

Harlan Ellison Has Heart Surgery

On Friday, April 12, Harlan Ellison experienced chest pains but ignored them for awhile. They got worse, so he went into the doctor, thinking the doctor would schedule him for another angioplasty. Instead, the doctor informed Harlan he'd had a small heart attack and hospitalized him on Sunday, April 14 for a quadruple bypass operation. Ellison has been recovering in Cedar Sinai hospital.

Ellison's heart surgery understandably compelled Susan Ellison to cancel his appearance at Albacon '96 in Glasgow the weekend of July 15. (The committee promptly offered membership refunds and will evaluate whether to go ahead with the con -- even though they still have Terry Pratchett as the other guest of honor!)

1996 DUFF Winner Elected

Perry Middlemiss has been declared the winner of the Down Under Fan Fund by Australian administrator Alan Stewart and North American administrators Pat and Roger Sims. Pat and Roger report, "Email allowed us to total the vote on both sides after mail was received at the Sims' home on April 22. Perry will be attending L.A.con III in Anaheim, California.

"We have a great big thank you for all who voted both here and Down Under. Also a very special thank you to those voters who sent more than the required amount. Early next month we will do a mailing of our *DUFF Walk-About*, with information about the 1997 DUFF race to send a fan Down Under to the 1997 Australian National Convention in Melbourne, Australia. The results are as follows:

	Australia	US	Tot
Perry Middlemiss	21	42	63
Danny Heap	18	26	44
Stephen Dedman	3	6	9
No Preference	0	9	9
Write-In	0	0	0
Hold Over Funds	<u>1</u>	<u>0</u>	<u>0</u>
Total	43	83	126
Insufficient Funds	0	1	1
Postmarked After 15th	0	3	3
Unable to Be Counted	<u>1</u>	<u>0</u>	<u>1</u>
Grand Total	44	87	131

"So there it is! One visit and one race down. A trip report to finish and one more race to go!"

Roy Tackett Recovering From Stroke

Roy Tackett, long-time publisher of *Dynatron* and a GoH of next year's Worldcon in San Antonio, suffered a stroke in January and has been recovering in a Veterans Administration Hospital. The stroke affected his left side and his speech.

Eleen Tackett reports that Roy is making steady progress. She told Chad Lundgren, editor of the Albuquerque SF Society clubzine, that Roy has done a little bit of walking with a cane, and his left side is strong, the control pathways just need re-establishing. The goal Roy and his therapists have is for him to be able to walk by his birthday, May 8. Roy would also like to make it to Leprecon, May 17.

Lundgren adds there has been one unfortunate development, Roy has been "colonized" by VRE (vancomycin-resistant enterococci), an antibiotic-resistant bacteria. "Right now, this is only a threat to people with weakened immune systems, which Roy does not have a problem with, so it's mainly a hassle with everyone wearing gloves and such."

Eleen Tackett has been married to Roy for about four years. Lundgren credits her with helping Roy to recover faster, both because she helps motivate him and because she's raising hell at the VA hospital to get them to give him enough therapy.

Occasionally There's Good News

Alexander Lawrence Meltsner was born to Janice Eisen and Ken Meltsner on March 26 in the Memorial Medical Center at Johnstown, PA. At birth, Alexander weighed 7 pounds, 9 ounces, and he was 20 inches long.

Diana Harlan Stein, three time fan-artist Hugo nominee, art information pusher, Dorsai Irregular and real charmer, and husband David M Stein, Michigan fan, information junkie, Dorsai Irregular and man about the world would like to inform everyone that Diana's 7.5 month pregnant, heading for a June 18 due date. Mother and future fan doing well. *[[Report by David M. Stein]]*

Stop the Presses! Well, not exactly. When the DUFF news release shows up in e-mail the day after work on the issue is finished, today's fanzine editor with leading-edge technology runs into the pressroom, shouts "*Tear up the masters!*", pauses to realize he's alone in the room, then sits down at the computer to yank another illo out of the layout so the final item will fit.

File 770 113

File 770:113 is edited by Mike Glycer at P.O. Box 1056, Sierra Madre, CA 91025. Telephone number: (818) 355-3090. E-mail: 72557.1334@compuserve.com

File 770 is available for news, artwork, arranged trades, or by subscription. Subscriptions cost \$8.00 for 5 issues, \$15 for 10 issues, mailed first class in North America or surface mail rates overseas. Air printed matter service is available for \$2.50 per issue.

Dateline L.A.con III: Q: So, kimo-sabe, how do you explain this biweekly publishing pace? Don't you have a worldcon to work on, or something?

A: You'd be surprised how it speeds the production of this zine when the news and kind the text we have to produce for the con the same thing. See you in another two weeks! (Wow, look how my nose grows every time I say that...)

1996 HUGO AND CAMPBELL AWARD NOMINEES

*Released by David Bratman
L.A.con III Hugo Co-Administrator*

L.A.con III, the 54th World Science Fiction Convention, has released the nominations for the 1996 Hugo Awards and John W. Campbell Memorial Award. This year's Hugos, the 43th annual awards, will be presented at a ceremony in the Anaheim Convention Center, Anaheim, California, on Sunday, September 1, 1996.

The nominees that follow were chosen by popular vote by 442 members of L.A.con or Intersection who submitted valid nominating ballots. In some categories more than five nominations appear due to tie votes.

The nomination ballots were counted and verified by the L.A.con III Hugo Administrators, David Bratman and Seth Goldberg. The final ballots will be sent to L.A.con members in a special mailing in early May. Only attending and supporting members of L.A.con III are eligible to vote. Ballots must be postmarked by July 31 and received by August 7 to ensure that they will be counted. They must be mailed to: 1996 Hugo Awards, Seth Goldberg, Voting Administrator, P.O. Box 271986, Con-

cord, California, 94527-1986, or faxed to (707) 745-0729. Until July 31, L.A.con memberships are available for \$130 attending or \$30 supporting from L.A.con III, c/o SCIFI, P.O. Box 8442, Van Nuys CA 91409.

Plans are pending at press time to make as many nominees as possible available on L.A.con III's World Wide Web site, <http://lacon3.worldcon.org/>

BEST NOVEL

The Time Ships, by Stephen Baxter (HarperPrism)

Brightness Reef, by David Brin (Bantam)

The Terminal Experiment, by Robert J. Sawyer (HarperPrism; serialized as *Hobson's Choice*, *Analog*, Mid-December 1994-March 1995)

The Diamond Age, by Neal Stephenson (Bantam)

Remake, by Connie Willis
No Award

BEST NOVELLA

"Fault Lines", by Nancy Kress (*Asimov's*, August 1995)

"A Man of the People", by Ursula K. Le Guin (*Asimov's*, April 1995)

"A Woman's Liberation", by Ursula K. Le Guin (*Asimov's*, July 1995)
"Bibi", by Mike Resnick and Susan Shwartz (*Asimov's*, Mid-December 1995)

"The Death of Captain Future", by Allen Steele (*Asimov's*, October 1995)
No Award

BEST NOVELETTE

"Luminous", by Greg Egan (*Asimov's*, September 1995)

"TAP", by Greg Egan (*Asimov's*, November 1995)

"Think Like a Dinosaur", by James Kelly (*Asimov's*, June 1995)

"When the Old Gods Die", by Mike Resnick (*Asimov's*, April 1995)

"The Good Rat", by Allen Steele (*Ana-*



log, Mid-December 1995)
 "Must and Shall", by Harry Turtledove
 (*Asimov's*, November 1995)
 No Award

BEST SHORT STORY

"TeleAbsence", by Michael A. Burstein
 (*Analog*, July 1995)
 "Life on the Moon", by Tony Daniel
 (*Asimov's*, April 1995)
 "A Birthday", by Esther M. Friesner
 (*Fantasy and Science Fiction*,
 August 1995)
 "The Lincoln Train", by Maureen F.
 McHugh (*Fantasy and Science
 Fiction*, April 1995)
 "Walking Out", by Michael Swanwick
 (*Asimov's*, February 1995)
 No Award

BEST NON-FICTION BOOK

*Yours, Isaac Asimov: A Lifetime of
 Letters*, by Isaac Asimov, edited by
 Stanley Asimov (Doubleday)
*Spectrum 2: The Best in Contemporary
 Fantastic Art*, edited by Cathy Burnett
 and Arnie Fenner (Underwood)
*Science Fiction: The Illustrated
 Encyclopedia*, by John Clute (Dorling

Kindersley)
*Alien Horizons: The Fantastic Art of
 Bob Eggleton*, by Bob Eggleton (Dra-
 gon's World/Paper Tiger)
*To Write Like a Woman: Essays in
 Feminism and Science Fiction*, by
 Joanna Russ (Indiana University Press)
 No Award

BEST DRAMATIC PRESENTATION

Apollo 13 (Universal) Brian Grazer,
 producer; Ron Howard, director;
 William Broyles Jr. and Al Reinert,
 screenplay
 "The Coming of Shadows" (*Babylon 5*)
 (Warner Brothers) J. Michael Strac-
 zynski, Douglas Netter, John Cope-
 land, producers; J. Michael Strac-
 zynski, screenplay; Janet Greek,
 director
 "The Visitor" (*Star Trek: Deep Space
 Nine*) (Paramount Television) Rick
 Berman and Ira Steven Behr, execu-
 tive producers; Michael Taylor,
 screenplay; David Livingston, director
Toy Story (Buena Vista) Ralph Guggen-
 heim and Bonnie Arnold, producers;
 John Lasseter, director; Joss Whedon,
 Andrew Stanton, Joel Cohen, and Alec

Sokolow, screenplay
12 Monkeys (Universal) Charles Roven,
 producer; Terry Gilliam, director;
 David and Janet Peoples, screenplay
 No Award

BEST PROFESSIONAL EDITOR

Ellen Datlow
 Gardner Dozois
 Scott Edelman
 Kristine Kathryn Rusch
 Stanley Schmidt
 No Award

BEST PROFESSIONAL ARTIST

Jim Burns
 Thomas Canty
 Bob Eggleton
 Don Maitz
 Michael Whelan
 No Award

BEST ORIGINAL ARTWORK

Cover of *Fantasy and Science Fiction*,
 October-November 1995 (illustrating
 "Dankden" by Marc Laidlaw), by Bob
 Eggleton
 Cover of *Analog*, January 1995 (illus-
 trating "Tide of Stars" by Julia Eck-

1996 Hugo and Campbell Award Nomination Statistics

The chart below shows, for each Hugo category, the total number of ballots marked, the total number of votes cast, the number of different candidates nominated, and the range of votes received by the finalists. The first two columns were calculated on raw eligible ballots, the third after reassigning scattered votes for single candidates to the most appropriate category, and the last on the nominees actually appearing on the ballot in each category.

Category	Ballots	Votes	Nominees	Range
Novel	330	991	210	76-27
Novella	222	610	68	39-31
Novelette	224	651	129	45-18
Short Story	237	686	201	35-18
Nonfic. Book	150	291	40	72-16
Dram. Pres.	299	917	131	122-30
Prof. Editor	227	564	54	113-35
Prof. Artist	201	576	138	80-24
Orig. Art.	100	270	113	25- 8
Semiprozine	187	450	38	99-30
Fanzine	194	459	100	49-20
Fan Writer	165	423	148	39-13
Fan Artist	148	403	95	45-23
Campbell	139	260	73	39- 8

lar), by Bob Eggleton
Dinotopia: The World Beneath, by
 James Gurney (Turner)
 Cover of *Analog*, March 1995 (illustrat-
 ing "Renescence" by Poul Anderson),
 by George H. Krauter
 Cover of *Fantasy and Science Fiction*,
 January 1995 (illustrating "Tea and
 Hamsters" by Michael Coney), by
 Gary Lippincott
 No Award

BEST SEMI-PROZINE

Crank!, edited by Bryan Cholfin
Interzone, edited by David Pringle
Locus, edited by Charles N. Brown
*The New York Review of Science
 Fiction*, edited by David Hartwell,
 Ariel Hame'on, and Tad Dembinski
Science Fiction Chronicle, edited by
 Andrew Porter
 No Award

BEST FANZINE

Ansible, edited by Dave Langford
Apparatchik, edited by Andrew Hooper
 and Victor Gonzalez
Attitude, edited by Michael Abbott,
 John Dallman, and Pam Wells
FOSFAY, edited by Timothy Lane and
 Elizabeth Garrett
Lan's Lantern, edited by George "Lan"
 Laskowski
Mimosa, edited by Richard and Nicki
 Lynch
 No Award

BEST FAN WRITER

Sharon Farber
 Andy Hooper
 Dave Langford
 Evelyn C. Leeper
 Joseph T. Major
 No Award

BEST FAN ARTIST

Ian Gunn
 Teddy Harvia
 Joe Mayhew
 Peggy Ranson
 William Rotsler
 No Award

JOHN W. CAMPBELL AWARD

*For Best New Science Fiction Writer,
 sponsored by Dell Magazines*
 Michael A. Burstein (1st year of eligi-
 bility)
 David Feintuch (2nd year of eligibility)
 Felicity Savage (2nd year of eligibility)
 Sharon Shinn (1st year of eligibility)
 Tricia Sullivan (1st year of eligibility)
 No Award

"The Fall of Night" (*Babylon 5*) re-
 ceived enough votes to be nominated
 for Best Dramatic Presentation, but the
 producers declined its nomination in
 favor of "The Coming of Shadows", the
 other *Babylon 5* episode nominated.

File 770 received enough votes to be
 nominated for Best Fanzine, but was
 ruled ineligible because its editor, Mike
 Glycer, is a member of the Hugo Awards
 subcommittee and had already with-
 drawn from contention. Linda Nagata
 received enough votes to be nominated
 for the John W. Campbell Award, but
 was ruled ineligible due to professional
 publication of fiction in the science
 fiction and fantasy field prior to 1994.

The White Papers

A Guest of Honor book for James
 White will be published by NESFA
 Press under the auspices of LACon III,
 to be available at the Worldcon. Plans
 are to include some of James's profes-
 sional writing, plus some of his fan
 writing, and some appropriate reference
 material, in a book of approximately
 400 pages. There will be a limited
 edition (boxed, signed and numbered)
 and a regular edition. No advance
 orders can be taken but the book will be
 available at the L.A.con III Gift Shop
 and at the NESFA Table in the Dealers
 Room.

1946 RETRO-HUGO AWARD NOMINEES

*Released by David Bratman
 L.A.con III Hugo Co-Administrator*

L.A.con III, the 54th World Science
 Fiction Convention, has released the
 nominations for the 1946 Retrospective
 Hugos, or Retro-Hugos. L.A.con III
 marks the fiftieth anniversary of the
 first Los Angeles area Worldcon, Pacifi-
 con I in 1946, and the committee has
 been authorized by the World Science
 Fiction Society to honor this anniversa-

ry by retrospectively giving out the
 Hugos that would have been presented
 at Pacificon I if they'd been invented.
 (The first Hugos were presented in
 1953.)

The awards will be presented at a cere-
 mony at L.A.con III on Friday, August
 30, 1996.

The nominees that follow were chosen
 by popular vote by 111 members of

L.A.con or Intersection who submitted
 valid nominating ballots. In some cate-
 gories only 4 nominees appear, as no
 other eligible candidates appeared on at
 least 5% of the ballots cast in that cate-
 gory, as required by Section 2.6 of the
 WSFS Constitution for 4th and 5th
 nominees. The categories "Best Non-
 Fiction Book", "Best Original Artwork",
 and "Best Semi-Prozine" on the nomi-
 nating ballot had very few nominations
 and were eliminated from the ballot.

The nomination ballots were counted and verified by the L.A.con III Hugo Administrators, David Bratman and Seth Goldberg. The final ballots will be sent to L.A.con members in a special mailing in early May. Only attending and supporting members of L.A.con III are eligible to vote. Ballots must be post-marked by July 31 and received by August 7 to ensure that they will be counted. They must be mailed to: 1946 Retro-Hugo Awards, Seth Goldberg, Voting Administrator, P.O. Box 271986, Concord, California, 94527-1986, or faxed to (707) 745-0729. Until July 31, L.A.con memberships are available for \$130 attending or \$30 supporting from L.A.con III, c/o SCIFI, P.O. Box 8442, Van Nuys CA 91409.

Due to the rarity of the original publications, additional information on reprints of the fiction nominees will appear on the ballot. Plans are pending at press time to publish a collection of circa-1945 works by the Fan Writer and Fan Artist nominees and selections from the Fanzine nominees. For further information, write to the balloting address (1946 Retro-Hugo Awards, Seth Goldberg, Voting Administrator, P.O. Box

271986, Concord, California, 94527-1986) or send e-mail to retro.fan@lacon3.worldcon.org.

BEST NOVEL

"The Mule", by Isaac Asimov (*Astounding*, November-December 1945; also published as Part II of *Foundation and Empire*)

"Red Sun of Danger", by Edmond Hamilton (writing as Brett Sterling; *Startling Stories*, Spring 1945; also published as *Danger Planet*, by Brett Sterling)

That Hideous Strength, by C.S. Lewis (Bodley Head; Macmillan; etc.)

Destiny Times Three, by Fritz Leiber (*Astounding*, March-April 1945; Galaxy Novels; Dell)

The World of Null-A, by A.E. Van Vogt (*Astounding*, August-October 1945; revised for book publication by Simon and Schuster, etc.)

No Award

BEST NOVELLA

"Dead Hand", by Isaac Asimov (*Astounding*, April 1945; also published as Part I of *Foundation and Empire*)

"Giant Killer", by A. Bertram Chandler

(*Astounding*, October 1945)
Animal Farm, by George Orwell (Secker and Warburg; Harcourt Brace; etc.)
I Remember Lemuria, by Richard S. Shaver (*Amazing*, March 1945; Venture Books)

No Award

BEST NOVELETTE

"Pi in the Sky", by Fredric Brown (*Thrilling Wonder Stories*, Winter 1945)

"Into Thy Hands", by Lester del Rey (*Astounding*, August 1945)

"First Contact", by Murray Leinster (*Astounding*, May 1945)

"The Piper's Son", by Lewis Padgett (*Astounding*, February 1945)

"The Mixed Men", by A.E. van Vogt (*Astounding*, January 1945; revised for book publication in *The Mixed Men* (Gnome); cut version titled *Mission to the Stars*)

No Award

BEST SHORT STORY

"The Waveries", by Fredric Brown (*Astounding*, January 1945)

"Uncommon Sense", by Hal Clement (*Astounding*, September 1945)

"Correspondence Course", by Raymond

1946 Retro Hugo Nomination Statistics

The chart below shows, for each Hugo category, the total number of ballots marked, the total number of votes cast, the number of different candidates nominated, and the range of votes received by the finalists. The first two columns were calculated on raw eligible ballots, the third after reassigning scattered votes for single candidates to the most appropriate category, and the last on the nominees actually appearing on the ballot in each category. No eligible nominees received more than two votes in the Non-Fiction Book, Original Artwork, or Semiprozine categories.

Category	Ballots	Votes	Nominees	Range
Novel	94	223	17	66- 5
Novella	72	190	8	39-11
Novellette	58	160	22	76-19
Short Story	84	252	26	35-18
Nonfic. Book	12	14	6	
Dram. Pres.	55	146	36	23-10
Prof. Editor	85	151	13	84- 7
Prof. Artist	55	164	23	41- 7
Orig. Art.	3	9	9	
Semiprozine	1	1	1	
Fanzine	45	118	25	21-11
Fan Writer	55	153	30	31- 9
Fan Artist	27	61	10	19- 5

F. Jones (*Astounding*, April 1945)
 "The Ethical Equations". by Murray
 Leinster (*Astounding*, June 1945)
 "What You Need", by Lewis Padgett
 (*Astounding*, October 1945)
 No Award

BEST DRAMATIC PRESENTATION

Blithe Spirit (United Artists) Noel
 Coward, producer; David Lean,
 director; Noel Coward, David Lean,
 and Anthony Havelock-Allan,
 screenplay
The Body Snatcher (RKO) Val Lewton,
 producer; Robert Wise, director; Philip
 MacDonald and Carlos Keith,
 screenplay
The Horn Blows at Midnight (Warner
 Brothers) Mark Hellinger, producer;
 Raoul Walsh, director; Sam Hellman
 and James V. Kern, screenplay
House of Dracula (Universal) Paul
 Malvern, producer; Erle C. Kenton,
 director; Edward T. Lowe, screenplay
The Picture of Dorian Gray (Metro-
 Goldwyn-Mayer) Pandro S. Berman,
 prod.; Albert Lewin, dir., screenplay
 No Award

BEST PROFESSIONAL EDITOR

John W. Campbell, Jr. (*Astounding
 Science Fiction*)
 Sam Merwin, Jr. (*Thrilling Wonder
 Stories, Startling Stories*)
 Raymond A. Palmer (*Amazing Stories*)
 Donald A. Wollheim (*Portable Novels
 of Science*)
 No Award

BEST PROFESSIONAL ARTIST

Earle K. Bergey
 Hannes Bok
 Edd Cartier
 Virgil Finlay
 Frank R. Paul
 No Award

BEST FANZINE

The Acolyte, edited by Francis Towner
 Laney
Chanticleer, edited by Walt Liebscher
Fantasy Commentator, edited by A.
 Langley Searles
Shangri L'Affaires, edited by Charles E.
 Burbee and Gerald Hewitt

Voice of the Imagi-Nation, edited by
 Forrest J Ackerman
 No Award

BEST FAN WRITER

Forrest J Ackerman
 Charles E. Burbee
 Francis Towner Laney
 Bob Tucker
 Art Widner
 No Award

BEST FAN ARTIST

Joe Gibson
 Lou Goldstone, Jr.
 Alva Rogers
 William Rotsler
 Jack Wiedenbeck
 No Award

Many stories received nominations in more than one fiction category. All votes were combined into the proper category by the story's word-count (for example, *Animal Farm* by George Orwell was nominated almost exclusively as Best Novel, but by length is decidedly a Novella), except for "The Waveries" by Fredric Brown, which received the bulk of its nominations as Best Short Story. Though over 7,500 words, it falls within the relocation option zone defined by Section 2.2.1 of the WSFS Constitution (as revised by the 1995 Business Meeting), and was placed in Best Short Story in accordance with the voters' preference.

I Remember Lemuria by Richard S. Shaver was nominated in fiction categories and as Best Non-Fiction Book. Ruled ineligible in the latter (due to not being published in book form until 1948), it was placed in Best Novella by wordcount and because it was written as fiction "based on" fact (regardless of the actual truth of the facts in question). The film *The House of Frankenstein* received enough votes to be nominated for Best Dramatic Presentation, but was ruled ineligible due to having been released in 1944.

FAAN Awards

At the Corflu banquet on March 17th the Fanzine Activity Achievement Awards were presented. Best Fanzine: *Apparatchik*, edited by Andrew P. Hooper. Best Fan Writer: Andrew P. Hooper. Best Fan Artist: D. West. (Talk about things that never happen: Did the stars start blinking out one by one when *Apparatchik* won the FAAN and got a Hugo nomination in the same year?)

Janice Murray will administer the FAAN Awards again for next year's Corflu in the Bay Area. To join, send \$45 payable to David Bratman, 1161 Huntington Dr., San Jose, CA 95129.

NeoCon Canceled

Following the untimely death of its chairman, Brad Beeson, NeoCon (held in Wichita, KS) has been postponed for a year. For future information, write to NeoCon Inc., P.O. Box 48122, Wichita, KS 67201 or e-mail wildman@solgate.com. *[[Source: Manifest Destiny 3]]*

Changes of Address

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D. Stein

Kansas City Drops 2000 Worldcon Bid

MiniCon was abuzz with news that Jim Satterfield and the KC-in-2K crew had dropped out of the race for the year 2000 Worldcon. I checked with Jim and learned:

"Unfortunately it's true. We've always intended to be picky about doing this right and some things haven't worked out as far as hotels go. It wasn't 100% certain what would happen and we felt that the likelihood of things not working out looked pretty 'good' so to speak."

When Kansas City fandom began bidding, the city's Bartle Hall convention facility was being expanded. That project was completed. The expansion was to coincide with the building of a brand new 1000 room hotel at the south end of the complex, but that plan fell through. The Perot group of investors who were to finance the construction of the new hotel backed out.

Jim Satterfield mused, "The corporation decided that in spite of owning that land (which still sits mostly vacant) if the city wasn't going to help finance the great majority of the expense of building the hotel they weren't going to build it. We could live with that because there were plans for two smaller hotels waiting in the wings if that one fell through. Well, only one of the smaller hotels got built. Sigh. With a single simple point-to-point shuttle to the two Crown Center hotels we could still do it. Then another hotel was bought out and announced a complete renovation. Fine, until they announced that the renovation involved adding suites and enlarging rooms so that the total room count dropped by 100 rooms. Needless to say, by this time we were getting nervous and very unhappy. The final straw was a letter from the Convention and Visitors Bureau informing us that the one of the Crown Center hotels was getting inquiries from a company about a get-together that

would overlap ours and there we sat, unable to make any commitment until 1997."

The bid committee decided from the beginning that if by the spring of 1996 there were not enough hotel rooms in existence or being constructed to comfortably support the Worldcon they would drop the bid rather than try to spread everyone out over a larger area, in excess of 10 or more blocks. The alternative plan would have forced KC Worldcon organizers to use more shuttle buses than they originally planned. They felt the convention would be spread over too large an area and too much time would be spent commuting, inconveniencing the attendees and complicating the work of the committee.

Thinking about what might have been, Jim Satterfield concludes, "One of the most frustrating things is that it is entirely likely that something *might* be built just in time for the Worldcon. But we can't count on maybes and have already been burned once by an unbuilt building on what seemed like a safe plan. In point of fact the CEO of AMC Theatres has proposed a huge entertainment/shopping complex for downtown that would probably include a 400 room-plus hotel. They even announced today that they have already decided that they want to expand it another block in the direction of the convention center. It might happen, but then again... And they say that if the city approves it and the financing goes through (etc.) it would open in 1999. They're talking about a 30 screen movie megaplex, Planet Hollywood, Hard Rock Cafe, assorted shops, etc. It would be nice. Looking at that, who knows, we might just be back in a few years."

Meantime, the KC-in-2K bid committee will say goodbye and thank you to its supporters at two parties, one at L.A.-con III on Thursday evening and one in San Antonio next year.

1999 Worldcon Bids Battle Indifference As Race Nears End

L.A.con III will soon mail site selection ballots inviting voters to choose between officially filed bids from Australia and Zagreb, usually the signal that the last and most intense season of campaigning is about to begin. But at the moment both bids are mired in apathy, whether that of their countrymen or of the world in general.

The latest Australian fanzines are dotted with comments from balky fans suspicious that a Worldcon is being imposed on them by overseas smofs (despite the true origin of the bid in the efforts of Australians Lindsay, Weber, et al). Although the Las Vegas in '99 bidders didn't officially file, therefore are not on the site selection ballot, they're still campaigning and supplying a badly-needed boogie man for Aussiecon 3 bidders to use in frightening complacent Australian fans into active support. Jan Howard Finder warned readers in the March issue *Thyme*, the Australian newzine, that there was a Las Vegas bid party at Arisia in Boston. Australia in '99 organizer Eric Lindsay attacked a nonchalant bid critic in the same issue:

"Terry Frost appears very certain that Australia will win the Worldcon in 1999. Such confidence in a person who hasn't presupposed the bid, and is in no position to vote for it! Maybe Terry can tell us why he is just so confident that no USA bid could beat us? It certainly can't be direct knowledge. Terry seems sure Zagreb is the competition. It wasn't and never was. The competition is whoever can offer the people attending L.A.con III a cheap USA Worldcon. A bid from Las Vegas, despite being run from Chicago, and being against the wishes of Las Vegas fandom, could offer precisely that cheap alternative. How many potential voters do we have in Australia? About 50 Australia fans have joined L.A.con. True, we have a lot of US support, over 800 of them.

How many will be at L.A.con? We don't know. How many voters are there when there is competition? About 2000. How many of these fans vote at the convention, rather than by mail? About 85% of them. Nothing is sure, unless we have managed to bluff every potential US bid out of existence."

Kevin Standlee has seen signs of life in the Vegas bid even more recently, and the signs are that it is changing into a NASFiC bid: "People who represent themselves as being part of the Las Vegas in '99 bid have appeared on rec.arts.sf.fandom [an Internet newsgroup] and announced that they are still bidding for Worldcon, planning to run as a write-in, and that they'll run for the '99 NASFiC presuming one is required." Kevin observed, "The Las Vegas bid seemed to think that the filing requirements for a write-in Worldcon bid were less stringent than those for an on-the-ballot bid. I pointed out that the requirements are the same, and that the only difference is that the on-the-ballot bids got their filing done at least 180 days out."

Dana Carson reported on GENie that the head of the Las Vegas in '99 Worldcon bid told her at Intersection that "If they lose the Worldcon but win the NASFiC, the NASFiC will not be on Labor Day weekend. He is planning on going to Worldcon." So far as NASFiC selection goes, Kevin Standlee points out that if an overseas bid wins the right to hold the 1999 Worldcon, the 1999 NASFiC site selection will be administered **next year** by LoneStarCon 2. What's more, if nobody files a NASFiC bid by the 180-days-before-the-con deadline, or an election is held and is won by "None of the Above" then no 1999 NASFiC will be held.

While Las Vegas has been projected by its opponents as a serious threat to win the Worldcon, Zagreb bidders have struggled alone for recognition as serious contenders. Croatian fans have been handed the insurmountable public relations nightmare of a regional peace that appears to depend on international peac-

ekeepers. Branimir Zauner, a Zagreb in '99 bidder, has been active on Intersection, the e-mail bounce for international conrunners, defending the competence of the committee and answering criticisms of Croatia as an unsafe country:

"First, there is a question who we are, and are we capable of making a worldcon. Well, we are bunch of pretty serious people (although one could not say that after our parties) who put a lot of their resources (both physically and mentally, not to mention material) on this bid (as I believe other bidcom did as well). Our main problem is that we do not like to advertise what we are doing. We like to work in silence and to pleasantly surprise people around us. That's why nobody knew what was going on in Zagreb since Intersection, and if we are serious enough to win their confidence and votes in upcoming voting in L.A.

"Well, I can say what we've done since Intersection: Since you have to have a club in order to receive sponsorships and money in any other way, we founded a society called 'Project SF' (address: Frana Alfirevica 39, 10000 Zagreb, Croatia).

"Founding a society is not such an easy job to do. It took us a lot of time and energy to do it, and do it right, as all this changes in laws happened due to transition from socialism back to capitalism....

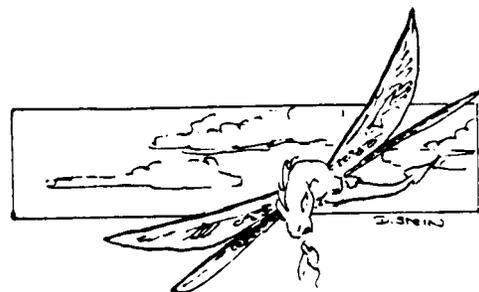
"We even started planning programme, due to a single advantage that we do have over Australian bid. We will have Solar Eclipse that year visible from Zagreb and we plan to have medieval tournament that day with attendees as participants (if they want to).

"Then there is that pain in the **** called security. I understand that Croatia has been for a looong time a bad place to be in. War was going on. Who wants to live in a country at war? Who sane would come as a tourist to that country? And who sane would ask people all over the world to come to that country,

since the probability of not returning is high? That would ruin that country's reputation, and no one would do it. So what's the problem? You see and hear a lot of Croats talking how safe it is to be in Zagreb, and you still do not believe them. What do we have to do to convince you that it is safe to come to Zagreb? There is no war going on in Croatia. War was going on in neighbouring country only recently. There is a cease fire going on right now. I also understand that it is also unstable situation, but so is in Northern Ireland and nobody ever asks about security on British conventions.

"I just saw an episode from serial called 'Hollywood Women' in which one says that her friend was pulled out of her car in broad daylight on an intersection on Melrose Avenue, shot in the head (fortunately she stayed alive) and a man that did that drove away in her car. There I also heard that it is very common for a woman to carry a gun for protection. If we do win (although many of the people from these lists give us slim chances), I can guarantee that we will not issue flack jackets as standard equipment for attendees. At that time of the year, it is too hot to wear 26 pounds of bulky and unnecessary piece of clothing, since nothing harmful can happen to you wherever and whenever you find yourself in Zagreb and people will look at you as you came from Mars. I do not believe that people from large cities can remember when did they last walk for an hour at 2 a.m. I will do just that (I will not be alone since a lovely lady will accompany me) after I finish this letter."

The Zagreb bid's e-mail address is: worldcon@public.srce.hr



A Treaty Between Two Alien Races

by Diane Miller

Amy Sisson, born in Ohio and formerly employed by *Locus* and still residing in Oakland California was married April 13 in Grand Forks North Dakota to Paul Abell, a Canadian citizen currently employed in Washington, D.C. Amy and Paul met in the Space Studies master's program at the University of North Dakota and figured that Grand Forks was a suitable central location to celebrate their nuptials. Besides, North Dakota has no length of residency, waiting period, or blood tests required to tie the knot. The bride and groom are honeymooning at Disneyworld.

Paul and Amy have been roommates for about four years now, but recently Canadian and US customs have been hassling Paul when he visited his parents home near Winnipeg, so instead of the eight to ten year engagement they'd originally planned (graduate school can take a long time), they decided to prevent further accusations of Paul being an illegal alien. The couple hopes to reside together in Ohio where Paul will be pursuing his doctorate in geology.

The wedding began the usual ten minutes late, at 6:40 pm, with George, their electronically ordained minister, leading the processional with a candle that he placed on the table between Amy's stuffed Eeyore (from *Winnie the Pooh*) and Eeyore's little brother, the couple's surrogate children. On the table were two scrolls and a ceramic dish.

The four bridesmaids wore black cocktail dresses and carried bouquets with white asters and mums, purple stasis and pink lilies. The groomsmen were Paul's brothers and dressed all in tuxedos. The bride's original plan was to have the groomsmen just wear suits until she found out that the Abells all had tuxedos but didn't have suits. The groom was escorted in by his parents, all looking proud and happy. His mother later stated that she had told

Paul that had he NOT married Amy that he was NOT allowed back in the house.

The bride was escorted down the aisle by her parents who had flown in from New Jersey where they reside. Amy carried a bouquet similar to her bridesmaids but with larger pink lilies. She wore a cream colored satin mid-thigh length sleeveless cocktail dress with a T-strap back. Her long gloves matched the dress. She was unable to wear her mother's wedding garter since it showed through the dress, but with Amy's gorgeous figure and long legs I don't think the males in the audience were complaining.

The ceremony was going along beautifully and most of the audience was starting to snuffle over the lovely sentiments of friendship and love being expressed when George the minister paused for dramatic effect. Beginning again with "Mahwidge," from *The Princess Bride*, it took another minute for the bride and bridesmaids to quit giggling and the ceremony to continue. When it came to the part where Paul was to repeat the phrase "With this ring I thee wed," we couldn't tell whether he was following the minister's example or if he was just nervous when he said, "With this wing I thee wed." Following the exchange of rings, the couple burned scrolls in the ceramic dish on the table. The scrolls had their wishes and hopes for the future written on them, an idea inspired by Babylon 5. There was so much smoke we were afraid it was going to set off the fire alarm. The ceremony ended as intended with the bride and groom kissing. And the building did not burn down, which was a good thing since after the recessional, we formed a reception line into the next room to sign the guest book and greet the newlyweds.

Directly from the receiving line, we entered the line for hors d'oeuvres and began a night of celebration, wining, dining and dancing. Cheese and crackers, fruit, bacon wrapped scallops, very large shrimp and cocktail sauce, mini-quiche, and chicken wings; I could have made a meal from the appetizers alone.

The line by the appetizers lead by the wedding cake; a story in itself - and I should know - I made the cake.

Paul and Amy had not particularly wanted a traditional wedding cake and when they selected Kim Poor's "Halley's Over Antarctica" as the cover for their wedding invitation, that inspired the cake the guests saw as they entered the reception area. The cake was devil's food chocolate with chocolate filling and buttercreme frosting. It was a large layered rectangle frosted to match the wedding invitation (and dyed everyone's tongue's blue) with a snow field and mountain covered landscape in front of a starfield with a comet streaking toward the horizon. Then a replica of the starship Enterprise C made out of white chocolate was suspended on an acrylic base off to the right edge of the cake. On the snow field sat the shuttle "Hawkings" and two figures in Star Trek uniform explored the landscape. Chocolate covered mints, wrapped in gold foil, in the shape of the Star Trek emblem were scattered about the table, and on a plate near by. Off to the left of the rectangular cake sat a round cake decorated like a moon. A black monolith sat on this cake, inspired by Arthur C. Clarke's *2001*.

During the time I was setting up the cake and before the reception, the hotel staff kept sneaking in to peek at the cake, often making comments like "Gee, that's really different," or "I've never seen anything like that before."

Shortly after the appetizers, the buffet line opened with salad, au gratin potatoes, green beans almandine, baron of beef, swedish meatballs, roast chicken and sliced ham. If anyone left this reception hungry it was because they were anorexic.

The staff came around and made sure we had champagne to toast the bride and groom and we were also offered our choice of wines with dinner. Paul's three brothers (all younger) got up to offer the toast. His brother Nick spoke of how happy everyone was that Amy was a member of the family. He also told the story of how, when Paul was born, his maternal grandmother

when she came to see Paul and his mother at the hospital had commented, "nine months and two days, thank God." Paul's youngest brother Alister, who is an actor spoke next and was expected to joke around since he is the most boisterous of a very boisterous group of four brothers, but instead he spoke of how Paul had helped him with laundry and talked him through homesickness when they were in private school and Paul was 15 and Al was 9.

Bruce, the third brother, spoke last and said that when they began telling people that Paul was getting married, that they would be asked, "What's Amy like?" "In fact," he said, "When Paul first told me that he and Amy were moving in together, I asked him, what's she like? And Paul said, 'She is the most intelligent woman I've ever met, and she's extremely articulate, and she's beautiful, and uh, and she likes Star Trek too!'" "That's great, I replied, and what else can you tell me about her? Paul said, 'Well, she's a nymphomaniac.' To which I replied, Then Marry Her!"

The disk-jockey played a waltz for the newlyweds to start the dancing, then followed with rock-n-roll for the next hour. At ten pm, we heard the Star Trek theme, and saw Amy and Paul being lead to chairs near the bar on the dance floor. After they were seated, a friend in a Star Trek engineering uniform appeared and proclaimed that the Federation was very pleased to announce the joining by treaty of two alien races, the Sissons and the Abells.

Then, Paul's brother Bruce rushed in with a friend, both dressed in command uniform. He claimed to be Captain Kirk and appropriately kept playing with his hair. He explained that the Klingon's were against this treaty and had declared war. He introduced his companion as McCoy.

A Klingon rushed in with phaser firing and held them all at phaser point. He forced Paul to drink a "truth serum" from the bar and asked him why he had entered into this treaty. Before Paul could answer, Kirk turned to McCoy and asked him how long Paul could hold out against the truth serum,

to which McCoy answered, "I'm a Farmer, not a Doctor. I plow, I combine, I plant, I harvest, I don't know truth serum."

Scotty, played by the youngest brother, Alister, rushed in to save the day at this point, firing on the Klingon from the Enterprise and speaking with such a thick Scottish brogue that he was almost impossible to understand. He then beamed the Klingon aboard the ship. They did have to tell the Klingon to "lie down, you're dead." Yes, that's right, Paul's other brother, Nick played the Klingon.

The brothers and friends congratulated the Sissons and the Abells on this union and took their bows after which Paul and Amy went to cut the cake. Amy's mother had been afraid that there would not be enough cake to go around, so desserts were served also at this time: chocolate pudding, fruit cups, and cheese cake.

A few more dances, and next thing I knew it was midnight. Since I'd been up since five in the morning putting finishing touches on the cake, I was afraid that I would turn into a pumpkin, so I said my good-byes and left just as the hotel staff was bringing in a second round of hors d'oeuvres. I have never had this much fun at a wedding before.

OBITUARY

Derrick White
Former Moebius
Theatre President
Report by E. Michael Blake

Derrick Keith White, Chicago SF fan and entertainer, died on March 24, 1996, after a long struggle with AIDS. He was 35. Derrick was a graduate student of Southern Illinois University with a major in television production, but while he was still in high school he became involved with Moebius Theatre, the Chicago SF fan troupe. He was president of the troupe in 1991 and

1992, and served on the Board of Governors several times. He had the widest range of activities of anyone in the organization, working as an actor, writer, director, stage manager, producer and videographer. Among other accomplishments, he produced *Anti-Gravity*, one of Moebius Theatre's excursions into Chicago professional theatre, directed *Four Hundred Years Out*, the first serious drama by a troupe identified until then as solely comedic, oversaw the contractual and logistical arrangements for the staging of Karel Capek's *R.U.R.* at the World Science Fiction Convention in Chicago in 1991, and as producer and director, put original Moebius sketches into realistic settings for video and cablecast in Chicago.

Outside of Moebius Theatre, he directed the local cable talk show *Who Dealt This Mess?* and pursued a variety of computer animation projects, and formed in 1990 a video production called Cardboard Belt Productions (if you're familiar with the Mel Brooks film *The Producers*, you might catch the reference). Derrick was also well-known in local role-play gaming circles. He is survived by his parents, his three brothers and four sisters, and his vast extended family, many of whom helped him as his condition grew steadily worse starting in late 1995. Tragically, Derrick was diagnosed as HIV-positive just after he was married in 1990, his wife was never infected, and in time they parted amicably.

In a culture as diverse and wide-ranging as SF fandom in a large city, it would seem that any change in the cast of characters could be accepted easily. But Derrick was a valued friend and admired colleague to hundreds of people who will feel his absence acutely. The ship flies on because it must, but one berth will be vacant.
