



# WIDNER'S TIMEOUT

**BNOF HOSPITALIZED:** Whether it's "sic" or not, that's the headline supplied by Art Widner who supplied the following account of an emergency stop at the hospital on the way through Seattle, subtitled, "Art Widner Attains Four New Firsts."

[By Art Widner] On his way to V-Con in Vancouver, BC, Widner was seized with severe stomach pains and taken to the Virginia Mason hospital in Seattle on May 20.

It was his first ride in a wheelchair, first time on IV and first shot of morphine, none of which made his top ten list of fun things to do (or be done to).

X-rays, radioactive tracers and colonic irrigation didn't cheer him up much either. The big highlight was a drink of water and a real bed after twelve hours on a gurney.

After 24 hours he was allowed some soup and a cup of jello. On being asked what was wrong with him, the head doctor said, 'Well -- um, ah -- there's some liver dysfunction.'

'@#!&\*&!' said Widner. 'Leeme outta here!' He then drove the rest of the way to Vancouver, arriving five minutes before he was due on his first panel.

The fourth first occurred that evening when ~~someone~~ offered to buy him a beer. He refused. The worst of it was skipping the Saturday night parties so he could get up at 6 AM and drive back to Portland for a 2:30 PM graduation ceremony. Some people will do anything for a free copy of FILE 770.

**LASFS SHAFT STOLEN!** A weird blend of Robin Hood and Al Capone, LASFS is celebrating the crime of the century. "The Vandroids" struck again. This time they stole the shaft (sent from NESFA to LASFS in January as a practical joke) and gave it to -- themselves? Signing themselves Vandroids, they painted the LASFS cargo container zebra stripes in April, then in June sent a gorilla-gram demanding payment for the job. Now they have "disappeared" fandom's most famous driveshaft. The highest echelons of the LASFS leadership were not outraged by the theft. A no points bulletin has been issued by the authorities.

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AUGUST 1987



ROUNDFILINGS: Editorial by Mike Glyer If the past is prologue, can North American fans really expect very much from the Conspiracy '87 committee as we head into the Brighton Worldcon? The committee has screwed up so many things since they won the bid: distributing the progress reports, filling hotel reservations, and delivering the Hugo nominating and Site Selection ballots. The Conspiracy committee may be granted to have the best of intentions -- but that is neither a good substitute for proper planning, nor carte blanche to make the same mistakes repeatedly.

The committee was deluded to think that the British post office is capable of efficiently delivering mail to North America. There are whole blocks of people who have never received their PR #3, mailed this spring. The post office ate the Hugo nomination forms -- necessitating a voting extension and a second mailing to members. Despite this, at Eastercon, Rob Jackson informed Bobbie Armbruster and I that PR #4, with the Site Selection ballots and five pages of LA in '90 bid ads (which I certainly have more than a casual desire for people to receive before the vote) -- would be mailed the second week in June. That deadline was poorly considered from the outset, nor do we know whether PR #4 was mailed when planned -- but at this writing (August 7) no one in Los Angeles, and no one I have spoken to on the East Coast has received PR #4. And the only people who have received a Site Selection ballot from the committee are those (like John Hertz) who have newly joined the convention. The committee should never have relied on printed matter rate mail from Britain: they should have air freighted PR's to North American for mailing by their agents. If they weren't convinced that was a good idea from the start, by now it's unbelievable they've persisted in sending out one after another international mailing through the British post office.

As a consequence the British WorldCon committee has violated their constitutional responsibility to offer the option of Site Selection voting by mail. There is doubt whether North Americans will even get ballots from the committee in time to complete them and find someone to hand-carry them to Brighton. Ironically, through the good graces of Rob Jackson, the LA in '90 committee received copies of the ballot -- and they were not only sent to 800 fans on the bid's mailing list, but also handed out at Midwestcon, and furnished to anyone else who requested a copy.

North American Conspiracy members got their first taste of committee incompetence in the handling of the hotel bookings. There were months of delay before those who were sharing rooms received notice of their bookings -- not necessarily in any of the four main hotels. Marty Cantor was frustrated that he was unable to reserve a room in the Metropole. Granted that a lot of people have that

problem -- but Marty was North American agent for the Britain in '87 bid. Marty, the bid's been over for two years. They've forgotten your name by now...) At least they reserved a room for you and Robbie. I wanted a single. Initially, they did not assign rooms to people like me. I was notified in January that as a result of the lottery I was not placed in any of the four main hotels, and that the single room I requested was a commodity in short supply. The form letter asked me to write back if I wanted them to keep looking! (What did they think I was going to want them to do -- and now I was months behind in the booking process!) I sent in the form. In June my Hugo ballot arrived including a word-processed note repeating the January note. It wasn't until July 27 that I received notice of a room booking from the committee/tourist bureau. Do you think I was sitting here with only 30 days to go before the con saying to myself, "Golly, I hope they get me a room"? Not likely!

If the committee seems indifferent to the travel needs of North American fans, there is open hostility when it comes to arranging the worldcon program. Martyn Tudor has been trying to drum up a Los Angeles participant for his insulting "Why Americans Have Hijacked The WorldCon" panel -- describing in his letters how the panel will also discuss things like oversized Worldcons, and in general affirm all his other uninformed biases. Does he seriously think Bobbie Armbruster or Bruce Pelz will volunteer to be pilloried for their praiseworthy achievements while running large Worldcons?

What other questionable actions can we look forward to at Conspiracy? Steve Green of England locs, "Conspiracy '87 shouldn't suffer from the fire alarm hassles prolific at Boskone XXIV, at least not in the main halls. The committee has just voted to stand by its initial (and unreported) decision to ban all smoking during programmed events. Even I, as a nonsmoker, find that a mite excessive -- especially as no announcement has been made even this late in the day."

---#####+++ ART CREDITS +++#####---

Jim McLeod: 1  
Teddy Harvia: 3  
William Rotsler: 4, 14, 19  
Ray Capella: 5, 10  
Sheryl Birkhead: 7  
Linda Leach: 18  
Brad Foster: 21

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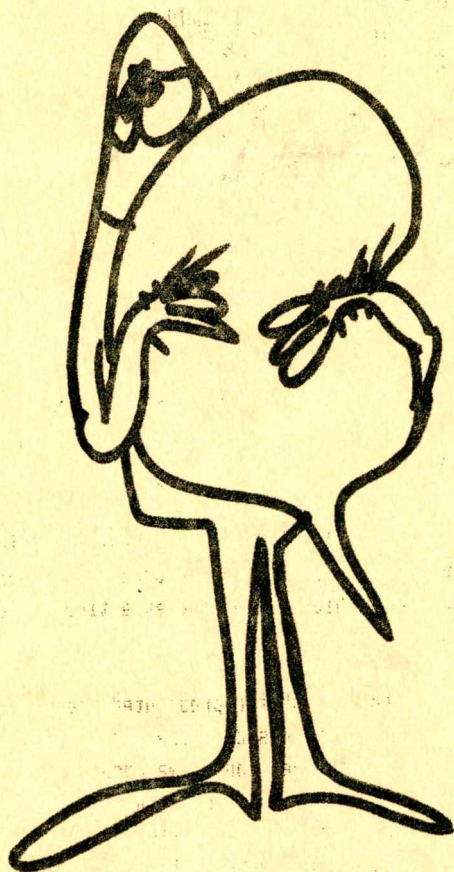




until he got an 'official' gofer from the gopher hole. He proceeded to call them to no avail. Meanwhile, I spotted a nonworking gofer, told him to sit in an unoccupied chair behind the table, and yelled, 'The line for picking up badges is over here!' Presto! -- an organized line."

Attendance figures were not shared through the daily newzine, quite likely because the committee did not know its attendance and financial status until well after the end of the con. Rumors circulated later said that the convention drew around 1800 and made a profit.

Registration started things off -- and once attendees had membership packets in hand they couldn't help but notice that among the four daily pocket programs the Friday and Sunday schedules had been accidentally reversed -- for the names of the days were crossed out with black marker, and "Fri" or "Sun" lettered on the appropriate copy. Unfortunately, the programs hadn't actually been flip-flopped 100% so additional adjustments appeared



**IN LOVE WITH  
HIS OWN VOICE**

haphazardly in the daily newzine. The daily newzine had its own identity problem: word-processed using several type sizes and fonts, laserprinted and published offset, the zine was unceremoniously dumped on freebie tables where it became lost among other professional flyers. There was very little news as such, as circumstances required that ninety percent of the Ship's Log be devoted to program amendments.

Probably as the direct result of the committee's failure to communicate program schedules to participants in advance of the convention, attendance by panelists at early events was sporadic. Larry Niven said he was the only person to show up to his first program, and leaving it, he met someone else in the elevator telling the same story about a different program item. Jerry Pournelle added he was on a panel where only one other person showed up, and that person came late. In retrospect we may be surprised that anyone showed up at all. Months before the con writers like Niven, and Robert Silverberg, received letters notifying them that in order to get free memberships at Westercon 40 they would have to be on four panels, and if they wanted a second free membership, they must be prepared to do even more work. Niven and Silverberg both sent letters back to the effect of, no thanks, they already had bought memberships and didn't need free ones... Craig Miller also wrote and criticized the committee's policy as a setback for Westercons generally. Afterwards the committee generated another letter saying everyone misunderstood.

Craig's contribution did not go unremarked by the committee, who proceeded to add a new page in the history of tact. The Green Room staff received a thick computer printout with a page of data for each program participant. This document was left casually supervised, and when Craig Miller tried to get a list of all the programs they'd assigned him to, he discovered there was also a derogatory statement next to his name. Craig mentioned it to Scott Dennis. Being nosy, Scott and I went to the Green Room where we just had time enough to find Craig's page, which said: "Chairman of LAcon II; fannish snob; thinks he's hot." Then the staff discovered us and took away the printout. It was too late, because my curiosity had been piqued. Maybe Craig wasn't the only fan singled out for a snide comment? So a few hours later I returned to the Green Room, made sure the staff was preoccupied, and paged through 20 more entries before I was again interrupted. Although I checked some of the most controversial writers and fans, Craig's was the only page which contained anything more than hotel reservation data and a schedule of panel appearances.

The condensed complaint list for the convention included: neither the pool nor the coffee shops were open 24 hours as promised in the last PR; all room doors on the party



floors were required to be closed and the halls cleared of fans; con security blocked half the party corridor ostensibly to keep non-SFWAns out of the pro party suite; the Masquerade started 40 minutes late; and only after the first full run-through were any costumers dispatched to the photography area.

One of the amusing aspects of the start-of-con chaos resulted from Ben Yalow's wish to tape record the business meeting. Quoting from Janice Gelb's con report: "An Ops gopher rushed in to say they had to find a tape recorder and a two-hour tape for the Business Meeting the next day. The guy on duty said, 'But we're not taping sessions at this con,' to which the gopher replied, 'Yes, but this is for Ben Yalow, and you don't say "No" to Ben Yalow!' Mike Glycer's response to this story was 'Read my lips' and Genny [Dazzo's] is too off-color to repeat in a family zine!"

Janice went to the Business Meeting hoping to learn what was so worthy of being recorded. She says: "It will be a measure of the rest of the convention when I tell you that the business meeting was the high point of the con! A good time was had by all, with Tom Whitmore doing an admirable job of chairing the meeting. Terry Gish and Ben Yalow needed more rehearsal for Terry's proposed amendments. The rest of us volunteered to show the Oakland committee how to get the most use out of an Epson printer next time they used it to print badges. Genny was disappointed yet again in her quest for a 'Both' bid, and a motion by Bruce [Pelz] to squash Bill Trojan was carried over until next year."

Westercon 40's joke Security staff went around in fantasy costume all weekend, and wired for sound. The three most ridiculous characters could be witnessed at all hours swinging out of elevators like Gene Kelly pirates, searching for trouble to shoot. First came one in a cowboy hat, camo t-shirt, and fringed leather boots, with a GI-holstered .45 (plastic, I hoped). His pal was the barbarian surfer, blond hair long and straight, with a light saber handle at his belt. Wandering alone, a third notable member of the committee's security crew wore a snow-white peasant smock with dagged sleeves (draped from the wrist in a sharp point and looking as if they were modeled from 1958 Chrysler Imperial tailfins.) All three had little battery packs and radio units with ear jacks and microphones. Seth Bredibart commented appropriately, "Cap'n -- they put things in our ears to control our minds."

The huxters' room boasted 160 tables -- a handsome number for a Worldcon, but a rather irrational number for a con planned in the 2000+ attendance range. Dealers are particularly adept at this kind of arithmetic, and they arrived at the con in bad humor, aware that extra tables



had been sold during the spring to balance the con's budget. Their humor was hardly improved after arrival by the demand to change the setup in the room not merely once, but repeatedly, to correspond to new attempts by the committee to comply with their latest perception of the fire law requirements. Dealers were ordered to change their table coverings, and to move their tables (more than once) to adjust the width of the aisles.

Jane and Scott Dennis' table was anchoring the back corner of the room: when I visited them Friday, hardly any fans had worked their way to the rear -- most of the crowd was at the front of the room. However, by Sunday they were doing a brisk trade making buttons with uncomplimentary captions about Westercon 40. Best-sellers included "It's not my con, Monkey-boy", worn prominently by some of the out-of-towners drafted to staff the Art Auction. (One customer, a red-headed lady, Bernie Phillips,



suggested a variation on an old line: "So many men, so little nerve." Scott Dennis agreed that would sell best in San Francisco, prompting Bernie to sigh, "So many men, so little interest...")

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Saturday was my morning to see the Art Show. Bay Area Westercons usually have legendary Art Shows. This one seemed to have, instead, lots of muddy colors, inept anatomy, bad architecture, and cliché mythical animals. It also had lots of exceptions.

I loved James Morris' flashing neon sculptures, like "Red Dwarf", a question-mark-shaped tube, at one point bulging with little glass globules that glowed misty red. Also on the 3-D side were more of Elizabeth Berrian's amazing wire animal sculptures.

Some talented flat-media artists helped raise the generally amateurish tone of the show. Lela Dowling had several different things in the style of "The Horse Thief", set at twilight near a Western butte at the moment a cowboy has got his rope around an intricately-drawn pegasus. I was fascinated by Ken Brown's "Rocky Point Station", which attached vitreous enamel on copper to a pen-and-ink drawn background for a total visual effect. On the same aisle was Paul & Shelley Clift's excellent "Home (Against Wind)", which airbrushed black, gray and white in contrasting patterns to resemble solid state circuitry, mechanical cogs, and animal tissue altogether. Randal Spangler's highly detailed litho print "Astronomer" showing a large orrery, and telescope set in a crowded library appealed to me in the same way some of Tim Kirk's busy pencil sketches did. John J. Wozniak's "A First Rate Taking At Terra" was a great big watercolor (asking price \$3500) of spaceborn pirate ships, hulls studded with energy cannon, and showing a calliope of masts. Armand Cabrera showed fabulous acrylic galaxies and planetscapes on his astronomical art name badges. The appealing design of Jim McLeod's "Sideways In Space" caught my attention -- the art drawn in a narrow band down the center of a white page. The remarkable painter, Alan Gutierrez, displayed many things, including "Lords Temporal" with its strong Freas influence (not just choices in colors, but even the trademark stars). Then in his "On The Run", the viewer seems to be on the ground looking up at a hovercraft in the middle of a starry sky while three ominous cops stare down at him. "Prince of Whales" showed the mammals in a beautiful setting of patterned colors. If space permitted I could praise another half a dozen artists in detail, but ultimately they were a minority in a sea of mediocrity.

Janice Gelb reviewed the Art Show with Vanessa Schnatmeier and Alan Winston. "We came up with some great ideas for future Art Shows. Mine was to have aisles with different

themes (Cute Animals, Trek and Media, Bad Spaceships, etc.) so you could know what aisles were safe to walk down. Vanessa wanted to bid certain categories of art for a specified number of years -- Anthropomorphic Animals with Tits: 2 years. Bimbos Being Rescued By Space Heroes -- 1 year, etc."

While visiting the Art Show independently, both Janice and I found ourselves drafted to work the understaffed event. She helped walk art past the bidders during the 2:30 auction. Rick Katze unexpectedly decided I looked trustworthy and recruited me to help take in money after the 2:30 art auction. This was a good thing, because the committee had made no provision for people to be in place and actually accept payment for the art that was sold. Katze set it up ad hoc with Chip Hitchcock as the third trusty.

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Westercon boasted some well-stocked parties, one thing to be said on its behalf. The fourth floor of the hotel was turned over to major parties (under the clumsy security supervision already mentioned.) Profits of the Sacramento Westercon were being served up in the form of snacks, sweets and beverages. Familiar Worldcon bids like Orlando (MagiCon) in '92, Chicago in '91, LA in '90 threw room parties. Mary Mason hosted a party to launch her "Confrancisco" bid for '93. The uncontested LA in '89 Westercon bid, and the 1987 NASFiC (CactusCon) added to the hospitality.

Along the way I found myself reminiscing with Milt Stevens about the days of the 35-cent Ace Double, and how my inability to afford \$8 for the 1972 WorldCon banquet had resulted in the first Ranquet. Milt said the at-the-door memberships for the 1958 WorldCon were \$3.00 -- so that weekend he took a girl to the beach instead.

A lot of excitement was created by the daily newzine's announcement of a San Jose in '93 Worldcon bid party in room 706. Not everyone was excited, especially the residents of room 706, who were neither from San Jose nor members of the Westercon. After people had been knocking on the door of 706 for an hour and being turned away, a sign appeared by the elevator banks explaining that the party was in room 1706. Distinguished members of the press (Scott Dennis and I) were joined by Michael Siladi ('87 chairman of San Jose's BayCon, curious to see who was stealing his thunder). We found William Ashburry in 1706 armed with brochures and video tape from the San Jose Visitors and Convention Center. He talked about using the Center and five hotels (2000 rooms are blocked). Ashburry cited some small con experience from his days in Arizona, and named various conrunners he wanted to talk to for information. While he spoke, a pirate copy of Star Trek:

The Motion Picture ran on the VCR. Ashburry sure had the right idea for publicity, saying he'd be at Brighton and Phoenix (NASFiC) to promote the bid, then pull out the big publicity guns in New Orleans at the '88 WorldCon.

One of the notable private parties at Westercon was Keith Kato's "Greg Benford Roast" featuring the usual incredible array of chilis and condiments. Benford was Westercon 40's pro guest of honor, and had been on Kato's doctoral dissertation committee. Prominent writers at the con made their input to the roast on a piece of butcher paper attached to the wall of Keith's room, though it read more like a high school slam book than the transcript of a roast. While I was there, talk of computer bulletin boards dominated the conversation.

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David Bratman recruited me to be on one of his fanzine-oriented panels. I was sufficiently eager to be on something at Westercon (the committee having disregarded my efforts to volunteer) that I agreed to do "Fanzines as an Artform" even though I was in utter disagreement with the title's implicit assumption. I don't think fanzines are an artform.

In the Green Room on legitimate business, for a change, I renewed acquaintance with Loren MacGregor who presented me with a brass token captioned, "Heads I win, tails you lose." Where had he gotten it? "It's a talk-to-a-naked-lady token," he explained.

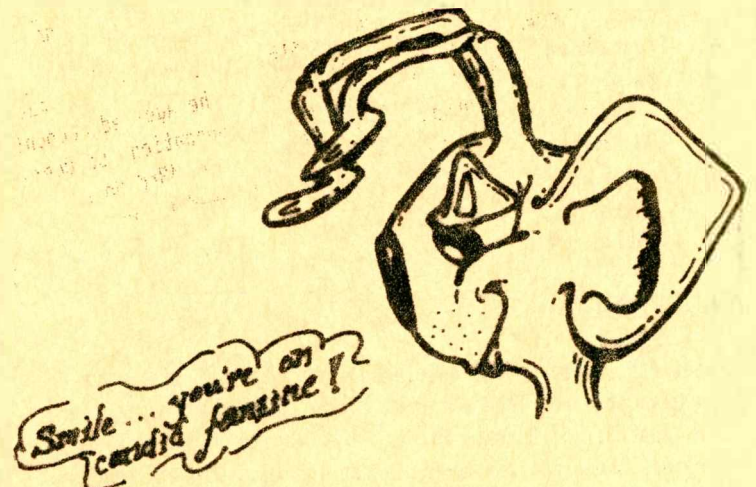
My panel included Greg Benford, Alan Bostick and Robert Lichtman. Walking into the room I was shocked and delighted to discover Teresa and Patrick Nielsen Hayden were in the audience. Here it was Sunday, and I hadn't heard a whisper about their being at Westercon. They joined in trying to force the panel to discuss the subject. Len Bailes offered his own astute comments. An out-of-the-woodwork contemporary from Benford's Void days, Richard Koogler declared a good fanzine has a good sense of wonder about fandom. Benford showed up late, and when he arrived he insisted that fanzines are an artform (bah!) Before it was through we got to discuss in detail one of my favorite topics, "Why fanzine editors don't edit." After mentioning how Terry Carr had developed and motivated writers for improved performance through his letters the Nielsen Haydens related their own positive experiences of returning articles intended for Izzard to the writers with letters suggesting revisions and improvements. I thought this in itself explained why most faneds don't edit: they are reluctant to incur anyone's wrath by returning material for improvement, and they have no conception of how to sell the idea to the fanwriter that he should do a rewrite. (If

the Nielsen Haydens desired to put that lesson in the form of an article, I'd be delighted to publish it.)

Earlier that day I attended "Varieties of Modern Fanzines" with Alan White, Chuq Von Rospach, Seth Goldberg, Dave Nee, Paul Willett and Scott Dennis. As expected, xerox machines and computers were heartily endorsed. Xerox means clean repro for art and photos, and less labor. Said Goldberg, "I'm into reproduction. I have available equipment -- which isn't always used enough." Don't we all? But Alan White (from the audience) topped them all with his enthusiasm: "A year ago if a pro collapsed in a drunken stupor, my first thought would be to offer assistance or pick his pockets. Now I'd want to take his picture."

Monday afternoon the Fanzine Room was turned over to the DUFF Auction. Lucy Huntzinger presided over the cashbox, and Tom Whitmore hyped the merchandise with hilarious abandon. Those present included Teresa and Patrick Nielsen Hayden, Bob Lichtman, Danny Low, Art Widner, Bard Davison, Doug Faunt, Seth Goldberg, Alyson Abramowitz, Dave Nee and Eric Larson. Whitmore's verbal sleight-of-hand led fans like Pam Davis to part with seven American dollars for inflatable dog sitting on a inflatable Tucker box. Tom could be serious, too, and did very well milking the last dollar from his audience in exchange for vintage fanzines like Ackerman's Voice of the iMagi-nation (sp?) (To think I bid all that loot on something I can't even spell!)

This was the last event I attended before I drove home. As a sort of parting gift, Patrick Nielsen Hayden handed me a copy of his '81 Fanthology, figuratively passing the torch.





# 1985 WORLDCON FINANCES

## AUSSIECON TWO FINANCIAL STATEMENT RELEASED:

Twenty-one months after the Melbourne WorldCon, the AussieCon Two committee has circulated its financial statement. In Carey Handfield's press release dated June 30, the income and expense figures were:

### INCOME

Memberships	A\$ 111,516.55
Advertising	6,136.83
Sales	4,694.00
Hucksters	3,300.00
Art Show	1,790.00
Government Grant	1,500.00
Interest	6,174.00
Sundry	4,564.44
Total	139,676.84

### EXPENSES

Hotel Facilities	49,385.44
Publications & Publicity	29,583.33
Postage	6,031.61
Telephone	2,063.88
Advertising & Merchandising	6,203.42
Art Show	1,159.86
Office Supplies	2,714.86
Operations: Sound, Lighting, Equip	11,367.57
Films	6,727.10
Programming	1,114.50
Administration & Committee Exp.	9,409.27
GOH Expenses	3,143.00
Sundry	1,886.41
Total	( 130,790.25 )

### NET SURPLUS:

A\$ 8,886.59

The small surplus was due to the efforts of a large number of voluntary workers who worked on the convention over a period of several years. Thanks are due to everybody who helped make the convention a success. "Contributions have already been made to the ConStellation bail out fund and registration of the World Science Fiction Society trademark. These are included under sundry expenses. From the surplus \$1,000 will be paid to the fan funds as follows: DUFF \$250, GUFF \$250, TAFF \$250, FFANZ \$250. The balance of the surplus will be used to further science fiction and science fiction fandom."

AussieCon One reputedly lost around \$2000, which was made up out of the pockets of the committee members; however, no financial report was made. With its present accounting, AussieCon Two has become the first overseas WorldCon to publicize its profit/loss statement. (Aussiecon Two's address is PO Box 1091, Carlton VIC 3053, AUSTRALIA.)

## NOREASCON

SHERATON BOSTON FINDS VOICE: Noreascon 3 chairman Mark Olson has received a fresh reply from the Sheraton, according to Instant Message. The letter discusses "how the convention can be managed in the Sheraton. They are definitely willing to negotiate with MCFI. A counter-proposal is being drafted. Mark is very optimistic that a satisfactory solution is close to being achieved."

HARLAN ELLISON LEAVES RADIO SHOW: Harlan Ellison has departed "Hour 25", Los Angeles' weekly science fiction radio program, a year after succeeding the late Mike Hodel as host. Weariness of the demanding grind of preparing and conducting the Friday night show was the reason Ellison left broadcast by his successor, J. Michael Straczynski. Even though a gradual transition between hosts was planned to culminate in August, Ellison quit about three weeks after dropping the first hints during the Pacifica station's June pledge drive.

Ellison brought such emotional intensity and intellectual depth to the show that on some level it always seemed too good to last. Never hesitant around a microphone, in his last six months on the air Ellison really hit his stride, developing a new on-air style of sparring, reminiscing and overall sharing the stage with his guests -- who numbered the top writers, editors, artists, and comic book scripters of our time.

If there were any behind-the-scenes conflicts leading to Ellison's departure, they have not become generally known. In Ellison's time at publically-supported KPFK, the station not only benefitted from a quality program, but

(continued next page)

Handfield added: "The Aussiecon Two financial statement has been prepared from extracts of the audited accounts of the Australian Science Fiction Foundation Co-Operative Limited, the organization which ran the 43rd World Science Fiction Convention. This is believed to be the final statement as all known outstanding accounts have been met.



from the thousands of dollars he raised during its pledge drives. Listeners were aware of some graphic language restraints imposed on talent by KPFK after the FCC moved against the station for broadcasting "The Jerker", a play containing explicit descriptions of homosexual activity. Ellison quietly chafed at these restraints, and a few of the famous "seven words" naturally occurred in on-air conversations. It so happens that in early July, the Justice Department decided the FCC's regulations about obscenity were inadequate to support any action against KPFK's broadcast of "The Jerker".

PRO SF FLASH! Debbie Notkin has accepted the newly created position of Mass Market SF Editor at Tor Books. According to Tom Whitmore, Debbie will move to New York for a year or more, and try to set up a commuting arrangement since she does not want to be there permanently. Whitmore figures if I move fast I might get this into print before Locus, but he expects Rhodanetic Bulletin of Berkeley to scoop the field. With more news flashes like this, and 42 pages of advertising per issue, I could live at the beach!

CASUALTY IN WASHINGTON: While riding her motorcycle through the woods near Wenatchee, WA, Dora Auvil Shirk swerved to avoid a dog which ran onto the road from between the trees. She flipped over the handlebars. She suffered a concussion and lay unconscious in the hospital the first night. Fortunately, she was wearing a helmet. Husband Michael says she is recovering -- get well cards would be very welcome at 1030 Cherry, Wenatchee WA 98801.

CANADIAN FAN NEWS: Hey, we all do our bit... Les Dickson, chairman of Toronto's Ad Astra 5 in 1985, and Ellen Dickson will be moving to Germany. Les has accepted an assistant professorship at the University of Bayreuth, West Germany. Cub reporter Lloyd Penney said both Dicksons will attend ConSpiracy on the way over.

THE ROB AND AVEDON REPORT: How is the happy couple faring in their new home? Rob Hansen lists the home improvements: "Work proceeds apace on our house which may even be habitable in a month or two's time. What with replacement of rotted wood and worm-eaten boards; installation of damp-proof course, rewiring, extensive replastering, repair of collapsed ceilings, gas leaks, and installation of central heating (some of the foregoing being works still in progress) it's been an interesting two months -- in the Chinese sense. It's a bit disappointing that we haven't been able to unpack (and won't be able to for some time yet) but I suppose it'll all seem worthwhile someday."

\*((FILE 770 LETTERHACK INDEX continued from page 22))

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RAMPANT NUN PRAISES FORRY: Alan White's "Rampant Nun Productions", wants your stories, anecdotes, jokes, art, puns and photographs to use in a future issue of Delineator devoted to Forrest J Ackerman. (Send to: 455 E. 7th St. #4, San Jacinto CA 92383-8401.) All contributors will receive a copy of the zine in which their donation is published.





# FLASHBACKS ON FILE

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 NEWZINE EDITOR BURNED AT STAKE -- FILM AT ELEVEN  
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**JACK CHALKER:** I just received FILE 770 and I'm pretty damned mad at the moment. I don't mind you quoting me and my own opinions on anything I send you -- that's part of what the ramble is about -- but when a good deal is chopped in which I say some nice things about my own relationship with the Brits and at the same time third party quotes from Resnick are given without even context then clearly there is no sense left in Van Nuys and you can no longer be trusted to any such things from me. I have a ton of material here on DeepSouthCon and Midwestcon that would have gone off to you today, but it may stay forever locked here because of this.

I am highly embarrassed that quotations attributed to a third party in a far more generalized discussion to you

which those comments are barely relevant should show up at all, let alone in virtual isolation. All the negatives left, all the positives trimmed away. The fact that I shouldn't have ever written those thirdhand quasi-quotes is in 20-20 hindsight entirely my fault, but I guess I was pretty stupid to believe that they would be used or attributed to an innocent third party [sic]. I am used to being embarrassed occasionally by a loud typewriter; I am not, however, in the habit of embarrassing third party friends of mine nor placing them in any such position. I have already apologized to Mike [Resnick] (although this might not be enough -- we'll see, it's all I can do at this stage) and hope that you'll run at least this much of this letter in the next issue.

I should also emphasize that I was not going all-out to castigate or embarrass British fandom, particularly not in the pages of FILE 770. I resent being excerpted and placed in the position of so doing. If absolutely everything is on the record and subject to editing, publication, etc., then any future contact with you from me



either in print or in person will be relegated to "Hello", "Goodbye", and maybe "It's raining." Not only does it give an incorrect impression of both Mike's and my own opinion of Britain, but it is gratuitous embarrassment published entirely to draw fire down on us. This isn't news. National Enquirer, maybe, but not news and commentary.

I apologize to Mike, to anyone here or in Britain who might have rightly taken extreme umbrage at those remarks, and I can assure them that it will not happen again. Everybody knows by now that I am dead straight with my opinions and will not hesitate to write or voice them, so when I apologize thusly and yell and scream that, too, should be taken as honest.

You have lost a reporter and commentator. I hope I have not in this mess also lost a friend and colleague. I know what your response will be to this letter but it is not acceptable. You deliberately placed not only me (which is OK -- I wrote the thing) but an unknowing third party I quasi-quoted out of context to illuminate one point I was making, said point barely to be seen, just to create a new row, as if I wasn't creating enough honest ones for you. Well, it's done. Good grief, Mike, don't you realize you're in Lawsuit City here? Jeez -- I expected a little more common sense here on your part, even though it was to a large degree my gross negligence in even using the comments in the first place. To hell with all this shit. You don't owe me an apology, but you sure as hell owe Mike Resnick one.

MIKE RESNICK: Your latest issue printed a letter from Jack Chalker that included a quote from me that can best be termed anti-British. The only problem is that I didn't make it.

What I did say -- and I cannot take credit for originating it, since it's been around a good two decades or more -- is that "The British are a nation of shopkeepers who were raised to administer an empire that no longer exists," and that they are understandably resentful of this. It was uttered in private, to Chalker, as a means of perhaps explaining the anti-Americanism that we've both run across during recent trips to England; since even that quote is subject to misinterpretation, it was never meant for publication. I never used the word "peasants", and I never said that the British "can't handle" their current place in the world, and I'm sure Jack will confirm this if you check with him.

I should also state, for the record, that none of the anti-Americanism I have experienced during my last two

trips to Britain has been at the hands of any member of the science fiction community. I have met a grand total of one British editor, one British agent, two British writers, and two British fans, and they have been uniformly polite and cordial to me.

I demand that you publish this letter in its entirety -- and I may also bill you for half of the bullet proof vest I will probably need for Brighton.

((You don't need to demand something I would do as a matter of course.))

GEORGE FLYNN: I think you're a bit confused on those Hugo Nomination figures. As far as I can determine, the 1987 figures are indeed the number of people who nominated in each category. The '85 and '86 figures, however, are the numbers of nominations for the highest single nominee in each category; e.g., in 1986 491 voters (out of 568) made nominations for Best Novel, and 129 of those nominated the front-runner (which turned out to be the eventual winner)....When you decipher all this, you'll see that Best Fanzine was ahead of five other categories last year. In general, this year's numbers seem fairly compatible to last year's.

((Based on the numbers George researched, ~~the comparison~~ should actually have read:

	1987	1986	1985
BEST NOVEL	475	491	158
BEST DRAMATIC PRESENTATION	344	411	175
BEST PROFESSIONAL ARTIST	317	377	133
BEST SHORT STORY	281	305	116
BEST FANZINE	269	265	94
BEST SEMIPROZINE	269	252	109
BEST PROFESSIONAL EDITOR	257	350	133
BEST NOVELETTE	242	284	106
BEST FANWRITER	226	199	85
JOHN W. CAMPBELL AWARD	217	201	78
BEST FANARTIST	213	141	83
BEST NOVELLA	208	272	112
BEST NONFICTION BOOK	192	194	109

Thanks to George for correcting my error.))

((George continues on another subject:)) You aren't altogether fair to Jack [Chalker] this time by printing his letter where it looks like a reply to Chip [Hitchcock], whereas it seems to be really answering oral comments at Disclave. Anyway, while Chip is a bit overwrought, he's absolutely right on the question of Boskone publicity. The maddening thing was that we did everything we could to cut



down publicity, and the hordes still kept on coming (our surveys seem to indicate that most of the new attendees found out about the con by word of mouth). I am of course irritated at Jack's attributing to "NESFA" everything he hears from somebody in NESFA. But I think I can see how Jack got the idea of the "bigger-is-better" mentality. He hasn't seen the perennial debates about how to cope with the problem of increasing attendance without making the cure worse than the disease; but he has seen us dealing with the results of the problem and making jokes to put the best face on it, and concluded from this that we liked it. As to whether we "couldn't see the impending disaster", I think I'll just enclose a piece I wrote on the subject a year ago... ((Which George did, but space precludes quoting it.)) Given the outraged reaction from some people at the changes we've made under duress, one shudders to think what reaction would have been if we'd tried the same things without a disaster first...

**PRISCILLA POLLNER:** You have the unfortunate habit of taking the opinion of any one individual and presenting it as the Word of an Organization. Tsk. You wouldn't be doing that for any particular reason now would you?

**ROBERT SACKS:** I am a little surprised that you would resort to selective cutting, pasting, and reordering to distort and ridicule my criticism of the Boskone letter. Since the criticism was relatively short it could have been carried a little more completely.

((I reject your description of the way I summarized your letter. However, I should have left it out altogether. Your polemic against Boskone's new policies was so unsympathetic to the committee's honest effort to solve the con's problems, and so narrowly focused on your emotional reaction to their letter, not to warrant even the attention of ridicule. Speaking of cutting, pasting and reordering, I am impressed how many cosmetic improvements you have made to your original comments in the text that follows.))

For instance, while there were three points I challenged, they weren't the three you listed. The three points I challenged were party policy, age restrictions, and throwing out the membership list. It's not quite the same as party, party, and age restrictions.

I should mention in passing that one assumption I made in my criticism, that there would be no party board, is not true. Boskone 25 co-chairs, Jim and Laurie Mann have written me about my offer at Boskone 24 to handle the party board and the freebie tables. It may be that my criticism about people roaming about was successful.

It is strange to see you supporting a ban on party alcohol and publicity, given your 2 1/2 page BECCON-EASTERCON writeup. The entire trip report could have been entitled BANNED IN BOSTON. I pointed out that "Parties have been held to promote Worldcon bids, other conventions and clubs, special interest fandoms, and new authors. All of this is to be sacrificed." ((Yes, you made such a statement. I never shared your opinion, and in it you misrepresented the actual policy.))

You omitted that I supported their "right not to subsidize parties," and their "other, reasonable changes" in policies." You also omitted my list of underage people who "only work a minor convention, belong to an unestablished club, write a fanzine or in an APA, or just read the stuff" and are thereby excluded; it's the basis for the following sentence which you ridiculed that "It's a new exclusionary rule." I know they want to target their attendance towards the people who read Science Fiction, but their age restrictions exclude those people, at least if they are young.

((Since their policy is not a new exclusionary rule -- bearing no resemblance to historic instances of exclusionary rules aimed at a few specific fans -- your misuse of that loaded term was typical of the habitual, deliberate misunderstanding which I found to characterize your open letter. Boskone permits many minors to continue or begin attending -- while still controlling the serious problem of unsupervised groups of kids at Boskone.))

Finally, you omitted my condemnation of the essential rudeness embodied in their remark, "For most of you [Boskone 24 members] receiving this letter, it will be the last mailing you'll get from us." The letter as a whole was backwards, partisan and rude.

I am a little embarrassed that this letter is about as long as the original criticism that you chose to ridicule. Still, perhaps this way some of the points you chose to omit will be printed in your zine.

**DONALD EASTLAKE III:** I was certainly surprised by the emphasis in issue #66 on nonsense pronouncements by Jack Chalker that NESFA has been trying to increase the size of Boskone or has a policy that Boskones should be as big or bigger than they have grown. Quite the opposite is true.

For several years NESFA has been trying to cut down on Boskone. It is now clear that not enough was done. There are lots of things that one could, with the benefit of hindsight, blame NESFA or the Boskone 24 Committee for:



insufficient steps to limit the types and numbers of Boskone attendees, the decision to go to anonymous badges to save a little effort, poor supervision and deployment of the professional security that Boskone hired (not to be confused with the extra professional security the hotel hired), and probably insufficient sensitivity and continuity in hotel relations. There were certainly oversights and mistakes made, some by myself as professional security coordinator for Boskone 24.

Nor would I object to criticism of the convention from an attendees viewpoint. Many people found Boskone 24 to be unpleasant although there were also many people who enjoyed it overall.

But this repeated nonsense about "packed in by...super hype prior to the convention", "biggest at any cost", "massive attempts to make Boskone the largest con", and "school oriented publicity just prior to the con to pack in warm bodies" is the sheerest fabrication. I don't see how any person knowledgeable of Boskone or NESFA policies over the past several years could support any of these false statements and I specifically request that you print a retraction. Since, from things you have printed in File 770, you obviously read Instant Message, I don't understand why you didn't check material so much at variance with NESFA's published policies before printing it.

Jack Chalker's material is littered with other errors of lesser significance. Almost all of his numbers are significantly wrong. To take but a single example, he says Boskones filled "the entire 1800 room hotel". Well, the Sheraton Boston only has about 1430 rooms. Furthermore, for this sort of major downtown hotel it is very hard to get over 75% of the rooms due to permanent residents, holdovers from previous conventions, rooms under repair, airline personnel contracts, etc. In fact, the peak Boskone room pickup at the Sheraton was only 961. So, like many of Jack's figures, this one is off by about a factor of two.

Of course this wrong number is not very important. But I assume that material like Jack's is liberally sprinkled with numbers either to convey the specific information in those numbers or to increase its overall credibility. When the numbers are almost all significantly wrong, it is conveying false information to most readers and destroying its own credibility to knowledgeable readers.

About the only good thing caused by the crowds at Boskone 24 was a large enough surplus that NESFA does not have to worry quite as much for a year or two about income to

support its clubhouse and other continuing expenses.

((The more-than-equal-time Nesfans have received in these pages is sufficient to offset any factual misstatements which were published. A retraction would be a little much to bear at this point. Not only have Hitchcock, Flynn, Pollner, and you expressed dismay about my publishing Chalker's opinions, now so has Chalker!))

JOE D. SICLARI: In twenty-some-odd years as a fan I have never taken potshots at or started a feud with a fan for trying to do something fannishly worthwhile but I was annoyed by something in the latest FILE 770. ((Who wasn't?)) It contains a column by Jack Chalker which mentions that Judy Bemis and I are leaders of the MagiCon bid. I admit to some of the accusation since I am co-chair with Becky Thomson and Tom Veal and Judy is on the committee. I am responding personally, not necessarily as the co-chair.

Jack makes some "subtle" attempts at ridiculing the Orlando in '92 (MagiCon) Worldcon bid by pointing out that the out-of-state origins of some of the committee and my participation in SunCon. How true!

Becky Thomson is from Seattle where she was one of the founders of the Norwescons and the Seattle Worldcon bid. Tom Veal is formerly of the Chicago area where he chaired a Windycon or two and was hotel liaison for Chicon IV at the largest hotel ever to host a Worldcon. Becky's husband, John Thomson, should be watched particularly. He's from so far out-of-town that he was recently elected chairman of the Orlando Area Science Fiction Society.

Jack remembers me (it seems) from SunCon [1977 Worldcon] when I was living in New York City. As an old and tired a fan as he is should be excused if he doesn't remember when I entered fandom, started publishing fanzines, and met and talked with him at a number of conventions (and through an apa that -- if I recall correctly -- we were both in), I was a fan from far-off Florida. I was a New York fan for nearly two whole years.

At SunCon he says I was #3. Actually after Don Lundry there was no designated order of positions. However, if I was #3, can you guess who would have been #4 -- Jack Who???

Actually, I rather proud of my participation in SunCon. I learned a lot and it served me well for working in different areas of seven subsequent WorldCons and NASFiCs. At various times for SunCon I headed Treasury and Publications as well as Programs. I was lucky to be able to convince John Douglas to take the first and to convince



the Executive committee to ask Jack Who??? to handle the latter.

I was also the only senior committee person to object to Lundry's kicking Jack off the SunCon committee before the con because of his unfortunate behavior in getting nominated for the Campbell Award for Best New Writer. And I made it stick and got him to continue his work on the Art Auctions as he does so well. I should take responsibility for my actions.

Actually, Jack's typical "Chalkerish" comments were a source of several nights' entertainment here in Florida.

A WorldCon these days is not run by the fans of one city. It is too big and requires too much experience for any but the largest areas to even properly staff the primary positions. Worldcons need to be and are run by a combination of fans from many areas who pull together at the host convention city by "playing Judy Garland and Mickey Rooney." Although sometimes it's more like the "Li'l Rascals" or the "Keystone Cops." But the show does go on. Jack has long played a leading role in working key positions from far out of town. I hope he doesn't lose sight of that when he has to come to Orlando in 1992.

Mike, I was surprised at your printing Jack's comments without a strong editorial disclaimer. After all, some neos and even fans might not know Jack and take the famous writer at his word. Although mentioned elsewhere in the zine, I am also surprised at your letting Jack go without an appropriate mention of his and Eva's affiliation with the Washington DC bid (Orlando's competition for 1992.)

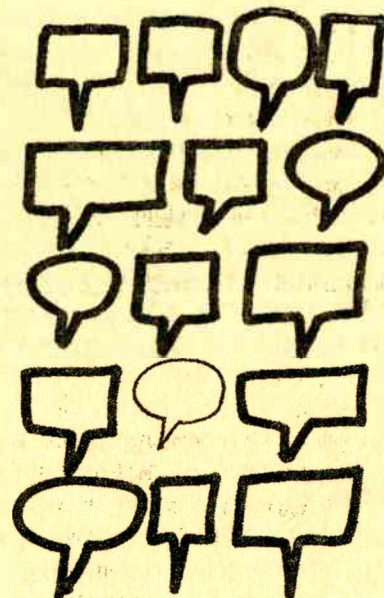
((Having mentioned Jack's affiliation with the DC bid in three issues earlier this year -- where Jack was, in fact, providing news about the bid committee -- I believed the readers were thoroughly informed about this aspect of his activities. It's understandable why a MagiCon bidder might like to see Jack's affiliation flagged in neon light every single time but to avoid insulting the intelligence of the readers I have to believe that they absorb a fact after seeing it in print several times.))

ANDY PORTER: Chip Hitchcock's remarks about Noreascon 3's problems are interesting. My editorial in Science Fiction Chronicle, "Why Both The Titanic and This Year's Boskone Sank" was met by resounding silence from Boston. I don't even think they mentioned it in Instant Message. Hitchcock's offhand remark about the "Andy Porter/Janet Cooke Award For Imagination in Journalism" reminds me that Hitchcock has refused to have anything to do with SFC literally for years. He told me a few years ago that he

found an error in SFC and was convinced that it was hopelessly inaccurate. "What issue was that error in?" I asked him. "In the first issue -- October 1979," he told me. That was, let me see, only 94 issues ago.

On the other hand, perhaps I ought to engage Rick Katze as my lawyer in a lawsuit. Hitchcock's remark is a clear case of libel against SFC and myself. It also points up the fact that the chairman of this year's Boskone is engaging in libel in the same letter in which he attempts to come across as a fountain of wisdom about Boskone's problems. Not the best way to build a reputation, is it?

((It's not Katze you need, Andy, but Eastlake. You should get him to write to me demanding a retraction. Write early and avoid the rush!))



**ORGANIZED  
THINKER**



BRIAN EARL BROWN: Wanted to write and thank you for continuing to send me FILE 770 and to mention how well your amsted produced issues have looked. For dot matrix the print is quite readable, especially for the small size of the type. It would be hard to imagine even Harry Warner complaining about this, though I'm sure he will. Amsted seems to be on the verge of becoming a fannish standard -- so many people have got one already, and it's certainly better than a Macintosh, which has never to my knowledge produced a readable dot matrix font.

The Noreascon coverage jumped around more than it should have. The worst problem was the continuation of Chip Hitchcock's letter on page 10. I wasn't sure where it began because there was no "cont. from 8" to mark its start. Glad I hadn't planned to attend Noreascon III but I stand in amazement that any hotel would turn down a big convention for any reason.

Interesting point that IRC 501(c)(3) clubs couldn't donate to an "obvious" charity like the Freas fund. I'd rather see Worldcon profit used to help people in obvious need like Freas or Mrs. Wellman, but concede your point about there being so many people in need. (Just before Corflu and again maybe a month later I heard a rumor about Scifi Inc. being audited.) ((Go back and read F770:53 and later issues -- SCIFI Inc./ LACon II exempt organization status was audited and let stand. Then SCIFI passed unscathed an IRS audit of its tax returns. This happened a long time ago.))

BRAD FOSTER: Do you have any explanation of how Alexis Gilliland could have won the Hugo in 1985, and not even get on the final ballot in '86; and then Joan [Hanke Woods] wins in 1986, but is now not on the final ballot in '87? Is there some bizarre trend going on here? Maybe a confusion between the pro and fan art categories? I mean, Whelan is the one who withdrew for a year, but you point he still get enough nominations to have gotten on the ballot -- maybe everyone thought that Joan said that? (me, I'd put my money with ATom to win, with Taral pulling in second.)(I'm also hoping I'm wrong.)

DICK LYNCH: I find to my horror that I've read exactly one of the fiction nominees in all categories combined. Talk about falling out of touch with what's going on in science fiction! On the other hand, in the past year-and-a-half I've corresponded with 4 of the 7 fan writer nominees, 3 of 5 of the fan artist nominees, and received/read 4 of the 5 nominated fanzines. So am I a trufan, or what?

DAVID THAYER: "Dog Bites Fan"! I knew it would be news someday. But it does explain the cryptic notes Sheryl

[Birkhead] has been sending out

LLOYD PENNEY: The Hugo nominees (those I'd thought of, anyway) were no real surprise. The nominees I'd nominated appeared. Read on...I'd heard about the murder-suicide involving Alice Sheldon about the same time I'd heard about Marion Zimmer Bradley's stroke. It makes me wonder who's next...many of our favorite authors are getting on in age...who's next?

I'd heard something about Gail Kaufman and death...I'd hoped they weren't connexed, but they were. Yvonne and I didn't know Gail very long, in fact, we worked with Gail in Logistics during ConStellation in Baltimore in 1983. We kept in touch from time to time, meetin and partying at a WorldCon or two, and we met her again at Smofcon 3 last year in Lowell, MA. We talked in Atlanta last year, and she offered us positions on the committee of a potential Cincinnati Worldcon. We think we got to know Gail a little bit, and it was kina nice to see that Gail didn't let things like people's opinions abot her size or shape stop her from enjoying herself. I'm sure New York fandom and many other fans will eulogize her far better than we can, but no matter how long or how short a time you've known them, it hurts each time you lose a friend.

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 SKEL'S "A MODEST PROPOSAL"  
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RICHARD BRANDT: [Skel] may be right that some sort of administrative mechanism is in order if we hope to see regular fanthologies hit the stands. He may, on the other hand, be missing the boat in advocating a popular election to select the table of contents. By admitting he hasn't seen eight of your selections for a "dream fanthology", he reveals the same flaw in his plan that heaps such opprobrium on the Fan Hugos: Those people most likely to vote are not necessarily those who have seen all of the most worthy nominees. If much of a writer's best work has not been widely circulated, or if the fans most likely to participate are those same fans who allegedly boycott one of the best writers at Hugo nominating time -- politics will be politics -- then his idea doesn't show any signs of working any better than the Fan Hugos.

[With Skel's voting options "yes", "no" and "maybe"] he's implying that there will be some sort of final ballot. How will the nominees be selected? The very size of a ballot that will include all the pieces of fanwriting that anyone considered worth reprinting that year boggles the mind. A



better option would be to use something like the Nebula preliminary nominations: Let fans send in their favorite piece of fanwriting, and those with the most suggestions would be selected.

Of course, I'd want to go one further and have something like the "Nebula Jury" -- perhaps even only one person who's serving as the editor -- who could add selections he/she thought worthy but which for some reason escaped most nominators' notice.

ALLAN D. BURROWS: Mr. Skel seems to have forgotten one small aspect of his proposed fanthology: distribution. This shouldn't be any problem for committed fanzine fans. Anybody who voted would undoubtedly also be apprised of how to buy a copy of the eventual finished work. What about the fanthology's outreach mission (if I may borrow terminology from religion)? How will Joe Neofan get a copy, if he/she ever learns of its existence?

((Publicity through the usual sources should pose no problem. Even SFC and LOCUS would be likely to run news of such a publication. That's over 10,000 readers right there. WorldCon publications would be likely to mention it, too, since this would be a source of educating voters about one of the Hugo categories, Best Fan Writer.))

JIM MEADOWS: I think an 'official' Fanthology such as Skel suggests would be a Good Thing overall. I doubt if it would work as well as outlined. The Hugos don't work as well as outlined, the U.S. Constitution doesn't work as well as outlined, my car doesn't work as well as outlined, so why should this. But the momentum of the thing would be constructive, if only because of the unofficial fanthologies that would be sure to come out in reply to official choices that are disagreed with.

If this thing really clicks after all, we will see the same problem that the WorldCon's Hugos have. Fanzine fandom is bigger than us cozy faanish types, after all. Will sercon and subgenre fanzines try to crowd in? Or form their own fanthologies? Will the Fanthology have its own Phil Foglio/ERBdom imbroglio? Could be fun.

DON FRANSON: I was impressed by Skel's article and agreed with it until I came to the plans for organization and voting. A Faan-Awards system for choosing the winners (and choosing the electorate, a greater problem) is both unworkable and unsatisfying, judging by previous experience. I know a better solution, not a new one to be sure, that should work and satisfy both fanzine fans and outsiders. I guarantee this because it has worked and satisfied in the distant past, thirty years ago.

Guy Terwilleger, a hardworking neofaned, familiar with and well known to the small world of fanzine fandom (about the same size as now -- it's the outside that has expanded)

came up with the idea of publishing an anthology of fan writings called BEST OF FANDOM 1957. This is not a claim for priority of the fanthology idea, which probably goes back to beyond Tucker; nor even for the method of choosing material, which is probably copied from the professional "editors' choice" anthologies.

What Guy did was to write to all the fanzine editors he could find addresses for asking them to submit one article or story from his own fanzine that appeared in 1957, as soon as possible after his last issue for the year was published. Manuscripts needn't be sent if Guy had the issues (very likely). He also sent out flyers broadcast, and even had a mention or two in prozine fanzine review columns. He also had plans to publish early the following year, and even took orders.

This was widely acclaimed when it appeared, and there was also a BEST OF FANDOM 1958, and Guy had plans for a 1959 volume which didn't appear because of fafia. Anyway, two years is better than none. I don't have the volumes now to refer to, but I remember they were quite good, and really represented the previous year's output. They were quite thick, and something worth keeping, but I gave them away -- I think to Bob Lichtman -- years ago.

So what I am recommending for today is for you, Mike, to be editor-in-chief of such an anthology, of editors' selections from their own fanzines. Be 1987's Guy Terwilleger, and promise to publish an anthology for 1987. BEST OF FANDOM, of course, is not a good title, since both words are suspect -- FANTHOLOGY is better. We don't have to wait til 1988 to even get started, really a depressing idea. Start with asking editors to select items from their own fanzines (who would know them better?) Who better than you to publicize this, and actually carry it out? This would avoid criticism of a single editor's choices, and of not being familiar with the material that is available. Editors will know.

ALEXIS GILLILAND: Skel's proposal for an annual fanthology is interesting, and might possibly be sponsored by the excess profits of that year's worldcon, so that it came out by the following year's worldcon. As in the LASFS fanthology, the NESFA fanthology, and the BSFA (B=British) fanthology, each reflecting their regional biases as tempered by the old competitive spirit and their sense of service to the community. This would ensure that (a) that the work was funded, and (b) that it was properly spread around. Otherwise some poor sod ("You, Harry Warner," said the gunman coldly, "are it!") is in for a case of terminal burnout. Having been pickled in the brine of bureaucracy, I can tell you that getting a consensus among interested parties, "coordinating" as we used to call it, is a time-consuming and frustrating process. As a one-time thing done in connection with the worldcon, it could be a



great introduction to fandom for some dewy-eyed enthusiast.

DAVID BRATHAN: Skel's arguments in favor of a regular fanthology to supplement or replace the Fan Hugos are perfectly sound and commendable. I've been one of those supporting the continuance of the Fan Hugos, but if this plan works, I would cheerfully jettison all awards in its favor. (Now, if only SFWA would do the same.)

RICHARD BRANDT: A fanthology, as opposed to a scheme for honoring fanwriters for the body of their work, doesn't leave room for the writers whose output over the year shows a remarkable consistency of quality, and yet may not have produced one remarkable or eye-catching piece that would be singled out for inclusion in a fanthology project. As a telling example of this, I point to your apparent agonizing over how to select a representative Arthur Hlavaty excerpt for your "Dream Fanthology".

((I sent Skel a printout of the first five letters received on this topic -- all of the above, excepting Don Franson's. Here is a brief excerpt of Skel's reply.))

SKEL: ...You'll gather that I think Richard Brandt's idea about using the Nebula system is excellent. I also like his idea of the "Nebula Jury" (providing it is the editor) for two reasons. One is that it would probably be soul-destroying to have to produce a fanthology, do all the work, when you didn't think the nominated pieces worth it and/or when you thought the best couple of pieces hadn't been nominated. Letting the editor slip in a couple would at least provide some incentive and help insure that a failure of enthusiasm didn't threaten the whole project. Secondly, it would enable the editor to better represent the interactive elements of fandom, showing how one piece can stimulate another and encourage active involvement (as you did with some of your selections.)

CHIP HITCHCOCK: I really like Skel's proposal to replace the fanzine Hugos with a yearly fanthology; I'd even argue that the Worldcon should help out, possibly arranging for professional printing and/or retyping. The argument that a professionally-printed fanthology doesn't line up with the fanzine ethos may be significant but I'd like to see the fanthology made widely and promptly available, which suggests professional printing rather than some fannish martyr trying to prepare 500-1000 copies of a 100-to-300 page zine (I think many hundred is a reasonable print run if it's substantially pushed and sold outside the fanzine room, which would also help attract more people to fanzine fandom.

((I agree with some of your key ideas -- if there is

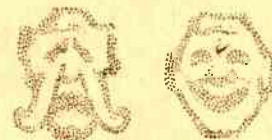
sufficient demand in the market -- Worldcon members, for example -- then we might have an economic base to cover the expense of professional repro. So far as the length of a Fanthology being "100-to-300 pages", we have to keep this manageable. It's also doubtful there was 200 pages of fanwriting in 1986 worthy of inclusion in a Fanthology ))

ELIZABETH ANN OSBORNE: Skel's proposal about the Fanthology is a good one, but I found its use to bash the Fan Hugos misplaced. The fanthology would be a great complement for the Fan Hugos for the simple reason that any record of what is being published is a good one, especially since there is no one else doing anything similar. It is the reference librarian in me. However, I found many of his anti-Hugo ideas are hard to agree with and I had to ask myself why does the need for a fanthology require that we destroy the Fan Hugos. One suggestion to those who wish to help save the awards, is to run more reviews and information about other fanzines. As a long-time fan, fanzine fandom is one of the hardest to get involved in due to the lack of information available.

PATRICK NIELSEN HAYDEN: Paul Skelton's modest proposal seemed rather long for its purpose, and prone to fuzzy digressions; I was particularly taken with his portrayal of Eric Mayer as the victim of fickle fashion, a man out of favor since the TAFF wars and consequently "boycotted" by the cognoscenti. Could have fooled me; most of the fanzine references I see to Eric these days consist of paeans to his skill as a writer coupled with much eyebrow-raising about Certain People who for their own spiteful reasons refuse to acknowledge this.

Um. Speaking strictly for myself and attempting to avoid the sort of generalization about "certain people" that usually fuels arguments about the perfidious behavior of perceived elites, I'll simply note that it was Eric who cut Teresa and me off of his mailing list and ceased replying to our correspondence, not the other way around. Under those circumstances it's hard to avoid a dropoff in our "appreciation" of that small-circulation fanzine GROGGY, and I decline that this "severely undermines any credibility [that I] might claim."

Fundamentally, three things bother me about Skelton's idea. The first is the implication that, in featuring contents selected by means of a poll, such a fanthology would be "more in keeping with the ethos of fanzine fandom." "Any fanthology that is based on the opinion of a single





individual is only as credible as (a) the individual and (b) how much you agree or disagree with their opinion." Indeed, and that's what I like about the sort of fanthologies we currently (albeit occasionally) have. The "ethos" of fanzine fandom is by no means one of consensus, but rather one of eccentric opinion, and of a general willingness to give each other's eccentric opinions a hearing. "Consensus" is for fan funds and Worldcons: collective institution which take our money in trust for a stated purpose and are thus obligated to try and confine their policies to a middle ground of general acceptability. Fanzine fandom is about individuals, and individual taste; inevitably many of those individuals will be forceful and even convincing in asserting particular virtue to their own tastes, but the idea that fandom's credulous masses (who don't exist) need yet another bureaucratic electoral procedure to provide counterweight to the esthetic diktat of some critically potent elite (which doesn't exist) is silly. Few fans I've ever met need to be reassured that their opinion is as good as any fanzine critic's. We're all self-appointed here -- that's our strength.

Despite that, Skelton's proposal has the virtue of being, on the face of it, a fun-sounding New Thing To Do. And taken as such, it might well be. But my second problem with the idea has to do with its long term consequences. Do we really want to spend the next several years reading endless editorials and Viewings With Alarm about this by people who'd be far more entertaining on almost any other topic? The Hugos and various other awards already absorb

far too much of fandom's attention; I see no reason to believe that such a project if put over as a "consensus" focus for general attention and approval would have a dissimilar effect. Nor would it be more immune to manipulation, block voting and logrolling than any other award system. Which underscores the point that this "consensus" Skelton speaks of is inevitably a chimera: someone's always going to be unfairly neglected while someone else's reputation is artificially hyped. To formalize this process with yet another layer of "official" procedure is merely to give fandom another arena in which to display its own worst self. In fact, it occurs to me that Skelton's proposal amounts to nothing so much as the suggestion that fanzine fandom federate itself into an overarching club with a view toward producing -- yes -- a clubzine. And you know what sorts of fights clubzines provoke within their clubs...

I said I had a third problem with Paul Skelton's idea. Here it is. I get the distinct impression -- and I'm willing to be corrected on this -- that one of the driving forces behind this lengthy and elaborate proposal is a feeling on Paul Skelton's part that the distribution of egoboo in fanzine fandom is seriously unjust....

Fanzine fanac is not the Olympic Games, or a chess match, or a high-school math class. What egoboo is passed around here is inevitably a function of interpersonal chemistry every bit as much as, if not more than, it is a function of "objective" assessments of measurable skills. If someone wants a more dispassionate sort of appreciation, independent of "personality conflicts", they should get involved with some other sort of scene; nothing is going to change this characteristic of fanzine fandom, and it would be silly to pretend that the institution of yet another -- yet another! -- electoral process will yield better, more virtuous, high fiber low-fat judgements on the virtues of individual fans' activity. Elections do not guarantee a moral result; the virtue of autocracy, particularly autocracy in something so innocuous as the selection of Fanthology contents, is that at least you know where the judgements are coming from: one person, one individualistic, flawed person. Not block-voting, or jiggery-pokery with numbers, or behind-the-scenes logrolling: one person. You don't like the person's judgements, you publish your own Fanthology. You don't like the opinions of vocal fanzine critics, you write your own criticism. You don't like what you take to be the in-crowd, you form your own in-crowd. All staggeringly obvious -- but, god wot, it does need to be repeated every



few years, forcefully. These are the secret protocols of fandom, the magic formula that guarantees success and happiness. D.I.Y. Do It Yourself. The alternative is N3Fery -- much sound and fury, smoke and mirrors, signifying nothing so much as the participants' lack of self-regard. Fandom is much more interesting when it's as far as possible from that sort of thing -- which is something I would have expected Paul Skelton, from the flavor I usually get off his writing, to understand.

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### TORCON III?

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ALLAN D. BURROWS: The main problem with a Toronto worldcon bid, aside from the lack of communication between the various bits and pieces of fandom, as I see it, is a lack of venues. It's no that there aren't any hotels in Toronto, there's plenty. There are lots of convention facilities here, too. The thing is that the two are nowhere near each other.

We have two potential areas that come even close to worldcon needs. One is downtown. We have a lovely big convention center and it has a hotel. As we know, however, no one hotel in the world is big enough for a worldcon. The next nearest hotel to the center is about five blocks away and the next nearest to that is, oh, about a mile-and-a-half. We have yet another hotel complex that might serve. It has much smaller facilities; if Boskone is really hard up the Sheraton Center in Toronto would be about big enough. It also has the same problem as the Metro Convention Center; the nearest hotel is about six blocks away.

The other potential area is the airport strip. It is outside of Toronto proper, and the local transit system asks double fare to go into or out of the area. It has lots of hotels reasonably close together. But the hotels are spread out along the local main drag and the sidewalks don't go very far. There's also a huge convention facility, but it's at least ten miles from most of the hotels.

In summation, Toronto has hotel rooms enough for a worldcon, it has facilities that can handle a Worldcon, and they're all nowhere near each other. We couldn't handle a WorldCon if we had the collective will!

LLOYD PENNEY: ((Responding to F770:67)) Re: Winnipeg bid: Mike Glicksohn stands up for the Winnipeg bid, and fair

enough, we do have to encourage new people who want to look at the running of such an important con as the WorldCon. Mike has the advantage of having gone to Winnipeg to be FanGoh at KeyCon '87, and having seen the facilities in question and doubt. However, as you say, Mike (Glyer), Winnipeg's level or previous WorldCon experience is low, as is the level of the average Toronto fan's WorldCon experience (Elizabeth Pearce excepted, of course). I know they're volunteering to work WorldCons as are we. The average WorldCon attendee has to look at the various bids out there and make an intelligent choice.

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### CLEVELAND IN '94?

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FRANZ ZRILICH: A follow-up to the letter of mine which you abstracted in F770:66. Things have gotten worse. A Mr. Carney, who owns two of Cleveland's remaining four hotels, apparently plans to close them down and convert them to condos. This will leave downtown Cleveland with a grotesquely inadequate number of hotel rooms. Several suburban interchanges will have some more rooms added if this comes to pass. Carney's rationale is that there

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aren't enough hotel rooms in Cleveland to attract many conventions. As a consequence, he is operating at something like a 50%-60% occupancy rate. This bodes poorly for the Cleveland in 1994 bid.

LLOYD PENNEY: I don't have any literature handy, but I believe one of the planks in the Cleveland platform was the proposed building of two new hotels in Cleveland. Franz Zrilich is justifiably worried about a WorldCon in Cleveland, but Chandra Lea Morgan and Michelle Canterbury emphasized the new hotels. Naivete to plan on space to come, true. But some expectations of the future must be added in to the bid when the actual event won't happen for another 7 years. There's time to plan and build hotels. Part of the Chicago in '91 bid is based on hotels not yet built, and they've got three years less than Cleveland. Cleveland does have a lot of neat stuff, which is why I want to go.

((Certain bids have relied on space which was under construction; fans expressed skepticism about it, too, even when prospects were very good for getting the facilities ready. (In fact, their hotels or convention center reconstruction came through on time). Chicago in '82, LA in '84, and Boston in '89 all dealt with bids for under-construction facilities. But they were at least UNDER CONSTRUCTION, not speculative. Voters have every right to weigh carefully how much faith they can put in hotels not yet off the drawing boards. By the way -- I don't regard Chicago in '91 as lacking a facility for the Worldcon. Theirs is just fine.))

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#### MISCELLANEOUS

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BILL BOWERS: It is with some interest that I note, in the latest number of your profound periodical, the advert. for the omnipresent "Hold Over Funds", in re: the current TAFF campaign. Having been asked, and declined, the opportunity to sign the progenitor of this current manifestation of fanac to the max...I perhaps approach the subject with a certain small bias. Abated only by the pique I feel at not having been asked to sign this latest outpouring of a fannish PAC. ...Thanks for the laugh; it had been a dull day until I opened #64.

MARTY CANTOR: It is nice to hear that Gary Farber is Back From The Dead (something which I noticed at ConFederation); he is, though, misinformed when he stated "Now that the Cantors have made a wonderful precedent of

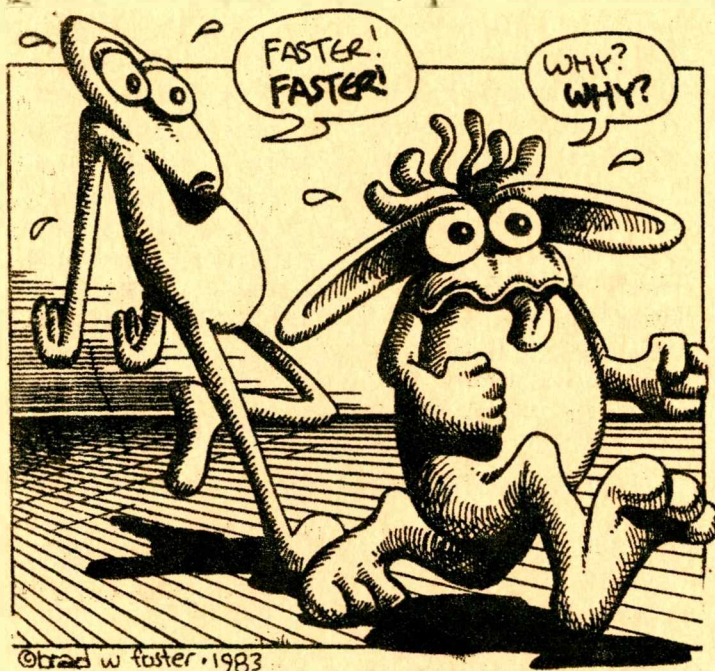
three unrelated people running together..." Firstly, and unless I am remembering things incorrectly, the precedent of unrelated people running together (and winning DUFF) was set when Linda Lounsbury and Ken Fletcher won in the late 70s. I do not believe that they were married to each other at the time. Granted, this is only two not three people, but it still set a precedent of unrelated people running as a team.

Secondly, as far as three unrelated people running together, I admit that this occurred during my term as co-administrator of the Down Under Fan Fund (along with my wife, Robbie). ...The person who had the final say on the qualifications for the '86 race was, quite properly, the Australian administrator (Jack Herman) at the time that nominations were being accepted. This was the race in which Australasians would be coming to North America. Naturally, Jack consulted with us at AussieCon II about the nominees, and we went along with his reasoning in the matter of accepting the threesome of Nick Stathopolous, Lewis Morley and Marilyn Pride as a threesome entry. These three sort of operate as an artists co-op, do things together at cons in Australia (masquerades, art shows, etc) and are thought of as a threesome in much of Aussie fandom. On top of that, Lewis and Marilyn are an "item". In other words, Nick, Lewis and Marilyn are quite close. I want to emphasize that in the case of this threesome (as in the case of all multiple candidacies) DUFF paid for only one airfare (etc.).

LLOYD H. MCNALLIE: [In F770:67] I don't think you have a thing to apologize for as far as the esthetics of this are concerned.... The only typo I noticed as one a spell checker wouldn't have caught anyway -- it was a good one, though: Michael Sinclair "...will be back home with his bridge after June 30"? Wups.

ELIZABETH ANN OSBORNE: I was very interested in your article about Aggiecon 18. I'm sure that several people will write in saying "Kill all Mediafans" but I found your article fair and broadminded and willing to admit mediafans to the ranks of truefans. About their guest, I have to admit that I don't recall he names either and I'm a reader. A problem with many conventions and committees is that they will sometimes invite anybody who has put pen to paper, even if no one outside the concommittee knows the name. Betsy Fletcher had the added problem of being an editor, not a highly visible position. The last convention I went to had the problem. The GoH was a real nice guy, but at a convention of readers, almost no one had read the two books he had written. Back to Aggiecon. I was on a convention staff that had Steve Jackson as a gaming guest, and I was very impressed with the guy. He was the first





major guest I've seen really offer to work at a convention that he had been invited to and really did work, real boring stuff not the glory jobs. This was done not because the convention was having troubles but because he enjoyed helping and working. If he is upset about something, it's not because he wants to ruin someone's day or stop working on conventions but for a good reason.

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#### YELLOWING FAN MAIL ON CONFEDERATION

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MARTHA BECK: Got File 770 yesterday -- am pleased to find out I had such a good time in Atlanta. Now I remember why I don't like big cons anymore -- too much \$, too many people, too many things to miss -- just too hectic. It's nice to have friends who remind you what good times I have...

LAURINE WHITE: Has David Brin exhibited this fuggheaded thinking for very long, or was it only a phenomenon displayed at Confederation? At the "Japanese Influence on American SF" panel, he mentioned the Imperial Conspiracy Theory he'd read about in a book: that Emperor Hirohito has been pulling the strings in that country ever since he became Emperor. It wasn't the theory that was so stunning,

it was that he believed it.

EVE ACKERMAN: I believe all of us involved in putting on "Worldcon Tonight" shared a sense of excitement tinged with exasperation -- we felt very good about the product we were putting together while in the midst of a hurricane of cables, tapes, SNAFUs and the usual con problems.

I would have to agree with you that the studio work surpassed the out-of-studio interviews by far, but keep in mind video production which isn't professionally done tends to look quite unprofessional. We are so used to seeing top quality work whenever we turn on the tube that sometimes we forget how much time and effort goes into it. Our video crew was a mixture of fannish professionals like myself and wonderful amateur volunteers who wanted to be, and were, part of something new and special. It's the same with almost all aspects of a Worldcon, unfortunately any mistakes we might make are much more obvious. I'm anxious to work with these people again in New Orleans and would add that Rick Albertson deserves a special thank-you for all the fires he stomped out. (P.S. I've given up cigars and pipes for the duration of my latest pregnancy. The sacrifices one makes for ones children are without end...)

NEIL KADEN: When I returned from Atlanta, I brought a bunch of the Daily (short-on) Newsletters to a First Saturday party at Leland Sapiro's, and most agreed the best of the lot were the PARTICLES OF CONFETTI I had slipped into the batch -- I think this year's rates making it into a future HOAXARAMA.

BEN SCHILLING: I find the argument that a supporting membership in the Worldcon is too expensive to be a bit hard to understand. By my figuring, \$20 a year, which seems to be the going rate, is a little less than forty cents a week. I really don't see how that could be considered excessive, but, apparently some people do.

((Well, Ben, maybe you're one of the lucky one's who's never been so short on money that \$20 is significant. I'm hardly poverty-stricken, and I have been there.))

SHAYNE McCORMACK: I could really empathize and appreciate your description of your trip to the Worldcon. Your writing style is very personal and most enjoyable to read.

BRIAN BURLEY: On the discussion of con security personnel, you probably know that most of my work at conventions has been in the area of security and operations. I do not like the image of "jackboot fandom" found on so many con security forces. My concept is modeled on the United States Secret Service and I do not give badges labeled

I am trying to say that I do not run, and do not have a reputation for running, heavy handed security. Nevertheless, my standing instructions for people guarding doors are 'do not admit anyone without a badge even if you know them personally, even if they are GoH of the convention.' If you make rules, enforce them. If the rules are wrong, change them; don't make exceptions. I don't think that particular rule is wrong. One of my people once refused to admit the guest of honor to the hall where the guest of honor speech was being given for lack of a badge, and I supported that action and promoted the individual for it. I eventually even managed to convince the GoH involved that the action was correct.

LLOYD PENNEY: Re:Silverberg. Many fans will recognize

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Silverberg's face in a crowd...but not everybody. I don't think it's fair to expect everyone who gets to a Worldcon to recognize every author. There's many young fans who get stuck with gophering or working security who get to a Worldcon for the first time, all this time reading paperbacks by authors whose faces are not plastered on the thin volumes they can afford. Also, these young fans can't get to many conventions with name authors. It takes time to connect a face with a name. I didn't get to connect SilverBob's face and name until I saw his namebadge on his jacket in Baltimore in 1983. I think we place too much pressure on new fans to gain the knowledge of tradition, customs, in-jokes, references and famous faces nearly instantaneously, knowledge it took us years to gather.

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