

FILE 770:98
"Velociraptors Eat Grits"





File 770:98 is edited by Mike Glyer at 5828 Woodman Ave. #2, Van Nuys CA 91401. File 770 is available for news, artwork, arranged trades (primarily with other newzines and clubzines), or by subscription. Subscriptions cost \$8.00 for 5 issues mailed first class in North America or surface mail rates overseas. Air printed matter service is available for \$2.50 per issue. Telephone (818) 787-5061.

TAFF WINNER

Abigail Frost has won the 1993 Trans-Atlantic Fan Fund, its Europe-to-North America leg. She will attend ConFrancisco. Alun Harries reports that 192 out of 207 ballots expressed a preference. Following the TAFF rule that every candidate must gain 20% in both US

and UK, the other 3 candidates (Mike Ashley, Tony Berry and Ashley Watkins) were mathematically eliminated. Just to make sure, administrators tested the result by counting ballots by the old single transferable vote system and the outcome was the same.

Alun Harries declared, "Well done Abi! She will make an excellent winner and a good administrator. Bit choked myself that Michael [Ashley] didn't win, but so it goes."

FFANZ DELEGATE PICKED

Ian Gunn and Karen Pender-Gunn will travel to New Zealand as delegates of FFANZ (Fan Fund of Australia and New Zealand). According to *Thyme 91*, the voting went as follows:

	Australia	N.Z.	Total
Ian Gunn and Karen Pender-Gunn	46	21	67
Clive Newall	12	1	13
Geoff Tilley	2	0	2
Write-in	0	1	1
Hold Over Funds	<u>1</u>	<u>0</u>	<u>1</u>
Total	61	23	84

WIN, PLACE AND SHOW AT DUFF DINNER

Down Under Fan Fund winners Dick and Leah Smith were sighted in Australia had dinner on April 20 with four fans who had just run second in voting for the Australian SF Award. They were Justin Ackroyd (*Slow Glass Books Catalog*), Ian Gunn (*Fanimals*), Karen Pender-Gunn (reviews in *Ethel the Aardvark*), and Alan Stewart (fanwriter). [Source: *Thyme 91*]

ART CREDITS: Diana Harlan Stein - Cover, 3, 9, 12; Craig Hilton - 2; William Rotsler - 5, 7, 13, 17; Peggy Ranson - 12; Brad Foster - 15; Ian Gunn - 20.

Zarathustra Has Spoken!

"Boston in '98" has become "Boston in 2001", the first Worldcon of the Third Millennium. Sharon Sbarsky announced that Massachusetts Convention Fandom, Inc., (MCFI), is folding the 1998 bid because the American Political Science Association booked their main hotels for Labor Day weekend. Sharon said, "We want to emphasize that none of our facilities had made binding commitments to us and that the APSA was willing to sign a contract and put down money now while we could not consider doing so until Labor Day 1995. This can happen with any facility and, in fact, is more likely with popular locations."

Sharon added, "Because 2001 is still a ways off, we'll be keeping our bid low-key for the next few years, but look for us at Worldcon in San Francisco, Winnipeg and beyond! We are transferring all of our Boston in '98 pre-supporters to Boston in 2001. If you'd rather not support us for 2001, please write us. We'll be disappointed, but we'll refund your money." Kurt Siegel already greeted the new plan by asking the bid committee to, "Transfer me over to Pre-Ambivalent Status for Boston in 2001."

Contact the bidders at: Boston in 2001, P.O. Box 1010, Framingham, MA 01701-0205.

Zarathustra Has An Echo!

But on July 9, a second Boston committee took up the mantle of bidding for the 1998 Worldcon. The Committee for Boston in 1998 is a newly formed nonprofit Massachusetts association, not affiliated with MCFI. Donald Eastlake III, answering questions on SFLothers, said the committee included Jim Belfiore, Ed Council, Ed Dooley, Don Eastlake 3rd, Don



NEWS OF FANDOM

Eastlake 4th, Jill Eastlake, Joel Herda, Allan Kent, Fred Isaacs, Suli Isaacs, Christine Ivy, Walter Kahn, Sheri Kaplowitz, Johnna Kulkas, Zanne Labonville, Sheila Oranch, Lee Orlando, Bill Powers, Anita Raj and Pat Vandenberg.

The bid's press release named the John B. Hynes Convention Center, the Boston Park Plaza Hotel and Towers (including the Park Plaza Castle) and the "57" Park Plaza Hotel as the proposed 1998 venues. "The Hynes was used by Noreascons Two and Three and now has over 190,000 sq. ft. of exhibit space plus 41 meeting rooms. The Hynes has given a

written price quote for rental of all of its facilities in 1998 for less than the rental quote to Noreascon Three for part of its facilities in 1989. The Boston Park Plaza has been the site of more science fiction conventions in Boston than any other facility. Many of the earlier Boskone conventions were held there and it is now the site of Arisia, a newer Boston regional convention. The Park Plaza has 36 function rooms with over 40,000 sq. ft. plus the 20,000 sq. ft."

Pre-supporting membership in the new Boston in 1998 bid is \$8.00. Contact: Boston in 1998, P. O. Box 98, Carlisle, MA 01741.

Mission of Levity

Bruce Pelz was astonished to open a desk drawer at LASFS and find gathering dust therein the 1992 Forry Award plaque that ought to have been sent to Hal Clement. Named for Ackerman, the Forry Award is given by LASFS each year for someone's lifetime achievement in science fiction. Pelz fixed the problem by presenting the plaque to Hal Clement at Boskone. But, along the way no one caught the typo on the plaque saying it was given for "Lifetime Achievement." No one but the editor of Boskone's daily newzine, Ken Knabbe, who gleefully reported the mistake then compounded it by reporting Hal had won the "Folly Award." Bruce went to Hal and apologized for the typo -- even then, Hal first thought Bruce meant the misspelling in the newzine, because Hal hadn't read the plaque himself!

So look for the "Folly Award for Lifetime Achievement" coming soon to a Hogu ballot near you!

FLAME WAR ON GENIE

Was the 1993 Hugo nominee slate suspiciously akin to NESFA's recommended list? A GENIE user who made that accusation got the

electronic back of Patrick Nielsen Hayden's hand in reply:

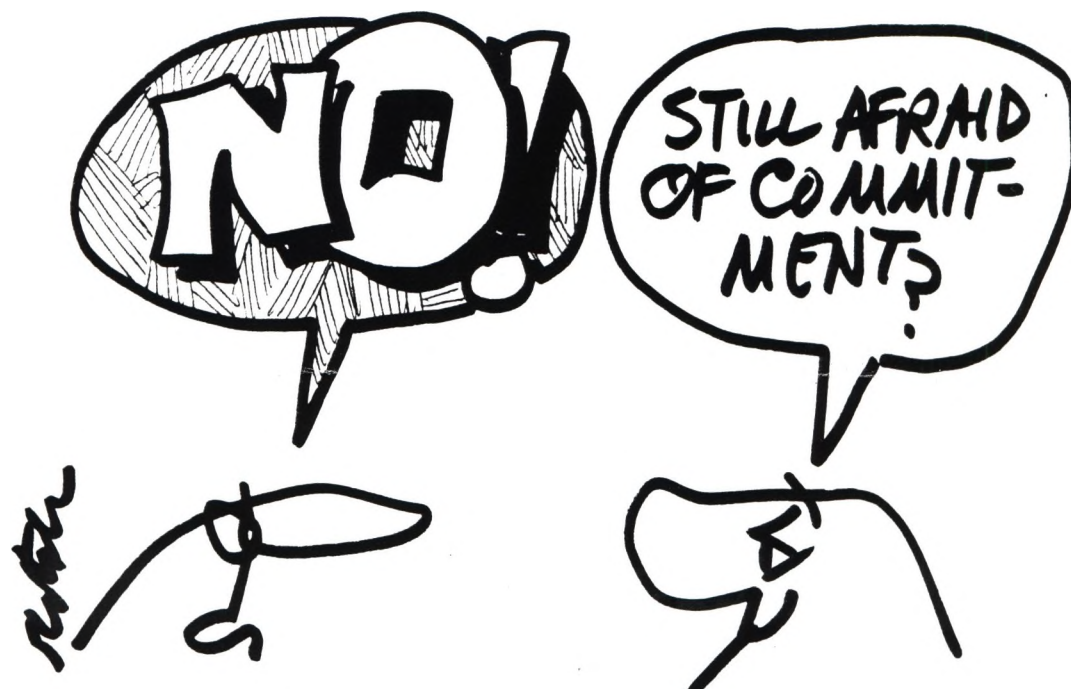
"And from this, M.DILLSON derives the right to make remarks like 'Smells. It really smells' and insinuate a sinister connection, perhaps, to NESFA (home of all evil conspiracies, except of course those originating in the LASFS.)"

Retroactive Hugos Planned For L.A.con III

Speaking of Hugo conspiracies originating in the LASFS... Los Angeles hosted its first Worldcon in 1946, before the Hugo Awards were invented. Bruce Pelz wants to make the 50th anniversary of Pacificon I memorable for fans at the 1996 Worldcon (currently sought by an unopposed LA bid) by awarding the Hugos for 1946.

The rule change he'll request at the ConFrancisco business meeting will allow retrospective Hugos to be presented for the Worldcons that existed when there were no Hugos. Said Pelz on CompuServe, "I admit this is aimed at specifically allowing 1996 to present the 1946 Worldcon's Hugos (for the year 1945, of course), but I have no objection to generalizing the thing." Pelz noted the 50th anniversaries of other Worldcons that were held before the first Hugos were given in 1953 would include: Philadelphia if they hold 1997, Toronto 1998, Cincinnati 1999, Portland 2000, New Orleans 2001, Chicago 2002, San Francisco 2004, and New York 2039 (100th anniversary of the first Worldcon). However, the present site selection rotation would make it impossible for many of these venues to hold the con in their anniversary year, and no such bids have been announced.

Pelz proposed, "If passed by the ConFrancisco and Canadian business meetings, L.A.con III would conduct two Hugo votes, with the



1945 set being limited to Short Story, Novel-let/Novella, Novel, and Fanzine. Awards would be presented as a daytime Program item, to avoid detracting from the 1995 Hugos. (Might even wait until after the 1995 Hugo Ceremony is over.)"

British fan Tim Illingworth briefly investigated the potential nominees and is concerned, "Has anyone looked at the size of the pool from which they would be drawn? Donald Day lists only 36 issues of magazines in 1945, and I believe that magazines were the dominant publishing medium of the time. It's likely that we'd have only 10-15 novels and 100-150 shorts to choose from, rather than today's infoglut. Of course, we might find that most of the voters had actually *read* the works in question! I'm not against the idea, but someone is going to ask this question..."

Little Known Hugo Facts

Not by Lucy Van Pelt, but by Evelyn C. Leeper. Did you know that women are now garnering an equal number of Hugo fiction nominees? According to Leeper, the gender-split over the last few years has been:

	Women	Men
1986	3	17
1987	2	18
1988	6	15
1989	3	18
1990	9	12
1991	5	15
1992	12	11
1993	10	10

And so she defends her controversial dismissal of Andre Norton's new award: "So maybe the Griffin -- or is it Gryphon? -- Award was needed a few years ago, but seems to be just

a tad superfluous lately."

Other tallies of fiction Hugo nominees through 1992 tell us:

Most nominations: 23, Robert Silverberg; 17, Harlan Ellison; 16, Poul Anderson; 14, Roger Zelazny; 14, John Varley (plus one this year); 14, Orson Scott Card; 13, Fritz Leiber; 12, Connie Willis (plus two this year); 12, George R.R. Martin; 10, Clifford Simak; 10, Larry Niven (plus four joint); 8, Frederik Pohl (plus one this year); 8, Isaac Asimov.

Most nominations without a win (a.k.a. the "Always a bridesmaid, never a bride" list): 9, Kim Stanley Robinson (plus one this year); 8, Michael Bishop; 7, Gene Wolfe; 7, Bruce Sterling; 5, Lucius Shepard (plus one this year); 5, Gardner Dozois; 4, Howard Waldrop; 4, Vernor Vinge (plus one this year); 4, Jerry Pournelle (plus 4 joint which did include a win); 4, Algis Budrys.

NEW DEAL FOR NESFAN

An end to Dave Cantor's computer industry job has opened the way to a new career: he has started an 8-week training course as a blackjack dealer in Norwich, CT. [Source: *Instant Message 533*, and Sharon Sbarsky]

I have this marvelous image of the Director of Security of some World-con marching in with radio- and ribbon-festooned gophers and dismissing the Business Meeting with the words "...you have sat here too long for all the good you have done! In Ghod's Name, go!..."

Mark L. Olson

BRITISH HISTORY OF THE '70s ON THE WAY

The next installment of Rob Hansen's history of British fandom, *Then #4*, will take readers into the 1970s. As Dave Langford says in *Ansible 68*, it will be "packed with nostalgia and once-awesome names like Leroy Kettle, Peter Roberts, Joy Hibbert..."

OBITUARIES

WALTER BREEN

Compiled from obituaries printed in the San Francisco Chronicle, the Washington Post, and background material from fannish sources.

Walter Breen, one of the country's leading rare coin experts, died April 28 of cancer at the California Institute for Men in Chino. He was 65 and had been serving a three-year prison term for child molestation.

Breen, a Berkeley resident much of his life, began collecting coins as a young man and became one of the country's most famous and eccentric coin experts, easily spotted with his flowing white beard, shaggy hair and flowered shirts. He was the author of more than 40 books, including the *Complete Encyclopedia of U.S. and Colonial Coins*.

He was honored many times by professional organizations, winning the American Numismatic Association's Heath Literary Award and the Fifth Award in Poet Laureateship of California.

"I can't think of anyone who has written so many authoritative works or done as much original research in the 20th century," said Beth Deisher, editor of *Coin World* magazine. "His name will stand among the very greats."

He was unequalled in the scope of his writings."

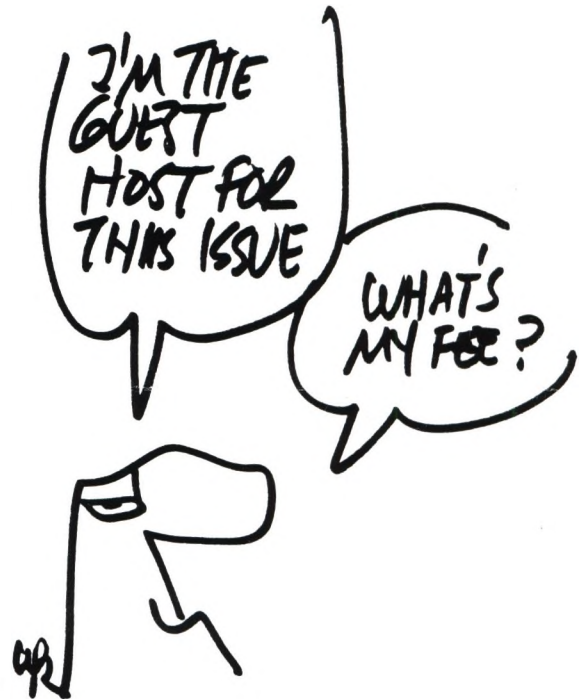
Tarnishing these accomplishments was his past as a twice-convicted pedophile.

Breen was orphaned at birth in 1928 in San Antonio, TX. He was placed with Catholic nunneries in Texas and proved to be an exceptional student. He graduated from Johns Hopkins University in Baltimore, where he was Phi Beta Kappa.

Breen was also a notable science fiction fan in the late 1950s and early 1960s, and was married for a time to author Marion Zimmer Bradley. However, in 1964, he was the center of a fracas that nearly blew apart that year's worldcon. The 'Breendoggle', as it became known, centered on allegations of pedophilia and molestation. The parents of the child involved declined to press charges, but the convention committee still excluded Breen from attending. Fans both within and outside the committee were sharply divided on whether he should have been banned without due process. Breen became an outcast in fandom after that, and mostly turned his attention to numismatics, where he was considered a world-class expert. During his career, Breen worked as a researcher at the National Archives and spent several years cataloging auctions for the New Netherlands Coin Co.

Breen was (ironically) regarded as one of the most intelligent fans of his day; in 1952 he completed his work on his A.B. degree at Johns Hopkins University in a single year. Before the 1964 controversy, he was respected as an actfan in both conventions and fanzines, and his fan writings helped define fandom of the late 1950s and early 1960s. According to Harry Warner Jr., in *A Wealth of Fable*, Scifi Press 1992:

"Walter Breen wrote early in 1960 about fandom as he'd found it when the 1950s were



ending. He equated science fiction fandom with a wide assortment of other fandoms, tracing in them a set of common traits. When a fandom develops out of a hobby, Breen theorized, an in-group feeling becomes evident and strong, a hard core of politically oriented individuals attempt to take over and run the group. A pair of contrasting attitudes corresponding to 'fijagh' and 'fiawol' appear, in-group language forms, and cultlike features may develop. There's a tendency to broaden fanac beyond the original subject matter, and it may become preferred to mundane activities. Publishing or collecting for egoboo purposes afflicts individuals, organizations like the NFFF develop with internal dissensions, hucksters move in, cons and recruitment bob up, historical periods are found in the fandom, in-group mythologies come into being, and there is concentration on past glories."

Breen and his fan career could be looked on

as a classic example of What Might Have Been. He probably won't be missed, but he should at least be remembered...

HAROLD "SANDY" SANDERSON

Compiled by Dick Lynch

Sandy Sanderson, one of the best-known British fans of the 1950s, died of natural causes at his home on Long Island the evening of May 12th. For those of you who may never have heard of him, Sandy was known for his excellent fanzine, *Aporrheta*, which many people considered an equal to the illustrious *Hyphen* in both quality and popularity among fans of that era. However, Sandy will probably be best remembered as the creator of "Joan W. Carr", perhaps the most successful hoax ever perpetrated on fandom.

"Joan W. Carr" first saw life in 1952, when Sandy, new to fandom, read about the Bob Tucker death hoax in an old fanzine. (All italicized quotes taken from: *A Wealth of Fable*, by Harry Warner, Jr., SCIFI Press, 1992):

Sandy began to wonder if he could make a big splash in fandom if he worked out a genuine hoax which would be an exact reverse of the Tucker matter, creating life instead of ending it. So he constructed a female fan from "a typewriter, paper and carbons, a bottle of green ink and a broad-nibbed pen, an assortment of photographs borrowed from a young cousin, and my own mental agility." Sandy wrote letters for her in a backhand penmanship, and he signed those letters Joan W. Carr.

The hoax was originally meant just for fans in Sandy's home Manchester area, but it spread throughout fandom while he was serving in the military in Egypt:

Sanderson spread his hoax throughout the

*United Kingdom with an occasional reference to a girl in the WRAC whom he had met at his post and had been delighted to find interested in science fiction. Before long, fanzines published in England like **Space and Time**, **The Astroneer** and **Zenith** began to get locs from Sgt. Joan Carr.*

Sandy transferred to Joan an assortment of his interests which he hadn't made known in fandom to any great extent: music, poetry, philosophy, and semantics, in particular. What's more, Joan was becoming much more active than Sandy might have wished.

Requests for articles by Sgt. Carr were arriving so frequently from fanzine editors that Sandy's own fanac began to suffer.

The hoax went on for nearly four years(!) before it was finally unravelled in May of 1956. But when the truth finally came out, fan reaction was mainly of praise:

"I think it's the most gloriously hilarious hoax I've ever heard of and I think anyone who takes offense is a blooming sorehead," Dean Grennell said. "Thanks for being Joan Carr, Sandy," was Mal Ashworth's first reaction, then: "Damn you for not still being Joan Carr: sincerest congratulations for the whole thing - and please can I have back any love letters I may have written Joan, before Laney finds out?"

Sandy's involvement with fandom diminished when he moved to the U.S. in the 1960s. His last convention appearance was the 1981 Worldcon in Denver, but he continued to show up from time to time in the letters column of a few fanzines, and maintained his interest in fandom right up until his death.

It's impossible in a few short paragraphs to sum up Sandy's contributions to fandom. Words are really inadequate for something like that. For those who knew him, he will be missed. I've written this short memoriam for

those who didn't, so that he will be remembered.



CHANGES OF ADDRESS

On May 27, Jim and Laurie Mann resigned from Stratus. Jim has gotten a job with Transarc out in Pittsburgh. By the time you read this, they'll both have moved there; Laurie hopes to get into consulting work this fall. They won't be making it to ConFrancisco after all.

Then, fresh from their DUFF trip, Dick and Leah Zeldes have announced their new address -- well away from the bulldozers: 410 West Willow Road, Prospect Heights IL 60070-1250.

Loaded aboard another moving van, this one heading from Edmonton to Lethbridge, are the worldly possessions of Robert Runte. Fresh from completing his Ph.D. dissertation (if the idea of being "fresh" after that isn't an oxymoron), Runte has a new job teaching in the Faculty of Education at the University of Lethbridge. His new address is #53 Mohawk Road West, Lethbridge, AB, T1K 5J5 Canada.

Past DUFF-winning artists Marilyn Pride and Lewis Morley, whose change of address is below, have been getting a lot of exposure in the Australian media lately. Reports *Thyme* 91, "Firstly there was a three-page spread in *The Age* 'Good Weekend' color supplement on Saturday 15 April. Almost two pages of color photos plus text describing their backgrounds, interests and plans. Then they appeared on the TV show *Tonight Live* with Terry Pratchett on Friday 23 April."

Other changes of address:

Ken Fletcher, P.O. Box 80083 Lake St. Station, Minneapolis, MN 55408

Lynn Litterer and Victor Raymond, 1899 Selby Ave. #4, St. Paul. MN 55104

Spike Parsons, P.O. Box 20132, Castro Valley, CA 94546

Sue Potter and Jeff Stone, 15416 NE 15th Place #21, Bellevue, WA 98007

Sarah Prince and Bob Webber, 74 Mt. Vernon St., Arlington MA 02174

Justin and Jenny Ackroyd, 18 Christmas St., Northcote VIC 3130, Australia

Perry Middlemiss and Robyn Mills, (Mail) GPO Box 2708X, Melbourne, VIC 3001, Australia

Marilyn Pride and Lewis Morley, 'Totoro', 60 Martin Place, Linden NSW 2778, Australia

Ron Clarke, P.O. Box K940, Haymarket, NSW 2000 Australia

Jim and Laurie Mann, 114 Cochran Rd., Mt. Lebanon, PA 15228-1320 (412) 571-0804





ANDREW HOOPER AND THE CRITIQUE OF PURE FANTHOLOGY by Mike Glyer

Copies of *Fanthology* '89 are available for \$7 each plus \$1 for third class postage from Andy Hooper, 4228 Francis Ave. N., Apt. 103, Seattle, WA 98103.

If you were in fandom in the 1970's and remember the gasps of astonishment when *Locus* first hiked its price to \$1 per copy -- well worth it, but a milestone in the world of fanzines -- you'll understand my private smile when I counsel *File 770*'s readers to pay \$7 plus postage for a 60-page mimeo-on-twiltone fanzine. For very good reasons, too: you'll find in *Fanthology* '89 a sense of excitement from discovering excellent writing chosen by

a wise hand, presenting vintage material from all of the following people:

In politically correct alphabetical order, *Fanthology* '89's contributing writers are: Algernon D'Amassa, Terry A. Garey, Mike Glyer, Jeanne Gomoll, Judith Hanna, Dave Langford, Dick Lynch, Elise Matthesen, Joseph Nicholas, Jessica Amanda Salmonson, Dale Speirs, Candi Strecker, Ted White, Owen Whiteoak, Madeleine Willis and Walt Willis. The cover is by Dan Stefan, and interior artists are Steve Fox, Alexis Gilliland, Lee Hoffman, Stu Shifman, Craig Smith, Candi Strecker, Taral and Charlie Williams III.

Fanthology '89 is particularly valuable to fannish readers receiving a limited cross-section of the genzines published in 1989. Curious to see what you missed? I was: I get hundreds of fanzines and still hadn't seen four of Hooper's selections.

Want to see *new* material by Walt and Madeleine Willis? There's a juicy excerpt from Walt's Tropicon report and a humorous squib about Irish Fandom from Madeleine. Did you miss the gala "39th anniversary" issue of *Cry of the Nameless*? Here's Ted White's article from the zine, plus Andy Hooper's description of the project.

Of course, every *Fanthology* editor has some eccentric favorites. One of Hooper's was Joseph Nicholas' 1989 polemic against the fundamental warmongering nature of Americans, not unlike the ones from 1988 or 1987, a political pressed flower noteworthy for its prediction that Gorbachev will survive in power. Fortunately, Hooper didn't aggravate the matter by contriving a false political balance, as is often done in the news media, by adding, say, a right-wing diatribe out of *Fosfax*.

In fact, the integrity of a *Fanthology* is reflected by the editor's liberty in selecting precisely what he or she thinks was the best material of the year, a right earned by the simple willingness to undertake the large amount of work involved.

Interestingly, Andy Hooper sounds disappointed the way past *Fanthology*

editors have exercised this liberty. He thinks they should have gone beyond making laundry lists of good stuff, that they ought to have articulated a consistent definition of "best" fanwriting and applied it to cull those lists. Says Hooper, "There seldom seems to be any particular critical focus to these lists; they seem merely to be the sum of all the articles which the author would choose to reprint if they had no limits on their finances and if staples of infinite size were available to them."

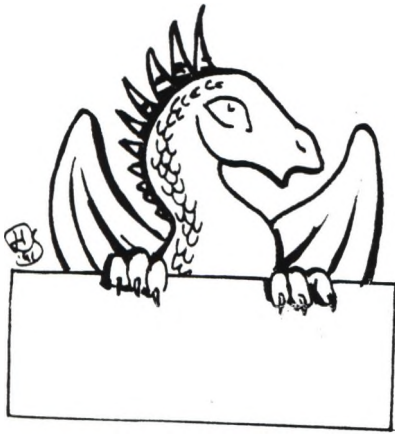
I naturally noticed this, for without the sneer, this is the very description I have applied to my "dream fanthology" lists.

"Sometimes, as in the case of *Fanthology* '86, edited by Dennis and Pat Virzi and based on a list of materials drawn up by Mike Glycer, there has been an effort to feature a sampling of all of the ideological and stylistic variety found in the fan record for a given year. I think this is the most successful approach taken to the problem in recent years, and it has been imitated with a lesser degree of success in the projects collecting 1987 and 1988. These, and other projects, have avoided asking the big questions of function before determining their form, and I think they must be counted as having suffered for it. For even if we decide that all we require of fanwriting is that it succeed on its own terms, it is imperative that we know what those terms are."

Having proclaimed his mission, a gift-

ed rhetorician like Hooper might have disappeared in an avalanche of contextualist jargon except that, also being a blueblooded trufan, he would sooner die than commit the sin of being boring. Ultimately, the analysis of "Toward a Theory of the Fanthology", while accurate, assumes a knowledgeable faanish readership in much the same way as an editor who says, "Here's some good stuff!" relies on standards gradually absorbed from the same community. At least in this case, neither the Theory nor the Laundry List rise above an intuitive sense of faanishness.

It would also be unfair to say that Richard Brandt, who edited *Fanthology* '87, never analyzed its function. He simply didn't think literary critical ob-



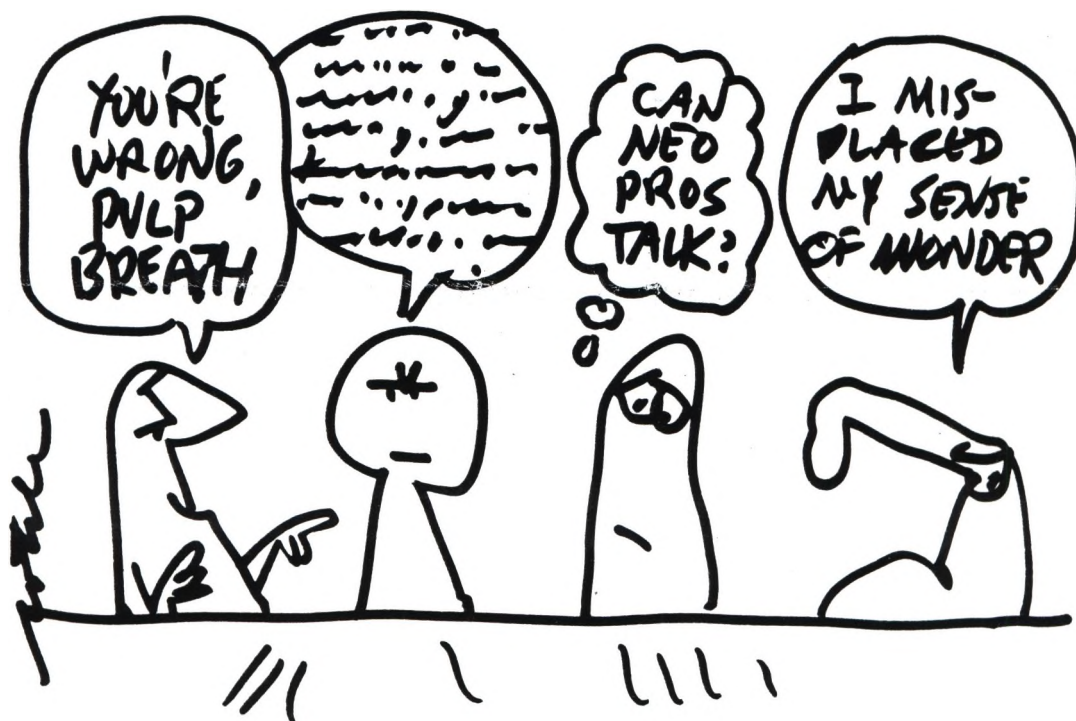
jectives were involved. Brandt thought the tension was between his view that a Fanthology's mission is to attract new fanzine readers, and others' view that any Fanthology was a foredoomed effort to convey a sense of the continu-

ous interaction between texts and audiences. "Some argue that a reprint anthology can only fail to reflect what was happening in fanzine fandom at the time; that every fanzine is part of an ongoing interchange of ideas, that it cannot be appreciated outside of its context.... Such views undermine the notion of a fanthology as a means to interest new blood in fanzine fandom... Perhaps the only good excuse for doing a Fanthology is the desire to share some pieces of fanwriting you particularly enjoyed."

I think Brandt's third alternative is really the primary goal a Fanthology should strive for. My "ideology" as an editor was to share fanwriting I particularly enjoyed, and in the process awaken people from their faanish myopia by reprinting high-caliber work from clubzines and other unexpected sources.



CONVENTIONAL REPORTAGE



DISCLAVE '93

(Chantilly, Virginia, May 28-31, 1993)

Report by Martin Morse Wooster

In early 1993, the people running Disclave knew they had a problem with the convention. Forrest J. Ackerman's Famous Monsters Convention, a one-shot designed to honor Forry, was being held on the same weekend. Someone else was holding a comics convention. And due to various problems with hotels (which no one would explain to me) Disclave had left downtown Washington for the Dulles Airport Marriott, 30 miles away and inaccessible by public transportation. At a WSFA meeting I attended in March, the grumblings were loud that Disclave's attendance would be cut in half.

That didn't happen. The hotel was actually

more accessible than one might expect, if you were willing to pay up to \$8 each way for the airport shuttle. The Forrycon didn't actually conflict with Disclave; the conventions were far enough apart that you had to choose one or the other, and most regular Disclave fans chose Disclave. And the hotel was quite pleasant, with surprising lack of airport noise considering its location. (The popular "Disclave" con suite was eliminated due to a lack of space, and the con suite was much like those of other conventions though it did have a plentiful supply of Dominion beers obtained by Dick Roepke.)

Programming was far lighter than usual even for a Disclave thanks to the efforts of programming chair Terrilee Edwards-Hewitt, who managed not to invite many well-known professionals. No pro was madder than Darrell

Schweitzer, who was not asked to be a guest while Diane Weinstein, one of the assistant editors of *Weird Tales* (and a popular Philadelphia fan) was one four. Gardner Dozois was also not invited, and artist Bob Walters was listed as a participant but not asked to do anything. Eventually the ruffled feathers were smoothed: Darrell Schweitzer was placed on some pens (though he promised a blistering letter to *SFWA Forum*) and Dozois and his associates (Walters, Tess Kessinger, Peter Heck, etc.) freed from their normal program duties were thus able to spend more time in the bar.

Thus with extremely light programming and a lower attendance, Disclave felt like a big relaxacon rather than a small regional. The announced attendance was 900, a figure that seemed inflated to me. Next year's Disclave will be closer to Washington and will not have a large mediacon competing with it, so attendance will probably return to the traditional 1100-1200 level.

[[A week later, Martin Morse Wooster sent this postscript.]]

I went to the WSFA meeting on Friday and uncovered the newest shocking developments in the Darrellgate affair: John Sapienza, in charge of Disclave membership, reported that Darrell Schweitzer had petitioned Disclave two months before the convention to receive a membership and was told that Disclave had the right to admit or refuse whoever it pleased. According to Sapienza, Schweitzer spent much of Disclave petitioning pros to sign up for "Readerclave", a competing convention that would be friendly to professionals. Sapienza's report, which will be published in the *WSFA Journal*, stated that numerous pros (of whom Katherine Kurtz and Charles Sheffield were named) told Darrell Schweitzer that this was a bad idea.

Sapienza's response doesn't explain why Disclave chose to deny free memberships to pros

who were given these memberships in past years. However, of all the professionals cut off from the freebie list, only Darrell Schweitzer (at least so far) complained.

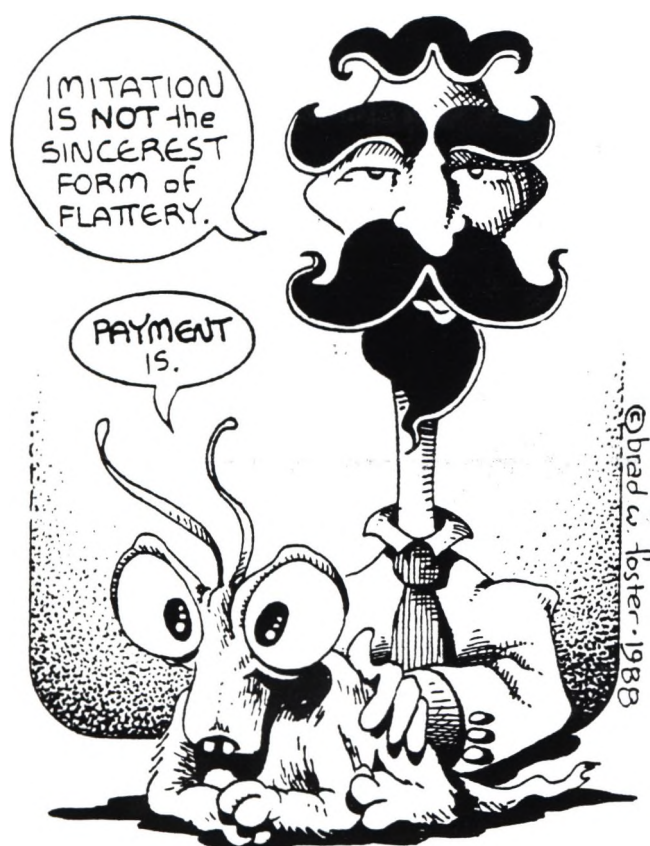
Disclave reported official attendance of 878 and said that next year's hotel, the Sheraton Premiere in Tyson's Corner, VA, was eager to have the convention since the biggest group staying at the hotel this Memorial Day weekend was a group of rowdy teenage soccer players, and fans would be much calmer...

THE CONVENTION THAT COULDN'T BE STOPPED: FAMOUS MONSTERS 35TH ANNIVERSARY CON

Report by Forrest J Ackerman

From the moment it was announced a year ago, the Famous Monster of Filmland 35th Anniversary Convention was under attack. The original publisher of FM [Jim Warren] immediately announced he would be holding a rival convention at the same time, projecting an attendance of 25,000, claiming Peter Cushing would be Guest of Honor (when he had already regretfully turned down the same invitation from the legitimate convention due to old age and poor health) and offering up to \$10,000 per celebrity to participate in the Warren-sponsored convention. All during the formative stages of the Dynacomm con and up to a few months before its realization, sabotaging rumors were being circulated as far away as England that the anniversary guest list was unsubstantiated, that names announced as attendees had never even been contacted.

But over the Memorial Day weekend the one and only "Forrycon" was an awesome success. Guest Robert Bloch characterized it as "spectacular", adding, "I heard nothing but good things from everyone."



As promised, GoH's included Ray Bradbury, Ray Harryhausen, John Landis, Joe Dante, Ann Robinson, Brinke Stevens, Gloria Stuart, Noel Niell, artists Gogos and Freas, John Agar, Curt Siodmak, Richard Matheson, Bjo Trimble, Bobbie Bresee, Angus Scrimm, Julius Schwartz, terrorvision host Zacherly, animator Jim Danforth, Robby the Robot and his owner Bill Malone, Ultima Futura Automaton the *Metropolis* robotrix, and the sons, daughter and grandson of Bela Lugosi, Dwight Frye, Boris Karloff and Lon Chaney Jr.

As usual, when commitments are made by professional people a year in advance it was understood that a few would not in the end attend. Yvette Vickers' father had a heart attack and she had to be with him, Rick Baker was working on two-and-a-half films simultaneously, contact with Kirk Alyn was lost as time drew near to provide the airfare, and

Roger Corman was elsewhere in the world.

On the other hand, there were the unannounced attendances of Carroll Borland and William Schallert, Mark Frank, David Prowse, Ron Borst, Mark ("Pumpkinhead") Carducci, Steven Jones and a phone call from Steven Spielberg. Never before had such a cast of imagi-movie celebrities been assembled at one convention. The newspaper coverage was tremendous and the *Entertainment Tonight* interview aired nationally. Andrea Ferrari, editor of Italy's major motion picture periodical *Clak* (monthly readership 2 million), was on hand with his stunning wife and staff photographer to cover the event. Jean-Claude Romer, imagi-movie maven of France, was accompanied by charismatic Quelou Parente, editor of fantasy film periodical *Beware* and soon to star in *Mistress of the Dinosaurs*.

The unsung heroes who worked as many as 16 hours a day for a year to prepare the con were Ray Ferry, Heidi Gibson and Gene Reynolds of New Jersey, none of whom had ever tackled an event of this magnitude before. Fifty volunteer gophers in the end dwindled to 15, forcing the organizers to be in three places at once. An attendance of 2000 daily swamped the Hyatt Regency hotel in Crystal City, Virginia. Conclusion: the saboteurs better not give up their day jobs.

Wiscon 17 (March 5-7, 1993) Madison, WI
Report by Ben Schilling

This was the first time that I attended Wiscon. The convention was held at the ever-remodeling Concourse Hotel near Capitol Square, with the problem parking of downtown Madi-

son. The guests of honor were Lois McMaster Bujold and Kristine Kathryn Rusch.

On Saturday I got to three panels. The Hugo panel declined to discuss any but the fiction awards other than in passing. Patrick Nielsen Hayden discussed the problems of identifying the actual award-winning novels from those written by winners of other categories. Historical Fantasy discussed the problems of predestination in those books (e.g., *The Day of the Jackal* cannot kill de Gaulle) which lead into alternate histories. The series evolution panel was not that interesting since Joan D. Vinge did most of the talking (or so it seemed). She has an unfortunate tendency to inject "You know" roughly every third sentence, which made it more tedious.

Saturday night saw only two parties, one for DuckCon 2 and another hosted by Tor Books in honor of Maureen McHugh's Tiptree-winning book *China Mountain Zhang*. The Tor party was very crowded, as they seemed to be the only ones with beer.

Sunday I managed to get to one panel, Surfin' the Internet, on access to the various online services including, as promised, the Internet. I thought that it was informative. Unfortunately, there was no dead dog party, and the consuite actually closed down by 3:00 p.m., which in my opinion is not a good idea.

A Trip To Jersey, Part I

*Helicon, British Eastercon, report
by Patty Wells
reprinted from Pulsar 173*

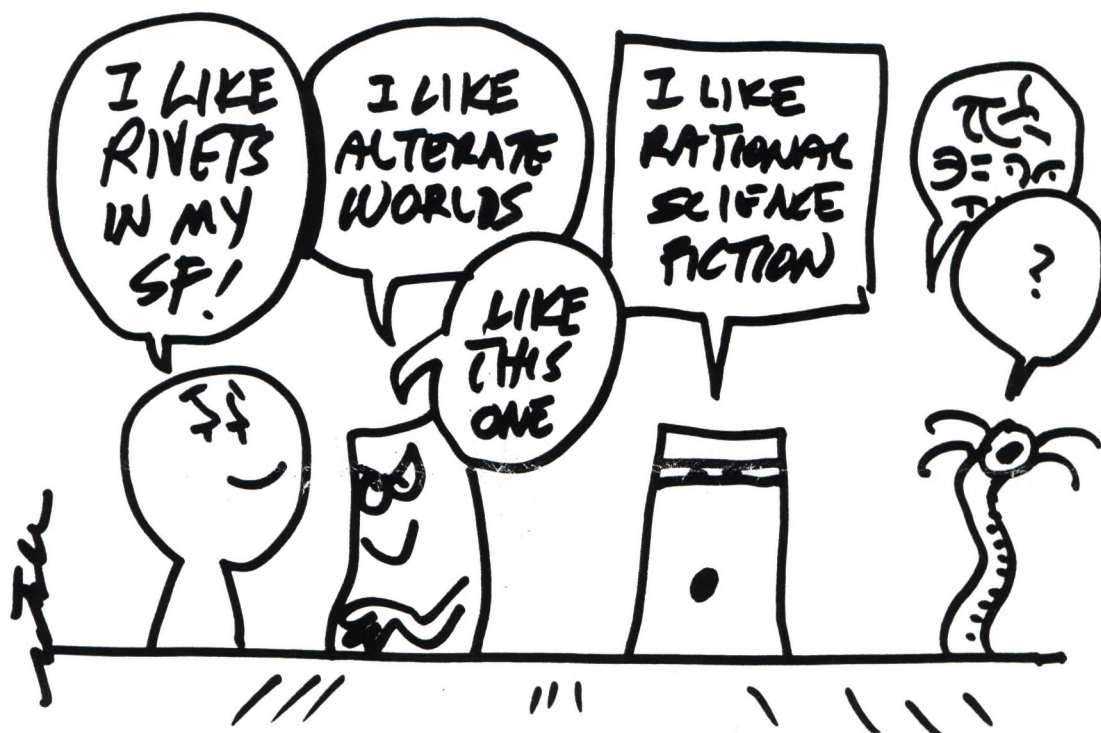
Last year, through the magic of bonus frequent flier miles, I was offered the opportunity to attend this April's Helicon, the combined Eurcon/Eastercon, and a European Smofcon the following weekend. Both were scheduled to be held on Jersey, one of the prettiest of the Channel Islands...

On April 7 I took off for Jersey. I had flawlessly punctual flights through O'Hare, Kennedy and into Heathrow. Then the fun started in the newish additions to Heathrow's Terminal One: corrugated gray metal cylinders that give a festive lunar mining touch to travel. After being guided around in circles through the tunnels, because of a mysterious locked door ("something to do with immigration" was the most exact answer we ever got) our flight to Jersey took off almost on time. It was landing that was the hard part.

A small plane had crashed on the runway at the Jersey Airport, blocking incoming flights. We were sent back to Heathrow and kept on board while a glorious set of scheduling snafus ensued, involving a crew sent to Spain, and the total hours a crew could be on duty. Much screaming was heard throughout the land, proving that the British aren't much more polite than Americans given the proper circumstances. Ultimately, it took me more time to complete the 35-minute flight to Jersey than it did to fly from Portland to New York...

Helicon was a convention that any of us in the Pacific Northwest would enjoy attending. Roughly Orycon-sized, the mixture of people was an eye-opener to me. I didn't know that Romania is trying to enter 20th-century Western civilization partially through pushing SF. There were either 32 (or 52.04 if you listened to Dave Langford's superlative daily zine) Romanians in attendance. They were being helped by the excellent Bridget Wilkinson who interviewed Ben for Romanian State Radio on the importance of SF. She is president of an organization called "Fans Across the World" which works to help fans in remote areas. With the massive changes in the former Soviet Union, helping fans in the affected areas has become a major focus for the organization.

The Helicon panels were a new mix for me. Some were topics we'd never grapple with,



like translating SF. Being a non-linguist (a Romanian woman was amazed that we didn't require foreign languages in our schools) I had not considered the problems of translating scientific jargon; of trying to use the same translator for all three books of a trilogy; or the problems of translating into a language that is woefully deficient in nouns (Serbo-Croatian). One of the panelists was the Dutch translator for some of LeGuin's novels. I suspect LeGuin would be proud of the painstaking care the translator took to accurately depict *The Dispossessed* in all its complexity.

Even the "Erotic SF" panel had a somewhat different slant. Some of it was the authors they discussed. A favorite of my adolescence, John Boyd, seems to have supplied much of the sex education of British fandom. It's a pity that his most erotic work, *The Pollinators of Eden*, mostly describes the mating of a female scientist with an orchid. On the other hand, it may explain why fannish relationships are as confused as they are.

A little of the programming was totally unintelligible to me, and I'm not talking about the items presented in French. As I waited for the start of the "Erotic SF" panel, a woman draped in a sheet ran past me in the hall asking if anyone had any kangaroos: they were missing the kangaroo for the program. After considering this for a few minutes, I stuck my head into the room (where they were now muttering, "Beards, not enough beards!") and asked what sort of item required the use of a kangaroo. I was told that they were doing a living tableaux of the painting of "The Last Supper."

Even the filking offered a surprise or two. I was in the room next to the filkers when the singing next door changed from filk to blood-curdling screams. I asked whether it was traditional to murder the filkers at this time of night and was told that "Ai Cthlulu" ends this way.

I was amused to note that disco is not a dirty word in Great Britain. They use it for a dance quite unashamedly.

...The single best conversation I had at Heli-con was a three-way explanation of the small plastic artwork badges being sold at one of the Eastern European tables. I had never seen them before, although they are a staple of European cons. The artwork on these was superb. I wanted to know more about some of them. The artist spoke no English and I spoke no Russian. An Eastern European woman acted as translator. The artist was very excited to explain the meaning of some of his favorites, including one that was done to commemorate the first time people from outside the country could attend one of their cons. He used an image of a bearded man walking through a wall, itself an image from a Russian SF novel. The more excited he got the more he said things like, "Tell her about..." and "Don't forget to mention..." I had many questions that taxed the translator's English, but she gamely kept on.

The last night I was in Jersey I asked Tim Illingworth if he had accomplished what he'd wanted to with the conventions. He said that he'd wanted to bring many people from all over and get them together. I'd say that he succeeded admirably.

Next, Part 2: Exploring Jersey and How the Other Side of the Pond Runs Cons.

CREATIONCON FINDS FANNISH DEFENDERS

CreationCon continues to sizzle among sf fans, but not all of the voices are angry. Carla Van Wagoner of the San Diego club S.T.A.R. reported to the May 7 meeting she "had opened negotiations with the Creation Conventions for a deal by which [S.T.A.R. members] could 'work' the con -- providing volunteer services as security, lost and found, guides, etc. -- in return for free membership." The club had mixed response to the idea, such as a member named Tom who declared he'd rather do volunteer work for a certain

religious group he holds in low esteem.

Some favorable replies have come from *File 770* readers. Eastern fan Tom Endrey attended a Creation Con in New York City at the end of February, and attached its program to rebut Elisabeth Osborne's description of the con. Said Endrey, "As you can see, Bjo Trimble and Joan Winston were featured in the program. I don't attend these conventions very frequently, maybe once or twice a year. I understand they had a convention last year honoring 'Shore Leave', one of the largest 'Trekker' conventions. There may have been some feud early last year, but seems to me that Creation is trying to make amends and the fans willing to forgive. This convention was 'sold out' and people were turned away at the door."

The program schedule Endrey sent along is for a one-day, one-track program running from 11:40 a.m. to 5:50 p.m., with five celebrity guests (including the two fans already named) who each appeared twice. The program notes this was Bjo's first Creation Con.

Prior to Bjo's appearance, Eric Stillwell of Creation Entertainment wrote a rebuttal to negative reports for the January issue of Bjo's zine *Space-Time Continuum*. Among the charges that Stillwell denied were that Creation ever knowingly or purposely booked against a previously scheduled fan con. Since Creation runs 130+ cons every year in 60 cities throughout the US and Canada, "it is certainly conceivable that... shows have *quite accidentally* been booked against local cons." Stillwell founded Starfleet International in 1980, and worked for ST:TNG for five years before joining Creation.

Lloyd Penney, Toronto-area fan, taking the temperature of the organized boycott, wrote, "Some of the Trek groups I'm in contact with continue their boycott, and encourage other groups to join in. Other groups go to Creationcons only for the opportunity to promote

their own con or club. A few express a preference for the kind of con you and I enjoy, and some refuse to go for financial reasons: they have actually become wise shoppers when it comes to Trekstuff, and find Creation-cons to be a poor buy."

Joe Casey, from Ottawa, amended Osborne's report that none of the Trek clubs had officially launched a boycott. According to Casey, "KAG/Kanada, the Klingon Assault Group, has had an official boycott of these 'conventions' in place since November, 1991. At that time Admiral K'Tan stated, 'What has been decided upon as a KAG/Kanada policy is that as a group we will practice an 'Official' boycott of Creation Conventions. This means that we will not advertise Creation Cons, we will not conduct KAG/Kanada at Creation Con, and basically, we will not support a Creation Con.' He goes on to state that while there will be no official sanctions against members who choose to attend these cons, they really should think about the kind of message they are sending to the organizers and that they are not to represent themselves as KAG members."

Lloyd adds, "The Trek con reports make me smile. At the latest big Trek event in Toronto, I met John deLancie ('Q'), a very personable gentleman with a taste for Jim Beam. Should introduce him to Bob Tucker sometime. I could sense the same kind of ambivalence in deLancie as described by Alex Cauthen-Zack [in *File 770*]. One telling remark he made during that weekend circus of a con was that he was bemusedly pleased with all the attention he was receiving for playing a role in only six or seven episodes. The day after he returned, it would be back to the casting call to try to continue making a living."

Tom Feller, of Jackson, Mississippi's Chimneyville F&SF Society, sent along a favorable report of his club's dealings with a different professional convention group, saying, "Elizabeth Osborne's article on Creation Cons re-

mind me of a visit to Jackson by Jon Pertwee, the third Doctor Who. The occasion was the Doctor Who Tour. It was essentially a mini-convention put on by Lionheart, the company that owns the rights to BBC-TV programming in the U.S., although they did not call it that. Mr. Pertwee held a question/answer on both Saturday and Sunday and signed autographs. All merchandise was sold by Lionheart. The members of the Chimneyville F&SF Society worked as cashiers and security in return for free admissions and the right to promote our club through flyers, posters and t-shirts. In addition, I was granted a 30-minute interview with Mr. Pertwee for *Smart-Ash*. We thought we got a good value for our efforts."

CONVENTION LISTINGS

Rivercon XVIII, (August 6-8, 1993) Hurstbourne Hotel and Conference Center, Louisville, KY. GoH: Joe Haldeman. Fan GoHs: Jane and Scott Dennis. Artist GoH: Vincent Di Fate. Toastmaster: Bob Tucker. Rooms: \$58 sgl/dbl, \$62 triple. Memberships: \$20 until July 20, \$30 at the door. Contact address: RiverCon, P.O. Box 58009, Louisville, KY 40268-0009.

Fandcon I (August 14-15, 1993) Nipomo Youth and Recreation Center, 170 South Frontage, Nipomo, CA 93444. GoHs: Melisa Corrina Michaels, Larry Niven, Kelly Freas. MC: Walter Daugherty. Membership: \$20. Make checks payable to: Darrell Grisham, Treasurer. Contact address: FANDCON 1, 466 Concepcion Ave., Nipomo, CA 93444-9-131.

San Diego Comic-Con 24 (August 19-22, 1993) San Diego Convention Center. Memberships \$50 at the door. Contact address: Comic-Con, P.O. Box 128458, San Diego, CA 92112.

