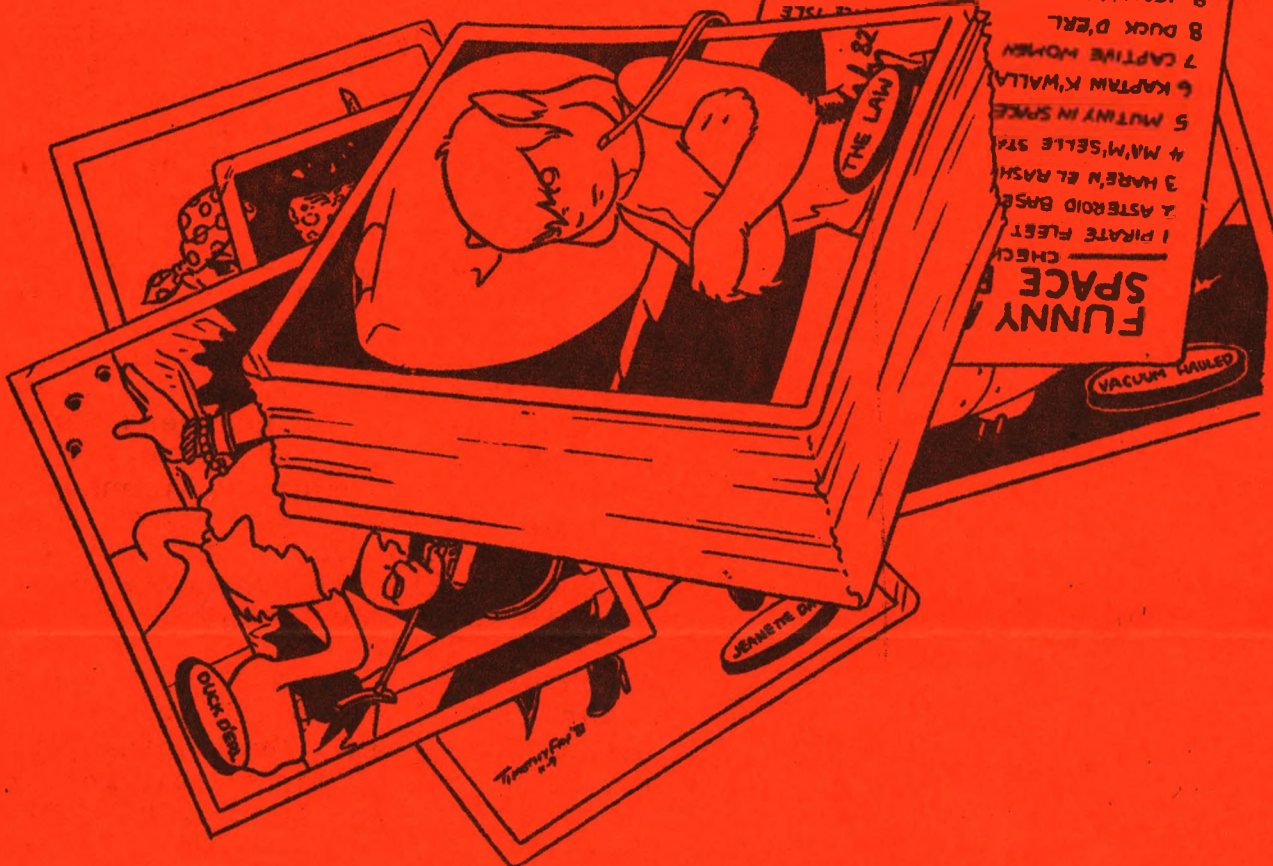


WHAT'S IN THE CARDS? FILE 770



"MIKE:SO WHATS HAPPENING WITH FILE 770? ...Not that I need File 770 for news. If I want to know what's going on in the pro field I can always read Locus, they seem to do quite well in that area. Ansible has excellent coverage both in the UK and a good deal of US news also. (It even had the news of where and how much to register for LA in 84 before you did!) and if there is any fmz-fan news I'm certain I'll get it with Izzard, Wiz, or one of the brilliant creations of Ted White and Dan Steffan. No, it's just that for some reason or other I have an unnatural curiosity as to what is the state of mind with you folks in LA and File 770 did seem to have some insights here, which is why I subbed and renewed it 2 or 3 times." (Dave Rike) For an answer, turn page --

ISSUE NUMBER THIRTY-SEVEN



ROUNDFILINGS

MIKE GLYER

up on timing and equipment needs, left little time for anything else. Certainly, I talked to one pro or fan who declined to come for each one who did. Through the efforts of Maureen Garrett (Official Star Wars Fan Club) Lucasfilm presented Frank Marshall, Howard Kazanjian, and documentary films and slides about RAIDERS, E.T., FOLTERGEIST and REVENGE OF THE JEDI to standing-room audiences. I got invaluable help in contacting writers and artists were Lydia Marano and Arthur Byron Cover of Dangerous Visions Bookstore.

At Loscon, Robbie Bourget helped carry at least half of the minute-to-minute operations of the program (rounding up guests, setting up AV equipment), doing so skillfully and effectively. Anne Hansen helped keep my head screwed on (arresting my attention at such odd moments as when I was wondering why Howard Kazanjian was running on so long -- forgetting that most of programmers would kill to get him). For assorted reasons, I especially appreciated the class and cooperation of program participants Steve Goldin, Art Cover, Steve Barnes, George Clayton Johnson, Tom Digby, Dennis Etchison, Elst Weinstein, and anyone who was on a panel at 11 AM on the day of your choice...

Loscon drew over 1300 people on Thanksgiving weekend. It looked like a fine convention -- wish I'd had time to attend!

----- 1. Feast or Famine Special -----

After rushing out three issues in two months, FILE 770 temporarily vanished from the scene because of *gasp* other commitments.

For six weeks beginning the end of September I prepared lessons for and taught newly hired tax auditors at the IRS. This was my first teaching experience as part of an IRS instructor panel -- I enjoyed it tremendously. I also found that it turned into an around-the-clock job, as there never seemed to be enough hours in the day to get everything accomplished. Some of that feeling can be laid to the other major move I was preparing for. In the middle of teaching I took an interview for IRS' Regional Management Careers Program. I passed the interview, and in effect got a hunting license for a management job. (The interviews screen out applicants for various reasons, while not guaranteeing jobs to those who pass.)

As quickly as I wrapped up teaching, I turned full attention to the Loscon 9 program. Organizing panels, tracking down participants, following

WORLD

FANTASY AWARDS

SPECIAL AWARD for long-time contributions to the field
-- Roy G. krenkel and Joseph Payne Brennan

LIFE ACHIEVEMENT:
Italo Calvino

BEST NOVEL: LITTLE, BIG
John Crowley

BEST NOVELLA: "The Fire
When It Comes", Parke
Godwin

BEST SHORT STORY: (tie)
"The Dark Country",
Dennis Etchison
"Do the Dead Sing?"
Stephen king

BEST ANTHOLOGY/COLLECTION:
ELSEWHERE, ed. Terri
Windling and Mark Arnold

BEST ARTIST: Michael Whelan

SPECIAL AWARD - PROFESSIONAL:
Edward L. Ferman

SPECIAL AWARD -
NON-PROFESSIONAL:
FANTASY NEWSLETTER, ed.
Paul C. Allan &
Robert A. Collins

BRITISH FANTASY AWARDS

BEST NOVEL: CUJO, Stephen
king

BEST SHORT FICTION:
"The Dark Country"
Dennis Etchison

BEST SMALL PRESS PUBLICATION:
FANTASY TALES, ed.
David Sutton, Stephen
Jones

BEST FILM: RAIDERS OF
THE LOST ARK

BEST ARTIST: Dave Carson

1982 CONVENTION

FANTASY

/Awards information at left reproduced from THE OSFIC NEWSLETTER. The following report was written by FRED LERNER/

The World Fantasy Convention might more accurately be called the World Horror-Fiction Convention. The reader whose primary interest is the high fantasy of Tolkien and Lewis, or the whimsical fantasy of Grahame and Milne, would have found very little to interest him here. The emphasis was on Lovecraft and his literary descendants, though the program included some participants representing sword-and-sorcery fiction.

Convention registration was well-organized. Each member was presented with a shopping-bag containing a beautiful souvenir book and several free paperbacks. The program schedule was printed on an attractive and very readable folder and included, in addition to the schedule of events, a map and guide to local restaurants and museums. Thus all essential information could easily be carried in a jacket or shirt pocket. I'd like to see this format become standard at SF conventions. I was impressed by the way in which all program items began and ended exactly on time; this was facilitated by the stationing in each room of a functionary with a large placard announcing to the speakers that they were within ten, and then five minutes of their panels' end.

The art show and huckster room contained plenty of good material in overcrowded quarters; this was perhaps a trade-off between adequacy of space and convenience of location, as both rooms were on the same floor as the registration area and program sessions.



The only flaw I noticed in the committee's arrangements was the name-badges; the tiny dot-matrix names were impossible to read more than a few inches away.

Perhaps because they were described so attractively on the program folder, the basic program presentations were disappointing. Two main tracks consisted almost entirely of panels; and of those I saw, in only one case did the moderator keep his panelists to the assigned topic. "Landscapes of Fear: the Use of Geographic Locations in Horror Fantasy" turned out to be five first-person accounts of the places

which inspired particular stories; there was little interaction among the panelists, and practically no discussion of general principals. "Creating a Fantasy World" was not the "practical demonstration in fantasy world-building" that the program advertised. Five panelists, under the laid-back if not comatose moderation of an inaudibly-mumbling Karl Edward Wagner, listed stories that influenced their own creations and deprecated the inspiration provided by dreams. But the actual details of defining and describing a world and its constituent cultures were never discussed in any meaningful depth; and I learned no more than I had already known about how fantasy-worlds are created by professionals, or about how I might go about creating one.

A panel is an inherently inefficient means of communicating information. It is best used sparingly at conventions, as a device for exposing to the audience speakers who become available at the last minute, or as a showcase for personalities unwilling or unable to give a structured talk. But when a topic admits of several opposing viewpoints, when those viewpoints are capably and vividly represented, and when ^{an} a skillful moderator supervises the proceedings, a panel can be exciting and effective part of the program.

Jack Chalker's "Biography of a Book" was such a panel. Advertised as a "step-by-step" account of publication procedure from manuscript to marketing, it included a representative writer (Chalker), agent (Virginia Kidd), editor (David Hartwell of Timescape Books), cover artist (Donald Maitz), publisher (Tom Doherty of Tor), reviewer (Charles Platt), and retailer (Joe Gonella of WaldenBooks). Under Chalker's careful direction, the panel did indeed describe the evolution of a mass-market genre paperback from author's typewriter to the rack in the shopping-mall bookstore, and, even more interestingly, explored the inherent conflicts of interest among the participants in the publication process.

I didn't attend any of the more than twenty "author readings", nor did I attend either of the Guest of Honor dialogues or the Awards Banquet: so my picture of the overall program is an incomplete one.

Were I planning a convention in New Haven, I would not choose the

Park Plaza Hotel. While the layout of the function rooms on the Ballroom level was convenient (if a bit cramped), the rooms themselves were noisy, with sounds from the adjacent sessions easily penetrating the folding walls, and inadequate public address systems making many speeches only marginally audible. The men's room on that floor was an abomination. And the hotel's air conditioning system had apparently been shut off for the winter; with the sleeping-room windows sealed shut and Indian summer weather at hand, things were a bit uncomfortable.

The limited size of the convention (only 750 memberships were available, though single-day tickets reportedly brought Saturday attendance up to almost 1000) and the centralization of program functions made for an intimate convention, and one which didn't have the overwhelming complexity and multiplexity of recent SF worldcons. I came away from the World Fantasy Convention '82 with the conviction that the large SF regionals could find a lot to learn from the fantasy cons. But I also realized that a strong interest in Lovecraftian horror is a prerequisite to full participation in the somewhat misnamed World Fantasy Convention.

PLUNDER DOWNUNDER

Carey Handfield sends word from Australia that THYME, the internationally famous Melbourne newzine is about to undergo a change of ownership. (The term internationally famous is used loosely, so as not to amaze 1.2 billion Chinese as yet unexposed to the fannish newzine from down under.) Says Carey, "With the last issue Andrew Brown and Irwin Hirsh coeditors and co-founders announced they planned to stop doing THYME." (Must have gotten THYME off for good behavior.) Brown is reportedly gafiating to spend more time on his music; he has been playing in a band. Hirsh will spend more time working on the Melbourne in '85 bid.

THYME's new editor is Roger Weddall (106 Rathdowne St., Carlton VIC 3053 Australia). He has already produced his first issue.

Australia also boasts THE SMOFF'S NEWSLETTER produced by Derrick Ashby (PO Box 175, South Melbourne VIC 3205 Australia). SMOFF stands for South Melbourne Organization of Fantasy Fans. The zine, originated by the fund-raising subcommittee of the bid is expanding its coverage to general fannish news.

BRUCE GILLESPIE, also of Melbourne, writes that he "has published SF COMMENTARY REPRINT EDITION: FIRST YEAR 1969. It contains



all of the first eight issues of SFC, out of print since the year they were published. This edition is printed and retypeset. More than 200,000 words. A new introduction by Bruce Gillespie. \$40. 200 copies only have been printed. Send checks to Bruce Gillespie, GPO Box 5195AA, Melbourne VIC 3001 Australia.

NORSTRILIA PRESS: Three Melbourne fans, Carey Handfield, Bruce Gillespie, and Rob Gerrand run Norstrilia Press, most of whose titles have been science fiction or about science fiction. Latest from

Norstrilia is THE PLAINS by Gerald Murnane, a borderline fantasy (published as general fiction is Australia) which has been nominated for the Age Book of the Year Award. To win, it must beat five other novels and six general books. This is the most prestigious literary award in Australia. Murnane's book tells of an alternative Australia in which the arts are the principal concern, and most people live in the interior of the country. Murnane's writing has been compared with that of Borges and Calvino.

NEW NASFiC FACTS

Not unlike the era when the comic strip "Doonesbury" could barely invent farcical Watergate developments faster than the scandal's participants could enact them, perpetrators of the Columbus in '85 hoax bid have been equalled in another life-imitates-art situation.

There is yet another '85 NASFiC bid in the form of a Columbus committee consisting of Cele Smith (chair), Mark Evans, Liz Gross, Larry Smith and Bob Hillis.

Dick Smith comments, "Bob Hillis told me at Windycon that there would be free memberships for the members of the original (hoax) Columbus in '85 committee if this real bid wins. I for one intend to claim



mine, although I may have to rush back from Australia to do so. I've heard that there are discrete phone calls trying to win support away from the ~~Detroit~~ Dearborn bid; no one has called me."

LAW WEST OF THE NASFiC: Albuquerque's courageous announcement of a 1985 NASFiC bid has come a cropper of some fans who actually read the rules. The North American Science Fiction Convention, which will be held provided Melbourne wins the '85 worldcon rights, must be staged in the zone being skipped for that year's worldcon. In '85, a Central Zone year, Dearborn, Austin and Columbus, but not Albuquerque, are in the right place at the right time.

THE DAN STORY: Writing about the Detroit NASFiC bid, Dan Story of Ann Arbor, MI, writes: "I am now cochair for services, Carol Lynn is cochair for operations, and Steve Simmons is mediator. This means if Carol and I can't agree on something, Steve has the tiebreaking vote on the matter. Steve will not be actively involved in running any part of the bid, or the con should we win the bid. He will most likely continue to be moderator/chair at our general monthly meetings, and he will closely observe all that goes on so that he may make informed judgements.

"The proposed board and committee structures /include/ an ad hoc board which is investigating bylaws and a constitution for the Southern Michigan Organization of Fans which will allow us to successfully file for federal nonprofit status....The ad hoc board consists of Brian and Denice Brown sharing one vote, Anna O'Connell, Carol Lynn, Dan Story, Vince Tessier, Nancy Tucker and Mickey Weeks.

"Our active membership includes eight past and present con chairs. Conclave chairs Tom Barber, Terry Harris, Steve Simmons and Dan Story. Confusion chairs Tara Edwards and Nancy Tucker. Howard DeVore who was an associate chair at Tricon and Brian Earl Brown who has chaired Autoclave.

"As far as our hotel plans go we have blocks with both the Westin at the Renaissance Center in downtown Detroit and the Hyatt at the Fairlane Center in Dearborn. The Westin block is for 1000 sleeping rooms and the majority of their function space. The block at the Hyatt is for the entire hotel except for the OH MY GOD suites which are only accessible by elevator with special room keys. The Hyatt has approximately 700 sleeping rooms and there is enough nearby overflow available if we needs it.

"We are currently leaning toward the Hyatt because of the overall qualities of the hotel and our projection of 2500 attendance based on Chicon's 5000."

Story discusses a conversation with Sirois and Taylor of the Austin bid, at Chicon, and other discussion with ConStellation committee people, about the difficulty of settling on a site selection procedure.

The Southern Michigan Organization of Fans (PO Box 8022, Ann Arbor MI 48107) is contemplating publishing THE FIFTH WHEEL, a VOICE OF THE LOBSTER clone. The decison has not been finalized.

PORTER TEES OFF ON ELRON

In the January 1983 issue of SCIENCE FICTION CHRONICLE, Andrew Porter's editorial raises the spectre of the faithful of Scientology bloc-voting the Best Novel Hugo to L. Ron Hubbard's new book BATTLEFIELD EARTH. Porter reviews several examples of book promotion which appear to capitalize on the religious devotion of Scientologists, notes the book's promoters' willingness to spend heavily courting fannish opinion, and leads into this expression of concern: "Members of the ConStellation [1983 WorldCon/ committee fear that, as the Hugo award is the one major SF award that is voted on by the general public, many followers of the teachings of L. Ron Hubbard will join the convention solely to vote for BATTLEFIELD EARTH for the Hugo award."

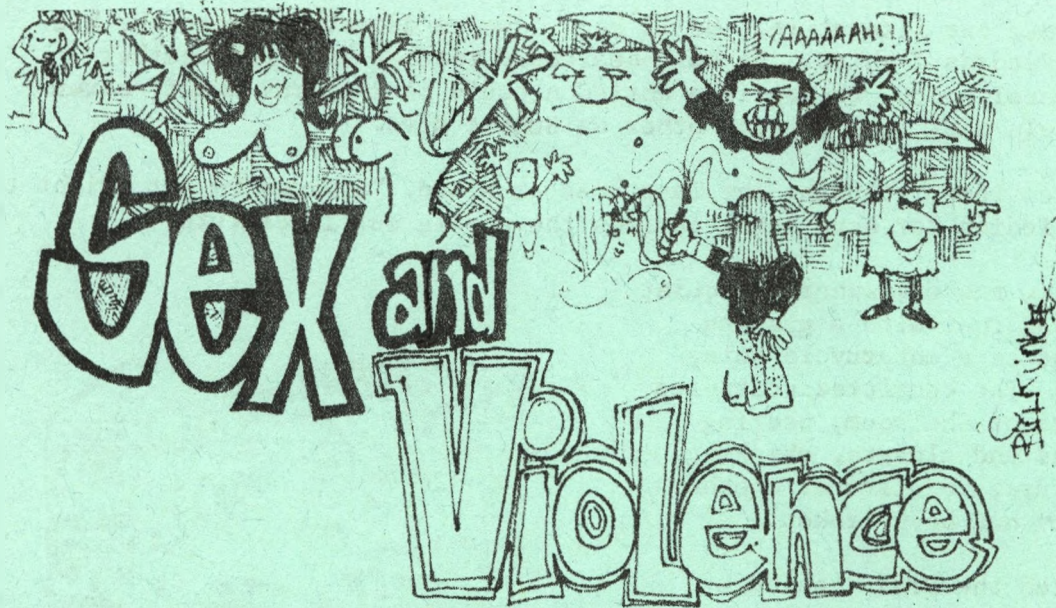
Porter considers other major awards in the field, such as the Nebulas and World Fantasy Awards, to be insulated from such bloc-voting by their screening processes (a jury, or limited membership). He cautions, "I am also not implying that the book is terrible, and does not deserve to win. Many a nominee has won a Hugo because the author was retiring from the field, or had recently died (literally or creatively), or because all their friends voted for the nominee."

Nominee juries, and other variations on the electoral college, which serve to protect things selected by popular vote from the public whim, are a whole can of worms fandom might like to leave unopened. For even if the Hugos were screened, how could BATTLEFIELD EARTH, a science fiction doorstop in the tradition of DUNE and TIME ENOUGH FOR LOVE ~~and KISSA KEREVEN~~, by a writer whose name value was once on par with E.E. Smith, Leinster and Del Rey, possibly be excluded from contention?

C. J. Cherryh's DOWNBELOW STATION copped the Best Novel Hugo at Chicon with 383 votes (after automatic runoff). Porter's right that it wouldn't take a particularly large number of non-fans joining the WorldCon solely to vote Hubbard the Hugo to accomplish that goal. Mind you, nobody has suggested anyone would buy up 400 memberships and stuff the ballot box -- Porter is simply pointing out what could happen given enough willing individuals. He concludes, "Six months from now, let's see what happens. Either I'll be incredibly right, or fantastically wrong." [SF CHRONICLE, PO Box 4175, NY NY 10163. Subscriptions \$15 per year.]

COURT-MARTIAL IN GERMANY

Leigh Strother-Vien, serving with the US Army in Germany, reports "The last Saturday in August I lost complete control of my temper. Since I haven't lost control of it since the age of 13, a lot of leftovers jumped in. I blew up at an NCO, with two witnesses, and (don't ask me how) found myself with a hand 'round her windpipe." She was court-martialed, reduced one grade, to PFC, and heavily fined. Strother-Vien considers the reason she got off lightly, compared to the punishment they could have imposed, was "the fact that I had been in no trouble whatsoever until said incident. Having a Captain for a character witness helped, too."



ROUNDFILINGS MIKE GLYER

NOW IT CAN BE TOLD: Yes, there were dark days for the LA in '84 bidders, even though the field seemed wide-open once the fans in LA stopped running against each other. We excerpt the following tape, made secretly without the knowledge of those speaking:

"The trouble with bidding for the worldcon," said SMOF #2, "is that we have only one hotel suitable for holding it."

"Maybe," said Pooh. "But surely we are better off than those towns that have no hotels where a worldcon will fit."

"Yet they are better off than we," rebutted the Human Wallet. "They have no Doug Wright."

"Aye, there's the rub," said the Elephant. "For in bidding, we cannot sign a contract until we win the convention. And Doug Wright, seeing us plan a Labor Day Weekend convention at the named hotel, will maliciously swoop in to sign his own convention there on the very weekend we had planned."

"I should have thought of it instantly," gasped the Con Artist, surprised that the problem had not occurred to him.

"Then again," said the Green Flash, a trace of irony in his voice, "Wright has but one con to give for his country."

"He needs only one," said the Lucasite. "It's like cognitive dissonance -- two sf conventions cannot occupy the same hotel at the same time. It's hard enough for an sf con and the Knights of Columbus..."

"No, no," interrupted the Master of the Tower. "The idea is to get him to commit to a hotel other than the one we want."

"How? He'll read our literature. He'll know. We're doomed," sighed the kid in the Death Records T-shirt. He half-heartedly reached into his leather satchel for hotel specs, to see if a WorldCon could be run from twenty-seven hot sheet motels next door to each other on Sunset Blvd.

"Now there's an idea," thought the Tarot-dealer aloud. "How can we get Wright to think we're bidding for some hotel besides the one in our literature?"

At that moment, the atmosphere of quiet desperation was rent with a gasping snarl as loud as a motorcycle being jump-started. The committee scattered to the corners of the room, peering into cupboards and closets, checking behind furniture, to discover whether their security had been broken.

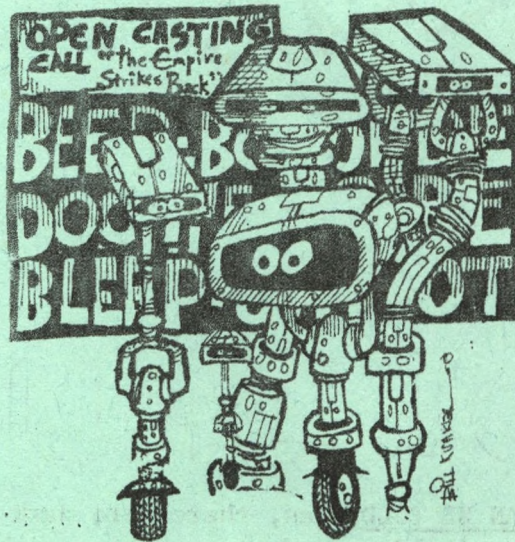
"Here," pointed the Prexy behind a couch. He kicked at the prostrate form of the Minstrel, who stopped snoring, and relaxed his hold on the empty Hank's bottle in his hand.

"How lifelike," observed the Completist. "At least it's clear he overheard nothing. But we shall have to empty the room to be sure our meeting continues in privacy."

"Hm," thought the Chairman of the Board, "as long as we have to move him anyway, I have an idea that may solve two of our problems at once. I saw it in a movie."

"Well, we knew you didn't read it in a book," meowed the crime-fighter.

"But I shall explain." And as they put their heads together he quietly elaborated.



The old red van veered around the corner, tires squealing. Straight ahead was a hotel entranceway, whose marquee read "Welcome Science Fiction, Horror & Fantasy Convention (D. Wright, proprietor)." As the van braked in front of the door, the back doors shot open, the body of a filmsinger hurtled out, and the van gunned its engine to race off in a cloud of fumes. Seeing that the body on their doorstep had no membership badge, minions of the Convention Security Staff swarmed over him.

"Aha!" swelled the voice of the security squad leader triumphantly, as he fished through the contents of the body's wallet. "This identifies him as a spy -- he's the Hotel Liaison for the LA '84 Worldcon Bid. Fearless Leader must be alerted. And look here -- an envelope full of letters of agreement, blank contracts and reservation cards from Motel 6 in Pacoima. I always knew the site in their bidding literature was a sham to misdirect us -- immediately, take the captive to the Presidential Suite!" And away the Minstrel went, on the shoulders of six husky security gophers.

Miles away the van slowed, and the fanhistorian at its wheel decided, "We shall call this chapter of LASFS history, 'The Fan Who Never Was.'"



ART BY CHARLIE WILLIAMS

TRUFAN ADVENTURES (c) 1982 W. Batty

ASTONISHINGLY WITTY CAPTIONS BY WARD OLIVER BATTY

Oh, yes, what is this all about? you're wondering. So am I. It all started when I opened MYRIAD 99 where a co-contributor of the comic strip run in F770:36 was frothing, "I'm really P.O.ed at you. I started just to write a real quick 'fuck you' letter but was talked out of it. If you are going to run the TRUFAN ADVENTURE strips you are going to have to do some things. You credited the strips wrong. I'm well aware that you think that Charlie thinks up all these great jokes and I'm riding on his coattails by filling in the words but comic strips are credited by writer/artist. Not the way you did it. You are going to have to acknowledge that they are called Trufan Adventures and they are copyright Ward Batty. And if you plan on cutting off my sub after 1) having great fun at my expense in the pages of FILE 770 over the last year or so, and B) running the strips that I GET PAID FOR elsewhere then I guess you know what you can do with my strips (and printing any more isn't it) and my sub. I don't know what it takes to get comp copies but if this isn't it then forget it. I'll send it elsewhere where the money for one strip pays for a YEAR of your fanzine. OK?"

While I have been known to make a mistake -- say every thirty or forty seconds -- the only mistake I feel I made here was failing to read Ward's mind. When these strips were offered for use in the Chicon daily newzine, I was not informed of their running title, their copyright, nor any special etiquette I needed to follow in who got top billing. Lord only knows how I could raise the \$6 necessary to top my rival publishers' bids... Sniping aside, I hardly consider Ward to have been dealt an insult by receiving the same credit that other contributors to artwork in F770 receive. (See page 22 of last issue.) Why would I want to insult someone who is among the most fertile sources of original humor to turn up in fandom recently, and who has (unawares, I concede) filled the void left in my editorial heart since Rick Katze departed INSTANT MESSAGE?

Suffice it to say I will treat Ward, from now on, with due homage.

LETTERS

Harry Warner Jr., 423 Summit
Avenue, Hagerstown MD 21740

Maybe my sense of fannish responsibility will revive soon, because I've definitely decided to retire at the end of this year so I should in theory at least have more spare time soon, provided I don't absentmindedly drop dead in the meantime. I haven't signed the official retirement documents yet, but it really doesn't matter. If I changed my mind about retiring at this point, after the management has gone through the incredible amount of red tape involved in preparing me for retirement, I'm sure I would be immediately fired in retaliation for causing all that wasted effort. (It took two months, exactly, for my pension benefits to be calculated, and just now I'm in the midst of an estimated 30 more days during which the necessary retirement documents are drawn up.) I won't quite achieve one of my working goals, that of outlasting everyone who was working for the newspapers when I took the job forty years ago. But I came close, since only one active and one semi-retired employees remain after all these years, and I've seen virtually every physical attribute of the newspaper plant replaced during my tenure, except for a few books.

Your 35th issue provides an excellent example of how cons have taken over even fanzine fandom. In fact, I wonder if the cons have become so numerous and so large and so attention-drawing that they have caused discombooberation among some of the sponsors. If Marion Zimmer Bradley is fan guest of honor at Esotericon and the Wollheims are fan guests of honor at Lunacon, someone has lost track of the passing of time or I'm accidentally occupying an alternate universe or my memory isn't what it used to be.

And I feel more convinced than ever that I'm too old and feeble to attend cons nowadays, after reading the dramatic narratives by Jerry Pournelle. The excitement of seeing five policemen respond to a complaint and watching a pro being expected to pick up his badges would probably be too much for me, it it was so extreme that it caused him to write a half-dozen pages and make his world debut as a conreport scrivener. I can feel in my bones that something even more tumultuous would confront me if I attended a con somewhere, like a drunken fan staggering down the hall in the hotel or distribution of a program book which nobody could find anything to complain about. And you know how long-winded I am when the time comes to write about something, so you can guess how much paper I would fill with an account of these prodigies.

/From Harry's second letter/ The Chicon issue of FILE 770 arrived yesterday, providing me with my first fully detailed account of what went on in Chicago.... You deserve all sorts of congratulations for the special committee award. You earned it fair and square. But I think you provided an extra service by being chosen for such an award: the demonstration that it provided how even in a worldcon organization there are at least a few people aware of fanzines and desiring to promote them.

The opposite of congratulations should go to what happened at the

The business session involving the fanzine Hugo. I foresee nothing but more fussing and feuding ahead if the proposed changes in the rules are ratified next year. The semiprozine criteria fail to segregate from fanzines certain possible publications. Someone very anxious to win a Hugo can send out a couple thousand copies of each issue of his publication, if he can afford it, and can get hold of a con's mailing list or some such source of names, and there will be the same old problem reborn: how does a fanzine with a few hundred copies circulated compete against those with huge circulation? ((The only way such zines ever compete against larger circulation is to appeal to the narrower, more specialized segment of fandom which, fortunately, also contains a higher proportion of actual voters. Participation in Hugo balloting is a bit more haphazard among zines appealing to a less fannish readership.))

There's another unresolved problem: what's the meaning of "an average press run of at least 1000 copies per issue"? The average of all issues published in the year under consideration, or all issues since the publication began, or what? And how does a worldcon committee verify the press run of a publication, if someone claims its editor is lying? ((There are methods of doing this: the real problem is that no provisions were made to enforce the rule. Since any zine of 1000 or more circulation is likely to use bulk or second class rate postage, the attendant paperwork would provide some measure of circulation for the year.))

I still think the best distinction between a fanzine and a semiprozine would be the matter of whether at least half of the total copies distributed are sold. But I recognize that this would disqualify a few worthy cases, like yours and WARHOON, so I'll file it away among my other good ideas that don't work for some reason or other, and try to find lots of additional room for that particular file since it's growing all out of bounds.

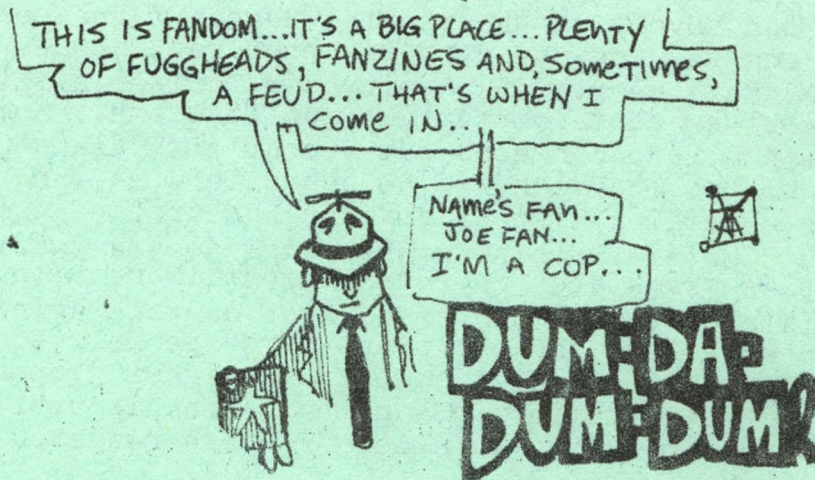
Bruce D. Arthurs, 3421 W. Poinsettia, Phoenix AZ 85029

I realize that we haven't been on the best of terms for some time (to put it lightly). However, there's a bit of information I'd like to be made public, because lies are being spread about it.

Last Friday, December 3, I resigned from any association with the Central Arizona Speculative Fiction Society. This included my office as Vice-President, my position as Assistant Editor on MAW, the CASFS newsletter, and my membership in the organization.

I learned just a short while ago that Bruce Dane, the Chairman of the Board of CASFS refused to accept my resignation from CASFS. That's right: "refused".

I won't go into how pathetic it appears when a person who no longer wishes to be a member of an organization is told he's not allowed to quit. Perhaps Mr. Dane intends to force me to attend meetings at gunpoint. In any event, I am not and have no intention of being a CASFS member, now or in the foreseeable future. The only thing I can imagine making me attend any future meeting would be if the program item was watching Mr. Dane sit on his Little Tin God badge and rotate.



Mike Resnick, 11216 Gideon Lane, Cincinnati OH 45212

I read your worldcon report in File 770 with interest and enjoyment, but I do want to set the record straight on a couple of points. You mention on page 2 that "Mike Resnick endeared himself permanently to the committee by moving into a lower-floor room previously blocked for Artist GOH Kelly Freas, the latter winding up in the clouds on the 24th floor."

The fact of the matter is that I walked up to the hotel registration desk on Tuesday night and asked for a room. They gave me something on the 21st floor, and having experienced a couple of Windycons in the Hyatt, I asked if they had anything on a lower floor. They gave me a 5th floor room. I really and truly didn't tell them to throw Kelly out on the street; hell, he wasn't even there yet. The room was sold to us as a single room, the rest of the suite was locked -- and indeed, once we found out it was part of Kelly's suite, we immediately volunteered to move out. I have in my possession a note from Kelly, in his beautiful script, to the effect that since the hotel had also rented out the other half of his suite, he and Folly had decided to take a suite on the 24th floor. You wanna blame the hotel, go right ahead, but don't make me the villain in the piece.

As to the costume ball, the judges knew before hand that the costumers were to be divided by category -- Novice, Journeyman, and Master -- but when we sat down to deliberate, we found that the forms (or at least that portion of the form that we possessed) had no information as to which costumer was in which category. (I might also point out that more than half of the nine major award winners were not Masters.) I should also note in passing that the judges thought the biggest audience reaction was for the "Royal Canadian Mounted Police" /sic - "Starfleet"/ one of our runners-up. However, if masquerades were supposed to be judged by audience reactions rather than other criteria, the committee would use an applause meter rather than a judging panel.

((Apologies for the wording on the Freas item which gave an unintentionally malicious connotation to your status in the Freas' room story. As to the masquerade -- I cited the crowd reaction in support of my own opinion about the Fink/Paczolt entry, an opinion I would have had in any case.))

NEWEST BOSTON BID

INSTANT MESSAGE #326 spreads the word that Rick Katze and Chip Hitchcock played in a bridge tournament recently and each won a couple of trophies. The NESFA moved that Rick and Chip chair any future bidding committees. The motion passed one to nothing.

MARRIAGE: Judith Ann Lucero wed Martin Alan Turchin on Oct. 18, in San Francisco.

NOW IT CAN BE TOLD: Now that I have the space... The Pat Terry Award is presented at each year's WorldCon by the Sydney Science Fiction Foundation (of Australia) to science fiction humorists. Randall Garrett won this year. We now know, from the SSFF newzine FORERUNNER, that the other nominees for the award were Harry Andruschak, Robert Aspring and Marc Ortlieb. Say, those people do have a sense of humor...

GUFF: THYME 19, the first issue edited by Weddall, reports that neither Bruce Gillespie nor Andrew Brown will be candidates for the fan fund which sends Australian and U.K. fans to prey upon one another. As a consequence, GUFF's British administrator Joseph Nicholas is "making discreet enquiries viz. the possibility of bringing a Britfan out here for Syncon '83." As only Nicholas can be discreet.

NEW FAN FUND: THYME 19 also announces the Fan Fund of Australia and New Zealand. The initial trip will send "kiwifens" from New Zealand to Syncon '83 in Australia. New Zealand agent: Sue Dickie, PO Box 1401, Wellington NZ. Australia agent: John Newman, PO Box 4, Thornbury VIC 3071, Australia. One awaits further discreet data.

CLIPPING FROM TNFF: "Frank Denton retired after 30 years in education the past 12 as Director of the library of North Seattle Community College. He is currently writing an article on experiences in Alaska; he visited both ends of the pipeline. He is also working on a mystery novel. In July, Frank was a teacher of an SF course sponsored by the University of Puget Sound and Pacific Lutheran University, titled 'Exploring Science Fiction and Fantasy for Teachers and Librarians.' Northwest authors involved were Julian May, Vonda McIntyre, George Florence Guthridge and Frank Catalano."

NAKED TRUTH ABOUT NESFA: The New England Science Fiction Association recently received a report from its select committee looking "into the difficulties that NESFA members saw in the structure of NESFA" as viewed by the members themselves. This was the hit parade:

- (1) Meetings are too long.
- (2) There is too much business discussed at meetings,
- (3) Most committee reports are too long and receive too much discussion.
- (4) Discussions are getting too heated.
- (5) The membership is spending more time on detail than on policy.
- (6) There seems to be some confusion about what current policies and priorities are. Concluded the select committee of Mike DiGenio, Sue Hammond, Suford Lewis and Skip Morris: "If we are not sure of what we are doing, we are likely to have some difficulty doing it."

One can only speculate that their committee report was too long, discussed at tedious length, and pondered in great detail by people in some confusion as to what the hell the whole point was anyhow...

ART CREDITS: Taral: 1. Jeanne Gomoll: 2. Mel White: 4. Alexis
Gilliland: 5. Michael McGann: 6. Bill Kunkel: 9,10,14. Al White: 16.

SHORT ITEMS: Eva Whitley's case against a restaurant which denied her the opportunity to breast-feed her son in public was resolved in a hearing before the Human Relations Commission recently. It's evidently a She Can Never Speak of It Again settlement, in which They Never Ever Did Anything Wrong and Promise Never To Do It Again.The Atlanta in '86 bid has lost Rich Howell as Treasurer and Angela Howell as Hotel Liaison, through their resignations. Mike Rogers is tabbed to become the next treasurer of the bid....Eva Whitley has become in charge of food functions at ConStellation.

JACK CHALKER WRITES: (Regarding the 1983 WorldCon): "As of December 1, ConStellation had 3611 members, well ahead of any other worldcon at this point. // The promised crab feast will be Sunday early evening in the Convention Center, followed by the Hugo Awards. This will make it the Hugo Awards Crab Feast. Since we have additional seating for 4000 even if lots more folks buy crab feast tickets than we assume, we saw no reason not to revive an old tradition.

"Bob Mr. Moose' Lovell has moved out of Smof Central in Baltimore and gone to Ann Arbor permanently to be near Toots Larue and other midwestern wonders. // Mike Walsh lost his job managing a Waldens and is devoting full time to the worldcon at present. // ConStellation is solidly on track as of now with far less divisiveness than one would expect. About the only major unfilled post is that of head of baby-sitting services. This is NOT a baby-sitting job but a departmental coordinating job (we hope to have pros hired for it like Chicago). So far nobody's interested. // PR3 will be out on time and will contain the hotel forms. Needless to say, it is vital that those forms come back quickly. Right now we have enough rooms to put up all our attending members, but that will constrict rapidly. Local (200 mile radius) PR3s with hotel forms will be mailed a week after everybody else's to get some fairness in the system. Everyone except the GoH's must put in a form."



Mark L. Olson (49)
1000 Lexington St. #22
Waltham MA 02154

FILE 770:37
Mike Glyer
5828 Woodman Ave. #2
Van Nuys CA 91401

FIRST CLASS

Your subscription ended _____
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Philadelphia in 1986 Survey I
Programming at a Worldcon

The chart below is based on a survey done by Noreascon II. Circle the appropriate value for each item using the scale below. If you're not familiar with a given item, please leave it blank.

- 0 = should NOT be part of a Worldcon.
1 = don't care about this item.
2 = not very important to me.
3 = somewhat important.
4 = very important to me.
5 = wouldn't be Worldcon without it.

Fandom							
11. Fan Art		0	1	2	3	4	5
12. Fan History		0	1	2	3	4	5
13. Fan Olympics		0	1	2	3	4	5
14. Fan Politics		0	1	2	3	4	5
15. Fanzines		0	1	2	3	4	5
16. Filksinging		0	1	2	3	4	5
17. Fringe Fandom		0	1	2	3	4	5
18. Regional Fandom		0	1	2	3	4	5
19. Worldcon Bids		0	1	2	3	4	5
Other							
1A. _____		0	1	2	3	4	5
1B. _____		0	1	2	3	4	5
1C. _____		0	1	2	3	4	5

Science Fact							
31. Computers		0	1	2	3	4	5
32. Energy		0	1	2	3	4	5
33. Ethics		0	1	2	3	4	5
34. Futuristics		0	1	2	3	4	5
35. Medicine		0	1	2	3	4	5
36. Social Sciences		0	1	2	3	4	5
37. Space Program		0	1	2	3	4	5
Other							
38. _____		0	1	2	3	4	5
39. _____		0	1	2	3	4	5
3A. _____		0	1	2	3	4	5

SF/Fantasy							
21. Art		0	1	2	3	4	5
22. Artist Workshop		0	1	2	3	4	5
23. Criticism		0	1	2	3	4	5
24. Editting		0	1	2	3	4	5
25. Genre Themes		0	1	2	3	4	5
26. Getting Started		0	1	2	3	4	5
27. History of		0	1	2	3	4	5
28. In the Media		0	1	2	3	4	5
29. Teaching SF		0	1	2	3	4	5
2A. World-Building		0	1	2	3	4	5
2B. Writer Workshop		0	1	2	3	4	5
Other							
2C. _____		0	1	2	3	4	5
2D. _____		0	1	2	3	4	5
2E. _____		0	1	2	3	4	5

Special Programming							
This is programming items which cut across two or more tracks.							
41. Children's	Programming	0	1	2	3	4	5
42. Gay/Feminist	Programming	0	1	2	3	4	5
Other							
43. _____		0	1	2	3	4	5
44. _____		0	1	2	3	4	5

Since 1986 is the fiftieth anniversary of the first SF convention, our proposed theme for the Worldcon is "Fifty Years: The Fast Through Tomorrow." Using the code numbers given above, please:

1. List five items where we should have a retrospective look as to how that these have changed in the past fifty years.

2. List five items where we should program a "state-of-the art" look at where these are today. (You can repeat items from #1.)

3. List five items where we should consider the changes likely to occur in the next fifty years. (You can repeat items from #1 and #2.)

Philadelphia in 1986 Survey I
Programming at a Worldcon

What do you want at the 1986 Worldcon?

No, it isn't too early to ask. After all, the Worldcon belongs to all the fans. The Philly in '86 Committee is only asking your permission to run it--and we think that we can do a hell of a good job, too.

The purpose of this survey and the ones we intend to run in future issues of our bidzine, Greater Philadelphia, is to find out how you want the Worldcon to be run. We think that the fans should have a say, and these surveys will give you a chance to get your two cents in as early as possible.

Since the results of this survey will probably be of interest to the '83, '84, and '85 Worldcons (and, probably, a lot of regionals), we'll present the results in the next issue of Greater Philadelphia sometime next spring. We'll also feature whatever comments you care to send in. We know we can't have thought of everything that needs to be asked, and Worldcon programming is one thing that's bound to generate controversy.

A couple of final notes. First, please don't take any question as an example of our opinion as to how some part of the programming should be run or whether or not we're in favor of excluding some area of interest. We're asking because others have raised the question, and we want to see what you think about that point. Secondly, when you're done with this survey, just mail it back to us at:

PHILLY IN '86 SURVEY
ZLEW WOLKOFF
3300 UNION DEPOSIT ROAD
APT. G-304
HARRISBURG, PA 17109

or drop it off at any Philadelphia in 1986 Party. And thanks for your help by filling out the form.

Before we get to the tough questions, we'd like to ask you a few easy ones about yourself.

How many previous SF conventions have you attended?

0___ 1-4___ 5-8___ 9-12___ 13 or more___

How many previous Worldcons have you attended?

0___ 1___ 2___ 3___ 4 or more___

Where are you from?	Northeast US___	Eastern Canada___	Britain___
	Southern US___	Central Canada___	Australia___
	Midwest US___	Western Canada___	Europe___
	Western US___		Other___

Are you supporting a Worldcon bid for 1986? Yes___ No___

If yes: Philadelphia___ Atlanta___ New York___

Now, the hard questions start.

What percentage of general programming at a Worldcon (panels, readings, etc.) should be given to each of these three programming tracks?

Fannish Programming___ SF and Fantasy___ Science Fact___

JAN HOWARD FINDER: What can be said about a marsupial groupie? Who became a British fan with a funny accent, while living in Europe, because of John Brunner. It was in '75, that Jan went to Australia and met his first wombat and other mighty and magnificent marsupials. While there he climbed Ayers Rock, sampled sea-food in Brisbane, froze on the train to Ballarat and met what seemed to be old family, the Aussie Fen. To celebrate the best Worldcon to date, Jan organizes the AUSSIECON Reunion Party each year at the Worldcon. He works hard at raising money for DUFF and published FINDER'S GUIDE TO AUSTRALTERRESTRIALS, selling it and sterling silver marsupials to the unwary. Going to more cons than his budget allows, Jan promotes the MELBOURNE IN '85 bid and has learned to fasten the chain on his hotel room door. (Tucker made me put that in!) He is also an easy mark for a backrub, just ask him for one. His hands are supposed to be two of the best in fandom.

NOMINATED BY: Mike Glicksohn, Mike Glyer, Carey Handfield, Paul Stevens, Wilson "Bob" Tucker.

ALEXIS GILLILAND: Alexis, founder of the International Cookie Conspiracy, is witty, charming, and sinister (or at least left-handed). He has furnished countless cartoons plus a few locs to innumerable fanzines. A glutton for punishment, he has chaired half a dozen Disclaves and hosted the hordes of WSFA in his home for the last fifteen years, not to mention wandering Brits and Aussies. He now proposes to take his act on the road...along with his wife, Dolly...and draw cartoons all over Australia.

His good attitude towards the important things in life is shown by the fact that he brews his own beer and ale in the basement and has his friends and itinerant fans over to help him drink it.

NOMINATED BY: Merv Barrett, Avedon Carol, Bertram Chandler, Bill Rotsler, Mike Walsh.

JERRY KAUFMAN: He has been active in U.S. fandom since 1966: publishing fanzines, founding apas, attending club meetings in Ohio, New York and Seattle. He has also appeared in several fan dramatic performances and on unnumbered panels (on fanzines or Delany) at conventions. He is known for his dramatic readings from Walt Kelly and R. L. Fanthorpe, and becomes slightly more amusing after two beers. He is best known in Australian fandom for stomping George Turner (in print) with his hob-nailed sneakers, and for acting as hostelier (with his housemates) to Australian Traveling Giants.

NOMINATED BY: Richard Bergeron, Andrew Brown, Irwin Hirsh, Linda Lounsbury, Sandra Meisel, Marc Ortlieb, Stu Shiffman.

CHARLOTTE PROCTOR: WHY I SHOULD WIN DUFF (in 100 words, more or less, by Charlotte Proctor.)

1) Having been graced by the presence of both Marc Ortlieb and Peter Toluzzi, Birmingham fandom would like to ~~inflict~~ send a representative to Australia in turn.

2) Hands across the water; or Cultural Exchange: Birmingham feelie fandom has, by all accounts, a lot to learn from Australian backrub fandom.

3) With the distinct possibility of a worldcon being held in Atlanta (which is right next door to Birmingham) in '86, it is only fitting and proper that Southern (U.S.) fandom and the Southern-most fandom of all get to know one another even better.

NOMINATED BY: John Foyster, Meade and Penny Frierson, Jim Gilpatrick, Dick and Micki Lynch, John Packer.

Once more: votes must be to the administrator by MARCH 31, 1983.

DUFF: The Down Under Fan Fund was created in 1972 to encourage closer ties between fans in Australia and North America.

With host country alternating each year, there have been 10 exchanges of fan representatives since then, supported entirely by voluntary contributions from fans all over the world. DUFF representatives visit a major SF con in the host country and visit with fans they might otherwise never meet in person. DUFFers are treated as special guests and are always well looked after.

DONATIONS: DUFF exists solely on the contributions of fans and always welcomes material that is auctionable and donations of money. There will be auctions of DUFF material at future conventions. Contributions may be brought to a convention or sent to the local administrator. Anyone may contribute, even if ineligible to vote, and donations in excess of the voting donation are gratefully accepted. Checks should be made out to Down Under Fan Fund or Joyce Scrivner (in North America) or Peter Toluzzi (in Australia).

VOTING: Any fan active in fandom since January 1982 may vote. Ballots must be signed and be accompanied by a donation of at least \$2. Each person is allowed only ONE VOTE. If you think your name may not be known to the administrator, please include the name of a fan or fan group who can vouch for you. We will not count unverifiable votes. ALL VOTES MUST REACH AN ADMINISTRATOR BY MARCH 31, 1983.

DUFF uses the Australian preferential system of balloting to guarantee an automatic runoff and a majority win. You rank the candidates in order of preference (1,2,3,4,...). If there is no absolute majority for one candidate after the first count of votes, first place votes for the lowest ranking candidate are dropped and the second place votes on those ballots are assigned to the candidates named. This goes on until one candidate has a majority. It is therefore important to vote for second and third and fourth places, especially if you choose to write in a candidate. (You are not required to fill in more than your name and first choice.)

CANDIDATES: Each candidate has posted a \$5 bond, provided signed nominations and has promised (barring acts of God) to travel to the 1983 Australian National Convention, SYMCON 83, in Sydney, New South Wales, Australia, held June 10th-13th, 1983. Platforms are reproduced on the reverse side of this form, and ballot is below.

ADMINISTRATORS: Joyce Scrivner, 2732 14th Ave. S., Minneapolis, MN 55407 USA
Peter Toluzzi, PO. Box H143, Australia Square, NSW 2000

*** *** *** *** *** *** *** *** *** *** *** BALLOT, DUFF, 1983

I vote for (list 1,2,3,...): SIGNATURE: _____

JAN HOWARD FINDER _____ Name (print): _____

ALEXIS GILLILAND _____ Address: _____

JERRY KAUFMAN _____

CHARLOTTE PROCTOR _____

HOLD OVER FUNDS _____

NO PREFERENCE _____

If you think you may not be known to the administrator, please give the name of a fan or fan group to whom you are known: _____

WRITE IN: _____

Reproduction of this form is encouraged, provided that the text on both sides is copied VERBATIM. Please indicate who is producing the ballot.

This original ballot produced by: JOYCE SCRIVNER, 21/10/82.