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We are dating MINAC  
beginning with this  
issue, which was pub-  
lished on September,  
Friday the 13th, 1963.

When we handed out  
copies of issue #4 at  
the Discon we did our  
best to keep track of  
all our regular read-  
ers. But if we missed  
you both there and by  
mail, let us know.

# MINAC 5

TED WHITE  
OFFISH  
THOTS



NULL-C: I'm not writing a lengthy con-  
report this year -- although  
John Koning has asked me, along with a  
dozen or more others, to do him an inci-  
dent for his Instant Conreport -- but  
there are several situations and incidents  
I shall include below.

I enjoyed the Discon, despite two  
heavy drawbacks: Sandi cared for very  
little of what went on, and it's hard to  
keep from empathizing a loved one's point  
of view to the point where it becomes  
one's own; and too both of us caught hea-  
vy colds (flu, actually) which were ag-  
gravated by the smokey rooms and too-cool  
air conditioning and which cost me my  
voice on the final night. (As Don and  
Maggie Thompson and I sat about in the DC  
suite our talk became quieter and quieter  
as our voices began to slip, and I had  
just whispered "I must cease talking,"  
when Ron Ellik showed up and dispensed  
Succrets to all of us. A Fan In Need...)

Only one unpleasant incident marred  
a portion of the con for me, and this oc-  
curred during the masquerade ball. Gary  
Deindorfer had invited two friends, a  
quiet young couple, to join him and a  
group of us were standing amidst the crowd  
watching the final costume judging when  
Phil Bridges, a WSFan and Con Committee  
member, strode up with the uniformed  
guard in tow.

I should explain, at this point, that  
inasmuch as three other cons were being  
held simultaneously in the hotel, one of  
them a national high school fraternaty,  
the Sigma Alpha Rho (or "Sigma Frap" as

Calvin Demmon christened them -- this name caught on so completely that later I heard  
them using it themselves), a uniformed guard had been posted at the door to the room  
in which our ball was held, and admission was by convention badge.

Gary's two friends hadn't paid three dollars each for the privilege of briefly  
joining him, and Philip N. Bridges, who has read science fiction since the first AMAZ-  
ING, was exercised over the fact. With an unctuous smile he happily chortled, "You'll  
have to leave. If you haven't paid your three dollars for a convention membership,  
you'll just have to leave." And at this point the guard uncerimoniously ushered the  
couple from the room.

Now of course Bridges was completely in his rights here. Anybody not flaunting  
a badge was fair game (but how had Deindorfer's friends originally gotten in?), and  
I'm surprised other non-members of the con, like Lee Jacobs, weren't also given the



bum's rush. But I can't help wondering what was proven by throwing out that couple. Aside from the feeling of importance it gave Bridges, was there anything constructive resulting from that act of Conspicuous Authority?

The Badges Only bit was to thwart people who had no business there -- the Sigma Fraps and other types who might conceivably disrupt things. But now I wonder...: did the press photographers have to join the con at \$3 a head? How about bonefide fans who came without paying a membership fee? Have they any right to be there? --Or to be excluded? Who is the convention for, and just what does that \$3 buy, anyway?

And, with cons making money hand over foot (I haven't heard from the Discon, but the previous three cons all made somewhere between \$500 and a thousand bucks profit) is that \$3 fee even necessary? It's something to think about.

#### SCIENCE FICTION:

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Forgive my bragging it up please; I thought I could maintain a facade of modest nonchalance, but I can't. Seeing that in print is something I've yearned for, for many many years. Maybe someday I'll see one like it without the "Assistant" appended.

TIDDLYWINKS, ANYONE? The Hugo awards were a farce again this year. I won't say I'm sorry to see THE MAN IN THE HIGH CASTLE win; I voted for it myself. And F&SF's win, while unexpected to all of us, was a pleasant surprise. But I am afraid that I cannot consider any awards which credit "The Dragon Masters" as "Best Short Fiction" to be of real objective value.

My objection to this award is very simple, and has nothing to do with the actual quality of the story in question. I maintain that by any honest criteria "The Dragon Masters" was not and is not eligible for the "Short Fiction" award.

When GALAXY printed it in 86 pages of full text, it did so as a "Complete Short Science-Fiction Novel" (cover), and "Complete Short Novel" (contents page). When it appeared as a 97-page half of Ace Double F-185, it was clearly a Book in its own right and totalling somewhere around 30-35,000 words. (The only change immediately obvious to me, by the way, is that while the magazine version ends with an exclamation point, the book ends with a period.)

Now, by me a story of 30,000 words has never been a "short" story -- even in the days of 60,000-and-up novels. A short story has always had a top limit of about 10,000 words maximum, with some setting that limit closer to 5,000 words. Novelets have not, in the last ten or more years, exceeded 20,000 words, and often the word is applied to stories in the 10-12,000 word category. In any case, a piece of "short fiction" almost axiomatically cannot be in itself a complete book -- not in the science fiction or mystery fields (and we'll overlook children's picture books, despite the fact that I think they're more suited for the average Hugo voter's mentality). It is absurd to create a competition between a story of 30,000 words or more, and stories of half or less that wordage. The forms are simply not the same.

For two years running, now, the short fiction award has not gone to a work of short fiction; last year a series -- not any individual short story -- won the award, and after it had been collected in the book, HOTHOUSE. For two years the award has gone to pieces which have appeared as complete books, prior to voting.

When I noted the inclusion of "The Dragon Masters" on my ballot this year, I crossed it off with a note that it was not eligible. I would like to know, here and now: a) why it was first put on that ballot; and b) why votes for it were counted.

I shall not be satisfied by the explanation sometimes proffered in previous years to account for Hugo irregularities (of which there have been many): that if the voters want to vote for a specific item in a specific category, then their votes will count. The awards poll is conducted by intelligent men, and it is presumably unnecessary to





unprotected -- it is suggested that you look at the sun through exposed film (Polaroid film is exposed in only 10 seconds). Some opthamologists claim that exposed film will not protect your eyes sufficiently, but they are foolish louts who haven't even invested in Eastman Kodak. In addition, we must warn you not to be frightened when the sun seems to disappear. Remember, you are representing civilized man. Just say to yours self beforehand, "It's a natural occurrence and I am not going to be disturbed by its awesum splendor." As one female observer said during last night's sunset, "It's so amazing... all of a sudden, everything got so dark... it was as if the sun had been eclipsed or something... but really, there's nothing to worry about... gasp..."

But I started to tell you about the eclipse, didn't I?

Since everyone else was going to Maine that infamous weekend, we decided to go to Wood's Hole. In the town of Hanover there is a ten mile stretch of one-lane detour, and thus we discovered that not quite everyone was in Maine -- a few hundred thousand had decided to beat the rush and go to the Cape.

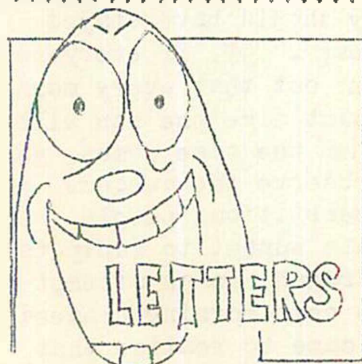
At about four that Saturday afternoon I was sitting inside, due to the fact that a five day heat spell had finally broken the day we decided to go to the Cape. I was informed by some clock-watcher that the eclipse should be starting, so I put down my Bitter Lemon and ventured out of doors. Imagine my surprise when I looked up and saw -- clouds!, as far as the eye could see. How inspiring. I was reminded of that thrilling morning in April of 1960 when we drove all the way out to Revere at five ayem to see the wonders of nature (and incidentally a total eclipse), and for our efforts were treated to the enchanting sight of the sky growing light, dark, and then light again! All this took place, of course, behind heavy clouds.

Well, 1963's heavy clouds remained over the sun and all the rest of the sky on that lovely Saturday, the twentieth of July, and at about five o'clock we were driving along some nameless Cape road. Suddenly, and for no discernable reason, there was a tiny break in those thick clouds, and the sun shown through. What there was left of the sun, that is, because a check of the watches and a glance at the sky showed that this was exactly the fullest moment of the partial eclipse, which is all we got this time in Massachusetts. Well, we poured out of the automobile, and stood by the side of the road watching the eclipse in various non-lethal manners. In two or three minutes the sun completely disappeared behind the clouds again, but we didn't care. We were satisfied. We had Seen The Eclipse. Indeed, we had seen the most interesting part of the partial eclipse! All was right with the world, and all that. We drove on, idly wondering how our friends who had gone to Maine had fared.

On the day after our return from the Cape, my brother happened to drop in on these friends, and naturally he wanted to know how the eclipse had been. He informed me later that our friends had had absolutely perfect viewing weather the whole time, but, they had complained, for part of the time of totality a small cloud had passed in front of the eclipsed sun, spoiling the view for a minute or more. The rest of the sky, they said, had been completely and utterly clear.

There's obviously a moral to be drawn here.

-- Paul Williams



BOB LICHTMAN Regarding Ted's little "article" in #3 called "Our Next Issue": are you guys trying to blanket fandom with MINAC or something? I got the distinct feeling that MINAC is trying to be all things to all fans or something like that, instead of the happy, close-kni-group fan-magazine that FROG used to be. Certainly FROG didn't go around trying to boost its circulation; quite the contrary. Who are you trying to reach with MINAC: an audience who will dig what you're doing because they've known (or known of) you for quite a while, or a Huge Crowd who will send trades and letters and 4¢ stamps aimlessly but not really dig the MINAC scene. MINAC is pretty good (though only about half as good as a fair-to-average FROG at its best so far) and I bet it could be better if you took the first course above instead of the expansionist one. [I remember sending a copy of VOID one day in early 1959 to an unknown noo (who'd hardly known me for quite a while; he'd just entered fandom) in trade for the first issue of a then-undistinguished zine called PSI-PHI. Of course, I could've followed your suggestions for pubbing a fannish zine... :: Bob also tells us he's starting a now fannish fanzine with Don Fitch, to be called FRAP. I guess if you haven't known Bob for about four years you'd best not ask for a copy... -twj /LETTERS are cont. on p.8/-



MINAC #1, as some of you may (but probably don't) recall, ran the first part of my report on an Open ESFA Meeting. Part two, however, was lost by those Slimey Rats, and I find myself rewriting it, hoping I can recall all the Juicy Parts.\*

Our adventure ended last time with all the ESFA fans moving to a restaurant. It is here that we once again pick up the story.

I stood there watching the cream of ESFA seat itself. It was quite a sight; a flying squad of fans would attack a table, manuevering it deftly near a table of friends. Not to ignore this ploy, the waitresses sprang into action, remanuevering the tables back into their original positions. Eventually someone won this game, the tables found themselves in spot disagreeable to one faction, and people began to seat themselves. The air became filled with cries of "Eliot--over here!", "No! Eliot--over here!", "Pssst!--Eliot!", and other dignitaries, BNFs like SaM, Hans Santesson, etc., were subjected to competitive summonses.

I played it cool. I sat on the outskirts of the action and as luck would have it (or maybe, hey, playing cool pays off) the sole ESFA I wanted to talk with, John Boardman, made a beeline for my table. Accompanying John were Charlie and Marsha Brown plus a neo whose name was included in the first draft of this segment.

I wanted a drink. I hardly ever drink, but I wanted a drink. I had been to an Open ESFA Meeting. Marsha ordered first, ordering a vodka martini. "Just how old are you, sister?" snarled the waitress, snarling in a like manner of all the other waitresses who were snarling at other ESFA people. With a rushing shock it hit me: we were in the sovereign state of New Jersey! New Jersey, where alcohol is forbidden by law to touch lips under the age of twenty-one. I am twenty and I wanted a drink, and my wanting a drink was illegal. I could be drafted in New Jersey and shot full of holes in a "police action", and if I were ever fool enough to murder somebody my young body could find itself strapped in a New Jersey electric chair. And if, sitting there, I happened to want a Screwdriver at that particular moment, they would've said "You are too young, you murderer." And then they would've pulled the switch.

The neo sitting next to us was obviously overwhelmed by being in the presence of royalty, although we were not quite as regal as one ex-prozine editor who waved away a youngster attempting to sit at his table.

Gabble, gabble, went this neo, trying to make the communication scene in a normal, inoffensive, neoish way. Marsha tried to set his mind at ease, make him feel more welcome. "I loathe and despise neos," she said sweetly. "I love nothing better than eating them for breakfast. Grr-ruff!" I continued talking to John Boardman. As was predicted the service was miserable, the food was nothing to shout about, and the price was for the food was.

After having spent the price of a ream of ditto paper for limpid "Old Southern Fried Chicken, Fried to a Golden Brown," I left the resaurant with the other fans.

On the street I was continuing my conversation with John Boardman when I felt a hand on my shoulder; it was the femmefan who'd shared our table gazing soulfully into my eyes. "Steve, I want to tell you something."

"Yes?"

"Someday some girl is going to marry you..."

"One can hope." ("Gee," I thought to myself, "she is going to say something Nice!")

"Someday some girl is going to marry you, and..."

"Yes, yes?"

"And she is going to wind up mothering you for the rest of her life!" Smirking triumphantly, this Charmer turned on her heer and strode off, taking giant steps.

\*Significantly, this version of Stovo's report is twice as long as the one we lost... -tw



Ordinarily I suppose I would've been perplexed by this surprising encounter; I did not know her, save by sight, and at this ESFA gettogether I had not acted in any obnoxious or immature manner, simply talking quietly to John about Fascists and Conservatives and Barry Goldwater. I say I would ordinarily have been perplexed; fortunately, I had attended a lecture a week earlier by Erich Fromm, famous psychologist and author of the excellent "The Art of Loving". Because of this lecture I knew the score; the topic had been "Neurotic Hostility."

I boarded the bus back to NYC together with other people from the meeting, and a fan famous for making inane and pointless phonecalls (known to many as "Phonefan") plunked down beside me. "Hello, Steve Stiles," he said, "look what I copped from the restaurant." Grinning in a triumphant manner he produced a rather handsome looking glass container of some sort. "Guess tha' 'll teach 'em to serve us better, boy."

Later he told me he was working as a delivery boy. I mentioned that I had done similar work once. "Ever swiped anything?" he asked, nudging me slyly in the ribs with the air of a fellow-conspirator. "Hardly. I picked up urine analysis specimens from drugstores." "What the hell, I can make my own."

And right about now I am reminded of the time that I left a case of urine at Towner Hall; I cannot think of anything more to write about ESFA. --Steve Stiles.



A SORT OF DISCON REPORT. There were a few no-good things that happened to me during the Discon, but those were minor personal problems that really had nothing to do with the convention. The con itself was all sorts of mad fun. I never miss the banquet programs when I attend a worldcon, and this year (courtesy of Esther, who bought a ticket for someone who didn't want to go) I

even ate at the banquet. The food was very poor—I've eaten better meals for less than a dollar—but Ron Ellik sat next to me and was about \$4.95 worth of fun himself. The speeches were interesting, too, although Will Jenkins delivered a talk which was too disorganized for comfort. Asimov was his usually funny self, especially when he was surprised with an honorary Hugo after having built his patter around the fact that he had never won one. He was obviously moved, but managed to get off a superb spontaneous line: "Oh, now they've ruined the whole bit." As he said that, everyone realized the Hugo must be for Asimov, and cheered. I met Jenkins after the banquet and renewed an old acquaintance (we used to talk on the phone almost weekly, years ago, but I'd never met him face to face before), and we had an organized if short conversation about the art of short story writing. It was much better than the talk.

Aside from the banquet, I missed about 90% of the program, which made me quite happy. The sound system in the main convention room was inadequate and the audiences were none too quiet.

Saturday morning, I was looking around the art show when someone came in and told me John Magnus was in the next room selling a lot of old fanzines. I went in and looked, and found a copy of HYPHEN #1 which Magnus sold me for 50¢. This completed my HYPHEN collection, and I felt so fannish and overjoyed that I walked entirely out of the convention and went record-shopping.

Monday afternoon, Cal Demmon and I almost decided to chuck the rest of the convention and leave with Esther, who was going home early because she had to be back at work Tuesday. We walked over to Scholl's Religious Cafeteria (we added the "Religious" because there were religious mottoes all over the place) for a cheap lunch and talked seriously about getting out of there and the sooner the better. But then we decided it would only be rushing things, so we let Steve Stiles and Larry Ivie have the places we could have had in Esther's car and decided to spend the rest of the day constructively. The most fannish thing to do, obviously, was to see the sights.

We walked over to the White House, bought a pound of peanuts nearby, fed squirrels on the lawn, then took a bus going in the general direction of the Lincoln Memorial.

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It didn't go too close to the Memorial, though, and we had to walk further than we had expected. You might know that Washington wouldn't have any buses going to the Lincoln Memorial. We walked past the Organization of American States building, and I was amused to see a list of the original members chiseled onto the building; Cuba was still there.

The Lincoln Memorial turned out to be quite impressive. But you never see in the photographs the two mural paintings high along the side walls, above the engraved Lincoln speeches. They were each painted on 600 pounds of canvas using over 150 pounds of paint, and they are just awful.

As you may know, or as you may not know, the Washington Monument is quite close to the Lincoln Memorial, with a park and a long rectangular pool between them. Cal and I walked over to the grass, took off our shoes, and walked barefoot through the park, giggling at all the NASA shacks lining the park and throwing some of our peanuts to the squirrels, who grabbed them and ran away. Washington squirrels were unfriendly in general.

When we got to the Monument, I looked up at it. "Gee," I said, "that looks awfully high." "Oh, I don't think so," said Calvin. "It doesn't look any higher than the tower on the Berkeley campus, and that's only about 250 feet." There was a fair-sized line waiting to use the elevator, so we decided to do the fannish (i.e., insane) thing and climb the stairs.

About a quarter of the way up, we got so tired that we stopped counting stairs. Finally, so worn out that I didn't think we could climb any further, we stopped and looked up the elevator shaft. We still couldn't see the top of the building. By the time we actually did reach the top, we were so numb we couldn't even look out the windows; we just took a brief glance out in one direction and then took the elevator down. The Washington Monument has 898 steps. Don't bother, if you're ever there.

There was one consolation, though. At a refreshment stand a few yards away I had the first really good milkshake I'd had since the last time I was at Fergie's Drive-In in Bloomington, Indiana. I didn't even mind being so tired that we had to take a cab back to the hotel.

The program item that interested me most was the film showing. It was scheduled to be only an installment from a forthcoming television cartoon show (originating in Japan) called Astro-Boy, but three short films (including Bhub's, described last issue) were added. I'd seen The Year the Universe Lost the Pennant three times previously, as you'd know if you'd read our last issue instead of losing it before you got home from the convention, but I was curious to see what the audience reaction would be like. Just before the showing, Bhub asked me to augment the sound track with some frantic piano-playing, so the Discon audience was the first ever to see the film with live music—about a minute's worth of the last movement of Prokofieff's Seventh Piano Sonata (which is all I can play of it so far).

Astro-Boy was atrocious, like an idiotic recasting of a bad Mighty Mouse cartoon. There were some strong visual similarities to Mighty Mouse, especially the way Astro-Boy took off into flight. You'll be able to investigate this idiocy yourself, since the program is being syndicated nationally this season. Then there was a "Dante's Inferno" segment from an ancient picture, which I learned later had been spliced in (and cut) from an even more ancient silent. I wish we'd seen the silent version, because the sound track was very bad music terribly recorded, but it was still impressive. I couldn't watch the audience very well during Bhub's picture because the piano was way back in the hall, but the final reaction was strongly favorable. There was supposed to be another film, an allegedly hilarious Chuck Jones cartoon, but it was cut so the showing wouldn't compete with a meeting of the Hyborean Legion, being held at the same time somewhere else. This was typical of the cold-blooded over-efficiency with which the entire program was run. The trains ran all right—the first session opened only about two minutes late, which must be some sort of record—but who wanted to go where they were going?

I have a lot more to write about the Discon, and if we don't lose it in Ted's office I'll try to write some more next issue. —Les Gerber

IMPORTANT ANNOUNCEMENT: If there's a checkmark in the box to the right, see overpage: ☐



No doubt you noticed I was reviewing GLORY ROAD in installments as it appeared. It was but the work of a moment to flash down to the mail room and snatch the copies destined for Lincoln, comma, Nebraska. That prevented me from reviewing the second installment, and the way was clear for you to scoop fandom.

Is it true you plan to publish VOID #29 soon? This I gathered, confusedly, from the Fan Poll sent out by Wells along with its errata. Well. [I haven't seen the Errata -- or anything else Wells has published recently; what gives, Charles? -- but we have Hopes of getting V29 out This Year...maybe.-tw.

BILL DONAHO Thought you might appreciate a report on the Post Office. MINAC #3 arrived on Wednesday Aug. 21. MINAC #2 arrived on Friday, Aug. 23.

Anyhow, I much enjoy MINAC. For some reason or other it seems much more like the old FANAC than does STARSPIKLE. Perhaps it's the absence of chitter-chatter (mostly) from STARSPIKLE and its limited text. Anyhow, I'm glad you're publishing.

BILL PLOTT    Hooah, Les Gorber, who do you think you're putting on? I've been a Marboro customer for many moons. In fact I got off an order from that current catalog the very day I read your enthusiastic "Consumer Report". The Far-Out Books were indeed Far-Out. A friend of mine bought them, but I only got a chance to glance through them. I thought they were pretty clever, though, from a cursory glance. I ordered the Louis Untermeyer anthology of limericks this time -- I have a healthy mind.

ALVA ROGERS    A much belated but heartfelt thanks for sending me MINAC which is read -- every blessed word of it -- immediately upon arrival. Sid also enjoys it. Now that THE FROG has made its last flight it behooves you guys to keep this thing going so the little mags don't totally vanish from the scene.

By the way, did Terry participate in The March on Washington? Sid swears she saw him on the TV broadcast of the march, that the camera zeroed right in on him. [No, and indeed Terry's been so busy that he didn't even participate in this of MINAC. His fmz reviews will be back next issue, though.

WRAI BALLARD Boggs writing on not-poetry wins the argument, though he knew he'd won all along for around this time or before when asked for a definition of not-poetry I answered "A not-poem is just a rhyme I call a not-poem" (OUTSIDERS 12) I also agree that writing good comic verse is a serious business. Boggs wins all the way...but still "not-poetry" got some enjoyable (to many of us) poetry written that perhaps would not have been written otherwise.

ANDY MAIN About the FROG, Ted, our circulation was about 65 or 70 when we started, 80 or 90 when we stopped. But it was more a letter-substitute than a Real Fanzine, and went to a Select Audience. (Andy generously subscribed to MINAC by sending us two reams of paper (which we're using thish). Speaking of which, see immediately below, gang!)

IMPORTANT ANNOUNCEMENT: If there's a checkmark in the box overpage, you won't be hearing from us again until we hear from you.

[illegible]

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