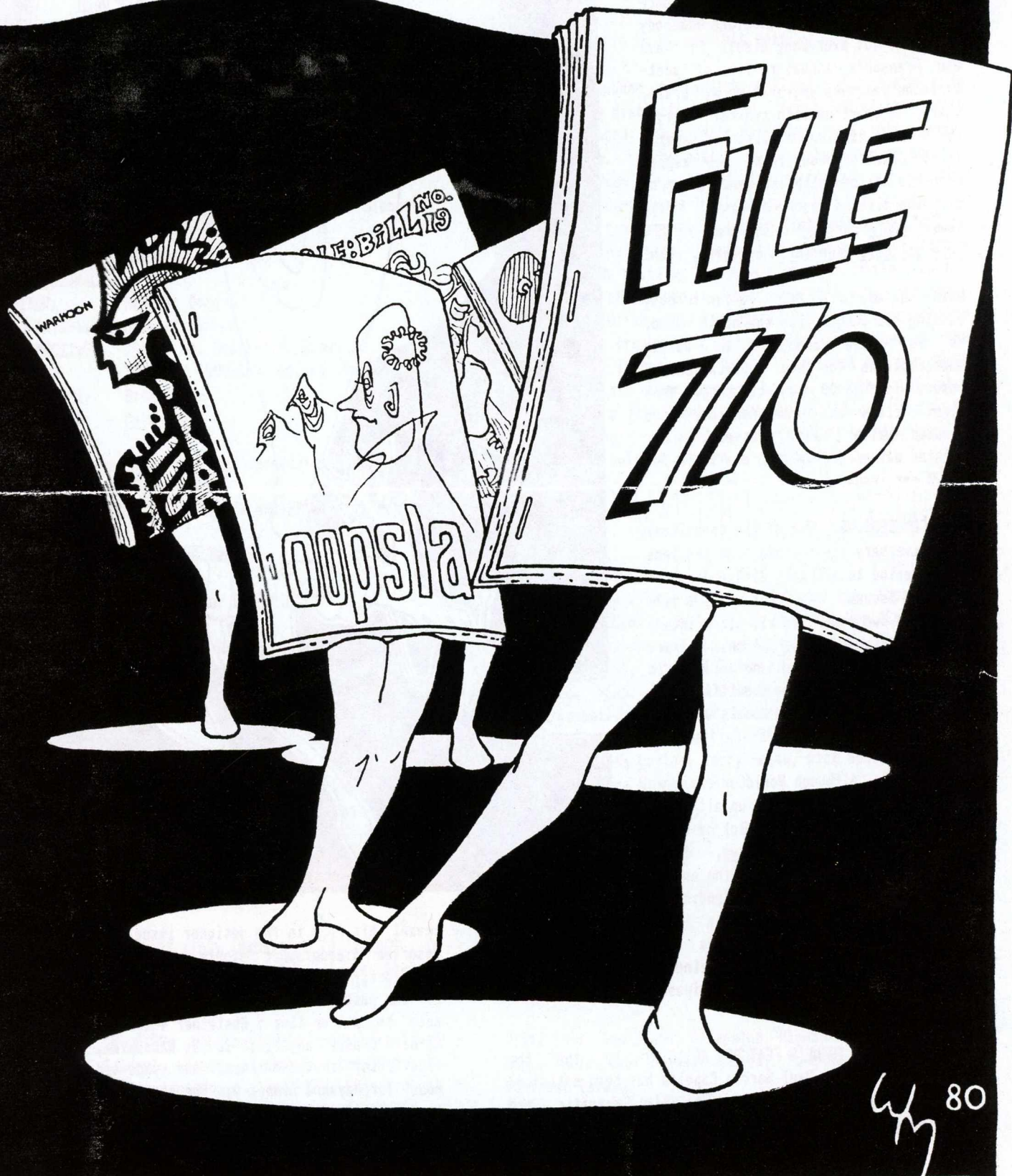


**REMEMBER WHEN
FANZINES DANCED?**



WY 80

FILE 770:76, delayed on account of rain, snow, slush, hail, gloom of night, but mainly NOLAcon, is edited by Mike Glycer at 5828 Woodman Ave. #2, Van Nuys CA 91401. This is the quickie post-WorldCon issue that hopefully for once will announce the Hugos before somebody else (if not everybody else). I have Don Franson's annual review of post-WorldCon fanzines engraved on my brain, where he chortles with cynical delight about some zine which (like the year's first case of beaujolais) has zipped into his mailbox with the word, ahead of all the alleged major newzines! Take that, NASFA Shuttle! And that, NISFS Intergalactic Reporter! So there, nyah!

When the editor of File 770 isn't busy casting his tongue into the north wind, he is quite receptive to taking subscriptions for this publication: 5 issues for \$5.00, US currency, sent first class in North America, and printed matter rate overseas. Air printed matter delivery is available for \$1.25 per issue.

TRUE CONFESSIONS: One of the casualties of anniversary issue production problems was keeping to a timely distribution of overseas issues. As recompense, I will be adding two copies to all air-printed-matter overseas subscriptions. There will be a handwritten notation this time, and when I have identified the readers involved, your labels will be permanently updated.

OTHER WAYS: Although WorldCon chairmen and Ben Yalow insist I make up all this stuff, in fact, I have a lot of help. (Help in gathering the news, Ben!) Therefore, other ways of staying on the File 770 mailing list include sending in steamy gossip, or as we say in New Orleans, news flambeaux. I exchange copies in arranged trades, primarily with clubzines and newzines. Contributors of art, and selected mimeograph equipment, have also found lodging on the mailing list.

WHO WAS LAST ISSUE'S FEATURED ARTIST?? Now that the impish humor of one Raul Garcia Capella has been satisfied by watching fannish reaction to his dramatic and differently-styled artwork in issue 75, I am at liberty to



reveal his role in the designer issue. (Of course, the assorted mimeographic nightmares in #76 distracted from Ray's art, but that kind of problem should soon be a thing of the past. With a bit of maintenance, I will soon be able to put on line a Gestetner 466, donated by Gordon Garb. Credit an assist to Lex Nakashima, who reads the fine print in these zines, and suggested that the Glycer Home for Wayward Mimeos was the best solution to Gordon's moving-day problems. // Issue completed: September 12, 1988. Sidebar art by Jim McLeod.

HUGOS

HUGO AWARD WINNERS

BEST NOVEL: THE UPLIFT WAR, David Brin
 BEST NOVELLA: "Eye for Eye", Orson Scott Card
 BEST NOVELETTE: "Buffalo Gals...", Ursula K. LeGuin
 BEST SHORT STORY: "Why I Left Harry's All-Night Hamburgers", Lawrence Watt-Evans
 BEST NONFICTION
 BOOK: MICHAEL WHELAN'S WORKS OF WONDER
 BEST OTHER FORMS: WATCHMEN, Alan Moore and Dave Gibbons
 BEST DRAMATIC
 PRESENTATION: THE PRINCESS BRIDE
 BEST PROFESSIONAL
 EDITOR: Gardner Dozois
 BEST PRO ARTIST: Michael Whelan
 BEST SEMIPROZINE: LOCUS, ed. Charles N. Brown
 BEST FANZINE: TEXAS SF INQUIRER, ed. Pat Mueller
 BEST FAN ARTIST: Brad Foster
 BEST FAN WRITER: Mike Glyer

Other awards announced at the Hugo ceremonies included:

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER: Judith Moffitt

THE FIRST FANDOM HALL OF FAME AWARDS:

Lloyd Arthur Eshbach
 David Kyle
 Charles P. Hornig
 Neal R. Jones (posthumous)

BIG HEART AWARD: Andre Norton

SEI-UN AWARDS: (The Japanese word sei-un translates to "nebula", but these awards are voted on by the Japanese fan community and are usually referred to as Japanese Hugos.)

BEST FOREIGN NOVEL TRANSLATED TO JAPANESE IN 1987:
 NORSTRILIA, by Cordwainer Smith

BEST FOREIGN SHORT STORY TRANSLATED TO JAPANESE IN 1987: "The Only Neat Thing To Do", James Tiptree Jr., (posthumous)

HUGO PRESENTATION NOTES: NOLAcon's Hugo bases realized chairman John Guidry's dream of showing the Hugo in flight. The Ned Dameron design placed the Hugo rocket atop a black resin cloud of flame and smoke fixed in a base of rock-hard granite-colored plastic. Around the edge of the base was inset a band of stainless steel, with

the winner's name engraved. The bases were about 14 inches tall, the rockets another 12 inches tall, together weighing about 18 pounds.

On the Thursday after NOLAcon I took my Hugo into work, and later to the LASFS meeting. I've done exactly the same thing in past years, and I can assure you the reaction was never so dramatic as it was this year.

Both in the mundane and fannish settings I was greeted with the same three distinct reactions. About 40% of the people simply commented how nice it was I had won this gaudy-looking thing. Occasionally a co-worker cropped up who knew what a Hugo was, a pleasant surprise. About 25%, mainly male co-workers simply had the standard, disinterested reaction to a science fiction award, "Oh, so that explains your supporting statements" (those explanations we write up in Appeals when we settle a case.) About 20%, all women, would approach it, act very impressed, and (obviously unconsciously) start stroking the rocket-shaped trophy in a rather embarrassing (but at the same time very funny) way. We all joke about how the Hugo looks, but this never happened before. Another 15% (also all women) were just flabbergasted by the thing, and would react so strongly -- laughter, shortness of breath, goggle-eyed -- they couldn't conduct a conversation.

DEAD VOTERS SPEAK IT'S BACK TO THE DALEY PLANET

Site selection voters picked Chicago for the location of the 1991 WorldCon. Chicon V, as the 49th WorldCon will be known, has announced its guests of honor: Author, Hal Clement. Artist, Richard Powers. Editor, Martin Harry Greenberg. Fan, Jon and Joni Stopa. Toastmaster will be Marta Randall. Chicon V chairman is Kathleen Meyer. Directors are Marie Bartlett-Sloan, Bob Beese, Mike Jencevice, Ross Pavlac, Larry Smith, Dick Spelman, Leonard Wenshe and Debra Wright.

	<u>ON SITE</u>	<u>MAIL</u>	<u>TOTAL</u>
CHICAGO	882	335	1217
SYDNEY	123	75	198
NONE O/T ABOVE	4	0	4
NO PREFERENCE	15	7	22
INVALID	4	0	4
WRITE-INS	<u>10</u>	<u>0</u>	<u>10</u>
TOTAL	1034	422	1456

Write ins: San Diego, Galapagos, Highmore, Bogata, Willmot Mtn., Hold Over Funds, Canada, Poughkeepsie, Tasmania, Rottneest Island.

Rumor holds that only 8 mail ballots were received from Australia.



ALGIS BUDRYS AND THE WRITERS OF THE FUTURE

AN INTERVIEW

INTRODUCTION: A great deal of controversy resulted from sponsorship of various aspects of the 1987 WorldCon by L. Ron Hubbard's British publisher, New Era. In the aftermath, a few fans and writers sought out the facts of what had actually happened, and whether good judgement had been shown by the committee and by New Era.

The science fiction writer most intimately concerned with these questions was Algis Budrys, who had unintentionally sparked part of the outrage by announcing the British version of the Writers of the Future contest at the top of the Hugo Awards program.

The information about how the Conspiracy committee asked New Era at several points for financial support, resulting in the company's prominent role at the WorldCon, is available in Chris Evans' Conspiracy Theories, published in Britain late last year. However, it necessarily focused on a limited area of New Era's, Bridge Publications', and Author Services' efforts to promote Hubbard's writing, and Writers of the Future, among science fiction fans. In November, 1987, at Windycon, Algis Budrys offered to do a comprehensive interview for File 770, about his involvement with Writers of the Future in order to clear the air about a lot of matters on his mind. We did the interview Thanksgiving weekend, at

Loscon. The process of transcribing and editing of the interview ended at NOLAcon when Budrys and I met over the finished manuscript.

Ajay says that the intervening time has allowed him to further confirm the things he said at the initial interview. A few notes appear in brackets where comments were expanded in the editing stage.

The interview takes up with a then-current topic, Budrys' letter to a Huntsville clubzine rebutting Mike Glicksohn's comments about New Era's presence at Conspiracy.

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File 770: I know you already gave me a copy of the letter you sent to the NASFA Shuttle... anything that you'd like to add?

Budrys: That was a quick-and-dirty response to something Mike Glicksohn had done. Mike is somebody I've known for years. And the NASFA people are particularly precious to me because they've always been so nice to me, they like having me around. So I had to get that in in a hurry. Then there's Chris Evans' one-shot coming out of England which I haven't seen yet, but it's a symposium on the whole

Brighton thing.

[After seeing it, Budrys pointed out for this publication that it also includes a transcript made from Greg Pickersgill's partial videotape of Budrys's pre-Hugo announcement at Brighton. It points out Budrys was careful to separate his announcement from the awards ceremony. The transcript ends with Pickersgill's comment that no signs of disapproval or dismay are audible during audience applause at the conclusion of Budrys's words.]

Through a kind of a coincidence I'd written Greg Pickersgill a long letter, cause Greg and I have had a pretty good relationship for a long time. He had had to withdraw Mexico's invitation to me to be a special guest. I got in touch with him by phone because I'd heard this but I hadn't gotten anything from him yet.

So, (a) he discovered that I felt there was a lot more to this story than he had heard, and (b) I sent him a long letter about it. He suggested -- He asked me for permission to turn the letter over to Chris Evans for inclusion in the one-shot. There were things in there I didn't feel were germane for broad publication so I edited it down and sent Chris an edited version, and that's now in print somewhere somehow. But I haven't seen it yet.

File 770: In File 770 we just went through the whole thing about whether there was too much Bridge Publications/New Era presence at Conspiracy. There are questions about Bridge Publications' interest in advertising through the Worldcon. If Lucasfilm comes out and gives awards and spends money on us, we know as science fiction fans, all they want from us is for us to spend our money on them and go out and say that they're wonderful.

Budrys: Well, first of all what was done at Conspiracy in the name of any publishing company was done by New Era, not by Bridge, although I'll grant you [from a PR point of view] that Bridge did not do enough to dissociate itself from New Era -- didn't know it had to. I don't know that they should dissociate themselves from New Era that far. After all, New Era is publishing product that Bridge originated.

When you take apart what happened at Brighton you discover that people were doing reasonably harmless things for what they thought were good purposes. What was being promoted at Brighton by New Era was not Mission Earth, it was Writers of the Future Volume III, which they had originally planned to bring out in October, and are now bringing out in January, February or March, not for any reason having to do with Brighton, but having to do with some kind production problem over there, press time, I don't know what the hell it is.

By the coincidence that Black Genesis was on the Hugo ballot, and through some moves made by the committee that resulted in a Mission Earth ad on the cover of the Program Booklet all of a sudden there's this idea that there's heavy promotion for Mission Earth -- in fact, there wasn't. There was heavy promotion for the proposed workshop program, there was heavy promotion for Writers of the Future.

File 770: How did you come to be involved with Writers of the Future and what are you doing for them?

Budrys: Okay. It began more or less at the (1982) Chicago Worldcon. You may recall there was an awful lot of sudden publicity for Battlefield Earth.

File 770: Right, there was the billboard on the way into town --

Budrys: Right, which I never saw but I heard about it because I was in town -- no occasion to pass it. But I sure heard about it a lot. And you know, this was the sudden startling emergence of L. Ron Hubbard. Out of simple curiosity I went up to the Bridge [Publications] hospitality suite where a review copy was thrust into my hands.

I read it. I think most people would. I reviewed it. I reviewed [two other novels by major Astounding names.] And it was my feeling of the three books this was the one that had verve. The other two were clever constructs, along the line of what you'd expect from the author, but they didn't have zap! And I like zap. I like it for what it is. I'm crazy about the first Star Wars movie. (I think the other two were bad to the extent that they get self-conscious and preachy about the higher things in life.)

So I published a review in which I said this book had verve, and that Hubbard had gotten short shrift from recent historians in the field. If you look at reference books that have come out since 1950 Hubbard's role in science fiction is pretty much minimized. People try to get away from him for some reason. I was around when it happened and I remembered what kind of rep Hubbard had as a science fiction writer -- he was very hot. I remember other magazines that were competitors to Astounding publishing earnest symposia on the whole topic of 'Dianetics', exploiting it, keeping it alive as a controversial subject.

Shortly thereafter, but not immediately, I started selling to Campbell. Campbell had just drifted away from his connection with the Dianetics Foundation of New Jersey. Campbell and I never talked about it much, but we talked about it some, and I had read Dianetics when it first came out.

I had sort of gone along with the popular view. It was okay in the community to slight Hubbard. If you look him up in a reference book you discover that whereas authors who haven't had half the impact he had have gotten like a column, he got half a column. There was a fair amount of forgetting that he'd been a giant in the field. And he had. You can go back dig out the old issues, read the reader letters, read the editorial blurbs. He was treated like one of the leading authors -- no question. And all that's been kind of buried.

All that began to irk me as a historian when I discovered that he had still been able to write a book that really bounced along. And I looked in it high and low for something that would guide people into Dianetics or Scientology or what all and it wasn't there. It was a straight-out adventure novel.

I said in my review column that people had forgotten how important Hubbard was and his depth as a science fiction writer. Thinking nothing more about it I went back to whatever it was that I was doing. I got a letter, saying, "Dear Mr. Budrys, Mr. Hubbard has a 10-volume novel called Mission Earth and we feel you might be the guy to edit it." And that was from Fred Harris. Simultaneously I got a similar contact from Len Forman who is the Executive Director at Bridge Publications. He was a guy with a long track record with publishing in New York who'd been brought out to Bridge to make it go as a trade house -- Bridge having been strictly a textbook house up to that point.

Len and I had a meeting at O'Hare Field. He was passing through town. I made arrangements to meet him out there, after I had read two volumes of the dekalogy they had sent to me in xeroxed manuscript form. We exchanged remarks about it, and Len said he'd be back in touch with me. This went on for weeks. There'd be little pieces of communication flying back and forth.

I've since then compared notes with Dave Hartwell and Terry Carr and they'd been approached in roughly the same way and had roughly the same experience. Terry I believe at one point got the idea that he'd been given the go-ahead to edit the novel. Which turned out to either be a mistaken impression or a change of mind on somebody's part at the last moment.

I don't know who copyedited Mission Earth. (I haven't made a word-for-word comparison to be sure it's exactly what was in the manuscript I read). Because I was so involved with its early stages, I've never reviewed it. But people go out and buy it in large numbers. It's got all the zap anyone could want.

I happen to know what Bridge does to market it because

since I'm the editor of the Writers of the Future anthology which Bridge publishes I sit in on the weekly fiction meeting whenever there's a new Writers of the Future anthology in the cycle -- and I don't get up and leave and re-enter the room when they're talking about other stuff. So I know what they do, and it is smart, hard work. It starts word-of-mouth going, which is about as much as good as a marketing campaign can do for you. The books are honestly popular with a large number of people.

File 770: I'm not too educated in the publishing industry but I can only ask -- are they doing anything differently than the house that publishes Tom Clancy's books, or the others?

Budrys: Yeah. It's not spectacularly different. Basically it's working a lot harder and a little bit smarter.

Writers of the Future. After my quasi-involvement with Mission Earth I went back to whatever the hell it was I was doing. My phone rang and it was Fred Harris, saying "Listen, we've got this contest started for writers of the future. It's a short story and novelette contest and will award prizes to deserving novice writers -- just outright grants." And I said, "Don't touch it with a ten-foot pole. Don't do it. You'll get into terrible trouble."

Now I've been a professional PR man for various periods of time since about 1966 when I went to work as a PR copywriter because my kids were eating ten dollar bills for lunch.

I did dumb stunts like planting a 12-foot pickle in Civic Center Plaza in Chicago. I got to where I was planning campaigns. I got to where I was supervising gangs of people executing campaigns and my advice to Fred Harris as a professional PR man was "Don't touch this: it's a bomb. You can't win. You won't get credit for trying. There will be terrible trouble because everybody knows that story contests in general have a pretty goddamn shoddy history. There have been some contests that were outright fakes. In your situation you should not be exposing yourself to that." At the end of the conversation I agreed to be Coordinating Judge.

File 770: What was the biggest argument that turned you?

Budrys: Well, it was, "Okay, we'll do it your way." All right? Or, "If you're in there it'll go right," okay? "You're savvy enough to protect it. You're savvy enough to establish the fact that this is simply something that emanates from L. Ron Hubbard the science fiction writer."

I was going to say to them, "Fine -- now I want ironclad guarantees that this is in no way involved with the Church of Scientology" -- about which at that time I knew zip

except for what I read in the paper. Harris said, "Funny you should mention it, those are exactly my instructions from L. Ron Hubbard, that it cannot in any way by anybody including Scientologists be allowed to connect to the Church of Scientology. That it has got to stay purely centered within the science fiction community. And that's part of your job."

Okay. It grew. It grew because it's a good thing, because a lot of people did a lot of hard work. Because, it turns out, there are a lot of novice writers out there who have either been missed by the existing media, or who just happened to be getting ready at this particular time to break in.

For one reason or another, the contest took off from the very beginning. At the beginning we had no idea what would happen. We were committed to awarding three prizes a quarter to the three best stories. They could've been three terrible stories, only slightly better than a hundred others, which would have been embarrassing but wouldn't have been unexpected. It turned out instead that the stories were pretty damned good. They were certainly publishable.

Step two was to create an anthology of these stories. At this point Bridge Publications entered the picture. Hubbard is the sponsor, Bridge Publications is his publisher. Author Services, which is where Fred Harris works, is Hubbard's literary agency, is like no other literary agency I know of in that it maintains extremely tight quality control of the product, even after the contract with the publishing company has been signed. They don't relinquish things like control over the covers, control over the promotional copy, and so forth. The reason for that, frankly, is -- well, it's one that's never been explained to me in so many words, but I've frequently offered the theory and haven't been contradicted by anybody, it's because the conventional publishers who are handling things like the hardcover Battlefield Earth and the paperback Dianetics were doing such a lousy job by their lights. They simply decided that they would control quality all the way. That if the books didn't sell it would be their fault. But they never expected that the books wouldn't sell. They felt confidence in the policies and aesthetics -- functional aesthetics -- they would apply.

File 770: Since they were also handling the Dianetics book, which as far as I know is a best-seller, was there an issue as to whether they had to make a profit off his science fiction?

Budrys: Oh, yes -- this was Hubbard's money. These are royalties of which they get 10% and that's what keeps them going. [Chuckles] Absolutely -- they had to make a profit.

So here we were this this anthology and conventional wisdom was that short story collections in speculative fiction don't sell. They're usually published as a favor to somebody, or they had some kind of what are supposed to be sure-fire themes, such as an annual best of the year, something like that. They're cost-accounted to lose as little as possible. They figure out that if they only print, say, 50,000 copies and high-spot distribute them, and hold down overhead ruthlessly, they won't lose money, they may make a couple of grand. If they put the same amount of effort into a novel they get much more money for what seems to be much less work, and so the typical publishing approach to a short story collection or an anthology is to hold down the print order, and be very gingerly with the distribution and so forth, and take your two grand and say to yourself, "Thank God that's over -- til next year."

Bridge's philosophy, as spurred on by Author Services, and as governed by business policies and business philosophies that emanate from L. Ron Hubbard is if you look like you're going to be in a bind with this thing -- make more. Don't hold down the print order. Print a whole pot full of these things and put them everywhere, and build the word-of-mouth. If the product's any good at all it will sell.

That takes a certain amount of cold nerve, going against the received wisdom of the field, [chuckle] but Bridge didn't have any idea what the received wisdom of the field was. It takes putting the money into it for start-up. But they did all that. They put 100,000 copies out, and got a response that immediately seemed to justify (a) going to embossed covers, which they hadn't done on the first run, and (b) including the photo section which they hadn't done on the first run, and (c) doing a second run of 20,000 copies and subsequent printings.

That baby has now sold 150,000 copies, it's still in print, it's going to stay in print. That is to say it sold 150,000 copies as of three or four months ago, in North America. Somebody told me the other day that it was approaching 200,000 but I haven't seen hard figures on that. I do know that it sold like crazy and it got terrific reviews. At that point the anthology became an annual institution. There was certainly going to be a volume two.

The contest began really gathering momentum. We began getting entries from all over the world in significant volume. We began getting entries from the United Kingdom in major volume. As usually happens at first they were generally pretty bad. Came up with I think one semifinalist over the first two or three quarters that we were getting significant submissions from the UK. Then we came up with a finalist who appears in volume three. Now, by God, we're beginning to get winners. The quality of

submissions has gone up. Since WorldCon the number of entries from the UK has quintupled.

File 770: Which is in what kind of range: hundreds, thousands, dozens?

Budrys: We get per quarter, I'm not supposed to say this but to hell with it, I've begun saying it. We get per quarter over a thousand entries. And at this point about 10% of them are from out of the UK. What used to be a slim flat envelope has turned into a box -- and a rather large box. They're gathered up at a address in England and then forwarded in a lump. In fact the actual manuscripts don't get here; they're xeroxed so they're all the same paper size and are easier to handle and only have to be mailed in one direction. They can then be destroyed here.

Anyway. The same kind of thing is now beginning to show up from Australia, and New Zealand, from Africa. We're getting an enormous amount of interest from a variety of European groups; publishing companies, fan groups.

This thing was really booming along. A lot of very respectable science fiction writers were willing to be judges. Lately they've been coming to us and saying "Please, make me a judge, I think this is a great thing, I want to do this." Some of them have said, "How come you haven't asked me!" Running into no reluctance whatsoever on anybody's part, and I'm running into a lot of enthusiasm on the part of some pretty high-powered people.

File 770: How many judges is the program using at this point?

Budrys: Jesus, you know I haven't counted them lately. There's Budrys -- Niven and Pournelle, Pohl, Silverberg, Williamson, Zelazny, McCaffrey, Ramsey Campbell, makes nine. And Gene Wolfe.

We ran into the phenomenon of the annual awards event, which is an inspiration Fred Harris had. The first year we had the anthology he brought all of the people who were in the anthology to Chasen's Restaurant in Beverly Hills and did a number. It was fun. It was in one room in Chasen's, catered. One tv camera, lights, audio taping, and we ran the whole thing off in a matter of about an hour-and-a-half then we took everybody to a party in the Hollywood Holiday Inn.

It occurred to me at that point that what we were doing to these people was (a) we were giving them a lot of publicity, (b) giving them a fair amount of money, both as contest prizes, then as payment for first world anthology rights and first world serial rights. We were bringing them to Hollywood and playing the spotlight on them and

then we were saying: "There, now; go home. And resume the rest of your life." Which didn't seem like such a hot idea. So I asked about that, and it turned out there was a lot of support [from Hubbard] for the idea of workshops for these people. But not just on how to write, because presumably they knew a fair amount about how to write. But on how to sustain a career.

Sustaining a career breaks down into where do you get additional ideas when you've burned through the ones you've accumulated over the years. Where do you get additional ideas? How do you develop them into viable stories? How do you handle yourself as somebody who's in business, presuming you're having a career as a writer? How do you handle the day-to-day management of this, presuming that you're going to run into interviews with the media of one kind or another? Maybe a lot. And of course in the course of how do you handle interviews with the media, it's how do you handle the question of "Well, you know, how is this involved with Scientology -- at what stage do they start indoctrinating you?" To which the answer is: "Nobody ever has, and we've been promised that nobody ever will, and I just don't know that much about the Church of Scientology. Next question." Which reflects the truth. That's how it is. And that's how it's going to stay. Not just because I want it that way, but because Hubbard wanted it that way.

And a lot of the people involved in the production of the dekalogy, a lot of the people involved at Author Services are Scientologists who have an awful lot of respect for what Ron wanted. For what they consider to be excellent reasons. Namely, they share his ideals for this planet, and they feel their lives have been greatly benefited by exposure to Dianetics and Scientology. Now you don't have to agree with any of the tenets of Dianetics or Scientology. All you have to do is observe that these people, some of whom are extremely capable, all of whom are energetic, honestly feel their lives have had a major benefit, a major positive change, as a result of Scientology and Dianetics, and that fuels a hell of a lot of enthusiasm and a hell of a lot of respect for L. Ron Hubbard, who was in fact a remarkable man.

You don't even have to think about, if you don't want to, what he was personally like, or anything that you've heard about the Church or Dianetics. You just have to agree with a fact that's observable by going out in the street and looking. In this world there are over a million people who are absolutely convinced that this is great stuff. And they work for it. They're not on staff at the church, all of them, any more than every Roman Catholic is a priest or a nun. But they work. They work toward a common ideal, which is -- you're gonna love this -- a sane planet. That's the stated ideal of Scientology.

They follow management policies set down by L. Ron Hubbard

and consequently organizations staffed by Scientologists tend to sound like other organizations staffed by Scientologists. They speak the same language, more or less and that is because they study exactly the same manuals on how to do business, what works, what doesn't, and how to organize internally.

have included the top drywall maker in the world, the Illinois Central Railroad, Amsted Industries which at one time at least was big thing; Colt Industries, which owns all kinds of things besides arms manufacture; and the granddaddy -- well I was also heavily involved with Swift & Company for Peter Pan Peanut Butter which was a hidden division of Swift at the time; and good old International Harvester, which was one of the finest 19th century companies I've ever worked for. And I have very little respect for management practices as normally conducted in the big world of American business. They're terrible. They're inefficient. They're intended mainly to reinforce the egos and financial security of the top management, and nobody else. They produce shoddy products, produced at extremely high prices compared to what the actual cost of the materials and manufacturing is. I have no respect whatsoever for the average run of business practices. I have very high respect for Hubbard's practice. Every organization I've ever had any contact with that was organized along Hubbard organizational lines hasn't had any office politics, hasn't had any people with surreptitious career ambitions of their own, hasn't had any people in it who are just marking time.

There's a very definite sense of mission -- without the religious connotations. We're not talking stucco building with bell and tower. We're talking about the sense when you wake up in the morning that you're doing a good thing and that what you do is going to make a difference. And that's one thing that you will find throughout these organizations --

File 770: A question naturally arises: what are your own religious beliefs?

Budrys: My attitude toward Writers of the Future is maintained without reference to any religious topic. But if it seems germane for File 770 to know, I'm still a good Campbellian in many respects and firmly believe the physical Universe and the human condition are explainable without recourse to interventions by a Supreme Being.

File 770: How much are you being paid to work on Writers of the Future?

Budrys: I'm not being paid as much as I might make writing SF, and nowhere near as much as I was being paid at Playboy, the Young & Rubicam advertising agency, or anywhere else where I've held a supervisory position.

But, I've never had as much satisfaction as I'm getting from Writers of the Future, and that's how I want it.

File 770: That's the best thing you can have in a job when you feel that way --

Budrys: I feel that way when I wake up in the morning and I'm not even a Scientologist. I'm just working with people who are. I like working with them. Shit, I used to sit up at Playboy when I was editorial director of Playboy Press. I'd be there until 2 in the morning, go home and catch 4 hours sleep and be back there at 8:30 in the morning. Meanwhile all around me there were people who were clocking in promptly at about 10:10, going on coffee break, leaving for an early lunch, taking a 2-hour lunch with 3 or 4 martinis, and coming back just in time for the afternoon coffee break, after which they would go home. Now I was putting in 16 hour days routinely 7 days a week in order to keep that frigging enterprise afloat, and let me tell you Playboy Press was always a three-legged horse. And I kept that off corner propped up for 18 months at the end of which time I said to hell with this -- I'm never going to get any glory, I'm never going to get much of anything done, I'm leaving. And went into public relations as a breath of fresh air.

Scientologists routinely work that kind of hours in that kind of way because they want to make something go. And with the exception of staffers in the Church -- and again, there's a Church reading room right down the street from the offices of Author Services and I know there's no traffic between them and certainly I've never gone over there. What the hell the staffers in the Church do I don't know. I know what the staffers at ASI do, and what the staffers at Bridge do. The staffers at ASI are concerned with creating the world's most effective literary agency and the people at Bridge are concerned with creating the world's most effective trade publishing house. Starting from scratch.

Author Services came into being along classic Hubbardian lines. Hubbard management policy says "Want to go into a new area? You find some energetic volunteers and you tell 'em: do it." They find their own initial resources. Somebody finds a room that they can use. Somebody finds a used desk that they can have. Somebody finds a couple of chairs. Somebody else ponies up for a phone line. They get some paper and pencils and they go. And the idea is that if you apply the principles you will soon be making enough money to buy another desk, maybe even a new one; and two phone lines; and a typewriter. Pretty soon that enables you to move out of that room into two rooms. Author Services started that way.

[My picture is that] Hubbard looked up one day from some kind of statement from his existing literary agents who

were one of the major traditional agencies, and said, Jesus, a monkey could do better than these people are doing, and looked around and said, "Anybody wanna try?" Author Services has now turned into a very glitzy place in Hollywood, brand new offices, very glitzy, you expect Rogers and Astaire to come dancing through the lobby any minute now, and that's deliberate. They have set out to attract the attention of the Hollywood film and tv community because they want to sell Hubbard properties there.

But they started out as three or four young people -- and incidentally, there is zero male chauvinism inside an organization like that. They tend to say "yes, sir" and "no, sir", but half the time the person they're saying sir to is a woman. Bunch of young people trying to make something go. And they have done a splendid job. And when the time came to take the Hubbard books away from the conventional publishing establishment they went and they talked to people who felt the same way they do, namely the people at Bridge. Bridge being the house in the United States that was furnishing the course materials that you can purchase either through the Church or other sources, and there are courses on everything under the sun as I understand it. Certainly well organized courses on business management. And said -- you're a publishing company, do you want to bring out the Hubbard fiction? And they didn't know enough to know the difference between a trade house and a textbook house -- and the differences, as you know, are profound. But they just went ahead and did it.

Now, it's only been a few years. They are still making mistakes in detail. But they're doing something right because they're legitimately on the best seller list with eleven titles. Considering that they only have 11 titles in hardcover, that's well -- no -- I don't even know if they've got a hardcover -- what Dianetics is on is the paperback bestseller list. In which case why isn't Writers of the Future on the paperback bestseller list? Anyway, they've got a hell of track record. So they're doing the big things right. And they are learning how to do the little things right. Every once in awhile they make a mistake. And if New Era makes a mistake at Brighton, by God there are people ready to turn it into a dozen mistakes, misinterpret, sincerely misinterpret I would guess in almost all cases, but not all cases.

And there's a small residue of outright malice. Okay, that's fandom. Fandom's always been that way. There have always been feuds in fandom, there've always been people who wanted to be secret masters by hook or crook. That's the rub of the green. New Era is shocked by all this. You know, there is a question to be considered -- I don't expect a committee of one thousand to be called on this. What everybody is talking about in fandom is what kind of

face did New Era present to fandom. What I'd like to see is some small voice -- mine will do -- saying "What kind of face did fandom present to New Era? How did we look to these outsiders?" You know, that's a damn good question -- how did we look, how do we look? I don't think we're coming off that well. And here I am trying very hard, you should excuse, to bridge some of these gaps.

File 770: After the fact -- one of the many schools of thought on the subject says, "Hey, get all the money from the Scientologists you can, because they're going to catch on."

Budrys: The Scientologists... there is the idea there is tons and tons of money floating around and that "the Scientologists" can be tapped for it. But Author Services is one thing, Bridge Publications is another thing, New Era is yet a third thing, and if the Church of Scientology was in fact connectable with any of them...it's just not very likely that the Church would step in to the day-to-day affairs of Author Services and Bridge. [Everything I've learned since November confirms no contact.]

File 770: Let me posit you a case that it's possible for the Church to get whatever benefit they're conceiving of getting from the promotion of Hubbard's books and from his being on the best seller list in a manner that has nothing to do with directly promoting the religion. Making Hubbard more popular and giving him a better image may be all they expect to gain. Maybe there's no big plan that has anything to do with religion other than just improving Hubbard's image.

Budrys: Well, I'm sure the Church is happy that Hubbard is looking better and that his name is on more lips than ever before. But there's no way that the Church can move money around to accomplish that. There's no way the Church can go and start a literary agency like Author Services or start a publishing company like Bridge. Because the minute it does that it lays itself wide open. It doesn't have to do that. Hubbard doesn't have to have it do that for him. He turns to people who are around him because they like him, and because he has done good things for them, and says "How would you like to help out?" If you follow the classic Hubbard pattern of pioneering, expanding, and then institutionalizing -- I'm sure I'm not using the same words they use, but that's the pattern -- you don't need money. You need people who know how to make things happen, then everything else falls into line. Author Services -- not Author Services, Writers of the Future -- started with Hubbard turning to Fred Harris and Fred Harris turning to Hubbard and the next thing you know, boom! Hubbard said "I'll put up the prize money. Let's do something for authors." And this, by the way, was the third or fourth time in his career that Hubbard had tried to do something for authors and this was the time it stuck.

There was a determined effort in the 1950s to do something through Writers Digest. There was a contest that he sponsored while he was stationed in Alaska. This Writers of the Future, is the one that's working out and working out very nicely. I'm proud of my part in that, and will continue to be proud of it.

File 770: Did you have much contact with Hubbard over the years?

Budrys: I never met him, except in the most peripheral sense. I once as a young fan, right after World War II, went to a science fiction convention and was standing in the back of the room when Hubbard got up on the platform to speak. And that's the only time I've ever been in the same room with him to my knowledge. I certainly wouldn't call that a meeting. And by the time I got to be a pro, which was March of '52, Hubbard was no longer moving around in the science fiction ranks.

But he had left pretty big footprints, was still very much a topic of considerable discussion. I was picking everybody's brains that would hold still for everything having to do with the history of science fiction. You were a Futurian, hey, did you and Cyril Kornbluth really do this and that together, or, tell me more. Hubbard would come up again and again, as did any number of other things.

There's not enough known about Hubbard, generally, in the fannish community and elsewhere. I don't at this point claim to be exhaustively familiar with his life. Tell you what I do know. What I know is that he spent his boyhood on a farm in Montana -- it was his grandfather's farm. His father was a naval officer, and his father had been a naval officer before him, and was posted all over the world at various times. There is some implication that Hubbard is third generation intelligence officer. There are families of people in which intelligence work is the family business; the Brahmins, if you will, of the intelligence trade. Now I know that that is true, because I was trained to be an intelligence officer like my father and his father before him. This is a standard practice in intelligence communities all over the world -- I don't know where it started. You start people off in a certain direction when they're young and they get to be pretty good at it when they're in their twenties. [I'm now looking at various documents in order to write an intro for Final Blackout. They show Hubbard permanently severed all Navy connections right after the War.]

Robert Heinlein tells the story, and I have heard him telling about Hubbard coming home from World War II, shattered, in terrible physical shape, recovering from war wounds that were pretty goddamned horrendous, staying with Heinlein for months at a time, chewing on antibiotics, in

very very bad shape. Now the official record is, and the story that you read in newspapers is, quite different about Hubbard's war service. I would rather take Bob Heinlein's word for it. And Heinlein being up to his ears in the intelligence community, I would be inclined to feel that Heinlein has access to information. I see no reason why Heinlein at his age at this time should be lying about his memories of where Hubbard was during WWII and what he did.

All of this gets stored in the back of my mind. Which is full of gossip and innuendo and over the years some, I hope, some increasingly systematic actual data on who said what to whom, when and why, on everything having to do with science fiction. That's what I am, in a sense; a historian in this field, because I want to know why it is what it is and where it's going and what you can do with it.

I want to know why I'm a bust-out science fiction fan. Science fiction saved my ass. I was a lonely social outcast in a lousy little chicken farming town in South Jersey. Made the mistake once of repeating something I had read in a textbook about the theory of evolution and was damn near lynched by the good people of my town. I'm not kidding. And I got accustomed to being beaten, beaten by mobs of my peers, on my way to school, during morning recess, on my way home for lunch, on my way back from lunch, during afternoon recess and on my way home in the afternoon. Because I was, believe me, a green monkey. I was in bad shape.

In reading science fiction and in discovering that there were such things as science fiction fans and organizations of science fiction fans is where I first discovered that I wasn't unique. That there were other people out there who were like me. And let me tell you, I mean I don't know your own history, nothing I've said so far about my own past and my own youthful experience is much different from what I've heard from any number of other people.

Why, of all things, reading this crazy literature with the ray guns and the time machines and the jungle priestesses -- why does that attract a certain kind of person and why do we stay with it even after we stop being kids? Why do we take it seriously? Where's it going? What's it going to do for the world? And you get into these wonderful questions like: "What is science fiction? How is it different from fantasy?" And it's marvelous. Play with that forever.

So besides being a writer, and I hope a pretty goddamn good one in this field, I've also got this overdeveloped interest in its history, what actually happened and what it actually is. So I tend to feel that I'm about the only guy from fandom who has really taken a close look at what the hell is going on vis-a-vis L. Ron Hubbard these days. And I gotta tell you I resent everybody who comes up, pats me

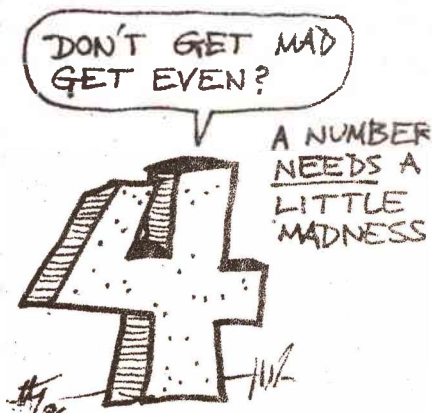
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on the head and explains to me that I'm doing a very unwise thing and I'm contaminating myself.

File 770: There are fans and presumably also writers who express suspicions about the Church of Scientology. Do you feel these kinds of comments are motivated by religious intolerance?

Budrys: I don't know how much religious intolerance there is in there unless you come to a peculiar definition of religion -- which might be useful -- but one thing I ought to say before I get much farther is there are some people -- some, far from all -- who do this kind of intellectual loop. Which is apparently based on the idea that the whole thing is so irredeemably evil that you don't even have to question it or look at it, and anybody who comes into contact with it and doesn't turn away in horror is obviously been gotten to in some way.

You know, if I've got all of these smarts and all of this intellectual capacity, and all of this goddamn data under my belt, how did I suddenly get so stupid? How did I suddenly -- I've got a reputation, it turns out, for being an honest man with considerable integrity. How did I suddenly turn so goddamn corrupt? Why am I doing that? The answer of course is (a) I'm not corrupt, (b) I'm doing it because I think it is a damned good thing to do, not only to work on the contest and the other programs associated with it. I think it is a damn good thing to go in there and take a look at what is actually happening, what Scientologists are actually like, break up this idea that it's all some kind of monolith....



FILE 770: 76
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If you don't embrace the devil theory then you can think about it. And you're okay. Most people do not embrace the devil theory. People like Gene Wolfe, Fred Pohl, and Larry Niven and Jerry Pournelle and Anne McCaffrey and Jack Williamson and Roger Zelazny and so forth -- Ted Sturgeon, Frank Herbert -- are not idiots. They're not easily gulled. They've been involved in the program for quite some time. They have been careful of their own reputations: obviously, they must be. They have been good enough to actually look at the situation, and nobody turned away from this. People have gotten increasingly enthusiastic about it. Most fans, most people I run into, are perfectly nice about it. I don't know what kind of inner reservations they might have but all I ask from anybody is the benefit of the doubt. The track record will take care of that.

The track record will continue to show this is a good thing. And I hope, because I have a lot of friends who are Scientologists, I don't have any who are on staff in the Church because I don't have any contact with the Church, I have a lot of friends who are Scientologists and you know something, they're nice, ethical people. and they work as hard as I do, which is not usual. I would like them to get a bit of a break.

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