

Time Enough For Minac #2

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It's been, what, over a year since the first mailing of this apa came out? I had a brief two-pager in that first mailing, but missed the second mailing when I lost track of whenever the deadline was. At any rate, it's been long enough and maybe there are enough new people here that I should bring everyone up to date on the fan history project I'm working on.

For the past three years or so I've been slowly putting together an outline on 1960s fandom for a possible book. The back story behind this project is another fan history book that was finally published in book form in 1992; that was Harry Warner, Jr.'s *A Wealth of Fable*, which is an informal history of 1950s fandom. I was the editor for that project, which I guess made me prime candidate for the 1960s project.

Harry's book came to almost 500 pages, including index. This new proposed book, assuming it gets written, will probably be much larger. Already, my woefully incomplete outline is up to about 800K of hard disk space, and I expect it to ultimately double in size before I would feel comfortable enough about things.

The 1960s outline is broken into eight chapters. Here's a quick summary:

1. "New Frontiers"-- This introductory chapter is about the 1960s as much as fandom of the 1960s. It's an attempt to set the stage for the rest of the book by describing how events of the 1960s influenced fandom, or how fandom reacted to them. Examples include the Space Race, the Vietnam War, the Pop Music Revolution, the era of so-called 'free love', Politics, etc. Certain themes will be set up which will be covered in a bit more detail in other chapters.
2. "Silver and Gold" -- Famous fans of the 1960s. This would be a continuation, in some ways, to Harry's 1950s book, by picking up the thread of narration on some of the prominent fans from that decade (i.e., "Where are they now?") and describing the exploits of the most prominent fans of the 1960s. Also, this chapter would include mention of all the fans (and there were a lot of them, unfortunately) who died during that decade.
3. "Fractured Fandom" -- This chapter would be a description of all the various organized fan groups in the United States in the 1960s. It wouldn't include description of any conventions; those are covered in later chapters. For many of the more prominent groups, this would be as much a history of their organizations from their beginnings through the 1960s (emphasizing the 1960s, however).
4. "Fans Across the Water" -- Fan groups outside the United States. Same intent as the previous chapter.
5. (not yet titled) -- A description of some of the more prominent fanzines of the 1960s, and also the amateur press associations (APAs) of that decade.
6. "Where No Fan Has Gone Before" -- The beginnings of *Star Trek* and other media fandoms, plus descriptions of some of the alternate or specialized fandoms that appeared or existed in that decade (e.g., gaming fandom, the Society for Creative Anachronism, comics fandom, etc.).
7. (not yet titled) -- Conventions of the 1960s. A description of the evolution of science fiction conventions in the 1960s (except for the Worldcon itself, which is covered in the last chapter). This would be similar in style to material in Harry's book about

conventions of the 1950s.

8. (not yet titled) -- Worldcons of the 1960s. A description of these, not unlike the ones in Harry's book.

I should also note that there is not yet a working title for the entire book yet. I was hoping to find something I could excerpt from something that some fan said or wrote, but nothing very profound has surfaced yet. (Harry's title, by the way, came from a quote by John Berry about Irish Fandom. He thought it was just too good to pass up)

Okay... still a little room, so I'll use it by reprinting a few sections from the 1960s outline. This first is the historical overview at the beginning of Chapter 5...

PRELIMINARY OUTLINE FOR A PROPOSED FAN HISTORY BOOK OF THE 1960s
version 0.7 (February 26, 1997)

Comments on this outline-in-progress are requested!!!

Chapter Five - publications and legendry

((note: this first text section here can be considered a kind of prologue to the chapter))

In the June 1926 issue of AMAZING STORIES, its editor, Hugo Gernsback, noted that there were many science fiction enthusiasts who were buying the magazine but who probably had never met many (if any at all) other fans. The reason was obvious: the overall number of fans of the genre was only a few score, and since letters printed in AMAZING's "Discussions" section did not include addresses of the correspondents, it was unlikely for fans to happen across any other fans they didn't already know. In one stroke, Gernsback changed all that; starting in that issue he published names and addresses in full for all letters he included in the magazine. Almost immediately, fans started writing letters to other fans, not just to the magazine. Correspondence networks began between fans. It was the birth of modern day science fiction fandom.

It was inevitable that fans themselves would strive to emulate Gernsback and other magazine publishers by editing and publishing their own publications. What's surprising is that it took nearly four years before the first of them appeared. The first science fiction fan magazine may have been THE COMET, which appeared in May 1930. It was the official publication of the Science Correspondence Club, a proto-fan organization located in New York City. Members of that club included such notables as Ray Palmer, P. Schuyler Miller, and Aubrey McDermott. THE COMET (which was retitled as COSMOLOGY with its second issue), and the Science Correspondence Club itself, for that matter, was not really aimed at the furtherance of science fiction, though; instead, the club was devoted to "the furtherance of science and its dissemination among the laymen of the world" which was mirrored in COSMOLOGY by publication of such articles as "Chemistry and Atomic Theory" and "What Can Be Observed in a Small Telescope." It had been Gernsback's belief that his young readers should be nurtured into becoming scientists, and that science fiction was but one means of accomplishing that. Given that, it's not really surprising that

the first fan magazine had a strong science emphasis.

COSMOLOGY eventually did publish material related to science fiction, and even some science fiction stories before it ceased publication in 1933. But by then, the first true science fiction fan magazines had started to appear. Possibly the first of these was THE TIME TRAVELLER, the publication of the Scienceers club of New York City, which included as its members Julius Unger, Mort Weisinger, and Julius Schwartz. What made THE TIME TRAVELLER a 'true' fan magazine was its emphasis of things of interest to readers of science fiction, rather than the encouragement of young scientists. It featured biographical material about science fiction authors, news, bibliographical listings, and fiction. THE TIME TRAVELLER also encouraged its readers to write letters of comment, and many of them did. Two of the most notable created a significant amount of their later reknown in the letters section of THE TIME TRAVELLER; they were Forrest J Ackerman and Bob Tucker.

By the end of the 1930s, fan magazines had mostly replaced personal correspondence as a way of communicating between fans. The example of THE TIME TRAVELLER was widely emulated, in that fan magazines became almost exclusively about science fiction. There were some, such as James Taurasi's FANTASY NEWS, that served as a frequent (often weekly) source of news of fan activities, and others, such as Sam Moskowitz's NEW FANDOM that contained articles and other material of a more general interest. In general, fan magazines of the 1930s could be called enthusiastic, or unpolished, or informative. But they couldn't be called 'fanzines' because the term hadn't yet been invented. In October 1940, a fan from Charlottesville, Virginia named Louis Russell Chauvenet suggested that term as an alternative to 'fanmag', which had begun to come into common usage and 'fanag', which was threatening to do the same. Other fans, most notably Harry Warner, Jr., soon championed the new term, and it quickly became not just the preferred terminology for amateur fan publications, it became the *only* term.

In the decades since the first fanzines appeared, hundreds of thousands, if not millions, have been published. Nobody knows exactly how many fanzines have been published; the last attempt at a comprehensive index of science fiction fan publications was done in the early 1950s by two Washington, D.C. fans, Bill Evans and Bob Pavlat, which built on an earlier index compiled in the 1940s by another fan, R.D. Swisher. The lack of knowledge about the expanse of fan publications didn't stop people from collecting them, however. Almost as soon as they started appearing, fan magazines became collectable items. At some of the earliest science fiction conventions, fan publishers were encouraged to produce special editions of their journals; the success of these early conventions was due in part to the presence of fans who just couldn't stand the thought of having a dozen or more new fan magazines missing from their collections.

By the 1950s, a few mega-collections of fanzines had emerged. One was in the hands of Sam Moskowitz, who used his well-organized collection for historical research; one product of this research was his book about fandom of the 1930s, THE IMMORTAL STORM, of which more will be said later. Other massive collections belonged to Harry Warner, Jr. and Forry Ackerman. In the United Kingdom, Vincent Clarke and Walt Willis were prominent both as letter-writers and fanzine publishers; as a result they amassed huge numbers of fan publications. But near the end of the 1950s, the seeds were sown for perhaps the largest fanzine collection of them all when members of Los Angeles fandom

created what became known as The Institute for Specialized Literature. This organization was created specifically for collection and preservation of science fiction fan publications. (...more here...)

[and here begins description of some of the more prominent fanzines...]

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Well, that's the idea, anyway, even if this is still pretty preliminary. I wrote all that in about half an hour or so, and I can see that it's gonna need some revisions for style and content.

Okay, a little more... I don't want to impose too much on Nigel's good will, so I won't reprint great amounts more. Here is a section from Chapter eight, the intro and one or two of the Worldcons...

Chapter Eight - Worldcons of the 1960s

- * Worldcons of 1960s typified by ever-increasing attendance, and codification of rules for conducting them
 - the 1960 Pittcon had 568 attendees, but by 1969, attendance had grown to over 1500
 - > ramping-up of attendance would continue into the 1970s and beyond, to where the worldcon would become a mega-convention that only the largest cities could host and many of the traditions such as the banquet would fall by the wayside
 - after the 1962 Worldcon, a committee established to study "the whole question of continuity and codification of the mixtures of traditions and ancient resolutions that the conventions were operated under."
 - > committee consisted of George Scithers, Howard DeVore, and Steve Schultheis
 - > result was a new constitution and bylaws for an unincorporated World Science Fiction Society that was basis of rules that were used to govern worldcons for decades afterward
 - was adopted at the 1963 Discon, but did not at first meet universal acceptance
 - >> Ted White, co-chairman of the 1967 Worldcon, maintained that "convention committees are autonomous and have always been so. Nothing decided at one convention has any binding effect upon the next."
 - he announced that the 1967 Worldcon "will have no business session other than that for consite selection. Business sessions are an absolute farce and a total waste of time."
 - >>> upon further consideration, however, White must have had a change of mind, because his decision was later rescinded
 - rules for bidding for worldcons tinkered with, as they continued to grow
 - > at start of the decade, a three zone system was in place, covering North America
 - western, central, eastern in that order
 - bids were still decided only one year in advance
 - if a non-North American committee won, as did London in 1957, the rotation was simply delayed a year, without any zone losing its place
 - >> Willis quote (what was it?) that South Gate in '58 was only possible because of the 1957 Loncon ((need exact quote here))
 - > this 3-zone rotation was adopted by the 1963 constitution, but it didn't last very long
 - were complaints that the presence of foreign bids made longer-term

- bidding very chancy, since you never knew for sure what year your bid would be eligible
 - this led to a four-zone system, with bids outside of North America getting their own zone
- > eventually, this was changed (at the 1968 Worldcon) so that foreign bids would be eligible only every fifth year
 - however, this plan never went fully into effect
 - at the next year's worldcon (St.Louiscon), it was voted "That the five-year plan as adopted at the Baycon be changed back to the original three-year rotation plan as set up before the adoption of the four year rotation plan. Effective as of 1971."
- > meanwhile, by end of decade, worldcons had grown so large and complicated to put on that lead time was finally changed from one year to two years
 - in 1969, at St.Louiscon, for the first time two future worldcons were selected
 - >> Heidelberg, Germany for 1970
 - to be first worldcon in non-English speaking country
 - >> Boston for 1971
- > the old, formerly discredited idea of the "rump worldcon" also resurfaced, but in a bright new re-packaging
 - idea was originally discredited in 1950, when New York fandom planned an alternate convention parallel to Portland's Norwescon
 - at 1968 Worldcon, the idea emerged of having a North American convention in the years that the Worldcon could be reached only by a trans-oceanic trip
 - >> Tony Lewis of Boston was credited for coining the name for it: NASFiC, for "North American Science Fiction Convention"
 - idea was discussed in regional conventions and adopted at the 1969 Worldcon, but again, never fully implemented
 - >> what was adopted at St.Louiscon was revolutionary to the point of being radical: a plan was set up to establish a true worldcon, that would rotate among the continents, with the idea that it would leave North America every other year
 - would be an annual NASFiC, which would assume the title of "Worldcon" when it was North America's turn to host it
 - >> problem was, the non-North American fans were not prepared to host as large and complicated a convention as Worldcon every other year
 - at the 1970 Worldcon, the whole thing was scrapped, and the return to three North American zones was reinstated
 - >>> as before, non-North American bids could take place for any year, but if one won, then that North American zone would be skipped so as not to disrupt other future bidders
 - concept of the NASFiC would resurface again, and finally be adopted in the early 1970s, to the consternation of many fans for decades afterwards
 - finally, fans continued to tinker with rules surrounding the Hugo Awards
 - > in 1964, the Pacificon II business meeting voted to appoint a committee to study the Hugo nominations system
 - study committee consisted of Tony Boucher, Dick Lupoff, Harlan Ellison, Ethel Lindsay, and Dr. Josef Nesvadba
 - >> they were to study nominations system and present report at the 1965 Worldcon on suggested changes
 - even went so far as to set up a nominating committee, which would have removed the nomination process from fans at large and placed it

in the hands of an small so-called `panel of experts'

>> fortunately, the next year's Loncon II committee refused to go along with this idea, and the ability to nominate Hugo Awards finalists has remained with the fans ever since

--- this decision did not go without its own share of controversy: George Scithers wrote that London had tacitly accepted motions passed at Oakland by bidding during the Oakland business session, and that further, the unincorporated World Science Fiction Society that was created at the 1963 Worldcon was in fact a continuing body, whose by-laws and motions should not be ignored without due cause

--- Bill Donaho, on the other hand, wrote that London shouldn't be restricted in the honest performance of its duties by such enactments, and supported the Loncon committee in its administering the Hugo Awards in whatever way they saw fit

- amidst all the upheavals and changes going on in fandom during the 1960s, the worldcons remained as the most durable connection to earlier fan eras

* 1964 Oakland (Pacificon II) (Sept. 4-7, 1964)

- suffered the sad fate of being completely overshadowed by a controversy that nearly tore fandom apart, which had occurred before the convention was even held

- The Breendoggle (a.k.a. The Boondoggle)

> Walter Breen accused of child molestation prior to convention

-- (mini-bio of Breen here to provide background)

-- earlier in 1960s, had assumed publication of Carr & Ellick's FANAC after they had tired of it

> Breen banned from attending the convention by the con committee

-- (summary of what Breen had allegedly done)

-- banning was done at the advice of the con's legal advisor

-- felt they had a legal as well as moral obligation to prevent him from attending

>> "The Pacificon II Committee has cancelled Walter Breen's membership in the Pacificon II, not because of his morals, but because, knowing his general reputation, we are legally liable if his actions damage anyone at the convention. We are not liable for the usual fannish peccadillos and misdemeanors or even for most crimes. We have not considered this action with any other member or potential member. We do not consider any fan's morals to be committee business or any fan's actions to be committee business unless they affect the welfare of the convention, its members or the committee."

> Bill Donaho, perhaps the most vocal member of the Pacificon committee, set the stage for the what was to follow, in a letter to Tom Perry which was printed in QUARK #7: "Yes, lines are going to be drawn very firmly on this situation. There is no necessity for anyone taking sides who doesn't want to do so. However, many people will take sides -- violently. I also expect that some fans will leave fandom because of this." Donaho went on to say that in his opinion, this was more than just the committee vs. Breen: "It's going to go into `What should fandom be like?'"

> fandom was divided over the Breen affair. Some thought expulsion was essentially the act of a kangaroo court; others stood firmly behind the committee's actions

-- John Boardman attempted to get Donaho expelled from The Cult

- >> claimed that the worldcon committee had no authority to "try" Breen, and their actions amounted to character assassination
- 14 members of FAPA had blackballed Breen's membership application, only to have blackball overturned by 41 other FAPA members in a special, unprecedented vote
- a Breen Defense Fund was set up
 - >> Bob Lichtman (others?) donated material to be auctioned for it
- 3rd progress report (May 1964) carried advertisement on back cover: "We Support the Pacificon Committee's RIGHT to limit membership for cause."
 - >> signed by many well-known fans of the time, including worldcon committee members
 - included (who?)
- Don and Maggie Thompson resigned from the Cleveland 1966 bid committee over a disagreement with chairman Ben Jason over the Breen affair
- special fanzines were published
 - >> THE LOYAL OPPOSITION, a symposium defending Breen
 - (contents?)
 - >> THE REPORT, from the Pacificon committee
 - (contents?)
- Ron Elik was one of the seemingly few fans who took a more dispassionate view of the matter, as he wrote in the 35th issue of his newszine STARSPINKLE: "I've tried to clarify facts through brevity, but by no means am I trying to appear neutral. Even now I don't wish to open STARSPINKLE to debate but I consider that: Breen was legally and deservedly stamped `NG' by the committee; Donaho most deplorably mixed a personal attack with this; and a convention with or without Breen will be neither more nor less enjoyable to me. The current muck stirred by Breen's defenders, none of whom deny his sexual interest in children, is more than annoying; au contraire, the campaign to blackball him from FAPA has convinced me that FAPA needs to get rid of its present blackball system, to prevent such a use. I'm not neutral, and I'm not fence-sitting: I'm strongly biased against Breen as a fan, and in many respects I'm on *both* sides of the fence."
- > the crusade against Breen eventually expanded to the point where Bill Donaho made the statement that Breen should not just be banned from attending the Pacificon, he should be "surgically removed from fandom" for the good of all ((note: want exact quote on this one, and it's source))
 - this caused a response that perhaps it should be Donaho who should be `surgically removed' ((note: want better info on this: who said it? where was it said?))
 - across the Atlantic, Walt Willis, his fan activity on the wane, observed the situation with great sadness
 - >> the front cover of the 7th issue of Tom Perry's fanzine QUARK featured a letter to fandom from Walt: "EMERGENCY! Multiple surgery is now being performed on Fandom, without anesthetics. The extent to which any part of the operation is justified is not a question on which I can offer any special insight. What I can see clearly from here is that there is too much blood. I think the patient's life is in danger. As one who has known and loved the patient for 16 years, I appeal to everyone for less cutting and more healing. Fandom is bleeding to death before our eyes."

The ironic thing is that the operation is showing how healthy it was. If it weren't healthy it wouldn't bleed so much. Virtually everyone embroiled is acting from altruistic motives, concerned solely with what they regard as the good of fandom or loyalty to friends or justice. All I ask is that each of them recognize the motives of others as clearly as their own. Fandom is friendship.

If we can't argue as friends, it will die at our own hands."

- > fall-out was that much bitterness remained in fandom afterwards
 - some U.S. fanzines folded (which ones?)
- > in the aftermath, it turned out that no lawsuits were ever filed against Breen, and no charges brought against him by any of his detractors
 - Breen, later in his life, was in fact twice convicted of pedophilia, and died of cancer in 1993 while awaiting trial on yet another charge
 - almost lost in the midst of the fracas, Breen and Marion Zimmer Bradley got married
- Ben Stark and Al haLevy, co-chairs
- Leigh Brackett and Edmond Hamilton, Pro GoHs
- Forrest J Ackerman, Fan GoH
 - > speech at Awards banquet was characterized as well-executed and dignified without ponderous solemnity
- 523 in attendance, with total membership about 860
- Hotel Leamington
 - > previously the site of the 1956 and 1961 Westercons
- Programming and other events
 - > convention actually got underway Thursday evening with informal parties for early arrivals
 - > first official programming was Friday morning, with introduction of pro attendees by Tony Boucher and well-known fans by Ron Ellick
 - > con had barely gotten underway when it was announced that three paintings had been stolen from Bjo's Project Art Show
 - artwork by Barr, Prosser, and a Japanese entry
 - were never recovered
 - > John Brunner appeared at convention
 - substituted for Doc Smith in panel "How to Write a Story Around an Idea"
 - >> Smith had previously recovered from eye cataracts surgery, only to be diagnosed with lung cancer and have lung surgically removed not long before the convention
 - > appearance by Dr. Josef Nesvedba of Czechoslovakia
 - had written book, Vampires Ltd.: Stories of Science and Fantasy
 - book was being marketed at convention by Bill Donaho, \$7.50 each
 - > Harlan Ellison gave a talk on "Adapting Science Fiction to the Visual Arts", on writing for TV and the movies
 - Ellison referred to his speech as "My Two Years in Clown Town"
 - included segments of an OUTER LIMITS episode for which a story of his ("Soldier") was adapted
 - > fan panel included Dick Lupoff, Earl Kemp, Wally Weber, Arthur Thomson, Dave Van Arnam, George Scithers, and Ron Ellick
 - > masquerade winners included Don Glut as Captain America, which won one of the Judges Choice awards
 - other winners were Earl Kemp, Blake Maxam, Jon & Joni Stopa, and Dian (Girard) Pelz
- Hugo Awards Banquet
 - > the food was worse than usual, even for a convention banquet
 - everything was luke-warm

- main course consisted of chopped beef in bad gravy that masqueraded as beef stroganoff
- > Big Heart Award went to Bjo, who just before the convention ceased being eligible for the Big Tummy Award, by giving birth to a daughter
- > Novel: WAY STATION by Clifford Simak
- > Short Fiction: "No Truce With Kings" by Poul Anderson
- > Professional Magazine: ANALOG
- > Professional Artist: Ed Emshwiller
- > SF Book Publisher: Ace Books
- > Amateur Magazine: AMRA (ed. George Scithers)
- > earlier, the committee had withheld a Best Dramatic Presentation category because too few votes had been received for any nominee, and many nominators had nominated "No Award"
- almost lost in the tumult was another controversial topic, the proposed site for the 1966 Worldcon, even though site selection was still a year off
 - > Dave Kyle, Jay Kay Klein, and Dick Wilson pushed a bid for Syracuse (New York), even though the site for that year's worldcon was supposed to be in the midwest, assuming that London won its uncontested bid for the 1965 worldcon
 - > Syracuse bid wanted a vote taken to set aside the Rotation plan
 - > as expected, London did win its uncontested bid for the 1965 Worldcon
- convention made sufficient money to be able to distribute \$1,300 to various causes, including TAFF, the 1965 Westercon, and the 1965 and 1966 Worldcons

- * 1969 St. Louis (St. Louiscon)
 - Ray & Joyce Fisher, co-chairs
 - Jack Gaughan, Pro GoH
 - > first time since very first worldcon an artist was Pro GoH
 - > The Jack Gaughan Art Portfolio was distributed to all worldcon members
 - Ted White was the committee's choice for Fan GoH
 - > however, three months before the convention, White withdrew in favor of the still-unelected TAFF delegate, partly because of his recent ascension to the editorship of AMAZING and FANTASTIC magazines
 - he explained his reasoning was explained in the 28th issue of LOCUS: "I appreciate the honor the St. Louiscon committee bestowed on me in selecting me as fan GoH -- a very real honor of which I am proud. But 'fan' GoH is a little silly when I suddenly found myself elevated to a position among prozine editors -- incongruous, if not inappropriate. And I think the winner of this year's TAFF race will have demonstrated a fannish Vote of Confidence which should include the fan GoH. I've discussed this with Ray Fisher, and he agrees. In fact, I would urge future Worldcon committees to continue this 'tradition' whenever a TAFF candidate is due at their con. TAFF is too important to shrug off as an old-hat institution."
 - White's appeal, however eloquent, was largely ignored by future Worldcon committees, however, and the circumstance was never repeated, although the very next year's worldcon had intended to repeat the gesture
 - > by the time for the convention came around, Eddie Jones had defeated Bob Shaw in the TAFF balloting, and also inherited the position of Worldcon Fan GoH
 - 1534 in attendance
 - > biggest worldcon to date

- membership fee was \$4
- Chase-Park Plaza hotel
 - > was billed as "the biggest and best con hotel west of the Mississippi"
 - glass enclosed roof lounge overlooking the city was site of the convention's Art Show
 - > room rates \$13 single, \$18 double, \$35 suites
 - > many problems with hotel surfaced during the convention
 - problems with room reservations
 - >> Judge Joe Hensley turned away, even though he had confirmed room reservation; called Governor of Missouri who called hotel owner
 - Hensley got his room, night clerk got fired
 - competition from non-fan groups for hotel space
 - >> previous group (what was it?) had not left when fans arrived
 - >> football team tried to get hotel bookings during convention
 - Ben Bova got into fist fight with an elevator operator
 - militant house detective wanted to conduct room-to-room search for drugs after finding marijuana in one of elevators
 - >> threatened to do person-to-person search of all convention members while masquerade was going on
 - >> chairman Ray Fisher taken into custody by hotel security staff when he refused to cooperate
 - Joe Hensley negotiated a cool-off, owner of hotel told security to back off and leave convention alone
 - > hotel ran out of many things over the weekend, including beer, bread, and milk, which added to fans fury
 - scheduled beer bust party cancelled due to lack of beer
 - > afterwards, fans wrote many letters of complaint to hotel management and various professional organizations, including St. Louis Convention Bureau
 - hotel was reprimanded by Convention Bureau
 - hotel provided proof of minor vandalism by fans (firecracker inside a closed ashtray), and photos taken in private rooms and hallways showing nudity and sexual activity
 - Convention bureau called it a stalemate, dropped the investigation against the hotel
 - fans got even afterwards: one fan visited hotel after convention, claimed he was an elevator inspector, closed down the elevators
 - >> caused disruption (?)
 - hotel lost several major conventions as a result
 - hotel's insurance coverage got cancelled (Stew Brownstein has details on this)
 - hotel eventually went into receivership
- Program
 - > Meet the Pros party
 - held pool-side
 - convention provided an old-fashioned soda bar
 - featured an extremely loud callipe and white straw hats for all the pros to wear
 - > all-night movies each night in the main ballroom, managed by insomniac Richard Carlson
- Rick Norwood (dressed as Charlie Brown from "Peanuts") fell through screen during masquerade
 - > At end of masquerade, all the winners called back on stage
 - > Norwood stepped back to make room, and stepped off the back of the stage
 - tried to grab onto something, grabbed backdrop which was the screen

- screen tore, and general hubbub ensued
- > Ray Fisher remarked to Harlan Ellison, "This will be the last straw with the hotel."
- this occurred not long after Joe Hensley had cooled off the hotel staff, when they had tried to have Ray Fisher arrested
- > Ellison told Fisher, "Don't worry, we'll fix it"
- immediately ran to stage and called for donations to raise money for replacement
- amount collected was in excess of \$400
 - >> when informing audience of amount collected, Ellison said, "if there is any extra money left over, we'll have a beer bust"
 - party was intended for following night, open to all
 - >> also jokingly suggested that since enough money collected, fans could come up and complete the destruction of old screen
 - as fans surged toward the screen, a horrified Ellison quickly talked them down
- > Almost immediately, more information started circulating through the convention:
 - next day was Sunday; so-called "blue laws" prevented sale of alcohol
 - day after was a holiday (Labor Day); same situation applied
 - therefore, there could be no party, so extra funds had no immediate use
- > Also, word got out that Harlan decided that the extra money should go to his current project: the Clarion writers conference
 - no group decision; Harlan raised the money, he would decide its use
 - Harlan's decision did not sit well with many people at the convention
 - Bruce Pelz and others tried to talk Harlan out of it that night
 - >> said, "It's the fans' money, and they want to be consulted."
 - >> suggested that he make suggestion for this at Business Meeting, and it would undoubtedly be ratified
 - >> pleas were in vain; Ellison had mind made up
- > At next evening's Hugo Awards banquet, during Ellison's Toastmaster remarks, Harlan announced his intention
 - Harlan's unilateral decision was immediately unpopular with those at the banquet; many fans objected strenuously
 - >> by one report, someone threw a chair at the stage; other smaller missiles (battered rolls, etc.) also were thrown
 - >> Elliott Shorter, right then and there, engaged Ellison in heated argument
 - went up on stage to argue
 - Ellison stood on chair to get in the face of Shorter, who was far from short in stature
 - >> Lester del Rey also took the stage to protest
 - Harlan rebutted both del Rey and Shorter, then, as calm again prevailed, introduced the Guest of Honor, Jack Gaughan
 - However, GoH Jack Gaughan was so upset by proceedings, he was scarcely able to deliver the speech he had prepared
 - >> by one account, he did little more than get to his feet, thank everyone, then sit back down again
 - >> another account, published in LOCUS, reported that Gaughan's speech was short, talking mostly about art and illustration
- > the most ironic thing about the entire fracas was that the hotel staff, after all their belligerence toward the convention, was quite nice about things
 - they simply said, "We're insured", and took only \$85

- > in the end, the excess money went to a newly-created Worldcon Emergency Fund, which was to be administered by Hensley
- > at Business Meeting on Monday (Labor Day), Ellison resigned from Science Fiction, and stomped out
- Business Meeting
 - > Two worldcons were awarded: 1970 to Heidelberg and 1971 to Boston
 - Boston beat a bid from Washington, D.C. by a vote of 169 to 119
 - the Heidelberg bid won in a voice vote, after a semi-hoax bid for Bermuda was withdrawn by Jack Chalker
 - > "No Award" became a mandatory entry in all categories of final Hugo Awards ballot
 - > Novelette Hugo was eliminated
 - was reinstated in 1972 after an impassioned speech by Harlan Ellison
- Hugo Awards Banquet
 - > presented almost as an afterthought at Sunday night banquet
 - > Big Heart Award presented by Forry Ackerman to Harry Warner, Jr; award accepted by Robert Bloch
 - > First Fandom Award presented by Jack Williamson to Murray Leinster; award accepted by Judy-Lynn Benjamin
 - > a moving eulogy to the recently deceased Willy Ley was given by Lester del Rey; a first fandom plaque for his widow was accepted by L. Sprague de Camp
 - > Bob Bloch presented the Hugo Awards
 - > Novel: STAND ON ZANZIBAR by John Brunner (accepted by Gordon Dickson)
 - > Novella: "Nightwings" by Robert Silverberg
 - > Novelette: "The Sharing of Flesh" by Poul Anderson
 - > Short story: "The Beast that Shouted Love at the Heart of the World" by Harlan Ellison
 - > Drama: 2001: A SPACE ODYSSEY (accepted by Dave Kyle)
 - > Professional Magazine: FANTASY AND SCIENCE FICTION
 - > Professional Artist: Jack Gaughan
 - > Fanzine: SCIENCE FICTION REVIEW (ed. Richard E. Geis) (accepted by Bruce Pelz)
 - runner up was RIVERSIDE QUARTERLY, to the dismay of its editor, Leland Sapiro, who had campaigned heavily for the award
 - > Fan Writer: Harry Warner, Jr. (accepted by Bill Evans)
 - > Fan Artist: Vaughn Bode'
 - > Special Committee Award: Armstrong, Aldrin, and Collins for "The Best Moon Landing Ever" (accepted by Hal Clement)

Enough for now! The entire outline is on the World Wide Web at Roxanne's fan history web site:
<http://www.fentonnet.com/history/hist.html>

I invite you all to check out the entire outline (the version that's there now is going to be replaced with a newer version soon).

Meanwhile, I'm open to suggestions, and even offers to help (there's lots of research left to do).
 More later... (I hope)...

Richard Lyndel