

I * Fear * We * Are * in
the * Wrong * File

LET'S SING IT
A-CADILLA

Does anyone know
where that cute monkey
went to? (he sure knew
how to hug..)

Didn't you say
it was 007?

077, sstupid!
IS THERE
A DOCTOR
IN THE HOUSE?

Personally, I prefer
Pennsylvania Six -
Five Oh - Oh - Oh

Where-is
- the
Rest-room?

I know it's been a while -
but I don't carry spare
batteries!

Tell 'em it's

File 770

and get it over with!
(these armbands are killing me...)

I'M
OUTTA
HERE!

Glazing Over While Gazing Over Your 1998 Site Selection Ballot?

Years ago, newzine editors routinely headlined their endorsements for worldcon sites, fan fund delegates, N3F officers, not to mention their favorite brew or preferred fanzine binding technology (remember the Great Staple Wars?). It's something I seldom do in *File 770* and this issue isn't going to be an exception. But with the final vote for the 1998 Worldcon site selection bearing down on us I keep seeing individual fans announcing that they've shortcut the real job of picking the most prepared committee with the best facility by deciding to vote **against** a committee suffering from some intangible failing.

For example, there must be some fans who missed Boston in '98s entries in the ConAdian masquerade, which ought to have established the bid in fannish minds as inventive and playful, besides being loaded with conunning experience. If anyone thinks crowd-pleasing worldcons happen with a magical effortlessness, that might explain why the '98 bid's work ethic is underappreciated.

Then, I was surprised to see a vitriolic post on GENie about the Baltimore in '98 bid that dismissed them because the last Baltimore Worldcon (1983, ConStellation) had gone \$45,000 in the hole. That writer basically accused the Pirates of Fenzance of having the opposite handicap of the Boston in '98 bidders, long on frivolity and short on wisdom. I have to say I don't think Constellation's leaders had less financial skill than other Worldcon runners of that era, despite their losses. Most of them are not involved in the present bid, anyway, which is full of people who have run successful regionals for the past decade. So I see no reason to regard a Baltimore bid with greater skepticism than the rest.

What the 1983 experience taught us is to question **all** bids about their financial checks and balances with a genuine interest that never existed before. While the Baltimore bidders know they can't avoid comparisons to the past, they appear to me as well-prepared in this area as their competition.

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Octavia Butler Wins 'Genius' Award

She didn't win the lottery. She didn't hit Las Vegas. It wasn't luck but genius that netted Octavia Butler \$295,000. Butler has just been named one of 24 recipients of a MacArthur Foundation fellowship, often called the "genius award." The MacArthur Foundation, a Chicago-based philanthropy, makes cash grants of \$150,000 to \$375,000 each year to recognize individuals who have made original contributions in a variety of fields. Winners are first nominated by the foundation's 100-member selection panel, then reviewed by 12-member special committee, and finally voted on by the foundation's directors. Since this process and its participants are a closely guarded secret, the fellowship comes as a complete surprise.

Butler has written ten novels, and won both the Hugo and Nebula Awards. According to the *Los Angeles Times*, "The foundation said it found her work noteworthy because of its combination of African and African American spiritualism, mysticism, and mythology." Singled out for special praise were her 1979 novel, *Kindred*, and her latest novel, *The Parable of the Sower*.

Recipients may spend their fellowship money any way they like. Butler told the *Times*, Butler said, "It means a chance to write my novels without worrying about how I'm going to earn a living."

[[by Diana Pavlac Glyer]]

Roger Zelazny, 'Amber' Author, Taken by Cancer

Roger Zelazny reportedly died on June 14 of kidney failure while suffering from colon/rectal cancer, in Santa Fe, NM. It was not generally known that Zelazny, 58, was seriously ill, even by organizers of Ad Astra, a Toronto convention where Zelazny was scheduled to appear this month.

Zelazny's dynamic writing style immediately attracted fans when he entered the field in the 1960s. He received numerous award nominations, and won Hugos and Nebulas. His novel *Lord of Light* is one of the best remembered from that highly-creative era. The announcement of his death saddened fans, beyond the loss of a great storyteller, because Zelazny was a popular, gracious convention guest who showed infinite patience with his fans.

For example, when Zelazny was guest of honor at the 1974 Worldcon andrew offutt gave him that now legendary 20-minute introduction. Zelazny spared the exhausted

audience by trimming his own speech to just a few minutes of quiet anecdotes.

Back in 1964, Zelazny responded to a question about fandom in the *Double: Bill Symposium*, "Fandom provides an outlet for [the writer's] first attempts at writing, it renders opportunity for him to observe the reactions of SF enthusiasts to his work -- to hear their criticism, to enjoy their praise -- and this gives him an ego-boosting incentive to go on, to improve... My first story, back in the elder world, appeared in a fanzine, as did my second, as did..."

My favorite memory of Zelazny, from the 1976 Lepre-Con, happened right after Richard Lester's movie *The Three Musketeers* was released and I saw Zelazny join in an animated discussion of the technical quality of the swordsmanship. I often thought of that moment when reading his *Amber* novels.

Oklahoma City: A Crater in Time

by Mike Glycer

The bony lattice of broken girders was missing from the skyline. The rubble from the demolished building had been graded level with the foundations. Only a chain link fence to seal off the block from visitors identified the place, that and all of the people pressing against it for a view.

At 7 p.m. on Memorial Day the sky was cloudless. So close to the longest day of the year, there was still twilight. Diana and I parked around the corner from the United States Post Office, walked down the block and up to the fence to join twenty others peering between the links at the improbably serene relic of the Alfred E. Murrah Building.

I asked Diana to stop in Oklahoma City as we drove to California from Kansas City, after attending ConQuest. My visit was a homage, and a search for personal meaning that involved connecting a physical place to my consciousness of a moral abyss. I've worked in these buildings, and heard the abuse: was the bombing anything but its ultimate expression? Only four days after the bombing men from other companies waiting for their software classes to start groaned and hooted

when my IRS group was called. People appear blind to our humanity. Even the woman who baked my wedding cake casually confided to me (driving away from church, no less) that she thought the IRS "ought to be blown up."

I stood with Diana a crosswalk away from the pink concrete foundations of the Oklahoma City Federal building that on April 19 had been devastated by the explosion of a truckload of ammonium nitrate fertilizer, and after days of continual effort by rescue crews yielded up 168 dead. Although the televised image of the skeletal building, swarmed over by firefighters, was unforgettable, we couldn't tell from the remains whether we were standing on the side of the square that had faced the explosion. Damage to the surrounding buildings also gave little clue: on the far side of the square the roof of one building had been stripped down to the girders; across the street the rose window of the Methodist church was boarded over. More seriously damaged buildings had been razed already.

So peaceful. It took me by surprise. Wasn't it just four weeks ago I was at my desk in the Glendale Appeals Office of the IRS when a manager passed every door saying on tv they were reporting an explosion in the Oklahoma City federal building? We gathered around a monitor in the training room to watch a five-minute video loop of injured people walking in a daze from the smoldering, shattered building, as news anchors rehearsed the developing horror that a day care center had

occupied a collapsed portion of the structure.

The bombing had been a national tragedy, like the Challenger shuttle disaster, relentlessly televised from ghastly start to final resolution in a presidential speech at a state funeral. After Challenger, President Reagan used the poetry of aviators to salute the dead, a choice that shows the difference between Challenger and Oklahoma City. The Challenger crew understood their space mission was dangerous, even if they believed their preparations would get them back to earth unharmed. The federal workers in the Alfred E. Murrah building suspected no danger until they died in a clap of thunder. "The truly brave are those who face danger undeterred by full recognition of life's terrors and its delights," said Pericles. That conscious knowledge is what distinguishes the Challenger crew as heroes in the popular mind, and the Oklahoma City dead as victims of a grotesque crime.

I expected to feel the crystallization of my accumulated anger about every brainless remark about government workers I'd ever heard. Instead, I felt a sense of peace like I had sensed at the national military cemetery at Gettysburg, on a 1994 visit.

Why did this place feel like the park cemetery at Gettysburg, dedicated to a cause vindicated by history and commemorated in a landscape groomed by a sensitive architect? Partly, there was the holiday weekend quiet that always makes downtown mausoleum-still. The rubble was not visible from street level, and the molded concrete of the foundations appeared unscarred, almost as if it had been designed as a memorial. And finally, there were the trees. Seven mature trees somehow had survived both the bombing and the demolition, and now fostered an illusion that this ground had already been healing for decades.

If anything, that made the other visitors more essential to my quest for meaning. What had happened was registered more visibly on their faces than on the building itself. Families paced around the square quietly narrating the scene to one another. Others bent down next to the fence to inspect the small bouquets lodged in the chain-links, and to read poems that had been taped there, or the giant sympathy card leaned against it, reminiscent of the Vietnam Memorial in Washington.

It also meant a lot to me that visitors at the site behaved very differently than the tabloid-death-seekers at the Simpson murder site. Indeed, the papers reported that Vice-President Gore visited the site the next day. *U.S. News & World Report*, had already reported in its June 5, 1995 issue: "A loud rumble swelled as the Murrah building imploded, startling the hundreds of spectators who had gathered. Many held hands and hugged one another. Many more wept. Afterward, no one cheered or clapped. The people of Oklahoma City knew instinctively that what appeared to be an ending was really a beginning...."

My personal exploration is finished, for now. That the public struggle to interpret the meaning of the event goes on only proves there is no tragedy great enough to keep the tides of political bias from swallowing its humanity.



News of Fandom

Science Fiction Clubs With Soul

[[How commonplace it is for aging fans to wring their hands about their clubs' declining attendance. They fear the club has lost the certain something that once attracted members, and see themselves as floating anchorless toward a rocky shore. So many clubzines voice this anxiety. Pulsar, from the Portland, OR club, predicts its own doom on a regular basis. In the April Pulsar, Pat Gulley goes beyond complaining and convincingly diagnoses PorSFis' condition. His prescription may apply to other clubs with the same symptoms. Pat says, "The key word here is purpose. The club should have it and something must be expected from each member." Next issue I'll tell what Pat thinks that purpose ought to be. Meanwhile, members of distressed clubs can take comfort from two news items showing that fandom still boasts healthy sf clubs with soul and a sense of purpose that rallies members amid a time of loss, or sustains them when talented leaders pass the torch to a new generation.]]

Evelyn Beheshti Hildebrandt

Evelyn Beheshti Hildebrandt, a long-time member of the British Columbia Science Fiction Association (BCFSA) of Vancouver, died March 13 of AIDS, "her husband Don by her side, holding her hand, and her cat in her lap," according to *BCSFazine* 263. She was 33 and had been a member of BCSFA half her life.

BCSFazine editor R. Graeme Cameron wrote, "The last three weeks of her life were spent at home with teams of friends, relatives and professional health care workers providing round the clock support and comfort. ...Right up to very near the end, she remained extremely active in AIDS education, speaking throughout the Province (to high school kids more often than not), attending conferences (one in Berlin) and supporting Women's groups such as the Positive Women's Network (PWN)."



According to Donna McMahon, "Evelyn was involved in science fiction fandom in Vancouver for approximately 17 years. She worked as a committee member on many V-Cons, was a founding member of the "Ether Patrol" radio show on Co-op Radio, and was on the executive of the West Coast Science Fiction Association. She was married to science fiction writer Don DeBrandt.

"In recent years Evelyn was also very active with the Positive Women's Network (an advocacy organization for women with AIDS), sitting on the Board and doing extensive public speaking and education seminars around B.C. She attended the World AIDS Conference in Berlin and was profiled in *Maclean's* magazine in 1993.

"We have rarely known anyone who was as much loved as Evelyn. We will all remember her remarkable aura of serenity, her grace and considerateness for others, and her dry sense of humour -- even when she was putting up with illness, indignity and the bumbling (but infinitely well meaning) nursing care of her friends.

"During the last three weeks of Evelyn's life, her doctor, family and friends organized a care team so that she could die at home instead of in hospital. Among the approximately two dozen people who took shifts caring for Ev, cooking, doing housework and running errands, were many members of the local SF community, including friends Spider and Jeanne Robinson.

"Evelyn is survived by her husband Don, father Ali Beheshti, her mothers Dorothy and Shirley, her brother Cam, her cat Jillie, many other relatives, and far too many friends to count."

Many local groups have lost friends to accidents, violence and disease. The Vancouver group has transformed their loss into a symbol of community and strength. Vancouver fans responded to Hildebrandt's death by instantly assembling a "fun-raising and fund-raising event" called Science Fiction Saturday, held May 27 at the Century Plaza Hotel. Proceeds from this event are going to the Positive Women's Network in

Hildebrandt's name. An impressive guest list was headed by Spider and Jeanne Robinson and William Gibson, and included Crawford Kilian, Don DeBrandt, Eileen Kernaghan and Michael Walsh (*Vancouver Province* movie reviewer). Non-attendees can still support the event and receive its program book by joining for C\$20/US\$15. Make checks payable to West Coast Science Fiction Association, c/o #902 - 1655 Haro St., Vancouver, B.C. V6G 1G9, Canada.

Many people have offered donation. Donna McMahon told me via e-mail "We're right in the midst of deciding what to do (especially with the 500 book SF library a lady wants to give us). The bottom line is that the event isn't long enough or appropriately structured to run an auction. Instead, we would like to accept the donations and then hold an auction at Banffcon in October, with all proceeds to the Positive Women's Network, of course. We thought about doing it at Westercon, but the very idea of trying to manage this through an international border...."

She also asked me to publish: "Evelyn contracted HIV through heterosexual contact with a partner who was (at that time) in SF fandom. The real world does not stop at the door of the convention hotel or the fan party. HIV is in fandom. AIDS kills. Please protect the people you love, starting with yourself."

For information, e-mail donna_mcmahon@mindlink.bc.ca

Two-Headed Secretary Takes Off Both Hats

Philadelphia Science Fiction Society members Rich and Carol Kabakjian announced their retirement from publishing the *P.S.F.S. News* with a flashy Ellison pastiche in the April issue:

"It was the dawn of the third age of fankind...ten years after the 'I'm Gary, He's Larry' war. The PSFS News was a zine given form. Its goal: to prevent another war, by creating a place where Con Chairs and Committees could work out their differences peacefully. It's a report of all: a tome produced at home, for birthday lists, minutes, special events and book reviews. A quarter of a dollar's worth of minutes and articles, trapped in two million, five hundred thousand dots of matrix printing...mailed alone in the night. This is the story of the last of the Rich/Carol Newsletters. The year is 1995. The name of the game is...retirement!"

"The Incredible Two-Headed Secretary" devoted five years to producing a very informative clubzine. As one who does not attend PSFS meetings, I rely on the clubzine to give me an

impression of what that society is like. Rich and Carol headlined every issue with the bio of that month's pro speaker, included a good book review column by Henry Lazarus, and reported lots of sf-oriented activity within the club (about collections, awards, auctions). So my impression of PSFS has been that it's full of people who are still focused on written science fiction. If this picture is accurate, it may help explain the *P.S.F.S. News*' lack of angst-ridden editorials by members asking why their club's future seems like Ozymandias' "after" picture.



1995 Prix Aurora Awards

[[A headline admittedly like calling something the *La Brea Tar Pits*, but onward...]] The 1995 Canada Science Fiction and Fantasy Awards, the Auroras, were given at Convention 15, held in conjunction with CAN*CON '95 in Ottawa May 12-14. Convention members voted Auroras to the following winners:

Best Long-Form in English: *Virtual Light* by William Gibson
Best Long-Form in French: *La Memoire du lac* by Joel Champetier

Best Short-Form in English: "The Fragrance of Orchids" by Sally McBride

Best Short-Form in French: (tie) *L'Envoye* by Yves Meynard; "L'Homme qui fouillait la lumi'ere" by Alain Bergeron

Best Other Work in English: *On Spec*, ed. by Barry Ham-

monds, et al (Copper Pig)

Best Other Work in French: *Solaris*, ed. by Joel Champetier

Artistic Achievement: Tim Hammell

Fan Achievement (Organization): Cath Jackel

Fan Achievement (other): Catherine Donahue Girczye

Excerpt of Press Release by W. Paul Valcour, chairman:

The 1995 Aurora Awards were presented in Ottawa, Ontario, Canada at the Canadian National SF Convention on Sunday, May 14, 1995. The two hour ceremony was held at the Talisman Hotel and marked the climax of the special multiple conventions, called CAN-CON '95/Convention 15/Boreal 12, sponsored by The Society for Canadian Content in Speculative Arts and Literature.

It was the first time Convention and Boreal, the conventions where the respective Aurora Awards (Canadian) and Prix Boreal (French Canadian) are given, were held at the same time and site. The organizers of CAN-CON '95 also hosted an academic conference. As well, they participated in the gala opening of the first-ever Canadian science fiction exhibit, "Out of This World", at the National Library of Canada, on Friday, May 12th. An Aurora Award trophy, designed by Alberta artist, Franklyn Johnson, was presented to Dr. Marianne Scott, National Librarian, by James Botte, Chairperson of CAN-CON '95.

The events attracted many professional writers, editors and artists from across Canada, the United States and even Europe. Fantasy writer Dave Duncan was Guest of Honour. Other special guests included Candace Jane Dorsey, David Hartwell (Tor editor), Tanya Huff, Judith Merril, Robert J. Sawyer and Elisabeth Vonarburg. The multi-talented, Governor General Award-winning poet and writer, Heather Spears, travelled from her home in Denmark to attend as artist-in-residence during the convention. Her sketches of guests and panel participants entertained subjects and fans alike.

The 1995 Aurora Awards ceremony featured a speech on the "state of the art" by Candace Jane Dorsey, a world premiere unveiling by Canada Post of the first postage stamp in their new "Canadian Comic Book Heroes" series ("Fleur de Lys" by Gabriel Morrisette and Mark Shainblum) and a review of the past, present and future of the CSFFA's Aurora Awards programme by this year's Aurora Awards Chairman, Paul Valcour.

Calgary won the bid to host next year's Convention after Winnipeg's bid was withdrawn (not tabled) by John Mansfield (representing Keycon) at the Convention business meeting. Con-Version XIII/Convention 16 will be held at the Glenmore Inn, Calgary, Alberta on July 19-21, 1996.

How Sharper Than A Serpent's Tooth?

Peter Jarvis posted the Aurora results online. He must have been amazed to see Cath Jackel defeat Winnipeg Worldcon chair John Mansfield in the *Fan Achievement (Organization)* Aurora category judging by a parenthetical remark -- "(not WCON!)" -- he wrote beside Jackel's name. Out of 110 voters, 46 put Jackel in first place compared to 27 for Mansfield. Did Jarvis, a ConAdian Hugo Administrator, expect Mansfield to win on the reflected glory of a successful Worldcon that made fans eager to return to Canada?

It was a reasonable prediction. Mansfield could easily get a vote of thanks from voters in Los Angeles, Louisville, or anywhere west of Cambridge, Massachusetts (just kidding). But at the ConAdian gripe session, the most bitter complaints came from three Canadian special interest groups, including a representative of the Judith Merrill Foundation. Rumors also circulated about unhappiness among 1994 Convention organizers who staged their event at a library near the Worldcon site, making it less surprising that the Aurora for fanpolitics would land elsewhere than the Mansfield mantlepiece.

Likewise, I'm shocked, I tell you, shocked, to hear accusations



that two disparate editions of the Aurora ballot went around, one misidentifying Jackel, ultimate winner of the "Fan Achievement" Aurora, as part of the ConAdian committee. The Aurora ballot format includes a caption after the name of each "Fan Achievement" nominee about their best-known fanac, for example, "Lloyd Penney (*Ad Astra*)". The print version (which I received with *ConTRACT*, Mansfield's zine for Canadian conrunners) identified Cath Jackel with *On Spec* and *NonCon*. But the online version sent all over the Internet identified her with the 1994 Worldcon. Although Jackel attended ConAdian, she neither worked the con nor was listed on the committee in the Souvenir Book. An apologist explains that the edition of the Aurora ballot given to Mansfield to publish had been revised after Jackel requested the correction. However interesting this little controversy may be, it's difficult to believe the captions could confuse someone who knew enough about the 1994 Worldcon to consider voting an Aurora to its chairman.

CompuServe SF Forum Awards

The 1994 Homer Award winners are:

Novel: *End Of An Era* by Robert J. Sawyer
 Novella: "Seven Views Of Olduvai Gorge" by Mike Resnick
 Novelette: "The Martian Child" by David Gerrold
 Short Story: "None So Blind" by Joe Haldeman

Hambly Joins Bike Ride for Diabetes

Barbara Hambly joined 2,000 other bike riders in a fundraising ride for the American Diabetes Association on May 20. She rode 60 kilometers to earn donations pledged by her supporters. Hambly explained online, "The more I've thought about it, what at first seemed like a fun hoot and a good ride has got me thinking about the people I know who are diabetic, the people I used to know who died of it (one of my college professors and L.A. sf fan Dan Alderson), the people I know who came real close to dying (Bill Rotsler and Ed Bryant), and the people I know who have it in their gene pool, like me...and George Alec Effinger. And all of a sudden it's a lot more important that I be doing this."

Any contribution is welcome. The Memphis Science Fiction Association urged its members to support this past guest of honor at Mid South Con. If someone from every group that's ever had Barbara as a guest would make a small contribution then she would be truly honored.

Kumquats to the Stars

Tim Kyger left his post as Rep. Dana Rohrabacher's legislative assistant for space issues to be a professional staff member of the Senate Commerce, Science and Transportation Subcommittee on Science, Technology and Space. [Source: *The National Journal*, clipping courtesy of Martin Morse Wooster.]

Norwescon Fanzine Room

It may be the **only** report ever sent to donors to a convention fanzine room, but the next one will have to be quite good to surpass R'ykandar Korra'ti's ambitious account of the Norwescon 18 Fanzine Lending Library. His two-page narrative was illustrated by an architectural rendering of the fanzine lounge and accompanying color photo. (Korra'ti must be the Chaz Baden of fanzine lounges!) His list of fascinating trivia includes, "Fanzine most often left on tables: *Lan's Lantern*. Other zines commonly left out were *Sercon Popcult Litcrit Fanmag*, *TMOVZINE*, *The Reasonable Free Thinker* and *FOSFAX*." Sounds like *File 770* needs more Libertarian fibre to appeal to the Norwescon crowd ...but don't count on seeing any!

CLIPPINGS

Did you wonder who has been voting those Best Semiprozine Hugos to SF Chronicle? Maybe not if that's where your vote went. For the rest, here's a one-person opinion poll found in the lettercolumn of Tightbeam 193, published by the N3F (National Fantasy Fan Federation).

Maris Morland-Chapman, *High Wycombe, England*: "I haven't seen a copy of *Locus* for several years, but I have seen a few, and it always seemed to me that the reviewers had an attitude problem. The reviews in *SF Chronicle* are both informative and sincere. I don't miss the fanzine column as I always considered it to be superfluous in a magazine devoted to professionally published work. There are entire magazines devoted to fanzine reviews for people who want that sort of thing. Believe it or not, *SF Chronicle's London Report* has for a long time been my only reliable source of information about SF in the UK. In short, I think Andy's doing a great job."

Instant Mesage 568 included this item: "Ken Knabbe reported that PB 33 has gone to a second printing." *This brings to mind Gene Wolfe's wry complaint that one difference between a professional publisher and a fanzine publisher is that if the fanzine publisher sells all his issues he'll go back and print more....*

1995 Hugo Nominations

Best Novel

Mother of Storms by John Barnes (Tor)
Brittle Innings by Michael Bishop (Bantam)
Mirror Dance by Lois McMaster Bujold (Baen)
Beggars and Choosers by Nancy Kress (Tor)
Towing Jehovah by James Morrow (Harcourt Brace)

Best Novella

"Cri de Coeur" by Michael Bishop (Asimov's)
 "Melodies of the Heart" by Michael J. Flynn (Analog)
 "Forgiveness Day" by Ursula K. Le Guin (Asimov's)
 "Seven Views of Olduvai Gorge" by Mike Resnick (F&SF)
 "Les Fleurs Du Mal" by Brian Stableford (Asimov's)

Best Novelette

"Cocoon" by Greg Egan (Asimov's)
 "The Martian Child" by David Gerrold (F&SF)
 "The Singular Habits of Wasps" by Geoffrey A. Landis (Analog)
 "The Matter of Seggri" by Ursula K. Le Guin (Crank!)
 "A Little Knowledge" by Mike Resnick (Asimov's)

Best Short Story

"Mrs. Lincoln's China" by M. Shayne Bell (Asimov's)
 "Dead Man's Curve" by Terry Bisson (Asimov's)
 "None So Blind" by Joe Haldeman (Asimov's)
 "Understanding Entropy" by Barry N. Malzberg (SF Age)
 "Barnaby in Exile" by Mike Resnick (Asimov's)
 "I Know What You're Thinking" by Kate Wilhelm (Asimov's)

Best Non-fiction Book

I. Asimov: A Memoir by Isaac Asimov (Doubleday)
Spectrum: The Best in Contemporary Fantastic Art by Cathy Burnett & Arnie Fenner (Underwood Books)
Silent Interviews: On Language, Race, Sex, Science Fiction and Some Comics by Samuel R. Delany (Wesleyan University Press)
Making Book by Teresa Nielsen Hayden (NESFA Press)
The Book on the Edge of Forever by Christopher Priest (Fantagraphics)

Best Dramatic Presentation

"All Good Things" (*Star Trek: The Next Generation*)
Interview With The Vampire
The Mask
Stargate
Star Trek: Generations

Best Professional Editor

Ellen Datlow
 Gardner Dozois
 Mike Resnick
 Kristine Kathryn Rusch
 Stanley Schmidt

Best Professional Artist

Ian Burns
 Thomas Canty
 Bob Eggleton
 Don Maitz
 Michael Whelan

Best Professional Artwork

Lady Cottington's Pressed Fairy Book by Brian Froud & Terry Jones (Pavilion UK)
 Cover for Jonathan Lethem's *Gun, With Occasional Music*, by Michael Koelsch (Harcourt, Brace/NEL UK)
 Cover for C. J. Cherryh's *Foreigner*, by Michael Whelan (DAW/Legend UK)

Best Semiprozine

Interzone edited by David Pringle
Locus edited by Charles N. Brown
The New York Review of Science Fiction edited by David G. Hartwell, Donald G. Keller, Robert K. J. Killheffer & Gordon Van Gelder
Science Fiction Chronicle edited by Andrew I. Porter
Tomorrow Speculative Fiction edited by Algis Budrys

Best Fanzine

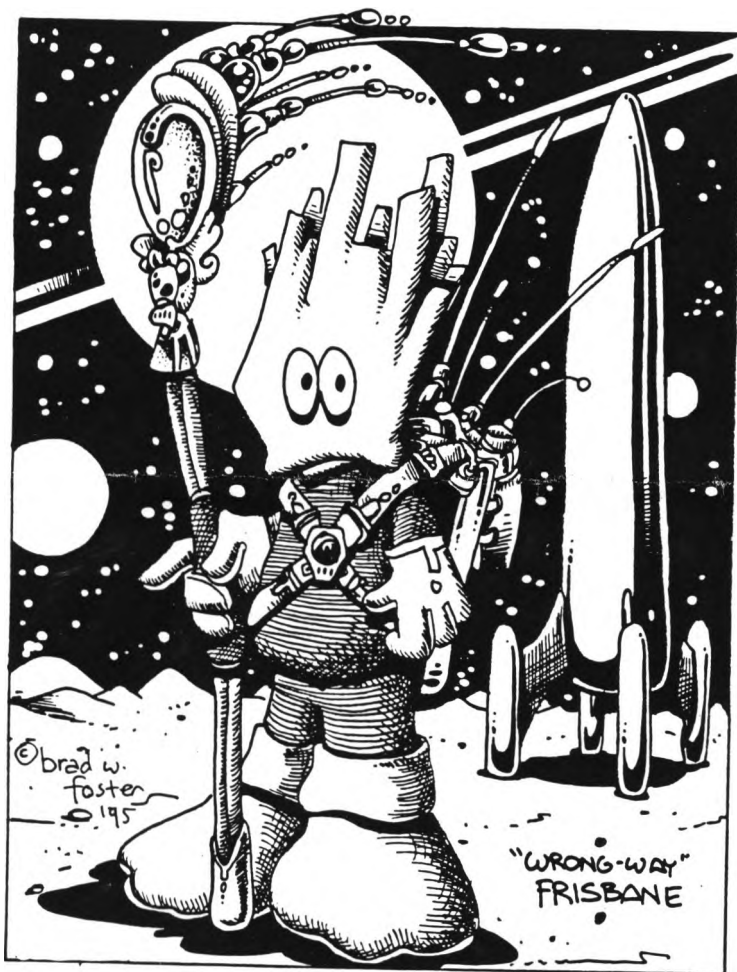
Ansible edited by Dave Langford
File 770 edited by Mike Glyer
Habakkuk edited by Bill Donaho
Lan's Lantern edited by George Laskowski
Mimosa edited by Dick & Nicki Lynch

Best Fan Writer

Sharon Farber
 Mike Glyer
 Andy Hooper
 Dave Langford
 Evelyn C. Leeper

Best Fan Artist

Brad W. Foster
 Teddy Harvia
 Linda Michaels



Peggy Ranson
Bill Rotsler

John W. Campbell Award for Best New Writer

Linda Dunn (2nd year of eligibility)
David Fentuch (1st year of eligibility)
Daniel Marcus (2nd year of eligibility)
Jeff Noon (2nd year of eligibility)
Felicity Savage (1st year of eligibility)

Not Too Many Notes: Over 70 filkers lobbied ConAdian's business meeting to add a Best Music Hugo category but Mike and Debby Moir, Hugo Awards Administrators, report, "The Hugo Subcommittee of Intersection decided to cancel the Best Music category due to a marked lack of interest in that category: only one nominated item received more than seven nominations."

Mark Olson and others worried about adding another sickly category to the ones already on the books, like Best Original Artwork, so they cooperated with the filkers and the Glasgow worldcon committee to offer a music category as an experimental Hugo (the rules allow each worldcon to devise one Hugo category of its own.) This fair trial shows there isn't enough support to justify a music Hugo.

Vital Statistics: The Moirs also explained the presence and absence of some nominees. "In some categories more than 5 nominations appear due to tie votes. In the 'Original Artwork' category only 3 nominations appear, as no other candidates appeared on more than 5% of the ballots cast in that category, as required by the WSFS constitution. *Lady Cottington's Pressed Fairy Book* received votes in both the categories of Best Non-Fiction Book and Best Original Artwork; we have decided to assign it to Best Original Artwork."

The Usual Suspects: Fans who wondered if Glasgow's 477-voter turnout was below average were informed by George Flynn that 555 is the average number of Hugo nominations. He added the interesting comment that 1994 is the only time on record when there were more people who nominated than voted on the final ballot (649 nominating, 491 final-ballot votes). This was attributable to ConFrancisco mailing the nomination ballot to its members: members of the prior year Worldcon are eligible to nominate but the current year committee is under no obligation to send them a ballot. ConAdian also sent a Hugo ballot to its members, but without the same impact, which may be ConFrancisco's 5000 member advantage.

The Sultan of Swat: Mike Resnick achieved the extraordinary feat of becoming only the second writer ever nominated in four Hugo categories the same year. Ironically, he'll be the first to **accept all four** nominations.

Harlan Ellison was the first four-category nominee in 1968. His novelette "Pretty Maggie Moneyeyes, short story "I Have No Mouth and I Must Scream", and *Star Trek* episode "City on the Edge of Forever" all received nominations. He also made the final ballot in the Best Fan Writer category and asked to be withdrawn. (To make it a super bonus year, BayCon presented Ellison with a Special Committee Award for *Dangerous Visions*.)

Three-category nominees are almost as rare. The list includes Robert Silverberg in 1970, Orson Scott Card in 1990 and Connie Willis in 1992. I misplaced my 1977-1980 Worldcon Program Books in the move, so it remains for an alert reader to assemble the definitive list. In any case, it's a rarity for anyone to be nominated in three Hugo categories in the same year.

Dave Langford had a chance in 1993 to become the first fan nominated in three Hugo categories. He was nominated for Best Fan Writer, and NESFA's collection of Langford essays, *Let's Hear It For the Deaf Man*, was nominated for Best Non-Fiction Book. Langford's newzine *Ansible* apparently resumed publishing too late to influence Hugo voters that year.

Where's Zippy? Do fans say one thing in the *Blat!* lettercolumn and do something else when they privately vote their Hugo ballot? The buzz in fanzine fandom would lead you to believe that if any fannish zine was going to make the final ballot it would be *Blat!* (Especially after the editors let slip that no less an authority than *Factsheet Five* deemed *Blat!* "the zine to get.")

Yet we find Bill Donaho's *Habakkuk* on the ballot, not *Blat!* Just last month *Blat!* beat *Habakkuk* 85-63 in the *Spent Brass* poll (conducted by Andy Hooper). What gives?

Mike Resnick, who seems to know something about getting nominated for the Hugo, mentioned online that he received *Habakkuk* unsolicited, liked and nominated it, but never heard of *Blat!* He asked whether *Habakkuk* has a much larger circulation than *Blat!* No one knows, but a *Blat!* co-editor wrote that they had 50 more copies run off to fill anticipated requests from *Factsheet Five* readers (I don't make this stuff up!) This sounded to me like the decision of editors who already widely distribute their zine.

Ted White argued in a recent LoC to *File 770* that high circulation dictates Hugo victories. Meanwhile, Andy Hooper called *Blat!*'s absence, "A stunning oversight.... I suspect the winner will feel rather like a gold medal winner at a meet where the top contender couldn't race. But hell, boys, you won the FAAN award...." We'll ask Dave in August whether he feels the hollowness of his triumph (ho, ho!) As for winning a FAAN award without getting a Hugo nomination, that's what **usually** happens: my fanzine *Scientifriction*, which won a FAAN in 1979, received no Hugo nomination, and rest assured that didn't bother Dick Geis one bit! On the other hand, I did get nominated the next year, so *Blat!* fans stay tuned.

Like Andy, I feel some of my own favorites missed the cut. With the worldcon in Glasgow, it's puzzling that no British fanzine or fanwriter besides the internationally-popular *Ansible* and Dave Langford made the final ballot. I looked for the energetic genzine *Attitude* and perhaps Simon Ounsley or Martin Tudor to be there, too.

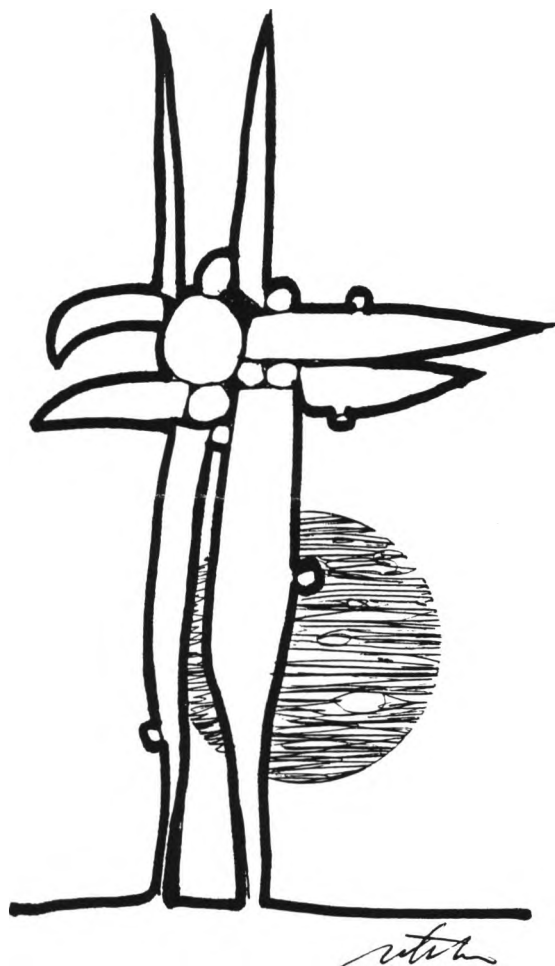
Zine Fans Outvote Con Fans in TAFF Showdown

Trans-Atlantic Fan Fund							
	N.A.	First EUR	OTHER	TOTAL	2nd Runoff	3rd Runoff	4th Runoff
Dan Steffan	100	51	3	154	178	180	188
Samantha Jeude	124	18	2	144	156	156	162
Joe Wesson	46	9	4	59	--	--	--
No Preference	7	1	0	8	7	--	--
Hold Over Funds	0	0	0	0	17	19	--
Total	277	79	9	365	358	355	350

If fanzine fans split their votes among many Hugo nominees, they united behind *Blat!* co-editor Dan Steffan's candidacy for the Trans-Atlantic Fan Fund. As Buck Coulson wrote in *Thyme 101*: "Fanzine fandom has always regarded fan funds - especially funds to send a fan to another country -- as its own playground, outsiders not wanted. It has one bit of logic on its side: fanzine fans are more likely to be known to the host country's fans than are club or convention fans. But fanzine fans are quite happy to take the money of club or convention fans -- they just don't want any of them actually being nominated. You should remember the furor over Martha Beck's nomination a few years ago."

An ironic fact about fanzine fans' monopoly on TAFF is how infrequently the winners produce trip reports. Rob Hansen, by actually publishing his TAFF report, sparked me to wonder why on earth fandom is still organizing paid vacations for fanzine fans. The appearance of his report ten years after he visited L.A.con II drew attention to how infrequently that part of the "contract" is fulfilled by winners of either TAFF or DUFF; less than half of DUFF winners have published.

The ideal fan fund winner fulfills a triangle of duties: represents his/her fandom at an overseas worldcon, produces a trip report, and administers and replenishes the fund. For many years the delegate was somebody fans on another continent



knew from fanzines and wanted to meet in person, while his countrymen used his trip report to vicariously travel or get a fuller impression of fans the delegate met who were, themselves, known only through fanzines. Almost all fund winners have been good administrators and effective fund-raisers, whether or not they wrote a report. And it really hasn't been a very big deal: there are seldom any complaints about missing trip reports and even the complaints from well-known curmudgeons are mild compared to the same writers' indictments of other fannish sins. Why? I suspect there has been a *de facto* change in the purpose of the funds.

Fan fund winners always spend the first two years after their trip working their butts off to raise money for the fund: going to cons and holding auctions, publishing fund newsletters, and administering nomination of and voting for the next winners. Laziness? Who has time for it! As for the fans who vote and donate and show up at fund auctions, the whirl of fundraising activities appears to fully satisfy them. The social activity of running TAFF and DUFF in itself gives the funds meaning rather than a trip report or even the sending of a delegate. The occasional appearance of a trip report is nice rather than necessary.

I feel the lack of TAFF trip reports more strongly because I virtually never cross a TAFF winner's path at an American worldcon, nor is LA on the average TAFF winner's itinerary (while it's usually the DUFF winner's port of entry). Of course, recent TAFF winner Abi Frost proved a fountain of vitriol about North American worldcons, American fans, etc., so I should be careful what I wish for!

GUFF Winners

Ian Gunn and Karen Pender-Gunn won the "Get Up-and-over Fan Fund" (GUFF) and will be delegates from Australia to the Glasgow Worldcon. Among the 85 voters were 26 from outside Australia collected by the fund's European Administrator Eva Hauser and its UK agent Joseph Nicholas. The winners polled 57 votes; Kim Huett, 19; LynC, 4; Hold Over Funds, 4; and No Preference, 1.

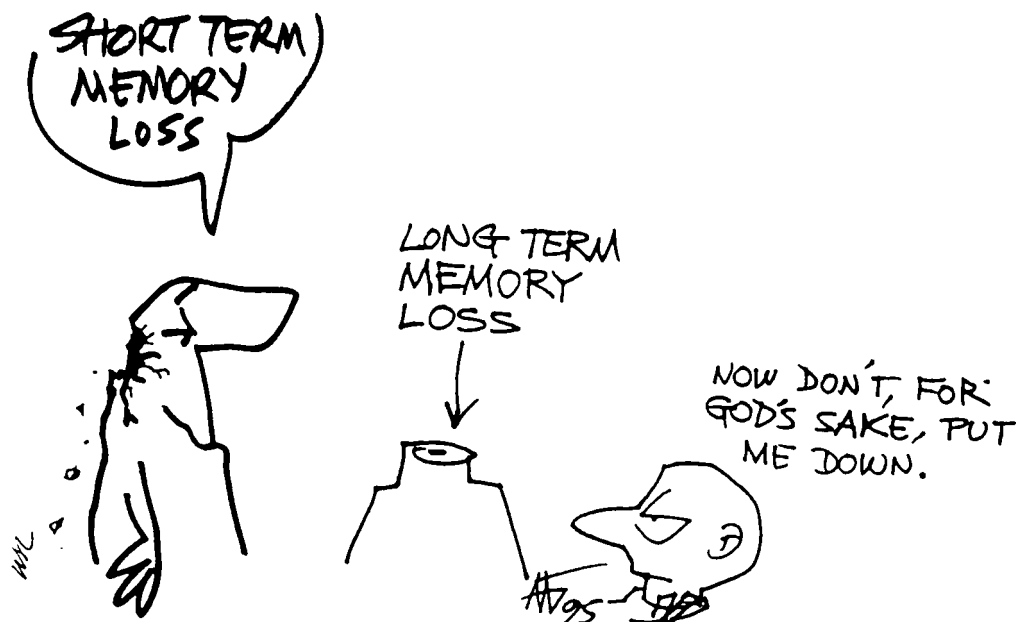
MORE CLIPPINGS

When I moved, I filled the dumpster with useless possessions but could not part with the 64K Pied Piper c/pm system used to produce so many issues of File 770. Melbourne fan Paul Ewins must feel the same way, judging by this comment:

Paul Ewins, from *Ethel the Aardvark* 60: "Actually, I suffer from computer nostalgia too. Every so often I will drag out the old Apple II clone and play a couple of games of Aztec, Xevious and Raster Blaster, each time praying that the drives will still read the twelve-year-old floppy disks. The funny thing is that I hardly ever bother to play games on my brand new, state-of-the-art Macintosh with all the bells and whistles and high-tech CD-ROM games, yet I'll happily spend an afternoon on a relic playing games with just four different colours and graphics that are a cave painting when compared to the likes of *Myst*."

William R. Lund, from *DASFax* 3/95: "Granted, when one browses through an issue of *Factsheet Five* and notices the plethora of fan publications on anything from bizarre sex acts to the strange bedfellows of politics (or are those two topics too similar?) and somewhere within the pages of *F5* are zines on science fiction, comics and film, one might believe that the end is near for fanzines as many of us fondly recall the old days of fanzines and what these publications should be like...."

Conventional Reportage



Boskone 32: Another View Framingham, MA February 17-19, 1995 Report by Evelyn Leeper

[[Evelyn Leeper has very different opinions about Boskone 32 than the ones expressed by John Lorentz last issue. Online readers may have already seen her highly detailed Boskone report. In the following pages Evelyn weaves a counterpoint to Lorentz around a condensed version of that report.]]

This was John Lorentz's sixth Boskone; it was my twenty-fourth. And perhaps herein lies our different perceptions. Though many people think "Classic Boskone" is a 2500-person "winter Worldcon" in Boston proper, I remember Classic Boskone as closer to 350 people, with a ten-table huckster

room selling only books, and a con suite where the soda was in the bathtub and Mark folded origami for Jack Gaughan's children. "Tab Boskones" were the scaled-down ones held right before Noreascons, "New Boskones" were the over-sized ones (including the infamous "Boskone from Hell"), and "Diet Boskones" are the ones held now in Framingham. I think the problem is that John (and others) find these "Caffeine-free" as well.

John uses the word "usual" three times in his second paragraphs to describe various Boskone features, which he also describes as "static" and "stagnant." He seems to fear that Boskone isn't attracting new blood and will soon "fizzle away." But he does note that memberships were up slightly this year, and it could be that is what Boskone is aiming for. Consider: John admits there's not much NESFA can do about their suburban location; this is no place to go in Boston. If Boskone outgrows the Framingham hotel, what then? For now, Boskone may feel that they are at a good size. Certainly as a convention-goer, I find the current Boskone much more congenial and amenable to socializing than large ones.



Some of John's objection is to how the convention is run -- how many committee positions there are, for example. Frankly, this doesn't affect me as a con-goer, except to the extent that it means that there is a lot of backup. One problem other conventions have is that there aren't enough people involved, and if one or two leave, the convention is in trouble. (Consider Readercon, a fine convention, but one which had too much reliance on a small number of people.)

Other objections are more apparent to the average con-goer. The shuffling around of the Con Suite is a problem, and I would add that the rooms aren't always sized properly to the panels. (The latter may be unavoidable -- I have yet to attend a convention that didn't have this problem.) John says Boskone is expensive. I'll take his word for that, since I don't attend enough conventions to judge.

So how would I describe Boskone? Well, another steady-state item is the number of panels I attended (a dozen), and as a "panel junkie" this is how I measure a convention. And here I think Boskone is way ahead of other similarly sized conventions, in delivering panels that I'm interested in. Rather than give my usual summary of each panel, though, here I will discuss the "quality" of each one.

Old Friends with Tattered Corners: On Rereading Books: I was moderating this panel, and it sounded promising, but it ended up more interesting in its divergences than its topic. Most of the discussion of rereading books was listing books we had reread, and while panels that consist of lists can be interesting, the list topic needs to be better than "books we've reread." The digressions on "reading with the inner ear" and the evils of speed reading may have been much valuable, but an analysis of why we should reread books never really seemed to take off.

"I Remember Babylon": Missed Predictions in SF: This was held in one of the small rooms, and was quite crowded, being pretty much the sort of panel that Boskone is known for. The focus of the panel was what trends in technology, sociology, or other "developing" areas science fiction missed, and Boskones are known for their emphasis on the "science" in science fiction. The result was a moderately stimulating discussion, suffering only from being dragged back to "Star Trek" several times by an audience member who seemed to think that was all there was to science fiction.

Bloopers and Bad Science on TV: And this panel spent *most* of their time on "Star Trek." Here was some discussion of other shows, but only after I asked specifically about other shows. Maybe that's why Boskone stayed away from media science fiction for so long.

Essential Films for the SF Fan: This sort of panel remains popular (and I guess it shows that Boskone has not completely eliminated media), but it is ultimately dissatisfying. This followed the usual pattern: one person (in this case, Mark Leeper) comes in with a list, and the other panelists say, "Oh, you forgot this, and what about that, and this needs to be on," and pretty soon you either have a list twice as long as was asked for, or everything on the original list has to be eliminated. For example, Kimmel named fifteen films that should have been on the list, which was only twenty-five to start with. Still, the attendees seem to like this sort of thing.

Is Research Necessary for SF&F?: Hal Clement started this panel by reminding us that the title was, "Is research necessary for science fiction and fantasy?" then saying, "Yes, and thank you for coming." While this did not satisfy the audience, it does seem as though a better title would have been "What Research Is Necessary for SF&F?"

Neglected Authors: Murray Leinster: This was one of Boskone's continuing series of "Neglected Authors" panels, this one of William Fitzgerald Jenkins, a.k.a. Murray Leinster. Not enormously well-attended, this is still the sort of panel

unique to Boskone that would be missed if it were dropped.

Like Death and Taxes, the Hugos are Coming: And like death and taxes, the Boskone panel recommending Hugos was also coming. Given the timing of Boskone, this panel is inevitable. However, since it consisted mostly of listing what was already on NESFA's recommended list, I'm not sure that a new structure wouldn't be better. (Hey, blame me -- I was the moderator.)

Is SF Mainstream? Can We Still Tell the Difference?: Going in to this panel, I thought about the title and concluded that some of the answer might be in deriving a definition of science fiction (a pretty hopeless task, but having some possible interest). But the panel was more about how science fiction is becoming more popular and showing up on the bestseller lists. It does seem as though a lot of panels turn into marketing panels these days.

Play: The Tempest: Maybe I am in the minority, but I much prefer something like this (a serious retelling of a play by Shakespeare) to the sort of thing that has been common in the past, humorous fannish plays. (I'm the sort who goes to the Renaissance Festival only for the Shakespeare play.)

Shakespearean Influences in SF&F: First, *The Tempest*, then this -- it must have been the Year of the Bard or something. There was a lot of discussion of Shakespeare, little pertaining to science fiction, but presumably the audience didn't mind.

The Forgotten Anthologist of the 40's and 50's: This would have been better titled "The Forgotten Anthologists of the 40's and 50's," since it was about the entire set of people doing anthologies rather than just Groff Conklin (who was certainly the person I thought of when I heard the title). But the panelists talked more about today's "Instant Remainder Anthology Boom" and the "Greenberg Phenomenon."

Interview with Fred Lerner: As is probably typical of the Fan Guest of Honor speeches at most conventions, this was held in a room way too big. I understand not wanting to insult the FGOH by putting him in a small room, but using an enormous room that's mostly empty is not much better. Lerner is a very interesting person, but I guess by Sunday noon, people are getting ready to check out and leave.

With All of These Books, Is There Any Room for Short Fiction: For a change, this wasn't quite the marketing panel one might expect, but rather a discussion of how things like shared worlds anthologies, mosaic novels, and theme anthologies are seen as acting as kudzu, eating up space and budget that could be spent on "good" anthologies. And by being very specific (e.g., fantastic amphibians) they cause authors to write much more to specification and much less what they want to write. Also, because the stories are written by invitation for a

specific market, the editors have more tendency to accept a story of lower quality because they know the author, who after all wrote it at their request, will have difficulty selling it elsewhere. Quantity, rather than quality, seems to be the driving factor. At any rate, what might seem to be a panel about marketing actually drifted into art instead of the other way around.

Parties: For some people, parties are the main point of a convention. I, however, am not one of them, and my taste in parties runs more towards the sort where one discusses whether the relationship of the Japanese of *Tale of Genji* to modern Japanese is more like that of the English of *Beowulf* or of the English of Chaucer to modern English. Given that, you are probably just as happy that I am not going to review the parties. But I will ask why, if Boskone wants to lose their image as a place to get free booze, they let Tullamore Dew run a party as part of the convention.

Miscellaneous: Since John worked on the newsletter, I'll mention that it came out on time, but three were letter-sized and one legal-sized paper, making life difficult for those of us who save these sorts of things.

Next year for Boskone 33 (February 16-18, 1995) the Guest of Honor is Lois McMaster Bujold. This is a welcome return to science fiction after a couple of years emphasizing fantasy, at least as far as I am concerned. Give me rivets or give me death!

Minicon 30

Minneapolis, MN

April 13-15, 1995

Notes and Footnotes by Don Fitch

You've probably already gotten Reports on Minicon -- it seems to have worked out quite well despite an all-time record attendance of 3,456 (plus a few more, possibly, on Sunday, but that's an easy number to remember) and the revelation (as of the walk-through not long before the con) that the hotel's remodeling had eradicated the Con Suite that used to stretch through the entire half of the top floor, and that the Fire Marshal was expected to enforce a dismayingly small occupancy limit on that floor.

These turned out to be no real Problems and perhaps a benefit (except, maybe, to the Stress Level of the ConCom, who had to do some pretty hasty shuffling around and lots of finger-crossing) -- the Cabaret, Mpls in '73 Party Suite and Fanzine Room (mostly, the NewsLetter Publishing & Computers Room) and my sleeping room (I can't imagine why my name

came to their minds when they were looking for someone who likes to Party and isn't bothered by Noise when sleeping) hardly ever strained the Occupancy Limit, and using the rooms on two floors (including what used to be the Bridge/ConOps) along the end of the pool area for the Con Suite made it and the elevators less crowded than usual. As for the Con itself -- I found the sub-con that centered in the Mpls in '73 Suite so beguiling (as usual) that I did only a few walkabouts... and, on them, heard no significant Complaints¹, though there was a slightly strange air as people figures out where they wanted to be, rather than just going there automatically. It's been in the same place so many years, and so many people keep coming back year after year, that it seems to have felt rather like coming home and finding that the furniture has been rearranged.

Atypically, this year's MinnStF (or however it's least incorrectly abbreviated) had decided in advance that there will be a Minicon next year, and there were even Hotel Reservation Forms available.

Probably John Lorentz is right in saying that there's no best way or one way to run a con, but I'd suggest that there may be one thing ConComs always ought to keep in mind, that it's usually a good idea to communicate as much information as possible² about the con to the target audience as far in advance as possible. (This means in the bidding flyers and the early advertising and PRs sent to non-member prospects.

One bit John didn't mention was the matter of when the Con virtually starts and ends. Minicon may Officially Open on Friday, for example, but the social aspects are well under way on Thursday afternoon and Wednesday really isn't too early to arrive. The Closing Ceremonies may be late Sunday afternoon, but there's not only an Official Dead Dog party on Sunday night, the unofficial social convention continues through Monday and includes another party that evening, with some die-hards returning (after a brief nap) on Tuesday morning for breakfast and to help pack up and schlep stuff.³

¹ Nor many insignificant ones: "Minnesota Nice", you know.

² There may be some things the Members are better off not knowing.

³ Which, I gathered from the Seattle Westercon, is unusual at Pacific Northwest cons -- "People up here like to drive home from the con before dark and get a good night's sleep before going to work on Monday morning," I was told. I'm not sure I believe this of fans, but the plain fact is that the Sunday evening after that Westercon there were only about 20 fans wandering around trying to find the/a Dead Dog Party; those of us who didn't give up finally ended up in the room of some hospitable Ferengis.

These are the sort of details people really need to know in advance to schedule their vacation time and make travel and hotel reservations.

Creation Takes Aim

Report by Lloyd Penney: Yvonne and I may have retired from the Ad Astra committee, but we haven't retired from running conventions altogether. We had planned a small, comfortable Trekcon names TREKlave and it was scheduled for the last weekend in April. Well, we've had to cancel it and Creation Conventions takes most of the blame for this one. According to the pre-production associate for the Trek shows, and one of our guests, Lolita Fatjo, Creation takes aim at new or small fan-run conventions and purposefully schedules Creation Conventions to "coincide" with them. They think that any fan-run endeavor is competition for them and that's what happened here. Creation will be bringing in either Brent Spiner or Patrick Stewart. It doesn't really matter: the appeal of either is big enough to kill us outright, so we've decided to keep our losses low and cancel. Not long ago I heard that Creation should be classed as a fan-run convention because the founders were fans. I don't know who they are, but obviously they've forgotten their fannish past, if they ever really had one. Yvonne and I have gone to Plan B...we're looking to start up an annual mystery/suspense convention.

Worldcon Portrait Gallery Stays Home

The Portrait Gallery will not be shown at Intersection this year, explains curator Gary Louie, because the collection has grown to the point that it is impractical to ship it overseas. Some of the fans who have worked for the Worldcon Exhibits are not able to travel this year, and will not be available to assist in the setup and tear down of the exhibit.

The Portrait Gallery is a collection of now more than 350 professional portraits taken by Christine Valada of professionals in the industry. The collection was started in 1989 and first displayed at Noreascon 3, along with individual biographies of each participant. The collection was later displayed and expanded at every Worldcon since.

The Portrait Gallery will be displayed at L.A.con III, in Los Angeles, next year and will contain portraits taken at ConFranco, Canadian, and Intersection. Participants will be contacted in approximately May, 1996 to update their biographies. Changes of address, or requests for more information may be directed to: Gary Louie, Post Office Box 179, Simi Valley, CA 93062-0179 USA; or by e-mail to G.Louie3@GEnie.Geis.-com.

Stone Age Parliamentarians Meet Captain Future

[[Kevin Standlee will realize one of his fannish dreams this summer in Glasgow when he chairs the Worldcon Business Meeting. Standlee undertakes any Worldcon job with dedication and intense preparation, which is how he wound up at a meeting of professional parliamentarians. His performance proved to be such a sophisticated example of the groundling sport of "freaking the mundanes" I asked to reprint Kevin's online account.]]

Report by Kevin Standlee: On April 29, I attended the quarterly meeting of the Pacific Area chapter of the California State Association of Parliamentarians, a unit of the National Association of Parliamentarians. I'd never attended a CSAP/-NAP meeting before, but I'd recently made an inquiry to NAP about membership, and they referred me to this meeting.

About 25 people attended, mostly older women (I was one of only two men present, and both of us were "guests" -- non members). The program was about using "scripted practice" to learn various elements of parliamentary procedure, and wasn't bad so far as it went, but...

I can only presume that this meeting wasn't indicative of the NAP as a whole, because the level of knowledge displayed by these attendees was disappointing to say the least. The ability to follow instructions was limited -- even in the "fully scripted" practice, both the makers and the presiding officers got tangled up, even though all they had to do was read the words off the paper.

Actually, the attendees of a Westercon or Worldcon business meeting are generally better-informed about procedure than most of these 'parliamentarians' appeared to be. (I'm not talking about the two people leading the sessions; they knew what they were doing, but wanted to try and let the people in the session do it themselves.)

I explained my involvement with science fiction groups. Several people started to scoff at me, with the attitude of "how hard can that be?" With a straight face, I read off some of the procedural twists we've dealt with at the last couple WSFS Business Meetings: A motion to Reconsider a negative vote on a Division of the Question (not allowed; but a motion to Suspend the Rules and Reconsider [2/3 vote required] is allowed) made heads spin. During the discussion of the method of "filling blanks," I posed a parliamentary inquiry as to what the effect of rejecting **all** of the proposed alternatives would be. The chair said, "that couldn't happen, could it?" I said, "It **did** happen at the World Science Fiction Society's Business Meeting in 1993 in San Francisco." While a few people still didn't seem convinced that there could be anything substantive about a group which discussed science fiction, I

seemed to prove that there were interesting procedural matters.

I volunteered to take a turn as presiding officer, and impressed everyone there with my command of the mechanics. (Sorry for the lack of modesty.) I only wish I'd read ahead in the session so that I could have volunteered for the more-complicated 'partially scripted' session rather than the relatively simple 'fully scripted' session I chaired.

If this is all there is to getting on board with the NAP (the largest association of parliamentarians), then this will be a piece of cake. I'll send off my membership application this week, and sometime in the next few weeks I'll have to go take a test. I've seen the question pool out of which the actual test is formed, and passing it should be simple, especially because you only need a 70% score to be accepted.

Once I've joined, I plan to undertake the course of study which will, I hope, eventually lead to being certified as a Professional Registered Parliamentarian.

New Convention Listings

Bubonicon: (August 11-13, 1995) Howard Johnson East, I-40 and Eubank NE, Albuquerque, NM. GoH: Harry Turtledove. TM: Simon Hawke. Artist: Martin "Lucky Starr" Cameron. Media: Rick Sternbach. Rooms: \$48 sgl/dbl, call (800) 877-4852. Memberships: \$21 til 7/30, \$25 at door. Contact: NMSF Conference, P.O. Box 37257, Albuquerque, NM 87176.

Rivercon XX: (September 1-4, 1995) Executive West Hotel, Louisville, KY. GoH: Philip Jose Farmer. Fan GoH: Robert and Juanita Coulson. TM: Andrew J. Offutt. Rooms: \$60 sgl-to-quad, call (800) 626-2708. Memberships: \$25 til 8/15, \$35 at door. Contact: RiverCon, P.O. Box 58009, Louisville, KY 40268.

Ditto 8: (November 3-5, 1995) Mayflower Park Hotel, 4th and Olive, Seattle WA. Fanzine fans convention. Special Guest: Taral Wayne. Hotel rooms: \$80 sgl/dbl, contact (800) 426-5100. Memberships: US\$30, C\$40. Contact (and make checks/cheques payable to): Alan Rosenthal, P.O. Box 75684, Seattle, WA 98125-0684.

Sci-Con 17: (November 10-12, 1995) Sheraton Oceanfront Inn, Virginia Beach, VA. For reservations call: (804) 425-9000. Guests: *Magic - The Gathering* artist Mark Poole, Author/Gaming guest Larry Bond, Games Workshop, Decipher Inc. Memberships: \$20 til 9/1, \$25 at door. Contact: Sci-Con, c/o HaRoSFA, PO Box 9434, Hampton, VA 23670.

Windycon XXII: (November 10-12, 1995) Hyatt Regency Woodfield, Schaumburg, IL. GoHs: Poul Anderson, Stanley Schmidt, Heather Bruton, Dick and Leah Zeldes. TM: Bob and Anne Passovoy. Hotel rooms: \$77 sgl/dbl, contact (800) 233-1234. Memberships: \$25 til 10/2. Contact: Windycon XXII, P.O. Box 184, Palatine, IL 60078.

The Fanivore



Harry Warner, Jr.

I did it, at some cost to my psyche, typing your new address which is further crumbling of my world and intrusion of the unfamiliar. Is nothing except 423 Summit Avenue sacred in fandom?

I can't see how anyone could think "religious law" would permit traveling in time to kill Hitler in infancy. I gather that the *Hitler's Crib* article referred to "religious law" as understood by Christian, Catholic and Jewish denominations. They all forbid killing because of the Old Testament's Ten Commandments, exceptions to which wouldn't include the right to kill a baby which hadn't become old enough to want to kill anyone even if its name was Adolph Hitler (which it wasn't, come to think of it, because AH was a pseudonym.)

The most recent celebrity brushes I've experienced, I suppose, are both quite a few years old. One occurred in a small downtown Hagerstown restaurant where a well-known country singer wandered in unexpectedly, all by himself and semi-drunk. He explained to patrons like me that he'd been drinking because his wife was sleeping with an even more famous country music star. Then he started to sing a hit of the day but stopped at the third measure explaining that if he sang one more note it would cost everyone in the restaurant the union

minimum fee. (I was surprised at the way his voice boomed out loudly enough to fill an opera house. I'd always thought all pop entertainers crooned softly into microphones.) Then he asked if he could use the dressing room. A waitress directed him to the restaurant's nearest equivalent, the man's lavatory. He glanced in, sprang back in horror, and scotched out of the place. Then there was the time the William Zantzinger trial was held in Hagerstown because of adverse publicity in the jurisdiction where he had been charged in the death of a black woman, Hattie Carroll. It attracted much attention because he was a socially prominent white, and someone even wrote a wildly inaccurate folk song about the episode. A Washington television newsman who is now one of the most publicized network news commentators asked me one morning to cover for him, promised payment for my trouble, and vanished from the courtroom for the next six hours. I'm still waiting to receive the fee, which should be considerable by now if it was invested at compound interest pending payment to me.

I think Jerry Pournelle's desire to have the space program transferred from government to private interests is justified by the recent history of space exploration. There must be a few giant multi-national corporations that have the financial resources and the understanding of commercial prospects that could do the job. The only alternative would be cooperation among all the world's big nations on government-financed efforts to colonize the Moon and Mars and I doubt if this is a probable future.

It's good news about the publication of a collection in hardback of Zenna Henderson's *The People* series. My happiness would be complete if someone in fandom or prodom could put enough pressure on one of the cable channels to run the TV movie based on that series, entitled as I remember it simply *The People*. It was more faithful to its literary basis than most films based on published science fiction. I don't believe it's even available on pre-recorded video tape. I haven't seen it in the program listings of the Washington-Baltimore edition of *TV Guide* for a dozen years or more.

The obituaries made sad reading again in this issue of *File 770*. I hope insurance companies never take notice of what has been happening in fandom. Life insurance premiums for anyone who has ever been active in fandom would become higher than those for the general public, if the industry ever realized how many fans are dying several decades earlier than their normal life expectancy.

How could Teddy Harvia write a fake Harry Warner loc? He never wrote a loc longer than the space available on a postcard. I'm incapable of writing a loc shorter than the capacity

of one norma-sized sheet of typewriter paper.

Anyone who wants to inquire about memberships in SFPA can communicate that fact to Gary Brown, P.O. Box 1501, Bradenton, FL 34206-1501. Currently there are eight people on the waiting list, one of whom never joins when he reaches the top but asks to go back to the bottom of the list again, and it's usually possible to climb from bottom to top within a one- to two-year period. There is a \$3 fee to join the waiting list. Mailings go out on a bimonthly basis. To retain membership one must have at least six pages of original material in any two consecutive mailings. Membership dues are \$15 per year. The membership limit is 27. SFPA is oriented toward Southern fandom and people living in the South would probably find it more enjoyable than Yankees. (Maryland became part of the SFPA South just two or three years ago, after previously possessing Yankee status.)

I'm sorry about all the erratic spacing in this letter. The right thumb which I caught in a car door several years ago has never recovered from the numbness it suffered on the part that presses the space bar and I'm never sure if I pressed hard enough between words. I discovered that it is physically impossible for me to use my left thumb for spacing after so many decades of touch typing the orthodox way. It simply won't obey my mental impulse.

Teddy Harvia

Where would fandom be without Bill Rotsler's fillos and Harry Warner's locs? I can't imagine.

Brad Foster's self-portraits are always intriguing. The lizard-like alien is how others see him, the sensuous babe is how he sees himself (or rather the body he always wanted to have -- and hold).

Knowing Chattanooga helps one understand the fannish radioactive bomb scare. In eastern Tennessee, an atomic bomb could destroy one valley and not change one bit those around it.

Evelyn C. Leeper

I just read in *F770:108* that Rob Hansen has just published his trip report for the 1984 Worldcon. Three things come to mind:

- 1) It's a typo for 1994,
- 2) It's some sort of fannish rule that trip reports must take years, or
- 3) I would be the promptest TAFF/DUFF winner by a far margin if I ever won.

Elizabeth Osborne

I read with enjoyment John Lorentz' article on differing traditions in cons. He discussed cons on the West Coast vs. others. It took some time for me to get used to the change from the Midwest to Florida's conventions. The story about Rustycon was tragic. It is the common way of things that a few people will make it hard for everyone else. It sounds like the con committee is handling the problem in a mature way and getting the support they need from the local fan community. This could easily have ended up as a fan feud with each group pointing a finger at someone else and saying, "It's all their fault." It does seem strange that the hotel did not have any idea what the convention was like. While such damage is not excusable, it is surprising that the con committee did not inform the hotel staff more of what to expect. That's an old story about the hotel being unprepared to handle con crowds but they were way in over their heads. The rest of the con articles were good as well. In a way, I was happy to hear of New York pulling out. I don't like the city well. Niagara Falls is a better town for conventions than most people realize.

Henry L. Welch

Thanks for *File 770:108*. It seemed like a large number of obits in this issue.

To eliminate some of the Rustycon hotel surprise problems (as opposed to the vandalism) our local convention keeps a photo album. This album is always shown to the hotel rep, manager, and security chief to let them know what to expect. It includes a number of typical costumes which include everything from the scantily clad to the weapons bearing. We want the hotel to know exactly what to expect.

Georges Giguere

Just to let you know that you'll be hearing from my lawyer, re the bruises on my butt from falling off my chair laughing whilst reading A107. Good Stuff, and the Convention aftermath is interesting. Cool. Much prefer the colophon in #104, and good to hear neither of the Lynches were hurt in their fire...

I've been working out-of-town on hell-jobs. Good money being an industrial electrician; managed to drop 20 pounds in less than 4 months. Not a recommended method for weight loss; though I was eating about 4000 calories/day, carrying 10-foot lengths of 4" rigid steel pipe up a mountain takes it out

of you. A mild case of giardia didn't help much either, but the doc did his 40-year, 100,000 mile checkup and pronounced me "disgustingly healthy" and HIV-negative ("and don't ask for another test unless you take up needles or young men!")

I dropped in on the first night of NonCon; due to the job at the time I had to wait awhile for the conrep. NonCon made money this year, mostly due to exceptionally high consuite liquor sales. The dance was something to rave about, as well.

So now I'm flogging \$100 IBM-XTs to students, taking CNE courses, and repairing monitors and mainboards. Better than getting my hands dirty...

Hey! Felicitations on the wedding, and keep up the good work!

Tom Feller

Regarding the retrospective Hugos, I read the list on LACon's home page on the World Wide Web. One story that caught my eye was "First Contact" by Murray Leinster. Unfortunately, his best work was behind him when the Hugos started, and he deserves to be recognized for this and other fine work.

Robert Lichtman confuses getting an Internet address and accessing the World Wide Web. I had an address when I only had an XT clone. I even remember reading an early article about Compuserve in which the author commented that most of the people he encountered on that service seemed to have a Commodore VIC-20 and a 300 bps modem. I'm sure it's still possible to get a Compuserve or Genie account with an XT.

Sheryl Birkhead

I see the listing of grants from ConFrancisco -- questions. (1) What is the World Science Fiction Society Mark Protection Committee? (2) Who/what is High Hallack? (3) What is the Christine Valada Photo Gallery? (4) What is Fans Across the World? Just curious.

[[The Mark Protection Committee registers the service marks of the Worldcon, such as the word Worldcon and Hugo Awards. Its members are elected by the Worldcon business meeting. I believe High Hallack is a children's centre of some kind. The photo gallery is discussed by Gary Louie elsewhere in this issue. And, Fans Across the World is a fan-run project to assist Eastern European and third-world fans attend the Worldcon.]]

Sorry to see so many obituaries -- but I've seen many of them before in smaller clubzines. It seems as if there was an outbreak of such losses lately.

Sorry to read about the convention vandalism at Rustycon. I thought that, for awhile at least, this was a thing of the past. (Love the Rotsler at the top of the page.)

Sounds as if you've settled into the new digs. It is always desirable to start a marriage out on neutral turf if that can be managed. You did.

Jim Young

Speaking of Hugos, the one thing that bugged me at ConAdian was at the beginning of the Hugo ceremony. When the Hugo team was being announced, they were introduced as "designing the Hugo." The WSFS Constitution is very specific about who designed them. Since it was obvious they were talking about the bases this is a fairly minor point. However, I know Ben Jason was in attendance at the ceremony. I imagine Mr. McKnight's daughter was also there (I forgot whose daughter she was until your "98 and Beyond" worldcon panel). An acknowledgement of their contributions would have been nice.

Taral Wayne

Can't say I liked the way Lloyd's letter in the last *File 770* (April issue) made local *[[Toronto]]* furry fandom look. I asked into it, though, and in essence it's accurate. However --

Furry fandom here is pretty anarchic, even as fandom goes. I found that Lloyd had been talking to Paul Groulx, who is actually from out of town. Paul, at that time, ran an apa named *The FurThest North* that Lloyd mistakenly identified as a BBS. (The BBS he must have been thinking of is *The Trap Line*.) Paul and his FurThest North crew are largely a separate clique.

The sysop of Trap Line is Ken Rosser. He lives in my neighborhood and is in some ways the center of the BBS group that includes me, Chuck Davies, Todd Sutherland, Gary Burke, Andrew Murphey-Mee, John Boulton, Steven Baldasara and a couple of others -- a mixed group of animators, comics artists, and wanna-bes. We have internal divisions of our own, if truth be known. Those on Furry Muck; and those who aren't. Those into the dog collar and black leather jacket look; and those who aren't.

Meanwhile, there is a fan named James Redikop who has his own largely separate connections to Furry Muck. He's from out of town as well.

Nonetheless, Redikop with Trap Line sysop Rosser have hosted the annual furry party at Ad Astra for the last three or four years. It was privately funded and semi-open, and that by and large was how they wanted it. Flyers are put up around the hotel the night of the party.

Enter Kevin Duane. Kevin, an entrepreneur in the most wild-blue-yonder sense, insisted that if the furies approached Ad Astra as a group we could request funding for a room, perhaps time on the program schedule. Redikop and Rosser were satisfied with the *status quo* and didn't wish Kevin to intervene on their behalf. In conversations about the pros and cons of Ad Astra participation, Rosser and I several times made that clear to Duane. He went ahead and spoke to someone named Steve Wilson on the committee on his own.

There was yet another contact with the concom, a member who was logging onto Trap Line at that time. I knew him as "Omaha Fan Club" on line. He had one or two friends of like mind. There was some confusion about just who these people were and whose interests they were serving. "Omaha" proposed introducing furry events on the Ad Astra program, and as far as we know was forging ahead on this solo. Eventually he announced that the concom wasn't buying it and he was now too busy for con work.

While we in the Trap Line group were aware of this much, at least, unknown to us Lloyd Penney was talking to Paul Groulx. While I don't speak for Paul, it would appear that his attitude about the furry party was the same as ours -- we were cool doing it ourselves and didn't need outside supervision. Assistance from a con, after all, usually implies accountability too.

When I read Lloyd's comments in F770 I called him in order to ask who he had been talking to. At first he didn't recall, but after a bit seemed to think it was Paul Groulx. I explained as much of all this as I could recall and there didn't seem to be much ground for disagreement. The main point I wanted straightened out was the flyer. After showing us in an uncooperative light, his mention of the flyer made us seem hypocritical.

The flyer was a last minute affair. Normally, James Redikop arranges an elaborate artists' jam. Even as co-host of the annual furry party, he tends to act alone. The art is mailed cross-country to the contributors and no one from the Trap Line has input. This year, however, the art for Redikop's original flyer was lost in transit. Kevin Duane stepped in, unasked, with art by an American artist he knew. (Still no other local input.) Redikop, somewhat nonplussed, gave into necessity and printed it.

Lloyd described the flyer drawn by Doug Winger accurately enough. Unfortunately, he had no way of correctly interpreting

the in-joke. *[[The flyer is reproduced on the next page.]]* The sad fact is that furry fandom has been insulted and made fun of by other fans in the past. I won't say that there isn't some basis for poking fun at them, but a lot of furies feel victimized. Many have scant sense of humor, and react all out of proportion. But not always. Last year the committee of Philcon made several changes to dealer's room policy that affected furry dealers and artists -- (and ever second furry is a dealer and artist, I sometimes think) -- so severely that a separate con was organized by furies at the last moment. It is now an annual event called Confurence East. ...This was the situation referred to by the Ad Astra flyer, not anything that the concom was imagined to have done.

Maps, graphs and diagrams that might further illuminate this dark tangle of exotic undergrowth are available for a modest price. But you have to ask yourself -- do you really want to know?

We Also Heard From

We Also Heard From: *Arthur Hlavaty* wished Diana and me luck in our new home. He also wrote, "I imagine I'm not the first to say your zine is now a Treasure." At least I think he said that -- a key word was quickly scribbled and might have meant something else but I'm sticking with this... *Don Fitch* adds, "Though modem-disadvantaged, I commend your practice of including people's e-mail/electronic addresses and their (regular) mail ones as well -- one fanzine I got recent didn't do the latter for e-mail LoCs, a practice I strongly hope will not become general since a large number of us aren't likely to participate fully in The Technological Revolution in the near future. (I don't really need something to help me get farther behind, faster.) Hey, without knowing his postal address how could I mail Gary Farber the floppy disk I've just filled with all (100 pages) the fanzines I've done since 18 Nov '93?) *[[Oops.]]*

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ROOMS 1011 & 1019

INFORMATION



AD ASTRA

Convention Information
Schedule of Events
Identification Badges

I THINK
IT'S GOING
TO WORK!

MAKE SURE HE
GETS PASSES FOR
THE HOSPITALITY
SUITES!



AFTER YEARS OF BEING SHUNNED AND IGNORED,
THE FURRIES RESORT TO A DESPERATE PLAN...