

If this were a club newsletter, I would probably sketch out some member news about the other readers. Harry Andruschak had a policy disagreement with the LASFS, as profiled in the letter column. (According to Ben Schilling and FOSFAX, this was a dead issue some time ago and didn't have a lot of merit in the first place. I shouldn't sit in judgment; it sounds like Harry has done and said the same sort of thing as I have done or said, in other contexts. Even if it *were* mistaken at the start, and carried on too long.) Some *BCSFazines* came to me since the last SPLF, but I have let my membership lapse, so the reviews of the clubzine only go up to October '93.

► WCSFA (aka BCSFA), the successor group to V-Con's sponsor, is now holding one- and two-day minicons, advertised only a few months in advance. The newly-reconstituted group held a minicon in March and was to hold another in October of 1994. Wish them luck.

► A club in the Vancouver area, Dan Dubrick's "Starwolves Event Services Society", is trying to work up a con, to be held in a couple of years or so. The current chair of this bid (not Dan) was thinking of bigger and bigger ideas, to the point where I stopped coming to meetings even while I was still a club member. Somehow I react very negatively to hype ... especially if I suspect there is no substance behind it. Latest word is that another group has formed, aspiring to hold still another, different con again. *BCSFazine* has found it necessary to state in print that BCSFA is not involved with either con, nor is it planning yet to hold another V-Con.

► Some people seem to have given up fanpubbing, such as Bruce Arthurs and Alex McKale. (Or maybe they gave up trading with non-respondents ...) Other people still keep sending me trades, such as Chuck Connor, *Ethel the Aardvark*, and the Melbourne SF Society. Some new zines have appeared, such as *Attitude* (Britain) and *Zugzwang* (Australia).

► I'm still trying to track down some artists, notably Steven Fox and P.L. Carruthers-Montgomery. And I have quite lost track of some people — Bruce Miller, Janet and Robert Charles Wilson, for example.

► It's really astonishing when I realize how many people I know are writers now. Catherine Girczyc has moved to Vancouver; in mundane life, she is helping manage a store devoted mainly to calendars. I heard recently from Tim Smick that Catherine has taken over the Ether Patrol radio show, while he, Catherine, and another fan are planning to work up a fanzine available on disk, in a Hypertext format. Janet and Robert Charles Wilson have moved back to Toronto ... somewhere in Toronto. Eileen and Patrick Kernaghan, managers of Neville Books and contacts for the Burnaby Writers' Society, have moved recently (fall 93). Lyn McConchie keeps telling me both how her farm is doing and how her writing career is going - she's getting published, and getting known. (Sometimes I think I took a wrong turning somewhere ...) I discover that I know two or three graphic artists, too. Taral Wayne's career seemed to be on the upswing, last I heard. I don't know, but I think Colin Upton (of Vancouver) can get there soon; he's getting published in the thrice-yearly *Vancouver Review*. Michael Jackson (also of Vancouver) is still doing graphic work for Battletech, and similar game books, but has been doing more game design in early 1994.

Sally McBride and Dale Sproule, in Victoria, have recently announced they will start a new specific magazine. (Dale is co-editor of *Communiqué*, SF Canada's 'public' newsletter.) *Transversions* was launched, I understand, at ConAdian. *Locus* announced that several of the usual suspects Canadian SF writers formed a collective and took over the Tesseract's SF imprint from Beach Holme Press; the new line was also presented at Con-Adian.

As for me? I still tackle life by preparing documents. Of course there's no end to the making of fannish books. I have pretty much given up on things like my compilation of conrunning information, and never raised the issue of a faneditor's guide. I have continued some other things ... Perhaps I am recalling, now, that "the journey to Trufandom is one which must be accomplished by a Fan's unaided efforts." I concentrate now on doing what interests me.

► Most of my recent activity has gone into fanhistory, perhaps as a reaction against con activity. *Attitude* and, I think, the *Ottawa SF Statement* were a little deprecating about some of the recent histories I submitted to Dale Speirs ... they're probably right, I have probably over-dramatized some of the events I found traumatic. All I really needed to say about some Victoria, Vancouver and Ottawa events was that a few times, people became addicted to hype; neos with the psychology that, if only you oversell something enough, then it will become a success. It just took me fifteen years to recognize this sort of illness.

Also, I must admit, my sense of prose style is shot. It could be worse; my personal correspondence, and the letters in *Opuntia*, have been very positive, if not very specific. The fact that Eugene Heller, a ConAdian participant, asked for my contributions to a fandom/fanhistory display doesn't hurt much, either. (One practical benefit: condensing a chronology of Canadian fandom showed up a number of discrepancies and inconsistencies in the material already published.)

Several people have been helping me correct and complete my bald and otherwise unconvincing narratives of Canadian fanhistory. For example, David "Murdoch" Malinski and Wayne Chisholm have rounded out, a little, my understanding of Maritimes fanhistory. I have said in the past that the Maritimes are the hardest place to get fannish communication from, though ... and I stand by it. I'm going to have to ask Dennis Mullin what kind of story of Wilfcon and Kitchener fandom he would like to see on record.

For future reference I can take lessons from Leigh Edmonds' article on fanhistory in the last *Habbakuk*. In the foreseeable future I could conclude my series of articles, to my satisfaction, and have the whole subject out of my system.

► My attempts to revive and update my SF/F/H market listings were starting to pay off — I can now offer, on demand, quarterly-updated ondisk information on U.S., British and Canadian markets — when I discovered that, once again, the pros have beaten me to it. The good folks who produce *Writers' Market* annually are now producing a SF/F/H-focused fiction market survey, available this fall.

This sort of thing has happened to me twice before. I wonder if I'm constitutionally slow off the mark. Well ... some people are showing an interest in my product.

(I have finally recovered an address for *Aurealis* in Australia. Now I have to write for their guidelines ...) It's still a bit scrapbooky but I should be getting in touch with more news sources, *Gila Queen's* and *Scavenger's* among them.

▶ Also, for the past couple of years, as I've said before, I put together a wall calendar of upcoming Northwest conventions, and distributed some copies to people for Christmas. The object is to detail not only the basics that every con flyer should list, but also the information that artists, dealers and writers want to know about conventions. Last winter I tried to expand the copy run and the information base by offering cons advertising space, with poor results. Okay, that's not the way to go. I made a lot of calls and sent letters to all the cons I know are happening in 1995. I should get more returns this fall. Probably I'll have a saleable product by this Christmas.

▶ Another project of rather more limited market appeal is a directory to Northwest fandom, for which I first produced a draft in January. It says something about the way I work that I got a bunch of revisions, updates and new information to insert ... then let it sit until now Still, it could be of interest to people.

Think I should put out a catalog?



## LOCS & QUAYS

8/11/93: Dale Speirs, Box 6830, Calgary, AB T2P 2E7

Your comments about space cadets and the lack of oral tradition got me to thinking about the aspects of fandom that I've been harping on for years: why SF and not philately and aquaristics? By now some people are probably heartily sick of me always going on about the lack of financial disasters in my other two hobbies. But your remarks about space cadets and the lack of any method to pass on information suddenly provided me with a clue. Now that I think about it, one factor that distinguishes SF from other hobbies is that it did not smoothly evolve from one fad to the next. In philately, for example, fifty years ago the stamp was the thing. Nobody bothered too much about postmarks or postal history (routes and methods of carrying the mail). But a few collectors began propagandizing, and eventually succeeded, for today the majority of exhibits at a stamp show are postal history. In the aquarium hobby there is no abrupt discontinuity through the decades. Some aquarists keep cichlids, some keep goldfish, and some keep guppies. But there was never a sharp line where one can say before 1965 most aquarists kept goldfish, then all these pushy young cichlidophiles arrived. It is agreed by philatelic historians that their hobby made a gradual transition from stamps-only to postal history. There were no postmark barbarians storming the gates. ...

For contrast, consider SF fandom. Fanzines in their heaven and all is right with the world. Then BLOOEY!, the Trekkies arrive. Not gradually infiltrating fandom, but rather over-running it. No knowledge of what went before, nor any interest in obtaining such knowledge as it was a better use of time to watch a rerun of "The Trouble with Tribbles". Repeat these discontinuities several times with as many special-interest groups as you care to name. Those who do not know history are condemned to disrespect it.

Like any volunteer association, one can always vote with one's feet. Cons getting you down? Then stick to zines. Andruschak has told how he did it, just walking away from the LASFS, sticking to fanzine cons, and associating with the pubbing crowd. I attend a few local cons out of hometown loyalty but generally avoid condom (I know, that doesn't sound right) in favour of zinedom.

McCrumb's versions of fandom are evidently more revealing of her than of what is wrong with fandom. Reading her books, one gets the impression that for her, no activity is of value if done as a

hobby; it must be done for profit. Not all costume designers want to run a dress shop.

*(There used to be a good deal of information passed on by word of mouth, according to the cry of it. I was arguing recently with Robert Runté because he thinks the oral tradition is still going on, and I see no evidence of it; he thought there was no need for, say, convention guidelines to be passed on, and indeed they would be actively pernicious ...*

*(Hell, I forgot, you ran his article!*

*(As Joseph Major demonstrates later, people who simply don't know there are vital things to learn, like those who simply won't listen, are damned to learn them the hard way.*

*(McCrumb was not only ignoring anything positive in fandom, in effect, she denied there was anything positive other than coming to terms with the mundane world.)*

6/11/93, Ben Schilling, 2615 Madrid, Apt. 1, Madison, WI 53713, U.S.A.

I received your letter and SPLF last week. Thanks for the zine. No thanks for printing Harry Andruschak's lies about Robbie Cantor. Robbie was thinking that the deadline for removing that duplicator had passed, as had two extensions to that deadline. ... I expect you to tell the truth.

*(Hmm, that's interesting. Were the deadlines and extensions advertised? Did Harry know about them? Not, apparently, to judge from his correspondence ...)*

31/12/93, Harry Andruschak, P.O. Box 5309, Torrance, CA 90510-5309

As far as conventions go, I attended Corflu Ten, and wrote up the great time I had for FOSFAX. That was my last con in 1993, since I couldn't be bothered to attend the local Loscon last Thanksgiving weekend. I am not sure what conventions, if any, I will be attending in 1994. Maybe none, if I need to save up money for a vacation or two in Scotland.

I have heard much about Timecon, but it is good to have that set of rules in print for posterity.

Yes, Sharyn McCrumb has written books that lampoon other subcultures. One is *Highland Laddie Gone*, her view of what Highland Gathering and Games are about. Or should be, or might be. Since the kind of thing she describes in the book has no resemblance to the Highland Games and Gatherings here in southern California, I have no idea how accurate her portraits are.

But as a mystery story, it flops. This guy marries a young woman who claims to be the niece of the Duke of Rothsay. OK, this wealthy American male takes her word for it, does no background check, and married her just because she says she is the daughter of a duke. The plot revolves around the assumption that nobody in the U.S.A. Scottish community knows who this duke is, except for a few who do know and get murdered by the woman to keep her secret. As if *Burke's Peerage* did not exist.

In your fanzine comments, you note that I read something about the sciences. Well, indeed I do. I still make it a habit to read, every week without fail, *Aviation Week and Space Technology*, *Nature*, *New Scientist*, *Science*, and *Science News*. I read and evaluate science fact books that arrive in the library, and do book reviews of the better ones. Indeed, I have just sent off to FOSFAX a review of Gary Taubes' *Bad Science*, *The Short Life and Weird Times of Cold Fusion*. You do remember cold fusion and how a lot of fans (and pros) who should have known better got suckered into believing that there just might be something to it? Not me, and I have titled the review "I Told You So." Of course, FOSFAX may retitle if they feel it is a bit too ... well, provocative.

*(I suppose the long and the short of it is that sometimes we discover a fan group doesn't offer us anything ... and we don't offer it anything. I've said that several times about a local fan group, and myself, to members of the group.*

*(If you can evaluate current science writing, you're doing better than I. The affordability of current science journals and the fact that the sciences are badly taught entirely aside, I think phenomena like the cold fusion business rest on the fact that, to many of us, the world is a random collection of disconnected facts and processes, and we really are damned lucky if our education and experience allow us to evaluate how things are likely to work.*

*(Even if we all received optimal science education, much of life is simply not covered by the sciences ... not least the facts that some people lie,*

and that it takes certain skills to see into people. I am 37 and I don't have that skill.

*(Your speaking of provocation reminds me of a distantly related topic. I want to raise an issue of good fanpublishing practice. When should a fanwriter or faneditor perform self-censorship? Dale Speirs and I have been tacitly wrestling with this for a while. Dale has experienced a libel suit. I could conceivably be sued for some of the matters I want to chronicle, even when they are matters of public record and common knowledge — because some fans consider their good names to be blackened. Granted, Canada is far less litigious than the States in this respect, and granted, until now fans have usually shied away from going to the law; but still, what is the criterion of good practice and responsibility? The floor is open.)*

6/1/94: Chester Cuthbert, 1104 Mulvey Ave., Winnipeg, MB R3M 1J5

... I possess very little practical knowledge, but have read thousands of books which have given me special information that most people lack the time to acquire. You may be right in thinking that fantasy and science fiction literature is primarily escapist, but it is also instructive and expands our range of imaginative thinking, a function surpassingly fulfilled by parapsychological material. Reading in both fields supported my ability to think independently of orthodox teaching and has certainly benefited me economically.

Yesterday's mail brought *Opuntia* 16 and 16.5 from Dale Speirs, and the continuation of your essay on the Canadian SF and Fantasy Awards. I am totally incompetent to vote on such awards, as most of my reading is of older material. Yet I have read more books of fantasy and science fiction by Canadian authors than the majority of people who try to keep up-to-date. Unless one concentrates exclusively on the Canadian material, the volume of publishing makes it difficult to qualify to vote.

... Over the years, my letters to you have expressed sympathy with what you have learned about fandom, but with all its faults it has inspired friendships and activities which often bring people back to the field years after they have abandoned it. The fellowship spirit is unique, and once sampled is not forgotten.

Bill Donaho's *Habakkuk* for December, 1993, which arrived yesterday, is a prime example of the previous paragraph. He has resumed publication after 25 years, and the welcome he has received is phenomenal, but earned by his publications.

Your work will not be appreciated by everyone, but it is useful and cumulative as reference material, so please continue.

*(I thought the problem facing the CSFFA administrators was to distribute reviews of the nominated material, or to be sure that eligible nominators/voters knew something about the candidates. I said as much to Diane Walton, of SF Canada.*

*(Another problem. Diane later wrote me in April 94 to solicit my contributions to an address database. I thought at first this meant that no database for ballot distribution had been passed on from year to year — I would find that typical of some CSFFA administrations, about ten years ago — but presumably SF Canada and Dennis Mullin canvassed all potential sources.*

*(Fellowship. That's what my kvetching is all about, isn't it; the periodic failures of fellowship. I guess I have simply given up on fans I didn't relate to, and I am now looking for those with whom I have something in common.)*

9/1/94: Harry Warner Jr., 423 Summit Ave., Hagerstown, MD 21740, U.S.A.

The new issue of SPLF was a pleasure to read, after a barrage of barely legible computer-generated fanzines that have been arriving, complete with philosophizing about how much easier it is to read fanzines that are published with computers.

I'm sorry the convention scrapbook has not materialized. But you must realize by now the peculiarity of fans: few of them are willing to pitch in and help on any project, because they prefer to save their energies in order to have plenty of plenty of strength to criticize unfavourably the projects that get done without their help.

Audiotapes should not deteriorate until quite a few decades have come and gone. (Videotapes apparently decompose much more rapidly, although I have seen conflicting explanations of why this occurs.) I have open-reel tapes that were recorded in the late 1950s and early 1960s that still sound as good to me as they did when they were new. Cassette audiotapes might not last as long, because the tracks are so much narrower, but the oldest ones I possess, about a decade old, are still okay. There might be several possible explanations of why you had trouble. The heads of your playback machine might be to blame. If cleaning them with one of the liquids available at large audio stores doesn't help, the heads may need

demagnetizing. They pick up some permanent magnetism in both recording and playback mode and this can gradually erase tapes, particularly the higher frequencies. You can fix them with either a device housed in a cassette which sends a burst of energy through the tape deck, or by a device that looks something like a soldering iron and is held briefly against the heads. The latter is more dangerous because it can do more harm than good if not used according to directions and it mustn't be used around anyone with a pacemaker implant, but I prefer it because it can be used on any type of audio tape player. Or the deterioration could come from storage in the wrong place. Damage to the contents of tapes can occur if they remain too close to a large loudspeaker or a vacuum cleaner or any other electrical device that throws out magnetic radiation. However, the long period of time required to transcribe from tape to paper is an incurable problem unless the computer people perfect the ability of their products to turn the spoken word into the written word without human intervention.

"Steampunk!" surprised me by the dates on several of the books. I hadn't realized that the current fad for combining science fiction with the Victorian era had begun so long ago as the 1960s.

Your quotation of Andy Hooper's "Literacy is no longer any prerequisite for entering fandom" caused me to remember something. Many years ago, I wrote a piece of faanfction for FAPA about a talented artist whose generosity with contributing art to fanzines, his congeniality at cons, and his hard work to keep his local fan club in good shape had made him one of the most popular people in fandom. But there were rumours that he wasn't the perfect fan after all, because he seemed to have some secret that nobody had ever been able to ferret out. Eventually the truth emerged: he couldn't read or write. He had been too sickly as a small boy to go to school in a remote rural area where there were no visiting teachers, then when he grew older and recovered his father needed him to help on the family farm and never allowed him to enter school. He had picked up some knowledge of written science fiction by listening to other fans chatter about the new stories, he had sent drawings to fanzines instead of locs, and he had managed to avoid confrontations with the written word by choosing the right places to be at cons. I thought this was a brilliant idea at the time. Now, of course, it wouldn't be worth writing or publishing such a story because there's no reason why illiteracy would handicap a fan today, with the movies and television serving as the sole interest of many fans. Times have definitely changed.

I haven't read the McCrumb books about fandom, but I did go through *Fallen Angels*. Maybe there's a moral in the latter that reflects on the former. We doubt if things could happen in the future as the Pournelle-Flynn book asserts. So maybe we shouldn't think that the way McCrumb describes fans is anything other than fiction. After all, about two-thirds of all the crime, detective and police dramas on television have at the heart of their plots the dishonesty of a policeman or a judge or an attorney, and I doubt if their scriptwriters are convinced in their hearts that those trades really do have such a high rate of unsavoury characters.

I'm slightly confused about "Hugs and Backrubs" because I'm not familiar with a gathering called Timecon and I've never heard of the fans ... But this could mean I don't know enough about convention fandom, not that my suspicion that it's all a hoax is justified. If all this actually happened, it can't have done conventions as a whole any good; word gets around ...

*(Are you feeling facetious, or ironic, or bitter when you talk about fan criticism?)*

*(I see your point about audiotapes, but I'll raise another. Lloyd didn't indicate which format tapes were recorded in, at SMOFCon 6, nor indeed whether they're still in existence, or how well they were preserved. The extent of my transcription experience is that it takes about three times as long to put dictation onto paper as it did to record it.*

*(Given the fundamental hurdles in speech recognition, I estimate that we may be half into the next century, at least, before an audio recording could be "scanned" directly into a first-draft document file.*

*(Your faanfction piece is probably publishable as is today. Illiteracy is still an issue, only the emphasis has changed: instead of being barely recognized, the problem is well-recognized; it is still a handicap and illiterates are still liable to hide it.*

*(I was less concerned with the plausibility of either of the faanfction novels I reviewed, than the portrayal of fandom to a credulous public.*

*(I am so credulous that I believe anything can happen in California. Canadians and, I think, Britons extend the principle to embrace the continental U.S.)*

24/2/94: Scott Patri, Box 1196, Cumberland, B.C. V0R 1S0

*over ...*

First off, I'd like to comment on SPLF 3. Excellent! (even though it came in January ..) You pulled off what I was trying to accomplish, and you did it the smart way by doing it on your own and not with a club or organization that can knife you in the back whenever you do something they don't like.

... I am in preparation for producing my own zine, this time on my own. Since the personalzine seems the way to go, this is the path I intend to take ... as soon as I find someone who will do cheap photocopying for me. Yes, I'm one of those who haven't caught up to the rest of the high-powered computer laser-printer masters of publications, for I still own and use a Commodore 64, and even though I *may* envy those with better machines, I don't have to become bound by their limitations. Cut and paste works just as well as a complicated and hard-to-use PageMaker program, and sometimes even better.

A few final notes. "Fandom is a refuge for the socially inept who lack basic skills for interacting with other human beings"(?!?) I don't know who Colin got ran over by, but there are people like that all over, and not just exclusively in fandom. Eccentrics, party mongers, and people with ideas too grandiose for the common person to understand are socially inept? For us sub-geniuses, fandom is a refuge, from a world that can't or won't understand us. A convention is not just a dress-up party, but an escape from a traumatic reality. ...

There are two ways to react to people like these, lay down and let them shit all over you, or stand up and bash away at them until they get the message!

By the way, I need info pronto on the where, when, and how much about V-Con 21!

*(A long time ago, it seems to me now, I came across The Enchanted Duplicator and its moral: you achieve your fanzine, or trufandom, or indeed anything by your own, unaided efforts.*

*(Early on in my fannish career I edited a clubzine. The zine already existed before I came along, which I guess made it easier to recognize that it was not my personal property. My own foible is that I didn't easily recognize where I had authority to make my own decisions for the clubzine's contents.*

*(Time for a confession, I think. Scott, until now I've been pilfering computer access at workplaces for a lot of my fanwriting and fanpubbing. All a faneditor really needs is a typewriter and paper, same as any writer.*

*(Over the past several issues I've been trying to develop some ideas about fandom, its works and days, and what I was looking for. Colin Upton is a graphic artist in Vancouver, whose work is featured in the Vancouver Review and an alternative music revue. Since he has a background in local comics fandom, when there was a comics club, I guess that's what he refers to. I'm trying to figure where local fandom went wrong for me, or where I went wrong; had something to do with one of those crises that fandom periodically experiences.*

*(Your point is taken about assholes, but it's been said before. More to the point, though, is that people with an imperfect grasp of how to treat people, not just how to act socially, are becoming more and more common. This, among other things, destroys the fellowship for which I entered fandom.*

*(A cautionary note. After the crisis in Vancouver fandom in 1991, my own monotonous bashing away at BCSFAns — preaching, really — merely alienated them. This accomplished nothing. I realize now that I was begging for some assurance that BCSFAns wouldn't set themselves up again for the losses they took from Westercon 44 — and they were not just monetary losses. I was frightened and enraged by our loss of out-of-town goodwill and internal club fellowship. In the event, no-one produced the assurance I demanded.*

*(V-Con 21 was not held this year. I am partially responsible for that. Steve Forty, of BCSFA, says it may be 1997 before V-Con starts up again.)*

26/3/94: Taral Wayne, 245 Dunn Ave., Apt. 2111, Toronto, ON M6K 1S6

One reason that all those con-operating manuals and workshop zines are unknown is that convention fandom isn't a real networking community the way fanzine fandom was. Concom people only know other concom people within their immediate circle, or within the circuit of cons they travel to. They don't think about keeping things in print, or available for mail order. Their curiosity about fandom much beyond their personal purview is usually very limited. I've known exceptions. And during the "Goode Olde Days" there wasn't such a clear division between types of fans. There still isn't, exactly. Nevertheless, the drive to know about the past and the rest of fandom in the world seems diminished. Fandom is just too goddam large! We don't need Delaney to tell us that!



9/10ths of fandom is into anything *but* the things fandom originally did that appealed to me. The remaining 1/10th is so reactionary and middle-aged that it doesn't appeal much to me, either. Some of the old fogies have seriously suggested there has been a fanzine renaissance of late, just because there were up to two issues of a half dozen different "fannish" zines last year! In the mid-70s, I recall that many fannish issues per *month*.

5/4/94: Joseph Major, 4701 Taylor Blvd. #8, Louisville, KY 40215-2343

"The more you depend on high tech, the more it can *impede* your productivity, if you don't have a set deadline." (SPLF 2, p. 1) Truer words of wisdom were never before spoken, and they should be stenciled on the palm of every faned's hand. And it is not just for fandom that such things hold true. As now, when I am free to loe SPLF because the office computer is suffering the slings and arrows of technological obsolescence. Meanwhile, untold sheaves of air pollution permits, trembling to be issued, accumulate in my basket.

I enjoyed (I suppose) the gruesome tale of Constellation Con, here and in *Opuntia*. About the closest thing we had to such as DraConIs, which should [have] taught people that an SF con cannot reasonably share space with basketball fans, who are unreasonable by nature. (Especially here in Kentucky, the home of basketball madness.) From what I was able to observe, the con was run entirely by long distance. One of the department heads sent FOSFAX curious pleading letters seeming (but never clearly saying anything of the sort) to be asking for someone among the local readership to please step in and help.

Even odder, I suppose, was *what* he was asking for. Anne McCaffrey could ride a horse in the St. Patrick's Day parade (which was a week too soon and in any case horseless). Martial arts classes, Chinese language classes, Go clubs, and other such groups could be useful sources of recruits for fandom (on the basis that the con was dragon-oriented and this could be used as a hook to bring people in, I guess). Even leaving piles of con flyers in highway rest stops the week of the con could help recruit people.

What was it you were saying about the grandiosity and inexperience of the people behind Constellation Con?

I could not agree with you more about the pervading belief that any sort of "time-binding" of practical information would inevitably create a Supreme Ghod-Tyrant of Fandom. (I missed

Runté's comments on the matter but remember Steve George's words in *Opuntia* and his own perzine.) This sort of blundering around feeling the joy of making your own mistakes for the first time is just the sort of action that leads to permanent mistakes.

What I am curious about was, if the con committee of Westercon 44 was so uncaring about fanzine fandom, how did they decide to invite those GoHs and panelists in the first place? This hints at a level of (dis)organization that transcends the incomprehensible.

I tried Dale Speirs' idea about annoying a Marxist. What I said was that Marx sponged off Engels, who in turn derived his income from exploiting the proletariat (he owned a factory). Only to be told that yes, but Engels was liberated from class constraints! Similarly, baiting Holocaust deniers like that does not work, since they already know that if you disagree with them you are a tool of the Zionists and so they have no need to answer your comments.

As for Lloyd Penney and such matters as the *Monthly Monthly* that became the *Monthly Bimonthly*, and so on: what is the period during which the *Riverside Quarterly* is supposed to come out four times?

Let us see: Sharyn McCrumb has done the same thing to Highland Gatherings in *Highland Laddie Gone* that she did to Fandom ... Come to think of it, "the bride had just graduated with a degree in history, and that she had already landed a job at Burger King which would see them through the groom's two more years as a computer science major" is Generation X anxiety, not a peculiarity of fandom. (And then there is the curious coincidence that I graduated with a degree in history, and then had to deliver papers to see me through the two more years as a computer science major.)

There are a couple of place-references in *Bimbos* that place it in Virginia. Note that the book was originally written for the game-publisher TSR<sup>tm</sup> and features a game. I have heard rumours that McCrumb did her basic research at a Rovacon, which I have been given to understand is not exactly the best place to gain a basic understanding of fandom or cons ...

I think that what you see in *Fallen Angels* is fandom and environmentalism alike recast in Pournelle's image of them; images that deviate severely from what most others would see.

*(The point I was making about high tech was that computers encourage "dinking", forever making just one more fiddling edit/change/correction ... at least, I get that way.*

*(Kentucky is basketball mad? Too weird. As I recall, basketball was invented in Montreal.*

*(Sounds like DraConIs aspired to serve every possible interest ... except fandom. \*Sigh\* This really strikes me as just an extension of the growth dynamic we've seen in cons for decades, the drive to incorporate everything under one tent; and an extension of the unquestioning acceptance of how things are being done, whether it's feasible and sensible, or not.*

*(What we're dealing with here, as it only took me a decade and a half to realize, are people in their teens or twenties, either college-age or still in high school, and acting like it. So?*

*(As to convention guidelines — see Taral's remarks, above.*

*(The problem with the Westercon committee was unquestioning acceptance — they never seemed to question who the GoHs were. To be fair about it, the people I was talking about didn't select the GoHs. There was a turnover in the chairmanship after the initial GoH selection, and the group who later comprised the concom didn't know who Jerry Kaufman or the Haydens were. They had more than enough on their plates, anyway, dealing with their respective departments and tasks, and they were not fanzine or fannish fans; never had contact with that model of fandom.*

*(You've run into the Teflon coating of cultists' minds. I used to know about all that stuff... Emotionally, I suppose, neofascists and Marxists operate similarly to cultists: they absolutely need a given value system, and will not hear anyone question the One True Right and Only Way. I've been told of at least one fan group that acted like that.*

*(I could be snarky and say that the Riverside Quarterly comes out four times every decade, but then I'm a fine one to talk, aren't I. Anyway the Dec. 1993 issue arrived while this zine was in preparation. The curious thing is that I didn't remember sending Leland Sapiro anything ... which probably says more about my memory than anyone's regularity.*

*(You noticed that Generation-X thing too, eh?*

*(I guess my reason for contrasting McCrumb's and Pournelle/Niven/Flynn's books is to bring to the fore an issue that has been obscured. Unfairly obscured. To the detriment of us all.)*

8/6/94: Joseph T. Major

I thrashed around and dug out various old fanzines so that I could provide a reasonably correct view of what happened with

*Fallen Angels*. The book was first mentioned, at least as far as I know, in a loc by Larry Niven to *Science Fiction Review*: "Jerry and I have invited David Gerrold in on *Fallen Angels*, a novel we've been talking about for years. We'll be using a good many of our friends as characters, since fandom has become an illegal underground by the time of the story (about 2010 A.D.)." (*SFR* #46, Spring 1983, p. 50.)

When it was finally announced things had changed somewhat: "LARRY NIVEN, JERRY POURNELLE, and RORY HARPER have sold *Fallen Angels*, a science fiction novel in which fandom is a future underground movement (based on an idea by Jim Baen), to Baen Books." (*Locus* #341, June 1989, "People & Publishing", p. 8.)

And the book finally came out in 1991 as by Larry Niven, Jerry Pournelle, and Michael F. Flynn. ...

I can understand ... why you would prefer the view of fandom given in *Fallen Angels*, and on that basis the book has much to recommend it. In my original review of the book in *FOSFAX* ... I had said that the picture of fandom they put forth was somewhat idealized. As long as we realize that that is a goal such idealization will be all right. ...

As for McCrumb . . . You have probably noticed that she has the same jaundiced view of other groups and of any activity that is not immediately rewarding. Even then her view is sometimes less than totally accurate. ...

*(Major then reports how McCrumb characterizes the 'Highland fans' level of world knowledge, corroborating Andruschak. —GS)*

24/4/94: Teddy Harvia, 701 Regency Dr., Hurst, TX 76054, U.S.A.

It's good to see Charles Dana Gibson contributing art to fanzines again. His turn-of-the-millennium Gibson femfan series is among my favorites.

I started publishing fanzines in the days of typewriters and single-sheet copiers. The tedium of manually correcting my typographical errors and laying out the pages impeded my creativity and productivity. The cost of hardware and software did not disenfranchise me since I had access to those at the office. I have ceased publishing because of (1) increases in postal rates and (2) my preference for contributing to other faneditors and letting them do the real tedious work.

Colin Upton's penguin archer cartoon was funny because of the sheer silliness of it. Everyone knows the harmless creatures can't fly.

Red Lion would have created better public relations had they duplicated what one of the peripheral hotels at Chicon IV did. The hotel staff posted a humorous explanation in the elevators about aliens invading for the weekend and urging tolerance in the name of galactic goodwill. The hotel received a number of comments but no complaints.

*(Thanks for the Mela Koehler postcard; it has a certain je ne sais quoi, but I'm not sure what it is.*

*(Some people actually get a certain pleasure from making inadequate tools perform outside their limitations. I think that was half the aesthetic of fanzine publishing in the days when mimeo and ditto ruled the Earth.*

*(Actually, I think Colin was pointing out that anything will fly, if its lift plus thrust at least equals its weight plus drag. It is theorized, discreetly behind the doors of noisy bars where such things can fitly be discussed, that the flights of the U.S. space shuttles are demonstrations of this fact, and not of the intervention of God in human affairs.*

*(Ah, yes, a salutary reminder of the Shield of Urmor. Ironic that it would take mundanes to remind this fanned of the ancient wisdom of our tribe.)*

31/5/94: David Bratman, 1161 Huntingdon Dr., San Jose, CA 95129

I got a chance to look at a copy of SPLF 3 which was brought to the Baycon fanzine room last weekend, and from a couple of comments you made in the editorial matter I got the impression that you are on the verge of gafiation ...

I don't think you defined what you meant by "intellectual fun", but I hope the lack of it won't drive you away. If you *do* find a non-fannish social group which meets your expectations, please tell us about it! But for my part, any momentary disgust with fandom is submerged when I remember the cold winds that I've found blowing outside of it, even in supposedly intellectual environments. During my freshman year at a highly-rated university with tough entrance requirements, one of the more sympathetic people in the dorm took me aside and explained that it was simply *not done* to talk about things you'd learned in class except during group study sessions.

And some years later I joined a non-fannish children's literature book discussion group, from which I was quietly disinvented because, the moderator explained, my level of interest in the discussions made the other members uncomfortable.

But never, in over 15 years in fandom, have I been belittled for the mighty sin of having an intellectual viewpoint. ...

[T]here are younger fans like ourselves who occasionally appear. They tend to be in their twenties, rather than their teens, when they arrive, though. You may be having bad luck in Vancouver. I was sorry to hear that the community there is in decline, because I have tremendously good memories of my V-Con visits from when I lived in Seattle in the early 80s. But perhaps it will revive ... Anyway, hang in there. Good fanzine, too.

WAHF

Bill ?, 626 58th St., Oakland, CA 94609 (Jan. 19/94)

Mark R. Harris, 3712 N. Broadway #190, Chicago, IL 60613 (Oct. 7/93)

Received:

*Ansible*

*Astromancer Quarterly*

*Attitude* (c/o John Dallman, Flat 4, 27 Terront Road, London N15 3AA, England)

*Bardic Runes VIII* (c/o Michael McKenny, 424 Cambridge St. S., Ottawa, ON, K1T 4H5)

*BCSFazine* c/o BCSFA, Box 48478, Bentall Stn., Vancouver, B.C. V7X 1A2. R. Graeme Cameron ed.

*Communiqué* The bilingual Canadian SF writers' newsletter from SF Canada, 10523 - 100 Ave., Edmonton, AB T5J 0A8.

*Con-TRACT* (c/o John Mansfield, 321 Portage Ave., Winnipeg, MB, R3B 3A4, fax (204) 944-1998), a bimonthly listing of upcoming Canadian conventions.

*De Tijdljn* Abdijstraat 33, B-9500 Geraardsbergen, Belgium.

*Discordia Revisited #1* and *Derogatory Reference*, Arthur Hlavaty is at 206 Valentine St., Yonkers, NY 10704-1814, U.S.A.

*Drift #49* and other stufh from C.F. Kennedy (Box 40, 90 Shuster St., Toronto, ON, M5B 2K6).

*Don't You Write?* (Oct. 93), a personalzine from Thomas W. Phinney II & Veronica J. Antal (Box 46, Regina, SK).

*Empties* from Martin Tudor (121 Cape Hill, Smethwick, Warley West Midlands B66 4SH, England).

*Ethel the Aardvark*, Bimonthly clubzine/newsletter of the Melbourne SF Club, P.O. Box 212, Melbourne, Vict. 3005, Australia.

*File 770:98-99*, Mike Glycer, 5828 Woodman Ave. #2, Van Nuys, CA 91401, U.S.A.

*FOSFAX*, FOSFA, P.O. Box 37281, Louisville, KY 40233-7281, U.S.A.

*Frivolous Time-Wasting Technology*, Judith Hanna and Joseph Nicholas, 5a Frinton Road, London N15 6NH, U.K.

*Habbakuk* Ch. 3 vss. 1-3, spring 1994 from Bill Donaho (626 - 58th St., Oakland, CA 94609, U.S.A.).

*The Knarly Knews*, Henry Welch, 1525 16th Ave., Grafton, WI 53024-2017, U.S.A.

*Mimosa* Dick & Nicki Lynch, Box 1350, Germantown, MD 20875, U.S.A.

*Opuntia*, Dale Speirs ed., Box 6830, Calgary, AB T2P 2E7.

*SF Con Register*, Erwin Strauss ed. (Note COA!)

*Thingumybob*, Chuck Connors ed., Sildan House, Chediston Rd., Wisset, nr. Halesworth, Suffolk IP19 0NF, England.

*Thyme*, c/o Alan Stewart, Box 222, World Trade Centre, Melbourne, Vict. 3005, Australia. The Australasian SF News Magazine.

*Under the Ozone Hole*, Karl Johanson (4129 Carey Road, Victoria, B.C. V8Z 4G5) and John Herbert (2330 Otter Point Road, R.R. #2, Sooke, B.C. V0S 1N0). The Canadian newszine.

*Weber Woman's Wrevenge* c/o Jean Weber, 7 Nicoll Ave., Ryde, NSW 2112, Australia.

*Zugzwang* Kim Huett, P.O. Box 679, Woden, A.C.T. 2606, Australia.  
*ZX*, Andrew C. Murdoch, 2563 Heron St., Victoria, B.C. V8R 5Z9.

To be described next issue:

*From Sunday to Saturday*, Jan/Feb 94, a personalzine from Don Fitch (3908 Frijo, Covina, CA 91722, U.S.A.).

*Intermediate Vector Bosons* #38, a personalzine from Harry Andruschak (P.O. Box 5309, Torrance, CA 90510-5309, U.S.A.).

*North Wind* ##171-179, March AS XXVII (1993) - June 94, c/o Tony Fraser (Lord Owyn of Clan Frog), 1522 Carleton Ave., Burnaby, B.C. V5C 4V6. Newsletter of the SCA Barony of Lions Gate.

*Ottawa SF Statement* ##199-203, Jan.-May 94 (c/o 251 Nepean St., Ottawa, ON, K2P 0B7).

*Papal Bull* #10, July 93 - I'm still in the process of locating this sort-of SCA genzine.

*Rediscoveries Newsletter* #10, June 93, Mark R. Harris, 3712 N. Broadway #190, Chicago, IL 60613, U.S.A.

*Riverside Quarterly* #9:2, Aug. 93? from Leland Sapiro (Box 958, Big Sandy, TX 75755, U.S.A.).

*Stet* 8, Dec. 93, Dick & Leah Smith, 410 W. Willow Road, Prospect Heights, IL 60070-1250, U.S.A.

*Sticky Quarters* #23, May 1994, from Brian Earl Brown (11675 Beaconsfield, Detroit, MI 48224, U.S.A.).

*Timbre* 7, from Tim Jones (20 Gillespie St., Dunedin, Aotearoa/New Zealand).



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