

# HUGOS

The Hugo nominations, here courtesy of Graham England, will shortly be issued in ballot form by the SeaCon committee. Ballots for North American members shall be airmailed, those sent to the UK and Europe will ride with the next PR. The deadline for returning ballots is July 31. Hugos and other worldcon awards will be presented August 26 at 9:30 in the evening.

BEST NOVEL (61-90: nominations, least/most)  
BLIND VOICES, Tom Reamy  
DREAMSNAKE, Vonda Mc Intyre  
THE FADED SUN: KESRITH, C. J. Cherryh  
UP THE WALLS OF THE WORLD, James Tiptree  
THE WHITE DRAGON, Anne McCaffrey

BEST NOVELLA (39-182)  
"Enemies of the System" Brian Aldiss  
"Fireship" Joan Vinge  
"Persistence of Vision" John Varley  
"Seven American Nights" Gene Wolfe  
"The Watched" Christopher Priest

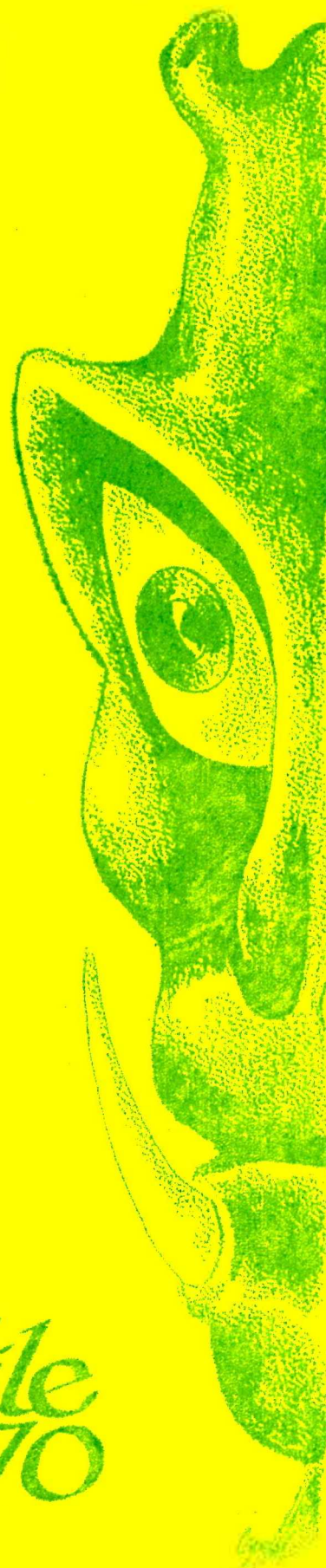
BEST NOVELETTE (34-57)  
"The Barbie Murders" John Varley  
"The Devil You Don't Know" Dean Ing  
"Hunter's Moon" Poul Anderson  
"The Man Who Had No Idea" Thomas Disch  
"Mikal's Songbird" Orson Scott Card

BEST SHORT STORY (30-50)  
"Cassandra" C. J. Cherryh  
"Count The Clock That Tells The Time"  
Harlan Ellison  
"Stone" Edward Bryant  
"The Very Slow Motion Time Machine"  
Ian Watson  
"View From A Height" Joan Vinge

((Hugos continued page 2))

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*File  
770*



BEST DRAMATIC PRESENTATION (62-137)  
The Hitchhiker's Guide to the Galaxy  
Invasion of the Body Snatchers  
Lord of the Rings  
Superman  
Watership Down

BEST PROFESSIONAL ARTIST (44-71)

Vincent Di Fate  
Stephen Fabian  
David Hardy  
Boris Vallejo  
Michael Whelan

BEST PROFESSIONAL EDITOR (52-150)

Jim Baen - Ace  
Ben Bova - Analog and Omni  
Terry Carr - Universe, Year's Best SF,  
Year's Finest Fantasy  
Edward Ferman - F&SF  
Georgé Scithers - LASPM

BEST FANZINE (26-71)

JANUS  
MAYA  
NOTA  
SFR  
TWLL DDU

BEST FANWRITER (24-61)

Richard E. Geis  
Leroy Kettle  
Dave Langford  
Bob Shaw  
D. West

BEST FAN ARTIST (24-64)

Jim Barker  
Harry Bell  
Alexis Gilliland  
Bill Rotsler  
Stu Shiffman

JOHN W. CAMPBELL MEMORIAL AWARD (15-54)

Stephen Donaldson  
Cynthia Felice  
James Hogan  
Barry Longyear  
Elizabeth Lynn  
Charles Sheffield

GANDALF: GRANDMASTER OF FANTASY (31-73)

Ray Bradbury  
Ursula K. LeGuin  
Michael Moorcock  
Jack Vance  
Roger Zelazny

GANDALF: 1978 BOOK (20-44)

COURTS OF CHAOS - Zelazny  
GLORIANA - Moorcock  
SAINT CAMBER - Kurtz  
THE STAND - S. King  
WHITE DRAGON - McCaffrey

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NOTES ON THE AWARDS:

Graham England reports that Dave Langford resigned as head of the Hugo committee when his fanzine TWLL DDU received a nomination. David Pringle has now assumed the leadership of that work group. Incidentally, England explains that not only is the zine spelled TWLL DDU, regardless of F770:11, but that this is an erroneous Welsh translation of Black Hole. Said Graham, it's in the wrong gender, and should be spelled differently. LOCUS would have had enough nominations to be in competition for Best Fanzine, except Charlie Brown withdrew it from the 1979 awards in his acceptance speech at Iggy when he won the category. There are six nominees for the Campbell Award because of a tie.

England said Season membership hit 3380 in April, with memberships coming in at a ratio of 60% US, 20% UK and 10% the rest of the world. Including one membership sent from Albania. Season programming will include panels on sf in non-English languages with authors from the Continent.

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# NEBULAS

Winners of the 1979 Nebulas are as follows:

BEST NOVEL: Dreamsnake, Vonda  
Mc Intyre  
BEST NOVELLA: "The Persistence  
of Vision" - John Varley  
BEST NOVELETTE: "A Glow of Candles,  
A Unicorn's Eye" - C.L. Grant  
BEST SHORT STORY: "Stone"  
Edward Bryant

Only thirteen works made the Nebula final ballot this year. According to Gavin Claypool, these are the new officer of SFWA: Jack Williamson was re-elected President. Robert Vardeman outpolled Marion Zimmer Bradley for VP. Dave Bishoff was re-elected secretary. Jack Chalker was elected treasurer over Orson Card. (Joan Hunter Holly retired as treasurer.) David Gerrold defeated the competition to succeed Robert Silverberg as Western Regional Director. Two other regional directors, with 3 year terms, continued in office, GRR Martin South Central, and CL Grant Eastern. Peter D Potts remains executive secretary.

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## FANZINE ACTIVITY ACHIEVEMENT AWARDS NOMINEES FOR 1979

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Official Teller Mike Glicksohn released the list of nominees. The attached ballot was prepared from masters furnished by Victoria Vayne.

### BEST FAN EDITOR

Don D'Amassa  
Mike Glyer  
Jeanne Gomoll & Janice Bogstad  
Terry Hughes  
Rob Jackson  
Victoria Vayne

((continued other side))



# FAN AWARDS

### BEST FAN WRITER

Arthur Hlavaty  
Terry Hughes  
Dave Langford  
Tom Perry  
Peter Roberts  
Bob Shaw



BEST HUMOROUS ARTIST

Jim Barker  
Harry Bell  
Derek Carter  
Alexis Gilliland  
Stu Shiffman  
Dan Steffan

BEST SERIOUS ARTIST

Jeanne Gomoll  
Joan Hanke-Woods  
Jim McLeod  
James Odibert  
Tarai

BEST LOC WRITER

Avedon Carol  
Adrienne Fein  
Arthur Hlavaty  
Jessica Amanda Salmonson  
Harry Warner Jr.

BEST SINGLE ISSUE

JANUS 12/13 - Bogstad & Gomoll  
JANUS 14 - Bogstad & Gomoll  
KHATRU 7 - Jeff Smith  
MAYA 15 - Rob Jackson  
MYTHOLOGIES 14 - D'Amassa  
SCIENTIFRICTION 10 - Glycer  
SIMULACRUM 8 - Wayne

NOMINEES FOR FAAN AWARDS COMMITTEE:

((I hope to ghod all of these were  
checked for willingness to run, as  
I was -- never again Peter Roberts!))  
Moshe Feder, Mike Glickscho, Mike  
Glycer, Jeanne Gomoll, Dave Langford,  
Rob Jackson, Lee Felton, Bruce Pelz.

GUFF WINNER

JOHN FOYSTER won the first Get-  
Up-and-Over Fan Fund selection.  
He will travel from Australia to  
Seacon, Freddie Laker willing...  
Or at least OFEC willing...

POP CULTURE POOF

Franz Zrillich of Bowling Green, OH,  
attended the National Popular  
Caulture Association (and new Amer-  
ican Culture Association) meeting  
in Pittsburgh on April 25-27.  
He reports that nearly 25% of the  
papers were related to or mentioned  
sf and fantasy.

MORE BLOODY DAMN ERRATA

Your somnolent editor cleverly  
listed Denys Howard's coa as  
an even older address than the  
one he just quit having his  
mail sent to. If you want  
Denys to get his mail, zip it  
to:

1013 N. 36th  
Seattle WA 98103

OTHER COAS

CLIFF & SUSAN BIGGERS, 6045  
Sumit Wood Drive, Kenesaw  
GA 30144.  
TERRY WHITTIER: 2173 McLaughlin  
Ave., Ap 4, San Jose CA 95122  
HARRY BOSE: Rt. 2, Box 349  
Albany OR 97321  
SUZANNE TOMFRINS, JERRY  
KAUFMAN, BOB DOYLE: 4326 Winslow  
Pl N, Seattle WA 98103  
REBECCA LESSES: 2239 Boylston  
Ave E #2, Seattle WA 98102  
TERESA & PATRICK NIELSEN-  
HAYDEN: 1323 E Pine, Seattle  
WA 98112  
JO ANNE MC BRIDE: 504-1306  
Haro St., Vancouver BC V6E 1G6  
HEN FLANDERS: 102-1333 Haro  
St., Vancouver V6E 1G4 BC Canada

PRO BEAT

According to show biz expert  
Elst Weinstein, Dino De Laurent-  
is is making a full-length  
Gumby and Pokey picture based  
on the lovable characters you  
remember from kids TV. He  
expects to spend 40 million  
dollars on a robot that will  
have all the actions including  
eyes that pop out and feet that  
skid. Close-up shots will be  
done by Rick Baker who has  
worked for three years perfect-  
ing Gumby's facial expressions.

# fmz reviews

## CONFESSIONS OF A FILLO ALEX R. WORRIES:



By TARAL 1812-415 Willowdale Ave.,  
Willowdale ONT M2N 5B4 Canada

HOLIER THAN THOU 2 - Marty Cantor, 5263 Riverton Ave., Apt. 1, North Hollywood CA 91601. This 35 page mimeoed zine is available for 75¢ or the usual, and yes, the artist did misspell the title on the cover. There seems to have been a small explosion of genzines from the notoriously introverted LA area fandom, and Marty is one of the two newcomers striving to usurp Glycer's position of supremacy in LASFS zines. ((ook ook - ed.)) I don't think he has anything to worry about just yet, though Marty has come out with a fairly good fanzine. The first issue, however, was a great improvement over the second. Yes, that's what I said. For a number of reasons I greatly preferred the first. For example, Glycer's column, which in the first was a good specimen of humorous writing, was inferior in the recent ish. No fault is due to Glycer for this; it is the fault of Marty Cantor who gave Glycer even less time to prepare his material than Glycer gave me for these reviews. I also found Cantor's editorial interjections in letters and articles a constant annoyance ((right on! - ed.)) and don't remember the

frequency of these interruptions being quite as pronounced in HOLIER THAN THOU 1. On this point I may be mistaken, but it is never too late to clonk an editor over the head with his weaknesses. On the plus side is the great cover by an artists signing whatever-self as "Cram". The style is a good imitation of Schirmeister's. Few could have missed noticing the supermmalarian aspect of his female figures, and the satirist has shown a cow modeling for a painter with similarly overdeveloped udders. Posture, expression and the "cartooniness" is nearly perfect. (Hey, Marc, you aren't this "Cram" character, are you?) For the nonvisually oriented I'm not sure what I'd recommend. While nothing in particular stood out, there were several readable pieces, such as Glycer's makeshift column, a set of cards with fannish references used in a fan version of the Uole Wiggly game, and a short by a writer who has impressed the hell out of Marty Cantor -- who in fact writes well but perhaps chose to write about a singularly uninspiring subject (West Barnstable, wherever that is). On the whole I've nothing serious to complain about, and perhaps Marty's third issue will pick up a little.

KNIGHTS 20 - Mike Bracken, 1810 Ramada Blvd., Collinsville IL 62234.

Around 45 pages of nice crisp blue offset pages for the usual or a dollar fifty. Clearly this is Mike's best looking zine, and one of the best looking zines to appear since the last Outworlds. The blacks are black, the letraset straight, and everything is elegantly laid out. Of the art printed in Knights 20, my choice of the best were the work of Joe Pearson, who provided a foldout cover, C. Lee Healy, and Joe Werhle Jr. The Werhle stuff caught my eye mostly for technical proficiency; as a rule his subject matter was unexciting portraiture. However, since I haven't seen him on the fan art scene before, I thought I'd mention him. Other artists needing a bit of egoboo for work in this issue are Canfield, Steffan and Mohr. Back to the verbal freaks... The issue is dominated by three articles, two by Grant Carrington and one by Joe Werhle. One by Carrington is a eulogy for Robert Danek (Carrington's supervisor at work). To be honest I've never heard of Danek, wasn't the slightest interested in his eulogy, and didn't even bother to read it. The other two articles, long ones both, were basically con reports of a Clarion workshop that Carrington and Werhle attended. Insofar as I read them they bored me to hell and back, but to be fair, some fans like con reports and other fans think they are going to be Authors someday, and when one fan fulfills both parameters that fan will no doubt enjoy these two articles. It's beginning to sound as if I thought the knights 20 package was wasted on lackluster material, but this is not true. My judgements here are based on taste, and looking objectively I know the material is not entirely without merit. Moreover, Mike himself wrote a short history of his Fort Bragg fandom which I enjoyed reading. Although I wish there was more of this sort of writing in knights, I will credit knights with being a decent sercon zine at least. Next issue, judging by Mike's preview, ought to be more varied and draw a better review from me.

TWLL DDU 15 - Dave Langford, 22 Northumberland Ave., Reading Berks., RG2 7PW UK. Fifteen pages in that awkward English paper size that won't fit in a shoebox (unless the English foot has gone metric). Available for the usual as far as I can figure. In spite of a recent Oasis decision, Dave Langford is attaining popular consensus as English fandom's best humorous writer, and his fifteenth issue was a particularly fine one. Generally short, the average issue consists of Langford trying out one of his comedy routines on his audience (the secret is that he's understudying Bob Shaw for SeaCon and is rehearsing BoSh's GoH speech), a bit of filler, and a batch of fannish letters. Visually, TWLL DDU is typical for English zines; plain but neatly reproed. Covers, however, are above average for most of the sort, the last two even being related. For Twll Ddu 14, Harry Bell drew a vaudeville stage scene with Twll Ddu misspelled on the placard announcing the act. All about the thespian were falling severed ears, referring of course to Langford's fabled audial acuity. In the recent issue is Jim Barker's reply, illustrating Harry Bell on the same stage being pelted by loose eyeballs. (If Langford is to be deaf, is Harry Bell to be any the less blind for adding a superfluous "y" to Twll Ddu, that is the question.) The placard, of course, was duly amended to correct the error. This is faanishness at its best.



# The regular Harry Warner, jr. letter

HARRY WARNER JR: 423 Summit Ave., Hagerstown MD 21740

...I can give a semi-response to your penned query about the PSFS. From my fan history notebooks I find at least two things listed under Philadelphia fandom which might be relevant. One note gives the July, 1945, issue of PSFS News as its source. It says that Ossie Train was upset over the Speer Fancyclopedia's material on Philly fans. Apparently the PSFS News item was meant to amplify and correct it. According to this, the PSFS lost so many members during World War Two that by the end of 1942 Ossie was the only member who was still a civilian. Meetings continued through the spring of 1943, after which Ossie tried to keep things going by correspondence and by publishing the PSFS News. Then in the fall of 1943 the Philadelphia Futurians merged with PSFS giving it some members again. Another note is attributed to Train writing in the fourth issue of Cygni. - It's undated, says that the PSFS exists but its activities are in a dormant state. And here I find a third note, attributed to the August, 1944, PSFS News, quoting "James Hevelin", our old friend Rusty, of course, as saying that official activities had been suspended two years earlier by unanimous vote with Ossie the only active member who can speak for the club. I wouldn't know where to find those fanzines to make sure I didn't distort their contents in notetaking. But I think I included in All Our Yesterdays something to that general effect without causing any repercussions.

((In All Our Yesterdays more details are supplied, but there was no clearcut statement such as Hevelin's that activities had been suspended during the last years of the war. In AOY, it says PSFS meetings kept up through the spring of 1943, and that the merger with the Philadelphia Futurians was in October, 1944. Page 226. Which date is the typo? Either way there seems a clear cut interruption in the club's activities. Now I've heard that the LASFS had some lean days back in the early 50s, but never that its schedule of meetings was suspended. Perhaps other readers like Ackerman, Scithers and Hevelin will have something to say before I make a hasty declaration of which club is the "oldest".))

I should console you in your troubles with people asking corrections on things published in File 770 by reminding you that I've endured 36 years of this as a newspaper writer. Goodness knows, I've made enough mistakes down through the years. But I've also discovered that many people want corrections where no error exists. Typical is one of my most recent problems. An elderly local man whom I know slightly called me up after a nostalgia piece appeared. He wanted me to run a correction about a reference to Charles Boyer as manager of the Palace Theater when a certain old movie was shown. He'd known Boyer well and the Academy was the only theater he'd managed in Hagerstown, the caller said. I'd also known that Boyer and the Academy had been together a long while so I checked back to my source, the microfilms of local newspapers, and found that I'd really found Boyer listed as the Palace manager in an item from which I'd taken information. Quite possibly, a journalist had goofed when he wrote that item long ago, getting the theater's name wrong. But it didn't seem like a matter important enough to require a published correction and I didn't write one. Then about two days later, another reporter wrote an interview with an elderly lady who was retiring after a lifetime as cashier at boxoffices of various local theaters. One paragraph went something like this: "Well, my first boss when I went to work at the Palace was Charles Boyer." Nobody forgets the identity of a first boss. This same situation has turned up time and time again because people remember things incorrectly. It has also happened to my fan history reactions, and Fred Fatten has told me that he encountered the very same phenomenon in his efforts to track down the facts for his worldcon history project.

This was another splendid issue of File 770. I share Victoria's mystification over the failure of the FAAn awards to inspire go-getters. The only explanation that seems even halfway logical is the fact that most polls, awards and their ilk are in low repute as a genre just now and most persons feel afraid to appear to be gungho for them.

RICK SNEARY: 2962 Santa Ana St., South Gate CA

I won't vote for the FAAn awards, as I have explained before (a) I do not think they are an improvement over the Hugo -- just that they exchange some shortcomings for others (b) I'm not active enough to vote wisely (c) I object to having to pay a buck to give someone else egoboo. But good luck anyway. If it can improve standards and interest, it does some good.

I have some thoughts though on your views regarding Bob Shaw and other professional writers being judged as fans. I understand your point, but feel that it is very hard to draw lines like this. It is very like the question of the 'pro' fanzine. Most can agree that there is a difference, but it is hard to set a guideline, though anyone can, in their own mind, say which is which. I would agree that a person's professional writing would add glamour to their fan writing, but can you weigh how much? Is Shaw as widely read and admired as a pro as say, Silverberg or Ellison? ((He has, at least, written one classic story "Slow Glass")) Would not Shaw's reputation as an old BNF and member of the Wheels of IF be as much of a factor? The material I saw by Bob Shaw was clearly fan stuff, as opposed



to pro-related material. (Pro material being in my mind serious articles about writing and the field.) Even the speech transcript was fannish. There is a long history of pros who have maintained their fannish activity.... It is my opinion that pro writers rank high in these polls, largely because they are just better writers. The skill they use to sell stories is still there, when they are writing just for fun. It seems to me somewhat unfair to ban them from being Fans, just because their training makes them better at it.

((I definitely see your point -- it is the logical reply to my point of view, and the one that will probably prevail. But I would still prefer to see fan awards go to people who seem likely to appreciate them. Perhaps it will turn out that Shaw thought his two FAN awards were the greatest thing since sliced bread. On the other hand, his view of them may be the same as Peter Roberts', in which case what a waste.))

BARBARA GERAUD: 1202 Benedum-Trees Bldg, Pittsburgh PA 15222

Yes, there will be a PgHLANGE this year. I'm running it BY MYSELF, with as much at-the-con help as I can get from friends. Last year's con was a success in everything but the monetary sense, as we have yet to recoup all the costs of the offset Sternbach/Foglio portfolio. I still have about 35 which I am selling for \$12.50, including first class postage. They're beautiful.

There had been friction among the Pittsburgh fen, started the April before when two of the committee members were approaching our GoH's with requests to display their artwork at another Pittsburgh (fantasy & film) con as "promotion for themselves and for PgHLANGE" without consulting either John Curlovitch or I, the co-chairs. Things progressed well until a week or so before the con, when John informed me he was resigning as cochair since he was doing all the work and I was getting all the glory (?) and such had been the case for the previous two PgHLANGES I had run. This was (and is) patently untrue, since John's main contribution to anything we (the Pittsburgh people) wanted to do was criticize it. ((I love a good Curlovitch story as much as anyone, but I've dropped a couple additional characterizations, if you don't object.)) Anyhow, by not having any sleep for a couple weeks, by calling on some very dear people (George Faczolt, Jim McHale, George Laskowski and Rusty Hevelin most valuably), I managed to get everything under control and made sure programming and all the other incidentals got off on time. I'm quite sure at some time I said there was no way I would do this again, but one should not listen to con chairmen when they're in the middle of their at-the-con nervous breakdown. Our attendance was 265, more than double most previous PgHLANGES. ((Thanks for setting the PgHLANGE story straight.))

ROBERT RUNTE: You don't really believe the item you printed on page 22 /F770:10/ about Mike Hall really being James a hall in disguise, do you? Well it sucked Taral and Victoria in so I wouldn't blame you if you did, but really, how could anyone believe ANYTHING printed in LAID? Just for the record, James a hall is a DWF fan currently residing at #19B 286 River Ave., Winnipeg Manitoba R3C 0B8 Canada...while Michael S. Hall is another different unrelated person currently living at 8833-92 St., Edmonton ALTA Canada. They are not,

I repeat, related in any way other than both being members of DWF (Decadent Winnipeg Fandom). ((Shucks. It's not that I was taken in by LAID -- ahem ahem -- I just WANTED it to be true...))

DICK LYNCH: Concerning the continuing debate on the WorldCon rotation plan -- since 1984 is obviously a somewhat special year, with at least one out-of-zone bid interested, how about STOPPING the rotation for that year (only) and opening it up for all bids? 1984 may be a "showcase" year for sf, and freezing the rotation will insure the strongest possible worldcon that year. Normal rotation would resume in 1985 (west zone). Delay of the rotation for one year would not (as of right now, anyway) affect many post '84 bids. ((Since LA and Washington have already declared bids for the 80s, I doubt that throwing the year open is likely to do anything but give each successive chances to bid for a worldcon -- at this remove I don't think you could claim one was a stronger bid than the other. The London '84 bid is a hoax. Vancouver might not mind that scenario too much -- it would give them a 50% chance at a clear field in '85. But all you would accomplish is put people to the expense of bidding for two years' worldcons.))

RANDY REICHARDT: Print this for an official address:  
WINNIPEG SCIENCE FICTION SOCIETY, PO Box 1636, Winnipeg General Post Office, Winnipeg MAN R3K 2Z6 Canada. // I am quite curious to know of your reaction to the hoax DNQ, produced by Mike Hall and Robert Runte. Apparently everyone is enjoying it, including Taral/Victoria. Everyone except Brian Earl Brown. ((Brian was rather negative towards the use of his name as a source for a hoax news article. And yet that article, which was partly about my fantasized fanac, struck me as hilarious. I found the whole thing quite funny, but when you're using the names of real people you assume the risk that somebody won't like the context.))

GREGG T. TREND: 16594 Edinborough Road, Detroit MI 48219  
Perhaps I'm being overly nationalistic but I strongly disagree with Jack Chalker. Why should foreign fans feel slighted because of the NASFiC provision? Most important SF is written in English, but it is the American reader who has, by numbers, most strongly supported it economically. Now it's a fine idea to have a worldcon in England, Australia or Germany whenever they have a competitive bid going for them, but the nature and importance of a worldcon (awards presentation, ambiance etc.) shouldn't make them feel bad about an Interim Con (or is it the very appellation that is considered a putdown of their efforts.) You know, travel, even through a few states, is rather expensive unless you can write it off for some professional reason. And what with possible gas and jet fuel restrictions this summer, Ghod knows how that might affect future cons and their economic solvency.

DAVE LANGFORD: 22 Northumberland Ave., Reading Berks. RG2 7PW UK  
Here's something about the Hugos which deserves an airing. When devising a Hugo-nomination counting procedure, I was put in the ludicrous position of having to canvass past worldcons for information on how they did it -- all the constitution says is "a poll conducted by the Convention Committee under rules determined by the Committee." Any rules they like. The things with the smallest number of nomina-



tions; the first five items in each category, as given by alphabetical order; a weighting system whereby the voters' last choices are given most weight... OK, so it's a straight count without weighting -- but why doesn't the constitution say so? Don Eastlake agreed with this and suggested that I propose an amendment if I felt so strongly about it. Well, yes, but I feel more strongly about spending the only Worldcon I can afford (in the foreseeable future) sitting around the living hell of business meetings. Maybe somebody from business meeting fandom, which does seem to exist, would like to take up the cause -- and throw out that damned silly definition of fanzines while they're at it. "Defined by the will of the membership" good grief! These means that good old fans of your favorite semiprozines \*\*\* and \*\*\*\* and \*\*\*\*\* can carry on voting for them -- and make it stick -- even when the editors of said zines have declared themselves professionals publishing prozines.

((The fanzine rule you detest was shepherded through by one of the leading lights of business meeting fandom. However I voted for its ratification because the rule was the only practical way to make the Hugos consistent with "reality". No concom had had the guts to boot out semiprozines when it was an amateur fanzine category. Since voters were already voting that way anyhow, fandom was at least relieved of the burden of tacit hypocrisy. Now had we known you -- the Hugo administrator for SeaCon -- were willing to put your neck on the line and declare the Loci and SFRs ineligible, perhaps I personally would have withdrawn my vote in favor of the rule. But is this REALLY what you wanted to do?))((Speaking of George...))

GEORGE FLYNN: What Andy says is nonsense; you do not have a "growing reputation as fabulously gullible"; why, most people haven't even heard about it yet. (J\*O\*K\*E). // Interesting question Victoria raises about the FAAns versus TAFF and DUFF. Maybe it has to do with the fact that the latter are more tightly focused, producing a single winner each. Or maybe it's that the travel funds more clearly go to the benefit of the winners: people can more easily appreciate that you need money for plane fares than to administer the FAAns and produce the awards. And in connection with that point, maybe people give more enthusiastically to TAFF and DUFF simply because they clearly need so much more money. As to why fanzine fans win these, even when con fans (maybe) do most of the voting, I'd say it's because damn few con fans can get much of a reputation outside their own area unless they really ~~look up badly~~ also get mentioned in fanzines a lot.

STEVE JOHNSON: 207 S. Broom St #2, Madison WI 53703

Victoria Vayne's column impressed me as a column you should have rejected. Victoria altogether ignored cause and effect in her argument that fans at large derive similar benefits from travel funds and fan awards. Absent the travel funds and I assume that certain highly prized individuals would make fewer transoceanic trips. I doubt that the demise of the FAAn awards would result in less fannish illustration, essay writing, fanzine publishing, etc.

Short note: GARY FARBER's letter, which I'm running short on time for stenciling, simply points out that (1) he does not endorse Detroit as implied in Chauvin's letter in F770:10. He endorses Chicago. (2) He feels that negative factors about the proposed Detroit facility outweigh its positive features. He gave reasons in detail, but time is at a premium to get the HUGO noms. in the mail.)



# VICTORIA VAYNE

IN CONTENTION

WHO (OR WHAT) IS KILLING THE GIANT GENZINES OF FANDOM?

Actually, we're quick to say we already know the answer to that one, or at least are eager to point a finger at the most likely culprit, the post office. But these villains may be only the scapegoat for a larger problem of increasing costs. Certainly when you see an old fanzine with a three cent stamp on the back, of a size that you know costs at least 30¢ to mail today, it's easy to assume that the government's mail storage and wrecking facility is behind it all. Inside, though, you may read about 60¢ reams of paper and other such relics of a bygone age, and a larger pattern is apparent.

BEABOHEMA and ENERGUMEN were dead before I came into fandom; and the years after that saw GRANFALLOON, OUTWORLDS and SPANISH INQUISITION vanish in rapid succession. Now KHATRU is gone, MYTHOLOGIES possibly as well, and I have only recently killed SIMULACRUM. Other large genzines, SCIENTIFRICTION, GENRE PLAT, KNIGHTS, may have established enough of a pattern of irregularity and long gaps between issues that it would be anyone's guess whether they appear again or not, even though none of their editors have announced plans of folding, and there are still signs of enthusiasm among this group.

Which is the healthiest and most regular of the North American genzines? I would say JANUS, and this one has a large group of people backing it, possibly some university funding, and has built up subscriptions among its feminist readers as well as its fannish readers. Others have less than a third the circulation, and lose the editors money each issue.

SIMULACRUM's last two issues both cost in the neighborhood of \$400 each to produce, a figure perhaps not entirely applicable to zines like SCIENTIFRICTION or KNIGHTS because mimeo supplies can cost almost twice as much in Canada as the States, and I'd rather not think about the cost of offset printing on this side of the border. Postage costs are roughly comparable, though, so that when the cost of postage for one copy of SIMULACRUM amounts to about 25% of the total cost of the copy, that ratio will be much higher for an American zine produced at American supply prices. I have been criticized occasionally for SIMULACRUM's \$2.50 per copy pricetag, and it is true that SCIENTIFRICTION at \$1.00 offers more for much less and that JANUS at \$1.50 is possibly fandom's best zine value. But, Canadian prices notwithstanding, I've seen one third the pages of SIMULACRUM much more poorly produced go at a dollar a shot, too -- and I'm not talking here of those zines of high quality writing but unpretentious presentation either.

For my \$400-plus investment in producing about 260 copies of SIMULACRUM, the 90-odd copies available for sale may return about \$200. With the lower supply prices stateside, I might guess that a \$250 investment with the same print run and sale availability would return perhaps \$100 to the editor. However you look at it, post office woes, high paper costs, or whatever, it amounts to out-of-pocket losses to the editor of a giant genzine of \$150 to \$200 every issue. You can buy a pretty decent typewriter, air passage across the continent, or a hell of a lot of books for that kind of money.

I could pause at this point and ask why the editors of giant genzines are willing to lose that amount of money. Frankly I don't know, and that's part of the reason

I folded SIMULACRUM. And it's possibly a large chunk of the reasons why other genzines are dead, and why some of those that are left are endangered.

Fanzine fans do not like to pay for other fanzines, especially when (they feel) they ought to get freebies in trade, or for locs. And this I tend to agree with, when we're talking about fanzines of modest proportions, that lose small enough amounts of money for their editors to be worth the fun involved. When we consider a large fanzine that costs in the neighborhood of \$1.50 a copy to produce, the factors that entice freebies from editors grow considerably more limited and tightly defined. I feel it's petty to define trade limits by the size of incoming zines, since quality has nothing to do with size, and I've always been happy to trade for tiny infrequent zines with high quality content. But economic realities trap the most generous of fannish hearts in time, and more than anything else, I think it's this slow eroding of bank balances that is killing the giant genzines of fandom. True, while the editor is keen, the cost may be no object, but as soon as the keenness fades past a critical point, when every dollar given over to the post office or mimeo supply house starts to sting, the editor of the genzine that might have continued to live had supplies cost less packs it in and fades away.

And what can you, the reader, far removed from the bills that fill the mailboxes of genzine editors, do about this situation? Do the genzines matter to you? Then send Mike a buck or two for the next SCIENTIFRICTION when you renew your FILE 770 sub; send off \$1.50 to Mike Bracken who has just put out a very nice looking issue of KNIGHTS. The ones that are already gone may not come back, but you might help save the ones that are still left. (c) 1979 Victoria Wayne

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ROUNDFILE - MIKE GLYER EDITORIALIZES

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As I commence these comments I am reminded of John Huston's line in CHINATOWN, which said in effect, "I've found that under the right circumstances a man will do practically anything." Even cramp his columnist's style by elaborating on her column.

I've done some thinking in my time about the reason for SCIENTIFRICTION --- entirely vanity. After I folded PREHENSILE, STFR began as a modestly reproed zine. It was so modest that practically nobody noticed it. An infusion of money for paper and a new mimeo, with the aid of Stan Burns selectric on loan, and virtually the same material, made modest STFR into a PRETENTIOUS MIMEOGRAPHED GENZINE of considerably higher reputation. I think it's nice that people enjoy the improved appearance, but I don't think they owe me a sum of money for perpetuating an outdated form of fanac. In fact most faneditors, including me, will take far more heart from your well-written letter of comment than your sticky dollar bill. Five dollars from five subs will buy a tube and a half of ink -- five letters, though, that's hot stuff. That's why I exist as a faneditor. You might also consider, though, this need for interaction with fans that I've satisfied by editing fanzines has been satisfied for a lot of other people by attending cons. So the giant genzine budgets and the time for creating all those stencils has been invested in conventions -- and the in-person contact was probably enjoyed even more.

However I don't think the day of the big genzine is permanently at an end -- economic factors may slide, leaving the costs of production relatively small compared to a future airplane ticket (after OPEC plays with oil prices some more), and then fans may fall back on fanpublishing. As is, it is hard to fault anybody for taking the \$300 it costs to produce and mail a STFR 10 and using it to attend three conventions. I may do it myself.



(1) NORWESCON 2: From Denys Howard the report is, "NorWetCon 2 was last weekend ((mid March)) and as usual I had a con few others had. There were lots of Trekkies in evidence, and lots of Boys from Boeing (aka 'techies')...The programming was adequate, considering the club that sponsors the thing. Carl Juarez says the neofan panel was nice. I sat briefly in on a panel on gyandry in futurological fiction and was bored by the panelists' refusal to talk about the topic.... There were lots of nifty people there, like Jeanne Gomoll from Madison, Christine Kulyk and Dave Vereschagin from Edmonton, and Debbie Notkin, Lizzie Lynn and a whole slew of others from the Bay Area. Enough fen showed up from Portland to host a room party: they call themselves the PorSFis and say I helped start the Portland SF Society, a deed I cannot (fortunately or un-) recall. ....We had a CRAPA party one night (nearly all the membership was there) and at one point were talking about Phil Paine's Iguanacon comments in the most recent Apa 50. Phil had made what may have been a not-too-serious suggestion that there are enough fanzine fans now that we could have our own conventions." Denys adds that CRAPA was so taken with the idea that he batted around the idea with Kulyk and Vereschagin to hold TruWesCon 1, which, if it ever went beyond the fantasy stage, would be staged in the northwest. He'd like your reaction to the idea.

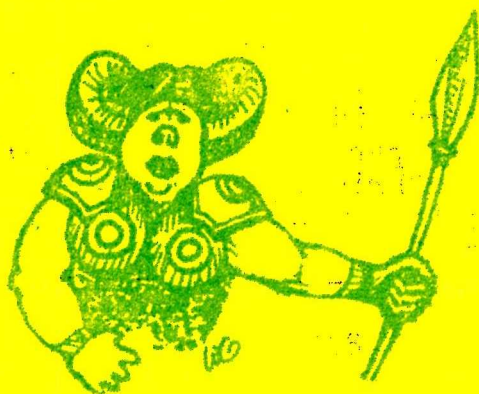
(2) BALTICON '79: George Flynn wonders if things are getting out of hand -- Balticon had to cut off memberships at 2500, just before noon on Saturday. In some places, like the huckster's room, it was hard to move around, but a large contingent were locals who left when programming ended. Parties were thrown for Chicago and Detroit worldcon bids -- but none for this year's bidders. Flynn passed them by to attend Moshe Feder's "mimeo orgy" -- "It was down in the program; some people dropped by and were disappointed." Entertainment for the night was a spate of rumors about Dave Carldon's alleged arrest. More optimism than substance, it seems. "Heard some of Linda Bushyager's novel for the first time; the tuckerizations alone should be fascinating -- the bad guys are from the Taral Empire." Alexis Gilliland compared Balticon to his Fan GoH stint at Bride of Paracon, meeting more new people at the latter.

(3) LUNACON: Moshe Feder described its trend towards lower attendance as a mixed blessing. The attendance, around 500, down from an early 70s peak of 1600, resulted from relocating away from midtown New York. "Most of the people missing were the 'subway crowd' -- the fringe-fans and fuggheads -- who were not missed. Unfortunately, as in the last five or six years, most of the hardcore, fannish East coast confandom was missing and that kept the con from being quite as nice as it could have been for those fannish fen who did make it.... Both Detroit and Chicago gave bidding parties Saturday night and the parties and presence of the bidders themselves was appreciated -- first time I've seen Bowers at an East coast con in awhile. Hope Leibowitz gave the best private party -- both nights." George Flynn's view of Lunacon included participation in the program. "You see, it began with a fannish panel (Moshe Feder et al) but first a sercon panel led by Darrell Schweitzer went up on stage, was immediately interrupted by the fannish panel shouting "Up against the wall, sercon pigs!" and the like, and marched off at (water-pistol) gunpoint. Later we came back and did the same thing to them." There was an Auction Bloch -- Fred Pohl auctioned off half an hour of his time for \$27, while Ben Yalow went for \$11.50. ((I've got to know, Ben -- what happened??)) George also noted the '82 bidder parties -- "What happened to this year's bidders?"



# RICK KATZE REELECTED

Hot  
clama!



## THE REALLY SMALL PRESS

CONFIDENTIAL TO BOB BARNES:  
In BCSFazine 70, editor  
hen flanders says "I have  
now acquired a rather large  
wooden vat and have thus  
far accumulated 16 economy-  
sized bottles of Mazola oil  
in anticipation of Bob  
Barnes' visit to V-Con 7.  
I've been practicing some  
bizarre judo holds, but  
don't tell him..." I never  
could keep a secret...  
But did this admission have  
anything to do with the  
end of hen's run as Infor-  
mation Officer for the  
Vancouver club? Investiga-  
tive reporting is called  
for. Go investigate, Bob...  
BCSFazine #71, with a  
remarkable Hammell cover,  
was hen's last. Becky  
Bennett will be taking up  
the chores next, in all  
likelihood, as she was the  
only announced candidate  
at this writing. BCSFA  
elections are slated for June.

INSTANT MESSAGE #257 carries word that RICK KATZE, dean of  
fannewzine editors, has survived the onslaught of motherhood and  
apple pie in a 16-14 vote for Clerk of the NESFA. Richard Harter  
(19-12) got elected President, Pat Vandenberg swept a field of  
four to become Vice President, and Debbie King edged close com-  
petition (16-14) for the Treasurer's job. President Harter's  
political career made a swift recovery following the March 11 issue  
of IM which reported: "Richard Harter is not a dutiful son. He  
does not write to his mother to tell her he is OK. He bought his  
mother a membership in NESFA so that he could be written up in IM  
so that his mother will know he is fine. Tony reported that he  
also sent Harter's mother a Christmas card in Harter's name so that  
he would not be embarassed. Apparently Harter also sent one to  
his mother. Thus each time he votes against a motion, the reference  
'Hi June' should appear. Motion seconded to commend Richard Harter  
for sending his mother a Christmas card in 1978 was ruled out of  
order." Sounds like a great idea to me -- all of you out there  
send your mother a gift sub to F770 so she can see your name  
blazoned on the pages of fanhistory. // IM 257 reports that the  
NESFA Hymnal has been completed except for the ToC, and runs 201  
pages. The Lexicon will run July 14-15, hotel to be selected.  
Voice of the Lobster #3 has been stencilled. The name of the  
February, 1980 Nesfa con will be BOSKLONE. IM 257 did not report  
that Susan (Suford) Lewis gave birth to a baby girl on May 11.  
This can only be excused by the issue's pubdate of May 6. But  
don't let it happen again...

I might add from IM 255 that \$3800 has been budgeted for the Hymnal's thousand copy edition. Price per copy has been set at \$10, discounted to NESFA for \$6, if possible. In the same issue fandom was informed that the Massachusetts attorney general planned a class action suit against those responsible for LORD OF THE RINGS because they did not advertise that it was part one only. Fie fie.

ATARANTES, the Atlanta clubzine, noted that Gary Brown has married and relocated to Tallahassee. Jack Vance has turned in the fourth Demon Prince novel, to DAW, titled the FACE. In a private letter the editor, Cliff Biggers, adds "While Janet Reinhardt was inactive in fandom, let me add that she was well-known to fans who knew Hank; Janet was a gracious, friendly lady, easy to talk with and interesting to know, and those who attended the 1975 Halfacon in New Orleans will probably remember her conclusion to the Hank Reinhardt Roast." Replying to a different item: "The Atlanta fertility rites seem to go ever on; we just found out that area fan Chris Goetzinger has been missing ASFIC meetings; not due to lack of interest, but because she had a baby not too long ago. I wonder if it's something in the Pepsi we serve at the meetings?"

The April issue of CHUNDER, Foyster's Aussie newzine, announced the marriage of Bruce Gillespie and Elaine Cochrane last March 3. The CHUNDER! Poll, with 20 voters, picked Perry Middlemiss' SPECTRE as best genzine, Bangsund's Parergon Papers as best apazine, Edmonds' Rataplan 19/20 as best single issue, Chris Johnston as both best artist and cartoonist, Bangsund as best fanwriter and Leanne Frahm as best letter of comment writer.

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EARLY COAS:

LIZ SCHWARZIN: 6061 Lime Ave #2, Long Beach CA 90805

KEN PORTER PO Box 4516, Compton CA 90224  
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ART CREDITS: Ray Capella 1; Grant Canfield 3 (circa 1972);  
Dave Vereschagin 5; Bill Rotsler title.7; Wade Gilbreath 15.  
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FILE 770:13  
Mike Glyer  
14974 Osceola St  
Sylmar CA 91342

Craig Newmark (13)  
875 NW 13th St. Apt 308  
Boca Raton FL 33432

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