

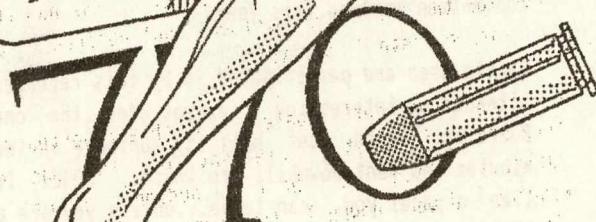
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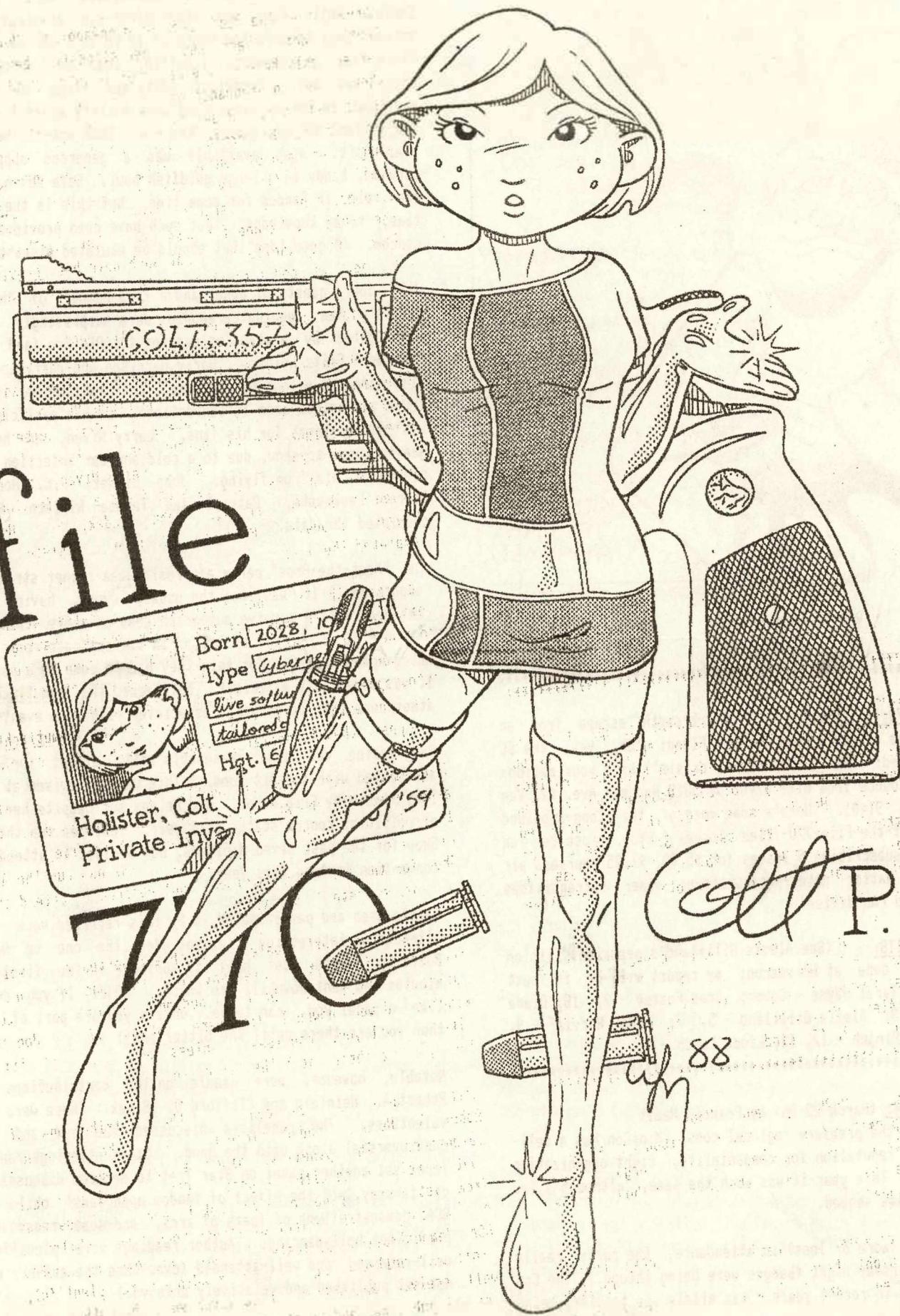
Holister, Colt
Private Inv.

7/1 '59



Colt P.I.

88



IT'S TIME ONCE AGAIN for some
Lo-Tech Advice:

TO KEEP MILK FROM GOING SOUR DURING HOT WEATHER, YOU SHOULD KEEP IT IN THE COW.

DURING EXTREMELY HOT CONDITIONS, YOU SHOULD REFRIGERATE the ENTIRE COW for ADDED PROTECTION.

(KIDS! DON'T TRY THIS AT HOME!)

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spread over the 22nd floor of Minneapolis' Hotel Radison South. While beer and other alcoholic beverages were served only between the hours of 10 PM to 2 AM at night, there was an abundance of coffee, tea, soft drinks and chips set out. Breakfast rolls and fresh fruit were provided in the mornings (and were quickly scarfed up by hungry fan) and of course, there was that special homemade trail mix. Also available was a generous supply of condoms, handy in a large goldfish bowl. Safe sex has been the rule in Fandom for some time, but this is the first time, to my knowledge, that such have been provided by a concom. (A good idea that should be emulated elsewhere.)

With four guests of honor and a like number of "honored guests", the opening ceremonies were surprisingly brief, highlighted by a standing ovation for Old Pro (and First Fandomer) Fritz Leiber. Harry Harrison and Barry Longyear also garnered welcoming applause, but Fritz Leiber is much loved and seldom seen at conventions, so his participation was a real treat for his fans. Larry Niven, an honored guest, was a no-show, due to a cold and ear infection which prevented him from flying. John Sladek, P.C. Hodgell, George Laskowski, Patrick and Teresa Nielsen Hayden completed the dais.

The "Meet-the-Pros" party afterwards was rather strange by comparison. It was not the usual event, having been combined with a massive autograph session where the pros sat behind long rows of tables in two separate rooms and autographed books. (For this they had to come to a party?) It was undeniably efficient, but lacked the *gemütlichkeit* atmosphere that is normally associated with such events.

Programming was done reasonably well, except for that associated with the Art Show. This was improvised at the last minute by Erin McKee, who helped out despite her lack of official concom status this year. She has run the Art Show for the past seven MiniCons, but decided to attend the convention instead this year.

Panels seen and participated in by this reporter were well attended, interesting (except for the one on World Building, which lost half its audience in the first 20 minutes and went downhill from there. NOTE: If you don't like a panel you can leave...unless you are part of it; then you are there until the bitter end!)

Notable, however, were panels on the contributions of Robert A. Heinlein and Clifford D. Simak. These were not valentines. The panelists discussed the bad and the controversial along with the good. Other offerings ranged from yet another panel on Star Trek to serious discussions of fantasy, of the effect of fandom upon fans' children, SCA demonstrations of feats of arms, and some reasonably proficient bellydancing. Author readings were plentiful, well-received and well-attended (even when the author was not yet published and relatively unknown.)

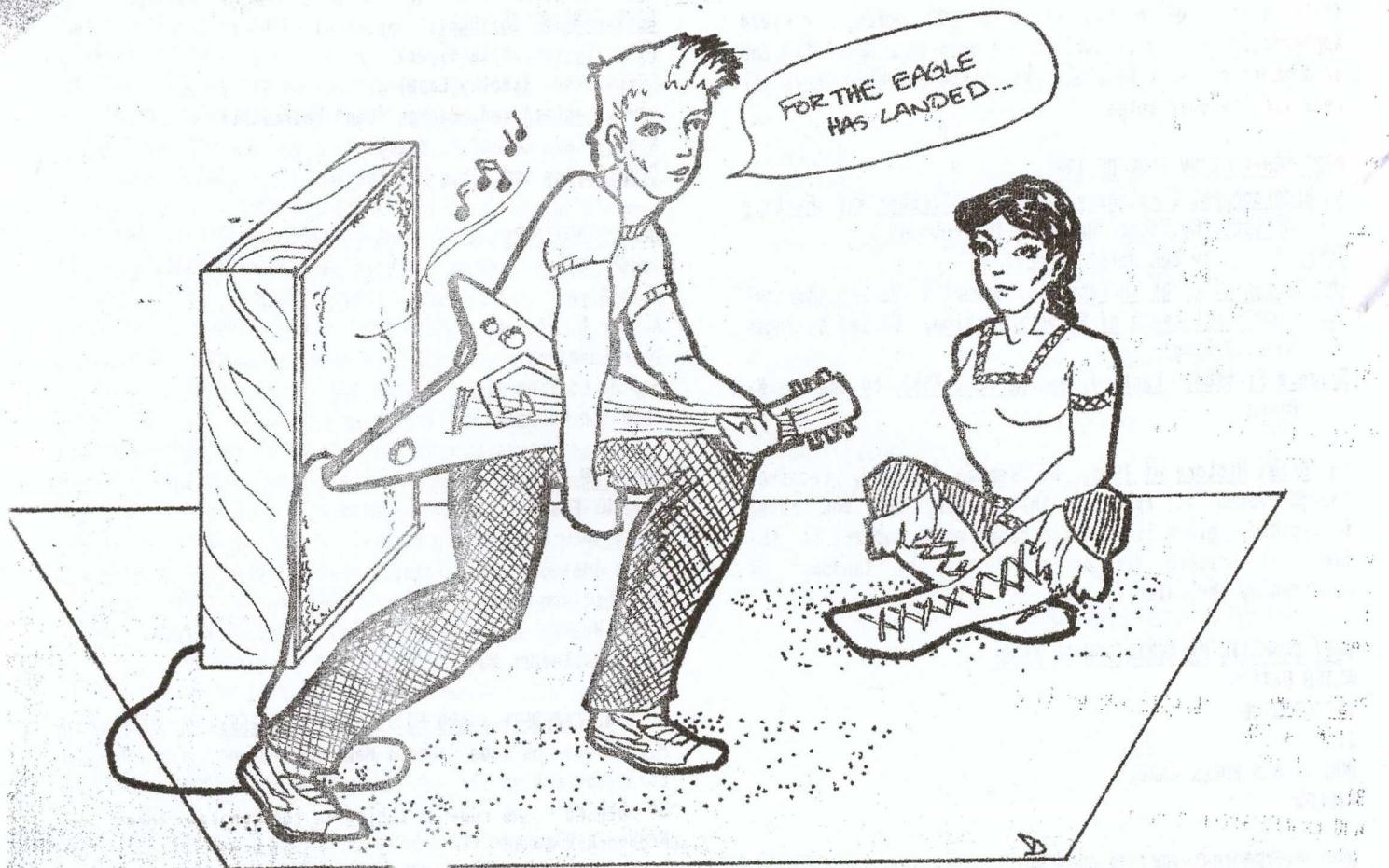
(continued on page 6)

FILE 770:79, making its hairbreadth escape from an avalanche of April news (George Flynn: "Oh, yes, the DC bid folded: that's last week's crisis") hits your mailbox on one bounce from Mike Glycer of 5828 Woodman Ave. #2, Van Nuys CA 91401. Here's some more of the long-promised clean-out-the-File-770-files issue. Stay close to fan news by subscribing 5 issues for \$5.00, \$1.25 overseas air printed matter rate -- or whatever other surreptitious means you can devise!

ART CREDITS: (See Alexis Gilliland's prescient illo on page 5, done at Norwescon; my report will be in next issue.) Taral Wayne - Cover; Brad Foster - 2, 18; Diana Stein - 3; Alexis Gilliland - 5, 7; Teddy Harvia - 9; Berislav Pinjuk - 12, 13; Linda Leach - 16.

MINICON 24: (March 23-26) by Francis Hamit As one of the premiere regional cons, MiniCon has a well-deserved reputation for congeniality, tight organization and fun. This year it was much the same, although a few of the seams showed.

With 2700 (more or less) in attendance, the party really began Thursday night (badges were being issued.) The Con Suite, as in recent years, was mildly spectacular, being



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BEST NOVEL OF 1988:

CYTEEN, by C.J. Cherryh (Warner; Popular Library/Questar)

FALLING FREE, by Lois McMaster Bujold (Analog, Dec 87-Feb 88; Baen)

ISLANDS IN THE NET, by Bruce Sterling (Morrow: Ace)

MOMA LISA OVERDRIVE - by William Gibson (Gollancz; Bantam Spectra)

RED PROPHET. By Orson Scott Card (Tor)

BEST NOVELLA OF 1988:

"The Calvin Coolidge Home for Dead Comedians", by Bradely Denton
(CLASS: Jun 98)

"Journals of the Plague Years", by Norman Spinrad (Full Spectrum)

"The Last of the Minneogos", by Connie Willis (IASFM, Jan 1992)
"The Scalehunter's Beautiful Daughter", by Lucius Shepard

(Ziesing; IASFM, Sep 88)

BEST NOVELETTE OF 1968:

"Do Ya, Do Ya, Wanna Dance", by Howard Waldrop (IASFM, 88)

"The Function of Dream Sleep", by Harlan Ellison (Midnight Graffiti 1; IASFM, Mid-Dec 88; Angry Candy)

"Ginny Sweethearts' Flying Circus", by Neal Barrett, Jr.
(IASFM, Feb 88)

"Peaches for Mad Molly", by Steven Gould (Analog, Feb 88)
"Schrodinger's Kitten", by George Alec Effinger (Omni, Sept 87)

BEST SHORT STORY OF 1988:

"The Fort Moxie Branch", by Jack McDevitt (Full Spectrum, where it was mistitled "The Fourth Moxie Branch")

"Kiriyaga", by Mike Resnick (ENSE, Nov 88).

"Our Neural Chernobyl." Bruce Sterling. (FASCI. Jun 88)

"Stable Strategies for Middle Management", by Eileen Gunn
(IASFM, Jun 88)

("Kirinyaga", which has close to 7500 words, received appreciable numbers of nominations both as a novelette and as a short story. We placed it in the category where it received the most votes.)

BEST NON-FICTION BOOK OF 1988:

- A Biographical Dictionary of Science Fiction and Fantasy Artists, by Robert Weinberg (Greenwood)
- First Maitz, by Don Maitz (Ursus)
- The Motion of Light in Water, by Samuel R. Delany (Morrow)
- The New Encyclopedia of Science Fiction, Edited by James Gunn (Viking)
- Science Fiction, Fantasy, and Horror: 1987, by Charles N. Brown

(A Brief History of Time, by Stephen Hawking, received enough votes to appear on the ballot, but was ruled ineligible, since it is not a book "whose subject is the field of science fiction or fantasy or fandom," as required by the rules.)

BEST DRAMATIC PRESENTATION OF 1988:

- ALIEN NATION
- BETTLEJUICE
- BIG
- WHO FRAMED ROGER RABBIT
- WILLOW

BEST PROFESSIONAL EDITOR OF 1988:

- Gardner Dozois
- Edward L. Ferman
- David G. Hartwell
- Charles C. Ryan
- Stanley Schmidt

BEST PROFESSIONAL ARTIST OF 1988:

- Thomas Canty
- David Cherry
- Bob Eggleton

Don Maitz
Michael Whelan

BEST SEMIPROZINE OF 1988:

- Interzone (ed. David Pringle)
- Locus (ed. Charles N. Brown)
- The New York Review of Science Fiction (ed. Kathryn Cramer, David G. Hartwell, Patrick Nielsen Hayden, Teresa Nielsen Hayden, and Susan Palwick)
- Science Fiction Chronicle (ed. Andrew Porter)
- Thrust (ed. D. Douglas Frazt)

(While Interzone had a print run of over 10,000 by the end of 1988, its average for the entire year was only 9000 and it thus remains eligible as a semiprozine this year.)

Hugo Nominations for 1989

BEST FANZINE OF 1988:

- File 770 (ed. Mike Glyer)
- FOSFAZ (ed. Timothy Lane)
- Lan's Lantern (ed. George "Lan" Laskowski)
- Niekas (ed. Edmund R. Meskys)
- OtherRealms (ed. Chuq Von Rospach)

BEST FANWRITER:

- Avedon Carol
- Mike Glyer
- Arthur D. Hlavaty
- Dave Langford
- Guy H. Lillian III
- Chuq Von Rospach

BEST FAN ARTIST:

- Brad W. Foster
- Teddy Harvia
- Merle Insinga
- Stu Shiffman
- Taral Wayne
- Diana Gallagher Wu

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER:

- P.J. Beese and Todd Cameron Hamilton (1)
- Christopher Hinz (2)
- Melanie Rawn (1)
- Michaela Roessner (1)
- Kristine Kathryn Rusch (1)
- William Sanders (1)
- Delia Sherman (2)

(1) First year of eligibility

(2) Second and final year of eligibility.

(The Campbell Award is not a Hugo; it is sponsored by Davis Publications. Elizabeth Moon and Daniel Keys Moran received enough votes to appear on the final ballot, but were ineligible because of prior publication: both were first published in 1982. Kristine Kathryn Rusch appeared in 1987 in Aboriginal SF, which at that time was still a semiprozine: 1988 is therefore her first year of professional publication, which governs Campbell Award eligibility.)

COMMITTEE NEGOTIATES WITH HUGO NOMINEE: In the committee's first press release the complement of Hugo nominees included THE GUARDSMAN, by P.J. Beese and Todd Cameron Hamilton (Pageant) in the Best Novel category and Todd Cameron Hamilton in the Best Professional Artist category. According to George Flynn, Hamilton and the Noreascon committee have recently negotiated the withdrawal of those two nominations. The committee no longer intends to carry out its intention to explain the presence of more than five nominees in some categories by publishing the following on the ballot:

Final Ballot Negotiations

"In counting the nominations, we observed a significant pattern of what appeared to us to be bloc voting, amounting to over 50 votes in some categories. The number of these votes was sufficient to place nominees on the final ballot in the following categories: Novel, Professional Artist, Fan Writer, Fan Artist and Campbell Award. More seriously, about half of these ballots were received with new Supporting Memberships, nearly all of which appeared to have been paid for by the same person or persons (the payments were made with blocks of consecutively-numbered \$20 money orders, purchased at the same post office.) We were highly disturbed by this practice. While we did not consider it appropriate to invalidate the ballots in question, we did not wish any potential nominee to be deprived of a place on the ballot because of them. We therefore added a sixth nominee to the ballot in those categories where we presumed bloc voting had been successful (except where fifth-place ties had already produced the same result). We recognize that there is nothing in the WSFS Constitution authorizing this action; but we felt that this was the course which would do the least damage to the Hugo process. For the same reason, we allowed on the ballot Campbell Award nominees with only 11 of 230 votes, marginally below the 5% required by the Hugo rules. We trust that the voters will render an appropriate judgement."

George Flynn reports that as a result of negotiations between Hamilton, the committee, Hamilton's agent and the committee's attorney, instead of the previous statement the committee will circulate a statement that they are satisfied Hamilton was not involved with the block voting.

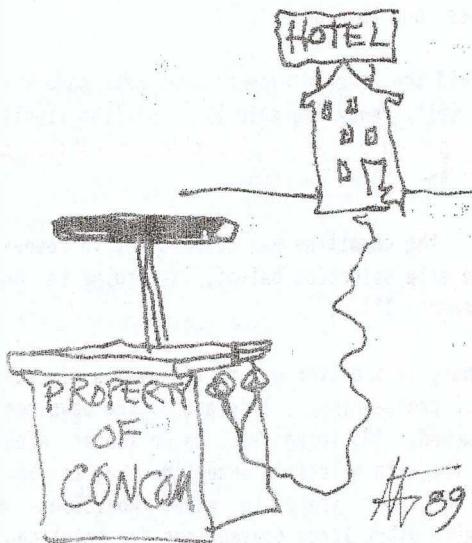
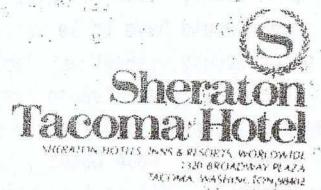
STATISTICS: Here are Flynn's statistics on the receipt of ballots. Most members of Noreascon Three got their ballots with Progress Report 5, which was mailed on January 11. (Separate mailings were sent to overseas members, and to new members who joined during February.) Voters had to mail their ballots by March 15. The numbers of valid ballots received as of the various dates were as follows:

1/31	2/8	2/14	2/20	2/26	3/4	3/11	3/15	3/17	3/20	3/25	4/5
29	61	86	120	148	193	235	359	482	527	536	539

Noreascon 3 received a total of 547 Hugo nomination ballots: 8 of which were declared invalid. Of the 539 valid ballots, 514 were from members of Noreascon 3, and 25 from NULacon members who were not also Noreascon members.

The Cold Equations

Category	Voters	Range	No. of Items
			Rec. Votes
Novel	485	55-73	280
Novella	247	53-74	59
Novellette	260	37-47	131
Short Story	279	23-37	220
Non-Fiction Book	250	24-55	95
Dramatic Presentation	331	58-209	147
Professional Editor	349	59-144	95
Professional Artist	357	43-97	162
Semiprozine	305	45-171	60
Fanzine	243	24-60	158
Fan Writer	191	12-48	188
Fan Artist	244	27-53	180
Campbell Award	220	11-49	145



HOTEL TREACHERY LEAVES SOLO BID FOR '92: DC in '92 chair Peggy Rae Pavlat announces her committee has withdrawn its bid to host the WorldCon because their principal hotel, the Sheraton Washington, contracted function space and a block of rooms to another group for the 1992 Labor Day weekend. Alexis Gilliland identifies the other group as the B'nai B'rith International Convention.

Although a secondary hotel, the Hilton, told the group it would honor its letter of intent with the WorldCon bidders until the '92 site was voted on this Labor Day weekend, the Sheraton merely offered to let the bidders contract immediately for the space, then booked the other group. The other group received function space starting Sunday of 1992 Labor Day weekend, and according to Gilliland, 700 of

the Sheraton's rooms. Pressure on the Sheraton from two secondary hotels, the Hilton and Shoreham, was unavailing.

Peggy Rae Pavlat said the DC bidders could still marshal the facilities to provide a minimum acceptable WorldCon; the Sheraton also sweetened the deal with an offer to support additional shuttle bus service and take care of the unions to free the concom to set up its own huckster area. However, the Sheraton would not commit to hold the remaining space open if another group came along willing to sign a contract.

Gilliland says, "Technically it might have been possible to put on some sort of worldcon with the facilities which remained, but it would have been severely crippled. A major problem would be having space in the Sheraton for Thursday and Friday, some of which (the registration area in the foyer) would have to be vacated on Saturday, with more to go on Sunday without any replacement. Also, the Sheraton wouldn't guarantee to reserve 'our' remaining space against further depredation unless we put up the front money at once. Come Monday, how would the hucksters feel about being left all alone in that cavernous basement? Best not to find out."

Not only would the lowered expectations have made the bid difficult to sell, Peggy Rae said the committee itself did not want to put on a truncated version of their grand design for the 50th WorldCon.

Unexplainedly, the committee has decided not to remove its bid from the site selection ballot, according to George Flynn of Noreascon III.

Hotel treachery is a bitter way to lose years of creative and successful campaigning. Informed of the development, Bruce Pelz mused, "So three years is no longer enough," referring to the site selection lead time that in 1986 was lengthened to three years to make WorldCons more competitive with other large conventions for hotel space.

Alexis Gilliland thinks it was not simply a business decision: "My own feeling [is] that the Sheraton GHQ was seriously peeved at Noreascon III, and took this means to express their displeasure with WSFS and world SF cons in general."

ELLISON MEMORIALIZES SLAIN STUDENTS: Writing in advance of an event that will have transpired by the time this reaches print, Ohio's Franz Zrilich states, "Harlan Ellison will appear at Kent State on April 6. He will be there to support an alternative to the state's puny appropriation for a Kent State University memorial to the four kids who were shot to death before most of the students there were born.

Kent State Memorial

"I teach English at KSU, part-time (for virtually nothing) and must comment upon the fact that most of my charges have such a limited grasp of history that such a memorial would be wasted upon them. One of my students wrote that the Pilgrims fled Europe to avoid the Roman orgies. Many blink in dull recognition to the fact that if there was a Second World War (some have heard of it) that there must have been a First World War, too. It is a stunning self-realization, a revelation of the obvious. A few offer that they've even heard of the Third World War, for their parents have mentioned it among themselves ("Threads", etc.), and they've seen movies about it on the idiot box.

"'Gee, Mister Zrillitch, were you in World War Three?' Pause. 'Yes, Tommy,' I say sadly, 'that was where I got my double bald spot.'" [Franz Zrilich: 4004-R Granger Rd., Medina OH 44256-8602. Send this man fanzines!]

MINICON REPORT (continued from page 2): Barry Longyear talked openly and at length about his struggle with alcohol and drug addiction. Wilson "Bob" Tucker, still firm in his retirement from writing, but, as always, a combination of benevolent elf and kindly grandfather, lent his aura to the proceedings. P.C. Hodgell, sweet, shy and brainy, was blushing at her reading as her fans urged her on and asked for more of the sequel to the two novels she already has in print.

The Art Show and auction provided a feast for the collector's eye. A three-bid minimum kept the auction to a reasonable length, despite some fierce bidding. The auctioneers included Martha Soukup and E. Michael Blake, who were particularly adept at cajoling high prices from the crowd. The big seller of the night needed no help, however, having been bid up to \$400 in less than a minute. It was Erin McKee's painting "Stardancer" (inspired by the Spider Robinson novel). Vincent Jo-Nes had one of his large kinetic sculptures knocked down for \$95 and David Egge, a local favorite sold less well than in years past because as someone explained, "Everybody already has two or three."

The Masquerade, by all reports, went smoothly and hall costuming was elegant. The private parties were the usual mix, except for the musicians in Suite 1106, who gave a joyous, eclectic and highly expert filk that last to dawn on two successive nights. It was highlight by a man playing the violin with almost angelic intensity and grace. Unfortunately, I didn't get his name.

During the daytime hours the view from the con suite seemed a bit austere and very much like some science fiction stories I have read. On either side was a brown-gray plain with a very few modern skyscrapers thrusting upward. This sere vision made one very glad to be inside in a warm, dry place...and that was MiniCon 24.

HOW IN HELL DID THE CON COMMITTEE GET INVOLVED WITH THE THIRD WORLD DEBT PROBLEM?



LETTERS

FLASHBACK ON FILE 770:77

DAVID THAYER: I found the comment about Sheryl Birkhead repeatedly asking about her Conspiracy program book amusing. She was at Nolacon but left before Bruce Pelz had them out. I signed for Sheryl's copy and mailed it to her myself. I hope she didn't mind the soda I spilled on pages 22-23 when I was glancing through it.

I too will be glad when the agonizing verbal reflections on Nolacon are ancient history. They make me feel slightly guilty about the fun time I managed to have at the convention.

I'm delighted to see you publishing artwork by Diana Stein and Craig Hilton. They are two of my favorite new fanartists.

I loved Taral's cover art. It had that moist look even though the ink was long dry. It had that 3-D depth although the paper medium was obviously flat. It had that multi-color sparkle despite being only black ink on purple paper. I didn't want to take my eyes off of it. Luckily I perused the issue from back to front or I never would have noticed the text inside.

ROBERT LICHTMAN: I liked Taral's cover, but is that a

tube of Gestetner ink about to be squeezed into this nubile young fan's hair? And this is such a cosy scene, what with fanzines strewn all over the place (even a FRAP!) that it almost cries out for inclusion of a sleeping cat somewhere. But perhaps that would be too cliched.

BRIAN EARL BROWN: Amazingly erotic cover from Taral. I guess it's true what they say, you've got to watch out for the quiet ones.

BRAD FOSTER: Interesting results on the Fan Artist Hugo this year, as I got a peek at the voting numbers at the con. What exactly is the "fan artist" category anyway? I always felt it was for work done for publication in fan press. Folks who sell work in convention art shows, even if they don't make a living off their work, certainly strike me as more beginning pros than as "fans". Will be interesting to see what the nominations look like for next year!

TED WHITE: Please forgive the typing which follows: I'm incredibly rusty, not having attacked this machine for close to a month now. The reason can be summed up in one word: fatherhood. Since February, I've provided my son's daycare from approximately 7:30 AM to 6:00 PM, presided over three somewhat older children while they're home from school, cooked dinner and done the housework. Typically (don't laugh!) I go to bed around 9:30 at night. There is little or no time for fanac, once you factor in my weekend job (I service over a dozen comicbook racks in the greater DC area), band practice (Sunday nights) and the Wednesday

night meetings of the Vicious Circle, our long-running local writers' group. Indeed, it is only because we had no band practice tonight that I found time to read the last couple File 770s and do this letter.

A correction: My new son's name is Aaron, not "Adrian." ((Ooops.)) I was pleased to see the photos in #75 -- and so prominently displayed, too -- but the caption got his name wrong and the photos weren't correctly credited. Jeanne Gomoll supplied the screened processing for the photos, but the photos themselves were taken by my wife, Lynda. I took them (along with several others) to Corflu, just to show to friends whom I knew would wish to see them, and Jeanne suggested processing them for you.

MARTY HELGESEN: Donald Franson says, "US does need a national convention, all the other countries have them." But other countries rarely if ever have WorldCons. The United States has most of the WorldCons, and considering the relative fan populations it is likely to have most of them for some time. Also, I wonder how many fan groups would bid for a NASFiC instead of a WorldCon?

Scheduling is more of a problem than he seems to realize. A lot of fans still are students. Many now are faculty members, or parents of young school children. Getting away for a weekend is one thing. Getting away for a weekend that starts Wednesday or Thursday and ends Tuesday is another. Minicon, which is held over Easter, starts Friday night and ends Sunday night with a dead dog party. Could NASFiC programming fit into that amount of time?

Thanksgiving is a big family holiday. If a major con were scheduled then a lot of fans and pros would decide that family gatherings are more important than a con. It's also a big "home for the holidays" travel period with airplanes, trains, and buses jammed. Even if I didn't have family commitments for Thanksgiving, I would be less than enthusiastic about travelling in that busy period.

Labor Day is not as attractive as it used to be, especially since many schools are starting in the beginning of September, or even late August, instead of after Labor Day. I suspect that if Labor Day is abandoned the most workable solution, despite the heat, will be July 4th or an ordinary two-day weekend with attendees taking vacation days for the rest.

Of course, this is just my conjecture. Perhaps some interested group could insert a questionnaire in a WorldCon Progress Report and find out what WorldCon members as a whole think. If this is done, one section should be for people to rank kinds of programming on a scale from "keep it at all costs" to "kill it now" in case a change requires a shorter con. In fact that might be useful information even if there is no change in date.

Tradition: Anything Done Once

Mention of Progress Reports brings to mind my own proposal for a drastic break with tradition. Traditionally the last Progress Report has been the one with detailed information on getting from the airport, stage depot, etc., to the hotel. If the PR is mailed late, as has happened more than once, people will not get this information until after they need it. And if people combine a con with tourism, as happened a lot with Americans and Conspiracy, and will undoubtedly happen with ConFiction, even a final PR that is mailed on schedule may be too late. The obvious solution is to put the travel information into an earlier PR.

EVE ACKERMAN: Donald Franson's suggestion on switching WorldCon to Easter weekend falls short on a number of counts:

(1) Weather. The unpredictable spring weather could mean snowstorms in the Upper Midwest and Canada which could make it considerably more difficult for fan to drive or fly in. While there were hurricane warnings in the vicinity of Louisiana during NOLAcon, that's a relatively rare problem and one that most cities wouldn't have to consider.

(2) Monday holiday. Not all parts of the country give time off to employees for the Monday following Easter, whereas Labor Day is a national holiday which makes it easier to party through the extended weekend.

(3) Easter is a religious observance, Labor Day is not. There are still fan who wish to spend religious holidays with their families, or in church, or whatever, and having WorldCon over Easter weekend would put them in a bind. It would also affect Jewish fan since Easter and Passover so often coincide.

ELIZABETH ANN OSBORNE: I was more than a little surprised by [Don Franson's] news that Labor Day was a bad weekend to hold a WorldCon because of the heat. Not only does air conditioning make weather rather unimportant, no one can promise hot weather on Labor Day weekend. A good look at this year's WorldCon in New Orleans shows that despite the time of year, the weather left a lot to be desired. No matter what the season, I rarely get outside the hotel once I get to a con. New Orleans, in fact, was the first time I did get out and do the travel scene.

But the thing which really brought his letter to my attention was his suggestion that Easter would be a good time for an annual NASFiC. First, I don't know where he gets the idea that Easter is a 3-day weekend. Despite four years in a religious school and four years working and going to school in the "real" world I have never had a three-day weekend around Easter. Experience, my own and others, has shown that most people drive to cons (even WorldCons) and can have a great deal of difficulty in getting off work. The phrase, "And people can get a few

days off anytime" shows a real lack of experience in the real working world.

Labor Day weekend is a big time for summer crowds, but not as big as some others. In fact, here in Florida, it is one of the slowest holidays because of the beginning of school. Easter, however, is an important religious holiday for quite a number of people. It is also very close to Passover, which could be another problem. I didn't expect that fandom will make its decision on what I think, but to think of Easter as just another holiday is to invite trouble. As for Thanksgiving, the heaviest time of the year for people traveling home for the holidays, it too is a major family get-together time that I feel few fans would care to have as the WorldCon date.

FLASHBACK ON FILE 770:78

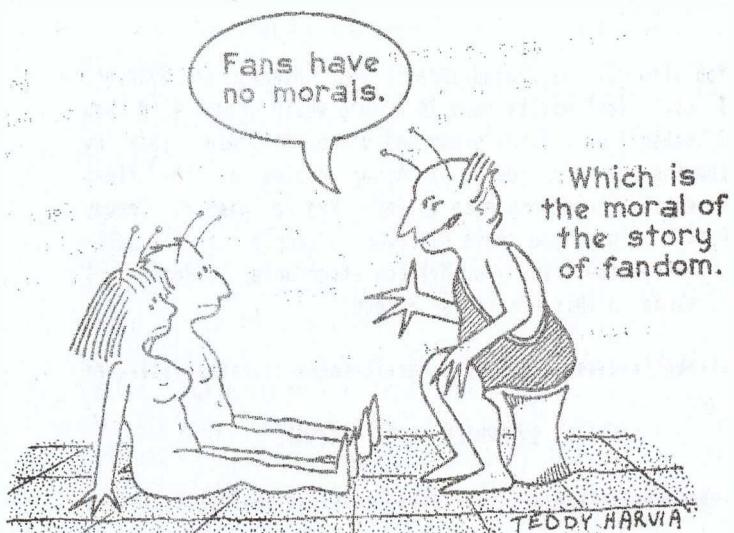
MARY WISMER: Thanks so much for your kind mention of my work in File 770. One important thing to clear up, however, is the fact that Tom Hanlon and I are not married, have never been married, and do not even live in the same house together anymore. You should receive a change of address for me under separate mail. We are still on very good terms, however, but it's just that the hour drive from Baton Rouge to my place of work outside New Orleans got to me after a year and I decided to move back into the big easy. An hour may not seem that much to you hardened freeway drivers in LA but doing it under the conditions of rotating shift work gets to be trying after awhile. Now I zip to the refinery in less than a half hour.

RICHARD BRANDT: John Guidry was interviewed on National Public Radio's Morning Edition for March 17. "John Guidry was in Project Head Start in Baton Rouge more than 20 years ago," announced his interviewer, "now he's a successful lawyer and college instructor."

((It's hard to believe John was ever associated with anything called "head start"!))

BRAD W. FOSTER: Wonderfully bizarre cover from Alan White on the cover of the latest File!

Just a thought, brought about by the listing of where the '86 WorldCon passed around their extra funds. How about making cash awards to the Hugo winners, as well as those statuettes? Even better, all conventions should make them retroactively to a particularly deserving group of winners, let's say, oh, just off the top of my head, to



the winners in '87 and '88. Yeah, that sounds good to me!

TEDDY HARVIA: Yum! Alan White has created another deliciously sick cover for you. ...Enclosed are three cartoons of various sizes for your amusement and consideration. I thought about dating the cartoons 1984 through 1987, but Brad Foster has the copyright on those years, doesn't he? Ha, ha, ha!

HARRY WARNER JR. I've never watched Geraldo Rivera, but I wish I'd seen the show in which Mary Mason and Jack Hardine were holding hands. That must have been the least ardent display of affection that has been permitted on American television in at least the past ten years and it would have been a nice contrast to what we generally are shown.

It was good to find you giving the NFFF some space. It's the fannish organization that almost all non-members make jokes about and I'd estimate that 98% of those merrymakers know absolutely nothing about the organization, but are just copycats of the snide remarks previously made by other ignorant nonmembers. It's been a long time since I was really active in NFFF, now that I'm old and tired. But it's one of the few surviving bastions of fanac for those who can't attend a local club meeting every Thursday and a con every fortnight, in addition to representing a good place for neofans to practice fanac before launching themselves into the cruel world of general fandom.

Meanwhile, it's always reassuring to read about another Forry birthday blast, because it confirms my doubtful self

that there really is someone else out there in fandom who is a little older than me. I hadn't heard before about his owning one of Abe Lincoln's chairs, which puts me back in my place with the knowledge that I'm not a know-it-all after all.

You also gave me reassurance in your coverage of Mythcon. I still feel guilty once in a long while around 4 AM when I waken from a sound sleep and wonder if I did right by leaving my fan guest of honor duties at the first Moreascon long enough to attend a Red Sox game at Fenway Park. Since you have described a couple of baseball-oriented side trips from Mythcon attendance, I don't feel so alone in this particular heresy.

BUDRYS INTERVIEW: MORE COMMENTS

RICK SNEARY: Brief comment: the interview with Budrys was a little delayed.... Also a problem that I wasn't even aware of. I would say that I don't know about others in fandom, but my antagonism toward Scientology is not anti-religious. Rather the reverse, as I view it as a scam, pretending to be a religion, to avoid taxes and embarrassing questions. I can remember when Dianetics was presented as a new science...but when it started making money out of questionable practices, it switched to being a religion -- and I put it to you, it is not just Fandom that feels that way. Most of the newspaper and tv coverage of events suggest the same thing. I am sure that many followers now do look on it as their religion, and I have no objection -- but as long as it fits the pattern of a cult, it can expect to be so judged.

Your response in #77, that Fandom is anti-religion, is more interesting. I hadn't thought about it, but brief thought would suggest you might be right. Or, it has that appearance. It may be by the nature of things that the negative comments are what shows the most. The scoffers and the atheist speak out freely, while those Fans of Faith, don't make a fight of it. My little experience suggests Jews and Catholics are not evangelist, whereas the Born Again Baptist, that might put up a fight, do not seem attracted to Fandom (an interest question to rise.) Anyway, your observation may be correct -- which would be too bad -- or it might only appear that way, which would be almost as bad. But, another example of Gresham's Law in effect.

ROBERT LICHTMAN: Mike Christie isn't too far off the mark, actually, bringing in Pol Pot and Pinochet in his condemnation of Scientology's morals. After all, it was Scientology who put a live rattlesnake into the mailbox of

The Taff Winner Speaks! Er, Writes!

one of its detractors back in the '70s. I learned of this event courtesy of my mother who, over the years, knowing of my interest in things stfnal, has kept me supplied with clippings from the Los Angeles Times about the likes of Forry Ackerman, Ray Bradbury, etc. She sent me the clipping about the live snake in the mailbox because in the accompanying picture, one Dr. Arvid Underman is shown holding the (shot dead) snake in the mailbox. He treated the person who was bit by the rattlesnake. The connection for my mother, though, was not Scientology but the fact that I went to high school with Arvid Underman and he was also the co-editor of my first fanzine, Psi-Phi back in 1958-60. Receiving this information in this uniquely personal form had made it well nigh indelible in my memory banks, and so I wanted to remind you of it because I think it (or possibly similar incidents, the details of which I'm unaware) might be a background source for his remarks.

((My recollection is that rattlesnake was placed in the mailbox of a member of the Synanon group. Is your clipping handy? As for Pol Pot and Pinochet -- sigh -- you treat those names as if their deeds were just rhetorical fillips, unconsciously demonstrating that as the toll in human life grows beyond our ability to conceive it, we proceed to treat it with disbelief. A snake in the mailbox compares to Pol Pot like a mugging to the Battle of Gettysburg!))

Like Harry Andruschak I've read Conspiracy Theories and like Skel I've read John Moore's "Egobooost in Malibu" in the latest Pirate Jenny, and coupled with your interview of Budrys last issue and stiff I've been reading the past year in fanzines from the UK, it all adds up to a bad smell to me -- even though some of the people I know are involved in LRH's WotF both as contestant and as judges -- and one I'd just as soon see as far removed from fandom as possible. But then, Scn has had a bad smell to me -- despite the fact that some small portion of their actual teachings is all right stuff -- since my first more than casual exposure to it in the early 60s. My reasons for saying this are my perceptions of financial corruption and interpersonal manipulativeness that I've seen in viewing the ol' org over the decades. Plus, of course, that snake.

MARTY HELGESEN: I think you misread one point in Mike Christie's letter. I don't think he was claiming that Scientology is as bad as Pol Pot, Pinochet or the South African government, just that all four are bad. After all, the three he mentioned are not equally bad. Not even Pinochet's worst enemy would claim that he presided over the murder of a million people as Pol Pot did.

((I thought it was fairly clear that a religious group whose officers are accused of skimming money into their own pockets, or is accused of manipulating its members, is not accused of anything that warrants its inclusion in the same sentence with murderous regimes. I think Christie wanted

that rhetorical punch more than he wanted to make an accurate comparison.)

Your paragraph on the impression that fandom is anti-religion describes one of the reasons for the existence of Christian Fandom and Radio Free Thulcandra.

ELIZABETH ANN OSBORNE: I, too, have come away with the anti-religion impression that shows up in fandom press and in convention panels. As a person who is a very deep Christian I find this depressing. As my faith is a very personal thing, I don't push it or wave it around, but I have found I have difficulty not being angry when a fan uses fandom as a soapbox to have their views on religion, especially those who have such an ignorance about the topic or desire to bring into the topic the most unrelated discussions. One such event occurred at the Atlanta WorldCon in 1986, when at a panel on the Medieval setting of so many fantasy novels one writer [tried] to take over the discussion and tell everyone why she hated the modern Catholic church. I don't think that fandom itself is anti-religion, though it does tend to give support to neopaganism while downplaying traditional faiths. So, I agree with your statement of religion in fandom and about the so-called freedom of religion in fandom. In a way, this is shown in Donald Franson's letter when he makes a suggestion that Easter would make a good time for a WorldCon or a NASFiC. Sorry, some of us are busy that weekend with religious duties.

There is a new (as to me) group in fandom called "Christian Fandom" that works as a support group for Christian fans. This group is not an attempt to take over fandom but to provide fans with meeting rooms, room parties and an "interdenominational fellowship of Christian and Science Fiction fans interested in the courteous and accurate representation of Christian viewpoints in the fannish community." The first time I met any members of this group was at the New Orleans WorldCon.

EVE ACKERMAN: There are probably more fan practicing their particular mainstream religious beliefs than you realize. They just don't shout it from the tree-tops, not because they're afraid of censure from other fan, but because it's not the kind of thing one wears on one's sleeve.

At NOLAcon I joined other Jews for midnight Selichot (Repentance) services at the Sheraton the Saturday night of WorldCon, which happened to also be the Saturday night before Rosh Hashanna. No one made a big deal out of it -- in fact, the feedback I've always gotten from fandom is that refusing to sample the shrimp gumbo because your religion forbids the consumption of shellfish is no more strange than walking around with a stuffed dragon on your shoulder. There's room in fandom for all kinds of deviant

behavior. Organized religion is just one more weirdness.

While we're on the subject, I'd like to put in a plug for Forced Choice: The Chosen APA. FC is an APA of Judaica and SF, but you don't have to be a M.O.T. (Member of the Tribe) to join. New members are being actively sought, the APA is published about every other lunar month and for more information you can write the DE: Prof. Lawrence M. Schoen, New College of USF, 5700 N. Tamiami Trail, Sarasota FL 34243-2197.

SKEL: Now I wasn't at [Conspiracy] but from the reports I read I formed the opinion, apparently similarly to many attendees (or at least attendees who reported their reactions in fanzines) that it had sold its soul to the Scientologists. In fact, Harry Andruschak wrote in Nowhere Fast 4, which arrived at about the same time as this issue of File 770, "What is this I hear about Conspiracy going bankrupt? And this after selling their soul to Scientologists for money?" Like many fans I am unable to properly differentiate between the various tentacles of the L. Ron Hubbard corporate octopus. I will henceforth consider myself duly ticked off.

One thing that does come across from the interview is Algis' strong commitment to the Writers of the Future program, and his unquestioned integrity. By another of those strange coincidences a third zine that came in here last week was Pat Mueller's Pirate Jenny which contained John Moore's "Egobooth in Malibu", a report of the workshop held for the 'winners' of that WoTF contest/year. I was thus able to finish the interview and move straight into the article, and the two, read in such immediate juxtaposition, complemented each other superbly.

BRIAN EARL BROWN: Andruschack's jape "...stick to news, not interviews", missed the point that interviewing Budrys on his involvement with "Writers of the Future" w-a-s news. But you knew that already. I thought Budrys blathered most of the time in the interview but I understood your reason for doing it.

RICHARD GILLIAM: The interview with Budrys was excellent -- one of the best pieces I've seen in any zine in a long time.

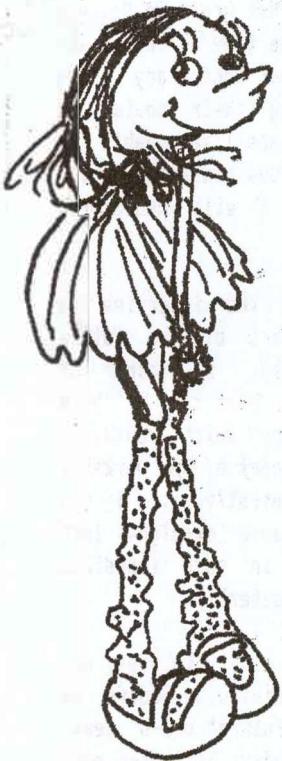
LUKE MCGUFF: So the Scientologists are working for a sane planet? Well, now, who can argue with that? Yes, I'm ready to support an organization that says, with a sincere smile on its face, that it is working for a sane planet.

Except that there seems to be a few hundred thousand such organizations around the world, all working sincerely for a sane planet. Many of them have techniques that go against the received or conventional wisdom. Almost all of them have earnest volunteers, and staff workers greatly underpaid for the work they do and the skills they possess.

Algis has chosen the Scientologists; prejudicially and with malice aforethought, I'll stick with Greenpeace, Amnesty International and PETA (People for the Ethical Treatment of Animals), thank you.

I'm so glad Algis didn't choose the John Birch Society, the KKK or even the Honeywell Avionics and Defense Group, all organizations sincerely working for a sane planet.

Sometimes, as the man said, it is an appropriate response to reality to go insane.



This is my
girl-friend

Jadranka

fandom. However, some of the mistakes were just plain gaps in common sense. In Ad Astra's case, Bridge promised promotional flyers and goodies at Ad Astras 7 and 8. Both times we wrote saying, thank you, we'd love to have what you have to offer, and both times, nothing was heard from them.

As for Ad Astra B, Bridge offered to bring Algis Budrys and Frank Kelly Freas. Both were suddenly shifted to our only competition that weekend, DeepSouthCon. The con

BERISLAV PINJUN: The interview with Algis Budrys is good, but I think there should be something else but the interview, e.g., story, loc section, more art. And when you have such long interviews or texts, it's better to break them with a drawing. That way it's less monotonous. You of course don't have to listen to me, but these are friendly advises and I hope you're not angry.

Like most of the editors that send me their zines, you probably think I'm older -- about 30-40 years old. Well, I'm not. I'm 17 years old, and I'm going to high school [in Zagreb, Yugoslavia]. Especially for you I have drawn my best friends and my girl-friend, and my maths teacher (had maths today and his picture was fresh). If you don't see exactly what he is doing, I'll help you. He's whistling (!!)

LLOYD PENNEY: Bridge Publications may have made some mistakes in dealing with

The Yugoslavia in '93 Minuet

blames neither Budrys nor Freas for the screw-up; a friend of Kelly's in Ottawa reported that he was blue-blazes-mad about the switch, and that he had wanted to renew old acquaintances in Toronto.

When it comes to Conspiracy, Mr. Budrys may have gone too far in the influence of Bridge [sic: New Era] on the con itself, but some of that blame must lie with the concom who gave him the okay to do what he did, and the okay to [New Era] to be as involved as they were.



CUBA

Perhaps we're apt to have a negative predisposition about Bridge Publications, New Era and associated organizations because of the infamy of Mr. Hubbard, and the questionable status of the Church of Scientology, an organization that is under close scrutiny by many governments, police forces and mind abuse councils and authorities.

DARRELL SCHWEITZER: File 770:76 made interesting reading and I'm glad you managed to get the Other Side's view into print -- but for all his brave struggle, A. J. Budrys' efforts are in vain.

L. Ron Hubbard simply cannot be rehabilitated. The reasons are many and not all of them are fair, but certainly Bridge Publications' crude attempts to buy posthumous acclaim for Hubbard only make things worse.

I think it's best summed up by a remark I read in a British fanzine -- more specifically, by the unfairness of the remark which was: L. Ron Hubbard was a bad writer before he became an evil man.

To which I respond, no, he was a perfectly good writer before he became an evil man. He became a bad writer much later. The only purely literary aspect of this is that Hubbard contributed nothing to his reputation as a writer after *In The Stars* in 1950. In his last years, he detracted a considerable amount. If Bridge Publications had seriously wanted to re-establish Hubbard as a major

writer, they would have suppressed everything from *Battlefield Earth* onward. But they didn't.

Otherwise, much of the resentment toward Hubbard comes from the particular nastiness of his cult (and claims that Scientologists A.J. knows are happy and well-adjusted don't impress; surely there are happy and well-adjusted Nazis, too) and the embarrassment he has brought to the field as a whole. Next to Hubbard, Richard Shaver and John Campbell (his credophilic side, psionics et al.) are small blots on the family escutcheon indeed.

I think SF people will never forgive the fact that the first truly world figure to emerge from our little community has been a negative one, a spectacular charlatan on the order of Blatavsky, Cagliostro or Mrs. Eddy, a man who made himself rich beyond all dreams of avarice by cynical lies, by feeding on his victims' false hope while emptying their pockets. It's enough to make one think very seriously about the undercurrent of craziness which has always been present in our little community.

And it's unrealistic to hope that such a man will ever command the respect of his fellow mortals, even if his

fiction was pretty good for its time. Hubbard is paying the price for what he did. The course he took had its enormous rewards and he reaped them, but it also had its price. His reputation is irreparably destroyed. I am sure that, in his saner moments, he knew that, and paid the price willingly.

As for an objective evaluation of LRH's fiction -- which, I agree, should be considered apart from the author's other activities -- I don't think that in this less-than-ideal world that will be possible until the Church of Scientology (not to mention Bridge Publications) has ceased to exist and all Hubbard's fiction is in the public domain. Then we can talk about it as words on the page, not as something L. Ron Hubbard did.

As for the Writers of the Future program, it's in the unfortunate position of an



GIZA



orphanage financed by the Mafia. Everybody agrees it is a worthwhile project by itself, but we must consider the source, and that the support and perpetuation of it only serves to legitimize a name which cannot be legitimized. If it were Robert Heinlein's Writers of the Future, I am sure the whole community would be enthusiastically behind it.

THE 'N' WORD

CAROL KALESKY: Enjoyed the Algis Budrys Interview -- also your NOLacon programming report. I wish some of the wanna-be-big-name-fans here would pay attention to it, especially your last two paragraphs.

In answer to your raised eyebrow at that last, I'm not on the Conquistador 6 committee or the ConDiego one -- got too fed up with the procrastination and poor publicity. All I know about ConQ right now is the rumored hotel and the rumored weekend it may be held, pretty poor publicity that local con has.

RICK SNEARY: Regarding remarks about NOLacon programming,

two things come to my mind.

One: It seems sheer madness to place programming in the hands of others than members of the executive committee (EC). After naming a Date and Place, the main job of the EC is the Program. People meeting regularly and in person, deciding what and who goes where, and putting it all together. They can hand off time slots, but to turn planning over to others would surely result in the madness you encountered. You should also be well aware of the fallacy of setting up fan jobs where one's work is dependent on someone else doing theirs on time. If you have to rely on the mail and phone calls, and someone won't respond, you are faced with a stone wall. You and Foss, and the others, near killed yourself to get something done....for which Fandom can vote you a debt of gratitude. I would say though that you were foolish to have done it. A doomed ship should be allowed to sink, with its Captain. You spent all your time working, and not enjoying yourself, and who will get the credit?

Two: You apparently had too much programming. That is of course an old complaint of mine, which is not reflected by most fans. But I have been out of step as to Theory of Conventions for many years. I do not understand the desire to cram as many different things as possible into three or four days, that were originally intended as a chance for Fans to get together from around the world and meet each other. But you criticized someone for not doing his job, allowing private life interest to take up part of his time. I would agree that if you say you will do a job, you ought to work your socks off to see that you carried out your word. But still, Fandom is supposed to be a hobby we do for fun, and I can't really find fault with someone who found something else just as much fun. (Though, of course, not at the cost of someone else's activity.)

Well, everyone to his own taste. My views are strictly that, and please understand that I know that I don't speak the final words of wisdom, just an old fan's opinion.

BRIAN EARL BROWN: After reading the WorldCon reports in this issue I'm surprised that Guy Lillian III had the nerve to even attempt to defend the "achievements" of the New Orleans crowd. But perhaps the fact that Guy doesn't feel terminally embarrassed by NolaCon II says something about why it was such a disaster.

Reading through your own account, Mike, I can see why one Myriadan titled her con report "Bring Me The Head of Dennis Dolbear" (and no it wasn't Rick Albertson who has yet to say anything **in print** about the con or his problems with it.) Daniel Taylor made a transcript of the Gripe Session that was pretty depressing reading in itself.

1988 WorldCon: The Horror, The Horror

EVE ACKERMAN: As expected, File 770 is the final word on the goings-on at NOLAcon. The combination of con reports from yourself, Robbie and Guy help to put it all in perspective for those of us who were wondering what the hell was going on behind the scenes (although I think Janice Gelb's report "Bring Me The Head of Dennis Dolbear" was the best title).

CAROL JOHNSON: I've seen a copy of the edited Gripe Session and I have a comment about "Elevator Nazis". They do exist but they aren't the people you term "Elevator Nazis". Elevator Nazis are the people who shove someone on crutches out of the way, nearly knocking that person over, or who say "tough shit" and push "door close" on someone in a wheelchair who explains "I must get to my room for medication and I've been trying to get on an elevator for 45 minutes." Variants of these themes have happened at several WorldCons, including NOLA. The people you term "Elevator Nazis" are there to protect handicapped people from the real Elevator Nazis, who endanger life and limb, literally.

((I didn't invent the term: at ConFederation in 1986 it was applied to the elevator monitors drafted to prevent overcrowding on the Marriott elevators by the admittedly Draconian method of boarding only 10 at a time. These folks were all experienced WorldCon workers and the term was not derogatory but an ironic expression of disappointment that anyone was needed to fill such a role. Before your letter, I never saw it applied to people who treat handicapped elevator users rudely. Of course, nobody owns language: if you can get people to start using the term as you define it, that's what it will come to mean.))

J. R. MADDEN: In his article in issue 77.0 (cute getting that zero in there), Guy Lillian let slip one of the reasons behind the problems of NOLAcon II. I really think it was unconscious on his part. In the third sentence of his article, "What We Did Right", you find the following: "...my segment of New Orleans fandom won the right to hold the '88 WorldCon...." This is a very true statement, as it was not New Orleans fandom as a whole that ran the WorldCon; it was a small cadre of long-time friends.

That group that includes Guidry, Winston, Lillian and Dolbear has been around a long, lone time. They are very good friends. At one time, they were known as the 'Sons of the Sand'. But, no new folks have been allowed into that circle for at least 10 years; I know, because I've tried. That closed group is the "segment" to which Lillian refers.

Of course, lot of other New Orleans fans helped with the famous bid parties in order to win the site selection vote. These others put in long, hard hours in the bid process. But, as Lillian notes, they were not part of the winning team; just his "segment" won the right.

Oh yes, all the other fans in New Orleans and the surrounding area were expected to volunteer their services in putting on the WorldCon. Several times Guidry pointed his finger at me saying, "YOU will be working on OUR convention!" I was never asked to help; it was assumed that I would. It would have been nice to have been asked. But, you see, I was not part of the "segment."

Now, do not let anyone think I could have done a better job of running the WorldCon! I made a conscious decision NOT to get involved with the planning and/or operation of NOLAcon II because I knew, upfront, how much time would be required. With all the other demands upon me, I knew I would never be able to handle the requirements of a WorldCon. With twenty-twenty hindsight I think the "segment" found this to be the case for them as well as your article's closing comment regarding "everything humanly possible: illustrated.

Generally, based on the various reports I read about NOLAcon II, it seems that most members enjoyed the WorldCon in 1988 due to its being held in new Orleans, not because of anything the "segment" did concerning the actual convention. Well, I am glad most folks enjoyed the city and hope they can return again in the fuure.

As a native Louisianan and a Southern fan, I wish to thank you, Mr. Glycer, and all those others who came to the rescue of NOLAcon II. I hope you won't think too badly of us in the future.

RENITA CASSANDO: I've only been to 3 WorldCons and personally I enjoyed most of NOLAcon II as much as LACon II and Confederation. I enjoyed reading the various reports in File 770 though, because it gave me a different point of view.

RON DUPLECHAIN: I was very interested in the behind-the-scenes look at NOLAcon II as this was my first WorldCon. I've been reading sf for over 25 years and it was a thrill to see all of my favorite authors. Well, most of my favorites, Ray Bradbury wasn't there.

The articles by Guy Lillian, Robbie Cantor and yourself were outstanding. I had no idea that things were so screwed up in the planning stages because I found that everything ran smoothly for this neofan. I appreciate all the work done by everyone involved so don't be so hard on yourselves. I didn't meet one fan who asked for a refund and I didn't hear any complaints except for the program changes. I'll admit that many changes weren't necessary but after awhile I started to enjoy playing "find the program." The staff of Domino Theory deserves praise for the work they did in notifying us of the program changes. The problems ya'll had in making a go of the con probably caused ya'll to view everything in a different light from

the thousands of attendees. You guys (and gals) were too close to see all the things that went right. I guess this was a combination of exhaustion and years of anticipation.

The pros were friendly and went beyond the call of duty. I saw one joker go up to Jack Williamson with 10 books and magazines to be autographed and this big-hearted old gentleman signed every one without complaint. The same is true of George Alec Effinger who took time to speak with me after a panel. He is a truly Fine Fellow who must remember what it was like to meet his idols for he treated me like an equal.

LLOYD PENNEY: Many of us are asking this pertinent question, so I'll ask you... How did you get that phallic trophy home? The usual ship-and-base fit into a suitcase, but with the added contrail this year, it must have taken a smooth tongue and a calm personality to explain that you just had to take that dangerous weapon home as a major award.

RICHARD GUTKES: I've been reading everyone's analysis of the horrors of NOLAcon and would like to put my two cents in.... I had a good time.

It was my second WorldCon and first time in New Orleans, so maybe I'm a babe in the woods but all the complaints I have heard are not echoed here. I just thought it was being run by amateurs. But! Since I thought fan=amateur, I did not expect any better. Foolish me.

(I would like to bitch about resorting to one line to go through one door when a room has many entrances. And, I cannot believe they left mirrors behind the Hugo podium and shone high-watt camera lights into them. Christ, I still see spots.)

KAY DRACHE: NOLAcon II was my first WorldCon, and I had a great time. Of course, I attended only one programming event, (Orson Scott Card's "100 Ideas An Hour" -- which moved to a larger room halfway through!) and attempted to attend the SCA demonstration in Lafayette Park, which never happened. I had talked to one of the erstwhile participants two hours earlier and he still thought it was "on".

I spent much of my time working for Rhip and Mitch Thornhill at the Corroboree Press dealers table. I notice that the Dealer's Room is rarely mentioned in any report of NOLAcon II; I presume because it ran smoothly.

((It didn't get mentioned in my report merely because I never had time to go through it!))

Otherwise, I mostly went to room parties and got the insider's view of New Orleans from the Thornhills. My only

other comment on the con itself is that in a half dozen stops at the Hospitality Suite the most action I saw was a group of gamers who looked happy to have found some free tables in a nearby empty room. I think Minicon must spend a lot more on party supplies (or we are better organized at getting them out!)

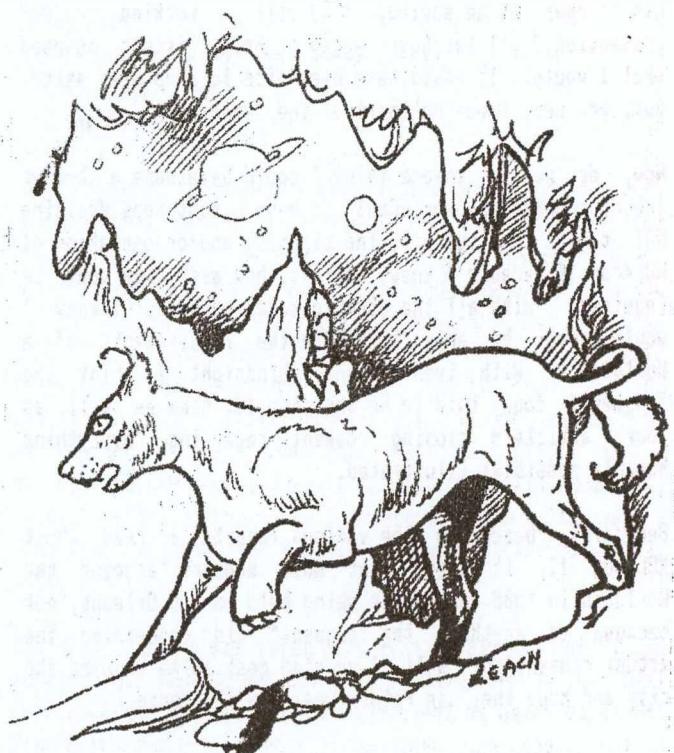
((While I agree that Minicon party suites usually resemble a cross between the Frito-Lay corporate warehouse and an Orville Reddenbacher wet dream, that isn't to say the NOLacon Hospitality Suite lacked food. Perhaps you underestimate how fast ravening hordes of fans can stoke away carbohydrates. The con suite had all kinds of interesting "real food" and snacks throughout the day.))

HARRY WARNER JR. I was happy to find Guy Lillian writing some good things about the key people at NOLacon and about the con itself. I suppose he's prejudiced in a sense but I console myself with the knowledge that he knows more about the con as a whole than individuals who had no official capacity with it and just attended with a non-electronic chip on the shoulder. At the same time, certain things in his article worry me because of their symbolism and the fact that that famous worldcon every year becomes still more complicated and ponderous. The biggest Hugo awards ever, for instance; the recent sense of obligation for the WorldCon committee to publish one or more hardbound volumes to honor their special guests; such specialization of duties that key workers much try to carry out their duties even though they're sick enough to be in the hospital. Every added complication increases the number of things that can go wrong at each future WorldCon. I suppose it would be illegal restraint of trade and a violation of the laws against monopolistic practices but it would be nice if all the bidders for future WorldCon sites would conspire together and agree to begin dropping something major from the WorldCon structure each year in an effort to get the event back to manageable proportions.

DICK LYNCH: The real reason I decided to write was to comment on Brian Earl Brown's letter about WorldCon. While joining the list of thousands that have taken NOLacon to task for its poor organization, he says (in a throwaway comment) that "...Neil Rest's CruiseCon wasn't such an unworkable idea." I beg to differ. NOLacon still happened, after all, right on schedule in spite of its problems; it was not "...missing in action", and from what I saw, probably 90 percent or more of the attendees had a good time.

A floating WorldCon, on the other hand, would seem to be an elitist WorldCon, since only a limited number of people could be accommodated (any overflow hotel would be an overboard hotel), and expected high costs would keep away fans who aren't well-heeled. Not only that, the whole

Lynch Letter



convention could be blown completely out of the water by something as significant as the committee not having the upfront six- or maybe seven-figure reservation fee or something as trivial as the ocean liner failing its board-of-health inspection. And if the boat suddenly becomes unavailable, what do you do?

((The committee would have had to deliver \$1.8 million before the boat left the dock, payable in advance in installments, according to their letter from the operators of the SS Norway.))

In short, the all-eggs-in-one basket approach that the Boat Bid proposed invites disaster if even one critical thing goes wrong. I voted against it, and I was glad NOLacon won, even if it meant an inexperienced committee. When you stop to think things through, and look at the implications and risks of a Floating WorldCon, it just isn't a very good idea under any circumstances.

In any event, your NOLacon report was of interest to me, since I was involved in Fan Program development. You neglected to mention though, that Nicki was the Co-department head. I may have been more visible to you, but she did just as much work.

MY FAVORITE YEAR

RICHARD LLEWELLYN: I thoroughly enjoyed your tenth annish. The funniest piece was your own on the Sink or Swim Con or whatever it was supposed to have been called. I just wish that I hadn't been out of fandom for so many years that I could have gotten more of the allusions. Eric Mayer's piece was welcome from the fanhistorical standpoint. I have seen various issues of Erg over the years whenever I have been momentarily active in fandom but I had no idea that a fanzine as old as Stefantasy was still alive. I have never seen a copy but have read about it in Harry Warner's books. I'm afraid that after working with government documents for seven years Milt Stevens' piece looked like standard operating procedure. It is a pity that the site isn't available for storing the Ackerman collection.

SKEL: In respect of Milt Stevens' piece though I would like to advance the opinion that the last people who should be saved in the event of a nuclear holocaust, would be the Government. What earthly justification would there be for saving them? That they're good at running things? Oh yeah? I can see them at a job interview now:

"I'm good at running things."

"Oh, what did you do in your last job?"

"I destroyed civilization as we knew it."

"Thank you very much for your interest. Don't call us, we'll call you."

The best bit in #73 though was without a doubt Franz Zrilich's letter. Shame on you for taking so long to print this.

HARRY WARNER, JR. Of course I was glad for the egoboo in Eric Mayer's contribution to your Tenth Anniversary issue and for the badly needed publicity it gave Bill Danner's little known and Hugo-worthy fanzine. However, hundredth issues aren't quite as rare as a neofan might assume from reading Eric's article. I don't think anyone has ever compiled a list of such critters but there were a fair quantity back in the era when fandom was young. Walt Dunkelberger published two such fanzines: Fanewscard and Fanews. Fantasy News, mostly from Will Sykora, reached over the 200-issue mark. Julie Unger's Fantasy Fiction Field also topped 200 issues. Of course, there were giants in fandom in the 1940s who published newzines weekly. The Fantasy Amateur automatically hit the 100-

issue mark when FAPA reached its silver anniversary. The National Fantasy Fan must be approaching 300 issues by now. I don't have documentary proof but I think Cry and Cry of the Nameless together went well over the 100-issue mark. Of course, some of the more prolific apa members in recent years have produced incredible numbers of contributions, led undoubtedly by Fred Patten with his weekly APA-L publication, and then there are the secret and semi-secret small apas like The Cult that have been grinding out a dozen combozines each year for decades.

I believe I read a newspaper article awhile back about the underground caverns Milt Stevens described in your same issue. The facilities are intended to safeguard backup copies of electronic files to prevent chaos in case files are destroyed by earthquake or H-bombs or an unusually powerful bulk erase in the storage areas of large banks, government agencies and such groups. I don't know either what happened to those backyard bomb shelters. But this county's government still maintains a subterranean emergency operating shelter where the county commissioners and a few other major county authorities are supposed to stay in case of nuclear war, in order to keep some authorities alive. They even designated one newspaper reporter to be sheltered there, ostensibly as a source of public information when it's safe to emerge, but I have my doubts since all those government official were males and the reporter was female.

In your 75th issue I read with almost disbelief (I knew File 770 wouldn't exaggerate, but it was still hard to comprehend) the amounts of money involved in the bankruptcy of Conspiracy and the security bills for the next Noreascon. Maybe the best thing that could happen to fandom would be the sort of total disaster at a WorldCon which Fraz Zrilich thought up in his loc in the anniversary issue. No Major hotel anywhere would host a convention after such a thing happened, nobody in fandom would be willing to risk major financial losses from a large con, most fans would be afraid to attend the few cons which were still scheduled for fear they would crash and burn before the opening ceremonies, and fandom could again enjoy the small, friendly types of conventions that once were held, staging them in Grange halls or American Legion post ballrooms with overnight accomodations in the local YMCA, pros required to pay double the fan rate for memberships, and a strict ban on all movies, videotapes, costumes, weapons and hucksters. Under such circumstances, I might drag myself out of my rest home and start congoing again.

((So you ought to come to Corflu, then!))

Six months after I received this issue I still haven't seen a word in any other fanzine but yours about the death of Ray Fisher. That's strange, because he was so widely known, so liked and one of the few fans to have two lengthy

careers in fandom separated by long and complete gafiation.

AVEDON CAROL: We did manage to get your annish before the [British postal] strike started, and I want you to know how much I appreciated your comments about why you thought F:770 #5 was your best issue. Those were the days, eh? And here we are at the end of the 80s and a few people are just starting to come out of a decade-long stupor and start refuting that revisionist canard about how boring the 70s and all that feminist stuff were. I've been hoping to talk a few people into writing up their pocket histories of the 70s to record the fact that a few interesting things really were going on then. (I loved reading that Delany interview in SF Eye with him turning every question into an excuse to make a speech to the effect that the 70s were an incredibly important period in SF.)

DAVID THAYER: Congratulations on the most recent Hugo nomination of your funny numbered fanzine. I was well awake [sic] of the mnemonic [sic some more] appeal of titular numbers when I named my perzine 8&1/2X11Zine [very sic].

I thoroughly enjoyed your tenth annish. I was thrilled to read that I was putting myself in elite company (I in 10 faneds) by pubbing a 10th ish of my long-dormant genzine NebulouSFan. I'll have a copy with your name on it at NOLAcon.

Your anonymous artist in #75 is either Albrecht Durer or Alan White. I loved your creative typo about "uninformed security". I assume you meant "uniformed security". Both terms apply.

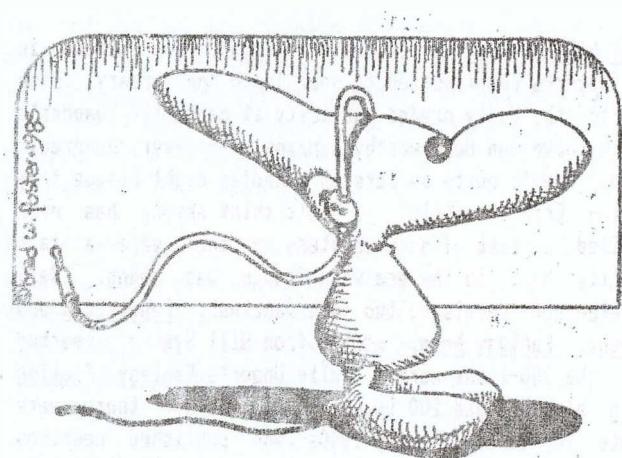
LLOYD PENNEY: Re P. Howard Lyons obituary: Taral mentions Al Lastovica as one of the original Derelicts. A couple of years ago at Ad Astra 6, a grey-haired gentleman wandered the convention observing and enjoying. He spotted me as one of the few stationary concom, and he struck up a conversation with me about fandom. He identified himself as Al Lastovica, and frankly admitted that he'd been involved in Toronto fandom since before I was born. I recognized his name, and when I asked him what he thought of what he saw, he said he was very happy to see fandom continuing in whatever form it took. Al is now a businessman in Wynberg, South Africa, and he was back home in Canada on a business trip when he found an Ad Astra 6 flyer in a bookstore. He had a great time at the convention, and said that except for the headset radios we were using for intracon communications we were running the con the same way cons were run in his day.

ERIC MAYER: Thanks for the excellent presentation of the Jeeves/Danner article. Can't think of a better place to

showcase their efforts than the File 770 Tenth Annish. I appreciate your putting it in there. I haven't written anything for sf fanzines in a couple of years and I think, at least for now, that article will be a good place to leave it. Although its awkward in places it pretty much sums up my views on the hobby.

It occurs to me that, speaking of publishing records, there can't have been many -- if any -- newzine publishers who persevered for ten years with no hope of a profit. It is one thing to keep plugging away at the sort of publication that does, or might eventually, make some money but quite another to continue a ziné that by the nature of what it covers and relatively small audience it serves, is not ever going to make bucks. (At least so far as I estimate.) And yet it's very valuable for a hobby like sf fandom to have a focal point -- an unbiased focal point.

I did glance over the [1988] Hugo nominees and it struck me that not a single fanzine of the type some might refer to as "real" was even nominated. For my part, I've always preferred small circulation zines -- even Deja Vu is a sort of artists collective going out to 100-125 readers only. So award nominations have never been a concern. But I suspect a few noses will be out of joint after this Hugo list is digested. I guess my own observation is that given 122 Hugo nominators the nominated zines didn't have to excite that many people. Enough eligible voters liked those zines to get them nominated. I guess publishers just have to decide what they want: is attracting enough eligible voters to garner a Hugo nomination compatible with their purpose in publishing, desired circulation, etc? If it is, and no nomination is forthcoming, well, apparently the editors didn't succeed. If that goal isn't compatible with their other publishing goals, either for reasons of circulation, type of readership desired, or whatever...then why complain? What's great about amateur publishing is that you get to do what you want. Seems kind of ridiculous to feel put out because no one will hand you an award, too.



FANWRITERS OF AMERICA GRIEVANCE COMMITTEE

DAWN ATKINS: [Duplicate of letter sent to SFWA Forum]

This letter is intended to voice my anger and shock at the treatment I received at WesterCon 41 from Charles Brown of Locus and two members of the convention committee, Doreen Webbert, Programming, and Terry Gish, the Chair.

I have been attending conventions for 13 years and have been a guest for more than half of that, yet in all this time I have never received or seen anyone else receive such treatment from a convention committee.

In May, my husband, Troy McKee, and I discovered we would be able to attend the convention after all. So I put in a call to the convention. Doreen Webbert returned my call a few days later. I explained that I had attended previous WesterCons and wanted to know if they could use another panel participant. I began to tell her who I was, "I am the former Managing Editor of Locus, have published a semiprozine before that and am now a freelance writer..."

It was at this point that Ms. Webbert interrupted me and said that she knew who I was and would be glad to have me as a participant. I thanked her and asked if I should send in a membership for my husband or are there complimentary memberships for spouses. She said she would be glad to include his membership as well. I gave her my address and phone number and thanked her.

We arrived in Phoenix on Friday, July 1, after driving all night and day through the desert. Hot and tired we went to the Green Room to check in before cleaning up. Our names were not on the membership list, so someone sent for Doreen Webbert.

She arrived and proceeded to tell me that since I had misrepresented myself, she had cancelled our memberships. I asked her what she was talking about and she proceeded to tell me how she had called Charles Brown and found out that I did not work for Locus after all. I said that I was the former Managing Editor and that means I no longer work for the magazine.

But Ms. Webbert was not through. She went on to explain that she had heard from "several people" that I go around claiming to be something I am not. Of course, she refused to give the names of her "sources".

I was very angry but tried to remain calm. I explained that I have never claimed to be with Locus since I quit.

No one in their right mind would do so. In addition, every biography printed in every convention program since the Fall of 1986 has said I was the former Managing Editor. Lastly, but certainly not least, it seemed extremely irresponsible to me to cancel the membership of someone coming all the way from California to Phoenix without even checking with them or informing them.

Finally, Ms. Webbert said that she really didn't "want to hassle with us anymore", so she gave us the memberships. She told me to sign up and then she walked away.

Still upset but wanting to get it over with and go enjoy the convention, I filled out their forms, got our badges and signed up for two panels. I went through the list of panels and found very few I was interested in at all. Of the three, one was full and the others had one slot each.

I filled in my name in the space for another panelist on "Censorship in Fiction -- Manipulation of culture values" 1-2:30 on Saturday and "Can This Be Saved -- What Editors Can and Cannot DO" 11:30-1 on Sunday. Since the panels were now full, the assistant took the sheets out of the sign-up book.

The convention was fairly unremarkable from then until Sunday. I spent it visiting with friends and reading in my room.

Sunday morning I went down to the panel on editing. Already on the panel with me when I signed up were: Ricia Mainhardt, Algis Budrys, Simone Welch and Charles Brown. When we arrived and sat down, there was a sixth person, but for the life of me I don't remember who it was.

I sat next to Algis Budrys and then Charles Brown came in. He turned red in the face when he saw me and ordered me from the room. He said I was not on the panel and that he would not allow me to stay.

Having worked with Mr. Brown, I knew about his outbursts. I looked at him and explained that I had signed up late but was indeed signed up for this panel.

He said that I wasn't and said he would make sure that I wasn't. I said that since I no longer worked for him, he did not have the right to order me to do anything. I told him that he was making a scene and should calm down.

He stormed from the room. At this point I turned to Algis Budrys and asked if he thought I should leave. He said that he didn't see why, if Charlie wanted to leave that was his business.

The rest of the panel waited about 10 minutes before finally giving up on him. Just as we started to introduced

ourselves, Mr. Brown and Ms. Webbert came back in. Ms. Webbert walked up to me and announced to the room that I was not on this panel and had pushed my way in where I was not wanted. She said that since the panels were limited to five people, I was obviously the sixth and was not officially supposed to be there.

I said I signed up at the Green Room and she said I couldn't have since there were already five people. She ordered me from the room. Angry and feeling humiliated, I turned to Mr. Brown who had sat down in his chair. I said, "Once again you've got your way. Why don't you just grow up sometime." With that I left.

My husband who had been in the audience went with me. We ran into friends. When we told them what had happened, they were surprised. Surprised that the convention committee would actually do something like that to one of its guests.

Steven Barnes accompanied my husband and I to the Green Room where we asked for the signup sheet for that panel. I wanted to at least prove that I had signed up and that I was the fifth panelist. The paper could not be found, and no one there felt they had the time to look for it.

It was the last straw for me. I went straight to con-ops, hoping to find some sanity there. When I arrived I said I had a big problem and I needed to talk to Terry Gish. The staff there was very nice and radioed for her. I must pause here to say that regardless of the behavior of the senior staff members, the people I met in this room were really nice. They helped me relax a little and not feel so beset. Then Ms. Gish arrived.

We went to the back of the room to talk. My husband and I outlined everything that had happened to us thus far. I am not quite sure what I expected, but I know the least of what I expected was understanding. Wrong.

Ms. Gish had already stopped to talk to Ms. Webbert. She said she knew the situation and although she was not entirely pleased with the way Ms. Webbert had dealt with us, she felt that the "entire con committee was under a lot of stress." As to the memberships, she too had heard from mysterious unnamed sources that I had "misrepresented" myself. Of course, she gave no specifics on this issue.

Then she explained that the paper I had signed up on had been found and that in fact I had been right. I had been the fifth panelist to sign up and was therefore officially supposed to be on the panel. She said that nothing could be done now and hoped I would accept her apology for the misunderstanding. She went on to say that Ms. Webbert had claimed that Simone Welch and Algis Budrys would have both

walked off the panel if Charles Brown had. This is an interesting comment since neither Mr. Brown nor Ms. Webbert had asked either of these panelists before throwing me out. I called Mr. Budrys after the convention and he said he wanted it known that he had said no such thing. In fact, he was very angry that the convention committee had put words in his mouth and that he had not expressed an opinion on the subject.

Ms. Gish said that she could not ask Ms. Webbert to apologize as she was "too upset to deal rationally with the situation." Then she said that it would be bad for all concerned, including me, if she were to tell the audience that Charles Brown and Doreen Webbert had been wrong. She advised me "not to take it so seriously", told me I would "get over it", and, of course, that "life isn't fair." She really did use all three of those lines.

I left the room and the next morning the convention, feeling angry that none of the parties involved felt it necessary to apologize and that the convention committee had not only backed them but excused their behavior. I asked some friends for advice. Did I just have to accept these insults? Stephen Goldin, Western Regional Director, said the only recourse he could think of (other than legal action) would be to air the complain publicly, beginning with SEWA Forum.

BRIN-MARIE LANDERMAN: When I was asked by Roger Reynolds to do an advertisement for his now-infamous Future Focus Book of Lists 2, I had no idea that he had not gotten permission from Kelly to use Polly's name for the solicitation of funds.

I would like to apologize to everyone involved in the Future Focus fracas, especially Frank Kelly Freas. Mr. Freas, I have absolutely adored you from the day we met, and would never do anything to purposely hurt or offend you, or any members of your family. My mistake was assuming Roger Reynolds knew what he was doing, and I am truly sorry if the ad contributed in any way to the problem.

DONALD E. EASTLAKE III: I am writing as the head of the Facilities Division of Noreascon III to correct any wrong impression that may have been created by the material concerning our security plans in File 770 #75 (June 1988).

First of all, as a result of the final negotiations prior to our signing of a contract with the Sheraton Boston, the entire plan for concentrating open parties on the 3rd and 5th floors is out the window along with the security philosophy and essentially all the details in the draft security plan you have. Open parties will not be restricted to any particular part of the hotel. A new security plan is being developed which is expected to

emphasize low density and dispersion of parties.

Even if we were going with the June 1987 draft security plan and its "Philosophy of Convention Security" section that you quote from (and which we have published in an issue of Mad 3 Party) I don't think that it would have been as burdensome as you imply. You should keep in mind that most of the guards, including all of them that end up stationed on the 5th floor or other sleeping room floors, are to be under our pay and control.

The Sheraton Boston's 5th floor is the highest floor at which both towers are connected and has a complex layout. It includes the pool area and is served by at least five stairwells and two elevator lobbies. If you just wanted to check the badges of people entering the floor, it would probably tie up nine or ten guards. Under the previous plan, when there could easily have been a couple of dozen parties going on the 5th floor at the same time, i don't think that even the maximum of eleven guards, which only applied during party hours Friday night, would have been that noticeable.

((Don't kid yourself: when fans are used to party conditions where there are zero guards present, having 11 uniforms roving through the party area would have been very noticeable and caused substantial resentment. You are well off not having to live with such an arrangement, and I congratulate the committee for getting that fixed in advance of the con.))

"THE AMERICAN OLAF STAPLEDON": FORREST J ACKERMAN'S TRIBUTE TO ROBERT A. HEINLEIN

Robert Heinlein was the Guest of Honor for the first time at the Third World Science Fiction Convention in Denver, 1941. In introducing him for his major address, I characterized him as the American Olaf Stapledon. His speech was entitled, "The Discovery of the Future." I have attended 44 of the 45 World SF Conventions and as far as I am concerned his speech in Denver was the best Guest of Honor speech of them all. The second best was the second time he was GoH, in Seattle.

I don't know if he knew but he should have been flattered to know that his Denver "Discovery" speech, which I transcribed from phonograph records, stenciled, mimeographed, collated, stapled, addressed, stamped and mailed for 10 cents a copy; -- a copy of it sold at auction several years ago for \$1300! To a dealer!

I met Robert Heinlein in "Shep's Shop", a secondhand book

and magazine store on Hollywood Boulevard frequented by science fiction fans, in the middle of 1939. I overheard him asking for three issues of Amazing Stories featuring a Skylark serial by "Doc" Smith (or possibly it was Spacehounds of the IPC). The proprietress could not supply them so I followed him outside and informed him that I no doubt had duplicates available from one of my three garages nearby if he would care to accompany me. He did; he bought; and a few weeks later when I purchased the August 1939 Astounding and read "Life-Line" with the byline of Robert A. Heinlein, I looked him up in the phone book, called and inquired if he were the Robert Heinlein I had met in the bookstore and was the author of the story I had just read, and he replied, "I must be -- I've already cashed the check." The call resulted in an invitation to visit him in his Hollywood residence known as Castle Stonybrooke where, until the outbreak of World War II, I was frequently privileged to be a guest for dinner, after which I was thrilled to time travel six months to a year into the future reading such classics-to-come as "Coventry" and "If This Goes On--". I could be mistaken but I seem to remember the latter was called, "Vine & Fig Leaf" when I read it in manuscript form.

When I first met him, Heinlein had just unsuccessfully run for some local political position. I remember seeing a poster of his handsome mustachioed face which would be a wonderful collector's item today if one still exists.

I remember him telling me how Leslyn (his first wife) read him installments of John Tain's "The Time Stream" as it appeared serially in Wonder Stories in 1931.

I remember Leslyn remarking at the dinner table, "Bob has the eyes of a wounded olive."

I remember him telling me (circa 1940) that one out of two women in Hollywood, though it had never entered their minds previously, when politely approached in the proper manner, would consent to pose nude for his camera. He had a keen appreciation for the undraped feminine form. I once saw the beautiful results of those offers, his personally photographed collection of "pulchrinudes." Across a gulf of 50 years I still recall a girl now probably a grandmother -- Sunrise Lee, a red Indian I believe, who, according to Heinlein, made a most curious remark which I never understood or had explained to me but which has stuck with me. When queried about her age, Sunrise said, "Well, I say I am 19, but I am really 19."

Courteous manners were something Heinlein exhibited in abundance as Guest of Honor at the Denvention of 1941. In his hotel room he ordered up some food and drinks and made a point of treating the clerk (who was black) as a person by asking his name when he tipped him.

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(continued from p. 21) At the Denvention Masquerade Heinlein parodied Eando Binder's automaton by walking stiffly across the stage as "Adam Stink (Link), World's Most Lifelike Robot".

In a session at the Denvention called Pinero Predicts, based on the character in Heinlein's "Life-Line", it was predicted that I would die one day by my collection falling on me and crushing me to death. When the world-class earthquake finally wrecks LA, this may eventually come to pass.

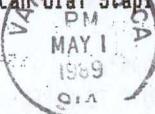
Heinlein's birthday was celebrated during the Denvention and we all chipped in and purchased eight books for him that he had been wanting. When he unwrapped his present at the banquet, he was near to tears with emotion of surprise and pleasure.

I introduced him to the Los Angeles Science Fantasy Society. I sponsored Ray Bradbury's fanzine Futuria Fantasia to which he contributed a short story, "Heil!"

We were both present in 1939 when H. G. Wells have a lecture in LA, a lecture which inspired Heinlein's 1940 Astounding story "Solution Unsatisfactory".

Wendayne and I were invited by him onto the set of Destination Moon when George Pal was directing it in 1949.

In 62 years of reading science fiction I would say the authors whose corpus of work has most consistently pleased me have been H. G. Wells, Edgar Rice Burroughs, Ray Bradbury, A. E. Van Vogt, Henry Kuttner, Catherine Moore and...the American Olaf Stapledon, Robert A. Heinlein.



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