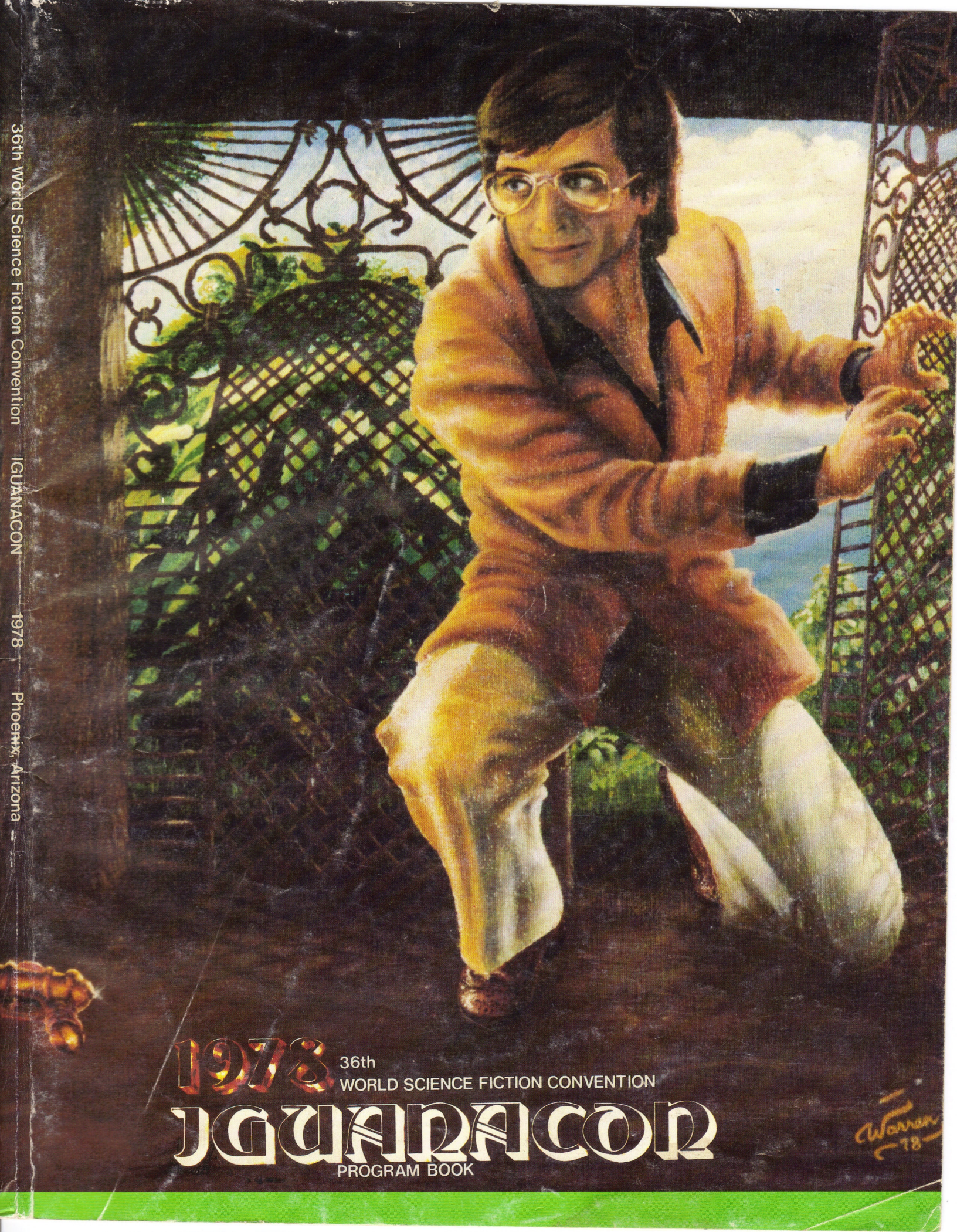
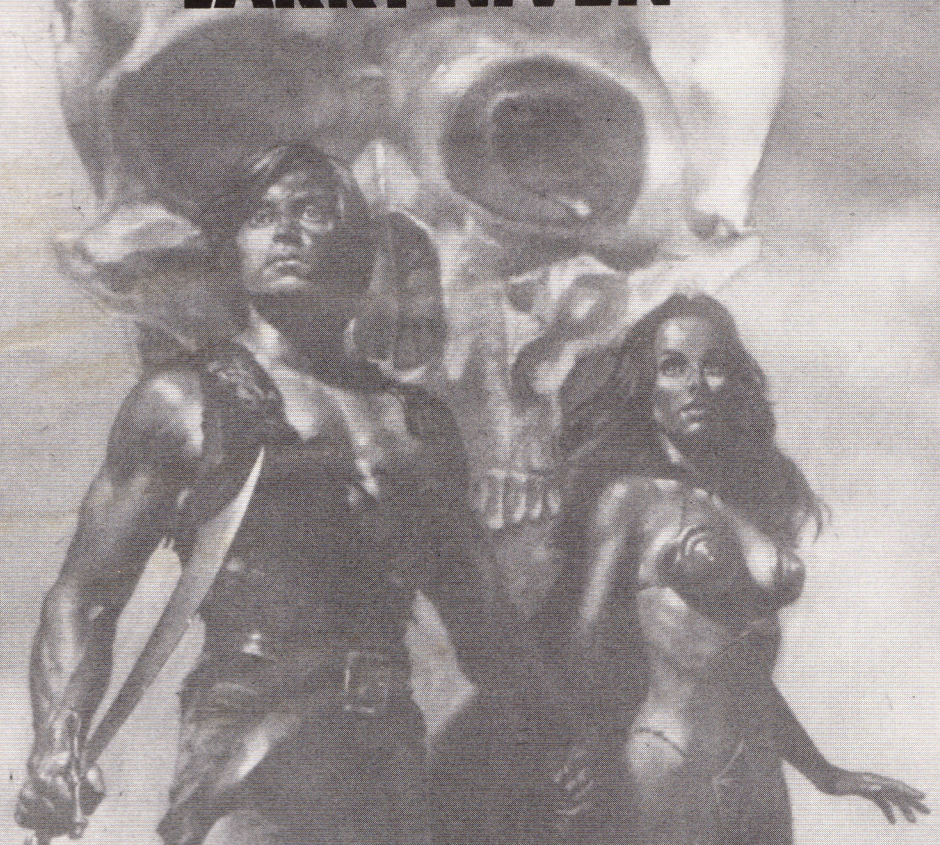

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Table of Contents

Iggy Committee 2,3
Chair Message 4
Hotel Information 6
Films 10
Bill Bowers Appreciation (Cy Chauvin) 48
F. M. Busby Appreciation (Bubbles Broxon) 52
Harlan Ellison: a Portfolio 54
Harlan Ellison: Fiction in a Jugular Vein (Bill Patterson) 68
"The Executioner of the Malformed Children" (an original short story by Harlan Ellison) 73
IguanaCon II Members 78
WSFS Constitution 88
Business Passed on to Iggy 91
Proposed Business Meeting Rules 94
Previous Hugo Winners 98
Previous WorldCons 106
Current Hugo Nominees 107
In Memoriam 128

ART CREDITS

Gail Barton 60
Kent Bash 72
Dennis Cripps 56,63
Kurt Erichsen 65
Alexis Gilliland 94
Todd Klein 102
Gary Leach 7,86
M. Ruth Minyard 66
David O'Brien 77,102
Vicki Poyser 67
D. Carol Roberts 10,55
Contessa Stevens 107
Taral (logo) 3
Bill Warren . . . . . cover
Joan Janke Woods 59

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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OUR COVER is from Harlan Ellison's "Jeffty 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.

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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 apwrux. 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 Worldcon 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 interst 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 inclination.

A final (cautionary) note: *please* be careful about the heat. This is the Sonora Desert, and the air out there is a lot hotter than it feels. The hotels are cooled to 70 degrees Fahrenheit; don't blithely walk unprepared into what may be 115 radiantly 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 fanzine *Garuda 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 as 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 Blieu Madjik, who is best remembered for her fanzine, *Palpitating Purple Prune*. 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 a-visiting (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 Worldcon, 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 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 intimately 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 less 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 fannish rumor-mill swung into full operation. You should see the list of "Iggy Approved IguanaCon 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 *Twibbit 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 IguanaCon, even *love* IguanaCon, 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 . . . IguanaCon. Yes. In some ways it resembles a three-ring circus. 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 Lovecraft films.

Special thanks are extended to those who helped with membership processing before IguanaCon. 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 Roten
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 Hucksters' Room, as well as miscellaneous programming items. Symphony Hall, a large auditorium seating 2,557 will be the site o 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 IguanaCon II Procket Program.

In the long and arduous course -- or chequered career, if you prefer -- of IguanaCon 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 nudzhing 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:

Teresa Nielsen -- *Managing Editor, overwhelming presence, and sine qua not enough . . .*
Tim Kyger -- *A royal nudzh, 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



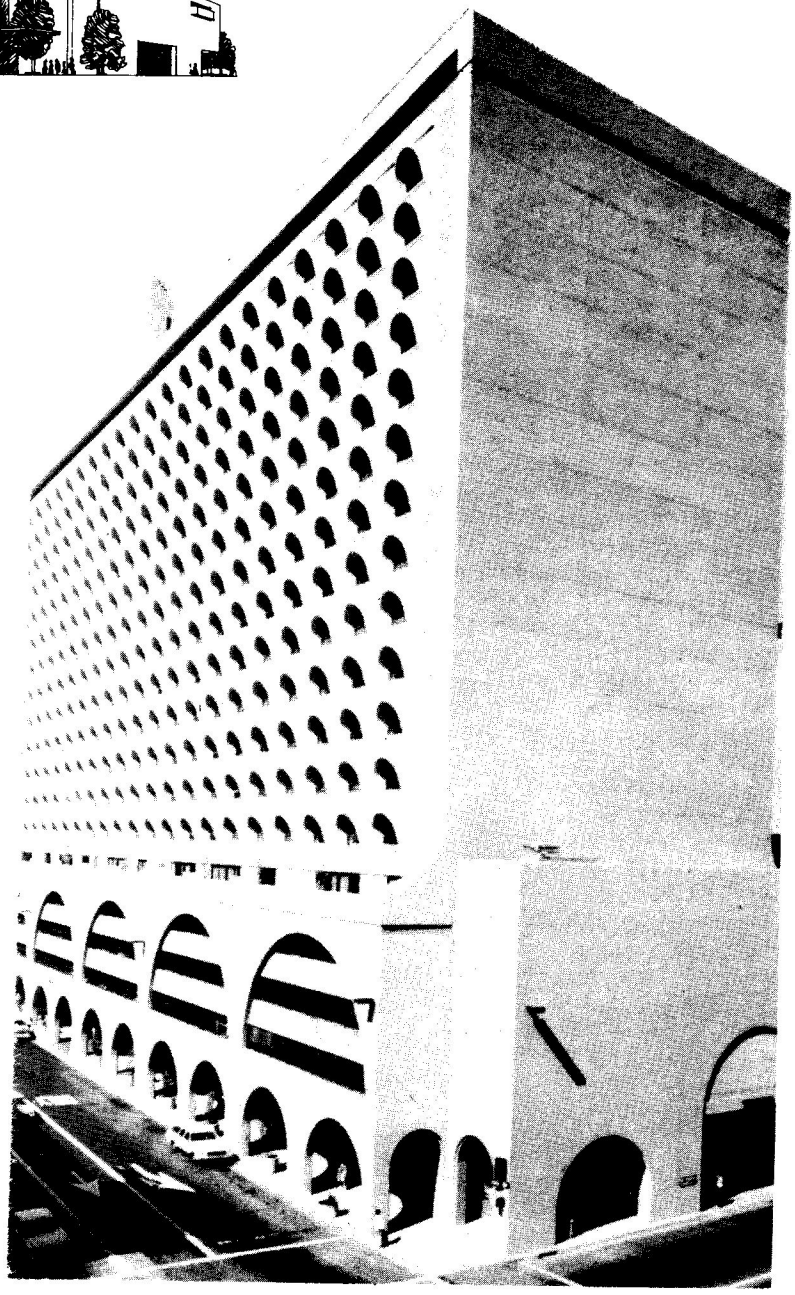
Although the Adams Hotel is a new building, it stands on the same site as the original Adams, a local landmark going back to Arizona territorial days. Around the hotel, you may see historic photographs of The Early Years, including the period when the territorial legislature held informal sessions in 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



nightly.

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.

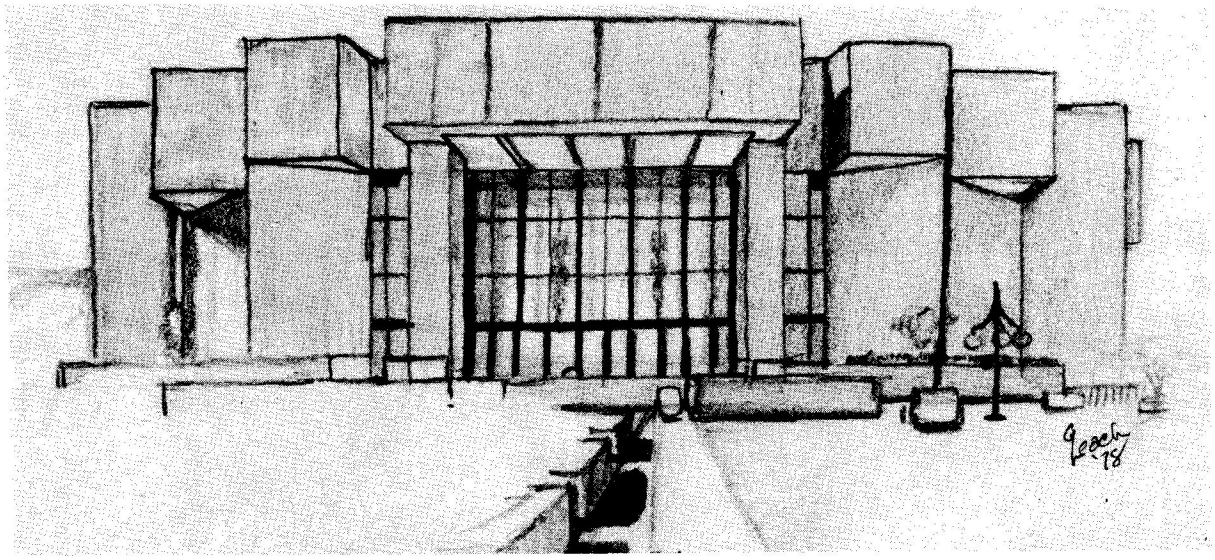
The Adams is located only two blocks from the local bus station and six blocks from both Greyhound and Continental bus stations. It is roughly twenty-four blocks north of the Maricopa Freeway, up Central Avenue, and is accommodated by limousine service from Phoenix' Sky Harbor International Airport. 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, MasterCharge) 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 worldcon 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 American 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

BLOOD DRIVE

The IguanaCon Blood Drive will be held in the Tuscon Room of The Civic Center, from 10:00 am to 4:00 p.m. 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 Ghood for yourself and someone else -- and maybe win a prize, too.

Leslie David, IguanaCon Blood Drive

site selection

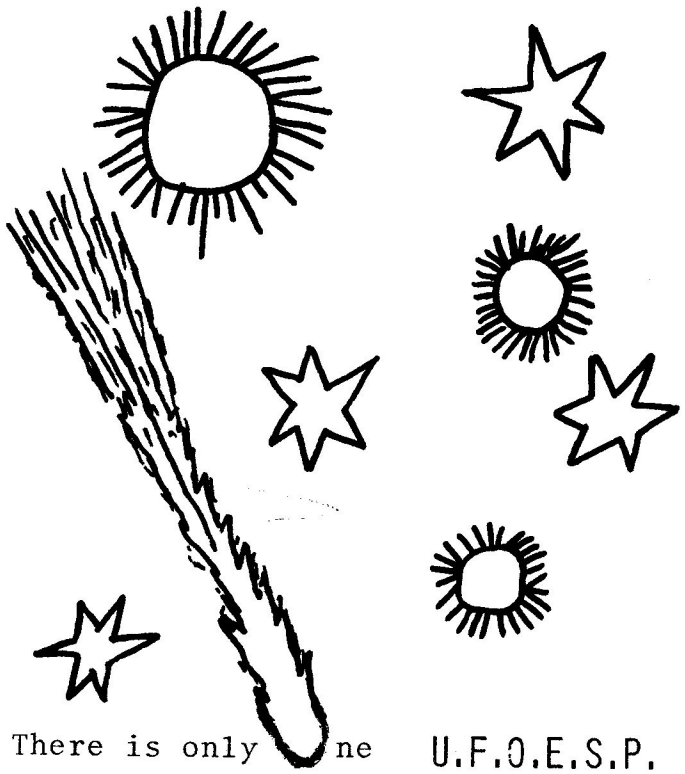
The World Science Fiction Convention's future site is selected two years in advance by members of the present WorldCon, in this case IguanaCon. The ballots for 1980 site-selection voting have been distributed with IguanaCon's fourth Progress Report and will also be available at the convention, near the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

The voting will be kept open until a time agreed upon by the competing committees, subject only to a 10:00 p.m. final closing time. After the close of balloting, the votes will be counted by a representative from each bidding committee, a representative of IguanaCon, and a nonpartisan fan-at-large. At the whim of the bidding committees, the results of the 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, the winning committee may announce whatever details it may wish to make immediately public.

This year, Baltimore and Boston are 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 1980 convention 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 $5 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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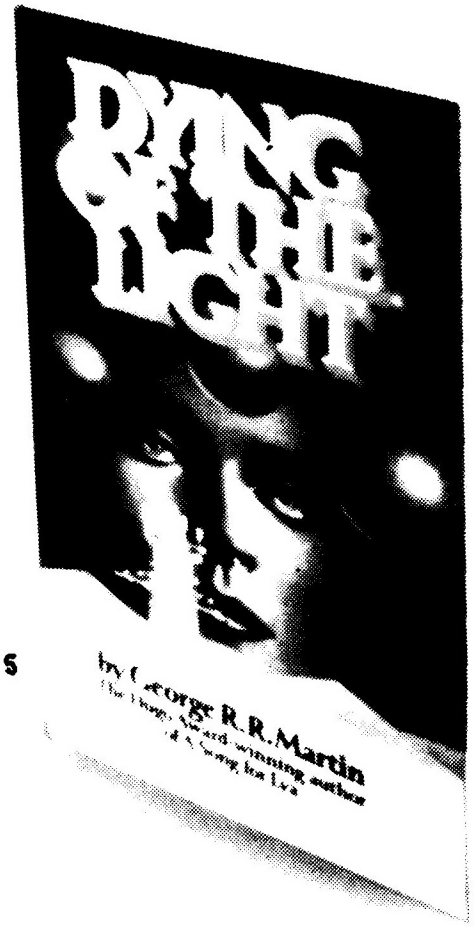
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FILMS

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 transplendent than the one described in the Progress Reports, you may assume that having less than a third of my original working budget has someting 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 stfnal 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. Towiliker, 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 surrealist 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:

Peer 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 Evial Wizard. With a rare touch of originality, he is rapidly

aging as he expends his magickal 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 directoral 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 faitful 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 semi-documentary; 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 Ritz* 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 Sohl 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 defantasized into a sort of Crhulhuian *Rosemary's Baby*, with Dean Stockwell's wholly human Wilbur Whatley seeking to bring about Yog-Sothoth's child through Sandra Dee. 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 irresistable 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 Lovedraft'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 Corman Arkham is more reminiscent of Dunwich, haunted by shambling, eyeless degenerates and reeking of lotahsome terrors that luck 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 *(Ia 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 Evial 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-existant. 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 noire* 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
355 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.

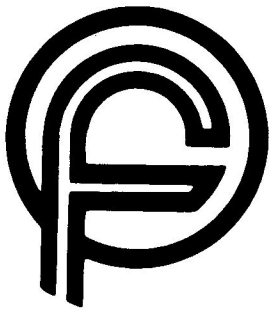
While Lovecraft's rich and idio-

FUTORIAN

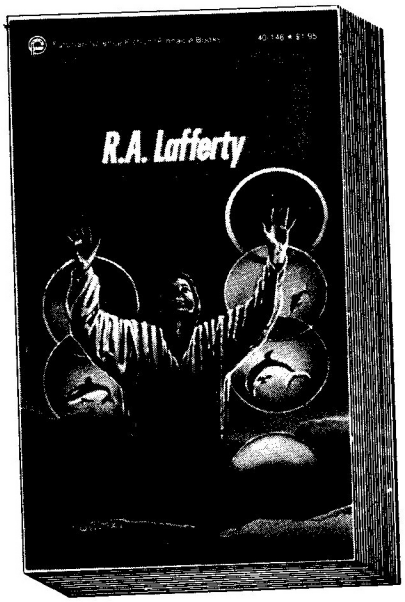
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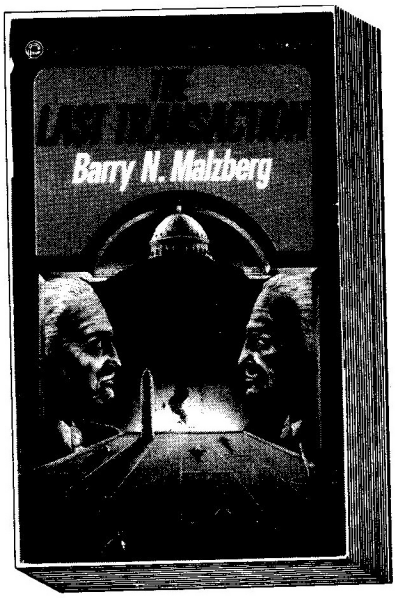
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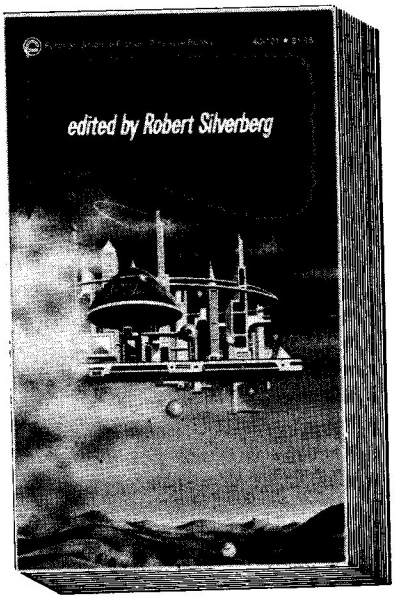
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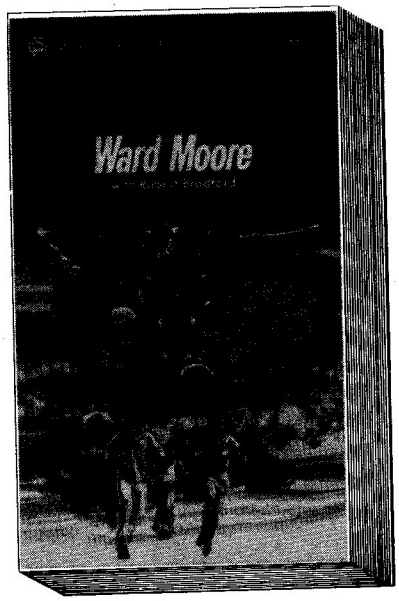
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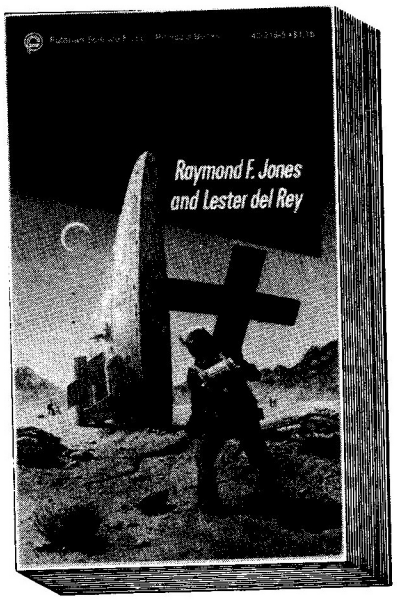
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syncratic style may seem most at home on the written page, his works have been transmuted into every other possible medium: radio, television (quite feebly, on *Night Gallery*), comic books (by *Marvel, Warren,* and the underground *Skull Comix*), 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 stfnal 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, Dark 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. Arrangements 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.

The Four Sigma Society does not accept scores on any standard test. A few existing tests have enough ceiling theoretically, but they do not discriminate adequately at the four sigma level of the adult population.

Purposes of the society include fellowship and communication among intellectual peers, the identification of intellectually challenging questions and cooperative efforts toward an understanding of man and the universe, systematic sharing of the task of monitoring new information in all fields of study, insight into and cooperation in dealing with the special problems attendant upon extreme intelligence, and the identification and fostering of the intellectual and personal development of highly gifted children.

Additionally, the monthly journal and other resources of the society are available to individual members for the promotion of projects and ideas of interest to them and for the furtherance of their individual aims.

Interested persons may obtain the LAIT by writing to the society at P.O. Box 795, Berkeley, Calif. 94701, enclosing a check or money order for $5, payable to the Four Sigma Society. No other form of application is necessary.

Everyone attempting the test will be mailed a score report listing his raw score and the I.Q. and percentile scores derived therefrom.

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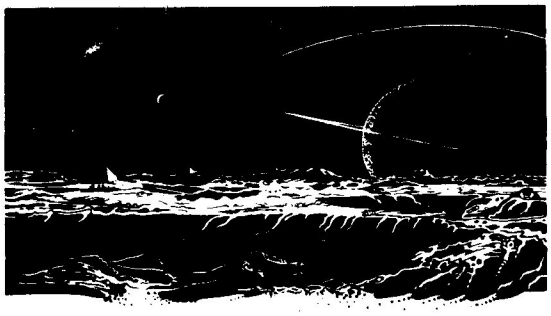
STARWEB: the computerized strategic space game will be run face-to-face at Iguanacon!

Three turns a day of negotiation, trade, conquest and war. The Tournament will start Thursday and run through Monday with the presentation of a trophy and cash prize to the overall winner.

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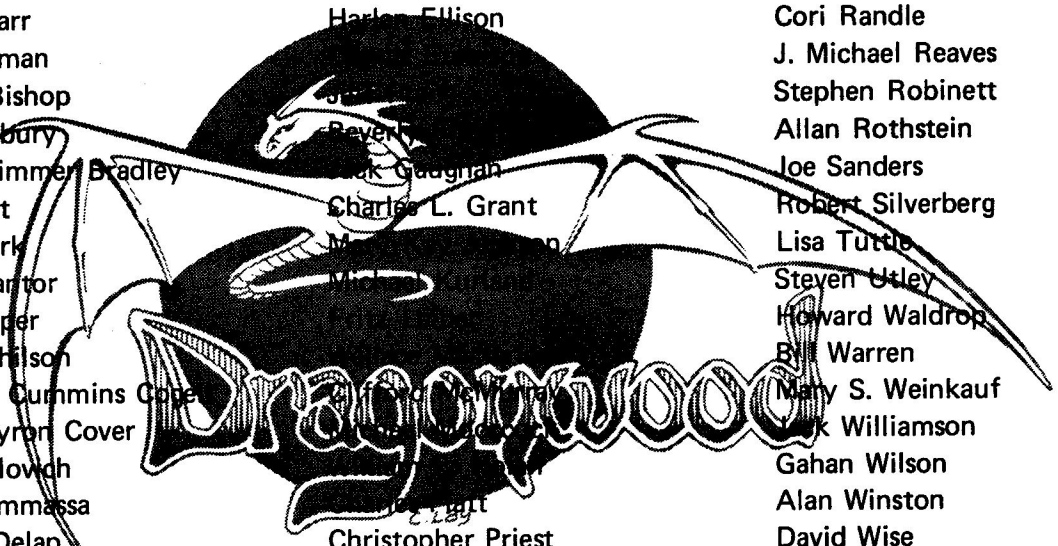
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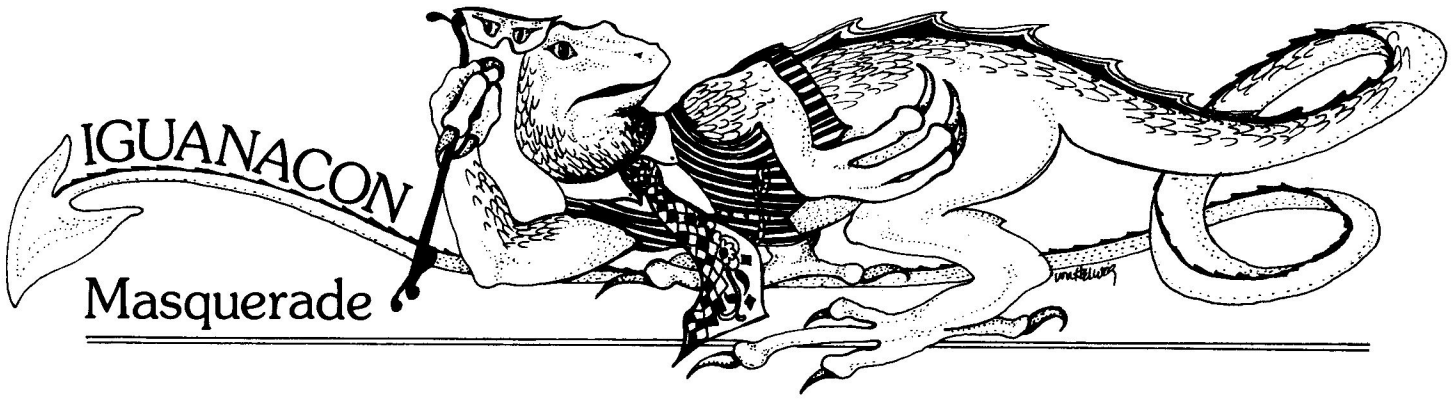
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The Iguanacon Masquerade will be held Saturday evening at 7:30 in Symphony Hall at the Civic Center. Seating will be first-come first-served, and we expect to open the hall by 7:00 PM.

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 alloted 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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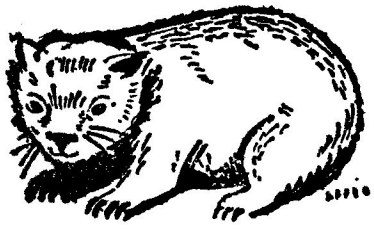
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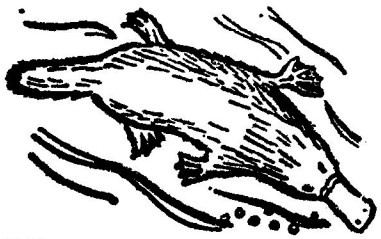
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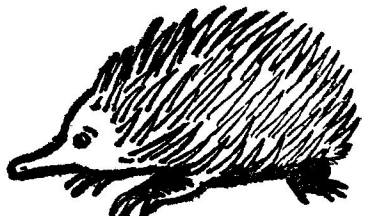
(2) Help us pick an animal mascot. Committee choices are shown below, but possibilities are not confined to these. No prize for this one - just the fun of arguing about it.



Ken - Wombat



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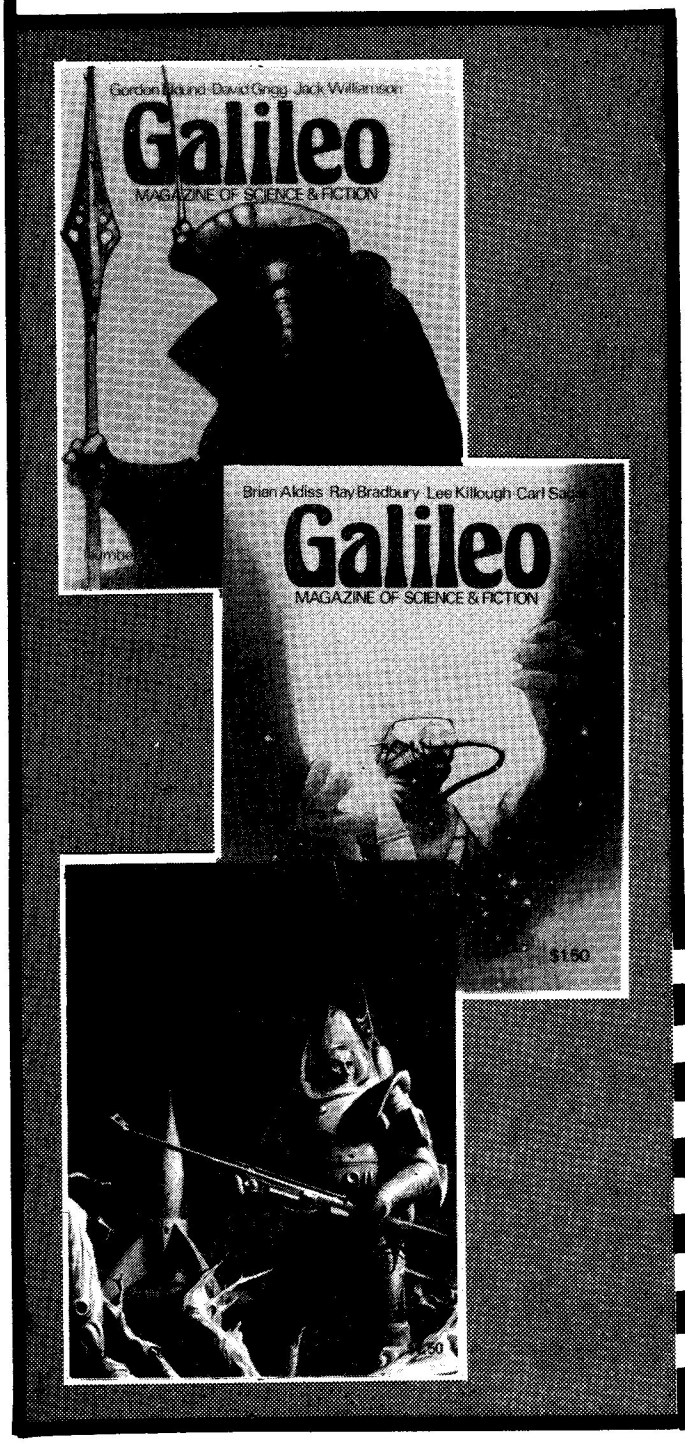
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"What did I want?

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"I wanted the hurtling moons of Barsoom. I wanted Storisende and Pioctesme, 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.

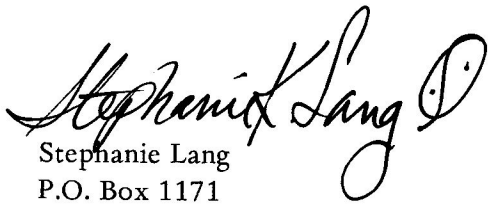
These and myriad others have woven magic for us, shown us a universe where the dignity of man survives and flourishes, and knit us into a brotherhood larger and more binding than any lodge. Truly "we are not alone;" wherever science fiction is read, we have friends.

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.



Stephanie Lang
P.O. Box 1171
Durango, CO 81301

*Reprinted by permission of the author Robert A. Heinlein, copyright 1963, G.P. Putnam's Sons.

JULY 20, 1979

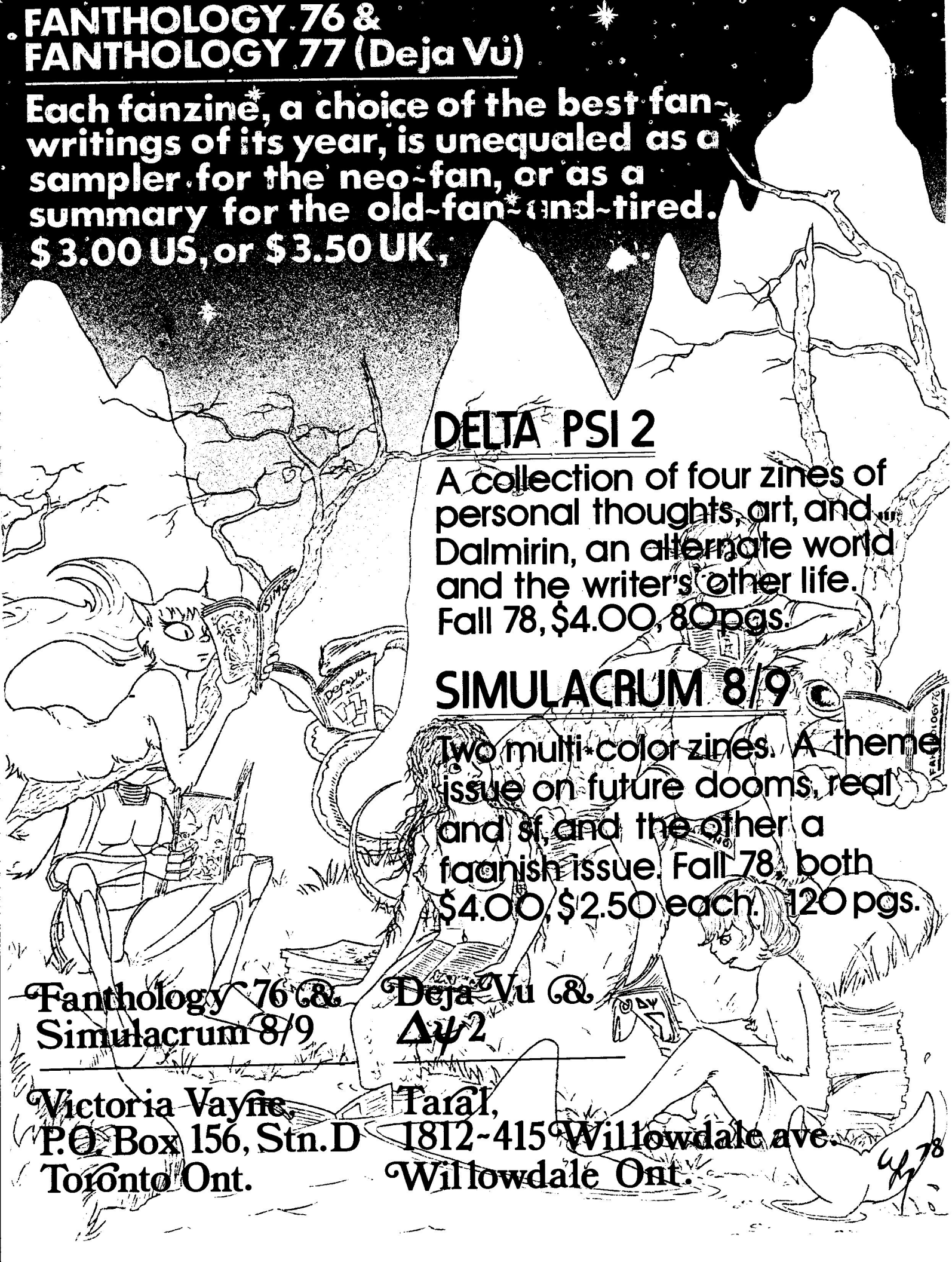


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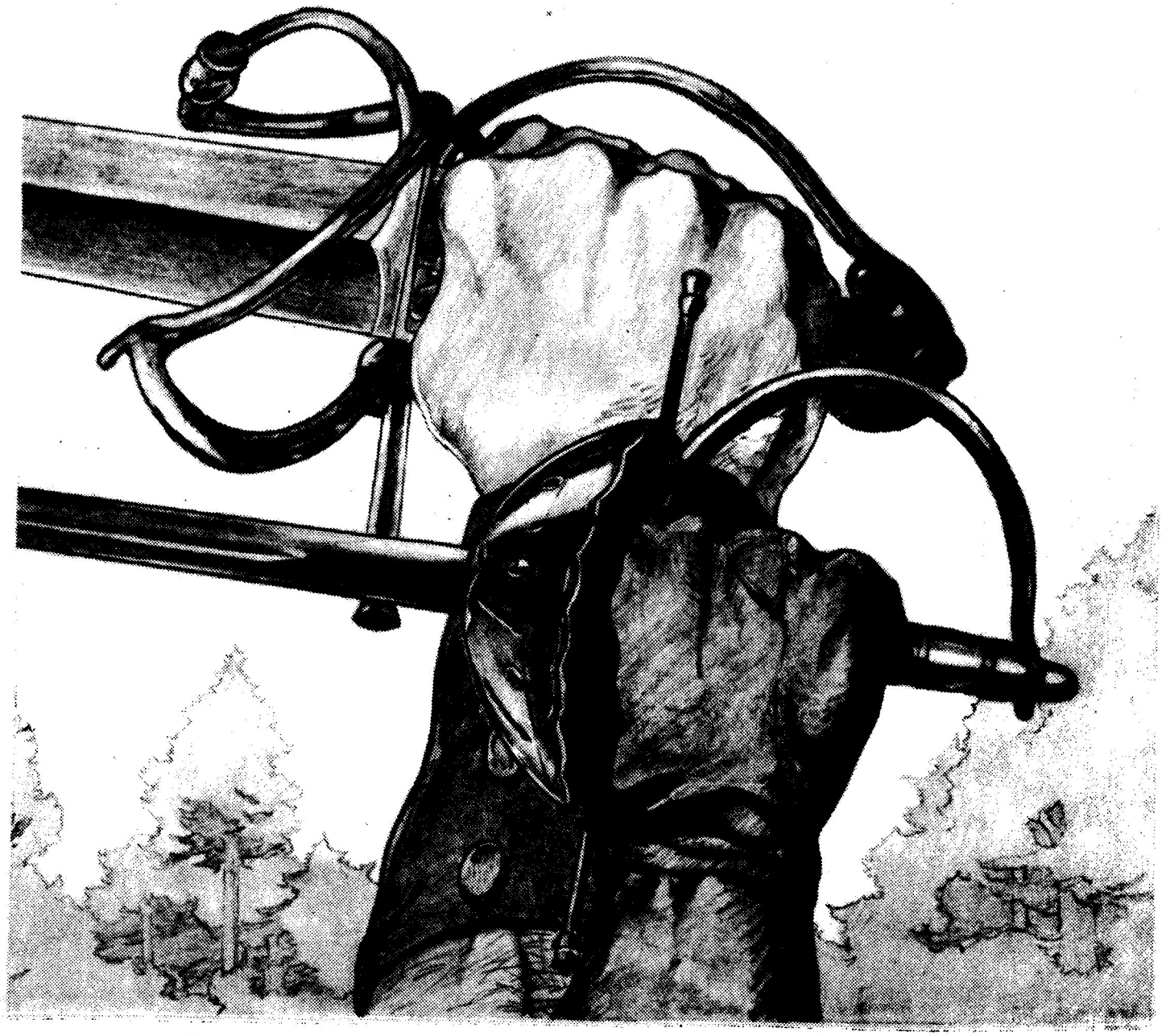
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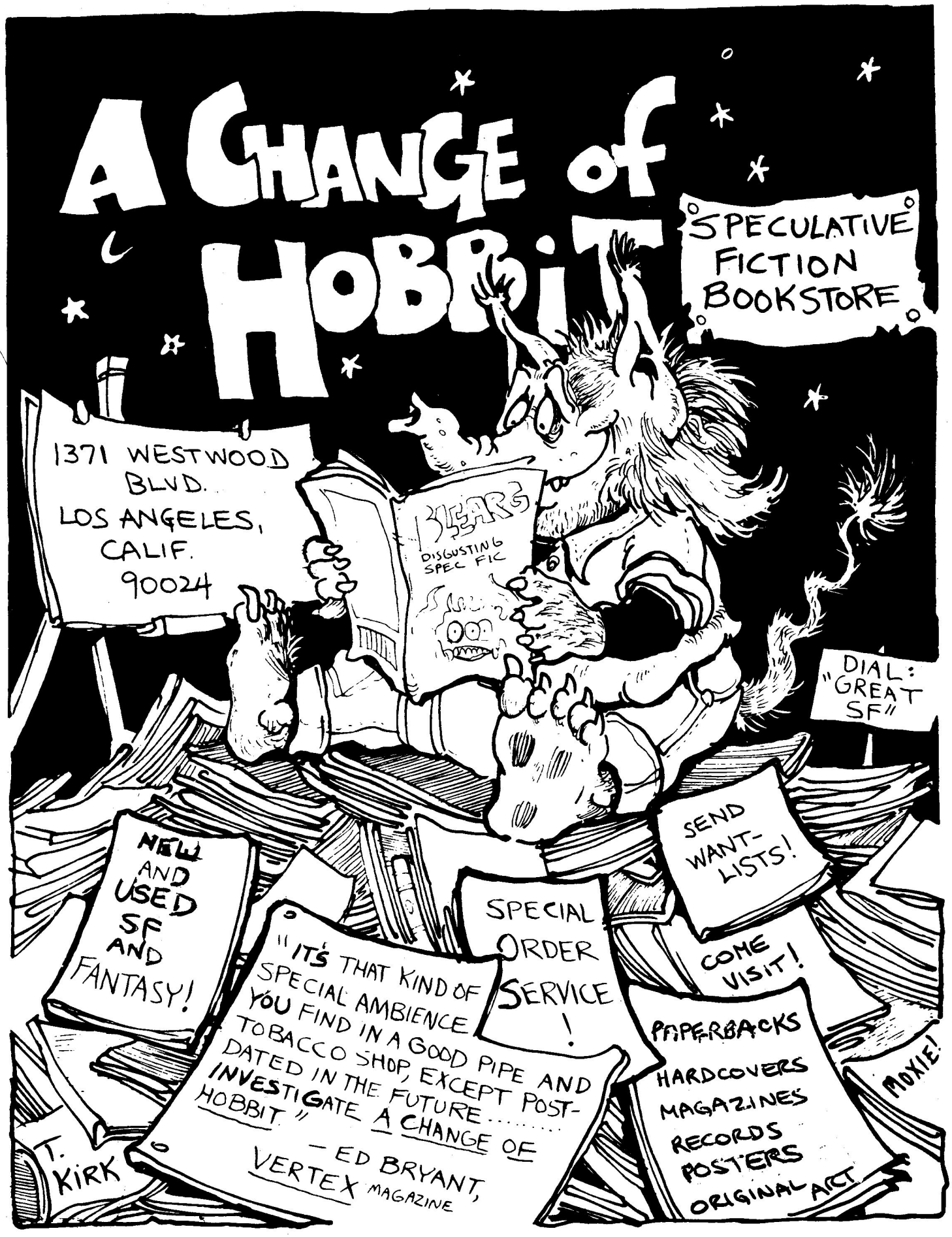


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A tale of Fafhrd and the Gray Mouser

Produced and directed by **DAVID RUSSELL**

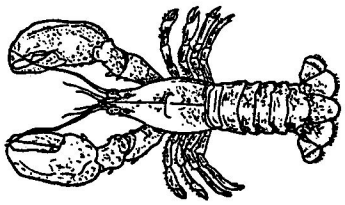
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Boston in 1980

The Committee for Boston in 1980

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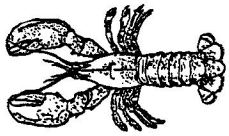


Additional Pre-Supporting Members whose money arrived after we made up our ad for Iguanacon Progress Report 4 and before 30 May 1978:

CALIFORNIA — *Clifton Amesbury*
FLORIDA — *David Singer*
ILLINOIS — *Lee & Vicki Carson, Gregroy James Ruffa, Karen H. Trego, Rolf Wilson*
INDIANA — *Garry Blievernicht*
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MINNESOTA — *Joan M. Verba*
NEW HAMPSHIRE — *Donald E. Pauley*
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OKLAHOMA — *W. D. Stevens*
ONTARIO — *Neil E. Kaden*
PENNSYLVANIA — *D. Richard Brown, Wilma Fisher*
TEXAS — *Jay Brandon*
UTAH — *Kristine A. & Orson Scott Card*
WISCONSIN — *Kenneth J. Goltz*
Additional Pre-Opposer: ..... Lawrence W. Propp

BOSTON in 1980 — any way you look at it

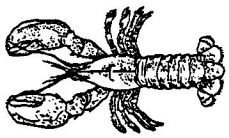
★ Perhaps you would consider a change of pace for 1980?



★ 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.

★ The Boston bid is unique in having a city with a mean daily temperature in September of 65° F (18° C). We also have a 24 hour supermarket in the same complex with our hotel and scores of varied restaurants within two blocks.

★ The Boston bid is unique in having 25 enthusiastic committee members including nine past chairmen of Boskone, the Boston regional convention with attendence over 1400 and almost as many activities as a WorldCon.

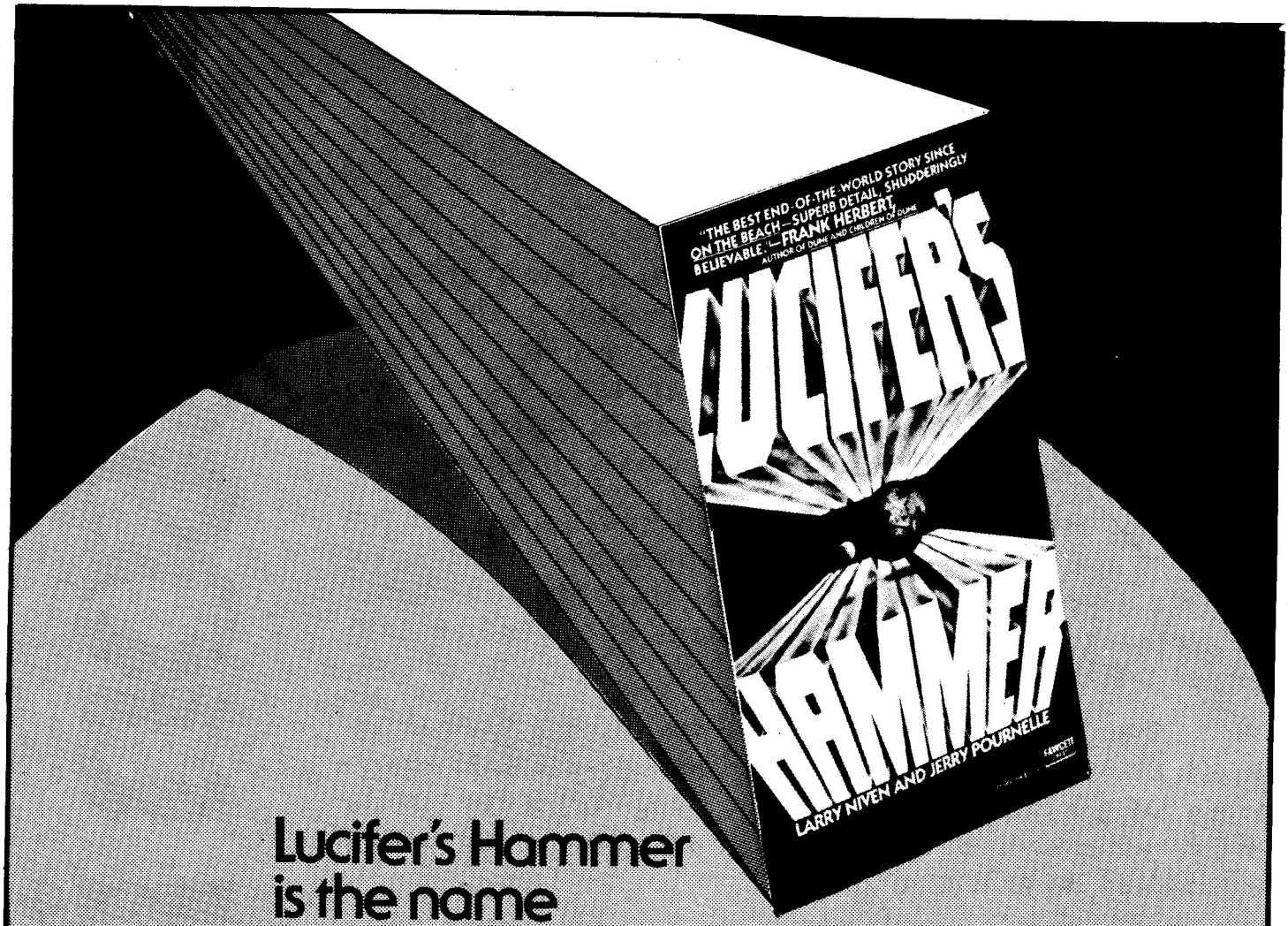


★ Look for our flyers, our slide show, and notices of parties in our room block which is in the Adams hotel. Members of our committee will be at the site selection table by the registration area and can usually be found at the NESFA table in the Hucksters room. We would be happy to answer your questions.

★ We have been bidding for 1980 for over four years. Now its up to you.

Boston in 1980

BOSTON in 1980 — any way you look at it



Lucifer's Hammer is the name of a comet.

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Lucifer's Hammer, by Larry Niven and Jerry Pournelle.
A paperback release, from Fawcett. $2.50

"The best end-of-the-world story since On the Beach . . ."
—Frank Herbert, author of the Dune Trilogy.

Fiction [all as Ernest Bramah]

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 Malignity 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 Wallet 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)

Wallet 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* [Derleth], 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 interregnum of wars.

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 known for of science fiction stories published in *Argosy*. Stories include these from *Argosy*: "On the Brink of [illegible] Dec 1939); "He'd Be His Own S[illegible]ness" (12 Apr [illegible] of the Silence" ([illegible]

Fiction

Between Worlds ([illegible], sf5, 1929, 93 pp., 50¢) (*FN*, July

A noted classic of adventu[illegible]

Treasures of Tantalus, The [i[illegible] Oct 1927)

SMITH, GEORGE H(ENRY) Vicksburg, Mississippi, he has [illegible]. After graduating from Univ. of South[illegible] California jobs, including bank teller and furniture store manager, b[illegible] a career of writing. During World War II he served with the [illegible] in the South Pacific; one of his hobbies is collecting military [illegible] He has written more than 20 paperback novels and appro[illegible] 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¢) (*Notte 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.

Series

Plutonian Lens [as Wesley Long]. All in *ASF*: "Circle of [illegible]sion" (Mar 1944); "Latent Image" (May 1944); "Red [illegible] 1944); "The Fixer" (May 1945).

Venus Equilateral. In *ASF*: "QRM—Interpla[illegible] "Calling the *Empress*" (June 1943); "[illegible] Beam" (Feb 1944); "The Long Wa[illegible] 1944); "Firing Line" (Dec 1944); "Pandora's Millions" (June 1945). Ren[illegible] one new story, "Mad Holiday" with related background are: (Nov 1945).

Fiction

Br[illegible]in Machine, [illegible]

F[illegible]

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AN URGENT ANNOUNCEMENT FROM SEACON '79

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

Accomodation 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 Accomodation 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!

read

BALTIMORE *in* 80

vote

SORRY, NO SF ILLOS ON THIS FLYER: WE'RE TALKING FACTS

FACT: WE WANT YOU TO VOTE FOR BALTIMORE

FACT: OUR CONVENTION CENTER WILL BE COMPLETE MORE THAN ONE YEAR BEFORE THE 1980 WORLCON WEEKEND

FACT: A BALTIMORE WORLDCON WILL USE THREE MAJOR DOWNTOWN 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 FANS WHO WANT TO SEE THE U.S.

FACT: WE AREN'T PLANNING A POSH OR FANCY CONVENTION: INSTEAD WE WANT YOU TO GET YOUR MONEY'S WORTH

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THE LORD BALTIMORE HOTEL
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baltimore

A FEW FACTS MORE ABOUT BALTIMORE'S WORLDCON BID

FACT: WE TEND TO BE TRAVELLING FANS--YOU'VE PROBABLY MET ONE OR MORE OF US. PERHAPS AT ARTKANE, IN WILMINGTON NORTH CAROLINA, OR AT ANN ARBOR IN THE BLIZZARD, AT INFINITYCON, OR VANCOUVER, OR TORONTO: MIDWESTCON, DISCON,WESTERCON,RIVERCON, ETC... WE TRAVEL AND KNOW WHAT TRAVELLING FANS WANT, AND NEED

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.

BALTIMORE IN 80, C/O SUSAN WHEELER, 7-F MOPEC CIRCLE, BALTIMORE, Md., 21236 ***vote***

FORT WORTH, TEXAS

OCTOBER 13,14,15 1978



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ALICIA AUSTIN
Artist Guest of Honor

GAHAN WILSON
Toastmaster

Also planning to attend as featured guests...

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STEPHEN DONALDSON HARLAN ELLISON DONALD GRANT
CHARLES L. GRANT STEPHEN KING GLENN LORD
H. WARNER MUNN ANDREW J. OFFUTT KARL EDWARD WAGNER
MANLY WADE WELLMAN JACK WILLIAMSON

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...

Readings, Panels, Art Show and Auction, Display of rare Robert E. Howard memorabilia, Films, Hucksters Room, Autograph Parties, and the World Fantasy Award Presentation.

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:

FOURTH WORLD FANTASY CONVENTION
Michael Templin, Chairman
P.O. BOX 387
ARLINGTON, TEXAS 76010

Guest of Honor
Frederik Pohl
Fan Guest of Honor
George Scithers
Toastmaster
Lester del Rey



The 1979 North American Science Fiction Convention

NORTHAMERICON '79

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 NorthAmericon, 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 NorthAmericon (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 NorthAmericon '79 is $10.00 through September 30, 1978. Join now to avoid future rate increases and receive progress reports as they appear.

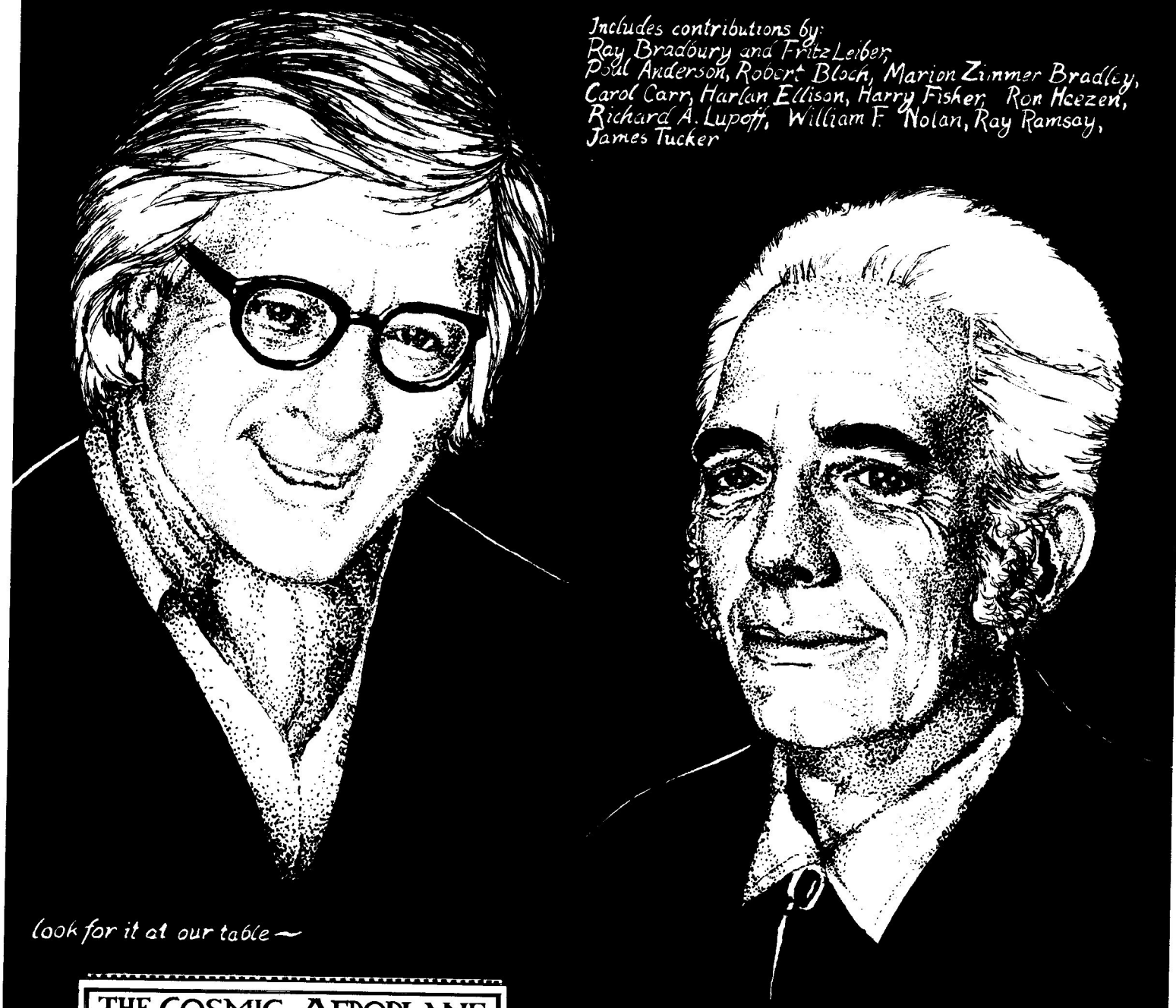
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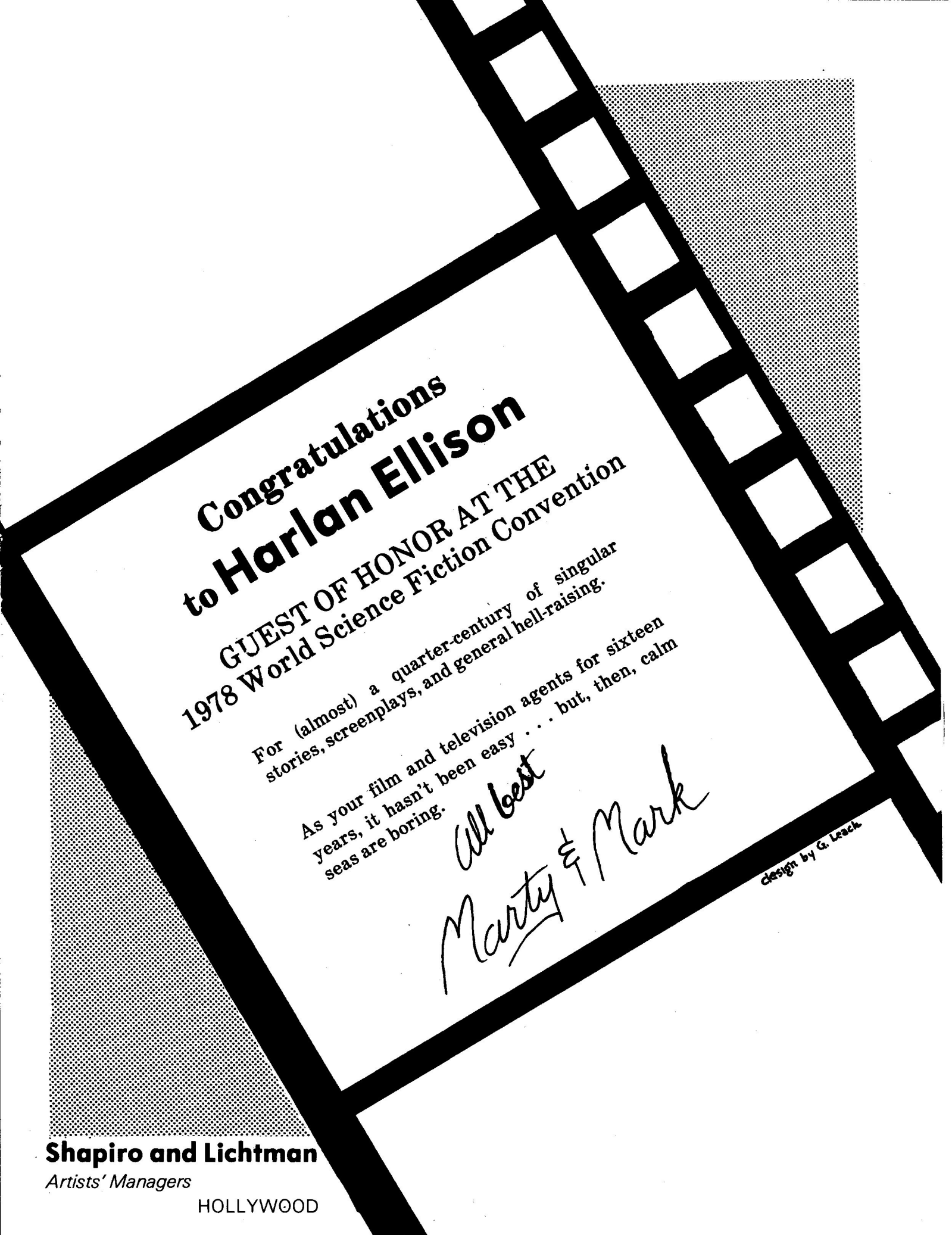
Includes contributions by:
Ray Bradbury and Fritz Leiber,
Poul Anderson, Robert Bloch, Marion Zimmer Bradley,
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BILL BOWERS: *"I need friends..who care."*

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, fancolumns, 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 Faneditor. 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 want: 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 Drutowski 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, Drutowski 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 Drutowski, 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 "Mascot", 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 Jiant?

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 goh.

—Cy Chauvin

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F. M. BUSBY.
F. M. BUSBY

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 rosebush. 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 bugged 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 rockpile. 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 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, *Cage A Man,* had lobsters on the cover of every edition but the French (*vive 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 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.

Cage 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 Iguanacon. 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 Iguanacon. Then, lest the lobster industry perish, there's the idea for a third Barton book—and—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 Velikowsky 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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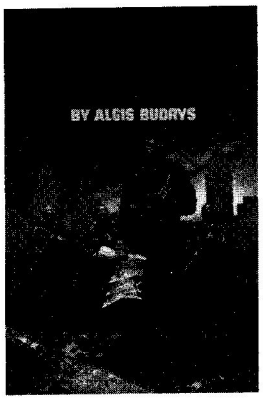
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Eric Korn
London Times Literary Supplement

Harlan Ellison: a portfolio

ART CREDITS

D. CAROL ROBERTS 55

Croatoan
DENNIS CRIPPS 56

Bright Eyes
JOAN HANKE WOODS 59

The Glass Teat
GAIL BARTON 60

"Repent, Harlequin!" Said the Ticktockman
DENNIS CRIPPS 63

The Discarded
KURT ERICHSEN 65

On The Downhill Side
M. RUTH MINYARD 66

Prowler in the City at the Edge of Forever
VICKI POYSER 67

All Photos by Richard Todd © 1978


LOOK ON MY WORKS, YE MIGHTY...

"Even the most drooling of the Jukes or the Kallikaks should be able to perceive that someone who manifests such volatile feelings about injustice, racism, stupidity, mediocrity, and general negative bullshit in the Universe has his times of joy and happiness and noble dreams that soar aloft as one with the greatest aspirations of the human race. Those who read my works and remember only the stories and essays that deal with blood, lust, violence, death, disfigurement, pain, depression, smarmy sex and ka-ka do me a disservice."







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
"Croatoan"

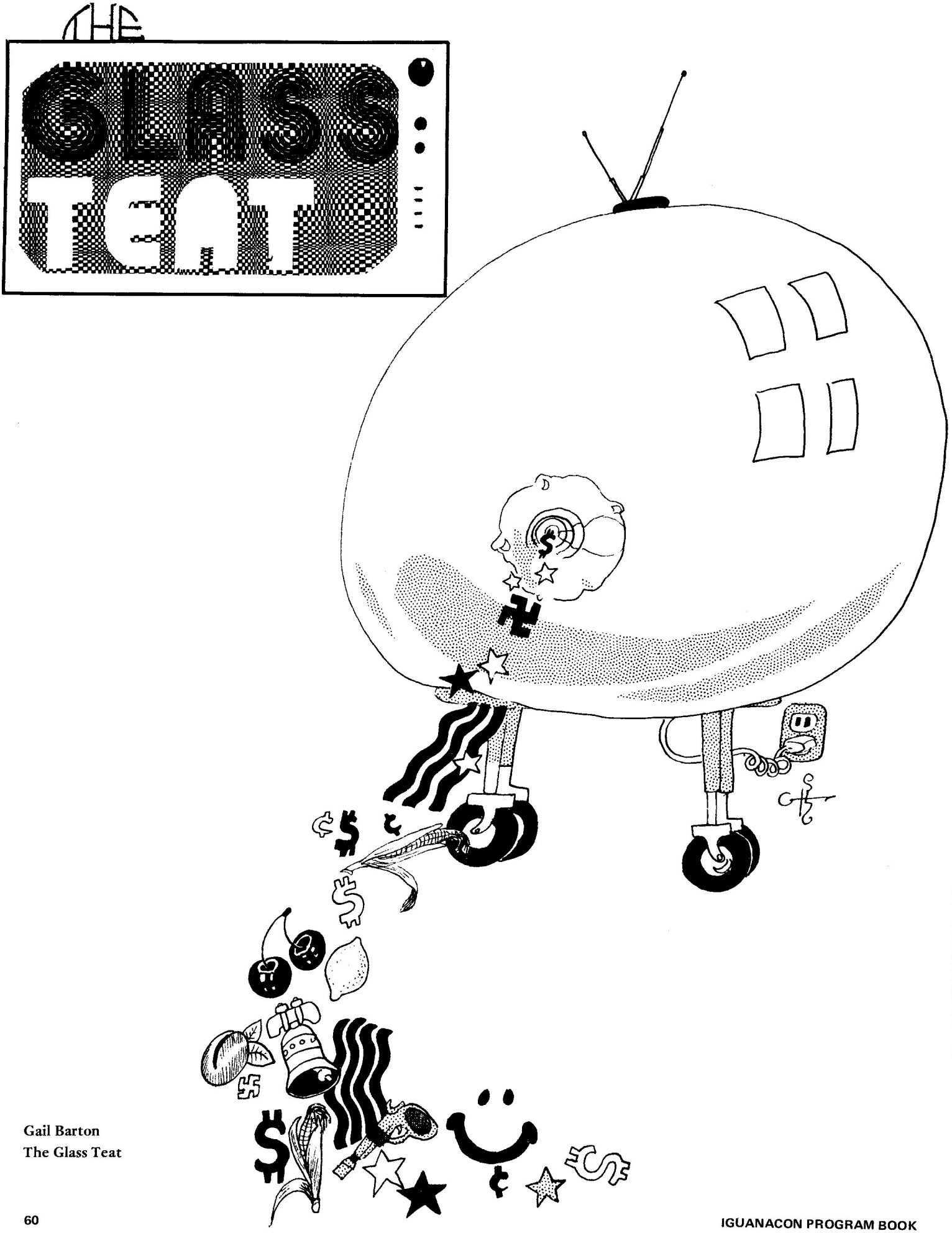
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Joan Hanke Woods
"Bright Eyes"


joan
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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."*

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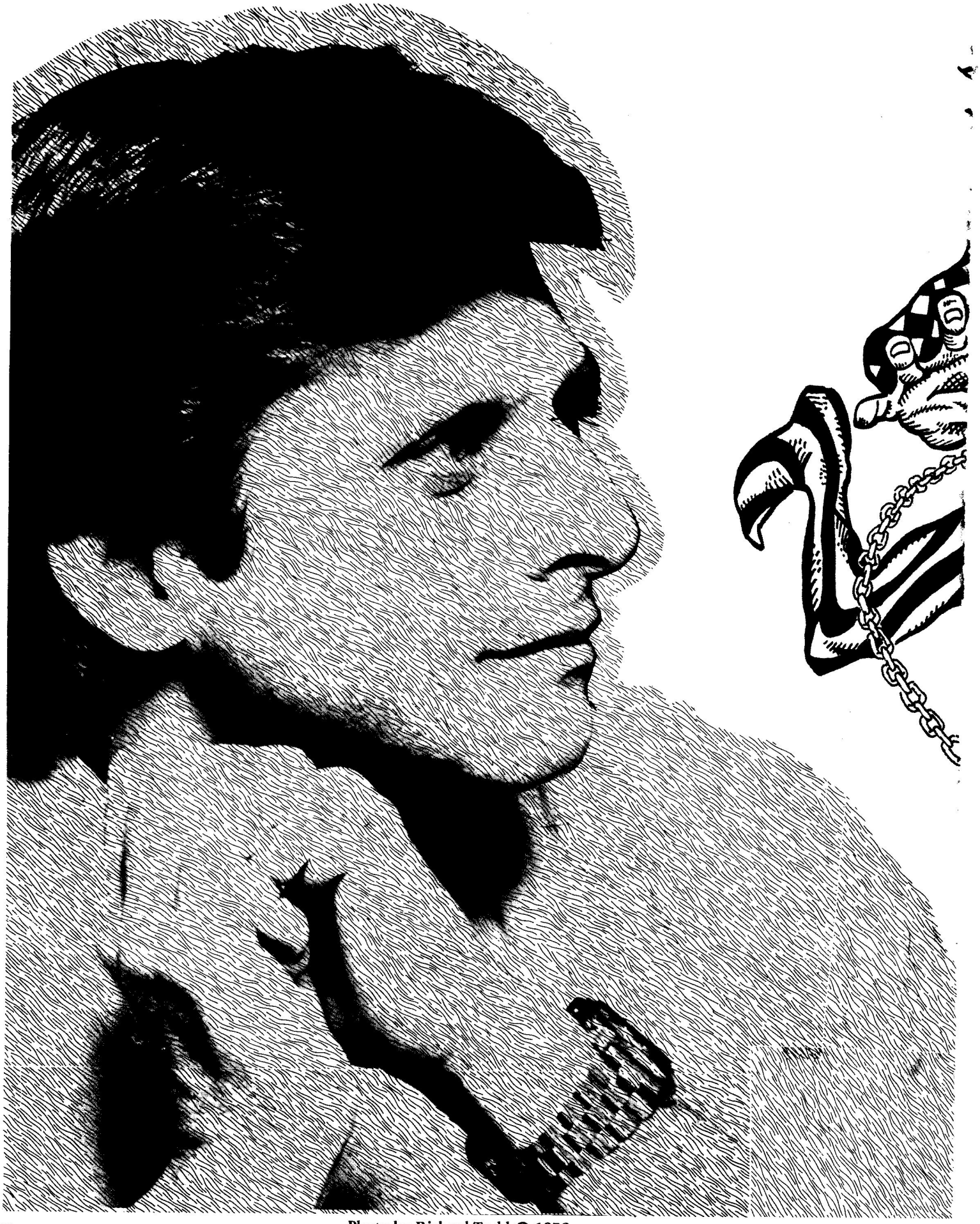


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Dennis Cripps
"Repent, Harlequin!" Said the Ticktockman

"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
"The Discarded"


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M. Ruth Minyard
"On 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 upfront.

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 . . .

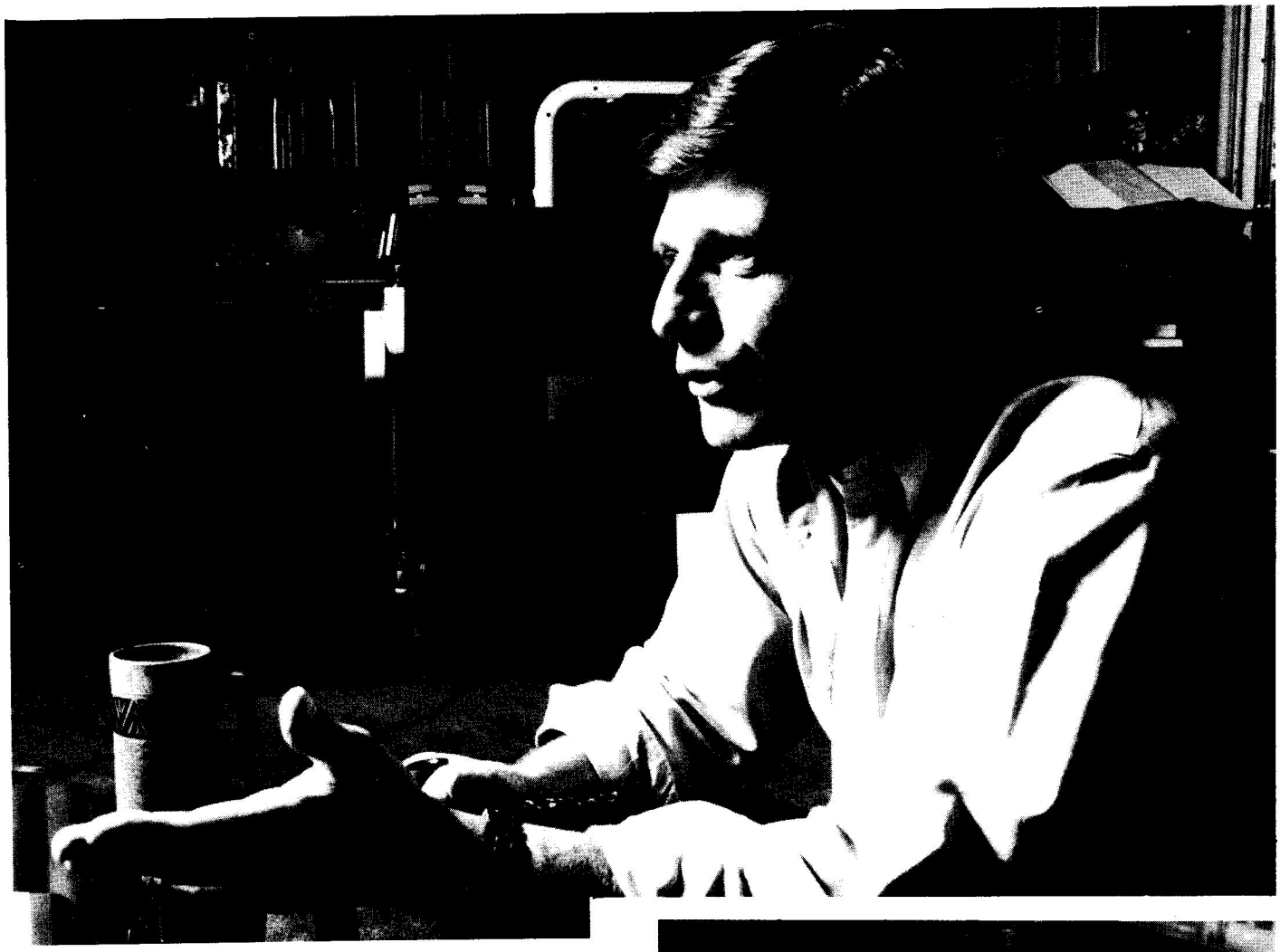
And yet, it is a tantalizing challenge: Ellison's fiction, television appearances, introductions, and critical writings compell one to *think* about him; it is impossible to ignore a force as elemental as that.

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 mass. 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 hairpin turns. . . Did you know he used to do a standup at nightclubs? Listen to him belt out "Hey, Buddy, Can You Spare a Dime" sometime. . .

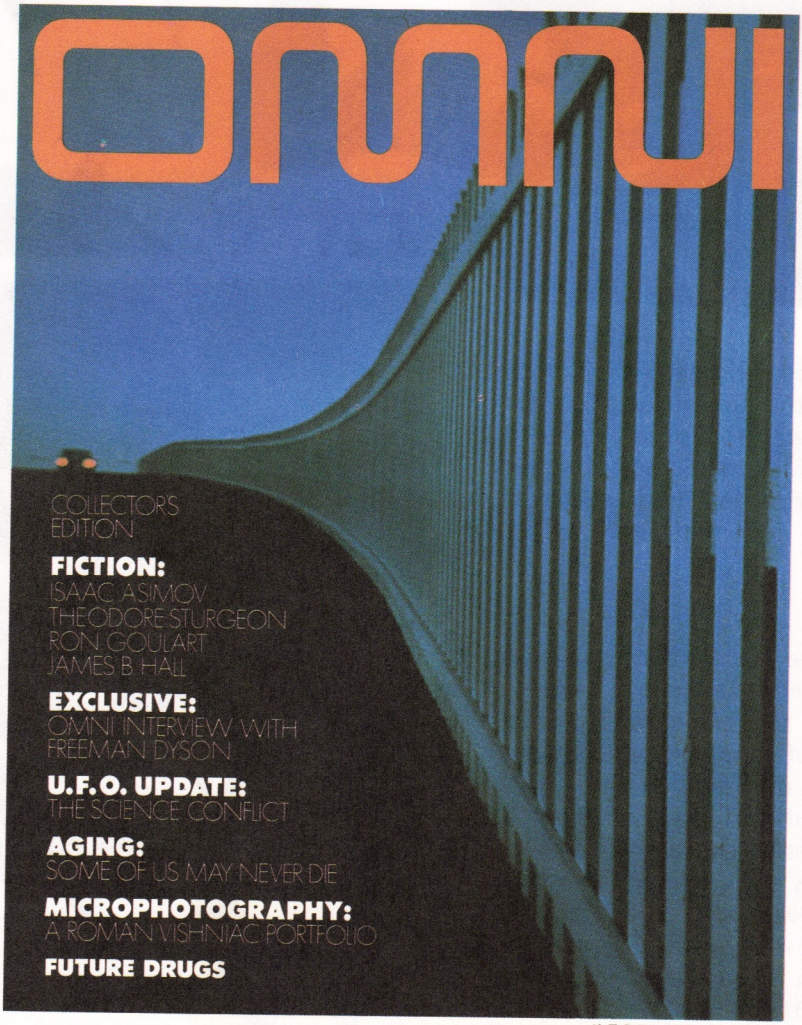
No, there's too much. Take it from me—Harlan is every bit as rewarding as his stories: passionate, intense. Creator of an exciting universe—living in a jugular vein.

Bill Patterson

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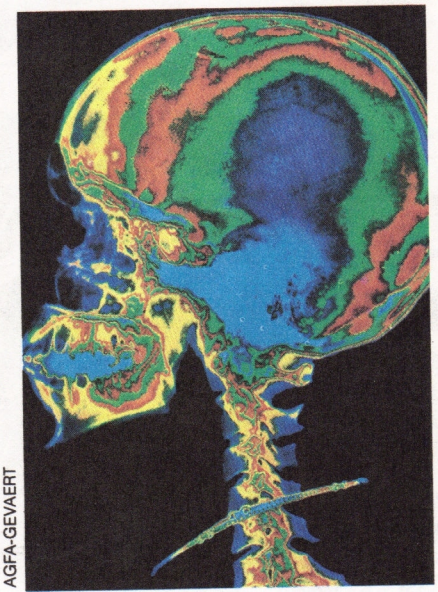
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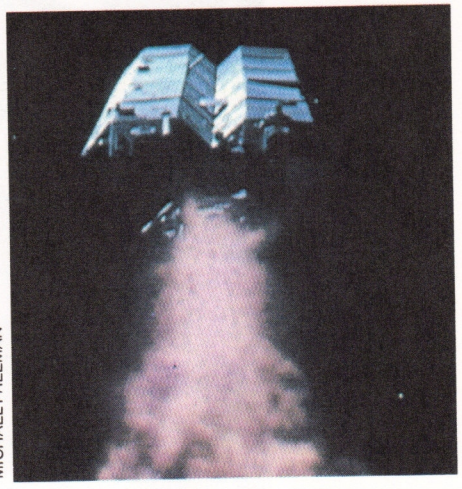
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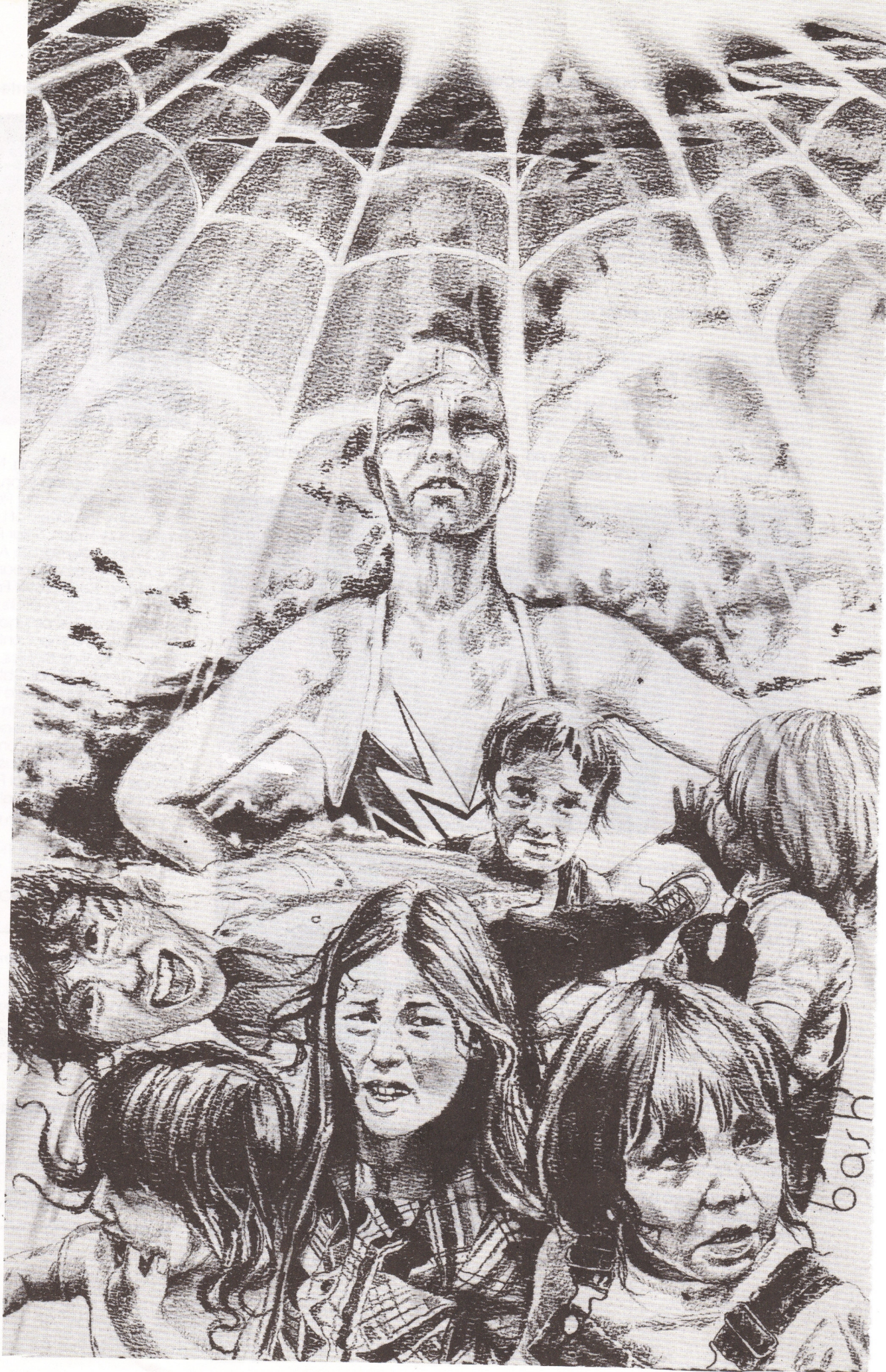


Illustration by Kent Bash © 1978

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 at 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 mawkish 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 spinex preservative, Alan had never regained consciousness. His body was broken and irreparable. 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 *some*thing 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 opaqued. 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 suet-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 husk 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 helped 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 coruscating 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 of 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 isinglass-thin and irradicable. 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 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 Pryor 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 canapes 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 rootling. 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.

R-42 in Bin 401.

They are so few. Never enough. But always a few to stand in the face of horror, to place their fragile bodies on the line for the rest of us. How they came to be born among us, these sanctified mutations, our children of wonder, perhaps we'll never understand. But they came when we needed them, and though they die for us, they do not die unmourned. We consecrate our lives, our world, our future, to the holy memory of men and women like Alan Pryor. Paladins . . . guardians of the human race.

QQ-42 in Bin 119.

She bathed him and he slept. She *thought* he slept, but he only rested with his eyes closed. He watched her move around the conapt's misty interior, pruning and watering her bushes; watched her through slitted eyes. And when he was certain she was not in contact with anyone else, he sat up.

Her back was to him. She was waxing the leaves of a bonsai. He sat up, naked in the misty pool of warm water, and he said, "You caused it."

She did not turn. Her movements were precise and graceful. "I don't know what you mean," she said. But he knew she had caused it, and he said, "Yes, you do."

The mist settled on her hairless body and sparkled like frost. She ceased her activity and turned to him.

"How could you do that?" He heard his voice; it sounded immature and bewildered.

She sighed and shook her head very faintly, as though what he was saying was infintely saddening to her.

Then the old paladin emerged from the mist and the shadows where he had been waiting, silently hoping this most sensitive of the sensitive children had not stumbled on the truth through the ineptitude of a judas on her first time out, knowing it was a futile hope, and prepared to do what had to be done. He was a very old paladin, who had been promised his freedom when he had prepared this woman to take over for him, and he was both furious at her midjudgement and desolate that his rest was that much further denied him.

He stepped out of the shadows, slaughtered her with a thought, and turned to the young paladin in the mist pool.

Alan Pryor looked into his face and saw what awaited him. He held up a hand. "At least let me understand why!"

The old paladin sighed. Why not.

"There are no attacks. It's all contrived."

"No, that isn't so. I—I *feel* the pain . . . I *see* the darkness coming through, the things, the spiracle . . . "

He shook his head. "All contrived. By sensitives like her, and me. We buy our lives. Judas sensitives. To keep you and others like you busy, for a cause. So we don't breed. So we don't multiply and take over. The ones who don't have the power, the non-sensitives, they knew from the first that we were the next step. They wouldn't let go; they'll *never* let go. So they contrived it all."

Alan made a sudden lurch toward the edge of the mist-pool. The old paladin burned him out; there was a wisp of dark, thin smoke from the ash-filled sockets that had been Alan Pryor's eyes; and the old paladin sighed once more before he began cataloging the parts of Alan Pryor's body that could be recycled in expectation of the next child born with the power.

In that lonely place where Alan Pryor gave his life, there were no observers. The attack came in an isolated, empty place where he was burned defending us. Now we lay his body to rest, with honor, swearing that he did not go unmourned. With honor, to your final rest, Alan Pryor. Humanity will not forget.

G-64 in Bin 487.

"There are no rules. Those who are in power make up the rules. So those out of favor are bound to break them."

—Jose Ber Gelhard

KENT BASH, illustrator of "The Executioner of the Malformed Children," is a Los Angeles-based artist whose work has been prominently displayed in museums and galleries throughout the world. His "California Suite" of paintings, fantastic examples of contemporary magic realism, have been lauded and collected by critics and devotees of fine art across the country. This is his second illustration of an Ellison story, the first having been commissioned by the author for "In the Fourth Year of the War," a fantasy that will appear in the forthcoming fifth issue of Gary Hoppenstand's *Midnight Sun* magazine.

Feb 16-18
1979

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A Room of Our Own

It all started with "A Room of Our Own," hosted by Susan Wood, at Westercon 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-patriarchial 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, presdidigitate, 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.

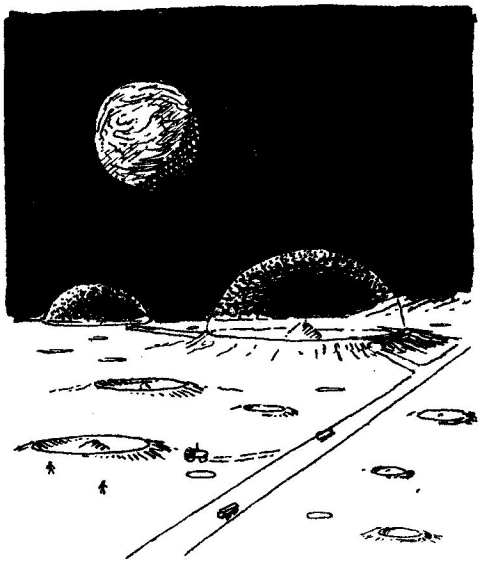
We'll have a lighting and sound system (much thanks for the latter to Bruce Dane) run by competent technicians. Of course, if your singing frightens the dogs and worries the neighbors, just sit in the front and hum along.

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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1644. Chris Callahan
1645. Dick Roepke
1646. Ann C. Cech
1647. John W. Knott, Jr.
1648. Deborah King
1649. Peggy Stoelting
1650. Melanie E. Garrett
1651. James Jennings
1652. Karen Pearlston
1653. John W. Andrews
1654. Ann McCutchen
1655. R. Terry McCutchen
1656. John Robinson
1657. Vonda N. McIntyre
1658. Carolyn I. Bame
1659. Charles O. Bame
1660. Mike Timmreck
1661. David G. Hulan
1662. Marcia Hulan
1663. Lynn P Behms
1664. Dorothea Gault
1665. Michael D. Toman
1666. John Fisher
1667. Mary L. Cole
1668. Gary Lee Webb
1669. Sharon Arney
1670. Lester Greathouse
1671. Guest of Lester Greathouse
1672. Linda Ann Moss
1673. Robert A. Madle
1674. Billie Madle
1675. Richard F. Madle
1676. Jane E. Madle
1677. Mary Anne Madle
1678. Frances W. Evans
1679. Michael McFadden
1680. Teri McFadden
1681. Brice Dortch
1682. Bob Strickler
1683. Kemp Strickler
1684. Hank Davis
1685. Ken Hankins
1686. Kevin Langdon
1687. Eliese M. Diercks
1688. William A. Brown III
1689. Chuck Crayne
1690. Dian Crayne
1691. Dave Kanlecek
1692. Diana Myers
1693. Jon Estren
1694. Charles W. Butler
1695. Edward A. Graham, Jr.
1696. Mary M. Mertens
1697. Michael McLaughlin
1698. Steven Innes
1699. Cynthia Trout
1700. George Andrews
1701. Kathleen Andrews
1702. Bob Barnes
1703.
1704. Daryl L. Murdock
1705. John W. Murdock
1706. Mark Herrup
1707. Susan Roberts
1708. James Sieber
1709. Greg Hildebrand
1710. Molly Hildebrand
1711. Steve McAllister
1712. Mary Stuart Hall
1713. Cyndi Pflock
1714. Kurt Pflock
1715. Todd Bake
1716. Mark L. Olson
1717. Paul M. McCall
1718. Karen E. Selbert
1719. William C. Francis
1720. Mary K. Francis
1721. Michael Templin
1722. Linda Templin
1723. Peter A. Romanchuk, Jr
1724. Albert G. Stanger
1725. Brad Balfour
1726. Gregg W. Palmer
1727. Ed Howard
1728. Philip Perkins
1729. Joel Spencer
1730. James Purcell
1731. Ken Keller
1732. Mary N. Keller
1733. Terry Williams
1734. Dorothy J. Kocher
1735. Cynthia T. Kocher
1736. Mark Bowlin
1737. Ira M. Thornhill
1738. Janet Lynn S. Thornhill
1739. D. Potter
1740. John Douglass
1741. Cheri Douglass
1742. Phyllis White
1743. Carrie Brennan
1744. Alina Chu
1745. Bruce A. Buckner, Jr.
1746. Joan Baker
1747. Richard Garrison
1748. Ginger Kaderabek
1749. Larry Hanson
1750. Richard Shafer
1751. Grant Schuyler
1752. Dan Weber
1753. Paul Edwin Zimmer
1754. Susan E. Finigan
1755. Donna Alm
1756. Ray Walsh
1757. Curious Book Shop
1758. Colleen K. Stinson
1759. C. K. Stinson
1760. Mike Conran
1761. Linda Conran
1762. Sharon Crowell-Davis
1763. Bill Crowell-Davis
1764. Edward T. Socolofsky
1765. Julia Howarth
1766. Beverly Jones
1767. David B. Kirby
1768. William S. Higgins
1769. Lawrence Schick
1770. Dave Kellogg
1771. Tom Moldvay
1772. Robin Anne Reid
1773. John Merrit Burt
1774. Joe Haldeman
1775. Gay Haldeman
1776. Larry W. Martin
1777. Rusty Hevelin
1778. Terry Matz
1779. George Senda
1780. James Welsh
1781. Bruce Francis
1782. Christine Francis
1783. Chandra C. Sargent
1784. Stan Meleen
1785. Michael Wallis
1786. Jo-Anne McBride
1787. Spider Robinson
1788. Jeanne Robinson
1789. Daniel Haber
1790. Ed Scarbrough
1791. Connie Copley
1792. Gordon Houtman
1793. Ray W. Grau
1794. Frances A. Grau
1795. Walter C. Schmidt
1796. Lynn Barker
1797. Joan M. Verba
1798. Craig M. Verba
1799. Charles L. Barrett
1800.
1801. Matthew Hickman
1802. Franz Joseph
1803. Alfred Lewis
1804. Stephen M. Hogan
1805. Guido Eekhaut
1806. Patricia Turner
1807. Bobby Cornelius
1808. Virginia Heinlein
1809. John Tomson
1810. Bubbles Broxon
1811. Bill Broxon
1812. Richard Sandler
1813. Scott Davis
1814. Kevin Conway
1815. Doug Hazen, Jr.
1816. Jack R. Gendelman
1817. David Gerrold
1818.
1819. Norman Hollyn
1820. Fred E. Conner
1821. David Griffin
1822. Scott Sweebe
1823. Mark C. Fairfield
1824. Richard Montague
1825. Cosmic Aeroplane Books
1826. Yves Bellefeuille
1827. Marty Woelfle
1828. Gary L. Swatz
1829. Gayla Auerbach
1830. Dean Todd
1831. Gerald Daharsh
1832. Lou Donato
1833. Gini Donato
1834. Jeri Bethel
1835. Henry St. Andre
1836. Dennis Connolly
1837. Baldrich
1838. Sydney Clark
1839. Greg Clark
1840. Perry Glen Moore
1841. Terry Siville
1842. Pam Siville
1843. Geoffrey Lederer
1844. J. Shane McRoberts
1845. Neil Casteel
1846. Chris Smith
1847. Jon Gustafson
1848. Helen Angel
1849. L. Lois Buhalis
1850. Allen J. Baum
1851. Lisa Deutsch
1852. Jeanne A. Hutton
1853. Bill Lowe
1854. Lynn Lowe
1855. Dr. Stephen R. Landan
1856. Judi Barnes
1857. Simon Agree
1858. Dona Kerns
1859. Cliveden Chew Haas
1860. Bill Bunker
1861. Joseph T. Mayhew
1862. John N. Marx
1863. Gary B. Gardner
1864. Carol Light Gardner
1865. Lawrence R. Proksch
1866. Jeb Bevers
1867. Lenore J. Hanoka
1868. Steven Thiedke
1869. Dale Satterfield
1870. Paul Schauble
1871. Robin White
1872. H. L. Nicholson
1873. Brenda Nicholson
1874. rita prince winston
1875. Andrew Bustamante
1876. Vincent M. Tuzzo
1877. Janelle Holmes
1878. Matt Zimet
1879. Cynthia R. Turner
1880. John Wojtowicz
1881. David J. Weinberg
1882. Gene Miller
1883. Jane C. Raymer
1884. Margaret R. Lambert
1885. Martin D. Miller
1886. Don McDonald
1887. Shelley Klein
1888. Wanda Harwell
1889. John R. Blaker
1890. J. Kent Raleigh, Jr.
1891. David C. Boyce
1892. Carol Kennedy
1893. Barbara Delhotal
1894. Lieubrun
1895. Jon Stopa
1896. Joni Stopa
1897. Deb Stopa
1898. Robert P. Barger
1899. Ann Nichols
1900. Gary D. Propstein
1901. Jerry Kaufman
1902. John W. Allen
1903. Avon Swofford
1904. Janet Vierheller
1905. David B. Affler
1906. Paul G. Herkart
1907. Janet P. Herkart
1908. Bill Williams
1909. Ampagoomian
1910. Michael Kingsley
1911. Dick Patten
1912. Randy Kristianson
1913. Fred Saberhagen
1914. Joan Saberhagen
1915. Michael C. Peralta
1916. Carol C. Seiler
1917. Roy C. Seiler
1918. Clifton Amsbury
1919. Eileen Avner
1920. Ron Burzynski
1921. Jerome Rajczyk
1922. Mrs. Jerome Rajczyk
1923. Diane Lavoie
1924. Mandy Pierce
1925. Judy Ann Calton
1926. Craig Howarth
1927. Brian Donehue
1928. Helen Hough
1929. Clifford Roy Bell, Jr.
1930. Guest of Clifford Roy Bell, Jr.
1931. Wiliam Charles Roth
1932. Carol Gathings
1933. Judith Friedman
1934. Louis J. Duray
1935. Kathei Logue
1936. Keith Kaufman
1937. Anthony Ward
1938. Mike Saler
1939. Hayford Peirce
1940. Douchka Peirce
1941. George Ghanem
1942. Nancy Ghanem
1943. Debora Ellicot Peirce
1944. Polly Peirce
1945. Alan Winston
1946. Guest of Michael Maley
1947. Donald R. Stark
1948. Frank Sobolewski
1949. Rev. Bernie Willinger
1950. Somtow Sucharitkul
1951. James E. Shepard
1952. Robert Lovell
1953. Michi M. Wada
1954. Jean Bogert
1955. Charles L. Grant
1956. Debbie D. Grant
1957. Eric Brown

1958. Jack Brown
1959. Rondi Olsen
1960. Gary Moseley
1961. Kenneth Moseley
1962. Jane Barnes
1963. Graham Maughan
1964. Linda Strickler
1965. Walter Miles, Jr.
1966. John Sloan
1967. John A. R. Hollis
1968. Lin Carter
1969. Floyd Henderson
1970. Kathy Henderson
1971. Fred D. Brammer
1972. Cecilia Brammer
1973. Eric M. Brammer
1974. Patrick J. Kelly, Jr.
1975. Dennis Johnson
1976. Paul Wroblewski
1977. Gregory A. Thokar
1978. Mark Stevens
1979. Jill Banning
1980. Robert Finch
1981. Jean Finch
1982. David A. Roach
1983. Shelby Bush III
1984. (Leigh Brackett)*
1985. Kim Smith
1986. Judith Smith
1987. David Swanger
1988. Suan Holanik
1989. Philip Mrozinski
1990. Diane White
1991. Dan Law
1992. Dan Rosler
1993. Judy King Rieniets
1994. Judy Fetter
1995. Rosemary Wolfe
1996. Esther Heydt
1997. Dave Pengelly
1998. Wayne B. Gray
1999. Tad Markham
2000. Bob Stearns, Jr.
2001. Freda Stearns
2002. Wilma Fisher
2003. James R. Frech
2004. Mary Paterna
2005. Margaret McEwen
2006. Rebecca Lyons
2007. Frank Stodolka
2008. John Pierard
2009. Katharine Kan
2010. John Bishop
2011. David Forster
2012. Thomas Rodgers
2013. Herbert Jorstad
2014. William Linden
2015. Kenneth W. Ozanne
2016. Laura T. Dolan
2017. Virginia Stubblefield
2018. Robert Hamlin
2019. Frank Prieto
2020. Michael Bledsoe
2021. Mississippi Gulf Coast SF Assoc.
2022. Robert Jackson
2023. Vernon Brown
2024. R. Scott Smith
2025. John Hulland
2026. David J. Entermille
2027. Ben Bova
2028. Barbara Bova
2029. Gail E. Irons
2030. Rose Beetem
2031. G. Lynn Sutton
2032. Lorna Sutton
2033. Samanda B. Jeude
2034. Barbara "Blue" Blewett
2035. Mara Bothwell
2036. Kearney Bothwell
2037. Janet Prato
2038. John Harris
2039. Lynn Harris
2040. Robert R. Barrett
2041. Gigi Barrett
2042. Gary L. Plumlee
2043. Robert C. Peterson
2044. Henry Heinisch
2045. Gerri Balter
2046. M. D. MacDonald
2047. Rick Muir
2048. Owen Hanner
2049. Kathryn A. Drexel
2050. Jean Lorrah
2051. Ken Moore
2052. Lou Moore
2053. Ray Vukcevich
2054. Robert Farrell
2055. Robert Scholes
2056. Jo Ann Scholes
2057. Tony E. Parker
2058. Clay Little
2059. Meredyth Hossman
2060. Robert Werner
2061. Vincent McCaffrey
2062. Thomas L. Owen
2063. Charles C. Ryan
2064. Mary Ryan
2065. Floyd Kemske
2066. Galileo Galilei
2067. Charistine Goetzinger
2068. Robert Goetzinger
2069. Wes Willoughby
2070. Jane Schumburg
2071. Jackie Causgrove
2072. Donna Crisci
2073. Debara Carlson
2074. Paul Lemman
2075. Elizabeth A. Lynn
2076. Ellen Gall
2077. Craig Newmark
2078. Catherine Filipowicz
2079. Marcia Rudolph
2080. Daniel Brenton
2081. John James
2082. Mitchell L. Botwin
2083. Peter Weston
2084. J. David Bennett
2085. Michael Dean Tippens
2086. William G. Koegl
2087. Kristine A. Card
2088. Orson Scott Card
2089. David R. Negrette
2090. Jay Deneheim
2091. Guest of Jay Deneheim
2092. Donna M. Gilbert
2093. James Pilvinis
2094. Coreen Casey
2095. Karen Angela Crouch
2096. Clark Denning
2097. Terri Whitney
2098. Shiloh Furphy
2099. Pandora Lamontagne
2100. Anne Golar
2101. Barry Walden
2102. C. M. Drahan
2103. Jeffery C. Clark
2104. Lee Hoffman
2105. Terry H. Cox
2106. Mary Anne Mueller
2107. Dale Lane
2108. Vanessa Tait
2109. Steve Tod
2110. Wayne H. Jones
2111. Joel M. Halpern
2112. Virginia Aalko
2113. Vivian Bregman
2114. Phil Foglio
2115. Marilyn J. Mix
2116. Michael D. Barker
2117. Erik J. Biever
2118. Mike Bushroe
2119. Robert A. Vineyard
2120. Robert E. Toomey, Jr.
2121. Margaret E. Drake
2122. William Hickey
2123. Harriet Sylvester
2124. Chris B. Mills
2125. River Oljan
2126. C. I. Uurtamo
2127. Margaret Laux
2128. Guy Harris
2129. Theresa M. Brooks
2130. Ashley McConnell
2131. Robert Doyle
2132. E. A. Kersane
2133. John L. Hughes
2134. Toni Weiner
2135. Jim Hershberg
2136. Lorna Hopkins
2137. Bruce Kvam
2138. Susan Sackett
2139. William J. Fanning
2140. Ronald W. Blankenship
2141. Reuben Fox
2142. Elizabeth Pope
2143. Jeff K. Whitney
2144. Billie M. Polson
2145. Ruth Robinson
2146. Randall Butterfield
2147. Wanda J. Butterfield
2148. L. B. Hilbert
2149. Guest of L. B. Hilbert
2150. John Raymond Lorentz
2151. Robbie Sue Paizao
2152. Jerri Olson
2153. Noel Rosales
2154. Mike Evans
2155. Richard Hsu
2156. Doris Salomon
2157. David Lawter
2158. David Lewison
2159. Mariel Coombes
2160. Mack Reynolds
2161. Gerda K. Oberg
2162. Marlene Morey
2163. Robert Morey
2164. Ed Lillie II
2165. Charles L. Baker
2166. R. A. Lafferty
2167. Janice Jacobson
2168. T. Devon Baker
2169. Humberto Garcia
2170. Frederick Draper
2171. Jay Brandon
2172. William Seil
2173. Glen Oswald
2174. Ruth B. Kaplan
2175. Patricia D. Wall
2176. Connie J. Stanley
2177. James Wright
2178. Neville J. Angove
2179. Robin Tanner
2180. Russell B. Miller
2181. Glenn Garrett
2182. F. Chierchio
2183. Cathy Ball
2184. Juanita Godwin
2185. Hollis Rodney Williams
2186. George H. Peterson, Jr.
2187. George E. Reynolds
2188. Martha Mittlestadt
2189. Nancy A. Strowger
2190. Linda Williams
2191. Ken Strowger
2192. Roy McInville
2193. David Anderson
2194. Lin Nielsen
2195. Gary A. Watkins
2196. Barbara G. Watkins
2197. R. Carl Martin, Jr.
2198. Karyn S. Martin
2199. Linda Shadle
2200. Paul Thomas Miller, Jr.
2201. Sue Bowen
2202. Louise Sachter
2203. Sarah Sue Hardinger
2204. Patricia Wheeler
2205. Thomas J. Klaehn
2206. Shelley C. Olson
2207. Steven Trout
2208. Paul Genteman
2209. Maureen Genteman
2210. Alan Genteman
2211. Michele Arvisu
2212. Catherine Iliff
2213. Steven R. Lee
2214. Sandi Fadden
2215. Patricia A. Munson
2216. Kathryn J. Routliffe
2217. David Schlosser
2218. Ingrid Neilson
2219. Patricia C. Jacobson
2220. Allen R. Carlson
2221. Judith A. Lucero
2222. Barbara Slater
2223. Terri Niven
2224. A. Frances McCrone
2225. Bruce M. Miller
2226. S. Kearns
2227. Deborah A. Himelhoch
2228. Debra Lynn Etheridge
2229. Glenn J. MacMillen
2230. Peggy Ann Dolan
2231. Nathan Faut
2232. Louise J. Olson
2233. Diana L. Paxson
2234. Daniel A. Darlington
2235. Terry L. Quinn
2236. Frank Hood
2237. Annmarie Kuliga
2238. Kathy Blake
2239. Mike D. Owen
2240. Chip Morningstar
2241. Katherine Bonham
2242. Pat Mueller
2243. Terry Whittier
2244. David Walton
2245. Tom Mitchell
2246. Linda Carlson
2247. Marcia J. Ristow
2248. Ian McKee
2249. Cathy McKee
2250. Guest of Suzy Mckee Charnas
2251. Bette Farmer
2252. Kim Ladd
2253. Dick Lupoff
2254. Pat Lupoff
2255. DeeDee Plauson
2256. Carol Simmons
2257. Larry L. Romo
2258. Michael Kandziora
2259. Karrie Dunning
2260. Howard L. Davidson
2261. Chris Powell
2262. Mark E. Hamilton
2263. J. Barry Zeigler
2264. Alan Hauck
2265. Rosemary Altmann
2266. Peter Edick
2267. Carol James
2268. Alice N. Smith
2269. Patti
2270. Verlene Riddle
2271. Robert Groll
2272. Bob Odden
2273. Linda M. Steele
2274. Shelley A. Fry
2275. Dennis W. Penaa
2276. George L. Eyster II
2277. Judith A. Eyster
2278. Kit Canterbury
2279. J. R. Holmes
2280. Mary Jean Holmes
2281. W. H. Ivey
2282. Daniel Benton
2283. D. Michelle Chambers
2284. Shaun Dubrick
2285. Myrna Chernow
2286. Rene Tackett
2287. Steve Simmons
2288. Ruth Ulrich
2289. Stephen Leigh
2290. Denise Leigh
2291. Jessica Ann Thran
2292. Jean Duranti
2293. Rea Simons
2294. Richard Mantegani
2295. Daniel Frank Lieberman
2296. Consuelo G. Yokum
2297. Fritz Leiber
2298. J. L. Stevenson
2299. Kathryn Francoeur
2300. Darlene Francoeur
2301. Peggy Francoeur
2302. James Dean Schofield
2303. Richard Earl Avery
2304. Carla Crittenden Avery
2305. M. Spencer
2306. Mary Sayer
2307. Kate Rogers
2308. Mark Rogers
2309. Kenneth Smookler
2310. Barbara Broughton
2311. Kathy Ptacek
2312. Melinda Snodgrass
2313. Melody Levinson
2314. Lou Ellen Decker
2315. Randall D. Thomas
2316. Murl L. Thomas
2317. Kathryn K. Krauel
2318. Katherine L. Glessner
2319. James M. Taylor
2320. James S. Daniel
2321. Katherine J. Marschall
2322. Marlene Willauer
2323. Janet Tait
2324. Paula Steinker
2325. George M. Curran
2326. Lawrence I. Charters
2327. Allen J. Lebovitz
2328. James R. Cretcher
2329. Dr. Darrell C. Richardson
2330. Glenn Morago
2331. Frank Denton
2332. Anna Jo Denton
2333. Johannes Berg
2334. Oystein Sorensen
2335. Bunnar Morby
2336. Bjorn Vaermo
2337. Trond Jansen
2338. Oyvind Myhre
2339. Torun Myhre
2340. Karen Kykendall
2341. George E. Harris
2342. Astrid H. Nelson
2343. Sarah H. Nelson
2344. Pam Crippen
2345. Carol Stafford
2346. Richard D. Stafford
2347. Donald L. Day
2348. Kathrine Williams
2349. Mary Lee Williams
2350. Dennis Cripps
2351. John P. Allen
2352. Dearia M. Allen
2353. Jonetta Allen
2354. Virgina J. Fields
2355. Vincent Di Fate
2356. Roseanne Di Fate
2357. Wayne A. Fowler
2358. Raymond E. Strong
2359. Carolyn Palms
2360. Lawrence Boyle
2361. Rick McFarland
2362. Barry P. Waitsman
2363. James M. Ibsen
2364. Chris Hart
2365. Debra Jean Ulch

* deceased

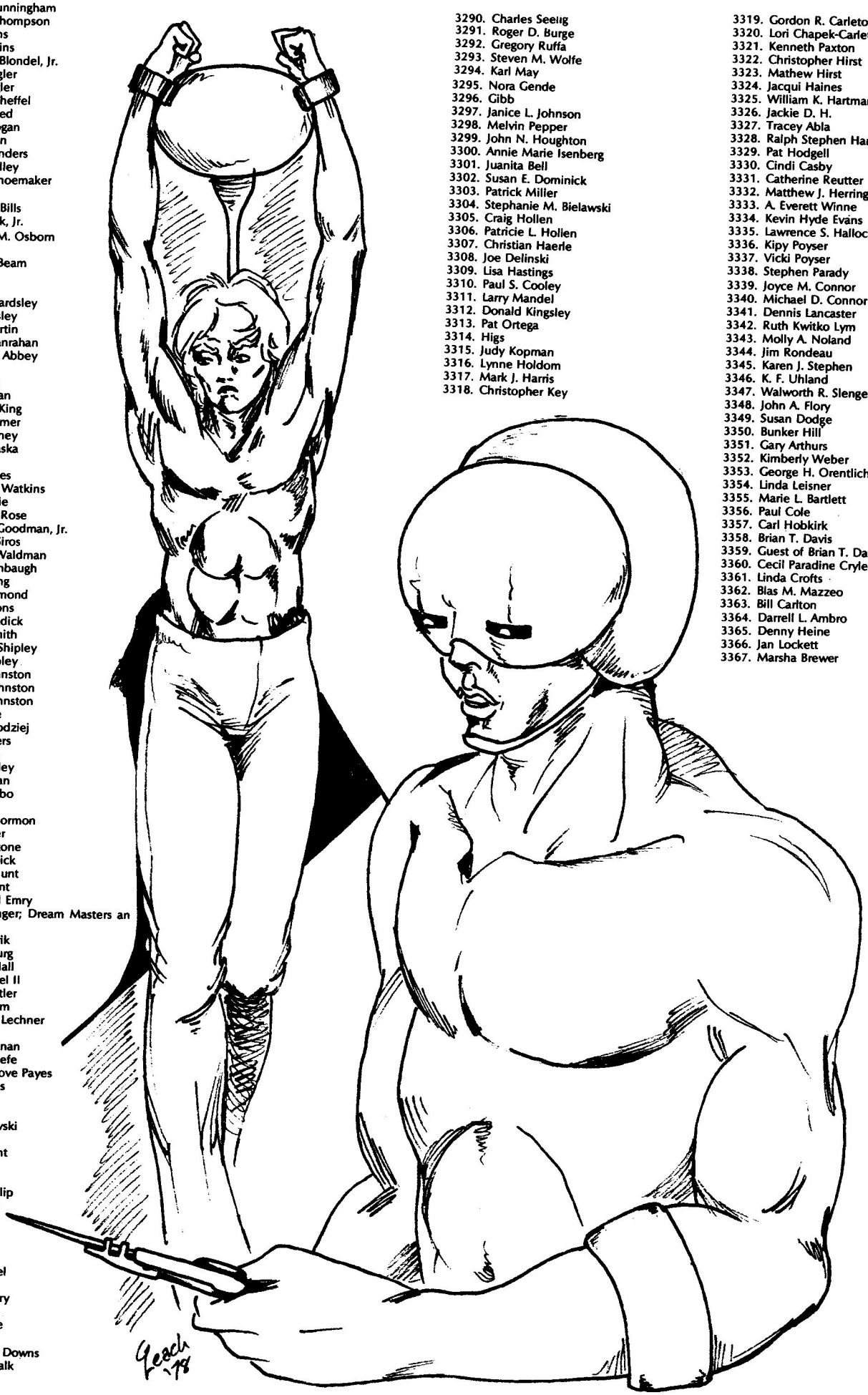
2366. M. R. Blute
2367. John P. Dailey
2368. Harry Leffmman
2369. Amy Fass
2370. Mickey A. Dammann
2371. Lynne Anne Gifford
2372. Katherine Reynolds
2373. Pat Cadigan
2374. Arnie Fenner
2375. George Guthridge
2376. Mary Guthridge
2377. Terry Wadsworth
2378. Bernard E. Biren
2379. Jim Webb
2380. Carolyn Floyd
2381. Salvatore DiMaria
2382. Bob Mulligan
2383. Frankie Jamison
2384. Pamela Stevens
2385. Jeffry Stevens
2386. Sheila Currier
2387. Christine Kulyk
2388. Jon C. Crusoe
2389. Martha Harville
2390. Janet Fox
2391. Vicky Rubottom
2392. John Lambert
2393. D. Garrett Gafford
2394. Carl Gafford
2395. Jay Haldeman
2396. Vol haldeman
2397. Donald E. Woodward
2398. Ted Woodward
2399. Jocey Franch
2400. Rick Sternbach
2401. Asenath Hammond
2402. Susan L. Bridwell
2403. Becky D. Peters
2404. Jack R. Edens
2405. Jack W. Edens
2406. Willard R. Card
2407. Peggy J. P. Card
2408. Marty Wall
2409. Carol Ennis
2410. Ed Duncan
2411. Tom Wells
2412. Eairnest D. Maulden
2413. Michele J. Maulden
2414. Dennis Caltagirone
2415. Lee Caltagirone
2416. Zella McDorman
2417. Kelli Countryman
2418. Carrie L. Hedges
2419. Randy B. Hedges
2420. J. Grant Thiessen
2421. Maureen Thiessen
2422. Walter Bays
2423. Debra Bays
2424. George Burke
2425. Lanny Waitsman
2426. Mark W. Hansen
2427. Marc Willner
2428. Floyd E. Johnson
2429. Lauraine Miranda
2430. Roberta Sue Barker
2431. Guest of Rita Prince Winston
2432. Steven Fine
2433. Walt Liebscher
2434. Robert M. Eber
2435. Courtney Jackson
2436. Barbara A. Berry
2437. Marion Zimmer Bradley
2438. Mark C. Christensen
2439. Linda A. Jamison
2440. Sue Katzman
2441. Joyce Turner
2442. D. E. Potter
2443. Charles Carvalho
2444. Cherie Wilkerson
2445. Debbi Poole
2446. Clifton Cooper
2447. Henry A. Grady, Jr.
2448. Colin Lester
2449. Frizbee Allen
2450. Patricia Myskow
2451. Pat Myskow
2452. Kirby Rowan
2453. Roger Stine
2454. Richard E. Geis
2455. Barbi Johnson
2456. Dane McGregor
2457. Bruce Batchelder
2458. Don Markstein
2459. Teresa O. Marta
2460. Caryl Thompson
2461. Renee M. Valois
2462. Jeanne M. Doran
2463. James M. Spilker
2464. Carol Hyndman
2465. Laura E. Campbell
2466. Linda Peterson
2467. Mark Marley
2468. Denten/Thor Lee Finton
2469. Geneva Steinberg
2470. Rosemarie Squillace
2471. Frank P. Squillace
2472. John A. Squillace
2473. G. E. Hornby
2474. James W. Williams
2475. Ben Reid
2476. Carol Reid
2477. Tracy Reynolds
2478. Janis L. Comstock
2479. James E. Graham
2480. Arlene Weissman
2481. Katherine Taber
2482. Kathy Swan
2483. J. T. Mann
2484. William Sims Bainbridge
2485. Amelia K. Sefton
2486. Freff
2487. Bill Brown
2488. Guest of Bill Brown
2489. Antonio J. Blankinship
2490. Elizabeth R. Warren
2491. William R. Warren, Jr.
2492. Jim Sutton
2493. Chris Pettus
2494. Jerry S. Moore
2495. Jann L. Bach
2496. Gregory E. Pugh
2497. Lana M. Briggs
2498. Mack H. Murray
2499. Jerome J. Hearty
2500. Kenny R. Kruse
2501. Max R. Fellers
2502. Guest of Max Fellers
2503. Paula M Bremer-Gersich
2504. Kurt Baty
2505. Michelle M. Doty
2506. Steve Scherer
2507. Fran Scherer
2508. Sandra Anderson
2509. Deborah J. Myers
2510. Marc Perkowitz
2511. Mike Beirne
2512. Dave Inhat
2513. John Cieslak
2514. Stephen Bard
2515. Ronald Neeld
2516. Elizabeth Anne LaVelle
2517. Terry Jeeves
2518. Bruce Thompson
2519. William C. Bohle
2520. J. Edmund Rush
2521. Dana Wlatz
2522. James Powell
2523. Bill Rabe
2524. Sandra Gent
2525. David Greatorex
2526. Helene B. Moses
2527. Diana Gail Brown
2528. John Fadum
2529. Richard D. Miller
2530. Mabel R. Miller
2531. Terry Ballard
2532. Bruce Duffy
2533. Cheryl Cline
2534. Lynn Kuehl
2535. Teri Topolewski
2536. Cullie Gallop
2537. Matthew J. Traub
2538. Debbie Brush
2539. Terry W. Kostiuk
2540. Ronald E. Wert
2541. Barbara E. Wert
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2543. Melanie Scott
2544. Sydney J. Van Scyoc
2545. Jim R. Van Scyoc
2546. Sandra Van Scyoc
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3075. Mrs. Rodney S. Bonds
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3101. Roxanne Meida
3102. Warren Book
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3361. Linda Crofts
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3363. Bill Carlton
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3365. Denny Heine
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3367. Marsha Brewer



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20th CENTURY FOX

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 Covention 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 send 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.

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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.

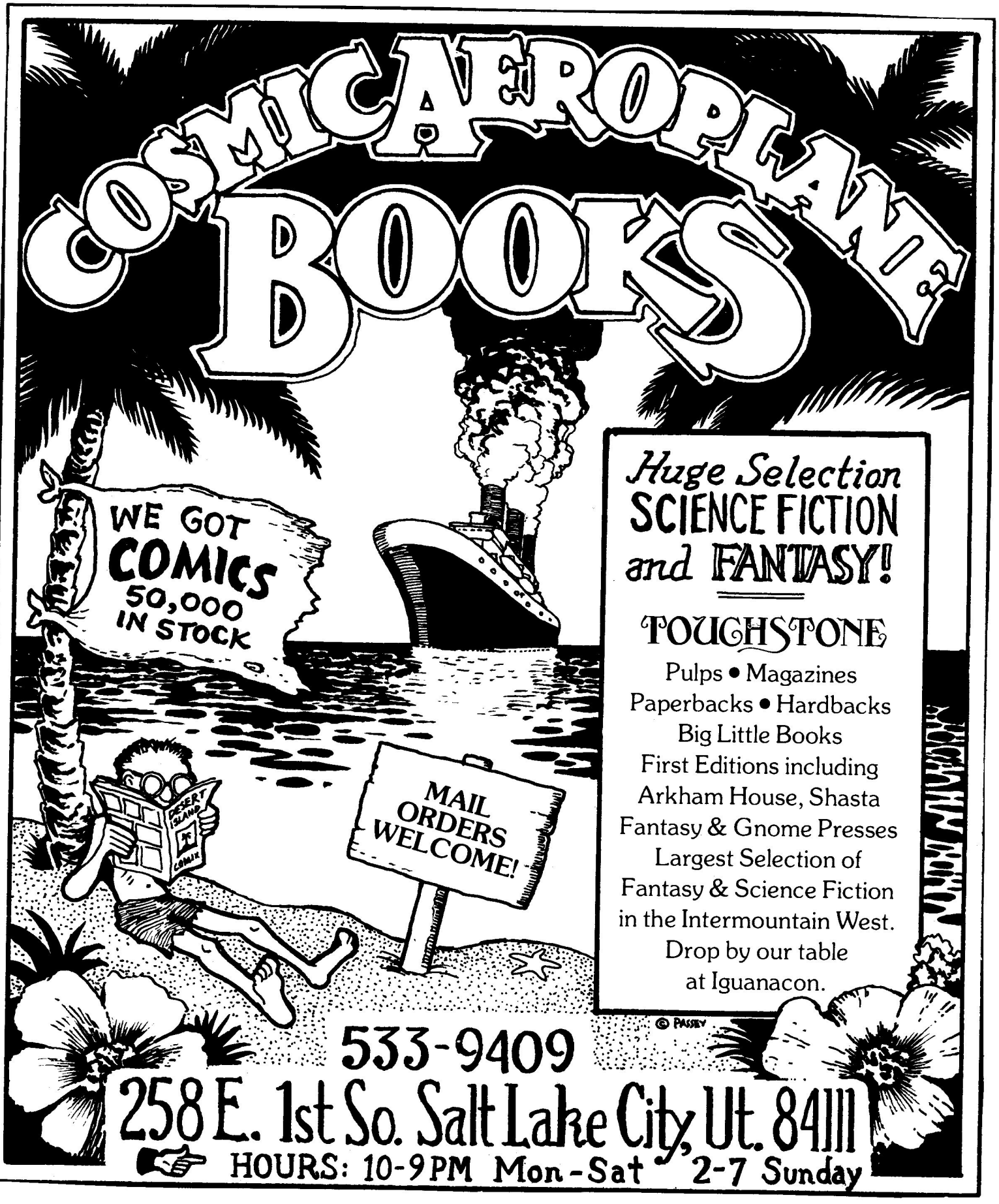
ITEM 2: MOVED, to amend Article III, Section 1, of the WSFS Constitution by adding the following text at an appropriate location:

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**.

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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 Hillis.*

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 alloted 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, not will they be accepted within one minute of the expiration of the time alloted 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 "dilatory 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 case 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 alloted 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 alloted 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 end of the Business Meeting at which it was passed.

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

Laurence C. Smith
Secretary, IguanaCon B.M.

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

'World Science Fiction Society Constitution' 'Business Passed on to IguanaCon' & 'Proposed Standing Rules for the Governance of the WorldCon Business Meeting' typeset by Donald E. Eastlake.

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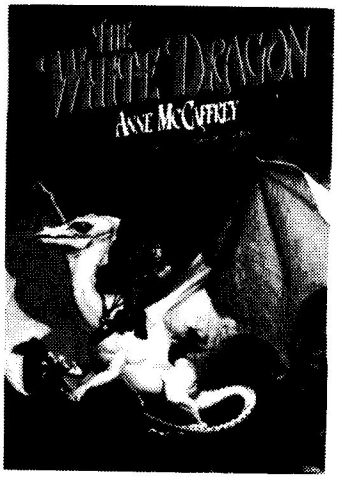
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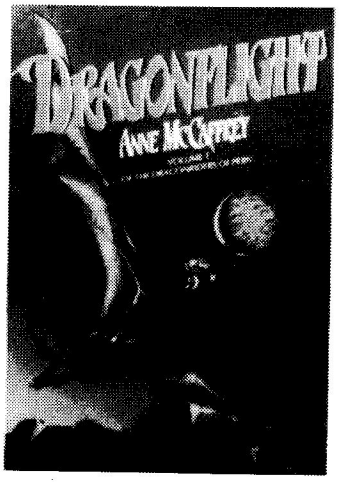
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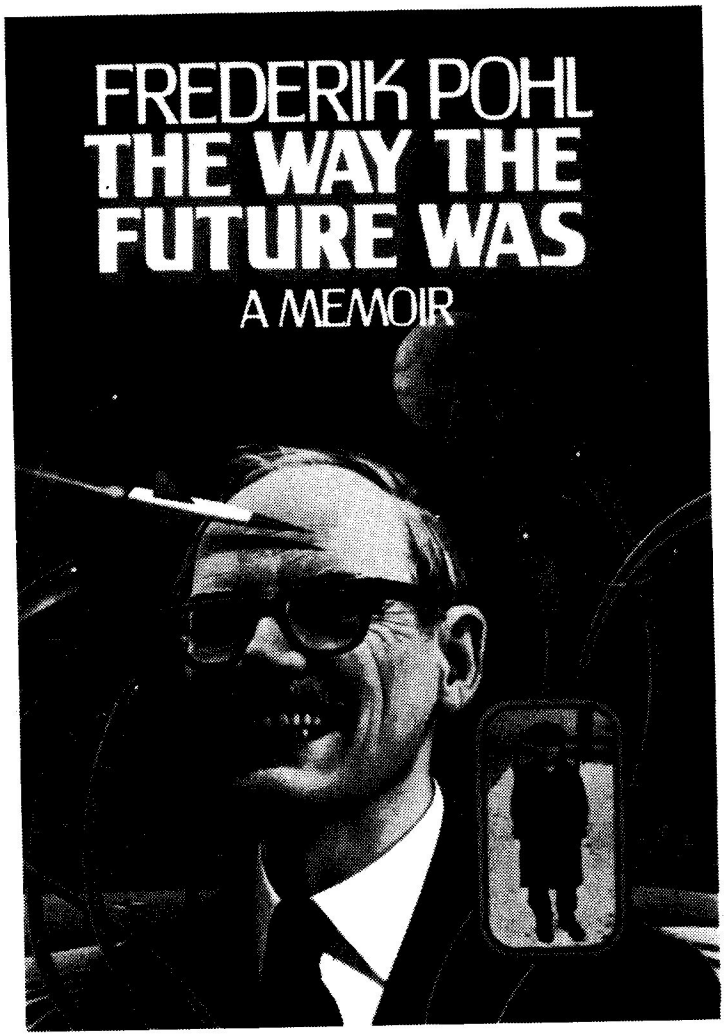
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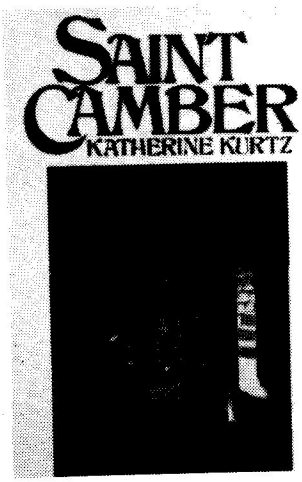


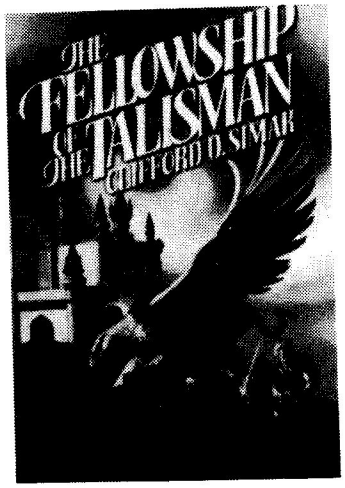
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Previous HUGO Winners

Every year at the WorldCon fandom gives it's own Achievement Award – called the Hugo, after Hugo Gernsback, who supposedly Started It All bakc in 1926. The first awards were given in seven catagories 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 port of the work of the WorldCon.

Since the first awards, some of the catagories 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: "Allamagoosa," 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
Novelette: "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
Novelette: "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, Bhob Stewart, eds.)
Professional Artist: Roy G. Krenkel
Special Hugos: P. Schuyler Miller (book reviewing)
Isaac Asimov (for being Isaac Asimov)

Continued on next page

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

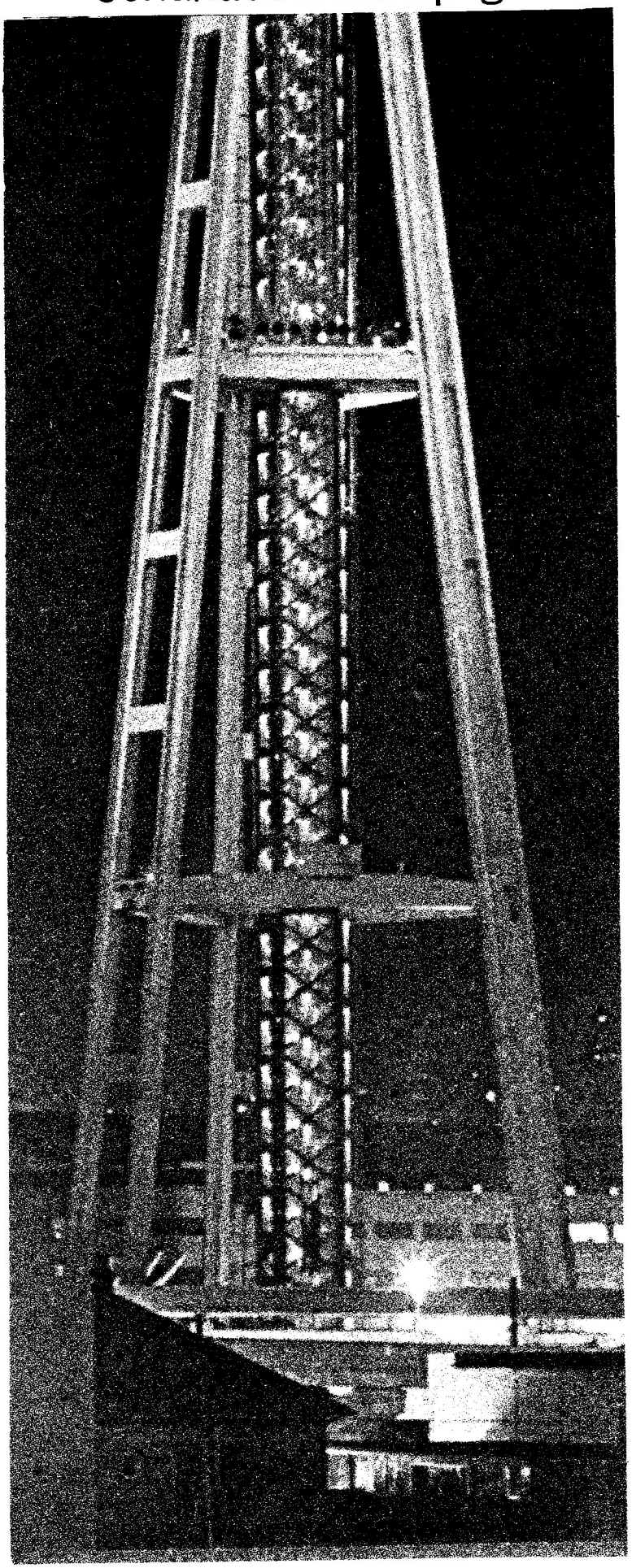
Novel: *The Moon is a Harsh Mistress,* by Robert A. Heinlein
Novelette: "The Last Castle," by Jack Vance
Short Story: "Neutron Star," by Larry Niven
Professional Magazine: *If*
Professional Artist: Jack Gaughan
Dramatic Presentation: "The Menagerie" *(Star Trek,* Gene Roddenberry)
Amateur Publication: *Niekas* (Ed Meskys & 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)
Novellette: "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
Stort 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 Writer: Harry Warner, Jr.
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 Atrist: Alicia Austin

1972

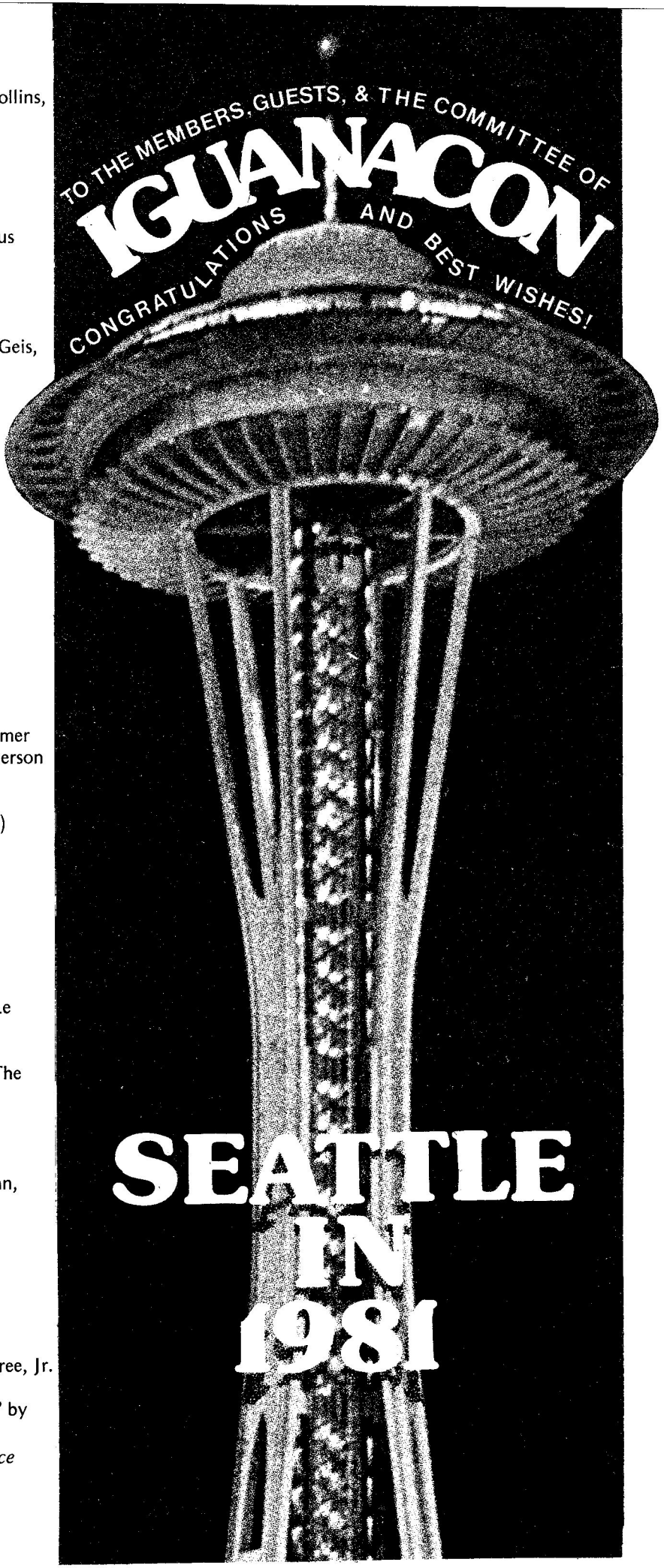
Novel: *To Your Scattered Bodies Go,* by Philip Jose Farmer
Novella: "The Queen of Air and Darkness," by Poul Anderson
Short Story: "Inconstant Moon," by Larry Niven
Dramatic Presentation: *A Clockwork Orange*
Amateur Magazine: *Locus* (Charlie & Dena Brown, eds.)
Professional Magazine: *Fantasy & Science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



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

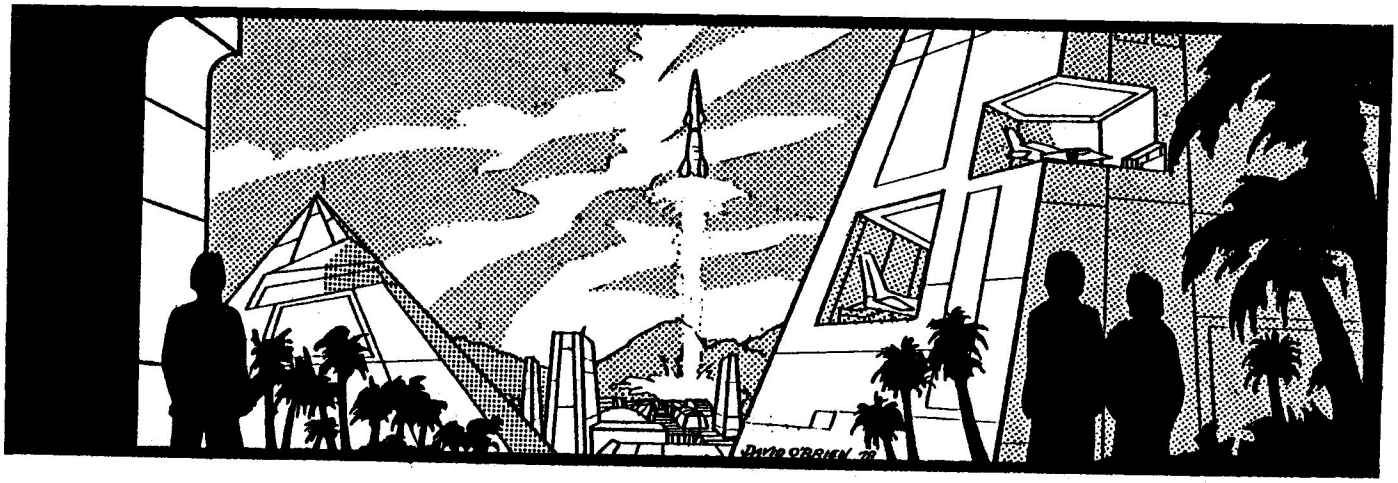
Novel: *The Forever War*, by Joe Haldeman
Novelette: "The Borderland of Sol," by Larry Niven
Novella: "Home is the Hangman," by Roger Zelazny
Short Story: "Catch That Zeppelin!," by Fritz Leiber
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Dramatic Presentation: *A Boy and His 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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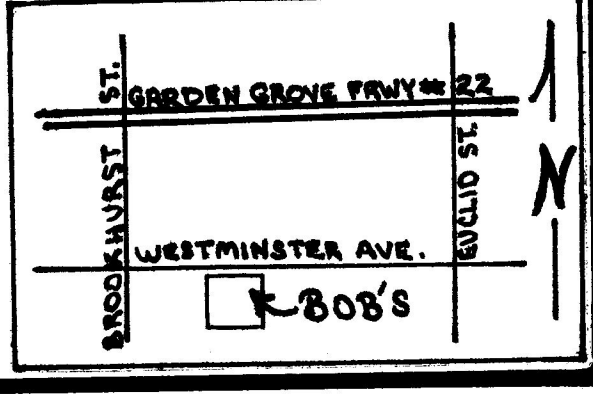
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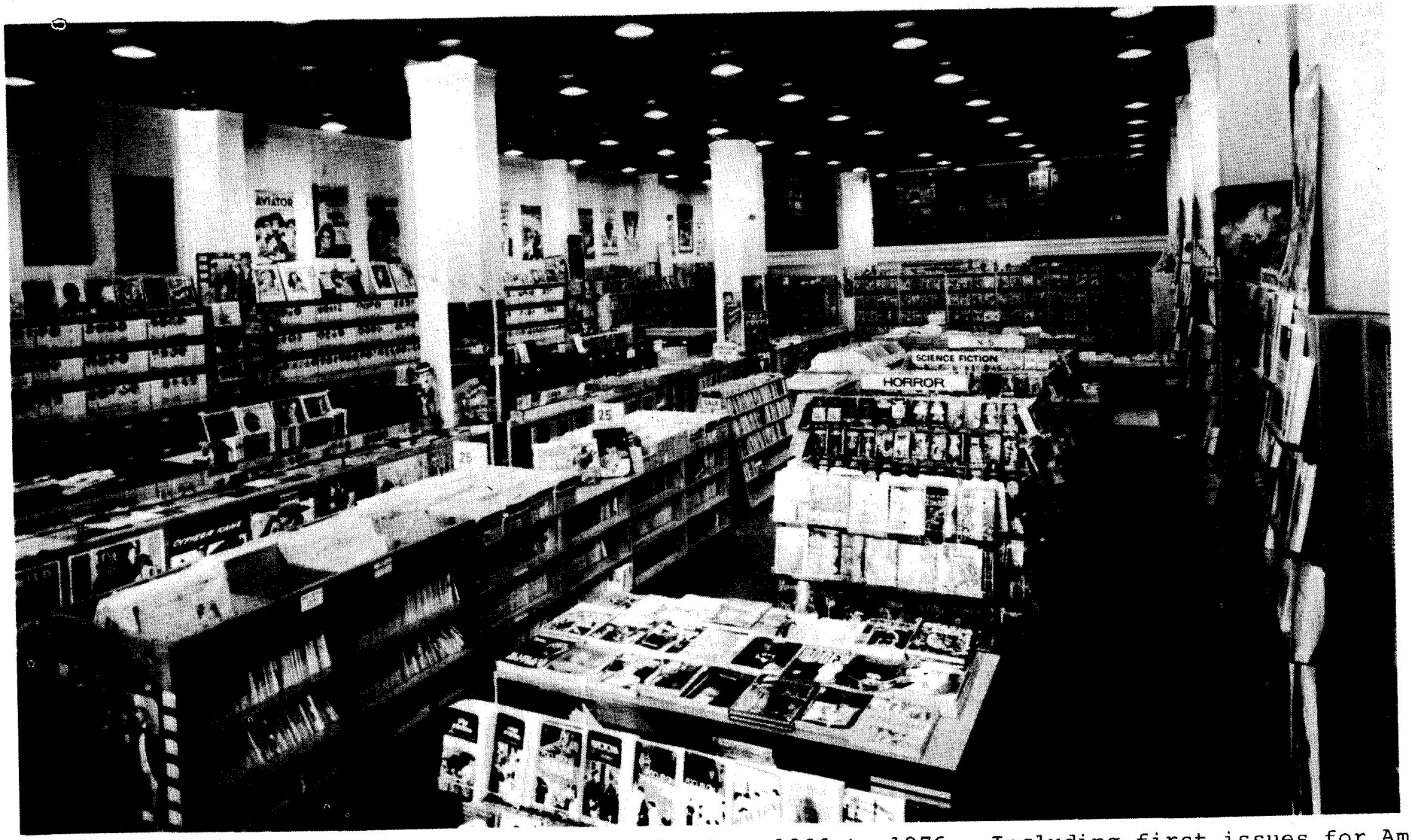
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Date	Name	GoH	Attendance	Chair
1939	NYCON I, New York	Frank R. Paul	200	Sam Moskowitz
1940	CHICON I, Chicago	Edward E. Smith, Ph.D.	128	Mark Reinsberg
1941	DENVENTION, Denver	Robert A. Heinlein	90	Olon Wiggins
1946	PACIFICON I, Los Angeles	A.E. Van 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	PITTCON, 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	MIDAMERICON, 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 Racoona 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 Tiptree, 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

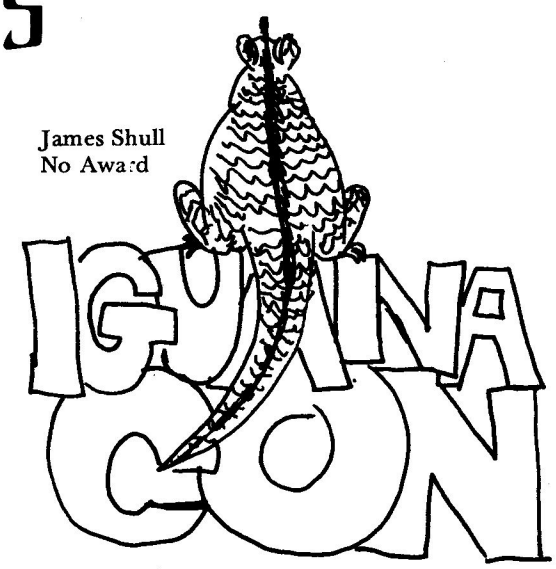
Don-O-Saur (Don C. Thompson)
Janus (Janice Bogstad & Jeanne Gomoll)
Locus (Charles & Dena Brown)
Maya (Rob Jackson)
Science Fiction Review (Richard E. Geis)
No Award

BEST FAN WRITER OF 1977

Charles N. Brown
Don D'Ammassa
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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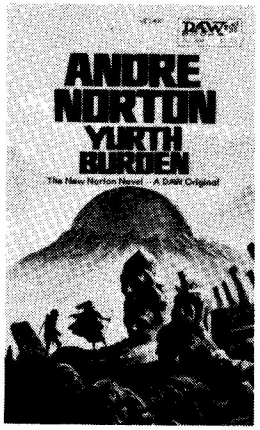
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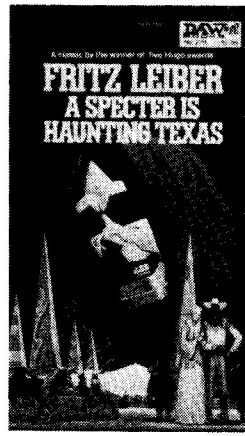
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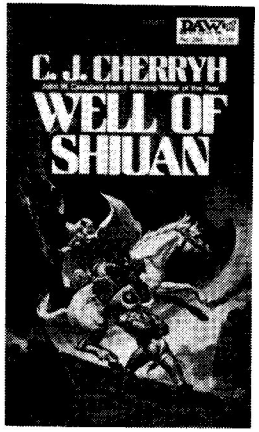
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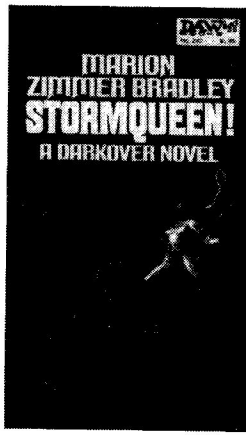
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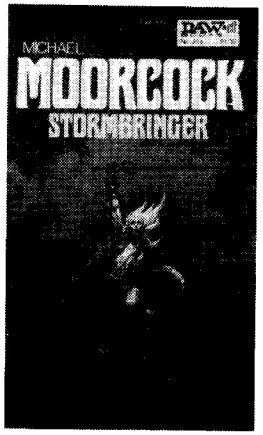


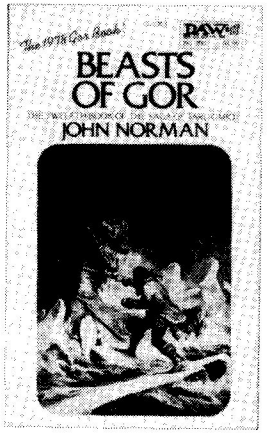


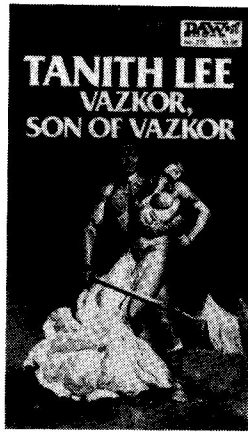




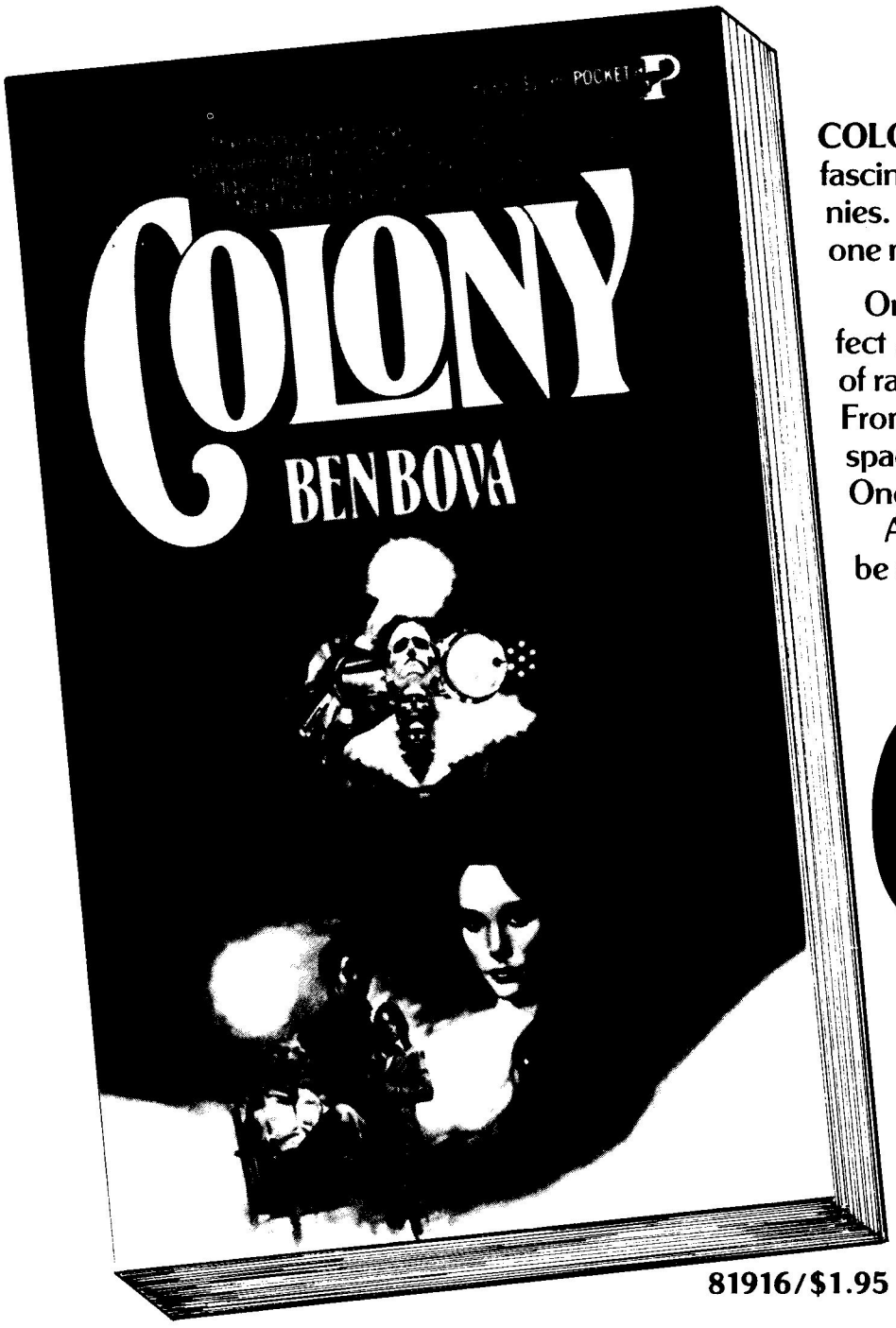








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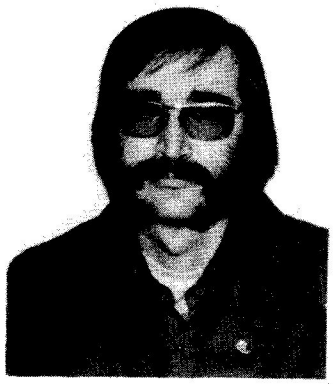
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VOTERS

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 Adminsitrators. 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

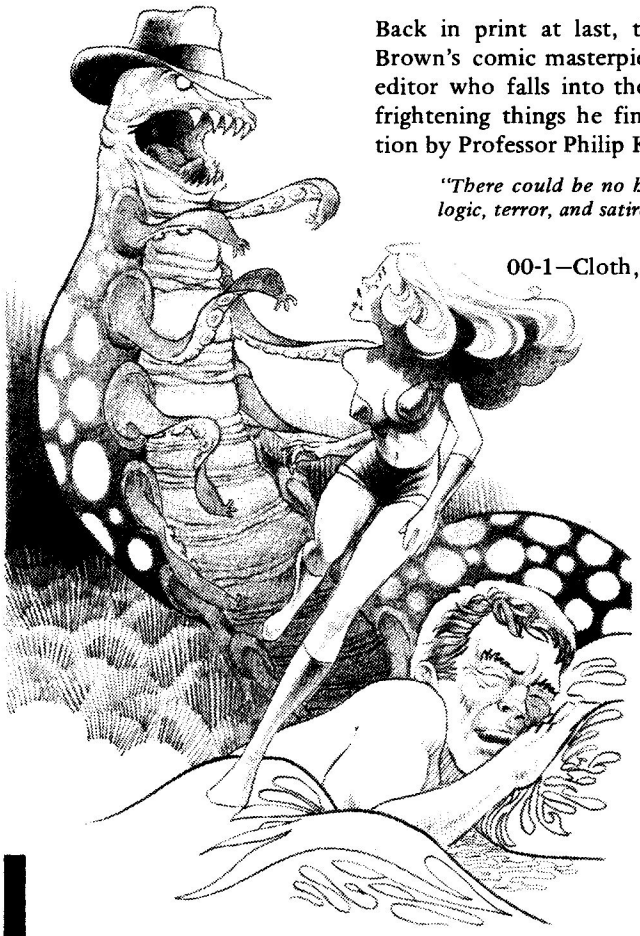
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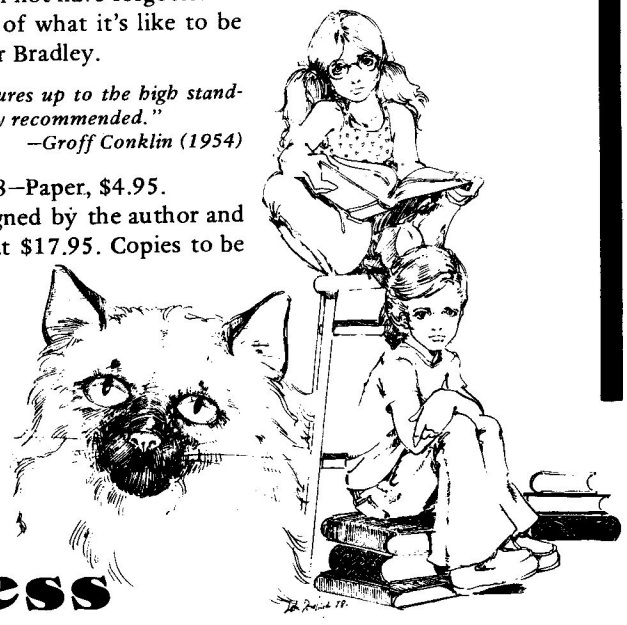
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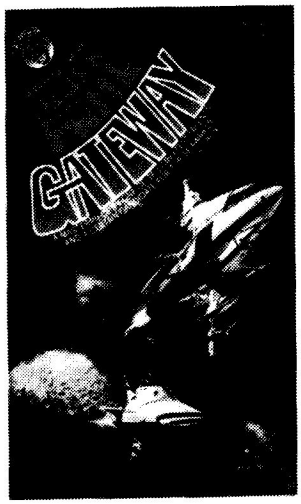
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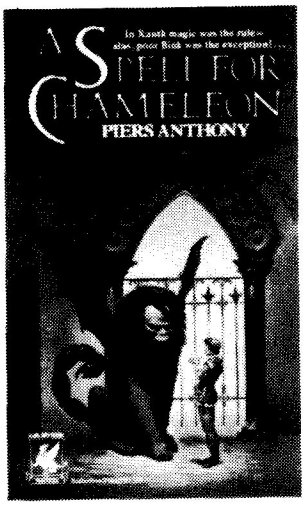
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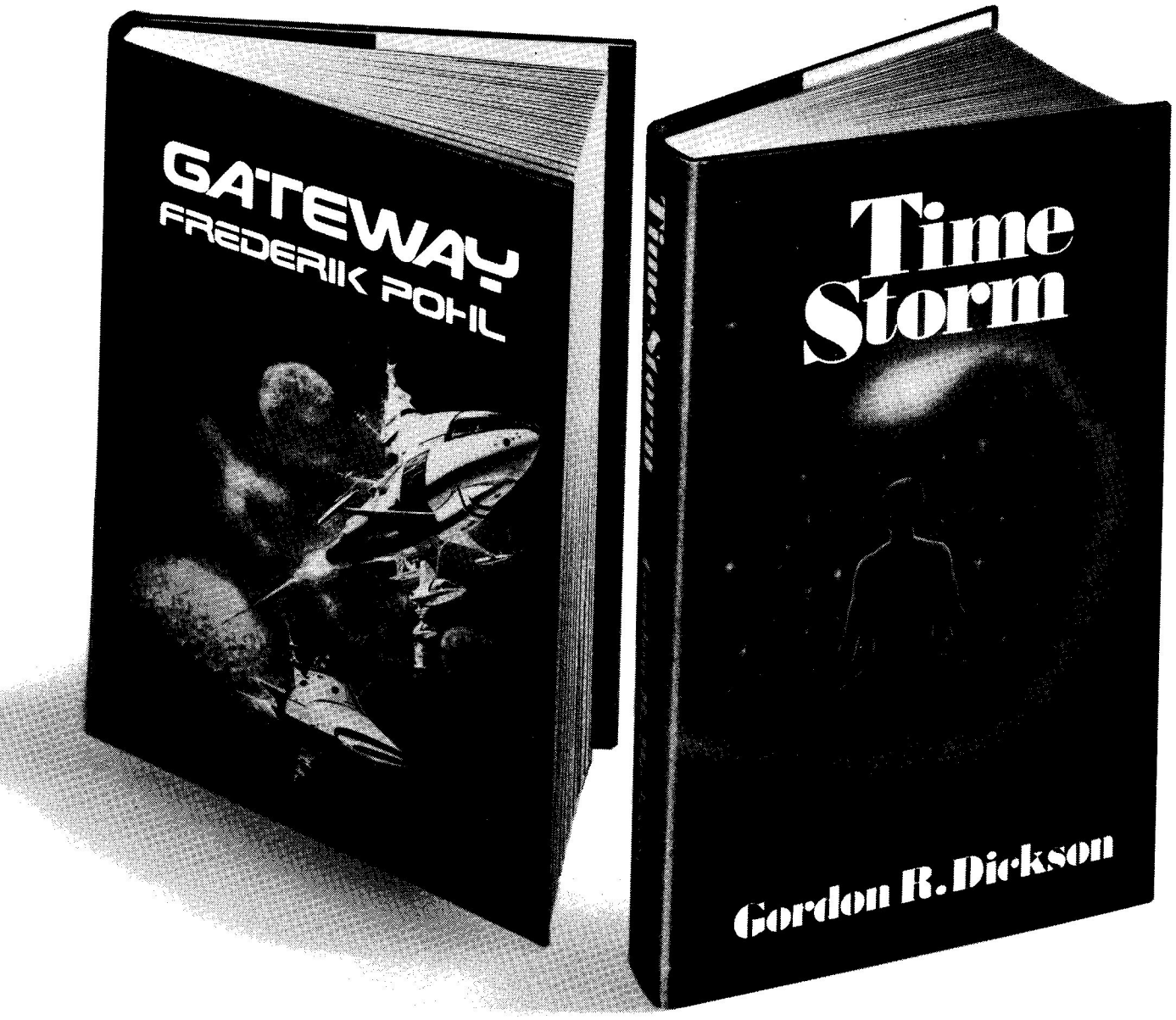
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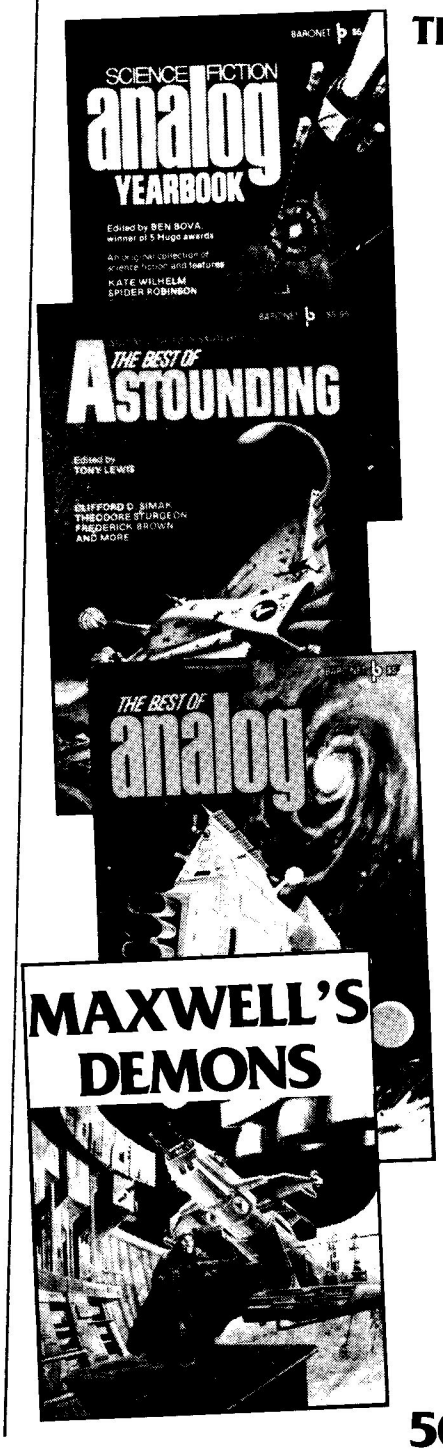
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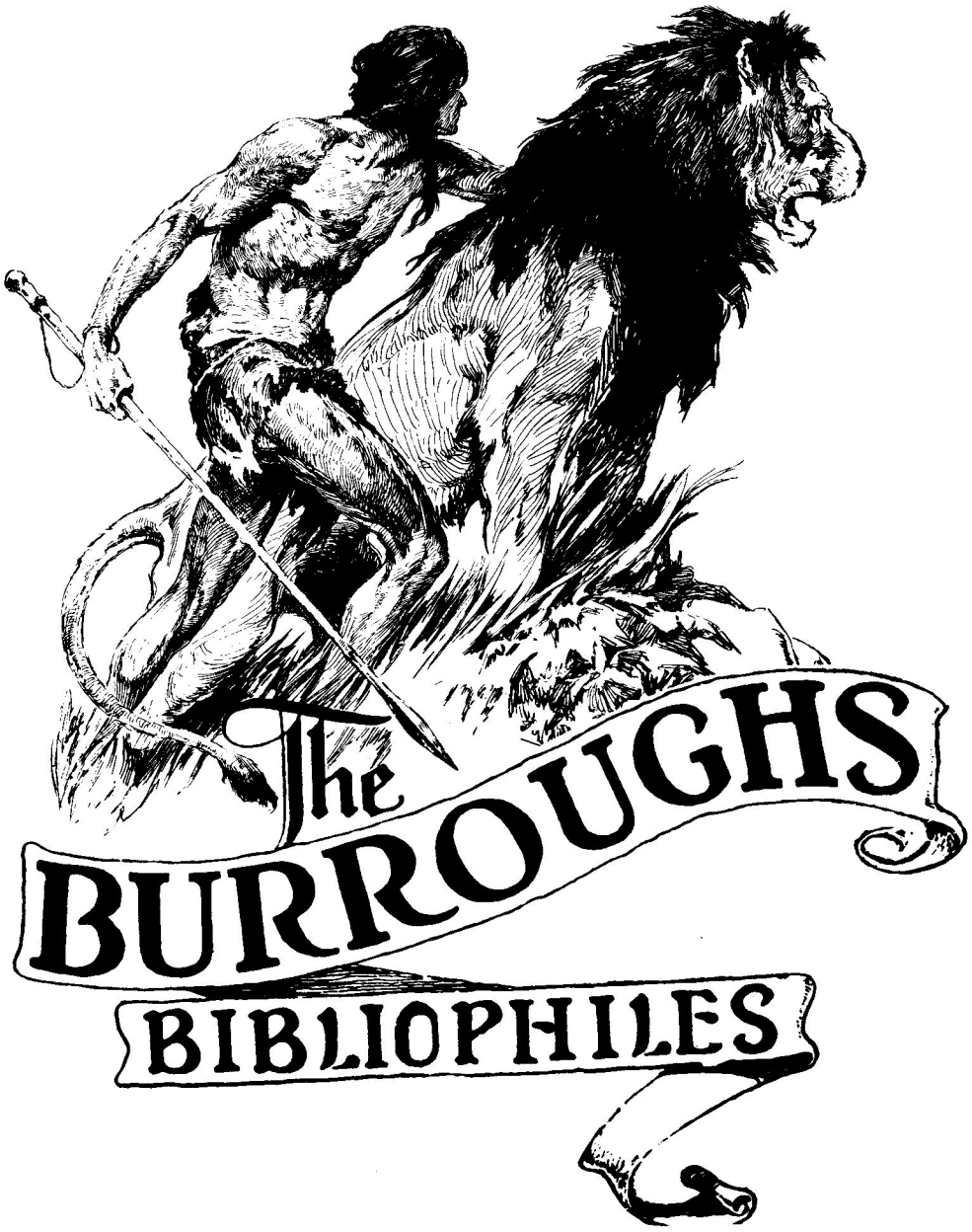
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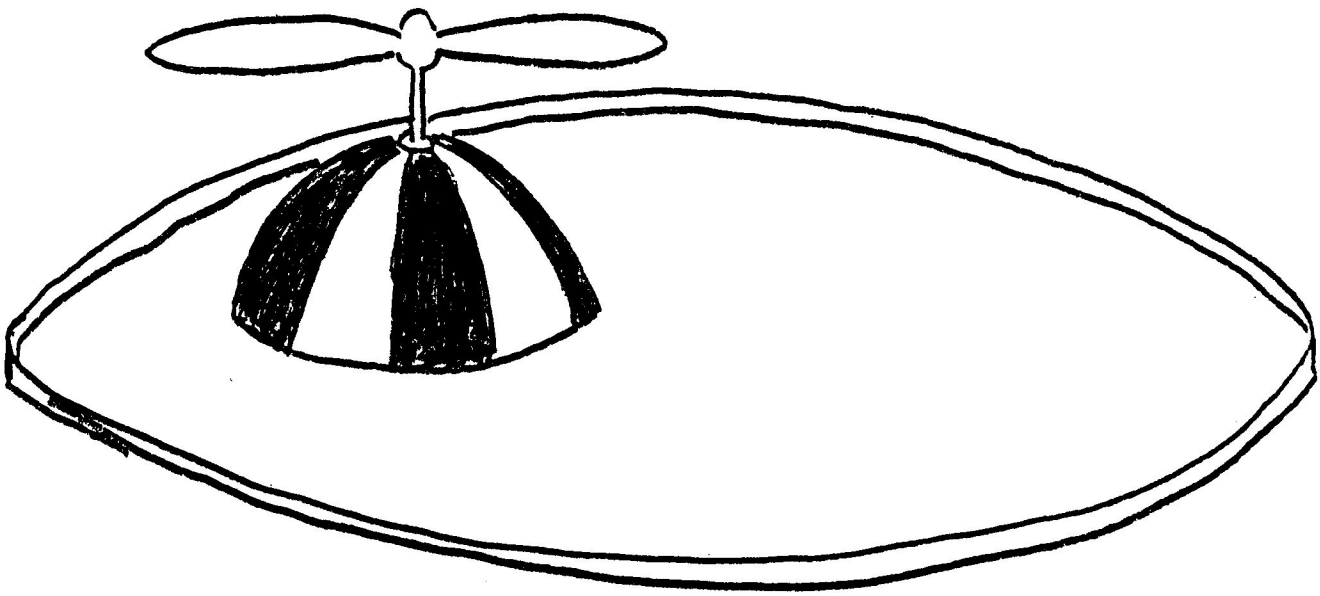
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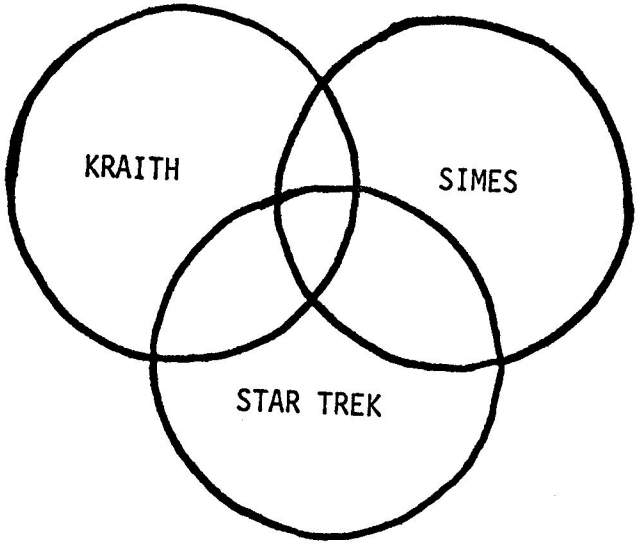
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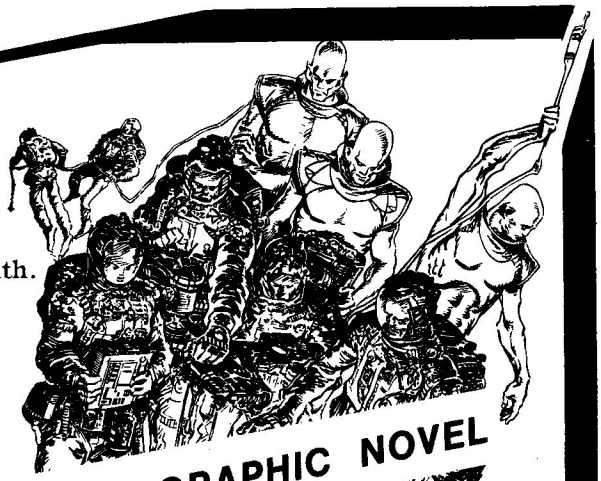
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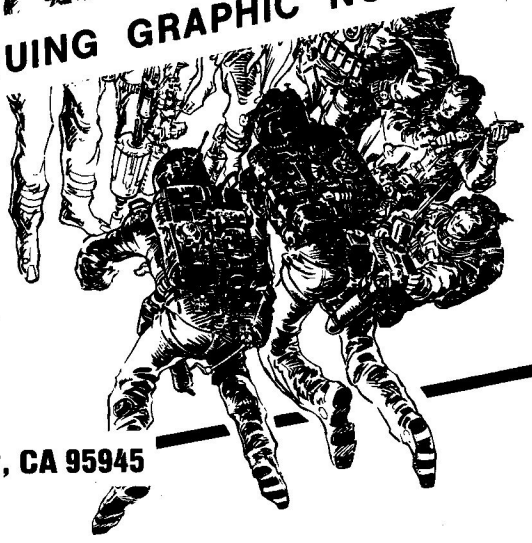
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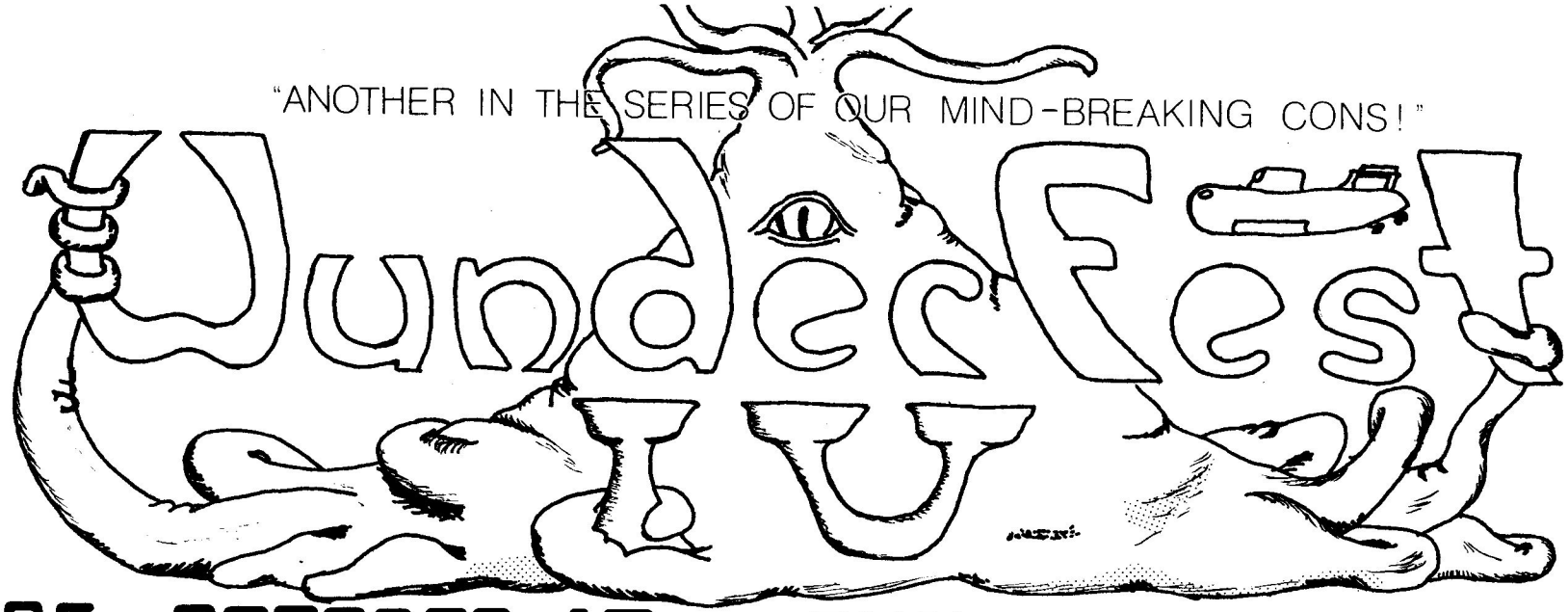
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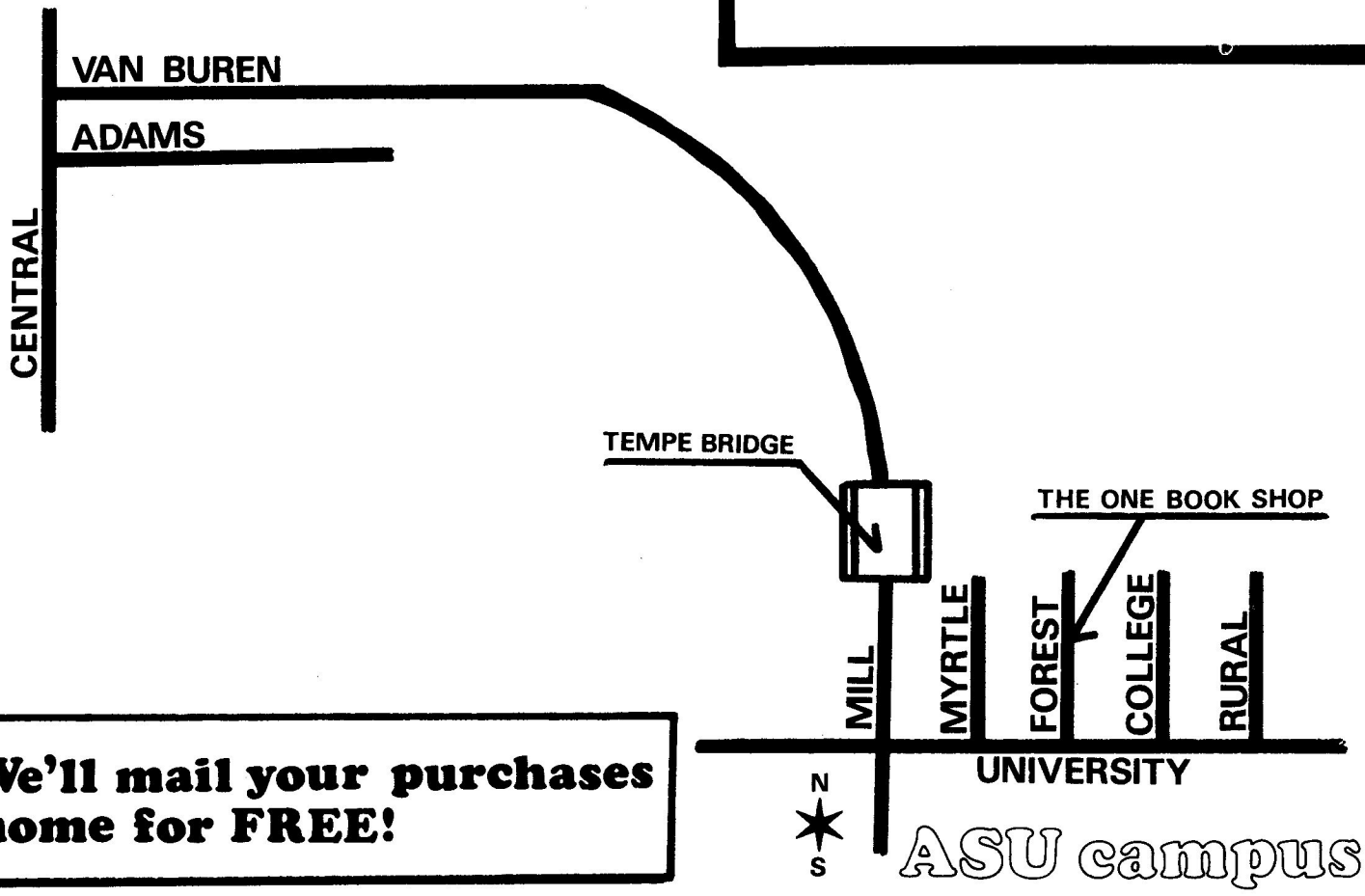
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Our Worldcon Philosophy

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 charachteristic 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 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.

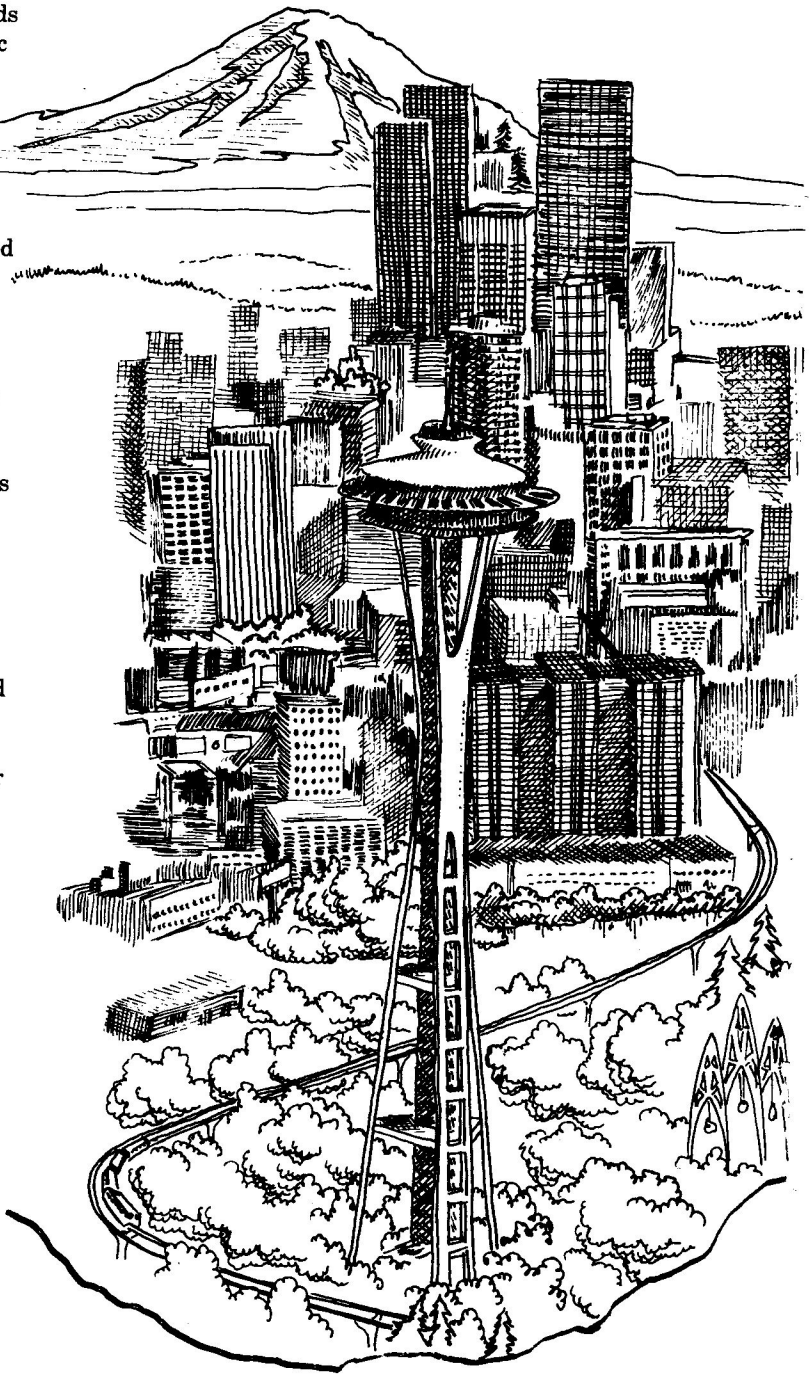
The Seattle Worldcon Committee has reserved the beautiful **Red Lion Inn** for the site for the 1981 convention. The **Red Lion** is large enough to accomodate all of the programming. The 14,000 square foot ***Universe Ballroom*** and 7,000 square foot ***Galaxie Ballroom*** are complemented by two 2,400 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

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you *in Seattle in 1981!*

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 *Suncon*, as well as working experience in eight previous Worldcons and members of the constitutional drafting committee for the World Science Fiction Society.

Greg Bennett, Chairman

The Committee

Steve Bard	John Brautlacht
Gordon Erickson	Jeff Frane
Loren MacGregor	Paul Novitski
Dennis Pernaa	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
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AD INDEX

Ace Books . . . . . Inside front–1
Aggiecon X 120
Algol Press 90
Alien 9
Alternate Worlds Recordings 25
Ambrov Zeor 122
Armida Council 16
Australia in '83 23
Baltimore in '80 42–43
Bantam Books 26–27
Baronet 51,116
Black Hole 8
Bob's Comics 103
Boston in '80 36–37
Bud Plant 123
Burroughs Bibliophiles 117
California Writers Club 16
A Change of Hobbit 35
Collectors Bookstore 104–105
Cosmic Aeroplane Books 92
Crystal Singer 18
Delta Psi 33
Del Rey Books 96–97, 113
DAW Books 108
Don Tuck's Encyclopedia of Science Fiction and Fantasy 39
Fanthology '76–'77 33
Fawcett Books 38
Flushing in '80 19
Flying Buffalo, Inc. 17
Four Sigma Society 16
Friendly Texan Party 98
Galacticon 100
Galileo Magazine 29
Harper & Row 21
The Jewel in the Forest 34
Locus 24
London in '84 22
Los Angeles in '84 30
Nickelodeon Graphics 89
NorthAmeriCon 45
Omega Enterprises 40
Omni Magazine 70–71
The One Bookstoer 125
Othercon II 17
Pennyfarthing Press 111
Philadelphia in '83 121
Pierrot Press/International Science Fiction Yearbook 18
Pinnacle Books 14–15
Pocket Books 87,109
Pretentious Science Fiction Quarterly 49
QuakeCon 19
Red Lion Inn . . . . . inside back cover
Ron Russell/Glass Art 17
St. Martin's Press 114–115
S. A. S. A. S. 118–119
SeaCon 41
Seattle in '81 99,101,126–127
Shapiro-Lichtman 47
Signet Books 28
Simulacrum 33
Space Day 3 32
Starblaze Editions 53
Starlog/Future 112
Stephanie Lang Open Letter 31
Touchstone 46
UFOESP 8
UnEarth Magazine 50
World Fantasy Con IV 44
Wunderfest IV 124

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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