

KARASS



SIROIS 74



KARASS 7 is edited and published by Linda E. Bushyager, 1614 Evans Ave., Prospect Park, Pa. 19076. Available for contributions of articles, artwork, letters, news, 1 for 1 trades, and subscriptions. Subs are 5/\$1. Please check your address label, the number after your name is the last issue you will receive. T = trade, S = sub, C = contribution or letter, R = fanzine or book is reviewed, M = mentioned. Please make checks payable to Linda E. Bushyager. General assistance by Ron Bushyager, Linda Lounsbury, and members of the Delaware Valley SF Club. Stencils by Brian McCarthy. September 1974.

HUGOS

BEST NOVEL: Rendezvous with Rama by Arthur C. Clark
BEST NOVELLA: "The Girl Who Was Plugged In" by James Tiptree, Jr.
BEST NOVELETTE: "The Deathbird" by Harlan Ellison
BEST SHORT STORY: "The Ones Who Walk Away from Omelas" by Ursula K. LeGuin
BEST PRO EDITOR: Ben Bova, ANALOG
BEST FAN ARTIST: Tim Kirk
BEST AMATEUR MAGAZINE: Tie between The Alien Critic and Algol
BEST PRO ARTIST: Frank Kelly Freas
BEST DRAMATIC PRESENTATION: Sleeper written by and starring Woody Allen
BEST FAN WRITER: Susan Wood

SPECIAL HUGO: Chesley Bonestell*

(* Ed's note: Although this was a nice gesture, it was an illegal award according to the Official Rules of the World Science Fiction Society which govern Hugo-giving and Worldcon procedures. As of DISCON, rule 2.13 states that the Hugo name and design shall not be extended to any other award whatsoever than the 10 categories defined and to two (2) special categories which may be created by the convention committee, with nomination and final voting to be the same as for the other, permanent categories. (Section 2.12 of WSFS Constitution) Thus, a category for BEST ALL-TIME PRO ARTIST could have been set up, nominated, and voted on by con members, or a special award, but not a Hugo, could have been awarded to Bonestell, who is certainly deserving of a special award.)

OTHER AWARDS:

Gandalf: J. R. R. Tolkien
John W. Cambell Award: Tie to Spider Robinson and Lisa Tuttle
E.E. Evans Award: Bob Madle
First Fandom Award: Forrest J. Ackerman and Sam Moskowitz

DISCON

DISCON 2, the 32nd World SF Convention, was the largest Worldcon ever held, with 3013 advance registrations and slightly over 1540 at-the-door memberships, giving an attendance of around 4500 (considering that some advance members did not attend and that some attendees did not register). 913 Hugo ballots were returned; 126 persons entered the Costume Ball competition; at least 890 rooms in the Sheraton Park were taken plus 200-300 rooms in the nearby Shoreham hotel. 1150 persons ate the banquet meal.

Basically, the convention was too large. The poor con committee, while trying hard with all their energies, was barely in control of the convention. They were frazzled, frayed, and disintegrating, with some disintegration occurring before the convention started, such as the separation of Jay and Alice Haldeman (Alice didn't even attend the con). The huge mass of attendees was just too much for the con committee to handle, they couldn't be everywhere at once. Some of the results of the overloaded size of the con were small acts of vandalism, more shoplifting than usual in the huckster's room, huckstering of T-shirts and other things in the hallways (I'm talking about merchandise spread out over the floor, not just a faned stopping a passerby to sell his zine), and large amounts of litter in the hallways and stairwells. Other memorable bad points were a thief (probably a professional) stealing cameras and other goodies from locked hotel rooms, hassles with the hotel about rooms, and the hotel's refusal to refill empty coke machines so that fans were forced to buy from the overpriced all-night restraint.

But I enjoyed myself immensely though, because of the people who were there. Fans are nice! Some of the people I really enjoyed being with were Moshe Feder, Barry Smotroff, Ro Nagey, Randy Bathurst, Bill Fesselmeyer, Wayne McDonald, John Curlovich, the Miesels, Ken Keller, Mike Glycer, and numerous New York City, Pittsburgh, Kansas City, and other fans from all over. Mae Strelkov is a wonderful person, friendly, delightful, and she was having a great time. I didn't get much of a chance to talk to Pete Weston or Leigh Edmonds, but they are nice guys and were good TAFF and DUFF people, respectively.

So these were my overall impressions - BAD - too big; GOOD - great people. I had a good time, but it wasn't because of the program, the films, or the con committee's attempts to entertain the masses. Next issue of KARASS will involve a detailed editorial by me on the future of the Worldcon and on the new Constitution, proposed by George Scithers, which was passed at the Business Session and will take effect next year. I will also reprint the new Constitution. Meanwhile, here's a brief look at the convention.

THURSDAY: As has been the rule in recent years, Thursday, the first official day of the con, had some thousand or so members in attendance. Registration was open, and about 300 people bought at-the-door memberships. Several hundred people had arrived even earlier, leading to sightseeing trips and early parties on Tues. and Wed. nights. The Worldcon had arranged with the American Film Institute Theater at the Kennedy Center to show a series of great SF movies in conjunction with the Worldcon. This was a marvelous innovation. Films shown during the two-week period included FORBIDDEN PANET, THX-1138, METROPOLIS, SOLARIS, ALPHAVILLE, BARBARELLA, and many others.

The regular convention film program also began on Thursday night, and continued during the convention generally from 10 am to 4 pm as day films and all night in an extremely large and adequate room with seating for over 1000. The program of films itself was, in a word, strange, with many non-SF items, as well as some very good Disney and Warner Brothers cartoons. Some of the non-SF films shown, which I don't think should be part of an SF con, were THE ADVENTURES OF ROBIN HOOD and THE ADVENTURES OF DON JUAN. Several Disney films were also shown, DUMBO, THREE CABALLEROS, and FUN AND FANCY FREE. I really wanted to see DUMBO, but I kept going in and found its time had been moved (to 4 am), and I got stuck at a party and missed it. But even though I would like to see these films, I really wonder what place, if any they have at a Science Fiction convention. It seems that in recent Con Committees's efforts to give something for the masses to do at the Worldcon, they have forgotten just why we have a Worldcon. But, more on that aspect next issue of KARASS. The other films shown included some very good movies, CONQUEST OF SPACE, some dated SF, THE MAN WHO COULD WORK MIRACLES, and a few rarely seen, but very good movies, BEDAZZLED, FREAKS (the latter not SF or fantasy). Discon handed out a very good guide to the films and a schedule of films and for the most part kept to that schedule. This year also saw more Star Trek reruns, and I can't help but editorialize a little and ask why must ST reruns keep being shown, especially when we keep seeing them on TV and at other Worldcons and regionals? Are they now shown for the benefit of the con attendees as a whole, or for the ever-increasing number of Trekkies who attend the Worldcon for no other purpose than their interest in Star Trek, and who have no interest in SF in general, fandom (SF fandom, that is), or fantasy? But again, I merely pose the question and will discuss this more next issue.

FRIDAY - The gigantic huckster room had more Star Trek material this year, as well as a number of totally non-SF materials such as jewelry and pens. A bad scene involved the Planet of the Apes people who wore PotA costumes throughout most of the con, day and night (did they have human faces under those masks?). They sat in the huckster room selling photos and movie stuff, and when people took pictures of them, in costume, they tried to charge \$2 for the privilege of being photographed, and if a person declined to pay, they were threatened with a lawsuit. After intimidation of various fans, the Con Committee heard what was going on, and told the PotA people they couldn't do that. I would have been tempted to kick them out of the huckster room; at any rate, they stopped that, and didn't cause further trouble (but did add to the general disgusting atmosphere of the Masquerade, more on that further on).

The art show was also huge. The hangings were arranged in a convoluted manner that looked nice, but made it hard to keep track of which work you already had seen. I think the general quality was better than previous shows. Prices seemed higher than in past years, which made Randy Bathurst, for one, happy, as he saw his cute chess set with a \$20 minimum bid be bid up to \$180.

The program also seemed better than in past years, with a generally high level of discussion, except for the dialog between Isaac Asimov and Harlan Ellison. Their traditional dueling degenerated into an hour of meaningless insults without wit, charm, grace, or talent. The Washington Science Fiction Association put on a surprisingly good "2001: A Space Opera" written by Alexis Gilliland. Since they were singing to an audience of over 2000 people, they did a great job of holding viewer interest and projecting voices, music, and lines. Although some lines were lost in the vastness of the meeting room, most came through. It was a humorous, good, if not great, performance.

The Meet the Pros Party had more grabbing of the pros than normal. Ray Walson, of the old MY FAVORITE MARTIAN TV series, received a special award for conveying a positive image of SF to the public. I missed it though, since I was helping the con committee print the daily mimeographed information sheet on the most incredibly bad mimeo I've ever seen. Some egoboo belongs to the tireless fans who put out the Daily Discard.

On Friday night came one of the highlights of the convention, a special presentation of Harlan Ellison's A BOY AND HIS DOG, the new film. It was a highlight from many points of view. For one thing, the projectors weren't working correctly, so the film was shown reel by reel, with Harlan talking in between each reel. Harlan mentioned that the Con Committee had paid \$2000 for rental of the projectors, which weren't working. It is croggling that the committee would fork out so much money to provide an attraction for the con members which was basically an advertisement for Harlan's film, and a help for Harlan in the final editing of the film. The print we saw was a work print, with various sound deficiencies. I'm not sure that those of us viewing the film could give Harlan a fair audience sampling, due to the technical difficulties showing the film, but most of us tried and turned in audience response cards. After viewing the first two reels twice, once with bad sound, and once with the projector failing, it was decided to show the film again on Saturday, after the projector was working. The projector was fixed, and on Saturday some lucky people got to see reels one and two for the third time.

Basically, it is a good film, with some problems in continuity and motivation. It is very faithful to the story until near the end. The city is not in ruins as in the book, but under a mud flow, to eliminate the need for expensive sets. The actors are very good, especially the dog, who is marvelous. Harlan's description of the making of the film, given between the reels, was very interesting. I hope that Harlan got some useful ideas from our audience response cards, and even a new title for the film. I'd love to give a film review, but space considerations in KARASS prohibit this. There are a lot of digressions I could make in the con report, and some I have made and will make which I probably shouldn't make, but it was a long, gigantic convention. At any rate, I'm sure that if you didn't see A BOY AND HIS DOG at the con, you'll be seeing it soon at your theater, and reading about it in other fanzines.

SATURDAY had more panels and films, with the highlight of the MASQUERADE. I'm going to talk about the masquerade a lot next issue, but suffice it to say it was terrible! In fact, we couldn't take it. I wanted to see Linda Lounsbury's costume, so we stayed through about 100 costumes for that, then left. It was the longest, most boring and stupid con costume call I've seen. Not only was it poorly set up so that the prejudging was practically nonexistent and so that way too much time elapsed between each costume, but the thing degenerated into "Amateur Night at the Worldcon" with singing, skits, belly dancing, and even kung fu and a magician! It began with the most stupifyingly dull "Wizard of Oz" skit it's been my misfortune to see. Then came the Planet of the Apes people in the most obnoxious gratuitously violent sketch I can imagine for the worldcon. To go along with the violence, there was sex in the form of various partially draped girls including what seemed to be dozens of slavegirls and belly dancers, the former often accompanied by barbarians. There were several Conans, comic book heros, and winged people. After the magician did his 10-minute stint while the crowd snoozed, someone remarked that we had sex, violence, a singer, and now a magician, all we needed was a stand-up comedian. Later Groucho Marx came through. While some of the costumes were extremely beautiful and good, many lacked imagination, were not SF-related, and took more time than they should have (especially the presentations), or all three. Later, rumor had it that a couple of the judges didn't like nudity (exposure of breasts) and wouldn't give any prizes for people in this category, regardless of the quality of their costumes. I don't think this is fair.

SUNDAY. Kansas City won the 1976 bid, with New Orleans coming in as a surprise second, and Columbus a disheartened third. The Hugo Awards Banquet was another long, boring extravaganza, despite the fact that the Discon Committee had wisely moved the GoH speech by Roger Zelazny to Saturday. The main reason for this was Andy Offut, who spoke in cryptic fannish references above the head of most of the crowd and at great length. Evidently the sheer size and importance of the event caused Andy to

overprepare his speech leading to a nervous, disjointed speech which reached a new level in Hugo banquet trivia as Andy read his party room list - for Torcon!

Another "highlight" of the Hugo presentation (and you'll notice how "highlight" in this report has taken on dubious connotation) was when the nominees were announced, a series of boos and cheers greeted almost every nominee. These deplorable disturbances demeaned the history and meaning of the awards.

MONDAY. It was interesting to see 40-some people deciding on the future of a Worldcon for more than 4000 people at the Business Meeting. A new Constitution was passed which will have many effects. Basic changes allow the Convention Committee to decide on the award categories which are limited to 10, thus deleting the 10 standard categories previously in operation; put a Continental Convention into the Worldcon rules when a convention goes outside the North American Continent; and require that all changes in the Constitution be voted on by mail after the close of the Worldcon for ratification. I'll be printing the new Constitution and commenting on this next issue.

OTHER EVENTS. There were many occurrences, both praiseworthy and disturbing which you might find interesting. I'll try to rather incoherently mention a few.

Although TORCON originally intended to use the profits from Torcon (over \$1500) to throw a big party at Discon, they lacked the manpower to do so. John Millard decided the best thing would be to provide free coffee throughout the con, and did so. This actually worked out to be the best thing, because the hotel's one breakfast-selling restaurant was crowded and expensive, and many fans appreciated that first cup of coffee. Also, there were many parties open to everyone at the con, plus some private parties. Kansas City, Columbus, and the Washington SF Society/Aussicon parties were almost every night and had lots of refreshments and good people.

Copies of a small book of Roger Zelazny's poetry were given out to persons with membership numbers below 1050. If you didn't get yours, write to Discon.

A number of non-SF activities occurred during the con, some as part of the regular program, some not. For example, Joe Haldeman saw his fantasy involving a bathtub full of lime jello and a willing girl become reality; amateur radio operators met for a gab-fest; the World Future Society gave seminars and presentations; there was a Georgette Heyer Tea; several fans who ate at an Indian restaurant became ill; and any number of people had an exhaustive but nice time.

MIDAMERICON - 1976 WORLDCON

GoH: Robert A. Heinlein
Fan GoH: George Barr
Toastmaster: Bob Tucker

The 34th Worldcon will be held at the Hotel Muehlebach in Kansas City. Since the hotel only has 700 rooms reserved, and since Discon took over 1200 rooms, I advise you to reserve rooms early. Through Dec. 1974, membership rates are \$3 supporting and \$5 attending; From Jan.-Dec. 1975 rates are \$4 and \$6, respectively; from Jan. 1, 1976 to July 31, 1976 they are \$5 and \$8; After Aug. 1 they are \$6 and \$10. Midamericon is considering eliminating At The Door Memberships. If you have any comments on this, write Ken Keller, Chairman. For memberships, information, comments, etc., write: Midamericon, P.O.B. 221, Kansas City, Mo. 64141. Information on program, advertising, etc. can also be obtained from above address. If you have any suggestions or wish to offer your help, I'm sure Ken and Committee will be glad to hear from you.



MORE PUZZLES FROM MALZBERG

by *Eric Mayer*

Tactics of Conquest - Pyramid Books, 1974, 95¢

The Destruction of the Temple, Pocket Books, 1974, 95¢

Some writers seem to produce books faster than I can read them and more frequently than I can afford them. Michael Moorcock has long been an offender in this respect. No sooner has the second book of a tetralogy appeared on the racks than it is followed by the fourth. (The first and third books rarely show up, unfortunately.) Lately, local bookstores have been flooded with the works of Barry N. Malzberg. (Winner of the John Campbell Award, as the publishers all take pains to tell me.)

Two of Malzberg's newest books are TACTICS OF CONQUEST and THE DESTRUCTION OF THE TEMPLE. Although they are, thankfully, not the second and fourth books of a tetralogy, they do display the kind of unevenness that such fecundity usually entails.

TACTICS OF CONQUEST is the lesser book. If you read "Closed Sicilian" in the November F&SF, you'll know how it ends. No matter. Malzberg couldn't care less about conventional plotting, so he reveals the ending on page one - at the beginning of the prologue.

Grandmasters David and Louis have been chosen by apparently omnipotent aliens to meet in a chess match for the fate of the universe. David, on behalf of Good, loses the 15th game in four moves to trail the match 10 points to 5.

The entire novel transpires in the interstices of these four disastrous, and ludicrous, moves, as David ponders his strategy, philosophizes, agonizes, and recalls his past. Like many of Malzberg's novels, TACTICS OF CONQUEST is written in the present tense. This, coupled with the limited scope of action open to someone at a chessboard, causes the novel to move at a painfully slow pace -- a ploy the author has employed more than once. As real reading time approaches correspondance with the fictional time of the book, the reader is forced into David's consciousness -- squirms with him, as it were. At times Malzberg approaches the controlled boredom/tension of Richardson's CLARISSA - a book that is terribly unpleasant to read but leaves its mark.

Essentially, TACTICS is an in depth portrait of a man adept at rationalizing failure. Anyone who has ever known a failed poet or novelist who has come at last to see rejection of his work as a sign of its superiority will appreciate this aspect of the book. Malzberg (predictably enough) recognizes how people in all walks of life manage, with consummate skill, to turn all the rest of their consummate shortcomings into apparent assets. The picture of David's ego, feeding off itself rather than reality, is devastatingly accurate.

There is also talk about a homosexual encounter between the two contestants during their youth, and there are attempts to discern the relationship of chess to reality, but for the most part, these facets of the book seem superficial. The work is, therefore, one-track and shallow -- almost a new wave equivalent of a diverting, space-opera, potboiler. The good material is spread too thinly.

Malzberg's characters, groping obsessively and futilely for some semblance of truth amid shifting realities and uncertain chronologies, examining their experiences minutely and repeatedly, remind me of nothing so much as the work of the French author Alain Robbe-Grillet. Whether there is any influence working here (and such analogies are usually false) is immaterial. The important point is that Malzberg has chosen to work in modes far removed from those common to SF. His better novels should be read carefully. The fact that they do not conform to melodramatic convention, as do most SF novels, is not an indication that they are confused and meaningless. No doubt, they can be difficult.

THE DESTRUCTION OF THE TEMPLE is more ambitious than TACTICS OF CONQUEST and also more ambiguous. It is certainly not, as Harlan Ellison claims on the cover, "The finest thing to come out of sci-fi in ten years." It is interesting and apparently a direct outgrowth of previous novels like THE FALLING ASTRONAUTS and BEYOND APOLLO. These two earlier novels were so near to being Siamese twins that one might easily have questioned the versatility of Malzberg's technique. DESTRUCTION is, once again, a novel composed of blocks of experience (rather than strings of plot), but it is less constricted than the previous novels.

In BEYOND APOLLO, Harry Evans lies in his hospital bed, endlessly picking up memories, examining them, seeing them in slightly altered form each time but without reaching any conclusions. These memories, the particular blocks of experience from which the book is made, might be labelled and listed as "Relationship with the captain," and "Relationship with wife." The same scenes recur again and again. There is less repetition in THE DESTRUCTION OF THE TEMPLE. It is a less static novel and even less straightforward. At least we know who Harry Evans is, even if we're not sure what happened to him near Venus. And in the end, we can console ourselves with the fact that he doesn't know what's going on either. Not so in TEMPLE.

In the year 2016 (or is it 2116?), the nameless protagonist arrives in New York under the auspices of the Institute, hoping to use the degraded inhabitants of the long abandoned city (lumpen) to reenact the assassination of John Kennedy, a project designed presumably to shed light on the nature of violence. But something goes wrong. The lumpen turn on the director and, like so many of Malzberg's protagonists, the hero finds himself with wires in his skull, getting the treatment.

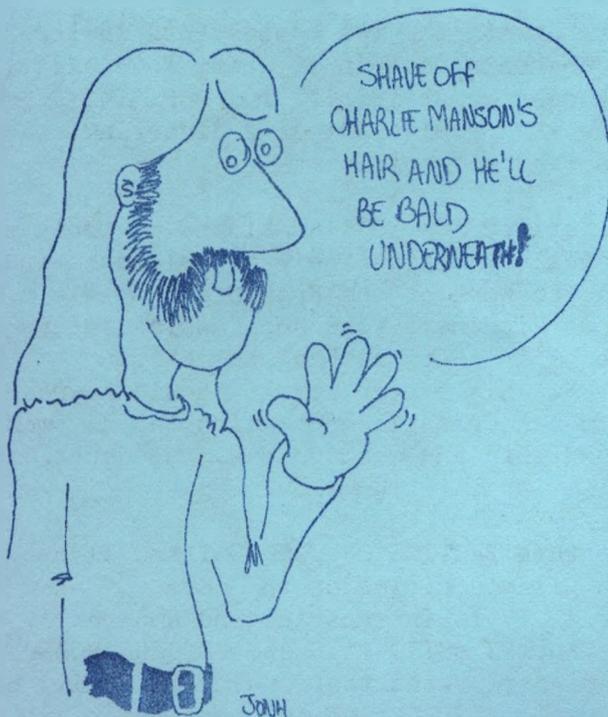
In episodes ranging from the starkly realistic to the outrageously surrealistic, the director finds himself playing out the roles of Malcolm X, Martin Luther King, and George Lincoln Rockwell. He becomes the target of violence again and again, and also its perpetrator. The most frequently recurring episodes find him as Kennedy, and alternately, as a man who has been given the responsibility for purchasing a suitable assassination vehicle (preferably an open top limousine) on a limited budget in the used car lots of New Jersey.

The emotional impact of the book is considerable. Malzberg skillfully drives home the theme that violence brutalizes victim and victimizer alike. This is fairly obvious, but there are other, more elusive aspects to the novel.

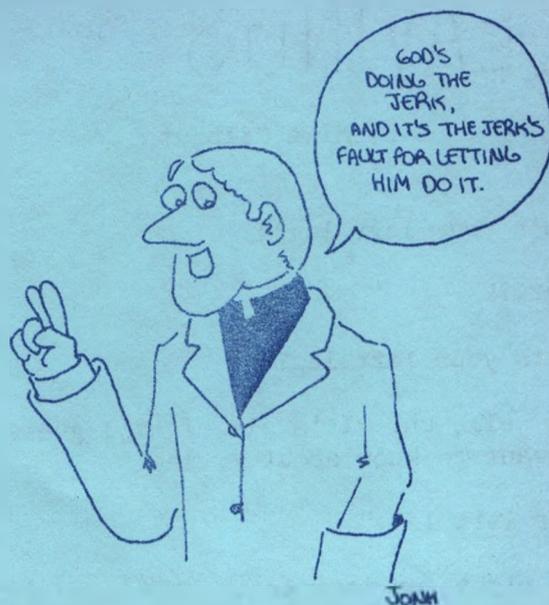
Vague biblical references float here and there. Targets of assassins are described as martyrs. The director is a kind of Christ figure who enters the city on the heels of missionaries, promising the lumpen release from the city -- if they will join him in his re-enactment.

Certain scenes, such as the one concerning the young freedom rider, confronted by a Jew-hating, Pilot-like southern police chief, mocked by his executioners, betrayed by his erstwhile liberal friend, suggest religious overtones. At one point, the director speaks of Kennedy's final journey in terms that might as well apply to Christ as Kennedy. Kennedy had his Dallas, Christ his Jerusalem. The city is portrayed as the epicenter of all evil in either case.

Malzberg is not explicit about any of this. His lumpen captors persist



in asking the director whether he understands yet. The reader can hardly help but ask himself the same question. The experiences of the director seem to raise more questions than they answer. Is the Institute to be viewed as a kind of Heaven? Is the director a metaphor for mankind or God? And what of the hints of solipsism that intrude toward the end of the book? If the Committee, the supposed head of the Institute and a father figure to the director, does not exist, then does anything else exist? Is the director actually Committee/Kennedy as well - a kind of trinity? Does the director control the lumpen or do they control him? Most of the victims, from Kennedy on down are portrayed as little more than pawns of fate.



THE DESTRUCTION OF THE TEMPLE is a rich, but puzzling book. Malzberg leads the reader from one possibility to another, without ruling anything out. One might almost imagine, at novel's end, that Christ has returned in the form of JFK, having manipulated history to save his own skin. That's the kind of book it is -- open to practically any interpretation.

But such open endedness makes sense. Viewed from different angles, the novel presents various, intriguing faces; Malzberg may very well have intended this. Early in the novel, when the director speaks to the lumpen about discovering through his project "some core of meaning" they laugh at him. Had Malzberg singled out one of the many possible scenarios as the correct one, he would have automatically killed off the others. The novel would have been less mystifying but also less fascinating.

Barry Malzberg is one of the most interesting science fiction writers around. His major flaw, or perhaps his major strength, is his insistence on focusing so many of his books exclusively, and obsessively, on the thought processes of a single character. THE DESTRUCTION OF THE TEMPLE is a major work, living evidence that Malzberg has not yet exhausted this particular vein of writing. TACTICS OF CONQUEST is for Malzberg fans or connoisseurs of science fictional chess.

(Continued from page 10.)

"Well, I don't know. I just sort of looked and there it was. I thought it was yours. It looked like like I remembered yours looking. I thought you might want it."

"I can use it. Thanks a lot. By the way..."

"Yes?"

"How's your right leg?"

LEAVINGS

By Mike Gilbert

"How's your left leg?"

"What!?"

"How's your left leg?"

"Uh, well, uh. It's all right I guess. How come you want to know about my leg?"

"Your left leg."

"All right, my left leg. What's so important about my left leg? I mean, it's the same as it always was. Isn't it?"

"Well, you should know."

"I know. Why do you want to know?"

"Just checking."

"Checking what!?"

"What have we been talking about?"

"My left leg."

"Well, there you are."

"There I are what?! I mean, there I am what."

"Actually, it's not where you are, it's where your left leg is."

"I know where my left leg is. It's right where it always is. It's, uh, well, uh. Hnnnnn. Well, it's usually there. I mean, it's always been there before."

"Before. Yes. Well, I think I've got it here."

"Really? Let me see it."

"All right. Give me a second to find it. Ah, there it is."

"No, that's not my left leg. In fact, it's not a left leg, it's a right leg. Is that the only leg you have?"

"Well, I thought so. I'll look again. No I don't...wait a minute. Yes, I do have another. How's this?"

"That's it, all right. That's my left leg. Where'd you get it?"

(Continued onpage 9.)



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(Some of the above due to the courtesy of Andy Porter. Thanks Andy. If any of you know of CoAs, or move yourselves, please send them along for inclusion in KARASS. Also, if you move yourself, try to let me know your new address before you move, so I can send you KARASS and GRANFALLOON without problems. Thanks - LeB)

FOR SALE, BOOKS, MISC.

The Science Fiction Shop (56 Eighth Ave., New York, N.Y. 10014) not only sells things via the store, but also via mail. Minimum orders are \$5 + postage. Write for a catalog.

Comic Convention (Box 1215, Graceland College, Lamoni, Iowa 50140) offers fanzine editors to send in a sample copy of their fanzine to be reviewed in the program book. All fanzines which are sent in will also be handed out as door prizes during the con. Proper credit will be given to the publishers/editors at the time of awarding the prize and in the convention magazine. Attendance of over 500 expected. The con is Oct. 26, 1974 in case you want to attend. Dealers may be interested in sending copies of your price list, which the con will distribute for free. Info on the con, hucksters tables, and advertising available from above address.

Bruce Robbins (P.O. Box 396, Station B, Montreal H3B 3J7, Canada) is selling books and magazines, but he is emphasizing European SF and isn't competing with regular SF dealers. His catalog is especially useful since some comments are given on the quality and nature of the book. Catalogs are free. Personal visits are welcome, but write in advance.

A Change of Hobbit (1371 Westwood Blvd., Los Angeles, Calif. 90024) Another bookstore which will also sell by mail. While they don't have any catalogs, they will be glad to supply your want list, and promise to find any SF ever issued in the U.S. in paperback. Write Sherry Gottlieb.

SIRIUS XIV (1543 Live Oak Lane, Santa Barbara, Calif. 93105) is a new bi-weekly newszine. I've only received one issue so far, but it looks quite good. Emphasis is mixed, with appeal to science, Star Trek and SF fans. Convention news, movie/TV news, book reviews, news shorts. If this keeps up in quality and at a bi-weekly rate it will be very useful.

Montreal '77 (P.O. Box 4175, New York, N.Y. 10017) is coming out with a publicity blitz. It appears to be highly organized and I've bought my \$1 pre-supporting membership entitling me to a lapel button, a receipt, and \$1 off membership if they win. Write Andy Porter at above address for information on Montreal, the Queen Elizabeth hotel, and the bid. I'd like to visit Montreal.



- Sept. 27-29 PGHLANGE 6. Sheraton Motor Inn - North, 4859 McKnight Rd., Pittsburgh, Pa. 15237. GoH: Joanna Russ. The MIMMO MAN will be presented. Write John Curlovich, 108 Montville St., Pittsburgh, Pa. 15214
- Oct. 25-27 NOVACON 4. Imperial Centre Hotel, Birmingham, England. Contact Robert Hoffman, 44 Middleton Hall Rd., Kings Norton, Birmingham 30.
- Oct. 25-27 WINDYCON. Blackstone Hotel in Chicago. GoH: Joe Haldeman; Fan GoH: Lou Tabakow. Art show, hucksters, banquet. Contact Box 2572, Chicago, Ill. 60690. Registration is \$4 now, \$6 at the door.
- Nov. 28-30 APA:ANARCHON. I thought this was a put-on at first, but it is real. Every member can provide 1 hour of programming - any subject, any format, including movies, slide shows, lectures, filksinging. Stouffer's National Center Inn, Arlington, Va. \$10 membership to Erwin S. Strauss, 11700 Columbia Pike, #809, Silver Spring, Md. 20904. If anyone has any more info on this or actually goes, I'd like to hear about it.
- Nov. 29-Dec. 1 INFINITY 74. Commodore Hotel, New York City. Full-fledge big con with Harlan Ellison as GoH and Hans Santerson local GoH. Asimov, Goulart, Pohl, Moskowitz, Russ, Carter, Jannifer, and other big names as speakers. Art show and contest for best work meeting convention theme of "Extra-Terrestrials in SF." Costume Party, films, parties, displays, discussions. Rooms are \$20 single, \$26 double. Write Joseph Rizzo, 21-68 41st St., Astoria, N.Y. 11105 for info.
- Dec. 13-15 PHILCON. Benjamin Franklin Hotel, Philadelphia, Pa. Singles \$19-24; doubles \$25-30; triples \$37. Alfred Bester is Principal Speaker. Registration is \$4 in advance, \$5 at door. Info from Gale Burnick, 4300 Spruce St. (basement), Philadelphia, Pa. 19104.
- Jan. 24-26 1975 CONFUSTION 13. Pro GoH: Fred Pohl; Fan GoH: Mike Glicksohn. Hucksters, films, parties. The Briarwood Hilton, Ann Arbor, Mich. Write: Ro Negey, Rm 240 Michigan Union, Univ. of Michigan, Ann Arbor, Mich. 48104
- Jan 24-27 SYNCON held at Dunmore Lang College of Macquarie Univ., North Ryde, Australia. Rooms are \$38 for the whole con including meals. Write: Ron and Sue Clarke, 2/159 Herring Rd., North Ryde NSW 2113 Australia.
- Feb. 14-17 STAR TREK CONVENTION. Hotel Commodore, N.Y.C. Attending memberships of \$7.50 by 9/9/74; \$10 thereafter. Membership limited to 8000 so register early. Non-attending memberships of \$5 can be converted. Write: Devra Langsam, G.P.O. Box 951, Brooklyn, N.Y. 11201

CONVENTION REPORTS

Westercon 27, held July 3-7, had over 700 convention members including Alan Dean Foster, Robert Silverberg, Terry Carr, Poul Anderson, Randall Garrett, Larry Niven, Stephen Golden, Harlan Ellison, and Dick Lupoff. Convention panels ranged from "The Year Two Million" to "Fan Clubs and Fandom in the West"; one of the most interesting was a panel on "What If?" One of the questions for the panel members to consider was, "What if lethal weapons were forbidden by law and nations wage war by annoying each other until one side gives up?" Interesting. Other convention program items were a showing of out-takes and promo items from the new DOC SAVAGE and DARK STAR films; the 1925th LASFS meeting; a Futuristic Fashion Show and Costume Ball; an open meeting of the Society for Creative Anachronism; exhibits from THE MAN FROM U.N.C.L.E. and DOC SAVAGE. Banquet topped off the con, with Bob Silverberg as toastmaster. GoH Philip K. Dick didn't attend because of illness, but Charles Burbee, the fan GoH, was there. (*Sirius XIV*)

Lexicon III, the NESFA relaxacon was held July 26-28 at the Framingham-Natick (Mass.) Holiday Inn. There were 46 registrants (and maybe 60 people in all), mostly from New England with a sprinkling of New Yorkers. Activity centered around the pool in the daytime and the con suite at night, the latter somewhat inhibited by some people next door who would neither move nor stop complaining about the noise. There was much game-playing, ranging from frisbee-throwing to Monopoly; also a sizable group went horseback riding. The most memorable event of the con was the party that turned into the Great Marshmallow Fight. (*George Flynn*)

BYOB CON IV was a relaxing con in Kansas City with 100-110 attendees. The con was held in the hotel where the 1976 Worldcon will be held if Kansas City wins, and we were given a walking preview of the hotel. I discovered a semi-private elevator and I'll sell the location to deserving fans for a small fee; no need to wait in the lobby while hordes of neo fans ride the elevators up and down, as is their wont. I spent the entire Saturday afternoon on a panel with Richard Delap jawing the multitude. We were all having so much fun the panel kept going on for hours, and the con chairman declined to chop it off until nearly the dinner hour. (The final B in BYOB is a floating letter: it may be bheer, booze, blonde, or baby, as suits your fancy.) The con parties were held in the con suite, a 1**a**r**g**e double room with uncounted baths, closets, and wine pantries which reportedly rented at \$125 a day. There were two connecting doors which effectively muffled sounds so the gab-fest was in one room while the filksings were in the other. Parties broke up about sunrise and everybody went across the street to an all-nighter for breakfast. (*Bob Tucker*)

Akon II was held the weekend of July 19-21 at the Camelot Motor Inn in Weathersfield, Conn. Total attendance was 50 which made it cozy and left plenty of room in the pool for anyone who wanted to use it. There was a varied film program Friday and Saturday nights. Akon III will be held at the same motel next year on the third weekend in July. (*Prurient Interest - Bruce & Flo Newrock*)

PEOPLE NEWS

Roger D. Sween resigned his position as Reference Coordinator with the University of Wisconsin-Platteville Library and will be going to graduate school at Western Michigan University in Kalamazoo for the coming year to take a sixth year specialist degree in librarianship. *Freff* is hoping to get into Clown College and doing illustration work for GALAXY and IF. He has also written Buck, Juanita and Bruce Coulson into an issue of STAR TREK (from Gold Key) in retaliation for their tuckerizing of him for a Roger Elwood novel. *Roger Zelazny* has finished the manuscript for the third Amber novel, SIGN OF THE UNICORN. An upcoming TWILIGHT ZONE comic has a story with a mad television repairman named Tom Digby attempting to take over the world.

Last issue I opened my mouth to talk about Roger Elwood's urging of fanzine editors to interview him, and as sometimes happens, I got my foot lodged in my mouth. I said: "I wonder just how proper it is for fans to accept paid trips?" I didn't really mean that and shouldn't have said that. What I should have said is I wonder how "fannish" it is to accept trips. And I wondered how fannish and how desirable it was for fans to accept trips and for Roger Elwood to offer them. I was trying to question the whole business, and see what other fans had to say.

Roger Elwood called me and basically this is what he had to say: He has been criticized in the past during reviews of books he's edited. He personally has been attacked. Some people have based their reviews on wrong info. Roger wants people to get the facts straight. He wants to communicate with fans. Thus, he has urged people to interview him -- not as a self-advertisement, but to give fans accurate knowledge of him and his methods. He has heard criticism of people not cooperating with fanzines, and he wants to cooperate. He has been interviewed in person and by phone by a number of people including Dick Lupoff for ALGOL, Denis Quane, Ted Sturgeon for Galaxy, Charlie Grant, and a number of others. Bruce Arthurs is the only person whose trip was paid for, out of a friendly gesture on Roger's part, because he wanted to get Bruce's facts straight, and there was no other way to get Bruce there in person. He won't pay for anyone's further trips, but will do interviews for publication or answer questions. If you want to interview him or talk to him, call area code 609, 927-0326 or 927-0024, or write 185-U Explorer Cove, RD 1, Linwood, N.J. 08221.

Bruce Arthurs wrote: "Elwood's first offer was to send a personal friend down to Fort Lee, pick me up, and drive me to New Jersey. Elwood stated that this friend was in financial trouble, but was unwilling to accept 'charity' from Elwood, so Elwood's intention was to pay this person the money for performing the task of driving me back and forth. As it turned out, these plans fell through at the last moment, and I was literally left waiting at the street corner. I called Elwood to find out why this person never showed up on the arranged date, and he stated that he would make new arrangements. Two weeks went by with no word. I wrote Elwood asking whether an interview by mail would be feasible. Elwood called back with the air travel arrangements.

"Was it ethical for me to accept this paid trip? To suggest that it was not is to suggest that having the trip paid for will cause me to "slant" the completed interview/article in Elwood's favor. I have always been quite prideful of my own honesty and fairness and I have tried to never let anyone or anything unduly influence me in my opinions or actions. Such a suggestion is extremely painful. When the finished article sees print, I don't think anyone will accuse me of being too lenient on Elwood. While I found him to be a very sincere individual who honestly wants himself and his work to be enjoyed and appreciated, I still don't like his anthologies, I still don't like the methods he uses, and I still find his personal beliefs irritating. The finished interview will reflect this.

"I had my doubts about the ethics of accepting this trip. There were quite a few times when I almost decided to call Elwood and cancel the entire thing just because of that point. But I wanted that interview, and I decided that Elwood was free to spend his money in whatever way he wished, no matter how foolish it might be.

"Which raises the second question: Was it ethical for him to offer this payment? I believe his intentions were good, that his purpose was solely to provide an opportunity for a fair and honest interview. As for how foolish it was for Elwood, that may be a different matter. If I were in his shoes, I wouldn't be so sensitive to criticism from fandom. Of course, you have to remember that the interview qualifies

as "promotion" and Elwood can always deduct the cost from his income tax as a business expense. But I wouldn't have spent the approximately \$100, no. For one thing, there are a number of other fans who live nearer to Elwood who could probably do a better job interviewing him than I did. It comes to mind that perhaps Elwood is trying different methods of interview: Dick Lupoff's was over the telephone; your's by mail; and mine in person. In any event, I think one thing should be remembered: if people didn't spend money foolishly, there wouldn't be any fanzines. One other thing that should be noted - I am highly susceptible to air sickness, and fly only when absolutely necessary. The flights to and from New Jersey were most definitely not a pleasure cruise."

Denis Quane wrote: "The appearance of fan editors accepting bribes for favorable publicity is what bothers you; what bothers me is that it would appear that there is going to be a glut of Roger Elwood interviews in fanzines this fall - and the fanzines are likely to have a considerable degree of overlapping readership. I have in my files, for planned use in Sept., a 5+ page interview with Elwood, made during two telephone calls last month...In the same mail with the issue of Karass came a bill for the two calls coming to \$14 or so...now I read about offers to pay transportation costs to New Jersey, about offers of secretarial assistance, of payment for paper, etc. And with me he didn't even offer to reverse the charges. What's the matter, ain't I important enough to be worth bribing?...Seriously though, I have too much time and money already invested in the interview to want to throw it over now, and I'm sure you feel the same way. But if everyone has an Elwood interview, will they be worth publishing? Or shall we all publish and give a Hugo in a newly created category, the Best Elwood interview to appear in an amateur fanzine during 1974?"

So some interesting views and information came about because of my article. I really didn't intend to accuse Bruce or anyone else of slanting their articles, but I was worried that perhaps Elwood's overenthusiastic pursuit of interviews was a new inroad of commercialism into fandom, that perhaps it was self-advertisement at an unconscious level, and that fans might be acting unfannishly or in some sense unethically in accepting paid trips, or paid-for fanzines, etc. Fortunately it appears that my fears were groundless in this case, but I still feel this incident is something for us to think about, since similar things can easily happen in the future. Fandom is a potent force for selling magazines and books. The Hugo can increase sales of books. I want to keep fandom as it is, like a big family, free of commercialism.

TUCKER FUND: Since the Tucker fund has now reached the initial goal of \$1000, the goal has been raised to \$1800 to enable Bob Tucker to see a bit of Australia and to eat during his trip. There are manuscripts, books, artwork, and other goodies for auction to benefit the fund. The REALLY INCOMPLETE BOB TUCKER is now being mimeoed and will sell for \$1 in person at a regional or \$1.50 by mail. For info write Jackie Franke, Box 51-A, RR 2, Beecher, Ill. 60401 or Bruce Gillespie, GPO Box 5195AA, Melbourne, Victoria 3001. A 10¢ stamp would be appreciated so Jackie can send you a copy of the latest Tucker Bag without added expense. Meanwhile, Mike Gorra (199 Great Neck Rd., Waterford, Ct. 06385) has put out a special \$1 Bob Tucker Fund issue of BANSHEE with proceeds to the Tucker Fund. It is worth every penny. It contains all kinds of funny writing by people like Dave Locke, Terry Carr, Andy Offut, Terry Hughes, Charles Burbee, Susan Wood, and Dean Grennell. Nice artwork too.

COAS

Pete Weston, 72 Beeches Dr., Erdington, Birmingham, B24 0DT, England
Ro Nagey & Linda Lutz, 111 S. Granger, Ann Arbor, Mich. 48104
Bill Fesselmeier, 3035 South 11th St. Place, Kansas City, Kans. Apt. 901 66103
David Singer, Buck 21, Box 264, RPI, Troy, N.Y. 12181
Mike Glyer, 319 E. Pike, Bowling Green, Ohio 43402

LAST MINUTE NEWS NOTES

Ken Micheal gave me his name and address at Discon, I think for a sub to KARASS, but he wrote it incompletely! All I have is 715 4th Ave., no city or state. If anyone has more info or knows Ken and can have him write me, I'd really appreciate it. Freff did get into clown college! Yep, Ringling Brothers clown college. Terry Austin is now doing background and inking work for Marvel Comics and complete Red Circle comics. Don Keller has moved to California. The 7 in 77 Worldcon bid has chosen a city and a hotel, Orlando and the Sheraton Towers Hotel near Walk Disney World. New York is also bidding in '77 for the Statler Hilton, which is the same hotel that was too small for Nycon III -- can it really hold 6000 or more people? Philadelphia's bid for '77 appears to have died, leaving Montreal as the other serious contender.

CREDITS

The cover this ish is by Al Sirois, other illos are by Grant Canfield (p. 1 & 12) who provided me with some lovely headings, Richard Delap (p. 6), Jonh Ingham (p. 8 & 9), and Jim Shull (p. 10). Thanks go to Eric Mayer for the reviews of Malzberg's books and Mike Gilbert for the silly, wacky "Leavings."

NEXTISH

Will have more extensive convention listings, news, a copy of the new Worldcon Constitution, and lots of editorial comments on the Constitution and on the future of the Worldcon. I'm sorry I kept slipping digressions and editorial notes into the con report this issue - I just couldn't resist.

If you are wondering about the new kind of paper, I bought it because it is \$1.95/ream, while mimeotone (duplitone) is \$2.50 a ream. Hope it comes out OK.

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