

# SWORDPERSON

Swordperson #2. Published for the Fantasy Amateur Press Association in February 2014 by Rogers Cadenhead, 135 Jenkins St., Suite 105B #244, St. Augustine, FL 32086. Email: [cadenhead@gmail.com](mailto:cadenhead@gmail.com). Web: <http://cadenhead.org>.

## Is It Live, or Is It Memorex?

Lately I've been pondering one of the philosophical questions raised by *Star Trek*: If you use a transporter, how do you know that it doesn't kill you and create a new copy of yourself with all your memories and knowledge?

The premise of the technology is that you are disassembled into a form that can be beamed instantaneously and reassembled at a new location.

But if it actually works by discarding the original person and making a new person with the same memories right up to the transport, how would anyone know?

If this is what's happening during a transporter-like process, Willie Wonka is even more cruel to children than it appeared in the 1971 movie *Willie Wonka and the Chocolate Factory*. He killed Mike Teavee when he was turned into a TV signal!

Transporters need the kind of technology that was embedded in the college transcripts I ordered recently from Stephen F. Austin State University.

When I scanned the document so I'd have an electronic copy, the word "PHOTOCOPY" appeared out of nowhere dozens of times in the scan.

## Mailing Comments for FAPA 303 (May 2013)

**Sandra Bond:** I enjoyed the article you recommended about science fiction writer Pauline Whitby in *Sense of Wonder Stories* 4. The route it took to get her story told is as unusual as her obscurity among science fiction fans. (Roy Kettle saw a shop window in Ashwell, England, in 1991 with a note that said Pauline Ashwell took her pen name from the town. Kettle remembered that 20 years later when he saw the town mentioned on the Internet, motivating him to chase down Whitby for an interview. The note had been on her sister's pottery shop.)

Worldcon comes to London in 2014. That would be a nice place to honor the career of a multiple Hugo and Nebula nominee who broke the Hugo nomination gender barrier and made one of her first science fiction sales to John Campbell.

**Robert Lichtman:** Thank you for the remembrance of Michael Waite. I didn't get to know him in FAPA, but your fanzine did a good job of explaining who he was. You gotta like somebody who would send a book subtitled *Haiku Poets on the Verge of Death* to a

convalescing person in the hopes of cheering him up.

**Tom Feller:** I wouldn't think it possible that a convention panel could be held about the history of DragonCon with founder Ed Kramer mentioned only in passing. The con's continued financial relationship of an alleged child molester became such a scandal last year that the convention's board finally rid themselves of him, 13 years after he was arrested and ceased any role in running the event.

Frankly, I am not impressed with board members Pat Henry, Robert Dennis and David Cody failing to do this sooner. Kramer made \$154,000 off the convention in 2011, according to the fan website The Mary Sue. The amount he made in the preceding decade had to be staggering.

If anyone has written a history of the convention that explains why the Kramerectomy couldn't have been achieved years ago, I'd love to read it.

**Roger Wells:** I'm jumping in to this discussion late, but if the question is "are apazines and perzines private correspondence?" register me as "no."

I've read a few apazines where people reveal things that make me wonder whether there could be consequences for them, such as when people describes the Job-like suffering they endure at the hands of their supervisor at work. But I figure it's their decision.

I share PDFs of all APAs I publish with the websites eFanzines.Com and Fanac.Org after

they are mailed out. So I'm already writing with no expectation my words are only for a private audience.

When I read some of the scurrilous things Francis Towner Laney and others were saying about people in their FAPA contributions of old, it makes me wonder whether they would have been comfortable knowing the remarks would still be in circulation decades later, in a perpetually available free medium that reaches millions.

**R. Graeme Cameron:** I'm glad somebody cares about bringing new people into fandom and APAs, but I wonder how well it would be received if the effort was a great success.

The idea of being part of a science fiction-themed organization where the majority hasn't heard of Robert Heinlein, Isaac Asimov and Ursula LeGuin is rather disturbing.

I like to think that some of today's young fans are still being steered towards those authors and others who made me a fan.

But that's probably quixotic. You can't even find most of the classic SF authors at the typical used bookstore these days.

A few months ago in St. Augustine's Old Town, I pored over a small used store's SF/fantasy section looking for anything by an author I would've sought out as a 12-year-old in 1979. There were a few of the best known books by Asimov, J.R.R. Tolkien and Frank Herbert, all of which I'd read.

After a half hour, I finally found a book that met my criteria: Poul Anderson's *Operation Chaos* from 1971. To quote another author of "last century junk," so it goes.