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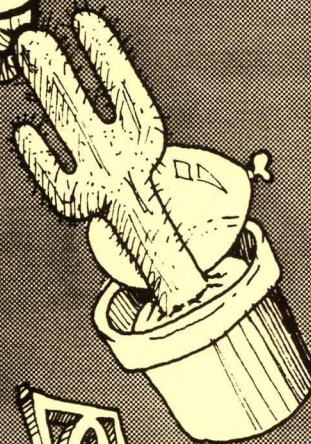
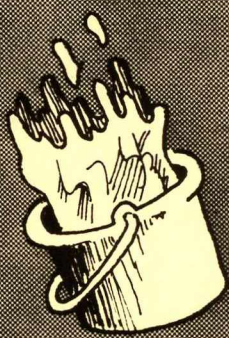
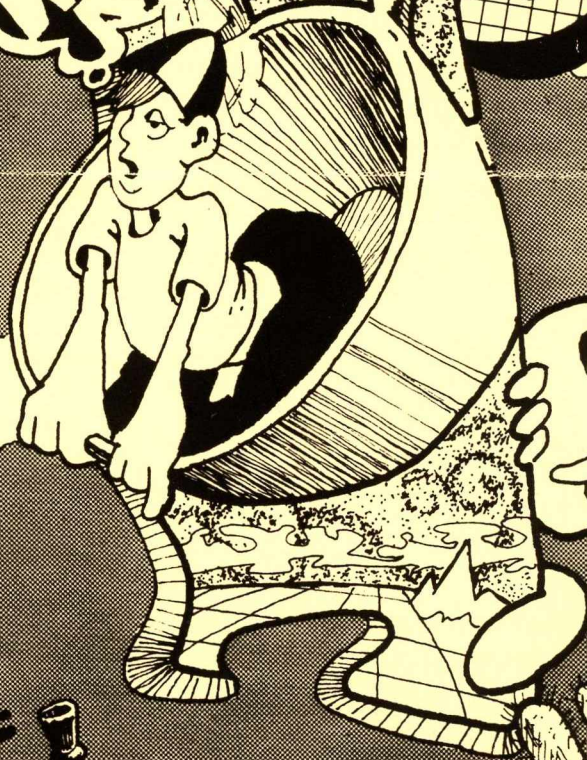
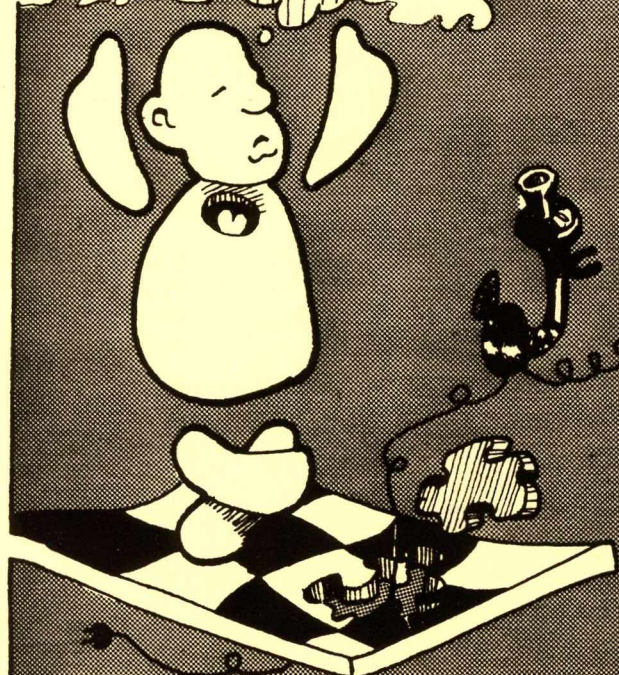
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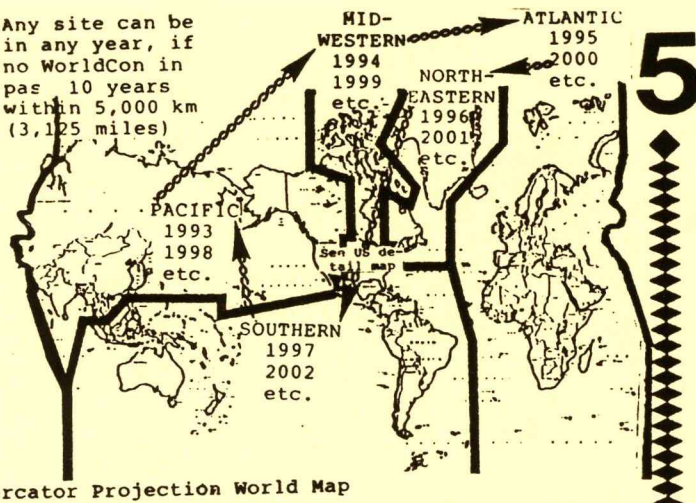
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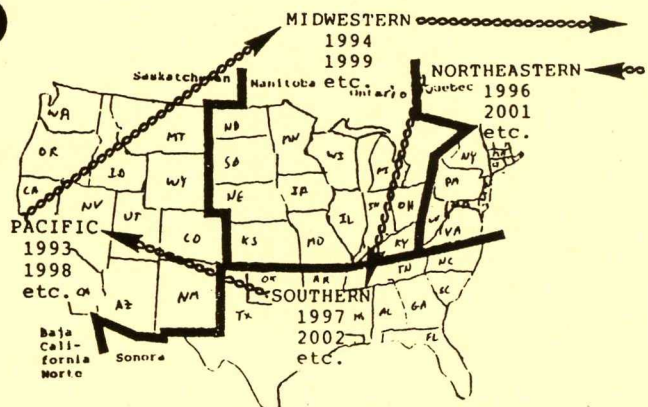


FA

Any site can be in any year, if no WorldCon in past 10 years within 5,000 km (3,125 miles)



Mercator Projection World Map



United States Detail Map

THE TWILIGHT ROTATION ZONE: A noted convention fan says the time has come to change the way WorldCon sites are chosen. We dust this lead off about once a year, this time with a difference. Erwin S. "Filthy Pierre" Strauss, publisher of the SF Convention Register has placed on the table three different proposals to restructure the site selection zone rotation, each of which would revolutionize the process by dividing all the world into zones for the first time.

The few British and Australian fans who frequent North American WorldCon business meetings were, in the past, always able to veto any suggestion to limit overseas' fandom's right to bid at any time, arguing against it on grounds of morality and practicality. North American fans were loathe to impose zones on Europe or Australia against their will (to the extent that will was revealed to them by the idea's opponents). Strauss' proposal follows Conspiracy, where a number of different European fans expressed strong interest about being included in the rotation system, assuring regular non-North-American

WorldCons. Whether they represent a majority, it was the first time in memory any non-North-Americans publically advocated the idea.

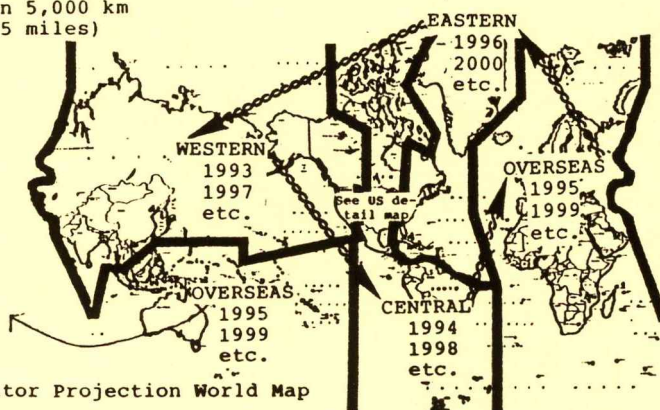
There is also some sentiment in North America to impose zones on overseas sites to prevent Europeans from "trapping" the Western zone (Brighton and the Netherlands were selected for Western zone years), and in effect creating a de facto European zone.

Strauss' three plans respectively call for a three-, four- or five-zone rotation.

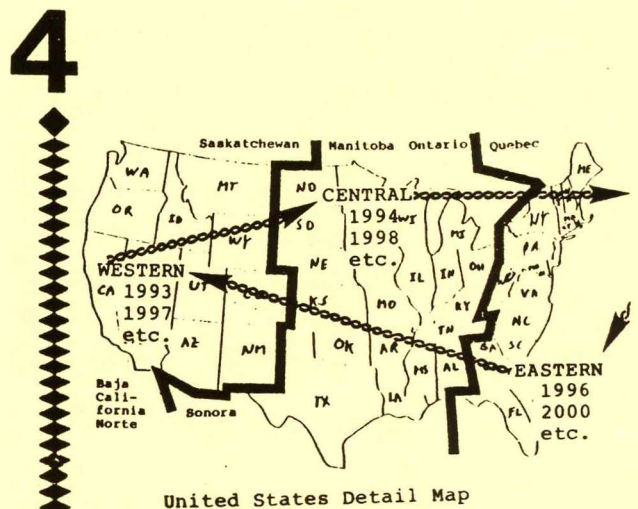
FIVE: (1) ATLANTIC: Europe; (2) SOUTHERN: the southern parts of the existing Eastern and Central zones, and Australia; (3) NORTHEASTERN: the remaining Eastern zone; (4) MIDWESTERN: the remaining Central zone; (5) WESTERN: the existing Western zone.

FOUR: (1) OVERSEAS: consisting of all the parts of the world not presently in a zone. (2) EASTERN; (3) CENTRAL;

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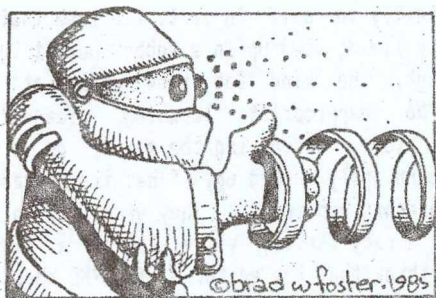
Mercator Projection World Map



United States Detail Map

FILE 770:74 is edited by Mike Glyer at 5828 Woodman Ave. #2, Van Nuys CA 91401. You can stop checking your watches and calendars. Unwrinkle those eyes! Do not adjust your sets! The previous issue was #72, but the Tenth Anniversary Issue, vaster than empires and more slow, has #73 all over the inside pages, and plenty of sweat and slipsheets, if not blood and tears, insures the numbering will remain the same! Anybody whose subscription was current through #73 will receive that issue, and has self-evidently received this issue. Those who expire at #73 or receive an "X" this time, and are requested to renew (5 issues for \$5), but you will certainly be sent the Tenth Anniversary Issue as part of your original subscription. Those who would expire at #74 will not receive an "X" until the next issue, whichever I get done first, and will also receive the Tenth Anniversary Issue regardless.

If I'm out bowling when you call, a new answering machine is on the line at (818) 787-5061 -- the cheapest available, and conversely the most reliable I've had in a long time. // George Flynn is understandably still looking for last issue's art credits, which have been concealed in this issue's colophon: Taral - cover; Scott Custis - 2 (photo); Steve Fox - 3; Jim McLeod - 5; William Rotsler - 8, 13; Brad Foster - 12, 15.



SLAMMING THE DOOR

DOOR TO DOOR SALESFEN: The 1988 edition of the Down Under Fan Fund is charging towards a finale -- and before the voting closes proponents of the Rogers Street Laundry door have sent me copies of their platform to circulate through File 770. Wherever did the Loney-Muijsert-Weddall tandem get the idea I would circulate this kind of material? (Did I send them the issue with the Hugu Awards?)

After I agreed to circulate the Door's campaign flyer, since it seemed the kind of thing readers would be curious to see first hand, Roger Weddall asked my opinion of The Door candidacy. Roger made faintly shocked sounds over the transpacific phone lines when I told him I frankly thought it was a bad idea.

Australian DUFF Administrators, including Nick Stathopoulos have been even franker than that, calling the material "defamatory", and stating, "As Mark, Michelle and Roger have 'offered' to administer the fund should the door win, their actions can be interpreted as an attempt to take over the fund in an illegal manner." The Australian Administrators have announced they will treat any vote for The Door as being invalid, but they will not disqualify an entire ballot if other valid preferences are included. North American DUFF Administrator Lucy Huntzinger, if less defensive in her reply, agreed "I regret to inform you that inanimate objects are ineligible to run; however, this has never stopped anyone before."

Much as I admire the Loney-Muijsert-Weddall sense of humor, I also have to empathize with the victims of their humor. Did the existing DUFF candidates do anything (CONT'D)

((continued from page 2:)) (4) WESTERN.

THREE: (1) ATLANTIC: the existing Eastern zone, and the British Isles; (2) PACIFIC: the existing Western zone, Australia, Japan, and Asia; (3) CONTINENTAL: the existing Central zone, continental Europe, South America and Africa.

A feature of all three proposals permits a site to bid in any year if it is at least 3,125 miles/5,000 km from any WorldCon location of the past ten years. The island of Diego Garcia in the Indian Ocean, for example...

Based on the feedback he's already received, Strauss says, "A lot of fans are too conservative to consider a five-zone plan. That's just too far from the present system

for them. Therefore I've drawn up a four-zone plan, and even a three-zone plan for hard-core troglodytes.

"The four-zone plan still has a 'wimpy' zone, and leaves the US South split between two zones, problems solved by the five-zone plan. It does avoid choosing sites in the same zone where the chosen con will be held (the 'incest' problem), and puts any possible site in a specific zone (the 'rogue bidder' problem).

"The three-zone plan accomplishes the minimal goal of putting each site in a specific zone."

The full text of the proposals may be obtained from Filthy Pierre for an SASE good for 2-ounces: 4271 Duke St. #D-10, Alexandria VA 22304.

wrong? An inspection of the DUFF rules (published on the ballot) will show there is absolutely no restriction on who may be a candidate, provided he or she has nominators, a platform and \$10.

And such nominators! Merv Binns, Brian Earl Brown, the Gillilands, Jack Herman, Carey Handfield, Justin Ackroyd, Harlan Ellison, Gay Haldeman -- am I supposed to assume all of these people simultaneously suffered fits of insanity and endorsed people who are unfit to represent Australian fandom as DUFF delegates?

Nevertheless there are DUFF voters who are unimpressed by the candidates, their platforms, and the candidates' fannish backgrounds -- this report ends with Melbourne (formerly New Zealand) fan Greg Hills' plea to vote for the Door. One may also mention Kathy Kerrigan's WorldCon report in the December issue of Australian SF News revealed her idea of campaigning for DUFF in the second to last paragraph, "Most of the fans I was with also had a good time. The Americans were pretty critical of the organization though one American I spoke to with some actual experience of running worldcons wasn't). The rest of us took it as it came. (Americans ought to relax more. If any of them read this it will not help me DUFF campaign -- but I mean it. I really think they ought to relax and enjoy things a bit more.)" I don't know how to break this to you, Kathy, but that's how Americans enjoy themselves at the WorldCon!

GREG HILLS: There are two official candidates for DUFF this year, Cathy Kerrigan and Terry Dowling. When I learnt this, I was dismayed, for in my opinion neither has the presence to make a good DUFFER. Somehow the other people who'd been expected to stand -- such as Roman Orzanski -- never made it through the nomination process, and for their own reasons Mark and Michelle -- two of the best possible candidates! -- declined nomination for this year's DUFF (if they stand for DUFF or GUFF in the next year or two, snap them up!)...

either candidate. But I see little reason why I should be for either. If it came down to a choice between Cathy, Terry and Hold Over Funds, I would probably vote HOF 1, and No Preference 2. That was what I was intending to do until a couple of weeks ago -- if I bothered to vote at all.

But The Door changes the situation. This is a candidate that I can vote for with a clear conscience! It gives me the opportunity to cast a positive vote to deny the official candidates what I see as an unearned trip, with none of the negative feelings I'd get out of voting Hold Over Funds. I can see the chance of a good discussion of DUFF getting started, with the end result that some of the good potential candidates for fan funds might actually get

off their bums and stand for them...

...I think that Mark [Loney], Michelle [Muijsert], and Roger [Weddall] would make good administrators for DUFF. They would make even better candidates, but... How many fans do you know who would accept the drudgery of administration without the boon of the trip to sweeten it? Michelle in particular has a high profile at conventions and the Muijsert/Loney team would probably make excellent fundraisers. ((GPO Box 972 6, Melbourne 3001 AUSTRALIA))

THYME MARCHES ON: Not content to bear the slings and arrows of outraged Aussie readers criticizing the fanzine's support of The Door, the editors of Thyme, an Aussie fannish newzine, outraged them infinitely more by publishing photographs from a commercial publication titled "Sara Foster Tate in Bondage". Their alleged fannish relevance is that Tate, an Aussie fan, reportedly is or was the girlfriend of DUFF candidate Terry Dowling. The editors committed a typical form of hypocrisy in publishing something titillating, while feigning to disapprove it.

When he received that issue of Thyme, Harlan Ellison called to say he thought the editors' action in reproducing those pictures was disgusting.

However, I understand the person in the pictures posed that way, voluntarily for pay. In fact, the idea that somebody could make a living tied up in a rubber outfit inspires a stifled laugh, the kind Bob Shaw winks at while he cautions, "No inappropriate laughing, please." A fan, first name Steve, discussing the matter on a computer bulletin board aptly summed up, "That ironic remarks were made is hardcore hypocrisy. They were willing to give their fans a racy thrill, while taking a disapproving stance. I think that the editor/s of THYME should spend 2 hours in suspension bondage, gagged, blindfolded, and if they don't promise to lighten up, something severe could be done...Like making them watch Logan's Run."

CONSPIRACY BANKRUPT? The question is posed by Critical Wave, Steve Green and Martin Tudor's new British newzine. Conspiracy treasurer, John Steward, replied that although Science Fiction Conventions Ltd. "had a cash flow problem at the moment" he expected to break even if all the company's debtors paid their bills. Critical Wave published rumors of loss as high as 8,000 pounds.

The editors correctly added, "The Los Angeles in 1990 worldcon bid committee has...demanded a full refund of the \$681 spent on advertising in Conspiracy's final progress report, claiming distribution delays for US copies made the ads worthless." Evidently treasurer Steward told Green and Tudor he offered the LA committee a 25% "discount", however, the committee never received a reply to their letter demanding the refund.

one of the long autobio Author's Notes in 'Incarnations' cut up (a little number showing what a great guy he was for using his valuable writing time trying to help a very disturbed girl)? But -- what the hell? I mean, he did take the time to reply, twice, concerning this -- I'll admit it doesn't seem to be the same person talking in both of them, but it's true, dated a mere eleven days apart."

1990 WORLDCON NEWS: ConFiction, to be held in The Netherlands, now has an e-mail address --

mtune!rutgers!mimsy!uunet!mcvax!hasara5.bitnet!u00254.

Evelyn Leeper reports the address will serve as a mailbox for COAs, verification of membership, suggestions and troubleshooting. The rules are: Clearly state in the subject line of your message 'WORLDCON' and optionally your own subject. To avoid overloading the mailbox, keep messages short and to-the-point. Be sure to include a (return) e-mail address, preferably one that has been tested from a BITNET site. She adds, "Don't try to get a pen-pal this way."

ConFiction's mundane mail address is Worldcon 1990, PO Box 95370, 2509 CJ The Hague, The Netherlands. Membership rates through December 31, 1988 in US dollars are \$65 attending, \$28 supporting, \$17 children (who will be under 14 in 1990; a nonvoting membership). Children under 3 will be free. Membership payments should be made out to STICHTING Worldcon 1990, and may be mailed to the address above or to the country agents, including Marc Glasser at PO Box 1252, Bowling Green Station, NY NY 10274.

Shards of Babel 25 reports German fan Jurgen Marzi has suggested the 1990 German national SF convention, organized annually by the SF Club Deutschland, be incorporated into the 1990 WorldCon. His ideas, published in the SFCD clubzine Andromeda Nachrichten asked for halls for German programming and meetings. At the time of the report, ConFiction chairman Kees Van Toorn and program coordinator Jo Thomas said they had never been approached by German fans, although Van Toorn called it "An interesting idea" while Thomas said, "It might fill a gap."

THE POLISH TERMINATOR: The same issue of SOB reported a Polish fan feud surrounding the failure to appear of 39 of 40 announced guests to appear at Intercon last August. The Warsaw convention's organizers, members of the Polish SF Association (PSMF), blamed reports by Wiktor Bukato in SOB that the con did not enjoy Polish fan support. Bukato blames their late issuance of invitations (four months before the con), and excessive optimism, for the no-shows. According to Bukato, "They have found me (as a scapegoat). In a way this position is something I can be proud of.

Consider this.... Among those invited one can find names of George Lucas, Steven Spielberg, Ridley Scott or Arnold Schwarzenegger. They had probably been very busy discussing with their travel agents the best way to arrive in Poland -- when bang! my article in SOB stopped them dead. Now I can call myself 'the man who stopped Arnold Schwarzenegger'!"

DETROIT TREND: Gregg T. Trend, seeing Brian Earl Brown's recent report of Detroit fandom, wrote to add he "recently 'retired' from the world of advertising art to study archival conservation and preservation (mainly of original documents, letters, original mss., works on paper and photographic materials) in the Master of Library Science program at Wayne State University. (Now if I could only get my apa and fanzine collection in order...)"

SINGER GETS MAC ATTACK: Jon Singer has joined the staff at Apple Computer in Sunnyvale, CA. Soon after starting the job, Jon pronounced it, "An incredible work environment." In this case, incredible, which has about as many meanings as "aloha", was the good kind of incredible.

MAYHEW CORRECTION: Alexis Gilliland delved into a rumor published last issue: "At the WSFA meeting last night [February 19] the File 770 rumor about Joe Mayhew closing the DC in '94 PO Box came up. Joe denied it, and Kent Bloom confirmed his denial. Seemingly, the PO did return some mail, but they can foul up without fannish help." Truer words were never spoken!

CORONER CALLS IT HOMICIDE: The death of Dora Kent, the 83-year-old mother of Alcor Life Extension Foundation researcher Saul Kent, has been determined a homicide resulting from a lethal dose of a barbiturate. Dora Kent was decapitated, and her head frozen, in hopes future medical scientists will revive her in a new body. Authorities raided Alcor's Riverside cryonics lab because the procedure had been done without a doctor present to certify she was dead at the time she was decapitated. After weeks of testing her body tissues, coroner's deputies have filed a new death certificate listing the cause of death as pneumonia due to severe heart disease and "other contributing conditions". The coroner's supervising investigator said the contributing factor was a lethal injection of a barbiturate. A spokesman for Alcor, Carlos Mondragon, acknowledged Nembutol had been injected into Mrs. Kent, after Alcor representatives determined she was dead. He said the drug was used to preserve brain cells and would have numbed any pain in the unlikely event that Kent "had some level of consciousness." Mondragon said Alcor intended to challenge the death certificate, calling the coroner's allegation of homicide "utterly illogical." Neither Saul Kent nor Mrs. Kent's head have ever been located. [Paraphrased from L.A. Times 2/24/88]

NOLA CON

WHAT'S HAPPENING IN NEW ORLEANS? It's a question fans everywhere keep asking one another, with the implication being they aren't getting the answer from the committee. Is there reason for genuine concern, or is it just the annual schooling of the pirhana?

There is no consensus answer to the question, "Is WorldCon preparation 'on time'?" It depends on how one evaluates 1988's version of the WorldCon's familiar politics, committee shuffling, and bad communication between groups supposedly cooperating at a distance to make this thing happen.

Fan Programming and the Masquerade functions are very active under Dick and Nicki Lynch, and Drew Sanders. Guy Lillian sends word that the latest Progress Report hit the mail at the end of March. He also furnished me a master for the Hugo nominating ballot, enclosed with this issue. Main Programming is more difficult to decipher. Dennis Dolbear sent the SFWA membership list a mailing in March, to the surprise of Rick Foss who had been recruited to work up main programming, and was informed he would be sent all necessary materials to do that mailing, and devise the actual program. Then there's your editor, who six months ago personally volunteered to co-chairman John Guidry to do the daily newzine, and never received a direct reply from the committee. On the other hand, when Steve Jackson offered to do the daily newzine he was referred to me... and I told him he was welcome to it because Foss wanted me to assist him with program.

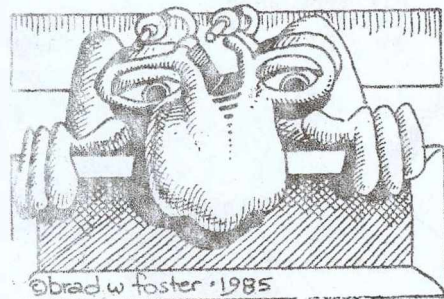
Meantime, the NESFA has received the 195 manuscript for the Nolacon souvenir book -- mooting a debate over whether the club had the time to publish a book in addition to everything else on their agenda. Ah, sweet communication!

SMOF GAME IS HAPPENING: The comparatively new Austin SF club "Eternacon" keeps in touch with the Eternacon Pocket Program, edited by Steve Jackson. Having secured permission to produce a computer version of the NESFA concomm role-playing game, without the intermediary of Fandom Association of Central Texas, Jackson, Matt Lawrence and possibly others have resumed working on the program. "The SMOF Game" was premiered at the 1986 SMOFcon.

WHY ASK DR. SCIENCE? According to BCSFAzine #177, "Ask Dr. Science", the humorous V-Con promotional fanzine column, is about to receive the following letter from Karl Johanson: "In Ringworld Engineers, why didn't Teela just make about 20,000 lift plates and 20,000 transport discs. (She could easily have done that.) She could then attach

the lift plates, each with a transporter disc, many thousands of miles above, and slightly to the side of, the stabilizing jets, by sinclair molecular or sun square wire. Other transporter discs could then be placed in various oceans on the Ringworld to teleport hydrogen up to the levitated discs. The hydrogen could be sprayed towards the stabilizing jets to give them the fuel they would need to reposition the Ringworld. Far easier than torching 1.5 trillion people with the sun flare."

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LYONS

P. HOWARD LYONS OBITUARY: by Taral Wayne.

By his own admission, Philip Howards Lyons was a native of Winnipeg, born on June 23, 1928. On the one hand he became a Chartered Accountant, and was a partner of the Toronto firm Deloitte, Haskins and Sells when he died. On the other hand, he began reading science fiction in 1940 or 1941. Although he moved to Toronto around 1949, he discovered fandom in Winnipeg in 1952. The happy event came about when Lyons was introduced to Chester D. Cuthbert and the Winnipeg Science Fiction Society (which were more or less one and the same.) Lyons doesn't say in his first FAPazine just how he met the Derelicts back in Toronto, but his first contribution to their fanzine, Canadian Fandom, appears in the March '54 issue, number 20. In the issue

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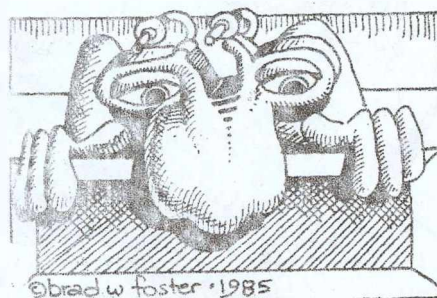
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after next he began a regular column, Phi Alpha. It was in this column that he coined a mercifully forgotten term for Canadian fans, "Fanuckers."

Along with Boyd Raeburn, Ken Hall, Al Lastovica and Ron Kidder, Howard Lyons formed a tongue-in-cheek insurgent movement among the Derelicts. They stressed the irreverent and the irrelevant over the earnest 40s tones of the older Derelicts. Lyons participated in early issues of their unofficial clubzine, whose later issues became well known as Raeburn's A Bas. The Derelict Insurgents had several distinguishing features, which Lyons shared. An interest in jazz of all kinds, sports cars, leather jackets, and a fraternal unity in their feud against science fiction in fanzines. Lyons was, in fact, one of the organizers of a well-known jazz concert. This makes the recording of the Massey Hall Concert, still available in most jazz sections, partially Howard's doing.

Apart from FAPA, Lyons had largely drifted from fandom before 1960. His known interests included the study of card tricks, puzzles and stage magic. He seemed to have

been a student of obscenities in other languages, and was an early fan of the songs of Paul Lehrer. He continued to be absorbed by all forms of jazz, but once described his taste in music to me as, "I don't like all of anything, but I like a little of everything." Howard was also a man with an abiding interest in offbeat humor. In the 70s he was a contributor to the "true fact" section of The National Lampoon.

My knowledge of Lyons is limited to what I can read in his fanzines and what I remember from a handful of phone conversations several years ago. It would be better if someone who knew him wrote Lyons' obituary. However, there didn't seem to be anyone else apart from Boyd Raeburn, and Boyd told me to go ahead.

Howard Lyons married Pat Patterson, who survives him. Like Howard, she was a member of the Derelict Insurgents, and her unique drawings grace the covers and interiors of A Bas, Can Fan, Ibidem and other Toronto zines of the time. The J. L. Patterson who illustrated Damon Knight's collection of critical essays, In Search of Wonder, was in fact the same Patterson. As Mrs. Pat Lyons she and Howard seem to have drifted from fandom together. In later years her artistic talents favored sculpture rather than illustration. Her humorous clay figurines and chess pieces were the subject of an article in a 1977 issue of the Toronto Star.

A mysterious errand I promised Howard I'd perform on his behalf -- and from beyond the grave, as it were -- will be carried out in coming weeks. No details will be made public.

SYDNEY IN 1991 BID SYNOPSIS: In a recent issue of Thyme, the Australian fannish newzine, editors LynC and Peter Burns provided a rather acerbic discussion of the Sydney in '91 bid and its strategy. "The question arises who is organizing this Australian bid and why have they been keeping such a low profile in Australia, even in Sydney?" Thyme's editors describe the organizers as fans "who have cut their eyeteeth organizing Gaming Conventions." The best known bidders are media convention organizer Sue Clarke, and Kevin MacLean who has worked on Syncons. The President of the bid is Alan Grieve, former manager of a catering business in Queensland. "He is apparently quite well-connected politically with lots of friends in high places of the sort who can get recommendations for the Convention from the Prime Minister at quite short notice. His con experience before this [bid] has again been mostly gaming conventions."

In explanation of the bid's low profile, the editors place tongue in cheek, saying, "It seems the opinion of the bid committee is that it is not necessary to have the support of fandom locally to win the bid for Sydney in '91. They

have done the same calculation as those other offshore-U.S. bids. The voters at New Orleans next year will all be Americans. Very few votes are there to be picked up from any Australian con members, certainly not enough to make it worthwhile spending effort publicizing the bid in Australia. Instead, resources have been put into attending overseas conventions and finding half-a-dozen U.S. agents to go around American conventions drumming up support. Note and note well: they have done the calculation and it is correct -- it is possible to win a Worldcon bid with no local support; you only need to convince a few hundred Americans that it is a good idea to vote for you."

Resuming a more serious tone, the editors say, "I think this demonstrates a fundamental lack of understanding of how fandom works." They believe that the drumroll of publicity in many Australian fanzines has been decisive in creating overseas support for past Australian WorldCon bids -- and since that support is (almost by default) concentrated on Perth in '94 they question the effectiveness of the Sydney in '91 campaign. In fact, some Australian fans are voting for Perth with their feet. At least Leigh Edmonds and Valma Brown, editors of Aussie fannish newzine The Notional, will be moving there from Faulconbridge in April so Leigh can pursue his doctorate at Murdoch University.

TEST-FIRING ANOTHER ROCKET: The Noreascon 3 committee is discussing exercising its right to run a one-shot Hugo category in 1989 called "Best Juvenile or Children's Book."

NEBULAS

NEBULA NOMINATIONS FOR 1988 NOVELS: The Falling Woman, Pat Murphy, Soldier of the Mist, Gene Wolfe, When Gravity Fails, George Alec Effinger, The Uplift War, David Brin, Vergil in Averno, Avram Davidson, The Forge of God, Greg Bear. **NOVELLAS:** "The Unconquered Country", Geoff Ryman, "The Blind Geometer", Kim Stanley Robinson, "The Secret Sharer", Robert Silverberg, "Witness", Walter Jon Williams, "Fugue State", John M. Ford, "The Tiger Sweater", Keith Roberts. **NOVELETTE:** "Rachel in Love", Pat Murphy, "Dream Baby", Bruce McAllister, "Flowers of Edo", Bruce Sterling, "The Evening & The Morning & The Night", Octavia Butler, "Buffalo Gals Won't You Come Out Tonight", Ursula K. LeGuin, "Swartzchild Radius", Connie Willis. **SHORT STORIES:** "The Faithful Companion at Forty", Karen Joy Fowler, "Angel", Pat Cadigan, "Cassandra's Photographs", Lisa Goldstein, "Why I Left Harry's All-Night Hamburgers", Lawrence Watt-Evans, "Temple To A Minor Goddess", Susan Schwartz, "Kid Charlemagne", Paul Di Fillipo, "Forever Yours, Anna", Kate Wilhelm.

JITTLOV

LINE UP FOR "WIZARD OF SPEED AND TIME: Any risk that Doug Crepeau's clever publicity stunt "Linecon" would overshadow the sneak preview of Mike Jittlov's long-awaited effects movie Wizard of Speed and Time could be promptly dismissed as the film unrolled. At the end, the man in the green jacket was rewarded with a prolonged standing ovation...the least his friends, fans and family could do...

The film is a remarkable collage of Jittlov's animation and effects "calling cards" from over the past 10-15 years, keyed into a feature film. Jittlov is all-everything in the film -- romantic lead, budding filmmaker, special effects wizard, and pixilated leading man.

There are moments of incredible humor, satirical insight into the unionized film establishment, and the trademark Jittlov effects sequences are as good as ever. Certainly a science fiction fan would find lots of amusement in what is, at the core, a very fannish undertaking.

So far as any critical comments, I have two general ones. Jittlov is a limited actor -- he has confronted the dramatic need for a romantic interest, and plays it passingly, though it is all a bit saccharin. The other note: Jittlov started this film about a decade ago, and if properly funded, etc., his film would have been distributed while it was still avant garde animation. While there is nothing imitative about his work even now, it's quite original, art on a shoestring budget, the fact remains that the major effects companies with the advantage of time, money, and technology, over the last decade have put a substantial gap between state-of-the-art and what Jittlov does in this film. So in a way Jittlov has been cheated out of some of the "wow" his audience would have felt if his concept had been finished and distributed before the second and third Star Wars movies, the Trek movies, and other sf and horror films with flashy effects.

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CONFEDERATION AND CONSPIRACY ART SHOWS:
CRITIQUE AND ADVICE BY N. TAYLOR BLANCHARD

((Articulate and outspoken Art Show participant Taylor Blanchard caught my attention at the Conspiracy Gripe Session partly because he presented his criticisms so well, and partly because Taylor had written to the committee long before the con, offering detailed observations about problems at the ConFederation art show in hopes those kinds of problems could be avoided. It was a rare effort to respond constructively in the face of dissatisfaction with WorldCon conditions. Taylor has permitted File 770 to reprint his post-'86 WorldCon letter from the ASFA Newsletter, and given File 770 readers a chance to preview his Conspiracy critique for the same publication. Incidentally, Taylor Blanchard is Lunacon '88's Artist Guest of Honor.))

TAYLOR BLANCHARD'S CONFEDERATION CRITIQUE:

When an event so angers and frustrates a group that they feel they must band together to use their combined influence to change the status quo and guard their interests, then it is only proper that they clearly state their grievances, the causes of their determination to act collectively to suggest, urge and when necessary, force change.

This letter expresses one artist's opinion of the ConFederation Art Show. This letter is being sent to ASFA's newsletter, Locus, SF Chronicle, art show directors and anyone else I can think of.

I urge all artists to express their opinions (and anger) regarding the ConFederation art show. I also feel it's important that art buyers express their concerns. ~~When~~ conditions make it difficult for buyers to buy art, it hurts everyone.

So, what are my complaints?

An art show must provide three things for the display/viewing and sale/buying of art:

- 1) a physical environment
- 2) an organizational superstructure of design, and
- 3) the operational implementation of the design.

I have few complaints about the day-to-day operation of the art show. The pre-auction preparations and auctions ran fairly smoothly and artist check-out was mercifully quick. Check-in, however, was long and

confusing, perhaps because the helpers weren't told exactly what to do.

My problem with the physical space is that it was not well lit. If you're going to bounce light off a white ceiling, use harsh lamps in reflectors and let the light diffuse as it comes off the ceiling. Don't start with softlight lamps. Nor do I think the space was well laid-out. There were large unused areas here and there.

My main complaints are with the organizational design of the show:

\$28.00 per panel plus 10% commission is excessive, especially considering what was provided.

The requirements of 8 bids to go to auction (with 4 auctions) was a mistake. The only thing we were told before getting our bid sheets was "at least 6 bids to auction."

Four auctions was a bad idea and unnecessary. The Saturday morning auction was all of 40 minutes long.

Four closeouts was a terrible idea. Someone buying a number of pieces of art might have to "guard their bids" four times and show up at four auctions. People had to choose between buying art and attending the convention. Because of this many people gave up on some art they wanted to buy.

Closeout of the first auction was on Friday at 8PM. Anyone who arrived at the con later than that had no chance to bid on 1/4 of the show.

Buyers were allowed to purchase and remove art following each auction. "Holes" started appearing in the show Saturday morning. By 8PM Saturday (when voting on the art show awards closed) almost 1/2 the show was available to be bought and removed, and there were many gaps.

About those art show awards: who won what? To my knowledge they were never announced. Artists found out they won when they went in to check their work out on Monday.

If a piece received no bids by closeout it was available (in most cases) for sale at the after-auction price. All well and good except that after closeout all unsold art bid sheets were marked with big X's (instead of circling the top bid line). This looked like the piece was no longer for sale (eventually they went around and circled the after auction price in red.)

Let's talk about communication.

Many artists who sent in their space registration material in February were not put on the art show list until they wrote or called to find out why they had not received confirmation. Now, even if someone gets sick, when a letter is addressed ATTN:ART SHOW, and the letter says to reserve space in the art show, and the check (for \$112.00, an odd sum to be sending to a convention) had "ART SHOW \$ PANELS" written on the memo line and is cashed, and when there are supposed 2 co-directors of the art show, there is and can be no excuse for that person's name not being put on the art show list.

Artists weren't told about the 8 bid requirement until we got our bid sheets. We weren't told about the four closeouts until we got to the show. Auction (and consequently closeout) times were changed at the last minute, adding to the general confusion.

It took a couple of days before a sign was put up directing people to a beautiful collection of art (the 60-year retrospective) which was off in a corner with the print shop. As a result, many people never knew it was there.

So who's fault is all of this? Well, I could throw out names, but it's partly our fault, we the artists. We should have insisted on getting complete and detailed rules very early, and demand changes.

This is precisely what must be done in the future. We must insist on better communications. We must demand to know all the rules and procedures before we commit to a show.

If a show does not follow a format (such as the ASFA guidelines) that is to our advantage (which by the way is often to the buyers advantage), and all attempts to negotiate a change fail, we must spread the word to other artists and refuse to exhibit in that show.

ASFA will be establishing liaisons with art shows and I urge those people to write regular columns letting us know which art shows they recommend we attend (and why). I for one will pay very close attention to this advice.

It is necessary that we artists (and art buyers) stand together in this. It would be the height of folly to assume that this could not happen again on a WorldCon or regional level. We can no longer depend on the goodwill and good intentions of art show directors, nor can we blithely assume their competency.

TAYLOR BLANCHARD'S CONSPIRACY CRITIQUE:

A year ago I sat here at a keyboard. Bitching about the WorldCon Art Show I'd just been through and hoping

that it might in some way help prevent another debacle the next year. It didn't. So here I go again. The Conspiracy Art Show.

Let me start by mentioning what was good about the Art Show since that will only take one sentence. There was beautiful work in the main Art Show, the Fearful Symmetries exhibit and the (sadly unlit) Paper Tiger exhibit. The lighting in the main show was great, perhaps the best I've seen in an Art Show, and, unlike Confederation, we didn't have to pay a hanging fee. So much for the good stuff. I'll try to keep the bitching as succinct as possible.

Communication: The Art Show did acknowledge receipt of my request for space, but did not actually tell me that I had space until I wrote them again to demand some kind of confirmation. All of the information that was published in the progress reports regarding moving art through British Customs was wrong.

Customs: When you are bringing art into the UK for sale, you have to declare the value (sale price) and pay a 15% Value-Added Tax (VAT) upon entry. If you've filled out the paperwork correctly they let you in and when you leave (again if you've got the correct paperwork) they check what you're taking back out of the country and (someday) you will get a refund on what you didn't sell. To assure that paperwork is done correctly you need to hire an import agent (mine cost me 40 Pounds). If you are bringing in less than 400 Pounds worth of goods you can elect to just pay the VAT and forget the refund but if it's over 400 Pounds you have to provide the paperwork. All this means that I had to drop about \$210 just to get my art across the Border. In theory I'll get about \$90 of that back. I was somewhat prepared thanks to the letter that Susan Honeck had in the ASFA Bulletin and a phone call to Butch Honeck, but some artists were in for a rude shock at Customs. If someone from the Con had bothered to go to Customs and ask a few questions we might have been prepared and might even have been able to do the paperwork on our own without agents. What are the US Customs Regulations? Is anyone from the '88 or '89 WorldCon going to find out and inform the overseas artists? I hope so.

The Hangings: The hangings were masonite (I think) on either side of wooden frames. They were about eight feet high and the masonite went from floor to top. These panels were painted snow white (what do these people have against neutral grey?) Please note that I've said they were masonite, I didn't say pegboard. To hang your art you had to get a hammer and pound nails into these things hoping that you didn't knock down your own art or that of the person on the other side. If you were lucky, that other person's hammering didn't knock your work down. If you had work stacked up against the panel you might see it all begin to slide down into a pile..

The Auctions: The auctions themselves went rather well. Jack Chalker was the main auctioneer and Jack knows what he's doing.

The rules regarding what went to auction were another matter. The rules sent out to artists said that:

"Artwork on display in the Convention Art Show will be for sale by auction; no direct sale may be made from this Exhibition until after the convention Auctions. Artwork with four or more bids will go to auction at the first Auction, (Sunday pm), Artwork allocated to go to the first auction will be distinguished by a red marker. The second Auction will be on Monday pm. The Organizers reserve the right to bring in any other pieces of artwork to the Auctions given sufficient bids, if time allows." (The wording in the pocket program said, "The second Auction on Monday will feature other artwork with sufficient bids, if time allows.")

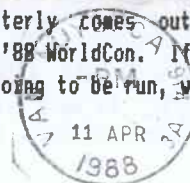
Not exactly detailed and crystal clear to begin with, these rules were not even posted in the Art Show. They then stated that they would auction off anything with bids. When a question was raised about what this might do to the length of the auctions, the rules were changed, twice, eventually ending up as follows: Anything with four or more bids by noon Sunday went to the first (Sunday) auction and anything with any bids by 1 PM Monday went to the second auction. Any piece that the artist did not

FILE 770:74 ART CREDITS: Alan White, Cover; Brad Foster, 3,7; Jim McLeod, 5; Ray Capella, 8

mark for sale (or just remove) after the Monday closeout would be available for sale at minimum bid at 2 PM Monday. The buyers quickly realized that it was not in their interest to bid if they could get to the show as soon as it reopened at 2 PM, and they stopped bidding. Many who had placed bids on work before the rules were announced went and scratched out their bids to keep the piece from going to auction. The buyers found out, however, that to get a piece at minimum after the show reopened they had to pick it up and stand in line to pay for it right then (instead of just being able to write in their names and pick them up later.) Some of them were going to be late for the 2 PM auction until they talked the staff into holding the paintings for them.

Basically we went from a WorldCon Art Show in 1986 with lousy organization to one in 1987 with no organization. At the "Gripe Session" (which of course had no art show staff in attendance) a committee member said, in response to a complaint about the Masquerade, that the Masquerade was organized for the participants. I pointed out that it would have been nice if there had been some organization for the Artists.

How can '88 improve things? Well, they could start by informing ASFA right now as to what their rules will be. The '88 bid was decided a year ago. By the time this Quarterly comes out there will be about 9 months left to the '88 WorldCon. If, by now, they don't know how the show is going to be run, we're in trouble.



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