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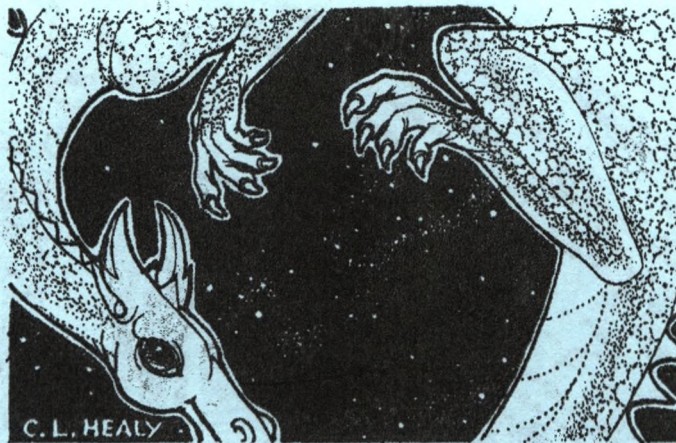
## FILE 770 EXPLAINS ITS COVERAGE

### AUSSIECON TWO

Before you hear it from every single other fanzine in America, and the purpose of my printing such news at all becomes unclear, let me tell you: Aussiecon II was a well-attended success. This issue of F770 runs time-bound data about awards and attendance. There's also NASFiC coverage. Most of the next issue will have my unexpurgated Aussiecon II report.

AUSSIECON 2 ATTENDANCE	TOTAL	ATTENDING
Pre-registration	2199	1255
Conversions		21
At-the-door	135	135
Day memberships	188	188
	2522	1599





## HUGO CEREMONIES

*We applaud Comrade M A Ortlieb for his sterling courage in the teeth of capitalist-inspired adversity by exposing the fundamentally anti-democratic nature of the little silver rocket ships while he was forced to adopt the garb of a running dog wine steward (who failed to deliver the services repeatedly demanded of him).*

So the hoax edition of THE AUSSIECON 2 FREE PRESS summarized emcee Marc Ortlieb's performance. Ortlieb in his white tie and tails explained the Hugos: "They are democratic awards -- anyone who has enough money can vote..."

That was early in the ceremony when the jokes still came easy. Throughout the problem-plagued ceremony Ortlieb's cool wit reassured everyone that the dignity of the occasion would somehow be preserved, and most of the technical glitches ultimately did not diminish the audience's enjoyment. They merely represented the Worldcon's latest unsuccessful effort to make the Hugos a flashy multimedia event.

To the cause Aussiecon had committed five carousel slide projectors, movie projectors, stage lights, concert sound system, and live actors. Slides displayed magazine cover art pertaining to nominated works, or name and title cards. Inexplicably, neither photographs nor fanartists' cartoons were used. Best Dramatic nominee movie trailers were screened, but the projectionists did not begin them on the intended cue. Aussiecon added a new dimension, dramatic readings of sf works. Two major problems in the way they were done made them intrusive rather than complementary. First, no identification was made of the works being read, who their authors were, whether the text came from current Hugo nominees, or for that matter, who was reading them. Second, the fifteen minutes of readings cropped up in the middle of a series of Hugo presentations: it's very hard on the cardiac condition of the pros, and tries everyone's patience. Nevertheless I admire the idea, and if it was packaged better would work. For example, borrowing the way nominated songs are dispersed throughout the Academy Awards, one could read a dramatic paragraph from the Best Novel nominees between presenting each pro Hugo.

The technical crew had still been loading slides into the carousels when fans were admitted to their seats. Someone mounted them out of sequence, so names never appeared in the order Ortlieb's cue cards had them. Inevitably the moment came that a winner was revealed before the nominees were presented (Campbell Award



winner Lucius Shepard). To add a final touch of absurdity, two title slides were typoed, for Fan Writer nominee "richard e. geiss" and Best Novella winner "pless enter". Perhaps it was a blessing in disguise that the only four winners in attendance were Charlie Brown, Alexis Gilliland, David Brin and myself. However, no Hugo ceremony that actually gives away the little silver rockets can be seriously knocked -- remember when Torcon only had the bases ready in time? There's just too much emotion and pleasure in the moment, even for the proxy recipients like Robert Silverberg and Barbara De La Hunty, the latter wearing half a blouse to make us even more glad that Michael Whelan won again.

Roy Ferguson decided that he would only conduct runoffs to the extent necessary to determine the winners. No second etc. place runoffs were done. He received 443 valid ballots, and 22 invalid ballots. Below you will find the nominees in each category listed in reverse order of elimination, the first listed being the winner. To the right of the category title you will find the total ballots cast in that race. To the left of each nominee is the number of nominating votes they received. The column headed "1" is the count of first preferences, the column headed "2" is the total after distribution of preferences for the nominee with the lowest number of first preferences. This operation is repeated until one nominee secures a majority of the votes.

<u>N</u>	<u>CATEGORY TITLE</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>
<u>BEST NOVEL (395 ballots)</u>								
29	NEUROMANCER, William Gibson	104	115	127	152	183		
41	EMERGENCE, David R. Palmer	74	75	84	102	146		
28	THE PEACE WAR, Vernor Vinge	69	74	86	102			
26	JOB: A COMEDY OF JUSTICE, Heinlein	59	61	76				
34	THE INTEGRAL TREES, Larry Niven	55	56					
	NO AWARD	34						
<u>BEST NOVELLA (355 ballots)</u>								
50	"press enter M", John Varley	146	151	159	172			
22	"Cyclops", David Brin	58	62	67	83			
22	"Valentina", Delaney & Stiegler	51	51	61	83			
25	"Summer Solstice", Charle Harness	38	40	52				
21	"Elemental", Geoffrey Landis	34	35					
	NO AWARD	28						
<u>BEST NOVELETTE (349 ballots)</u>								
22	"bloodchild", Octavia Butler	85	91	92	98	105	125	166
23	"The Man Who Painted the Dragon Griaule", Lucius Shepard	58	67	68	74	87	98	134
15	"Return To The Fold", Timothy Zahn	38	38	41	49	67	95	
15	"Blued Moon", Connie Willis	51	54	54	61	63		
18	"Silicon Muse", Hilbert Schenck	36	38	39	43			
15	"The Weigher", Vinicoff & Martin	31	31	31				
	NO AWARD	27	30					
18	"The Lucky Strike", Kim Robinson	23						
<u>BEST PROFESSIONAL EDITOR (358 ballots)</u>								
50	Terry Carr	114	114	124	153	190		
45	Stanley Schmidt	76	77	90	95	135		
53	Shawna McCarthy	69	69	78	85			
54	Edward Ferman	43	43	44				
20	George Scithers	34	36					
	NO AWARD	22						

<u>N</u>		<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>
	<u>BEST SHORT STORY (345 ballots)</u>						
12	"Crystal Spheres", David Brin	85	87	94	101	116	161
16	"The Aliens Who Knew, I Mean, Everything", George Alec Effinger	83	84	86	92	122	151
11	"Symphony For A Lost Traveller", Lee Killough	59	59	71	72	80	
17	"Salvador", Lucius Shepard	43	43	45	61		
9	"Ridge Running", Kim S. Robinson	32	32	32			
9	"Rory", Steven Gould	24	24				
	NO AWARD	19					
	<u>BEST NONFICTION BOOK (313 ballots)</u>						
22	WONDER'S CHILD: MY LIFE IN SCIENCE FICTION, Jack Williamson	57	59	71	90	122	
23	THE FACES OF SCIENCE FICTION, Patti Perret	71	73	85	89	118	
19	SLEEPLESS NIGHTS IN THE PROCRUSTEAN BED, Harlan Ellison	55	55	68	82		
16	IN THE HEART OR IN THE HEAD, G. Turner	65	65	66			
17	THE DUNE ENCYCLOPEDIA, Willis McNelly	48	48				
	NO AWARD						
	<u>BEST DRAMATIC PRESENTATION (413 ballots)</u>						
75	2010	119	137	178	230		
57	GHOSTBUSTERS	75	98	111	140		
57	STAR TREK III: The Search For Spock	62	81	92			
58	DUNE	59	68				
40	THE LAST STARFIGHTER	49					
	NO AWARD	49					
	<u>BEST PROFESSIONAL ARTIST (330 ballots)</u>						
43	Michael Whelan	128	130	137	156		
16	Vincent DiFate	65	65	71	84		
25	Val Lakey Lindahn	44	46	55	68		
22	Barclay Shaw	39	39	47			
17	Thomas Kidd	30	30				
	NO AWARD	24					
	<u>BEST SEMI-PROZINE (325 ballots)</u>						
70	LOCUS, ed. Charles N. Brown	145	148	155	157		
49	SCIENCE FICTION CHRONICLE, ed. A. Porter	58	60	70	74		
27	SCIENCE FICTION REVIEW, ed. R.E. Geis	40	45	50	52		
	NO AWARD	42	44	49			
9	WHISPERS, ed. Stuart Schiff	21	28				
15	FANTASY REVIEW, ed. Robert Collins	19					
	<u>BEST FANZINE (284 ballots)</u>						
28	FILE 770, ed. Mike Glycer	69	78	85	85	118	
13	RATAPLAN, ed. Leigh Edmonds	66	71	75	79	105	
20	ANSIBLE, ed. Dave Langford	53	58	71	73		
	NO AWARD	42	43	48			
13	MYTHOLOGIES, ed. Don D'Amassa	30	32				
7	HOLIER THAN THOU, ed. R & M Cantor	24					



<u>N</u>		<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>
	<u>BEST FAN WRITER (284 ballots)</u>						
24	Dave Langford	68	73	74	87	112	
11	Leigh Edmonds	72	75	75	79	100	
14	Richard E. Geis	46	55	55	73		
18	Mike Glyer	36	43	44			
	NO AWARD	32	33				
8	Arthur Hlavaty	30					
	<u>BEST FAN ARTIST (287 ballots)</u>						
14	Alexis Gilliland	51	54	54	63	89	120
29	Brad Foster	59	61	63	69	78	112
10	Joan Hanke-Woods	57	60	60	68	76	
10	Bill Rotsler	46	46	46	50		
13	Stu Shiffman	33	34	34			
	NO AWARD	31	31				
11	Steven Fox	10					
	<u>JOHN W. CAMPBELL AWARD (291 ballots)</u>						
32	Lucius Shepard	166					
7	Melissa Scott	40					
8	Geoffrey A. Landis	34					
	NO AWARD	33					
6	Elissa Malcohn	8					
9	Bradley Denton	5					
6	Ian McDonald	5					

FILE 770 STEPS DOWN FOR 1986: I was quite happy to win the Best Fanzine Hugo at Aussiecon Two. It feels great to win one, and at least in this category, I think it's a feeling that needs to be shared. If FILE 770 merits nomination for a Hugo in any later year, it'll be back, but I withdraw it for 1986.

## SITESELECTION

Fans from Boston and New York lined up and signed up their hand-carried site selection votes, avoiding a currency conversion charge assessed to overseas mail voters, and when it was all over the result was exactly what everyone expected: Britain in '87. Twelve hours later the NASFiC votes had been counted and Phoenix's uncontested bid had locked up the rights.

Malcolm Edwards announced that Conspiracy '87 will run from August 27 through September 2, 1987, at the Brighton Metropole. Guests of Honor are Britain's Doris Lessing and America's Alfred Bester, and British fans Joyce and Ken Slater. Special Fan Guest is Dave Langford. Artist Guest of Honor will be Jim Burns, with Brian Aldiss as Toastmaster.

Provided the exchange rate holds, until March 31, 1986, attending memberships are \$30 US, supporting memberships \$15 US. Bid presupporters may take a \$3 US discount (they know who you are). Write to: Conspiracy '87, PO Box 43, Cambridge Cb1 3JJ U.K. See the next page for voting totals.

Phoenix scored 51 out of 56 NASFiC site selection votes (the remainder going 2 to None of the Above and 3 to No Preference). Cactuscon Progress Report Zero featured Hal Clement (Harry Stubbs) as the Pro Guest of Honor, and masquerade genius Marjii Ellers as the Fan Guest of Honor. Through December 31, 1985, attending memberships



are \$25 with supporting memberships at \$15. Presupporters may deduct \$5. The convention will last September 3 through 6 at the Phoenix Hilton, Hyatt Regency and Civic Plaza Convention Center. Cactuscon's address is: PO Box 27201, Tempe AZ 85282.

#### 1987 WORLDCON SITE SELECTION RESULTS

	AT CON	BY MAIL	TOTAL
Britain	262	145	407
Phoenix	14	88	102
None of the Above	3	0	3
No Preference	6	6	12
Other	1	1	2
Invalid	0	1	1
Total	286	241	527

FUTURE WORLDCON BIDS: Two of the four publicized 1988 bidders filed their official papers through Aussiecon 2, St. Louis and "Bermuda Triangle in '88".

St. Louis proposes to use the Cervantes Convention Center with its three exhibition halls each measuring 80,000 sq. ft. The committee has letters of intent from 9 hotels blocking a total 2750 sleeping rooms. Incidentally, the secretary of the St. Louis Science Fiction Society wrote to correct me: the club's vote in May whether to endorse the Worldcon bid resulted in a tie, therefore no endorsement was made. "However, many of the society's members are pre-supporting members of St. Louis in '88 and several are actually on the committee."

"Bermuda Triangle in '88" would set out from Miami in the cruise ship SS Norway for a week's circuit of the Carribean. With 875 cabins, the ship carries 1750 passengers maximum. Norwegian Carribean Lines wants \$1,800,000. Bidding literature targeted individual fares around \$800, but simple division of the fare by the maximum number of passengers yields \$1028. (The discrepancy can be attributed to earlier information reflecting a higher occupancy level). The bidders have already formed an Illinois not-for-profit corporation, The 49th Ward Regular Science Fiction Organization Inc., Neil Rest, President, Alexia Hebel, Vice President and Hillarie Riley, Secretary. The bid's representative at Aussiecon, Lanny Waitsman, declared "Regardless of whatever you may have read, this is now a serious bid." Waitsman was grilled during the Business Meeting about how the berths would be allocated, but he had no answer beyond the bid flyer statement that 400 pair of berths might be distributed by lottery. In fact, all discussion was directed by mischievous enthusiasm to assume that demand would exceed supply, and the only problem was how to raffle off the accomodations. Nobody volunteered an answer to Ben Yalow's questioning what the committee would do if the boat doesn't sell out, and they face a money-losing proposition.

New Orleans and Cincinnati publicized themselves at the con. The weekend after Aussiecon, being Labor Day, made most fans think of Austin. Mike Resnick of Cincinnati, though, had his mind on his home town. On Monday, September 2, half a million visitors "jammed the banks of the Ohio River to see a Cincinnati night sky ablaze with white, gold, green, red and blue fireworks". Now why would Mike think fans would be interested in that? He even sent along the relevant front page story from the Cincinnati Post, with a time-elapse photo of the fireworks.





# NASFiC

J.R. "Mad Dog" Madden's NASFiC report appears on the last four pages of this issue. To work your way up to that extravaganza, here are some quick introductions to the con.

RICK FOSS: Despite a hotel layout that required them to do long walks in record-breaking weather, most people I spoke to had a good time at LoneStar Con. The Sheraton was quite accomodating, and raging parties continued undisturbed by such considerations as damage to mundane sensibilities.

The Con Suite served ample amounts of chili in snow cone cups that were admirably designed to make you eat it quickly. After about two minutes, they disintegrated. It was suspected that the cups were provided because they /NASFiC/ were getting a cut of the laundry bills.

The most popular part of the programming was the daily horde of bats that flew past the hotel at sundown. I declined invitations to stand underneath and watch for the

same reason I don't stand under seagulls, pigeons or Great Danes. No one who did so mentioned being decorated as a result, but then again, who would? Private speculation that the bats were also getting a rakeoff on the laundry bills was probably unfounded.

The art show was one of the best in recent memory, and the lighting was arranged by someone who actually knew what they were doing. Both quantity and quality were excellent, and sales seemed brisk. The masquerade was marred by lighting problems and a very low stage that prevented most people from seeing the costumes. The boycott by master costumers adversely affected the quality of the displays, though Greg and Astrid Bear put on a superb farce.

The Program Book contained one literary gem: a history of fandom and the Austin bid as written by the Rev. Jeremiah Puddlesucker. Also notable was a hilarious article with suggestions on how to buy art cheaply, which included getting the artists hopelessly drunk before making an offer. Though it may be awhile before I even want to look at chili and beer again, I'm glad I attended.

GAIL KAUFMAN: Many dinner groups went to a place called the "Magic Time Machine" where service staff dressed in costumes ranging from Davy Crockett and the Lone Ranger to Sarek and the Queen of the Gypsies. There was some talk of the Mad 3 Party going if they could be served by Alice and the Mad Hatter.

The dating/matchup computer was very busy, but the program/questionnaire raised

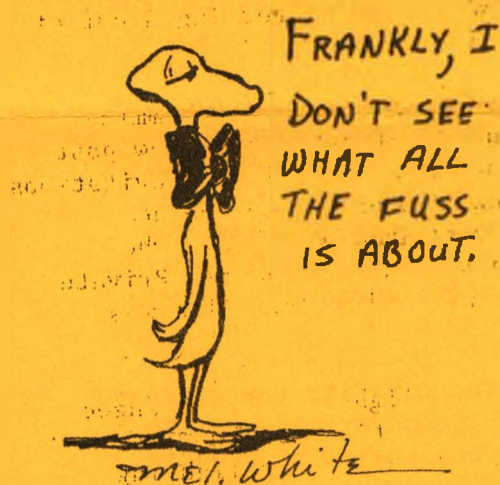


doubts as to the validity of matches. I am unwilling to provide reasons in detail, but I was matched with several males who are totally unacceptable.

Programming was scattered between the auditorium and both hotels -- rather difficult in that weather. The "pocket program" was the size of a roadmap and more difficult to read. Things were written in such a way that it was difficult to compare items on at the same time. This, plus weather, led to a new fan activity -- cab grabbing. There was some harassment of females walking from auditorium to hotel and back by beer-drinking inhabitants of pickup trucks on the bridge over the Colorado river. The Salvation Army shelter one block from the Sheraton did little to add to the ambiance but much to the aroma.

In his letter to the mayor of Austin, Jan Howard Finner mentioned: "...Though it also occurred during the day, crossing the Congress Street Bridge could most aptly be described as running the gauntlet or sailing the perilous strait between Scylla (The Hyatt) and Charbydis (The Sheraton). I personally was subjected to abuse from passing vehicles. I rather doubt they were yelling, "Welcome to Austin!" On Sunday night (1 September) I had just remarked to one of my two companions, who just happened to be a young lady from Austin, that I considered the denizens of Austin best described as crude, lewd and rude, based upon my experiences at the Congress St. Bridge. She hotly denied this. At that moment, we were both hit by eggs thrown from a passing vehicle. She yelled "Damn Yankees!" after the retreating car, but I truly must demur from that accusation.

be... ..



Craig Miller also mentioned the car full of good old boys who apparently decided they had too many eggs. Jan reported them heaving empty beer cans at pedestrians: "...the beer cans should have been full, if the blokes in the cars had wanted to be really hospitable." Craig Miller had to have arrested a drunk who assaulted him in the lobby of the Hyatt.

The drunk, who was later identified as a photographer for Time/Life, shoved Craig aside at the (female) bellman's desk to announce he was looking for a woman. He had just had a loud argument with his girlfriend. Craig went over to the elevator bank. The same drunk strolled over to the elevator and at full tilt ran into Craig: "Watch where the fuck you're going," and the next thing, Craig

had been knocked over a couch and threatened by both the drunk and the drunk's male friend. Hotel security and the police were called. Craig and security followed, and as the drunk's friend ushered the drunk out of the hotel and down the street, the police arrived. The two went in opposite directions, and with drawn guns the cops showed the drunk the wisdom of halting in the middle of a nearby parking lot.

After chastising him for awhile, the police put the drunk in a cab and sent him home. Since assaults on tourists are generally unprosecuted due to the victim's inability to return for the trial, Austin police followed their usual procedure and provided the drunk's personal information to Craig. He also chose not to add a return visit to the charming Texas state capital to his calendar. He may write a complaint to Time/Life about the habits of their Austin stringer.

Turn the page for J.R. Madden's full NASFiC report...



The First Occasional Lone Star Science Fiction Convention  
and Chili Cookoff (The 1985 NASFiC)

Reported by  
J. R. 'Mad Dog' Madden

Situated in the Heart of the state of Texas (also known as the "Roasting Zone" and where lawns can be watered only once in five days), Austin hosted the consolation convention for those fans and pros who were not able to get to Melbourne for AussieCon Two. A few folks were able to attend both the WorldCon and the NASFiC and, among these hardy souls were the likes of Bruce Pelz, Fred Patten, Larry Niven, your reporter, and approximately ninety-six others. The NASFiC began on Friday, 30 August, though most folks seemed to be there on Thursday, and concluded, ever so reluctantly, on the following Monday afternoon, the 2nd of September. Guests of Honor were Jack Vance and Richard Powers. Fan GoH was Joanne Burger. Dr. Chad Oliver served as Toastmaster though there was no banquet; his remarks at the opening and closing ceremonies were more than adequate to justify the title though.

As of Sunday evening, the official con figures showed more than 2800 folks had attended the convention. Out of 2355 pre-registered members, less than 100 did not attend. 296 full memberships were sold at the door along with 202 one-days, 42 two-days, five dealer room passes, and 22 "kid-in-tow"s. With these numbers, the convention expects to wind up in the black.

The activities were divided between three locations: the Palmer Auditorium (on top of the hill across six lanes of traffic), the Sheraton Crest (across the bridge over the lake which continued to get wider throughout the con), and the Hyatt Regency between the other two. The con had the Sheraton completely booked and most of the Hyatt but fans were still scattered among six smaller and further hotels up to one and a half miles distant plus numerous smaller places. There was usually a breeze and the humidity was low but, when the temperature reached 103 degrees on Sunday (a record for that date), some of the fans started slowing down. The city of Austin helped by keeping the shuttle trolley, the Dillo, running throughout the weekend for the con; it ran a circular route past the major hotels and the Palmer for 25 cents a ride.

In the basement of the Palmer, the eighty dealers occupied 140 tables with the best selection of books for the collector ever seen! There were a few comics, some movie-related items, some crafts and such, but, for the fan interested in finding that missing edition of Astounding or a first edition Heinlein, this was the place. On the main level, registration and special exhibits (NASA, Analog/Asimov's, Micro Information Concepts, Twentieth Century Fox among others) preceded the entrance to the Art Show with approximately 1400 pieces by about 140 artists. The major attraction in the art show was The Fantasy Chess Set, blown glass pieces up to eight inches high, in a special wood and glass display cabinet which was a marvelous item in itself. On the upper floor of the auditorium were numerous



program rooms, the Fanzine Ghetto (Lounge), art workshops, and gaming. The large stage area of the auditorium was not used by the convention due to costs.

At the Hyatt, the large ballroom was divided into smaller areas, seven altogether, for major program items, panels, and speeches. Other than the LaVista restaurant which attracted fans throughout its open hours with the new yuppie fadfood, fajitas (soft tortillas, cubed steak, rolled with your choice of condiments and eaten with the fingers), the Hyatt was active during mundane hours only as open room parties had been forbidden and the corkage agents were out in force.

At the Sheraton, with a full contingent of fans and permission to party throughout the night, it was a different story. However, I did hear of some parties being closed by the hotel despite prior contracts but what else is new. The con's hospitality suite was open 6 p.m. to 6 a.m. Friday to Sunday and noon to 6 p.m. on Monday as was a real blast though drinks could not leave the hallway outside the rooms (i.e., not into the hotel proper). But, the upcoming bids for the '88 WorldCon were out to outdo each other at this affair. New Orleans likely took the honors as the best with two nights of partying, Mardi Gras beads and doubloons for all, and lots of good eats and drinks. Possibly feeling smug, the Boston bid for '89 had a very quiet party -- no alcohol at all; and I am still a little peeved at their reprinting my copyrighted con report of Noreascon Two in their Memory Book without asking permission. Along with media-related panels, the Sheraton hosted the film program during the day while it moved to the Hyatt at night.

At the Opening Ceremonies, con chair Willie Siros introduced City Councilman Smoot Carl-Mitchell who read a mayoral proclamation declaring Lone Star Con week in Austin. GoH Jack Vance was presented with an edict from the Office of the Governor declaring him to be an Honorary Citizen of Texas. Richard Powers, who was absent at the ceremony, received a similar certificate later during the con. Appropriate music was provided from the back of the room by Erwin "Filthy Pierre" Strauss.

Chad Oliver's opening comments referred to a variety of things. His current wardrobe of three-piece suits was inherited from Howard Waldrop when Howard decided to develop his 'professional persona' by wearing jeans, suspenders, and torn shirts. The job of a toastmaster is to bring a little order and structure to an otherwise unstructured function; this needs maturity, experience, i.e., an old person. He qualifies because he remembers Austrolipithicus and David H. Keller. He is often asked what name he writes science fiction under; the answer depends on the mood and amount of alcohol consumed. Sometimes, he replies, "Robert Heinlein", other times, "Ray Bradbury", if he is in a nasty frame of mind, "Howard Waldrop." The rules of public speaking are: One -- Keep it short; Two -- Remember that your audience has no interest in what you are saying. Professional toastmasters could have been chosen for the convention such as Ed Bryant or Bob Tucker. But, Ed Bryant has already introduced everybody in the world and Tucker's scotch (he said it, I didn't) bill would have been too high. He is working on his



autobiography, "In Memory Ever Mildewed." Finally, "Welcome to Austin. The capital of Texas and, therefore, the hub of the universe!"

Programming ran along a multitude of tracks with program titles tending toward the serious in order to avoid unnecessary hassles with the I.R.S. over non-profit status. The Pocket (and only) Program was a slight 3 1/2 by 7 inches when folded but expanded to a full 21 by 30 inches when laid out (as most fans were when they tried to decide what to miss). One side was programs broken out by time and including program title, description, and participants. The other side had a restaurant guide (though some of the better & closer places were not listed), floor plans of the three con sites, dealers room directory, and a brief breakdown of programming by tracks. My main beef with the programming was the dividing of the fan programming between the Palmer and the Sheraton; I would have thought it should have all be at one place or the other. A problem I had also was getting through the dealers room and the art show before seeing any panels, that is, I spent so much time looking at books and paintings, it was Sunday before I had time to attend any special panels. Also, being within driving distance of the site, I carried a lot of books for autographing and that took time as well.

The Masquerade on Saturday night was not the huge affair some folks were hoping for due to an apparent boycott by the upper echelons of costume fandom. The tiff resulted from the rather stringent rules applied by the concom in the eyes of the costumers. When the decision date arrived as to whether or not to use the Palmer stage facilities for the masquerade, there were only twelve entries signed up. The concom could not justify the expense of the Palmer so the affair was rescheduled for the Sheraton. Eventually, a room seating about 500 was arranged for the twenty-four entries to present their costumes. The runthrough took only forty minutes with the judging somewhat longer. Most of those present seemed to enjoy the show and were most grateful they did not have to face a multi-hour marathon again. Photos are available from Raymond Jones, 913 Glendale Lane, Nashville, TN 37204 and video can be had from John Fong, 5551 W. Redfield, Glendale, AZ 85306. There was judging of hall costumes but, due to the heat and the distances between locales, most of the fans decided, wisely, not to wear them during the day.

During a presentation of his work, artist Carl Lundgren announced he has left the field of science fiction art. Only a few more of his covers are scheduled to appear and we should not expect to see anything on covers from him in the future unless he has complete control of the work without editorial direction. While he used to love science fiction, he maintains he no longer reads it and is not interested. He hopes his work will be "more intelligent" in the future.

The Science Fiction and Fantasy Hall of Fame (the exact name is still being worked on), formerly of Beaumont, has acquired the use of several buildings on 22 acres at the corner of Hillcroft and Southwest Freeway in Houston. With a projected staff of sixty and a budget of \$1.2 million, the museum will house

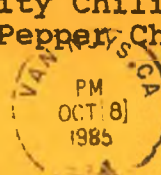


sf and fantasy art, movie memorabilia, and a research library & archives. With a projected annual visitor count of 800,000, the museum is planned to be the center of a theme shopping center complex in the near future. New informational brochures are in the works, projected to be out by mid-October. Opening is scheduled for sometime in March 1986. Those folks who paid money to be annual members when the museum was located in Beaumont will now receive life memberships. For further information, contact Hap Henrikson, Box 1310, Kountze, TX 77625 (409-246-3378).

The daily newsletter of the con, The Armadillo Times Star Picayune, produced by Leah Zeldes Smith and Dick Smith, appeared only four times during the convention: a pre-convention issue and one late each day Friday through Sunday. Mechanical problems were reported to be the cause of the scarcity of issues. Party locations and times were better found on the board for that way over in the Sheraton.

Despite having to walk some long distances through some heat, most fans seemed to have a very good time at Lone Star Con. The dealers room was excellent and the art show was large and of very high quality. The professional authors and editors in attendance were very friendly and held interesting panels. The film program, judging from the listings, was varied enough for most folks. The room parties were numerous and of varying stages of rowdiness. Though 2800 sounds like a lot of people, it was never terribly crowded and the elevators seemed to be able to stand the strain. Unfortunately, the concom has sworn an oath: Never again!

And, now, the moment you have all been waiting for: the winners of the Chili Cookoff! First place for "NASA Hot Beef" went to Joe & Betty Nolley, second for "Windy City Chile" by David Ihnat & Robin Beal, and third was "Peter Pepper Chili" by Linda Carlson.



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