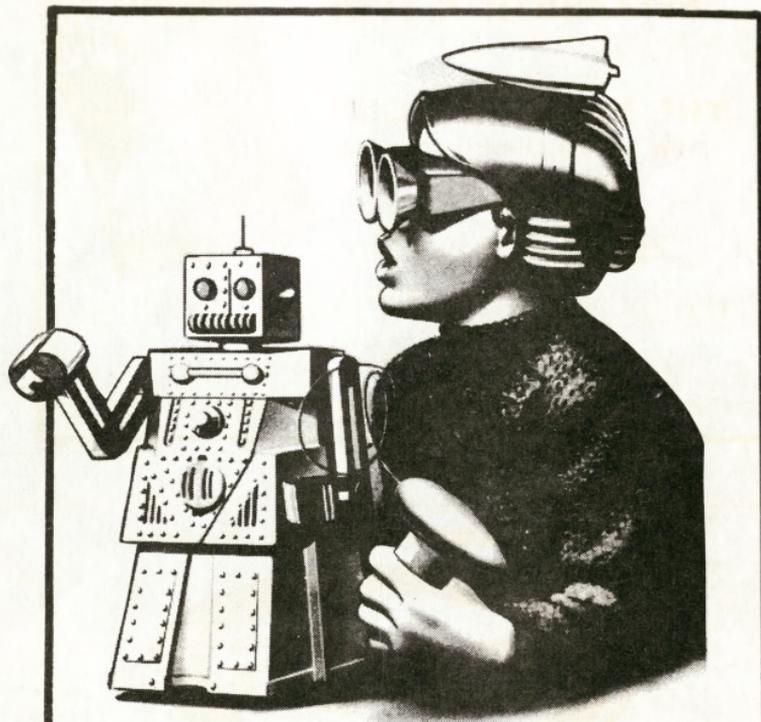




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ORYCON '80



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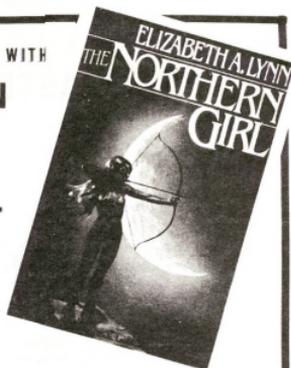
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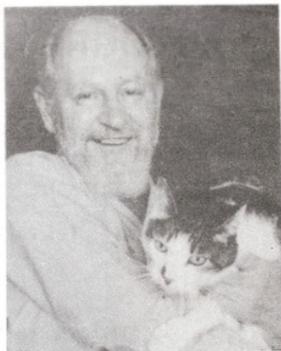
**445 SW YAMHILL**

**222-5461**

**On Morrison between 3rd & 4th**

## TOASTMASTER

F. M. BUSBY



by Bubbles Broxon

F. M. Busby started out as a child: the hero of his earliest story was a rosebush. Numerous intervening years have not altered the essential weirdness of his outlook. His characters live zigzag in time, skip among alternate universes, swap bodies, alter the fabric of reality, and, in one *memorable* story (Tell Me About Yourself) engage in a tender love affair. With a corpse. In a necrophiliac brothel. (Buz *knew* I was going to mention that one. You can relax, now, Buz.)

His first professional sale was in 1957. He found this out by seeing the magazine on the stands. Eventually he collected his ½¢/word. Though he had long been active in fandom, it took early retirement from Alaska Communications System and attendance at the 1971 Clarion-West Science Fiction Writing Workshop to begin selling in earnest. With several sales under his belt he returned to Clarion in 1972; his appearances at writing workshops now are in the teacher role.

He's a rather eclectic author. When I asked for a bibliography he paused, considered, and said, "I guess the easiest way would be to list things by universes."

The alien Demu menace human and humanoid civilization in the Barton books. *Cage a Man*, his first novel, was published by the SF Book Club in 1973. It was followed by *The Proud Enemy* (Berkley 1975) and *End of the Line*. All are included in *The Demu Trilogy*, Pocket Books 1980. The cover art on the earlier editions spawned the lasting association of Buz and lobsters. He has since sworn that *never*,

*never* again will he have a character describe aliens in terms of Earth animals. Admittedly, *Dans la Cage* (the French edition of *Cage*) did *not* feature lobsters. But the French are *so* romantic. . .

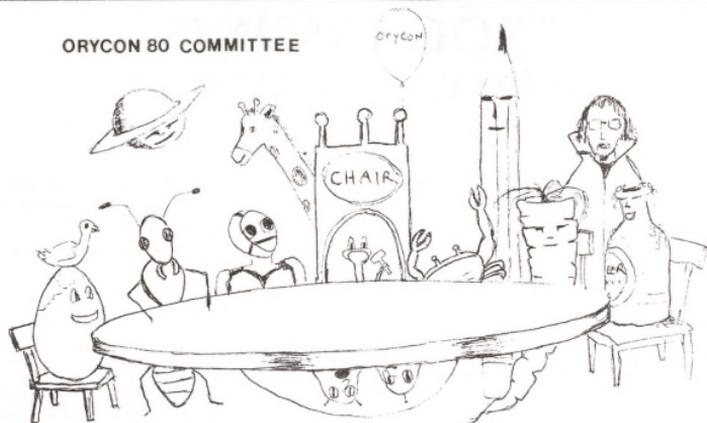
Ultimate Big Business/Repressive Government/Total Welfare is the antagonist in the Rissa books, which begin with *Rissa Kerguelen* (Berkley 1976). For reasons best known to the publisher it came out in two volumes, the second titled *The Long View*. In paperback it was fortunately re-united. *Zelde MTana*, a character appearing in *Rissa*, stars in her own book, published by Dell in 1980. *The Alien Debt*, a direct sequel to *Rissa*, is currently out to market, and *Tregare: The Pirate Years* is at present a gleam in Buz's eye.

A book fitting into its own individual universes (read it, you'll see) is *All These Earths*, Berkley 1978. *And It Comes Out Here* is a suspense book—and Buz remains in suspense wondering when it will sell. *Slow Freight to Forever* is in progress (slowly, and forever); *Worlds in My Mind*, a collection of shorter fiction, is also out to market.

Buz's stories have been translated into German, French, and Dutch. His approximately thirty shorter works, totalling some 100,000 words, have appeared in magazines and original anthologies. Thrice he has been included in "Best of the Year" volumes.

He lives in Seattle with his wife Elinor (also a writer) and a rather portly cat. Buz looks deceptively normal; the outside of his head is nowhere *near* as weird as the inside.

ORYCON 80 COMMITTEE



Bryce Walden . John Andrews . Debbie Cross . Sam Butler . Diana Tuttle . John Lorentz .  
Chairbeing                      Registrar                      Art Show                      Programming                      Publications                      Guest Liaison

Pam Davis .                      Anthony Pryor .  
Hospitality                      Dealers  
Hotel Liaison  
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AND: David Lokamp, Kevin Nelson, Lori Powers, Dwight Lay, Patty Smith,  
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We do hope that you will cooperate with the hotel on matters of standard rules of conduct, such as: no locking off the elevators; containing room parties by a reasonable hour; you will be responsible for any damages occurring in your sleeping rooms, please keep blades properly sheathed when in crowded areas. Thank you . . .

We will be free to enter all hotel businesses in garb EXCEPT the International Club which is a private club with over 2,000 dues paying members. The Club has Great food but is VERY expensive. It is open to the public on the basis of an Evening attire and jacket & tie dress code.

Many thanks to Jeff Levin of Pendragon Press who did the typesetting for this program book.

# PROGRAMING

## FRIDAY, NOVEMBER 14

12 noon Registration	<b>Registration</b> Ready, here they come with their money and questions.	4:30 pm Programming 1	<b>Fingerpainting</b> Take time to get to meet new people and create something at the same time.
2 pm Programming 2	<b>"If You Was a Moklin"</b> Radio dramatization of a Murry Leinster story.	5 pm Programming 2	<b>"The Stars are the Styx"</b> Radio dramatization of a Theodore Sturgeon story.
2 pm Games	<b>Games Room opens</b> A variety of items to keep your minds alert.	5 pm Programming 4	<b>Costuming Fans</b> Kris Reinke, Anne Davenport & Julie Horseshoulder explain & demonstrate how to make costumes quickly, cheaply and lovely.
2pm Video	<b>Video Room opens</b> See schedule for 24 hour a day offerings, (also on channel 4 in your sleeping room).	5 pm Group	<b>Charades</b> Groups battle with science fiction titles in a friendly game.
2:30 pm Programming 2	<b>"The Tunnel Under the World"</b> Radio dramatization of Frederick Pohl's story.	5:30 pm Programming 2	<b>"Honeymoon in Hell"</b> Radio dramatization of a Frederic Brown story.
3 pm Programming 2	<b>"The Moon is Green"</b> Radio dramatization of a Fritz Leiber story.	6 pm Programming 3	<b>Round 2 of the Genre Film Wars</b> Blake Mitchell, James Ferguson of <i>Fantastic Films</i> and Steve Dimeo of <i>Cinefantastique</i> look at the past year in film, who won, who lost and what's coming up in round three—1981.
3:30 pm Programming 2	<b>"How-2"</b> Radio dramatization of a Clifford Simak story.	6:30 pm Foyer	<b>Society for Creative Anachronism Demonstration of Medieval Combat</b>
4 pm Programming 2	<b>"The Defenders"</b> Radio dramatization of a Philip K. Dick story.	7 pm Programming 3	<b>Opening Ceremonies</b> Your first glimpse at the guests; their first look at you. Introductions and bad jokes. F. M. Busby holds the floor.
4 pm Hucksters	<b>Hucksters' Room opens</b> Run quickly while no one is at the con and buy now.	8 pm Artshow	<b>Artshow opens (1 hour)</b> Sneak a look at all the creative talent on display.
4:30 pm Programming 2	<b>"A Pail of Air"</b> Radio dramatization of a Fritz Leiber story.		

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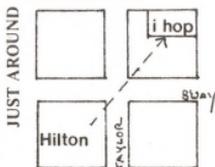


WE'RE OPEN

6 am



THE CORNER



Park & Yamhill

## Friday, cont.

- 8pm  
Programing 4      **Autograph Session #1 and SemiParty**  
The Authors who are here will sign books and chat for a few moments.
- 8pm  
Group              **Poul Anderson/Mildred Downey Broxon Duo Reading**  
From forthcoming work.
- 8pm  
Movies             See schedule for listings of movies.
- 8pm  
Hospitality        **Hospitality opens**  
Come and sample Orycon's famous hospitality.
- 8:30 pm            **Reading (R rated)**  
  
Blake Mitchell  
**Mimeo Machine #1**  
Learn how to run a mimeo and produce a fanzine
- 9 pm  
Group              **Phone Interview**  
  
Arthur C. Clarke
- 10 pm  
Programing 4     **Filksinging #1**  
Space is provided for those who wish to sing their favorite songs with others.

---

Sunn Musical Equipment Company donated the use of their equipment for Orycon (1979). This is a belated thank you which didn't get made last year, but for which we still are thankful for their assistance in helping to make Orycon happen.

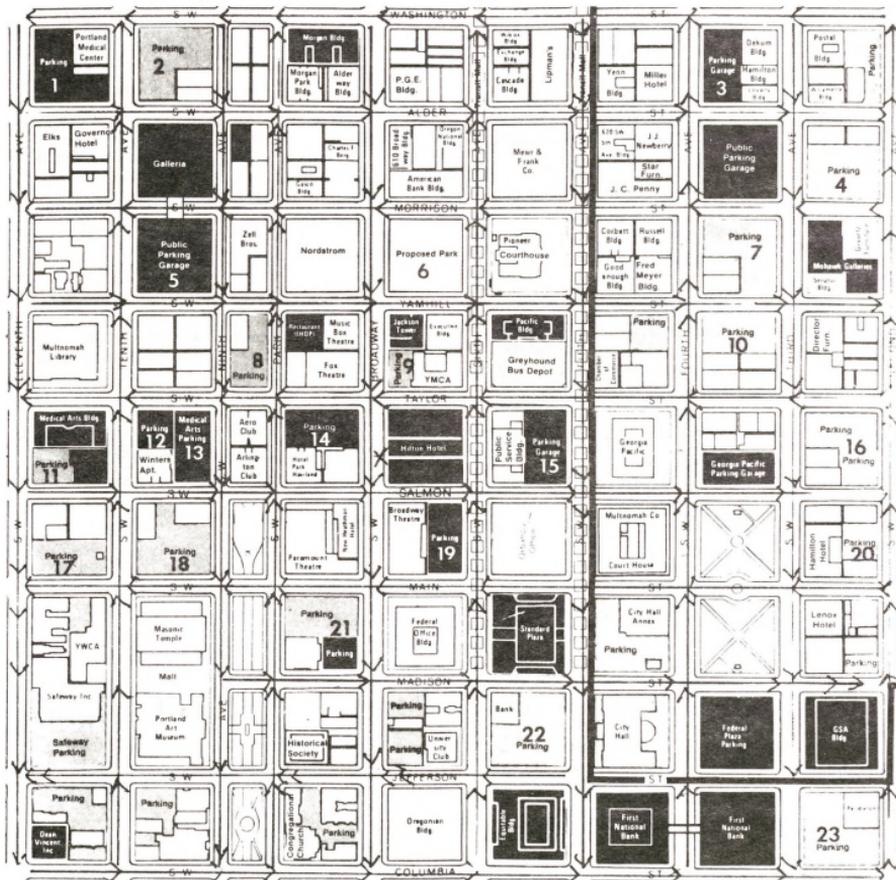
## Parking Lot List

1. City Center Medical Building  
Open: 7:30 am - 5:30 pm M-F  
Meter: Nights & Weekends \$1.50  
NO in & outs  
39 cars
2. Union Pacific Lot  
Open: 7:00 am - 5:00 pm M-F  
Meter: Nights & Weekends 25¢  
NO in & out  
90 cars
3. Central Plaza Parking  
Open: 7:00 am - 9:00 pm M&F  
7:00 am - 6:00 pm Sat  
FREE on Sun  
NO in & out; overnight OK but  
must advise  
200 cars
4. Capitol Parking  
Open: 5:00 am - 6:00 pm M-Sat  
Meter: Evenings & Sunday 25¢  
Overnight OK but must advise  
120 cars
5. Morrison Park West - Galeria  
Open: 7:30 am-7:30 pm M-Th  
7:30 am-10:00 pm F-Sat  
Meter: Nights & Sundays 25¢  
NO in & out  
592 cars
10. Downtown Parking  
7:30 am - 5:00 pm M-F  
12:00 noon - 5:00 pm Sat  
FREE: Sunday  
Overnight OK but must advise
16. Second & Salmon  
Open: 7:30 am - 6:00 pm M-F  
Overnight parking OK but must  
advise  
Weekends: FREE  
Overnight parking OK but must  
advise 45 cars
17. Courtesy Parking  
Open: 7:30 am - 5:30 pm M-F  
Meter: Nights & Sun 25¢  
100 cars
18. Barney's  
Open: 6:30 am - 5:00 pm M-F  
Meter: Nights & weekends 25¢  
30 cars
19. City Center Parking  
Open: 7:00 am - 1:00 am M-Sat  
Closed after 1:00 am  
Sunday FREE  
35 cars
20. Courtesy Auto Park  
Open: 7:30 am - 5:30 pm M-F  
Overnight OK but must advise
21. Capitol Parking  
Open: 7:30 am - 5:30 pm M-F  
Meter: Nights & weekend 25¢  
46 cars
22. Capitol Parking  
Open: 7:30 am - 6:00 pm M-S  
Meter: Nights  
50 cars
23. City Center Parking  
Open: 24 hours daily  
50 cars

Be it known, cars will be  
towed for nonpayment of fees.



# Parking Map of Downtown



# SATURDAY, NOVEMBER 15

- 8 am  
Movies See schedule for listings of movies.
- 8:30 am  
Registration Registration opens
- 9 am  
Programing 1 **Fandom Lives**  
An exposé on the aspects of fandom by Walter Coslet, R. Faraday Nelson & others.
- 9 am  
Programing 2 **Reading**  
Duane Ackerson
- 9 am  
Programing 3 **Hollywood Hotline**  
Fans have the chance to quiz Blake Mitchell and James Ferguson, two people who have been behind the scenes on more films than the SAG union rep, on who's doing what to whom, when, where and how often in Hollywood's headlong rush to discover SFX.
- 9 am  
Group **"And the Moon Be Still As Bright"**  
Radio dramatization of a Ray Bradbury story.
- 9 am  
Games **Games Room opens**  
More intellectual relaxations to steal your time.
- 9:30 am  
Programing 2 **Reading**  
George Guthridge
- 10 am  
Hucksters **Hucksters' Room opens**
- 10 am  
Artshow **Artshow opens**
- 10 am  
Programing 2 **Reading**  
George R. R. Martin
- 10 am  
Programing 3 **Paranoia as a Learning Tool in the 20th Century**  
Stepan Chapman, E. Jeff Gold, Paul F. Preuss discuss conspiracies as a means to learn and grow.
- 10 am  
Programing 4 **Science Fiction Poetry**  
Duane Ackerson, Walt Curtis, R. Faraday Nelson, John De Camp & Gene Van Troyer discuss the relationships which have developed.
- 10 am  
Foyer **Dowsing & Sensory Perception**  
Mike O. Doney will give a demonstration & talk about dowsing, Psi, math, quantum mechanics & relativity applied through thought/environment entrainment.
- 10 am  
Group **Mimeo #2**  
Your second big chance to learn secrets of mimeos & play.
- 10 am  
Video **Mt. St. Helens & other Volcanoes**  
Video coverage courtesy of O.M.S.I. A video lecture taught by Patty Smith.
- 10 am  
Hospitality **Hospitality opens**
- 10:30 am  
Programing 2 **Reading**  
Elizabeth A. Lynn
- 11 am  
Programing 1 **Philip K. Dick: An Understanding**  
R. Faraday Nelson and Tony Wolk discuss Dick's cosmos.
- 11 am  
Programing 2 **Reading**  
Vonda N. McIntyre



## Saturday, cont.

- 11 am **Mystery & Science Fiction**  
 Programming 3 **Connections**  
 Charles N. Brown, Frank Denton, Elizabeth A. Lynn, Richard Purtil & M. K. Wren discuss the cross-flow between the two genres.
- 11 am **Artists Selling Art**  
 Programming 4  
 Kipy Poyser, Darrell Anderson speak on selling artwork.
- 11 am **What Do People Want at a Con?**  
 Group  
 Input time for people to tell us what they want at a con.
- 11:30 am **Reading**  
 Programming 2  
 Elton Elliott
- 12 noon **Reading**  
 Programming 1  
 Eileen Gunn
- 12 noon **Art Techniques**  
 Programming 2  
 Vicki Poyser, Bill Grader, Signe Landon, Roscoe Wright and Darrell Anderson.
- 12 noon **Space Opera Still**  
 Programming 3  
 Poul Anderson, Elton Elliott & Steve Perry discuss where Space Opera is today.
- 12 noon **The City of the Future**  
 Programming 4  
 Slide-talk with Steffano Zegretti as he shows how the future is here today.
- 12 noon **Alice In Wonderland**  
 Foyer  
 A non-non lecture with George Guthridge concerning Alice, Lewis Carroll and tea.
- 12 noon **Collecting**  
 Group  
 Walter A. Coslet, Mike Horvat & others tell you how, why and answer questions.
- 12:30 pm **Reading**  
 Programming 1  
 Ursula K. Le Guin
- 1 pm **Swordswoman: Fact & Fancy**  
 Programming 1  
 Jessica Amanda Salmonson narrates a slide presentation on women warriors of history & legend.
- 1 pm **Reading**  
 Programming 2  
 R. Faraday Nelson
- 1 pm **Nutz & Bolts**  
 Programming 3  
 Jean Auel, F. M. Busby, Eileen Gunn, Vonda McIntyre & Susan Petrey discuss the ins and outs of being published & how to accomplish it.
- 1 pm **Linguistics/Interspecies**  
 Programming 4 **Communications**  
 Mildred Downey Broxon, Elinor Busby & Dean Ing discuss communication between different species.
- 1 pm **Society for Creative Anachronism**  
 Foyer **Demonstration of Medieval Combat**
- 1pm **Symposium about Science Fiction**  
 Group **Conventions**  
 This seminar is open to committee members & planners of sf cons. A sharing of expertise & experience.
- 1:30 pm **Reading**  
 Programming 2  
 Richard Purtil
- 2 pm **Costuming in SFX Films**  
 Programming 1  
 Blake Mitchell & James Ferguson of *Fantastic Films* narrate a behind the scenes look at the art of costume design in current SFX films. Many of the slides in this presentation have never been seen, plus peeks at future films.
- 2 pm **Reading**  
 Programming 2  
 Jessica Salmonson

## Saturday, cont.

- 2 pm  
Programming 3 **Anthropology & Science Fiction Connections**  
Jean Auel, George Guthridge & Ursula K. Le Guin relate anthropology to science fiction.
- 2 pm  
Programming 4 **Bioengineering**  
Paul Novitski, Linda Pasteur & others discuss developments in this field.
- 2 pm  
Foyer **Chinese Watercolor Demonstration**  
Wing K. Leong will do a demonstration of watercolor techniques.
- 2 pm  
Group **Life on a Space Colony**  
Local members of the L5 Society will postulate what life will be like on a space colony.
- 2 pm  
Looking Glass Bookstore **Autograph Session**  
Elizabeth A. Lynn
- 2:30 pm  
Programming 2 **Reading**  
F. M. Busby
- 2:45 pm  
Programming 2 **Reading**  
Stepan Chapman
- 3 pm  
Programming 3 **Fritz Leiber Interview**  
Steve Perry will ask those questions which you, hopefully, would have asked.
- 3 pm  
Programming 4 **Trivia Quiz #1**  
Milki Vernetti hosts round one of the trivia quiz.
- 3:15 pm  
Programming 2 **Reading**  
Dean Ing
- 3:45 pm  
Programming 2 **Reading**  
John De Camp
- 4 pm  
Programming 3 **Humor & Science Fiction**  
Poul Anderson, Dean Ing & Steve Perry discover the humor available in science fiction.

- 4 pm  
Programming 4 **Star Wars: Fans & Zines**  
Anne Davenport, Nancy Duncan & Tracy Duncan explore the world of Star Wars.
- 4 pm  
Group **Politics from the Groundswell Pressure Groups**  
The local L5 group explains their success in politics.
- 4 pm  
Hospitality **Artists Tea**
- 4:15 pm  
Programming 2 **Reading**  
Steve Dimeo
- 4:30 pm  
Programming 1 **Reading**  
Fritz Leiber
- 4:30 pm  
Programming 2 **Phone Interview**  
Robert Silverberg
- 5 pm  
Programming 3 **Fantasy - Today - Tomorrow**  
Mildred Broxon, Richard Kearns, Elizabeth A. Lynn, Richard Purtill & Marta Randall discuss the aspects of fantasy.
- 5 pm  
Group **Reading**  
Paul F. Preuss
- 5:25 pm  
Group **Reading**  
Gene Van Troyer
- 6 pm  
Programming 4 & Group **Autograph Session #2**  
There is a 3 book limit each time through the line please. This gives everyone a chance to see people, including the authors.
- 8 pm  
Programming 3 **Costume Dance**  
There will be judging, but the judges will be disguised. A live band will play.
- 9 pm  
Group **1950 WorldCon: Norwescon**  
30 years ago Portland had a worldcon. We salute those who were there. Maybe in 30 years . . .
- 9:30 pm  
Programming 4 **Filksinging #2**  
As on Friday night.

## SUNDAY, NOVEMBER 16

9 am  
 Programing 4 **Slide Show: A Tour of the Universe, pt. I: Macrocsmic Scale**  
 Starting with Earth, the moon, the inner planets. To Jupiter, stars, our Galaxy, Quasars, Black Holes, etc.

9 am  
 Artshow **Artshow opens**  
 closes at 3 pm

9 am See schedule for listing of movies.

10 am  
 Hucksters **Hucksters' Room opens**

This is your last big chance during this convention.

10 am  
 Programing 1 **Art Auction #1**

Feed an artist, decorate your living space.

10 am  
 Programing 2 **Short Story Workshop**

Edward Bryant, Eileen Gunn, George Guthridge & Sue Petrey work with budding authors.

10 am  
 Programing 3 **Horror/Fantasy**

Steve Dimeo, Fritz Leiber, George Martin & Blake Mitchell discuss the ins and outs involved.

10 am  
 Programing 4 **SF Publishing**

Elton Elliott tells some of what he knows about the world of what is being published and other items of interest.

10 am  
 Group **Trivia Quiz #2**

The grand wind-up of the trivia quiz.

10 am  
 Hospitality **Hospitality opens**

11 am  
 Programing 2 **Reading**

Walt Curtis

11 am  
 Programing 4 **Fanzines: A Whole World**

Walter A. Coslet, Denys Howard & others discuss fanzines.

11 am  
 Group **Medicine in the Future**

Debbie Cross, Pam Davis, Phyllis Eide & Steve Perry discuss the directions of medicine tomorrow.

11:30 am  
 Programing 2 **Reading**

Marta Randall

12 noon  
 Ballroom 2 **Movies**

Movies move to this room so more people can watch.

12:30 pm  
 Programing 3 **Banquet/Speeches**

Speeches will begin when banquet has finished. Speeches are open to all members of the convention.

4 pm  
 Programing 1 **Art Auction #2**

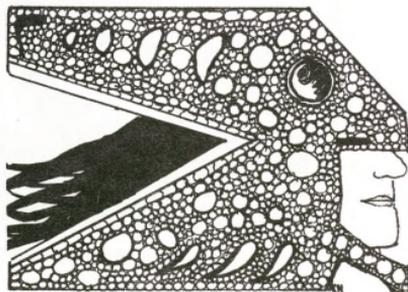
Your last chance to purchase original artwork.

5 pm  
 Programing 3 **Closing Ceremonies**

The usual thing in which we all get sentimental and swear to do it all again next year.

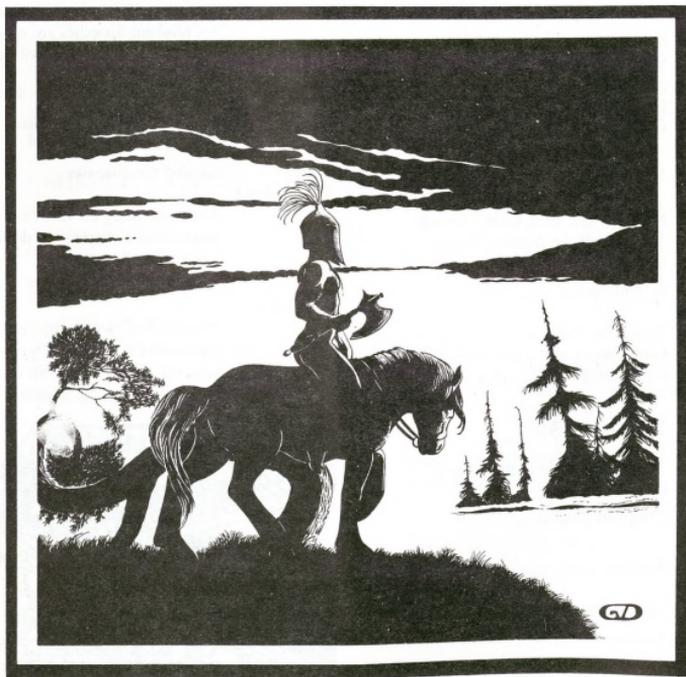
8 pm  
 Hospitality **Red Hour**

This years equivalent of the Drowned Duck Party. Open to all who still remain and wish to remain until Monday morning.





## GUEST of HONOR



## FRITZ LEIBER'S UNIVERSE

by Anne Hinds

The dinner party was small and relaxed. Lush greenery and a high glass ceiling above the diners made a tropical oasis of this small bit of San Francisco. Over coffee, the quiet conversation suddenly turned lively, with the introduction of a discussion-provoking question: given good health, would those present choose to live forever?

The others might have to contemplate before replying, but not Fritz Leiber. His reaction was as immediate as it was unequivocal: an enthusiastic "Yes."

He has already packed into one lifetime an amazing diversity of occupations, avocations and achievements. But with the possibility of eternity his imagination conjured up a dozen dreams of future feats for each one in the past. His unrelenting curiosity saw the unfolding of all possible futures. He would be time to write all the fantasies and fables already alive in his brain. Only such a Renaissance man as Fritz Leiber could contemplate a future stretching infinitely without having qualms about eventual boredom.

Over the past thirty years, Leiber's short stories and novels have ranged the universe and the ages. The fact that his physical being is anchored in the twentieth century has never prevented him from traveling everywhere and everywhen. The reader of his swashbuckling tales of Fafhrd and the Gray Mouser knows that certainly Leiber must have resided at some time in Lankhmar. Further, these stories stir in the reader's mind memories of having walked the shadowy lanes of that haunting city, as well. Leiber can make his readers homesick for places they've never been; for worlds that never were.

At last count, he has been awarded 9 Hugoes, 3 Nebulas, and 3 Lovecrafts, plus an array of science-fiction and fantasy's other most prestigious awards, including the award for best short fiction at the British Fantasy Society Con in Birmingham, England. This award, given October 4, 1980, is for "The Button Molder." "All that's not very important," he says.

But it is important as an indication that his genius for story-telling has not gone unrecognized.

In addition to having been widely anthologized, his works have (not frequently enough) been made into motion picture and television productions. His artistic ability has been noted with awards for his splatter-stencils and mobiles at two world science-fiction conventions. Both *Fantastic* (November 1959) and *The Magazine of Fantasy and Science Fiction* (July 1969) have honored him with special issues.

The Bachelor of Philosophy degree he received at the University of Chicago is usually, as he puts it, "corrected" to read Ph. D. He is very proud that his son Justin, *does* have a Ph. D. from that University, in addition to a Bachelor of Philosophy from Oxford. Publication of Justin's science-fiction novel *Beyond Rejection* gives Fritz the chance to claim that they are the only father-son science-fiction novelists.

While Leiber was living at 811 Geary Street in San Francisco, he used literary license to add a seventh story to that venerable building, which then became a character (along with its resident spectre) in a 1977 novel. Now he lives three blocks away on the same street. He spends many predawn and post-sunset hours enjoying a longtime hobby, astronomy, as he "keeps tabs on moon, planet, stars."

A more recent interest is in the patterns and significances of small numbers, such as the 1 through 6 ("not even 10!") on dice; the sequence in which different people tear the matches from paper matchbooks; or the order in which the stars of a constellation cross the sky. No fact, however small, is without interest. At some time in the future it may become a piece in the jigsaw puzzle of one of his stories.

Fritz Leiber is looking forward to seeing Mount St. Helens during his visit to Oregon for Orycon. Those devastated slopes may someday be woven into a tale from the infinite imagination of this master of fantasy.

# "A minor miracle?"

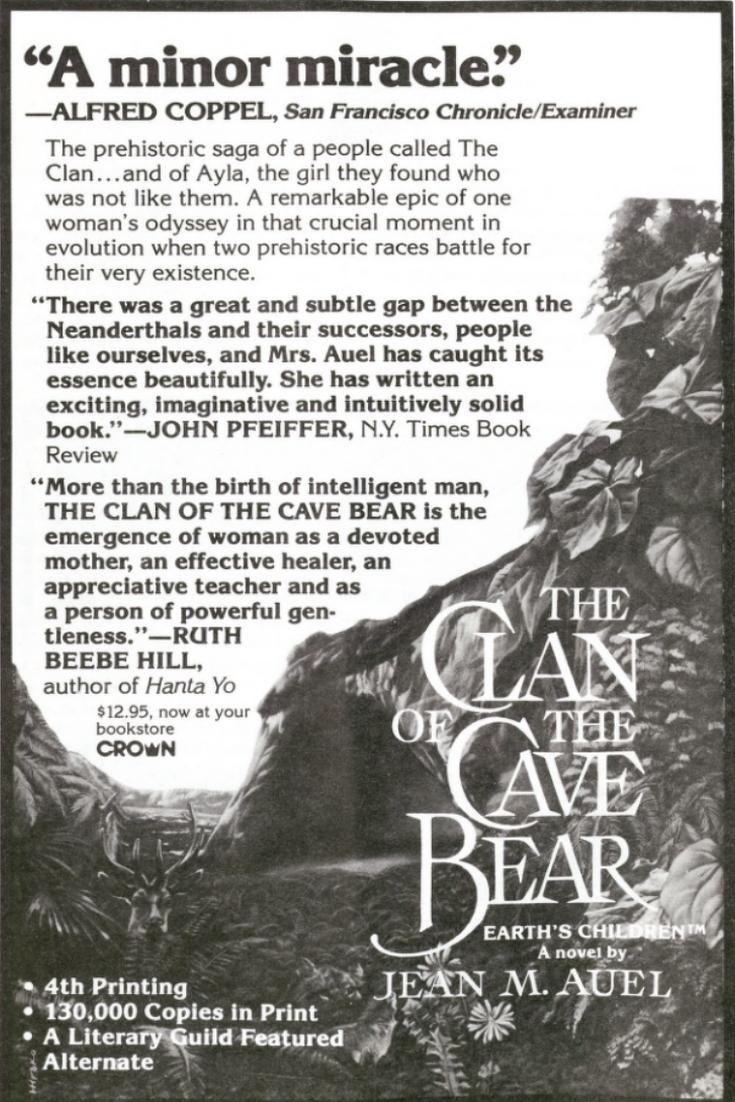
—ALFRED COPPEL, *San Francisco Chronicle/Examiner*

The prehistoric saga of a people called The Clan...and of Ayla, the girl they found who was not like them. A remarkable epic of one woman's odyssey in that crucial moment in evolution when two prehistoric races battle for their very existence.

"There was a great and subtle gap between the Neanderthals and their successors, people like ourselves, and Mrs. Auel has caught its essence beautifully. She has written an exciting, imaginative and intuitively solid book."—JOHN PFEIFFER, N.Y. Times Book Review

"More than the birth of intelligent man, **THE CLAN OF THE CAVE BEAR** is the emergence of woman as a devoted mother, an effective healer, an appreciative teacher and as a person of powerful gentleness."—RUTH BEEBE HILL, author of *Hanta Yo*

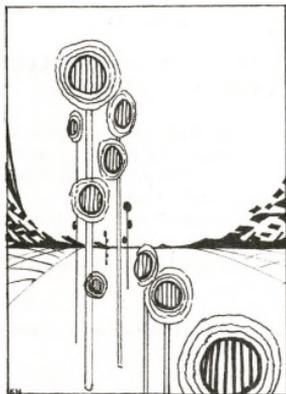
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#### Rumor #1

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# Endgames

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## MASQUERADE DANCE

Last year's masquerade dance was such a success that we've decided to have another. (Besides which, *any* excuse for a party is a *good* excuse for a party.) The time is Saturday night. We'll have the Hilton's beautiful Pavillion (Programming 3), the usual cash bar, and the promise of a *live* band. The band is Butte, which is fast developing a reputation in the Portland area. (At any rate, we think they're good.)

As we mentioned in the first progress report, there will be a costume contest—but there will *not* be a costume call. Instead, Orycon's invisible judges will be circulating throughout the (dance) and hospitality rooms. This should give them a better chance to judge such often-overlooked things as utility and detailing. And yes, characterization does count, so try to stay in yours!

Categories include Best of Show (of course), 'Least Humanoid,' and a few others the judges are still keeping quiet about.

Orycon's official photographer will be set up somewhere nearby, and we'd be grateful if you'd stop by and have your picture taken for our archives. Personal prints may be available, but you'll have to work that out at the time.

If you're interested in being a judge, be certain to sign in at the registration desk and pick up your entry number. If not, come in costume anyway. At Orycon, there's no such thing as an undesirable alien.

Keryl Kris Reinke

## SLIDE SHOW

### A TOUR OF THE UNIVERSE, PART I: MACROCOSMIC SCALE

Starting with the Planet Earth, this presentation shows features of the Earth, both natural and human-made, noticeable from Space. We then examine the Moon and the Inner Planets.

Recent satellite photos of Jupiter are shown, then the scale explodes as we study Stars (e.g., our Sun), our Galaxy, and finally Galactic Systems, Quasars, Black Holes, etc.

Bryce Walden



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The Ritual Suicide of the OryCon 80 Program Book Editor is scheduled for Saturday, 4:30 AM in the Red Room, 13th flr. All persons with complaints, suggestions, additions, deletions, spelling corrections, and content objections, are invited to come and air them at this time. Please be prompt. Tea will be served at 4:37 AM.

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Sunn Musical Equipment Company has donated the use of their equipment for Orycon 80. Thank you again from the Orycon 80 Committee.

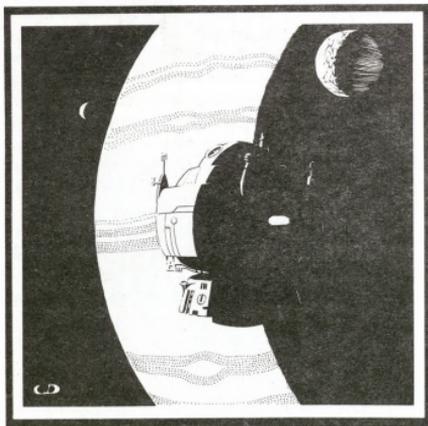
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### SYMPOSIUM ABOUT SCIENCE FICTION CONVENTIONS

*Bryce Walden, Chairbeing, OryCon '80, Moderator*

This seminar is open to Committee members and planners of science fiction conventions (e.g., OryCon, NorWesCon, V-Con, MosCon, Darkover MidWinter Festival, etc.). What are some of the problems we all face? Are there solutions some of us have found that the rest of us would find helpful?

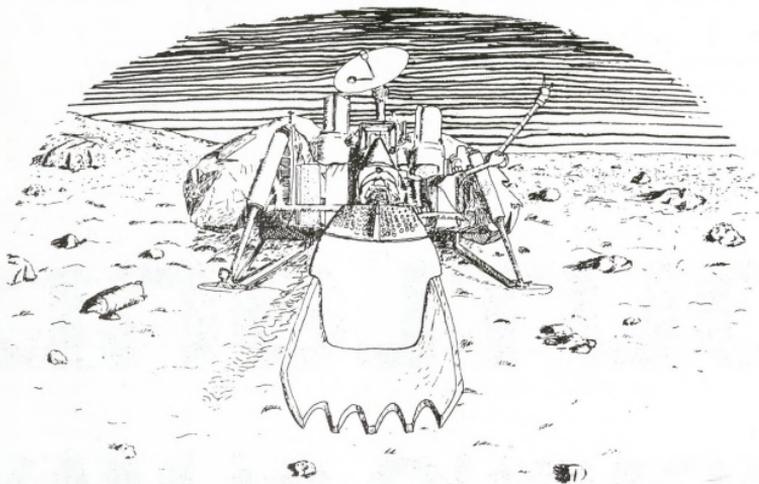
We don't wish to give away our unique ideas or special arrangements, but there are common problems and opportunities. We can all profit from sharing our expertise and experiences. Please attend if you've helped plan a convention.



# OUTLAND

## COMING IN MAY.

# VIKING



# WANTS YOU

NOW is the time to show strong support for space activities! The Viking Fund wants each of you to contribute a minimum of one dollar to the Viking Fund to assure the continued study of Mars for the next decade. Such a dramatic show of interest in space exploration would focus attention on other underfunded space projects. If the Fund is successful, one million dollars over the next ten years would be made available to NASA, to the Jet Propulsion Laboratory (Viking Mission Control), and to private Viking researchers to extend the analysis of the Viking data from Mars. And this is just the beginning. Thousands of space believers have responded to Viking's call, but many more must make their voices heard if space activities are to reach a high national priority. All contributors will receive regular updates of the progress of the Fund and of Viking, as well as an invitation to the dedication of the Fund to be held in Washington, D.C. this year. Perhaps you have spent your dollars to see the exciting fantasies of Star Wars and Star Trek; now you can spend your dollars for the exciting realities of exploring Mars. It may just be the best investment you'll ever make.

**The Viking Fund, P.O. Box 7655, Menlo Park, California 94025**

## FROM THE CHAIR

### Bryce Walden, Chairbeing

Science fiction fandom is an exceptionally skewed population. We tend not to be the "average." Science fiction fans tend to be more intelligent, more creative, more expressive, and more future- and space-oriented than "normal" people. But, because we keep our heads in the future, we tend to develop an Olympian perspective to current events, a kind of disdain and dismissal of the real world as-it-is-today. The fact is we *do* have a place in contemporary society. If we don't express ourselves, we are leaving a vacuum in modern discourse that will be filled with fools and charlatans, self-seeking politicians and entrepreneurs.

Current developments in the world could destroy the future we would prefer to see. Increased nuclear armaments and improved delivery systems cannot reduce the threat of nuclear holocaust. When confronted with such awesome power and Juggernaut craziness, we tend to throw our hands up in despair and say, "We have to live with it; there's nothing we can do." We not only have brains, but we've also had a lot of surrogate experience through our reading of science fiction. If we turn our heads away from the real problems, threats, and dangers facing us today, we're crippling our own society and condemning our descendants.

It's entirely possible the space program may be curtailed for another 20 years or so by short-sighted and narrowly self-serving economic pressures. Farsighted economic analysis indicates expansion into space would result in lower pollution on Earth and an economic boom more meaningful than the development of the New World by Europe in the 17th century. Space is full of raw materials and abundant solar energy. If we commit the time and energy to plant a seed in space, it will grow on its own to become a tree bearing multifarious fruits for the benefit of all human beings. If we do not raise our voices for the civilian exploration of space, we are leaving space only to the military. As it stands now, we may find ourselves trapped under orbital fortresses, squeezed-in and forced to stay Earthbound.

Oregon would be an ideal site for an experimental Solar Power Satellite and ground-based Rectenna system, and that's a *lot* cleaner than the coal and nuclear plants currently in operation or under consideration. An experimental program, large enough to be meaningful, could be in place in 5 years, with proper Federal research funding.

The Space Shuttle ought to have an active cooling system for its skin. Due to short-term political-economic interests, an unsatisfactory system of ablative tiles had to be substituted—considerably delaying our entry into space development and probably costing us more in the long run.

Funding has been lost for an exciting information-gathering satellite to fly *with* Halley's Comet (not just to flash by it) when it returns to our space. Development of an efficient ion-drive engine useful for solar system work and exploration was dropped. Funding for Solar Power Satellite research has fallen to a bare trickle.

These short-sighted political roadblocks happen because we have not taken the time to inform our congresspeople how important these things are. The office holder responds mainly to the loudest voices, and uninformed shouting is all that's heard when our voices are silent. One of the most efficient actions any one of us can take is simply to write our representative and express ourselves with logic and clarity.

Another important and direct way to let our opinions be known is to help the Viking Fund. Money sent to the Viking Fund goes directly to supporting reception and analysis of data already being sent to us from the Viking 1 Lander on Mars. The government has ceased funding this work. Information is being gathered by the Lander and sent back to Earth, vital information about seasons, weather, Marsquakes, photos, etc. Without our grassroots support, this priceless information about an alien world will fall on deaf ears. It's easy and cheap: the Viking Fund wants you to contribute \$1 or more to pay for this reception. Your dollars not only support this important space research, but they also represent a message to Congress and the world that you *do* care about space and you will support it given the chance. I sent them \$50 in my name, and \$50 in my father's name, who is a Buck Rogers fan from way back. And I'll probably send some more as soon as I recover from this convention. (The Viking Fund, PO Box 7655, Menlo Park, CA 94025).

# GUESTS!



**DUANE ACKERSON.** I was born in 1942 in NYC; grew up around the world as an army dependent. Attended George Washington U. in D.C. and the University of Oregon, where I received my BA (English) and MFA (creative writing). Was an avid reader of sf in my teens, and more or less abandoned it for a period of nearly a decade, going the "literary" route. Was an instructor and Assistant Professor of English, and Director of Creative Writing at Idaho State University, as well as, more recently, writer-in-residence at Willamette University in Salem, Oregon. From 1969 to 1977, I edited a literary magazine, *The Dragonfly*, putting out, among other things, several small press "firsts": *A Prose Poem Anthology* (1970) and "But Is It Poetry?": *An Anthology of One Line Poems* (1972), the latter even written up in the august *NY Times Book Review*. In recent years, more and more sf and fantasy began surfacing in my poetry and prose poetry/fiction, a tendency partially acknowledged by the last publication of *The Dragonfly*, an anthology of speculative poetry called *Rocket Candy* (1977).

**POUL ANDERSON's** first published story, "Tomorrow's Children," written with F. N. Waldrop, appeared in the March 1947 issue of *Astounding*. His first published novel was *Vault of the Ages* in 1952. He now has around 70 published books to his credit. Some of his better known works include the: Trader Van Rijn & Polesotechnic League series; Polesotechnic History series; Dominic Flandry series; the Hoka stories (written with Gordon R. Dickson); *Brain Wave*; *The Broken Sword*; *The High Crusade*; *Three Hearts and Three Lions*; *Operation Chaos*; *The Queen of Air & Darkness*; and *Tau Zero*. New books coming out soon: *The Devil's Game* from Pocket Books and *The Dark Between the Stars* from Berkley/Putnam.



**JEAN AUDEL** was born and raised in Chicago, Illinois, married Ray Auel at age 18, and was the mother of five children before she was 25. They moved to Oregon where Jean worked temporary and part-time clerical jobs between children while her husband attended college. She was 28 when she started work full time at Tektronix, Inc., an international electronics firm headquartered in Oregon. While taking courses in physics, calculus, and electronics at Portland State University, Auel moved up from her clerical job at Tektronix to become a circuit board designer, then a technical writer, and finally in the business field as a Credit Manager. In 1976, without a bachelor's degree, she won her Master's degree in Business Administration (MBA)—and shortly after that, she quit her job. A few months later, early in 1977, she began work on *The Clan of the Cave Bear*.



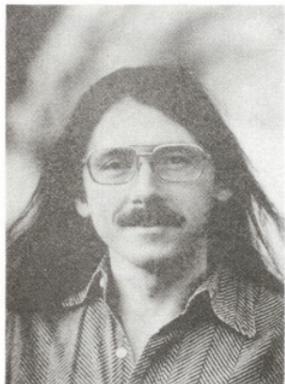
In addition to spending many hours in the library studying the Ice Age and stone age people, she joined a survival class to learn how to construct a snow cave, and how it feels to live in one. She learned how stone tools were made from a man in La Grande, Oregon, and took classes in wild plant identification. Jean is a member of Mensa, has studied art and poetry, and has interests as wide ranging as wine-tasting and math, palmistry and physics, cooking and business. Jean Auel lives with her family in Portland, Oregon, where she is at work on the second novel of the *Earth's Children* series.



**CHARLES N. BROWN**, Editor and founder of *LOCUS* (The Newspaper of the Science Fiction Field) which has been published since 1968. *Locus* has won 5 hugos for best fanzine, the latest award being this year at Noreascon. Brown has done book reviews for *Isaac Asimov's Magazine* for several years, but is no longer doing them due to the load of work involved with *Locus*.



**MILDRED DOWNEY BROXON**. "I write in order to give the reader the same pleasure (i.e. the same sense of wonder) as I had when I discovered something, or made a connection. Or else I write because what I say burns to get out. The two are not necessarily incompatible. As a source of inspiration I read widely and try to have many life experiences, but also I take college classes—extension for credit. It never ceases to amaze me how many ideas come from lectures. Then I sell the stories, too. One of my great fascinations is with forms of writing, and their development. While pursuing this interest I had the chance to go to Egypt on the cheap, and seized it. I am also fascinated by things Irish, life in cold climates, cats, snakes, and cetaceans, as well as medicine. As I used to be a registered nurse (on a psychiatric ward) I use my medical background extensively in my stories. I do not, alas, understand much about physics (though I love astronomy), mathematics, or computers, so I don't put things like that in my work. The astrophysics in "Singularity" published in *Black Holes* by Jerry Pournelle was actually done—on consultation—by a dear friend. But at least I knew the questions to ask."



**ED BRYANT** was raised in Wyoming and graduated with an MA in English from the University of Wyoming. His first published story was "They Come Only In Dreams" for *Adam* in 1970. His books are: *Among the Dead and Other Events Leading us to the Apocalypse*, *Cinnabar*, *Phoenix Without Ashes* (with Harlan Ellison), 2076: *The American Tricentennial* (editor).

Recent stories are published in October *Omni* and Kirby McCauley's Viking anthology *Dark Forces*. In October Jelm Mountain Press will be publishing a deluxe, illustrated short story collection, *Wyoming Sun*; and next July, Pocket Books will publish my collection, *Particle Theory*.

photo by Arlene Solomon

**ELINOR BUSBY**. She's a native of Tacoma, graduated from the U of Wash in Anthropology, and was dragged into fandom by Wally Weber of CRY fame. She is the *first* female (co-) winner of a Hugo, at Pittcon in 1960, for CRY. She and I were Fan GoH at the 1963 Westercon in Burlingame, and she gave a much better speech than I did. (On the CRY Hugo, she wasn't any "little helper"; she ran the *lettercol* fCRYsake, and invented the term WAHF, besides doing a regular column.) In pro SF writing she has 2½ sales, the half is that one story was "accepted" by an editor and then the new editor sent back everything the earlier one had accepted. Currently she is writing in the Regency field with a completed novel out to market, another about half-finished and a third begun; our agent likes the completed one quite a lot. In our own field she is oriented more toward fantasy than toward SF. [by F. M. Busby]



**STEPAN CHAPMAN** formerly of Arizona, moved to Oregon two years ago. His short stories have appeared in such anthologies as: Damon Knight's *Orbit* #s 12, 13, 17 & 20; Richard Davis's *Year's Best Horror Stories* #s 2 & 3; & John Campbell's *Analogue VIII*.

Lately his stories have been translated into German & French for the *Univers 17* anthology, *SF Story Reader 9* & *Comet* magazine.

He is currently working at a day-care center in Hood River.

He is also resident playwright & puppeteer for Global Productions, a troupe included in this year's Artists-In-the-Schools program of the Oregon Arts Foundation.



**JOHN DE CAMP.** Former poet of Duffy's Tavern, I have spent many a dark and desperate night trying to torture new meaning out of tired words. I have a book out, "In the Shadow of Atlantis," that some would call poetic fantasy. By the time Orycon happens, a novel, "And the Name Became Atlantis," will be out looking for a publisher. Before I started Writing compulsively, I found time for sailing, jewelry making and the creation of weird electronic sculpture."

**STEVEN DIMEO.** With a B.A. in English from the University of Oregon and graduate degrees in American Literature from the University of Utah, Steven Dimeo has taught writing and literature on both the college and high school level, serving for one of the two years he taught at Maryville State College in North Dakota (1970-2) as Acting Chairman of the English Dept. In 1974-75 he was a Fulbright lecturer in American Literature at the Gesamthochschule Duisburg in West Germany. Formerly entertainment critic for the *Oregon Daily Emerald* (1964-66) and past editor of science and fiction-related projects, he began his own literary journal *Transition* in 1976 which resumed publication in 1980 at the *New Oregon Review*. He also writes regular film columns for three national magazines.

Besides dissertations on Poe and Ray Bradbury, he has completed three book-length manuscripts—two novels and a non-fiction sociological study of the UFO phenomenon—and is currently at work on two other novels, one science fantasy, the other occult.



**MIKE O. DONEY.** Special Interest, Dowsing. Since 1951 have studied and practised certain dowsing techniques. Became interested in phenomena of thought or mind imprint recognition of selective energy frequency contacts, and the ideomotor, or neuro/muscular response reflected through a psychoenergetic energy indicator, or dowsing device. I consider this when applied through my system, applied quantum mechanics and relativity with a minimum of math.

I have given classes in "water witching and more," sensory perception/environmental energies," etc, and have given presentations to various groups including "Association for Humanistic Psychology" where I have given a 2½ hour presentation three different years.

I am President of Northwest Society of Dowsters, a member of American Society of Dowsters, and Questers and Masonic Lodge.



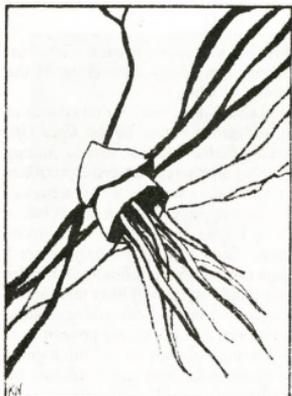
**NANCY & TRACY DUNCAN** have been editing *Against the Stib*, the longest running *Star Wars* fanzine for 2½ years. They've been fans of SF and SF films since the dark ages (i.e., early childhood). Nancy, 25, is a bookkeeper, and Tracy, 21 (by the end of the con) is a Magazine Journalism Senior at the University of Oregon in Eugene.

**JAMES FERGUSON** and **BLAKE MITCHELL** share the title of West Coast Editor of the incredibly popular genre magazine "Fantastic Films." Their work is read by fans in every English speaking country in the world. Interviews take them behind the scenes and on locations with feature films, television series, stage productions and even syndicated radio programs of the genre all in an effort to bring their readers a personal glimpse of the genius's that make these productions "fly."

Other interests: *Film Making*—in the past two years they have produced three award winning Super 8 science-fiction films. *Costume Design*—In the past ten years they have competed in and won 108 competitions. It was at a Los Angeles convention in 1979 that they became the first fans ever to be chosen for their costumes and used on a national television series—"Wonder Woman." *Writing*—when not writing for "Fantastic Films" they work on their novels, his first - her third, live action stage shows and screenplays. One of which is now being considered by NBC for their fall line-up as a possible series.



**RICHARD GEIS** began writing *Psychotic* in 1953 as a typical "fannish" magazine. He changed the title in 1955 after 20 issues to *Science Fiction Review*. As *Psychotic* it won the Hugo award for amateur publication in 1969. Richard has since won the Hugo award many times for his various fan publications. He has taken to publishing his own work and offers two novels, *Star Whores* and *Canned Meat*. Richard lives in Portland, Oregon.



**WILLIAM GIBSON** lives in Vancouver B.C. Hobbies? Hey, I hope you guys aren't going to get too cutesy. To begin with, I'm American. I only live here. I sold my first story to the now defunct *Unearth* in 1977. I sold my second to Carr's *Universe 11*. My third was a collaboration with John Shirley, due out in the next *Shadows* (Chas. Grant). I also have one coming out in *New Worlds*, provided they're still in business. My fifth just sold to *Omni*, and they're talking about the December issue but somehow I doubt it. I can't think of any cute personal data offhand. I'm probably the only American writer who reads the British edition of *Vogue* with an regularity. I would rather see a new novel by Thomas Pynchon than by any other living writer, genre or otherwise. I listen to a lot of reggae. I never watch television. I'm a nice guy. But don't push me.

**E. J. (JEFF) GOLD**, son of science fiction writers and editors Horace L. Gold and Eve Paige Spencer, was born in New York City. Growing up amidst the science fiction community lent an early impetus to his interest in writing. Meanwhile, Jeff's career continued through a wide variety of jobs: restaurant owner, sculptor, painter, musician, buyer for a large New York department store, printer, designer and record producer, to name a few.

A current member of SFWA, Jeff has written many books including *Nimbus*, *Creation Story*, and *Heimie the Barbarian* which is currently being expanded to novel format, short stories such as "Frobisher vs. Schmuck Slayer" (*Wings Magazine*) and "Villains from Vega IV" (*Galaxy Magazine*) and served as editor of *Wings Magazine* with contributors like Tim Leary, John Lilly, Paul Krassner, Steve Perry and Robert Anton Wilson.

Jeff currently resides in California amidst family, friends and two cats.



**EILEEN GUNN**. I had a story published in *Amazing* ("What are Friends For?") in November 1978 and have a story due out in *Destinies* in early 1981. I hate to seem taciturn, but I don't think the details of my personal life are necessary to an understanding of my fiction, so I'll forgo an account of the drugs I've dropped, the time I spent in Siberia, and the years I lived with the outlaw bike club. However, I don't mind saying that, unlike so many writers, I've never held a really picturesque odd job—foreman of a chain gang, say, or a piano player in a warehouse—nor do I live in a house with my cat, who really owns the place.



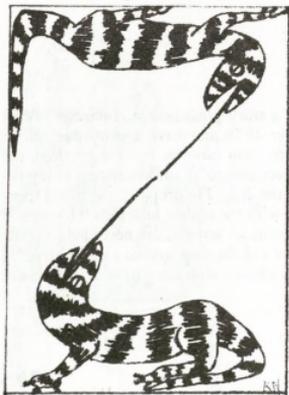
**GEORGE GUTHRIDGE** has sold stories to most of the major S.F. publications. He is working on a trilogy of novels set in the 17th century, and lives in McCleary, Washington.

"After about five years as an occasional short story writer (stories in *Analog*, *The Magazine of Fantasy and Science Fiction*, *Galileo*, *Child Life*, *No Room For Man*, *Our Future Years*, *Portland Review*, *Empire*, among others), I have started writing full-time, and have produced *Bitter Blows the Prairie Wind* and *The Oath and the Sea*—a western and a historical, respectively; both with fantasy elements—and *Faces in the Wind*, a science fantasy illustrated by Victoria Poyser. I write about 11 hours or 20 pages per day, whichever comes first, and am the only writer I know of to compose on rolls of paper towels (no, not Bounty!). Besides writing, I like to fish, do carpentry, and play pool. Other memorable things about me: I taught non-fiction writing and advertising (college level) for nine years, and was considered one of the top professors in the field in the Midwest; and I was the only boy in my ninth-grade shop class who could balance a broom on his foot (and I still can, by golly)."

**NORMAN E. HARTMAN.** Born June 23, 1927 in Tacoma, Washington. Raised in Seattle. Lived in Oregon since discharge from army in 1946 after a short but uneventful military career. Family, married with three sons, one still at home. Registered Land Surveyor in Oregon, Currently on Workman's Compensation due to a job accident.

As a teen was a more or less typical fan, bright, neurotic, voracious reader, though did not write letters or clump together with other fans. Really got together with other fans after discharge from army, when I helped to form a fan group in Eugene, instead of studying for classes. Attended first Norwescon. Tried my hand at writing, had first story published in Australian magazine. Never did get paid.

Busy with work, marriage and family until I tried writing again in 1967. Sold a few short stories and joined SFWA. Have written several as-yet unsold novels. Currently finishing up a S & S novel based on my own Dungeons & Dragons universe, possibly the first of a series.



**DENYS HOWARD** is an active fan in the Seattle, Washington area. He publishes *Women & Men* and is an OE of the Cascades/Rockies APA. He also notes that he attends many conventions, but denies that he is partially responsible for the formation of the group which is putting on OryCon.

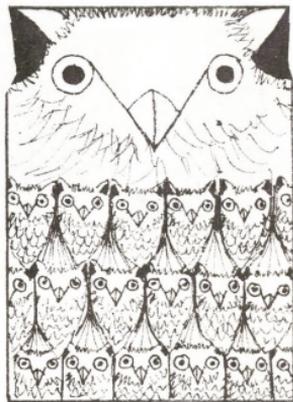


DEAN ING's novelette "The Devil You Don't Know" appears in Terry Carr's *Best SF of the Year 8*, and was a runner up for a 1979 Hugo in the Novelette category. A novel *Soft Targets* and several other pieces of fiction have been published or are expected to be published soon. Mr. Ing lives in Eugene, Oregon.

"My writing? I write about motivated people, to motivate real people. My fiction is not 'escape' fiction because ultimately no one will escape the futures we are brewing, and some of my writing is intended as buffers against future shock. But to do that—to impart any messages—I must first be an entertainer, because few people buy books to be informed. I'm an elitist in one sense: I don't think all people are equally valuable or competent, and the more merit one develops the more one is capable of improving our future. So put me down as one who thinks there's value in Meritocracy. If we don't have enough folks of merit during the next 20 years., we'll be overrun as Rome was.

"My hobbies: backpacking; designing/developing survival & backpacking equipment; fly-fishing; designing & flying rubber-powered models; energy efficient transport of all kinds (Paul McReady & aerodynamicist Rutan are heroes of mine). Civil Defense efforts for rural and small-city folk are an ongoing pursuit—we can forget the ground-Zero denizens in big cities because their problem, in a big war, will be hopeless. Like a M.A.S.H. surgeon, we must spend our efforts to help where help is possible."

**RICHARD KEARNS** was an editor of various magazines before he tried writing fiction, which, he says, gives him "fairly unique viewpoints and attitudes about writing." He has written for *Orbit* and has sold a story to Orson Scott Card's *Dragon* anthology. Mr. Kearns lives in Los Angeles.



**URSULA K. LE GUIN**, author of *The Left Hand of Darkness*, has won the Hugo and Nebula awards many times for her books, and last year was awarded the Gandalf award at SeaCon '79, for her lifetime achievements. Some of her books are *The Dispossessed*, *The Word for World is Forest*, *Orsian Tales*, *The Wind's Twelve Quarters*, and the *Earthsea* trilogy. Her novel *The Lathe of Heaven* was aired as a PBS dramatization last February. *The Eye of the Heron*, a new novel by Ms. Le Guin, appeared in the anthology *Millennial Women* last year. Ms. Le Guin lives in Portland.

Ms. Le Guin is a very private person. The OryCon Committee would like to thank everyone for maintaining her privacy by asking for autographs only at the autograph sessions.

photo by Lisa Kroeber



**ELIZABETH A. LYNN** was born in New York City; she lived on the east coast and in the midwest before moving eight years ago to San Francisco. She started writing in 1971 and sold her first short story in 1975. Since 1977 she has had seventeen short stories published, in such places as *F & SF*, *Isaac Asimov's SF Magazine*, *Millennial Women*, *The Berkley Showcase I*, and *Amazons!* Her first novel, *A Different Light*, was published in 1978; in 1979 Berkley published *Watchtower* and *The Dancers of Arun*, the first two volumes in the trilogy *The Chronicles of Tornor*. The third volume, *The Northern Girl*, will appear this fall.

She teaches "Women, Reality, and Science Fiction" in the Women Studies Program at San Francisco State University, and a course in science fiction and fantasy writing through the Extension of the University of California at Berkeley. She currently shares her house with two large cats and 4000 books. She has a first degree brown belt in aikido. Photo by Paul Nelson

**GEORGE R. R. MARTIN.** I am the author of one novel, *Dying of the Light*, two collections, *A Song for Lya* and *Songs of Stars and Shadows*, and more than fifty pieces of short fiction. I've been writing as long as I can remember, and I first broke into professional print in 1971. In 1975 I won the Hugo for Best Novella with "A Song for Lya." This past year, I had to expand my trophy case considerably when my novelette "Sandkings" won both Hugo and Nebula, and my short story "The Way of Cross and Dragon" added a second Hugo. At present, I'm a full-time writer living in Santa Fe, New Mexico. In years past, I've paid my dues as a sportswriter, public relations man, VISTA volunteer, college instructor, and the Tubs o' Fun man in an amusement park. Forthcoming books include *Windhaven*, a collaborative novel written with Lisa Tuttle and due in March from Simon & Schuster, plus a third short story collection, *Sandkings*. I have just completed work on my second solo novel, an SF/horror/historical titled *Fevre Dream*. photo by Hank Goldstein



**VONDA N. McINTYRE** was born in Kentucky, raised on the east coast and presently lives in Seattle. She started her writing career while pursuing a PhD in genetics at the University of Washington. Ms. McIntyre organized the Clarion West Writers Workshop. One of her stories, "Of Mist, Grass and Sand" won the Nebula award several years ago. She expanded this story into the novel *Dreamsnake*, which won both the Hugo and Nebula awards last year. Released last year was her first story collection, *Firelood*.

Photo by Jeff Levin



**R. FARADAY NELSON's** self-written intro to his first story says: "I know the kind of thing they have in blurbs. 'Ray Nelson has been a . . . ' and there follows a list of occupations as long as your arm, demonstrating the author's breadth of experience and inability to hold a steady job. I could write one of those, all right, because I, too, have never been able to hold a steady job for long. I have been a silk screen printer, sign writer, cartoonist, IBM machine programmer and operator, Great Books salesman, fork-lift operator, beatnik poet (one slender book of poems published, entitled, *Perdita: songs of love, sex, and self-pity*), movie extra, Abstract Expressionist, interior decorator (with a paint mixing stick in one hand and a bottle of Jack Daniels in the other), Dixieland banjo player, folknik guitar player and singer, bum, and etc." (from *F&SF*, Aug. 1963)

*The Science Fiction Encyclopedia*, ed. Peter Nicholls, 1979, informs us that Ray holds a secure place in the hearts of sf Fandom (he used to be a fan artist) for having invented the propeller beanie which in fan cartooning is always emblematic of the sf fan.

**PAUL NOVITSKI.** Born in Pasadena at the centre of the 20th century, Paul Novitski traveled extensively during his early years, finally retiring to Eugene, Oregon to write his memoirs at the age of nine and a half. In 1973 he took the science fiction field by storm with his first published work, and ever since has flooded the genre with a short story every two to three years. Recently Novitski has taken a breather from this frantic pace by working as a word processor in Seattle, Washington, where he lives today with two cats and three primates. In December of this year he plans to return to the sf field, in his own words "to bring tawdriness and mediocrity back to a genre suffering from a glut of literate, mature writers." It's about time.



**STEVE PERRY**, aka Jesse Peel, is thirty-three, from Louisiana. He moved to Oregon with his wife and two children in the summer of 1978, when his wife was transferred by her company.

Before turning to writing full-time, Steve worked at a number of jobs would-be writers always seem to find, including: lifeguarding, assembling baby furniture, Avis car rental clerking, aluminum sales, fork-lift driver, private investigator, kung-fu instructor, practical nurse and a certified Physician's Assistant.

Perry began writing part-time in November, 1976, and went full-time freelance in September, 1978. Since, he has sold short fiction and articles to markets ranging from *Patient Care* and *The American Blade* to SF magazines such as *Galaxy*, *Asimov's*, and *Wings*, as well as SF anthologies like *Other Worlds* and *Asimov's Choice*.

Currently, Perry is working on his fifth novel, *The Hansen Variation*. His first book will be out in May, 1981 from Fawcett, a SF thriller called *The Tularemia Gambit*.

Perry currently lives in Aloha, Oregon, with the aforementioned family, two cats, several house plants and a Volvo with license plates that say "SCI-FI".





**SUE PETREY.** Susan C. Petrey's first sale, "Spureen Among the Tartars," recently appeared in *Fantasy and Science Fiction*. She is currently preparing several other stories for publication. Ms. Petrey lives in Portland, Oregon and attends Portland State University. She is a member of the Science Fiction Writers of America and Portland Science Fiction Society.



**PAUL PREUSS** started writing articles and novels in 1978. He is a member of both "Siffwah" and "Nukswah." He writes a column on science for "Locus." *The Gates of Heaven*, his first novel, was published in May by Bantam. Bantam will also publish his second novel, *Re-entry*, in February.

Paul has also produced many educational films and been editor and associate producer of several network TV entertainment specials.

**MARTA RANDALL.** Born in 1948 in Mexico City, Mexico. Moved to California in 1950 and have not left the San Francisco Bay Area since that date. Am hopelessly provincial. Am currently owned by one mortgage, two cats, one dog, one son, no goldfish. Literary efforts include *Island*, *A City in the North*, *Journey*, and *Dangerous Games*; also am editor of *New Dimensions* (in conjunction with Robert Silverberg). Am fond of beer, chili sauce, expensive cars (which I can't afford), and cumbersome reference works. Attempt to play at tennis, with laughable results.



**OSCAR ROSSITER** (aka Vernon Skeels) is best known for his 1974 novel *Tetrasomy Two*. Mr. Rossiter is an M.D. and has finished a new novel, *The A. C. Scrolls*. Mr. Rossiter lives in Seattle, Washington.





**JESSICA AMANDA SALMONSON.** Humankind has been plagued since antiquity with the profound query, "Who am I?" The Taoist philosopher Loos Tuthe said, "I am you and you are me and she is you and we are all together. See how they run like hisses to a pun see how they fly. I'm Shaolin."

My own answer is less convoluted: I'm Jessica Amanda Salmonson, a relatively new author of supreme importance ("toot toot") who has come to your convention with powers and abilities far beyond those of mortal fans. Jessica! Who can restore the course of rivers destroyed by the Bonneville Power Authority, bend steel with the aid of a bear's paws, and who disguised as a mere secretary in a Seattle University hospital fights a never ending battle to pay the rent and breathe better air.



**ALEX SCHOMBURG,** American illustrator since 1925 with a cover for Hugo Gernsback's *Science and Invention*. He is noted for his use of the airbrush. His work tends to stress the use of nonbright colors, but goes for realistic scenes.

Alex was born in Puerto Rico, and did his first S.F. cover for *Startling Stories* in 1939. Since then he has done black and white and color illustrations for many S.F. magazines, including *Tbrilling Wonder*, *Fantastic Stories*, *Amazing*, *Galaxy*, *Future*, *Fantasy & Science Fiction*, *Isaac Asmiov's Science Fiction Magazine*, and countless others. And this list doesn't include all of the artwork he has done for electrical, detective, western, romantic and comic books. Mr. Schomburg lives in Newburg, Oregon.



**GENE VAN TROYER** wears several different hats. He is a consulting editor to *The Anthology of Speculative Poetry (TASP)*, and editor of the *Portland Review Magazine*, a literary journal published by Portland State University. His short stories have appeared in *Vertex* and *Eternity*, and recently he has focused his attention on poetry and on writing articles and essays about science fiction for Japanese sf magazines. In the Quotidian world, he teaches English to Indo-chinese refugees. He has been a member of the Science Fiction Poetry Association for three years.



**JONATHAN SINGER** has published in several of the S.F. magazines, and lives high in the Colorado Rockies.



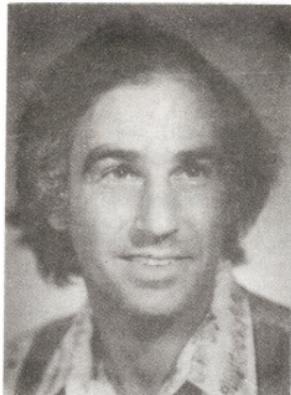
**JOHN VARLEY** was born and raised in Texas, and spent some time drifting around the Southwest. He now lives with his family in Eugene, Oregon. Mr. Varley's short fiction has appeared frequently in S.F. magazines and anthologies, drawing much praise from the readers. "The Persistence of Vision," the title story from his first collection of stories, won the Hugo and Nebula awards for best novella. His published novels are *The Opbiuchi Hotline*, *Titan*, and *Wizard*. Another collection, *The Barbie Murders* was just published by Berkley Jove.

Went to Michigan State University.

"I couldn't write—if I wanted to—the kind of thing where the heroine sits back and screams. What I was interested in writing, when I started out, was adventure stories without the load of crap that's always doled into them; from the very start, I guess.

"I want everyone in the stories to be a participant. And as far as the male and female business goes, in most of the stories (in the connected future, anyway), male and female is an arbitrary choice that people make at different times in their lives. Changing sex is easy, completely accepted, and something that just about everybody does. There is only a small minority of people who elect to stay in one sex for most of their lives. So when you read any of my stories in this future history, you've gotta bear in mind that the female character has been male before, and the male character has been female. You're going to see that this is a strong female character."

from *Science Fiction Review* 22, August 1977.



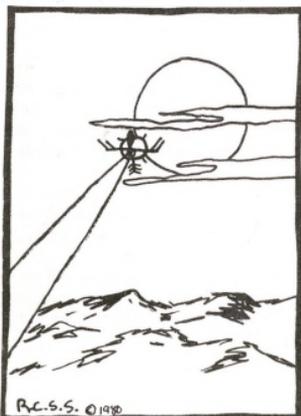
**ANTHONY W. WOLK** was born in Pittsburgh, Pa. in 1935. He teaches at Portland State University as a Professor of English.

He has published articles in *Foundation*, *Shakespeare Quarterly*, and *Willamette Week*. He also has forthcoming entries on Shepard Mead and Philip K. Dick in *Science Fiction Writers of the Twentieth Century*, ed. Curtis Smith.

**M. K. WREN** alias Martha Kay Renfroe, moved to Oregon in 1963 from the arid southwest and lives now in Roads End with another artist. (M.K. also paints.) She writes a series of mysteries with Conan Flass, "Oregon's only resident series character detective," as the central character. There are four of these mysteries out with a fifth on the way.

She also has a 23 pound manuscript, *The Phoenix: Phase I*, coming out from Berkley in three volumes next February, June, and October. It's an historical novel set in the future.

The mystery titles are: *Curiosity didn't Kill the Cat*; *A Multitude of Sims*; *Oh, Bury Me Not*; *Nothing's Certain But Death*; and coming soon, *Seasons of Death*.



**ROSCO WRIGHT.** A native of Oregon from Toledo, Rosco Wright now teaches as an Art Professor at Lane Community College in Eugene. He has been a dedicated fan of science fiction since 1939. He has been a member of the Fantasy Amateur Press Association and the National Fantasy Fan Federation. At one time he was an art consultant for the Oregon State Department of Education. He had a self-illustrated story published in the March 1967 "Hugo Winner" issue of *If*, a satire from the Sepia Springs Science Fiction Club in the form of letters from its members who weren't from earth.

## PROGRAMMING

OR DYING SLOWLY WITHOUT HELP FROM THE OUTSIDE

There are many angles to consider when doing programming, but we'll start at the beginning. The site, finding out what rooms you have at a hotel, the size of the rooms, seating, location and for how long. No matter what has been set up there will always be last minute changes. Next we have the authors, artists and other guests. Once you've picked the ones you'd like to have at the con and you've invited them you sit for sometimes months waiting for them to answer back to you. At last you've got names and people to work with. The programming ideas have been generating in your head for months coming in from all directions. Now you start asking the guests which things they would like to do, ready for the repeat of waiting for months for answers. Deadlines start to pop up. The hotel needs a listing of how the rooms are going to be used 6 months before the con, the program book needs a schedule 1½ months before. The progress report would like something 4 months ahead. And still I'm waiting for the authors and others to write, call or show up on my doorstep. All in vain.

At last some of the answers start coming in. Oh, oh, trouble: they all want to be on the same panel; no, they don't have any ideas for panels, but they want to do one, and it can't be in the morning or with so-and-so on it also. Contention mounts in the con committee by those who waited until after nine months to mention that the programming isn't going

the way they wanted. Where were they nine months ago when I was hunting for ideas and they only wanted to rest? It's 2 months before the con as I write this. I'm sitting here with the same people telling me out of both sides of their mouths that I need to get something together on the programing in writing, concrete down to the number of shoelaces in the audience while at the same time still coming up with new ideas and people to put on the program. The new people need to be contacted, interviewed as to how their needs and ideas coincide with the already scheduled programing so they can fit neatly in, but they aren't totally prepared to be shoved anywhere in the programing and I don't all know what is needed, or even what is available at the hotel for space. But they are definite that this item has to go in and be scheduled even though I still have authors waiting until the day after the con to write to tell me what they're going to do. The program book people yell for pictures and bios, but if I showed them what the authors and others have sent they'd scream again. So I sit in the middle knowing that I'll be blamed for everything should anything fall apart, and get thanked for nothing if it goes right. Oh well, I volunteered for the job, it's like juggling with hand grenades, I'm going to get burned no matter what I do. My biggest problem right now is to decide if I want to do it again next year.



**STEFANO ZEGRETTI**, architect, designer, and planner of the future. As Jules Verne told a tale of fiction that became reality, the architect and planner of the future projects a picture that today is science fiction. The designs of the future may seem strange in the eyes of the world today.

Dr. Zegretti, born in Rome and educated in Naples and Rome, has been architect and planner not only in Italy but also in Senegal, Ghana and Germany. An example of classical European scholarship, he has worked on the restoration of buildings and historic cities.

He has become a known figure in the promotion and support of the arts in Portland. Being an accomplished conductor, music has been his major area of interest second only to his devotion to the designing and planning of structures for the future.

## A Short Story

### FLEAS

by Susan C. Petrey

Late summer was flea season on the Russian steppe. Spareen awoke to find several of the small bedfellows nipping amid his belly fur.

"Ho! Little brothers, am I the first course of desert?" he asked as he plucked them out one by one and threw them out of the tent.

"Don't throw them out here," said the Golden-Eyes Mare, "They'll just get on me and I don't like them."

"I like them," said Spareen. "Like me, they need blood to survive. I know what it feels like to have that kind of hunger, and I don't begrudge them a few drops." Spareen's were-teeth stirred from their little niches in his upper jaw as hungry thoughts came to him.

"Sympathy toward fleas! Now I've heard everything!" neighed the mare. "You should break them between your fingernails like the Cossacks, or throw them into the fire like the Tartars. They cause disease, and as a Varkela leechman, you are pledged to fight against disease, are you not?"

"True," said Spareen, "But fleas cause disease only in association with rodents, and I am not a rodent. Therefore these are innocent fleas and I can like them if I choose. Like me they need blood, but like me they give something in return for the blood they take."

"Now I've heard everything," said the Golden-Eyes Mare, "A Varkela leechman gives healing in return for the blood he takes. But what on earth does a flea give."

"Just one thing," answered Spareen. "When a flea bites you it makes an itch, does it not?"

"Yes," said the mare.

"And when you scratch an itch, it really feels good. So there you are."

"You still haven't convinced me," said the Golden-Eyes Mare.

"We will have to agree to disagree on some things," said Spareen, and picking up his medicine bag, he began to fill it with herbs to prepare for his night's work.



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## TRAVELING AROUND PORTLAND WITHOUT A CAR

The downtown area of Portland is rather small so if you enjoy walking you'll discover that the Hilton Hotel is rather centrally located. However, since the convention will be held in November, the possibility of rain is high. A second possibility is the Tri-Met Bus System. All travel downtown in the area called Fareless Square (roughly the same area as show on the downtown map in the program book) on Saturday and Sunday is free. The buses generally go up and down on 5th & 6th, but a number of them cross these two streets, and several go down 10th & 11th. The buses run through downtown generally anywhere from every 20 minutes to once an hour. For the best information on their frequency check out one of the Tri-Met stations (there are several up and down 5th & 6th which display the next buses to come). It should be noted that as the hour gets later the buses run less frequently.

Some of the interesting sites in Portland to visit for shopping are: The Galleria (an old department store, now a mini-mall), Morgan's Alley (a wandering mini-mall in the basement of an office building), Old Town (also known as Skid Road, an interesting area with many little shops catering to the collector, artist and shopper), also near Old Town is Chinatown (in this area are many Chinese restaurants), outside of the downtown area are the Lloyd Center (the largest shopping center in Oregon), Washington Square (in Progress, but the bus runs there; it is the second largest shopping center).

For those who are interested in sightseeing, if the weather is nice enough the views of Mount Hood and Mount St. Helens from Washington Park are nice. Washington Park Zoo and OMSI (Oregon Museum of Science and Industry) are located very close to each other. Pittock Mansion set in Forest Park (the largest park completely within a city in the world) shows the past of wealthy Portland. Mount Tabor (a cinder cone—extinct) offers another nice view of the city from the SE vantage point.

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## RICHARD GEIS



# Real trophies fill science-fiction life

by Vince Kohler

staff-writer, Portland Oregonian

Richard Geis admits—a little shyly at first—to being proprietor of a Portland “spaceport.”

He refers to a fleet of rocket-shaped steel and aluminum trophies arrayed in the living room of his Northeast Portland home.

The rockets are the Hugo Awards, given each year by the World Science Fiction Convention in recognition of outstanding writing, editing and dramatic work in that field.

Geis has won the award a record 11 times as an amateur editor and critic.

“This is my ‘spaceport.’ . . . It’ll be a long time before anyone matches that one,” Geis said with a sudden grin of satisfaction. “But this is the facade you see up here. . . . The action’s downstairs, in the basement.”

In the booklined basement, the 53-year-old Portland native edits and publishes the critical magazine *Science Fiction Review*. The *Review* has a circulation of about 3,000.

A writer and critic since the 1950s, Geis has become a guiding light of science fiction’s so-called “fandom”—the amateur enthusiasts of the genre who form an auxiliary to professional writers and editors.

He’s seen science fiction expand from a small category of specialty fiction to a field with wide popular appeal.

“‘Star Wars’ legitimized science fiction very much—it broadened the appeal tremendously,” Geis said of George Lucas’ 1978 space blockbuster. “I think ‘2001: A Space Odyssey’ (1968) also helped. It gave a quality image to science fiction. . . . The movies have helped the literature. People want to read about what they see.”

About 1,000 science fiction book titles, including reprints, are published every year to keep up with fan demand, Geis estimated. (However, he added that the boom is beginning to contract due to the nationwide recession.)

At the other end of the spectrum are small publications like *Science Fiction Review* which are largely subscriber supported, he said.

“It’s almost a cottage industry, you might say—there’s a thriving small press industry for science fiction and fantasy,” Geis said.

Geis said he began reading science fiction when he was 10. He stuck with it over the objections of his father, who considered science fiction a foolish avocation.

In the 1950s, Geis became a writer. “I used to write a lot of sex novels,” he said. “But for some reason, the bug bit me and I published a ‘fanzine’ called *Psychotic*. . . . I’ve written some privately printed science fiction novels, but they’re out of print. Now it’s just the magazine.”

A publication called *The Alien Critic* descended from *Psychotic* in 1968—the year Geis won his first Hugo—and finally evolved into *Science Fiction Review* in 1974. Geis most recently won a 1979 Hugo.

Published quarterly and illustrated with line drawings, the *Review* is 64 densely-typed pages of sharply opinionated articles and reviews by professional science fiction writers, amateur contributors and by Geis himself.

The magazine is available in a few Portland bookstores or through Post Office Box 11408, Portland 97211.

Geis receives books for review from dozens of science fiction publishers. The walls of his basement office are lined with “5,000 to 7,000” science fiction and fantasy volumes, he said.

“Science fiction writing is a special vocation, a special thing,” Geis said. “I think it requires more special talent than any other kind of fiction except perhaps historical novels because they require so much research. A science fiction writer must not only create believable characters but also build a believable world.”

Geis said traditional space adventure stories seem to be coming back into vogue after a period of popularity for fantasy stories featuring bold warriors and magicians.

But he added, “I have no idea as to the trends. It’ll always surprise you. . . . I have no real ideas, no real concepts, no real theories. I just accept what comes along.”

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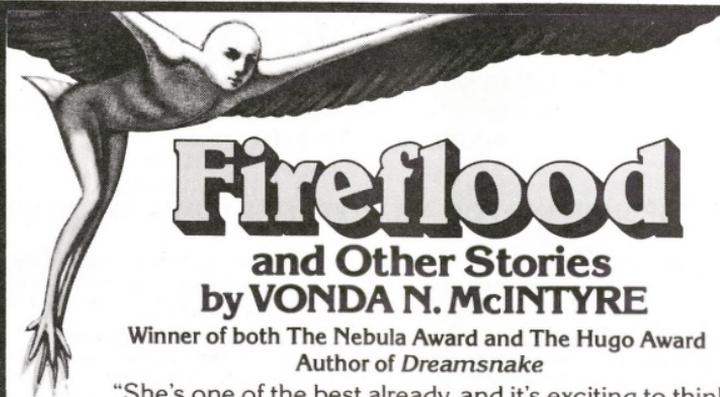
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### Rumor #2

We've heard that raspberry jello is much cheaper.

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Traveling in the Hotel Hilton. The programing areas of the Hilton Hotel are not accessible by stairs other than Programing Three (The Pavillion). The Dealers & Artshow along with Programing One and Two are reached by either the Escalator or the Elevators. The Rooms on the Third Floor and the Hospitality Suite are accessible from the ground floor only by the Elevator. They are accessible from the other floors above the third by the stairways. We hope that this situation does not inconvenience too many people.

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## FAN GUEST of HONOR

### ELTON ELLIOTT

I have been asked to write a short introduction of Elton T. Elliott. This is like asking Dr. Frankenstein to introduce his monster. In actuality, of course, Elton is no man's monster. He is his own creature.

I first became aware of Elton when he called me to tell me of James Blish's death. I should have been warned—it was an omen—that Elton will probably be the death of me. In any event I expect we will be friends until one of us kicks the terminal computer.

But enough of somber thoughts. Elton is an upbeat, enthusiastic, idealistic 24-year-old whose plans, hopes, schemes, ideas and projects would put a genius to shame. Now, if only *one* of them comes to fruition. . . .

I like Elton. He brightens my life. . . even if I do have to shade my eyes sometimes to endure his glowing optimism. He is always wonderfully full of facts, news, speculative opinion, intriguing slants on technology and the future we shall have to endure.

But more power to Elton. He's a dynamo who may one day end up giving power to the people.

—RICHARD E. GEIS

"I was born in Portland on September 15, 1956. My folks lived in Astoria, but were in Portland when I decided the world was ready for me. I lived in Astoria until the spring of 1967 when we moved to the Columbia Gorge a few miles west of Hood River. In the fall of that year we moved to Salem, where I have lived ever since.

"I have brown hair, steel-green eyes, I'm six foot one inches tall and weight about 230. I lettered in golf at McNary High in Salem. I graduated with a Bachelor of Science Degree from Willamette University on a cloudy day in May of this year. In attaining my sheepskin I spent time studying English, Sociology, History and Speech, and majored in English. Although I spent more time shooting pool than I did going to classes. My hobbies are: Golfing, shooting pool, gaming (both board and role playing), horse-shoes, basketball, flying (I'm going for my pilot's license, I hope to solo sometime early in '81), boating, beach combing, collecting quality sf hard-covers and updating my Ace collection (I have every sf book Ace did from 1953 to 1967), Sixties Nostalgia, Spectator Sports, and I hope in the near future to get into skiing (both water and snow), scuba diving and rock hounding."

A novel called *A Matter of Entropy* co-authored with Craig Peterson is being marketed right now.

—ELTON T. ELLIOTT



**SIGNE LANDON** is the artist that created our program book cover and the name badges. We, the OryCon Committee, would like to thank her for her marvelous efforts.

Signe Landon was born in Illinois in 1956. She lived in California from 1960 to 1979, and has just recently moved to Oregon. She started her interest in art in High School, and majored in it in college. For the last 8 years, she has been active in Star Trek fandom, as an artist and editor: publishing an irregular zine combining Star Trek and Sherlock Holmes. She works primarily in ink (black & white) and watercolor, but has recently taken up stained glass as well. Most of her work is fantasy oriented.

## ART FANS!!

Deep in the bowels of the Hilton Hotel lies a world of imagination. Come to the Galleria I and share the visions of fandom's own artists. We have abundant science fiction and fantasy art on display for your viewing pleasure.

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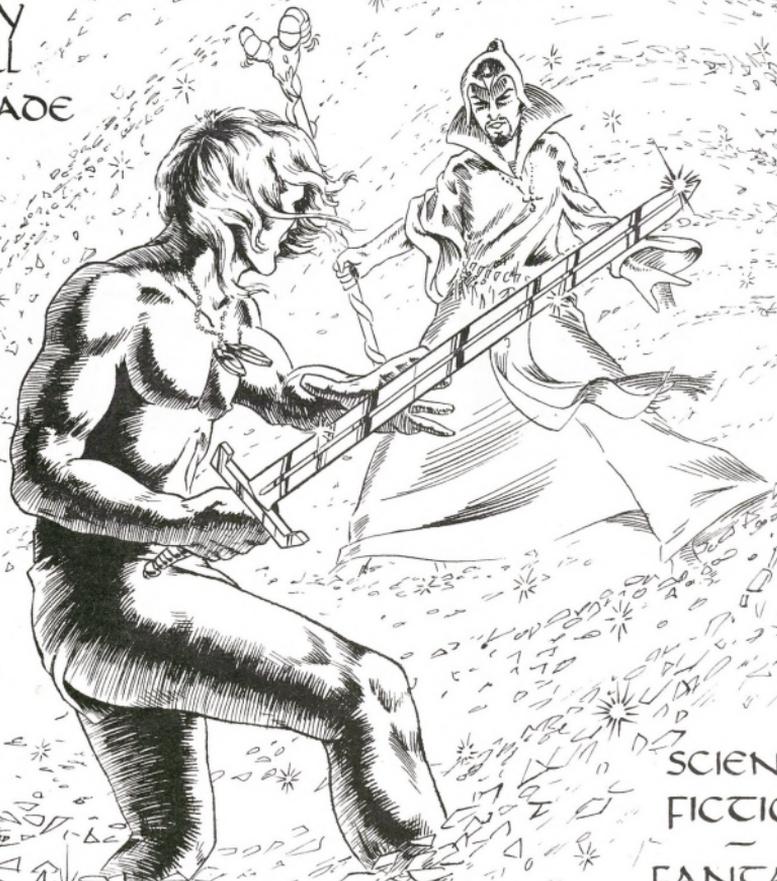
Ever wonder how colorless green ideas could possibly sleep furiously? Or how a person could elapse? Perhaps you're wondering about the mysterious sound of one hand clapping? Maybe you should look into The Anthology of Speculative Poetry. We keep the best company in the ten planets. Join us.

**#4** FEATURES R.A. Lafferty, fiction. H. Warner Munn & Fritz Leiber, interviews. Poetry by: Leiber, Munn, Thomas M. Disch, Gene Van Troyer, Lee Killough, Michael Bishop, Steve Eng, Janet Fox, Jessica Amanda Salmonson, Stephen Dickinson, Jack Dann, Orson Scott Card, Joan Vinge, & others.

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## FILM PROGRAM

### FRIDAY

- 8:00 pm Universe [28 min] (a NASA production)  
 8:35 pm Space Shuttle: Transport for Tomorrow [10 min.] (a NASA prod.)  
 8:50 pm The Moon—An Emerging Planet [13 min.] (a NASA prod.)  
 9:00 pm Who's Out There? [28 min.] (NASA)  
 10:00 pm It Came From Outer Space [80 min.] 1952, b & w  
 12:00 am The Day the Earth Stood Still [92 min.] 1951, b & w

### SATURDAY

- 8:00 am Apollo 8, Go for TLI [22 min.] (NASA)  
 8:30 am The Eagle has Landed - Apollo 11 [28 min.] (NASA)  
 9:00 am Houston, We've Got a Problem [28 min.] (NASA)  
 9:30 am Apollo 16 - Nothing So Hidden [28 min.] (NASA)  
 10:00 am Invasion of the Saucer Men [69 min.] 1957, b & w  
 12:00 pm Burn Witch Burn [90 min.] 1962, b & w  
 2:00 pm This Island Earth [86 min.] 1955, color  
 4:00 pm Psycho [108 min.] 1960, b & w  
 7:00 pm THX 1138 [88 min.] 1971, color  
 9:00 pm Invasion of the Body Snatchers [80 min.] 1956, b & w  
 11:00 pm Silent Running [90 min.] 1972, color

### SUNDAY

- 9:00 am Space Shuttle, Go for SEP [20 min.] (NASA)  
 9:30 am Space Shuttle Overview [?] min.] (NASA)  
 10:00 am 12 to the Moon [74 min.] 1960, b & w  
 12:00 pm Them [94 min.] 1954, b & w  
 2:00 pm Forbidden Planet [98 min.] 1956, color  
 CinemaScope

## VIDEO FILM PROGRAM

### FRIDAY

- 2:00 pm 2001: A Space Odyssey [139 min.]  
 4:30 pm Logan's Run [120 min.]  
 6:30 pm The Jewels in the Forest [30 min.]  
 7:00 pm Blazing Saddles [90 min.]  
 8:45 pm Superman [127 min.]  
 11:00 pm Barbarella [98 min.]

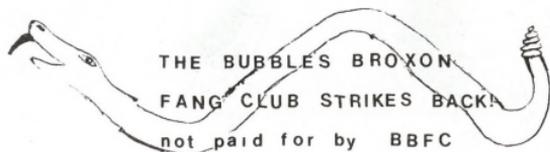
### SATURDAY

- 12:45 am Flesh Gordon [70 min.]  
 2:00 am The Martian Chronicles [5 hours]  
 7:00 am Bugs Bunny/Road Runner Show [82m.]  
 10:00 am Volcanoes—Mt. St. Helens [90 min.]  
 11:30 am Buck Rodgers in the 25th Century [2 hr]  
 1:30 pm Battlestar Galactica 80 [2 hours]  
 3:30 pm Moonraker [2 hours]  
 5:30 pm The Lath of Heaven [103 min.]  
 7:30 pm Superman [127 min.]  
 9:45 pm Blazing Saddles [90 min.]  
 11:15 pm The Three Musketeer [2 hours]

### SUNDAY

- 1:15 am The Girl, The Gold Watch & Everything [2 hours]  
 3:15 am Rollerball [128 min.]  
 5:30 am The War of the Worlds [85 min.]  
 7:00 am When Worlds Collide [81 min.]  
 8:30 am Jaws [124 min.]  
 10:45 am The Jewels in the Forest [30 min.]  
 11:15 am Star Wars' Holiday Special [2 hours]  
 1:15 pm Monty Python & The Holy Grail [90m]  
 2:45 pm Oh, God! [104 min.]

VIDEO ON CHANNEL 4



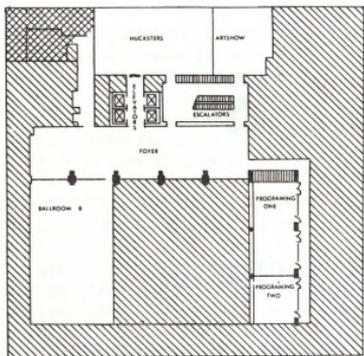
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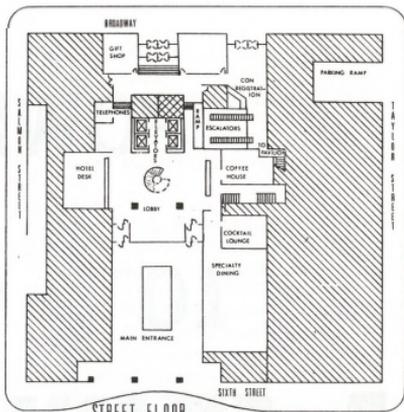
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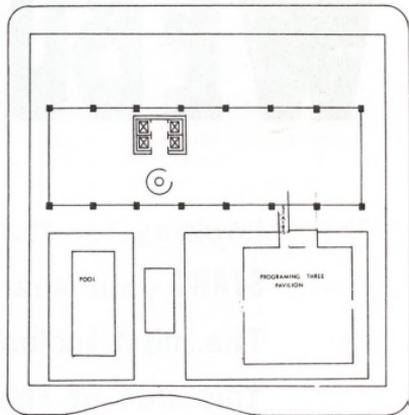
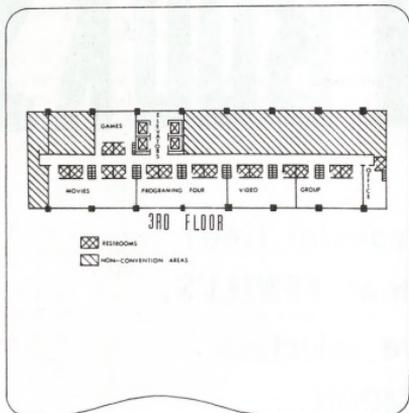
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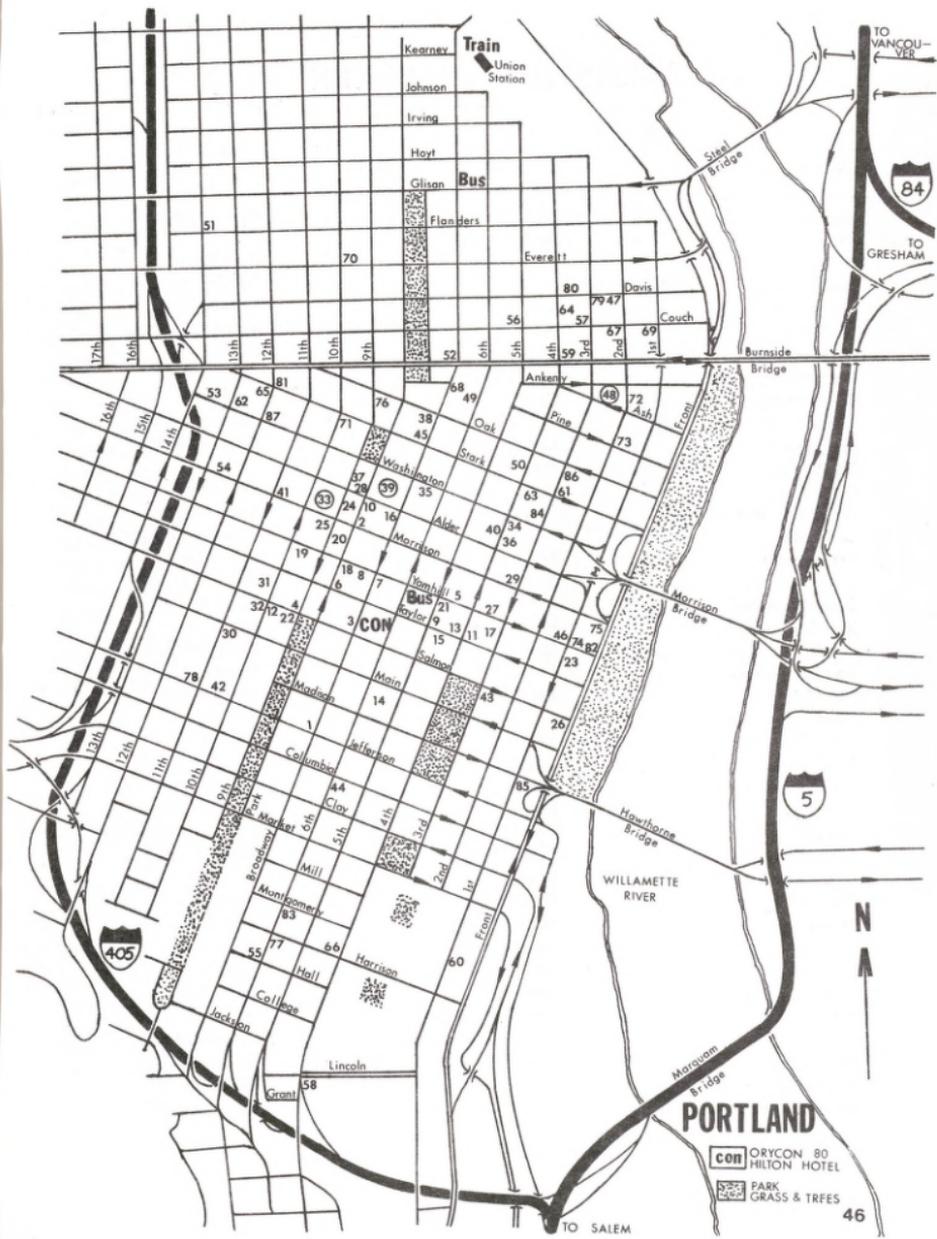
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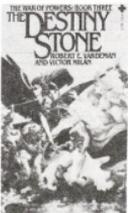
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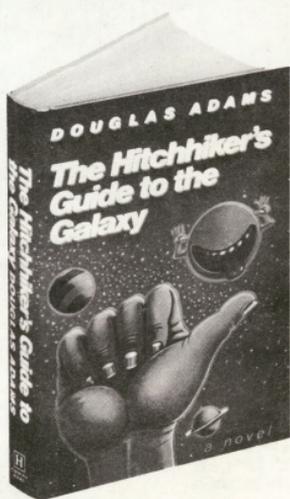
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