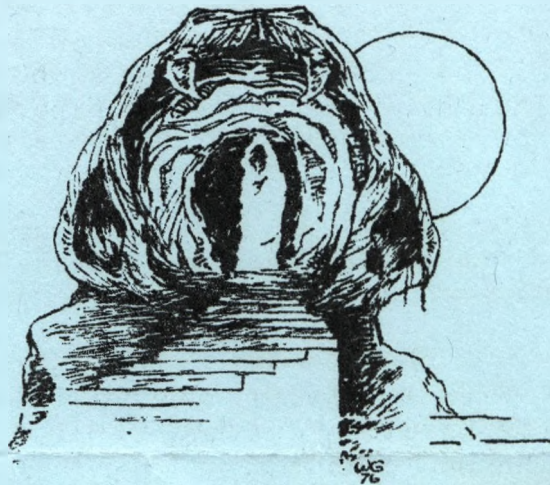


# TED WHITE RESIGNS — GLYER READS ABOUT IT IN LOCUS.

*WHITE LEAVES AMAZING!* is the headline in *Locus*. "Oh yeah, and Ted White quit *Amazing*," tossed off my phone informant a week before. There's something more substantial about reading it in *LOCUS*, and I've figured out what it is... (gotcha! see 2)



FILE 770 appears at least every six weeks from Mike Glyer (14974 Osceola St. Sylmar CA 91342) featuring news, locs, columns, opinion, art. NEW PRICE STRUCTURE (gulp!) 4/\$2. Those who received FILE 770 #1 can look back and see that my original scheme was a 12-page zine sent bulk rate. Through your cooperation 12 pages became impossibly small for the amount of news I had to run -- plus the columns, letters and art that supply valuable context for the news. It also became evident that bulk rate ran weeks later than the flow of events: by the time F770 found its way to the East Coast it was history. The combination of factors forced F770 to become a much better, more rapidly distributed news source. But it also threw my budget out the window. At the old rates you paid 37.5 cents for an issue, when in most cases I spent 28¢ a copy in postage. At a "profit" of 9.5 cents a copy I either have to sell 226 issues to break even, or hike the tariff. More details in 'Roundfilings' ++ December 14, 1978 ++

## File 770

ISSUE NUMBER NINE

# NOTHING HAPPENS SO THE RUMOR MILL FILLS BLANK

At least in fandom, fiction is stranger than truth. The following major news items have not happened. What makes that significant is at the moment most of fandom believes otherwise.

**FOGLIO CANNED BY ASIMOV'S!** On December 3, George Scithers became one of the last people in fandom to read a report that ISAAC ASIMOV'S SCIENCE FICTION MAGAZINE had dropped artist Phil Foglio, and discontinued assigning work to Freff because of sloppy originals and unsatisfactory work. Scithers denied the report, attributed to his assistant editor Darrell Schweitzer, after reading a copy of DNQ 10 at Bruce Pelz'. Although one assignment of Foglio's had been returned, he has and will continue to do other art. (More grist on Page 2)



TED WHITE CONTINUED: Ted White ended his ten years with the magazines last November 9: at the request of the zines' new owners he has returned the inventory of unpublished manuscripts. LOCUS reported Ted White as saying that no new material was on hand for issues to appear in the spring, and reported Arthur Bernhard as planning to reprint stories to which he owns legal rights without further payments. The latter's son, Allan Bernhard, will serve as publisher: there will be a new editor. But for the interim AMAZING and FANTASTIC will meet their schedules by becoming reprint zines once again. (LOCUS 216 \$1: Box 3938, SF CA 94119)

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RUMOR MILL CONTINUED: As for Freff, his association with the magazine has terminated, but not for the reasons given: there was no dissatisfaction with Freff's illustration.

MYTHOLOGIES GOES SEMIPRO! Wrong again, moose-breath. Writes Don D'Amassa: "MYTHOLOGIES is not going semi-pro. I have started a reviewzine (CRITICAL MASS) which will shortly be professionally printed, and which I wouldn't mind having go semipro. MYTHOLOGIES is probably in hibernation for some time to come, but what I mentioned that probably caused the incorrect story is that if MYTHOLOGIES resumed publication, it will probably be professionally printed. I will shortly be contacting all contributors (mostly artists) to determine what should be done with the backlog of material I have on hand.

"The reasons for the above are not solely limited to the following: (1 ) I can't afford to continue publishing MYTH. (2) I can't afford the time to run off and collate MYTH, particularly now that Sheila is working, and I need to contribute to household chores far more than before. (3) MYTHOLOGIES was getting to be a chore rather than a pleasure, and that realization alone was enough to slow me down. Some people actually got offended and wrote me nasty letters when I strayed from quarterly publication. I get enough of that on the job; I certainly don't need it in my hobby. (4) I have been neglecting my reading and my other hobbies for some time and plan to spend more time with them, to say nothing of having the library and basement become a jungle of things I didn't have time to put away.... The reviewzine CRITICAL MASS will be mimeoed for the first four issues, and probably switch to professional printing and collating with the fifth issue. We'll see." CM: 75¢ each. 19 Angell Dr., East Providence RI 02914

GARRETT ABSCONDS WITH THOUSANDS! Of the first rumor, a sanitized version  
PAVLAC CLAIMS RESCUE OF IGGY! was published by George Laskowski -- sort  
-- MORE HORSE MANUVERS! of the exposed tip of the iceberg: "...Pat  
Mueller...is trying to straighten out all

the accounts and bills left by the Garrett when they fled to San Francisco. According to my source, Pat is doing a terrific job at Straightening things out (she's originally from Michigan), but supposedly has found out that (how to put it tactfully?) there seems to be \$\$\$\$ missing, or not accounted for, from the total receipts of registration." Whoever the source is, they are evidently very active circulating the rumor since it was abroad at LosCon, but when Kyger read Laskowski's version he phoned to deny the story. Like the rest of the committee, Kyger has left the post-con accusations and rumors unanswered, but said he refused to let slide charges of a financially corrupt committee as he had the more personal abuse.

Said Kyger, post-con business is being wrapped up by Sharon Maples and Pat Mueller in collaboration with a CPA. He was also nettled by LOCUS' reaction to Iggy's financial estimate, which Sharon Maples offered to the business meeting.

Still, it is hard to fault LOCUS for using the figures provided by Iggy's treasurer-



er, which indicated a \$3300 surplus out of a gross of \$136,000-plus -- or, as LOCUS summed up, led one to believe that walkins had been the con's financial savior. To this Kyger replied that the estimates submitted to the business meeting had been padded, to guard against being caught short. He said the con had 100,000 dollars of gross income before the doors opened, and took in 70,000 more on site. He said the books were still being worked over by Maples and Mueller; he had, himself, been preoccupied by school-work. (Kyger intends to withdraw from the university and work for awhile until he can afford to return, perhaps moving to San Francisco.) A final progress report including a financial statement is planned for next year.

When LOCUS published those figures, I was ~~very~~ curious about their origin. However Don Eastlake has circulated minutes of the business meeting to attendees which include Maples' interim financial report. That report is more inclusive than the brief verbal report she presented to the business meeting (printed in F770:7). However it is dated September 4, so must have been around. It reads: *FINANCIAL POSITION 9-3-78, 9-4-78 ESTIMATED:*

DEBITS	-6283.01
WITHDRAWALS	-98559.01
DEPOSITS	136509.04
total check register	31667.02
SUNDAY RECEIPTS	2942.00*
ART AUCTION	-13498.00
8% OF ART AUCTION	1080.00
MONDAY RECEIPTS (ESTIM)	1000.00*
MONDAY ESTIMATED ART 8%	200.00
(* "spendable")	23397.02

ART SHOW TOTALS: \$4802 Sunday  
\$8696 Saturday

I'll explain it all to you just as soon as I understand it myself.

HORSE MANUVERS: Besides the fact that "Columbus Cavalry" is regarded as a misnomer Ross Pavlac wants to live down, a bizarre rumor is afloat wherein Ross (continued next page)

PHILE 770:9

# CONBIDS

**CHICAGO IN '82:** Announced last October at Windycon, the bid for Chiccon IV offers a committee of co-chairs Larry Propp and Ross Pavlac, Larry Smith, Bob Hillis, Yale Ediken, Kurt Clemmer, Sharon Ferraro, Mary-Anne Mueller, Elizabeth Pearse, Teresa Minambres, Paula Smith, Phil Foglio, Jon & Joni Stopa, Doug Rice, Chip & Leah Bestler and Wilson Tucker. Tucker's comm. title will change about once a month. The committee is involving as many Chicago fans as possible at an early stage so that they (including the local Trek fans) will all know how to work together in the event they win the worldcon. Their facilities have yet to be decided between the Hyatt Regency and the Conrad Hilton. Both hotels have submitted proposals. One may become a presupporter of the bid by sending a valid US currency note of any denomination to: PO Box A3120, Chicago IL 60690.

**SEATTLE IN '81:** After Pavlac described his Chicago bid, I inquired what, if anything, this did to his status on the Seattle bid (he had been announced as Vice-Chair). Pavlac said his relation to the bid was still under consideration. // Meantime BCSFAZINE #66 (Dec. '78) published minutes of the Vancouver club's formal endorsement of the Seattle bid, and in the same issue a long letter by Greg Bennett coincidentally endorsed Vancouver's worldcon bid for '84.

**DETROIT IN '82:** Evidently this bid has been around for a year-and-a-half (though news to me...) for all my knowledge of it comes from correspondents who saved its flier. Chairman Sid Altus heads a committee of Howard De Vore, Leah Zeldes and Bill Bowers. The Detroit Renaissance Center is their proposed facility. (Details Detroit?)

has been falsely quoted as claiming to have rescued Iggy. Greg Brown even published it in LASFAPA. This seems bizarre. Anyone paying the slightest attention at the time well knew that Pavlac refused to work on the con while either of the committeemen who fired him from operations remained in charge. On the other hand, a good many of the fans who came to the aid of MAC and Suncon, and which Ross had arranged to work with him at Iggy, before he was replaced with Hevelin, still wound up working the convention. This included Bob Hillis, of Columbus, and explains why he was on hand at the Hugos for the famous 'Masked Martinet' incident. After Busby read and disparaged the ban on flash photography handed to him by a backstage worker, blaming it on the auditorium staff, Hillis stormed to the stage to deny any responsibility for it on management's part. Drama criticism aside, it so happened that Hillis was working the event for the committee, and had been standing with the auditorium manager when Busby read the order. He allegedly saw the manager steam, and threaten to close the place down. (As it turned out, the orders were leftovers, invalid, from the previous day's Masquerade.)

*MORE IGGY ARCHAEOLOGY.* Alternate versions of two other stories than given in FILE 770:7 have been forwarded by Gary Farber.

*GENE SIMMONS FAKE!* According to Kiss Productions, all the band members were in New York or London at the time Gene Simmons' name badge attended Iggy. Said Farber, the Hyatt staff identified the fellow as one who had been there months previously -- claiming to be KISS' stage manager.

*VANDALISM CLAIMS DISPUTED.* Farber asserts that the Adams made no damage claims associated with the con, while the Hyatt asked \$1500, rather than the thousands of dollars reported by other Iggy sources. Local turkeys attracted by the con were blamed for what vandalism took place.

# SIDEBARS

*TWLL DUU REPORTS* On the last page of *SEACON SHAKEUP*. a hysterically funny issue of Dave Langford's fanzine *TWLL DUU*, he reports that Seacon Committee members Rog Peton and Eve Harvey have resigned. If this is not part of the comedy which pervades the rest of the issue, it amplifies DNQ's paragraph which named Lise Hoar, her husband, and Rog Peyton as recent resigness. Said DNQ, the resignations had resulted from frustration with chairfan Pete Weston's incommunicativeness.

*MOSCOW IN \*YAWN\* '84:* Frank Gasperik informs F770 that a small cadre of LA fans plan to write to the Soviet consul and sound the Russian government out about this idea for the '84 world-con. Phrased as a way to honor Russian sf writers (whose work is coming into prominence in this country), the bid still -- quite -- bears in mind the Orwellian sense of the date. *DE PROFUNDIS*, the Lasfs clubzine edited by Leigh Strother-Vien, has gone so far as to identify the would-be committee as an unnamed pro and fan. Triangulating sources, the two seem to be present members of the LA in '81 committee. This Moscow bid joins the London in '84 bid originated by Long Beach, CA, fan Charles Curley. Meanwhile, Ross Pavlac denies that he is planning a bid for LA in '81... Sri Lanka, anyone?

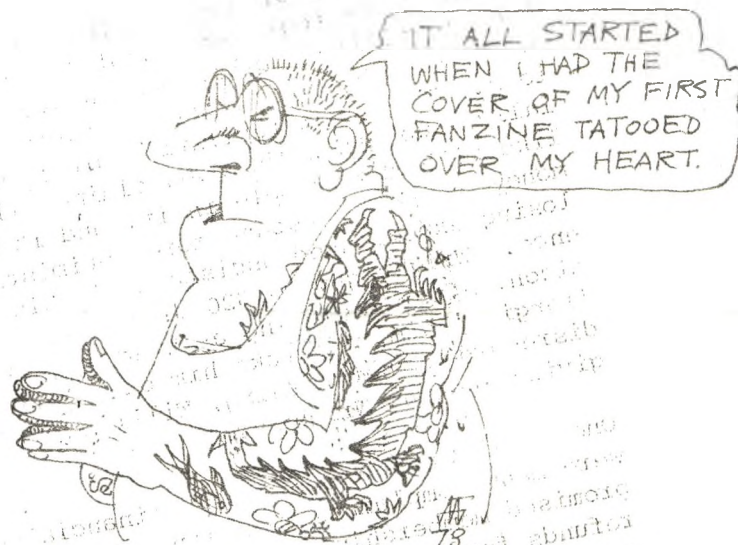
*WRITE ON TERRY WHITTIER:* Terry Whittier (307 Tradewinds Dr. #3, San Jose CA 95123) is writing a book of introductory electronics projects and hopes any fan interested in the area would send him ideas for what they feel belongs in such a book, and some simple circuit suggestions. Terry would also like the correct address of Phil Foglio (so he can discuss the projects run in *EFFEN ESSEF*). I wouldn't mind having his address myself if you know it.



# DOUG WRIGHT, ACT 2

So I went down to the  
Convention Registrar an' I  
said... "I wanna Trek!  
I wanna Fly an' Swoop an  
Fire Main Phasers... I  
wanna kill Klingons, an'  
Cylons an' see Photon  
Torpedoes an' Blood an'  
Guts an' Gor an' Darth  
Vader an' Sandmen... The  
Engines Canna Stand the  
Strain... KILL KILL KILL!  
Phasers on Melt... Death to  
the Daleks an' Cylons an'  
Krells an' Go Go Godzilla!"  
An' Doug Wright came over  
and pinned a sash on my  
back an' said "Kid...  
You're Security!!"

-- Sylvia Stevens



"...Wright has managed to accomplish something rather remarkable. He has managed to unite almost all of Los Angeles fandom and semifandom into a political union. Don Reed and the Draculoids give at least tacit support to anti-Wright activities and the Mythos are about the only uninvolved local group. Of course, nobody outside of Los Angeles will ever believe that we weren't monolithic all along, so the situation won't really be appreciated." -- Milt Stevens, Apa L 707

As reported in an earlier issue, Doug Wright pre-empted the 1980 Westercon from the hotel it advertised by signing a three-con-a-year contract with the Marriott the day before LA officially won its bid. Wright has overtly harassed other local conrunners, and attempted to monopolize hucksters. On the last weekend of November Wright staged his first Los Angeles convention since the events of Westercon. Bill and Peggy Crawford (Fantasy Faire), Christian Haerle (Galacticon), and the Greens (Phantasmicon) combined forces with Milt Stevens (Westercon/Loscon) to rent a spare function room in the Hyatt, site of Wright's Thanksgiving weekend affair. (Wonder how the Marriott took that?) Although Wright tried to get them bounced from the hotel, once ensconced this group provided a freebie table to circulate the fliers Wright bans from all his cons, and dispatched *agents putridateurs* to the convention level wearing sandwich boards and "TAKE ONE" flier-holders. As a result hundreds of people visited the protest room.

Annoyed by the crowd without, Wright may be more seriously troubled by the dissenters within his own cadre. Several Wright lieutenants, such as Keith Williams, late head of Wright's security, have quit after Wright sought to bar them from huckstering or working at other local cons. I sought out Williams to learn about Wright's operation from one who knew it first hand. Wright, in his 50s, and John Sachs, an assistant about 45, preside over a much younger staff -- mostly unpaid. Said Williams, he and most others worked Wright's cons for the pleasure of doing so, and for a free membership. Williams noted that

Doug Wright had tried to pre-emptively rent the Los Angeles Convention Center to wipe out Galacticon. Yet Wright has admitted to his associates that the con he staged in the Bay Area a few months back lost \$20,000. How does he lose so much? How can he afford to keep going? Keith Williams said that if Wright is losing money, one reason could be the expenses of boarding his conrunners in the Bay Area while they worked the con. Wright flew up his staff, the con's guests, supplied them with rooms, a per diem for food. Wright extensively advertised on television, no small cost in itself. In Los Angeles a commercial minute on STAR TREK (Ch. 5) costs well over \$1000. However Wright gets \$100 a table from hucksters -- four times what the last Westercon charged -- and seems to have no trouble filling up his Los Angeles sales rooms. His cons are cheaply programmed. The films shown over and over are usually not ones which would incur high rental fees. The hotel facilities are presumably free. Even with attendance substantially lower than the 2500 claimed (local conrunners know what the Hyatt looks like with 2500 people in it, and it wasn't crowded), reports that Wright loses money on his cons sound more optimistic than credible. But Wright is definitely losing experienced assistants in his effort to drive other LA cons out of existence. Wright gave a \$20 discount to hucksters who agreed not to attend Galacticon. After resigning as head of security, Williams was told Wright would not 'forgive' him, and take him back on staff, if he worked Galacticon. Having disregarded that warning, Williams was refused a huckster table at the Thanksgiving weekend Wrightcon.

One added factor on Wright's financial situation -- though at one time there were many complaints that fans who worked Wright's cons did not get back their promised membership refunds, Williams said he never had any problem getting refunds for himself and those who worked under him. However, Williams and a large handful of those workers were on hand in the anti-Wright room because they have become fed up with the man's effort to monopolize them.

SWAF, The Southwest Association of Fans, has surfaced as a self-announced anti-ripoff organization. Reportedly headed by the Greens and Haerle, SWAF costs nothing to join and promises to issue a bimonthly zine to members listing "only honest fan organizations, individuals and businesses....The goal of the Southwest Association of Fans is to stop dishonest, non-fan speculators from ripping you off; to keep fans up to date on the latest news in fandom; to assist fans on fandom related projects (publishing fanzines, putting on conventions, etc.)" SWAF: 439 S. LaCienega Blvd. Suite 112, Los Angeles CA 90048.

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FAN FUND NEWS: TAFF, TUCKER TRANSFER, GUFF  
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American TAFF Administrator Roy Tackett has begun circulating ballots for the latest contest, which will select a fan to send to Brighton next year. Between now and April 14, 1979, those who contribute at least a dollar may vote for either Fred Haskell, Terry Hughes or Suzanne Tompkins. The Trans-Atlantic Fan Fund was created in 1953 to provide funds for bringing well-known fans to cons across the Atlantic. It alternates directions between Europe and the Americas.

THE TUCKER TRANSFER, a one shot fanzine to raise funds for the cause of the same name, is now available for \$2.00 from Gale Burnick (2266 Jackson, Dubuque IA 52001). With Joan Henke-Woods' delightful spacebound hobo cover, and article headings by Steve Stiles, TTT includes pieces from Mark Aronson, Howard Wal-drop, Terry Hughes and others. Donations of cash, and auction material, are welcome by Gale. All the donations will hopefully add up to the \$1000 or so desired to fly Tucker to Brighton. As of November roughly \$500 had been collected.



GET UP AND OVER FAN FUND's first project is to bring an Australian to SeaCon next year. Candidates are John Alderson, John Foyster and Eric Lindsay. Ballots are available from British Administrator Dave Langford (22 Northumberland Ave., Reading, Berks. RG2 7PW UK) and Australian Administrator Leigh Edmonds (PO Box 103, Brunswick, Victoria 3056 AUSTRALIA). According to THE NORTHERN GUFFBLOWER #2, circulated to donors by Langford, the fund has accumulated about one hundred pounds. "A micro-auction at Silicon raised £1.07½p in mere hours, a sum which was increased to £1.08p by the generosity of Martin Hoare, who had just found the requisite money on the floor." Because Leigh Edmonds checked into airfares, the target amount has been lowered to \$870 (Australian). Americans can send their GUFF donations to Joyce Scrivner, if they don't have the wrist strength to fling it all the way cross the Atlantic. (Apt. AG3.3, Hatfield Village, Hatfield PA 19440). FABULOUS GUFF SERVICE: Send Langford your message up to 200 words, and 50p (Americans, considering the postage, ought to pop about \$1.50) and he will transmit it "exquisitely typed using a golfball machine on official GUFF Go-Between paper, to the chosen recipient. Strict anonymity is guaranteed!"



#### SCIENCE FICTION CLUB FLASHES

At the second meeting of the Birmingham (AL) club Wade Gilbreath -- who drew the illo at left -- was selected acting President, Robert Offutt acting vice president, and David Wood acting secretary treasurer. said the clubzine ANVIL, "The call for acting officers caused a flurry of spilt drinks, overturned chairs, and shouts of horror, leaving the above-mentioned as the hapless victims." A permanent officer slate will be selected the beginning of 1979. Dues have been set at \$12/yr. Meetings are the second Saturday.

**MEETINGS:** The CERRITOS COLLEGE SF ORGANIZATION meets Tuesday at 11am in the LH Building. Contact Jay Konigsberg c/o Moffatt PO Box 4456 Downey CA 90242. Group is working on a con...From Bruce Miller I learn that DASFS meets the third Saturday in the SW State Bank at 1290 S. Federal, Denver. Contact Bruce at (303) 753-1845. BOSCO meets the first Friday in the Majestic Federal Savings bldg. in Boulder...ICARUS, the UCLA sf club, is in its second year, meeting Fridays in Ackermann Union...Oldest sf club in the Northwest, THE NAMELESS ONES meets at Horizon Books on Capitol Hill the second Friday of each month about 7pm...WALDO AND MAGIC INC. continues to meet weekly at room 327 Goodison, Eastern Michigan University, Ypsilanti, Monday evenings at 8. Meetings will probably shift to first, third and fifth Mondays after the beginning of the year. The STILYAGI AIR CORPS meets Wednesdays on the third floor of the Student Union, University of Michigan, Ann Arbor. Afterwards the Air Corps gathers at the Old Heidelberg, while Waldo gathers at the Spaghetti Bender. Since the two are 20 minutes driving apart, Steve Simmons says it makes for a busy schedule...ASTRA meets the 1st and 3rd Sunday at 3pm in the Great Western Savings Community

Center Room (upstairs), 3660 Wilshire Blvd., Los Angeles. And not to be confused with the Wisconsin club, of which they presumably know nothing, the "sf3" club meets the 2nd and 4th Thursdays at 7:30pm in Stars'n Stuff Books, 1148 Highland Ave., Manhattan Beach CA...The CAL POLY SCIENCE FICTION CLUB can be contacted at 3801 W. Temple Ave., Pomona CA 91768...Hungary's KÖZPONTI TUDOMÁNYOS FANTASZTIKUS KLUB can be contacted at H-1428 Budapest 8, Pf. 15.

THE HONOLULU SCIENCE FICTION SOCIETY has burgeoned to 10 regular members. With Seth Goldberg as Dictator, Leslie Blitman as Consort and Mike Okuda as Media Group Ruler, the club is celebrating its first anniversary.. Writes Seth, "We are hoping to expand to include some of the fringe groups here in Hawaii, wargamers of which we already have a few, Tolkien, SF media which in fact we already have semimerged with." A major club activity this past year was the production of "2002: A Space Odyssey", in the "Bambi Meets Godzilla" tradition, which they world premiered at Iggy. The club holds fundraisers instead of charging dues. Their first fundraiser saw them sponsoring a comedy show in a courtyard near the U. of Hawaii. "Barry McArdle, who calls himself Moon Man and dresses in a costume that would easily win him awards at a masquerade, delivers a variety of stories and one-liners in the promotion of lunacy. Then at the end he sells a deed to an acre of land on the Moon for \$1. ...He sold over 200 in 2 days. We got 10% for sitting at a table and doing the paperwork."

BCSFAzine announced a BYOB formal dress Christmas party at the secretary's home. Can this be the same club that dances on tables? (Yes, but in a jacket and tie...) Which reminds me, SCHMAGG #2, edited by Michael Hall for Decadent Winnipeg Fandom is available for the usual (sample on request) from 8833 92nd St., Edmonton ALTA T6C 3P9 Canada. (I believe this is also a new mailing address for Hall as of the first of next year). SCHMAGG #2 features Jon Gustafson's V-Con photopage, with BCSFAzine editor Helene Flanders in colorful native Canadian costume. Yet another astounding BeFlatte Publication with adequate repro. What'd you guys do? Keep it up! Intriguing conreports, good art, putrid interview with Garth Danielson.

NESFA - The True Clerk, Rick Katze, busted up his knee playing street hockey. This prevented him from publishing INSTANT MESSAGE personally ("The Fake Clerk" Peter Neilson, put out #248), but not before he published these last names for the benefit of F770 readers: "Lewis, Lewis, Eastlake, Eastlake, Hudson, Franklin, Eastlake, Lewis, Eastlake, Lewis, Franklin, Horne, Lewis, Lewis and Cinnabar." No questions, thank you.

EDMONTON - While I'm sitting here in the waiting room before I'm called to have my hearing audited, Robert Runte says Noncon had 138 members before Iggy, consequently my comments in #7 were, to be charitable, unnecessary. Another thing that will boost Noncon further into the black is the prospect of a government grant reimbursing part of the Guest of Honor's expenses. If it comes through, the check might run as big as \$800.

The CHIMNEYVILLE F & SF SOCIETY in Jackson, MS, now boasts 25 paid members, plus a dozen occasional visitors, spouses and camp followers. It has a constitution and Board of Officers, reports M. Ruth Minyard.



The OFFICIAL STAR WARS FAN CLUB (Box 8905, Universal City CA 91608) has announced a contest. The funniest one-panel cartoon based on STAR WARS will be redrawn by professional artists and run in the club newsletter. First Prize is a trip for two to England to visit the set of THE EMPIRE STRIKES BACK. Second Prize is a trip for two to the US premiere. Third prize is a set of four lithographs by Ralph McQuarrie and Joe Johnston. Any member may enter -- any non-member may enter and join simultaneously by including a \$5 fee. Entries must be received by 15 March 1979.

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AMATEUR PRESS ASSOCIATION REPORTAGE  
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The CINEMA AMATEUR PRESS ASSOCIATION (CAPRA) is a quarterly apa for film buffs. OE Doug Hoylman (5480 Wisconsin Ave. #311, Chevy Chase MD 20015) invites anyone interested in joining to submit a page or more of appropriate material and \$3 for a year's membership. Minimum activity is a page every other mailing. There are 14 current members from throughout the country. Back mailings are 75¢ each. Next deadline: Jan. 20.

APA 55 has been announced by Alan Bosco as the publishing association for fans born on or after January 1, 1955. No, correct that to read "any organism." After all, my goldfish may crave a spot on the roster. Bosco (915 Phay Ave., Canon City CO 81212 - 303-275-9104) has set up interim rules (until full membership of 20 has joined) -- 20 copies, minac one page every other mailing, no more than 12 pages in a mailing. Right now he's willing to accept older contributors, but they'll be replaced by 'qualified' members as space on the roster gives out. No dues, but the Central Mailer requires members to foot their own postage. If you join, send him a few buds to cover mailing, and repro services if needed.

SCAPA FLOW has issued its first mailing, 103 pages from roughly 24 contributors. A bimonthly apa operated by Beverly Kanter and HJN Andruschak (6933 N. Rosemead #31, San Gabriel CA 91775), SCAPA FLOW's minac is 4 pages every second mailing. The first disty had a copy-count of 40.

HIGHLIGHTS: APA NESFA hit #100 in September...Guy Lillian III has won the SFPA Egoboo Poll. According to JAMBALAYA, Dana Adams Longo's monthly NOLA newzine (6221 Wadsworth Dr., NO LA 70122) Lillian's victory was announced by Alan Hutchinson, SFPA editor. Meanwhile Lillian continues to gather material for his RA Lafferty tribute. (To be released in July at DeepSouthCon, the tribute features notable writers like Poul Anderson. (GHL3: 631 Dauphine, NOLA 70112)...The FAPA waitlist has shriveled to 15. Get on the road to membership in fandom's oldest apa by mailing a dollar (and names of two zines in different cities you have pubbed or contributed to), to Jack Speer 2416 Cutler NE, Albuquerque NM 87106...FREFANZINE, "the only libertarian apa in the entire friggin' universe", has fallen under the spell of Don Markstein, who is now trying to impose such statist restrictions as copy count requirements -- he dares insist they send at least 35 copies! No, sorry, I'm overstating. It's just that those who send in less are assured of not receiving the mailing. Help restore this forum for anarchistic discussion to its former glory by sending a request for info to 8208 E. Vista Drive, Scottsdale AZ 85253. He also pubs RALLY (somehow I don't think anyone has forgotten this already), whose latest issue features an announced hearts game to the end between Lon Atkins and Hank Reinhardt at JUST IMAGICON next May in Memphis. Get your bets down now.

And for two lines which have nothing to do with apas, Robert and Vickie Newman, now residing in Lewisville, Texas, are parents of a daughter born November 3.



IT'S NICE TO  
- HAVE A DI-  
RECTION IN  
LIFE.

# FILKSPACE

## STEVE SIMMONS

Lately there has been more and more talk about the place and function of filk-singing in cons and vice-versa. Since I'm one of the few that I know of who is both a singer and a con-chair on a regular basis, I have one foot firmly planted on each side and would like to spit out a few opinions and starting points for discussion.

At least in the Midwest, and possibly elsewhere, filksings are getting to be major program items. To draw an example from the con I know best, with 325 attendees, nearly 100 were at the filksings at various times. This is a better attendance ratio than any program item

except the banquet (which not coincidentally featured the Eastern Michigan University Madrigal Singers). ANY item that pulls a third of the members after midnight is a major program item, worth at least as much consideration for space and planning as a panel.

At the point where I use the word "plan" in connection with a filk-sing about 65 sets of hackles go up. The hackles usually talk about the "ambiance" of a "free-form" sing, how even a touch of planning would mess it up.

Bullshit.

A good sing is much more like a good panel than you would at first think. Both require a central group around which the action is gathered, be it the panelists or the singers. To be successful program item (and note my emphasis) there must be interaction between the central group and its audience, both in the form of wisecracks and approbation. The physical environs which can improve the interaction are quite similar in both cases -- yet they are usually supplied only to panels.

A listener needs to clearly see and hear the panelists or singers. The room they are in should be insulated from other local noise to make that as easy as possible. The room should be large enough to hold everyone comfortably.

So far most singers and listeners would agree. Every sing needs a room, and everybody likes to be able to see and hear what's going on. More and more cons are doing something about this, usually by providing a reasonably large room with a few chairs that the singers can use. Even better is when this room is announced in the program book so that people don't have to scurry about setting things up



by word of mouth. However, a room is not a room is not a room and that's where the disagreements start.

"Let's sing in Gordy's room," was a great idea when there were only a half dozen or so regular singers and maybe thirty listeners. Now a hotel-room sing is nearly impossible, as just the singers and their instruments would nearly fill it. Since a hotel room is not a function room, let's look at function rooms.

First, function rooms are generally left over from some other regular use by the con. They sometimes share a wall with movies, which is disastrous both coming and going. The hotel likes to shut function rooms that look like most sings -- ie, a bunch of people wandered into an open room. Sometimes the air conditioning is ready to handle 2000 in the heat of the day and thereby freezes 75 after dark. And so on into the night...

The solutions are short and sweet: get the right sized room away from interference and let the hotel know it's going to be busy until 6 am. To this most folksingers would stand up and applaud. So here's where I stick my neck in the noose and start playing conchair, not singer.

The singers should be on a stage. Now I don't mean that there should be mikes, a sound system and all of that other crap. There should definitely be a raised place so that the singers can see each other and the crowd, while the crowd can see the singers -- you know, just like a panel works. As evidence that this can work reasonably well I submit the Windycon sing of '77. The stage was full of singers, chairs, beer, guitar cases and whiskey. The singers sat on, dangled over or leaned against the stage, but all were fully visible. There was enough room to watch, tune, and set up duets or follows with no problem. The only objection that I could have is that the room was too large, for it was very easy for the quieter singers and players to get lost in it.

The idea of a stage rankles some people. They don't like the idea that they are separate from the audience, put in a higher position both figuratively and literally. They don't like the idea that they are being put up on a stage and obligated to sing. I can understand and partially agree with both of these objections, but let's look at them one at a time.

The kind of sing that develops from a stage situation is best compared to a panel again so that a few more parallels can be drawn. Panels are essentially room discussions between friends and acquaintances where there has been a provision for the audience's comfort. While some of the intimacy of a room conversation is lost (as well as some of the spontaneity), it is made up by audience appreciation (egoboo) and the fact that the central group is hopefully a little but prepared. Panels in no way prevent room discussions -- they probably encourage them.

I don't know a singer who would go up on stage if they were told that it's the stage or nothing. I goddamn well wouldn't. I don't have one single scrap of feeling that says I'm obliged to sing at a con. Naturally I can be swayed by polite requests (and certain impolite requests, please see me for my Want List), but the person

who says I must sing can get stuffed. I go to sings for four reasons and in this order: (1) To sing for me. (2) To hear my friends sing. (3) To sing for and with my friends. (4) To sing for strangers. If someone tried to make #4 to big reason I'd go sing in my room.

If all of this sounds like I'm saying that there is a place for room sings and for con sings, you're right. Among the sings I rank as my favorite are both room and function sings. I see no reason why one should dominate the other, while I can see some reasons to encourage both.

There are getting to be too many decent singers (and indecent ones) to handle the whole thing in one place. I'm not particularly diffident about jumping in and grabbing a song, and even I get crowded out. New people, unless a respected singer shushes everyone else and points said person out (which is how I first got into it) will almost never be heard. Regulars like and deserve to be able to sing more than once per hour, but with 10 singers one all to often waits and waits for a break. Six or seven good singers is about all one sing can handle. If the sings break up into several different groups, stage and room, that will take care of the problem. If people were a bit more willing to sing a little in the day, just a couple of people jamming in the room, new people could learn more than they are now. Most singers are very anxious to get new people going despite the possibility of creating a Frankenstein's monster.

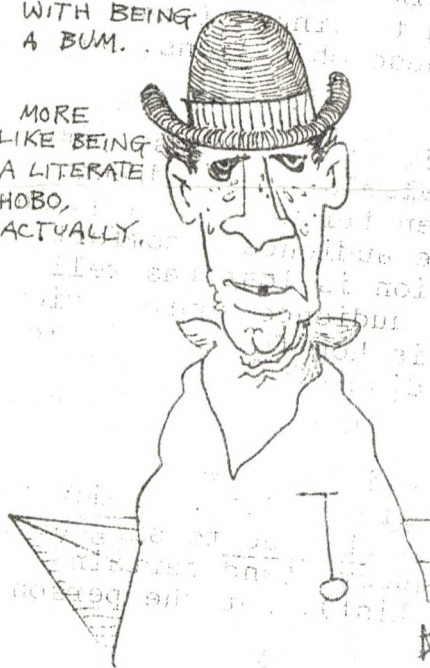
Since we're talking about various things that go with sings, I suppose I should tackle that sensitive subject, tape recorders.

While the majority of the people recording are polite, there have been incidents ranging from noisy machines to a person who had the gall to push my guitar around while I was still playing it so that she could get a better angle for recording. Next to this comes the irritation where someone is waving a mike (or a whole recorder) at your face. Another is when, in the middle of ballads that have the room pindrop quiet, a recorder clacks open and spits out an expired tape, which is followed by noisy fumbling to reinsert. At the other end of the spectrum we have people like Debbie Goldstein who brings 1800 ft. reels of tape and a microphone that has accurate pickup from a good ways back. She gets the supreme compliment: One usually doesn't notice the recorder is there.

My suggestion to tapers -- get appropriate equipment for the

I'VE BEEN FANNING ON THE  
RAILROAD. NOT TO BE CONFUSED  
WITH BEING  
A BUM.

MORE  
LIKE BEING  
A LITERATE  
HOBBO,  
ACTUALLY.





task and remember why the singers are there -- singing, not recording. If you don't quite know how to go about getting the most out of your equipment, the Science Fiction Oral History Association has been offering seminars on how-to for panels -- and the same principles apply. On the other hand the concom has a certain obligation to people and might be willing to do things like get some extensions cords with multipliers. ((NB: Especially in larger hotels, the concom can obtain these things for any function space from the management given sufficient warning.))

A last disclaimer. I'm not married to any of these opinions. If most singers came to me and said "Such and such is horseshit" I'd be seven kinds of an idiot not to listen. But if half say "Yes, I like the stage" and the other half want to have room sings, well, that's exactly what I'm talking about. Filksinging, like fandom, has gotten big enough that those who want to do it their own way should have enough room to. I only want to supply room.

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#### CHANGES OF ADDRESS

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KATHI SCHAEFER: 2038 Yale Stn., New Haven CT 06520

GARY FARBER: c/o Kathi Schaefer

JEFF SCHALLES, LYNN COLLIER, DAN STEFFAN: 823 N. Wakefield St.,  
Arlington VA 22203

MARY ANNE MUELLER: 4654 Tamarack Blvd. #C2, Columbus OH 43229

W. R. BENEDICT: #12-401 Grier Ave. NE, Calgary ALTA T2K 3T8 Canada

DAVID M. VERESCHAGIN, CHRISTINE KULYK: #201 - 10650-103 St.,  
Edmonton ALTA T5H 2V5 Canada (403-422-4839)

JEREMY A. BARRY 1870 Farragut St., New Orleans LA 70114

ROBERT & VICKIE NEWMAN: 5137 Aztec Dr., PO Box 77607, Lewisville TX

CARL JUAREZ: University of Oregon, Bean-Ganoe Box 4227, Eugene  
OR 97403

TIM C MARION: C/O Hope Leibowitz, 2032 Cross Bx. Expy. Apt. 3D,  
Bronx NY 10472

ROB JACKSON: 8 Lavender Rd. West Ewell, Surrey KT19 9EB, U.K.

*Says Tim Marion: "Look, I know this is getting ridiculous, but really, I can't help it if a local temporary employment agency decides to screw me over and if the Canadian postal workers decide to go on strike for the umpteenth time. Please ignore the COA notice for me in DNQ and the last postcard I sent you."*



Joyce Scriver may soon move to Minneapolis, says Linda Bushyager...Gail Barton and Sourdough Jackson married, and celebrated at MileHiCon...George 'Bork' Hunt and Linda Glasscock of Dorsai and SCA fame are engaged to marry in Jan. '83...Carol Hoag and Warren De Priest married recently...Joe & Phyllis Moudry expect a child next June...Mich. fan Mike Privett and Barb Langhoff will marry next August...David Manchip and Cindy Myer married November 25... Helen Katherine Elizabeth Carton Horne was born November 2 to Bill Carton and Katherine Horne of NESFA.



A WRITERS WORKSHOP is beginning in Philadelphia in early December. Charter members include Linda Bushyager, Darrell Schweitzer and Joyce Scrivner. (Linda has received word from Dell that it is buying her second book THE SPELLSTONE OF SHALTUS.)

DREAM MASTERS, the gallery of fantasy and science fiction art, has opened for business in LA at 6399 Wilshire Blvd. Run by Gail Selinger and Harrison Rose, DREAM MASTERS is open from 9:00 am to 10:00 pm til further notice (at least til Christmas). After cutting a swath through the Iggy art auction, Gail and Harrison have paintings for sale by Freas, Sternbach, Egge, Cathy Hill, Alicia Austin, Kirk, Eddie Jones, and others. Spacher and Aalko have sculpture in the gallery. Art glass, tapestries, ceramics, jewelery and other artforms are also available at DREAM MASTERS. Credit cards and layaway plans are both part of the setup.

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CONVENTION SUPPLEMENTAL LISTINGS  
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Codclave V (Jan. 19-21) Radisson Ferncroft Hotel, Danvers MA. Relaxicon. Memberships \$2. Rooms through NESFA. \$26 single, \$29 double. (NESFA Box G MIT BRANCH PO, Cambridge MA 02139)...RAIN (Feb. 17-18) An SF weekend: Rembrandt Hotel, 1160 Davie Street, Vancouver BC. Membership: \$5, to Box 48478 Bentall Stn., Vancouver BC, Canada...Coastcon '79 (March 9-11) Pete Fountain's Buena Vitsa Hotel, Central Beach Blvd., Biloxi MS 39553. Dignitaries: George RR Martin, Gale Burnick, Meade and Penny Frierson, George Alec Effinger. (How can a con with a pro and fan goh also have a separate "pro guest" and "fan guest"?) Hucksters \$25/table (incl. membership). Blood drive, gaming, films, banquet (\$7) Memberships \$7.50 til 1/31, \$10 afterwards. Michael Bledsoe 8401 Vanna, Biloxi MS 39539 (Note, may change. RALLY reports that Bledsoe has moved, but doesn't say to where.)...Marcon XIV (March 16-18) Howard Johnson Motor Lodge North Columbus, OH. Pro: Katherine Kurtz. Fan: Fred Haskell. TM: Wilson Tucker. Artshow, hucksters, films, aardvarks. Memberships \$6 til March 1, \$8 after and at the door. To: Ross Pavlac, 4654 Tamarack Blvd #C2, Columbus OH 43229...Science Fiction Weekend (March 23-24) Buena Park Hotel, 7675 Crescent Ave., Buena Park CA. Guests: Ackerman, Clampett, Sky-Goldin, Goldin, GC Johnson, CL Moore, AE Van Vogt. Hucksters, programming, fashion show & costumes, dinner. Membership/Dinner combo \$10 til 1/10. Dinner alone is \$10, con membership is \$5, latter rising to \$7.50 after 1/10, and the combo to \$12.50. Hucksters \$40/table. To: SF Weekend, FPCI, 1855 West Main St., Alhambra CA 91801...V-Con 7 (May 25-27) Gage Towers, UBC. Pro: Jack Vance. \$6 til 3/18. Toastmaster Frank Herbert. To: V-Con 7, PO Box 48701 Bentall Stn., Vancouver BC V7X 1A6 Canada...Archon III (July 13-15) Stan Musial & Biggee's Hilton Inn, 10550 Natural Bridge Rd., Breckenridge Hills MO. Pro: Joe Haldeman. Fan: Hank & Lesleigh Luttrell. Info: StLSFS PO Box 11852, Overland MO 63104. (314) 428 7939...Fantasy Faire (July 27-29) Pasadena Hilton Hotel 50 South Los Robles Ave., Pasadena CA. Awards Luncheon (\$9 if sent before 2/1). Pro: Alan Dean Foster. Programming, films, hucksters. Memberships \$5 til 2/1, \$7.50 after. To: FPCI 1855 West Main St., Alhambra CA 91801...MosCon (September 29-Oct. 1) Best Western University Inn, Moscow ID. Pros: Verna Smith Trestrail, Alex Schomburg. Fan: Jessica Amanda Salmonson. Dist. GoH (health permitting) R. A. Heinlein. \$5 til 2/1, \$6 til 9/3, \$10 after and at door. Info (SASE) to: PO Box 9141, Moscow ID 83843 attn. Beth Finkbiner...Pghlange will be the last weekend of September, with Gene Wolfe goh...LosCon 6 (11/10-12) Airport Park Hotel, Inglewood CA. Pro: AE Van Vogt. \$7.50 til 3/31 to E. Pelz at 15931 Kalisher St., Granada Hills CA 91344...

Joyce Scrivner adds: "Hexacon is being run by Neil Belsky (not Brodsky, no matter how you like that name)." Actually, I had grown rather fond of it...



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INDEX EXPURGATORIUS 16  
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fanzine reviews from:

TARAL

415 Willowdale Ave. #1812  
Willowdale ONT m2n 5b4 CAN

FLEDGELING - Andy Firth, 185 Os-  
borne Rd., Jesmond, Newcastle-  
upon-Tyne, UK - apparently the  
only way you cannot get it is  
by sending Andy a £10 note and  
lie convincingly about how much  
you admire his zine. Andy ought  
to be pretty rich, and bursting

with egoboo.... FLEDGE seems electrostenciled throughout, double-  
spaced, and has a peculiarly bland appearance that is in no way  
helped by the understated titles and generally poor illustrations.  
This latter deficiency is surprising from a British fanzine. Usually  
such fare is overflowing with Barkers, Bells, Jeeves or AToms. As  
long, however, as FLEDGELING persists in its present habits, no  
doubt the uninspiring appearance will continue to uninspire artists.  
Such is the vicious circle that grinds down neozines. The most  
developed material in this issue seems to be a critique of the world  
in Michael Cony's BRONTOMEK. The article is not as penetrating as  
I would have wished, but I found it long enough, and just involved  
enough to settle down into a read. Other pieces, mainly farce,  
were too short or just too juvenile for me to get into. Andy would  
do better if he could get outside contributors, or discipline him-  
self into thinking more about his topics and developing them before  
writing. Nothing but unabashed solicitation will likely help, but  
once that step is made, other improvements, like unsolicited mater-  
ial, may come as a matter of course. Give it a look over in a  
couple of issues; British zines do have a tendency to improve  
rapidly if they survive.  
Those we see in the  
New World, at least.

RUNE 52 - 54: Carol  
Kennedy and Lee  
Pelton for Minn-Stf  
1204 Harmon Pl. #10  
Minneapolis MN 55403  
\$2/year, 50¢ a copy,  
or the usual ways of  
freeloading...

From being a bland  
clubzine in Kennedy  
& Pelton's first  
issue, the new RUNE  
has recaptured a lot  
of the Mipple-Stipple  
flavor of Firestone  
Theater insanity.  
BSFAn recently re-  
viewed it as incom-  
prehensible to out-  
siders, which is  
true, but even mad-  
ness is infectious.  
Aside from the surreal  
madness of Fletcher  
and Waller's car-





toons, RENE also performs well as a straight clubzine. There are decent articles and restrained book reviews. The local is mannered, covers good as a rule, and repro fine. The most recent issue sports an Odber cover that moves me to comment that the man is talented and skillful, but there is an air of cheesecake and pornography about his art that is nevertheless never erotic, never to me. Fanfaronade, becoming a regular fanzine review column, does much to cover a territory fast becoming an unexplored wilderness of zines. While the emphasis has so far been to be inclusive, a price has been paid in comprehension. Few of the reviews do more than list statistics of availability and date. Neither is the reviewer, Carol Kennedy, as critical as she ought to be, to my mind. But then, few reviewers are these days, and training acute critical faculties on most zines would amount to chasing flies with an elephant gun. Fortunately, RENE itself seems to have graduated to where a larger calibre swatter is needed for its review.

KRATOPHANY 11 - Eli Cohen, 2236 Allison Rd., Vancouver BC V6T 1T6 - \$1 or the usual loc, contrib, trade, or whimsy (which is nothing at all like dropsy). KRAT is one of the best understated zines around. Yet, I fear the chances of it appearing on the ballot for the FAAns is low. Issues are infrequent and slim (but so was MOTA). Yet the material is page for page of higher average quality than a great many zines. Best in my mind this issue were Mae Strelkov's "Discussions with my skeleton", a poignant and still humorous insight into death, the most enjoyable she's written since her son Danny died in a fall; and "For Free", an account of Jerry Kaufman's free haircut (on stage). There was a lot of good art in this issue, including a series of absurd blimps by Canfield, but not the least enhancing were the selections of apt comic strips Eli had chosen from the papers for copyright violation. Reproduction is not quite impeccable, but there are only a handful of zines with better. Certainly none of the art suffers from the standard malaises. But KRATOPHANY will blow no one's mind. Its arrival is not a self-proclaimed event. There is no rainbow of color, 90 pages, or ruinously expensive offset fiats. It is just quietly one of the best issues this year. MOTA made it to the FAAns with less, in my opinion -- I hope Eli does too.

QUINAPALUS 1: M. K. Digre, 1902 S. 4th Ave. #1A, Minneapolis MN 55404 - available for the usual nonsense or half a buck. More Minneapolis madness, that out-RUNES RENE. It even looks like Fred Haskell's RENE, with much hand-stenciled art and titles. Two long articles and a shorter one make up the substance of QUINAPALUS. Of the two, only "The World of Not A" held my interest through to the end. I enjoyed it. But the other I didn't have enough patience to even begin. I gave up after two pages. In case I've never mentioned it before, while I can praise Mipple-Stipple zines for their Fire-sign Theater craziness, I hate that form of humor personally... "What's Up Tigerdodo" was pure Bozo Bus. Blech. But I am told that this is a form of art higher than French cooking, Epic Poetry and the Theory of General Relativity. Art throughout QUINAPALUS is provided by unnamed person or persons and Ken Fletcher. It is all hand stenciled and excellent for its type. The cover was quite the worst art in the issue. Sarah Prince's forte is with orns and patterns, I think, but the editor obviously liked her bozo-ish cartoon enough to use it. Altogether an encouraging entrance into zine publishing for Digre.



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PRO BEAT  
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Doubleday will issue the first two omnibus volumes in their comprehensive reprint series of Isaac Asimov's fiction on January 5, entitled THE FAR ENDS OF TIME and PRISONERS OF THE STARS. Each 538 pages and priced at \$12.95, the volumes include PEBBLES IN THE SKY, THE STARS, LIKE DUST, "The Martian Way" and other stories. This series appears just one month ahead of volume one in Asimov's autobiography, IN MEMORY YET GREEN (1920-1954), \$15.95, and also from Doubleday.

Dauntless peruser of PUBLISHER'S WEEKLY, David Govaker, points out the following news. THE ILLUSTRATED ELLISON is in the works, 7 stories treated by 7 different artists. "Repent, Harlequin" will be done in 3-D, glasses included...LATHE OF HEAVEN, the LeGuin novel dramatization picked by PBS to start its sf film series, has been budgeted at \$740,000 (split by PBS and WNET). If it goes, Rotsler, Vonnegut, Clarke, Burgess, Herbert and Heinlein are all planned to follow...The trade pb of THE HOBBITT

has sold 135,000. Overall THE HOBBITT and LOTR has reached 20,592,000 in print.

From Wade Gilbreath's clubzine ANVIL comes word of Michael Bishop's activity. CATACOMB YEARS, the collected Atlanta Urban Nucleus stories, is out. TRANSFIGURATIONS, the novelization and reworking of "Death and Designation Among the Asadi" is under way. Soon from Berkeley will come a 100,000 word Bishop short story collection headed by "Blooded on Arachne."

ISAAC ASIMOV's SFM is now selling 108,000 per issue. Derek Carter does some art assignments for the zine. Ginger Kaderabek's article on George Barr appeared in the January issue...Craig Miller is handling publicity and merchandizing for THE WICKER MAN, slated for American release in early 1979...Linda Miller, already into pro prints with an illo in Asimov's adventure zine, will get a screen credit as an animator on SMALL ONE, A Disney flick...Victoria Schochet has followed Hartwell as editor of Berkeley...D.G. Compton's novel THE CONTINUOUS KATHERINE MORTONHOE (US: THE UNSLEEPING EYE) will begin filming in England this spring. Romy Schneider plays Mortonhoe, Harvey Keitel plays Roderick, the man with a TV camera built into his head. Compton's WINDOWS, sequel to EYE, will be published by Berkeley in October. A USUAL LUNACY, accepted by the Borgo Press, had so much sex in it that a California typesetting shop refused to set it up...THE EQUAL TIMES of Boston in its Nov. 6 issue featured an article on "stories and novels... being done by women in science fiction", including Alexi Panshin's RITES OF PASSAGE (sic sic)...

Kathleen Sky is home from the hospital after major surgery. The doctor expects her to be back in action by the end of the year. Her Star Trek novel VULCAN! made the B. Dalton bestseller list. DEATH'S

ANGEL, another Trek novel for Bantam, will appear in 1980. She is negotiating a large multibook deal with Bantam as well. Stephen Goldin is at work on a second hardcover for Doubleday, A WORLD CALLED SOLITUDE. Later THE ETERNITY BRIGADE and AND NOT MAKE DREAMS YOUR MASTER are due for Fawcett Gold Medal. Family D'Alembert #6, THE PURITY PLOT, will be out next September. He will have a Trek novel out in January titled TREK TO MADWORLD.

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#### CONVENTION REPORTS

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(1) CONCLAVE 3, reports Steve Simmons, was held Nov. 3-5 in the Detroit Metro Ramada Inn. Attendance was 325, including pros Stanley Schmidt, Gordon Dickson, Lloyd Biggle, Dean McLaughlin and others. "In a surprise development the hotel night manager/head guard attended the nude swimming party (although he did not participate), which once again reaffirmed the concons faith in the hotel." Ted Sturgeon and Elizabeth Pearse were the guests of honor.

(2) LOSCON 5: Fans from Phoenix, Denver, and even Los Angeles streamed into the sedate Huntington Sheraton over the Nov. 3-5 weekend. Besides the programs, parties, celebrations of birthdays by the Dons Fitch and Ayres, and Lasfapan hobnobbing, there was a sacred \*yawn\* Herxangelist rite. The Kindergarten of Cuckoos elected as successor to the late Pope George Ringo I (Elst) his putridity Pope Infresh (also Elst). The occasion was also marked by the revelation of the first Vestigal Virgin, Leigh Strother-Vien, and the cannonization of Saint Nosuchthingasafreelunch (Jeff Siegel).

(3) PHILCON '78: Around 700 people came into the cold at a King of Prussia motel -- the best available replacement for the original hotel which cancelled out. A nice group of people reportedly turned out -- including a lot of pros for the East Coast SFWA meeting. George Flynn rates Michael Bishop's GoH speech as the best -- at least funniest -- he's ever heard. Joyce Scrivner's estimate of attendance was 300, but she completely agreed that it was cold, having to paty-hop down corridors exposed to the open. "There were parties that were grand, though: Linda Bushyager's (both nights), an autograph party by George RR Martin, Darkover, and SFWA...."

NB: Recently an Eastern fan commented that he "didn't know that FILE 770 published conreports from anyone besides picked correspondents." Actually I'm interested in all the brief reports on cons that people care to send me. The more different perspectives, the more likelihood the assembled report will be true to the event.

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#### MORE SHORT COMMENTS

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Frank Balazs is attending graduate school in Bloomington, IN. Look for him at midwestern cons... Ian Maule writes that Brian Lewis, popular British cover artist for NEW WORLDS in the 50s and 60s died December 4 of a heart attack... DUBUQUON 2 has been cancelled by Gale Burnick due to health problems. She was hospitalized twice in the past month with bronchial asthma... Noreascon II Membership is up to 1330. VOICE OF THE LOBSTER will be out for Boskone... Lester Boutillier says he's waiting for Stvn Carlberg to send 4 back SFWA mailings he bought two years ago. The check has been cashed. Lester says this may of interest to F770 readers. Was it?

J. Owen Hanner clipped his TV Guide to prove to me that BS GALACTICA was rafed 9th several weeks ago. The show is thriving after all.



Irvin Koch 1870 Dresden Dr. NE B9, Atlanta GA 30319

Since I just got a request for a sample MAYBE from "B. Zion, PO Box 1353, Haifa, Israel," maybe he/they know where the Israeli SF Assn. is. On the other hand, the Kibbutz address you gave IS a complete address; it's like the fen you may have on your list living in towns so small there is no post office box number.

The zine was full of good info, but I think we could find several hundred people to dispute Alexis Gilliland's contention that the NASFIC is just a big regional. We would start with the very large portion of the membership from California, Arizona, and the West generally, move up to our Canadian members, note the Florida members (who won't come to a DeepSouthCon or any large con normally north of Atlanta), and end with the lone member in Scotland.

Personally I think the people behind the advertised London '84 bid for the worldcon will stop any rotation change schemes even if the Vancouver '84 people don't. With announcements of Sweden '83 bids as well as other signs, we might soon be having the Worldcon outside North America 3 years out of four instead of vice versa....

((Charles Curley is going to stop the rotational change? But I am interested in hearing more about Swedish bids, if anyone knows the scoop.))

Milton F. Stevens 14535 Saticoy #105, Van Nuys CA 91405

It shouldn't come as a great surprise that Alexis Gilliland's arguments in favor of changing the worldcon rotation plan do not convince me in the slightest. For one thing, he argues that since overseas worldcons occur about every four years we should make that interval mandatory. There doesn't seem to be much point in requiring what is already common practice unless you like rules for the sake of rules. If conditions were to change and overseas bids began appearing at a different interval, the four year requirement would become utterly foolish. Of course, an overseas location for Western site selection represents



no particular hardship if you are an Eastern bidder. However it would make things quite a bit more difficult for Western bidders. I challenge Gilliland to find any potential Western bidders who would accept the lack of difficulty in overseas bidding.

I think there are too many essential differences between potential overseas bidders to make lumping them into a single category a practical idea. For instance it is much more expensive to go to Australia than it is to go to England. The Australians would have a permanent disadvantage in that sort of a competition. There are other difficulties with English and non-English speaking countries. Because of all the differences between foreign bidders, it seems most reasonable to treat each of them as a special case. That is roughly what we are doing at the moment.

A gerrymander is possibly the worst sort of change that can happen to the worldcon rules. Whatever Gilliland may say, I regard the Bloom-Smoire motion as a simple gerrymander. If DC can get away with it, I'm sure there are many others who can think of personally advantageous changes to the worldcon rules.

*Craig Miller 9115 Beverlywood St., Los Angeles, CA 90034*

Now that you have "dropped your drawers" as you so quaintly put it, over the fact that I have actually written a letter of comment (be flattered, this is only the second one I've written in my 11+ years in fandom), I'd like to address Gilliland's comments on the motion presented at the Iguanacon Business Meeting regarding a change in the rotation plan for Worldcons.

As co-chairman of the Los Angeles in 1984 bid, and having been present at the Business Meeting where the Motion came to the floor, I feel that I am qualified to discuss the matter. It seems clear to me, and a few other people with whom I have discussed this matter that Alexis must have attended a different Business Meeting from the rest of us. Kent was quite obviously attempting to delay the coming to the floor of the Motion. At each attempt of the meeting's chairman, Bob Hillis, to speed up discussion on matters earlier in the agenda, Kent voted/expressed an objection to dispensing with whatever Mr. Hillis had suggested. Kent, and I believe others in the party sitting with him, voted against the Special Order of Business to bring the Motion up earlier than scheduled.

These seem to me to be delaying tactics. Perhaps they are not filibustering, endless motions to amend, or other delaying tactics provided for the use of our federal government, but they are delaying tactics nonetheless. I do not wish to insinuate that Kent was in any way out of order, lacking courtesy, or any of the other things that you imply Mike alleged. That does not change the facts, though. He did attempt to delay.

Going on, I'd like to address your comments regarding our desire to host the 1984 Worldcon. You're right, 1984 is the 50th Anniversary of the founding of the Los Angeles Science Fantasy Society. And that is a good reason to host the Worldcon -- a big celebration to the World's Oldest Existing Science Fiction Club. Now that you mention it, it's a good idea. Quite honestly, even though I am involved with the running of the LASFS, I hadn't realized that 1984 coincided with that particular anniversary. We have no ulterior motives for hosting the 1984 Worldcon. We simply want to bid for a Worldcon, and 1981 was already being bid for by several groups -- a Los Angeles group, which is not connected to our bid; a Seattle group; a Denver group, which I personally support and did not want to bid against; and a Hawaii group, which has since folded.



It was interesting to me that, at the Business meeting, Lee Smoire took it upon herself to speak for all of Foreign Fandom. I was puzzled that if the foreign fans felt as strongly about this matter as Lee seemed to indicate, why had none of them had enough interest to attend the Business Meeting at which the matter was being brought up. The only one close to being a foreign fan, Jan Howard Finder, who has spent most of his fan-life living in foreign countries, spoke against the motion. I was puzzled by this so, I talked to Malcolm Edwards, a member of the Seacon committee, and Paul Stevens, DUFF winner from Australia, and Eric Lindsay, a member of the Australia in '83 committee. The comments I got from them were pretty much the same. Paul Stevens thought it was a bad idea. Eric Lindsay didn't think much of the idea, really. What he wanted was a rule that said, "In 1983, the Worldcon will be held in Australia." He is somewhat afraid that with the influx of newer, unenlightened fans (no tendrils, that sort of thing), the Australian bid might lose to a "closer to home" bid. He said that he felt the current system was good, but that we should try to encourage more foreign groups to put in bids. He concurred with me that when we have foreign bids more often than every four years, that will be the time to add "Outside of North America" to the rotation plan.

I don't feel the Motion is frivolous... I do feel that its primary purpose is to arrange for the occurrence of some people's idea of a cute joke. I also feel that the motion is without merit. Frivolous, no. Without merit, yes.

*George Paczolt 1732 Magdalene Way, Johnstown PA 15905*

First off, there will be a PghLANGE next year, albeit a much simpler one than what we attempted this year. At the present time, Barbara Geraud is doing the planning singlehandedly, since the rest of the con committee seems to have quit at the end of PghLANGE X in September. A number of us will work on the committee the weekend of the con -- but not in the planning stages.... I'll attempt to give a complete rundown on what happened to the convention this year as I saw it, naturally, but I'll really be busting ass to keep it as within journalistic standards and objective as possible.

The first problem within the committee came about this past spring when Jim and Laurie Mann decided to work on the committee of the Fantasy Film Celebrity Con in Monroeville, PA. My understanding was that they attempted to use PghLANGE contacts to help this con along. For this, John Curlovitch and Barbara Geraud dismissed them from the con. All spring, it was understood that Barbara would run the convention with John acting as hotel liaison and second in command. Suddenly, it was announced (by John) that John was running the convention. A compromise had the two of them sharing the chairship. All went well until the last meeting, on Sunday before the convention. Curlovitch announced he was quitting the con committee. He offered to stay on as hotel liaison, but would have nothing to do with the daily setup and running of the convention. The con weekend was finally run by Barbara Geraud, Jim McHale and myself; taking on responsibilities in approximately that order; along with a good deal of help from members of midwest and Paracon fandom.

*George Flynn:* As I've already written to Leah Zeldes, I got my information about Autoclave finances from what she and Diane Drutowski said at the closing session. I guess Diane was simply being a conscientious con treasurer, and assuming the worst until they were sure of breaking even.

*David Bratman PO Box 4651, Berkeley CA 94704*

Andy Porter's objection to the flippant tone of FILE 770 seems misplaced. Confusing the serious and the sarcastic is always a danger in a case where both are combined, but you seem to have kept a good thick stylistic line between them. That is, I have never had to stop and think, "Does he mean this or not?" How seriously are we supposed to take Derek Carter's "Canadian History" in Algol?



## Billy Jack vs. The Critics

A CONTEST

**ROUNDFILE:** editorial asides from Mike Glycer: Behind the hiking of sub rates for FILE 770 to 4/\$2, the real question is the validity of this format. For if the current presentation of F770 satisfies you, it will be relatively easy to make my points on the economic facts behind the rise. If this format fails to satisfy, it would require no price rise to publish a zine stripped down to pure news, never exceeding 12 pages. Postage determines format to this extent: once the additional burden of postage has been assumed, the difference in production costs between a 14 or 24 page zine is only about \$10. So, in essence, I am gambling that you will pay another 12½ cents a copy so that along with the news F770 can keep publishing columns, letters and editorials. Before this issue hits the mail, I have roughly 170 paid subscriptions. 77 will expire by issue 10. Each issue costs a total of \$80 in postage and materials to produce, but subs have only covered about \$57, because they were computed for different circumstances. If the rate of renewals is low, that will immediately tell me something. If the rate of renewals is high, the zine will come within reach of paying for itself, which is the least one should expect of an effective newszine.

**OTHER BUSINESS NOTES:** Sometimes the Post Office returns mail with valid addresses. The winner last issue was Lee Ann Goldstein. Let me know when your copy doesn't show up (assuming you hear it is out), and I'll get another off.

**NOTE TO ARTISTS:** While I concur with Taral's views on fanartistry in DNO 10 in nearly every other respect, to be quite frank, expect your work to be "damaged." If you can't endure that idea, send a good xerox. I use electrostencils. They can only be made by having the art affixed to a backing sheet which is wrapped around the rotating drum in the machine. (Be also warned that a xerox copy will not stencil with the same clarity and detail as the original).

**ART CREDITS:** Wade Gilbreath (1,7,10), Alexis Gilliland (5,12), Bill Kunkel (13) Taral (15), Jeanne Gomoll (17), Stu Shiffman (19), Tom Laughlin (22)

**LATE RECOMMENDATION:** VOICE OF THE LOBSTER, 50¢, PO Box 46 MIT Branch PO, Cambridge MA 02139. Excellent first issue with Boston bid outline & letters.



FILE 770:9  
Mike Glycer  
14974 Osceola St.  
Sylmar CA 91342

Mark L. Olson (10)  
Dept. of Chem., Ohio U.  
Athens OH 45701

Published hexaweekly. NEW SUB RATES: 4/\$2.

If X here, your sub expired this issue \_\_\_\_\_



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STOP THE STAPLER!  
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*Hm. Well, it might sound flashier if Cary Grant said it...*

Just as I was preparing to mail this issue, a note arrived in the mail from Teresa Nielsen:

"I am sorry to announce at this date the demise of Quakecon '79, January 26-28, since our hotel, the Golden Gateway Holiday Inn in San Francisco, suddenly and inexplicably tripled the agreed-upon rates for function space. You might say we were screwed. We certainly did." All memberships will be refunded out of pocket by the committee members, D. Carol Roberts, Lord Jim Kennedy, Bill Patterson, Patrick Hayden, Alan Bostick and Teresa Nielsen. Send all correspondence to: QUAKECON, Box 9990, 537 Jones St., San Francisco CA 94102.

COAs:

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