

CUSF u S sing

Yellow Pig--First Annish Issue



CUSFuSSing, issue #17 (happy yellow pig day). Published by the Barnard-Columbia Science Fiction Society, 317 Ferris Booth Hall every three weeks. Available for a loc or a 1/4 lb. of lox, a dozen bagels, contribution to CUSFuSSing or the library, large amounts of cream cheese, 20¢ per issue or \$2.50 for 15, trade, answered questions, questioned answers, or editor's whim. Edited by Charles Seelig and supported by a cast of unknown numbers.

News and more news

First, I can already hear the groans and cheers from the people we have sent #16. Some of you are getting this along with #16, and then you can see what all the fuss is about. But honestly folks, when you put out your first zine how well did you do? I mean, the first Quandry had the list of movies on TV for the coming week. One thing for sure, Dani, John Cho, and Phil Golden know how difficult and insane it is to put out the newsletter. My thanks to them for getting it out on time.

In this issue should be a listing of the top three places in the Hugo Awards balloting. There should be something on the 1981 site selection, the FAAN Awards, and even the Fancy Dress Awards. There should be a long article on my trip to England and Seacon, some book reviews from Bil Lancaster and/or myself, a long letters column, and an index to the first sixteen issues. For this, believe it or not, is our first anniversary.

Last September, when I started up the newsletter, it was to provide the Society with something in between the issues of SOL III and to have some sort of recording of the group's activities. The first few issues had much of the material written by me, though with "Lord of the Rings" a new tradition was started of mass reviews of movies. It continued in issue #8 with the reviews of Superman. In issue three we had our first outside contribution, from Carol Downing of Yale University. #6 had three of us picking up a collection of 1500 items from George Leonard in Alexandria, Va. After Apricon it was six weeks until the next issue. But with that issue, things started to improve. The book reviews of Bil Lancaster became a regular feature and Merrick Lex Berman started to contribute his fine artwork. With #14 we increased circulation, pages, and number of colors per issue, and we started to send out most of the copies by bulk-mail. Now CUSFuSSing is getting about a letter or trade per day, and the issues are starting to get too big, especially with people now back for school. This one looks like it will be at least 24, while the next one will be at least 20.

Looking way ahead, the Jan. 14th issue will be the first one of the 1980's. For that issue I'd like to do a couple of special things, one of which is a "best of the decade" survey. At the moment categories include top ten novels, top twenty short stories (which includes all novellas and novelettes), top five movies, top three authors based on the work they did during the 1970's, and probably some other ones. If you have any suggestions I'd like to hear them. For certain, anyone who sends their list in will receive at least one free copy, and possibly two.

Now to some real news. The Society's first meeting will be/was Sept. 5 at 7:30pm at the office, 317 Ferris Booth Hall. On the last page I'll probably have something on how it went. We had about 40 people sign up for the Society during the club day on Sat. Sept. 1st. Some of them said they had been receiving CUSFuSSing.

Merrick Lex Berman is starting up his own zine called, as far as I know, "Black Hole SF" It will be mostly surrealist fantasy, but keep a close tie with the other two zines here now. It will be 50¢ per issue and Merrick's address is 711 McBain Hall, Columbia University.

We have two items from NESFA. First, the deadline for their annual short story contest is Oct. 13, 1979. It is open to all persons not having sold a story. Maximum length is 7,500 words long and the entry fee is 50¢. The complete rules are posted in 317 or you can write NESFA, Inc., Box G, MIT Branch PO, Cambridge, MA, 02139.

The other item from them is the announcement of their annual convention. This year because most of the people who work on Boskones are working on Noreascon II, the convention will be much less formal. Called BoskLone, it will be held at the Radisson Ferncroft at I-95 and route 1 in Danvers, Ma. from February 15-17, 1980. Guests of Honor are Spider and Jeanne Robinson and registration is \$7 up to January 14th, 1980 and 10 thereafter. The program will only have one track but there will be Films, Games, Filksings, Punday, a Costume Party, and much more.

O.K., not to the awards.

Best Novel 1,064 votes
 1st: Dreamsnake by Vonda McIntyre
 2nd: The White Dragon by Anne McCaffrey
 3rd: The Faded Sun: Kesrith by C.J. Cherryh

(Up the Walls of the World by James Tiptree, Jr. was withdrawn after the ballots were sent out)

Best Novella 1,012 votes
 1st: "The Persistence of Vision" by John Varley
 2nd: "Fireship" by Joan D. Vinge
 3rd: "The Watched" by Christopher Priest

Best Novelette 976 votes
 1st: "Hunter's Moon" by Poul Anderson
 2nd: "Mikal's Songbird" by Orson Scott Card
 3rd: "The Man Who Had No Idea" by Thomas Disch

Best Short Story 978 votes
 1st: "Cassandra" by C.J. Cherryh
 2nd: "Count the Clock That Tells The Time" by Harlan Ellison
 3rd: "View From A Height" by Joan D. Vinge

Best Dramatic Presentation 1,079 votes
 1st: Superman
 2nd: Hitchhiker's Guide to the Galaxy
 3rd: Watership Down

Best Pro Editor 1,052 votes
 1st: Ben Bova
 2nd: Edward L. Ferman
 3rd: George Scithers

Best Pro Artist 989 votes
 1st: Vincent DiFate
 2nd: Michael Whelan
 3rd: Boris Vallejo

Best Fanzine 848 votes
 1st: Science Fiction Review
 2nd: Maya
 3rd: NO AWARD

Best Fan Writer 848 votes
 1st: Bob Shaw
 2nd: Richard E. Geis
 3rd: NO AWARD

Best Fan Artist 870 votes
 1st: Bill Rotsler
 2nd: Jim Barker
 3rd: Alex Gilliland

John W. Campbell Award for Best New Writer 892 votes
 1st: Stephen R. Donaldson
 2nd: James P. Hogan
 3rd: Elizabeth A. Lynn

Gandalf Grandmaster 1,059 votes
 1st: Ursula K. LeGuin
 2nd: Roger Zelazny
 3rd: Ray Bradbury

Gandalf Novel 945 votes
 1st: The White Dragon by Anne McCaffrey
 2nd: The Courts of Chaos by Roger Zelazny
 3rd: Saint Camber by Katherine Kurtz

First Fandom Award
 Raymond Z. Gallun
Big Heart Award
 M. Georges H. Gallet

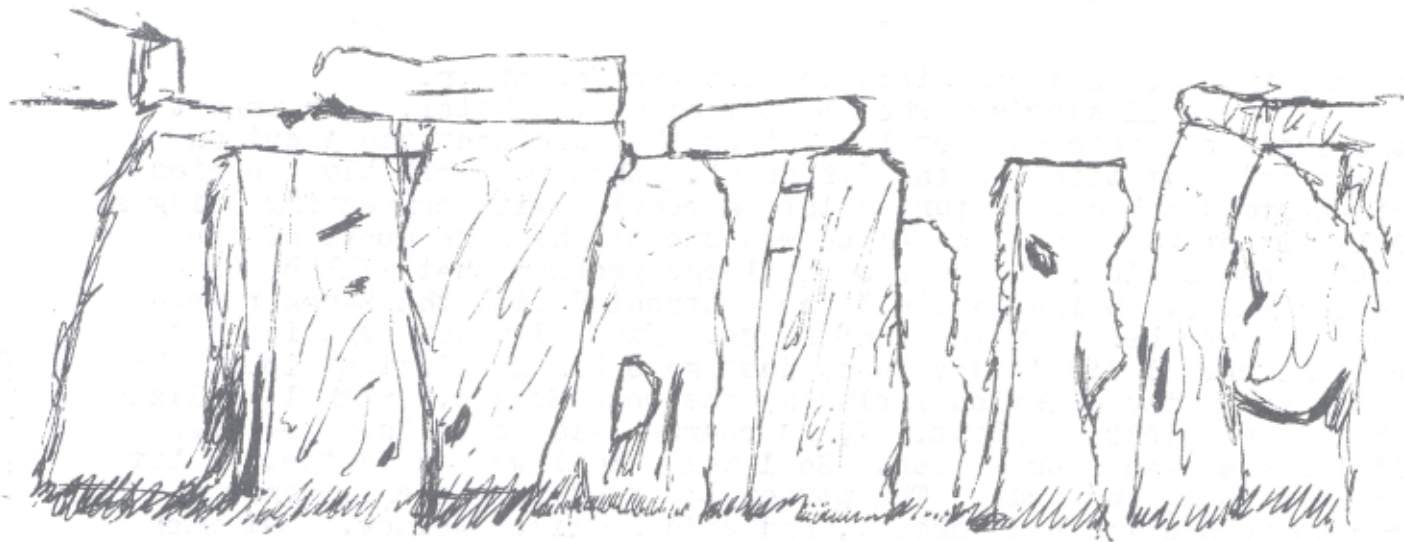
What did I say? That I would have the Fanc' Dress and FAAN Awards? That's almost a complete miss. Issue #4 of the convention newsletter had the list of the first and that is not in the Seacon folder. The FAAN Awards were written on a scrap sheet of paper at the time and that has disappeared. I do remember two of them. Harry Warner, Jr. won Best Letter Writer and Bob Shaw won Best Fan Writer. My apologies, but I hope that someone will have the former awards listed in their con report and that zines such as File 770 and DNQ will have a complete list of the latter.

I do have the information on Denvention 2, the 1981 World SF Convention. Yes folks, Denver did win with 453 votes. Seattle received 320 and Los Angeles got 70. There were 17 votes for NO PREFERENCE (including mine). The Guests of Honor are C.L. Moore and Clifford Simak. Fan Guest of Honor is Rusty Hevelin and Toastmaster is Edward Bryant. The convention will be headquartered at the Denver Hilton between the 2nd and 7th of September (that's six days folks). If you voted and were a Denver in '81 pre-supporting member the registration fee is \$9.00. If you voted, but didn't pre-support it's \$10.00 and if you didn't vote it's \$15.00 Five dollars should be subtracted from the first two amounts, since if you voted, you sent in a check for \$5.00 when you sent in your ballot. All of the above are the rates for attending membership before Jan. 1, 1980. After that they will be \$25.00 and will go up again when Sept. 1, 1980 rolls around (at least to \$35). Supporting memberships are one-half of the first three categories until Jan. 1, 1980 and then they go to \$15 and stay there. Address for this wing-ding is Box 11545, Denver, CO, 80211.

The first meeting of the year has been held since I typed the above. Attendance was mixed, with most of the old members returning, but the number of freshmen was a bit lower than we had hoped. Considering that about 80 incoming students received the newsletter, about 50 signed up during Orientation we expected more than 15 to come. The time might have had something to do with it. Many of the people who signed up were commuters and couldn't attend a meeting at 8pm. So, we have decided to get the office open during the lunch hour and early afternoon. This way people can stop in and borrow books, find out what is going on with the Society and just socialize. There will be a letter going to anyone whose address we do have with the hours that the office will be open and other information. To keep the Society moving we need new blood and we will really be making an effort this year to get them.

Something else we will be making an effort to get is more money. Last spring, the Society received \$175 from the Student Polity. This was based on the amount that that body received each year. However, with the Student Government starting to move new budgets will be passed, since there is \$20 from each College and Engineering student. CUSFuSsing is sending in a new budget along with everyone else. It will be included with the Society's budget, since it is an activity of the Society. Last year the amount asked for had been \$125 with an average of 6 pages per issue and about 70 copies per issue. Things have changed. The new budget asks for \$1,076.10 based on an average of 16 pages per ish and a circulation of 320. Printing is about 75% of the cost and postage is about 15%.

One nice thing developed during Orientation. Barnard decided to give us everything we asked for (about \$375). This includes \$50 for CUSFuSsing. We will have more news about various budgets in issue #18.



Charles Seelig

and what I found there

There are many problems in writing a con report, especially when faced with the diverse audiences that read CUSFuSSing. Some have gone to Worldcons dating back to the beginning. Others have never even been at an Apricon. There are those who want a blow-by-blow account of everything that happened at the con; a few are only interested in finding out what occurred in the non-programming items. Anyway, I can't win. What I'll try to do here is give people some indication of what is a Worldcon, things that went right and wrong (in my opinion), people I met (I'm going to do a lot of name-dropping, sorry folks), and what my experiences were over the five days.

Going to a Worldcon is not an everyday event. It requires time to plan on how you're going to get there and what to bring. It asks you to use up large amounts of energy, whether in boredom or fun. And it forces you to become someone different for a time.

The first I learned Tuesday, August 14th, the day I was to leave for London. When I woke up that morning, all the large objects that had to be moved out of my room in John Jay were already in Ferris Booth. The Society now had a full-size refrigerator, a second smaller one, an additional file cabinet, and a second library. What it didn't have were all the papers, clothes, cooking utensils, and paraphernalia that came with living in the same room for a year. It filled the floor.

By afternoon, the floor was clean. The bags were packed. And I had just delivered my last set of instructions to Dani about #16. Even though all this had been accomplished, I was a nervous wreck. Carrying around too much luggage, running on five hours sleep, and trying to believe that I was actually leaving the continent for the first time, on a plane for the first time was almost enough to break me down. But it was that sense of unreal that kept me moving to JFK and the plane.

There is little good to say about Pan Am, whether it be on this side of the Atlantic or in Britain. I will probably have something to say next issue, since that will be connected with my comments about England. It did get me there, in time for Seacon.

Arriving in Brighton on Wednesday, the 22nd, I found myself at the train station with little idea of where the convention was, or how I was going to get to the New Courtlands Hotel in Hove. Ah, Charles, there are such things as taxicabs, even though you don't use them in New York City. So I went to the end of the queue and finally told the driver that I wanted to go to the NCH, which was on the Drive. Total cost for the trip was only a pound which was less than I would have had

to pay in NYC. And certainly the cab was far nicer.

I was well surprised when I arrived at the hotel. I'm used to the large concrete and metal monsters that dominant the American landscape, but this was far different. What was probably a series of apartments had been turned into a complex with connecting bridges. Only six stories tall the place was one of the nice spots of the entire convention. There was one large problem that will be discussed later. Going inside I was confronted with the Manager asking if I was here for the conference. Huh? I'm not here for any conference. I didn't say that, just gave him a quizzical look. He again asked the question including the word Season. Then I realized what he was talking about. I, of course said yes. Then he asked if I was a reader or writer. So I told him I was an editor. A bit presumptuous, but true. The porter had read SF for a literature course he had taken in school, and said he liked Asimov. But when I asked about Clarke, he didn't say much.

The hotel room was about the usual size of the hotel rooms I've been in. Meaning it was smaller than a Jay single (8' by 12'). I wasn't upset having stayed in Jay for a year and then in a bed and breakfast place during my stay in London. Here at least was a firm mattress, my own bathroom, and unlimited breakfast for about \$35 per night. Some of you will consider that this is a bit expensive, but I am still astounded at the personal service you get in a place like this. The hotel staff were not going after tips, since that was included in the hotel bill. Instead they were doing all of this as a part of their job. From what I learned during my stay there, many people come back here year after year, and I can well believe it.

I did experiment with the breakfast menu and finally got a nice combination of hard-boiled eggs and sausage which seemed to astound my hosts. Kippers were a bit salty for my taste and the scrambled eggs were not very good. One thing to remember, ask for a large glass of fruit juice. The British seem to think that you can get by with little or none of the stuff.

All of this happened that Wednesday afternoon. Before the day was over I decided to walk over to the Metropole, where the con was going to be held. According to the map that the hotel gave me it was only a few blocks from the Courtlands. However, the map only showed main streets. And main streets were about every six or seven streets. What I thought was to be an easy jaunt turned out to be a 20-25 minute walk. This kept me from going to the hotel periodically to drop off books or refresh myself, etc. during the con and was probably the worst aspect of the place. I hope that other cons will take this into consideration when they look at how many rooms they have for con participants.

When I arrived at the Metropole, registration was just starting to take place. I got in line, gave my name and received all the stuff. And immediately tried to start figuring out what I would go to and what I could miss. . . The fancy program book was full of fiction and profiles by the GoH and Toastmaster. And also full of ads. It seems that the British SF boom is only now getting into full gear. With a huge backlist of American authors available and a growing group of British authors many publishers were showing up with huge lines, even bigger than Ace or Del Rey.

I left the hotel for dinner, as I had not had anything to eat since I had left London that morning. Fish and chips seemed appropriate since I was on the coast. And that's what I had every day I was at the convention. It was quite good and of high quality and with a can of soda was only a pound.

After going back to the Courtlands I decided to get back to see if anything was happening during convention eve. The bar as usual was full. The lobby was full. People were asking where registration was. People were at the bar. Lots of hugs going all around and screams and yells of hello! Hello!

It was in this scene of confusion that I found David Thayer who is also a few other people, or at least appears to be in various fanzines. We had received a letter from him just before I had left for the con explaining his hoax. He has been contributing to fanzines as the artist Teddy Harvia and Loccer-Miranda Thomson; and finally decided to stop the whole thing. After we had talked for a few minutes he saw Mike Glicksohn and asked if I wanted to meet him. To me, Mike Glicksohn is one of those Big-Name-Fans, to which fandom owes a large debt. To meet him in person was really fun. His appearance matches to some extent, I think, his personality. He comes from Western Canada and carries the air of the Gold Rush about him. But his writing in Maya and other places puts him in a different light. From what I read, he seems to be the type of person who isn't about to worry if he's being fannish or not, but rather is he being himself or not. And that makes a difference.

He treated a group surrounding him to a drink at the bar and seemed a bit astounded when I said I wanted a Coke. Here at Columbia, a goodly number of members don't drink or drink very, very infrequently. Coke in fact seems more popular than beer.

The group broke up as members were dragged away by other fans, but I did get to discuss the care and feeding of fanzines with David, and got on the long list of people waiting for a few of his cartoons for their fanzines. He has had many of the same troubles putting out his zine as CUSFuSSing has had, but NebulousFan has grown much more quickly. And the number of cartoons he has done has grown quite quickly. How many times in the last few months have you seen a Harvia cartoon?

Later in the evening I became a member of Johnstown in '83, a group of people who are creating a hoax bid to hold the World-con with a flood. One of the best features of the plan is to allow all pre-supporting members to vote on the Pro and Fan Guests of Honor. They would be placed in a locked room on the first floor of the hotel with a TV camera set up so the rest of the con could watch their predicament by closed-circuit TV.

On the first staircase (there were many at the convention, and there was a tendency for people to fall or trip on some of them) I met Buck and Juanita Coulson, who publish the now infrequent zine Yandro. The zine has been around for a long time and has reached about 240 issues so far. I had been able to pick up around twenty issues at Disclave for free and really enjoyed them.

Since there were really no formal events going on I couldn't keep up the pace of meeting new people so I left and went back to the Courtlands for a long sleep.

Thursday was officially the first day of the convention. The first event on the schedule was the showing of The Man Who Fell To Earth. I watched about half of the movie and came back a couple of times while I was waiting for the opening ceremonies to begin. It was a very confusing movie, full of sound and color that had little to do with the actual plot. On the whole I didn't like it that much.

The Opening Ceremonies began with the Albanian National Anthem. The first few bars of the piece are the same as the opening for the theme from Rocky and while the piece was played the various

logos of past Worldcons were displayed on the movie screen. The cheers and groans grew as each slide brought the convention closer to the present. And finally, a huge banner was raised with the Seacon '79 logo. Peter Weston said hello and said he was sorry that the Queen had decided not to open the con. The GoHs and Toastmaster were introduced and the Caledonian Pipe Band marched in. The crowd loved it. And it was the beginning of a great Worldcon.

Starting off the main program was Frederik Pohl. I didn't stay for too long for his speech as I wanted to see the rest of the con. Everything had opened up at 2pm and already the hucksters' room was crowded with people looking for the first bargains.

During the day I met several members of the Cambridge University Science Fiction Society, easily identifiable with their glow-in-the-dark buttons. I think about 40 members showed up for the con, and they seemed to be everywhere. Also in evidence were the folk from Oxford University.

The highlight of the evening was a slide show and discussion of the second Star Wars movie, The Empire Strikes Back. Many of you have seen the trailer for the movie in the last month, but we got to see both trailers; one that had live action sequences and another that was a series of drawings by Ralph McQuarrie. All the main characters are back, though Gary Kurtz wouldn't say if Alec Guinness would make any sort of appearance in the movie. James Earl Jones will still be the voice of Darth Vader, while a new character, who will be a long time acquaintance of Han Solo, will be played by Billy Dee Williams. From what the trailer looks like the romantic situation is going to get quite interesting while Han and Chewbacca are captured at some point. And finally Vader and Luke will have a one-on-one battle. In answer to a question from the audience Kurtz said that there were no plans to release a version of Star Wars with the last few cuts reinstated. If this were done, the character of Biggs would receive much more attention than it does now. The trailer is one of the funniest I've ever seen especially the voiceover. It seems like the company has done this on purpose since it's just too much for it to be accidental. During the con, there was an exhibit in one part of the hotel dealing with Star Wars and The Empire Strikes Back. Included were models of various scenes, the McQuarrie drawings, and some of the costumes used in the movies. At the moment the release date for TESP is mid-May with the premiere in London and the American one in Washington.

During the convention I visited the Galileo table in the hucksters' room. I had met one of the people from Galileo, Lettie Hummel, on Wednesday afternoon. They are starting to publish their own newszine, called Science Fiction Times. It is in newspaper format, using newsprint, and hopefully will be coming out every two weeks when everything is in full gear. Another newszine started up at about the same time. SF Chronicle published by Andrew Porter came out the first week of September. It had been run as a supplement to Starship in the last few issues of the latter, but this was the first time it had gone out by itself. We will probably have some kind of report next issue on these two zines and Locus.

I'm not used to staying up night after night at conventions, but this night and the next were to prove exceptions. Before I left for England I had typed and run-off the first page of a questionnaire for distribution at Seacon. However the other three pages had to be typed before I could give it out and for the first two days I could not find a free typewriter. By persistence, and a little luck, I found one in the Gophers' room Thursday night, so while other people walked in and out, played darts and made plans

I tried to use a typewriter completely unfamiliar to me. The British keyboard is not the same as the American keyboard. This caused some problems plus the fact that it had some eccentricities of its own. So I had a lot of typos. I did get it all done that night, but I would not have breathed such a sigh of relief if I had known what was to happen the next day.

Coming back the next day, I started asking people where there was a mimeograph machine I could use. After about an hour of running around I was able to find the mimeo room, and I thought everything was about to go well.

What you've been reading has been typed on Gestetner stencils and run off on a Gestetner machine. And in the room was a Roneo. I spent the next half-hour going back down to the information room trying to find out how certain things worked. After a while I got the hang of it, but what I did run-off was probably the worst produced stuff I've done since I learned about mimeos. The stencils became crooked, paper would go into the machine in great gulps, American paper did not work very well in the machine, and there were a lot of other bloopers including not finding the ink key.

After I had run my questionnaire, Rick Katze walked in wanting to run the minutes and some of the motions of the business meeting. I explained as much as I could, and he did a better job than I had. But since he was using Roneo stencils and I had used Gestetner, things were easier for him. A second person walked in after Rick left who only had used Gestetners, Mike Glicksohn. So I told him everything Rick and I found. None of us ever found the ink key. After collating and stapling the questionnaire, I put piles of them around the con. The great inducement for people to fill them out, was that anyone from outside the U.S. would receive 5 free issues of CUSFuSSing while anyone inside the U.S. would get 3. By the end of the day many of the 400 were gone, but to insure that they would all disappear, I put an announcement into the daily newsletter explaining about the questionnaires.

It was 2pm by the time I finished the questionnaire, so I went to a panel entitled "Call My Bluff". It was a game with two sides, the Pros and the Fans. One team would have one word and would give three possible definitions of that word, one of which was true. The other team would try and determine which one was the correct and score one point. If the other team successfully bluffed the second team then they scored a point. The game really required an esoteric knowledge of sf as some of the bluff answers were much saner than the real answers. People would use other objects in sf as bluff definitions, so you had to know the word for those, also. Oh, the Pros won 5 to 3.

During the afternoon I visited the art show and hucksters' room. In fact every morning and afternoon I visited them. The hucksters' room was divided into two rooms, and there were many complaints that fewer people were visiting the upstairs room than the downstairs. The two were connected by a staircase and there were other ways of getting into the rooms. The overall variety of the place was very small. Most everyone was just selling books, magazines, or both. At the other cons I've visited this year people had T-shirts, handmade buttons with your own slogan written on them, and other interesting stuff. You could get your photograph taken with a storm-trooper from Star Wars. Many of the displays were from the various publishing firms in the United Kingdom, and a couple of those weren't even selling their books. Also, I had imagined the place to be bigger, huge even. And it disappointed me in that respect.

The Art Show also disappointed me. Again there was not the variety of pieces that I was used to. And there seemed to be very little "junk" which many times doesn't sell but can be fun to look at. I'm sure that many American artists were not able to get their stuff over the ocean for the con. Three-D pieces, which were almost nil, probably were the most difficult. Probably the best artists were Michael Whelan and David Hardy. Phil Foglio and Victoria Poyser also had good exhibits of their work. One thing that was not low, were the prices. The last three artists did very well at the art auctions, with sketches for covers hitting \$60-80. There were many Jones paintings (there a lot of first names) and they all sold well. I was able to get a Foglio for about \$40, which to me is quite high considering I paid \$10 for one at Boskone.

There were two other exhibits that were attached with the Art Show. One was by Young Artists and featured many larger works by their clients. Another was Dragon's World, which was a motley assortment of very good, fair, and a couple of really bad pieces. Some of them really had brilliant colors.

The Art Show was connected to the Huckster's Room, but the connection was not visible to the main throughfare. This might be improved at upcoming Worldcons.

At 7pm I went to see the slides of various Fancy Dress Slide Shows which had occurred at Worldcons or other cons. There was certainly a large variety of costumes displayed and I have to think that many of them take a full year to design, develop and get into a final piece.

After a quick dinner I went to the "Meet the Celebrities Party" in the Ballroom. For identification hats were passed out to the various fans and pros who were there. This made it easy for the fans to find their favorite authors and hard for the authors to escape the fans.

I found Robert Silverberg during the party. For those of you who don't know, he is a Columbia College graduate, class of 1956. It was during his years at the College that the beanies were thrown out (but they have returned two out of the last three years) and the famous Freshman-Sophomore Rush ended because of lack of interest. When he attended college, the major system was not in effect yet. Instead, students received points for going higher in the sequence of the various departments. This however allowed students to take courses from many departments and not learn, in depth, anything of one subject. Silverberg mostly took courses in Comparative Literature and Philosophy, but spent much of his time writing his first stories and novels on 114th St. He is not upset that the College let him ~~graduate~~ graduate in the four years so easily. He will be up at Nor-eascon II as toastmaster, so that should be a good time to meet him.

There was one very major problem with the party. Almost immediately after the introductions by Bob Shaw, the rock-disco group started playing driving many fans out of the room. Eleeahh.

At 10pm was that "little known obscure American sf art movie." Played to a standing room only crowd of fans, Star Wars went quite quickly. I am slowly finding myself more and more bored by the film, but after you have seen it eight times (look, I know you saw it ~~20~~) things just don't seem as interesting. There are scenes that still take the breath away, and they are scattered throughout the film to keep your interest up. It was nice that the film was being shown here as I really don't see myself spending \$4.50 to see it again. Still an enjoyable evening was had by all.

After the movie I journeyed to a CUSFS-OSFic party. These people really mix very, very, strange drinks, even worse than John Cho invents. I enjoyed myself there, bought a button for 20p and went home quite happily at 3am.

I don't remember doing a lot during Saturday. Much of the time was spent in the fan room, buying fanzines or buttons, eating food, playing computer games, or just lazing around. The Fan Room, overall was probably the most mixed bag of anything at the con. In some ways, it was very, very good. It was a place to meet, have fun, talk with other fans and enjoy oneself. The games were cheaper than those in the U.S. and they saw a lot of action throughout the con. Fanzines were available on one large table set up in one part of the room, and I bought quite a few, including my first Mayas. Also available was another edition of that fan classic, "The Enchanted Duplicator", plus a book of artwork by British fan artists, and an anthology of British writing during the last decade.

Food here, as everywhere in the hotel, was quite expensive compared what I was used to paying either in the U.S. or England. I mean an 8 oz. glass of soda was 40¢. Really now. This was one of the reasons I ate out a lot at the fish & chips places. Of course, I did buy food at the con, but I really limited myself.

There was a track of programming devoted to fandom in the fan room. It ran with mixed results because of several factors. Considering that this was a meeting place for fans and apt to be quite noisy, the panels had to compete with everything else going in the room. Some of the panels never seemed to form and others just didn't work. One on producing a fanzine, became a discussion group where you couldn't hear anyone and the conversation seemed limited to only a couple of people. The Fan Artists and Writers panels did much better and the auction of old fanzines went quite well. Prices went up to \$15 for individual fanzines and I grabbed a TAFF report for about \$3.50. The Scandinavian contingent to the con seemed to go crazy over the zines, and spent almost enough money to get some of the higher priced works at the Art Show.

Bill Rotsler won the Fan Artist Hugo on Sunday, but available for \$1.50 to \$4 were handmade badges by him. On Saturday I bought about 10 to give to the people at the Society. Many of them were blank except for the artwork, and these could be used as name badges. Others were slogans about fandom and others made subtle or not so subtle suggestions about the person's sexual habits.

The Seattle and Denver in '81 bids were right next door to the badges and before I had realized what had happened I became a pre-supporting member of both. See, Victoria Poyser was selling memberships for Seattle and in front of her were copies of the July 1979 Westwind. In front of the person from Denver were copies of Denvisions/Thin Air Wonder Stories. Both were a \$1 a piece and I told them I wanted both. But by buying them, I became a member. Me, a supporter of Yellowstone in '81. But that didn't seem to upset them. In fact, they remarked that it was probably a good idea.

Some suggestions about the fan room and things connected with fans. Two rooms should be used since trying to hold panels and a selling/food/conversation area. The mimeo room should not be hidden away in some far corner of the hotel and there should be, if possible at least two types of machines. The Auction should stay. I like the idea and it gives a chance for people to get fanzines not ordinarily available. And also folks, let's keep the freebie table. There was no real spot where people could leave flyers, leaflets, free copies of fanzines, etc. I've always liked picking stuff up there since much of the material is completely new to me. Keep the computer games. I know a lot of people spent plenty of time playing them and mini-tournaments might be held during the con.

I find myself running out of room here, so I'll try to cover the next few days quickly. The Fancy Dress Parade was held Saturday night with another SRO audience. Most of the costumes were quite good and I really hate to imagine all the time and effort that went into them. But the results. And of course it gave me a few ideas of my own.

Sunday started off with "Eau de Clone: Bizarre Biological Revelations" by Bob Shaw. Shaw is noted for his famous Eastercon speeches, in which he will take an entirely serious subject, try to investigate it, and find himself in very peculiar situations. No, that's not right. To put it this way, the speech was one of the funniest I've heard and one of the best items during the con. Full of puns, jokes, and anecdotes, Shaw managed to keep the audience and sometimes himself in stitches. Luckily, I had bought a volume of his work on Thursday and knew what was coming up. I do have it here and I hope some of the Society will come by and read it.

Later in the afternoon, I went to hear Joan D. Vinge read from her forthcoming book, The Snow Queen. Her voice is a little weak, like Susna Kahn's but it didn't matter. I want to read that book, now. From what I heard the concepts, characters, and plots are quite well done. Believe me folks, when the book comes out next year I'll be one of the first to buy it.

Then there was the Hugo Awards. Many people had trouble opening the envelopes this year, but that wasn't the funniest item during the evening. The Fanzine Award went to Science Fiction Review edited by Richard Geis. No, I didn't like that, but that's the way it was. However Geis wasn't there to accept the award. Well, someone else was there, right? No, no one was. It took them a while to find someone to accept the award for Geis and it happened to be Frederik Pohl. But Pohl wasn't about to go across the country and give the award to Geis, so he dropped it in Robert Silverberg's lap. A couple of awards later, Silverberg went up to podium and said he wasn't about to give Geis his 19th Hugo, even though he lived in California and Geis lived in Oregon. So the committee was stumped. What to do? "Is there anybody from Oregon here?" I just wonder what Geis is going to say.

Superman won the Dramatic Presentation award, and Chris Reeve was there to pick it up. However, Hitchhiker's Guide to the Galaxy had been played a couple of times during the convention, and I have to believe that if the vote had been taken that night it would have won by a landslide. Even Reeve acknowledged the support that it had received.

That night I was able to call to New York and reach Susan and give her the list of awards. We were able to publish Monday morning and #16 went out that day.

Monday was a very soft day. Many people had gotten little or no sleep, so things were a bit slow. But they were relaxed. You had Hugo Winners playing computer games in the fan room and GoHs walking around in sneakers. And everyone went back to the auditorium for one last speech that afternoon.

We had "Filthy Pierre" (Erwin Strauss) playing his mouth organ instead of the Pipe Band and only the banner instead of all the slides, but when Peter Weston asked if it was a good con, the answer was yes by acclamation.

There are a lot of things I missed and maybe I'll get to them next issue, but there is one thing I do have to say. At this con, like no other I've attended I found a sense of family, of no divisions or splits. People went to see things together and even though there were 3000 of us, the con as a whole was a group. So I'd like to thank everyone responsible for putting on this great con. See you next year.

L C R J A W

It looks like letters will be running two issues behind the rest of the issue, but with bulk-mailing that's the best we can do. At least we still print all the letters.

Carol Downing, 87 Highland Park Rd., North Haven, Ct., 06473

I did get #14 today. You mean, I really have a fan somewhere? Wow! So which of you strange people is Bil Lancaster? The A.F. in Seattle, maybe? And whose idea was the adulterated Beatles on the last page? (The phrase is properly spelt "You, you're the one...", but then what could I expect from New Yorker types? Don't worry, some (others, even) of my best friends are Apple Freaks!

Of course, it's sort of hard to contribute to "the next issue"--for instance, #14 got here today. "Next issue Aug. 7, in by 3rd, please" ((Carol's letter is dated Aug. 16th)) it's not exactly impossible, I guess, if I could read minds. So what's an issue lag, more or less?

I like the covers pretty much, though you could point out to Lex that the final product doesn't always come out as intended. Lensman Quiz came out exactly the way I typed it (no typos whatsoever, unless I made them) good show!

((Bil Lancaster writes all the good book reviews. On the other hand, I'm the guy who came up with the first of the Beatles verses. There are more somewhere in this issue. Hopefully the idea will catch on and we can put together a whole fannish musical.))

Darryl Wilkinson, 9800 Gentry, St. Louis, MO., 63125

Really now, there was no need to send me TWO copies of CUSFuSSing. As I am the editor of ARECIBO, you needn't send one to ARECIBO and me. Unless, of course, you are willing to keep up the practice so that I can donate one copy to the SF society I belong to. SPASM's library consists of about four books and a couple of old prozines (most of which were donated by me). I'm sure the members would be most appreciative and some might even be spurred to LoC, but it's not really necessary. Oh---SPASM is the name of the SF group I helped create.

I loved the little thing on page one. Merrick Lex Berman has captured the essence of postal mentality beautifully. And speaking of Merrick, his "SF Brains" was great, the best thing in the ish. (Typical University humor?)

The printing quality wasn't bad; it was quite good on several pages. Only a few pages were marred, but still readable.

I agree with Ronald Lambert about LoCs. The more you can get and print the better. Thisish seemed a little heavy on reviews, which can sometimes make dull reading. A little larger loccol with maybe one or two pieces other than reviews would have made it a very good and interesting ish. It was still interesting as it was, it just seemed like there was something missing. Yours is one of the better clubzines I've seen, keep up the good work.

I don't know if I'd pay to have a humorous ad put into a fanzine. Seems to me the fanzine should pay me if anything. After all, I'm adding a touch of class to the zine, right? Anyway, NebulousSFan used to publish them for free. They fall under the heading of "contribution."

I don't remember LCCJAW ever being used before, but didn't Monty Python make a movie about SF fandom called JABBERLOCCY?

P.S. Frog lovers unite!

We shall thWART the world!

((We might not charge for ads in your case, but we might for atrocious puns. The cover of #15 was a desperation move for artwork in the issue. Merrick had sent it on the cover of one of his envelopes, and I found it too good to waste. I'll be saying something about the content later on in the column.))

Luke McGuff, 2217 N. Hoyne, Chicago, IL, 60647

Getting the recent issue of CUSFuSSing was a pleasant surprise. I'm curious as to where you came across my name, as it doesn't happen very often that I get a fanzine without requesting a copy. You don't know what you're getting into.

But be that as it may, here's a response. Since this was my first clubzine, I didn't know what to expect. No, actually, it was my second clubzine, come to think of it. But that's not much to go on.

In any case, the highlights of the zine were two book reviews, one by William Lancaster, and the other by yourself.

The book that Lancaster reviewed that caught my eye was The Girl Who Cried Flowers, by Jane Yolen. I've followed her stories (and Palladini's illustrations) in F&SF, and have enjoyed them immensely. The world-vision she has is at once naive and sophisticated.

Naive in that there is no cynicism, no question or rationalization for a Scientific Age of the magic, no mockery or short-coming to her morals. Very sweet, very sublime.

About the only other modern writer who came close to Jane Yolen was Sylvia Townsend Warner, who wrote a series of elven stories in the New Yorker. But these are completely modern, in their own way, while Yolen's stories are "imitation" European folk tales that make the originals seem poor (or at least, the originals available in such books as World Folk Tales (Milton Ragoff) and Mythologies, which seems to have vanished off my shelves).

I thought there was only one collection of Ms. Yolen's stories available, the forthcoming one referred to a few months ago in F & SF (it may already be published). Now that I know about this one, I will dig it out of the library, stealing it if necessary.

The review by yourself that I enjoyed was the one of A Swiftly Tilting Planet, by Madeleine L'Engle. I've only read A Wrinkle in Time in that series, but reread it occasionally and still enjoy it. Have you noticed the first line? It came up recently in the letter-col of Graymalkin. It's interesting to note that she overcomes a cliché so quickly. But then again, when I read it as a kid, I didn't know that line was a cliché. And now I don't care, at least in her case.

And now a few short comments: I think ~~trying~~ to get more subscribers and readers is a good idea (especially as I'm one of them.) I thought there was a PO rule that a nonprofit mailing had to number at least 100 or so pieces, but maybe using Columbia's permit relieves you of that qualifier.

And as to names of things, I liked the zine title better than Quandry, and think Locjaw is great. It carries a strange image in my mind, of fiercely grinding teeth hacking out locs.

And Merrick Lex Berman's article fell short of the mark to me. I like scientific humor, even sub to Worm Runner's Digest, and dream of the day when I get Journal of Irreproducible Results, but Berman's article fell between faanishness and scientific satire. Although, I liked the part about the brain turning into an optic nerve. That was interesting.

And as to the future, I'm interested in the World SF Society and the Beatles' tune verses. I've been delayed in writing this loc, and hope you have a couple of copies of #16 left. But I think I'll be a ~~total~~ faithful loc'er from now on. For a while. Maybe even longer than CUSFS,

I don't know who built the ~~world~~ (both this and the previous time I ~~///~~'ed a word out that came from a serendipitous freudian slip) Ringworld. Does your group meet on Thursday nights?

((I never felt that L'Engle's first line in Wrinkle was a cliché until I saw a bunch of old "B" movies. In fact when Charles Schultz started off Snoopy's novel with that line, I thought he got it from Wrinkle. The PO number is 200 and we have sent out between 275 and 300 for issues #14 and #15. The thing is that at a certain point sending it bulk equals the cost of a much smaller mailing first class, especially if it is more than one ounce per piece. Most copies go out just because we have the person's name on hand. Only a relative few are to loc writers, authors, to other fan groups for trades. How long this can go on is a very big question. As to Thursdays, that will be decided in the next few weeks.))

Ronald M. Salomon, 1014 Concord St., Framingham, Ma., 01701

I am no longer used to getting a zine so often, so I regret to say I did not make time soon enough to loc you, so now I owe you for two issues. ((Really, our policy is quite liberal. As long as people show interest once and awhile we will keep sending them CUSFuSSing. So there is nothing to worry about)) Since this last issue is still mixed in with a pile of unlocated (s*i*g*h) June and July--received fanzines, I'll stick with the remarks to the latest number 15. Except to note that the 14th number refused to stay together despite your staple and two of mine. ((And you wonder why we call it CUSFuSSing)) #15 is behaving itself so far, though. Just where does one run across my name? The NESFA membership list? It would be interesting to know how many lists and which ones you used, how many freebie copies you posted and what the response ratio is. And I like the zine title and see no problem in pronouncing it. Yes.

I am croggled at today's college costs. \$5172 for tuition and fees alone? Wow! I didn't go to (rah! rah!) college that long ago (early 70's matriculation) but things seem to have doubled or tripled since then. I'm surprised so few hallowed halls of higher education have folded due to bankruptcy, between inflation and the lack of military conscription. And where I was they should have sandblasted some of the profs.

I like it when people search out so called young people/young adult/kiddie fantasy and sf/fantasy books, as they are generally ignored by book reviewers in fanzines, but often are worth reading by the adult fan (adult fan--a contradictional phrase, you say? why I'll bop you on the head etc. as the phrase goes). And I guess the Yolen book would fit in that category. Not that I've read it yet, I'm still searching for Mark Alan Stamaty authored and illustrated books. But I did read the Borrowers series of books, and they are quite nice.

And I haven't seen Alien yet. Heck, I fainted when I went to see Father Goose, but then maybe Leslie Caron had that effect on other people too. She's not in Alien though, so maybe I'll be safe. What I was going to mention was I saw a TV-butchered version (really butchered, they almost ran a couple of reels in reversed order but caught it after 1½-2 minutes) of Mysterious Island (did Harryhausen do the special effects? I missed the opening credits and they cut entirely out the closing credits, the cretins!)(loved those giant bees!)and the attack of the giant octopus on the ocean floor was

done in silence (except for an occasional bubble noise) and the Bernard Herrmann music (yeah!!!) very effectively helped make that scene a success. I'm sure the jet-fighter noises (and subway train noises used in the TV Star Trek) could be permanently avoided in the future and the public would accept it. If only Hollywood would be adventurous that way!

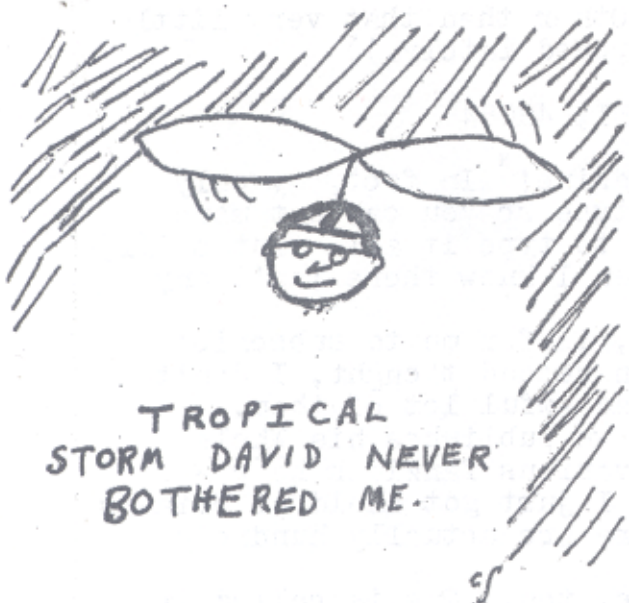
I think it was Ballantine that published the Prophecy book, with much publicity a while back, and if Vic McNeil is typical of viewers' reactions, then Ballantine was smart in not waiting for a closer (movie) tie-in. Actually, the plot synopsis reeks of the old (veddy old) Mad magazine creation, Heap!, back when it was just another E.C. comic. ((So that's where you get those crazy ideas, Mr. SF Author))

For some reason I still haven't received Thrust 12, so I haven't had the opportunity to read Hogan's loc. But I've always put his books back on the bookstore shelves after looking them over. No hooks for me, anyways. He's one of the "newer" authors around, and the only one I can think of with so much argument over his literary merits. And most, well a majority of written opinion I've seen, has been critical, if not downright hostile, of the books. Yet they must be selling, otherwise Del Rey would not keep pubbing them. Different strokes you know. And I do like hard sf, a la Hal Clement and Niven etc. Them is riveting authors. Which leads me to the Ringworld question. Not ringworms? No-no, musta been whoever sawed Courtney's boat, ah?

Some details, please on Yellowstone in '81. Although it is rather late in the day. A World Science Fiction Society, Inc. what? Is there a word missing, Charlie? An o-o-old book reviewed, eh? Ah, a mystery--how intriguing. But I haven't a clue. But then again, I never claimed to Hercule Poirot. Oh well.

Question for Ronald R. Lambert--but who subscribes to fanzines? SFR, Thrust and Starship aren't true fanzines--they do more than the (cocktail) party-by-mail routine. My faves are not those 3, much as I enjoy them, and pay to sub to 'em, but the fannish (and faanish) fanzines which are available for money only as a last resort or not at all for \$, but rather are available for, and live and breathe (as entities and sometimes institutions) for locs, and written and drawn contributions from the mailing-list audience. Feedback lives! And those zines aren't available at newsstands--you have to search them out, at least in the beginning. Luckily, they aren't very secretive and one can get samples for the usual, usually, from reading fanzine reviews. Do, you, you CUSFuSSing folk, do such things? ((Check our policy upstairs)) Anyways, Brian Earl Brown does one hell of a good job ((Hear, hear!!)at listing and reviewing fanzines by the dozen every 6 weeks in his Whole Fanzine Catalog. You may not agree with his reviews or reviewing technique, but the main thing is the all-important fanned name and address, and I have made many a mail fan friendship (I like to think so anyways) through Brian's auspices. And later on other fanzines start coming as a complete but pleasant surprise (hi Charles Seelg!) Ahhh, such pleasure I get from fandom, this is the life for me! So this is for me, Ron, telling ya Charlie to give Ronald, Brian's address. It may be just the medicine he needs, says your friendly neighborhood fandoc. Take 2 fanzines and write to the faneds in the morning, O.K.? Yass, I do tend to boost fandom, even though I don't like lime jello. So please send me another issue of your, ummm, clubzine. Tactful, aint I?

Thank you for putting/keeping me on the mailing list B-C SFS people. Hope to keep reading your zine, soon to be a master of Mimeography production.



TROPICAL
STORM DAVID NEVER
BOTHERED ME.

((We might have something about responses and circulation in the index this issue. The crunch at colleges is going to come about now. The end of the baby boom includes my year and possibly the one after that, but then it's going to be very competitive among the colleges to see who is going to get the best students. It's there where your local small college might get hurt. The large state universities won't die out, and the Ivy League level schools will continue to do well. Everybody was able to keep going until now both because of the above and the fact that many people did want to go to college. Now, things are changing. For instance, at my old high school, the year I left about 60% of the students received college preparatory diplomas. This year only 50% at best got

one, and it might have been less than half. This at one of the top five high schools in the western part of the state, at least when I left. (Massachusetts). As to Alien and Mysterious Island how about "No one can hear you scream in the water." Having said my piece on Hogan I won't say more, but I'll certainly print stuff from other people. However, Donaldson got an awful lot of flak for the Covenant Trilogy, so Hogan isn't the only one. Brian Earl Brown's address is 16711 Burt Rd., #207, Detroit, MI., 48219. I believe the rate for WoFan is 5 for \$2.00 now.))

David Palter, 1811 Tamarind Ave., Apt. 22, Hollywood, CA, 90028

Thank you for the two copies of CUSFuSSing 15 which you sent me.

I have, of course, figured out who built the Ringworld. It was the ~~REDACTED~~. ((Sorry, folks. Can't spoil the surprise. However, we do agree with you David.))

As a fan correspondent I specialize in trivial complaints (which is a family traditon of us Palters.) My trivial complaint for this issue is that in your review of The Third Body your use of the word "just" was excessive. In the final 3 paragraphs we have "just aren't full-fledged," "just don't interrelate well," "just absurd," and finally "Just make sure you don't buy this book." This is un-esthetic.

Your reviews are reasonably perceptive and I have no serious complaints.

I have never been to Columbia University, but the University is not entirely without significance for me. I fondly remember Columbia's role in the mid-sixties as a leader in the student anti-war movement. I used to think, while listening to Phil Ochs' lovely song "I'm gonna say it now" that he was specifically to Columbia. (Do any of you remember this song? It begins "Oh I am just a student sir, and I only want to learn; but it's hard to read through the rising smog of the books that you like to burn...") So much for the glories of yesterday. I suppose that the closest thing to the anti-war movement that we have today is the anti-nuclear-power movement, which is not nearly as exciting for me.

The best book I have read recently is "The Drawing of the Dark" by Tim Powers, which is fantasy of somewhat Zelazny-like flavor. I urge you all to immediately read it.

((Your justification about the excess use of that word seems justifiable and justifies the discontinuation of the word as an all-encompassing catchall. The nuclear power controversy has raised some protest here, since we do have a very small nuclear reactor (not running) on campus. The South African stocks also are getting some flak and the University is

ing very, very slowly in divesting. Other than that very little except for more media activities has happened lately.))

Ronald R. Lambert, 2350 Virginia, Troy, MI, 48084

Oh, I'd never call CUSFuSSing a crudzine! * In fact, my only complaint is that you don't use smaller type so you can get more into each issue. I know, somebody's got to type it all. But still, I hate to read the last page, because then I know there isn't any more.

The solution to my problem, I guess, is for me to subscribe to every fanzine under the sun--though on second thought, I don't know if I have enough money. There are an awful lot of them.

As you probably know, Brian Earl Brown publishes his Whole Fanzine Catalog, in which he lists the various fanzines he receives along with descriptive comments. I just got ahold of Brian's publication and was surprised to see there are actually hundreds of fanzines in circulation.

Some of the names are pretty strange, too. One is called It Comes in the Mail. Then there is Laughing Osiris, Afae Bsaameto, Boowatt, Twll-Ddu (is that pronounced "tool-thoo"?), and if those are not enough, there are Still More Dangerous Crudzines, Strangler Elephant's Gazette, Voice of the Lobster, and Ethel the Frog.

Now I know what Merrick Lex Berman was getting at in his article, "SF Brains" in CUSFuSSing #15! I'll bet alot of your readers thought it was a put-on. It's no joke, friends!

The occasional mention of crud brings something to mind (here you can see the manner of logic by which my SF mind works)--did you know that Sturgeon's Law has a serious flaw? Theodore Sturgeon, you know, said: "90% of everything is crap." But I reason that if this is true, then only 90% of all crap is crap. Ten percent of all crap must not be crap. Now, if we say that 90% of the writings of any given author is crap, which crap do we mean? Crap crap, or the other ten percent of all crap that is not crap? There is no way to tell Sturgeon's Law is not sufficiently definitive. Perhaps this hallowed maxim can be saved, however, by amending it just a little: "90% of everything except crap is crap." Then again...

In my last loc I suggested that you have a special section for phoney ads. I don't know if the idea will catch on or be interesting to anyone, but I suppose since I suggested it I should at least take out a few ads myself to get it started. So, enclosed please find (etc.) The rate you suggested, 5¢ a line, is fine. You could charge more, whatever the traffic will bear. (If there is any traffic!)

*This though continued from the first paragraph: Besides, I couldn't say "Please send me another issue of your crudzine," because I paid for a subscription. You'd jolly well better send 'em. (Please?)

((The problem of getting more on each page is not finding someone to type it up, but to find small type. There are typewriters available that have a smaller typeface than the one I'm using now (Olympiette) but they are not available at 1 a.m. which might be the time I'm typing this. The other way of doing it would be to reduce the copy. If the zine starts expanding we might think about it since it probably would lower the total cost though we would have to electrostencil each and every page which would be more costly. But watch this window for further details. About the crap maxim. If 90% of everything is crap, then 90% of the 90% of the 90% of the 90% of the 90%.... so you could get practically down to zero. Now nothing is crap. And crap is nothing, or at least nothing worthwhile.))

Jeff Hecht, 54 Newell Rd., Auburndale, Ma, 02166

Thanks for CUSFuSSing 14--I appreciate the thought but just don't have time for another fanzine--matter of fact, I hardly have time for any. Good luck.

Eddie Anderson, 1962 Gardenstone Ct., Westlake Village, CA, 91361

You know, there is more, much more, to a fanzine than reviews. If you are going to go to all the financial and mental strains of issuing a fanzine, why should you fill it all with relatively un-edifying reviews?

Reviewing is fairly cheap writing, I think. It takes little forethought--you just sit down and tap put your opinion of some book you read. Big deal. And what pleasure does it give the reader? None, as far as I and a lot of others are concerned. Reviewing is an easy task, and thus a task many love to do. But very few actually enjoy reading a fanzine filled largely with them. Tone down on the monotonous amount of reviews, will you Charles? They really are very cumbersome reading. If you want something for the neo/protp/foetusfan, then try hedging some articles out of your group on fandom and such. That would be interesting reading. Hope this helps.

((The next part is going to sound like a sermon, but that's the way it is. First, reviews are not necessarily easy stuff. They are when I do the "Quickie Board" type of stuff, but that's why I called it the "Quickie Board". Bill Lancaster puts a lot of sweat and time into his stuff and it shows. Once and awhile, I do the same, like for The Book of Skulls. And there are problems in doing reviews. Do you have your facts straight? Are you sure this is what the author was trying to say or do? Do you have the stuff to base an opinion on? Second, one of the reasons we do book reviews is to get review copies. Right now, only three companies send us stuff. As the circulation increases and the reviews get better (hopefully) more of them will send us stuff. Another reason is since there are hundreds of books coming out every year, there are plenty that do not get reviewed in the major prozines or fanzines. By reviewing these books, at least some people will hear about them. And there is the fact that there is another segment of the audience that likes to read the reviews. Of course there are alternatives to reviews of books. You can do the same thing for zines, stories, movies, etc. Or you can do articles about how you and Bob Shaw travelled to the last Eastercon or when you decided to present a Guest of Honor of a convention with an award for all the books he wanted to forget. Then we could do pieces on exactly what is fandom and what makes it tick. The problem with the above is that there is only a small, tiny even, group of people who could do something like that. The number of people who have gone to a convention other than Apricon this year might number 5 and we have gotten con reports already. The number of people who get more than one fanzine per year is two or three. Most people here don't even know who Bob Shaw is, let alone can talk about how they met him. And this is a very big problem. What we can do about this is have people write something they know about, life at Columbia. Slices-of-life can be interesting if done well and I think we might try to do some. The other way is for people like yourself and others who know more about fandom to write articles for CUSFuSSing. Then the people here might be more interested and soon we could get that article about Bob Shaw. (Or Mike Glicksohn, or Susan Wood, or Harry Warner, or the Coulsons, or somebody))((Well, that's the end of the letters column. Definitely our readers are writing more letters than those of any other campus publication.))

INDEX

issues 1-16

I know, we don't deserve to do something like this after only sixteen issues. But the list of items is getting too long to sort out in my head, so I decided to put it down on paper. It also gives a chance to see the growth of a zine from quite tiny to one of more respectable size.

Following is a list of abbreviations I'll be using with the charts.

Ace=Ace, Ana=Analog, Ath=Athenum, Avo=Avon, Ban=Bantam, BeP=Berkley/Putnam, Ber=Berkley, Cro=Cromwell, DAW=DAW, DD=Doubleday, Del=Dell, DeR=Del Rey, Dia=Dial, Fir= Fireside, H&R=Harper & Row, HBJ=Harcourt, Brace and Jovanovich, Pop=Popular, Pyr=Pyramid, QF=Quick Fox, S&S=Simon and Schuster, StM=St. Martin's

pgs=pages, con=number of contributors, cir=circulation, art=number of pieces of artwork, bkr=number of book reviews, mer=number of media reviews, oth=number of other articles, let=number of letters
 CS=Charles Seelig, WL=William Lancaster, MLB=Merrick Lex Berman, SK=Susan Kahn, DE=Dani Eder, VM=Vic McNeil, BB=Barbara Brittain

issue	date	pgs	con	cir	art	bkr	mer	oth	let
1	Sept 78	4	1	50	0	0	1	4	0
2	Oct 78	6	3	125	2	3	1	2	0
3	Mid-terms 78	4	2	50	2	3	0	1	0
4	Thanksgiving	4	7	50	4	5	6	1	0
5	Finals 78	6	3	50	2	7	1	1	0
6	1/17/79	4	2	50	2	2	0	3	0
7	2/1/79	6	1	60	0	4	0	3	0
8	2/24/79	10	17	100	7	2	15	2	0
9	4/4/79	8	2	60	1	3	1	3	1
10	4/18/79	12	5	60	1	8	1	3	0
11	5/2/79	10	5	60	1	4	1	3	0
12	5/30/79	8	4	70	1	3	0	3	0
13	6/21/79	12	5	70	2	4	2	2	0
14	7/12/79	20	8	300	5	3	1	4	3
15	8/2/79	14	10	300	2	7	2	3	4
16	8/27/79	10	10	300	2	3	0	3	3
Totals		128	85	1755	34	61	32	41	11
Average		8	5	109	2	4	2	3	1

Letters

	#14	pgs.	9-10		15	9
Anonymous	15	12		Patrick McGuire	14	9
Joe Braman	14	9		Cam Nyhen	9	1
Ben Fulves	16	8-9		Robert Silverberg	15	9-11
Deb Hammer-Johnson	15	11-12		Harry Warner	16	8
Ronald Lambert	16	8		Sharon Webb		
James Madden						

Network

Merrick Lex Berman #10, 1; #11, 1; #12, 1; #13, 1, 3; #14, 1
 #15, 1, 3; #16, 1. Total 9
 Carol Downing #3, 4; #8, 10; #16, 9. Total 3
 Dani Eder #14, 5, 8, 19, 20. Total 4
 Charles Seelig #2, 1, 6; #3, 1; #4, 2(3), 4; #5, 1, 4;
 #6, 3, 4; #8, 1, 4(2), 5(2), 6; #9, 8;
 Total 18

News and More News all by Charles Seelig except #16 by Dani Eder

#1, 1-2; #2, 1-3, #3, 1-2; #4, 1; #5, 1; #6, 1; #7, 1; #8, 2;
 #9, 1, 8; #10, 3; #11, 3-4, 10; #12, 1; #13, 2; #14, 1-2, 20;
 #15, 1, 14; #16, 2, 10.

Z Quiz

Author	Quiz #	Issues/Questions	Issue/Answers	Topic
Charles Seelig	1	#6, 2-3	#7, 1-2	Hugo Awards
Charles Seelig	2	#7, 2	#9, 2	Hugo Lines
Charles Seelig	3	#9, 2	#10, 4	Dragon Series
Ben Fulves	4	#10, 4-5	#11, 4	Rip-Off
Ben Fulves	5	#13, 3	#14, 3	First Lines
Carol Downing	6	#14, 3	#15, 2	Lensman
Ben Fulves	7	#15, 2	#16, 4	First Stories

Reviews of Movies and TV Shows

Item	Author	Issue/page
Alien	John Cho	#13/3-5
Alien	Dani Eder	#13/6
Alien	Vic McNeil	#15/7
Alien	William Lancaster	#14/5-6
Battlestar Galactica	Charles Seelig	#1/3-4
Battlestar Galactica	Harry Witchel	#2/3-4
Buck Rodgers in the 25th Century	WL/Barbara Brittain	#10/7-9
Dawn of the Dead	Vic McNeil	#11/8-9
The Lion, the Witch, and The Wardrobe	WL/BB	#10/7-9
Lord of the Rings	Dave Cook	#4/2
Lord of the Rings	Dani Eder	#4/2
Lord of the Rings	Rachel Furer	#4/2
Lord of the Rings	Susan Kahn	#4/2
Lord of the Rings	A pressured hobbit	#4/2
Lord of the Rings	Susannah Raphael	#4/2
Prophecy	Vic McNeil	#15/7
Questor Tapes	WL/BB	#10/7-9
Quintet	William Lancaster	#9/5
Straight Talk	Dave Cook	#5/4-6
Superman	Dani Eder	#8/4
Superman	Alan Gerber	#8/4
Superman	Sandy Hausler	#8/5
Superman	William Lancaster	#8/4
Superman	Lois Lane	#8/6
Superman	Lex Luthor	#8/6
Superman	Dion Mitchell	#8/4
Superman	Tanira Phoenix	#8/6
Superman	Jana Schulman	#8/5
Superman	Anonymous (6)	#8/4, #8/5

#8/6(2), #8/7(2)

Other articles

<u>Topic/Title</u>	<u>Author</u>	<u>Issue /page</u>
Ad for Ads	Charles Seelig/Women's Day	#10/12
Apricon and It's Aftermath	Charles Seelig	#9/5-7
Boskone Report	Charles Seelig	#8/8-9
Con Ad	Charles Seelig	#7/3-4
Cryonics Ad	-----	#13/9
Disclave Report II	Susan Kahn	#13/6-7
Disclave Report III	Car. Nyhen	#14/3-5
Disclave Report I	Charles Seelig	#12/6-8
Foreign Affairs	Charles Seelig	#11/5
Hugo Awards 1978	Science Fiction Shop	#1/1
Hugo Awards 1979	Charles Seelig	#16/3
Hugo Award Nominees 1979	Instant Message	#12/2-3
Hugo Award Nominees 1979, Reviews	and Comments CS/WL/DE/SK	#14/10-19
List of movie premieres	Dani Eder	#2/2
List of Movies on TV	Charles Seelig	#1/2
Membership List #1	Charles Seelig	#1/4
Membership List #2	Charles Seelig	#2/5
SF Brains	Merrick Lex Berman	#15/13
The Wilds of New Jersey or Why Delaware is Dead	Charles Seelig	#6/3-4

<u>Book Reviews</u>	<u>Pub</u>	<u>Title</u>	<u>Reviewer I/P</u>
Poul Anderson	Ace	Flandry of Terra	CS #15/8-9
Frederic Brown	Ban	Nightmares and Geezenstacks	CS #10/11
Moyra Caldecott	Pop	The Tall Stones	CS #15/8
Orson Scott Card	Ace	Capitol	CS #7/2
Orson Scott Card	Ace	Hot Sleep	WL #14/6-7
Orson Scott Card	StM	A Planet Called Treason	cs #14/7-8
Arthur C. Clarke	HBJ	The Fountains Of Paradise	CS #7/5
Sam Darn	Pop	The Third Body	CS #15/7
Samuel Delany and Howard Chaykin*		Empire	WL #9/3-4
Gordon Dickson	Del	The Far Call	CS #3/3
Gordon Dickson (ed.)	Ban	Nebula Award Winners 12	WL #15/3-4
Gordon Dickson	Ace	Spacial Delivery	CS #7/6
Thomas Disch	---	On Wings of Song	WL #10/4
Arnold Federbuch	Ban	Ice!	VM #6/2
Jack Finney	S&S	Time And Again	CS #4/3
Randall Garrett	Ace	Murder and Magic	CS #10/9-10
Joe Haldeman (ed.)	Avo	Study War No More	CS #4/3
Frank Herbert	Ber	The Dosadi Experiment	CS #3/3
Laurence Janifer	Ace	Knave in Hand	WL #10/7
Virginia Kidd (ed.)	---	Millenial Women	BB #12/3-4
Lee Killough	DeR	The Doppelganger Gambit	WL #16/5-7
Lee Killough	DeR	A Voice Out of Ramah	WL #16/5-7
Madeleine L'Engle	Del	A Swiftly Turning Planet	CS #15/8
Colin Lester	QF	The International Science Fiction Yearbook	CS #5/4
George R.R. Martin	---	New Voices II	WL #15/4-6
Robert Mayer	Dia	Superfolks	CS #3/3
Anne McCaffrey	Ban	Dragondrums	CS #10/10
Anne McCaffrey	Ath	Dragonsinger	CS #2/4-5
Walter James Miller	Cro	The Annotated Jules Verne: From Earth to the Moon	DE #5/2
Larry Niven	DeR	Convergent Series	CS #10/10
Larry Niven	Ace	The Magic Goes Away	CS #5/2
Kevin O'Donnell, Jr.	Ban	Bander Snatch	CS #13/11

*Publisher=---

Author	Pub	Title	Reviewer	I/P
P.J. Plauger	Pyr	Fighting Madness	WL	#10/5-7
Frederik Pohl	StM	Gem	SK	#16/7
Frederik Pohl	DeR	A Plague of Pythons	CS	#2/5
Frederik Pohl	DeR	The Way the Future Was	WL	#12/5-6
Byron Preiss	Ace	Guts	CS	#13/11-12
Jeff Rovin	Sig	The UFO Movie Quiz Book	DE	#5/2
Fred Saberhagen	Ace	The Veils of Azlaroc	CS	#4/4
Stanley Schmidt	Ber	Tifeboat Earth	CS	#4/3
Thomas Scotia and Frank Robinson	Ban	The Nightmare Factor	VM	#8/3
Bob Shaw	Ace	Who Goes Here?	CS	#2/4
Robert Sheckley	Ace	The 10th Victim	CS	#7/6
Charles Sheffield	Ace	Sight of Proteus	CS	#4/3
Wilmar Shiras	Pen	Children of the Atom	CS	#10/11
Robert Silverberg	Ber	The Book of Skulls	CS	#13/7-8
Robert Silveeborg	Ber	Unfamiliar Territory	CS	#5/3
George Smith	Del	The Fourth "R"	CS	#13/8
Christopher Stasheff	DD	A Wizard in Bedlam	CS	#14/8
Theodore Sturgeon	Del	The Dreaming Jewels	CS	#5/3
John Varley	Ana	Titan	WL	#11/5-6
John Varley	BeP	Titan	CS	#11/6-7
Jaon D. Vinge	Del	Fireship	WL	#8/3
Ian Watson	Ace	The Martian Inca	VM	#6/2
Ian Watson	Ace	The Very Slow Time Machine	WL	#12/4-5
Kate Wilhelm	H&R	Somerset Dreams and Other Fictions	WL	10/5
Gahan Wilson	Fir	I Paint What I See	CS	#5/4
Donald Wollheim (ed.)	DAW	The 1979 Annual World's Best SF	CS	11/19
Jane Yolen	---	The Girl Who Cried Flowers	WL	#15/6
Roger Zelazny	Ace	The Illustrated Roger Zelazny	WL	#11/7-8

61 reviews, 60 books, 48 authors

Barbara Brittain 1 review, Dani Eder 2 reviews, Susan Kahn 1 review, William Lancaster 16 reviews, Vic McNeil 3 reviews, Charles Seelig 38 reviews.

A typical issue would be 8 pages, with a half cover by Merrick and a piece by me for art work. There would be a page of news and more news, either half of a Z Quiz. A full-page book review by Bil and 2 or 3 by myself in one-and-a-half pages. Somebody would have a review of a movie, and there would be a letter about two-thirds of a page long. There is a good chance a con reprot would appear to fill out the issue. Of course we've never had an issue like that.

Looking over the issue, I realize that I could have done a much better job. The three pages of news and more news should have been written better. The letters should have been edited. That's one of the reasons this issue will be a bit early. With #18 I hope to really improve the quality of everything connected with CUSFuSSing. Things of quality that are already all set for next time include some book reviews by Bil Lancaster, nore art-work by Merrick Lex Berman, and a report about England, aside from the Worldcon by myself.

And now I'd like to thank everybody who made these first issues of CUSFuSSing possible. The Society for its continual moral and physical support. The contributors, especially Bil and Merrick for making this more than just a newsletter, and the loccers for adding a flavor that had long been missed. I hope all of you will keep it up and I can be saying the same thing come next September.

WHY YOU GOT THIS:

- You subscribe
- You contributed
- You sent us a loc.
- You sent us a bagel
- You sent us cream cheese
- You sent us butter?!
- You're an alumnus
- You contributed to the library
- You have some of the library's books
- We are out to get you
- You wrote about Columbia
- You didn't write about Carman
- WE'D LOVE TO HEAR FROM YOU
- Make up one and let us know
- You are a famous author
- You are a famous fan
- You are a famous artist
- You visited the Society
- You go to Cambridge
- You mix strange drinks
- You like lemonade
- We trade
- We trade, please?
- We found your name in

- You were a member of the old B-C SFS
- You were a member of the new B-C SFS

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Art credits

Merrick Lex Berman pg.1
 Charles Seelig pg.5 and 16

Next issue will be out about
 Oct. 10, maybe a little
 earlier.