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Editorial Matters

We managed to get our complete coverage of Conspiracy into this issue, but had to leave out a lot of other material, including our convention listings, a British Along Publishers Row, a special *Locus* letter section, a report on British publishing, several overseas conventions, tons of foreign coverage, two short interviews, and our report on CactusCon. We have lots of NASFiC photos, but no room to run them. Some of these items will appear next issue, some the issue after that, but some, alas, will never appear -- including material we accepted and will have to pay for.

Contrary to popular belief, the size of *Locus* doesn't have much to do with the amount of material on hand. The amount of advertising reserved in advance determines the number of pages. The percentage of advertising is kept constant -- somewhere between 42% and 50%, depending on the nearest 8 page signature. The more ads, the more room for material. Sometimes we have to accommodate late ads, those that arrive after the size of the issue is determined. They replace secondary material. All the stories and lists between the last page of review columns and the first page of Books Received is considered secondary material. This includes convention lists, convention reports, and all foreign reports. They're dropped or held over if we run short of room. We have a lot of foreign items which may never see the light of day, because we've been short of room for the past six months. We'll give it our best shot for the January issue, which is traditionally a slow time of year and our mostly foreign issue.

LOCUS HUGO WIN

We've been so rushed lately, I forgot to thank everybody for voting for us for the Hugo. As usual, I'd like to point out that *Locus* is a team effort, even though my name appears on the award. Special

thanks to the staff, freelance writers and photographers, collators, subscribers, other buyers, and even those who read other people's copies. It was our 12th win in 20 years, but it's still very important. We get very little in the way of positive feedback; most letters are complaints or corrections, which is the way it should be. The Hugo is a positive response that lets us know we're still doing a good job, and even improving. *Locus* changes nearly every issue, but it's done slowly. If you look at issues a year apart, you'll see the differences. Last year, we still hadn't switched to proportional spacing and a laser printer. Now we've mastered that system, and it's time to move on to the next step -- desktop publishing. The review columns and the worldcon report are run directly out of the machine -- no paste-up. The type is 8 point, slightly smaller than the rest of the issue (8.4 point), but much bigger than it was a year ago (7.2 point). We need to see how clear it is once printed, and will probably experiment with other typefaces in the next few issues. It has

(Continued on page 64)

KEY TO FRONT PAGE

A	A: Arkady and Boris Strugatsky.	
B	B: Doris Lessing.	
C	C: Do you know the way...?	
D	D: Masquerade winners.	
E	E: Worldcon international.	
F	F: The "wedding cake."	
G	G: Malcolm Edwards and Brian Aldiss close the convention...	
H	H: ...with a brass band.	