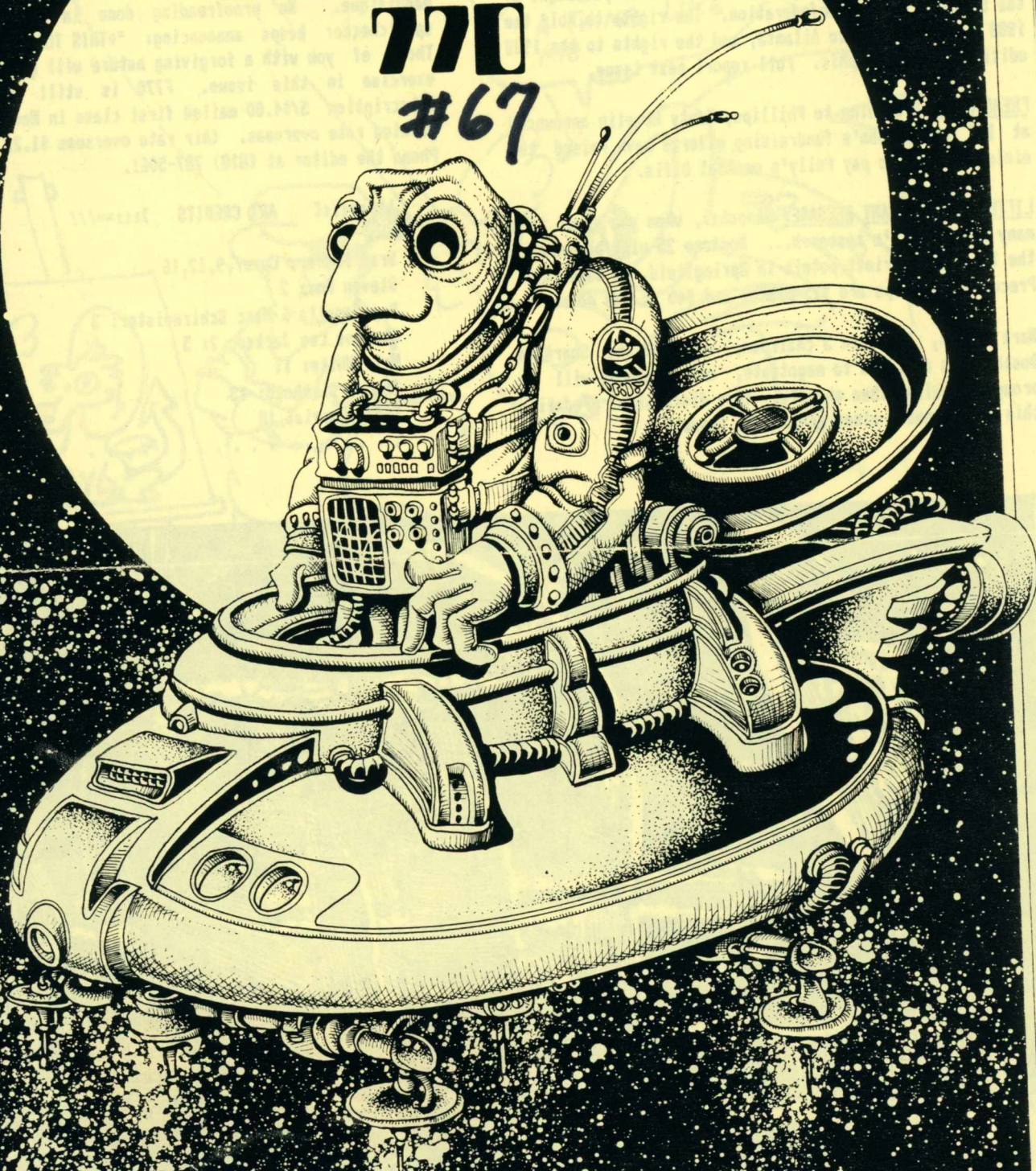


FILE
770
#67



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FROM THE FAM TELEGRAPH

DEEPSOUTHCON DEVELOPMENTS: Curt Phillips phoned with word of P. L. Carruthers-Montgomery's election as president of the Southern Fandom Confederation. The rights to hold the 1988 DSC were voted to Atlanta, and the rights to the 1989 edition went to Memphis. Full report next issue.

FREAS FUND: According to Phillips, Rusty Hevelin announced at DSC that fandom's fundraising efforts have raised the minimum needed to pay Polly's medical bills.

LIFTED FROM INSTANT MESSAGE: Remember, when you steal from many sources, it's research... Boskone 25 will be held at the Tara and Marriott hotels in Springfield, MA next year. Precon memberships are \$25 precon and \$40 at the door.

Mark Olson, Noreason 3 chairman, revealed the Sheraton Boston has declined to negotiate, and a lawsuit will be brought against them shortly. (See discussion predating this announcement elsewhere in the issue.)

FILE 770:67 is edited and all the rest of that stuff by Mike Glyer at 5828 Woodman Ave. #2, Van Nuys CA 91401. He is still finding out the hard way what you can make a computer and printer successfully do to a stencil. Admittedly the repro on some of these pages is not magnifique. No proofreading done in this issue: my spellchecker keeps announcing: "THIS TOOL IS DAMAGED" Those of you with a forgiving nature will get plenty of exercise in this issue. F770 is still available by subscription 5/\$4.00 mailed first class in North America, printed rate overseas. (Air rate overseas \$1.25 per copy). Phone the editor at (818) 787-5061.

\\=::[ART CREDITS]::=//

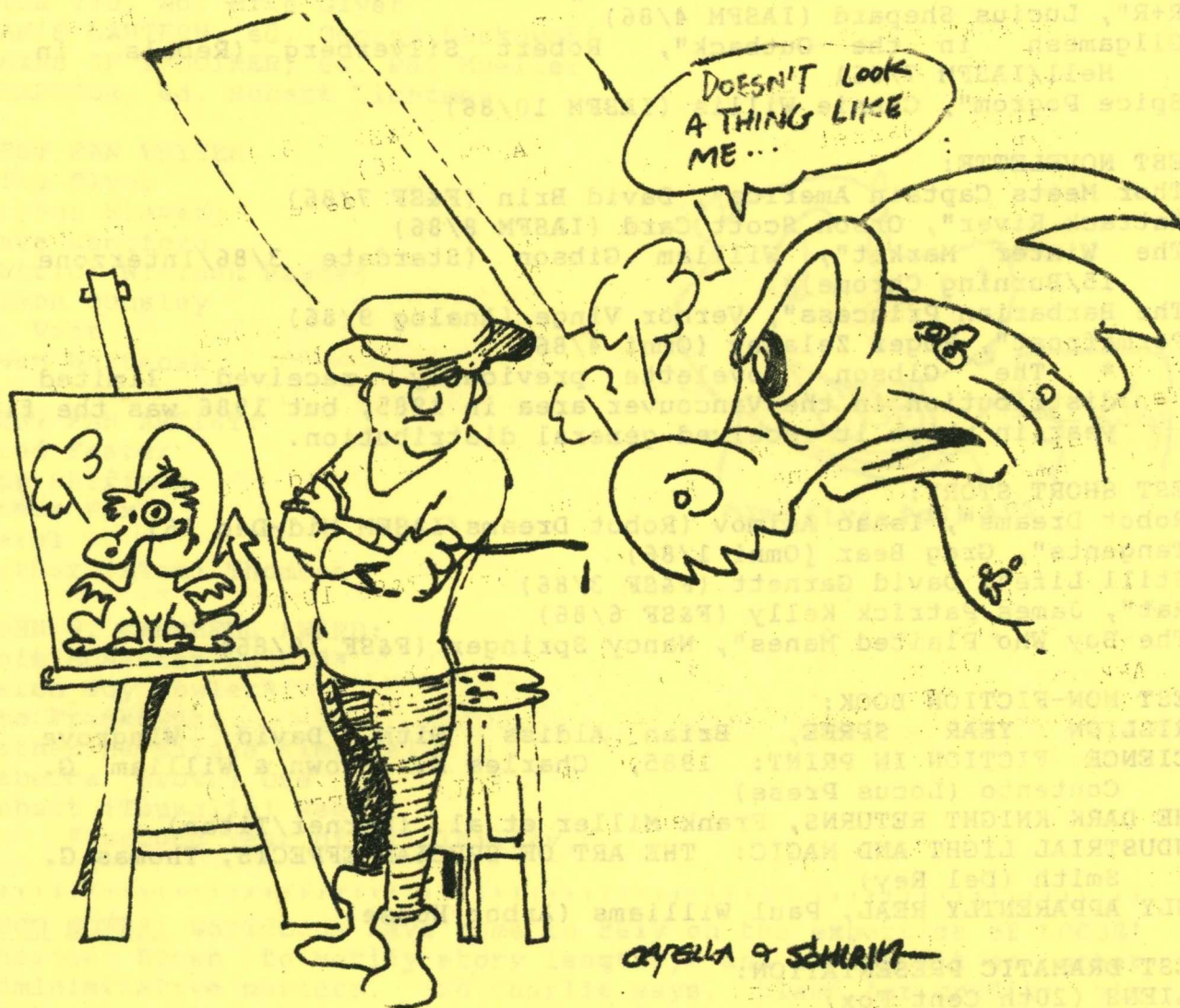
Brad Foster: Cover, 9, 12, 16
Steven Fox: 2
Ray Capella & Marc Schirmeister: 3
Charles Lee Jackson 2: 5
Mel. White: 11
Sheryl Birkhead: 13
Teddy Harvia: 18



Surprise!

3

It's Hugo Time!



HUGO NOMINATIONS

Conspiracy '87 Hugo tallyman Paul Kincaid has released the results of the Hugo nominations:

BEST NOVEL:

SPEAKER FOR THE DEAD, Orson Scott Card (Tor/Century)
COUNT ZERO, William Gibson (Gollancz/Arbor House)
BLACK GENESIS, L. Ron Hubbard (Bridge/New Era)
THE RAGGED ASTRONAUTS, Bob Shaw (Gollancz/Baen)
MAROONED IN REALTIME, Vernor Vinge (Analog/Bluejay)

BEST NOVELLA:

"Eifelheim", Michael Flynn (Analog 11/86)
 "Escape From Kathmandu", Kim Stanley Robinson (IASFM 9/86)
 "R+R", Lucius Shepard (IASFM 4/86)
 "Gilgamesh in the Outback", Robert Silverberg (Rebels in Hell/IASFM 7/86)
 "Spice Pogrom", Connie Willis (IASFM 10/86)

BEST NOVELETTE:

"Thor Meets Captain America", David Brin (F&SF 7/86)
 "Hatrack River", Orson Scott Card (IASFM 8/86)
 "The Winter Market", William Gibson (Stardate 3/86/Interzone 15/Burning Chrome)*
 "The Barbarian Princess", Vernor Vinge (Analog 9/86)
 "Permafrost", Roger Zelazny (Omni 4/86)
 * The Gibson novelette previously received limited distribution in the Vancouver area in 1985, but 1986 was the first year in which it received general distribution.

BEST SHORT STORY:

"Robot Dreams", Isaac Asimov (Robot Dreams/IASFM Mid-Dec 86)
 "Tangents", Greg Bear (Omni 1/86)
 "Still Life", David Garnett (F&SF 3/86)
 "Rat", James Patrick Kelly (F&SF 6/86)
 "The Boy Who Plaited Manes", Nancy Springer (F&SF 10/86)

BEST NON-FICTION BOOK:

TRILLION YEAR SPREE, Brian Aldiss with David Wingrove
 SCIENCE FICTION IN PRINT: 1985, Charles N. Brown & William G. Contento (Locus Press)
 THE DARK KNIGHT RETURNS, Frank Miller et al. (Warner/Titan)
 INDUSTRIAL LIGHT AND MAGIC: THE ART OF SPECIAL EFFECTS, Thomas G. Smith (Del Rey)
 ONLY APPARENTLY REAL, Paul Williams (Arbor House)

BEST DRAMATIC PRESENTATION:

ALIENS (20th Cent Fox)
 THE FLY (20th Cent Fox)
 LABYRINTH (Lucasfilms)
 LITTLE SHOP OF HORRORS (Geffen)
 STAR TREK IV: THE VOYAGE HOME (Paramount)

BEST SEMIPROZINE:

INTERZONE, ed. David Pringle & Simon Ounsley
 FANTASY REVIEW, ed. Robert A. Collins
 LOCUS, ed. Charles N. Brown
 SCIENCE FICTION CHRONICLE, ed. Andrew Porter
 SCIENCE FICTION REVIEW, ed. Richard E. Geis

BEST PROFESSIONAL ARTIST:

Jim Burns
 Frank Kelly Freas
 Tom Kidd
 Don Maitz
 J. K. Potter
 Barclay Shaw

BEST PROFESSIONAL EDITOR:

Terry Carr
 Gardner Dozois
 Edward L. Ferman
 David G. Hartwell
 Stanley Schmidt

BEST FANZINE:

ANSIBLE, ed. Dave Langford
 FILE 770, ed. Mike Glyer
 LAN'S LANTERN, ed. George Laskowski
 TEXAS SF INQUIRER, ed. Pat Mueller
 TRAPDOOR, ed. Robert Lichtman

BEST FAN WRITER

Mike Glyer
 Arthur Hlavaty
 Dave Langford
 Patrick Nielsen Hayden
 Simon Ounsley
 D. West
 Owen Whiteoak

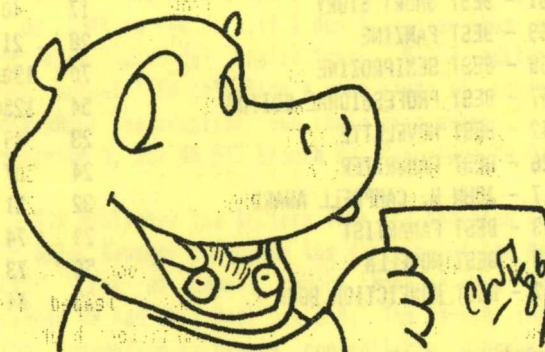
BEST FAN ARTIST:

Brad Foster
 Stu Shiffman
 Steve Fox
 Taral
 Arthur (ATom) Thomson

JOHN W. CAMPBELL AWARD:

Lois McMaster Bujold*
 Karen Joy Fowler*
 Leo Frankowski
 Katherine Eliska Kimbriel
 Rebecca (Brown) Ore
 Robert (Touzalin) Reed

* second year of eligibility



MIKE GLYER POTAMUS

HUGO NOTES: Worldcons have come to rely on the expertise of LOCUS' Charlie Brown to verify story lengths, and to consult on other administrative matters. So Charlie says, blame (or credit) him with the placement of DARK KNIGHT in the Best Nonfiction Book category. Most of you are aware that is a comic book. Charlie defends this choice by pointing to several years' precedent for placing art books in the Nonfiction category, and adding that a comic book is obviously something different from a short story.

Charlie Brown also says the nomination for Terry Carr has been cleared. Since Carr had enough votes for a nomination before his death, everyone concerned agreed there would be no grounds for a repeat of the Judy-Lynn Del Rey fiasco if Carr happened to win.

Finally -- of course Michael Whelan got enough votes to be nominated -- second only to the votes for Jim Burns -- but Whelan withdrew for the year during his Hugo acceptance speech at last year's Worldcon.

NOMINATING VOTES BY CATEGORY

<u>1987</u>	<u>1985</u>	<u>1986</u>
475 - BEST NOVEL	41	129
344 - BEST DRAMATIC PRESENTATION	75	238
317 - BEST PROFESSIONAL ARTIST	43	149
281 - BEST SHORT STORY	17	40
269 - BEST FANZINE	28	21
269 - BEST SEMIPROZINE	70	190
257 - BEST PROFESSIONAL EDITOR	54	125
242 - BEST NOVELETTE	23	49
226 - BEST FANWRITER	24	27
217 - JOHN W. CAMPBELL AWARD	32	31
213 - BEST FANARTIST	29	74
208 - BEST NOVELLA	50	73
192 - BEST NONFICTION BOOK	23	44

Congratulations to Hugo voters who stood up to be counted this year. As you see, Best Fanzine leaped from last place in 1986 to have total nominations higher than 7 other categories. Overall participation dramatically increased.

NEBULA AWARD WINNEPS: The results of the 1987 Nebula Awards polling are:

BEST NOVEL: SPEAKER FOR THE DEAD, Orson Scott Card
 BEST NOVELLA: "R & R", Lucius Shepard
 BEST NOVELETTE: "The Girl Who Fell Into the Sky",
 Kate Wilhelm
 BEST SHORT STORY: "Tangents", Greg Bear
 GRAND MASTER: Isacc Asimov

SATURN AWARD WINNERS: The Academy of Science Fiction, Fantasy and Horror Films, presided over by Dr. Donald Reed, has announced ALIENS as the Best Science Fiction Film of 1986. Best Fantasy Film was THE BOY WHO COULD FLY, and Best Horror Film was THE FLY. The Fly's Jeff Goldblum was awarded Best Actor, while Sigourney Weaver of Aliens was named Best Actress. Aliens also copped the following awards: Best Supporting Actor, Bill Paxton; Best Supporting Actress, Jenette Goldstein; Best Juvenile, Carrie Henn; Best Direction, James Cameron; Best Writing, James Cameron; and Best Special Effects, Stan Winston & The L. A. Effects Group Inc.

Alan Menken of The Little Shop of Horrors won Best Music. Best Costume went to Robert Fletcher for Star Trek IV: The Voyage Home. Best Make-up was by Chris Walas in The Fly.

The Los Angeles-based Academy presented several other

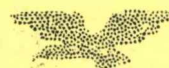
awards, including a Life Career Award to Leonard Nimoy. The Academy can be reached at 334 W. 54th St., LA CA 90037.

RIPOFF! S.T.A.R. San Diego's newzine INTERPHASE ran the following crime story: "Shortly after the February S.T.A.R. General Meeting, some person or persons stole the truck of the S.T.A.R. Treasurer Albert Lafreniere. Aside from his personal loss, this resulted in the loss of the treasury records, a number of checks made out to S.T.A.R. San Diego and approximately \$50 in cash, including those funds which had just been collected that night when the hat had been passed for publicity.

"Since this time, a person has been arrested by the San Diego Police Department for allegedly attempting to cash a check made out to S.T.A.R. San Diego. This arrest involved the recovery of several checks, including this year's contribution from S.T.A.R.'s annual mystery benefactor... Unfortunately it has not led to the recovery of Albert's truck." The materials are impounded as evidence.

THRUST, BROTHERS: For several years Doug Fratz' has published Thrust - Science Fiction and Fantasy Review. (Remember: if overlapping one person's title is good, overlapping two people's titles is twice as good!) With the demise of Science Fiction Review the field is wide open, and Fraz is ready to propel his publication to the front of the bus with a more frequent schedule, better graphics, and now, the addition of a significant contributing editor. Fratz' press release cleverly imitates the trademark dialog style of his newest staffer: "Geis, wake up! I got us a job!" ...'No way. You got this job, Alter, you do the work! I'm retired. I did Science Fiction Review and The Alien Critic for over 16 years, and Psychotic for another 20 before that!...Leave me alone.'" You get the idea. Subscription information can be requested from the editor, Doug Fratz, at 8217 Langport Terrace, Gaithersburg MD 20877.

VENERABLE PROZINE RESTARTED: George Scithers, John Betancourt and Darrell Schweitzer are resurrecting WEIRD TALES as a collectors' prozine, writes Yale Edeiken. It will be available only by direct subscription from Terminus Publishing Co., Inc., 4426 Larchwood Ave., Philadelphia PA 19104. Single copies are \$3.50, \$18.00 for 6 issues. Plans are for a quarterly publication schedule. Edeiken says, "The plans for the magazine are to publish high quality fantasy and horror. In addition, they will feature a single artist who will do the cover, all interior illos, and the headings for the regular features. The first artist will be George Barr."



ALICE SHELDON DIES: Lloyd H. McNallie was sufficiently moved by the news of Alice Sheldon's death to assemble the following writeup:

On Tuesday, May 19, 1987, at approximately 3:30 am, Alice "Raccoona" Sheldon (a.k.a. James Tiptree Jr.) fatally shot her husband and herself at their home in McLean, Virginia. Alice, 71, was depressed about the illness of Huntington, 84, who had gone blind this year and was bedridden. She called her attorney to inform him of her plans, and warned him to call the police.

Some background, mostly gleaned from the papers: She had served in the Army Air Force during WWII, and later worked for the CIA. She taught experimental psychology and statistics at American University and George Washington University, both in DC, from 1955 to 1968. She was the daughter of Mary Bradley, a WWII correspondent who reported on German death camps, and sold more than 35 books during her lifetime as a travel writer. The source for much of this was Sheldon's agent, Virginia Kidd, who was telephoned by Alice the week before and states that she had seemed "in her usual good spirits."

Lloyd McNallie continues, "BRIGHTNESS FALLS FROM THE AIR is her most recent work that I've read, and I liked it a lot. Card's SPEAKER FOR THE DEAD reminded me of it to a surprising degree; there are of course no original plots, but still...

"Asimov is quoted as having said, in 1984, that Sheldon, 'has produced works of the first magnitude and has won the wild adulation of innumerable readers.' His explanation for her having been overlooked in some corners was 'that for some reason hidden in the recesses of her sweet soul, she chooses to write under a pseudonym of the masculine persuasion.' C'mon, Ike."

((Thanks to Lloyd for taking over this sad chore. I'm sure McNallie would like to get YOUR fanzine -- his address is PO Box 520-287590 (R-C201), Walla Walla WA 99362))

FANDOM LOSES GAIL KAUFMAN: New York fan, Gail Kaufman, died April 28, 1987. Gail was a long-time huckster, and participant in all phases of the convention scene.

CORFLU 5 DATE ANNOUNCED: Jerry Kaufman and Suzanne Tompkins have set April 29 to May 1, 1988, as the date when Corflu 5 will be held. The annual fanzine fans' convention will be held in Seattle, probably in a hotel near the University of Washington campus. Risking scandal, they will announce a Guest of Honor and compere for the banquet, before the con! Send \$30 for an attending membership (\$5.00 supporting) to 4326 Winslow Place N., Seattle WA 98103.

NOREASCON

BOSTON HOTEL PROBLEMS: A COLLECTION OF CLIPPINGS:

Hey -- I know all you insiders have read MAD 3 PARTY's April issue. But have a heart for my other 36 readers who will be left in the dark if I don't apprise them of the newest official words! Leslie Turek, MAD 3 editor, has outdone herself in collating a wide range of sources to comment about the problem: you could even subscribe (6/\$6 to Noreascon 3, Box 46 MIT Branch PO, Cambridge MA 02139.)

MAD 3 #18 publishes the letters from the Sheraton Boston's Senior Sales Manager conveying the decision of the Managing Director "that we cannot rebook Boskone due to the experience we had this past weekend. The 24-hour intensity of the convention is beyond controllable manageability. The crowds, noise, damage, litter, fire alarms and guest complaints are all tied together as the reasons. The hotel cannot be put under that pressure again." In a separate letter, the sales manager told MCFI, the corporation behind Noreascon 3, "Having 7500 attendees instead of 4000 magnifies the situation. I know that you sincerely believe that the differences between Worldcon and Boskone are such that we will not encounter the same experience. However [the Managing Director] is responsible for everything that goes on in the hotel, and he simply cannot take the chance that there could be a repeat of the problem."

Leslie Turek editorialized, "Our current goal is to set up a meeting with the Sheraton, at which we would like to discuss in more detail the Sheraton's misgivings and to present some of our ideas for things we can do to address the problems perceived by Sheraton management." Toward that end, attorney Rick Katze sent the Sheraton a letter asking to talk. MCFI's March 25 meeting planned what to do down the road. If the results aren't satisfactory, the next stage could be to send a formal letter stating what MCFI wants, and that if the Sheraton doesn't comply within 30 days, a lawsuit will follow. At the end of the 30 days, they could ask a judge for a temporary restraining order, forbidding the Sheraton from renting space committed to Noreascon 3. If the judge was persuaded, and granted the order, any advantage the Sheraton would be deprived of any benefit from stalling the legal process, and a hearing would occur sooner. Without the order, the matter might not be heard sooner than 18 months.

MCFI has approved up to \$2000 to obtain a legal opinion from an outside law firm, and obtain an injunction (if it is necessary).

(Please turn to page 9)

CON CHAIR

(Chip Hitchcock, 1987 Boskone chairman, replies to Jack Chalker's report of the convention in File 770:66.)

Mike, I see you now have a famous SF writer creating news for you. Jack Chalker's account of Boskone is amusing but has little to do with the facts.

Starting with some of his tallest tales:

*For the Sheraton to make \$2,000,000 off Boskone 24, it would have had to get almost \$500 from each attendee. Maybe Jack and his family spent \$1500 on their hotel bill alone; I doubt that many of the rest of the attendees did. (We guesstimate the actual revenue at around \$230,000, based on approximately 2350 room nights, averaging \$80 each, plus a rough but generous guess at the food income.) Similarly, I doubt that Rick Katze even in his wildest dreams told the Sheraton that a WorldCon would bring them \$10 million, since our guess is around \$500,000. (Of Boskone's 2350 room nights nearly 500 were before or after the con. We'd be VERY surprised to see the hotel topping 5000 room nights if they housed Noreascon 3.)

*Jack's description of Boskone publicity suggests he's writing an alternate world story. For the past several years, Boskone has in fact been doing minimal publicity: flyers were mailed to the previous Boskone members and distributed at major sf (non-media) regionals in the Northeast (and wherever else we get to) and the WorldCon.... We don't push the con at local schools on any level. We don't do any paid advertising. We don't even take advantage of any free notices the mundane media might give a nonprofit organization. (A few years ago we finally persuaded the Boston Globe's weekly calendar not to list us. Recently we turned down an offer from a local TV station to interview some authors if the station were permitted to run clips of the costume party.) If this is "super hype prior to the cons" I'm not sure what he'd call a serious publicity drive. As for "turning a 'NESFA knows best' deaf ear to complaints that this policy would ruin the con" -- can he document this? I'd be really surprised if he could, since what we've been ignoring are the urgings to become ever bigger (cf. a flyer on our freebie table saying "End the Toy Ray Gun Ban" and saying how many more people we could attract if we opened up the convention to different kinds of fans.)

*We have NEVER tried to be "biggest at any cost". You've probably noticed in INSTANT MESSAGE our yearly

(continued on page 10)

PRO WRITER

((Jack Chalker writes direct from convention headquarters at Disclave...))

Well, thanks to the wonders of modern laptop computing I'm actually starting this in the hotel room on Saturday of Disclave. I'm studying to get my Junior Pournelle merit badge...

NESFA is up in arms against me here for what I said about them in the last issue. I half expected as much, since the one negative review of a Boskone I did for LOCUS about 10 years ago elicited from NESFA a letter I still keep around threatening to sue me for libel because I said I didn't like that particular convention (I believe the term I used was that "It was not up their usual standards.") The reaction this time is both typically NESFA bizarre and typically NESFA.

I admit to a gross error in computation in my last letter to you, and that is what the engineering minds of NESFA are hitting on me here for. They argue that the Sheraton actually made about \$600-\$700,000 on a Boskone and that it would most likely make four to five million tops on a Worldcon, not the two million for a Boskone and ten for a Worldcon I said in the letter. Had I known this was of any importance to the point I was making I would have done the math.

Of course, no one has come up to me here and actually attacked the points I made, only the exaggerated and mostly irrelevant figures. In case someone not in Boston didn't get the point, it was that Boskone was for many years one of the best cons in the country, and then they got into this bigger is better and we are the experts and can do no wrong and let's have a weekend worldcon every year, no limits -- we're NESFA, we can handle it -- mentality which they were all too willing to spout to me and anyone else who listened and maybe questioned whether the current Boskone incarnation wasn't producing lesser cons and headed for eventual disaster.

Now, having said that and noting that the prophecies these infallible experts poo-pooed came true, I find myself being accused on the grounds that I said they couldn't see the impending disaster because of a 10,000 tree forest and they are responding, "You're wrong! We couldn't see the disaster because of a 4173 tree forest and we counted the trees, so retract, you incompetent cad!" OK, I retract the figures I used but not the point made after those figures. They blew it and they're now having to live with the consequences. Were it just Boskone that was affected (please turn page)

it would hardly be worth mentioning, since that would essentially be their problem, but the results of the Boskone fiasco they refused to recognize until it hit them with hammer force have affected the Worldcon as well, and that's why it's news and worth some commentary. I also stand in crogglement yet of a hotel, regardless of the amount of the gross and net it will lose, basically saying that it would rather not make its maximum potential profit for those days in 1989 because it does not want to alter its procedures to its customers' requirements.

I am also being pilloried because negotiations are continuing with the Sheraton and we may not have to pay rack rate after all. I said as much last time, but the salient point is that the con's leverage with the Sheraton at the convention will be nil in any event. They will close parties, enforce corkage, have security run people out of public areas, etc., and the con will have no way of stopping them. ((Editor's note: I'm always a little concerned for the attendees' safety in a "wide open con" anyway, but I wouldn't underestimate the Boston committee's experience at negotiating compromises with hotel policies which conflict with the normal course of a con -- like any that affect hosting and supplying parties.))

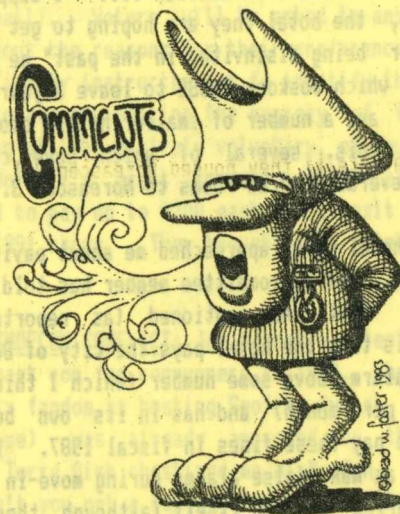
The fact that, partly thanks to Boskones of the past, they cannot find a hotel in Boston to hold Boskones bodes ill for any alternatives as well. If the Copley won't take the Boskone, it also won't compromise for WorldCon late night requirements. Nor will the Marriott, etc. This is a serious problem. A city that has so well hosted two previous Worldcons is presenting a situation where the 1989 Worldcon looks to be a real drag. And while hotel attitudes in the face of such potential profits are still incomprehensible to me, the only really major difference between the last two times and this one seems to be that the majors have been poisoned by the large and unruly free-for-all Boskones. At both Noreascon I and II there were no more than the usual hotel problems at the Sheraton or any of the other downtown hotels, and certainly neither we con attendees nor NESFA has changed all that much. I have yet to see any of those points challenged, let alone refuted, by growling NESFA, and they, far more than whether a hotel is giving up ten million or merely five or six million are the point.

THE EDITORIAL PROCESS: Mike Glyer

In the ideal world, fairness and accuracy go hand in hand. However, it is amazing in the less-than-ideal world where we live how often fairness and accuracy are torqued against each other. As Bruce Farr once told me, he has a convention to run, and prefers doing that to writing

articles for File 770. Further, in any city in America, the fans running the conventions have learned the hard way not to think out loud -- you cannot freely plan a quality convention when every detail is available for public debate. So lack of time and lack of trust operate to deprive us all of access to information.

Fortunately for newzine editors, it is usually possible to find people who know something about major events -- like the Worldcon being kicked out of its hotel. But efforts to check the completeness and accuracy of that information can be frustrated if key people have decided for their own reasons not to be forthcoming. So one publishes the best available information, checked to the degree resources allow. Fairly often, seeing a version of the truth in print will motivate people to volunteer the data needed to fine-tune a story. Motivation is the key: many fans need more than a casual reason to write in, which is why we see pendulum swings from fairness to accuracy and back again, rather than seeing the two march forward in lockstep.



BOSKONE, cont'd from page 7 Meantime, as we already reported, Noreascon 3 has reserved additional space in the Hynes Auditorium. The committee has estimated the cost of using the entire auditorium, including associated services, between \$100,000-\$150,000. MCFI has also gone back to the Greater Boston Convention and Visitors Bureau for help in securing more rooms. At the March meeting, Don Eastlake reported, "We have 300 rooms at the Copley Plaza. We have 100 rooms at the Inn at Children's Hospital. 125 at three different HoJos. 100 at the 57, and 50 at the Midtown." Total: 1050. Including some other tentative bookings the room count stands at 1330. The Convention and Visitors Bureau estimates their needs at 2000, and Eastlake at a February meeting urged directors to write up their arguments why the con needs 3000 rooms. Stay tuned.

debate on how to limit attendance. The last-minute bulge in attendance such measures produce is at best a nuisance since we can't count on that money coming in and so can't commit to spending much of it. (We do make contingency plans, but those most involve assuming attendance will match last year's, and spending accordingly if the weather for the weekend looks good a few days in advance, since we still get 30% of our attendance at the door.)

*Maybe Jack is reading somebody's mind at Sheraton corporate headquarters, but we haven't heard anything from them (yet; we are cc'ing them on all letters to the hotel). He would also need to have been reading somebody's mind at the hotel, since his quotes don't match what we've gotten either verbally or in writing from hotel management.

*His figures for hotel size are substantially off, though not as wildly unreal as his figures for hotel income. The approximate figures are: Sheraton, 1375 rooms; Hilton, 500; Marriott 100; Westin 700; Park Plaza, 1000. Of these, only the Park Plaza is on the far side of a "busy uncontrolled intersection".... I suppose that by "the Copley, the hotel they are hoping to get for Boskone again after being disinvited in the past" he means the Park Plaza, which Boskone CHOSE to leave 3 years ago. Note that there are a number of smaller hotels closer to the Hynes than this, several of which have collectively committed several hundred rooms to Noreascon 3.

*The hotel never approached me about paying for the false alarms, and no committee member has told me of this coming up. What WAS mentioned (as reported by Don Eastlake) is that the hotel pays the city of Boston \$600 per false alarm above some number (which I think is per year, not per month) and has in its own budget over \$100,000 to pay these fines in fiscal 1987. There were not nearly as many false alarms during move-in and tear-down as during the con itself (although there were a significant number. I remember the first of four or five in the penthouse happening Friday morning, and another as I was bringing a truck around for the final load outbound on Tuesday afternoon). It seems that the hotel's alarm system just can't deal with crowds. The bulk of the alarms weren't caused by a "short in the fire alarm circuitry on one of the torn-up floors". Alarms were coming from all over the hotel. The stranger causes included the mass exodus at the end of the silent movie, and a draft of cold air that came up a stairwell when a fan avoiding the elevators went down one flight too far and exited onto the sidewalk.)

*Jack is also indulging in fantasy in saying, "In spite of all the stuff not our fault, there was indeed a fair amount of vandalism." There were precisely two known episodes: a fire extinguisher and a hose turned on, and a

burst feather pillow, both on sleeping floors....

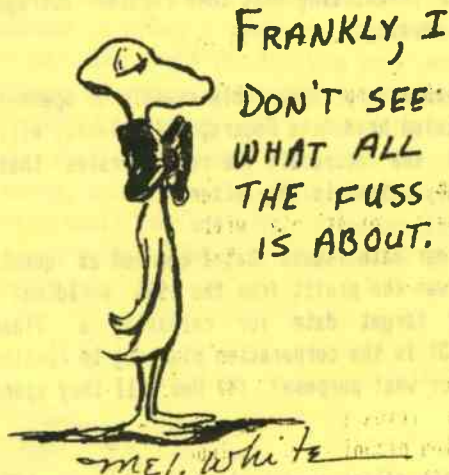
((Editor's note: An interesting admission to read after I cut from Jack's report a reference to the fire hose vandalism, having received two denials from Boston fans I phoned to check the information!))

*As to plans for next year -- we are likely to be at least as strict about at-the-door memberships as Balticon was in the 70s (where I saw a number of out-of-towners admitted at the door), although there's argument from precedent that simply moving out of town could cut our attendance by more than half. Somehow, the reaction in other quarters to even our "very tentative and limited measures" (including limits on under-18 admissions, and alcohol at open parties) suggest that these measures are anything but tentative and limited but we're actively trying to discourage unfannish types IN ADDITION to a flat limit in the neighborhood of 2000. Several people are working on just how much the preferred facilities (now in Springfield, MA -- the club changed its mind between the April and May meetings) can reasonably hold based on such factors as square footage per attendee at the last Boskone of various levels of crowding.

Perhaps you should make Jack's fiction column a regular feature so he can get a lock on the coveted Andy Porter/Janet Cooke Award for Imagination in Journalism and let someone more experienced with facts do your factual coverage.

ONE MAN GALLOP POLL: Boskone 24 members received a letter describing some of the new policies affecting next year's Boskone. Sometimes hearing the critic's point of view seeds the thought: "If this is their best shot, then can the policy be all bad?" For example, Robert Sacks is highly incensed about the con's new policies (1) banning alcohol at open parties, (2) refusing to publicize parties in the daily newzine, and (3) refusing membership to unaccompanied minors, except those who qualify for specific exception to the rule.

To the first item, Sacks says, "As for the probably unenforceable and perhaps illegal ban on alcohol, it is pure spite. They [NESFA] don't serve alcohol, but other groups are known for it. For many people a particular beverage or caliber of bar is a characteristic display of hospitality." About the second item, Sacks asserts, "Without a party list (and perhaps without a party board or even permitting party signs) people will be hindered in their attempts to find out where they want to be. More people will be roaming the floors looking for a congenial party." The third rule, says Sacks, "is a new exclusionary rule."



DROP YOUR SOCKS AND... Hotel problems drove Washington state's Norwescon into smaller quarters, and spawned Alternacon. In retrospect it's no wonder Norwescon got so popular. Seattle's NWSFS, which runs Norwescon, felt compelled to editorialize about safe sex practices in WESTWIND's March issue. The second paragraph captures the spirit of Jody Franzen's article: "A convention is a place for many of us to let our hair down and have a good time. This includes, many times, fun in the con-goers' sleeping rooms. We understand that the excitement of the con, with its party atmosphere, can lead to sexual intimacy. What you do at the con is definitely your own business, but we want to remind you about sexual safety."

It used to be "safe sex" just meant avoiding anything that was likely to be interrupted by her husband's .357 Magnum. Even SMART ASH #36 from Jackson, Mississippi, is getting into the AIDS act with its own guest editorialist, "Hymie C. Villen". We quote the last paragraph, "If you are a normal, sane adult who uses condoms during sex to protect yourself against AIDS, you will want to avoid ChimneyCon. Of course, since you are reading SMART-ASH, you are neither normal nor sane (presumably some fans are smart enough to use condoms). Therefore you will not want to come to ChimneyCon because it is not much fun being sexually repressed by yourself. (Come to think of it, it is no pleasure being sexually repressed with someone, either.)"

By the way, Ruth Shields is resigning as editor of SMART-ASH after the next issue. She's been the clubzine editor for several years, and blames "boredom" for her resignation, which can only strike me as humorous under the circumstances.

ERRATA FROM F770:66 As Dennis Virzi pointed out, in my Aggiecon report I continually referred to Judith Ward by the name of Fran. Please go back and make pen-and-ink corrections to you copies. The management thanks you.

TIMEBINDER

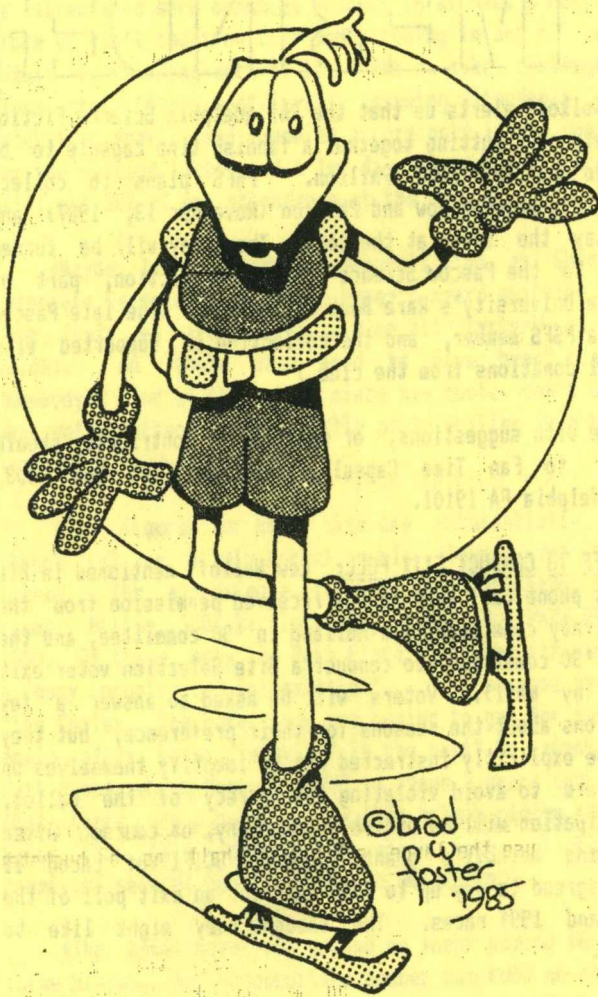
Lew Wolkoff alerts us that the Philadelphia Science Fiction Society is putting together a fannish time capsule to be opened at the 2037 Philcon. PSFS plans to collect materials between now and Philcon (November 13, 1987) and display the items at the con. Then they will be turned over to the Pascoe Science Fiction Collection, part of Temple University's Rare Book Collection. (The late Pascoe was a PSFS member, and the collection is supported with annual donations from the club.)

Anyone with suggestions, or material to contribute, should write to Fan Time Capsule, Philcon, PO Box 8303, Philadelphia PA 19101.

WOLKOFF TO CONDUCT EXIT POLL: Lew Wolkoff mentioned in his recent phone call that he has received permission from the Conspiracy committee, the Holland in '90 committee, and the LA in '90 committee, to conduct a Site Selection voter exit poll (by mail). Voters will be asked to answer a few questions about the reasons for their preference, but they will be explicitly instructed not to identify themselves on the form to avoid violating the secrecy of the ballot. Participation will be entirely voluntary, of course. After reviewing Wolkoff's grant request, SCIFI (of LAcon II fame) agreed to pay up to \$200 each for an exit poll of the 1990 and 1991 races. They thought they might like to know...

NO CON-CON/SMOFCON CONFLICT: Joe Mayhew's intention to hold an east coast con for conrunners in 1988, the same year that Phoenix fandom is hosting Smofcon (which serves the same purpose) was already approved by the Phoenix committee. Terry Gish chastized me at BayCon. Izzat so? Terry, didn't you get a copy of Bruce Farr's letter, dated May 22, which concluded, "I'd already heard from some surprised people in the East that a DC area group was thinking of doing such an event. This was especially seen as an odd thing for a group bidding for a WorldCon to do (if members of their committee are involved) as it's sure to cause some controversy and lose them support. I hope that the people involved reconsider and instead bid for a future SmofCon or else start their own event, as is their right."

MARION ZIMMER BRADLEY HAS STROKE: Bradley suffered a stroke on May 8 and is hospitalized in Berkeley, CA. This was her third stroke in the last seven years: she recovered completely from all of them, and is expected to recover fully from the latest one. However, her speech is affected, and she has cancelled all convention appearances. (Locus, May 1987)



DOES ANYONE KNOW WHAT THE HELL IS GOING ON DOWN IN ATLANTA?

It's safe to say that almost nobody cares how much money the Atlanta Worldcon made, or what they plan to do with it. Has Noreascon 3's MAD 3 PARTY spent pages lecturing Atlanta about the proper reporting and disposition of its profits? No. Has SCIENCE FICTION CHRONICLE dogged the committee's heels with rumors? No. Does every gathering of Smofs raise a hue and cry about the fate of the profits? Not any that I've heard. Ah, well, that great Eastern Zone author, Mr. Asimov, tells us a foolish consistency is the hobgoblin of petty minds...

But a director of WorldCon Atlanta Inc. asks: "Does anyone know what the hell is going on down in Atlanta?" When I said "almost nobody." I excluded WAI's directors two of whom have volunteered indignant, "not for attribu-

tion" letters chronicling what they consider outrages at the directors meetings.

Ironically -- in a very commendable example of openness -- committee division head Mike Rogers, of Atlanta, willingly discussed for the record all the controversies that had been anonymously raised in the letters.

There were four main issues that I couched as questions: (1) How much was the profit from the 1986 WorldCon? (2) What is the target date for releasing a financial statement? (3) Is the corporation planning to continue in existence -- for what purpose? (4) How will they spend the profit?

Rogers said the final profit will be between \$85,000-\$90,000, after reimbursements and after all the bills are paid -- which is virtually their present position.

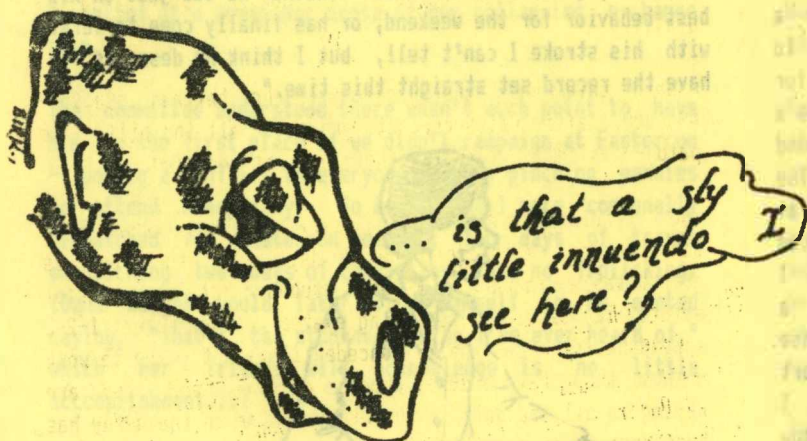
The tardiness of the financial statement (the WSFS Constitution calls for one 90 days after the con) is attributable in part to Rogers' stubborn but unsuccessful effort to develop a reporting system using Lotus 1-2-3 spreadsheets. He finally conceded it wasn't going to work -- now they have a dBase program on line, and they are keying in all the data. The other factor in the delay has been demands on committee time -- for example, mailing out the video tapes in March. Mike said a lot of committee people have kept right on working, but major jobs have forced the financial report onto the back burner from time to time. Rogers intends to have a statement available at Conspiracy ('87 WorldCon).

What is the future of WorldCon Atlanta, Inc.? One director says, "There are some people who talk about dissolving the corporation. The opposing view is that the organization (I use the term loosely) should be preserved to serve Southern Fandom and possibly to bid for the 1995 WorldCon. This will all come to a head with the election of officers at the July, 1987 meeting. One of the handicaps for the corporation is that it currently has about 39 people on its 'Central Committee' (the Board of Directors) and many of them are outside the state. A quorum has been set at 40% to allow for that, but that still wasn't sufficient to permit a meeting to be held in May due to the lack of enough members. The other handicap is that the bylaws, passed at a meeting in April, have yet to be printed in final form and published." The announced candidates for Chairman are Ron Zukowski, Mike Rogers and Dan Caldwell.

Mike Rogers answered the question of WAI's survival saying committee was polled after the January meeting about dissolving the corporation, and the idea was voted down by a significant margin.

How will they spend the money? A number of ideas have

been put on the table. The most controversial was a recommendation to buy a clubhouse for the use of Atlanta's many clubs. Some argue the need has been increased because local banks have been converting their community rooms to other uses, depriving some clubs of the usual meeting places. Rogers personally doubts the idea has any chance of passing, and has criticized it as impractical because a clubhouse would take not only all the surplus money, but more, and nobody's going to step forward to guarantee the requisite loan.



Other grant requests are: (1) Samanda Jeude wants a full publishing setup to help the handicapped by publishing large-print program books. She also wants to set up a separate tax-exempt organization to carry out the project. (2) Thomas Fuller wants to fund a new tape-recorded SF magazine. Those who remember ConFederation's opening playlet saw the work of a playwright involved with Georgia Radio Theater (already a 501(c)(3) organization). They want a \$20,000 grant for the first year. (3) Dan Taylor wants WAI to support a Southern fandom newsletter after the fashion of Joe Celko's ASFOAWN.

Joe Celko, asking that I quote him by name, wrote in complaining about a grant request WAI has already rejected. "WorldCon Atlanta Inc. voted NOT to send any money to the Frank Kelly Freas fund. This is a real slap in the face because of the contributions which Kelly has made to Southern fandom and conventions over the years. Not to mention the individual fans which he and Polly have helped over the years." Certainly Joe's heart is in the right place, but a 501(c)(3) entity like Worldcon Atlanta Inc. would be exposed to excise taxes for sending money to an individual for his medical bills. Besides, many pros and fans are in difficult financial situation, also for worthy reasons: is this the right way to distribute the funds of a "literary, educational" nonprofit corporation?

TAKE YOUR KICKS AT RT 66

GLICKSOHN RIDES TO DEFENSE OF WINNIPEG:

Toronto's Mike Glicksohn chastized the editor of FILE 770 in a letter: "Since I've rarely been known to have the strength to resist a good cheapshot, I probably shouldn't complain when others show themselves to be equally weak but somehow it seems more necessary for a newzine editor to avoid the obvious than for those of us who ply our trade in supposedly less objective areas. I'm referring, in case you have trouble figuring out just which snide comment provoked this note, to your remarks about the Winnipeg fans, their WorldCon bid, and their recent convention, as made in #66. In the first place, while I'm not convinced of the soundness of the Winnipeg WorldCon bid yet, I find myself wondering whether you'd have written up the bid in the same way if it came from Boston or Los Angeles. For example, where does it say they'd use the large exhibition hall as a huckster room? Isn't it more logical to expect it to be the main program room, in which case the absence of pillars would be a definite advantage.

Regardless of the intended use, though, when a reporter takes something as ordinary as a statistic about facilities and uses it to make a smart-ass remark about Dick Spelman one has to wonder how much objectivity said reporter is demonstrating."

Glicksohn added, "This Winnipeg crew consists of many young and relatively inexperienced fans, true, but they're sincere about their bid, and they do have a very fine convention centre, they've got a few experienced people to call upon, and until they show themselves to be worthy of your contempt I see no reason you should ridicule them in the pages of a publication like FILE 770 which does have considerable influence within our little world."

Your editor scratches his head and concedes, Glicksohn's just been to Winnipeg as Keycon's fan guest of honor -- he's got on-site expertise. He should be listened to. But it's easier to listen when you're not being slapped on both sides of the head with red herrings. Boston and LA? Say Mike -- let's turn the tables: would you be writing this letter if I'd said "smartass" things about the Toronto bid that's floundering for want of hometown support? No one

who writes to me from Toronto has ever accused you of advocating another WorldCon there. Would you object to a few discouraging words sent Toronto's way? But on behalf of Toronto's core committee I can point to good examples of their development above the local con level. Aside from locs to MAD 3 PARTY I cannot say the same for Winnipeg; more importantly, in those locs the committee wasn't claiming any.

Why is anyone obligated to put on a show of deference every time there is announced a bid led and staffed by people who have never worked on any previous WorldCon -- which, God knows, happens five or six times a year! It's easy to see how people who have never had to work on a Worldcon could decide that would be a wonderful thing to do, just like when I was 12 I intended to run for President -- they're bright, energetic fans, like I was a smart kid, and hey, this is the most important job around which makes winning it the motherlode of egoboo. The decision to bid, like a decision to run for President at age 12, is merely a statement of self-esteem, divorced from any real knowledge of the job. So, intuitively, I see why so many fan groups think about bidding for a Worldcon. In spite of that, it has never made any sense to me that bid committees announce themselves, then start seeking the experience necessary to be taken seriously. I prefer to see that kind of commitment in advance. You know that North American worldcons use hundreds of people -- this is not an exclusive club that's terribly difficult to break into. People who have not acquired and made use of this common knowledge about WorldCons are not not sufficiently well-informed to be trusted running a WorldCon.

The Winnipeg bidders were not treated with contempt in these pages, rather, they were subjected to a factual summary of some silly things they've said in the context of their campaign. ("Australia again?") I suspect the bad press won't discourage them from bidding. Perhaps it will even bring powerful allies to their rescue... Please remember that I didn't say they were incapable of learning how to run a Worldcon, or of winning the franchise. Years ago I criticized the inexperience of the Atlanta bidders, who won the bid, learned their craft, enlisted some experienced help, and put on a good con. But you just aren't going to find me out there cheerleading, "Oh boy, another inexperienced committee -- let's vote for them and hope they pull it off!"

Glicksohn also would like to rehabilitate Keith Laumer's reputation: "I'm pleased to inform you that by and large Keith Laumer did a very fine job [at Keycon] and acted in a reasonable and very friendly fashion. The worst he was guilty of was voicing his extreme anti-communist feelings with such brutal vehemence that his language drove several people from the room. In all his dealings with me

personally he was courtly, civil and a perfect gentleman and he demonstrated a dry subtle wit that quite took me by surprise. And to top it all off, when a group of more than 20 committee members and convention guests went to dinner on a Saturday evening Keith picked up the tab for all of us so you're going to have a hard job convincing most of Winnipeg fandom that Keith Laumer is some sort of ogre. I freely admit that I was somewhat apprehensive myself about sharing the convention honors with Keith since his past reputation hasn't exactly been an unblemished one but let's hope fans can show a little of that tolerance and understanding they're always claiming is so typical of fandom and give Keith his due. Whether he was just on his best behavior for the weekend, or has finally come to terms with his stroke I can't tell, but I think he deserves to have the record set straight this time."



RESULTS OF THE 1986 NSF AMATEUR SHORT STORY CONTEST:

Don Franson announced that the National Fantasy Fan Federation's annual story context has been won by L. Dean James of Ontario, CA. His short story "Stars In Her Eyes" took the first place prize of \$25. Second place, and \$15, went to Esther M. Leiper of Jefferson, NH, for "The Curious Celibacy of Arthur Larkham", while third place and \$10 went to Sheldon Drzka of Villa Park, IL, for "The Harlequin."

Franson reports, "There were 53 entries from 40 contestants. I read each story twice, once when I first received it, and once again when selecting the semifinalists. It was my job to send the best 10-12 to Darrell Schweitzer, who did the final judging." There was only one File 770 subscriber on the list of entrants -- a sorry showing. I got second prize one year -- go thou...

THE CAPTAIN TAKES A WIFE: Michael Sinclair wed Christine Cook on June 6 in Harrison, Ohio. Sinclair, whose Hurricane Punch lubricated the New Orleans bid's way to the 1988 WorldCon, will be back home with his bride after June 30.

BEECON-EASTERCON

In April the LA in '90 Flying Circus and Medicine Show flew to the British Eastercon. Bobbie Armbruster and I were bumped up to British Caledonian's Super Executive Class to make good a seven hour delayed departure. So Bobbie changed into the gray booties provided by the stewardess, plopped her head back on a postage-stamp-sized pillow and languorously sipped orange juice from a plastic tumbler etched with the BCal logo, while I stared in disbelief at a newspaper quote of our collapsing exchange rate.

The committee understood there wasn't much point to have bid in the first place if we didn't campaign at Eastercon -- posing a conflict to everyone already pinching pennies to attend Conspiracy. So Bobbie and I were communally dispatched for Eastercon weekend; two days of travel sandwiching two days of convention, and no frolicking. (Dana Siegel would later allow herself to be quoted saying, "That's the stupidest thing I've ever heard of," which her friends will acknowledge is no little accomplishment...)

A customs officials' strike disposed of the main impediment to a fast getaway from Gatwick. We trained to Victoria Station, tubed to Euston, and trained to Birmingham, bowed under our big suitcases full of bid party paraphernalia. There was enough daylight to read some of the startling railside business names, like: Ferrous Fragmentisers Ltd. We made it to the Birmingham Metropole at 11PM local time. After inspecting the con dance and the con bar, I finally had to confront the harsh reality -- I only recognize five British fans on sight, and none of them was around. I disconsolately admitted that if Rick Katze was in my place he'd have labored (or laboured) into the night collaring Brits for a look at the holy floorplans -- some people have a work ethic. I went to bed.

The next morning after my wake-up call I felt like Bill the Cat (op ack!). I phoned Bobbie, who forgot to express her gratitude for being roused from a sound sleep. But in her Friday night circuit of the con she'd succeeded in finding Kees Van Toorn, our opposite number with the Holland bid, and had already arranged to meet Kees and Angelique for breakfast.

Conventioners' accommodations included the quasi-legendary full English breakfast, served in a vast yellow-striped tent that had been grafted onto the lake side of the Metropole. Bobbie and I went through the serving line, and learned the full English breakfast is eggs, cereal,

and toast served on the outside of a plate whose center is filled by two kinds of pornographic-looking sausages.

There was more food than I knew what to do with, so most of you would not have starved. Kees arrived with the redhaired Angelique in her Levi jacket. If Robbie Cantor was the largest of a set of nested Russian dolls, Angelique would be the next one inside when you cracked Robbie in half... (And I'd better emphasize this is intended to be complimentary to both of them...)

Kees is a good friend who has corresponded with LA fandom for many years -- including a long tenure in the weekly APA L. He generously taught us his technique for stocking a room party at a British convention, loaned us the big black suitcase -- and ultimately decided to guide us to the supermarket in the shopping complex adjoining Birmingham's New Street station. I had never before gone grocery shopping with a suitcase, but as unruffled as the checkout help was you'd think they saw it every day.

The two bids ran separate Saturday night room parties, and agreed to collaborate on a '90 bid party Sunday night in the "fan room" (main floor, next to the con bar).

When we got back from our morning shopping run, Bobbie and I had our first chance to join the con. I met Bob Shaw in the lobby. We talked about the award chances of his novel THE RAGGED ASTRONAUTS, which I had just received from Baen for review. In fact I went right over and voted it at the head of my BSFA award ballot. Lots of others did the same: it won.

Martyn Tudor buttonholed Bobbie, wanting an LA in '90 participant for his Conspicuity panel, "Why Americans Have Hijacked The WorldCon." I practiced my good manners for a change and let Bobbie tell Martyn we'd get back to him.

Dominating the lobby was a massive roboid-looking thing with a cyclopean tv monitor set in its face. It showed the Follycon ('88 Eastercon) bidding video continuously. The video boasted very fine production values -- good film and sound editing, numerous graphic captions, cleverly used clips from commercial films and somebody's home movies of the SCA. The script was very funny, and succeeded in dismissing the committee's inexperience as an issue.

The TAFF auction went on at 5PM, with administrator Greg Pickersgill adopting a style that was unique indeed. At

MIKE GLYER

one point, after he collected 20p from someone for a couple of magazines, Greg yelled at the buyer, "If you're not supporting fan funds, I'll give you your 20p back and you can keep the magazines." In mock disbelief, the buyer asked, "This is for fan funds?" Two coins sailed from Greg's hand and bounced on the floor in front of the fellow. "Here's your 20p back -- fuck off!" The auction was held in the "fan room", a clubby function space with redwood paneled walls. Clouds of cigarette smoke swirled in the air. Pickersgill loves an audience, and made outrageous pitches, for example, "Here's a Moorcock story in which a man actually has a orgasm. Really -- Women don't realize how rare that actually is." Red-faced Rog Peyton spelled Greg as auctioneer, bellowing out the titles, and abusing the audience, "most of you here must be bloody cretins to be letting these bargains go!"

Saturday night revolved around the party and the fireworks. We hawked the new glow-in-the-dark bid t-shirts, and a couple of times killed the lights to prove that they were phosphorescent. Our most faithful party attendee was Graham Stillie, of Scotland, who spent hours trying to persuade us of the incalculable publicity benefits of giving him one of our bidding t-shirts gratis. Having recently lost 3 stone (60 pounds?) Graham was a reasonably striking figure, trying hard to strike the fancy of Arambuster, whom he liked to call "Bob". Graham had to settle for talking with me, but into every life a little rain must fall. We were also visited by the core committee for "Folleycon", one of the two '88 Eastercon bids. Characterized in the opponent's propaganda as a media fan bid, of the four committee members present, three had mathematics degrees from Oxford or Cambridge, and another held a degree in archeology. More literate than the average bear... To make conversation people would ask, "How do you like Britain?" (who knows -- I've seen most of it from 35,000 feet and the rest from the window of a train), and "What's the main difference between Britons and Americans?" Naturally I would choose something innocent to say, but based on a short visit I was most impressed by Eastercon's similarity to Aggiecon, both rife with insecurities about eroding traditions and the growth of media fandom.

Taking Kees' suggestion, we temporarily closed our room party at midnight to attend the fireworks presentation by "Los Alamos fandom." Access to the lake side of the hotel was down a corridor into the darkened breakfast tent that flapped in a cold wind as one person after another used its side exit.

More than a hundred fannish silhouettes were backlit by the island's halogen landscape lights, situated on a finger of wooded land fifty yards across the water. The scattered orange sparks of cigarettes in the crowd were no help to those trying to pick their way around smears of



mud where dozens of walkers had worn through the turf. Bitterly cold wind told of a change in the weather. After ten minutes' delay, the island's lights went out. A loudspeaker that had probably been surplused from Victoria Station boomed out the incoherent narrative. Promptly a salvo of fireworks popped a multicolor pattern in the sky.

Los Alamos fandom set off Catherine wheels, shower cones and skyrockets. The rainbow artillery exploded a couple hundred feet above us. While the patterns became more elaborate, the wind rose and drove sparks perilously close to the top of the breakfast tent. That seemed explanation enough when the fireworks show was halted midway: they had only used 40% of their arsenal, and didn't do the finale. (A hint at what we missed was the title of a previous year's finale: Bikini Atoll.) In fact the sparks near the tent had nothing to do with it. An Arab prince was staying in the hotel: we had noticed his expensive Aston Martin with HRH plates parked in front of the hotel all weekend, and proud to say nobody tried to steal the hubcaps. The midnight bombardment wasn't making him feel too secure, so the hotel shut it down. However, Rob Jackson promised more fireworks at Conspiracy, if the town and the air traffic controllers give permission.

We went back in and ran the LA party until 3:30 AM.

Sunday was the Eastercon site selection meeting -- a very educational event. Eastercon's first charter was up for consideration: as soon as they pass this, you'll see Ben Yalow over there every year. Unlike US cons, whose bid presentation programs (like the Spanish Inquisition) are poorly attended, the Eastercon presentations were attended by most of the members. Alan Dorey presented the Norvescon (Leeds) bid. He employed such visual aids as an overhead projector with handwritten transparencies, some with multiple overlays. Dorey asserted, "We're not running a 24-hour film program, we're going to spend our money on the sf program." There would not even be a second (alternate) track of programming. "Good, solid sf, that's what we're going for." Dorey detailed the hotel room rates, which

seemed to be the crucial bit of information. (Some people said large numbers of Britfans had been forced to choose between Eastercon and the Worldcon, due to money.)

The Follycon speaker behaved as if they were quite on the defensive against charges of silliness and not being legitimate fans. (Reminded me a lot of the FACT meeting at Aggiecon, in some ways.) "This is a serious bid presentation. We're not taking this as a joke," Karen Naylor reassured. She stayed seated behind the table, in contrast to Dorey's confident stand-up lecture, and did voice-over for a set of slides. The audience applauded the hotel rates ('4 less than the opposition), and the bar schedule. A rugged question-and-answer session followed the two presentations. In the end, it seemed the Follycon crew looked like media fans only in contrast to the reactionary Leeds bid. Dorey's bid wanted to discourage growth, Naylor's bid want to include many kinds of fan interests that are already standard fare in the US. In the end Dorey learned the hard way a basic political axiom -- you can't win an election by implying that the interests of a large number of voters are not appropriate to fandom. A show of hands favored Follycon upwards of 3 to 1. The '88 Eastercon in Liverpool will have as pro guests Gordon Dickson and Gwyneth Jones, Greg Pickersgill, Len Wien, Peter Lord and Diane Duane. Eclectic, to say the least.

That night, back in the "fan room" where they'd held the TAFF auction, we draped some of the display boards with LA and Holland banners, and hung campaign fliers on the paneled walls. Wearing our bid-hype T-shirts, we opened the party about 10 PM. Primed by rumors of free drinks, the crowd flowed in from the Con Bar, in the next room.

Several times during the weekend, Kees, Bobbie and I tried to psyche out what brew to stock for the Brits. We bought lager. We bought bitters. We bought domestic, Dutch and Common Europe. We bought big cans and little cans. At the end we had discovered what Brits like: free beer.

At the Sunday night party the Brits lined up six deep at our improvised bar. Bobbie, Kees and a tall blond Hollander slung drinks. Kees and Larry Van Der Putte had concocted some punch from last night's leftover gin, the Aussie canned fruit bought at the market, plus the orange juice and rum ordered to soothe the hotel. Coke and "squashies" vanished a little after the booze.

Dave "Better Late Than Never" Langford suddenly discovered I was at the con; we had a long conversation. Langford's 38,000 word fanwriting collection, "Platen Stories" will be released at Conspiracy. He gave me a copy of CLOUD CHAMBER, a one-sheet with hilarious reports about his budding career as a software hustler. Greg Pickersgill made it to the front of the punch line. Kees and Bobbie

were offering bid stickers for everyone's badge, and most fans accepted one of each. Greg disdained the one for LA: "We Europeans stick together." Well, fine, if that's the only thing you base your vote on, however, Bobbie and I came away from Eastercon pleased with the hearing we'd been given by everyone else.

OTHER NEWS

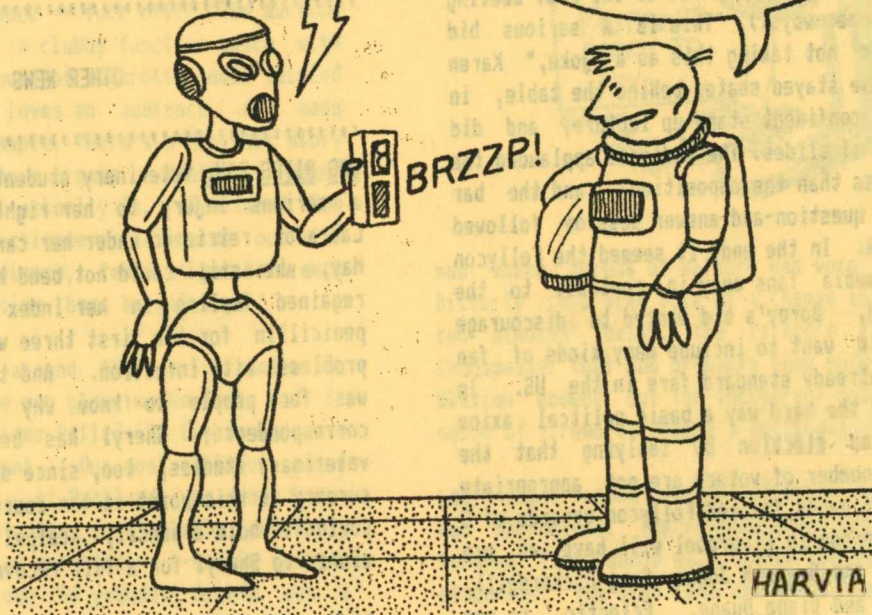
DOG BITES FAN: Veterinary student Sheryl Birkhead sustained a serious injury to her right hand when bitten by a Labrador retriever under her care. When Sheryl called in May, she still could not bend her fingers, and had not regained feeling in her index finger. After being on penicillin for the first three weeks she was still having problems with infection. And to think all Sheryl wanted was for people to know why she was behind in her correspondence! Sheryl has been thrown behind in her veterinary studies, too, since she would normally be doing surgery at this point in the course. When we spoke, she couldn't hold a pencil, scalpel or sewing needle. Best wishes to Sheryl for a full recovery.

FANS ACROSS THE WORLD DONATION: Part of Conspiracy's effort to ease the way for fans from eastern Europe who find currency restrictions an obstacle to travel is the Fans Across the World "scheme". SCIFI has sent \$500 from LACON 2 profits for their use. At last report (after Eastercon) Steve Linton said they had received in cash or in pledge over '750. SCIFI's donation represents an additional '300.

FANZINE PRESERVATION: Some time ago, Patrick Nielsen Hayden sent me a slight correction to my report of SCIFI's donation to the British fanzine preservation project. The \$2000 for a photocopier was sent to Chuck Harris, but, says Patrick, "the actual flywheel of the machine is and has been Vinc Clarke, who's done all the work involved in finding the copier, typing and publishing lists of old fanzines that can be copied for a nominal fee, and so forth. The others -- Chuck, Dave Langford, Rob Hansen and Avedon Carol, Pam Wells and doubtless a few more -- are mostly participating to the extent of providing backup. Again, as I already wrote to Bruce Pelz, thanks very much to SCIFI for supporting this scheme. By the beginning of next year Vinc ought to be able to copy any of several thousand rare fanzines for a miniscule fee, for any fan interested. I dunno if the demand will be six a week or two a year, but either way it seems to me this is a good way to make all this old material accessible to those who don't happen to own huge personal collections. Good on you all for seeing it the same way." (A. Vincent Clarke, 16 Wendover Way, Welling, Kent, DA16 2BN U.K.)

It's a digital tape of everything ever written by Isaac Asimov played at one trillion times normal speed.

Now I've heard everything.



FAN MAIL

REQUIEM

JACK CHALKER: Although #64 is certainly depressing, it illustrates why FILE 770 or at least its type of zine is essential in this day and time. Contrast the excellent writeup of Doc Barrett in F770 with the abbreviated footnote devoted to him by LOCUS and SFC and the point is made. In fact, if anyone ever asks you again why you consider yourself a fanzine while LOCUS and SFC are "semi-pro" this is the issue to show them.

The most depressing thing about #64 was that I knew every one of those who died. Back from about 1958-1965 I was somewhat active in the N3F and had a lot of correspondence with Kaymar, who was always both helpful and interesting. There is nothing more I can add about Polly; she was just one of those very rare and special people who brightened up anyplace she was in or at and she will be missed terribly, but the greatest tragedy in her death is the

~~number of people who will never get the chance to meet and know her.~~

Doc Barrett is something else again. The word "curmudgeon" was invented for him, and he was a rascal with a one-of-a-kind view of the world masquerading as your kindly family doctor. It was not just Doc who founded Midwestcon, it was Doc who set the entire mindset of the CFG from that point on, a mindset which has carried into new generations and left them equally and uniquely bent. He had a near total disdain for serious and constructive fandom, with its programs, art shows, film programs and the like. To him, fandom was a big party and conventions should be bigger parties with no distractions. Although he was on a lot of programs over the years (after all, this is one of the suspects most likely to have saved Courtney's boat) he thought they were unnecessary and intrusive. If you have been partying all night, he would say, then the last thing you want to do the next day is haul out of bed before you were ready and go to be on some damned panel where the same people always said the same things anyway.

Tales of his collection are not mere stories; he actually did have a separate house just for the collection, although he was complaining just last year that the old house was full and the collection was beginning to take over his new place as well. "Damned nuisance to have to drive across town just to check out a story in AIR WONDER STORIES late one night," he noted.

Next to Lou Tabakow (whom Doc once claimed as one of his creations) I think I'll miss Doc the most of all those old timers who took me under their wings, encouraged me, kidded hell out of me, and made fandom both warm and fun.

Yeah, I thought the Fletchers' report on Forry's bash was in bad taste myself. Glad someone else thinks so, too. It reinforces the gulf that has developed between the bulk of fandom and British fandom (which, according to Avedon, still can't conceive of a party without loud rock music and dancing, something which certainly separates them from the rest of us) and everywhere else. Mike Resnick suggested recently that the gulf between British fandom and the rest of us has little or nothing to do with fandom but is merely reflective of the general mood of anti-Americanism and effete cultural snobbery sweeping much of Britain these days. "They were a nation of peasants and shopkeepers who conquered the world," he noted to me, "and now they're back to being a nation of shopkeepers and peasants again and they just can't handle that."

((During the past five years dances have become a regular feature of many North American conventions, too. Almost every Canadian con I've ever been to had one, Loscons have them, and so forth. I think it's another side effect of the post-STAR WARS influx into fandom of significant numbers of people whose bodies are suited to something besides the "Baby Elephant Walk." // So far as "anti-Americanism" is concerned, I was treated nicely at Eastercon -- and who'd be a more likely target than a person bidding against Holland for the WorldCon? Just lucky, I guess, for it's been years since our government has done anything likely to make friends overseas.))

TERRY CARR

PATRICK NIELSEN HAYDEN: I know I just wrote to you the other day about the Fancyclopedia 3 project, but since then I've received the latest FILE 770 which moves me to wonder whether you guys have considered including some biographical entries on major fans in that volume -- preferably to be vetted by the subjects themselves, when possible. As things are, the only source material we have on such information is oral tradition supplemented by our

faulty memories of fanzine articles published years ago, which probably accounts for the numerous inaccuracies I've been noticing in obituaries of Terry Carr. Everyone gets the pro stuff right -- you can look that up in Tuck or the Nicholls ENCYCLOPEDIA after all -- but the details of Terry's career as a fan tend to be festooned with such non-facts as Joe Siclari's assertion (in FANTASY REVIEW) that the last issue of Terry's fanzine INNUENDO was "held up for nearly 30 years because of its controversial nature." Wrong on both counts: it was begun in 1969, as a benefit for the Bob Shaw fund, and as far as I'm aware there's never been anything in the least bit controversial about it. Teresa and I have been authorized by Carol Carr to either publish it in its unfinished state, or see that it gets published by someone else, and as soon as the materials turn up in Terry's papers we'll get busy.

Your errors, innocuous enough, are as follows: LIGHTHOUSE was indeed "begun" in the Bay Area, in the technical sense that LIGHTHOUSE #1 was a FAPA one-shot published in Berkeley with no view toward later use of the title, but LIGHTHOUSE as we remember it was Terry's genzine in New York in the 1960s, co-edited for its first several issues with Pete Graham. Terry's Bay Area fanzine of the 1950s, the one associated with the Berkeley Bhoy, was INNUENDO, which I'm mildly croggled you didn't mention. Getting more technical, you make a common error in listing Bhob Stewart as a contributor to the "Carl Brandon" hoax. The actual co-conspirator in question was Boob Stewart, a separate and distinct person from the East Coast "Bhob" and from all the other Bob Stewarts in fandom. Finally, your list of participants in the Brandon project should also have included, at minimum, Dave Rike; additionally, Miriam Carr (now Knight) and Karen Anderson also co-authored Brandon stories with Terry in the years following "Brandon's" unmasking.

None of which seriously vitiates your piece, but Terry was a stickler for accuracy (I committed a strangled cry at Rotsler's observation that Terry would be "wryly amused at all the words being said & written & published about him -- and probably correcting everyone's syntax and grammar"), who would probably have preferred to see the details got right -- eventually, at least.

ALLAN D. BURROWS: I never met Susan Fish, although I live in the city where she lived for so long and married. She died the year before I discovered fandom. I read the occasional eprint of something she wrote and fell in love again. She obviously cared a lot. I never met Theodore Sturgeon, either. I read his stories, but all I really know about him is from the obituaries I read in every fan or pro publication worthy of the name. I don't even own a transfixer Q. Now Terry Carr is dead. The closest I ever came to him was the Carl Brandon panel at the last worldcon. I've gotta start meeting all these wonderful

people before they're all gone. You! You're lucky; you knew him! I'll never get that opportunity now.

'86 YEAR IN FANZINES REVIEW

WALT WILLIS: I had to write and thank you for your Favourite 1986 Fanzines. It has a claim for inclusion in any similar review of 1987, though I can see that might be too... Can't think of the exact word I want and suspect it doesn't exist. Not incestuous. (Have you ever found an elusive word in Roget? And yet it did seem like such a good idea at the time.) Anyway, I thought it not only well written and thoughtful, but invaluable for supplying the sort of overall view of fzf fandom that is so rare these days. It's humiliating but salutary to find how limited is one's own field of vision.

Another marvelous thing about it is the much overdue appreciation it gives unpretentious fzf like CHUCH and TIMBRE. An English fan recently said that what fzf need is constructive criticism. What rubbish. What they most desperately need is appreciation. Without it they wither and die.

CHARLOTTE PROCTOR: If TTSFI is unpronounceable, how do you say TXFINQ? Tex-fink? Suggest TEXFINQ for easier visual perception of intended pronunciation. (Or Tex-Finq, or Tex-Fink...they really should have thought of this before they named it.) By the way, the Magic City Fantasy Club does not want to be called Mac-Fac.

BRUCE D. ARTHURS: My '75 FANTHOLOGY may have been the latest you've seen, but Victoria Wayne (whatever happened to...?) published a '76 volume, and the Nielsen Haydens (or was it just Patrick?) did an '81 volume. I received copies of both; this may mean that I am a Privileged Character and you are worthless scum. Of the noteworthy fanzines you list on pages 26-27, I find I've only received 9 of the 29. This probably means that you are a Privileged Character and I am worthless scum.

Speaking of which, my delivery bicycle hit a wet spot on the pavement last week and went over. Fortunately, I landed on my head. An ambulance ride, enough x-rays to make me glow, and thirteen stitches resulted. The bad part was having to endure the dumb remarks about "training wheels" when I got back to work.

J. GREGOR: Was surprised at the coverage you gave Australian fan magazines in F770:65, didn't think they were that well known overseas, don't know why I should

think that, I get them from all over the world, which brings me to the point that I'm leading up to.

In #62 you discussed a proposal for a Fan Achievement Award to be known as a "Pong". This is a word used quite a lot in this country and is sometimes used in describing awards. The Macquarie Dictionary, an Australian publication, defines it as follows: "Pong, colloq.-n. 1. a stink, an unpleasant smell, 2. to stink." It's a wonder that you have not come across the expression in Aussie fanzines, and I don't think that Aussie fanzine editors would be too happy about being awarded the "PONG" of the year.

PATRICK NIELSEN HAYDEN: I'm mildly staggered, Mike, at your assertion that you "hadn't seen a fanthology since 1975" -- first, since you must mean 1976, when Bruce D. Arthurs published a collection of fanzine material from 1975, and second because this means you never saw Victoria Wayne's FANTHOLOGY '77, Joseph Nicholas and Ian Maule's BY BRITISH, or Kevn Smith's MOOD 70 (both 1979), the 1984 Mexican's TEN FOR THE MEXICON, or my own 1982 collection FANTHOLOGY 1981, the last of which sold out an edition of 300 copies, having been advertised in several major fanzines and displayed in the fanzine rooms of a number of conventions which you, Mike, attended. If you missed all that it's because you weren't paying attention, not because the publications were off hiding in some secret fandom you don't know--anything about. Good grief.

((I only recall saying that I hadn't seen any other Fanthologies. I don't recall any ridiculous charge that the others had been hidden from me. You may have missed the point, which was, even counting ones I only know by reputation, Fanthologies are a rarity. I do own two of the Brit collections you named, but they obviously weren't Fanthologies.))

TIM JONES: Whilst your remarks about my writing ability are very gratifying, I don't regard myself as "out of personal contact with organized fandom." N.Z. fandom has in fact been organized for over ten years (in its latest incarnation; our first fanzine was published in 1932, and there was a big burst of activity and fanzine production in the late 50s and early 60s). We have a National Association for Science Fiction, with 7 branches throughout the country, and have been having annual national conventions since 1979. About 40 Kiwis went to Aussiecon, and at least 20 should be at Conspiracy (unfortunately I won't be among them). We've got our own apa -- AOTEARAPA -- which is up to its 45th two-monthly mailing.

((Tim recommended some zines from New Zealand, including the following three:

PHLOGISTON, ed. Alex Heatley
PO Box 11-708
Wellington NEW ZEALAND

THE KRYPTONITE FANZINE, ed. Frank Macskasy Jr.
PO Box 27274
Wellington, NEW ZEALAND

WARP, the NASF clubzine
PO Box 1169
Christchurch NEW ZEALAND

))

SALLY A. SYRJALA: I want to thank you for giving both TIGHTBEAM and TNFF coverage within [F770's] pages.... Membership in the NSF gets you 12 zines for \$8.00. TNFF and TB alternate months of publication. ...So a fanzine fan gets quite a bargain for their membership dollars.

STEVEN FOX: Thank you for your comments on my artwork in #63. I really do try my best at creating good work. The "mechanical monster" style is something which I have fallen in love with at the moment, but it appears that I'll be incorporating it into my work even more. Same of course goes for the woodcut style. That style is harder, but just as much fun.

ERIC MAYER: Greetings from the gulag! Thanks for mentioning "A Berry Odyssey". You've had kind things to say about my work both before and after my descent into fanpolitical incorrectness. And I appreciate it a lot. I guess the one thing I regret about the TAFF furor is that I felt I was making a good contribution to fandom during 1984 and 1985 and all that writing was pretty much ignored and devalued by the fight.

CHUO VON ROSPACH: Since it was brought up in the comments on OtherRealms, I want to apologize in public to Don D'Amassa -- as I did in private when he called me on my inadvertent comments on him. Yes, I did say some nasty things about him, but they were from a poor choice of words and not from any attempt at being nasty. Plain and simple, I blew it with bad phrasing, which I'm very sorry to him for and of the implications they may have made. I didn't clear it up in OtherRealms because I felt any response would lend more credence to the words than they deserved, so I decided to let them die a (hopefully) quiet and forgotten death. Since you brought them up, I want to squash them again before they start creating new problems.

((Retracting a misstatement in your own zine is the best choice if you sincerely feel a wrong was done. The ability to rectify one's mistakes in a public forum is a sign of maturity in an editor. Ignoring a wrong leaves your readers with no choice but to assume your last statement accurately presented your views.))

MIKE GLICKSOHN: This was a really superb issue of the

fanzine. I didn't always agree with your evaluations but I was mightily impressed with the time, effort and thought that went into such a comprehensive survey of an entire year's fanac. Even when our personal tastes diverged I was very taken with the obvious care and sincerity of your arguments. And the work you put in showed in the quality of the writing. (Unlike this loc.) ...This was a very well constructed and well executed article and there aren't many fans who'd have the talent and stamina to undertake such a task. You are to be congratulated and I hereby do so. And the best compliment I can pay you is to tell you that because of your article I now have a growing list of the best fanac of 1987 and FILE 770:65 is on that list in the Best Issue column.

But give me a break: Lloyd Penney is "the premiere letterhack of fandom"? Ignoring the feminine adjective you've attached to him, I'd have to opt for "most prolific" before anything connoting quality. But like I said, I didn't always agree with your conclusions.

((As it turned out, even Lloyd didn't agree with that conclusion!))

JOSEPH NICHOLAS: I have noticed that you've included my article from PULP 3 in your "Dream Pathology '86". For this I naturally thank you -- although in doing so I notice a curious contradiction between your introduction to the issue as a whole and your later comments about the piece in question. "My focus is on 1986," you say, "(and) my comments about individual accomplishment in that year should not be automatically generalized as my opinion of that person's career." Yet later, discussing my article, you state, "For once in his life Joseph properly measured the power of his critical rhetoric to fit the stature of his subject." From thi it would appear that despite having cautioned everyone against drawing inappropriate generalizations you yourself have nevertheless done just that. ((Joseph followed with a paragraph citing many of his fanwriting credits I'm bound to have missed for the purpose of belaboring my jest about his accomplishment in PULP 3. Well, Joseph, it seems as you grow older -- dare we say mature? -- your writing shows you choose appropriate tools to suit the work. You don't always choose the gasoline-powered chainsaw because it makes such a magnificent noise. Because I once spent four pages in HOLIER THAN THOU vivsecting your (then) bombastic style I thought it might also be just to dramatize my positive response to your editorial self-control.))

SFWA, CARD & NEBULAS

DARRELL SCHWEITZER: Now that Pournelle and Chalker are

airing Nebula laundry in public (nothing here that hasn't been in SFWA FORUM for years), let me mention that Jack Chalker seems to go to different SFWA functions than I do. Maybe he is one of the elect. But I have never seen anyone sitting around with ballots in hand swapping votes. My vote has been solicited. I've even been asked to join a Voting Club, but, hey... there's such a thing as Too Blatant. In my own cynical way I've tried to convince book dealers that the annual Nebula Campaign Packets are valuable collectors' items, like galleys, but to no success. But all the problems with the award are a matter of VOTER APATHY. If SFWAns all nominated and voted, no corrupt practice could possibly succeed.

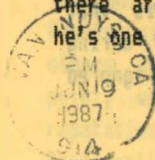
PATRICK J. GIBBS: In reviewing the last several issues, it is striking how Jerry Pournelle's letters about the Nebula Awards nomination process seem even more on point with the 1986 Nebula nominations (listed in the March LOCUS). I cannot say too much about the short fiction because I do not keep up with it. However, I have been staying current with the novels and I was surprised by the nominees in that category. COUNT ZERO was a very readable novel and in that way an improvement over NEUROMANCER, but it did not have the significance that I associate with a Nebula Award winner. Gene Wolfe is such an excellent writer that I am not surprised that a strong book like FREE LIVE FREE received a nomination.

SPEAKER FOR THE DEAD is a better novel than ENDER'S GAME and it is a shame to have two books in a series nominaed in successive years. One of them is sure to be slighted.

The sensible solution, since the first book has already won, would be to pass over SPEAKER FOR THE DEAD. I was terribly disappointed that HEART OF THE COMET by Gregory Benford and David Brin was not nominated. It was my favorite novel of the year. The other three nominated novels are books I've not heard of. I did not receive any review copies (through the Atlanta Journal-Constitution for which I do SF reviews) nor do I recall seeing them at the Science Fiction and Mystery Book Shop. Since the Worldcon is overseas thi year and there will consequently be fewer American members, thi is going to be a strange year for the Hugos if the Nebula is any indication.

TORCON III?

LLOYD PENNEY: Re Canadian Worldcon bids: Yes, Mike Wallis has been on a spate of conventions like World Fantasy Convention, Windycon, Minicon and Sercon. No small feat, and no small credit card bill. There are still enthusiastic people who like the idea of a Toronto WorldCon, but the response of the average Torfan is "You're not getting me to work on that!", so the destination of a Toronto bid is pretty predictable at this point. I believe that Mike's main objective is to go to the cons he could get to and tell people, especially at WFC and Sercon, that there are many new writers in the Toronto area, and that he's one of them.



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