

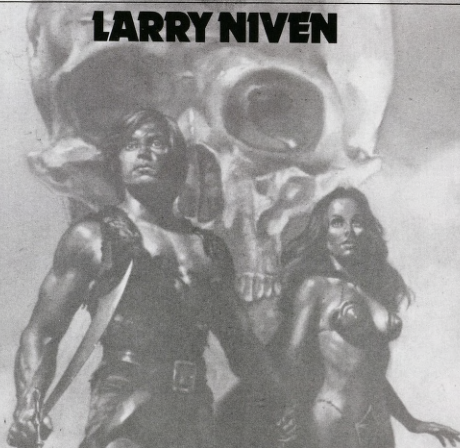


1978 36th
WORLD SCIENCE FICTION CONVENTION
JGUANACON
PROGRAM BOOK

Warner
78

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Josef Nesvadba

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A word about the Ellison portfolio: we decided fairly early in the game that we would neither request nor commission art for the portfolio. The works which came to us, therefore, are a purely spontaneous outflowing of enthusiasm for Mr. Ellison's work. Our deepest gratitude to these people.

And special thanks should go to the Seattle in '81 people, in particular to Bill Warren, whose generous donations of art, time and money made the cover possible.

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30 Aug. - 4 Sept. 1978

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Phoenix Convention Center

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SPECIAL THANKS FOR ADVICE AND SUPPORT TO:

Ross Pavlac, Elliot Shorter, Lee Smoire, Ben Yalow,
the collective wisdom of the Columbus Motley Crew.

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Special thanks to Dairy Goat Journal and Flying Buffalo,
Inc. for typesetting facilities on the Program Book.

OUR COVER is from Harlan Ellison's "Jeffy is Five," oil and
acrylic on canvasboard by Seattle artist William R. Warren, Jr.,
with advice from Bob Doyle and Vonda McIntyre. Color separations
by The Unknown Cameraman, thanks to the generosity of
the Seattle in '81 Worldcon Bidding Committee.

Christ, You Know it ain't Easy...

Hello. And welcome. To Phoenix, home of cactus, heatstroke, and volcanic plugs. To the city that gave you Thomas Aquinas fandom and apruvx. Where, under the moonlit palms in the desert's serene night air, you can hear, if you listen, the far-off thud of exploding newspaper reporters...

Hello again, and welcome to IguanaCon II, the 36th Annual World Science Fiction Convention. It's been a long, hard, hot summer in Arizona as I write these words, four weeks before the convention, and I doubt that there exist any concom members who haven't wondered at least once why they were working their fingers to the bone on such a (seemingly) thankless task. Ask them now, and they'll tell you: the

answer is you. The response, support, suggestions and offers of help from fandom-at-large have been truly phenomenal, and yet in a way it's perfectly natural, for the Worldecon is both the gathering of tribes from the diverse corners of the science fiction and fantasy world, and an open house for interested newcomers and outsiders. So whether you're a pro, active fan, reader, or whatever: make yourselves comfortable. Check out the program, the art show, the hucksters' room, the films. Sit around in the special interest lounges and meet the people around you; they won't bite your head off. Canadian literature, Australian beer, coca-cola memorabilia collecting or even science fiction: whatever it is that fascinates you, it's a good bet

that you'll be able to find a fair-sized contingent of folks here with the same nary inclination.

A final (cautionary) note: *please* to be careful about the heat. This is the horrendous Sonora Desert, and the air out there is beginning to lot hotter than it feels. The hotels are cooled to 70 degrees Fahrenheit; don't be blithely walk unprepared into what may be 115 readily hot degrees outside. Take it easy: we're acclimated, and you're probably not. The summer weather here is not nice to people.

Do good. Avoid evil. Throw a room party.

And enjoy IguanaCon.

Tim Kyger,
Chair,
IguanaCon Committee

Once More, With Feeling...

You may have noticed that we have added something to the title of the convention: this is IguanaCon Two. On the other hand, it's three weeks before the convention, the Program Book goes to the printer day after tomorrow, and we figure that at this point nobody can do anything about it. Nanner, nanner.

Way back in the Bright Beginnings of things (1976, for reference purposes), we had originally planned it this way, but were dissuaded by more conservative fen who felt that this couldn't possibly be the second IguanaCon, since there had never been and IguanaCon One. Well, Nanner nanner again.

Naked-crazy-man irrationality wins out in the end. Besides, there was a previous IguanaCon.

For the benefit of any who missed the briefly-told story in the first Iggy PR, IguanaCon One was held in 1972, in Casa Grande, Arizona, and reported in the early Phoenix fazine *Gruda 2* by that well-known local hoax, Brant Bates. This hoax Iggy marked the first appearance of that arcane sign, "Welcome Scientists," which you may see around the con. The Casa Loma hotel in Casa Grande had it posted at a greeting for the Iggy One attendees. Although several Westercon attendees from 1972-73 may swear to remember Brant, he is actually the sole and exclusive creation of that notably abrasive Yuma-fan Bileu Madjine, who is best remembered for her fazine, *Palpitating Purple Prane*. It ran to a (significant!) 17 issues before her hecto gave up the ghost in 1974.

This trivial bit of local fanhistory

lay festering in the backs of our collective slannish minds, making no particular connections and occasionally surfacing when we thought wistful thoughts about Westercon bids - which we did frequently between 1972 and 1975. The Westercon bid had its unsanctified birth in 1975 and was fought during the summer of 1976. Time Warp!

Back in February of 1976, Bill Patterson was in the hospital with Pneumonia, that having been the winter in which Tim Kyger spread a respiratory infection throughout the length and breadth of Phoenix phandom. Although Patterson denies any responsibility for the events of that afternoon, preferring to lay the blame squarely on the fingers of Linda Bushyager, he will admit that he was in the throes of nicotine deprivation at the time and was therefore Not Quite Himself. And so Tim Kyger came avisting (damned decent of him, considering), bearing a copy of the latest *Karass*.

Here is the meat of the matter, in which we cleverly disclaim any responsibility for IguanaCon (unless it comes off well, in which case it was all our doing) and stick Linda Bushyager with the entire thing. In *Karass* there was a typo to the effect that Phoenix was bidding for a worldcon. Silly Linda, chuckled Kyger and Patterson: everybody knows Phoenix is bidding for a Westercon, not a Worldcon, heh heh. At that point, they were both seized by a fit of naked-crazy-man hysteria and decided to front a Phoenix bid for the Worldecon, with only months to go before MidAmeriCon. Obviously a rank fantasy.

When the Westercon bid failed in the summer of 1976, the whole Phoenix bidding committee threw themselves into the new project, produced a bidding prospectus with only two months to go before MAC, and trundled off to Kansas City with great hope and little confidence, not to mention a toothbrush and a change of underwear apiece.

They were in for a shock. They swif won. Time Warp again.

When we were casting about for a name for the convention, just before going to Kansas City, IguanaCon was discussed as being marginally preferable to "CactusCon" and "110-Degrees-in-the-Shade-Con." Remember those next time you snicker at the Iguana. Basically, we finally settled on the name because it was ultimately tied up with local fanhistory. We wanted to indicate that we were concerned with the days and works of fandom; besides, it was time for another silly Worldcon name. We wanted to be self-important than some of the cons we had seen, less concerned with hype and fooforah, more with interaction than exposition. A lot of this philosophy was published in our bidding prospectus and PR One, as a means of making our stance clear. In short, we thought IguanaCon was an idea whose time had come.

Suddenly, all the leaves fell off our calendar and it was two years later. We've weathered the storms, bloodied but unbowed and all that, and done our best to keep the faith - but people, let me tell you - *Christ, you know it ain't easy!* (Credit Tim Kyger and John Lennon, together again for the first time...)

As this copy is being written, 22 days before the con (good novel title, no?), it looks as though we may top any previous convention in memberships, and have to cope with several thousand more people than we anticipated two years ago. Financing problems caused by the large number of voting memberships sold at MAC have run us uncomfortably close to the edge, fiscally, and the flood of correspondence and new memberships beginning in May is running us ragged.

There are at this writing perhaps six or seven people working full time (and I mean twenty-hours days) on Iggy. *Christ, you know it ain't easy!*

And, beyond the sheer physical problem of setting up the first Worldcon using multiple hotels and facilities from the beginning, the ERA boycott of Arizona erupted this past year, and the fanish rumor-mill swung into full operation. You should see the list of "Iggy Approved Iguacon Rumors" we keep around the house for yocks . . . *Christ, you know it ain't easy.*

Oh, We also have the distinction, it seems, of having the youngest Worldcon Chair ever. Stand up on that box, Tim, and take a bow - or we'll tell everyone about *Taibbit 6*.

The eyes of fandom are upon us. The Worldcon is run on psychochemicals from Coke on up to buttermilk (de gustibus . . .). Death, Ruin Destruction - All Fandom Will Be Plunged Into War -

-And we're having the time of our lives.

Before the Worldcon came, no one would have accused any but one or two of us of being workaholics, but we're working ourselves ragged and loving every minute of it. Let us pass on our happiness with what we're doing to you. We want you to enjoy Iguacon, even *love* Iguacon, as much as we have over the past two years. Take pleasure in it! Who has better cause? After all, Iggy is your convention.

Ahem. Now that we've gotten that out of our systems . . . Iguacon. Yes, typically, we'll see a resemblance to three-city ones. We're using three facilities: the Hyatt Regency Hotel, the Hotel Adams, and the Phoenix Civic Plaza, which includes the Convention Center and the Symphony Hall. Elsewhere in the Program Book you will find hotel information and layouts. Immediately, here's a brief rundown on what's happening in each of the facilities and who's expediting the happening.

The Hyatt Regency: If you're reading this, you've already picked up your membership packet, so you know that convention registration is in the Hyatt Mezzanine. Other things are to be found there.

There will be a table there for the first few days of the con staffed by Cowboy Dan and Tim Kelly from the Pinnacle Peak Restaurant. You can't miss the Pinnacle Peak people; they'll probably be the

only persons there wearing ten-gallon hats, cowboy boots, and six-shooters. Local color, y'know. They're selling a package deal: a western-style steak dinner at the unique restaurant north of Phoenix preceded and followed by a chartered scenic tour of the desert up that way - quite spectacular, if you like. Pinnacle Peak's normal meal (they serve only one, with a variety of steak cuts) is a 32-ounce monster accompanied by ranch beans and all things pertinent thereto. The deal they're selling at Iggy calls for a mere 16-ounce chunk of beef, but you'll be able to upgrade it when you get there.

Probably the most important table in the Hyatt Mezzanine, however, is the Information Desk, run by Bob Lackey. If you need information on anything - if you're lost, confused, have a problem or complaint, or just need to know the nearest place to buy shoelaces go to the staffers there. If they can't answer your questions themselves, chances are that they can put you in touch with someone who can. The Info Desk is your main point of contact with the Operations Department, the people responsible for general convention services and the smooth running of nearly everything. Don't hesitate to approach them there.

The Adams - Large and varied segments of the programming are to be found in this brand-new historic landmark across the street from the Hyatt Regency. Among them are the Place of Our Own programming and lounge, the paper airplane contest, the Iggy Trivia Bowl, and the fanzine fans', neofans' and wargamers' rooms. On Sunday, the Adams Ballroom will host a sequence of Lovcraft films.

In the long and arduous course - or chequered career, if you prefer - of Iguacon 20 Two publications, there have been a number of people whose support and skull-sweat made Tim's job and mine much more tolerable. These names appear in a list below because we wish to single them out for special thanks. For outstanding devotion, though, two names should lead all the rest. First is Tim Kyger himself, who began his life as an iguana in the slook-mills of publications, and without whose long labors and unrelenting nudging very little would have gotten done. Second is Teresa Nielsen, for long-suffering dedication going back to PR 1 and a willingness to do whatever the job required. For both these people, there is no appreciation great enough to be put into words - but it's there. Thanks. And so:

Special thanks are extended to those who helped with membership processing before Iguacon. These people gave unstintingly of their time and effort, and deserve applause, applause, egoboo, egoboo . . .

Mike Bushroe
Richard (Cherokee) Clark
Jim Corrick
Warren DePriest
Sharon Maples
Gay Miller
Charles Ruten
Trini Ruiz

To them, I give my heartfelt thanks.

Carol Hoag, Memberships

The Civic Plaza A short walk from either hotel, the Civic Plaza is actually composed of two different buildings, the Convention Center and the Symphony Hall. The Convention Center will hold the Art Show and the Huckersters' Room, as well as miscellaneous programming items. Symphony Hall, a large auditorium seating 2,557 will be the site of the Masquerade and the Hugo Awards Ceremonies. It should be noted at this point that seating for these and almost all other events will be on a first-come-first-served basis.

Again, this is only a brief description of what will be happening. For a more detailed discussion, consult the Iguacon II Procket Program.

Teresa Nielsen - *Managing Editor, overwhelming presence, and sine qua non* . . .
Tim Kyger - *A royal nud-zh, faithful co-editor, best friend, sine qua non* . . .
Phil Paine - *Who came through, twice* . . .
Patrick Hayden - *Our necessary perfectionist* . . .
Mike Lampe - *For gruntwork above and beyond the call of duty* . . .
Glen Blankenship - *For support and willingness to blueline* . . .
Gary Leach - *Who passed the Trial by Ordeal, and deserves more recognition than he's getting* . . .

To these and to the others mentioned as Publications Staff in previous Progress Reports - more thanks than I can put into words.

- Bill Patterson, Editor



HOTELS: The Adams

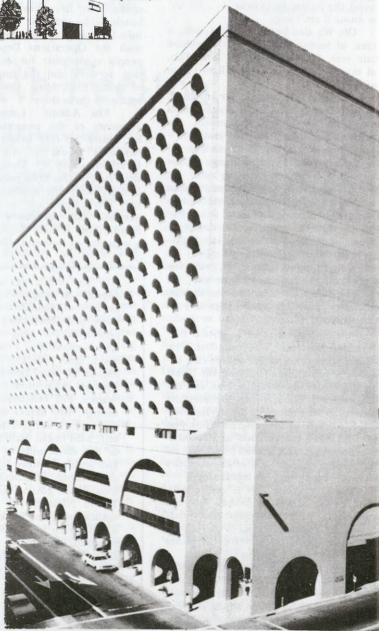
Although the Adams Hotel is a new building, it stands on the same site as the original Adams, a local landmark going back to Arizona territorial days. Around the hotel, you may see historic photographs of The Early Years, including the period when the territorial legislature held informal sessions in the Adams bar, in the days when The Wild West was much woolier than anything Cowboy Dan could imply. The first Adams, constructed in 1896, was destroyed by fire. The second Adams opened in 1911 and was imploded in 1973 to make way for the third Adams hotel, which had its opening on April 1, 1975.

This 31-million dollar facility has 538 guest rooms, including 89 suites. All of the rooms are appointed in solid oak furnishings and decorated in the warm colors and Indian motifs of the American Southwest. Each room has either one king or two queen-sized beds for the comfort of the guests. All rooms are fully equipped with television, AM/FM clock radios, air conditioning, heat lamps, and pile carpeting. Half the guest rooms are also equipped with in-room movies.

Additional features of the hotel include an outdoor swimming pool, block-long pool deck, putting green, shuffleboard court, health club with wet and dry saunas, and Swedish massage. Other amenities include gift shop, barber shop, beauty salon, Indian jewelry store, Avis Rent-a-Car, and on-site parking for 450 automobiles. There is a charge for hotel guest parking in this facility.

The Adams has over 37,000 square feet of meeting space. The meeting and banquet facilities are outstanding, with fourteen meeting rooms and five executive conference centers - perfect for meetings from fifteen to fifteen hundred people.

There are two banquet kitchens, and a completely separate convention registration desk. As noted above, the meeting facilities are separated from the hotel lobby and out of the way, and the ballrooms have CCTV cable, compressed air, water, and waste-disposal fixtures. IguanaCon will be using the basement and second- and third-floor function space. The Adams has a full-service coffee shop, the Citrus Grove; an outstanding gourmet restaurant, the Sand Painter; and The Old Bar, which is open from 11:30 a.m. to 1:00 a.m., with entertainment



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Beautiful and spacious, the 10,000 square foot ballroom is reminiscent of the great hotels of the past: dramatic, twenty-five foot arched windows and magnificent Italian crystal chandeliers, mounted in bronze plates in a pitched, recessed, nineteen-foot high ceiling, make this room a showplace. The Grand Ballroom, seating fifteen hundred, has a large reception area and its own kitchen adjacent.

The Adams is located only two blocks from the local bus station and six blocks from both Greyhound and Continental bus stations. It is roughly twenty-four blocks north of the Maricopa Freeway, up Central Avenue, and is accommodated by limousine service from Phoenix' Sky Harbor International Airport. The hotel is across a limited-access street from the Hyatt, which is across the street from the Convention Center and Civic Plaza.

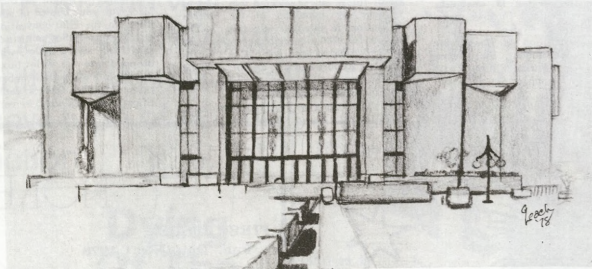
The Hyatt Regency

The Hyatt Regency is a large, new hotel, incorporating features which would have made early science fiction fans quake with sensawonda: an airy, eight-story atrium overlooked by curving balconies and rooms, three glass-walled elevators which glide up through the ceiling to a revolving restaurant on the twenty-sixth floor. Something out of *Caves of Steel*.

The atrium will be extremely comfortable and convenient for fannish gatherings. It is broken up into clusters of chairs, couches, and coffee tables, is visually very attractive, and it is served around the clock by the Terrace Coffee

Shop.

The hotel also offers a very good range of minor services, such a laundry, dry cleaning, ticketron, limo service, stenographic service, safety deposit boxes, a notary, interpreters, currency exchange, church services, etc. Major credit cards (Diners Club, Bank Americard, American Express, Carte Blanche, MasterCard) are accepted, and the front desk will cash checks with any positive ID. Room service has a fairly elaborate menu, and the hotel has agreed to keep coke and ice machines stocked as they are emptied.



Convention Center & Symphony Hall

IguanaCon II will be the first world-con to make use of one of the giant, technologically-sophisticated convention complexes which have sprung up in large cities in the last few years. The Phoenix Civic Plaza, consisting of a Convention Center (with more than 120,000 square feet of exhibit space) and a Symphony Hall (pictured above) with 2,557 seats, is a particularly impressive example of this kind of facility. It occupies a site as large as six city blocks. In one of the exhibit halls, the entire registered membership could sit down to dine without putting a strain on the climate control, lighting, sound, and kitchen facilities.

The whole complex is like a machine. The smaller Assembly Hall, for instance, which will house the hucksters' room, is serviced by a network of tunnels which provide more than a hundred floor receptacles for single-phase, two-phase, and three-phase electrical outlets.

The Masquerade and the Hugo Presentation ceremony will be held in the Symphony Hall. With its mirror-walled, 48-foot lobby, Venetian hand-blown chandeliers, and the largest single piece of embroidery in the world (The Grand Drape), we might begin to wonder if the Convention Complex fulfills the same role for the modern North Ameri-

can that the cathedral did in Europe.

Con-goers will discover that, on a warm, desert evening, the outdoor area of the plaza, with its night lighting, sculpture, spectacular fountain and scattered seating, will be just like a vast indoor mezzanine.

That about sums up the Civic Plaza—big and modern. We hope that the use of the facilities will take the pressure off some of the worldcon program items which have, in the last few years, grown too big for ordinary hotel facilities to cope with. If things continue to grow at their present rate, maybe the concoms of the future will be looking into that field near Woodstock, NY...

Ellison Roast

This year's banquet, which is being held in the Hyatt Regency Ballroom, features a choice of entrees. The menu is:

Esquire Salad
Veal Scaloppine
or

Eggplant Parmesan
Regency Ice Cream Pie

To ensure that you enjoy the Banquet and Roast with your friends, you will be ushered to your seats.

Spirits to accompany the occasion will be available at the cash bar in the ballroom foyer.

After eating the sumptuous meal, you will be treated to the Harlan Ellison Roast, an IguanaCon Production. Roastmaster Bob Tucker and Ben Bova, Ed Bryant, Vincent Di Fate, D. C. Fontana, David Gerrold, Marta Randall, and Bob Silverberg, among others, will give their best to Harlan.

At Harlan's request, any profits will be equally divided in one time donations to NOW and *Unearth* magazine.

For an afternoon of fine dining and unique entertainment, the IguanaCon Banquet and Harlan Ellison Roast is an event not to be missed.

Sharon Maples and Gay Miller

The IguanaCon Blood Drive will be held in the Tuscon Room of The Civic Center, from 10:00 am to 4:00 p.m.

BLOOD DRIVE

Thursday, August 31 and Friday, September 1. Door prizes to be given include correspondence between Poul Anderson and Hal Clement, along with fannish and professional cartoon art. If you wish to give blood before coming to the con, do so: bring your donor card and you'll still be eligible for the door prizes. If not, come and give and hobnob with the guests. It's a chance to do Something Good for yourself and someone else -- and maybe win a prize, too.

Leslie David, IguanaCon Blood Drive

Site selection

The World Science Fiction Convention's future site is selected two years in advance by members of the present WorldCon, in this case IguanaCon. The ballots for 1980 site-selection voting have been distributed with IguanaCon's fourth Progress Report and will also be available at the convention, near the registration area in the Hyatt mezzanine.

The voting will be kept open until

a time agreed upon by the committees, subject only to a 10:00 final closing time. After the close of voting, the votes will be counted by representative from each bidding committee, a representative of IguanaCon, a nonpartisan fan-at-large. At the while the bidding committees, the results of vote may be made public immediately after the votes are counted, or the announcement may be held until the results have been certified to the Chairman of the Business Meeting. At that time, winning committee may announce whatever details it may wish to make immediately public.

This year, Baltimore and Boston bidding for the 1980 WorldCon. Talk to the committees' representatives; read their literature, and vote for your choice. The WorldCon belongs to its attendees and members -- the WorldCon belongs to you.

To vote for the site of the 1980 WorldCon, buy a membership in the WorldCon at the Site Selection Table and mark the ballot in the appropriate place for your choice of site. Memberships for the 1980 convention will be at Iggy. The ballot consists of a membership form and a ballot, which may be dropped into the ballot box on the Site Selection Table. Remember to fill out the membership form as well, as this certifies your eligibility to vote.

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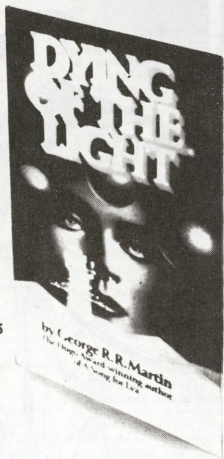
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FILMS

As you may or may not have noticed, IguanaCon has had some problems in its two years of preparation. One of these has been its development into a rather low-budget Worldcon with — unfortunately — a correspondingly low-budget film program. If the schedule we are finally presenting is noticeably less translucent than the one described in the Progress Reports, you may assume that having less than a third of my original working budget has something to do with it.

We have, however, assembled for your amusement and edification what I feel is a fairly interesting cross-section of different filmmakers' approaches to the fantastic and sfinal cinema. The schedule will undergo some changes between the time I write this and the con itself, but the following approximation should serve to give you generally a fair idea of what's going on each day. For exact showtimes and titles at the convention itself, consult the schedules that will be posted outside the film room and at the registration table.

Wednesday:

Dinosaurus

That this movie would be the first film shown at IguanaCon was the one mandatory provision of my serving as Film Programmer. It isn't actually a *good* movie (in fact, it typifies all that was putrid in the '50s Giant Monster genre), but it was the very first one I ever saw. Its main characters (besides the stock Hero, Romantic Interest, Villain and Cute Kid) are a Neanderthal man, a Brontosaurus, and a Tyrannosaurus Rex. All are exhumed on a 20th Century tropical isle and revived by lightning. If looked at correctly, their subsequent experiences represent a study in future shock, a representative conflict between primitive and modern culture. Each of the three characters represents an aspect of the unspoiled man. Against the alien culture, its Social Instinct (the Neanderthal) dies heroically (ironically, in an attempt to save the villain); its gentle side (the Brontosaurus) gives way to its inherent savagery (the Tyrannosaurus) which is in turn defeated by The System. All this is pure bullshit, of course, but the climactic fight between dinosaur and steam-shovel is rather nifty. *Dinosaurus* is notable for having provided stock shots to *Twilight Zone's* "The Odyssey of Flight 33" episode and to

John Landis' *Schlock* (the movie theater scene).

Five Million Years to Earth

Based on the BBC serial *Quatermass and the Pit*, this is third and last in Hammer's series about the Van Helsing of space science. It is also perhaps the one motion picture *ever* to capture the exhilarating and awesome sense of discovery inherent in the best of hard SF. Beginning with the exhumation of a spacecraft in a London construction site and continuing through a series of discoveries that shake our most basic assumptions about who and what we are, and which lead to a climax more cathartic than *Star Wars*, *Five Million Years to Earth* is pure science fiction at its full potential.

This Island Earth

The Monitors

The Day the Earth Stood Still

Thursday:

His Majesty the Scarecrow of Oz

One of the two (known) silent Oz films (the other was an adaptation of *Wizard of Oz*, starring Stan Laurel), this one was written and produced by L. Frank Baum himself. It was, for its time, quite a mammoth production, originally released in hand-tinted color. It was reasonably successful, but its production costs were so vast that it never had a chance of breaking even. It is now an *extremely* rare film; this may well be your one chance to see it.

5,000 Fingers of Dr. T

Written by Dr. Suess, this amazing fantasy is rapidly cultivating the loyal cult following it richly deserves. Hans Conrid plays Dr. Towilker, as diabolical a villain as one could hope for, with his sinister scheme to enslave 500 young boys at the keyboard of the world's most humongous piano. The sets, characters, songs, and action are pure Suess; definitely one of the most delightful surrealistic comedies ever made.

The Lorax

This was the last of the series of televised Dr. Suess specials begun by *How the Grinch Stole Christmas*. The only one written by Suess for TV, it is clearly the best of the series, as well as one of the master's most imaginative tales. The cartoon animation is exquisite, the songs... well, the songs aren't as sickening as they were in the rest of the series.

Alice's Adventures in Wonderland

Financed by a group of Salt Lake City investors who had gotten rich on four-walled nature flicks, this adaptation of the Carroll classic has had very little distribution. Being live action, it is predictably less fantastical than the well-known Disney cartoon. At the same time,

it very nicely captures the perverse unreality of its source. While not being as totally removed from reality as a cartoon usually is, it actually achieves a level of surreality every bit as effective, with very fine sets, costumes, and well-known character actors in small, nutty parts. You won't recognize him, but Peter Sellers appears as the March Hare.

The Wizard of Oz The Point Alacazam the Great Yellow Submarine

Friday:

Peor Gynt

This classic heroic quest story was originally an epic poem made into a play by Henrik Ibsen with incidental music by Grieg. This film adaptation combines elements from each of these sources. It is also of note as the screen debut of that constant denizen of SF and fantasy movies, Charleton Heston playing the young adventurer of the title. He likes to call it an "underground" movie; it isn't, really, but is quite experimental and unusual in its approach. A very different heroic fantasy.

Siegfried

The title character is for Northern Europe what Ulysses and Hercules are for the Mediterranean. While ostensibly based on Wagner's *Niebelungen*, Fritz Lang's version harkens back to the original, more barbaric folklore cycle. UFA, in Germany, had the world's largest silent studio — the monumental *Metropolis* sets were constructed on its stages — but this epic fantasy was so huge it had to be shot outdoors. Still, the Germans, accustomed to *absolute* control over their images in the studio, used painted rocks and artificial trees in natural locations — a most unique effect. This film, the first of two parts, is rich with demons, dragons, magic and mayhem.

Golden Voyage of Sinbad

This is my personal favorite of Ray Harryhausen's *Sinbad* trilogy. It is the only one with an authentic Eastern flavor; certainly J. P. Law is the only Sinbad who seems to originate outside of Southern California. The special effects are probably the finest and certainly the most imaginative in Harryhausen's illustrious career. But in my opinion they are superseded by the incredible settings, suggestive of a period between eras, when the palaces of the gods are falling into ruin and are overrun with strange and primitive peoples. Tom Baker, who seems to be making a career of playing bizarre characters (he was Rasputin in *Nicholas and Alexandra*, Lynch in *Mutations*, and currently plays Dr. Who for the BBC), steals the show as the Evil Wizard. With a rare touch of originality, he is rapidly

aging as he expends his magical energies in his running fight with Sinbad. Note the influence of the then-fading martial arts craze on the balletic fight scenes (particularly against the multi-armed Kali) and the perhaps-unintentionally hilarious Kung Fu-inspired bits of wisdom scattered through the dialogue. (1977; starring John Phillip Law, Tom Baker).

Ugetsu

Thief of Baghdad
The Hobbit

Saturday:

Metropolis

Fritz Lang pioneered several film genres-to-be; in *Metropolis*, he established the pattern for all the dehumanized dystopian "Future Society" films to follow. Predating modern computer technology and the crystallization of mind control through drugs, advertising, or whatever as a major tool of autocratic forces, Lang's pessimistic extrapolation is based on the advent of automation and the greater industrialization he saw. The lower classes are slaves to the machines of their vast factories, quite literally cogs in the workings of the system. While the hardware, acting and script are amusingly outdated (culminating in a silly happy resolution), Lang's directorial brilliance is at its best. Looked at on a metaphoric level, *Metropolis* remains one of the most effective films of its sub-genre. The imagery, from vast city-scapes to the Inferno-like factory to Dr. Rotwang's semi-alchemical Mad Scientist's lab is unrivaled in later, more down-to-earth cinema. (1926; directed by Fritz Lang).

1984

Although this adaptation of George Orwell's grim vision of the near-future was not well-loved by the critics, my memory of it is of a properly realistic drama of the world as it may soon be . . . if not quite as soon as 1984. The film lacks the book's more spectacular scenes, but is faithful to its version of an insidious dystopia. There are supposedly two endings to this film in existence: one, a heroic-romantic cop-out in which the two lovers defy the State to the end, dying hand-in-hand in the blowing leaves; the other (which I saw, although it's the supposedly rarer version) is chilling and cynical, truer to Orwell's pessimism.

Gladiators

The idea of gladiatorial games replacing war as a release for hostilities once the world-state is established fascinates SF filmmakers. There was *Deathrace*, in which it was an extended bad joke, and Hugo-nominated *Rollerball*, in which The Game was grittily realistic, but in which the worst sort of SF was displayed . . .

the kind where characters say, "As you know, our current dystopian society was established in the year 1990, when . . ." Anyway, *Gladiators* is far superior to either of these, but never received half the bookings. I'm not aware of it ever having had a general release in the U. S., even. The teams in the arena, monitored for world-wide TV, are soldiers from the planet's outdated armies. To win, they must fight each other and the traps of a deadly obstacle course. One could well make a case for this film being an extrapolation of the Dungeons and Dragons craze taken to its Swiftian extreme. There are two new elements in this tournament: a young radical is independently making his way to the Game's "nerve center" (read "Dungeonmaster"), determined to destroy it, and a man and woman, from two opposing teams, are destined to fall in love. Guess which is the real threat? There are holes in the premise, but as a whole the film is very original and convincing in its presentation.

THX-1138

No matter how much one may enjoy *American Graffiti* and *Star Wars*, it is hard to deny that each is more conventional than the one before it. This first feature effort (expanded from a short made as a film student at USC) is his one truly innovative film, the most complex and original work of a mediocrity-bound career. The future world of THX (the character played by Robert Duvall) is an antiseptic, white-on-white consumerist autocracy, probably the most thoroughly dehumanized in the science-fiction cinema. Were this film non-fiction, one would call the style semidocumentary; Lucas' exposition of his future dystopia is extremely sophisticated and clever, hinting at more than it explicitly reveals. *Star Wars* junkies will be interested in watching the motifs that reappeared in the later space-opera: the "pain staffs" of the robot police emit the same sound as Jedi "light sabres"; the Jawas are foreshadowed by the diminutive "shell-dwellers" of the underground world's outer regions. The editing of the exciting escape-chase (shot in San Francisco's then-under-construction BART tunnel) sequence is identical to that of the attack on the Death Star. Also, note the prevalence of robots, and the teaming of the protagonist with a larger, non-human ally. (1971; directed by George Lucas, starring Robert Duvall, Donald Pleasance, Maggie McOmie).

Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb

Hugo winner for "Best Dramatic Presentation" in 1964 and a classic in its own right, Stanley Kubrick's epic black comedy about the end of the world needs little introduction. Watch for Peter Sellers in the role(s) of Group Captain Lionel

Mandrake, President Merkin Muffley, and his properly mad former Nazi advisor, Dr. Strangelove.

The Bed-Sitting Room

Although not filmed as such, Richard Lester's equally black comedy is the logical sequel to *Dr. Strangelove*, picking up immediately after the grand atomic holocaust with which the first film ends. The BBC is now a bedraggled announcer wandering door-to-door, anchoring the news from the burnt-out frames of TV sets. The Queen and the Royal Family are gone, so the new national anthem, sung in honor of the closest surviving heir to the throne is "God Save Mrs. Ethel Shroke." There are no BEM mutants, but the rubble-strewn landscape is populated by equally weird sorts, including Spike Mulligan, Marty Feldman, and Peter Cook and Dudley Moore. Richard Lester is known for his direction from *Help*, *A Hard Day's Night*, *The Rib* and *The Three and Four Musketeers*; this is unquestionably his most bizarre and manic farce.

This double feature of *Dr. Strangelove* and *The Bed-Sitting Room* is guaranteed to put Armageddon into a whole new perspective for you.

Die, Monster, Die

Some say this is a decent horror film bearing no resemblance to its source, *The Colour Out of Space*. Others call it boring, but a reasonable adaptation. Basically, screenwriter Jerry Sobel has turned Lovecraft's very mysterious "colour" from space into garden-variety radiation, and this is usually taken as one of the film's worst transgressions. Objectively speaking, *Colour Out of Space* seems one of Lovecraft's least cinematic stories - a strange choice to attempt to film - and certainly not one that would lend itself to literal interpretation, to say nothing of the difficulties inherent in inventing a new color for motion pictures. As it is, *Die, Monster, Die* does follow the original story-line, in a general sort of way. That is, general enough that, while recognizable, the best fun in watching the film is catching the similarities to the story, which seem almost coincidental. There is some effective suspense and nice weirdness; and Boris Karloff is, as ever, in excellent form as the tainted patriarch. Appropriately enough for a character in a Lovecraft film, the career of protagonist Nick Adams degenerated to playing token Americans in Toho giant lizard flicks from here and he ultimately committed suicide.

The Dunwich Horror

Lovecraft's story is here modernized and greatly defantasticized into the career of Crullerhuka *Rosemary's Baby*, with Dean Stockwell's wholly human Wilbur Whateley seeking to bring about Yog-Sothoth's child through Sandra Dec. Av-

erage horror stuff until the end, when the rampage of Wilbur's inhuman brother more than makes up for the rest. The son of Yog-Sothoth is presented as an irresistible elemental force through some extremely effective special effects and editing. Lovecraft would have approved, no matter what he may have thought of the rest. (1970; directed by Daniel Haller, starring Sandra Dee, Dean Stockwell, and Sam Jaffe).

The Shuttered Room

I have to confess that I've never seen this film, and so cannot vouch for its quality. The source is one of the more respectable Derleth "posthumous" collaborations with Lovecraft's notes and fragments, rather than an actual story by Lovecraft. From the very little written about it, the film is apparently quite watered down from that. However, the setting, in the midst of a ghostly English moor, sounds appropriately Lovecraftian, and the cast is excellent. (1966; directed by David Greene, starring Gig Young, Carol Lynley, Oliver Reed).

Haunted Palace

Poe's poem "The Haunted Palace" is superimposed as a prologue to this film of the same name, and there any connection ends. Officially, this is the motion-picture version of Lovecraft's novella *The Case of Charles Dexter Ward*. In reality, it uses little but the main character's name (aging him from Lovecraft's high-school student to a middle-aged Vincent Price) and the return of look-alike ancestral sorcerer Joseph Curwin. The new plot (combining possession with demonism) is pure Corman/Matheson. Yet, while less true to Lovecraft's storyline than the later adaptations, it is probably the most "Lovecraftian" of the series. Matheson has moved the action from Providence to HPL's invented, and perhaps better-known, small town of Arkham, Mass., and introduced strong elements of the Cthulhu Mythos absent in the original. The Gorman Arkham is more reminiscent of Dunwich, haunted by shambling, eyeless degenerates and reeking of loathsome terrors that lurk behind every ominous shadow or crumbling hovel. Inside the ill-reputed Curwin mansion (note the set designs by director-to-be Daniel Haller), Corman lets loose with his customary flair for mounting suspense and baroque horror, right up to a terrific conjuration of the Ancient Ones (*la Cthulhu!*). This is a real tour-de-force, the best of the Lovecraft adaptations, and the best of the AIP "Poe" series, despite a predictable ending. (1963; directed by Roger Corman, screenplay by Charles Beaumont, starring Vincent Price, Debra Paget, Lon Chaney Jr.).

Man in Outer Space
Things to Come
Wild in the Streets

Sunday:

Doc Savage

Producer, director, and special-effects innovator George Pal is deservedly something of a legend: more than any other film artist, he has devoted his career to the fantastic cinema, and few of his works could not be called classics of the field. In *Doc Savage*, his most recent (and perhaps last) film, he pays tribute to the American Superhero. Funny, exciting, boasting some otherworldly effects (watch out for the electric flying snakes), it's one serious flaw is never making up its mind whether to be satire or straight adventure. It died in general release (poor George . . . he was ready to do a string of sequels, then retire to a *Doc Savage* tv series), but seems to have found its niche as a fannish cult classic. Keep an eye out for that famous line, "Mona - you're a brick!"

Fearless Frank

Before and even a little while after making his mark with *Midnight Cowboy*, Jon Voight appeared in a slew of obscure, offbeat, and outright underground films, frequently under the direction of Paul Williams (of *Phantom of the Paradise* fame). This is one of his greatest and strangest efforts: he plays Frank, a hero being slowly corrupted by his own growing arrogance, and an android double, created by the Evil Mad Scientist, who slowly learns humanity. The twists of this plot are definitely unorthodox, and the characters something more than eccentric. The style of the film is at once camp and surreal, transcending both categories. If ever a film deserved a fannish following, this is it; perhaps fandom will discover this film at Iggy.

Man in Outer Space

This is an extremely rare Czech comedy about a sleazy janitor who is trapped in an experimental spacecraft on lift-off, and returns to Earth centuries later after the establishment of a benign Marxist utopia. Optimistic future-worlds are rare enough in science fiction; in SF films they are virtually non-existent. I probably remember this as being better than it really is, but nonetheless, this is a very funny film, and a unique view of Things to Come. Ignore the low-budget sets and special effects and some low gags and enjoy.

Alphaville

Generally considered one of the least important of Godard's films by highbrow critics, *Alphaville* is probably his most watchable by anyone else. The plot is that of an overly-familiar espionage/space opera: secret agent Lemmy Caution (played by Eddy Constantine) goes to Alphaville, "Capitol city of a distant computer," to rescue the missing scientist. He encounters violence and intrigue, fights the tyrant computer Alpha 60, and in the end gets the girl.

Alphaville, however, bears no resemblance to Buck Rogers and *Star Wars*: Godard is slumming in genre cinema, and his space opera is half satire, half tribute to pop culture. The time is definitely the future, and the setting is definitely another world, but the style is more *film noir* than Flash Gordon.

Moon Zero Two
Destination: Moon
Dark Star

The Films of Herbert Jean De Grasse

In San Francisco, home of some of America's strangest underground filmmakers, Herb deGrasse is one of the strangest. He has an evial black humor that transcends the grotesque or even the fannish - it is simply fiendish. His works are chaotic, sexy, irrational - frequently difficult - and darkly funny. There are vampires lurking amidst the '60s flower children, singing priests who beat up all sinners, the Starving Hordes of India knocking at your door, and God wearing a super-hero costume. These films pop up occasionally at festivals and in the 15 cities carrying the Presidio Theatre's "Midnight Movies" series, but this will be the first time several have been collected in one place (though they will be distributed throughout the regular program) at one time. We will definitely have his award-winning *Organic Vampire* and *Two Films I Never Made* (advertised in the Midnight Movies schedule as "Two of the funniest films Herb never made"), at least two features, and more. This may be your last chance to learn the true meaning of that insidious chant, "Ya-ya, Ye-ye." See the daily schedule for more info.

Convention programmers take note: because we want to encourage our independent filmmakers, we are running Herb's address below: write him for a full list of his available films.

Herbert Jean de Grasse
Snow Leopard Films
353 Fair Oaks
San Francisco, Calif. 94110

LOVECRAFT ON FILM

It would be pertinent here to say a few words about the translation of the works of H. P. Lovecraft into film. A large bloc of the films shown Saturday afternoon. There is little need to sing the dark praises of H. P. Lovecraft here (as posthumous Guest of Honor, there is a written appreciation of his work elsewhere in this book). Perhaps the consummate artist of horror literature, Lovecraft's visions of cosmic wonder and mouldering, lurking (to say nothing of eldritch) terrors have been a major influence for a generation now in the fields of horror and fantasy.

While Lovecraft's rich and idio-

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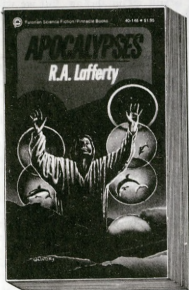
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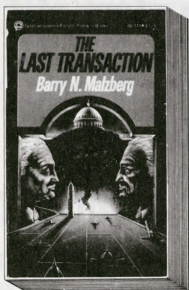
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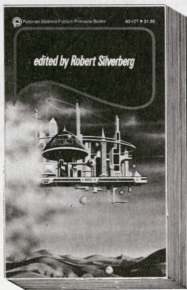
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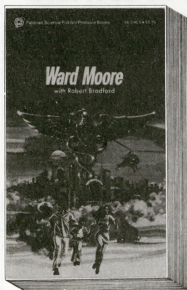
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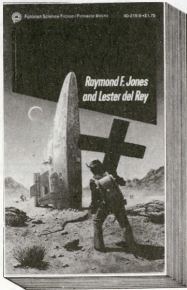
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syncretic style may seem most at home on the written page, his works have been transmuted into every other possible medium: radio, television (quite feebly, on *Night Gallery*), comic books (by *Marvel*, *Warren*, and the underground *Skull Comics*), and just lately into the legitimate theatre, with an operatic adaptation of *The Case of Charles Dexter Ward* being done by England's National Theatre, the people who brought you the nine-hour-long *Illuminatus!* play.

And of course, there are the films. Let us consider the man behind them for a moment. When H. P. Lovecraft died in 1937, he was only 47 years old. As much as we associate him with the past — with the pulps that have become part of our history, with his longings for even earlier times — it is an odd thing to contemplate, but if it were not for his fatal illness, it would not have been at all strange for Lovecraft to have lived on another thirty or forty years . . . right through the turbulent, decadent (or so he would say) '60s.

One can only wonder: what would these films have been like . . . with original Lovecraft scripts, with his hand on the special effects. But failing that, we have a fair selection of others' adaptations of his work.

Special Features

Command Performances: on occasion, a much-in-demand film is missed by congoers, whether because of time considerations, other programming items, or the all-important partying. To take some of the pressure from this problem, when not specifically forbidden by our contract with the film library involved we will be running repeats of some of the film programming items as command performances. Posted by both of the updated schedules outside the film room and by the registration table will be a pad of paper and a ballot box. Just write the title(s) of the film(s) you'd like to see repeated and the night (if any one in particular) that would be best for you, and we'll rerun as many films as are demanded at the end of the scheduled film programming. The balloting will be polled daily, and repeats will be listed on each day's schedule update.

The Exact Difference: To demonstrate how a work can be changed between print and screen, we are closing this series with a special demonstration. A panel of orators will do readings from sfinal novels that have been remade as motion pictures, each selection immediately followed by the same scene as it appeared in the movies. This promises to

be one of the unique events of the convention.

The Fannish Top Ten: Early this year, we polled a multitude of fans and compiled the fannish all-time top ten favorite films. Unfortunately, due to budgetary considerations numbers one and three, *Cabaret* and *Fantasia*, were unobtainable; 2001, the number-two spot, is still up in the air. But we will have the other seven, interspersed throughout the program. Look for them on the updated film schedule. They are in order of voting: *Phantom of the Paradise*, *The Day the Earth Stood Still*, *Darth Star*, *The Wizard of Oz*, *Rocky Horror Picture Show*, *King Kong*, and *Casablanca*.

Film Premieres: Two films will have their first public showings at Iggy. The first is Avco Embassy's release of *WaterShip Down*, an animated adaptation of Richard Adams' bestselling fantasy novel. The second, we say with a straight face, is *Vampire Hookers*, a little number starring Keith Carradine. Arrangement for the showing of *WaterShip Down* are still very much up in the air, though the Symphony Hall has been discussed as a possible site. And *Vampire Hookers* will be interpolated somewhere in the regular programming. Check schedules and announcements for both.



FOUR SIGMA SOCIETY

The Four Sigma Society is an association of persons with tested intelligence four or more standard deviation units above the mean of the general population. On the widely-known Stanford-Binet scale, this corresponds to an I.Q. of 164 or higher. Approximately one person in thirty thousand meets this standard.

Entrance to the society is by means of the Langdon Adult Intelligence Test, an examination designed to differentiate at very high intelligence levels. The LAIT is a test of power of attention, not of speed or special knowledge, and is unsupervised and untimed.

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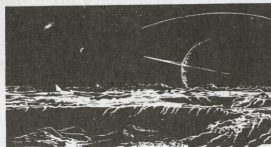
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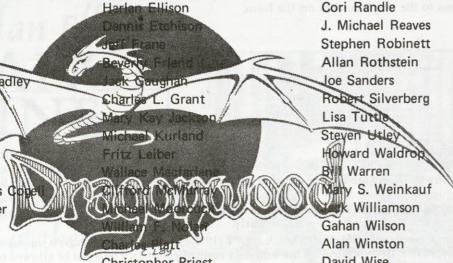
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The Iguanacon Masquerade will be held Saturday evening at 7:30 in Symphony Hall at the Civic Center. Seating will be first-come first-served, and we expect to open the hall by 7:00 PM.

INFORMATION, FORMS, & QUESTIONS

We will have a table near registration which will be staffed at posted times. Information sheets and entry forms will be available there all the time. There will also usually be masquerade staff and materials on the Boston floor in the Adams hotel and at the NESFA table in the Hucksters room in the Convention Center.

CONTESTANTS

Please pick up the rules and entry forms beforehand, fill out the form, and bring it with you to the Masquerade. Check-in begins at 5:30 and anyone who does not check in by 6:30 may be disqualified. There is a map with directions to the check-in area on the form.

SYMPHONY HALL

The site of the Masquerade is two blocks from the Adams and one block from the Hyatt. It is a 2800-seat professional facility with a full size stage; the seating is fixed with no center aisle and no possibility of setting up a runway. There are limited dressing facilities that will be allotted on a first-come, first-served basis to those needing them who request in advance. Some of the passageways in Symphony Hall are only 3½' wide and 8' high and in some there are steps and ramps to negotiate. Anyone expecting difficulties due to these physical problems or who wants to work on special technical effects should be sure to contact us early.

The temperature in the Hall will be set at 68°F (19°C). We had hoped to have a warm room for some contestants but the Civic Center heat and air conditioning are centrally controlled and we will not be allowed to bring in space heaters. If your costume is "brief" we advise you to have a wrap.

HELPERS

As is always true in running a masquerade, we will need helpers. Please come by our table early to volunteer.

THE COMMITTEE

The Boston Massaquerade is a group of fans who have been working on conventions for a number of years. The group is chaired by Ellen Franklin with support and assistance provided by Brons & Selma Burrows, Don & Jill Eastlake, George Flynn, John Houghton, Jim Hudson, Chip Hitchcock, Krissy, Tony & Susan Lewis, Kathie Logue, Ann & Terry McCutchen, and others.

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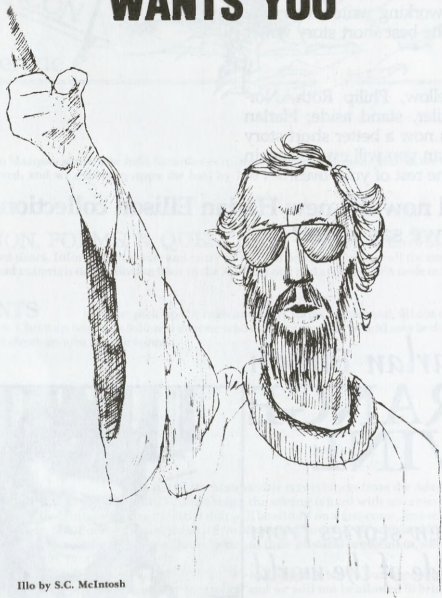
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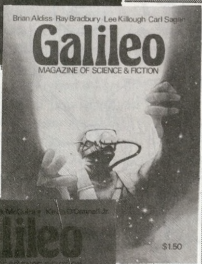
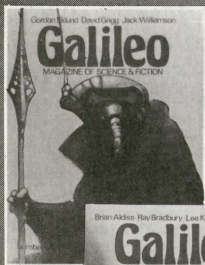
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"I wanted a Roc's egg. I wanted a harem loaded with lovely odalisques less than the dust beneath my chariot wheels, the rust that never stained my sword. I wanted raw red gold nuggets the size of your fist and feed that lousy claim jumper to the huskies! I wanted to get up feeling brisk and go out and break some lances, then pick a likely wench for my *droit du seigneur* — I wanted to stand up to the Baron and dare him to touch my wench! I wanted to hear the purple water chuckling against the skin of the *Nancy Lee* in the cool of the morning watch and not another sound, nor any movement save the slow tilting of the wings of the albatross that had been pacing us the last thousand miles.

"I wanted the hurtling moons of Barsoom. I wanted Storisende and Pictesme, and Holmes shaking me awake to tell me, 'The game's afoot!' I wanted to float down the Mississippi on a raft and elude a mob in company with the Duke of Bilgewater and the Lost Dauphin.

"I wanted Prester John and Excalibur held by a moon-white arm out of a silent lake. I wanted to sail with Ulysses and with Tros of Samothrace and eat the lotus in a land that seemed always afternoon. I wanted the feeling of romance and the sense of wonder I had known as a kid. I wanted the world to be what they had promised me it was going to be — instead of the tawdry, lousy, fouled-up mess it is." *

The world is indeed somewhat less than we were promised. And in seeking hope for a better-world-tomorrow, in searching for consolation for the world-as-it-is, we turned to science fiction.

We have ridden sandworms across the desert wastes of Arrakis with Paul Maud'dib. We have gone where no man has gone before, and faced a Sith Lord in a galaxy far, far away. Valentine Michael Smith preached to us, Lazarus Long taught us the sweetness of a new planet. Bilbo we traveled with, and again with Frodo. Prince Corwin led us to Amber; Logan gave us hope for a new life.

These and myriad others have woven magic for us, shown us a universe where the dignity of man survives and flourishes, and knit us into a brotherhood larger and more binding than any lodge. Truly "we are not alone;" wherever science fiction is read, we have friends.

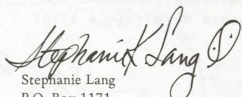
But we must never lose sight of the fact that it is science *fiction*. It is not real. And when the screens are dark and the books are closed, nothing remains save a soft memory and a touch of magic in our hearts.

And here is my message, friends:

We can make it real. If we let the magic move us, if we let our dreams feed our activity, we can make this the world we were promised.

The future is ours.

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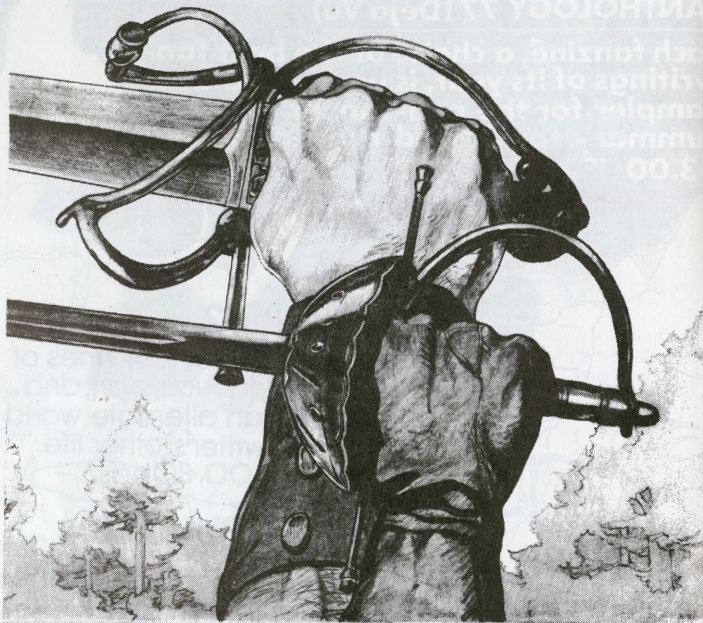
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★ The Boston bid is unique in having a Civic Auditorium and an amply large hotel that are directly connected (see our advertisement in Iguanacon Progress Report 4 for a diagram). Our hotel, the Sheraton-Boston, has 181 more sleeping rooms than the Phoenix Hyatt and Adams combined.

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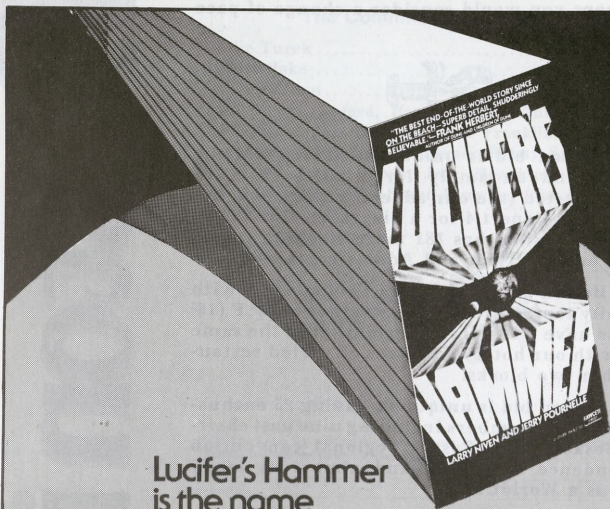


★ Look for our flyers, our slide show, and notices of parties in our room block which is in the Adams hotel. Members of our committee will be at the site selection table by the registration area and can usually be found at the NESFA table in the Hucksters room. We would be happy to answer your questions.

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Celestial Omnibus, The [C] (Richards, London, 1963, 392 pp., 25/-) Fantasy, 11 stories and 9-p. introduction by John Connell: "The Transmutation of Ling"; "The Vengeance of Tung Fel"; "The Confession of Kai Lung"; "The Encountering of Six Within a Wood"; "The Inexorable Justice of the Mandarin Shan Tien"; "The Out-Passing Into a State of Assured Felicity"; "The High-Minded Strategy of the Amiable Hwai-Mei"; "The Maligancy of the Depraved Ming Shu"; "Whereby the Angle at Which Events Present Themselves May Be Varied"; "The Story of Prince Ying"; "The Story of the Poet Lao Ping."

Kai Lung Omnibus, The [C] (? London, 1932) (Quality, London, 1936, 626 pp., 5/-) (Saunders, Toronto, \$1.50)
Includes *The Waller of Kai Lung*, *Kai Lung's Golden Hours*, *Kai Lung Unrolls His Mat*.

Kai Lung Unrolls His Mat (Richards, London, 1928, 343 pp., 7/6) (Doubleday, Garden City [N.Y.], 1928, 320 pp., \$2.50) (Cape, London, 1935, 320 pp., 3/6) (Penguin: 108, 1937, 249 pp., pa 6d; #108, 1939; #108, 1941, 222 pp., pa) (in *The Kai Lung Omnibus*, 1932)

Kai Lung's Golden Hours (G. Richards, 1922, vii+311 pp., 7/6; 1924, xv+306 pp.) (Doran, 1923, \$2.50) (in *The Kai Lung Omnibus*, 1932) (Penguin: 174, 1938, 280 pp., pa 6d; #174, 1949, 254 pp., pa 1/6) (Xanadu: 3, 1962, 312 pp., pa \$1.45)

Transmutation of Ling, The (G. Richards, London, 1911, 80 pp., 7/6; 500 copies)

Waller of Kai Lung, The (G. Richards, 1900, 340 pp., 6/-) (Methuen, London, 1917, 254 pp., 1/-) (in *The Kai Lung Omnibus*, 1932) (Penguin: 39, 1936, 256 pp., pa 1/-)

First of the "Kai Lung" series. 9 stories of an amusing and likable rogue and sometime philosopher in a China that never was. Includes "The Transmutation of Ling."

SMITH, EVELYN E. (1927-) U.S. author, living in New York. She has written over 40 stories in the science-fiction field, appearing in practically all the magazines, but mainly *Galaxy*. Probably her most

noted story is "BAXBR" (originally in *Time to Come* [Dereleth], 1954; *F&SF*, Sep 1956). She also makes up crossword puzzles, and has written *The Building Book* (juvenile).

Fiction
Perfect Planet, The (Avalon, New York, 1962, 224 pp., \$2.95) (Lancer: 72-679, 1963, 144 pp., pa 50¢) (*Il pianeta perfetto* [Italian], Cosmo: 132, 1963)

A planet originally set up as a health farm for corpulent ladies is recontacted after an intergenum war.

SMITH, GARRET U.S. author; a Mayflower descendant. His first published work was poetry, at age 17. After college he went into his father's newspaper business; he became night editor of the *Tribune*. In the years before World War II he was a noted field of science fiction stories published in *Argosy*.
Include these from *Argosy*: "On the Brink of a New World" (Dec 1939); "His Own Story" (12 Apr 1940); "The Silence" (1 Oct 1927)

Fiction
Between Worlds (1929, 93 pp., 50¢) (*FN*, July 1929)
A noted classic of adventure.

Treasures of Tantalus, The (1 Oct 1927)

SMITH, GEORGE HENRY Vicksburg, Mississippi, he has a career of writing. During World War II he served with the jobs, including bank teller and furniture store manager, in the South Pacific; one of his hobbies is collecting military He has written more than 20 paperback novels and a number of short stories and articles.

Fiction

Coming of the Rats, The [pa] (Pike: 203, 1961, 158 pp., pa 50¢) (Digit: R862, 1964, 158 pp., pa 2/6)

Hoping to survive after an atomic holocaust, Steve Seabrook stocks his retreat with essentials, including cats to fight the proliferating rats. **Doomsday Wing** [pa] (Monarch: 388, 1963, 124 pp., pa 35¢)

A Soviet officer starts World War III, the U.S. prepares to respond with special planes that could sterilize the planet.

Druid's World (Avalon, New York, 1967, 192 pp., \$3.25)

Story of a future world which follows legends of Earth's past.

Forgotten Planet, The (Avalon, 1965, 189 pp., \$3.25)

A bookish prince must struggle for the throne of a formerly colonial planet.

Four Day Weekend, The [pa] (Belmont: B50-699, 1966, 157 pp., pa 50¢)

Aliens try to take over Earth by secretly reprogramming computerized automobiles to be mankillers.

Unending Night, The [pa] (Monarch: 464, 1964, 128 pp., pa 40¢) (*Note senza fine* [Italian], *Cosmo*: 178, 1965) (*Wie ein Feuerball* [German], *T*: 496, 1967)

Power reactor explodes and throws Mars into a collision course with Earth.

SMITH, GEORGE O(LIVER) (1911-) U.S. engineer and science fiction author. He began dabbling in radio at an early age, and made a career in electronic engineering. He is also interested in astronomy and other sciences. Smith first came to notice in the magazine field with his "Venus Equilateral" stories about interplanetary radio. Smith used the pseudonym "Wesley Long" on several stories, including the novel "One of Three" (*SS*, Mar 1948). He reviewed books in *Space Science Fiction*, but has had little original fiction published since *The Fourth "R"* in 1959.

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one new story, "Mad Holiday" with related background are: (Nov 1945).

Fiction

Br-in Machine, The (1955)

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If you want to attend the 37th World Science Fiction Convention in Brighton, England, in 1979, you must have a full Attending Membership. If you are undecided and, meanwhile, want to receive our souvenir Progress Reports, special mailings, and full Convention literature you may register as a Supporting Member.

IN EITHER CASE YOU ARE ADVISED TO REGISTER AS SOON AS POSSIBLE

Accommodation Booking forms will be going out to all registered members in a special mailing in October 1978. To avoid disappointment and to enable us to tie up as many hotel rooms as possible before the general holiday-season booking rush starts at the end of the year, it is essential that these forms are returned to us promptly. All hotel bookings will be handled by a joint arrangement between SEACON '79 and the official Brighton Accommodation Bureau and no bookings for the Convention period will be accepted except through this system.

Membership rates until the end of 1978 are \$15.00 Attending and \$7.50 Supporting (£9.00 and £4.50). Send Dollar payments to your local agent or Sterling directly to SEACON '79, 14 Henrietta Street, London WC2E 8QJ, U.K.

USA (East Coast) Agent: Tony Lewis, PO Box 429, Natick, MA 01760

USA (West Coast) Agent: Fred Patten, 11863 W. Jefferson Blvd. No. 1, Culver City, CA 90230

Canada Agent: John Millard, 86 Broadway Ave. Apt. 18, Toronto, Ontario M4P 1T4

We're expecting 1979 to be a bumper year for science fiction and SEACON '79 to be a bumper convention so it's essential, if you want to come, to REGISTER NOW and BOOK EARLY when the time comes.



DON'T WAIT — YOU MAY BE TOO LATE!

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BALTIMORE in 80

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FACT: OUR CONVENTION CENTER WILL BE COMPLETE MORE THAN ONE
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HOTELS, ALL WITHIN THREE BLOCKS OF THE CONVENTION CENTER

FACT: FOOD IS CLOSE TO THE HOTELS AND 'ROUND THE CLOCK

FACT: BALTIMORE IS CLOSER AND MORE CONVENIENT TO THE MAJORITY
OF U.S. FANS AND BETTER LOCATED FOR VISTING OVERSEAS
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A FEW FACTS MORE ABOUT BALTIMORE'S WORLDCON BID

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FACT: BALTICON IS NOW THE LARGEST REGIONAL IN THE COUNTRY: WE WORK ON BALTICON. IS IT A GOOD CON? ASK PEOPLE WHO'VE BEEN THERE. BALTIMORE IS BEST

FACT: YOU HAVE TO VOTE FOR 1980 WORLDCON, WHEREVER YOU WANT IT: IT IS YOUR WORLDCON. LOOK FOR US AT CONVENTIONS--WE WILL HAVE MAPS OF THE DOWNTOWN TO SHOW YOU; WE CAN EXPLAIN THE BEST ROUTES INTO TOWN; DISCUSS THE HOTELS OR CONVENTION CENTER WITH US

FACT: BALTIMORE IN 80 WILL DRAW ON THE LARGE GROUP OF MIDATLANTIC FANS AS WELL AS FANS FROM THE REST OF THE WORLD. BSFS, WSFA, AND OTHER AREA GROUPS WILL PROVIDE A STRONG AND EXPERIENCED BASE OF CONVENTION FANS

FACT: WE STILL NEED YOU, AND YOUR VOTE, TO MAKE IT HAPPEN. IF YOU HAVEN'T JOINED IGUANACON YET--DO IT. ONCE YOU JOIN IGGY YOU CAN VOTE FOR THE HUGOS AS WELL AS FOR THE 1980 WORLDCON. IF YOU DON'T JOIN IGGY, YOU'VE MISSED THE VOTE.

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**OCTOBER 13,14,15
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The World Fantasy Convention is a gathering of both fans and professionals to explore and discuss the genres of fantasy, horror, and the supernatural. The life and works of Robert E. Howard is this year's theme. Our programming will include...

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Attending memberships are \$15 until September 5, \$20 thereafter. Non Attending memberships are \$7.50. Banquet tickets are \$7.50. Hucksters tables are \$25 each.

Members of our committee will be at IguanaCon. Look for the people wearing FantasyCon T-Shirts. They will be handing out flyers, answering questions, and selling memberships and tables. If you miss them send a long SASE for information to:

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Frederik Pohl
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Lester del Rey



The 1979 North American Science Fiction Convention

NORTHAMERICAN⁷⁹

August 30 - September 3, 1979

Louisville, Ky

Last year in Miami, the site selection session of the World Science Fiction Convention chose Brighton, England, to host the 1979 World Convention and awarded the official North American SF Convention for that year to Louisville, Kentucky. A continental convention is a relatively infrequent occurrence on this side of the planet, since such a gathering is held only in a year in which the Worldcon takes place outside North America.

It is with great pride, therefore, that we invite you to NorthAmerican, an event which promises to be one of the highlights of the science fiction year.

Our committee is a collection of multi-talented fans from the South and

Midwest, experienced at organizing regional cons and working on the staffs of recent Worldcons. We are planning a convention that will be both smooth-running and highly enjoyable for everyone involved.

Our hotel, The Galt House, combines 19th Century charm and elegance with completely modern facilities--it was built in 1972 as a re-creation of a famous antebellum Louisville hotel of the same name. Adjoining the lobby is an underground 1600-car garage providing free parking for hotel guests. Also adjacent is Louisville's riverboat wharf, where the Belle of Louisville (one of the last authentic sternwheelers) will take on passengers for a special charter cruise featuring an evening

of fannish entertainment you won't soon forget.

For those who would like to attend both Seacon and NorthAmerican (an idea which we heartily encourage), we will keep you posted on developments of the several charter flights being planned to bring fans directly back from England to Louisville.

Attending membership in NorthAmerican '79 is \$10.00 through September 30, 1978. Join now to avoid future rate increases and receive progress reports as they appear.

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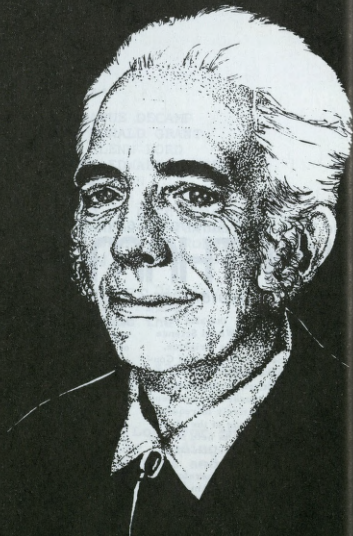
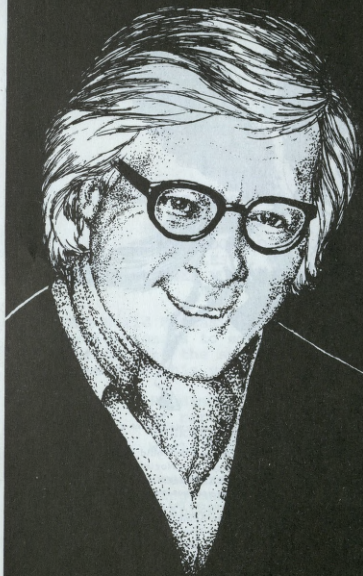
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HOLLYWOOD

BILL BOWERS: "I need friends.who care."

by Cy Chauvin

I first saw the name 'Bill Bowers' in a fanzine review column in 1970. It was a review of *Outworlds*, and the reviewer called the fanzine "pretty" but downgraded it because it "only consisted of letters and a short editorial." This was before there was a heavy emphasis on graphics and artwork in fandom; when the written word was more important than layout.

This review put me off *Outworlds*, so it wasn't until some time later that I bought a subscription. I was graphically amazed, but found it a bit confusing. Why did the fanzine begin with page 134? Why were there names under all the illustrations? A fanzine done for my "visual entertainment"?

Outworlds, from the beginning, was known for its experimental graphics. When I first bought the fanzine, it was mimeographed, with offset covers. Impeccably mimeographed. There were half-page inserts (made by folding one page lengthwise), color coordinated ink and paper, large margins around the artwork (unheard of when he began his fanzine, at least to me) and special art folios, which have almost disappeared again from fanzines. In some issues, to place more emphasis on the artists' contributions to *Outworlds*, he typed their names underneath their artwork. One issue, he had a special Alfred Bester tribute: a folio of artwork drawn by Stephen Fabian, illustrating some of Bester's stories and also the man. Another issue Bill produced in an 8½ x 14 format. Just to experiment.

Arnie Katz once wrote that if Bill Bowers were president, he'd soon have artists out trimming the borders of the states, so that maps of the USA would be more graphically pleasing.

Certainly, fandom's artists have never had a better friend than William C. Bowers.

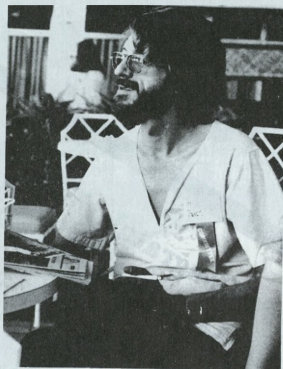
As an editor (rather than graphic designer) Bill seems to be "looser." Discovering the Bowers' "editorial slant" would be difficult. His editorial policy tends to change every other issue, and usually Bill would devote half his editorial to explaining it—often, one suspected, to clear it up in his own mind as much as to inform the readers. He's had many conflicting goals.

Bill seems willing to publish anything; serious criticism, humorous anecdotes, poems, cartoon strips, fancol-

umns, procolumns, even some off-beat fiction. There are two types of fan editors: those who accept what comes in over the transom, and those that actively solicit material of a certain kind and style. Bill has always tended to be the former; this is not to say that he'd publish your laundry list if you sent it to him (unless, say, your name was Mike Glicksohn), just that he is unprejudiced. Anything Bill finds entertaining I suspect he finds fit to publish in *Outworlds*.

What impressed me most about *Outworlds*, however, were neither its graphics or the wide range of written material, but Bill's own editorials. They seem written with an honesty and sense of personal vulnerability that is rare in fandom, and almost unknown in the outside world. In the last issue of *Outworlds* published to date (No. 28/29), he writes "I think I am a rather 'open' individual—and yet always on guard and conscious of protecting that part of me that makes me me instead of you... I probably will be writing more, with more candor than ever before." (P. 1104—the page numbering is continuous, from one issue to the next.)

Does the editor of *Time*—or even *Analog*—write things like that? This element of soul-searching and personal evolution is as unique as the graphics



in *Outworlds*. Bill wants to communicate himself to his readers. (He once wrote that he was reluctant to sell *Outworlds* through dealers, because he wanted to know who got each issue.) His comments on the "status" involved in being a Big Name Fan (a humorous appellation, originally, but now taken seriously by many) say even more about Bill Bowers, the person:

"I won't deny that I have spent 15 years working to be accepted and acknowledged by my peers, striving to become a Famous and Respected fan editor/producer. But, having attained that to such a degree that I detect envy (and, damnit, "awe" from some other fans, I have to ask myself...was it worth it?

"...I do sometimes wonder...if the people who spend time with me do so because I'm me, or because I'm Bill Bowers, Big Time, Big Deal Faneeditor. The answer, of course, is that some do, some don't. The 'fame' is useful for making contact; it is a detriment if it is the only reason for maintaining that contact...and while I've certainly 'used' it, that is not what I need: What I want, what I need, is friends who care for me in spite of the 'image' rather than because of it." (p.1104)

One of the people who is a friend of Bill's in spite of his image is Ro Lutz-Nagey. Bill and Ro planned to go into partnership together and produce a sf magazine called, uh, *Outworlds*. The partnership dissolved. Why? Bill wrote "I am a bastard to work with. I'm not being noble or anything...but I don't want to subject a third person to that on a continuing basis...Friendship is more important than partnership." (p. 1105)

That's Bill Bowers. On paper.

It wasn't until 1974, four years after receiving my first *Outworlds*, that I met Bill Bowers in the flesh (I never went to cons when I first became active in fandom). Mike Glicksohn introduced me—"You mean you've never met Bill Bowers?"—and there before me on the floor sat Bill, gangling, awkward, not quite seeming to fit in his clothes. He sat quietly, not saying much, while around him Diane Drotowski was dumping ice down Larry Downes' back, Leah Zeldes was in rapture with Jeff May, and Mike Glyer was laughing uncontrollably, while trying to write notes on it all. Later, Downes, Drotowski and I sat on an air conditioner and watched *Deep Throat* with thirty other people in a small, hot room. Bill seemed out of phase with all this, as

though he wasn't really at the con, but just observing it. The eye in a hurricane.

About six months later, I saw Bill at ConFusion in Ann Arbor, Michigan, where he was Fan Guest of Honor. Bill was very nervous, and as he gave his guest of honor speech, his emotions became like a vapor in the air. Bill talked about his friends in fandom, and how much they meant to him. He said that he might be difficult to meet because he clung to those people; when he went to a con he wanted to see these same old people; when he went to a con he wanted to see these same old friends, and he felt selfish about absorbing all their time and his, but that was the way it was. By the time he finished, he was in tears.

It was not the usual sort of speech one heard at a con.

I think I saw Bill next at a one-day convention we held in Detroit, at Wayne State University; Mike Glicksohn was guest of honor. This seemed to be a turning point for Bill and he started coming up to Detroit more and more, for parties and picnics, or just to visit people. We kidded him, told him Canton, Ohio (where he then lived) was just a suburb of Detroit. A group of the women in the local sf club (Leah Zeldes, Patty Peters, Diane Drotowski, Anne Shoup, Marge Parmenter) who all lived in the same area, plus Larry Downes,

made up their own t-shirts which read "Suburban Femmefan" (and "Mascoat", on Larry's). Bill was infatuated with them all, so they made up a special shirt for him: "Suburban Femmefan Groupie". It was a little large, but Bill loved it. When the whole group went to Big Boy's one night, the waitress thought they were from a bowling league.

Leah Zeldes noticed that Bill, with all his new-found friends, was never spending any time at home, however. Every weekend he was off to another con or three-day party. How could he publish *Outworlds* or anything else if he kept this up? Could fandom afford to lose this Publishing Giant?

She decided he needed Responsibility: and gave it to him in the form of a small black kitten.

It didn't help. There at the next con was Bill, with Responsibility sitting on his huckster's table amid the piles of fanzines. The cat attracted more attention than did *Outworlds*.

I can't write much more than that about Bill Bowers: I'm not one of his intimate friends. Often, I don't know what to say to Bill when I see him, beyond the usual pleasantries, but I've always found him kind, friendly. Easily approachable.

I enjoy his fanzine, and his person. He is a most deserving fan god.

—Cy Chauvin

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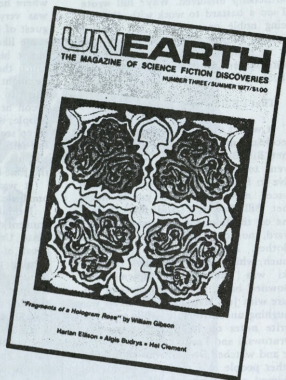
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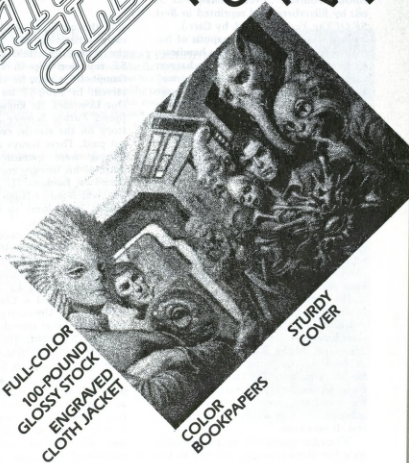
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I understand the book will be shipped immediately upon publication, November 1978.

Years ago, Sam Moskowitz once remarked to Buz that from twenty feet away he looked like Robert Heinlein, to which Buz replied that if from twenty feet away he could write like Robert Heinlein, he'd build extensions on his typewriter keys. At point-blank range, however, he writes remarkably like F.M. Busby; this phenomenon is unique. Who else, for instance, would—or could—perpetrate a tender sensitive love story about necrophilia? ("Tell Me All About Yourself", *New Dimensions 3*, ed. by Silverberg, and reprinted in *Best SF Of The Year no. 3*, ed. by Carr.)

Buz was born in Indianapolis of human parents; overcoming this handicap, he became what he is today, whatever that may be. He wrote his first "story" at the tender age of seven. One page long, it had three humans plus the title character, who was a rosbush. An early tendency toward New Wave?

Driven from Indiana, no doubt by torch-bearing peasants, he and his family settled in Eastern Washington. During his misspent—or carefully-invested—youth, he was an anchorman on the high school debate team; he did rather well by inventing references during rebuttal, when nobody had time to check up. He appeared in one high-school play and swore off greasepaint forever; he also built (and crashed) a hang glider.

His college career at Washington State in Pullman stretched over nine years, because the Army kept coming after him; once he served in the Infantry and once, during World War II, he was in the Signal Corps on Amchitka Island in the Aleutians. The fact that Buz became, in time, very buggy at that rock has absolutely nothing to do with its subsequent destruction in an atomic test. It says here.

When the world was once again Made Safe For Democracy, he returned to college and majored in Electrical/Electronic Engineering, with a brief sojourn into Physics. His transcript reads, on two subsequent lines, "Dropped, poor scholarship" and "Graduated with Honors." There must be a story there someplace...

It is traditional for writers to work at many peculiar jobs; while in college Buz was no exception. He was a janitor (frequently fired); he mowed lawns, worked in libraries, drove a variety of trucks and a cab, tended bar while he was underage, was a bakery assistant, worked on a survey crew, and chipped mortar off used bricks for a whole month. This was *not*, he insists, on a prison camp. When not actually attending class he also raised quite a respectable amount of mayhem.

When the college, in despair, graduated him, Buz took a job with Alaska Communications, where he remained until 1970. At that time the government

f. m. BUSBY.
F. M. BUSBY

sold the outfit to RCA; Buz opted for early retirement and sat down before the typewriter. He'd garnered his first SF rejection slip in 1947 from John Campbell; it was, he claims, richly deserved. In 1956-57 he sold a story to Doc Lowndes. He knew this because he found *Future Science Fiction* with his story on the stands; eventually he even got paid. These forays into professional writing were sporadic, however, and most of his literary energy was concentrated on fandom. He was co-editor of *Cry*, which won a Hugo in 1959, and belonged (still does) to several Amateur Press Associations.

With no further excuse for procrastination he found himself facing the typer in 1970. He looked at it; it looked back. He produced a book that, well...

Fortunately, in 1971 Vonda N. McIntyre organized a Clarion-West workshop at the University of Washington and insisted Buz attend; he remains eternally in her debt. Six weeks of high-pressure hell and creativity, the Clarion experience cuts years from the learning process of those who survive (and, it's rumored, cuts years from the lifespans of those less-dedicated and fortunate). Buz is tough. He lived, learned, and bravely returned in 1972 for another dose of medicine. Between the two workshops he began to Sell. He has, since, been doing that a lot: around 30 items shorter than book length, ranging from short-shorts to novellas. His first novel, *Gage A Man*, had lobsters on the cover of every edition but the French (*vue la France!*). This is ascribable to a chance remark made by Barton, the protagonist, while referring to the alien Demu. Buz swears that never again will he use Earth-animal metaphors; no point in giving the artists a running start! (When the book was published we of the Expository Lump—Seattle's ongoing Clarion-type critique group—crowned him with a laurel

group—crowned him with a laurel wreath, poured champagne, and gave him a large plastic bib decorated with—yes—a lobster, and the words "To Serve Demu.") Hand the man a piece of lobster art, and stand well back.

Gage A Man's sequel, *The Proud Enemy*, had purple lobsters on the cover. Thus, at a Thing Dinner (a strange sf food potluck tradition among some of us Seattle types) we served Buz a purple lobster. It's not difficult. Blue food coloring mixed with vinegar soaks nicely into the shell.

Eluding clutching crustacean claws, Buz proceeded to write *Rissa Kerguelen*, which was first published in hardcover in two volumes, *Rissa Kerguelen* and *The Long View*. In paperback it was reunited as originally intended. There were no lobsters on the cover. Buz admits the book has flaws, but he still loves it a lot. So do I. If you disagree to any great extent, avoid Buz after midnight, when his fangs begin to grow.

Books not yet in print (July 1977) are *All These Earths*, from an idea conceived in Anchorage, Alaska in 1954—it should be published before Iguacon. Next comes *Zelde M'Tana*. *Zelde* is a character in *Rissa*, but her unusual and vivid early life demanded a book of its own. A suspense novel is now in progress; Buz hopes it will be ancient history by Iguacon. Then, lest the lobster industry perish, there's the idea for a third Barton book—and—That typewriter Buz confronted in 1970 did indeed get hot.

What's Buz like? He won't get up in the mornings. His printable vices include tobacco and alcohol; his printed vices are listed above. (He refuses to discuss whether he researched "Tell Me All About Yourself".) He tells wild and amusing stories, many of them true. He keeps a cat, Ms. Kitty, as is right and just. He cannot boil water without scorching it. He is married to Elinor Busby, a prolific fan-writer. Her patience and forbearance should be an inspiration to us all. Sometimes Buz fixes cars in emergencies. He is helpful and loyal to his friends. He hates to wait.

Buz has a bit of a quick temper. He has strong negative reactions toward such things as Ray Palmer's "Shaver Mystery," followers of Velikovsky and von Daniken, all pseudo-occult books, and SF writers who can't count. When he hears the term "sci-fi" he breaks out in hives—complete with bees. You have been warned.

by Bubbles Broxon

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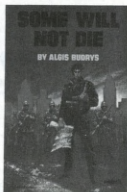
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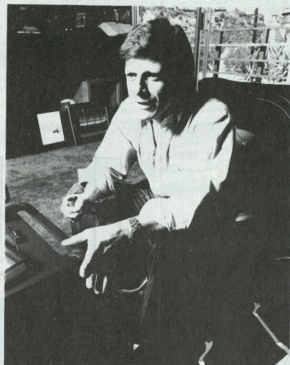


Photo by Richard Todd © 1978

"I'll be damned if I can make any sense out of life. It gets more complex the longer I keep breathing. And everything I thought I knew for sure keeps coming up for grabs, keeps changing and shifting like one of those oil-seep toys you can buy that change color and shape from moment to moment, depending on how you hold it."

DENNIS CRIPPS

Dennis Cripps
"Croatoan"

"The grimoires and Necronomicons of the gods of the freeway, of the ghetto blacks, of the coaxial cable; the paingod and the rock god and the god of neon; the god of legal tender, the god of business-as-usual and the gods that live in the city streets and slot machines . . ."



Photo by Richard Todd © 1978

Joan Hanke Woods
"Bright Eyes"

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THE

GLASS TEAT



Gail Barton
The Glass Teat

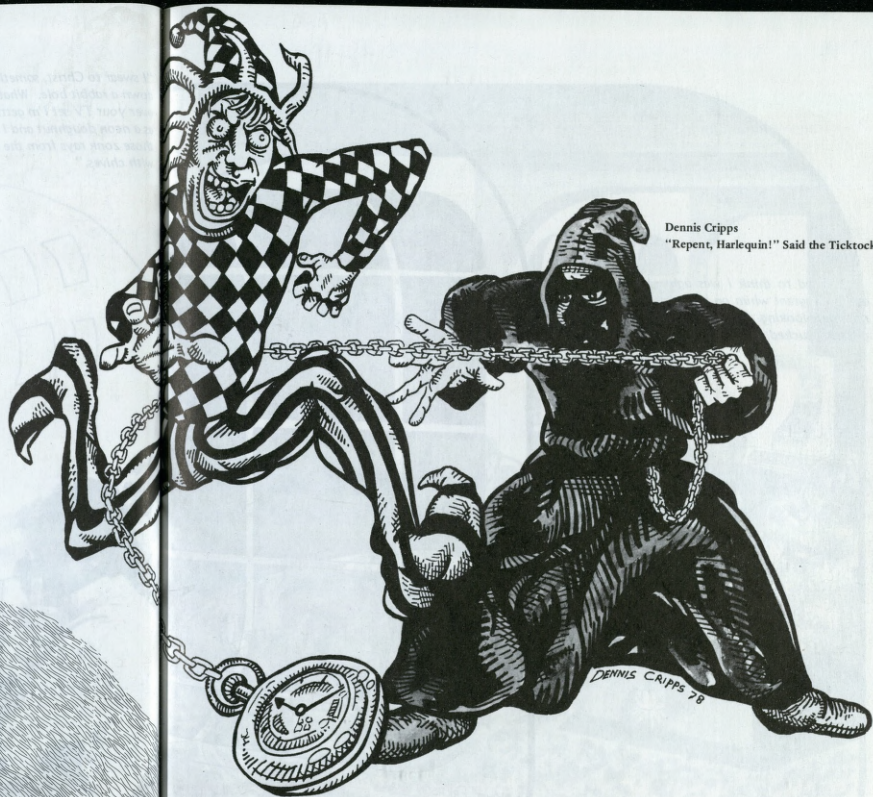
"I swear to Christ, sometimes I feel as though I've tumbled assoverteakettle down a rabbit hole. What I mean, maybe you aren't getting the same stuff over your TV set I'm getting on mine. Because the stuff on mine is crazy as a neon doughnut and I refuse to believe I'm seeing straight. Maybe all those zonk rays from the color set are turning my brain to cottage cheese with chives."

Photo by Richard Todd © 1978





Photo by Richard Todd © 1978



Dennis Cripps
"Repent, Harlequin!" Said the Ticktockman

"I owe allegiance to nothing and no one but the story."

"I used to think I was ugly. Well, it wasn't exactly a vagrant whim on my part; I really was awful miserable-looking. Short, pale, scrawny, braces, glasses, I sucked my thumb, I had pimples. Yechhh."

KURT ERICHSEN © JUNE 1978

Kurt Erichsen
"The Discarded"





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FIGU A

"...his work uplifts, it enralls, it ennobles, it clears up acne and the heartbreak of psoriasis; babies cry for more! Why not start a Harlan Ellison section, right here in the very forefront of your shop, directly next to the cash register, whose charming tinkle will be heard ever more frequently with Ellison product chockablock beside the Dyna-mints and TV Guide, where your unenlightened flock can grab a stack of meaty titles as they would a life preserver in a turbulent sea? Mr. Ellison is a category unto himself. Sui generis!"

with Minyard
the Downhill Side"

Vicki Poyser

"Prowler in the City at the Edge of Forever"





Harlan Ellison

fiction in a jugular vein

There is a quicksilver quality to Ellison that bespeaks a rare and inquiring mind—a spontaneous creativity and undisciplined selectivity.

John Barkham Review

Harlan Ellison—as he is at some pains to tell us in an introduction from his latest book, *Strange Wine*, is completely up-front.

You may take him at his word, for he is pulling your leg not a bit.

Harlan is every ounce as violent, erudite, mind-blowing and sensory-overloading as his breakneck prose; he is perfectly capable of pulling off the curse from David Bromberg's "Will Not Be Your Fool" and ten minutes later offering you the

equivalent of his first-born son, neatly packaged and delivered by express mail.

In short, he is a phenomenon which cannot be described, but which must be experienced—which makes a pen portrait such as this seem futile. . . .

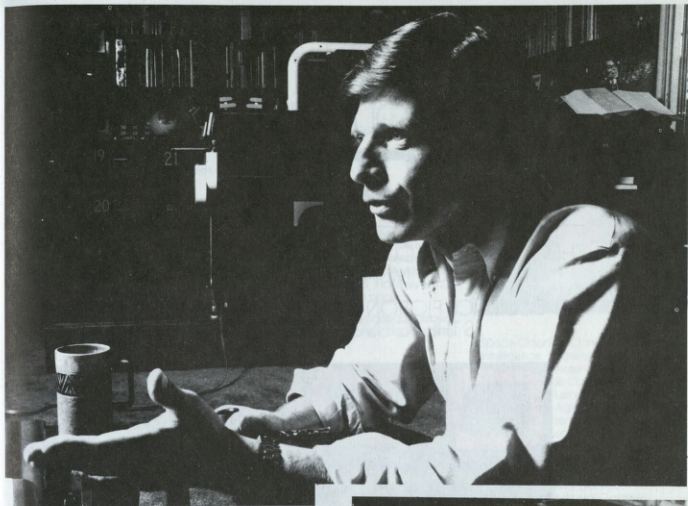
And yet, it is a tantalizing challenge: Ellison's fiction, television appearances, introductions, and critical writings compell one to *think* about him; it is impossible to ignore a force as elemental as that.

The key word is "extravagant." Everything he does is extravagant, often vulgar: he is constantly in motion, as if even the—again, extravagant—outpouring of energy in his writing and endless social and business engagements leaves him fully-charged and alive—another good key word: Ellison is endlessly alive. The walls of his living room are crowded with artwork, geegaws, kinetics, books—thousands of books, of course, not the tasteful arrangement of a few, choice volumes. Things of all varieties perch on shelves and tables in a manner too chaotic and too blatantly sensual—as sensual as the furnishings themselves—to be merely baroque—the overall effect is finestkind rococo, singly and en masse. Walking into that room for the first time is like encountering Ellison for the first time in print: one suffers from sensory overload and comes away merely dazed. Nor is there contradiction in The Great Man's office—the desk itself is smoothly and sensuously functional, and immediately around it is a playground, starting with "adult" toys and winding up with yo-yos and a graffiti post. Harlan plays constantly—mind games with guests (he is the master of 237 separate and distinct Funny Voices), roles, roles—it is impossible to say which is the real Harlan Ellison—and constantly with his environment. Ellison Wonderland is a complete world, and it's not so strange that Harlan has found increasingly less need for fandom: his world is fandom as it should be, constantly stimulating and reacting to him.

I think I solved part of the puzzle of Harlan Ellison within ten minutes of meeting him for the first time: he is a Dionysian intellectual, a tee-totalling Dionysios, *sui generis*. That's really strange—and that insight might go a long way toward explaining why almost everybody finds him incredibly hard to take: all of the rest of us are rather thoroughly Apollonian in our training, with Apollonian tastes and conditioned habits. Although there is a strong call to the Dionysian in our culture, it usually manifests itself in vitalism and nut-cult and low protestant religiosity. . . . a person who has taken great draughts of Western culture in an assimilated it thoroughly is supposed to be slightly cynical and emotionally cool—at least, so far as the standard role-models go. Almost everybody is unprepared to deal with a strongly passionate and strongly intellectual personality.

I don't know of any better way to describe Harlan Ellison: strongly intellectual and strongly passionate. It's an intriguing combination—and one we might all do well to use as a role model.

I liked the sequence of photographs on these pages and the preceding portfolio because they caught aspects of Harlan which are only rarely seen in publicity photos—wit and humor, even exhaustion, serious intensity in conversation. Informality. I knew they had to be there. "Bleeding Stones" and "The Chocolate Alphabet" don't



both come from somebody who has only a mean muthah personality. All the variant sides of a personality exist in him, however obscured some of them are by the impact of his public performances and his most powerful stories. All deserve savoring because Harlan is, above everything else, a truly remarkable person.

Images. That's all one could offer: a kaleidoscope of images which never coalesce into a unity—until, of course, there is the one-on-one. Then, there is a different set of kaleidoscopic images: careering down the hills of Sherman Oaks with Harlan at the wheel, terrified for your life as he pulls off the god-damndest virtuosic driving. . . the engine keeps dying as you slow up to take a corner—so you don't slow up to take the hair-pin turns. . . Did you know he used to do a stand-up at nightclubs? Listen to him belt out "Hey, Buddy, Can You Spare a Dime" sometime. . .

No, there's too much. Take it from me—Harlan is every bit as rewarding as his stories: passionate, intense. Creator of an exciting universe—living in a jugular vein.

Bill Patterson



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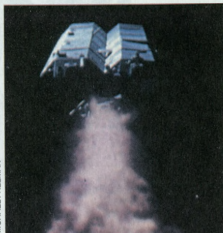
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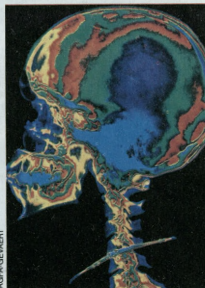
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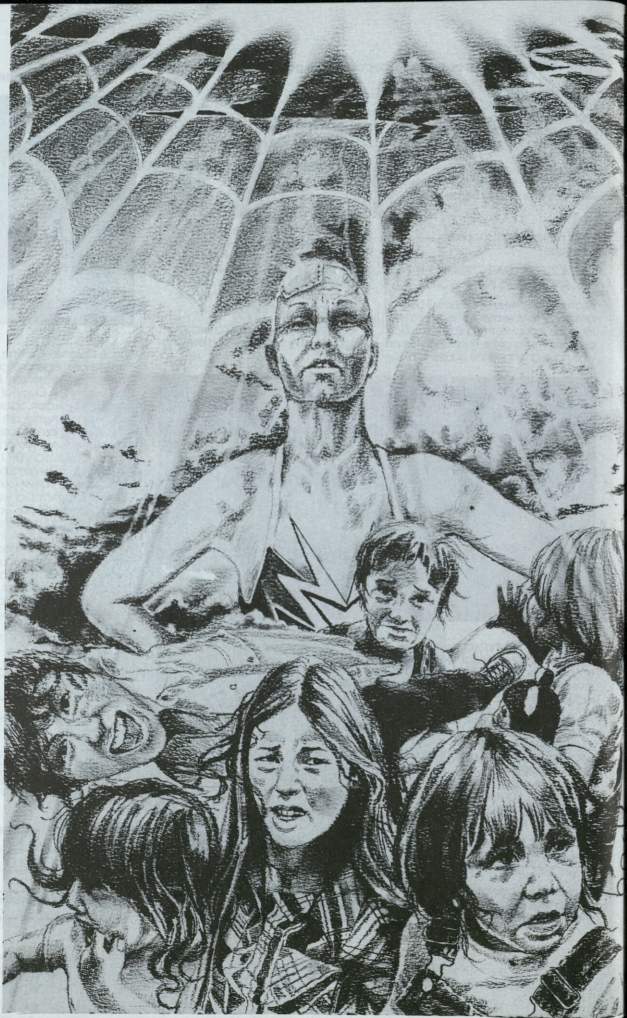


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The Executioner of the Malformed Children

by HARLAN ELLISON

D-12 in Bin 39.
M-1 in Bin 85.
00-87 in Bin 506.

We stand here tonight paying our last respects to him. One of those who committed their body to birth to our defense. One of those who had no hope for the future, no hope for real or lasting joy; one of those who said, with every breath he ever drew, "I'll stand between." Of what use are words from me? Words, mere words, mean nothing. He served. Again: he served. And died for it. So we meet to pay last respects, to conduct a funeral for someone who denied himself all his life that we might live. What is there to say in behalf of someone like Alan Pryor that hasn't been said of his like since the brave first died? What is there to say about an Alan Pryor that won't sound stupid and maudlin and ridiculously melodramatic? He knew what lay ahead for him and not once, at no point of decision when he might have freely chosen to live like everyone else, did he turn away and give up the task of being paladin to us all. There aren't enough thanks in the world for Alan Pryor. But still we meet here for this polite ceremony, and hope it will suffice. It won't, of course, but we still hope.

L-4 in Bin 55.

He was seven years old when it really began for him. When he was born the hospital ran the tests required by the government security agency, and his dossier fiche flagged potential sensitive. But his mother and father had been horrified at the suggestion he be sold to

the training school, and refused to release him. So the government had politely thanked them for their time, apologized for having inconvenienced them in any smallest way, and put Alan's name in the wait file.

And when Alan reached age seven, things changed radically. Alan's parents had come on hard times. What had been a promising career for Alan's father had somehow, inexplicably, gone sour at every little juncture where it might have led to better things. There was no reason for it; not even Alan's mother's frequent paranoid delusions that the government was behind it made any sense. Things just went sour. And they were constantly pressed.

And he was seven years old when he had the accident.

On the school playground, positioned as far left seeker in a sandlot game of kinneys-and-trespass, he had not seen the great birdlike shadow that had swiftly fallen over him, and even as his friends had screamed *look out, Al*, one of those senseless freak accidents had occurred. The pak on a jitney had failed; the craft had fallen out of the sky and crushed the child beneath its rotors at impact.

What a jitney was doing that far off the regular transit routes, at that odd hour, was never explained. But the passengers—a man and his wife from Topeka, Kansas—had been killed instantly, and Alan had been rushed to the hospital.

Lying cocooned in spandex preservative, Alan had never regained consciousness. His body was broken and irrepair-

able. His parents came and stared through the spinex, seeing the lusterless bruise their child had become.

"Mrs. Pryor . . . Mr. Pryor . . ." They turned at the soft voice behind them.

"Doctor," Alan's mother pleaded, "save him . . . isn't there something you can do . . ." Then she looked back and added, very softly, "He's so small . . ."

The doctor was a large man. Had he been rigged out in heavy wool, with a lumberjack waldo attached to his right arm, he would have seemed quite right in a logging camp. He put one great, thick arm around the woman's shoulders and said (in the gentlest voice for such a huge man), "I'm sorry. I've done all I can."

Alan's father began to cry. Tight, dusty little sobs that failed to stir the air.

"There is one thing . . ."

Alan's father was beyond hearing him, but she turned—still under his touch—and looked into his face for an answer from faraway.

"The people from the training school. They registered a call for him. If he lives. If you'll grant permission."

She stood without speaking for a moment, then laid her hand on her husband's chest. His head came up and he stared at her. "Dennis, please." He had not heard, so she had to tell him. And when he heard, he started to shake his head, but she grabbed his coat and her voice was desperate. "Dennis, I'm going to do it . . . the only way. They can save him. They have to do it. I will!"

So the collection men came and took Alan Pryor away in aircars with shutters that had been opaneque. They took him to the Island, where the paladins were trained, and they saved his life. They did things to his body the Pryors' doctor never knew could be done. They saved Alan Pryor's life, and they saved that bright yellow spark in his mind that was the mark of the sensitive.

Alan's parents never saw him again. But they had known that would be the way it would turn out when they signed the release. It was better that he should live, even as a paladin, even if they never saw him again.

Alan's mother waited for their life to improve quickly after the school received their boy. But it never did.

A-32 in Bin 11.

T-28 in Bin 277.

Alan Pryor was a sensitive. He had a power we still do not understand. All we can do is thank God that we were given such kinds of powerful talents when we needed them. Surely they are the most lonely figures on our green Earth, and if they were not here to save us,

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the Earth would have been lost long ago. No non-sensitive has ever seen the face of the menace that continues to threaten us. Only paladins like Alan Pryor have seen it, and they have never told us what it is like. Yet it exists. No one who has ever seen a blasted area, or lost a loved one when that terrible wind blows, could doubt that these guardians of our world stand at the edge of horror every moment of their lives. The way Alan Pryor died should be proof enough. To those whose love of anarchy blinds them to such realities, to those who cry out for investigation of the paladins and the Island, we offer the example of Alan Pryor, and swear he shall not have died in vain.

T-65 in Bin 288.

"This is a shock focus room," the paladin said.

The children followed him with their eyes as he moved around the room, touching the eggshell white walls. It was a box. Empty of anything save four walls, ceiling and floor; eggshell white. No break, no stain, no aperture, no carpeting. The class had been brought in through one of the walls that had slid aside. And when they were inside, and seated on the floor, the wall had eased back, sealing them in. The paladin was very old. His skull was shaved clean and they could see where a metal plate had been laid to cover the right side. He had only one hand. He had served many years as a paladin and now—after all the battles—had been given a sinecure as teacher of the young.

There were eight of them, boys and girls, none older than ten, and they sat in a semicircle watching him, and listening. "This is where you'll spend most of your time. It's a training room." He seemed very tired. "In this room we will try to make you sensitive. Do you know what that means?"

None of them knew what it meant.

The old paladin closed his eyes for a moment and the skin of his upper lip pulled down as he concentrated.

The walls began to shimmer and heat came from somewhere. Then there was the feel of a breeze, a stirring of warmth, an uncomfortable rush of air from another place. The wind rose. It climbed in intensity, hot, stifling, a sirocco. The children tried to sit in their places, but the wind roared toward them, onto them, through them, past them, and they were slammed into the walls of the empty room. It was a wind from nowhere.

And then, behind the wind came the sounds. Sounds of things that were not metal or plastic or glass but neither were they human. Sounds of rising notes, of chitinous surfaces sandpapering against one another, of water being heated to steam, of tympani echoing from a mountaintop. The sounds seemed to pour from a single spot in the room.

From a place high up in the middle of the air, where now the children could see a strange orange spiderweb of light spreading like a starburst of filament-fine lines, crazing in the trembling air as a projectile crazes glass.

"This is how it begins. When you hear these sounds and you see that orange light, you know it's beginning. You will call it a spiracle; that is what we call it. And it means a hole is being made. Do you know what comes through that hole?"

The children could not answer. The wind had passed, but they lay in terror, tossed in a pile in a corner, and the sounds ratcheted and grated and scraped at their nerves, and they were frightened.

"This is what comes through the hole," the old paladin said, closing his eyes again, concentrating again.

The orange spiderweb grew larger, split down the air, became a ten-foot rip in nothingness, and beyond it, as though seen through trembling water . . . darkness.

Things moved in the darkness.

The children scrambled together, arms and legs struggling to get farther away, closer to the white wall, out of sight and out of line of that fissure in the air, that color of orangeness that seemed to continue beyond the spectrum their eyes could perceive, those sounds that clattered in their bones and made their teeth hurt. And the things began to come through from the darkness.

The first one was squat and thick and the color of potatoes. It had no face but it had a ring of slit-eyes that ran round its forehead, the top of its mealy form—what might have been a head, had it not been so unlike a head—ended with a million trembling cilia, each sweat-white and wormlike. It did not have legs, but it was divided up the middle and its substance compressed the two stubs like dough as it shambled forward.

The second was glass-smooth but dark. Light seemed to touch it and vanish, to be gathered in and nullified. It was faceted and part of it appeared and disappeared like reflections in mirrors when the surfaces were turned. It was large and thin and tall, then it was tiny and endwise and razored; then it was gone, then it was back.

And behind them came a thing that moved like a chicken, arching itself forward then hauling itself up behind and under. It was covered with matted fur like a rat that had soaked itself in oil. The tips of the hairs gave off a faint green light.

And behind it came a thing that looked like cheesecloth, but it was made of flesh. It was oozing with dark blood, and there were mouths everywhere on it, and rings of teeth and the blood could be seen pumping and circulating through the tubes that joined the empty holes in its rotting cheesecloth form.

And behind it came four snapping things that tore chunks from one another as they gibbered toward the hole in the air. And then came a slab of wood with human hands growing all over its surface, and it scuttled along on the hands. There were others, seen only dimly in the darkness, and seen at all only because they gave off their own moist, green light.

The children screamed and some of them cried, and all of them tried to get away, to become small and hide in the corner, and the paladin was speaking to them and even through the terrible noises they could hear his voice saying, "when you see the spiracle begin to form, you will know it is starting, that these things and others will be trying to get through. You will stop them. Do you know how you will stop them?"

The children could not answer, would not; screamed. Only Alan managed to hush out a frightened, "Howwww . . . ?" The paladin opened his eyes suddenly, looked at Alan and said in that odd voice that needed no movement of mouth to be formed, "Do this:"

Together—the old paladin held the child—they turned their eyes inward. Rushed along a sparking silver thread, Alan felt the old paladin urging bursts of yellow light from the central fire deep inside him, out along feeders branching off the central silver thread. Each time the yellow light raced out it found a reservoir of pulsing energy; and it came hurtling back to the source purified and enlarged with power. Along and down the silver thread they raced together, the old one keeping the child in touch with the cosuscating yellow power source, building it, shaping it, narrowing it into a lance of yellow light that was incredibly dense and potent. When it seemed Alan could contain no more of the yellow power, when he felt nausea bubbling up from below, far below the silver thread, the paladin *revolved* him. He (no, it wasn't like that) *turned* him, and across the scent of almonds Alan saw a gray mist. Together they *flattened* the yellow power and then the paladin *smoothed* it. The power went extruding across the sound of tin on concrete and the scent of almonds, went slicing straightaway like the horizon seen through an eye-slit. It struck against the gray mist and there was a whirling sound, as if demon winds jammed into a sea-bottle. It went on for a long time and Alan felt ill, felt the yellow power thickening, felt it growing coarse and impure. The old one was with him. He helped Alan keep the yellow power using-glass-thin and irridicable. Alan trembled like a machine shaking itself to pieces. He could not feel his body; he existed only within his own mind; trapped on that endless plain with the horizon-line of yellow power and the gray mist and the thrashing killing winds. Then the yellow power cut the gray mist, suddenly, and it hurtled through into the

beyond-mist-place and was gone, and the winds died, and the old paladin drew the child back back into his body.

Alan slammed back inside himself, his eyes opened and he pitched over on his side, emptying his bladder, his bowels and his stomach—drenching himself and the wall beside him. His eyes rolled up in his head. He went limp as death and fainted, off off off . . .

The old paladin sent the other seven children to the primary sensitivity sections and took Alan Fryor for advanced work. Alan was already sensitive and potent.

This is what the old paladins taught him:

The crazing in the air was a tearing of the fabric of time. The darkness beyond the orange spiderweb was the future. Earth's future . . . how far ahead no one knew. Something terrible had happened up there. No one knew what it was, nor how far ahead the disaster lay. It had changed those who lived ahead up there. Now they wanted to escape. The disaster had done something to the interface between the present and the future. Frequently, without warning, those ahead up there were able to force entrance. At such times, the paladins brought their powers into play. The nature of the power was never explained. It could never be explained because it was a random talent. It was born in rare children but some things had to be done to them before they could exercise the full potency of the power. They stood between the present and the future; between those things that might be human but no one cared to find out. There was no doubt that if they came through, they would destroy the human race and take this Earth for themselves.

There were winds, and there were scorched places, and people died where they burst through; but always the paladins unleashed their power and the rift in time was sealed again and the humping, lurching, odorous creatures from the other side were sucked back into their own present and the Earth was safe again. For awhile.

He was assigned to a ready station in Brazil. His apartment was in one of the old Bauhaus buildings fronting Leblon. He went where he chose and he was honored wherever he went. He was a paladin. The ivory and blue uniform was a badge of respect. He swam in the totally unbelievable blue of the ocean off Copacabana Beach and he stood every evening on the balcony of his apartment as the ten minute torrential downpour eased the killing mugginess of the rain forest humidity. He attended brushup sessions in shock focus rooms like the one on the Island and he waited for his time.

One night, when he was twenty-seven years old, he attended a reception

for the international crowd that had come to Rio for the film festival. When he came up the dramatically winding staircase in the American Embassy the band stopped playing and the enormous crowd turned and applauded him. He smiled shyly and accepted the individual greetings of the handsome men in their summer-weight dinner jackets and the extraordinary women in their diaphanous gowns. Then he sought a place along one wall where he could stand silently, watching them as they danced and laughed. He was alone; he was always alone; he had grown used to it.

Half of the reception storey of the embassy had been wallslatted, converting it into an art gallery; it held depth-screens on which reproductions of the paintings of American artists were projected: Rothko and Homer and Cassatt and Eakins and Bellows and Wyeth and Grooms. He stood and marveled. He had no national heritage, had never been exposed to such wonders.

After a time, he became aware of a woman watching him.

He did not stare at her, but turned slightly so he could watch her reflection in one of the polished stainless steel helix sculptures of David Lee Brown.

She was very tall and had shaved herself completely in the current fashion. Her pale skin seemed to be covered with a faint, delicate film of dew. He thought: *beautiful, I've never seen a woman as beautiful.* He remembered: the sound of a celeste, the sound of a toy piano. From long ago, before the Island.

She moved, and he turned with her movement to follow her image in the stainless steel; she slipped off the reflective surface; and when he came around to look directly at the crowded room, to find her again, she was standing too near, and she was watching him. Her expression was one of concern. He had had women, but had never approached one socially. He was about to do it, to brave it, when the spiracle began to form in the air just in front of the Louis Comfort Tiffany chandelier. One of the waiters saw it first (Alan saw it *first*) and threw his silver salver of canapés to the polished onyx floor, shouted, pointed, and ran down the winding staircase.

Then the others saw the fissure widening in the air, the charred orange lips of it distending in the air, a faint rushing of demon winds already ruffling their hair. They began to scream and to surge toward the staircase.

Had he not been staring directly at her, he would not have been aware of her part in it.

Something like the rooted trunk of a tree began to slip through the spiracle aperture, its fibrous rhizomes writhing through the spiderweb threads that dangled from the yawning lips of the fissure. Droplets of moisture fell from the tendrils and where they struck

the onyx floor bubbled and burned.

Alan gathered the yellow light from the wells deep inside him and, realizing the crowd would quickly shove itself over the staircase railings, knew he had only moments to seal the spiracle. He closed his eyes, clenched his fists and hurled a blast of yellow power out along the sparkling silver thread. It struck the vegetable horror emerging from the fissure and penetrated each tiniest fiber of rooting. It surged up the tap root and entered the trunk, blasting the core of life within. Then the yellow power spread outward, lapping against the sides of the spiracle. The opening began to shrink; it drew in on itself as though strings were tightening, pulling it closed like the mouth of a chamois pouch. Alan drew a deep breath, clenched his teeth and speared one last potent measure of yellow power at the spiracle. It withered, sucked itself back in on itself, pulled the last trailing rhizome back through the spiderweb, and then was gone.

He felt himself sliding down against the wall. He had fought off an attack yesterday, in one of the *favelas* high on the mountain overlooking the Lagoa Rodrigo de Frietas. There among the *barracos*, the tin-sided hovels, he had beat back an assault of slitted reptilian eyes that had surged out of the infernal darkness behind the orange spiderweb. And again tonight, yet another encroachment. They never came this close together. Was it an indication that some kind of tolerance had been built up? That it would take more frequent and stronger retaliation to beat back the shock-focus attacks? He slid down and sat with his back to the wall, feeling sick to his stomach. He never really came away from an attack unscathed: his brain felt scoured, raw, bleeding.

The crowd of silken cosmopolites had paused on the edge of riot: there was a paladin among them. And no paladin had ever failed to save them. They had paused and watched in awe and terror as this slight young man had beat back the demons. Now they crowded around him, their hands reaching down to help him.

Alan gestured them away. He sought her face in the crowd and through a momentary shift in bodies saw her heading for the staircase. He motioned in her direction and managed to gasp a command. "Stop that woman . . . the silver gown . . . yes, *her!*" And the crowd closed in across the mouth of the staircase, halting her flight. She turned and stared at him. Then she came through the crowd, her silver gown whispering against her moist skin, and she helped him to his feet.

And together they passed through the crowd of dilettanti and descended the memorable staircase.

R-40 in Bin 375.

R-41 in Bin 376.

A Room of Our Own

It all started with "A Room of Our Own," hosted by Susan Wood, at Westerncon XXX in Vancouver. We are pleased to confirm the rumor that we steal only from the best and wish to acknowledge a debt of gratitude to Susan.

The original Room of Our Own started out as a "hideout" for women feeling oppressed; it broadened its purposes as soon as it opened: many others felt the need to be free of hassle—particularly the gays, but also a number of straights who simply wanted to talk in a framework of equality. Iggy's A Place of Our Own will probably follow the same, informal pattern of evolution.

Most simply put, A Place of Our Own is a room where women can get away from the myth of the Hen Session—a place where women, gays, and even straights don't need to be defensive about anyone's right to be a human being among equal human beings. More broadly, A Place of Our Own is an entropy bubble, a piece of the future in which discrimination doesn't exist... people relating to people as individual human beings. This will be an area where acrimony is left outside and a sincere effort to understand other peoples' viewpoints is made.

A Place of Our Own consists of two rooms, one of which is set up for a programming track dealing with topics such as alternative marital forms, speculations about non-patriarchal futures, sexism in fandom, women in fandom, etc. The second room will be set up as a lounge where discussions, either spontaneous or pre-arranged, can be held. Due to Arizona state law, no smoking will be permitted in either room.

FanCabaret

The FanCabaret is something of a new idea for this convention. Noting that, traditionally, many fans like to perform—or watch other fans perform—at conventions, we decided to give them space to display their talents and gather and audience, and a genial atmosphere in which to do so. Thus was created the FanCabaret, a late-evening, informal arena for these goings-on.

Beginning at 10:00 pm Friday night with Dorothy C. Fontana acting as host, the Cabaret will stay open as long as the performers, audience, and energy hold out. This will continue on Saturday night at 11:00 pm with The

Mobius Theatre hosting, and again on Sunday at 10:30 on when the hosts will be Amy Sefton and Freff, with the Freff 'n Amy show.

Now, about your part in all this, Binky. You see, this is a fan cabaret, and you are a fan. Get it? Got it? Good. We want you in our show. If you sing, dance, juggle, presiddigitate, or otherwise make a public spectacle of yourself, we want you there. We need you there. Quit making excuses and get up there. These people are all friends, and we can make it a Hell of a party.

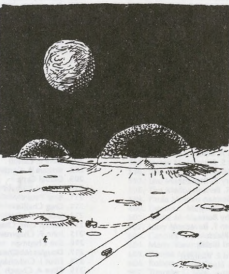
We'll have a lighting and sound system (much thanks for the latter to Bruce Dane) run by competent technicians. Of course, if your singing frightens the dogs and worries the neighbors, just sit in the front and hum along.

How do you do this? Look for flyers at the con for specific details, but, basically, try to show up at least an hour before the evening's show, preferably as soon as the previous Phoenix Room function ends. Talk to me (Glen Blankenship) at the preceding night's show, even. That way we can get everything arranged beforehand, and work you into an appropriate place in the evening's program.

And if you're not interested in performing, at least come on down and watch. The Cabaret is the only programming function except for the films scheduled for the late hours, and we'd love to have you there.

What good is sitting alone in your room? Come here the music play...

Glen Blankenship



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| 49. Jodie Offutt | 125. Barbara N. Belknap | 202. Russell Cardenal | 280. Lester Del Rey |
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819. David E. Silver	922. David A. Vanderverf	1025. M. David Mangus Brim	1127. Lee Kilgough
820. Robert Silverberg	923. Doug Van Don	1026. Gust of Brian Earl Brown	1128. Sammy K.
821. David N. Simmons	924. Victoria Vayne	1027. Charles N. Brown	1129. Sally Kober
822. Donna Simmons	925. Larry Vercy	1028. Colleen Brown	1130. Bill Kostra
823. William Simmons	926. Michael Villain	1029. Dena Brown	1131. Cliff Koshnik
824. Jackie Simpson	927. Tracy Villavall	1030. Diane Brown	1132. Arlene E. Kitcher
825. Pat Sims	928. George Wagner	1031. Cheryl Jean Bunn	1133. Daniel R. Iyama-Kurtycz, M.D.
826. Richard Sims	929. Jacob M. Waldman	1032. Cheryl D. Burk	1134. David Labick
827. Roger Sims	930. Robert Darr-Blair Walton		

1135. John W. Langner
1136. LASFS
1137. John Latenser
1138. Terry Latenser
1139. Timothy W. Latimer
1140. Joseph Lattin
1141. Rebecca A. Ledock
1142. Cindy Leichter
1143. Maurie Leshendok
1144. Rebecca Leses
1145. Henry Charles Lewis
1146. Salomon Lichenberg
1147. Ralph Ludwig
1148. Frank Lunney
1149. Hank Luttrell
1150. Leslieh Luttrell
1151. Michael Luzzicky
1152. Brenda Magee
1153. Joy Magazee
1154. Paul Major
1155. Michael James Maley
1156. John Mansfield
1157. Bruce Martz
1158. George E. Martin
1159. Gary S. Mattingly
1160. Sam Maye
1161. Catherine S. McCready
1162. Ronald G. McCready
1163. Michael McChan
1164. William E. McChillan
1165. Henry Melton
1166. Mary Ann Melton
1167. Guest of M. L. Merritt
1168. Kenn Michael
1169. Laura J. Mitchell
1170. Mark William Moore
1171. Karl E. Nelson
1172. Richard Newiome
1173. Julie Normand
1174. Phil Normand
1175. Frank Olynik
1176. Mary Britta Ohlson
1177. Ozye Ohbard
1178. Missy Pavlat
1179. Karen E. Peppmiller
1180. Betsy Perry
1181. Brian H. Perry
1182. Joe Perry
1183. Martin Peterman
1184. Petty Peters
1185. Pamela M. Poggiani
1186. Priscilla Poliner
1187. Douglas C. Potter III
1188. Guest of Douglas C. Potter III
1189. Robert B. Pratt
1190. Margaret Presson
1191. Robert Presson
1192. M. Marsha Price
1193. Nancy Criss
1194. Marla Randall
1195. (Tom Reams)*
1196. Joe Rhoads
1197. Guest of Constance L. Riley
1198. Carol A. Roberts
1199. John P. Roberts
1200. Rochester Science Fact & Fic. Assn.
1201. Patricia Rooney
1202. Jim Rothrock
1203. Rita R. Rousseau
1204. Carol A. Ruff
1205. Linda Sainman
1206. Beastford
1207. James R. Saklad
1208. Glenda Sanders
1209. Gene Sargent
1210. Larry Schroeder
1211. Ph
1212. George H. Scithers
1213. Philip Seligman
1214. Sharon K. Sharp
1215. Stan Siegel
1216. Jill J. Simmons
1217. Edward Soloko
1218. Beverly A. Smith
1219. Harold Leroy Smith
1220. Paula Smith
1221. Lee Smoile
1222. Southern Fandom Confederation
1223. Brenda Springfield
1224. Doug Springfield
1225. Steve Stephens
1226. Guest of Michael Stewart
1227. John K. Strickland, Jr.
1228. Hal Clement
1229. Mary M. Stubbs
1230. Walter J. Stumper
1231. Diana Thatcher
1232. Cindy Thomas
1233. Jean Thomas
1234. John Thudon Tiner
1235. Sandra Tomczak
1236. Jim Treadwell
1237. Paul J. Tremblay
1238. Ann E. Tremblay
1239. Greg Turner
1240. Gerry Tysa
1241. Sandy Tysa
1242. Jonney Verplank
1243. Betty Wald
1244. Dick Wald
1245. Theron Waldman
1246. Bill Wallace
1247. Richard S. Wallace
1248. Sally Wallace
1249. Beatrice A. Walters
1250. Steve C. Walters
1251. Guy Weatherbury
1252. Jeanette E. Webb
1253. David H. Webber
1254. George Hoosier Wells
1255. Richard C. West
1256. Teresa West
1257. Marc Wiemer
1258. John Wilhelm
1259. Howard Wilkins
1260. Berny-Williams
1261. Cary Miller
1262. Jenell Williams
1263. Kevin W. Williams
1264. Mary C. Williams
1265. Tommie L. Williams, Jr.
1266. Tom Williams
1267. Randy Winnie
1268. Colliath
1269. Mike Wood
1270. Susan Wood
1271. Job Woodard
1272. Bob Woodburn
1273. Paul Cotrin
1274. Terry King
1275. Roy Auerebach
1276. Evelyn C. Leeper
1277. Mark R. Leeper
1278. Dan Fick
1279. Stephanie Oberebent
1280. Bill Wu
1281. Jim Webbort
1282. Anne-Marie Fournier
1283. Diana Iverson
1284. M. L. Sherred
1285. T. L. Sherred
1286. T. M. Sherred
1287. Mike Maples
1288. Sharon Alban Maples
1289. Dennis S. Andrews
1290. Alan Rankin
1291. Claudine J. Heldt
1292. Robin Ralph Rubel
1293. Ronald M. Salomon
1294. Leonard E. Simon
1295. Regina Cohen
1296. Antonio K. Hawkins
1297. Miriam Kootstein
1298. Robert K. Shea
1299. James Huttner
1300. Barbara H. Geraud
1301. Douglas Cosper
1302. Julie Douglas
1303. Drexel Andrews
1304. Kik Thompson
1305. Hawen Thompson
1306. Roy Squires
1307. Timothy R. Fadden
1308. Katherine Lederer
1309. Lisa Goldstein
1310. Jack Rems
1311. Barry R. Hunter
1312. Wally Stoetting
1313. Doreen Webbert
1314. Randi Bird
1315. Suzy McKee Chamas
1316. Stephen Chamas
1317. Brian Sutin
1318. Randy Reichardt
1319. Dale Teresa
1320. Bianche Williamson
1321. Connie Kolodziej
1322. Brendan DuBois
1323. Don C. Thompson
1324. Ken Jordan
1325. Kris Jordan
1326. Beverly Clark
1327. Leah Friedman
1328. Ales Eisenstein
1329. Ron Russell
1330.
1331. Howard Elliott
1332. Joe K. Steinhilber, Jr.
1333. Randall Ray
1334. Don McCade
1335. Mary Curry
1336. David Warren
1337. Sandra Arnsmith
1338. Elizabeth Williams
1339. Manny Vispepo
1340. Frederick A. Marcotte
1341. Murray R. Ward
1342. Jeff Fran
1343. Deborah Knapp
1344. Brian Thurogood
1345. The Mad Pollock
1346. Nina Sif
1347. Christine Passanen
1348. Willie Sios
1349. John P. Alexander
1350. John Scott Smyth
1351. Linda K. Karsh
1352. Matthew Will
1353. Patrick Price
1354. Mark Sattolo
1355. Doris Egan
1356. Mary Houser
1357. Guy Houser
1358. Ronald W. Spitzer
1359. Bob Cain
1360. Ronald J. Andruski
1361. Fredric M. Maruszky
1362. John Miesel
1363. Sandra Miesel
1364. Paul W. Meyer
1365. Kathleen Meyer
1366. Ann L. Chancellor
1367. Pam Snaed
1368. Philip Hawkins
1369. Sylvia Hawkins
1370. Joyce Deboard
1371. Suzanne Schumaker
1372. Keith Henson
1373. Carolyn Henson
1374. Carla Weitzel
1375. Harold F. Heady
1376. Jan Frank
1377. Mike Meara
1378. Pat Meara
1379. Dave Rowe
1380. Velma Cowden
1381. Regina Emyer
1382. Guy Gipson
1383. Guest of Guy Gipson
1384. Ken R. Isaacs
1385. George J. Laskowski
1386. Brian Beard
1387. Jenny Lombard
1388. Michael R. Stern
1389. Takumi Shitano
1390. Gian Paolo Costato
1391. Sammie Sauer
1392. Sandra Jackson
1393. Terry Jackson
1394. John Thomas Jackson
1395. Richard S. Jackson
1396. Peter Simpson
1397. Jay Kay Klein
1398. Scott Sauer
1399. Robin Pierce
1400. Jean Hightower
1401. Terri S. Foust
1402. Doug Drought
1403. Julius Saroka
1404. Arthur L. Henderson
1405. Rebecca R. Henderson
1406. Janet Bellwether
1407. Marilyn Ray
1408. Bobbie Marie Smith
1409. Gary L. Anderson
1410. Kay M. Anderson
1411. Mike Duffy
1412. Kenneth Scher
1413. George Rock
1414. Gregory M. Tomensky
1415. David R. Northcutt
1416. Wallace S. Gonser
1417. Steve Krause
1418. Guest of Steve Krause
1419. Alan Friedman
1420. Diane L. Dunn
1421. Edmund Miesky
1422. James A. Murray
1423. Ed Wach
1424. James J. Bush
1425. Paula Helm
1426. Erwin H. Murray
1427. Leslie Kay Swigart
1428. Committee For Boston In 1900
1429. Brent A. Byrd
1430. Ir. Donewitz
1431. Fran Bulman
1432. Jo Ann Vengro
1433. Randall Garhart
1434. Roy Hardesty
1435. Brandon Wolf
1436. Robert D. Coleman, Sr.
1437. Robert D. Coleman II
1438. Kathleen E. Coleman
1439. Steven Beato
1440. Pamela Whitlark
1441. Bruce Thatcher
1442. David Emerson
1443. Leslie J. Turek
1444. Fred Isaacs
1445. Jimmy Walker
1446. Dave Locke
1447. Jim Durante
1448. A. L. Folsom
1449. Charles Caday
1450. Tasha Cayle
1451. Rob Carver
1452. Chris Carver
1453. Carl Matic
1454. Roger Zelazny
1455. Judy Zelazny
1456. Alan Bosco
1457. Ken Nahigian
1458. Nita Green
1459. Edmond L. Bannette, Jr.
1460. Todd Klein
1461. Ray Dunsun
1462. Leroy Tavenar
1463. Don Davis
1464. Charles Roten
1465. Margaret Crawford
1466. Shane Shellenbarger
1467. Judy Sampson
1468. Bernice Brad
1469. Bob Kearns
1470. Darlene Rutherford
1471. Linda Westlund
1472. Tracy L. Johnson
1473. Gayle Jakubchik
1474. Guest of Gayle Jakubchik
1475. Dorothy C. Fontana
1476. Diane S. DeVivo
1477. Danny Low
1478. John Kennedy
1479. Leigh Kennedy
1480. Marty Ketchum
1481. Sue Ketchum
1482. William Trojan
1483. Lenore Trojan
1484. Lee Ann Goldstein
1485. Elizabeth A. Wilson
1486. Sidney Altus
1487. Gary McDele
1488. Lisa Little
1489. M. Ruth Murray
1490. Chaeleae
1491. Debra Bean
1492. Leslie Saylor
1493. Jim Johnston
1494. Pam Padgett
1495. David Padgett
1496. Mark L. Sweeney
1497. Barbara G. Sweeney
1498. Nancy Coyle
1499. Beatrice MacDermott
1500. William R. Lund
1501. Nancy Jean Lund
1502. Gale Burnick
1503. George R. R. Martin
1504. Michael McGrath
1505. Jane McGrath
1506. Peter Andrews
1507. Judy Renee Pope
1508. Fred Lerner
1509. Jon Gavne
1510. Richard C. Spelman
1511. Jean Woodruff
1512. Ron Robertson
1513. Alan R. Tegan
1514. Mary M. Tegan
1515. Claude Watrous
1516. Vira Jeanie Batyko
1517. Linda Davis
1518. Janet Staples
1519. Wally Staples
1520. Pamela S. Morgan
1521. Martha A. Barter
1522. John Howard
1523. Robert S. Martin
1524. Lillian A. Martin
1525. Greg Benford
1526. Sandi Case
1527. Craig Case
1528. Clifford Cooman
1529. Lee H. Carson
1530. Victoria M. Carlson
1531. Alva Rogers
1532. Andi Shechter
1533. Michael Penn
1534. Nancy Penn
1535. Susan Johnson
1536. Sheri Taylor
1537. Guest of Stephen LaRue
1538. Rebecca Berry
1539. Karen Schausbalt
1540. Mary Manchester
1541. Steve Jackson
1542. Bill Bummer
1543. Babs Burke
1544. Tom Longo
1545. Len Kipert

*deceased

1546. John J. Kessel	1649. Peggy Stoenings	1752. Dan Weber	1855. Dr. Stephen R. Landan
1547. Ed Brautt	1650. Melanie E. Garrett	1753. Paul Edwin Zimmer	1856. Judi Barnes
1548. Peter Alterman	1651. James Jennings	1754. Susan E. Frigan	1857. Simon Agnew
1549. Sara Alterman	1652. Karen Pearson	1755. Donna All	1858. Dana Kerns
1550. Crispin Burnham	1653. John W. Andrews	1756. Jay Walsh	1859. Cliveden Chen Haas
1551. Alice L. Testa	1654. Ann McCutchen	1757. Curious Book Shop	1860. Bill Banker
1552. C. J. Cherry	1655. R. Tony McCutchen	1758. Colleen K. Stinson	1861. Joseph T. Mayhew
1553. Rosemary Spruell	1656. John Robinson	1759. C. K. Stinson	1862. John J. Marx
1554. Bernice Zubey	1657. Vonda N. McIntyre	1760. Mike Conson	1863. Gary L. Gardner
1555. Terry Zuber	1658. Carolyn I. Bame	1761. Linda Conson	1864. Carol Light Gardner
1556. Katrice Cady	1659. Charles O. Bame	1762. Sandra Crowell-Davis	1865. Lawrence R. Prochak
1557. John Fong	1660. Mike Timmesek	1763. Bill Crowell-Davis	1866. Job Bevers
1558. Randy Barber	1661. Lynn P. Helms	1764. Edward T. Sociolovsky	1867. Lenore J. Hanoka
1559. Skip Olsen	1662. Nancy Hulan	1765. Julia Howarth	1868. Steven Thiede
1560. Keith Anderson	1663. Lynn P. Helms	1766. Beverly Jones	1869. Dale Satterfield
1561. Gloria Anderson	1664. Dorothea Gault	1767. David B. Kirby	1870. Paul Schauble
1562. Ruby Jo Sheffer	1665. Michael D. Toman	1768. William S. Higgins	1871. Robin White
1563. Jim Messersch	1666. John Fisher	1769. Lawrence Schick	1872. H. L. Nicholson
1564. Benita Grunstein	1667. Mary L. Cole	1770. Dave Kellogg	1873. Brenda Nicholson
1565. Charles Lewis Culp	1668. Gary Lee Webb	1771. Tom Moidway	1874. Rita price winston
1566. Roger Siedlecki	1669. Sharon Arney	1772. Robin Anne Reid	1875. Andrew Bastarone
1567. Brooks T. Ryals	1670. Lester Meathouse	1773. John Merritt Burt	1876. Vincent M. Tuzzo
1568. Grant Garrington	1671. Guest of Lento Greathouse	1774. Joe Haldeman	1877. Janelle Holmes
1569. Jan Snyder	1672. Linda Ann Greathouse	1775. Gay Haldeman	1878. Sam Zim
1570. Matthew Glen Harris	1673. Richard A. Madie	1776. Larry W. Martin	1879. Cynthia R. Turner
1571. Stephen Bridge	1674. Billie Madie	1777. Rusty Hevelin	1880. David J. Weinberg
1572. Cary E. Schubert	1675. Richard F. Madie	1778. Terry Matz	1882. Gene Miller
1573. Barbara A. Schubert	1676. Jane E. Madie	1779. George Wend	1883. Jane C. Raymer
1574. Buddy Saunders	1677. Mary Anne Madie	1780. James Selha	1884. Margaret E. Lambert
1575. Judy Saunders	1678. Frances W. Evans	1781. Bruce Francis	1885. Martin D. Miller
1576. Bruce W. Hanson	1679. Michael McFadden	1782. Christine Francis	1886. Don McDonald
1577. Thomas Luke Wilson	1680. Teri McFadden	1783. Chandra C. Sargent	1887. Shelley King
1578. David W. Morris	1681. Bruce Dorich	1784. Stella McElean	1888. Wanda Harwell
1579. David Williams	1682. Bob Strickler	1785. Michael Walsh	1889. John R. Baker
1580. Douglas Morse	1683. Kemp Strickler	1786. Jo Anne McBride	1890. Kent Ralston, Jr.
1581. Joyce K. Schierer	1684. Hank Davis	1787. Spidre Robinson, Jr.	1891. David C. Boyce
1582. Marla Cole	1685. Ken Hankins	1788. Jeanne Robinson	1892. Carol Kennedy
1583. Susan Tolker	1686. Kevin Langdon	1789. Daniel Haber	1893. Barbara Delhotai
1584. Steven W. Cowling	1687. Elise M. Diercks	1790. Ed Scarborough	1894. Lieberman
1585. Ron Benton	1688. William A. Brown III	1791. Connie Copley	1895. Jon Stopa
1586. Sharon Bateman	1689. Chuck Crayne	1792. Gordon Houston	1896. Jon Stopa
1587. Norman Bates	1690. Dan Crayne	1793. Ray W. Gray	1897. Deb Stopp
1588. Francine Bard	1691. Dave Kamlecek	1794. Francis A. Gray	1898. Robert P. Barger
1589. Guest of Norman Bard	1692. Diana Myers	1795. Walter C. Schmidt	1899. Ann Nichols
1590. Neil Preston	1693. Jon Estren	1796. Lynn Baker	1900. Gary O. Propstein
1591. Steven Shatz	1694. Charles W. Butler	1797. Joan M. Verba	1901. Jerry Kaufman
1592. Estelle Shatz	1695. Edward A. Graham, Jr.	1798. Craig M. Verba	1902. John W. Allen
1593. Matthew Housholder	1696. Mary M. Martens	1799. Charles L. Barrett	1903. Anne Swafford
1594. Candy Strecker	1697. Michael McLauglin	1800.	1904. Janet Vierieller
1595. Gretchen Rix	1698. Steven Innes	1801. Matthew Hickman	1905. David B. Herker
1596. Mitchell Augustus Walker	1699. Cynthia Trout	1802. Franz Joseph	1906. Paul G. Herkert
1597. Jay W. Watson	1700. George Andrews	1803. Alfred Lewis	1907. Janet P. Afferk
1598. Tracy Lee Logan	1701. Kathleen Andrews	1804. Stephen M. Hogan	1908. Bill Williams
1599. Baz Owen	1702. Bob Barnes	1805. Guido Eshkolov	1909. Annapoornima
1600. Dolly Gilliland	1703.	1806. Patricia Turner	1910. Michael Kingsley
1601. Peter Neilson	1704. Daryl L. Mumford	1807. Bobby Cornelius	1911. Dick Patten
1602. Beverly Clayton	1705. John W. Mumford	1808. Virginia Heinlein	1912. Randy Kristanson
1603. Stephen M. St. Onge	1706. Mark Herrup	1809. John Tomcsik	1913. Fred Sabaeragen
1604. Maraya Tynuvuil	1707. Susan Roberts	1810. Bubbles Broxon	1914. Joan Sabaeragen
1605. Ron Stevens	1708. James Steber	1811. Bill Bronson	1915. Michael C. Perella
1606. Robert Stevens	1709. Greg Hildebrand	1812. Richard Sandler	1916. Carol C. Sellar
1607. Erik Jacobson	1710. Molly Hildebrand	1813. Scott Davis	1917. Roy C. Sellar
1608. Jack E. McGillis II	1711. Steve McAllister	1814. Kevin Conroy	1918. Guest of Clifford Roy Bell, Jr.
1609. Sally A. Sellers	1712. Mary Stuart Hall	1815. Doug Hazen, Jr.	1919. Eileen Avner
1610. Marc W. Stankov	1713. Cynndi Pfluck	1816. Jack R. Gendelman	1920. Ron Burzynski
1611. Paul Madarasz	1714. Kurt Pfluck	1817. David Gerrold	1921. Jerome Rajczyk
1612. Alice Madarasz	1715. Todd Bala	1818.	1922. Mrs. Jeronim Rajczyk
1613. Brian Gough	1716. Mark L. Olson	1819. Norman Holoff	1923. Diane Lyall
1614. Glenn A. Hochberg	1717. Paul M. McCall	1820. Fred E. Conner	1924. Randy Pearce
1615. Patricia J. Connolly	1718. Karen Selbert	1821. David Griffin	1925. Judy Ann Calton
1616. Peter A. Frisch	1719. William C. Francis	1822. Scott Sweetee	1926. Brian Howarth
1617. Bill Conner	1720. Mary K. Francis	1823. Mark C. Fairfield	1927. Craig Donath
1618. Joseph K. Wilcoxen, M.D.	1721. Michael Tempkin	1824. Richard Montague	1928. Helen Hough
1619. George W. Price	1722. Linda Tempkin	1825. Cecimic Aeroplane Books	1929. Clifford Roy Bell, Jr.
1620. Lucille Doty	1723. Peter A. Romanchuk, Jr	1826. Yvonne Bellefeuille	1930. Guest of Clifford Roy Bell, Jr.
1621. Gary Steele	1724. Albert G. Stanger	1827. Mary Woolfele	1931. William Charles Roth
1622. Michel B. Smith	1725. Brad Brauloff	1828. Gary L. Swatz	1932. Carol Gathings
1623. Rob Bales	1726. Greg W. Palmer	1829. Gayle Auerbach	1933. Judith Friedman
1624. John Lars Shoberg	1727. Ed Howard	1830. Dean Todd	1934. J. Dury
1625. Mark E. Richards	1728. Phillip Perkins	1831. Gerald Daharsh	1935. Kathie Logg
1626. David Fries	1729. Joel Spencer	1832. Lou Donato	1936. Keith Kaufman
1627. Kathy Fries	1730. James Parcell	1833. Gini Donato	1937. Anthony Ward
1628. Phillip C. Reed	1731. Ken Keller	1834. Jeri Bethel	1938. Mike Kelly
1629. Ken Josephans	1732. Mary N. Keller	1835. Henry St. Andre	1939. Harford Peice
1630. Mike Couch	1733. Terry Williams	1836. Dennis Connolly	1940. Douchka Peice
1631. Gregg A. Ackley	1734. Dorothy J. Kocher	1837. Baldrich	1941. Graham Chanem
1632. Deanna Sue White	1735. Cynthia T. Kocher	1838. Sydney Clark	1942. Nancy Chanem
1633. Judith Paul	1736. Mark Brown	1839. Greg Clark	1943. Debora Eliscio Peice
1634. Elizabeth Anne Hull	1737. Ira M. Thomhill	1840. Perry Glen Moore	1944. Polly Peice
1635. Robert H. Brown	1738. Janet Lynn S. Thomhill	1841. Terry Siville	1945. Alan Winston
1636. Larry Dillie	1739. D. Potter	1842. Pam Siville	1946. Guest of Michael Malay
1637. Zetta Dillie	1740. John Douglas	1843. Geoffrey Lederer	1947. Donald R. Stok
1638. Karen Filer	1741. Cheryl Drogann	1844. J. Shane McRoberts	1948. Frank Sobolewski
1639. Barry Bard	1742. Phyllis White	1845. Neil Casteele	1949. Benita Wangeringer
1640. Dana Jung	1743. Carrie Brennan	1846. Chris Smith	1950. Somtow Scharitkul
1641. Mary Anne Stankov	1744. Alina Chu	1847. Helen Angel	1951. James E. Shepard
1642. Bill Bunn	1745. Bruce A. Buckner, Jr.	1848. Loret Angel	1952. Robert Lowell
1643. Paul R. Keske	1746. John Baker	1849. L. Lois Buhalis	1953. Michi M. Wada
1644. Chris Callahan	1747. Richard Garson	1850. Allen J. Baum	1954. Jean Robert
1645. Dick Roepke	1748. Ginger Kadenbach	1851. Jeanne A. Hutton	1955. Charles L. Grant
1646. Ann C. Cech	1749. Larry Hanson	1852. Jeanne A. Hutton	1956. Debbie D. Grant
1647. John W. Knott, Jr.	1750. Richard Shafer	1853. Bill Lowe	1957. Eric Brown
1648. Deborah King	1751. Grant Schuyler	1854. Lynn Lowe	

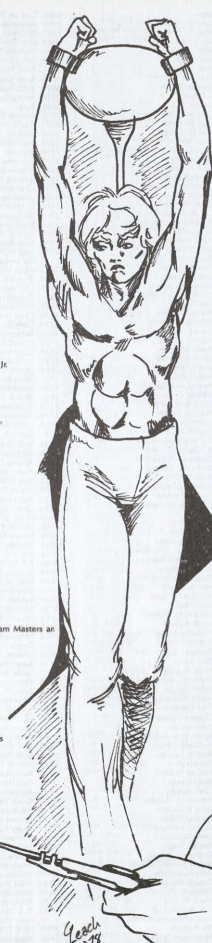
1958. Jack Brown	2060. Robert Werner	2162. Marlene Morey	2264. Alan Hauck
1959. Rondi Olsen	2061. Vincent McCaffrey	2163. Robert Morey	2265. Rosemary Altman
1960. Gary Moseley	2062. Thomas L. Owen	2164. Ed Lillie II	2266. Peter Edick
1961. Kenneth Moseley	2063. Charles C. Ryan	2165. Charles L. Baker	2267. Gary James
1962. Jane Bames	2064. Mary Ryan	2166. R. A. Lafferty	2268. Alice N. Smith
1963. Graham Maughan	2065. Floyd Kerns	2167. Janice Jacobson	2269. Patti
1964. Linda Storch	2066. Galileo Gallati	2168. T. Devon Baker	2270. Valerie Kiddle
1965. Walter Miles, Jr.	2067. Christine Goetzinger	2169. Humberto Garcia	2271. Robert Cood
1966. John Sloan	2068. Robert Goetzinger	2170. Frederick Draper	2272. Bob Odden
1967. John A. R. Hollis	2069. Wes Willoughby	2171. Jay Brandon	2273. Linda M. Steele
1968. Lin Carter	2070. Jane Schumberg	2172. William Sell	2274. Shelley A. Fry
1969. Floyd Henderson	2071. Jackie Casgrove	2173. Glen Oswald	2275. Dennis W. Penea
1970. Kathy Henderson	2072. Donna Crisp	2174. Ruth B. Kaplan	2276. George L. Eyster II
1971. Fred D. Bannmer	2073. Debra Carlson	2175. Patricia D. Wall	2277. Judith A. Holmes
1972. Cecilia Brammer	2074. Paul Lemman	2176. Connie J. Stanley	2278. Kit Cartbury
1973. Eric M. Bannmer	2075. Elizabeth A. Lynn	2177. James Wright	2279. J. R. Holmes
1974. Patrick J. Kelly, Jr.	2076. Ellen Galt	2178. Neville J. Angove	2280. Mary Jean Holmes
1975. Dennis Johnson	2077. Craig Newmark	2179. Robin Tanner	2281. W. H. Ivy
1976. Paul Wroblewski	2078. Catherine Filipowicz	2180. Russell B. Miller	2282. Daniel Benton
1977. Gregory A. Thokar	2079. Marcia Kudolph	2181. Glenn Garrett	2283. D. Michelle Chambers
1978. Mark Stevens	2080. David Benton	2182. F. Chierchio	2284. Shaun Duhon
1979. Jill Banning	2081. John James	2183. Cathy Ball	2285. Myrna Chernow
1980. Robert Finch	2082. Mitchell L. Botwin	2184. Juanita Godwin	2286. Rene Tackett
1981. Jean Finch	2083. Peter Weston	2185. Hollis Rodney Williams	2287. Steve Simmons
1982. David A. Roach	2084. J. David Bennett	2186. George H. Peterson, Jr.	2288. Ruth Ulrich
1983. Shelby Bush III	2085. Michael Dean Tippens	2187. George E. Reynolds	2289. Stephen Leigh
1984. (Leigh Backus)*	2086. William C. Koegl	2188. Martha E. Kittle	2290. Denise Leigh
1985. Kim Smith	2087. Kristin Smith	2189. Nancy A. Strowger	2291. Jessica Ann Thian
1986. Judith Smith	2088. Olson Scott Card	2190. Linda Williams	2292. Jean Duranti
1987. David Swanger	2089. David R. Negrette	2191. Ken Strowger	2293. Rea Simons
1988. Susan Holank	2090. Jay Deneheim	2192. Roy McInville	2294. Richard Mantegani
1989. Philip Mrozinski	2091. Guest of Jay Deneheim	2193. David Anderson	2295. Daniel Frank Lieberman
1990. Diane White	2092. Donna M. Gilbert	2194. Lin Nielsen	2296. Consuelo G. Yokum
1991. Dan Law	2093. James Pilvink	2195. Gary A. Watkins	2297. Fritz Leibler
1992. Dan Rosier	2094. Corree Casey	2196. Barbara C. Watkins	2298. J. L. Stevenson
1993. Judy King Rienties	2095. Karen Angela Crouch	2197. R. Carl Martin, Jr.	2299. Kathryn Francoeur
1994. Judy Fetter	2096. Clark Denning	2198. Karyn S. Martin	2300. Darlene Francoeur
1995. Rosemary Wolfe	2097. Teri Whitney	2199. Linda Shadle	2301. Peggy Francoeur
1996. Esther Herdt	2098. Shelli Furphy	2200. Paul Thomas Miller, Jr.	2302. James Dean Schofield
1997. Dave Pengelly	2099. Pandora Lamontagne	2201. Sue Bowen	2303. Richard Earl Avery
1998. Wayne B. Gray	2100. Anne Golar	2202. Louise Sachtler	2304. Carla Crittenden Avery
1999. Tad Markham	2101. Barry Walden	2203. Sarah Sue Harding	2305. M. Spence
2000. Bob Stearns, Jr.	2102. C. M. Draham	2204. Patricia Wheeler	2306. Mary Sayer
2001. Freda Stearns	2103. Jeffrey C. Clark	2205. Thomas J. Kjaehn	2307. Kate Rogers
2002. Wilma Fisher	2104. Lee Hoffman	2206. Shelley C. Olson	2308. Hank Rogers
2003. James R. Frech	2105. Terry H. Cox	2207. Steven Trout	2309. Kenneth Smookler
2004. Mary Paterna	2106. Mary Anne Mueller	2208. Paul Genteman	2310. Barbara Broughton
2005. Margaret McEwen	2107. Dale Lane	2209. Alastair Genteman	2311. Kathy Placa
2006. Rebecca Lyon	2108. Vanessa Tait	2210. Alan Genteman	2312. Melinda Snodgrass
2007. Frank Stodolka	2109. Steve Todd	2211. Michele Anslu	2313. Melody Levinson
2008. John Pizaro	2110. Wayne H. Jones	2212. Catherine Iliff	2314. Lou Ellen Decker
2009. Katharine Kan	2111. Joel M. Halpern	2213. Steven R. Lee	2315. Randall D. Thomas
2010. John Bishop	2112. Virginia Aalko	2214. Sarah Fadden	2316. Muri L. Thomas
2011. David Forster	2113. Vivian Bremgan	2215. Patricia A. Munson	2317. Kathryn K. Krauel
2012. Thomas Rodgers	2114. Phil Foglia	2216. Kathryn J. Routliffe	2318. Katherine L. Resner
2013. Herbert Justad	2115. Marilyn J. Mix	2217. David Schlosser	2319. James M. Taylor
2014. William Linden	2116. Michael D. Barker	2218. Ingrid Neilson	2320. James S. Daniels
2015. Kenneth W. Ozanne	2117. Erik J. Biever	2219. Patricia C. Jacobson	2321. Katherine J. Marschall
2016. Laura T. Dolan	2118. Mike Buthore	2220. Allen R. Carlson	2322. Marlene Willauer
2017. Virginia Stubbsfield	2119. Robert A. Vineyard	2221. Judith A. Lucero	2323. Janet Tait
2018. Robert Hamlin	2120. Robert E. Toomey, Jr.	2222. Barbara Slater	2324. Paula Steinker
2019. Brian Prieto	2121. Margaret E. Diakie	2223. Terri Niven	2325. George M. Curran
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2023. Vernon Brown	2125. River Ojan	2227. Deborah A. Himeelhoeg	2329. Dr. Dorel C. Richardson
2024. R. Scott Smith	2126. C. I. Uurtamo	2228. Debra Lynn Etheridge	2330. Glenn Morago
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2031. C. Lynn Sutton	2133. John L. Hughes	2235. Terry L. Quinn	2337. Trond Jansen
2032. Lorna Sutton	2134. Tom Weiner	2236. Frank Hood	2338. Oyvind Myhre
2033. Samanda B. Judea	2135. Jim Hensberg	2237. Anomaria Kullig	2339. Anon Myhre
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2035. Mara Bothwell	2137. Bruce Kuck	2239. Mike D. Owen	2341. George E. Harris
2036. Kearney Bothwell	2138. Susan Sackett	2240. Chip Momingstar	2342. Astrid H. Nelson
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2038. John Harris	2140. Ronald W. Blankenship	2242. Pat Mueller	2344. Pam Crippen
2039. Lynn Harris	2141. Reuben Fox	2243. Terry Whittier	2345. Carol Stafford
2040. Robert R. Barrett	2142. Elizabeth Pope	2244. David Walton	2346. Richard D. Stafford
2041. Cig Barrett	2143. Jeff K. Whitney	2245. Tom Mitchell	2347. Donald L. Day
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2045. Gerri Balzer	2147. Wanda J. Butterfield	2249. Cathy McKee	2351. John P. Allen
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2056. Jo Ann Scholtes	2158. David Lewiston	2260. Howard L. Davidson	2362. Barry P. Waltsman
2057. Tony S. Parker	2159. Maribel Coombes	2261. Chris Powell	2363. James M. Ipsen
2058. Clay Little	2160. Mack Reynolds	2262. Mark E. Hamilton	2364. Chris Hart
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2369. Amy Gifford	2471. Frank P. Squillacce	2574. Paul K. Abellakis	2678. W. McKel Picford
2370. Mickey A. Damman	2472. John A. Squillacce	2575. Bjarni	2679. John J. Platt III
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2379. Jim Webb	2481. Katherine Taber	2584. Peter J. Lancaster	2689. Jerome Nelson
2380. Carolyn Floyd	2482. Kathy Swan	2585. Colleen Lathway	2690. Lisa M. Kasser
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2382. Bob Mulligan	2484. William Sims Bainbridge	2587. Deborah A. Friedman	2692. Cindy Clinton
2383. Frankie Jameson	2485. Amelia K. Sefton	2588. Guest of Deborah Friedman	2693. Sharon Clucky
2384. Pamela Stevens	2486. Freff	2589. Barbara A. Hammett	2694. Kirk Imamura
2385. Jeffery Stevens	2487. Bill Brown	2590. B. P. Woodhead	2695. Jean DeMott
2386. Sheila Curtis	2488. Guest of Bill Brown	2591. B. P. Woodhead	2696. Jennifer Day
2387. Christine Kulyk	2489. Antonio J. Blankinship	2592. Beth Woodhead	2697. Lee Ann Drakin
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2395. Jay Halderman	2497. Lana M. Briggs	2600. William G. Contento	2705. D. A. Hazen
2396. Vol Halderman	2498. Mack H. Murray	2601. Lynne Anne Goodwin	2706. Mike Hazer
2397. Donald E. Woodward	2499. Jerome J. Murray	2602. Sonia Mendez	2707. Terry W. Kostik
2398. Ted Woodward	2500. Kenny R. Kruse	2603. Arthur P. Shauf	2708. Mary Canton
2399. Joyce French	2501. Max K. Fellers	2604. Douglas J. Fane	2709. Wallace H. Franke
2400. Rick Sternbach	2502. Guest of Max Fellers	2605. Bonnie Wanner	2710. Paula C. Gold
2401. Asenath Hammond	2503. Paula M. Bremer-Gesich	2606. Butch Stucker	2711. Lynette Parks
2402. Susan L. Bridwell	2504. Kurt Ray	2607. Kenneth R. Hall	2712. Jon Singer
2403. Becky D. Peters	2505. Michelle M. Doty	2608. Michael J. Savanough	2713. John Bostwick
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2405. Jack W. Edens	2507. Fran Scherer	2610. Bruce Xu	2715. Lea J. Mayes
2406. Willard R. Card	2508. Sandra Anderson	2611. M. Brewer	2716. Don Kostomko
2407. Peggy I. P. Card	2509. Deborah J. Meyers	2612. Marie Masterson	2717. Andrew M. Segegy
2408. Marty Wall	2510. Marc Perkwitz	2613. Trina Jackson	2718. Leonard A. Jurkovic
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2410. Ed Duncan	2512. Dave Inhat	2615. Steven T. Ogden	2720. Jay Willson
2411. Tom Wells	2513. John Cieslak	2616. Pat Murphy	2721. Laurie Barlow
2412. Eaimed D. Mauden	2514. Stephen Rand	2617. Catherine A. Cooper	2722. Steve Budnick
2413. Michele J. Mauden	2515. Ronald Neefid	2618. Peter Miller	2723. David C. Cooper
2414. Dennis Calligione	2516. Elizabeth Anne LaVelle	2619. Ben Sand	2724. Wayne A. Perin
2415. Lee Calligione	2517. Terry Jeeves	2620. Joe Pearce	2725. Robert A. Dundes
2416. Zella McDiarmid	2518. Bruce Thompson	2621. Martin Young	2726. Karen Serassio
2417. Kelli Countryman	2519. William J. Bopp	2622. Christopher F. Winter	2727. Tom Gagle
2418. Carrie L. Hedges	2520. J. Edmund Rutz	2623. Mark M. Tamashiro	2728. Tom Hojlien
2419. Randy B. Hedges	2521. Dana Wlutz	2624. Jordan R. Fox	2729. Carl Nelson
2420. J. Grant Thiessen	2522. James Powell	2625. Kenny Dodge	2730. Guest of Carl Nelson
2421. Maureen Thiessen	2523. Bill Rabe	2626. Robert Kern	2731. Lawrence J. Cohen
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2423. Debra Bays	2525. David Genotroz	2628. David A. Trodel	2733. Ann Weiser
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2425. Larry Waisman	2527. Diana Gail Brown	2630. Paul E. Castle II	2735. Clay Norris
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2428. Floyd E. Johnson	2530. Mabel R. Miller	2633. Sandra Sapiezna	2738. David MacDonald
2429. Laurene Miranda	2531. Terry Ballry	2634. William H. Ameling	2739. Steve Hanson
2430. Roberta Sue Barker	2532. Bruce Duffy	2635. Rolf Wargner	2740. Sue Dangle
2431. Guest of Rita Prince Winston	2533. Cheryl Cline	2636. Margaret Grady	2741. Dean C. Gannon
2432. Steven Fine	2534. Lynn Kuehl	2637. Scott Grady	2742. Loui Melzer
2433. Walt Liebster	2535. Terri Topolewski	2638. Steven Mayo	2743. Michael A. Hamilton
2434. Robert M. Eber	2536. Cullie Cullig	2639. Guest of Steven Mayo	2744. Jo Clayton
2435. Courtney Jackson	2537. Matthew J. Traub	2640. Michael D. Brown	2745. David Egge
2436. Barbara A. Berry	2538. Debbie Bush	2641. Linda M. Olson	2746. Paul Haveman
2437. Marion Zimmer Bradley	2539. Terry W. Kostik	2642. Robert L. Mayo	2747. Jaeline of Armida
2438. Mark C. Christensen	2540. Ronald E. Wert	2643. Sean Buckley	2748. Kim Phalen
2439. Linda A. Jamison	2541. Barbara E. Wert	2644. Pamela Miller	2749. Joy Hillestad
2440. Sue Kutzman	2542. James S. Scott	2645. Dineh Torres	2750. Frank Milstead
2441. Joyce Turner	2543. Melanie Scott	2646. Robert Bailey	2751. Jill Milstead
2442. D. E. Potter	2544. Sydney J. Van Scyoc	2647. Diana Bailey	2752. Carol Lynne Dabill
2443. Charles Carvalho	2545. Jim R. Van Scyoc	2648. Vikki R. Stroop	2753. Kathy Dean
2444. Cherie Wilkerson	2546. Sandra Van Scyoc	2649. Rebecca Matthews	2754. Robert Scherl
2445. Debbi Poole	2547. E. Michael Blake	2650. Herman R. Jacks	2755. Michael Seidner
2446. Clifton Cooper	2548. Thalia St. Lewis	2651. Chuck Dewey	2756. R. Watts
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2451. Pat Myskow	2553. Roger S. Wells	2656. David Taylor	2761. Hannah Whitney
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2457. Bruce Batschelder	2559. Robin DeVito	2662. Felicia Radzio	2767. Robert Wancea
2458. Don Markstein	2560. Guest of Robin DeVito	2663. Ursula Brice	2768. Bob Stahl
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	2570. Timothy Sean Smith	2674. Elizabeth C. Koening	

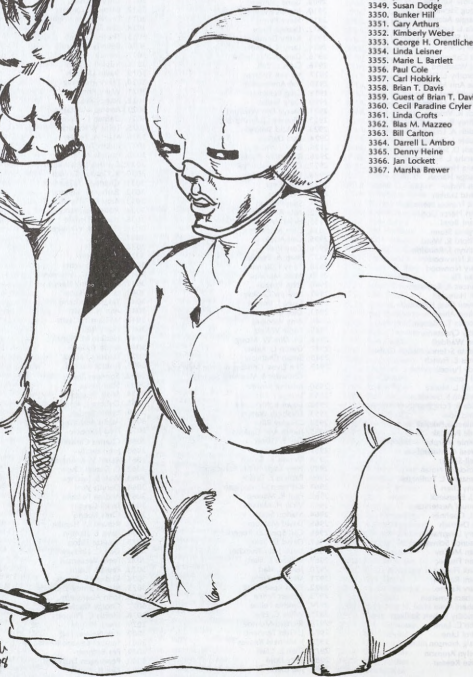
2778. E. D. Swenson
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3014. Kim Faske
3015. Theresa Sorrell
3016. Beverly L. Brandt
3017. Jeanan Jones
3018. Russell Letson
3019. David Deitsch
3020. Tar-Alym Krang
3021. Wally Ross
3022. Nancy Paez
3023. Andrea Montague
3024. Dannie C. Compton
3025. Todd V. Herrick
3026. Marc A. Testa
3027. Judith Tessler
3028. Pamela A. Miller
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3035. Harold Tisdale
3036. Robert J. Whitaker
3037. Bink
3038. Jack Jeffs
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3042. Judith Carol Bemis
3043. Leslie Dickson
3044. Takumi Shitano
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3046. William T. Cavitt
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 3191. Julie Watkins
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 3201. Scott W. Shoemaker
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 3207. Mary Ann Beam
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 3279. Gus Crissom
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 3281. Terry Gish
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 3286. Edith L. Crowe
 3287. Rita Terrell
 3288. Robert LeRoy Downs
 3289. Steve Fahnestalk



3290. Charles Seeing
 3291. Roger D. Burge
 3292. Gregory Ruffa
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WSFS

Constitution

•• as in effect until August 1978 and thereafter until amended ••

ARTICLE I — Name, Objectives, and Membership

- SECTION 1:** The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS.
- SECTION 2:** WSFS is an unincorporated literary society whose functions are:
- A. To choose the recipients of the annual Science Fiction Achievement Awards (the Hugos),
 - B. To choose the locations and Committees for the annual World Science Fiction Conventions,
 - C. To attend those Conventions, and
 - D. To perform such other activities as may be necessary or incidental to the above purposes.
- SECTION 3:** The Membership of WSFS shall consist of all people who have paid membership dues to the Convention Committee of the current World Science Fiction Convention.
- SECTION 4:** Authority and responsibility for all matters concerning the Convention, except those reserved herein to the Society, shall rest with the Convention Committee, which shall act in its own name and not in that of the Society.
- SECTION 5:** Each Convention Committee should dispose of surplus funds remaining after accounts are settled for the current Convention for the benefit of the membership of the Society as a whole, and should publish or have published by the following Convention Committee a final financial report.

ARTICLE II — Science Fiction Achievement Awards (the Hugos)

- SECTION 1:** Selection of the Science Fiction Achievement Awards, known as the Hugos, shall be made as follows in the subsequent Sections of this Article.
- SECTION 2:** *Best Novel:* A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year. A work originally appearing in a language other than English shall also be eligible in the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of his work from consideration if he feels that that version is not representative of what he wrote. The Convention Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the story is within five thousand (5,000) words of the new category limits.
- SECTION 3:** *Best Novella:* The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.
- SECTION 4:** *Best Novelette:* The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.
- SECTION 5:** *Best Short Story:* The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.
- SECTION 6:** *Best Dramatic Presentation:* Any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible.
- SECTION 7:** *Best Professional Artist:* An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during the previous calendar year.
- SECTION 8:** *Best Professional Editor:* The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year.
- SECTION 9:** *Best Amateur Magazine:* Any generally available non-professional magazine devoted primarily to science fiction, fantasy, or related subjects, which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year.
- SECTION 10:** *Best Fan Writer:* Any person whose writing has appeared in magazines of the type defined in Section 9 above.
- SECTION 11:** *Best Fan Artist:* An artist or cartoonist whose work has appeared through publication in magazines of the type defined in Section 9 above or through other public display during the previous calendar year. Any person whose name appears on the final Awards ballot for a given year under the Professional Artist category shall not be eligible for the Fan Artist Award for that year.

- SECTION 12:** *Additional Category:* Not more than one special category may be created by the current Convention Committee with nomination and voting to be the same as for the permanent categories. The Convention Committee is not required to create any such category; such action by a Convention Committee should be under exceptional circumstances only; and the special category created by one Convention Committee shall not be binding on following Committees. Awards created under this Section shall be considered to be Science Fiction Achievement Awards, or Hugos.
- SECTION 13:** *Name and Design:* The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Convention Committee may select its own choice of base design. The name (Hugo) and the design shall not be extended to any other award.
- SECTION 14:** *No Award:* At the discretion of an individual Convention Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be cancelled for that year. In addition, the entry "No Award" shall be mandatory in each category of Hugo on the final ballot. In any event, No Award shall be given whenever the total number of valid ballots cast for a specific category is less than twenty five percent (25%) of the total number of final Award ballots (excluding those cast for No Award) received.
- SECTION 15:** *Nominations and Voting:* Selection of nominees for the final Award voting shall be done by a poll conducted by the Convention Committee under rules determined by the Committee. Final Award voting shall be by mail, with ballots sent only to Society members. Final Award ballots shall include name, signature, address, and membership number spaces to be filled in by the voter. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus No Award. The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)). Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Convention Committee. Voters shall indicate the order of their preference for the nominees in each category.
- SECTION 16:** *Tallying:* Counting of all votes shall be the responsibility of the Convention Committee, which is responsible for all matters concerning the Awards. In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority vote winner is obtained.
- SECTION 17:** *Exclusions:* No member of the current Convention Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Convention Committee, then this exclusion shall apply to members of the Subcommittee only.

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ARTICLE III — Future Convention Site Selection

- SECTION 1:** The Society shall choose the location and Committee of the Convention to be held two (2) years from the date of the current Convention at the Business Meeting of the current Convention. Bids from prospective Committees shall be allowed on the ballot by the current Convention Committee only upon presentation of adequate evidence of an agreement with the proposed sites' facilities, such as a conditional contract or a letter of agreement. Voting shall be by mail or by ballot cast at the current Convention; with run-off ballot as described in Article II, Section 16; shall be limited to Society members who have paid at least five dollars (\$5.00) towards membership in the Convention whose site is being selected. The current Convention Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Convention. Each World Science Fiction Convention Committee shall provide a reasonable opportunity for *bona fide* bidding Committees for the Convention to be selected one year hence to make presentations.
- SECTION 2:** To ensure equitable distribution of sites, North America is divided into three (3) regions as follows:
Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states and provinces westward.
Central: Central America, Mexico (except as above), and all states and provinces between Western and Eastern regions.
Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward.
- SECTION 3:** Convention sites shall rotate in the order Western, Central, Eastern region. Bids from sites located out of rotation may be considered only if the rule of rotation is set aside by a three-quarters majority of those voting for site selection at the current Convention. In the event of such setting aside, the same motion shall establish where the rotation is to resume.
- SECTION 4:** A Convention site outside of North America may be selected by a majority vote at any Convention. In the event of such outside Convention being selected, there shall be an interim Continental Convention in the region whose turn it would have normally been, to be held in the same year as the overseas World Science Fiction Convention, with rotation skipping that region the following year. To skip a region without giving it an interim Continental Convention shall require a three-quarters majority vote. Selection of the site of such Continental Convention may be by vote of the Business Meeting or by such other method as the competing bidders might agree upon.
- SECTION 5:** With sites being selected two (2) years in advance, there are therefore at least two Convention Committees in existence at any given time. If one should become unable to perform its duties, the surviving Convention Committee shall determine what it is to do, by mail poll of the Society if there is time for one, or by decision of the Committee if there is not time.

THE BOOK OF ELLISON



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ARTICLE IV — Constitution and Powers of the Business Meeting

- SECTION 1:** Any proposal to amend the Constitution of WSFS shall require for passage a majority of all the votes cast on the question at the Business Meeting of the Society at which it is first debated, and also ratification by a simple majority vote of those members present and voting at a Business Meeting of the Society held at the World Convention immediately following that at which the amendment was first approved. Failure to ratify in the manner described shall void the proposed amendment.
- SECTION 2:** Any change to the Constitution of WSFS shall take effect at the end of the World Science Fiction Convention at which such change is ratified.
- SECTION 3:** This Constitution, together with all ratified amendments hereto, shall determine the conduct of the affairs of the Society. All previous Constitutions, By-Laws, and resolutions of WSFS are hereby revoked.
- SECTION 4:** Business Meetings of the Society shall be held at advertised times at each World Science Fiction Convention. The current Convention Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with *Robert's Rules of Order, Newly Revised*, and such other rules as may be published by the Committee in advance.
- SECTION 5:** The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, shall be printed by the current Convention Committee, distributed with the Hugo nomination ballots, and printed in the Convention book, if there is one.

BUSINESS PASSED ON TO IGUANACON

The first two items below are amendments to the WSFS Constitution that were first passed at SunCon. They are to be considered for ratification at IguanaCon and will take effect if ratified in accordance with Article IV, Sections 1 and 2, of the WSFS Constitution. Items 3 and 4 are committees that were created at SunCon and may report to IguanaCon.

- ITEM 1:** MOVED, to amend Article II, Section 9, of the WSFS Constitution by deleting the existing Section and inserting the following text:

SECTION 9: *Best Fanzine:* Any generally available fannish publication devoted to science fiction, fantasy, or related subjects which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year. The words "fanzine" and "fannish" shall be defined only by the will of the membership, and the Convention Committee shall impose no additional criteria.

The intent of this amendment is to eliminate disputes over what falls into the present "Amateur Magazine" category and what "amateur" and "professional" mean. The new version broadens the category to "fannish publication" and leaves definitions up to those nominating. This motion contains 59 words.

- ITEM 2:** MOVED, to amend Article III, Section 1, of the WSFS Constitution by adding the following text at an appropriate location:

To be eligible for site selection, a bidding Committee must state the rules under which the Convention Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding Committee to any member of the Society on request.

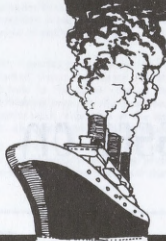
The intent of this amendment is to make available information on how a Convention Committee will be managed. For example, whether a chairman holds their position permanently or is periodically elected by the committee. This motion contains 71 words.

- ITEM 3:** A report by the Committee created at SunCon to begin drafting a new Constitution for the Society incorporating certain matters pertaining to the permanent organization of the Society. The committee consists of the following: Robert Hillis, Chairman; Laurence Smith, Secretary; Greg Bennett; Greg Brown; Meade Frierson, III; Carey Handfield; Anthony Lewis; Donald Lundry; John Millard; Robert Pavlat; Bruce Pelz; Larry Propp; George Scithers; Patricia Taylor; and Peter Weston. The committee may be contacted through its Secretary at 194 East Tulane Road, Columbus, OH 43202 USA. The committee was formed when the following motion was PASSED at SunCon:

Therefore, let it be resolved that a special Committee be created by the Business Meeting at the 35th World Science Fiction Convention (SunCon) to write a proposed new Constitution

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for the World Science Fiction Society which shall incorporate the changes in structure discussed previously and to make such editorial alterations in the existing articles as to eliminate contradictions. The revised Constitution shall contain no changes in the purposes of the Society, the Hugo Awards, or the site selection process except as may be specifically authorized in this report (refers to the report of the committee on the permanent organization of WSFS created at MidAmeriCon).

Since it was not an amendment to the Constitution, the above motion took effect immediately creating the committee.

ITEM 4:

A report by the special Committee created at SunCon to consider a reworking of Article II, Section 7, the Best Profession Artist Hugo. The committee consists of the following: James Hudson, Chairman; George Flynn; Steve Miller; Rick Sternbach; and Andrea Mitchell. The committee can be contacted through its chairman at 33 Unity Avenue, Belmont, MA 02178 USA. The committee was created after a motion was TABLED to replace the current Article II, Section 7, of the WSFS Constitution with the following and renumbering subsequent sections:

Section 7: *Best Color—Book:* A piece of science fiction or fantasy art done in full color and appearing for the first time during the previous calendar year. A piece of art may be eligible only once. Publication date or exhibition date in a convention art show or gallery take precedence over copyright date. An artist may withdraw a piece from consideration if he or she feels that the version is not representative of his or her art. The convention committee may relocate art into a more appropriate category if it feels that it is necessary.

Section 8: *Best Color—Magazine or other:* The rules shall be the same as for Best Color—Book, but applied to color art work done for magazines, private sales, exhibitions, or other uses. Three-dimensional color art, such as jewelry, costumes, and other media are eligible in this category. For magazines, issue date takes precedence.

Section 9: *Best Monochrome:* The rules shall be the same as for Best Color—Book, but applied to all monochrome art work done for any exhibition, and including three-dimensional monochrome media.

Since the above motion was tabled at SunCon, it is dead but a similar motion may be introduced at IguanaCon.

FRIENDLY TEXAN PARTY

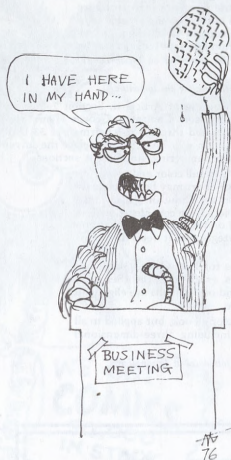
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PROPOSED BUSINESS MEETING RULES

Under the authority of Section 4 of Article IV of the Constitution of the World Science Fiction Society as approved at SunCon, these Standing Rules are proposed to govern the conduct of the Business Meetings of the Society, and of debate at those Meetings. These Standing Rules, if adopted, do not constitute amendments to the Society Constitution; therefore, they become effective immediately upon adoption and will remain in effect until altered, suspended or rescinded by the actions of a future Business Meeting. This body of Standing Rules incorporates those used at MidAmeriCon and SunCon, with modification and additions by and from Larry Smith and Bob Hills.

- RULE 1:** Business of the Annual Meeting of the World Science Fiction Society shall be transacted in two or more sessions called a Preliminary Business Meeting and one or more Main Business Meetings. The first session shall be designated as the Preliminary Business Meeting. At least eighteen (18) hours shall elapse between the Preliminary Business Meeting and the one or more Main Business Meetings.
- RULE 2:** The Preliminary Business Meeting may not pass, reject, or ratify amendments to the Constitution, but the motions to "object to consideration" to "table" and to "refer to committee" are in order. The Preliminary Business Meeting may alter or suspend any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at this Meeting with the consent of the original maker. Absence from this Meeting of the original maker shall constitute consent to amendment and to such interpretations of the intent of the motion as the Presiding Officer or the Parliamentarian may in good faith attempt.
- RULE 3:** The deadline for submission of new business at any World Science Fiction Convention Business Meeting shall be not later than fifteen (15) days prior to the first announced session of the Business Meeting of that Convention, and the required number of copies as set forth in **Rule 4** below shall be mailed directly to the Presiding Officer of the Business Meeting on or before that date. *[However, see Note below.]* The current Convention Committee shall publish the address of the Presiding Officer as soon as said Presiding Officer has been appointed.
- NOTE —** The rule immediately above will not apply to the IguanaCon Business Meeting because it was not published early enough. To submit new business for the IguanaCon Business Meeting, the required number of copies must be delivered to the convention headquarters addressed to the attention of the Presiding Officer by 5PM, Thursday, 30 August 1978.
- RULE 4:** Six (6) identical legible copies of all proposals requiring a vote shall be submitted to the Presiding Officer before the deadline given in **Rule 3** above *[See also Note above]*. All proposals or motions of more than seventy-five (75) words shall be accompanied by at least one hundred additional identical, legible copies for distribution to and intelligent discussion by the Meeting attendees. All proposals or motions shall be legibly signed by the maker and at least one seconder. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda. The Presiding Officer will reject as out of order any proposal or motion which is obviously illegal or hopelessly incoherent in a grammatical sense.

- RULE 5:** Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to each section. Time shall be allotted equally to both sides of a question. Time spent on points of order or other neutral matters arising from a motion shall be charged one half to each side. The Preliminary Business Meeting may alter these limits for a particular motion by a majority vote.
- RULE 6:** Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as above.
- RULE 7:** An amendment to a main motion may be changed only under those provisions allowing modification through the consent of the maker of the amendment, i.e. second order amendment motions are not allowed.
- RULE 8:** A person speaking to a motion may not immediately offer a motion to close debate or to refer to a committee. Motions to close debate will not be accepted until at least one speaker from each side of the question has been heard, nor will they be accepted within one minute of the expiration of the time allotted for debate on that motion. The motion to table shall require a two-thirds vote for adoption.
- RULE 9:** In keeping with the intent of the limitations on debate time, the motion to postpone indefinitely shall not be allowed.
- RULE 10:** A request for a division of the house (an exact count of the voting) will be honored only when requested by at least ten percent (10%) of those present in the house.
- RULE 11:** These Standing Rules, and any others adopted by a Preliminary Business Meeting, may be suspended for an individual item of business by a two-thirds majority vote of those present.
- RULE 12:** The sole purpose of a request for a "point of information" is to ask the Presiding Officer or the Parliamentarian for his opinion of the effect of a motion or for his guidance as to the correct procedure to follow. Attempts to circumvent the rules of debate under the guise of "points of information" or "points of order" will be dealt with as "dilatatory motions" as specified in *Robert's Rules of Order, Newly Revised*.
- RULE 13:** Citations to Articles, Sections, or specific sentences of the Society Constitution are for the sake of easy reference only. They do not form a part of the substantive area of a motion. Correct numeration of Articles and Sections and correct insertions and deletions will be provided by the Secretary of the Business Meeting when the final Constitution as amended is Certified to the next WorldCon. Therefore, motions from the floor to renumber or correct citations will not be in order. The Secretary will also adjust any other Section of the Constitution equally affected by an amendment unless otherwise ordered by the Business Meeting. Any correction of fact to the Minutes or to the Constitution as published should be brought to the attention of the Secretary and to that of the next available Business Meeting as soon as they are discovered.
- RULE 14:** At all sessions of the Business Meeting, the hall will be divided into smoking and non-smoking sections by the Presiding Officer of the Meeting.
- RULE 15:** The motion to adjourn the Main Meeting will be in order at any time *after* the amendments to the Constitution proposed at the last WorldCon Business Meeting for ratification at the current Business Meeting have been acted upon. In other words, the Business Meeting is not required to finish its entire agenda.
- RULE 16:** The Staff of the Business Meeting shall also serve as official Tellers of the WorldCon site selection ballots. At the end of mail balloting, all site selection ballots received shall be sequestered until the Business Meeting staff can take possession of them; the same shall obtain for those ballots cast in person at the current WorldCon. All site selection ballots shall be counted by the Staff of the Business Meeting at their convenience; final certification of the count shall be done in the presence of one witness from each bidding committee who shall be sworn to secrecy with respect to the results of the voting until such time as the results are officially announced at the Site Selection Meeting.
- RULE 17:** If time permits at the Site Selection Meeting, bidders for the convention one year beyond the date of the WorldCon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.
- RULE 18:** In the event that an Overseas site is selected for any Worldcon, the selection of a site for an interim Continental Convention (sometimes referred to as a NASFiC) will then be in order. Voting for a NASFiC site shall be limited solely to those persons physically present at the Site Selection Meeting. Voting shall be by secret ballot, and the doors of the hall shall be sealed at the beginning of the actual voting with no one permitted to enter or leave until the vote is completed and tallied. Those Committees bidding for a NASFiC shall be allotted five (5) minutes each at the Site Selection Meeting to make their presentations to the electorate.
- RULE 19:** These Standing Rules should be published by each Convention Committee at the same time as the current Constitution and pending amendments for ratification are published; i.e., on or with the Hugo nominations ballot and as part of the Convention Program Book.
- RULE 20:** These Standing Rules shall continue in effect until altered, suspended, or rescinded by the action of any Business Meeting. Amendment, suspension, or rescission of these Standing Rules may be done in the form of a motion from the floor of any Business Meeting made by any member of the Business Meeting, and such action will become effective immediately after the ending of the Business Meeting at which it was passed.

Proposed by: Robert L. Hillis
Presiding Officer, Iguacon B.M.

Laurence C. Smith
Secretary, Iguacon B.M.

Prepared: 13 October 1977 by L. C. Smith, Secretary of the MidAmeriCon, SunCon, and Iguacon Business Meetings. LCS
[Rule 1 added and some minor changes authorized May 1978 by Robert L. Hillis, Presiding Officer of the MidAmeriCon, SunCon, and Iguacon Business Meetings.]

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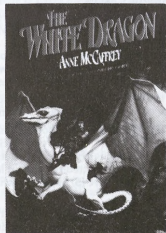
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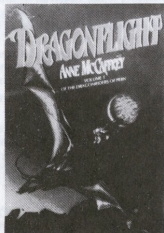
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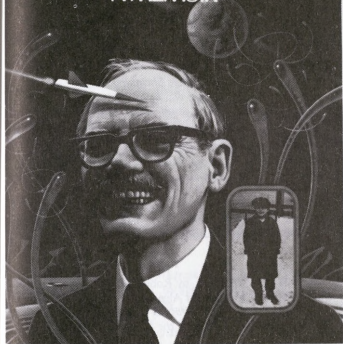
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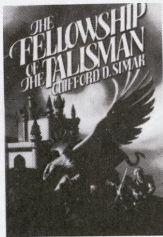
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Previous HUGO Winners

Every year at the WorldCon fandom gives its own Achievement Award — called the Hugo, after Hugo Gernsback, who supposedly Started It All back in 1926. The first awards were given in seven categories in 1953. Following a year's lapse in 1954, the Hugos have been given in every year since, and the nomination and awarding of the Hugos is a significant part of the work of the WorldCon.

Since the first awards, some of the categories have changed, and three new ones have been added. The awards themselves are a silvery rocket standing about 10" high without the base, which varies from year to year and committee to committee. They are cast today from the original molds made by Ben Jason for the 1954 Hugo (the 1953 ones were hand-tooled), and they are a slice of fanhistory—the tastes of fandom memorialized from 1953-1977.

1953

Number 1 Fan Personality: Forrest J. Ackerman
Best Interior Illustrator: Virgil Finlay
Best Cover Artist: Ed Emshwiller & Hannes Bok (tie)
Excellence in Fact Articles: Willy Ley
New Science Fiction Author or Artist: Philip Jose Farmer
Best Professional Magazine: *Galaxy & Astounding Science Fiction* (tie)
Best Novel: *The Demolished Man*, by Alfred Bester.

1954

No awards were given.

1955

Best Novel: *They'd Rather Be Right*, by Mark Clifton & Frank Riley
Best Novellette: "The Darfsteller," by Walter M. Miller, Jr.
Best Short Story: "Allamagosa," by Eric Frank Russell
Best Professional Magazine: *Astounding Science Fiction*
Best Illustrator: Frank Kelly Freas
Best Amateur Publication: *Fantasy Times* (James V. Taurasi, ed.)

1956

Novel: *Double Star*, by Robert A. Heinlein
Novellette: "Exploration Team," by Murray Leinster
Short Story: "The Star," by Arthur C. Clarke
Feature Writer: Willy Ley
Professional Magazine: *Astounding Science Fiction*
Illustrator: Frank Kelly Freas
Most Promising New Author: Robert Silverberg
Amateur Publication: *Inside Science Fiction* (Ron Smith, ed.)
Critic: Damon Knight

1957

Professional Magazine, U.S.: *Astounding Science Fiction*
Professional Magazine, British: *New Worlds*
Amateur Publication: *Science Fiction Times* (James V. Taurasi, ed.)

1958

Novel: *The Big Time*, by Fritz Leiber
Short Story: "Or All the Seas With Oysters," Avram Davidson
Professional Magazine: *Fantasy & Science Fiction*
Illustrator: Frank Kelly Freas
Motion Picture: *The Incredible Shrinking Man*
Most Outstanding Actifan: Walter A. Willis

1959

Novel: *A Case of Conscience*, by James Blish
Novellette: "The Big Front Yard," by Clifford D. Simak
Short Story: "That Hell-Bound Train," by Robert Bloch
Illustrator: Frank Kelly Freas
Professional Magazine: *Fantasy & Science Fiction*
Amateur Publication: *Fanac* (Ron Ellik & Terry Carr, eds.)
Most Promising New Author: Brian W. Aldiss

1960

Novel: *Starship Troopers*, by Robert A. Heinlein
Short Fiction: "Flowers for Algernon," by Daniel Keyes
Professional Magazine: *Fantasy & Science Fiction*
Amateur Publication: *Cry of the Nameless* (F.M. Busby, ed.)
Illustrator: Ed Emshwiller
Dramatic Presentation: *The Twilight Zone* (Rod Serling)
Special Award: Hugo Gernsback as "The Father of Magazine Science Fiction"

1961

Novel: *A Canticle for Leibowitz*, by Walter M. Miller, Jr.
Short Story: "The Longest Voyage," by Poul Anderson
Professional Magazine: *Analog*
Amateur Publication: *Who Killed Science Fiction?* (Earl Kemp, ed.)
Illustrator: Ed Emshwiller
Dramatic Presentation: *The Twilight Zone*

1962

Novel: *Stranger in a Strange Land*, by Robert A. Heinlein
Short Fiction: "The Hothouse Series," by Brian W. Aldiss
Professional Magazine: *Analog*
Amateur Magazine: *Warhoon* (Richard Bergeron, ed.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: *The Twilight Zone*

1963

Novel: *The Man in the High Castle*, by Philip K. Dick
Short Fiction: "The Dragon Masters," by Jack Vance
Dramatic Presentation: No Award
Professional Magazine: *Fantasy & Science Fiction*
Amateur Magazine: *Xero* (Richard & Pat Lupoff, Hob Stewart, eds.)
Professional Artist: Roy G. Krenkel
Special Hugos: P. Schuyler Miller (book reviewing)
Isaac Asimov (for being Isaac Asimov)

1964

Novel: *Way Station*, by Clifford D. Simak
 Short Fiction: "No Truce with Kings," by Poul Anderson
 Professional Magazine: *Analog*
 Professional Artist: Ed Emshwiller
 Book Publisher: Ace Books (Donald A. Wollheim, ed.)
 Amateur Publication: *Amra* (George Scithers, ed.)

1965

Novel: *The Wanderer*, by Fritz Leiber
 Short Fiction: "Soldier, Ask Not," by Gordon R. Dickson
 Professional Magazine: *Analog*
 Professional Artist: John Schoenherr
 Book Publisher: Ballantine Books (Ian & Betty Ballentine, ed.)
 Amateur Publication: *Yandro* (Buck & Juanita Coulson, eds.)
 Dramatic Presentation: *Dr. Strangelove*

1966

Novel: *And Call Me Conrad*, by Roger Zelazny; and *Dune*, by Frank Herbert (tie)
 Short Fiction: "Repent, Harlequin! Said the Ticktockman," by Harlan Ellison
 Professional Magazine: *If*
 Professional Artist: Frank Frazetta
 Amateur Publication: *ERB-dom* (Camille Cazedessus, ed.)
 Best All-Time Series: *The Foundation Trilogy*, by Isaac Asimov

1967

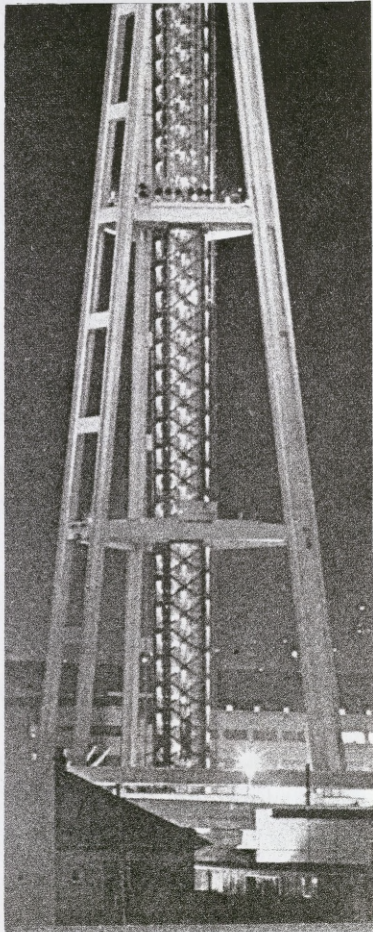
Novel: *The Moon is a Harsh Mistress*, by Robert A. Heinlein
 Novelette: "The Last Castle," by Jack Vance
 Short Story: "Neutron Star," by Larry Niven
 Professional Magazine: *If*
 Professional Artist: Jack Gaughan
 Dramatic Presentation: "The Menagerie" (*Star Trek*, Gene Roddenberry)
 Amateur Publication: *Niekas* (Ed Mesky & Felice Rolfe, eds.)
 Fan Artist: Jack Gaughan
 Fan Writer: Alexei Panshin

1968

Novel: *Lord of Light*, by Roger Zelazny
 Novella: "Weyr Search," by Anne McCaffrey, and "Riders of the Purple Wage," by Philip Jose Farmer (tie)
 Novelette: "Gonna Roll the Bones," by Fritz Leiber
 Short Story: "I Have No Mouth and I Must Scream," by Harlan Ellison
 Dramatic Presentation: "The City on the Edge of Forever" (*Star Trek*, Harlan Ellison)
 Professional Magazine: *If*
 Professional Artist: Jack Gaughan
 Amateur Publication: *Amra* (George Scithers, ed.)
 Fan Writer: Ted White

1969

Novel: *Stand on Zanzibar*, by John Brunner
 Novella: "Nightwings," by Robert Silverberg
 Novelette: "The Sharing of Flesh," by Poul Anderson
 Short Story: "The Beast That Shouted Love at the Heart of the World," by Harlan Ellison
 Dramatic Presentation: *2001: A Space Odyssey*
 Professional Magazine: *Fantasy & Science Fiction*
 Professional Artist: Jack Gaughan
 Amateur Publication: *Psychotic* (*SF Review* (Dick Geis, ed.)
 Fan Writer: Harry Warner, Jr.



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Fan Artist: Vaughn Bode
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1970

Novel: *The Left Hand of Darkness*, by Ursula K. LeGuin
Novella: "Ship of Shadows," by Fritz Leiber
Short Story: "Time Considered as a Helix of Semi-Precious
Stones," by Samuel R. Delany
Dramatic Presentation: television coverage of Apollo XI
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Science Fiction Review* (Richard E. Geis,
ed.)
Fan Writer: Bob Tucker
Fan Artist: Tim Kirk

1971

Novel: *Ringworld*, by Larry Niven
Novella: "Ill Met in Lankhmar," by Fritz Leiber
Short Story: "Slow Sculpture," by Theodore Sturgeon
Dramatic Presentation: No Award
Professional Artist: Leo & Diane Dillon
Professional Magazine: *Fantasy & Science Fiction*
Amateur Magazine: *Locus* (Charlie & Dena Brown, eds.)
Fan Writer: Dick Geis
Fan Artist: Alicia Austin

1972

Novel: *To Your Scattered Bodies Go*, by Philip Jose Farmer
Novella: "The Queen of Air and Darkness," by Poul Anderson
Short Story: "Inconstant Moon," by Larry Niven
Dramatic Presentation: *A Clockwork Orange*
Amateur Magazine: *Locus* (Charlie & Dena Brown, eds.)
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Fan Artist: Tim Kirk
Fan Writer: Harry Warner, Jr.

1973

Novel: *The Gods Themselves*, by Isaac Asimov
Novella: "The Word for World is Forest," by Ursula K. Le
Guin
Novelette: "Goat Song," by Poul Anderson
Short Story: "Eurema's Dam," by R.A. Lafferty, and "The
Meeting," by Fred Pohl & C.M. Kornbluth (tie)
Dramatic Presentation: *Slaughterhouse Five*
Professional Editor: Ben Bova (*Analog*)
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Energumen* (Mike & Susan Glicksohn,
eds.)
Fan Writer: Terry Carr
Fan Artist: Tim Kirk
John W. Campbell Award: Jerry Pournelle

1974

Novel: *Rendezvous with Rama*, by Arthur C. Clarke
Novella: "The Girl Who Was Plugged In," by James Tiptree, Jr.
Novelette: "The Deathbird," by Harlan Ellison
Short Story: "The Ones Who Walk Away from Omelas," by
Ursula K. LeGuin
Amateur Magazine: *Algol* (Andy Porter, ed.) and *Science
Fiction Review* (Dick Geis, ed.) (tie)

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**SEATTLE
IN
1981**

Professional Artist: Frank Kelly Freas
Professional Editor: Ben Bova
Dramatic Presentation: *Sleeper*
Fan Writer: Susan Wood
John W. Campbell Award: Spider Robinson, Lisa Tuttle (tie)
Gandalf Award: J. R. R. Tolkien

1975

Novel: *The Dispossessed*, by Ursula K. LeGuin
Novella: "A Song for Lya," by George R. R. Martin
Novelette: "Adrift Just Off the Islets of Langerhans," by Harlan Ellison
Short Story: "The Hole Man," by Larry Niven
Professional Artist: Frank Kelly Freas
Professional Editor: Ben Bova
Amateur Magazine: *The Alien Critic* (Dick Geis, ed.)
Dramatic Presentation: *Young Frankenstein*
Fan Writer: Dick Geis
Fan Artist: William Rotsler
John W. Campbell Award: P. J. Planger
Gandalf Award: Fritz Leiber

1976

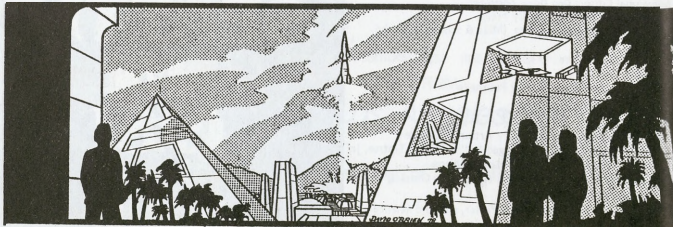
Novel: *The Forever War*, by Joe Haldeman
Novelette: "The Borderland of Sol," by Larry Niven
Novella: "Home is the Hangman," by Roger Zelazny
Short Story: "Catch That Zeppelin!," by Fritz Leiber
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Dramatic Presentation: *A Boy and His Dog*, (Harlan Ellison, L. Q. Jones)
Amateur Magazine: *Locus* (Charlie & Dena Brown, eds.)
Fan Writer: Dick Geis
Fan Artist: Tim Kirk
John W. Campbell Award: Tom Reamy
Gandalf Award: L. Sprague de Camp

1977

Novel: *Where Late the Sweet Birds Sang*, by Kate Wilhelm
Novella: "By Any Other Name," by Spider Robinson, and "Houston, Houston, Do You Read?," by James Tiptree, Jr.
Novelette: "The Bicentennial Man," by Isaac Asimov



Short Story: "Tricentennial," by Joe Haldeman
Dramatic Presentation: No Award
Amateur Magazine: *Science Fiction Review* (Dick Geis, ed.)
Professional Editor: Ben Bova
Fan Writer: Susan Wood and Dick Geis (tie)
Professional Artist: Rick Sternbach
Fan Artist: Phil Foglio
John W. Campbell Award: C. J. Cherryh
Gandalf Award: Andre Norton



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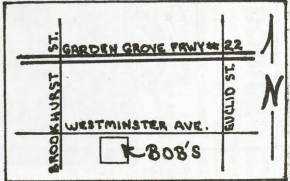
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WORLD SCIENCE FICTION CONVENTIONS

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1939	NYCON I, New York	Frank R. Paul	200	Sam Moskowitz
1940	CHICON I, Chicago	Edward E. Smith, Ph.D.	128	Mark Reinsberg
1941	DENVENTION, Denver	Robert A. Heinlein	90	Olton Wiggins
1946	PACIFICON I, Los Angeles	A.E. Van Vogt & E. Mayne Hull	130	Walt Daugherty
1947	PHILCON I, Philadelphia	John W. Campbell, Jr.	200	Milton Rothman
1948	TORCON I, Toronto	Robert Bloch & Bob Tucker	200	Ned McKeown
1949	CINVENTION, Cincinnati	Lloyd A. Eshbach & Ted Carnell	190	Don Ford
1950	NORWESCON, Portland	Anthony Boucher	400	Donald B. Day
1951	NOLACON, New Orleans	Fritz Leiber	190	Harry B. Moore
1952	CHICON II, Chicago	Hugo Gernsback	870	Julian C. May
1953	PHILCON II, Philadelphia	Willy Ley	750	Milton Rothman
1954	SFCon, San Francisco	John W. Campbell, Jr., Gary Nelson	700	Lester Cole
1955	CLEVENTION, Cleveland	Isaac Asimov	380	Nick & Noreen Falasca
1956	NEWYORCON, New York	Arthur C. Clarke	850	Dave Kyle
1957	LONCON I, London	John W. Campbell, Jr.	268	Ted Carnell
1958	SOLACON, Los Angeles	Richard Matheson	322	Anna S. Moffatt
1959	DETENTION, Detroit	Poul Anderson & John Berry	371	Roger Sims, Fred Prophet
1960	PITTCOON, Pittsburgh	James Blish	568	Dirce Archer
1961	SEACON, Seattle	Robert A. Heinlein	300	Wally Weber
1962	CHICON III, Chicago	Theodore Sturgeon	950	Earl Kemp
1963	DISCON I, Washington, D.C.	Murray Leinster	800	George Scithers
1964	PACIFICON II, Oakland	Edmond Hamilton, Leigh Brackett & Forrest J. Ackerman	523	J. Ben Stark
1965	LONCON II, London	Brian W. Aldiss	350	Ella Parker
1966	TRICON, Cleveland	L. Sprague de Camp	850	Ben Jason
1967	NYCON III, New York	Lester del Rey & Bob Tucker	1500	Ted White & Dave Van Arnam
1968	BAYCON, Oakland	Philip Jose Farmer & Walt Daugherty	1430	Bill Donaho, Alva Rogers & J. Ben Stark
1969	ST. LOUISCON, St. Louis	Jack Gaughan & Eddie Jones	1534	Ray & Joyce Fisher
1970	HEICON, Heidelberg	Robert Silverberg, E.C. Tubb & Herbert W. Franke	620	Manfred Kage
1971	NOREASCON, Boston	Clifford D. Simak & Harry Warner, Jr.	1600	Tony Lewis
1972	LACON, Los Angeles	Fred Pohl, Buck & Juanita Coulson	2007	Bruce Pelz
1973	TORCON II, Toronto	Robert Bloch & William Rotsler	2900	John Millard
1974	DISCON II, Washington, D. C.	Roger Zelazny & Jay Kay Klein	4435	Jay Haldeman & Ronald Bounds
1975	AUSSIECON, Melbourne	Ursula K. LeGuin, Susan Wood Mike Glicksohn & Donald Tuck	606	Robin Johnson
1976	MIDAMERICAN, Kansas City	Robert A. Heinlein & George Barr	2800	Ken Keller
1977	SUNCON, Miami Beach	Jack Williamson & Robert A. Madle	2000	Don Lundry
1978	IGUANACON, Phoenix	Harlan Ellison, Bill Bowers		Tim Kyger
1979	SEACON '79, Brighton, UK	Fritz Leiber, Harry Bell, Bob Shaw, Brian Aldiss		Peter Weston

1977 Hugo Nominees

BEST NOVEL OF 1977

- The Forbidden Tower* by Marion Zimmer Bradley (DAW Books)
Time Storm by Gordon R. Dickson (St. Martin's Press)
Dying of the Light by George R. R. Martin (Simon & Schuster, published as *After the Festival, Analog*, April-July, 1977)
Lucifer's Hammer by Larry Niven and Jerry Pournelle (Playboy Press)
Gateway by Frederik Pohl (St. Martin's Press, *Galaxy*, November, 1976-March, 1977)
 No Award

BEST NOVELLA OF 1977

- "A Snark in the Night" by Gregory Benford (*F&SF*, August, 1977, part of *In the Ocean of Night*, Dial Press)
 "The Wonderful Secret" by Keith Laumer (*Analog*, September-October, 1977, part of *The Ultimax Man*, St. Martin's Press)
 "Aztecs" by Vonda N. McIntyre (2076: *The American Tricentennial*, ed. Edward Bryant, Pyramid Books)
 "Stardance" by Jeanne & Spider Robinson (*Analog*, March, 1977)
 "In the Hall of the Martian Kings" by John Varley (*F&SF*, February, 1977)
 No Award

BEST NOVELETTE OF 1977

- "Ender's Game" by Orson Scott Card (*Analog*, August, 1977)
 "Prismatica" by Samuel R. Delany (*F&SF*, October, 1977)
 "The Ninth Symphony of Ludwig Van Beethoven and other Lost Songs" by Carter Scholz (*Universe 7*, edited by Terry Carr, Doubleday Books)
 "The Screwfly Solution" by Racoonia Sheldon (*Analog*, June, 1977)
 "Eyes of Amber" by Joan D. Vinge (*Analog*, June 1977)
 No Award

BEST SHORT STORY OF 1977

- "Jefty is Five" by Harlan Ellison (*F&SF*, July, 1977)
 "Lauralyn" by Randall Garrett (*Analog*, April, 1977)
 "Dog Day Evening" by Spider Robinson (*Analog*, October, 1977)
 "Time-Sharing Angel" by James Tip-tree, Jr. (*F&SF*, October, 1977)
 "Air Raid" by John Varley (as Herb Boehm, *Isaac Asimov's Science Fiction Magazine*, Spring, 1977)

No Award

BEST DRAMATIC PRESENTATION OF 1977

- Close Encounters of the Third Kind* (Columbia Pictures)
 "Blood! The Life and Future Times of Jack the Ripper" by Robert Bloch and Harlan Ellison (Alternate World Recordings)
The Hobbit (Rankin/Bass Productions)
Star Wars (Twentieth Century Fox)
Wizards (Twentieth Century Fox)
 No Award

BEST PROFESSIONAL ARTIST OF 1977

- Vincent Di Fate
 Stephen Fabian
 Frank Kelly Freas
 Rick Sternbach
 Michael Whelan
 No Award

BEST PROFESSIONAL EDITOR OF 1977

- James Baen (editor *Galaxy*, Ace Books)
 Ben Bova (editor *Analog*)
 Terry Carr (editor *Universe*)
 Edward L. Ferman (editor *F&SF*)
 George H. Scithers (editor *Isaac Asimov's Science Fiction Magazine*)
 No Award

BEST AMATEUR MAGAZINE OF 1977

- Don-O-Saur* (Don C. Thompson)
Janus (Janice Bogstad & Jeanne Gomoll)
Locust (Charles & Dena Brown)
Maya (Rob Jackson)
Science Fiction Review (Richard E. Geis)
 No Award

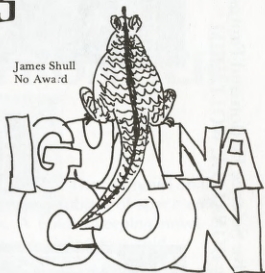
BEST FAN WRITER OF 1977

- Charles N. Brown
 Don D'Amassa
 Richard E. Geis
 Don C. Thompson
 Susan Wood
 No Award

BEST FAN ARTIST OF 1977

- Grant Canfield
 Phil Foglio
 Alexis Gilliland
 Jeanne Gomoll

James Shull
 No Award



NON-HUGO AWARDS

THE JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by Conde-Nast)

- Orson Scott Card ("Ender's Game," *Analog*, August, 1977)
 Jack L. Chalker (*A Jungle of Stars*, Ballantine, 1976)
 Stephen R. Donaldson (*Lord Foul's Bane*, Holt, 1977)
 Elizabeth A. Lynn ("We All Have To Go," *Future Pastimes*, ed. Scott Edelstein, 1976)
 Bruce Sterling ("Man-Made Self," *Lone Star Universe*, ed. by Steven Utley & Geo. Proctor)
 No Award

THE GANDALF AWARD FOR GRAND MASTER OF FANTASY

- Poul Anderson
 Ray Bradbury
 Ursula K. LeGuin
 Michael Moorcock
 Roger Zelazny
 No Award

THE GANDALF AWARD FOR THE BEST BOOK-LENGTH WORK OF FANTASY OF 1977

- A Spell For Chameleon* by Piers Anthony (Del Rey Books)
Lord Foul's Bane by Stephen R. Donaldson (Holt)
The Shining by Stephen King (Doubleday, Signet)
Our Lady of Darkness by Fritz Leiber (Berkley, published as *The Pale Brown Thing*, *F&SF*, January-February, 1977)
The Silmarillion by J.R.R. Tolkien (edited by Christopher Tolkien, Houghton-Mifflin)
 No Award

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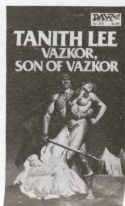
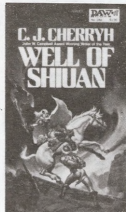
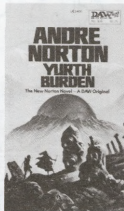
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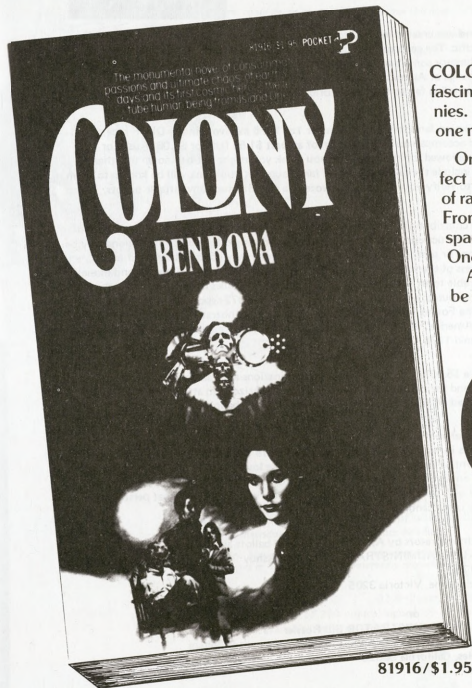
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VOTERS

Any fan active in science fiction fandom since September 1st, 1976 may vote in the DUFF race; ballots must be signed and accompanied by a donation of at least \$1.50 (US) or \$1.00 (Aust), or the equivalent. Each person is allowed only one vote. If you think you might not be known to either of the administrators, please include the name of a fan or fan group that you think will be known to them and that would be willing to verify your eligibility to vote. We cannot count unverifiable ballots.

DONATIONS

DUFF exists solely on the contributions of fans and always welcomes donations of money or auction material. There will be DUFF auctions at numerous conventions during this race; contributions may be brought to these conventions or sent to the Administrators. Anyone may contribute, even if ineligible to vote, and donations in excess of the voting minimum will be gratefully accepted. Cheques and money orders should be made payable to an Administrator, NOT to DUFF. Copies of trip reports by the first two winners have been contributed, all profits going to DUFF. The 1972 report "Lesleigh's Adventures Down Under (And What She Found There)" is available from the Administrators for \$1.00. The 1974 report "Emu Tracks Over America" is \$3.00 (US) or \$2.50 (Aust) from Leigh Edmonds. Christine's report will be available in mid-1978.

CANDIDATES

Each candidate has posted a \$5.00 bond, provided signed nominations and platforms and has promised (barring circumstances beyond their control) to travel to Phoenix, Arizona to attend the 1978 World-Con. Platforms are reproduced on the other side of this sheet, as is the ballot form.

VOTING

DUFF uses the Australian preferential ballot system to guarantee an automatic run-off and a majority win. You rank the candidates in your exact order of choice. If there is no absolute majority for one candidate after the first count of the votes, first-place votes of the lowest ranking candidate are dropped and the second-place votes on his ballots are assigned to the candidates named. It is important to vote for 2nd and 3rd place - if you wish to vote only for your first choice, you may, but if that person loses you have no choice between the other candidates.

DEADLINE

All votes must reach the Administrators by April 14, 1978. Send ballots and donations to

AUSTRALIAN ADMINISTRATOR Christine Ashby
PO Box 175
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or

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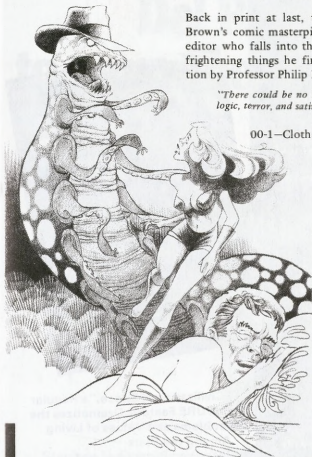
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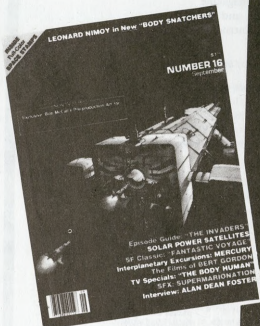
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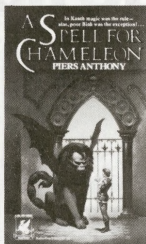
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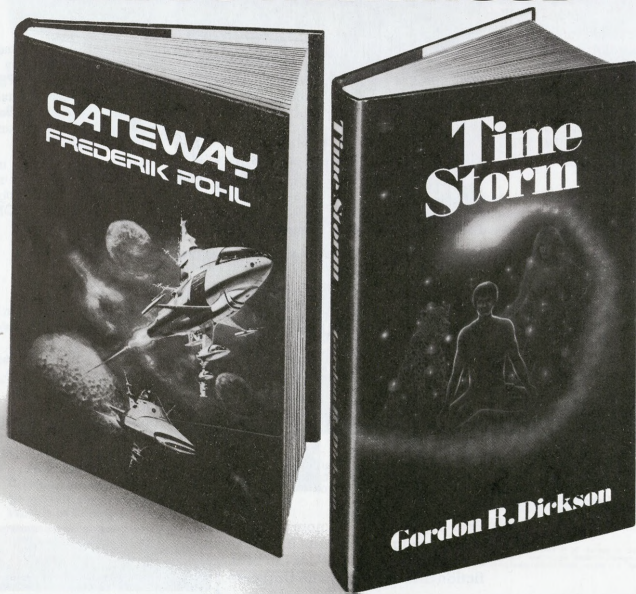
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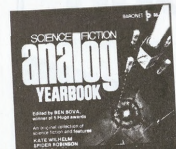
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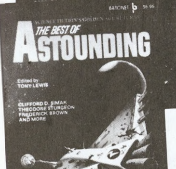
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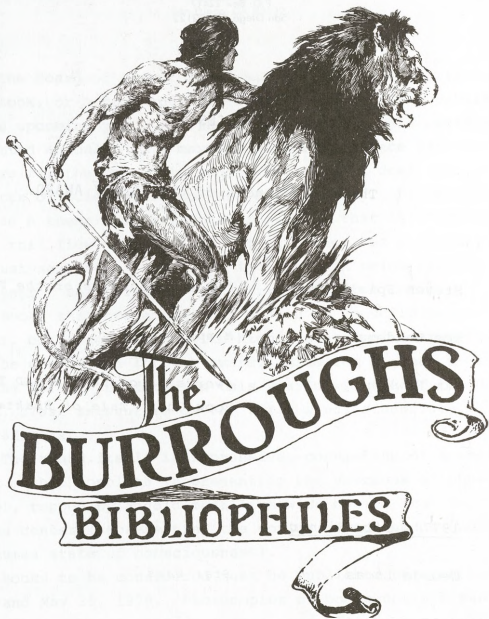


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1977's Sole Winner

George Lucas	<i>Star Wars</i>
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(See our other advertisement for further details on this award.)

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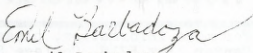
P.O. Box 22417
San Diego, CA 92122

The Board of Directors of S.A.S.A.S. may have missed your book, or a book you have written that will be published in the upcoming year, for the Galaxy Award. This award is presented annually to a maximum of three science fiction writers for the most outstanding novels that deal with the subjects of science fiction and spirituality. By spirituality, we mean a theme that presents *Spirit*, or that life-giving force that flows through all living things, as a reality and not just something read about in books. A prime example is last year's sole winner, *Star Wars*, by George Lucas.

Books that present higher states of consciousness to the reader, or communication with higher states of awareness, will also be considered for the award. Examples of what we are looking for can be found in this year's winners of the Galaxy Award, *Close Encounters of the Third Kind*, *Mindbridge*, and *Tale of Bhakta*.

The award itself is impressive, consisting of a solid black marble monolith (representing the vastness of physical space), topped by a gold medallion with a blue star sapphire in its center (representing the worlds beyond space and above the human state of consciousness).

Books to be considered must be published between June 1, 1978 and May 31, 1979. Photocopies of books not yet published, but certified by a publisher that they will be published in that time period, will be accepted at the sender's risk. We strongly encourage all publishers to submit their works. We look forward to seeing your talent.


Dr. Emil Barbadoza
Chairman, S.A.S.A.S.

* AggieCon X *

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March 29-April 1, 1979 Texas A&M University

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Artist GoH: To Be Announced

Toastmaster: Wilson Tucker

Texas Guests:

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Chad Oliver
Doug Potter
Mike Presley
George Proctor
Don Punchatz
Buddy Saunders
Roger Stine
Lisa Tuttle
Howard Waldrop

Odd (Even?) Facts

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Professional Art Display
Amateur Art Contest and Display
Dealers' Room
Masquerade Party and
Costume Contest
Banquet
Guests' Reception and
Autograph Party
Starship Design Contest
Auction
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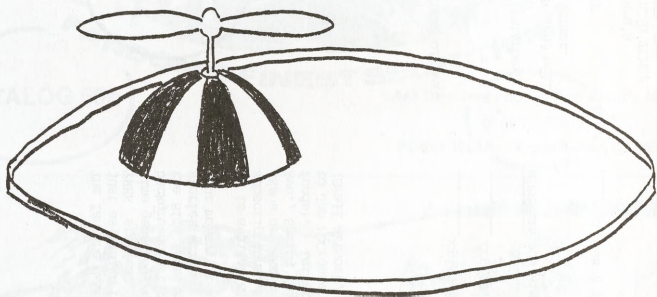
El Moola

Tickets are \$5.00 before March 16, 1979 and are \$6.00 thereafter. Dealers' tables are \$15.00 for the first table and \$10.00 for all additional tables.

For more information, please write AggieCon at the Memorial Student Center, Box 5718, College Station, TX 77844 or you can phone us at (713) 845-1515 and ask for Cepheid Variable. See you at Con!

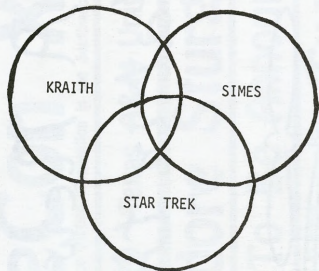
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It is available for accepted submissions or money; no subscriptions. File SASE for notification of the next issue or make checks payable to: Anne Golar, 30 S. Cole Ave., Spring Valley, NY 10977 (please make checks in U.S. funds). Letters of Comment and submissions should be sent to Jan McCrossen, 166 Western Ave., Albany, NY 12203. (Small artwork, india ink, in high demand.)

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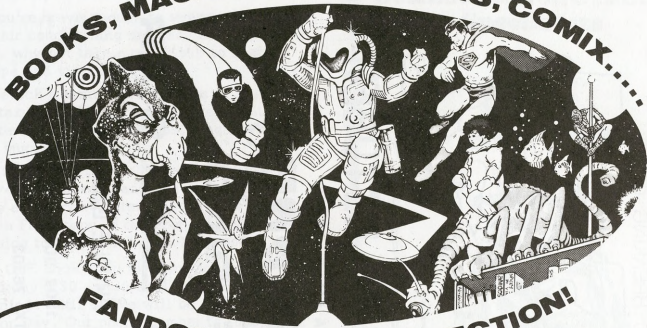
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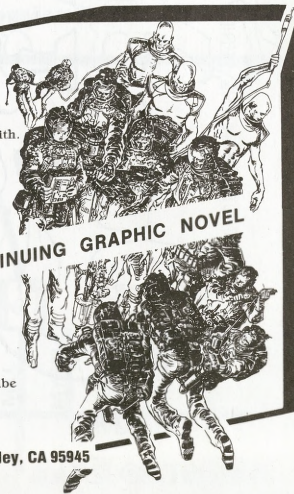
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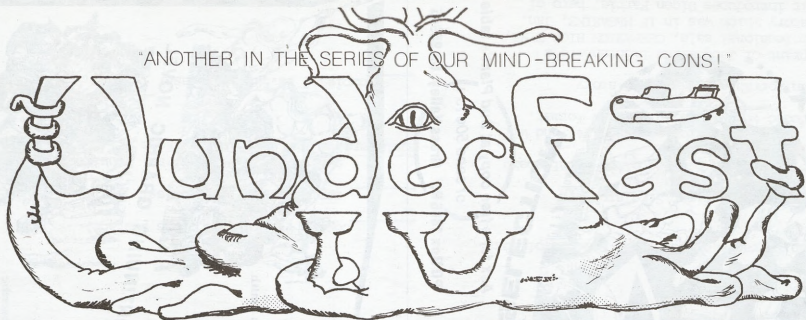


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Our Worldcon Philosophy

The Seattle in 1981 Committee is enthusiastic and eager to make the 39th Worldcon an enjoyable and memorable experience. In order to provide the environment, activities, entertainment, and atmosphere that a great Worldcon requires, we have been holding regular meetings for over a year to develop our operations, programming, guests, publications, and all of the other aspects of a Worldcon which we would have to be responsible for. *We are already working to ensure that attendees of our 1981 Worldcon will be able to experience and enjoy the con without unnecessary hassles.*

The Seattle Committee does not see the Worldcon as a spectacular circus. Although some Worldcon committees are predicting the attendance in 1981 to reach 10,000, and are basing their bids on huge convention centers capable of handling that number, we see that goal as neither reasonable (*considering the size of past Worldcons*) nor desirable. Seattle does have a beautiful convention center (*which, ever-prepared, we have reserved just in case*), but our committee intends instead to preserve the warm and friendly atmosphere characteristic of a fan-oriented convention, where old and new friends can meet, converse, learn, laugh, and enjoy their common interest in science fiction.

Seattle is a clean, friendly, unpolluted and modern city where spicy Douglas firs and clear blue lakes are interspersed with glass-walled skyscrapers. A *Harper's Magazine* survey named Seattle as "...the nation's most livable city..." and 1,200 association executives rate it as one of the top convention cities in America. At Worldcon time, in early September, the climate is characteristically mild and sunny.

The area's recreational possibilities are virtually limitless. You can explore lush forest trails of the North Cascades and Olympic Mountains, or the glaciers and ice caves of Mount Rainier (*an hour's drive from the Worldcon site*). For water sports enthusiasts, Seattle has several fresh-water lakes besides being nestled on the shores of Puget Sound. Enjoy a drive through the Olympic Rain Forest to the shores of the Pacific and be back at the Red Lion Hotel in time for dinner... if you're not too full of the delectable cockle clams you dug there. Salmon fishing is also world renowned.

You can ride the world's largest double-ended ferry boat, or take an excursion boat to an authentic Indian village for barbecued salmon and steamed clams. Or, within the city, you can tour historic Pioneer Square, its quaint waterfront shops, art galleries, sidewalk cafes, and Wax Museum; or visit the Seattle Center, site of the 1962 World's Fair — 74 acres of parks, fountains, and futuristic buildings housing the Pacific Science Center (amazing) and international shoppes and restaurants (excellent) or you could decide to dine atop Seattle's 600-foot monument to the future, the famous Space Needle (words escape us to describe this one).

The Facilities

Seattle is unique among the bidders for the 1981 Worldcon in that our bid is based on using a hotel, rather than a convention center, for our convention facilities.

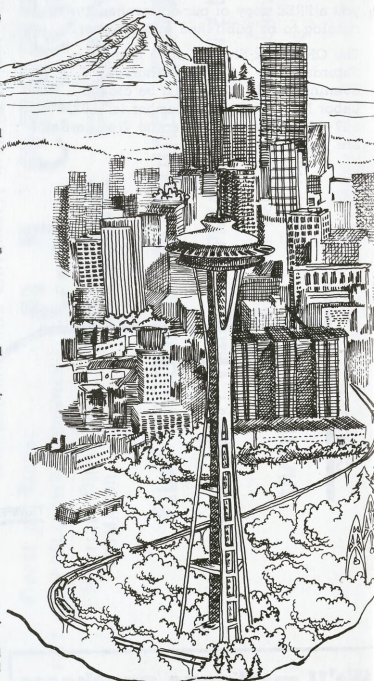
The Seattle Worldcon Committee has reserved the beautiful Red Lion Inn for the site for the 1981 convention. The Red Lion is large enough to accommodate all of the programming. The 14,000 square foot **Universe Ballroom** and 7,000 square foot **Galaxie Ballroom** are complemented by two 2,400 square foot **Saturn Rooms** and 25 smaller meetings rooms for between 25 and 100 people each.

Since we do not have to depend on a convention center for additional space, up to 2000 fans will be able to stay under the same roof where all convention events will be held. For overflow sleeping space, there are 1,400 additional rooms in nearby hotels, all providing free shuttle service to the Red Lion.

EVERYTHING IS GOING JUST FINE

THE COMMITTEE FOR SEATTLE IN NINETEEN EIGHTY ONE!

*Great Moments in Science Fiction
From those 'Great Moment' People!*



"Great moments," he says, "terrific. Something tells me that three years from now, these hills are gonna be crawling with science fiction fans."



The Red Lion's new tower, which has just been completed, makes it the largest hotel in the Northwest. The guest rooms are large and luxurious, the architecture is contemporary and elegant, the view from the glass-walled elevators, breathtaking. With two restaurants, three lounges, and several attractive shops, the Red Lion is everything one would expect in a Worldcon hotel.

But there's more! The staff is so interested in the convention that a representative from the Red Lion has decided to attend the Worldcon in Phoenix this year. The hotel is so convenient to Sea-Tac International Airport that, although there is a free shuttle to and from the terminal, it is within easy walking distance. The pool is enclosed in a unique wooded courtyard, and the halls of glass and rough-hewn timbers offer dozens of furnished alcoves perfect for all of those little informal fangatherings. A number of fine restaurants are within walking distance, in addition to the quick-snack fast food establishments, a pizza house, a family restaurant, and a large liquor store.

Our committee's enthusiasm for the Worldcon is backed by abundant expertise in running both Regional and World Science Fiction Conventions. Our Worldcon experience includes key operations personnel from both *MidAmeriCon* and *Suncos*, as well as working experience in eight previous Worldcons and members of the constitutional drafting committee for the World Science Fiction Society.

The Committee

Greg Bennett, Chairman

Steve Bard	John Brautlacht
Gordon Erickson	Jeff Frane
Loren MacGregor	Paul Novitski
Dennis Perna	Dixie Tourtellot
Becky Bennett	Larry Smith
Gary Farber	Cliff Wind
Herby Fairbanks	Bob Doyle
Lauraine Miranda	Jane Hawkins
Bill Seil	Ross Pavlac
William Warren	Tom Veal
Elizabeth Warren	Richard Wright

...and our honored Sage Advisor, **F. M. Busby**

How to Vote for SEATTLE IN 1981

Since Worldcon sites are selected two years in advance, you must be a member of the 1979 World Science Fiction Convention in order to vote. Both supporting and attending members can vote. Balloting is done by mail (ballots will be sent out in early 1979) and at the convention in Brighton, U.K. You can use the coupon below to join *Seacon '79*, the 1979 Worldcon.

Mail to: Tony Lewis PO Box 429 Natick, MA 01760
 Please enroll me as a member of *Seacon '79*
 \$ 7.50 Supporting \$15.00 Attending
 UNTIL DECEMBER 31, 1979

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 ADDRESS _____
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We look forward to seeing you in Seattle in 1981!

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IN MEMORIAM

Walt Richmond	April 14, 1977
Ben C. Ramey (pen name H. H. Hollis)	May 14, 1977
Henry Hasse	May 20, 1977
Raymond A. Palmer	August 15, 1977
Paul W. Fairman	October, 1977
William H. Butler	October 27, 1977
David McDaniel (pen name Ted Johnstone)	October 31, 1977
Tom Reamy	November 5, 1977
Dennis Wheatley	November 11, 1977
Donald B. Day	January 11, 1978
Joseph Ward Moore	January 29, 1978
Randy Rohrbough	January 30, 1978
Leigh Brackett	March 18, 1978
J. Francis McComas	April 19, 1978

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