

# File 770

THE ZINE THAT KEEPS AN EYE ON YOU!!





# THE SCIENCE FICTION, HORROR AND FANTASY ASSOCIATION

P. O. Box 69157  
Los Angeles, California 90069

September 21, 1979

Elizabeth A. Wolcott  
7423 Howery Street  
South Gate, California 90280

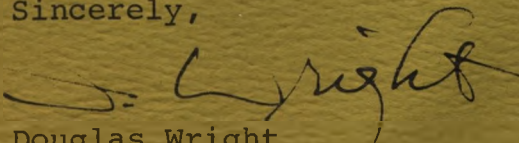
Dear Ms. Wolcott:

Our Association Membership Committee has seriously considered you for possible membership in our Association and has reluctantly decided, at the present time, you are not eligible for membership for at least two years from the date of this letter. At the end of the two year period if you wish to apply for membership in our Association, you must write to us for an official application.

Please do not present yourself, during the two year period, for admittance to any of our Association events. I am sorry, you will not be admitted. This includes the Science Fiction, Horror and Fantasy Conventions, they are presented by our Association and are no longer open to the public. The Conventions are PRIVATE EVENTS for the MEMBERS of our Association ONLY.

I am sorry you are not eligible for membership in our Association. Hopefully, during the next twenty-four months you will develop a positive attitude towards fandom, our Association, its activities and our staff. We will then reconsider you for membership in our Association.

Sincerely,



Douglas Wright  
Association President



**REACH, ARTIST-CREATOR!**

**YOU'VE ABUSED  
ME ENOUGH!**



FILE 770:16 is edited (have no doubt, it is edited) by Mike Glyer at 14974 Osceola St., Sylmar CA 91342. US/Canadian subscriptions are 4/\$2 (that's US greenies, Randy). OVERSEAS RATES: \$1 US each airmail, 4/\$2 seamail. Also available for news hot rumors, accepted artwork, arranged trades with other newzines (else trade for my genzine STFR), club listings and news-worthy phone calls not collect to (213) 362-3754. My transfer came through, so now any night is fair game. Back issues 3,4,5,6,8,12,13,etc

PAGE 2: This is a photocopy of correspondence recently received by a Lasfs member -- who had never asked to join any of Wright's events! Details inside.

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ROUNDFILE:Mike Glyer

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I'm taking a running start on the second F770 Yearbook. Within the next two months I'll be contacting all clubs and apas in my file for updated info. But if you haven't sent me a listing on your organization yet -- now's the time.

October 14, 1979



# WORLDCONS TO COME

For fans throughout the world, Seacon provided an occasion to focus attention on rivals for the role of host in future years. As the competition for '81 tightened sufficiently to force a runoff, Denver, Seattle and LA were in the limelight. (Besides having won the popular vote, Denver turned out to be a fortunate choice as Seattle bid chair Greg Bennett had accepted a new job in Houston weeks before the bidding results were known.) With '81 settled, firm bids for years as distant as '86 have materialized, most with avid publicity and campaigns to win presupporting members.

NEW YORK IN 1986: Stu Shiffman phoned to say that the current committee consists of: Ben Yalow, Steven Rosenstein, Elyse Rosenstein, Devra Langsam, Sue Rae Rosenfeld, Larry Carmody, Stu Shiffman, Lise Eisenberg, Kathi Schaefer and Gary Farber. Although several New York clubs are indirectly represented in the sense that their members are on the committee, Stu emphasizes that this is not a fusion bid, and there is no official club participation. There is a subcommittee contacting and evaluating potential facilities for the con.

THE WIDE WORLD IN 1983: Three announced bids for the year exist, and I confess that I have not developed the wealth of information on them at this point which I expected. Consider the following an outline introduction to a topic as complex as A,E,C.

AUSTRALIA: Site: Sydney. Contact addresses: Carey Handfield (see address in lettercol), and the A'83 Bulletin, subscriptions \$3 to PO Box J175, Brickfield Hill, 2000 NSW Australia. The bid's first major publication (to my knowledge) was the "special issue" of Australian SF News distributed at Seacon. If it may be judged from a single publication, the Aussie bid's strategy keys on these points: (1) Australia as an exotic tourist attraction, (2) Australia as a hotbed of fan activity, (3) fannish shtick -- namely another run of Anti-Fan comic strips, based on the character played by Paul Stevens in the '75 bid's remarkable bidding movie. In the future I hope to obtain an authoritative list of the committee,

BALTIMORE: This city has always been a FILE 770 blind spot; even the existence of its bid is secondhand knowledge. I rely on some of you jogging the collective elbow of the Baltimore committee to send me information and thereby avoid a repeat of the unbalanced reportage you saw here last time they bid for the Worldcon. (I have more subscribers in Sweden than in Maryland, God knows why.) Suffice it to say that the host city of the world's second-largest sf convention, Balticon, poses strong competition to overseas bids.

SCANDINAVIA: Site: Copenhagen. Contact address: PO Box 10040, S-220 10 LUND Sweden. The bidding committee calls itself "Herman" in lieu of publicizing its individual members... Publicity released by the bid indicates that the nucleus of "Herman" has existed since 1968, and probably originated as a band of university students. "Herman" is a fusion of Danish and Swedish fans who have played host



to conventions since 1969. Per their publicity, FABULA was their biggest success, with attendance topping 1500. Yet Danish fans Pedersen and Dalgaard reported in 1978 that FABULA '77 (staged at the University of Copenhagen) lost "100,000 Danish kroner, (about 9,700 pounds)" -- perhaps as much as \$23,000. They did assure readers that most of the debt had been erased in the interim.

Copenhagen's facilities are the Sheraton, and Falkoner Centre, both with 2000 capacity theater-style seating. "In the area" are over 4000 first-class hotel rooms. The bid's overseas agents include Forrest J Ackerman (US), Martin Easterbrook (UK), and Christina Persson (Aus). But one wonders how far pseudonymous bidders can go regardless of their prestigious agents. (Presupporting: \$2).

NEXT UP: 1982: In another era even a worldcon bid launched the opening day of the con at which it would be voted upon could gather significant support. Things have changed to such an extent that with 10 months to Noreascon, a decision on the '82 host seems imminent. Certainly the rivals for '82 are campaigning that way. Despite the competition and some early acrimony, fan spirit around the issue verges on the ecumenical. Perhaps symbolized by the presupporting membership receipt obtained by Marty Massoglia signed by representatives from both committees (thereby letting him presupport both in a single purchase), the spirit also stands up to a detailed analysis. Detroit bidders recently released a flyer listing their presupporters, numbering 136. A crosscheck with Ross Pavlac's presupprter roster for the Chicago bid showed that 11 of the 136 were on the Chicago bid committee, and another 36 owned memberships in Chicago. Larry Propp, co-chair of Chicago, and Rusty Hevelin, of the Detroit committee, are presupporters in each others' bids.

DETROIT: Contact address: 13101 Lincoln, Huntington Woods, MI 48070.  
Facility: Detroit Plaza Hotel in the Renaissance Center.

Bid chairman: Rusty Hevelin

CHICAGO: Contact address: PO Box a3120, Chicago IL 60690.

Facility: the Hyatt Regency.

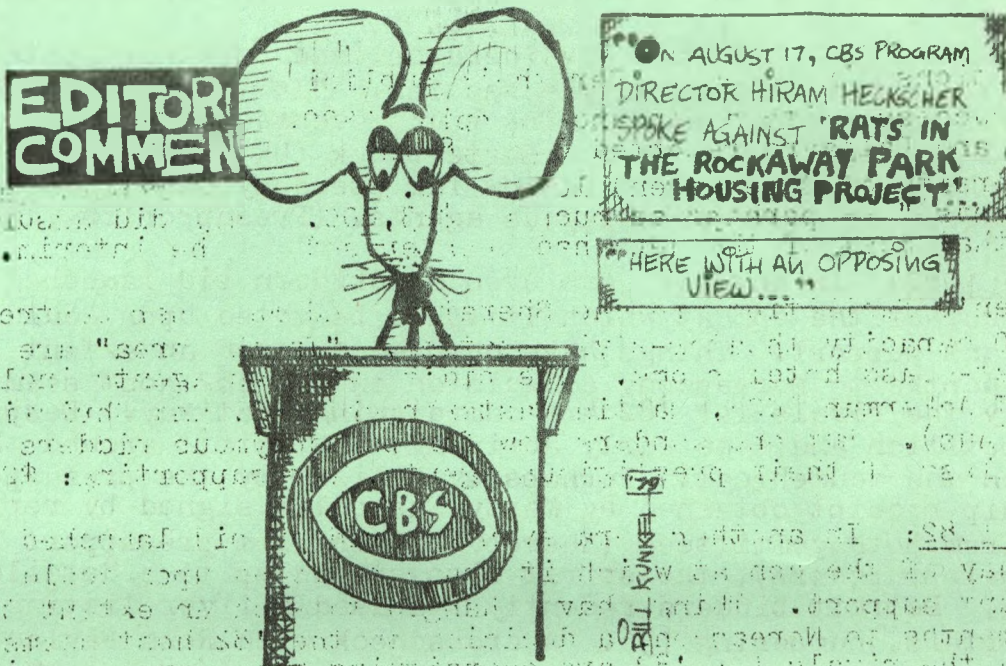
Bid co-chairs: Ross Pavlac and Larry Propp.

<u>DETROIT PLAZA HOTEL</u>		<u>HYATT REGENCY</u>	
1400	Total Rooms	2041	
1200	Now Blocked	1800	
100762 sq ft	Total Mtg Sp	214400 sq ft	
Ontario Exhibit Hall	Principal Rms	74000 Wacker Hall	
28500		7800 Stetson Hall	
Mackinac Ballroom		19700 Columbus Hall	
6400		16560 Regency Ballroom	
Renaissance Ballroom		25500 Grand Ballroom	
25500	(Function Rooms Count)		
28	Official	64	
20	Undivided	46	
31	Totally Divided	74	

NOTES: Function rooms can be maximized by partitioning larger rooms. // Phoenix used 1350 rooms spread over 5 hotels. // The Hyatt is under construction; it recently topped out, and has exterior masonry up to the 25th floor. It is on schedule. // Both facilities are close to the downtown area, with access to restaurants, shops, etc.



AND NOW A WORD FROM OUR SPONSOR



CHAPTER 39 CONCLUSION: After all was said and done, the '79 Westercon went free of all charged labor violations, according to committee counsel Fred Gottfried.

CHAPTER 40: In flyers timed to lead in to his Thanksgiving Weekend convention, Doug Wright has unveiled his umbrella organization, THE INTERNATIONAL SOCIETY OF SCIENCE FICTION, HORROR AND FANTASY, "a nonprofit organization founded in 1976." Until now it was unclear what business name Wright functioned under, but there is little chance that he heads a nonprofit organization. In IRS Publication 78, which lists nonprofit groups by the thousand, there is no entry for Wright's entity where it would fall between the "International Society of Nephrology" and the "International Society on Thrombosis and Haemostasis." From this we may conclude that he has not been recognized as an IRC 501 (c) organization such as Nesfa or Lasfs. Frankly he would be in jeopardy if he had such recognition, as Wright's activities would seem to violate the principals of a nonprofit group.

According to Wright, the ISSFH&F encompasses the SCIENCE FICTION, HORROR AND FANTASY ASSOCIATION, which has become a package deal. His cover letter declares "ALL ATTENDEES OF THE SCIENCE FICTION, HORROR AND FANTASY CONVENTION MUST BE MEMBERS OF OUR ASSOCIATION." This means one must pay up to \$25 for the year 1980 in order to qualify to pay additional fees entitling one to attend his cons.



While it seems poor tactics to / surcharge for joining a convention, Wright has more in mind than that. Like all of his previous organization titles, the INTERNATIONAL SOCIETY OF SCIENCE FICTION, HORROR AND FANTASY bears close resemblance to an extant, successful organization in the LA area. For some years Dr. Donald Reed, who first gained notoriety as founder of the Count Dracula Society, has headed the ACADEMY OF SCIENCE FICTION, HORROR AND FANTASY FILMS favored by local film buffs for its weekly screenings of genre movies, including prescreenings of most all the major sf and fantasy productions. Quite clearly Wright views this as a viable means of (a) generating revenue, (b) extending his influence from transitory cons to a regular event. It is in line with his past moves evidently aimed to monopolize genre organizations in the Los Angeles area.

The newly unveiled Wright society has, if advertising is accurate, already commenced Saturday screenings of major movies like ALIEN and NOSFERATU at a Fairfax theater. As film companies are fairly liberal with prescreenings, in hopes of generating word of mouth advertising, it is likely that Wright gets the biggest films as freebies. (So does Reed, presumably).

To further parallel Reed's Academy, Wright's Society has initiated a HALL OF FAME AWARD. Reed's Academy presently sponsors annual sf media awards, and even got the event on tv as a syndicated show a couple years back.

Finally, in a pre-emptive move, Wright has issued copies of the letter published on page 2 of this issue. Recipients include Bruce Pelz, as well as fans relatively unknown. At this time we have been unable to deduce what list he based this mailing on -- I feel left out... (Buttons are now appearing: "I'm on Doug Wright's Shit List" -- throughout LA and Orange County fandoms).

#### AND ALL IS NOT QUIET ON THE EASTERN FRONT:

Although FILE 770 has ignored past solicitations by the WSA, to such an extent that I have not saved the file material which would remind me what its initials stand for, it suffices to say that the organization has for the past few years sought to act as a consumerist/N3F hybrid for comics, Trek and other commercialized fandoms. Explains Jim Meadows, who was briefly a member, "It's basically a watchdog group for fanzines and fans that engage in a lot of advertising. Fanzines and fans that join carry the seal and abide by guidelines. The WSA sends out alerts on unscrupulous types, and, I believe, takes legal action against flagrant violators."

What makes the WSA suddenly newsworthy is the appearance of a letter from its Chief of Operations, Harry Hopkins (PO Box 873, Langley AFB VA 23665) resigning his position. Actually, Hopkins resigned last July, and only got around to revealing it late in August. Why the departure of this man, who even now professes confidence in the program and a desire to see it continue its role? Evidently WSA has been owned all along by one, Stanley R. Blair. Blair had retired from operations in 1975, but now has reasserted his power. Hopkins' only hint about the resulting problem is this line: "Stan, if you insist on making the WSA a profit making concern, you are going to kill it!" I shall be in contact with Mr. Hopkins seeking developments.



# SEX AND VIOLENCE

Canadian fen Mike Hall and Rosanne Charest recently married. Marianne Neilsen and Bob Doyle (respectively of Edmonton and Seattle) shall marry next June. (Georges Giguere).

Bronwyn Clarissa is the name of the child born to Tom and Mary Williams of Phoenix since we last went to press. As of August, Larry Carmody was the official father of Scott Edward.

Richard Labonte, until recently an entrenched resident of Ottawa, has moved to LA for what he predicts is a temporary stay. (See COA).

Mark R. "Bowling for Dollars" Sharpe, presently assigned by the Navy to Australia's roasting Outback, flashes this hot news: he won the 1979 Western Australian Men's Bowling Championship at a Perth tournament in September. He qualified to compete in the national tournament next February, picked up a trophy and some coin. He averaged 194. // Mark, isolated from bookstores as he is, wants the names and addresses of mail order booksellers. Here's your chance, Neil.... write to: Public Affairs office, NavCommSta Harold E. Holt, FPO San Francisco CA 96680.

Switching over to the heavy side: Tim Marion writes, "My roommates, Hope Leibowitz, Drew Simels and I suffered a very bad incident at the Carribean/West Indian festival on Labor Day, held at Eastern Parkway in Brooklyn. It was just after dark when we were leaving, and we were trying to pass through a crowd of young, black, short-haired American men who were grouped around the 'Black Solidar-

ity truck - there were about one hundred of them altogether. We had to get through this crowd to get to the subway, you see. Suddenly hands were fiercely tugging on mine and Hope's hair. Both Hope and I were knocked down and our glasses were lost." Tim was punched in the eye, knocked down and stomped, though managing to escape before they inflicted lethal force. Hope was robbed of her change purse, and only succeeded in hanging onto her purse because the straps tore off in the hands of her assailants. Drew suffered least damage -- the loss of a jacket and keys, no physical injury. Tim incurred temporary double-vision, but no broken bones or fractures despite the affray.

Graham England has finally given up trying to get a job in America, preparatory to emigrating. All contact with potential employers met with the same result: their opinion that the complications involving his citizenship were too great to handle. Graham says he's now eying Canada.

Charlie Hamilton (414 Seward Square SE Apt 403, Washington DC 20003) announces that he will be publishing a Filksong Fanzine. The cost will be 4/\$2.50 or 75¢. The zine shall also be available for the usual (trade, contribution) The zine doesn't have a title (but it does have a contest to determine one).

Greg Benford has achieved a full professorship in physics at the University of California at Irvine.

There are two lines left on this page and no news which fits them. Er, make that three lines.





# BACKFLASH TO BRIGHTON

opinionated sod-minded suet-brained ham-faced mealy-mouthed streptococcus-ridden natural gobdaw from America pulled the jacks on the sound system. His reason? "I was expecting bagpipe music, not this awful rock and disco." Well you poxy fat moron, whoever you are, I hope next time you're at a con you might consider that some of us like rock and disco whilst loathing bagpipes. At any rate, the jacks being a series, things were considerably delayed while everything was reconnected. Eventually things got underway and a very moving ceremony it was. Slides of previous Worldcons' logos were flashed onto a screen as a taped fanfare grew with the climactic trumpeting coming as Seacon's very own banner (a dragon throwing up) was hoisted over the stage. All very inspirational it was.

Chief event Friday was the Star Dance disco in which Rog Peyton proved that being middle-aged is no drawback to strutting your stuff. After the disco parties began and we found that the Metropole disapproves of such goings on. One party which was closed was reopened when the entire troupe moved into a womens bathroom! For the rest of the con party-goers tried hard to convince the hotel security they weren't having a good enough time to warrant being closed.

LINDA BUSHYAGER: Although fans were scattered among numerous hotels, there were a number of parties including open bidding parties each night. And all the lounges with bars served as 24-hour party rooms. The trufans gathered in the fan room, a

Seacon -- an enjoyable and efficiently-run con by nearly all accounts. BNFs such as Susan Wood and Charlie Brown, plus a host of other fans writing in zines on both sides of the Atlantic, have confirmed it over and over. But whenever criticisms are written for public airing, they seem to wind up on my desk:

RICH COAD: Despite its being six times as large as the previous largest British con, Seacon ran quite steadily amid throngs of tourists, mods and rockers who had descended on Brighton for the Bank Holiday weekend. I wish the same could be said for Anglo-American relations. These got off to a bad start when, at the opening ceremonies, some ignorant self-



British innovation which should be started here. It contained a bar with booze, soft drinks, beer, and snacks, lounge chairs, exhibits on fandom present and past (including some funny photos with 'make up your own caption' contests); arcade games such as 'Alien Invaders' (a good way for a con committee to make some extra money); tables selling BSFA fanzines, Seacon T-shirts, special fanzines, memberships in various worldcon bids and the aforementioned fan panels.

Celebrities abounded. Chris Reeves to accept the Superman Hugo and sign autographs; Richard O'Brien to talk about Rocky Horror Picture Show (they are doing a sequel); and 'Dr. Who' Tom Baker sans scarf and hat to sign autographs. The last two wandered around the con by themselves and attended some of the program... Apparently Hollywood (and the like) now consider sf fandom an important enough outlet for publicity to provide stars, exhibits, films etc. The media were also there to write dumb articles in newspapers and film naked ladies at the masquerade.

GEORGE PACZOLT: The masquerade was an attempt at being extremely well run. Like all such attempts, it started out with high hopes, and fell as the evening went on, ending up as what Sally Fink called "an average masquerade for organization." Costume quality, however, for the most part was on the level of a regional con, rather than a worldcon. ((Actually, when you get down to it, there are about half a dozen fans primarily responsible for the consistent high quality of worldcon masquerades -- Mike and Carol Resnick, Drew and Kathy Sanders, Marjii Ellers, Sally Fink among them -- with an army of others who achieve the same level less consistently. And as far as I know, half of those masquerade stars weren't able to make Seacon. ...Now I can sit back and wait for offended letters from the costumers I omitted to name. Such is life...))

MORE PACZOLT: The award for the most obnoxious group at the worldcon has got to go to Scandinavia in '83's group, who put advertising stickers over everything, including the hotel's paint and woodwork (the mess really showed on Monday, when all the flyers were taken down. No doubt the con committee really heard about that from the hotel management.), other committee's signs, bodies of anyone walking past, and even had a person at the masquerade attempting to stick stickers on the contestant's costumes! General undercurrent that wafted by me was that they blew more goodwill than they made.

IAN MAULE: Personally I couldn't care less one little bit whether the Worldcon rotation is changed. After experiencing Seacon I think there is very little chance that I'll be going to another worldcon, despite the fact that Janice and I are down for attending Noreascon.... What I didn't like was that once I stepped out of the fan room I was assailed from all sides by loud voiced and boring American fans. For all I know everyone was boring it's just that the American fans were loud as well. We were staying in the same hotel as Phil Foglio, and to sit each morning listening to him was not the best way to start each day of the convention. No, I'm not anti-American, only anti-loud-voiced-American. The fans I encountered: Eli Cohen, Suzle Tompkins, Boyd Rayburn, Terry Hughes, Gil Gaier, David Thayer, Frank Denton, Ned Brooks, Susan Wood and Mike Glicksohn, all proved to be soft-spoken and interesting and without them Seacon would have been



just another large convention. I thank them all for coming over and for making, at least parts of the convention enjoyable.

((Perhaps I shouldn't give away the game, after all, we American fans need all the help we can get, but half the people you named were Canadians. Not that it bothers me, you see. But I fall out of my chair everytime you, in particular, lump us all together as crass North Americans because I can envision the squirming that results north of the border...))

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CHANGES OF ADDRESS

Gil Fitzgerald & Tim Daniels 2302 85th St Apt 2B, Brooklyn NY 11214  
Martin Wooster Beloit College Box 1691, Beloit WI  
Simon Agree 105 Isabella #710, Toronto ONT M4Y 1N9 Canada  
John Novak 1260 Moorlands Dr., Richmond Hts. MO 63117  
Ruth E. Bell 3642 Western, Alton IL 62002  
Brandy & Larry Baker 2749 D Augusta St., Aberdeen Proving Grounds MD  
Elst Weinstein 2433 Laclede Stn Rd., #10, Maplewood MO 63143  
Larry Bell 3864 Bamberger #3E, St. Louis MO 63116  
Wally Stoelting 132 Harriet, Coloma MI 49038  
Vince & Janet Lyons 929 Beman St., Augusta GA 30904  
Peter Roberts 18 Westwood, Coffen, Starcross, Nr Exeter Devon UK  
Simone Walsh 13 Ferme Park Rd., Finsbury Park, London UK N4  
Larry Mason 3990 Clairmont Rd., Chamblee GA 30341  
Matthew B. Tepper 1204 Harmon Pl #10, Minneapolis MN 55403  
Neeters 15115 Parthenia St. #108, Sepulveda CA 91343  
Mario Bosnyak, Merseburger Str 3, D1000 Berlin 62 West Germany  
John Campbell 1308 B Mayfield Ln., Hixson TN 37343  
Stu Shiffman (c/o Herman) 1781 Riverside Dr. Apt 2H, NYC NY 10034  
Seth Goldberg PO Box 7309, Menlo Park CA 94025  
Steven P. Johnson, NY Botanical Garden Library, Bronx NY 10458  
Sarah Prince 343 E. 19th St 7B, Minneapolis MN 55404  
Shelby Bush III, PO Box 70382  
Louisville KY 40270  
Richard Labonte c/o A DIFFERENT  
LIGHT, 4104 Santa Monica  
Blvd E., Hollywood CA 90029  
Wally Smart 4450 Lakeshore Rd.,  
Morristree MI 49660  
Mark L. Olson 1000 Lexington  
Ave. #22, Waltham MA 02154  
Jon Singer 3590 Arthur Ct #1,  
Boulder CO 80302  
(303) 449-1945  
David KM Klaus La Casita,  
14303 Sylvan St. Rm #17,  
Van Nuys CA 91401  
(213) 997-8191 ask for D.#17)  
Guy Townsend, Vevay Newspapers,  
111 W. Market, Vevay IN 47043  
Loay Hall 720 N. 4th St.,  
Blackwell OK 74631  
Peter Canon 522 West End Ave,  
NYC NY 10024  
Bob Napier 12802 True Ln #A1,  
Tacoma WA 98499





# CONS THROUGH 79

CONCLAVE IV: (Nov. 2-4) Detroit Metro Ramada, 8720 Wickham Dr., Romulus MI 48174. GOHS: Pro - AE Van Vogt. Fan - Mary Anne Mueller. Annual Drunken Spacewoman Party, EMW Madrigal Singers, banquet, films, art show, hucksters. Memberships \$8 to PO Box 444, Ypsilanti MI 48197.

NOVACON: (Nov. 2-4) Royal Angus Hotel, Birmingham UK.

NOVACON WEST: (Nov. 2-4) The Turf Inn, Albany NY. Pro: Bob Shaw. Fan: Jack Cohen. TM: Bob Tucker. Memberships: Free to UK or Eire passports holders, members of SFWA and other recognized pros. For the plebes, \$15 to Box 428, Latham NY 12110. Banquet \$10.50.

HALFACON 1979: Hilton Inn, Birmingham AL. Relaxacon hosted this time by the Birmingham SF Club. Memberships: \$7 to Penelope Frierson, 3705 Woodvale Rd., Birmingham AL 35223. DATE: November 9-11

ORYCON: (Nov. 9-11) Sheraton Portland Hotel OR. Pro: John Varley. Nonparticipating Fan GoH: Dick Geis. TM: Steve Perry (Jesse Peel). Memberships: \$8 to: Orycon PO Box 985, Beaverton OR 97005.

PHILCON '79: (Nov. 9-11) Sheraton Valley Forge Hotel, Rt. 263 and First Ave., King of Prussia PA 19406. Principal Speaker: Joan Vinge. Guest Artist: Karl Kofoed. Memberships \$8 payable to PSFS, send to Randi Millstein 10104 Clark St., Philadelphia PA 19116.

LOSCON 6: (Nov. 10-12) Airport Park Hotel, Inglewood CA. Pro: AE Van Vogt. Memberships \$8 to Elayne Pelz, 15931 Kalisher, Granada Hills CA 91344

TUSCON VI: (Nov. 16-18) The Executive Inn, 333 W. Drachman, Tucson AZ 85705. Pros: Edward Bryant and Suzy McKee Charnas. Profane GoH: Bob Vardeman (TM). Memberships \$10 to PO Box 40934, Tucson AZ 85717.

FUTURE PARTY: (Nov. 22-25) Turf Inn, 205 Wolf Rd., Albany NY 12205. Pros: Hal Clement, Isaac Asimov, Theodore Sturgeon, Jacqueline Lichtenberg. 700 member limit. Info: Christine Bunt 202 Alpine Vill, E. Greenbush NY 12601.

CHAMBANACON 9: (Nov. 23-25) Ramada Inn 1505 S. Neil St., Champaign IL 61820. Pro: Andrew J. Offutt. Fan: Al and Penny Tegen. Membership: \$5/mail, \$7/door. To: Al Babcock 1404 W. Eureka, Champaign IL 61820.

NUTRIACON '79: (Nov. 30-Dec. 2) Grand Hotel 1500 Canal St., New Orleans LA. Pros: Karl Edward Wagner, Bob Tucker, George Alec Effinger. Films in abundance. Banquet at Popeye's Famous Fried Chicken (no tickets -- just buy what you want). Memberships: \$9 to Nutriacon, 6221 Wadsworth, New Orleans LA 70122.

((That takes my list through year's end. Stay tuned for next issue when I list cons through 1981.))

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SYNCON : Ken Fletcher and Linda Lounsbury, DUFF delegates to Australia this summer, dropped me a card from the Aussie national convention: "Syncon had approximately 250 members. My immediate impression is that it had a higher energy level than most equivalent US cons -- more interaction with audience at the panels, for instance. Australian national conventions: Perth 1980, Adelaide 1981... Australian Duff candidates: Keith Curtis, Sydney, Jack Herman, Sydney, Bob Ogden, Perth.

WESTERCON 1981: Courtesy of Laurine White, the news that membership



rates are \$7.50 through 12/31, and \$10 through 7/10/80. Contact address is that of Jim McLeod 6745 Gold Run Ave., Sacramento CA 95842. The Sacramento group, to bolster its conrunning experience, has scheduled River City Con II at the Red Lion Inn May 23-25, 1980. That is the weekend of the Sacramento Jazz Festival.

THE FIFTH WORLD FANTASY CONVENTION (Oct 12) bestowed its World Fantasy Award on the following winners (per LOCUS):  
LIFE ACHIEVEMENT: Jorge Luis Borges. BEST NOVEL: GLORIANA, Michael Moorecock. SHORT FICTION: "Napels", Avram Davidson. BEST COLLECTION-ANTHOLOGY: SHADOWS, ed. C.L. Grant. BEST ARTIST: (tie) Alicia Austin and Dale Enzenbacher. SPECIAL AWARD/PROFESSIONAL: Edward L. Ferman. SPECIAL AWARD/NONPROFESSIONAL: Donald Tuck.

NOREASCON II NEWS: The Noreascon committee has decided to exercise its option under the WSFS constitution to award a Hugo in a special category: Best Nonfiction Book of 1979. This is a proliferating area of quality sf publishing, yet has been ignored by the Hugos since the 1950s when Willy Ley was picking up the accolades. // Membership in the con as of 9/15/79 was 2229: 1834 attending, 395 supporting. Voice of the Lobster has hit 300 subscriptions. // Hugo Award nominating ballots will be distributed near the end of the year with PR 3. // Huckster table rates have been set: \$65 is the rate for a full 8 foot table. Half tables will be available for \$35. These include passes to the dealer's room, but not memberships.

## HOGUS

These are the results of the 1979 Hogu Awards, following tabulation of all ballots and bribes.

THE DE ROACH AWARD FOR PUTRIDITY IN EVERYDAY LIFE:

(tie) Billy Carter and the Tidy Bowl Commercial.

ARISTOTLE AWARD FOR LIFETIME GRANDMASTER OF PUTRIDITY:

Fred Silverman

MOST TRAUMATIC PRESENTATION: George Jumper introducing Hayden to a wall.

BEST NEW FEUD: Doug Wright vs. Fandom

FANDOM'S BIGGEST TURKEY: Class I: (tie) John Thiel & Bill Bridget  
Class II: Harry Andruschak

BEST HOAX AWARDS BESIDES THE HOGUS: Proxmire's Golden Fleas

BEST TYPEFACE: Classical With High Cheekbones

BEST RELIGIOUS HOAX (The Fla-Vor Aide Award): Cyan-tology

BEST PRO HOAX: BS Galactica

BEST FAN HOAX: Worldcon Emergency Fund

WORST FMZ TITLE: Trekk'n' With Jesus

MOST BORING CON GoH: Jules Verne

BEST DEAD WRITER: Glen Larson

MOST PUTRID LINE FROM SUPERMAN: THE MOVIE: "Lois, feel this muscle."

MOST PUTRID SCENE FROM STAR WARS II: Sergeants 30-Year Wookie Collar

CLOSEST ENCOUNTERS OF THE FOURTH KIND: Marti & "Next, please."

SPECIAL BAGELBASH AWARD: Superman: movie credits long enough to be debits

BEST HAS BEEN: Harry Andruschak

BEST HOAX CONVENTION: Turkeycon -- any Doug Wright con

WORST OR STUPIDEST BS FROM BS GALACTICA: "Just a minute, Boxy -- the dagget made a muffet in the airlock at zero gee and someone's got to clean it up!"



SPECIAL THUD AWARD: Jimmy Thudpucker  
BEST PSEUDONYM: Jimmy Carter  
FREE FOR ALL: Dan Alderson's colored pens  
MOST DESERVED GAFIATION: Doug Wright.

BLACK HOLE AWARDS:

STANDARD BLACK HOLE: Doug Wright, Filthy Pierre's Filksinging,  
Algol's Namechange to Starship, TK Graphics.  
FOR INVISIBILITY: John Thiel's Brain (which is so small that if a  
doorway were constructed out of it a hydrogen atom from the center  
of a dwarf star could not filter through it).  
FOR INCOMPETENCE: Glen Larson  
FOR PUBLISHING: Shelby Bush III for achievements in Chattacon publica-  
tions. (suggested by Mrs. AJ Bridget.)  
GREED AWARD: Weinstein, Pelz, Miller, Glycer and Stevens.  
HALF ASSED CON OFFICIOUSNESS: California Labor Relations Board  
BROWN HOLE AWARD FOR OUTSTANDING PROFESSIONALISM: Doug Wright

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((Detailed news on clubs and apas will return next issue))

The current issue of LOCUS published its statement of ownership  
and circulation. I thought you might be interested:

	<u>Average</u>	<u>Actual</u> (near to deadline)
Printrun	5062	5300
Sales to dealers	1015	1070
Mail subscriptions	3480	3598
Total Paid circulation	4495	4668
Free distribution	62	60
Total distribution	4557	4728
Returns	7	0
Total	5062	5300

Price availability of LOCUS is too multi-leveled to allow a  
quick guess at its cash-flow, but top price is \$1.25 per single copy.

FREAS QUIT STARBLAZE: According to FOSFAX (ed Shelby Bush III)  
their departures from the Donning Company, where they edited and  
illustrated the Starblaze line, are mainly due to Polly's illness  
and her inability at this time to hold a full-time job. Kelly Freas  
will return to full-time freelance work, and Polly will continue  
to handle his business affairs, including poster sales. They will  
finish such works-in-progress at Starblaze as Michael Whelan's  
WONDERWORKS. According to LOCUS Hank Stine will replace them, and  
continue to edit GALAXY. Jane Gallion will serve as first reader  
for both operations. Stine's creditors can contact him through  
The Donning Co., 5041 Admiral Wright Rd., Virginia Beach VA 23462.

Boston's EARTHLIGHT GALLERY (249 Newbury St., Boston MA 02116) has  
a show by artist Michael Whelan through 11/24. Ivan and Laurie  
Gottlieb will display jewelry and sculpture there 11/27-12/29.

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CORRECTIONS AND DISPUTATIONS: Robert Runte points out that he did  
not attend this year's Westercon, his account last issue of its art  
auction was written by eyewitness Christine Kulyk. // Sandy Cohen  
-- auctioneer of "How To Drown A Cat" -- states (1) the audience booed  
the piece before he said anything, (2) he joked that the audience could  
use aliases -- he did not say to bid silently, (3) he gave the piece  
every chance to sell- it brought in more than minimum (4) artists  
should take responsibility for the taste of their works.



# TARAL

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INDEX EXPURGATORIUS #lost in spc  
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GIANT WOMBO 1 - Leigh Edmonds and Valma Brown - PO Box 103, Brunswick Vic 3056, Australia. Available for 50¢ or the usual. I've increasingly found Australian fanzines boring, as more and more of them seem to be compilations of conreports, book reviews and pointless jokes about ornithopters. Not counting the neozines, fannish fandom seems nonexistent from the point of view of one who needs the evidence of the printed page. There are exceptions, but they seem almost accidental. Giant Wombo is one of these exceptions -- I enjoyed reading it -- but the accidental nature is well bourne out by the fact that the major reason for my enjoyment was a single article. Had this article been 3 pages long instead of nearly 8, I doubt it would have been able to overwhelm the mandatory conreport, Valma's reviews, and a dull piece about financing cons. David Grigg must be congratulated for recording his experiences in cross country hiking in the Outback. In The Bush was not only a fine piece of fanwriting, but also single-handedly earned Leigh and Valma's relatively good review.

ARIEL 1 - Marc Ortlieb - 8 Melanto Ave., Camden Park, South Australia 5038. Available for trade, contribution, or whim, as usual. As the fellow who invented the ornithopter joke, disparaged above, Marc's zine appropriately suffers from the Down Under malady. Dull. Lead article explaining what we all know about McCaffrey already. (Dragons, strong female characters, feudalism and other esoterica). Back up article compiling McCaffrey's descriptions of dragons. A plug extolling Aussie fans to vote for the Ditmars. A list of cons. Some con photos. Exciting stuff. I truly enjoyed only two minor points about this issue. First, Marc came up with a bit of cleverness close to home. He invented the PzGst 430 Self Propelled Duplicator, complete with specs and diagram. I can imagine the logical course of development leading WWII freaks like me to developing whole wehrmachts of armoured mimeos. (Gestepo jokes, anybody?) Although not amusing me as much as the PzGst 430, a short bit of faan fiction substituting a hatching mimeo for one of McCaffrey's hatching dragons





was also clever. The major feature of Ariel 1 was probably the 7 page Goon Show script written by Marc. This is not the first instance of a fan writing a Star Trek Goon episode, in fact the other case was also an Australian zine. My judgement of Ariel ought to revolve around this piece as my judgement of Giant Wombo revolved around one particular article. Unfortunately, I am not well acquainted with Goon Shows, and can say little about the success or failure of Marc's attempt at catching the spirit of the thing. I can only say that the printed page is not the best medium for the performing arts...

Ariel is actually unusual for an Aussie zine insofar as its appearance is almost American in its consciousness of layout and illustration. I can't say either is remarkably good but the absence of graphic sense in most Australian zines makes even the attempt something worth noticing.

DIPPING INTO ANZAPA - Leigh Edmonds (see above). This massive compendium was produced for the 64th mailing of Anzapa as a sort of anthology of the best of Anzapa. At first sight I was suspicious that in fact this was the complete Anzapa! I mean 100 pages of Dipping Into Anzapa had me reading for months, it seems. Possibly in fact. Mere size was not so daunting, but the "best" of Anzapa was read by me spending much time estimating the number of pages remaining... As with other Australian fans, the members of Anzapa wrote a great deal of conreports at which nothing much ever seems to happen. Moreover, Leigh made the tactical mistake of reproducing a lot of the mailing-to-mailing chatter. When topical it is responsible for most of the ambiance of a healthy apa, but once passed into history it is merely blather. So, although there is much good material in Dipping Into Anzapa, you will never find it. And if you manage to find the patience, as I did, to read all the way through, you probably won't feel it was worth the effort.

UNIFAN 2 - Ellen Pedersen and Niels Dalgaard, Horsekildevej 13, IV dør 3, DK 2500, Valby Denmark. Available for printed locs or trade. Another conreport! I weep. How can anything as interesting and eccentric as a con be turned into something as school-essayish and dry as a conreport usually is? Following the report of Eurocon 4 is a silly anti-American article on Slovenian science fiction with strong cosmic circle tendencies. Last in the issue is a story by a for-real Danish pro which, surprisingly, isn't too bad. By itself, though, it is neither good enough nor fannish enough to make the zine. I'm reminded very much by Unifan of old 40s zines like Spaceways or The Gorgon. It has the same feeling of science fiction as a wave of the future, and the same yearning for middle class respectability. What Unifan and a lot of European fandom needs is a good purgative dose of fannish absurdity; a Bob Tucker to start a staple war, or a Walt Willis to invent an enchanted duplicator.

Postscript: though I've knocked these zines about some, I would still say soliciting their trade would be worth your while. Because, to be honest, your zine is probably no better, and because, to be fair, they are not that bad. I am in a cranky mood, though, and more demanding than usual. I tend to be when I have buried my nose a while in old fanzines and have seen how brilliant they were. And then I'm jerked back into the present and see some wretched crudzine waiting to be reviewed. Jesus.



# RUSTY HEVELIN

## *first impressions*

Hugo Gernsback is known as the "father of science fiction" because his AMAZING STORIES was the first specialized all-sf-magazine. Few sf readers know that he was a working scientist and inventor in his early teens in his native Luxembourg, that he designed the first home radio set, or that he published the first radio magazine in 1908.

In that magazine, MODERN ELECTRICS, he introduced the word "television" to America in 1909 and published his own sf story Ralph 124C 41+, in his 12 installments beginning in April, 1911. Now rated poorly for its writing, Ralph contained an incredible number of accurate predictions which have since come to pass.

MODERN ELECTRICS became ELECTRICAL EXPERIMENTER, then SCIENCE AND INVENTION, and Gernsback's Experimenter Publishing Company grew to a publishing empire producing numerous magazines and books and operating radio station WRNY in New York. Gernsback developed a stable of sf writers for ELECTRICAL EXPERIMENTER and RADIO NEWS more than two decades before John Campbell won fans for doing so as editor of ASTOUNDING. Ray Cummings, George Allan England and Clement Fezandie were in this group.

Had reaction to starting it as a subscription magazine not been poor, AMAZING STORIES would have been launched in 1924 as SCIENTIFICTION. Gernsback waited and then produced AMAZING STORIES as a newsstand publication without notice in April 1926.





AS and its companion, AMAZING STORIES QUARTERLY, were highly successful, and when Gernsback lost them in 1929 in a strange (and later controversial) financial proceeding, he immediately launched three new magazines, SCIENCE WONDER STORIES, AIR WONDER STORIES and SCIENCE WONDER QUARTERLY. With this change he dropped the term "scientifiction" to describe what he was publishing and introduced "science fiction" to our vocabulary.

Though he began AMAZING STORIES with reprints, Gernsback created a special market and provided the pages for the first publication of sf by future Hugo winners and Worldcon Guests of Honor Jack Williamson, Edward Elmer Smith, John Campbell, Cliff Simak and Lloyd Esbach.

Credited with publishing the first sf mag, Gernsback actually published the first seven of them. In 1952 in Chicago he was Guest of Honor at the tenth Worldcon. Achievement awards given by sf readers at Worldcons since they were started by the Philadelphia committee in 1953 have been called Hugos in honor of his early work in the field.



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the voters would divide  $\frac{1}{2}$  US and  $\frac{1}{2}$  Overseas which would give Baltimore  $\frac{1}{2}$  the votes and Australia and Copenhagen  $\frac{1}{4}$  each.

While the 'overseas vs us' sites is an important factor I would like to see the voting done on the basis of what sort of convention each of the bidding cities can offer the voters. On this basis I feel that Australia can come up with a con which will give Baltimore and Copenhagen a run for their money.

((Actually I was making a much less subtle point than you give me credit for. I was pointing out that since more than one foreign bid exists, if neither folds before the voting occurs, an overseas bid will be defeated despite the long string of victorious overseas bids. -- Not since 1954 has an overseas bid lost.))

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lucrative con art shows." That may

I would like to make a few comments on your section about 83 bidders in F770:15. When you say a foreign bid would lose under the status quo I assume you mean in a normal situation

In FILE 770:11 you point out that artists are often lured quickly away from fanzines by "growing commercial prospects in comics, illustration and the seem a lamentable state of affairs



from a faned's point of view, but artists probably feel quite the reverse. One attraction of the sf fantasy field is the range of opportunities -- from the lowly crudzine to the slick Ballantine art books. A beginning artist can forsee a progression from that first wretched fillo to, perhaps, professional illustration work. Experience at any level of publishing is hard to get, and I don't know how illustrators in other fields do it -- you're either a pro or you're not. There are no fan publications devoted to children's books, mainstream fiction, sports, politics, or even porno for that matter.

An artist may cease fan work when professional commitments become too great, but the field will attract others. You admit that "the average quality of fanart keeps climbing..." In my opinion, the improvement will continue as the connection between fan art and pro work becomes more apparent.

An important link in the connection is the growing number of slickly produced semiprozines. These may siphon off talent from the traditional mimeo zines, not because of their modest payments, but because they can actually print artwork with fidelity to the original. Many can even do color work, both process and mechanical separations. Mimeo may be fine, fannish and cheap, but asking an artist to do only line work within its repro restrictions is like asking a writer to use nouns and verbs but no adjectives or adverbs. Maybe such restrictions partially explain why most fanart seems limited to the "propellor beanie" school of cartooning.

I would lump con program books and progress reports in the semi-prozine category because they're usually budgeted, offset-printed and nicely laid out. The effort devoted to them each year by fanartists grows, probably, once again at the expense of the traditional fanzine. Such publications also have the virtue of appearing on schedule; there's hell to pay at the registration desk if the program book is late. I'm hesitant to submit work to some zines because I don't like to work all day on a drawing and then have the faned sit on it a year while he decides to publish or gafiate. ((A strong common sense point, I admit.))

It does seem more fanac is being devoted to cons, and less the the to the zines that started it all, but I don't see "lucrative con art shows" as detrimental to quality or quantity of fanzine art. You mentioned one of my pieces sold for \$250 at Boskone and commented "Who needs fanzines?" That's what actually goaded me into writing this letter. I did the piece initially for a zine, but its sale at Boskone meant a plane ticket for me and a nice drawing for the buyer. Similarly I was able to devote several days to a watercolor for the cover of SORCERER'S APPRENTICE #2 (they pay \$35), knowing that the sale of the original will help pay for my trip to Seacon. Without art shows my con-going would be minimal and I'd just barely be able to afford the fun of fanac and fanart. Art supplies are expensive, postage is ruinous, and process camera work is worse yet. (The local printshop shoots PMTs of my B&w work; they're easy to paste up and the originals are kept safe.) At least in my experience con art shows constitute an enjoyable means of actually being paid to do fanzine art. And things being what they are, the possibility



of gain should produce better and more plentiful fanzine art.

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### JINXIAN AMBUSH

In a past issue of FILE, Victoria Vayne grumbled that people weren't supporting the FAAn awards the way they do Taff and Duff. There are a couple good reasons why this is so. One reason is that the FAAns don't have anyone like Rusty Hevelin or Joyce Scrivner running from convention to convention pushing for funds. Secondly, I suspect a lot of people still consider the FAAn awards cry-baby awards; awards for people who don't want to compete with Geis and Porter. To such the FAAns lack any validity. Later

Victoria complained that the cost of publishing a big genzine is driving them from the field. Well, perhaps...but Victoria is the only one I know who discontinued a zine solely because of its cost. Don D'Amassa was shelling out \$1500 a year for MYTHOLOGIES but never made a complaint about that until his priorities in life changed.

Three things strike me as more valid reasons for the decline in big genzines. One is the size of fandom today. It's easy today to get a circulation of over 500; which is probably twice the circulation of the big genzines of yesteryear. That means more work and expense per given egoboo. Secondly, fans are older, now. When I entered fandom five years ago I saw few children at conventions. Today there are large numbers of fans who are married with families. Being married and/or having children cuts into a lot of fanac. I suspect that if a study were made of the big zines and the frequent zines of yesterday one would find that their editors were single and in school. Working people don't have the free time that students have. Married working people have even less time, plus the tight budgets that make fanzine publishing difficult. Thirdly, the near-immediate response one gets from an apa contribution as compared to a fanzine makes an apazine a much more worthwhile activity. It certainly beats waiting half a year from a couple dozen locs.

---

~~HORRIBLE~~ OLD ROY TACKETT  
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I'd like to offer some thoughts on Victoria Vayne's column about the FAAn awards. I hope that I can do so without hurting her feelings or getting her mad or

watever. I think that one of the problems with the FAAn Awards is that, rightly or wrongly, they have an unsavory background. There is a rather strong belief in fandom that the FAAns were created as a



self-congratulatory award by a group which was unable to win any Hugos despite using much paper and mimeo ink telling themselves how wonderful they were. Secondly, there are the Hugos. I hear constant complaints that the fan Hugos are meaningless. Mostly because Dick Geis and Charlie Brown have had a lock on them for the past few years. Charlie has withdrawn from further competition which is probably just as well. ((Where did he announce this? His statement at Iggy was only a withdrawal from consideration in 1979.)) What is needed to take care of that particular problem is not the creation of a bunch of second rate awards but the redefinition of what constitutes fan publishing or writing. I don't think anyone, except for the apparently unknowledgeable members of convention committees, would disagree with the statement that both LOCUS and SFR are professional magazines and should be recognized as such. Be that as it may, I can see no merit in the FAAn awards. (As for their being "peer" awards...the only peer I acknowledge is Buck Coulson.)

((Once upon a time there was a Hugo category called Best Amateur Magazine. Thanks to gutless or apathetic worldcon committees, this award reached a state where it was consistently won by (a) editors whose zines were such commercial undertakings that they lived off the proceeds, or (b) in the case of Porter, had sufficient pride in his own professionalism that he withdrew from the category. In effect Best Amateur Fanzine became defined as something which cost more than \$1000 per issue to produce, and had an annual cash flow between 3000 and 26000 dollars. While the people who created and/or support the FAAns may see them as anything from a successor to the Hugos to a cheap way to get a statue made by Randy Bathurst, critics cannot deny that the awards have succeeded in rewarding quality work by amateur publishers.))





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On Awards. You say you would rather see the awards going to people who appreciated them. Isn't that something that shouldn't make

any difference? The awards -- Hugo or Faan -- are theoretically, I would like to think -- voted on because of the merit of the work involved, not whether the possible winner would appreciate winning, or had won five times in a row, or was due to win next, or was one of the Good Old Bhoys. This is the same point that bothers me most about some people withdrawing their names from consideration (for grounds other than nonqualification). In The Best of All Possible Worlds, the awards should be given without regard for anything else...that they are not is not the fault of the idea or the awards, but the people who vote.

I would say, too, in answer to Vayne, that the one thing I wouldn't mind seeing die is the giant genzines. I have never liked them. I have been seeing RUNE as just about my ideal of size and layout of fanzine. Something between 24 and 38 pages, produced with more emphasis on content and message than the media and layout....

DAVE LANGFORD: You express some worry about Bob Shaw in #13, but I think there's no cause for alarm. Bob is very much a fannish fañ, with a large output of highly fannish writing...and a friendly presence at cons as he wanders round room parties trying to beat me in the great Langford/Shaw Whiskey-Drinking Marathon and pissing affably over people's shoes. I am 100% sure he appreciates his FAAn award -- so, I'm sure, would Peter Roberts despite a dislike of the voting fee system.

BILL BOWERS: I find the continued discussions as to the "whys" of the Death of the Big Fancy Genzines fascinating, but have little to add. True, in my case, as well as others, economics is a large factor. But when OUTWORLDS...err...paused...it was breaking even, and probably could have made money had I been so directed -- so that's not the sole reason. In my case it was more of a rather distinct change in lifestyle than anything so mundane as the ridiculous rise in postal rates and materials cost.

KIM GIBBS: I feel that Victoria is overlooking the most important reason /why genzines are disappearing/. I've noticed that most genzines die from the amount of work that's required to produce a single issue. Most genzines start out small, 50 to 100 copies, and the editor is thrilled at the egoboo. After a few years, when the circulation has climbed to 300 copies, the work multiplies, the letters that an issue generates drops to 15 or 20 and with the feuds that the editor becomes involved in because of the fanzine, most people feel that all that trouble is just not worth publishing a fanzine. I'm sure that's the reason KARASS, MOEBIUS TRIP, etc., folded since I don't believe any of those editors cared about how much their fanzines were costing them.

DEB HAMMER JOHNSON: I don't know what's happening to me, but Victoria Vayne is starting to make a lot of sense to me, sometimes.



MIKE GLICKSOHN: If TAFF is no longer based largely on financial need, then what is it based on? I can tell you what I think it should be based on, and then you can tell me if I'm a minority of one. To me, a TAFF candidate should be an active fan who has made some significant contribution to fandom on both sides of the Atlantic and whose name is hence known and respected in the country to which he or she will be going. In other words, fans in the host country should actively want to meet the TAFF delegate, not say "Who?" when the winner is announced. (In this regard, Terry Hughes was probably the best qualified TAFF winner in some time!) Now to a large extent this means a fan who has either been active in fanzines or whose activities have been widely reported in fanzines and some fans object to this sort of limited view. But TAFF was started as a fannish fund and has largely been involved with fanzine people in its history. (There are exceptions, of course, such as Mario Bosnyak but in general TAFF winners have been well-known fanzine people.)



For the next TAFF race there is no problem. Announced candidates Dave Langford, Jim Barker and Joseph Nicholas are all active and well-known to North American fanzine fans. (The only problem will be picking just one person to vote for!)(Maybe for you, Kimosabe...)) But in years to come it's perfectly possible that an entire slate of candidates will be almost completely unknown to fans in the host country. Am I wrong to be concerned about this possibility? Has TAFF changed from being a sort of reward for contributions to fandom and become a popularity campaign to send a friend overseas as a potential ambassador of local fandom? Many recent fan fund candidates have been absolutely charming people who'd undoubtedly have a great time overseas and

would probably create a good impression on the fans they visited. But as long as there are still fans that overseas fans would really like to meet -- as opposed to taking a chance that a total stranger is a Nice Person -- I think those fans are the people we should be seeing on TAFF Ballots.

THE PANGAEAN LIBERATION FRONT: It's spelled GONDWANALAND.

YALE EDEIKEN: ((xerox of letter to GREG BENNETT)) I received F770:14 this weekend and was very disappointed in the comment you made about the Chicago bid in your letter to Glycer. Contrary to the letter, Ross Pavlac is not running the Chicago bid; Ross is co-chairman of that bid with Larry Propp and has but one of seven votes on the executive committee that is making the bid. Ross will obviously have a great deal to do with the bid and had a great deal to do with putting it together in the first place. Your



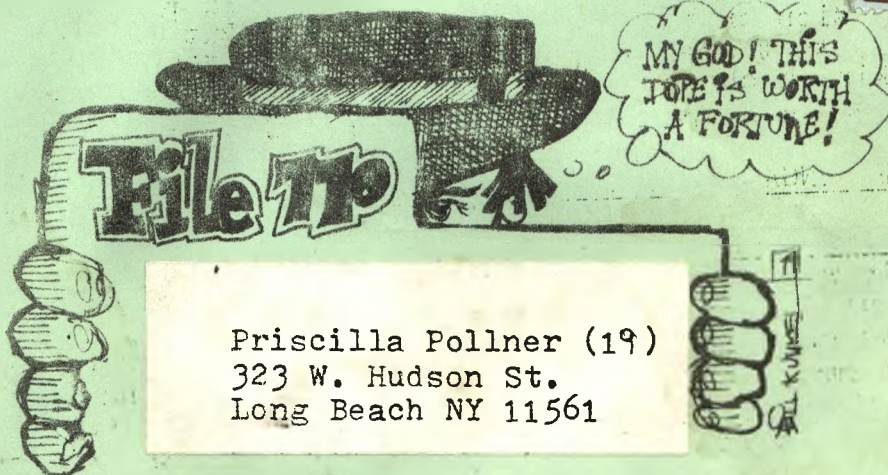
definite implication that it is his show is wrong and did a disservice to the four members of the Chicago in '82 executive committee from Chicago. None of us are puppets.

LEAH ZELDES: AutoClave was cancelled for exactly the reasons stated in the letter I sent out -- had there been other reasons I would have added a note to you about them, even if I had to make them DNQ. While we did have a few problems with our hotel contract (the sales manager we'd been dealing with left and we had to renegotiate with the new one) they were minor and would not have interfered with the convention at all; they did, however, provide a convenient excuse when we told the hotel we were cancelling. With that and some talk about "next year" our lawyer, Alex Berman, was able to smooth things over, quite amiably.

The reason we decided to cancel the con this year was because we didn't think 23 people would fill the 70 rooms we'd guaranteed the hotel, and it would have cost us up to \$2500 if they didn't. While our seed fund was large enough to handle some loss (I figure it cost us at least \$200 not to have a convention this year), one that large would have meant bankruptcy. I'm still at a bit of a loss to explain why only 23 people bought memberships this year; the gas crunch was all I could think of. Anyhow I hope this clears things up. We are thinking about March for the 1980 con, since July will find Detroit and environs overrun with Republicans and Marcon has been moved to May. ((Leah's correct phone number is (313) 971-3705, lest any of you dialled the typoed version previously published here.))

JUDITH LUCERO: I don't see why you should be expected to send free copies of F770 to everyone mentioned...on the other hand, Mike, Mr. Glycer, sir, you are not quite the LA Times, and the occasional well-selected freebie could result in follow-up stories you wouldn't get otherwise. Not to mention the denials, distortions, accusations, and invective. You wouldn't want to miss out on all that good stuff.

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ARTISTS: Cover: Wade Gilbreath. Charlie Williams (3,20). Wade Gilbreath (21); Bill Kunkel (6,18,24); Bard Davidson (17) Jeanne Gomoll (11); Maureen Garrett (9)



FILE 770:16  
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