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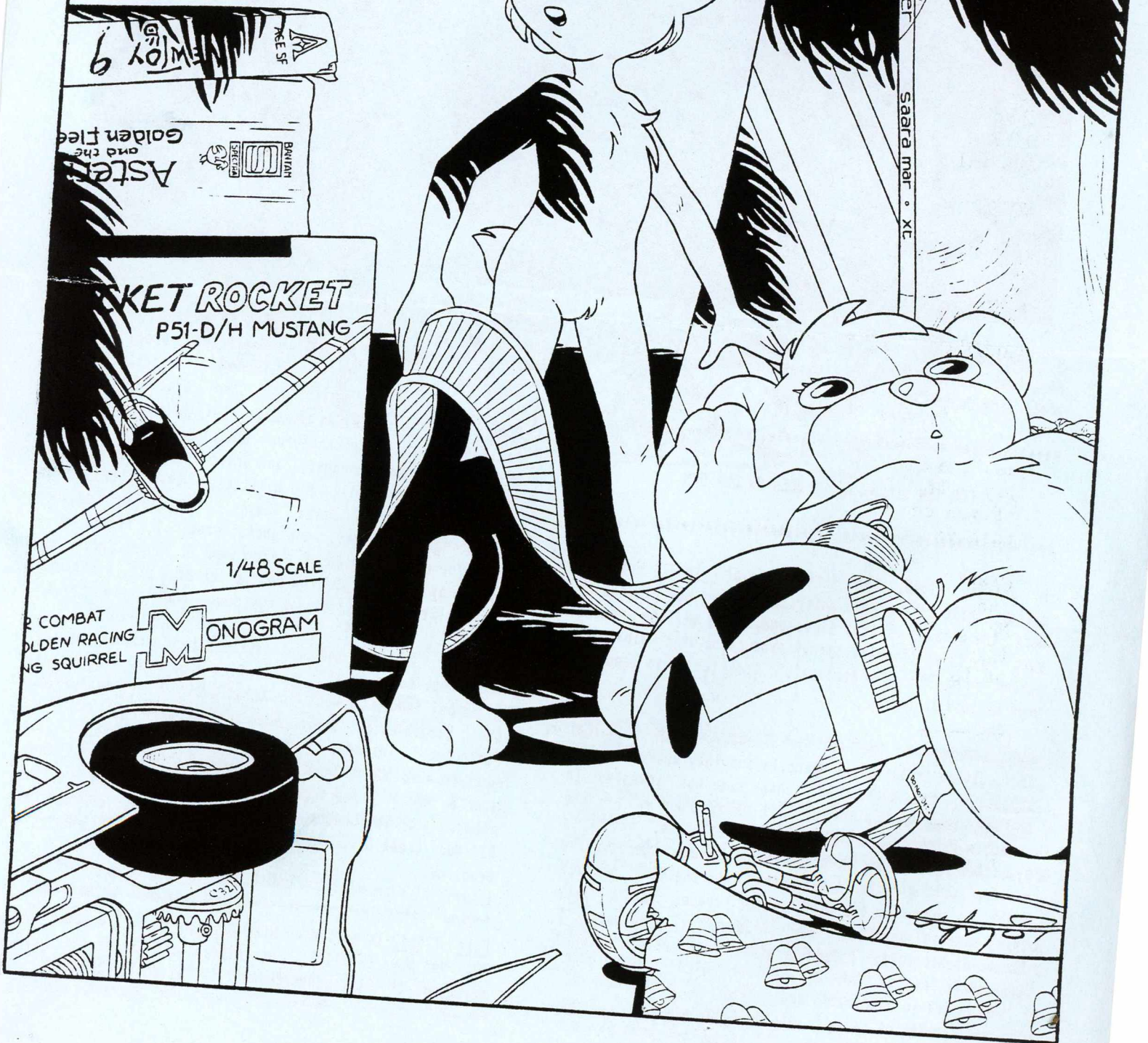


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1/48 SCALE

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OLDEN RACING  
NG SQUIRREL

MONOGRAM







MIS GRACE D. West, blesses Jon Singer during Conspiracy. At least we hope that's what was being recorded in this photo from Jeanne Gomoll's TAFF album.

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FOR TEN YEARS, WE'VE BEEN ON OUR OWN

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In January, 1978, the first issue of File 770 hit the mails. While I have some editorial reflections planned to mark the passing of that milestone, they will be coming your way in a (slightly tardy) production which might be called "File 770: The Genzine". Look for it to land in your mailbox in March.

The genzine was due out in January, but technical difficulties (read: burst stencils and inky messes) slowed production too much. Additional time was invested in transcribing my interview with Algis Budrys -- the verbatim transcript ran 20 single-spaced pages, which is by itself the size of one of these issues. Cooperative editing with Ajay is in the works, and the final product ought to appear in the next regular issue, rather than this issue as expected. So, as January slipped away, I had to create a Plan B, and generate the issue you have in your hands.

One collaborative project that has made its way into the

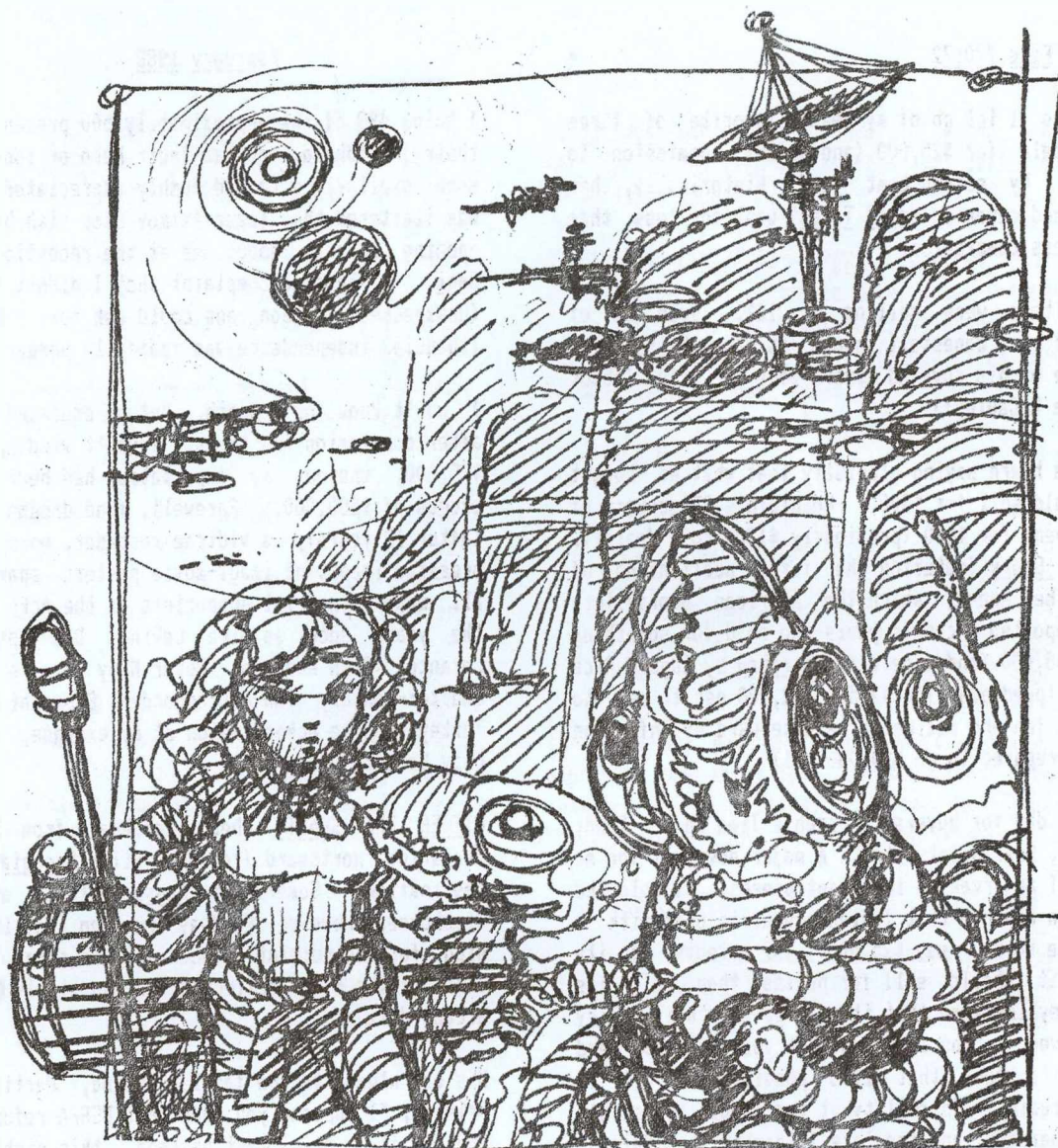
world, due to the editing and publishing prowess of Dennis Virzi and Pat Mueller, is the 1986 FANTHOLOGY. Framed by an edited version of the "Dream Fanthology" essay from File 770, the duo has turned out a very fine collection of writing from Chris Priest, Avedon Carol, Eric Mayer, Jeanne Gomoll, Patrick Nielsen Hayden, Elst Weinstein, Teresa Nielsen Hayden, Dave Langford, Tim Jones, Skel, Arthur Hlavaty and Greg Bennett, and artwork by Schirm, Brad Foster, Jeanne Gomoll, Kip Williams, Steve Stiles and an original cover by David Thayer. Utilizing desktop publishing technology, and photocopied, the result is a beautiful commemoration of a rich year of fanwriting. Get your copy for \$3.00 from Dennis Virzi, 618 Westridge, Duncanville TX 75116. (Texas residents add 7% sales tax.)

Although Dennis and Pat anticipated doing another Fanthology based on 1987 work, Rick Albertson and Patrick J. Gibbs, funded by WorldCon Atlanta Inc., have leaped into the breach with their own announcement of a "1987 Fanthology" intended in time for the Hugo voting. Their goal is a softbound book of 128 pages, a print run of 1000, and a \$5.00 price tag. Managing editor Gibbs can be reached with your recommendations (and copies, please) at 824 Wood Creek Dr., Roswell GA 30076. There is a March 9 deadline.

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File 770:72 is edited by Mike Glyer, at 5828 Woodman Ave., #2, Van Nuys CA 91401. Subscriptions: 5 issues for \$5.00, mailed first class in North America; \$1.25 air printed.





# ACKERMAN AUCTION

WHY IS THIS MAN SMILING? -- REPORT BY FORREST J ACKERMAN  
ON THE AUCTION OF 2000+ ITEMS FROM HIS COLLECTION:

105 boxes, a ton of treasures from my 62 years of collecting, went on the auction block in New York on December 12-13 and for me it was a complete financial catastrophe and a personal tragedy.

"I hope you make a million," Don Wollheim said in advance. Anticipated Kenneth Galante, dealer: "You'll make a billion."

After the fact: "An unmitigated disaster" -- Robert A. Madle, pioneer fan, collector, dealer. "A horror-chapter

for New York Babylon" -- Kenneth Anger, author of Hollywood Babylon.

For the first issue, April 1926, of Amazing Stories I realized \$36. An inscribed photo of Lon Chaney, Sr., for which I anticipated wild bidding up to \$5,000, went for \$50 (\$40 to me).

With three issues of Schuster & Siegel's Science Fiction currently in a catalog for \$25,000, I expected the entire set by the creators of Superman would command \$35-50,000. (I understand the world-class collection of Supermania is being leased to Cleveland for 5 years for \$2 million.) My set: Knocked down at \$2,750...less 20%...



Two years ago I let go of my least favorite of three Brundage pastels for \$25,000 (and no 20% commission to auctioneers). My second best (and, historically, her first published cover on Weird Tales) went for less than half that...less commission!

Collectors' items were selling at 10%, even 5% of estimated bids. Bonestell hangs in the Smithsonian Institute: one of his coveted covers went for \$1100 (about one-tenth of a McCauley!)

One dealer was heard saying gleefully that what he bought for \$80 he could sell for \$500. Heinlein's "Discovery of the Future" went for \$600 (previously \$1300 to a dealer). The 1912 All-Story featuring the first publication of "Tarzan of the Apes", which the American Booksellers Association reported a couple years ago sold for something in excess of \$8,000 (and mine was inscribed by Edgard Rice Burroughs!) slipped away for \$2,500 (\$2,000 net to me) to a young Texas fan who decimated me afterward by informing me he'd been prepared to go \$20,000 --!)

It was a field day for buyers, "Freebie Time In The Candy Shop"; for me, Heartbreak Hotel. A major downfall for me was the lack of reserves on important pieces. I told the auctioneers in advance that I didn't want to part with a valuable piece worth, say \$25,000, for a tenth of its worth; that it should sell for no less than half its value; but they insisted that it was against their policy to have reserved. "You lose some but you win some and bidders have to feel that it's possible to get an occasional bargain." In reality it was almost impossible not to get a bargain, and too late I learned that Vallejo and Frazetta et al did have reserved on their works. For instance, the highly sought-after Conan was withdrawn when it raised (as I recall) "only" something like \$42,500. My Brundage, Tarzan, Fear (Hubbard/Cartier), Science Fiction (Schuster & Siegel), inscribed Chaney and Ghost of Slumber Mountain posters definitely should have had reserves on them. The Slumber Mountains (no sleepers!) went for about one-third of what I paid for them and about one-fifth of what I (and others) anticipated they would fetch. Did it make sense for the Auction to profit by \$10 on the sale of the Chaney portrait at the expense of a loss to me of a potential several thousand dollars?

Among those present at the debacle were Robert A. Madle, Erle Korshak, Julius Schwartz, Tom Savini, Boris Vallejo, Ron Borst, Mark Frank, Zacherly, Phil Riley, Sam Moskowitz, Stuart Schiff, Peter Michaels, EFBleiler, Frederick C. Durant III, Barry Malzberg, John McLaughlin, Bruce Francis, Andrew Porter, Eric Kramer, Richard Bojarski, Harvey Clarke, David Hartwell, Edd Cartier's son, the brother of HL Gold and a grand-daughter of Frank R. Paul. I have heard from Atlanta, France and Israel(!) that I was seen on TV.

I think 499 of the approximately 500 present told me I made their childhood, or was their hero or idol or expressed some similarly warm and humbly appreciated sentiment. I was flattered that Isaac Asimov came with his wife and made opening remarks about me at the reception sponsored by Ogni. I have no complaint that I didn't receive all the (unexpected) egoboo one could ask for. But my goal of financial independence was radically unrealized.

I won't know for a month, but my educated guess is that, after commission and taxes, I won't wind up with more than \$75,000, whereas my expectation had been for a sale in excess of \$500,000. Farewell, fond dreams, of another car (after 12 years), a vidicam recorder, money to restore and preserve important imagi-movie posters, spare cash to repay all major financial supporters of the Ackermuseum through the years such as Mike LeVine, Bob Peterson, Charles Lorange, John Andrews, Peter Many Jr., et al, to invite quarter-century fan-correspondent Giovanni Scognamillo of Turkey to the Ackermansion at my expense, and in general play Scienti-Claus.

WITHER THE SHAFT? When last heard from The Shaft was streaking northward from Somerville Georgia to its proper destination, Somerville Massachusetts, and the NESFA Clubhouse. However, Roadway trucking line insisted someone sign for the receipt of such a large cargo, and the great wits of the NESFA deflected the gag simply by refusing to accept delivery.

His ear always to the fannish ground, Martin Morse Wooster related, "I suppose you know that NESFA refused delivery of The Shaft. As of last weekend, this mighty object was speeding towards Akron, Ohio, and a salvage plant. However, anyone can, if they accept delivery and pay freight charges, take over The Shaft's flight and speed it toward a suitable destination. This was discussed at Hexacon at some length; leading contenders deemed worthy of The Shaft included Ted White and Lee Smoore. Gary Feldbaum of PSFS seemed best-informed about how to take part in the Shaft's odyssey."

Unknown to the attendees of Hexacon, a final, heroic effort was made to deliver The Shaft to the NESFA Clubhouse. Returning from his December vacation in England via Boston, former LASFS President Adams Douglas called the Roadway dispatcher who checked, and gasped, "This thing's been sitting here for 40 days!" He promised to have a truck meet Adams in front of the NESFA clubhouse by 6:30 PM so Adams could sign, dump the shaft on NESFA's doorstep, and fly home. The winter sun went down while Adams stood his cold vigil at the Somerville clubhouse. He was there until 7:30, when the need to catch his plane to LA forced him to abandon the quest. So The Shaft passes into history, bound for glory with the sawn halves of Courtney's Boat.

1990 WORLDCON ISSUES FIRST PROGRESS REPORT: ConFiction PR 1 announced as of November 20, 1987, the Dutch worldcon committee "had yet to receive the money paid by all members as voting fees to Conspiracy....Although we are in the process of securing these funds it may happen your name and address are not on file, as we also did not receive a detailed list with specifications, form, and exact amount of payment from the treasurer of Conspiracy." The statement recommended anyone who had not received the committee's membership letter in October write to the Conspiracy treasurer.

Attending Boskone, Dutch WorldCon representative Larry van der Putte says they eventually received the rest of the money. That included some checks past their 90-day limit: the Dutch have been forced to ask the makers for replacements.

ConFiction has contracted with a Netherland ingoing tour operator, Convention Travel International, to handle hotel registration for all members of ConFiction. They have also appointed an exclusive outgoing travel agent, Mr. Foster/Group Events of Stamford, CT.



DUTCH WORLDCON DYNASTY: Congratulations to Angelique van der Werff and Kees Van Toorn on the birth of their son Leonard, in January.

CONFICITION FINANCIAL REPORT: Progress Report 1 had the added feature of a balance sheet dated October 22, 1987. Since it was in Dutch guilders, I have converted the key numbers using February 11 exchange rates (not having an October paper around, see?).

#### INCOME

Bid merchandise sales	\$ 2,295.09
Presupporting Memberships	10,657.57
Memberships	8,797.13
Bidding Expenses (1)	10,746.30
Accounts Receivable (2)	<u>28,904.39</u>
TOTAL	\$ 61,400.48

(1) "Bidding expenses" are committee hotel and travel expenses "converted into long-term loans from the bidding committee to ConFiction." (2) "Accounts receivable" were the voter membership fees expected from Conspiracy.

#### EXPENDITURES:

Bid Expenditures (except travel)	\$ 8,396.51
Travel (as above)	10,746.30
Legal Fees	797.92
Banking Fees	<u>1,404.56</u>
TOTAL	\$ 21,345.29

In November, ConFiction had 2325 members, including 1277 from the U.S., 466 from England, 168 from the Netherlands, and even 83 from Australia.

GARY FARBER ASSAULTED: Leaving the office Christmas party December 16, Gary Farber says "I met a gentleman who asked for a financial contribution," and when Gary declined, "introduced me to the wrong end of a subway staircase." Gary suffered a broken arm, a concussion, a cut on his forehead requiring 12 stitches, plus an overnight stay in Bellvue. Gary asked rhetorically, "Do you know how many patients at that time of night are handcuffed to their beds?" (The nonrhetorical answer is: The vast majority.) Farber's arm was in a cast for 6 weeks.

RANDALL GARRETT DIES: Last month Roy Lavender received a letter from Vickie Ann Heydron that Randall Garrett died December 31, 1987 in the hospital where he'd resided for several years.

OZZIE TRAIN PASSES AWAY: On January 22, 1988, longtime Philadelphia SF Society member Ozzie Train died. Train played an important role in the development and survival of PSFS, fandom's second longest-lived club.



P. HOWARD LYONS: Taral's long obituary for the long-time Toronto fan, who died of a heart attack last September 25. Taral explains, "P. Howard Lyons, one of the Derelict Insurgents of Toronto in the early 50s has died. Knowledge of his death, however, didn't begin to spread for several weeks. A rumor had it that an older, unidentified collector had died, but his identity was only guesswork. When books with Lyons name in them appeared for sale, it seemed mostly likely that he was the deceased. But still, no one was talking who knew any of the facts. The dealers who arrived at the funeral bier first wanted no rivals in the disposition of the collection. They had, therefore, kept news of the death as secret as possible from other dealers, collectors, and fans. It wasn't until I had spoken to Boyd Raeburn over the phone that some slight information surfaced. Raeburn had not even heard that Lyons had possibly died. He phoned Lyons' office the next day, however, putting an end to speculation. Details are still lacking, but at least it is certain Howard Lyons is dead." Taral's retrospective on this historic Canadian fan will appear in the next regular issue.

C. L. MOORE'S PASSING NOTED: Reportedly, author C. L. Moore died in April, 1987, after many months in a coma during the final stages of Alzheimer's Disease. The note in Science Fiction Chronicle indicated editor Andrew Porter only learned the information recently, and as it was also news to me I have included it here.

RON SMITH DEAD: Leigh Edmonds November, 1987, issue of The Notional reports that long-time fan and professional Ron Smith died November 5 from lymphoma. The illness had been in progress several years. An American emigre to Australia, Ron Smith, and his former wife, Cindy, won the Best Amateur Publication Hugo in 1956 for Inside. Ron emigrated in 1962, and within a few years as an editor at Horwitz Books was doing a great deal to foster Australian sf.

DUFF

DOWN AND DIRTY FAN FUND: Cathy Kerrigan and Terry Dowling are the official candidates for the Down Under Fan Fund, 1988 edition, selecting an Australian delegate to NOLAcon. If these are not household names in North America, neither are they in Australia, which has prompted a controversial write-in campaign for an inanimate object, the Rogers Street Laundry Door.

The Mark Loney, Michelle Muijsert, Roger Weddall household is offering its door, says Weddall, because "it's much more fun than running a campaign for Hold Over Funds."

The trio have published an altered version of the official DUFF ballot inserting The Door's campaign platform, and attached Mark Loney's explanatory letter that begins, "Once the blonde in the doorway suggested it, and yes she was at a Rogers Street Party at the time and leaning against it, the irrefutable logic of THE DOOR for DUFF became apparent to all those present who had been imbibing bheer and other liquids in the spirit of trufandom."

If The Door wins, the Loney-Muijsert-Weddall trio will handle the administrative details, not the least of which involve shipping The Door to the con. Weddall adds, "If you think this is a joke, watch for the Australian DUFF vote totals when it's all over. The deadline for DUFF balloting is April 4, 1988.

NIELSEN HAYDEN: Patrick Nielsen Hayden, adding a personal note about Teresa and himself to an LoC: "If this was a longer letter, I'd fill you in on how we've both recently become unemployed (Chelsea House's finances having crashed and burned in the October stock collapse), are currently freelancing editorial services for better money than we were making with 9-to-5 jobs, and how along with Tom Weber we're starting a small press, our first title (out in a month or two) to be a book by Samuel R. Delany entitled Wagner/Artaud: A Play of 19th and 20th Century Critical Fictions. This isn't a longer letter, however, and such vulgar professional self-promotion ill-suits it, and us." Oh, quite, quite...

ADD SHAMELESS PLUG: Martin Morse Wooster modestly reports, "The December/January issue of Air and Space contains the first article I've ever written about another fan. It's a profile of Mark Taylor, the National Air and Space Museum's film archivist."

1986 WORLDCON FINANCIAL STATEMENT: Completed last summer, Worldcon Atlanta Inc./Confederation's final financial statement is, well, sort of available provided you know who to ask. WAI mailed 100 copies to Conspiracy for distribution at the Business Meeting, but they have never been seen again. Thanks to Leslie Turek, editor of Mad 3 Party, for a xerox of her copy obtained from WAI director Jim Gilpatrick. Andrew Porter's copy, remarked in the last File 770 came from WAI director P. L. Carruthers.

Confederation's profit on July 17, 1987, net of \$47,425.29 in membership reimbursements were paid, totalled \$90,343.40. Actually, former WAI director Mike Rogers informed File 770 readers of as much last summer. What we now have is a breakdown for every expense category, and a statement of the initial grants made from 1986 WorldCon profits. Frankly, the 7-page printout is simply a long list of revenue and expenses, mostly expenses, without organization or even subtotals to assist financial analysis. But fans will find excerpts interesting.

REVENUE

Membership Revenue	\$ 314,791.42
Dealer's Room Table Revenue	35,300.00
Merchandise Revenue	33,871.03
Art Show Hanging Fee Revenue	12,427.00
Art Show Commission Revenue	12,265.94
Publication Advertising Sales Rev.	21,997.70
Interest Revenue	12,553.92
Donations Revenue	1,000.00
Babysitting Revenue	107.00
Complimentary Room Revenue	15,825.24
Miscellaneous Revenue	2,400.18
TOTAL	\$ 462,539.43

Complimentary room revenue is an accounting device for charging off the free room-nights from the hotel to WAI's respective divisions. Since it does not represent corporate financial activity it doesn't belong in a financial statement, but there it is. After all, is "Chairman's Room-Related Hotel Charges" for \$2,969.58 a memo entry for a free suite, or the bill for a heckuva party? In this system, no one can't tell.

A few line items of note: Bid Expense Reimbursements, \$14,986.57; Merchandise Cost of Goods Sold, \$11,760.61; Con Suite Expense, \$6,619.25; Hilton Corkage Fee, \$4,900; Manager Thank-You Certificate Expense, \$0.00; Hugo Statue Preparation Expense, \$2,339.30; Program Operations Honorarium, \$7255.98 (I'm curious about that one). The biggest line-items were assorted technical services, publications, and decorator expenses, which do not appear exceptional.

Money granted from profits through January 13, 1988 went to:

Electrical Eggs (Handicapped access at cons)	\$ 2,430.50
Centauri Express (audio small press)	5,000.00
Unnameable Press (small press anthology)	5,000.00
WSFS Mark Reg. & Protection Committee	1,000.00
Georgia Volunteer Lawyers for the Arts	400.00
Georgia Volunteer Accountants for the Arts	300.00
TAFF	500.00
DUFF	\$ 500.00

Grant request criteria were previously published in FILE 770.

GLICKSOHN INJURED: Mike Glicksohn broke his right ankle December 17 when he tripped over a raised part of the dance floor at the Inn on the Park, an expensive suburban Toronto hotel, according to our intrepid reporter, Taral.

BOSTON'S HYNES CONVENTION CENTER REOPENS: In case anybody feels like having a WorldCon in Boston, the renovated

Hynes Convention Center opened January 21, 1988. George Flynn, concerned the occasion might go unremarked in the fan press, sent me about 20 column inches of clippings from the Boston Globe reporting the finishing touches on a \$142 million reconstruction. Flynn says they opened with a convention for 18,000 dentists. The facility now boasts 450,000 square feet of "viable meeting, exhibit and pre-function space." Viable. What is the word doing in that phrase?

## FROSTED FAKES

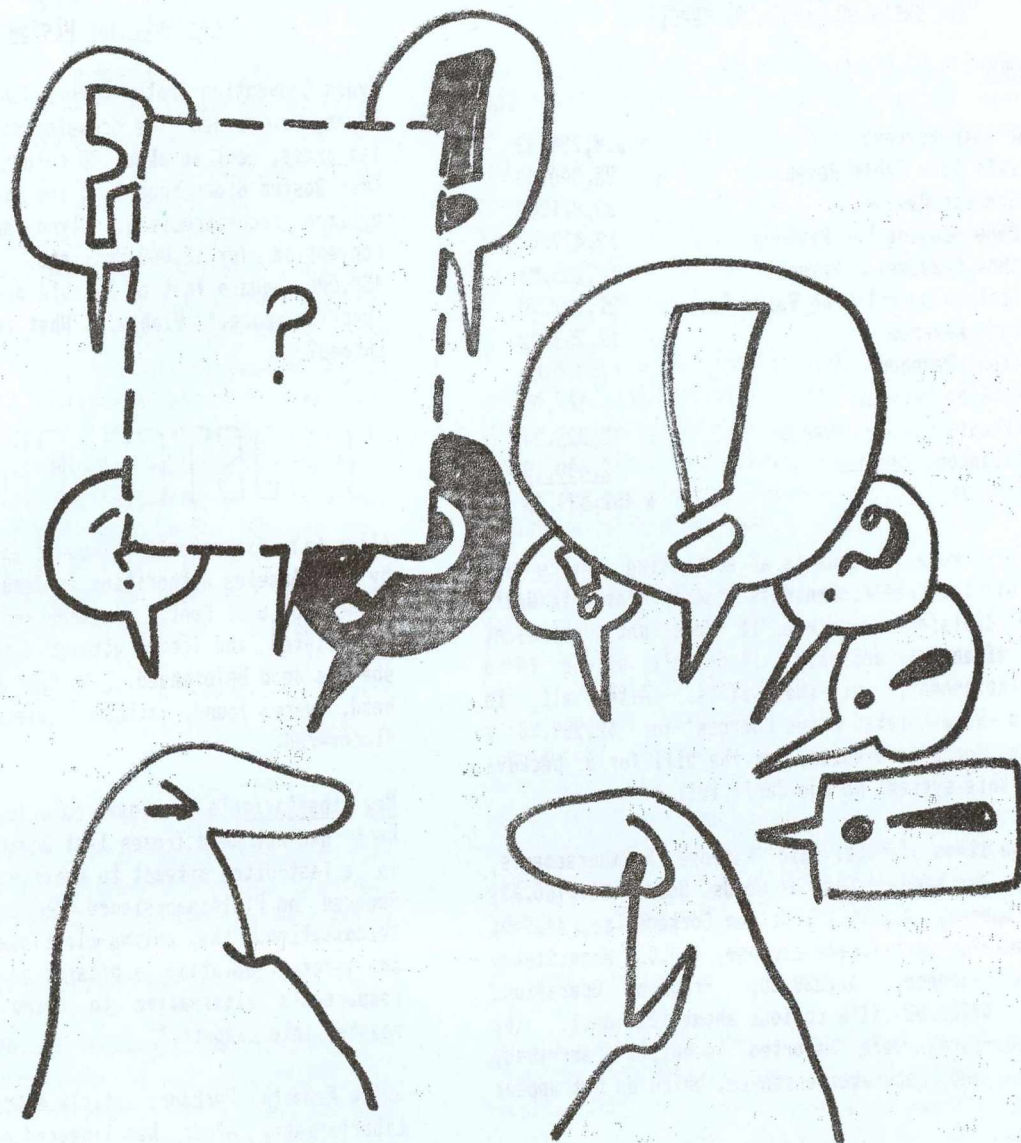
Alcor Life Extension's cryogenic storage facility was raided by Los Angeles authorities in January. They suspected the mother of Saul Kent, a member and researcher, had been decapitated and frozen without a doctor present to certify she was dead beforehand. Neither Kent, nor his mother's head, were found, although pieces of her hands were discovered.

New Libertarian's Vic Koman colorfully editorialized, "Mrs. Kent had her head frozen last month at Alcor headquarters in a last-ditch attempt to survive the death of her body. Because no State-sanctioned 'doctors' were present at the decapitation, the ruling-class press was quick to jump on the story, painting a bizarre portrait of a perfectly respectable alternative to being devoured by worms or roasted into cinders."

While Koman's Ferbaury article embraces Alcor on behalf of Libertarians, Alcor has lingered on the fringes of fandom for many years as well. Not only did the group host a party at Phoenix's 1987 NASFiC, that fans tongue-in-cheek styled "Bring Your Own Ice", but as long ago as 1978 Alcor was voted a token share of Westercon 31 profits at an open business meeting. To date, Kent has not been reported found.

NOLACON HUGO NEWS: Guy H. Lillian III, of the Committee, announces, "NOLACON II has decided to create a special Hugo category under our powers in Article II Section 15 of the WSFS Constitution. This category will be aimed at items previously unclassifiable under the traditional award groups -- comics, unproduced film scripts, poems, Tarot Decks, etc. The name of this special category will be 'Other Forms', a catch-all that will prevent, we hope, the confusion and grumbling that resulted last year when a comic book of surpassing excellence was nominated as Best Non-Fiction Book -- an absurdity. 'Other Forms' will see apples competing against oranges, but until the WorldCon establishes categories to fit all works of quality within the genre, it's the best we can do. Lillian adds that nominating ballots will be distributed at the end of March with PR #3.





GOSSIP

# WINTER WORLDCON

**BOSKONE XXV:** (January 29-31, 1988) by MIKE GLYER

The ~~slimmed-down~~ Winter Worldcon (TM) convened in Springfield, rather than Boston, and divided itself between the Marriott and Sheraton Tara. (Even to the extent that each hotel had its own huckster room.) An estimated 1500 fans found their way to the con during a late-January thaw. Quoting one passerby, Boskone 25 boasted, "One quarter the membership, twice the programming and half the noise."

There was a good contingent of pros, including GoHs Greg Bear and David Mattingly, though a few expected notables didn't make it -- Kelly Freas, David Gerrold, and

scientist Marvin Minsky. As Joel Rosenberg put it after the "Computers and People" panel, "Computers and People without Marvin Minsky is like a Socratic dialog without Socrates."

During their novel "pre-convention gripe session", chairs Laurie and Jim Mann said there would be a membership cap again next year, and Boskone will return to Springfield on the last weekend of January, 1989. A few hucksters said they followed the con to Springfield, risking lower sales at a smaller con, because they believe their "loyalty" will be rewarded when Boskone inevitably returns to downtown Boston. However, other hucksters,



particularly Mike Walsh, were pleasantly surprised to find their sales at 1988's smaller Boskone were about the same as last year's. All of the NESFAs I spoke to seemed to revel in their success at turning back the clock to Boskones of a more relaxed era, and none betrayed any urgency about getting back to the Sheraton Boston.

The downsizing did not hinder Boskone's presentation of an interesting and well-balanced panel. GoH Greg Bear, Hal Clement, and others, served on the "Skeptics" panel and cut away at everything -- even other skeptics. Bear said, "I don't think Martin Gardner believes in the egg until he's eaten it. There's being a skeptic, then there's being a party pooper."

N. Taylor Blanchard, David Cherry, and Robin Wood, three self-taught artists, explained the process on the "Teach Yourself To Paint" panel. Cherry emphasized, "This is one area where when you go for the job, they don't ask to look at your diploma." Some of the Marriott's smaller program rooms were not optimal. The artists had to carry on despite flickering light from a defective chandelier, racket from the kitchen staff on the other side of one door, and the music from a baby grand outside the other door on which an accomplished player performed the theme from "Battlestar Galactica.") Like the other panelists, David Cherry revealed some of his idiosyncracies. For example, he works in acrylics, but some paint thinners contain volatiles that give him headaches for days. So when buying art supplies, Cherry goes through the store opening caps and taking a big whiff of the thinners before making a selection.

Daily newzine readers avidly followed its account of the "Kirk Poland Memorial Bad Prose Contest" held late Saturday night. Craig Shaw Gardner read a bunch of the worst-written passages in the history of SF cut-off in mid sentence, often mid-metaphor ("...they took so long to die...") A group of alternate endings were read: one authentic, the others written by panelists Geary Gravel (last year's winner), Ellen Kushner, Darrell Schweitzer, Eric Van and Craig Shaw Gardner. The audience voted for the endings they thought were genuine. Panelists scored a point for each member of the audience they fooled, and the audience accumulated points when they got it right. Gravel triumphed again, with 545 points. The audience placed second with 259 (plus 132 bonus points), and Darrell Schweitzer placed third with 233 points. The featured phrase this year was "a wall of stinking jelly" by Lin Carter. Other authors quoted were Philip K. Dick, Robert Silverberg, Alan Dean Foster, L. Ron Hubbard, Doc Smith, R. L. Farmer and A. E. Van Vogt.

The daily newzine also quoted Franklin Hummel, of a group called the Gaylaxians: "There have been in recent months rumors saying Walden Books and B. Dalton were blacklisting

the works of Samuel Delany and others because of the gay or general sexual content of their writings. The Gaylaxians contacted both booksellers and Mr. Delany about this. The two companies responded with letters of strong denial. B. Dalton, in particular, was extremely upset by these stories. Mr. Delany responded with a 14 page letter. While he does confirm some of the facts in this matter, he also states the entire situation was settled between the bookstores and himself last August (1987). The matter can now be considered closed."

Part of NESFA's changing policy to prevent a recurrence of last year's rowdiness was to omit the customary party list from the daily newzine. However, a big party announcement board was set up in a public area of the Marriott, so don't ask me what the difference was.

By repute the annual Boxboro Fandom open party at Boskone is always the pinnacle of convention party achievement. Last year Boxboro fans bragged how many thousands of bodies had passed through their party. Another year the decorations carrying out their Temple of Boxboro theme included an ornate foiled altar. This year Boxboro fandom was missing. Boxboro fans set up a table in the area reserved for bid promo, and huckstered a line of Boxboro-is-missing merchandise, whose logo was the lone word "Fandom" under a halftoned patch of gray. The props at the table included milk cartons whose missing-children messages had been replaced by Boxboro announcements. Evidently Boxboro fandom went missing when the Boskone committee laid down its strictures for open parties, and the fans I asked reported the Saturday night Boxboro affair was quiet and unremarkable.

Another resentful group advertised itself almost as spectacularly. "Dr. H. Howard Anderson and N.E.M.S.F.A. cordially invite you to the COLLAPSE OF WESTERN CIVILIZATION BASH," read the three-color flyer showing the Boston skyline a blaze of orange and red. NEMSFA translated as the New England Media Science Fiction Association. The party started opposite the banquet.

All the North American WorldCon bids held parties, even the fledgling Phoenix in '93 committee, which held a tiny reception attended by conrunners who got the announcement word-of-mouth, and appeared quite generous with their checks for presupporting memberships.

A SFWA Emergency Fund auction was held by Jan Howard Finder. Such a polished auctioneer, Finder's musical patter resonated in the small room assigned to his event, and was fascinating in its own right.

At Boskone, NESFA presented the Skylark Award to C. J. Cherryh, and the Gaughan Award to Bob Eggleton. Brian Youmas won the Short Story Contest, and Duane Elms won the



Filksong Contest. A plethora of Art Show Awards were given: Popular Choice: Professional, Don Maitz; Amateur, Bob Eastman. Directors' Choices: 1st Place "40,000 in Gehenna" by James Gurney. Greg Bear's Choices: 1st Place, "Wicked Enchantment" by Don Maitz. Co-Chair's Choices: "Queen of the Snows" by Dawn Wilson (Laurie), and "Rough Weather" by Bob Eggleston (Jim). The Art Show Judges, Jim Hudson, Wendy Lindboe, Bruce Pelz and Tom Schaad, also favored Wilson's "Queen of Snows" as Best of Show among the professional entries. Twelve "First Place" awards were also given (figure that). Amateur Best of Show (Bruce Pelz Award for Tarot) went to Jan Bender for "The Mouse Tarot". A more conservative five First Places were given in that division. You may not regard fanzine fans as humble or self-effacing, but when you consider the quantity of awards bestowed at the average convention art show or masquerade, they seem positively shy.

Speaking of fanzine fans, throughout Boskone weekend our conversations were rife with anticipation for Walt and Madeleine Willis' visit to Tropicon VII. The con, to be held December 2-4 in Florida, should prove quite a draw for fanzine fans. (Memberships are \$16 until July 31. Send checks payable to SFSFS to its treasurer at 4427 Royal Palm Ave., Miami Beach FL 33140. For information write to the South Florida Science Fiction Society Secretary, PO Box 70143, Fort Lauderdale FL 33307.)

Fact: Joe Mayhew has left the DC in '94 bid. Rumor: When he quit, he closed the bid PO Box listed on its flyers, and some mail was returned to the senders.

With time for one last panel before I hit the shuttle back to the airport, I went to the room where the closing gripe session was scheduled, and instead found myself in the middle of "Burnout" with Teresa Nielsen Hayden, Rich Bowker, Priscilla (Pollner) Olson, Dawn Wilson and Janny Wurts. With street eloquence Wurts rapped about the precedence of time over money in her pro art career: "Time cannot be replaced; money can be. There are millions of Georges out there and they're all alike -- you can get them for working at McDonalds."

Springfield hotels are connected to Bradley International Airport in Connecticut by the Peter Pan Bus Lines. Our return bus' nickname, emblazoned over the passenger door, was "Poisoned Cake"... I headed out with a load of Balti-Wash fans including Joe Mayhew, Kent Bloom, John Sapienza. As I dozed off to sleep I thought I heard someone talking about the "best suppressed news story of 1985 -- the Gene Wolfe food fight"; I snored more loudly to avoid hearing any further details.

1993 WORLDCON BIDS MULTIPLY: The "ConFrancisco" bid organized by Mary Mason now has competition in the form of a Phoenix bid chaired by Terry Gish, with treasurer Randy

Rau and "administrator" Bruce Farr.

ConFrancisco proposes to use the Moscone Center in San Francisco with 260,560 sq. ft. of exhibit space, and a ballroom with 3000+ seating. Its hotels would be the Marriott (1500 rooms), and four blocks away the Hilton Towers (1900 rooms). According to a flyer, "The Hilton has offered to subsidize a shuttle for the four-block trip to the Moscone." The contact address for the bid is: 3317 Julliard Dr., Ste. 179, Sacramento CA 95826.

Gish's bid proposes to use the Phoenix Civic Plaza, Hyatt Regency and Sheraton Phoenix. The bid literature states, "All facilities have hosted several successful science fiction conventions, including CactusCon, Westercon 35, Westercon 41, LepreCons, CopperCons and SmofCon," a summary made interesting by its omission of the 1978 WorldCon. The bid may be contacted at P.O. Box 26665, Tempe AZ 85282.

## CONFUSION

AMBULATORY CONFUSION: (Jan. 15-17, 1989) by BRIAN EARL BROWN: The thirteenth Confusion, not to be confused with Confusion 13 (1975) has come and gone. This was the first convention to my knowledge to feature a panel on AIDS and safe sex. Wendy Council moderated talks from Mark Manhoff, of the Wellness Network, and Alan Salmi, a Chicago fan and social worker dealing with many AIDS patients, at 8 PM Friday night, the first item of programming. About 30 people attended the hour-long talk and were willing for it to go on past its scheduled end. Manhoff pointed out that America is the only country to regard AIDS as a disease of homosexuals and that the areas of greatest increase in cases is currently among heterosexual females. Not discussed during the panel was why an AIDS panel was considered valuable, namely that Midwestern Sexual Promiscuity has not been a myth. Fannish behavior among certain crowds makes them prime candidates for getting AIDS. Confusion also provided a bowl of free condoms in the consuite. A good idea but one prone to mischief-making. Simply sticking an unopened condom into one's namebadge was the least of these carrying-ons.

Confusion was also the first convention I've seen listing in the program book that sleeping in the hotel lobby's chairs or the consuite would not be tolerated. Everybody had to have a place to sleep or stay awake for the whole convention. This fits a pattern of continuing changes in the management of conventions from what I experienced 10 years ago when I first started going to them. Back then people were not carded for drinking age at registration. The consuite host just kept an eye out for the obviously underaged. Nor did the con committee ask for an emergency



phone number in case something happened to a member. I'm not levelling criticism at these changes, merely noting them. Convention attendees have changed a lot over the past ten years and conventions can't continue to operate on the lines of a family gathering like they used to be.

I would contrast these readily accepted changes in the running of conventions to the response I got to the idea that perhaps at-the-door memberships have become more trouble than they're worth. The thought of having to decide whether to attend a WorldCon six weeks before it starts despite the three years window since the site was selected seems to panic some people.

This year's Confusion was notable for the large number of bookdealers in contrast to some years when seemingly everything but books were for sale. The art show was smallish and notable for the number of people claiming to be professional artists, most of whom I'd never heard of. Besides Artist GOH David Cherry's display, I was most impressed by the computer-generated painting of Rick Lieder which I found wondrously free of the ravages of fannish iconography. There were also a couple of three-dimensional models of gryphons constructed from wound pipe-cleaners. There were four tracks of programming, including a full track for the Science Fiction oral History Association and another full track devoted to filking. Confusion featured not one, or two, but three video rooms running 24 hours a day. Probably the best thing on the schedule was a screening of the original pilot to Lost In Space, which did not feature Dr. Smith or the robot. The result was a fairly decent, straightforward, serious adventure show with better science. The oddest part was the very 50s/Donna Reed Show-like treatment of June Lockhart's character. Even in the pre-liberation days of the 60s I think Mrs. Robinson would have been seen as rather retro.

The consuite was located on the hard-to-reach 19th floor, leaving one to wonder why three local conventions have all chosen the Southfield Hilton as the site for their convention, perhaps because leaving was so hard. Marcon had a haunted house setup for their bid party, while General Technic's party Saturday continued their unexpected tradition of having the best parties at Conclave/Confusion. The disco/Masquerade drew a large crowd that was still there at 3 AM when this reporter was dragging hi way home. Awards were given in several categories. Larry Tucker won for "Best Protest" (the theme of the dance), for wearing the clothes he normally wears at conventions. Sue Peel won for "Most Likely To Cause a Riot" for her purple-beaded belly-dancing costume -- beating out, mind you, a young muscular man in a skimpy fur loincloth. My reportorial interests declined after that as none of my friends were in the other categories.

Brad Westereldt and Wendy Council were busy all weekend long at Confusion, either working on the convention or making their goodbyes as they prepare for an eight-month-long footloose wandering among the warmer states. Rather than deciding right off where they want to move to, they are going to visit Seattle, Portland, Eugene, etc., and only when their money runs out will they decide which city to move to. They premiered their new home at Confusion, a 21-foot motor home. Maia Cowan was seen walking about Confusion with a cane. She was using that as a reminder her leg was still pretty weak so not to overdue the walking during the con. Cy Chauvin was robbed Friday, January 15. Burglars kicked in his backdoor breaking the police lock on the frame. They took his two-color color tv and a stereo. And of course his sense of security

#### HEXACON 10 (Jan. 8-10, 1988) by MARTIN MORSE WOOSTER

The tenth anniversary Hexacon had two new obstacles to face this year: a new hotel and a blizzard. Comfortably ensconced in the downtown Brunswick Motor Inn for years, the concon had to find a new location when the Brunswick announced that they were going all-yuppie and had turned all the function rooms into "conference centers". The replacement, the Shawnee Lancaster Resort, was an ex-Sheraton hotel that was sorely in need of routine maintenance. The building that Hexacon was located in had not been used in several weeks, so when the management tried to turn on the heat, the furnace died. As a result, the con quickly became known as "Shivercon", as the flame-spouting kerosene space-heaters issued by the hotel to heat the rooms proved too dangerous for most fen.

Nonetheless, the Shawnee fit Hexacon like a comfortable old blanket. A blizzard cut down the attendance substantially (while official attendance was 150, there couldn't have been more than a hundred) and the con felt more like a giant party than a small con. These days Hexacon seems a con run by Philadelphia fen for New Yorkers; most of the people present were from those two cities, with about 15 Baltiwash fen thrown in. Parties on Saturday night included Discon III, a Discordian Business Meeting, and an Avon Books publication party for John Betancourt's The Blind Archer. GoH Marvin Kaye gave a speech about the need for love in the world, and Special Guest Ben Bova continued his time-honored ways and once again failed to show up at a Hexacon.

#### LOSCON XIV: (Nov. 27-29, 1987) by DREW SANDERS:

Loscon XIV, the LASFS proprietary convention, drew 1330 to the Pasadena Hilton. Highlights of the weekend included the debut of an amateur film made especially for the convention. "Clearance Papers" is a delightful stop-motion animation film using characters created by Loscon Guest of Honor, C.J. Cherryh. While the film was obviously just an amateur production (it was silent, with slightly out-of-focus caption frames, and some the scenes were a little



dimly-lit) it shows great promise for its creator, Michael Aguilar.

Loscon attempted a theme this year, Courts of the Galactic Empires. Other than in the previously mentioned film, and as a recurring theme in the programming, which was designed around the Guest of Honor, the theme struck me as an idea which missed its mark, and deserves to be forgotten.

The Pasadena Hilton is a well fitted to a 1000+ person convention. The main drawback to the hotel's function space is: there is one large ballroom which is split into two parts which contain the two primary tracks of programming. Each of the two rooms can hold about 500 people. Few of the program items pulled in more than 100, giving most of the program an underattended look. In some instances, panels were heavily loaded with six or seven people, and the panel seemed to outnumber the audience. The most heavily attended panel was a Saturday afternoon free-for-all entitled "Where Did Star Trek: The Next Generation Go (Right/Wrong)". Beyond that, the programming committee this year set up four tracks of parallel programs that stretched its potential audience too thin. Other program items of note included a discussion of "Should NASA Be Reorganized Or Disbanded"; a demonstration of Tesla inventions; and some prepared program items by Fan Guest of Honor Tom Whitmore.

The now-traditional Friday night "Ice Cream Social" saw a horde of fans consume 40 gallons of various flavors of ice cream in about an hour-and-a-half. On Saturday night the traditional competition masquerade returned to Loscon after two years of experimenting with Costume Showcases. This year's Masquerade saw an abundance of awards given out to the 23 entries, with Best of Show given to a group of six in cavalier garb entered as "Royalty of the Night."

Special note should be given to Sandy Cohen and his staff for one of the finest menus of Hospitality Suite foods I've ever encountered at a convention of any size. It was a particular pleasure for me to be able to pour myself a glass of apple juice on Saturday night. That night also featured a second now-traditional Loscon event, Larry Niven serving Irish Coffee to partiers until late into the night.

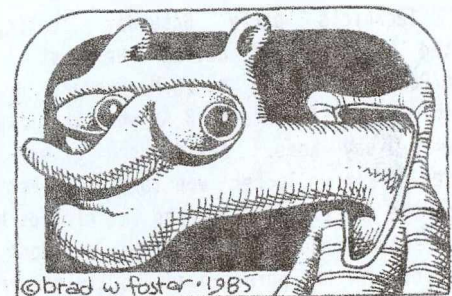
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NECRONOMICON REANIMATED  
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ELIZABETH OSBORNE: It is rare that I end up at a con that makes it into File 770, but I did here. Necronomicon was the second convention that I have been able to get to

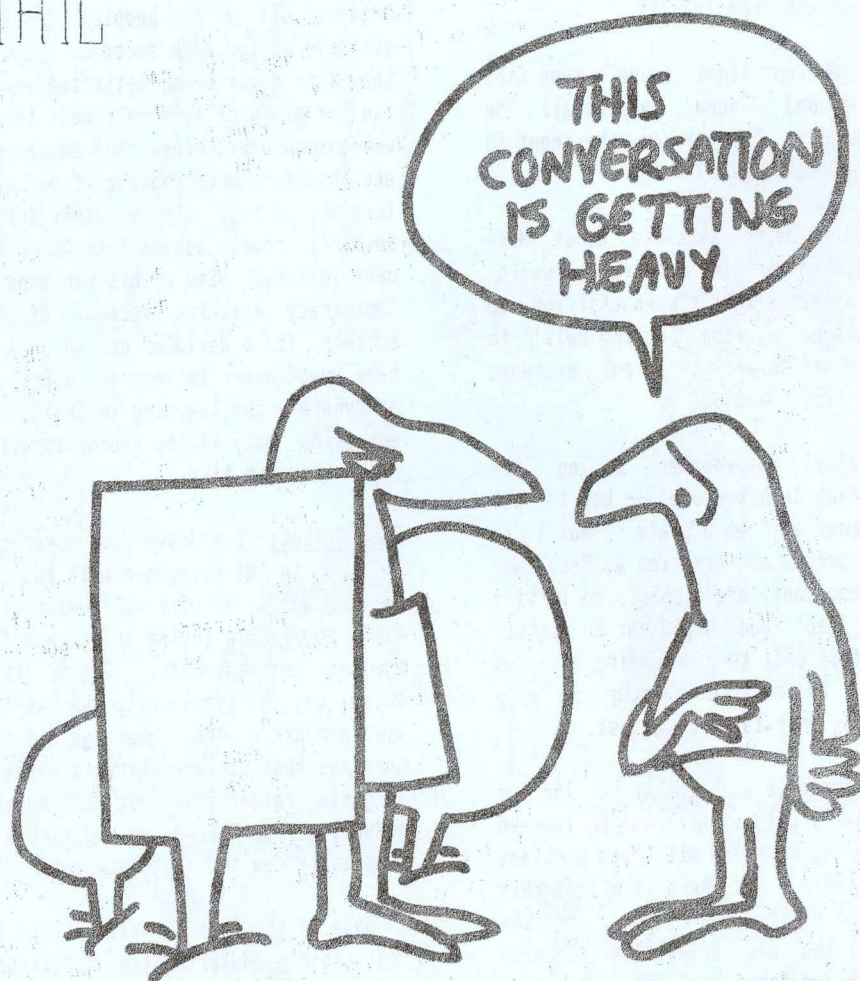
since I moved to Florida last August. It may be that I am used to conventions done differently but Necronomicon had problems that your reviewer [Ann Morris] did not mention. The crux of the problem was that the convention had much more people than the committee expected and they had trouble handling such large crowds. Not only did registration people run out of materials by Sunday, but the security staff was clearly overwhelmed by the size of the hotel and the crowds. They also had to face quite a number of mundanes who crashed the con and its parties.

I am glad to hear the story of the pink mold. People were very upset about that at the con. Still, that doesn't excuse the behavior of certain fans who harried members of a professional women's group who were sharing the hotel with us nor those who trashed a Starfleet party on Saturday night. By the end of the con on Sunday, even the committee members were talking about an age requirement for next year. I have no information about what the committee is doing in the way of planning next year but I truly hope they act on this idea.

Pro and most fan programming was popular and well-attended but due to room shortages there was only a small amount of panel programming. While the committee worked to avoid a relaxacon, as time went on it was harder to find something to do other than main programming or watching movies. On both Friday night and late Saturday afternoon, crowds tended to drift off in search of the con suite bar. In fact, when nearly 60% of the convention members ended up watching Police Academy IV rather than doing anything else, I feel something is wrong with the con's programming. ((Or the attendees!)) In all, the con committee was in over its head handling so many people, for many of whom going to a convention means running up and down halls with drawn swords or drinking til they pass out in the con suite. I met a great many nice people and I hope to see fandom grow in Central Florida. Necronomicon could be a big help in that.



## FAN MAIL



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CONSPIRACY BROUGHT TO LIGHT

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**MAUREEN GARRETT:** It pleases me that Lucasfilm's and my past involvement with major science fiction convention masquerades as a genuine interest in re-creation costuming, was verified by fannish reaction at the WorldCon. As Fandom realized, there are major differences between New Era/Bridge Publications and LFL's involvement, and I would venture to guess that those differences are so lucid they speak for themselves.

Primarily, Lucasfilm awarded special prizes to re-creation costumes as a 'thanks' for enthusiasm that extended beyond ticket sales, and secondly, as a way of recognizing the difficult work involved. In working for Lucasfilm for seven years, and to a great extent autonomously, it have me constant pleasure to support the

much-needed new category of re-creation as a viable and important contribution to SF masquerades. (However, the next time there are ten Darth Vaders, five Princess Leias, three Hans, two Lukes and a Yoda, "Form a chorus line would ya?!")

Closing comments: "Is Scientology really the Dark Side of the Force?" No, and neither is New Era/Bridge Publications. However, if a company is driven to promoting themselves to the point which adversely affects Fandom, perhaps they should be considered as such. (Whatever the hell that implies). In recent discussions about Fandom, many people have stated, "It appears that SF cons are becoming nothing but trade shows." It is something to think about. Does Fandom want the Toshibas of the world to put up Sagan amounts of money to buy influence and involvement? On the one hand, SF conventions haven't changed much in over nine years of personal involvement, and to a great extent they have stagnated artistically. Perhaps this is the wave of the future. I for one would love to attend a Science Fiction Expo... ((Perhaps Howard



DeVore will explain this one to you. He probably still has some of those 'SF Expo -- don't PUSH it, SHOVE it' bumper stickers floating around from 1976!))

LLOYD H. MC NALLIE: Re coherent light in one's eyes [the laser show at the masquerade] -- sure, happens all the time in modern optical surgery. This was an experiment in modern mass socialized medicine. Silly sods.

DAVE LANGFORD: Thanks for being sensible about Mike Glicksohn's bizarre version of certain Conspiracy rumors. I probably misreported myself slightly when chatting to you: on reflection I would not ascribe "Fucking hell!" to gentlemanly Brian Aldiss and suspect that our exchange involved something milder like "My God."

MARTY CANTOR: I totally disremember having any conversation about "Breakfast Architecture" -- how to get the most "full English breakfast" on a plate -- but I can well imagine getting into such a conversation at Brighton. After all, breakfast is important, and a chance to fortify oneself with all of that "free" food should not be lightly passed by. A large breakfast will keep one going at a con until one has time to eat two or three or four or more other large meals before the next large breakfast.

I wonder why I feel that there is a lesson to be learned from Brighton, a lesson that I believe will not be learned by very many people. I mean, here are all these problems and such which cropped up there, and there is all of this bitching and moaning because of it. Yes -- those fans who went to Brighton for all the old traditional fannish reason probably had as much fun there as I did. In other words, those of us who went to a WorldCon for the sole reason for meeting our old friends -- we had a wonderful time. Hmph. And all the while those fen who went to the con for such foolish and irrelevant reasons such as bidding for a con or to dress up in weird costumes and other such nonfannish pursuits are the ones creebing about the con. Poot. No wonder it is the Fan Room at Brighton which has received such rave reviews by most of those mentioning it -- that is where the traditional fans were hanging out most times. Who cares that the Metropole manager was an asshole and fringies had problems -- all that is important is that the Pickersgills ran a good Fan Room and the trufans who have not been sidetracked into untrufannish nonsense had a good time. And to hell with the rest of it.

LLOYD PENNEY: I've always felt that a bitch panel at an annual convention was necessary to tell the concon what went wrong this year so they could fix it for next year. The bitch panel at a WorldCon should be directed at the concon for the next WorldCon...a WorldCon's a one-shot for many, and you give it your best shot. If something goes wrong, shrieking at the concon does nothing -- and I've

seen too much shrieking. Few fans forgive failure; I like to think that I can. The financial success of L.A.con II browned off a few people: few fans forgive what they perceive as too much success. Sometimes, I can only feel that fans never being satisfied with the efforts of another fan or group of fans only adds to fandom's reputation of unreasonable bitchiness and snarkiness towards itself. We are happiest when gnawing at our own entrails. Few fans forgive, period. I'd certainly forgive the screamer in the dealer's room; sounds like too much pressure and maybe an over-inflated view of his own importance. I forgive the Conspiracy mistakes because of the previous one-shot success for a WorldCon concon. I know of some people who have vowed never to vote for a British WorldCon again, and so where's the learning in that? The mistakes can be an education only if the concon is allowed to try and get it right the next time.

ROSS PAVLAC: I enjoyed your coverage of Conspiracy. Re: Chicago in '91 holding a milk and cookies party instead of serving beer: we were well aware of the British obsession with beer. In trying to arrange for a party, we ran up against two obstacles. First, the Conspiracy committee, which was of little help when we tried to make advance arrangements. And, when we did arrive, they expressed surprise that worldcon bidders might actually want to host a party rather than just sitting at a table and politely answering questions -- and acted as if this was a completely new and alien concept.

Because of the lack of arrangements by the committee, and the rapidly deteriorating relations with the hotel, the options that were presented to us by the concon were very limited. At that point, the hotel was very antsy about permitting parties at all, and after consultations with the concon, we felt that a no-alcohol party would make it easier to get permission from the hotel. Thus, the absence of beer at the party was not due to a lack of awareness of British tastes, but due to the pragmatism of trying to run a bid party in a hostile hotel.

((Since Chicago had to run its party the night after the Fire Marshals descended on the Metropole, you may be right. The LA in '90 parties ran beforehand, getting neither cooperation nor interference from the hotel; we just bought the beer over the resident's bar and hoofed it downstairs.))

I agree with your assessment of the L. Ron Hubbardcon fiasco.

Garth Spencer's proposed F770 theme "SF conventions work well only within a certain range of attendance" is only partly true. His comments seem to imply that the range is fixed. Three major factors can expand or contract the range: (1) The size and cooperativeness of the facilities;

(2) Experience and size of the concon; (3) The demographics of the attendees, which includes age, the reason they're there, length of time in fandom, etc.

The Boston mess is due to two additional factors.

Pavlac's Second Law of Convention Running: Even the nicest, most wonderful hotel that has hosted you for years will turn on you without warning. Treat all hotels as if they were pet tigers.

Pavlac's Third Law of Convention Running: The complexity and nature of conventions increases in logarithmic increments at certain attendance levels.

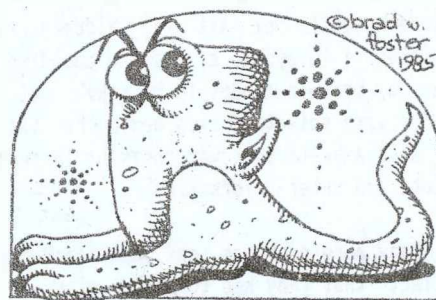
Corollary A: The number of fuggheads and disruptive attendees also increases logarithmically along this scale.

Corollary B: Communication difficulties among the committee likewise increase, due to the increased number of people each concon member must communicate with in order to be fully informed and understood.

The points of complexity increase are roughly at 50, 100, 250, 500, 750, 1000, 1500, 2000, 3000, 4500, 6000, 8000... While some wonderful late-night arguments can be made about how many and exactly where these points are, the important issue is that one recognize that they exist, and that a convention of 4000 is not a 500 person con "only bigger."

Spencer's second theme "Some people want to learn such things the hard way" is certainly true. I am still shaking my head at the number of avoidable mistakes Conspiracy that made.

((Quite right that the complexity of running a convention jumps at certain attendance levels. My rule of thumb, from observing Loscons, Westercons and Worldcons, has been 300, 1500, 6000. We haven't seen anyone encounter a step above that, unless you count certain for-profit Trek conventions. The committee size and administrative complexity of running LACon II, with almost 9000 attendees, was not noticeably different from Chicon IV or ConStellation. Certain problems arise from the stress placed on a convention's facilities that tend to be improperly lumped together with other criticisms of poor committee planning: 2000-plus at the 1979 Westercon overwhelmed San Francisco's Sheraton Palace and 5000 was over the breaking point for the Metropole and Brighton Conference Centre, making hallway traffic, and audience accommodation at popular programs very problematic. Substantially higher attendance at Noreascon 2 and Chicon IV fitted easily into their spacious facilities, and despite other criticisms of the well-attended 1987 Oakland WesterCon, overcrowding was not on the list.))



((And now, Glenn Glazer will bless me out for the rendering of his letter of comment in F770:70 \*sigh\*))

#### GLENN GLAZER:

and as I have said in the preceding two lines about the unusually fine quality of editing with regards to my letter in the last issue, I found it difficult to follow my own arguments, surely you can imagine the problem that others would have. Such a good job of editing my first letter to File:770 has prompted me to write you another, hopefully printed en toto.

((I'm sorry, Glenn, but little Kansas dogs won't go through the mimeo without an awful lot of noise and mess. At least I did recover your letter from the back-up file, and it runs below:))

GLENN GLAZER: Truth be told, Mike, when I got to NASFiC this year and started to inquire about who won the WorldCon bid and how, the most common responses I got was "The LA Steering Committee rolled over and played dead." or "People are going to be waiting back in LA for Bruce [Pelz] with long, pointed knives." or simply, "They wimped out." Not encouraging, to say the least, but I think it was mostly griping and post-defeat letdown.

After all, the understanding that the various cures to the problems of ballot mismanagement were worse than the disease (the Brighton Blight?) were perfectly reasonable. Nobody wanted to deal with the bureaucratic nightmare a revote would entail.

This leads us to one single future proposal to do bid convention committee, such as fails to perform its duties one or more of the current measures are.



board. How the members of such would be elected or appointed would vary from con to con, as would their terms of service. The major functions of such a board would be to referee such disputes as occurred at Brighton, and run elections independently of all the bidders, and the current committee. To aid this, a bylaw could be enacted stating that a certain amount to be taken out of the current con's site selection fees would be immediately granted to such a board to cover costs of printing and mailing ballots and voter information.

would create many more problems, and understandably backed down, the fact that they had to put up with Brighton's failures sans compensation is a major bug in the system. Some ideas need to be generated, the system must be reformed.

GAZ: Good to see you at Worldcon (remember me? I was that irritating little neo who kept pestering you and whom you kept trying to unload onto Larry Niven just after the opening). I'd like to be able to say "hope you enjoyed the con", but I've an awful feeling you didn't. I mean; missed the Hugo, missed LA in '90, Martin Tudor (not Martyn, by the way; that's Martyn Taylor), hotel mania, crazy programming...oh dear.

GEORGE FLYNN: [Re: Business Meeting] There were three open seats on the Mark Registration and Protection Committee, not four; when there were only four nominees, Rick Katze withdrew to avoid a contest, and the remaining three nominees filled the three seats without requiring a ballot. ...You were perhaps a bit too hard on the presiding officer: comic relief is not without its value, especially at a Business Meeting. ((In the case of Mr. Stannard, I was waiting for some "sober relief" amid the uninterrupted comedy!))

SHERYL BIRKHEAD: Please believe that I am NOT trying to point a finger -- just asking for a bit of information you might have before others. Do you happen to know what the time lag, in the past, has been between a WorldCon and receipt to the supporting members of whatever materials are forthcoming? Because of what I have read, I am more conscious of the fact that I have not gotten anything since the con and wondered if I am jumping the gun. I know that surface mail can take a veritable eternity so I may be asking too soon. Just wondered.

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ARDS, AND TED WHITE  
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interested in Ted White ever since I read his letter in Lan's Lantern and I like to hear what he thinks, even if I don't agree with it. One idea that has been nagging at the back of my mind is the question of fanzine Hugo winners and their circulation figures. Now that someone has brought it up I can write about it.

Is the fact that high circulation fanzines tend to win a Hugo really a bad thing or is it just the natural reaction of more people, more votes.... First, we should say that the more issues that go out, the more people know about them. Fanzine fandom, or at least the people who vote for Best Fanzine Hugos, are no longer a small select club but a fairly large number who may not know everyone in the field. High circulation results in a large number of people knowing about a fanzine. A fanzine that limits the number, or has low circulation will have less people who know about it who can nominate it for a Hugo, or reject it for one. (Not an ideal threat: I was refused a subscription to a fanzine once because I was not part of the "Gestalt" of their readers. Not a way to make friends and influence people.)

A fanzine may have high circulation figures because it is a good fanzine. It would seem that the better a zine, the more people who would want to read it. There is also the fact that to produce a good fanzine on a regular basis and with a large circulation takes much more effort than to produce a one-shot or a small-scale deal no matter how good it is.

...High circulation alone does not produce a Hugo winner. In other categories, to be sure, but well-read items include the latest L. Ron Hubbard books and the magazine Starlog. Neither has come close to winning a Hugo though both have high circulation.

LLOYD PENNEY: Re letter from Ted White: Near the end of your comments to Ted (p. 22) you mention the possibility of manipulation by large companies (DAW and Lucasfilm given as two examples). I remember Lucasfilm had some sponsorship of the masquerade at Chicon IV. They supported and sponsored, but did not dominate, as Bridge did with the Hugos.

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NEW ORLEANS, THE 1988 WORLDCON, AND OTHER THOUGHTS  
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GREG BENNETT: Next year, in New Orleans... Melva and I were snooping around the convention facilities and the main hotels while we were vacationing there, goofing off this past 4th of July. (Fantastic fireworks show from a riverboat the Mississippi!) Bring a hat, and sunscreen.

Add a swamp tour of your list of Things To Do; it's great fun! Be prepared for heat, sunshine, very high humidity, and sudden thundershowers. Bring money if you like to shop; they have one of the most fun shopping districts I've yet seen. The French Quarter is both fun and rowdy, and dangerous and scary. Travel in groups; \*large\* groups. The facilities should be adequate, but not more than that. The convention center is a bit decrepit, but it'll do for the big static programs. The main hotel looks fahrncy, but hey, this is New Orleans, the party town!

The one thing I couldn't quite figure out about the New Orleans layout is where the Great Fan Gathering place will be. The hotel lobby just isn't set up for it -- no good vantage point for the long-range scan. It'll be too hot and muggy to do that outside. So I suspect finding friends will be a problem. Get your reservations in \*early\* for the main hotel. And, make arrangements in advance to meet with the folks you like to meet with at a WorldCon. If it looks like some of the events are going to wind up at the domed stadium, run, do not walk, to the nearest mailbox and post your reservations for the Hyatt. Melva and I stayed at the Hyatt (which is built adjacent to the Superdome). We could walk from the river to the Hyatt at night, but not without some feelings of trepidation. And remember that I present a pretty imposing figure. It's about a 20 minute walk, uncomfortable in hot, muggy weather.

But, cabs and buses and trolleys are plentiful and cheap in New Orleans. You shouldn't have any problem getting around. I do \*not\* recommend renting a car. We drove our pickup road rocket over there (really pretty drive across the swamps from Houston to New Orleans), but left it parked in the Hyatt's garage for four days. You can forget about finding a parking space anywhere downtown or in the French Quarter. So save your tire rubber, leave the beast at home, and take a horsedrawn carriage to get around town.

#### \*\*\*\*\* OPINIONS ON 1992 WORLDCON SITE SELECTION \*\*\*\*\*

GREG BENNETT: Here's a bright thought. If the Orlando committee wins the 1992 Worldcon bid, it's likely that we'll have a committee that is the antithesis of the weaknesses I've been rambling about. The real power behind that bid is obviously Becky Thomson. She's definitely one of those folks who will put more into the event than she takes out of it. Let Tom Veal and Joe Siclari grab all the egoboo they want, Becky will take care of the convention. (Actually, that quip is quite

unfair to Tom and Joe, too. They are both the kind of folks who do these things because they derive personal satisfaction from doing something that's Worth Doing, deriving a lot of vicarious joy from others' enjoyment of their labors.) In fact, reminiscing again, if anybody deserves a medal for the Second Coming of Fandom in Seattle, it's Becky. She'll put in the work needed, and isn't at all flinchy about going out to get the advice she needs to get the job done.

To continue the plug a bit more: the nice thing about the Orlando bid is their facilities. Roll a 6-sided die to pick a hotel; you can't lose. They have an outstanding array of facilities to choose from, at least two of which could host a 10,000 body Worldcon with room to spare. And, unlike past forays into Orlando, they have the advantage of being built! I think the note in Jane's Fighting SMOFs referring to the fact that the 1977 Worldcon had to move to Miami is unfair. The situation is completely different. The facilities exist, and are outstanding. It's not an attempt at a remote-control bid; Becky lives in Orlando. And it's not a bunch of neos under a thin veneer of experienced fan politicians; Becky, Tom and Joe are all veterans. That's especially true of Becky, who knows from first-hand experience what it takes to create a major fannish happening starting with almost nothing. She might be one of the most polite people you'll ever meet, but she also knows which folks out there are "credentials" and little else, and can handle the politics without you ever realizing it.

Of course, I am totally unbiased about that bid. (Hey, can I get you a great deal on a bridge across the Houston Ship Channel!)

Actually, to be fair to the other side of the 1992 WorldCon bid: I snooped around the Sheraton Washington hotel when I was last in Washington D.C. Great place! And it's easy to get to using the Washington Metro subways. Great location, too -- OK, so it's not just outside the gate to Disneyland [sic]; but it \*is\* well-suited if you want to explore the monuments and museums in the nation's capital. And among the numbers of the bidding committee are some who've learned the painful lessons of WorldCon running in Trial By Fire.

So, no matter how the 1992 site selection goes, I expect to have a wonderful time at the WorldCon. Both have great facilities, great committees, and a great location. Oh, if it could always be like this! (But I'm still gonna vote for Orlando; I want an excuse to go back to Disney World and watch the belly dancers in the restaurant.) Incidentally, if we \*do\* find ourselves in Orlando, don't forget that it's a short drive (an hour or so) to the Cape. That's a great place to visit! The best view on the east coast of Florida is from the 255-foot level of the Pad 39A



launch complex's Fixed Services Structure; but you can't go there. Neener, neener, neener.

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CORRECTIONS TO THE CORRECTIONS OF THE CORRECTIONS  
\*\*\*\*\*

TERRY GAREY: Minutes of the "Corrections to the Corrections of the Minutes." Denny Lien rose to remark that Mr. Glyer had eliminated the word "not" from his (Lien's) sentence "Marty Cantor is incorrect in his belief that Linda Lounsbury and Ken Fletcher were not married...in 1979." You could be sued for alienation of affections, you know.

KT FITZSIMMONS: [Re: 1987 NASFiC] I have been reading with interest the commentaries about CactusCon and the "professional management" of fan run cons. Although at this point in time, the question is moot, since the convention is so close at hand [her letter was dated August, 1987], I would like to say that I agree with Jerry Pournelle. I have never looked at it from their point of view, but his comments [on pro writers appearing without compensation at sf cons] are valid. They also apply to the various professionals who volunteer at cons to do what they would, in ordinary life, be compensated for, many times at an enormous rate. For instance, I have donated my legal skills to several conventions, in some form or

another. I have never received any compensation for those skills over and above what the convention has to offer in the way of reimbursements, minimal perks, etc. This has never bothered me. I enjoy the conventions, I enjoy working on them, so I figure I get my reward that way. But if I knew that someone else were getting some kind of SALARY for their contribution, it might make (it WOULD make) my reward seem something less. I would feel cheated in some way. I think this is something which conscoms must take into consideration. And in the case of CactusCon, one wonders what kind of perks and salaries or whatever the fans think the conscom is getting, whether or not it is.

-----+++++####: THE LETTERHACKS :####+-----

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FILE 770:72

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FIRST CLASS

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**PURPOSE:** The Down Under Fan Fund was created in 1972 to encourage friendship and communication between fans in Australasia (Australia and New Zealand) and North America (the United States and Canada). The fund is entirely supported by voluntary contributions from fans all over the world. A delegate's main obligations are to attend a major science fiction convention and meet fans in the host country while on the DUFF trip, raise money for the fund during the rest of his or her administration, and oversee the DUFF races held during that administration of two years. The host countries alternate races each year.

**DONATIONS:** DUFF exists solely on donations of auctionable material and money from fans. Anyone may contribute, even if ineligible to vote, and donations in excess of the voting fee are gratefully accepted. DUFF auctions are held throughout the year at conventions and material for these may be sent to the administrators or brought directly to any convention holding an auction. Checks should be made out to DUFF (sent to Lucy Huntzinger in U.S. currency) or DUFF Australia (sent to Marilyn Pride, Lewis Morley, and Nick Stathopoulos in Australian or British currency).

**VOTING:** Any fan active in fandom before January 1987 may vote. Ballots must be signed and be accompanied by a donation of at least \$2. Only one ballot per voter is allowed. If you think your name may not be known to the administrators, please include the name of a fan or fan group who can vouch for you. We will not count unverifiable votes or unsigned ballots.

**BALLOTING:** DUFF uses the "Australian" Preferential system of balloting to guarantee an automatic run-off and a majority win. You rank the candidates in order of preference (1,2,3, etc.). If there is no absolute majority for one candidate after the first count of votes, First Place votes for the lowest-ranking candidate are dropped and the Second Place votes on those ballots are assigned to the candidates named. This goes on until one candidate has a majority. It is therefore important to vote for Second, Third, etc. places especially if you choose to write-in a candidate. You are not required to fill in more than your name, address, first choice, and signature.

**CANDIDATES:** Each candidate has posted a \$10 bond, provided written nominations, and has promised (barring Acts Of God) to travel to the 1988 World SF Convention, Nolacon 2 in New Orleans, September 1-5, 1988. In cases of multiple candidacies (for instance the current Australian administration team) DUFF pays for one set of fares, accommodations, and expenses.

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ALL VOTES MUST REACH AN ADMINISTRATOR BY NO LATER THAN APRIL 4, 1988

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Candidates' platforms and ballot form appear on the other side of this sheet.



CATHY KERRIGAN: I've been around Oz fandom for ten years now, sometimes on the fringe, sometimes in the centre, mostly in between. My interests in sf are fairly eclectic, ranging from Blakes Seven to Ray Bradbury, from Asimov to Zelazny, from Oz sf to criticism, from fanzines to conventions. Since 1984 I've produced my own zine, Cathseye, plus I've been den mother to Nova Mob. If you would like to find out more about Oz fandom, I'm the person to see. In turn, I'd love it if you'd help me find out about American fandom.

Nominators: Merv Binns, Martin Bridgestock, Brian Earl Brown, Angus Caffrey, Alexis and Doll Gilliland.

TERRY DOWLING: It would be a great honour to represent our Oz fan community in New Orleans in 1988, to have the chance to be an ambassador of Goodwill-and-Wonder-from-Down-Under.

Also, truth to tell, it would be a special pleasure to get even with the Yanks, to play Mr. Squiggle songs in the land of Howdy Doody, Alf, Captain Kangaroo and the Muppets! Sock it to 'em, I say!

Nominators: Justin Ackroyd, Harlan Ellison, Gay Haldeman, Carey Handfield, Jack Herman.

ADMINISTRATORS: LUCY HUNTZINGER  
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LEWIS MORLEY, MARILYN PRIDE,  
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NSW 2040  
AUSTRALIA

Reproduction of this ballot is encouraged. Please copy text verbatim (correcting typos) and identify your version with your name and the date. This original is by Lucy Huntzinger, November 5, 1987.

I VOTE FOR (list 1,2,3, etc.):

Signature: \_\_\_\_\_

Cathy Kerrigan \_\_\_\_\_

Name: \_\_\_\_\_

Terry Dowling \_\_\_\_\_

Address: \_\_\_\_\_

(Write-in) \_\_\_\_\_

Hold-Over Funds \_\_\_\_\_

If you think your name is unknown to the administrators, please give the name of a fan or fan group to whom you are known: \_\_\_\_\_

# 1988 HUGO NOMINATING BALLOT

## PLEASE READ THE FOLLOWING INSTRUCTIONS BEFORE COMPLETING THE HUGO NOMINATING BALLOT

In order to nominate or to vote on the final ballot for the 1988 Hugo Awards you must be either a supporting or an attending member of Nolacon II (but remember an attending membership allows you the fun and excitement of attending the awards ceremony itself).

Be sure to take your time when filling out the ballot. We are sending these out fairly early, giving you at least a month before the nomination deadline. Although we do ask that you not wait until the very last minute to submit your ballot, please take care and make certain that your nominations are ones you really want to make. If you have questions about the rules, write to us and we will do our best to answer. We will **NOT** answer requests for counting the words in a story. An easy way to estimate would be to count the words on a typical page and multiply.

We have provided spaces for author, title and publisher/publication for each written work; please fill each section out in its entirety. In the categories for shorter fiction, please indicate when as well as where each work was published. **PLEASE PRINT OR TYPE YOUR BALLOTS.**

In order to be eligible for the 1988 Hugos, all works must have been published during the period from January 1, 1987 to December 31, 1987. A work originally appearing in a language other than English is also eligible in the year in which it is first issued in English translation. A story, once it has appeared in English, is therefore only eligible once. Publication date, or, in the case of a dated periodical, the cover date, takes precedence over copyright date. A serial's date of appearance will be considered to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories, and are not eligible under the name of the series.

The Science Fiction Achievement Awards (Hugos) are defined as follows:

**BEST NOVEL:** a science fiction or fantasy story of 40,000 words or more.

**BEST NOVELLA:** a science fiction or fantasy story between 17,500 and 40,000 words in length.

**BEST NOVELETTE:** a science fiction or fantasy story between 7,500 and 17,500 words in length.

**BEST SHORT STORY:** a science fiction or fantasy story less than 7,500 words in length.

**BEST NON-FICTION BOOK:** any non-fictional work relating to the field of science fiction or fantasy appearing for the first time in book form during the calendar year 1987.

**OTHER FORMS:** any science fiction or fantasy related work that does not technically fit within any of the other stated categories (i.e., scripts, graphic novels, etc.) published during the calendar year 1987\*

**BEST DRAMATIC PRESENTATION:** any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during the 1987 calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible; however, a sequence of installments constituting a single dramatic unit may be considered as a single program (eligible in the year of the final installment).

**BEST PROFESSIONAL EDITOR:** the editor of any professional publication devoted primarily to science fiction or fantasy during the 1987 calendar year. A professional publication is one which had an average press run of at least 10,000 copies per issue.

\*This is a new category, as allowed under the rules of the WSFS Constitution. The committee does reserve the right to disallow any entry which it feels does not fit within the rules as laid out by the aforesaid constitution.



**BEST PROFESSIONAL ARTIST:** an illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the 1987 calendar year.

**BEST SEMIPROZINE:** any generally available non-professional publication devoted to science fiction or fantasy which has published four or more issues, at least one of which appeared in the 1987 calendar year, and which in the 1986 calendar year met at least two of the following criteria: (1) had an average press run of at least 1,000 copies per issue; (2) paid its contributors and/or staff in other than copies of the publication; (3) provided at least half the income of any one person; (4) had at least 15% of its total space occupied by advertising, or; (5) announced itself to be a semi-prozine.

**BEST FANZINE:** any generally available non-professional publication devoted to science fiction, fantasy or related subjects which has published four or more issues, at least one of which appeared in the 1987 calendar year, and which does not qualify as a semi-prozine.

**BEST FAN WRITER:** any person whose writing has appeared in semi-prozines or fanzines.

**BEST FAN ARTIST:** an artist or cartoonist whose work has appeared in semi-prozines, fanzines or other public display during the 1987 calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the Professional Artist category shall not be eligible in the Fan Artist category for that year.

**ALL DEFINITIONS ARE BASED ON THE WORLD SCIENCE FICTION SOCIETY CONSTITUTION.**

**THE JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER** (sponsored by Davis Publications): any writer whose first professionally published science fiction or fantasy story appeared during the calendar years 1986 or 1987 (first publication is defined in the same manner as for the Hugo fiction awards).

Mike -- Please put an illo or other such material  
here, plus a statement to the effect that this ballot  
came from FILE:770. Of course urge your readership  
to send it in. Thanks much.

A large, stylized handwritten signature, possibly reading 'Gy', is written over the bottom half of the typed text.