



FILE 770:61 is edited and published by Mike Glycer at 5828 Woodman Ave. #2, Van Nuys CA 91401. Last stencil typed September 20, 1986. The zine is available for valuable consideration -- like 5/\$4.00, mailed first class in North America or printed matter overseas. Air printed matter overseas for \$1.25 per issue. FILE 770 may also be received by arranged trade, primarily with other newzines or clubzines. Or you can earn your issues by sending rip-roaring gossip to the editor, or phoning him on your nickel at (818)787-5061 (where his crippled, whispering answering machine will say something incomprehensible if he's not home).

WHAT LIES AHEAD: An enormous number of letters of comment have come in on the past two issues, and they beg to be published (or threaten, cajole and wheedle in other cases). Gary Farber reveals himself. Brian Earl Brown tries to explain. Avedon Carol sneers. Ireland's Walt Willis philosophizes. Harry Warner converses. Ted White debates, in a pre-jail missive. Garth Spencer preaches (and I have a sermon to trade with him). Lloyd Penney has sent in about three hundred LoCs this year, and deserves some recognition. Taral too. Great stuff, coming soon to a mailbox near you.

There will also be a lot more WorldCon coverage -- in this issue we just scratched the surface. Got to get some of this data into print before the editors of INSTANT MESSAGE spill it all. By the way, is REALITY RAG still being pubbed?

ATLANTA WORLDCON

To the delight of most attendees, though it was gall to the smofs who quit the committee and came hoping to gloat, the Atlanta WorldCon was aesthetically and financially successful. The Labor Day event never did come up with anything like scientific numbers, but an official estimate set attendance at 5500, and total membership at 6200. (Just add a prime number on the end, and nobody will know it's a guess.) This includes 1200 walk-ins who each paid \$55-\$75 depending on the day they joined, and explains why the con expects to have a healthy surplus in spite of the concern expressed beforehand when Mike Rogers was taking lots of flak for his draconian measures to control the budget. Ironically, Rogers will probably continue to get static -- why didn't the con spend money on this? on that? -- now that a surplus resulted. Forget *probably*, I've already heard it: but other experience conrunners have commended him for handling a tough job.

You want numbers? I traded two funny anecdotes and an IOU for some hot gossip to Charlie Brown for the following statistics from the files of LOCUS. ConFederation ran on a budget of \$350,000, with 500 fans on staff and 276 program participants. There were 244 dealers, and 96 credentialed press. The peak room-night pickup was 1900 (plus/minus 50), and probably another 200 in the outlying hotels. The con suite -- which consisted of the entire 10th floor atrium in the Marriott Marquis -- blew \$10,000 on refreshments. In the Art Show they grossed \$124,956, and the accompanying Print Shop grossed around \$12,000.

On the following pages are the winners and voting results for the Hugo Awards, 1988 and 1989 WorldCon Site Selection races. The Wellman Auction, featuring Harlan Ellison, is also reported in detail. In later issues we'll address the con program, masquerade and business meeting.



SATURDAY NIGHT IN ATLANTA

After reading earlier this year of the controversy surrounding Atlanta's decision to reverse the customary nights for the Worldcon Masquerade and Hugo Awards ceremony, David Bliss sent his drawing of the gang fight he expected to see when the two factions tried to take the stage Saturday night.

At the same time, Milt Stevens sent a letter containing his own unique perspective on the issue: "In regard to Atlanta switching the nights of the masquerade and the Hugo Ceremony, I can think of one possible objection that would be rather difficult for the participants to express. By shifting the Hugo ceremony from Sunday to Saturday, nominees get one day less of egoboo as 'Hugo Nominees' before they face the ignomy of being 'Hugo Losers.' By shifting the masquerade from Saturday to Sunday, costumers get one day less of egoboo for the neat costumes they did (people won't remember them by the next convention). Obviously, this change in scheduling represents a violation of the Law of Conservation of Egoboo and should be reconsidered by the Atlanta Committee." All irony aside, I think that's exactly how it happened.

CLASS ACT

Conditioned to low expectations by years of fouled up Hugo ceremonies, VIPs continued to straggle in from dinner after the awards program began on time! Even more remarkable, Eva Chalker Whitley, Rick Albertson, and crew opened the otherwise Spartan presentations with the first successful use of high tech effects in a Hugo:

awards setting. House lights lowered, leaving a dark stage flanked by 10' x 10' video projection screens illuminated at that moment by the red, white and blue con logo and robot in slouch cap design (used on the t-shirts). On a table in the middle of the stage the chrome Hugo rockets were side by side. "Also Sprach Zarathustra" began to cry out of the PA system: I cringed at the cliché for a split second (it's the 2001 theme). Then two blue lights converged on the rockets through roiling fog now spewing from a vapor generator above and behind the Hugos. A moment later red laser bolts strobed across the metal awards, climaxing the visual effects.

The balance of the show was carried by Bob Shaw, who may have been lower tech but was just as bright. At first American ears had to make a slight adjustment to Shaw's accent. Then fans had to adjust to the pace -- Shaw told a humorous anecdote between each Hugo award, drawn from his articles and speeches of the past ten years. But Shaw soon won the audience over and by the end, far from wanting him to get on with it, they were ready to chuck the Best Novella and Novel Hugos if it meant they could listen to three or four more stories.

Early on Shaw had a bit of mixed success in handling the format. Everyone laughed when he read the Campbell Award nominees, interrupting himself, "I think there's a mistake here -- Carl Sagan?" On the other hand, he announced the Best Fan Writer winner without reading the nominees, over the shouts of a dozen people in the front rows. As I saw my name forming on Shaw's lips, I had a split second to decide what to do, which turned out to be reading the nominees, then making some unintentionally pompous statement like "they were all worthy of your consideration." Shaw almost repeated his mistake on one of the later awards and had the audience on the edge of their seats before he laughed it off as something done to see if they were paying attention. Someone down front tittered nervously, and Shaw cautioned her, "No individual laughing, please."

The First Fandom Award was handed to Julius Schwartz, DC comics editor and (among many other credits) Ray Bradbury's first agent. Julie revealed that unlike the First Worldcon, which Ray Bradbury went to by bus, he came to Atlanta by plane. Another First Fandom Award went to Donald Wandrei, of Arkham House. The First Fandom Awards have been intentionally multiplied from concern that age will catch up with too many potential honorees before they get theirs. The Big Heart Award, said Shaw, "will be presented by Forrest J. Ackerman or Claude Degler, whichever comes first." As 4E crossed the stage, Jack Chalker loudly gasped, "It's Claude Degler!" Andy Porter, sitting behind Chalker, almost fell out of his seat laughing. The Big Heart Award went to Rusty Hevelin.

Most notable among the Hugo acceptances were the ones for Best Pro Editor and Best Pro Artist: Judy Lynn Del Rey won the Best Pro Editor Hugo posthumously, and it was rejected on her behalf by Lester Del Rey. His letter was read aloud, saying that Judy didn't believe in posthumous publication or posthumous awards initiated after someone's death. There were many years in which the award could have been conferred on her, and the members of WSFS chose not to. He had no reason to believe that had she lived the award would have been given to her this year, either. Therefore it was rejected. Conflicting stories circulated as to whether Lester had been given the opportunity to withdraw her name from contention. However, Fred Pohl and Charlie Brown expressed the view that exactly the right thing had happened -- Lester was not the nominee, and shouldn't be allowed to withdraw her name; she won a richly deserved Hugo; Lester still got to make his point, handling the situation in a way he felt was consistent with her views.

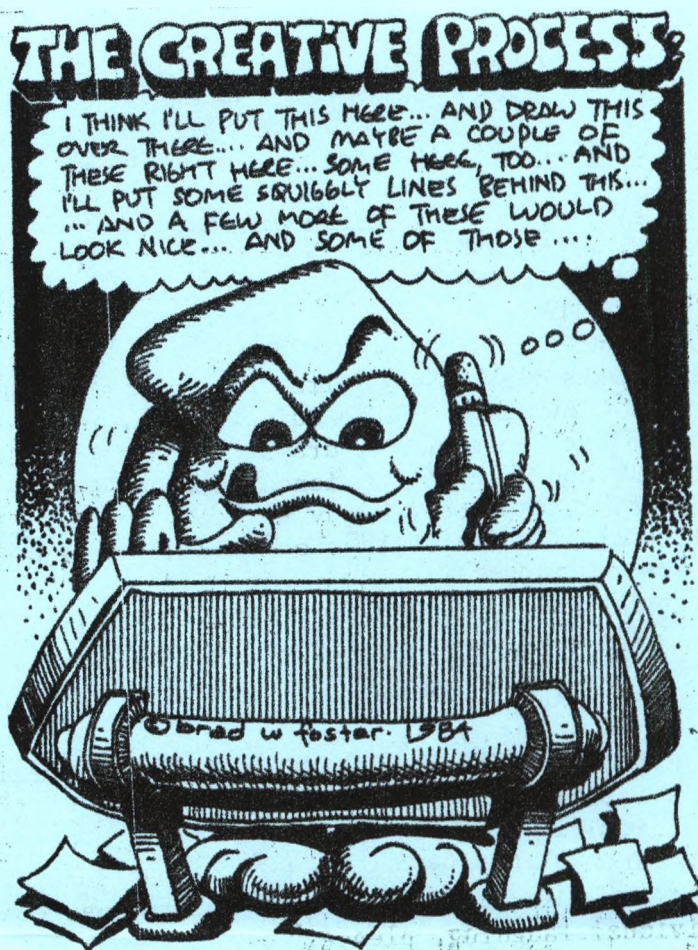
Michael Whelan's acceptance of a sixth consecutive Best Pro Artist Hugo contained

his startling announcement that he would "take a sabbatical" by declining a Hugo nomination next year (only). Whelan introduced the other pro artist nominees in the audience, who each smiled enthusiastically at the news.

Minor dramatics accompanied two other categories. Roger Zelazny had appointed no one to collect his Hugo, and in the lull new IASFM editor Gardner Dozois called for Shawna McCarthy to accept on Roger's behalf. McCarthy, who preceded Dozois at Asimov's, had bought the story for the magazine. The other anticlimax occurred before Shaw presented the Best Fanzine Hugo. Everyone understood that No Award had failed to capture a majority the moment a stage assistant walked over to Shaw and set down a Hugo.

After the awards, winners were taken to a function room to be photographed and interviewed. Surrounded by a cloud of photographers, Harlan Ellison turned his back on Andy Porter and announced, "Anyone taking pictures for Andy Porter who takes a picture of me is in danger of having his head separated from his other bodily parts." Porter believed this had something to do with his long ago publication of *THE BOOK OF ELLISON*, and delivered his prepared stinging comeback, "You always cash the royalty checks, Harlan." Apparently Andy thought this would leave Ellison speechless, a poor guess, as Ellison snapped back, "Because you stole the book from me!" Whatever the exchange did for Porter, it didn't seem to tarnish Ellison's own pleasure in unexpectedly capturing a Best Short Story Hugo for "Paladin of the Lost Hour." Ellison may have come to a late understanding of what an impact that story had on fans, with the intense emotional response to his reading. As it was, his acceptance of the Hugo amounted to an admission, "I'll be damned if I have anything in my head to say."

SO WHO WON THE HUGOS, ANYWAY? You'll find the winners listed on the following pages, along with voting statistics for the first-place runoff, and figures about nominating votes received, titles nominated, and final ballots cast. Jeff Copeland and Liz Schwarzin had the release ready to go on Hugo night; efficiency aside, it made for a lot of interesting discussion, some of which is recapped after the statistical section. (Jeff is commended for not being drawn into any accidental admissions as I led him through my account of Chicon, where I horrified Ross and Diana Pavlac with my plan to see the film program instead of the Hugos -- I already "knew" Geis and *LOCUS* would win my categories, but on the other hand, I hadn't seen the major film scheduled opposite the awards...They persuaded me *FILE 770* readers wanted an eyewitness account of the awards -- assuring I'd be there to receive a special award they had prepared. Jeff would have let me attend *BUCKAROO BANZAI* without a qualm.)



HUGO WINNERS

NOM	CATEGORY TITLE	1	2	3	4	5	6	7	FINAL RANK
<i>BEST NOVEL - 1168 ballots/491 titles nominated</i>									
129	ENDER'S GAME, Card	355	359	408	455	573			1
56	CUCKOO'S EGG, Cherryh	235	236	264	321	414			2
105	THE POSTMAN, Brin	178	179	215	272				3
94	FOOTFALL, Niven & Pournelle	197	202	211					4
65	BLOOD MUSIC, Bear	147	152						5
	NO AWARD	56							6
<i>BEST NOVELLA - 967 ballots/272 titles nominated</i>									
63	24 VIEWS OF MT. FUJI, Zelazny	194	197	233	289	397			1
73	THE ONLY NEAT THING TO DO, Tiptree	208	210	242	284	377			3
68	SAILING TO BYZANTIUM, Silverberg	176	178	205	256				2
55	THE SCAPEGOAT, Cherryh	178	182	201					5
60	GREEN MARS, Robinson	133	134						4
	NO AWARD	78							6
<i>BEST NOVELETTE - 961 ballots/284 titles nominated</i>									
49	PALADIN OF THE LOST HOUR, Ellison	296	297	316	333	401			1
47	PORTRAITS OF HIS CHILDREN, Martin	212	216	249	287	387			2
40	THE FRINGE, Card	153	155	180	216				3
37	DOG FIGHT, Swanwick/Gibson	108	112	130					5
39	GIFT FROM THE GRAYLANDERS, Bishop	107	109						4
	NO AWARD	85							6
<i>BEST SHORT STORY - 896 ballots/305 titles nominated</i>									
40	FERMI AND FROST, Pohl	287	332	341	375	442			1
26	FLYING SAUCER ROCK AND ROLL, Waldrop	153	174	178	206	269			2
26	SNOW, Crowley	131	147	154	178				3
24	HONG'S BLUFF, Wu	108	115	118					5
	NO AWARD	110	112						6
31	DINNER IN AUDOGHAST, Sterling	107							4
<i>BEST NONFICTION BOOK - 904 ballots/194 titles nominated</i>									
29	SCIENCE MADE STUPID, Weller	282	290	302	308	336	421		1
15	AN EDGE IN MY VOICE, Ellison	184	190	200	200	234	309		3
19	THE JOHN W. CAMPBELL LETTERS VOL. 1, Chapdelaine et al	166	175	190	192	230			2
44	BENCHMARKS, Budrys	105	109	126	129				4
	NO AWARD	68	69	72					7
15	PALE SHADOW OF SCIENCE, Aldiss	57	61						5
15	FACES OF FEAR, Winter	42							6

ABOUT "FINAL RANK" - Because the Hugo uses a preferential ballot to conduct automatic runoffs until a majority winner is determined, when second, third, etc. places are calculated, the redistribution of the winner's second-place votes may result in a different runner-up than the last nominee eliminated on the first round. The novella category furnishes a good example, wherein Zelazny's supporters tended to rank Silverberg ahead of Tiptree, reversing their order of finish on the 2nd round.

<u>NOM</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>FINAL RANK</u>
<i><u>BEST DRAMATIC PRESENTATION - 1195 ballots/411 titles nominated</u></i>									
238	BACK TO THE FUTURE	375	377	402	473	662			1
87	BRAZIL	319	321	332	346	403			4
124	LADYHAWKE	228	230	270	322				2
141	COCOON	130	130	159					3
126	ENEMY MINE	119	120						5
	NO AWARD	24							6
<i><u>BEST PROFESSIONAL EDITOR - 1052 ballots/350 editors nominated</u></i>									
125	JUDY-LYNN DEL REY	563							1
73	TERRY CARR	141							2
115	SHAWNA MC CARTHY	134							3
64	STANLEY SCHMIDT	100							5
91	EDWARD L. FERMAN	75							4
	NO AWARD	39							6
<i><u>BEST PROFESSIONAL ARTIST - 1088 ballots/377 artists nominated</u></i>									
149	MICHAEL WHELAN	360	362	388	462	560			1
50	KELLY FREAS	282	282	305	339	409			2
32	ROWENA MORRILL	145	146	168	204				3
32	DON MAITZ	132	134	168					4
42	BARCLAY SHAW	119	120						5
	NO AWARD	50							6
<i><u>BEST SEMIPROZINE - 1008 ballots/252 titles nominated</u></i>									
190	LOCUS	452	466	496					1
93	SCIENCE FICTION CHRONICLE	195	206	227					2
	NO AWARD	111	115	132					6
39	SCIENCE FICTION REVIEW	95	105	127					3
15	INTERZONE	87	101						5
26	FANTASY REVIEW	68							4
<i><u>BEST FANZINE - 805 ballots/265 titles nominated</u></i>									
17	LAN'S LANTERN	153	158	180	228	322			1
	NO AWARD	239	252	256	280	312			2
14	UNIVERSAL TRANSLATOR	148	158	169	201				4
17	ANVIL	102	112	140					3
21	HOLIER THAN THOU	85	92						5
17	GCFCG NEWSLETTER	78							6
<i><u>BEST FAN WRITER - 743 ballots/199 nominations</u></i>									
27	MIKE GLYER	138	150	169	185	256	387		1
	NO AWARD	175	178	181	182	222	241		7
24	RICHARD GEIS	134	145	159	169	199			2
20	DAVE LANGFORD	79	89	102	165				3
15	PATRICK NIELSEN HAYDEN	79	90	101					6
21	ARTHUR HLAVATY	82	84						4
15	DON D'AMASSA	56							5

NOM	CATEGORY TITLE	1	2	3	4	5	6	7	FINAL RANK
<u>BEST FAN ARTIST - 796 ballots/141 artists nominated</u>									
22	JOAN HANKE-WOODS	188	200	227	230	295			1
74	BRAD FOSTER	153	184	214	223	282			2
23	WILLIAM ROTSLER	170	176	203	209				3
	NO AWARD	131	131	133					6
22	STU SHIFFMAN	93	99						4
25	STEVE FOX	61							5
<u>JOHN W. CAMPBELL AWARD - 854 ballots/201 writers nominated</u>									
23	MELISSA SCOTT	290	302	325	348	429			1
14	CARL SAGAN	201	204	213	221	237			3
	NO AWARD	111	112	116	120	128			7
14	GUY GAVRIEL KAY	87	90	92	117				2
31	KAREN JOY FOWLER	77	86	87					4
15	TAD WILLIAMS	45	50						5
16	DAVID ZINDELL	43							6



HUGO RESULTS COMMENTARY: A "no award" wildfire spread throughout the 1986 Hugos. Although it failed to top any category, no award was more interesting in losing than many other nominees were in winning. This year "No Award" had enough first-place votes in six out of 12 Hugo categories to start the automatic runoffs higher than last place. This compares to 4 categories in 1984, and 5 categories in 1985. While "no award" was not selected in any category in the past three years, it was a serious challenger this time around for Best Fanzine and Best Fan Writer.

The "no award" ad in SCIENCE FICTION CHRONICLE, and the related word-of-mouth campaign, energized "no award" from a weak also-ran of other years to the strongest challenger to the actual winner of the Best Fanzine and Fan Writer categories. "No award" started with a commanding lead in both categories, and held the lead in Best Fanzine until the last runoff when LAN'S LANTERN edged out by 10 votes. One of the most fascinating observations is where LAN'S final burst of support came from -- the supporters of UNIVERSAL TRANSLATOR. When UT was eliminated, its 201 votes divided 94 for LAN'S, 32 for "No Award", and the rest had either not completed their ballot or voted for a surviving contender.

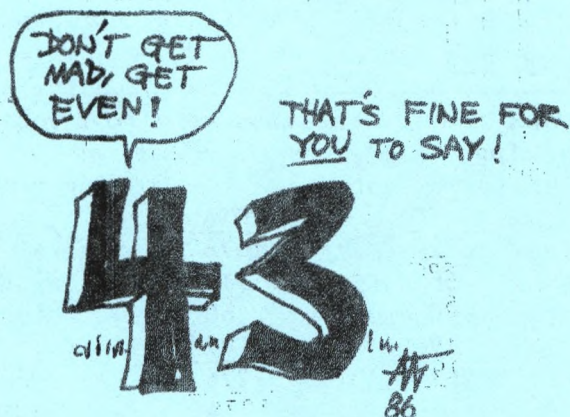
Why are UT voters also voting for LAN'S LANTERN? It appears that UNIVERSAL TRANSLATOR'S well-organized voter drive brought a lot of participants into the category who didn't usually get involved with voting for Best Fanzine. I met one UT voter from Chicago who said she had also voted for LAN'S -- and who was talking to me in the first place because she appreciated my editorial on the "no award" issue in the last FILE 770. It appears that UT's voter strength came from the upper midwest, where Lan and Joan Hanke-Woods both are best known. The influence of UT voters, and other regional voters, may also help explain why Joan Hanke-Woods won Best Fan Artist over Brad Foster (by 13 votes in the last runoff) despite finishing in third place behind Foster and Gilliland the previous two years. Then again, it might not: who can explain without further

input the arbitrary split of Bill Rotsler's support on the fifth runoff (Woods 65, Foster 59, eliminated 85) which decided the vote in Joan's favor? Joan, who has certainly had some good art in fanzines, has been less visible than Brad Foster, and thereby baffles any attempt to interpret through stereotypes, for example, the assumption that voters who like Rotsler's cartoons would logically prefer the prolific cartoonist Foster. Instead, Rotsler's support split almost evenly.

The Best Fan Writer race returns to the 1984 form to some extent. In 1984 Glycer (the winner) and Geis fought off "No Award" as the rest of the field fell behind on the first ballot. In 1986 "No Award" changed the rules a bit by keeping a plurality until the fourth runoff on the first ballot when Glycer went ahead. Geis was the last nominee eliminated before the winner was decided. In this race the profile was a little more predictable. On the last runoff, Geis' 199 votes split 131 for Glycer, 19 for No Award, and 49 were eliminated.

For someone seeking evidence of support for "No Award" in the fanwriter category, besides the first-place "No Award" votes, when Dave Langford's support was divided on the fifth runoff, it went 71 for Glycer, 40 for No Award, 30 for Geis and 24 were eliminated.

BEST NONFICTION BOOK ELIGIBILITY: The Chapdelaines' JOHN W. CAMPBELL LETTERS, VOL. 1, made a strong showing, though it ultimately lost by over a hundred votes. The strength of its showing is remarkable because the book had virtually no distribution until mid-1986 -- if indeed it had any before then. The volume's copyright is 1985, but Charlie Brown and I discussed how much more fair it would have been to allow the book to compete next year. This certainly is not impossible. The Hugo rules talk about a nonfiction book "appearing for the first time in book form during the previous calendar year." The operative word is appear, which a cooperative committee could interpret to mean year of distribution, in this case. If any readers (such as those in Tennessee) know for certain when the book's distribution began, I would like to have that information to settle the question.



THE FILE 770 EXIT POHL:

Passing through Atlanta airport security with my Hugo in a carry-on bag, I waited for the x-ray tv monitor guard to ask about the thing shaped like a mortar round. Instead, he looked over and smiled, "A lot of people have those awards, don't they." Oh, yeah, you can't hardly get out the door without someone thrusting one into your arms. The explanation came when I discovered Fred Pohl and Charlie Brown already in the flight lounge waiting to board the plane. (United Air Lines will take you anywhere in the US, but you have to go there by way of Chicago.)

RIVERBOAT BIDDING

New Orleans captured the 1988 Worldcon on the first ballot, exceeding by 7 votes the 50%+1 necessary to avoid a second round of counting, and relegating to the junk heap the potentially interesting question of how many voters had the boat bid in second place. Even as it was, Bermuda Triangle made a strong showing, finishing second, with almost as many votes as the St. Louis and Cincinnati bids combined.

	MAIL	AT CON	TOTAL
New Orleans	269	643	912
Bermuda Triangle	189	236	425
Cincinnati	100	149	249
St. Louis	83	110	193
Sydney Cove	5	11	16
None of the Above	3	12	15
No Preference	21	27	48
TOTAL	670	1188	1858
Void	1	4	5

NOLACON II, the 46th WorldCon, will be held September 1-5, 1988 in New Orleans. Pro Guest of Honor will be Donald Wollheim, Fan Guest of Honor will be Roger Sims, Toastmaster will be Mike Resnick. Convention chairman is John Guidry, with Guy Lillian III as Publications, Dick Spelman as Dealers Room and Drew Sanders as Masquerade. The convention hotels will be the New Orleans Marriott, Sheraton and International.

Membership information: The basic supporting membership is \$30. Attending memberships will be \$35 til 9-30-86; \$40 til 12-31-86; \$50 til 6-30-87; \$60 til 12-31-87; and \$70 til 7-14-87. Voting members of the 1988 WorldCon automatically became supporting members in Nolacon II; presupporters of New Orleans automatically had their supporting memberships converted to attending memberships. A person with a supporting membership may convert any time by paying the difference between supporting and attending membership fees until 12-31-86. New Orleans presupporters who did not hold voting memberships may knock \$5 off, until the same deadline.

NOREASCON III

The Boston in '89 bidders overcame apathy, ennui, and the smartass vote to avoid a runoff against themselves. It was a near-run thing:

	MAIL	AT CON	TOTAL
Boston	426	652 ^a	1078
No Preference	55 ^b	56	111
None of the Above	20	40	60
Write-Ins	8	19	27 ^c
Total	509 ^d	767	1276
Void	1	3	4

FOOTNOTES: (a) The at-con tally was 10 higher, but only 767 memberships were transmitted to the committee. (b) Includes ballot-less memberships, and blank ballots. (c) Write ins: Myles Bos' Hase 9; Rottnest 3; NY 2; Benson, AZ 2; 1 each for Boxboro, Cucamonga, Highmore, New Orleans, St. Louis, Sydney Cove, Tallahassee, Washington, Wilmot Mountain, Sheep Meadow, and "Bruce Pelz' house in Flushing." (d) Mail ballots received after deadline counted as at-con - 13.

NOREASCON THREE will be held August 31-September 4, 1989. The 47th WorldCon will name its Pro Guest of Honor later: in a unique year with two WorldCons being selected, the Boston bidders waited to see how the '88 choice would narrow its options. Fan Guests of Honor will be "The Stranger Club", a Boston sf club that ran Boskones in the 1940s. Some members who are still active fans are Louis Russell Chauvenet, Harry Clement Stubbs and Art "No Middle Name" Widner. (Sorry, Art...) Noreascon III's special deal for marking the 50th anniversary of the first WorldCon is to give a free membership in the '89 WorldCon to "members of, and those excluded from" the 1939 WorldCon.

The con will be held in the Sheraton-Boston Hotel and Hynes Convention Center. Chairman is Mark Olson, Sharon Sbarsky is Registration, Greg Thokar is PR 0 and 1, and Leslie Turek will continue to edit THE MAD 3 PARTY as the con's discussion zine.

All 1989 site selection voters automatically received supporting memberships in the convention. The following schedule of memberships has been announced:

	VOTERS (to 2/15)	NON VOTERS (to 2/15)	ALL (2/16-9/7/87)
Conversion from Supporting to Attending	15	20	30
Attending	N/A	40	50
Children's Admission	N/A	20	30
Supporting	20	20	20

Children's admissions may be purchased only in conjunction with an attending membership. A supporting membership, or children's membership, may be converted anytime to an attending membership by paying the difference between it and the current attending rate. At the end of the Atlanta WorldCon, Noreascon III had 1454 members (plus 4 children's admissions): 571 supporting, 883 attending. Presupporters of the Boston bid were sent a \$5-off coupon, applicable against the abovementioned rates.

Noreascon III will make a donation to the WSFS Trademark Registration and Protection Committee of \$1 per site selection voter for 1989.

ADDRESSES

NOLACON II
PO Box 8010
New Orleans LA 70182

NOREASCON III
PO Box 46, MIT Branch PO
Cambridge MA 02139

THANK YOU, HARLAN

When Manly Wade Wellman passed away in Chapel Hill, North Carolina on April 5, 1986, Frances Wellman was not only widowed, but left with \$25,000 of unpaid medical bills. The late Wellman was a prolific writer: he wrote a bestselling biography of Confederate General Wade Hampton, GIANT IN GRAY; had a later Civil War book nominated for the Pulitzer Prize; won the Edgar Allan Poe award for DEAD AND GONE; and late in his career was particularly known for his Silver John stories, such as those collected in WHO FEARS THE DEVIL?

Nashville's Beth Gwinn resolved to help Frances by organizing an auction of collectible sf and fantasy items to be held at the Worldcon in Atlanta. According to Richard

Gilliam, who detailed the auction to me, Beth coordinated the donation of good material to the auction. Gilliam cataloged the donations, with the help of Shari Morton, who also received the items at her home. They scored an enormous coup by getting Harlan Ellison to come auctioneer for the fundraiser: Ellison, who was a willing helper given the cause, boosted the visibility of the event substantially.

The auction grossed around \$28,300 (before all the checks clear). Outright donations accounted for \$2260. Bidding over a phone connection from Los Angeles, rare book dealer Barry Levin bought \$5710 of auction material, with the balance of the sales coming from \$1669 cash, \$13863 checks, and \$4797 credit charges, rung up by various fans.

Harlan Ellison performed indefatigably (Gilliam termed it "wonderful"). He went 3½ hours without a break -- until he hit the \$25,000 mark. Rusty Hevelin finished. Still without a breather, Ellison hurried to honor another commitment, a 2 hour signing at a local bookstore. A standing-room crowd of over 400 watched 180 items go to the auction block. The item most hotly contested was a holographic notebook carried by Stephen King on his travels, containing the notes to his unpublished novel THE DOORS. Somebody bid \$5000, and anyone who did that would expect to win out -- however, Bob Wellman of Chicago topped everyone with \$5200. Also lucrative for the auction was a Clive Barker manuscript that went for \$1100.

Gilliam thanks Dan Caldwell, the Art Show Chairman, who delayed the start of the art auction to permit the Wellman auction to continue without a scheduled interruption and move to another room. Not changing rooms, while Ellison was on a roll, probably resulted in another \$5000. According to Steve Whitmore, Jim Gilpatrick personally helped install the phone hookup for Levin, and the con paid the toll charges.

Harlan Ellison was also a major element of Saturday's WorldCon program. He gave an emotional reading of "Paladin of the Lost Hour", where men were seen wiping their eyes. By the time the reading ended at 3 PM he'd already done a 90-minute signing and a 2 hour talk based on suggestions from the audience. After finishing "Paladin", he commenced a panel moderated by Ed Bryant featuring George RR Martin and other tv people (sorry George). The panel ended at 4 PM, and Harlan signed books for another hour. The line for the second signing ran the length of the Marriott Marquis convention level, and nearly fused with the 1988 site selection voter line. (Everyone denies the rumor that they found 27 ballots signed by Harlan Ellison.) Especially when his attendance at the Worldcon can no longer be taken for granted, Harlan's enthusiastic participation and availability will be one of the most memorable aspects of the Atlanta WorldCon.

Of course, the international Ellison watch never tires of reporting sightings. Jim Meadows claims a friend of his went into Lums in Peoria "where they spotted someone who bore a striking resemblance to Harlan Ellison. The resemblance was evidently a topic of discussion throughout the meal. Finally, they could not hide their curiosity, and a member of Dave's group went up to the man and asked him if he was indeed Harlan Ellison. The man replied, in what Dave described as a fake hick accent: 'Shucks, I'm no writer. Shore wish I had his money, though.' Then, he winked." Meanwhile, Brant Davidson wrote a whole article for WORLDS OF WONDER about Ellison's visit to UAB (in Alabama) and the crew that escorted him to dinner consisting of "Ed Battistella - chosen because he studies Taekwando; Maureen Battistella - whosen because she wouldn't let her husband, Ed, go alone;



Steve Gladden - chosen because he's real big and works out a lot; Bret Lowery - chosen because he knows all the proper emergency numbers to call; Pat Wilson - chosen because she carries a gun; Judy and myself. If you get the feeling that this was a group that was expecting trouble, you're right." Davidson's account is worth the \$2.00 editor Robert Cooke wants for the issue (414 Fifth Street West, Birmingham AL 35204). Indirectly it reminds me of the first LASFS event I ever attended. Bob Gale induced me to attend the LASFS Directors Anniversary Dinner because Ellison was the speaker, and it was a remarkable occasion -- not only for the obvious reasons, but also because Bob Gale later turned out to be the same Bob Gale who co-wrote BACK TO THE FUTURE, years after we'd both graduated from USC. We were each heavily influenced in the choice of our career by that other USC graduate, George Lucas. Bob's success is well known. Meanwhile, I just recently found out that the title of the movie *wasn't* TAX 1138.

1984 WORLDCON FINANCIAL REPORT

Even at this late date, there is probably still a lot of potential interest in the financial statement of L.A.con II, and it appears on the following pages. The first two pages are the summaries of income and expense through the end of the convention in 1984. On succeeding pages I have summarized what the committee has done with the substantial profits over the past two years. The report was completed sometime last year, but was first officially released with LAST RATTAIL FILE in August. I personally handed copies to Andy and Charlie at the Worldcon, but I didn't hear anyone shouting "Stop the presses!"

Just in case it's not perfectly clear, the figures composing "Footnote A" on the first page of the report foot to \$11,991.

As previously reported, the Southern California Institute for Fan Interests (SCIFI), L.A.con II's nonprofit corporate umbrella, had its exempt status and tax returns examined by the Internal Revenue Service, and passed both audits.

L.A. CON II FINANCIAL REPORT

INCOME

ADVERTISING	\$	20,877.50
ART SHOW FEES	\$	10,858.89
HUCKSTER FEES	\$	30,630.75
INTEREST	\$	9,566.07
MEMBERSHIP FEES	\$	344,860.35
MISCELLANEOUS	\$	17.13
SALES	\$	11,991.47 ^A

TOTAL NET INCOME: \$ 428,802.16

FOOTNOTE ^A SALES BREAKDOWN:

ART SHOW SALES:	\$	12,415.61
INCOME:	\$	113,812.20
BAD CHECK: -	\$	348.25
PAID ARTISTS: -	\$	101,048.34

MERCHANDISE:

APPAREL:	\$	440.05
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RECEIPTS:	\$	7,800.70
EXPENSES: -	\$	7,360.65

DICKSON BOOK:	-	\$	1,472.54 ^①
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RECEIPTS:	\$	6,027.46
EXPENSES: -	\$	7,500.00

FANCYCLOPEDIA:	-	\$	68.31
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FANDOM IS A WAY OF DEATH:	\$	27.03 ^②
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RECEIPTS:	\$	1,398.00
EXPENSES: -	\$	1,370.97

JEWELRY:	-	\$	890.00 ^③
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RECEIPTS:	\$	925.00
EXPENSES: -	\$	1,815.00

MASQUERADE PHOTOS:	\$	1,540.39 ^④
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RECEIPTS:	\$	1,625.00
EXPENSES: -	\$	84.61

NEOFAN'S GUIDE:	-	\$.76
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RECEIPTS:	\$	175.00
EXPENSES: -	\$	175.76

NOTES:

- ① - Stock retained by S.C.I.F.I. (21 boxed + 42 reg.) and N.E.S.F.A. (960 reg.) 8/1/85
- ② - Stock retained by S.C.I.F.I. (191 cop.)
- ③ - Stock retained by S.C.I.F.I. (6 a. + 20 b)
- ④ - Major expense (copying) not yet billed.

EXPENSES:

A-V EQUIPMENT RENTAL:	- \$	11,892.60
ADMINISTRATIVE EQUIPMENT:	- \$	5,793.67
(copier, hard disk; mimeo & typers rental)		
ADMINISTRATIVE GENERAL EXPENSES:	- \$	7,165.47
ADMINISTRATIVE POSTMASTER:	- \$	370.76
ADMINISTRATIVE STATIONERY:	- \$	493.61
ADMINISTRATIVE TELEPHONE:	- \$	3,469.90
ADVERTISING:	- \$	189.00
AMATEUR FILM CONTEST:	- \$	339.07
APA 84/RAT TAIL FILE:	- \$	86.61
ART SHOW GENERAL EXPENSES:	- \$	2,148.28
ART SHOW HANGINGS:	- \$	9,980.16
BANK CHARGES:	- \$	173.42
BID EXPENSES:	- \$	7,755.22
CHILDREN'S PROGRAMMING:	- \$	175.00
COMPUTER SUPPLIES:	- \$	874.80
EXHIBITS:	- \$	180.48
FACILITIES:		
CONVENTION CENTER:	- \$	42,112.89
DECORATOR/TABLES & CHAIRS:	- \$	13,588.00
HOTEL:	- \$	2,671.41
PHONES:	- \$	1,859.02
FAN/MIMEO ROOM:	- \$	1,154.20
FILM RENTAL:	- \$	7,232.40
GAMING:	- \$	160.00
GUEST OF HONOR/VIP:	- \$	3,771.20
HOSPITALITY:		
CONVENTION CENTER:	- \$	10,798.50
CONVENTION SUITES:	- \$	16,453.09
ICE CREAM SOCIAL:	- \$	1,064.05
HUGO AWARDS:	- \$	3,495.90
INSURANCE:	- \$	350.00
LEGAL:	- \$	293.80
LOGISTICS:	- \$	2,480.24
MASQUERADE:	- \$	571.09
MC/VISA:	- \$	2,151.95
NAMETAGS:	- \$	6,077.72
PERSONNEL:	- \$	869.69
PRESS & PUBLICITY:	- \$	716.38
PUBLIC SERVICE:	- \$	283.50
PUBLICATIONS MAILING:	- \$	15,086.97
PUBLICATIONS PRINTING:	- \$	31,021.01
PUBLICATIONS PRODUCTION:	- \$	2,496.54
SALES TAX:	- \$	1,305.75
SIGNS:	- \$	50.00
TECHNICAL SERVICES/UNION FEES:	- \$	16,380.88
VIDEOTAPING:	- \$	409.97
TOTAL NET EXPENSES:	- \$	235,994.18
REMAINDER:	\$	192,807.98



POST LACONII FUNDING

\$ 61,109	Committee, staff and program participant reimbursements
	SF Convention Bailouts
10,000	ConStellation (1983 WorldCon)
500	V-Con (Vancouver)
880	October Crewe (Biloxi)
<u>11,380</u>	
	NESFA Building Fund
10,000	Lunar Realty Trust (investment)
2,000	Donation
<u>12,000</u>	
10,000	LASFS Air Conditioning
	Science Fiction Writers of America
1,800	1985 Nebula Awards "Thank You Party"
4,000	Nebula Awards Manufacturing Costs 1986-1989
2,000	SFWA Emergency Fund (donation contingent on SFWA's own funding)
<u>7,800</u>	
	WorldCon
4,000	Hugo Awards manufacturing costs 1986-1989
2,000	Aussiecon Two Party Suite Sponsorship
100	WSFS Site Selection Rotation Study (Yalow)
<u>6,200</u>	
4,000	Fan Funds - two \$500 installments each for DUFF, TAFF, GUFF and SEFF, contingent on newly published trip reports.
	Fan history donations
?	Siclari - purchase WEALTH OF FABLE remainders
?	Pavlat - purchase/reimburse ENCHANTED DUPLICATOR ('83 edition)
1,100	Philadelphia SF Society Video History
1,000	Western Spaceport Museum & Science Center (Paul Turner)
200	Fan Photo Archive (Julius Schwartz)
250	First Worldcon Photos
<u>2,550</u>	
	General Fan Activity
500	National Fantasy Fan Federation
4,500	DISCOVERY NEWS and Children's Programming at cons (Mansfield)
1,242	Microform prozines for LASFS Library, and reader
70	Australian SF News subscription
1,200	Electrostencils and supplies for cons, including Corflu
2,000	CONTACT funding (Clifford)
2,000	Photocopier for fanzine preservation project (Chuch Harris)
<u>11,512</u>	

SUMMARY

1984 WorldCon Net Income	\$ 192,808
Expenditures and Commitments	<u>(126,451)</u>
Uncommitted Funds 8-31-86	\$ 66,357

The uncommitted funds actually have been partly dedicated to several SCIFI publishing projects whose completion is far enough in the future to make an estimate impossible: FANCYCLOPEDIA III, a collection of SIR BAGBY comic strips, and a photo history of the First WorldCon. Two other publishing projects are in the discussion stage, and may be announced later. SCIFI's most recent large expenditure was the above-noted \$2,000 allocation permitting Chuch Harris to buy a photocopier over in the UK to copy and preserve fanhistorically important zines. Harris, and the others expected to volunteer, will be dealing with the survival of decades-old zines published on low-grade paper. It is hoped they will also circulate to some limited extent reading copies of these zines which many of us will otherwise never see. (*Contact SCIFI at: PO Box 8442, Van Nuys CA 91409*)

JERRY JACKS

Jerry Jacks died September 12 at home in his San Francisco apartment, apparently from natural causes. Ailing with severe back pain, Jerry had gone to UC Medical Center around the end of August and been prescribed a painkiller. He told friends he stopped taking it September 7 due to side effects, and had a doctor's appointment for September 12. When Paul Moslander came to pick him up, he couldn't get into Jerry's apartment, and according to Dave Nee's account printed by the Nielsen Haydens, after the necessary phone calls Grant Canfield, Jerry's landlady, and Moslander met to enter the apartment where they found Jacks dead, seated in a chair next to his bed. The coroner told Grant Canfield it will be over a month before they would know the cause of death. (Indeed, there doesn't have to be any relationship between the real cause, and the discontinuance of pain medication.)

Jacks was certainly an enormous influence on West Coast fandom in the 1970s. He played a major role in several Bay Area Westercons, through a group of con runners called Sampo Productions. The term "Sampo Westercon" became shorthand for a con with a fabulous art show and masquerade, and do-it-yourself programs where the moderator usually went out and arrested a quorum. Jacks' 1979 Westercon was among those victimized by Doug Wright, who referred Westercon to the state Workmen's Compensation board, though after hearings they came out unscathed. Among Jacks' more colorful achievements was his famous appearance with Ron Bounds as the masquerade entry "Fafhrd and the Gay Mouser", in 1974.

TED WHITE SENTENCED

Ted White was sentenced to prison on September 5, on three counts of possession with intent to distribute three illegal drugs. The judge sentenced White to three ten year terms, to be served concurrently, then suspended nine years of each sentence: reducing the time to one year. According to the Nielsen Hayden account gathered from Andy Porter, Dan Steffan and Ted himself, the time served may actually shrink to four months depending on a parole board decision. Their understanding was he might be (potentially) released on probation shortly after the new year begins. During probation another arrest could result in Ted serving the suspended part of his sentence.

Normally I'd have been at work the Tuesday after FILE 770:59 was mailed, but a cold kept me at home. So there I was when the phone rang, and an Australian voice asked would I hold the line for a call from Harlan Ellison? Wouldn't you? Even if you had a cold?

Harlan had just finished reading the passages about Gene Wolfe's mistreatment at Aussiecon II. He was appalled by Wolfe's experience, and particularly satisfied to see it recounted in FILE 770 where it underlined one of his frequent themes -- how pros fare at the hands of their fans. Harlan said I should listen to that Friday's "Hour 25", the radio show he hosts, because he'd be giving my fanzine a big plug. I was delighted, and perhaps relieved, for the first thought to cross my mind had been that Harlan was calling about the report of Norman Spinrad at the SFWA Banquet. But not so. I floated for hours, thinking what a great thing it is to publish a fanzine.

At 5:30 in the afternoon, the phone rang again. "Hello. This is Norman Spinrad. Harlan Ellison told me to call you..." If this was the script for a Bugs Bunny cartoon, at this point the lights would fail and ten seconds of frantic thumping and crockery-breaking would punch through the speakers while random punctuation marks exploded on screen. In actuality, Spinrad repeatedly assured me he wasn't angry, he wasn't planning to sue me, and he approved that the subject was handled with humor (at least the way Harlan read it to him over the phone.) But, said Norman, my report was all wrong, not that some of what really happened wasn't every bit as interesting as the erroneous account in FILE 770. He wanted to tell me what happened, just for the record.

When Harlan called me around noon on Saturday to get my reaction to his review on radio of FILE 770, I could not admit that I had avoided listening. I knew by then he really had said wonderful things, but beforehand doubt



ROUNDFILINGS

MIKE
GLYER

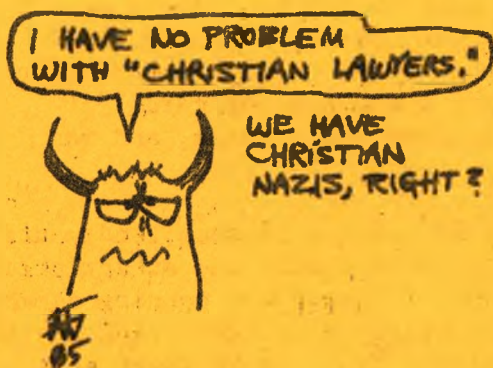
won out -- it didn't seem unlikely that the issue which seemed so fine on page 5 had palled by the time Harlan read page 26 and dialled Spinrad's number. Not so: during the next few days over a dozen people asked, "Did you hear Harlan plug your zine on HOUR 25?" Lamely I said, "Uh, no, I was playing cards." Meanwhile I frantically searched for someone who'd taped the program, and was fortunate to get a copy from Galen Tripp.

The plug came after Harlan finished reading a ghastly account of some Fundamentalist atrocity, and may explain why such a glowing review yielded only one subscription. Or maybe the explanation is already contained in what followed his opening comment, "I've got to recommend to you Mike Glycer's magazine called FILE 770. FILE 770 is filled with so much incredible stuff you cannot believe it." Maybe there's an underlying contradiction in prasing a newzine for being *incredible*. Even more so in the following comment, "There's a piece here on the Nebula Awards Banquet. Half of it's wrong, but it's so funny -- Norman Spinrad's gonna kill me."

Harlan read the first two paragraphs of the article in issue 59, then concluded: "The only problem with that is: it's all wrong. I mean, I wasn't even there and I know it's all wrong. First of all, Norman didn't even have fish, Norman doesn't even like fish, see, so Norman wasn't yelling for the fish. Norman was trying to help other people out. Second of all, the hotel did not give him any wine. Third of all, the only reason Bob was speaking to the waiter was he hadn't been served either and he wanted to get his. This is not to say that FILE 770 is always utterly inaccurate in its reportage. Mike Glycer is a terrific, funny writer. There's a whole thing in here about the Australian convention. While I read it I sat here and said 'Oh my God, oh my God'...I must have said 'Oh my God' a hundred and sixteen times. Anyway, this magazine has got all manner of strange weird and wonderful stuff about fandom, which is like looking through the small end of a telescope at something in a Petri dish..."

Spinrad's own explanation over the phone included a denial that he had ordered fish either at the Norwescon or SFWA banquets. He said he avoided fish at a hotel banquet "because it doesn't steam table well. Not that I don't like fish, but I don't trust fish." Spinrad had already been served his meal at the SFWA Banquet when he went looking for a waiter to serve a friend who hadn't been fed. He went to a back area where waiters were standing around doing nothing, and demanded service. Silverberg became involved partly because he also had not gotten his order (saying something to the effect of "if you expect to be paid, you will serve my table"), partly because he had booked the banquet, though Spinrad held Charlie Brown responsible for not overseeing the "detail work" of the banquet, evidently some duties he'd assumed for the event. Norman said he never laid hands on Silverberg. He agreed he demanded complimentary wine, but he never received any -- "That hotel didn't have the class." The hotel would not have given away wine when they were extracting cash from the publishers who wanted wine service for their tables, refusing to let them sign the cost to their room tabs.

Discussing Orson Scott Card and the Nebula Awards, Spinrad emphatically didn't believe Card had cheated in any sense. Still, he objected to the circumstances that permitted Card to administer an award for which he was competing, creating an appearance of impropriety that is a major problem for the Nebula Awards. Spinrad willingly expressed the opinion that of all the books nominated for the Nebula, the worst of them -- ENDER'S GAME -- won: all the others were superior to it. Spinrad, in essays forthcoming from IASFM, contends there is no real critical atmosphere in the sf field. On that account the Hugos and Nebulas have too much



influence over what the general public is led to regard the quality work in the field. In Norman's view, sf's best literary accomplishments seldom get nominated for, let alone win, such awards and we lack enough critical spokesmen with the stature of a Damon Knight who can draw attention to the novels that best represent the genre.

Commenting on the Norwescon sea bass and water-throwing incident, Spinrad again began by pointing out he had not ordered fish, but had ordered roast beef. He hadn't

thrown water on a waitress. He threw water on a fan who complained about Spinrad's critical remarks during Spider Robinson's banquet speech -- a eulogy of Theodore Sturgeon delivered in a Lord Buckley rap. Spinrad thought it was in atrociously bad taste. (Lord Buckley has been described as "a stone crazy, six-and-a-half foot tall, half-Cherokee ex-lumberjack who pretended to be an English aristocrat." His act was to "get up on stage, fire up a big bowl of reefer, and start to rap in free-associated jazzman's idiom.") I told Norman that Seattle fans have a very proprietary feeling about the memory of Ted Sturgeon and surely anything offensive would have been an outrage to them. He regarded it as merely another example that anything Spider Robinson does will be accepted by fans. Yet the June 1986 WESTWIND, the Seattle clubzine, completely reprinted Robinson's rap in dialect, and in later issues Seattle fans have praised the speech. The first paragraph serves as a good example:

Here ah is again, here's me, and dere's you. Now I heard all you cats talkin' bout who de greatest cat in de world was, talkin' bout Dr. A and Quarrelin' Harlan, and High Gee Wells, and Admiral Bob, and Ten-Foot Pohl, and Herb Varley wit' de Verb Harley, and de Lawd knows dere ain't a cat alive that can blow the way ol' Virile Cyril Kornbluth used to do -- but I'm gonna put a cat on you...dat was the sweetest, gonest...wailinest...grooviest cat dat ever stomped upon dis swingin' sphere! And dey call dis yar cat -- Teddy de Fish.

Norman, who also feels protectively about Ted's memory, felt Ted would have been quietly embarrassed, and Norman was inclined to view the performance as tinged with racism.

During the phone call I got Spinrad's address to mail him a copy of F770:59. When I ran into him later at Michael Sinclair's post-Westercon soiree for New Orleans in the Chateau Marmont, Norman acknowledged that he had, indeed, read my "scurrilous" article.

I bet nobody ever called Don D'Amassa's writing "scurrilous."

Postscript: Willing as I am to accept Norman's version of events, I was reassured that all four of my sources for the article, first, said I accurately related their bits of the story, and second, continued to stand by their observations. Much of what they observed was compatible with Norman's explanation. Further, it has been my experience in editing FILE 770 that people's accounts of their own actions tend to be the most accurate despite the potential for self-serving statements, so I was appreciative that Norman took the time to call.

FAN MAIL

JERRY POURNELLE
c/o BYTE
70 Main St.
Petersborough NH 03458

Thank you for FILE 770:59 with its account of the Nebula Awards this year. I make no secret that I am not at all pleas-d with the way the Nebula has gone, but I fear I may have been misunderstood regarding my own works. I didn't say

that FOOTFALL ought to have been nominated; I said that any nomination process that fails to nominate one of the wide spectrum of works that missed out, ranging from Spinrad's CHILD OF FORTUNE through Heinlein's work through Greg Benford's work to an avowedly popular book like FOOTFALL is, on the face of it, a flawed process. My point is that one of those ought to have got in.

Secondly, I think that Scott Card may have gone a bit far: he has become the publisher of the Nebula Awards Report; he is on the Jury which is supposed to nominate his opposition; seems to have established and chair a Committee to settle Nebula disputes although such a committee is in plain violation of the SFWA bylaws.

Now Scott is a good writer; but he has in the first issue of the 1986 Nebula Awards Report gathered about twice as many votes for his next work as any work ever got this early in the game. That may well be well deserved recognition for exceptional merit.

On the other hand, there do seem to be some fairly clear conflicts of interest here. Scott is said to have told the SFWA President that if he resigns any of his Nebula-related offices he will seem to be conceding that there was something wrong with holding them. That's, I suppose, a defensible view although I wouldn't myself want to have to defend it.

The Nebula is fatally flawed anyway: most of the best known writers do not read all the works that ought to be nominated. They haven't time. This means that the nominations are controlled by a rather smaller number of votes than one might suppose; making it comparatively easy to organize support and do vote bartering. (I make no specific accusations; I merely point out that it's easy to do.)

Secondly, the Nebula discriminates against big books released in hard covers late in the year, and against books whose hard cover sales are large enough that the paperback release is delayed. Since this covers the books the publishers think likely to have commercial success, the Nebula systematically discriminates against the books that are likely to do well in sales. This makes the Nebula something of a special Olympics.

The reason I didn't push to abolish the Nebula is simple enough: I don't always succeed but I try to avoid futile activities. I think there are more SFWA members who think they will one day win the thing than there are those who want to get rid of it. Previous Nebula winners can hardly vote to abolish the award -- what would they do, melt down their trophies? Also, the Grandmaster Nebula works fine, and should be preserved, and we'd have no place to award it if we didn't have Nebula Award Ceremonies.

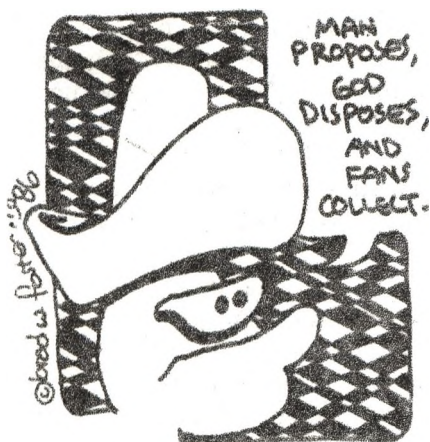
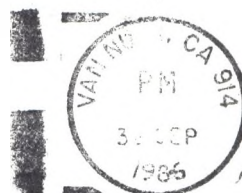
Exactly who ought to WIN the Nebula will always be controversial, and the selection

process is inevitably going to be flawed. I do think, though, that the NOMINATION process could be greatly improved. One improvement would be to eliminate the obvious conflicts of interest. We need not -- and I do not -- believe Orson Scott Card is venial to know that he has chosen to subject himself to such conflicts. I see no reason why anyone's integrity ought to be so thoroughly strained.

Specifically, I believe that we ought to pay a fan publisher to edit and send out the Nebula Award Reports. One inducement would be an Affiliate Membership in SFWA. If the fan turns pro and produces competition stories, we can find another. Secondly, we ought to examine options for limiting vote trading and log rolling in the recommendation process. Finally, perhaps it is time to make hardback books ineligible unless the writer specifically asks that they be; that way "waiting for the paperback" when far more members will be able to read the book will carry no stigma, and will be automatic.

ART CREDITS: Joan Hanke-Woods: Cover. David Bliss: 3. Brad Foster: 5,22. Jim McLeod: 8,16. Alexis Gilliland: 9,20. Jim Shull: 13. Bard Davidson: 18. If you've already seen this cover on THYME, it seems Joan makes 'multiple submissions' of her art...I'd been about to run this piece, then an issue of THYME appeared with the same cover. Has it been run anywhere else? If it has, let's just call this FILE 770's turn to run it!

FOOTNOTE: Ted White's address, for letters only, is: THEODORE WHITE, A5, Fairfax County Adult Detention Center, 10520 Judicial Drive, Fairfax VA 22030.



Mark L. Olson (59)
1000 Lexington St. #22
Waltham MA 02154

FILE 770:61
Mike Glycer
5828 Woodman Ave. #2
Van Nuys CA 91401

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