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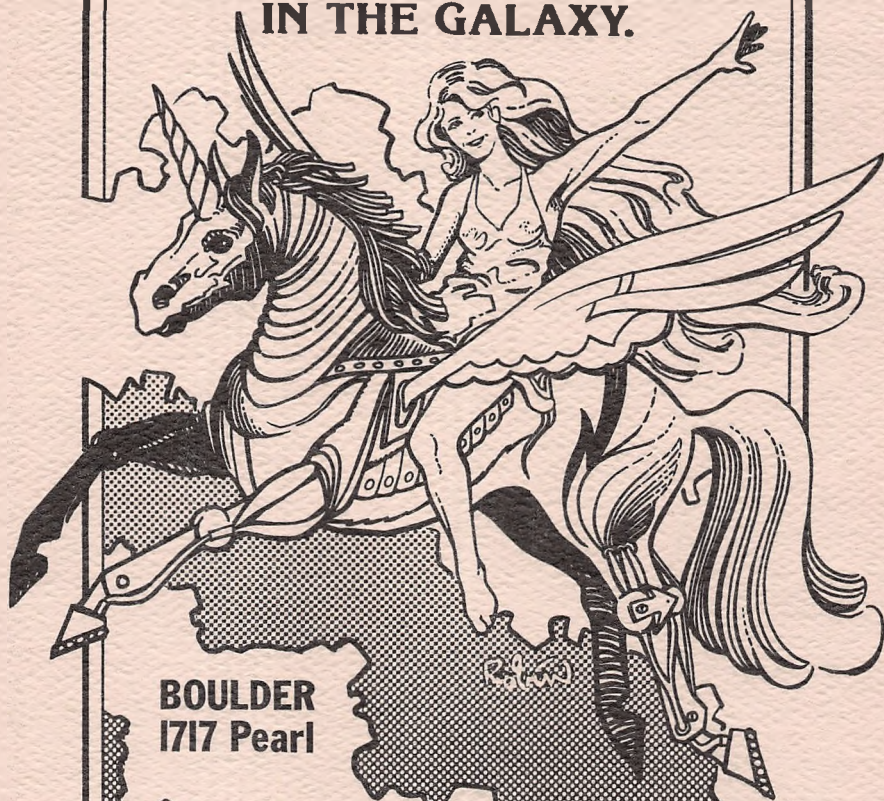
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Here it comes, here it is, there it goes . . .

Legion are the Worldcon members who have written to us asking where the first Progress Report was. At last you hold it in your hands. Except for the loss of the "Ace Doubles" format it's been put together with the same concept as our pre-progress reports. *Denvisions* is the p.r. part and *Thin Air Wonder Stories* is the fanzine part. "But why did it take so long?" you ask. PENULTICON 3, I say, it was like a log jam.

We had to have a smallish con in the Denver Hilton to let them know what they were in for, and to let us know how some of the rooms worked. The only date we could get was February 22-24, 1980, right in the middle of what should have been a decent production schedule for *DV/TAWS 4*. I found myself in the awkward position of producing graphics for two conventions at once and as PENULTICON 3 drew closer, less and less got done with DENVENTION TWO. Then, right after PenCon, *DV/TAWS* had to get out and that does take time—even for a modicum of quality.

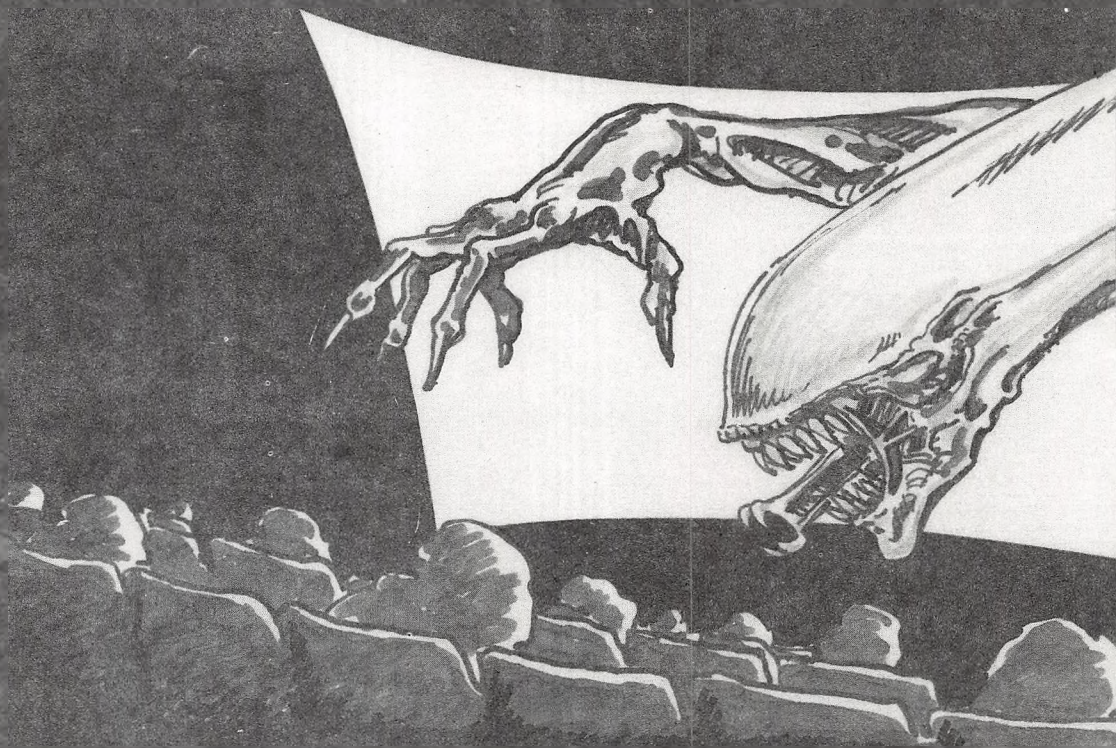
So, I won't take total blame for it; if I had as many tentacles as our mascot I might have worked faster, but don't worry, we're getting on schedule—real soon now.—Phil.

WIN AIR

WONDER Stories



In this excerpt from a semi-autobiographical novel, Steven Hotchner tells us why he walked out of *Alien*. I have a feeling that something like this happened to thousands of other movie-goers but they were too embarrassed and defensive to tell you about it. Steven has given us a fragment that is immediate and emotional. If you think it's simply about a guy who didn't like a movie—read it again. Sometimes there's more horror inside ourselves than could ever be put on a movie screen.



Steven Hotchner

Beneath the Balcony

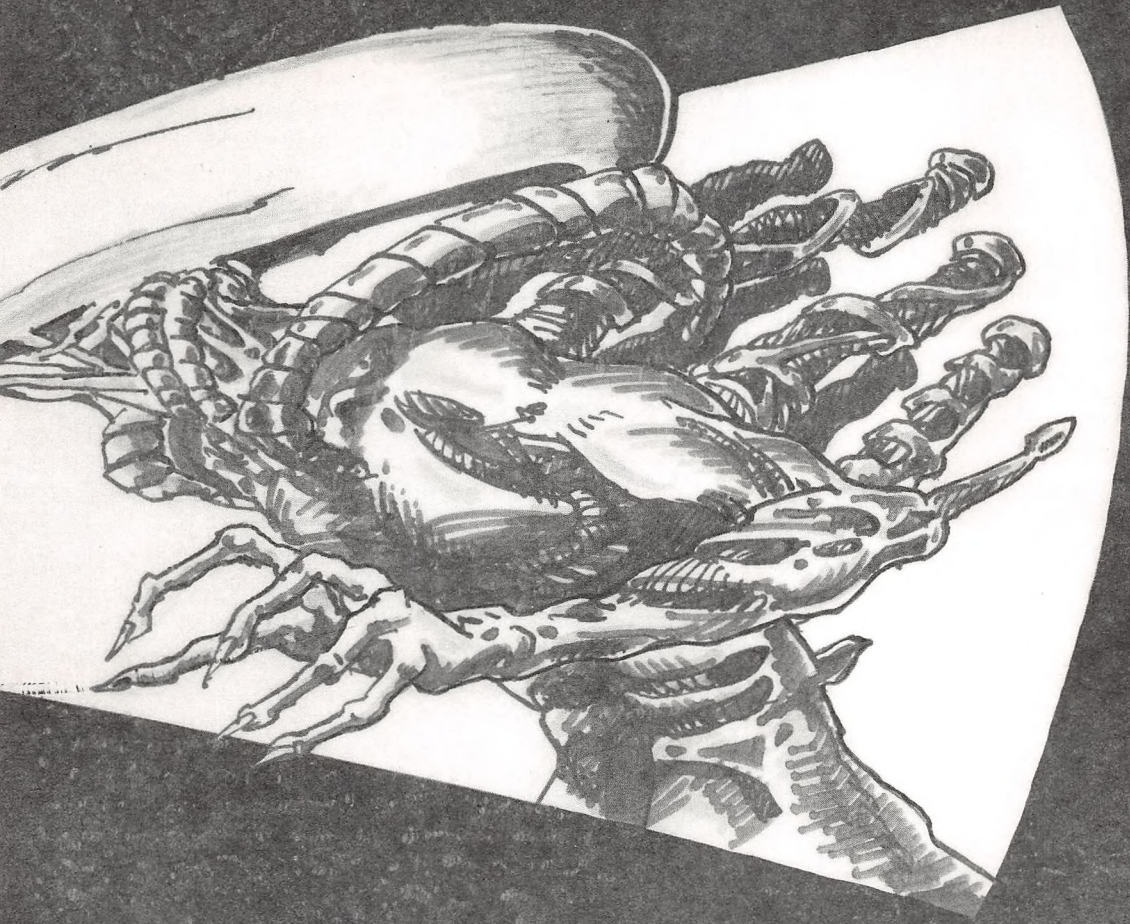
What sort of time do I live in, Kiley? Why am I the only person I have met who walked out of *Alien* when a man threw himself back on a table, choking to death, then spurted blood out of his mouth, ears, finally spread-eagled like a moth whose wings are being torn apart by curious children as his chest blew open, intestines drenching his fellow crew members with thick blood, and the Alien rose (in its second of many transformations, I am told), hissed, bared incredible teeth, and lunged into the darkness of the huge cargo spaceship to await the hunt and turn on its quarry in an elaborate game of hide-and-peek?

The couple next to me groaned. The woman

clutched her stomach. In another show, one of my friends informs me, a man ended this primal experience by leaning forward in his seat and vomiting.

I am no expert on horror films. Lately all I can become expert in is walking out at a certain point, usually (my friends tell me later) about forty minutes to an hour before the film has ended, "when the worst is over."

I turn to the movie houses on certain dark days, when I don't have to teach, to experience what I used to feel from a well-made thriller. Perhaps, Kiley, you had caught me in my child act the night before, behaving three years younger than our just-turned-five Jenny, just because I had



not gotten my way. Depressed by my childish rage, I'm unable to work on my novel in the morning. I have too low an opinion of myself, too furious a feeling for my diminutive status next to yours as a human being to feel capable of breathing life into an extension of myself and others in a story now almost two years on the work table.

I do what I can to pass the morning, make a few phone calls to my freshman secretary about ten-thirty to make sure the theater department will survive my absence today. Then about eleven on such a day, sometimes melodramatically overcast, I pick up yesterday's *Post*, check the mall theaters I know which carry matinees, the first-run chains that have at least a two o'clock showing. I

seek the latest horror film in the movie ad section. I choose. Today it is *Alien*. Another day, another "walk-out-in-protest," it was *Sentinel*.

Sometimes I am warned by a friend who knows me well enough to guard me from scenes that will infect my sleep for weeks on end. Unfortunately, such friends' judgments are not expert enough. They don't know me as well as you do, Kiley.

So a few weeks ago, one young friend, about to turn twenty-six, returns with infectious enthusiasm for a film called *Alien*. We have just met, my young friend and I. We share a love of science fiction books. Both of us duly check out all American International releases as well as the "quality" films. My friend says, "Go see it. You'll

love the special effects.”

“What about the story?” I ask stupidly.

“What story?” he replies, with patronizing contempt for the question. “The ending’s bad, the story’s bare but basic. You’ll love it.”

So I file his opinion of the film in my head. I’ve learnt since the *Sentinel* disaster not to walk into any of the new thrillers cold. Oh no. I’m careful. At that movie, if you remember, Kiley, you and I and Robin lasted until the girl impaled her father’s eyeballs with a long pin. (She had to. He was a walking corpse threatening her life.) I witnessed the event, took both your hands. You two had hidden for over half the film. We three walked out into unwelcome harsh sunlight and registered our disgust.

So I began the policy of asking friends to “screen” films for me. I was getting smart. I would protect myself from the new film-makers’ way of manipulating me toward nausea rather than horror. I knew what they were all up to. Hell, I wasn’t born yesterday, as they say back in New York where I come from.

If you want to make a buck in a hurry, exploit your audience. Don’t strengthen your effect with an effective storyline, as Hitchcock used to do. Go for your audience’s stomachs. Aim for the man who will announce your success by leaning forward in his seat and vomiting at the end of your movie. Then you know you “got ‘em by the balls.”

You see, Kiley, on such days when I call you and ask if you can possibly meet Kristie, our oldest, when she walks home from her neighborhood school; on such days when I feel very small, very badly about myself because of the way I handled our five-year-old when she surfaced for the third time after we tucked her into bed and asked her third “last question,” at which point I lost my temper and made her cry; on such days what I need is to enter a movie house at mid-afternoon and see a pygmy-sized human race battling some spawn of evil unknown, perhaps winning, perhaps losing, but in the process of fighting incredible odds humbling ourselves a little, learning once again we are but an isolated pocket

of life in a vast unknown universe.

Then, if all goes well, I somehow forget how small I feel. By the time I stagger out into daylight I feel part of this pygmy-sized race, humbler about myself, not quite the nasty father I felt I was before I entered the theater that afternoon.

These days such experiences become rarer and rarer. I felt better after a miserable Jason Miller let the demon take him and saved Linda Blair in *The Exorcist*. I’ve always felt better after James Arness, James Whitmore and I defeat the giant ants in *Them*. When some Englishman I can’t remember (oh yes, Peter Cushing) got out of Christopher Lee’s Dracula castle in the late fifties, alive, I had a better day, yes I did. I was better off after Richard Dreyfuss emerged from the blackened waters in Scuba gear and embraced Roy Scheider in *Jaws*. (Though the second time I saw the movie, just a few weeks ago with you, Kiley, I felt quite hollow. Too much blood, I’m afraid.) Then came *Sentinel* and the beheading of a hard-working investigative reporter in *The Omen*. And now *Alien*.

“Okay,” I say as I walk into the twelve-hundred-seat theater on this overcast afternoon and see to my pleasant surprise a few other diminished souls feeling, I assume, just as I do about themselves. “Okay.” So I was bad to my five-year-old, I’m not always a mature thirty-eight-year-old Michael Laskar. I’m about two-and-a-half years old sometimes when I lose my temper and make Jenny cry, act inconsistently about what I said she could or couldn’t do this bedtime. But I’m ready, Mr. God, Mr. Director. Give me a moment of horror (which in my terms is a synonym for awe.) Humble me. Make me feel small. Then lift me up again at the very end, or at least give me a few sober moments in which to consider what a tough battle the few hundred of us gathered here today fought to survive this one. Hell, we can’t help it. We came here today feeling maybe a little bit powerless. Some of us are unemployed. Or others of us, like myself, acted badly toward the wrong people, the people we love.

“So punish us. Bring us right down to what we really feel about ourselves. That we’re small,

blind pygmies groping with this funny idea that we *do* know something, we really do know something about ourselves and this vast unknowable universe in which we dwell.

"I'm ready, God. Ready, Mr. Director," I repeat after my speech is over. I've swallowed half a box of plain popcorn ('cause I am restrained at such moments and I won't fatten myself up with lard disguised as butter popcorn).

"Let me have it," I pray silently as the credits begin and a huge spaceship floats across a silent background of untwinkly stars. ("Just what I want," I tell the director. "You really are my friend and father confessor.")

Then I zoom in on the crew, get a closeup of a fellow pygmy waking up in space, lots of pimples on his face. I don't know why, already I have this bad feeling about what Mr. God, the director, has in store for me. Why the pimples? Why so many ugly birthmarks? One pimple, sure, a birthmark or two, fine, but the closeup gives me this bad feeling. I'm being set up. I've walked into an ambush. Nobody starts a film in deep space with a closeup of an unusually pimply-faced actor unless they intend to mash that face into unrecognizable pulp later on. I sense from this first closeup that the writer and Mr. God are trying to set me up not to give a fuck about most of the human beings I'm going to meet in this film.

So I have a problem already. I'm getting more tolerant of people with bad complexions lately, and I'm not as deadened to this human being as I'm supposed to be. It's not his fault that he has too many marks on his face. Maybe he didn't have a mother who fed him a balanced diet like mine did. Maybe it's genetic. Who the hell am I to judge him for his pimples? ("Watch out," a voice says deep inside me. "Too much humanity.")

I give the film a chance. I always do. I like the way the camera takes me through the huge holds of the cargo ship. I like the captain; he's one of my favorite understated actors. I like the rough-talking astronette. And Yaphet Kotto, that big black actor, I've always liked him. Now his weasel-faced sidekick with the cigarette butt sticking out

of the side of his mouth, greedy to get an extra share when they all land on this fog-ridden planet to collect an alien specimen, him I could do without. If he has to die I can live with it.

Then comes a shot of the three crew members going on a search for the specimen which their computer "mother" has told them is sending out distress calls. Three pygmy-sized humans stumble toward the unknown, an alien ship wrecked on this seemingly uninhabited corner of the universe.

"Fine, fine." I'm feeling better already. So I turned on Jenny. So I didn't listen to her when she told me I was the one who said she could stay up for one more television show because, "I can't sleep, Daddy. I can't."

I'm frail, vulnerable, prey to unknown rushes of feelings I can't always anticipate or know about beforehand. Just as those three pygmy-sized crew members can't know or anticipate what lies ahead of them on that *Alien* ship. My best friend's kidney is failing. Sometimes I get overwhelmed by my concern for him and take it out on an unsuspecting Jenny. But, Jesus, Mr. God, that just makes me human and frail, like my buddies crawling up that cliff of steel inside that prehistoric-feeling alien ship, right?

Jenny will understand, won't she, Mr. Film God, Director? The crew person with pimples is crawling down the vast, oh, how mind-soothingly vast, hell-hole of eggs sleeping within a sea of filmy mist. Jenny will understand, I say to myself as pimple-face approaches a slimy egg. (Heh, I don't like that, Director God," I say. "That's unnecessary. Why the slime?") "Watch it," says my projector voice.)

Sure, Jenny will understand, because I said I was sorry to her on my knees so I could be her size. Later she lay on my lap and asked me a dozen questions about the sitcom we let her watch. I was patient, Kiley, endured missing most of the show, took Jenny by the hand and tucked her into bed. I felt not too badly about myself.

Until this morning, that is, when I found out that Robin had serious kidney trouble.

Shit! God, what did you do that for? Did the

egg have to ooze slime? Did the octopus-like hand have to cover my bad-complexioned friend's face *that* way?

"Get the hell out of here," says my protector voice. "It's a setup. An ambush. This isn't a horror film with the right dose of awe and cosmic humbling. This is for people who can't even wake up with ten cups of coffee. And you need only one or two cups to wake up these days. Ditch the place."

"Shut it," I say to my protector. "I'm giving this film a chance. Maybe the director had bad advice on that shot."

Several minutes later the scientist guy in the crew and the rough-talking astronette have discovered the injured crew member is free of the Alien's hand. They look for the thing and an octopus hand falls off the ceiling, but that's all right, that's okay.

I know my protector voice is right. I wanted to know more about the alien spaceship the crew has already left behind in that lonely, uninhabited corner of the universe. I'm after storyline, and they're after my stomach.

I'm not awed. I'm feeling a small edge of disgust and anger at Mr. God the Director.

I feel better about Jenny and myself, and this feeling inside me is growing. I should get the fuck out of here. I look around at my fellow humans and they're, well, doubled up, fetus-like, withdrawing farther back into the dark womb of this theater.

Then my bad-complexioned friend is eating and joking with understated captain, tough astronette, somebody else, Yaphet Kotto and his weasel-faced sidekick. My friend with the ravaged face has just picked up something that looks like wiggly spaghetti on his fork, shoves it into his mouth, chewing happily and talking with his mouth open. (Bad manners. Setting me up, aren't you, Director God? "Let's get out of here," says protector voice, but I can't move. I just can't move.) Then he starts choking, just a little at first. Yaphet gives him a big concerned slap on the back. He starts to choke really badly, and toughie slams his back hard. He lurches forward, spins, lands on his back somehow

with captain holding his arms tight. His eyeballs roll, show white. Chunks of food vomit forth, blood boils out of his eyes, mouth. His chest heaves up like a malignant tidal wave. Body parts explode in the air, spatter toughie and Yaphet and me. A head rears up, snakelike, slimy, teeth bared, hissing, lunges at me and vanishes into the vast dark holds of the cargo ship.

The lady next to me holds her side and buries her head into her boyfriend's chest. (He looks pale, not at all well.) Everybody's curled up all over the movie theater. For the next ten minutes I sit with a book in front of my face. My protector voice sighs and tells me to walk out. "This is not what we came for. Forget about the four bucks you paid to get in here."

As weasel-faced sidekick is looking for a cat in a dark hold, I walk. I know, that's a hell of a feeble protest, but it's the only one I could manage at the moment, and I'm glad I made it.

I glance back quickly at the screen and weasel-face descending into another part of the ship. I tell Mr. Director God what I think of him.

Later I go hunting for my twenty-six-year-old friend. A few days later I catch up with him, and he can't believe I walked out of *Alien*. Later I read in *Newsweek* that my friend was a teenager when I was first teaching, and teenagers are pros because of saturated television viewing. They need sterner stuff than me to scream.

"But," I start to say at the counter here at Azar's, "I came for a confrontation, a moment of horror and awe, something as old as Stonehenge and as religious as the cliff dwellings in Mesa Verde . . ."

I'm out of it. I should have known that. I came for a story that would lift me out of my very small-feeling self. Long ago that sort of story vanished, and in its place is a kind of dark hallway a few of us walk down to recall what it is to feel anything, anything at all, because part of us is numb and we need a needle from Mr. Director, Mr. God the Film-maker, to revive our failing senses.

So I ask you again, Kiley, what sort of time are we living in?



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STRANGER THAN...

department

WHO SAYS SCIENCE FICTION DOESN'T SNEAK INTO REAL LIFE? Here, by way of review, are some short excerpts from *Night Waking* by Kathleen Snow, Simon and Schuster, 1978. The author's biography states that Ms. Snow was once an editorial assistant at *Analog Magazine*.

Monday, August 8, 1977
10:14 a.m.

The phone rang in their apartment, the phone that no one picked up.

Where was Alex?

* * * * *

The truth is there's no connection between appearance and reality.

Even right now on the twentieth ring there was no guarantee that the telephone in their apartment was ringing. Or even working at all.

"You haven't got anything to do out there but make calls, Francine," Cyrus Vetter shouted, "I've filing in here."

She punched the lighted cube still on Hold. "Kandis?" (The woman had even spelled it for her: "Hi, I sit behind Alex, Alex Baskin, your roommate? I'm Kandis. K-a-n-d-i-s?") "I don't know what to tell you," Francine said into the receiver. "She's not at home. Maybe a doctor's appointment . . ."

There was a condemnatory silence.

As if I were the one, Francine thought, sleeping late, skipping work, arrogant enough not even to call in an excuse.

"Well, she better haul her ass in here," said the voice, whose accent now sounded like an angry Bryn Mawr, "or Tibor's going to fire her. And,

sweetie, I *don't* mean fire her with enthusiasm."

"She'll be in, don't worry. Maybe some family emergen—"

"Francine. Come in, please."

Francine dropped the receiver onto the black plastic cradle, whose hairline fracture widened to a crevasse. She stood up—a short girl with a thin trunk and muscular calves, wearing a blue-and-white shirtwaist dress with makeup on the collar. Her thick shoulder-length hair—the pale brown that suggested a glorious blond childhood—was parted in the middle and pinned back on each side by a gold barrette. She walked out of her cubicle, last in a line of cubicles over whose breast-high walls every word circulated along with the air-conditioning, and paused at the open office door.

"Yes, Mr. Vetter?"

The editor of *Nebula* magazine was bending over an army-green filing cabinet whose bottom drawer was crazily askew. His too-short trousers strained up over sagging white socks.

"Coffee cups," he said, not pausing in his search through the drawer. "Be a good girl, huh? Thanks."

She looked down at his desk. Four yellow cups and saucers were in the Out box. Brown stains

scalloped the sides, one held a Vesuvius of ash, and in another Vetter's cigar butt floated belly up in oily liquid.

For *this* she had apprenticed four years at Iowa Wesleyan College, Mount *un*-Pleasant, Iowa? She felt like walking out. But she had already walked from two other secretarial-cum-trainee jobs in the past year.

She stacked the cups and carried them out to the door in the hall whose sign someone had amended to "*ma*Ladies Room."

Can't job-skip, she thought, squirting the yellow-green soap from the dispenser into the cups, rubbing the stains with her fingers. It was her father's phrase, reducing her to a child playing a game. *Looks unstable. What did we send you to college for, anyway, and you the first in the family?*

* * * * *

She returned the cups and typed two letters, the cheap scent of the soap rising from the keys. Then finally she spread out the long, ink-stained galleys still to be proofread. She loved the neat, exacting, absorbing quest for the typo, the misspelled, misused word. She positioned the gray metal ruler beneath the line with the pencil tick beside it.

"The two green-scaled Arrusthenes, antennae tracking, pursued Jarl down the"

She moved her ruler to the line below.

"pedway. He reached for his blaster."

But where was Alex? What if she had killed herself?

Ridiculous.

* * * * *

She looked back down at the galleys, checking the spelling of "Arrusthenes" against her neatly scripted alphabetical list of proper nouns, even as the question surfaced again in her mind.

Where was Alex?



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In the last issue of *Thin Air Wonder Stories*, we printed an excerpt from Steve Barnes' Western novel, *Medicine Horse*. The response from readers was so favorable that we're repeating—but this time a portion of Steve's first novel, *Ride the Angry Land*. Ace Books will publish *Ride the Angry Land* sometime in the fall.

In this book, Steve has drawn heavily on Western history. The novel takes place in post-Civil War Colorado Territory. Marshall Jesse Belford, son of an itinerate preacher and a half-Cheyenne mother, is given the nearly impossible task of locating a shipment of gold dust stolen during the war years. The trail has grown cold, but Belford doggedly pursues the old clues. Intermixed in the story are the threads of the white invasion of the Territory, the enlarging conflict with the Cheyennes (Sand Creek is still a bitter memory), and Belford's loyalty to his badge—as divided as his heritage.

RIDE THE ANGRY LAND

Steve Barnes

Against the scarlet sky ten Cheyenne warriors were waiting. Motionless, they became mounted statues on a frozen landscape. As the sun gained height their dark shadows fled down the cold blue slope to touch him, dark fingers of a fist about to close.

Sees-Himself grunted his approval, then he gestured towards the travois.

"I have come for my own revenge," he told Belford. "I come for the one who tried to make war on our village three suns ago. As Chivington before him he led his men into what he thought an unarmed, sleeping camp. But by the good spirits we caught him in our trap. I have come to take him to our winter camp in the south so our women may teach him what our punishment is for those who make war on children and old men."

Belford's jaw tightened. "The blue coat is a chief among my father's people," he said. "I cannot give him to you."

Sees-Himself pulled Horse around broadside to Belford, sat there defiantly. It was a show of bravado for the warriors on the slope above.

"He would have killed the little ones as they slept," the brave cried. "If Three River Woman and the new one had been there, he would have snatched the babe from her arms and smashed his brains on the ground."

"You do not know this man as I do, cousin," Belford told him. "He does not make war on women and children. He is a true warrior. Let him return to his lodge in honor."

Horse reared, pulled up by Sees-Himself's muscular arm. The Cheyenne's angry cry echoed in the cold, bright air. He brandished his rifle overhead, shaking it as if asking the aid of Heamawihio against this defiance. For a moment Belford thought he meant to turn the buckskin and ride him down.

But Sees-Himself's honor sprang from that bright place inside him that made him the man he was. He slid from the horse's back, placed his rifle in the deerskin scabbard. He was now armed with only his war club which dangled from its leather thong around his wrist. He gestured to one of the braves on the slope. A stone-headed club came spinning down the hill to bury itself in the snow at Belford's feet.

"Then, cousin," Sees-Himself said, "you and I must fight for him and let the spirits decide his fate. I will give him to you no other way."

Jess stopped, hung on the mule's reins as he regained his breath. The fact that the Indians had allowed them this far without killing them could mean a lot, or it could mean nothing. There was nothing he could do but wait for some sign.

One of the horsemen reined his pony to the right, pulled the horse into a rearing stance that brought the animal's back perpendicular to the earth. It was a display of horsemanship, power of the man over the animal, his will dominating the horse's, the two of them temporarily defying gravity.

Then the hooves touched down and the brave rode slowly down the snowy hill. He held his mount in with the easy grace of one born to horseflesh. Jess recognized his buckskin, Horse, and beneath the red and black death paint he saw the grim face of Sees-Himself.

His cousin halted a dozen yards away, made the sign for talk. Jess slowly took his hand from the Colt and returned the brave's gesture.

"One good thing has come from this night," Sees-Himself began. "Far up the canyon the stalking wolf has taken his revenge."

Jess experienced a start at hearing the name of their grandfather, then Sees-Himself pointed towards the place where McLoughlin had died. And then the brave indicated the snow at one side of the river.

Belford could see McLoughlin's last tracks where he had fought his way up the canyon in the drifts. And over them, blurring the deep prints, were the marks of the rabid wolf's paws. The wolf who had clung to life until his teeth had sunk in McLoughlin's throat.

Belford understood then the meaning behind Sees-Himself's words. To the brave it was Heamawihio's power that had sent the spirit wolf, a Stalking Wolf. . . .

"It is ended," he agreed with Sees-Himself. "Now her spirit can ascend the Hanging Road in peace."

The warrior threw his head back and gave a shattering cry. He lowered his chin, glared through the mask of red across his eyes.

"He is white," he said. "And his kind are a poison on the land. They do not know what they want. One makes promises, another as quickly breaks them. They are not like Cheyenne—there is no unity of spirit between them. Each takes what he wants, grabs it greedily, and cares nothing for those who are left without anything. From this day forth I make war on any who bear the white blood."

"He is one of my people," Jess reminded quietly.

"Then your heart is white, Belford, like the blood of your father. From this moment on I no longer call you cousin."

Jess turned the mule, led him back to where Pelirroja had stopped. She looked down at him, her topaz eyes dark with concern.

"May your arm be strong, *querido*," she said softly.

He handed her the pack mule's reins. "If he kills me, you must let him take Braithwaite." He glanced down at Carroll, saw the understanding in the captain's eyes. He turned back to Sees-Himself.

"This is my woman. I ask in the name of your first-born that you spare her if I fall."

"It shall be done. I give my word as a Cheyenne to one who has become white."

Jess looked up at the woman. "He will honor his word," he told her. "Ride out and don't look back if I fall." He walked away before she could reply.

He walked back to face the brave, picked up the club from the snow. It was beautifully made of soapstone, the handle of fire-hardened aspen and decorated with brass nail heads. At the tip of the handle dangled three feathers of the red-tailed hawk. It was a weapon made to crush bones and skulls. It was doubtless a priceless treasure to the man who had made it.

Jess hefted its weight, eyeing his adversary. There was no glimmer of warmth in the Cheyenne's gaze, no sign of hesitancy in the brave's stance; he meant to kill Belford unless Jess could kill him first.

Jess and Sees-Himself began to circle each other, each gauging the size and strength of his opponent, his maneuverability in the deep snow. The war club was not a weapon for distance; it even lacked the advantage of a throwing axe. A man did not fight with a war club unless he respected his opponent enough to honor him with the weapon's intimate range. Only close at hand and with deadly accuracy could the club be effective.

Jess watched Sees-Himself's eyes, saw the exact moment the brave's pupils dilated. He parried the first powerful downward blow, danced to the right. The snow was a drawback, slowing his steps, making him awkward, but it was no less a disadvantage for the brave.

They circled again. Jess fainted, dodged as Sees-Himself struck again. He detected a weakness in the brave's reach, ducked to the left as the club descended again. He heard it whistle in the empty air, so close to his head had it been swung. Then Sees-Himself was on him, the club swinging in repeated blows, coming with the speed of lightning toward his unprotected head.

A glancing blow bounced off his thigh. The leg went numb and threatened to fold beneath him. He dragged himself to one side, stood panting, trying to clear the dancing pain from his vision.

They closed once more and he lashed out sideways, trying to ward off the descending club. His blow clashed off the handle of the brave's weapon, slammed into Sees-Himself's left side. By the sound of the impact and the warrior's grunt, Jess knew that several ribs had been cracked.

Both wounded now, they launched themselves at each other in a desperate fury. The advantage must not be lost, one must fall quickly while the other still had full strength.

Sees-Himself lunged at Belford. Jess threw himself forward, knocked the brave off his feet, managed to scramble up before him. As Sees-Himself came at him in a maddened rush, he shifted to one side, grabbed the brave's arm as he passed and brought his own club down with killing force. . . .

1954 THE FORGOTTEN YEAR

Steve Larue



One of the biggest attractions of the World Science Fiction Convention—certainly the one that generates the most notoriety and continuity from year to year—is the awarding of the Hugos for the best achievements in the field. As many of you are undoubtedly already aware, the Hugo awards came into existence during the 1953 World Science Fiction Convention—the eleventh of the series—as what was to be a one-time recognition of personalities and excellence. The categories for the awards that year bear little resemblance to the standardized format that we are used to today. Only one of the seven that were given that year was for fiction, and that, appropriately enough, was for the best novel of the year (*The Demolished Man* by Alfred Bester). But instead of the familiar trophies for best short story, novelette, etc., we were presented with the recognition for “Excellence in Fact Articles” (Willy Ley) and “Number 1 Fan Personality” (Forrest J. Ackerman). Other presentations were made for categories that seem to be interesting hybrids of what we know today. Three trophies were given for artists, spread out over two categories: “Interior Illustrator” (Virgil Finlay) and “Cover Artist” (with Ed Emshwiller and Hannes Bok tying for this honor). And the “New SF Author or Artist” wasn’t a Campbell but a Hugo—at least for this particular convention! (And the winner—Philip Jose Farmer.)

As time and years have progressed and traditions become institutionalized, both the categories and the regularity of the awards have fallen into place. Yet there remains a certain fascination about those early times. Perhaps the biggest question of all is: what happened in 1954? And an even bigger question inevitably follows: can we do anything about it now?

What *didn't* happen in 1954 is common knowledge. It is the only year since 1953 that no Hugos were given. But as far as I have been able to determine, nobody really knows why. The general explanation is that when the first Hugos were awarded they were meant as a one-time honor only, and it quite simply just didn't occur to anybody that there should be an annual presentation made of them. That certainly sounds plausible enough, and may even very likely be true. After all, the original and official title of the awards was (and still is) The Science Fiction Achievement Awards. The more popular nickname “Hugos” derived from the founder of magazine science fiction publishing, Hugo Gernsback—a man still very much alive at the time. (In fact, his latest, and, as it turned out, last venture into publishing a professional SF magazine, *Science Fiction Plus*, debuted its entire run of seven issues in 1953.)

In the Midamericon Program Book, an article by Howard DeVore tells an interesting tale of how

the Hugos used to be hand-tooled by various adept con-committee members of the day. He (perhaps facetiously) suggests that the '54 committee might not have been able to overcome the manufacturing or expense problems involved. It doesn't sound very likely—after all, what committee would pass up the chance for glory simply because they didn't have any silver rocketships to pass out? Ask the Toronto in '73 committee that one . . . (but I digress . . .)

Seriously, who was on the 1954 committee? As it happens, I don't know the gentlemen. I do know that the convention was held in San Francisco, and the chairs are listed as Lester Cole and Gary Nelson. The convention is also on record as attracting an attendance of 700—and for the next 12 years, until the beginnings of the gigantic cons in 1966, only one other convention would boast a larger attendance. Kind of makes you wonder if anybody thought of making some awards that year. Does anyone remember?

* * * * *

This entire subject chanced to come up only recently, which partially helps to explain my lack of knowledge on the subject. At the recent Penulticon III in Denver, guest of honor Hal Clement and several fans (notably Phil Normand and Ed Bryant) were discussing times past, things in general, the hand of fate and other such familiar topics that all con-goers have had chance to commiserate over. And Hal mentioned that he thought it perhaps unfortunate that the 1954 committee did not decide to make any award presentations that year because his very popular novel *Mission of Gravity* would likely have been a sure contender. Yep, we thought, nodding, sure would have been, gee, how do you like that.

And that's where the idea got started.

Some time after that, I burrowed myself in my library and did a little research, and do you know what? 1953 was an incredible year for science fiction, both in quantity and in quality. Magazine publishing reached its absolute zenith during this one year. According to my Wysocki magazine checklist, there were no less than 52

individual titles—245 separate issues—to reach the newsstands during the year, most of them digests. Frederik Pohl's STAR SCIENCE FICTION series began its run in 1953. All told, the number of stories of shorter length alone may run well over 1000 different pieces—definitely no small number to read and keep track of.

But the biggest and most delightful surprise was the depth and power of the novels published that year. Even a partial listing will easily convey some of this stunning strength:

| | |
|---|--|
| <i>Childhood's End</i> Arthur C. Clarke | <i>Bring the Jubilee</i> Ward Moore |
| <i>Hellflower</i> George O. Smith | <i>Starman Jones</i> Robert A. Heinlein |
| <i>The Space Merchants</i> Pohl & Kornbluth | <i>Second Foundation</i> Isaac Asimov |
| <i>Mission of Gravity</i> Hal Clement | <i>More Than Human</i> Theodore Sturgeon |
| <i>The Green Millenium</i> Fritz Leiber | <i>Against the Fall of Night</i> Arthur C. Clarke |
| <i>West of the Sun</i> Edgar Pangborn | <i>The Tritonian Ring</i> L. Sprague de Camp |
| <i>Ring Around the Sun</i> Clifford D. Simak | <i>Out of the Deep</i> John Wyndham |
| <i>Fahrenheit 451</i> Ray Bradbury | <i>The Demolished Man</i> Alfred Bester |
| <i>The Syndic</i> Cyril Kornbluth | |

(*The Demolished Man*, by the way, was serialized in the magazines in 1951 and first published in book form in 1953. It must have seemed too good to the '53 committee to have to wait the extra year.)

All in one year! And this at a time when SF publishing was not exactly enjoying the "boom" or the "respectability" that it is today. Could it be that the '54 committee was simply overwhelmed by the sheer mass of what it had to work with? After all, the genuine classics aren't always recog-

nizable overnight. Just take a look at some of the reviews published at the time to see what I mean.

* * * * *

Which brings us to today, 1980-81. And we have an idea. Which ones of these works have really stood the test of time better than the others? Which of all these remains the most popular today? What do all of us remember most fondly from 27 years ago? In short, who are the Hugo winners of 1953-54?

And better still, how can we find out?

Our proposal is this. In conjunction with the 1981 Hugos, we want to step back into that forgotten year and award recognition to the best works of 1953.

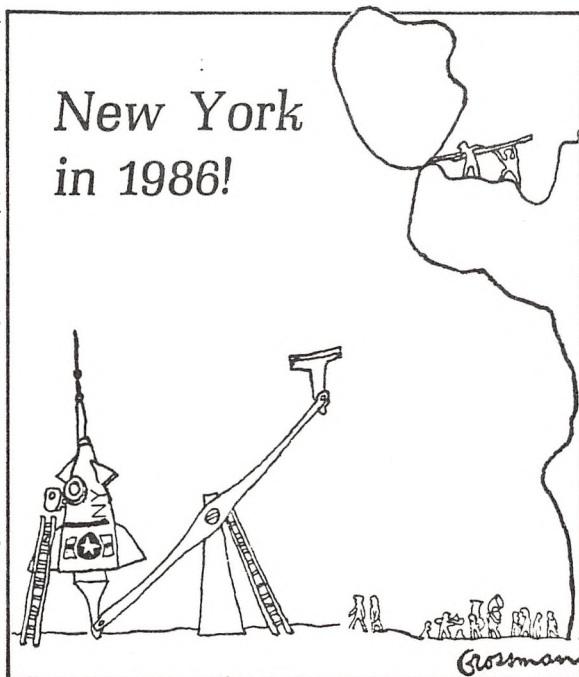
How we're going to do this is a bit of a trickier matter, and one that will be (we're sure) open to debate. For starters, the WSFS Constitution does not give us the specific authority to award actual Hugos for any work except that of the previous year. So instead of the rocketships we're thinking of giving plaques instead, as well as publishing the results of the vote. Outside of this, what we'd like to do is simply open the year for nominations and then final voting, side by side with the works of 1980, and let the membership take it from there.

One of the major stumbling blocks—perhaps the major one—is that with the exception of the novels, the vast majority of the work published in 1953 is going to be largely unfamiliar and perhaps inaccessible to what probably is the majority of the current membership. Most of us do not have a complete set of all those 52 magazines, let alone read them, nor do we know what were the big fanzines or popular artists of the day. Although we on the committee cannot possibly hope to make everything available to everybody, we can assist in publishing a substantial listing of what was well known at the time, and also the other items and events in the publishing world that were relatively more obscure. Obviously there was a lot going on, and to summarize the year alone should prove entertaining and interesting.

What I would like from you is . . . information. And advice. If you happened to be around at the

time, or know somebody who was, or have an opinion on it all—write to me before I write to you. My goal is to do a thorough and balanced job with this project, and I will be more than appreciative of anything you'd like to share. And besides, I'm tough. So wing it.

AQUACON; Feb. 12-16, 1981; Disneyland Hotel, Anaheim, California. Speeches, art show, panels, workshops, parties, banquet, hucksters, films, politics, masquerade, volleyball, cabaret, and more! Memberships \$15, payable to Aquacon, P.O. Box 815, Brea, CA 92621.





compiled by Fred B. Goldstein

Dear Editor:

May the gods smile on you! A real Williamson story would make any magazine a wow, temporarily at least, and you've been one for some time. At any rate, it's no end fine to meet our old friend again. Williamson is always good—and with his finest characters in this tale—Lord, love you, sir, I'm feeling mellow as seventy-year import.

Mathematica Plus was a fascinating yarn, too. It brings up the old problem, though—what is science-fiction? I should like to see just one definition that would satisfy ninety percent of the readers. To me, anything dealing with fantasy, except weird fantasy, is science-fiction, and, if well-written and a plot not too threadbare, I'm for it. Even a touch of weirdness or a threadbare plot may be gilded to prove acceptable reading. I've read glorified adventure, cowboy, and miracle-man stories that were A-1, fictionalized half-baked theories that couldn't be beat, overlaid romance that didn't leave a queazy feeling and even a scientific detective tale I liked. Also, I have read stories of each type that left me doubting my sanity for having read them. Science-fiction, as is used, should be accurate, but as in all other fiction, personal taste and good writing are the factors that determine whether a story is liked or disliked. . . .

—Ramon F. Alvarez-del Rey
(*Astounding Stories*, July, 1936)

Dear Editor:

When Clyde F. Beck descended with righteous indignation and satisfying vigor upon the unbowed head of Jr.—J.R. Fearn—I backed him to the letter. When Philip Johnson remarked sarcastically on your thirteen-year-old reader's enthusiasm over Fearn's conceptions, I nodded sagely.

And I couldn't be blamed. After suffering under the stress of **The Blue Infinity** and **Earth's Mausoleum**, it was logical for me to indulge in sage nodding and to be ashamed of and cover up the fact that I liked **Mathematica**. But no longer!

With **Mathematica Plus** Fearn has vindicated my opinion of the story to which it was a sequel. **Mathematica** has been justly criticized for lack of unity—and naturally—because it hadn't been finished. "Plus" was the resolving point of the whole thing, the other and most important half of the story;

for instead of having a dozen different roots and as many different ends, it would have fitted all together in one super novel, a masterpiece of logical and yet staggering thinking, a theory that is at the same time the most unbelievable and yet the only one possible! The ether is the intangible mathematical principle! Mind the individual equation! The universe un-resolvable! Matter and energy the cancellable factors, the variables!

. . . to Fearn will go the distinction of having for the first time resolved psychology, mathematics, and astrophysics into one unified whole.

—Jim Blish
(*Astounding Stories*, July, 1936)

Dear Editor:

First of all, why do you mess up your pages with stories like **The Chrysalis** or **White Adventure**? Mr. Miller and Mr. Long may be good writers but their plots are not so good.

By the way, won't you please stop the love stories and have a little science-fiction? My idea of a good story is **The Spawn of Eternal Thought** or **The Cosmo Trap**. And bring up some good serials some time. **Blue Magic** and **At the Mountains of Madness** were rather fantastic or maybe I just didn't understand them.

The trimmed edges make the magazine look better but I'm afraid you might change the price to twenty-five cents. However, even if this did happen, I believe people would still buy it. I know I would.

—Bill Streiff [*stop wondering—he's unknown.*—F.G.]
(*Astounding Stories*, July, 1936)

Dear Editor:

Ah! At last the yearning in my heart has been appeased. Why? Smooth edges at last. Seriously, they do make the magazine look a hundred percent better. You sure did hand us a surprise.

I enjoyed Lovecraft's story, but somehow it didn't seem to click with me. The first two installments make you think it's going to lead up to a breath-taking climax, but it seemed to me that it sort of drizzled out. . . .

—Walter Liebscher, Jr.
(*Astounding Stories*, July, 1936)

DER TWISTONS



© 1980

— READY FOR TAKE-OFF! —

Science Fiction Wichita

FREDERIK POHL

Award-winning author of JEM, Gateway!

WALT LIEBSCHER

First Fandom inventor of "Rosebud"!

VINCENT Di FATE

Hugo award-winning SF illustrator!

WILSON TUCKER

Smoothest toastmaster in fandom!

ACTIVITIES

A jam-packed weekend of fun awaits you at AmberCon 2 with films, panels, books, workshops, magazines, wargames, comics, an art show and contest, authors, parties, artists and our own evening banquet. Come and meet our Guests of Honor; they will be here all weekend to meet with you and to talk to you. Or wander through our large sales room, and discover the treasures that await you there. All night films will be featured for all of you creatures of the night.

CHARITY

AmberCon 2 will donate all profits to public radio station KMWJ. So you will help support public radio while you are having fun!

LOCATION

Again this year the convention will be held at the luxurious Wichita Royale, at 125 North Market Street downtown. With a sixth-floor pool surrounded by a four-story open atrium, and banquet facilities which feature real food, the Royale is a great convention hotel. Room rates for our overnight guests are \$28/single, \$36 for a double.

COST

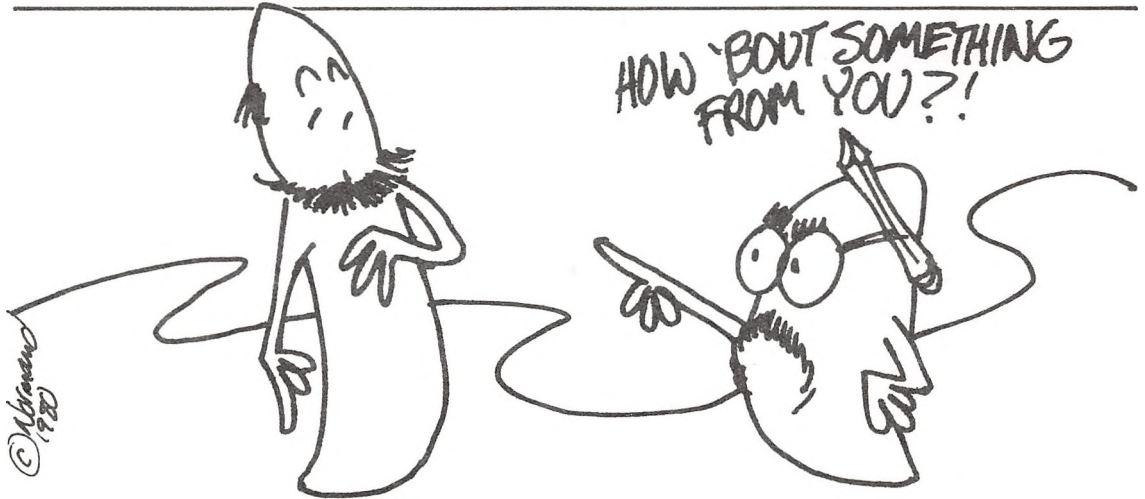
Membership in AmberCon 2, which includes admission to all events except the banquet, is available until Oct 31, 1979 for \$5.00. After that the rate is \$7.50 until the con, or \$10.00 at the door. A limited number of one-day-only memberships will be available for \$5.00/day. Supporting memberships are \$3.00. Dealer's tables will be \$20 each, and program book ads will be \$20 per page. The banquet will cost around \$11.

JUNE 6-8, 1980

AmberCon 2
AmberCon 2
Box 12587
Wichita, KS
67209

CO·NOTATIONS

Don C. Thompson



You could just as well skip over this section of the DENVENTION TWO Committee's first Progress Report if you're in any kind of hurry at all. Really. All the real information and entertainment is contained in the other sections—the reports from committee heads, the programming notes, the information about facilities, the stuff that Edward Bryant is providing for his section, the list of members, etc. There's plenty there to keep you occupied for a while.

But the editor of this publication, Phil Normand, our resident graphics arts master and master artist, despite his indisputable innovative artistry, does have, in many respects, somewhat conventional ideas about what a convention progress report should contain.

He insists, for one thing, that it should contain a few words from the co-chair.

Not just any co-chair, you understand, not just either co-chair, but from this particular co-chair: From me.

Why me? Why not Suzanne Carnival? After all, she's a co-chair, too; just as much as I am—or more. But that's just it, of course. The answer to the obvious question was so obvious, even to me, that I didn't even bother to ask it. Suzanne is the

co-chair who does all the work. I mean, she opens mail, she writes letters, she keeps records, she makes phone calls, she keeps track of all the details of what other committee members are supposed to be doing, and she occasionally, gently, lovingly, applies a cattle prod by way of encouraging people to do what they're supposed to do. She *works!* It would be downright unfair to ask her to write about it.

So I'm stuck with the minor task of writing a little something for the progress report. And since I rather like the arrangement of having Suzanne do all the work while I just serve as a sort of front man and wouldn't want to do anything to jeopardize that delicate balance, I quite willingly agreed to write a little something.

The temptation is very strong at this point to say something like "You have just read it," and cut my contribution off at that point, but I find that I do actually have a couple of things to comment on that might not be touched upon elsewhere in this issue.

For one thing I might try to answer (or at least respond to) a question that has been directed at me from a variety of sources and in a wide range of forms over the past several months.

The question is: Whatever happend to **DENotations**, that modest little newsletter that some of you received the first issue of, dated October 1979?

I wish the answer was as easy to express as the question is.

I mean, that's a good question—short, simple, well-phrased, right to the point. Unfortunately the answer is horribly complicated, not at all easy to understand, even if it could be put simply, in simple words. The best way I can summarize it is like this:

There were printing problems, postage problems, personal problems, personnel problems, and financial problems.

Hey, I like that! Doesn't convey any information, but sounds good.

If you insist on having at least a little specific data, I can say this much:

My printing press is on my back porch, simply because there's no place else in the house to keep it. It seemed like a satisfactory arrangement when I took the house; most of the other places I'd looked at didn't have any place at all for the press.

Problems arrived with winter. The back porch is not insulated. It's enclosed, and the roof leaks only a little, but on cold days the porch is cold. My press has a plastic-tube vacuum paper feed system. The plastic stiffens up in cold weather. My press, naturally enough, uses ink. The ink tends to congeal and behave in weird ways (like getting sticky) in cold weather.

In short, my press has been virtually useless for most of the winter. That has been the main problem, and all the others are related to it in ways that would take much too long to explain adequately. There are only a limited number of pages in this PR, you know.

One other thing that I wanted to at least mention, especially for those who did not receive a copy of **DENotations**, but also as a reminder for those who did:

Everyone who attended **DENVENTION I**, back in 1941, gets a free attending membership in **DENVENTION TWO**, in 1981. We need your help in locating and contacting these people. We've con-

firmed about ten so far who were at **DENVENTION I** and will be coming to **DENVENTION TWO**. We know there are more than that around, and if you can help us get in touch with any of them, we'd deeply appreciate it.

As for how plans for **WORLDCON '81** are progressing . . . well, that's what this progress report is for, to let you know.

The only thing that I personally will guarantee is that we've got a great con waiting for you.

—Don C. Thompson



WAFF 1981

The Worldcon Amateur Film Festival (First Annual?) will be held during Denvention Two. The festival will be open to all, but judging will only include entries by those who have not shot films for professional release. The competition is open to 8mm, super-8, and 16mm, both sound and silent. All interested persons should contact the film board as soon as possible to receive entry rules and judging guidelines. Please include preliminary information on media, approximate length, and category/description of the film or film-to-be. Categories now under consideration include: Drama, Animation, Experimental, and Comedy.

All requests for information should be directed to:

Denvention Two
W.A.F.F. Film Board
P.O. Box 11545
Denver CO 80211

PROGRAMMING

So . . . you want to know what we have in mind for programming. That's fair—we want to know what *you* have in mind.

Future environments will be a major theme in Denvention Two programming. We hope to cover all aspects of the changes in the human environment: physical, psychological and philosophical. We will be exploring this from both literary and scientific points of view (as well as the combination). Any suggestions you may have for speakers/panelists on these topics will be much appreciated. This will be in addition to panels addressing those topics which are of special interest to various members of fandom.

We will also be planning authors' *and* artists' showcases to give everyone access to his/her favorite authors and artists and allow exploration of their work in more detail.

Instead of a single banquet at a single price we'll be having a number of smaller authors' brunches, lunches and dinners at various locations with a different group of authors each time. We will be publishing a list of authors for each meal well in advance (but you won't know who is at your table until he/she gets there).

We are planning to have a twenty-four hour film schedule with specific periods of the day designated as theme times. This, we hope, will allow us to provide the best possible schedule of films, including those which don't really fit into any category but *are* excellent films. Again, please let us know any ideas for themes or specific movies you would like to see.

There will be a masquerade, of course, plus a few other new and different special events which will be discussed later.

If you'd like to work on Denvention Two programming or have any suggestions, please contact us at Programming, c/o Denvention Two, Box 11545, Denver, CO 80211.

See you in '81!

—Leanne Harper



MEMBERSHIP INFO

David Anderson

Denvention Two Membership Rates

| Dates | Attending | Supporting |
|--|-----------|------------|
| Mar. 1, 1980-Sept. 15, 1980 (after Sept. 15, the rates will be higher) | \$25 | \$15 |

How much the rates will be raised will be announced in the second progress report, or in an issue of **DENotations** if the P.R. should be delayed. Pre-supporting members of the Denver in '81 bid will receive a \$1 discount when they join Denvention Two.

Special for Denvention One Members

All the attending members of Denvention One (the 1941 Worldcon) are automatically attending members of Denvention Two. We would appreciate all the help anyone can give us in tracking down those who are still around in fandom (such minor unknowns as Robert Heinlein, Forrest J. Ackerman, Rusty Hevelin, etc.).

Membership Conversion Dates

The membership rate change date (Sept. 15, 1980) refers to the date **POSTMARKED** on your envelope when we receive your money (just like the IRS and income tax forms). In order for you to buy a membership at the above rates the money must be mailed before Sept. 15. If your letter does not make the deadline, we will contact you to tell you how much more money is needed for your membership.

Contents of Envelopes

PLEASE do not send cash to us through the mail; it is so discouraging to open those empty envelopes. Send either money orders or checks, made payable to **DENVENTION TWO**. Also, please enclose a note or letter with the money, explaining what the payment is for, and for whom. If we have notified you of your membership number, please mention it also. The mailing address is:

Denvention Two
39th World Science Fiction Convention
P.O. Box 11545
Denver CO 80211, U.S.A.

Converting Supporting Membership to Attending

You may convert your membership from supporting to attending at any time. To do this, you must pay more money: the difference between the amount of money you paid to join as a supporting member and the current rate for an attending membership. For example, if you join as a supporting member for \$10 and then want to convert when the attending rate is \$25, you must pay \$15.

Processing of Memberships

It took somewhat longer than we had planned to process the initial membership group of Seacon site selection voters. We did not realize (and probably not many voters did either) that the only record we would be getting was the address

portion of the ballots. This meant that about 200 had either an incomplete address, or no address at all. Tracking these down, cross-checking them with the membership conversion receipts from Seacon and NASFC, and corresponding with the Seacon membership department all took a fair amount of time.

At the moment, we are expecting things to slow down from April until the rate change in September. Right now, there is about a two-week lag between the time we get your letter in the mail and the time we mail the postcard telling you your membership number and status. Part of this is due to the price of gasoline—since I live two hours away from Denver, the mail is collected, pre-sorted and logged in, and then I come get the next membership batch about once every two weeks. When there is a lot of mail, I will probably have to make a weekly run. Thus, please don't expect anything back from us just a week after you mail us a letter—it will take time.

Children's Memberships

Anyone over the age of 11 must purchase an attending membership in order to attend Denvention Two. Children (under the age of 12) who are accompanying an attending adult member (over 18 years old) do not have to purchase a membership. They may receive a children's badge which will allow them entry to the convention facilities when accompanied by their attending parent or legal guardian. This children's membership will not have any voting rights.

Children not accompanied by an attending adult must purchase attending memberships at the regular rate.

Babysitting services will be available if there is a need. If this is a concern of yours or if you would like to help out, please write:

Phyllis Alvis
3150 Endicott Dr.
Boulder CO 80303

Multiple/Guest Memberships

When an individual purchases more than 1 membership, the first membership is in his/her name, and the other memberships are listed as that person's name (GUEST OF). These extra memberships may be changed by the purchaser to the real name of the person who will be using the membership at any time up until the cutoff date for mail memberships (tentatively Aug. 1, 1980). If the membership is not converted before the cutoff date, the purchaser will have to convert the membership to a real name at the convention. Unconverted guest memberships may not vote.

Charge for Replacement Badges

There will be a charge for replacement of a lost badge.

Refunds and Transfers of Memberships

We are sorry, but we cannot honor requests for refunds of membership fees. Memberships may be transferred to another person on receipt of a written request from the current holder of the membership.

Membership Cards

We have not yet decided whether we will send out any membership cards at all. They do not serve any functional purpose since we mail a postcard acknowledgment when a membership is received, nor are they used for identification at the convention.

We would like to hear from you: how important is a membership card (personalized or not)? What useful function does it serve?

Fannish Names and Nicknames

All mailings done by Denvention Two will be sent out to each member by his/her real name. We plan to have the members' names on their convention membership badges when they are picked up by the members. Unless you write in and tell us that you want a specific fannish name or nickname on your badge, the name we put on

the badge will be the name we are using for the mailings. If you ask us to put another name on your badge, please PRINT it clearly when you write to us.

Change of Address

PLEASE—notify us of any change of address as soon as you have a new address. We have already lost 65 people—we do not want to lose any more. If you leave a forwarding address your progress reports should reach you with no trouble. (I wonder what odds would be offered on that statement?)

Mr. Keen, Loser of Traced Persons

The 65 people listed below are people we have been unable to contact as of March 1, 1980. By the time this list sees print we may have found some of them, but if you think you know where someone on the list may be contacted, please write and tell us. In many cases the records we got for these people had only a name, no address.

| | | | |
|------|----------------------|------|-----------------------|
| 117 | ANDREWS, Richard | 490 | KYGER, Tim |
| 21 | BELSKY, Neil | 1480 | KYLE, Arthur |
| 163 | BUGGS, Carol | 491 | KYLE, David |
| 172 | BOWLAND, Deb | 1481 | KYLE, Kerry |
| 179 | BREWER, Marsha | 1482 | KYLE, Ruth |
| 220 | COLLINS, Jenny | 510 | LILJA, Frank |
| 222 | COLVIN, Mary B. | 525 | MacCHLURIAN, Dundy |
| 251 | DARROW, Geoffrey | 537 | MARSHALL, Ronald |
| 260 | DENNIS, Marietta Sue | 539 | MARTIN, Charlie |
| 1214 | DOTY, John | 541 | MATTINGLY, Denise |
| 277 | DUBRICK, Shawn | 570 | MILLER, Mark |
| 293 | ELLIS, Al | 575 | MITCHELL, Tom |
| 296 | ESTRADA, Dave | 580 | MONTOUR, Rick |
| 334 | GARDNER, Jill | 589 | MUHA, Ralph |
| 342 | GISLESON, Mark | 602 | NODGES, Bren |
| 361 | GROSS, Mark L. | 604 | NORMANOW, Scott |
| 369 | HALDEMAN, Jay | 609 | OLSON, Jerri |
| 384 | HARPER, Steve | 615 | OSMAN, Robert |
| 407 | HOLLMAN, Edward | 624 | PARKER, Barry (Jeff) |
| 1396 | HORMATS, Gail | 1660 | PAXTON, James T. R. |
| 441 | JACOB, Steven | 1664 | PEPIN, Antony |
| 447 | JERAUD, Barb | 675 | REED, Bob |
| 1429 | JOHNSON, Stephen | 680 | RENKEN, Jackie |
| 453 | JONES, Richard Lee | 682 | RICHARDS, Bob |
| 1441 | KAMP, Donna | 1724 | ROEDER, Larry W., Jr. |
| 473 | KILEY, Tim | 694 | RO-NAGY, Lynn |
| 482 | KOCHER, Dorothy J. | 695 | RO-NAGY, Ro |

| | | | |
|------|-------------------|------|-------------------|
| 1764 | SANO, Ben | 846 | VITARIUS, Gayle |
| 734 | SHIMBO, Bob | 851 | WALSER, Andy |
| 766 | STAHL, Bob | 861 | WEIDEMAN, Kurt A. |
| 767 | STAHL, Kathy | 1952 | WILLIAMS, Edie |
| 790 | SUTHERLAND, James | 879 | WINKLER, Dennis |
| 819 | TRASK, Laurie D. | | |

Membership Statistics (as of March 1, 1980)

1. Membership Type:
 - a. Attending 1,124
 - b. Supporting. 557
 - c. TOTAL. 1,681

2. Membership by location:

- a. UNITED STATES MEMBERS

| | | | | | |
|----|-----|----|----|----|-----|
| AK | 3 | LA | 20 | NY | 126 |
| AL | 6 | MA | 56 | OH | 43 |
| AR | 2 | MD | 51 | OK | 10 |
| AZ | 34 | ME | 1 | OR | 12 |
| CA | 240 | MI | 39 | PA | 35 |
| CO | 129 | MN | 30 | RI | 6 |
| CT | 14 | MO | 27 | SC | 3 |
| DC | 10 | MS | 4 | TN | 21 |
| DE | 2 | MT | 1 | TX | 54 |
| FL | 38 | NC | 7 | UT | 17 |
| GA | 6 | ND | 3 | VA | 35 |
| HI | 3 | NE | 11 | VT | 3 |
| IA | 9 | NH | 4 | WA | 37 |
| IL | 94 | NJ | 38 | WI | 17 |
| IN | 17 | NM | 25 | WV | 8 |
| KS | 21 | NV | 2 | WY | 3 |
| KY | 18 | | | | |

- b. FOREIGN MEMBERS

| | |
|------------|-----|
| Australia | 105 |
| Canada | 53 |
| England | 55 |
| New Zeland | 20 |
| Norway | 13 |
| Sweden | 16 |
| Other | 22 |

Since the article on my DENVENTION TWO Art Show plans in *Denvisions 2*, I've had to make an important decision regarding my position as Art Show Coordinator. That piece was written just before PENULTICON 2 in May '79, and my enthusiasm was undoubtedly getting the better of me. Not that I don't stand by everything I said there, it's just that I found doing the P.R.'s, the Program Book and the Art Show, and running my own business a bit too much to handle. I had to re-evaluate the situation and decide which of these activities would actually be the best job in terms of what I could bring to the project.

As an Art Show Coordinator, I learned that a lot of the work involved seemed to be book-keeping and carpentry, two jobs I was not particularly fond of or good at. Perhaps it would be best if someone else would take over the Art Show. Then I, while busy with other work, could keep my hand in by making suggestions, to be accepted with a grain of salt, or to be reviled and spat upon, as the case might be.

Of course, as an artist, I am furiously interested in the Art Show and Art Programming as a whole and I'll exercise my prerogative as a Committee Member to solicit information from as many artists as possible in order to aid in some sort of navigation toward a damn good time for all. But I won't be the Art Show Coordinator, no, my business is graphic design and illustration and that seems to be the best place for me: Publications (ah, the smell of printer's ink, the curse of the deadline).

Our new Art Show Coordinator is Gail Barton. Gail has been a local fan artist for more years than my involvement in fandom and she's shown at many more shows than I. She'll be assisted by her husband, Sourdough Jackson. Gail is enthusiastic and she has her own ideas; send her your feedback.

—Phil Normand



Hullo. I am Gail Barton and I shall be running the Denvention Art Show, barring death, earthquake, World War III, or other suchlike Inconveniences. I have been showing since 1969 Worldcon, so I know the hassles from the artist's side. So far I have run three small art shows: Leprecon 1978, MileHiCon 1979, and Penulticon III-1980. By the time Worldcon rolls around I will have run one more—the MileHiCon 1980 show. All of these have been run on modifications of the Bjo Trimble system with an entry fee, hanging charge, and a written followed by a voice bid auction. All of the shows I have been in have also been Bjo system or modifications of it, save three. These three didn't sell a thing. I am not very familiar with the Boston system of space rental. I understand that it works well in Boston where people are familiar with it. I do not understand it well, however, so I will stick with the system that I do know.

I am aware that the small art shows have different scale and manpower problems from the biggies. At the last Penulticon there was a general

shortage of gofer aid in all departments including the movie room, huckster room, and art show. We also had an overly tight schedule with the hotel set-up and take-down. This caused some frenetic moments. I have been recruiting people to help with the Denvention Art Show since August '79.

I went and got lots of good advice from Bjo which I intend to use. She also offered to assist with the show (thanks!). Both Bruce Pelz and Jack Chalker have volunteered to run auction. This is an area in which I know I am deficient in expertise. I was very pleased to hear from them.

In the Iguanacon show I was a security gofer in the morning shift [*Morning?! It seemed to me more like morning, noon, night, and all times between!—Sourdough, Sec.*]. There I suddenly developed an urge to run a Worldcon art show. At least I think I will make brand new mistakes instead of old, stale mistakes.

Those of you out there who have gofered at art shows and want to do it again, please get in touch with me.

Policy Preferences: Low fees. No higher than Westercon, anyway.

Lots of security, with a mix of professional and fan. [*The Denvention Security Chief is both.—Sourdough.*]

A limit on the number of pieces per artist—probably eight or ten.

A separate display board for illustrated name-tags, not to be included in the piece limit restriction.

Artist-identified nametags in the convention similar to the pro writer red frames that were used at Iggy. This one will need more discussion in the committee. In my opinion this will be useful for three reasons: To identify the artists in the show for access to the show during setup and break-down; to identify the artists to the general fan; and to identify the artists to the artists so we can find each other. [*And we should also have black-bordered badge frames for all the Con Committee members.—Sourdough.*]

Awards based on media rather than the ABC classification. I have now tried both in shows and find a clearer demarcation for judging. The B

category is always open to controversy, while classification by fantasy, science fiction, and humor leads to another set of ambiguous choices.

Comments: The classes I have in mind as of now are: painting, drawing, mixed media, professional illustration (A—color, B—black/white), cartooning, metal sculpture, ceramic sculpture, other media sculpture, photography, fine art print (as in woodblock, copperplate etch, stone lithograph, those forms of print-making where the object itself is the print rather than copies from a drawn original), fabric (embroidery, needlepoint, weaving, quilting, costume design). All should be original designs. Painting may be subdivided into oil/acrylic and transparent watercolors. I think that astronomical and technical illustration may also be distinct enough to form identifiable categories for judging. I don't like Best of Show awards. In any big show that is like "Best Hugo." I might go for Most Popular.

Artists, do you like better to be judged by the other artists Nebula-style or to have a panel of judges? If judges, who? Academics? Publishers [*Fan or pro?—Sourdough.*]? Artists? Collectors? Well-known fans?

Currently our main hotel is remodeling its convention area. As a result of this we don't know yet where we're putting things. It may well work down to cramped and/or scattered quarters in the hotel vs. a six- or seven-block walk to the convention center with unified display space and lots of room. I'll let you know as soon as I do.

I am looking for a person that I met at Iggy. I have spaced her name. She was in charge of the morning security shift at the art show in the main room. We went out for food together. I remember her as very level-headed and diplomatic in the many crises. She had also worked to prevent utter disaster in the Suncon art show. I would like to work with her again. Please get in touch.

Those of you who suddenly found yourselves working in the Penulticon III art show to whom I did not give illoed nametags, please get in touch with me so I can. Thank you! Thank you!

—Gail Barton

An asterisk (*) means an attending member.

(GO) = Guest of.

THE LIST

- 2206 ABELA, MARTIN
* 103 ABELKIS, PAUL K.
1001 ABENSTEIN, JOHN
* 104 ABRAMOWITZ, ALYSON L.
* 105 ACKERMAN, FORREST J.
1002 ACKROYD, JUSTIN P.
* 901 ADAMS, FRANCIS
*1003 AITKEN, EILEEN
*1004 ALBERT, SHARRON M.
109 ALLEN, JOHN W.
*2273 ALLEN, MARY MARSHA
*2242 ALLEN, ROBERT
*2306 ALLISON, BRUCE
1005 ALM, HARRY L., JR.
1006 ALM, MARILYN L.
1007 ALTENBURG, P.M.
* 16 ALTERMAN, PETER
* 49 ALVIS, PHYLLIS B.
*2368 ALVIS, ROB
* 18 ALVIS, ROBERT N.
*2153 ALVIS, STEVE
*2154 ALVIS, STEVE (GO)
* 113 AMAN, RA
114 AMBRO, DARRELL
* 115 AMOS, CLIFF
*1008 AMOS, DONNA
*1009 AMOS, KEN
*1010 ANDERSEN, LARRY
*2272 ANDERSON, CAROL
*1001 ANDERSON, DAVID
* 14 ANDERSON, DAVID O.
*2071 ANDERSON, GARY L.
1012 ANDERSON, KAREN
1013 ANDERSON, KEVIN
1014 ANDERSON, POUL
* 15 ANDERSON, R. JESSIE
*1015 ANDREWS, JOHN C.
*1017 ANDRUKITIS, RONALD J.
* 119 ANDRUSCHAK, HARRY
*1018 ANESTOPOULOU, CATHERINE
* 120 ANGEL, CAROL
* 121 ANGEL, HELEN H.
* 122 ANGEL, PAUL
1019 ANGOVE, NEVILLE
1020 ANSTEY, MARCIA
1021 APKE, B. J.
*2184 APPELBAUM, JAN
*1022 ARMBRUSTER, BOBBI
2348 ARNOTT, MARGARET
* 124 ARTHURS, GARY
2326 ASHBY, CHRISTINE
2325 ASHBY, DERRICK
*1023 ATTIYA, MAZELLE
*1024 ATWOOD, JIM
*1025 AUVIL, DORA
*1026 AVERY, B. SHIRLEY
*1027 AXLER, DAVID M.
128 BACHARACH, SCRATCH
*2248 BAILEY, DIANA
1028 BAILEY, MIKE
*2247 BAILEY, ROBERT
*1029 BAKER, CHARLES L.
* 131 BAKER, THOMAS DEVON
*2044 BAKER, WILLIAM M.
1030 BALL, CATHY
*1031 BALL, SELDEN E., JR.
*2207 BALLARD, NIKKI
1032 BALTER, GERRI
2121 BARBER, CHRIS
1035 BARD, STEPHEN T.
*1036 BARKER, LYNN
*1037 BARKER-BRIDGET, ANDRE J.
*2222 BARNARD, JEAN L.
*1038 BARRETT, BRYAN
*1039 BARRETT, BRYAN (GO)
2008 BARRETT, MERVYN
* 137 BARRY, JEREMY A.
1040 BARTELT, JOHN E.
1041 BARTHELETTE, CARL A.
* 138 BARTLETT, MARIE L.
* 19 BARTON, GAIL R.
*1042 BARTTER, MARTHA A.
*1043 BARTUCCI, RICH D. O.
139 BATARD, ERIC
1044 BATEMAN, GARY
1045 BATES, CHRIS
*2178 BATTY, DANNY N.
*1046 BAUER, VIRGINIA E.
* 141 BEATTY, ALLAN
1047 BEAUREGARD, EDWARD
1048 BEAUREGARD, NORMA
1049 BECK, THOMAS N.
*1050 BEETEM, DORIS D.
* 20 BEETEM, DORIS M.
* 144 BEHRNS, LYNN P.
* 145 BEIRNE, MICHAEL G.
*2303 BELL, CLARE L.
2101 BELOV, CHARLES A.
* 21 BELSKY, NEIL
1051 BENFORD, GREGORY
1052 BENFORD, JOAN
*1053 BENN, ELIZABETH
*1054 BENN, NAREN A.
1055 BENNETT, BECKY
1056 BENNETT, J. DAVID
*1538 BENNETT, MELVA G. (LUND)
*1057 BENTLEY, MICHAEL B.
1058 BERG, JOHANNES H.
1059 BERVEN, LEROY F.
153 BERWICK, PHYLLIS
*1060 BESTLER, CHIP
*1061 BESTLER, LEAH
*2275 BIELFELDT, EDWARD
*2367 BIGGS, ROXANN
*2290 BILLS, PRISCILLA
1062 BINNS, MERVYN R.
*2188 BIRGEN, EVA
2351 BIRKHEAD, SHERYL L.
158 BIRNIE, ALISTAIR
*1063 BISENIEKS, DAINIS
1064 BISHOP, JOHN
1065 BISMIRE, PETER
* 159 BLACKBURN, RICHARD
1066 BLACKWELL, PAUL
1067 BLAKER, JOHN R.
1068 BLIEVERNICHT, GARY
* 160 BLOOM, ELAINE
*1069 BLOOM, KENT
*2168 BLOOM, LESLIE M.
161 BLOOM, MICHAEL
*1070 BLOOMQUIST, JANE
*1071 BOHLE, GLADYS I.
*1988 BOHLE, ROBERT M.
* 164 BOHLE, WILLIAM C.
1072 BOLLERUD, R. MERRILL
* 165 BONDS, DUANE
* 166 BONNER, JOHN
1073 BOOK, WARREN
1074 BORGSTROM, KJELL
* 167 BOSCO, ALAN
1075 BOSMA, ROBERT M.
* 168 BOSTER, JANE
1076 BOTHNER, PER
1077 BOTWIN, MITCHELL LEE
* 170 BOUNDS, RON W.
1079 BOUTILLIER, LESTER
* 171 BOWERS, BILL
* 172 BOWLAND, DEB
1080 BOYCE, DAVID C.
1081 BOYKO, GERALD
* 155 BRAZEE, HOWARD J. III
* 156 BRAZEE, HOWARD J. III (GO)
* 175 BREIDBART, SETH
* 176 BREIG, JOSEPH
* 177 BREIG, VICKIE
2264 BRETENBACH, ERIC
1090 BREMER, H. CORSON
1091 BREMER-GERSICH, PAULA
2205 BRENNER, WAYNE

1092 BREWER, MILLY M.
 *2160 BRIDGE, STEPHEN W.
 * 180 BRIDGET, BILL
 *2094 BRIM, M. DAVID
 *2095 BRIM, MARSHA J. W.
 *1093 BROMSTEIN, SARAH
 *1094 BROOKS, CUYLER WARNELL J.
 *2148 BROWN, BRIAN EARL
 *1095 BROWN, CHARLES N.
 *2149 BROWN, DENICE M.
 * 181 BROWN, DONALD
 1096 BROWN, PAULA
 *1097 BROWN, ROBERT L.
 *1098 BROWN, SHARON L.
 *1099 BROWNSTEIN, AMY P.
 * 7 BRYANT, EDWARD
 * 8 BRYANT, EDWARD (GO)
 2323 BUCHAN, CRAIG
 *1101 BUCHANAN, RICHARD
 1102 BUCKLEY, E. D.
 * 185 BUYMAN, FRANCES M.
 1103 BULLING, RICHARD
 * 186 BUNN, BILL W.
 *1104 BURGER, JOANNE
 1105 BURGER, RUTH
 *1107 BURKE, RUSTY
 *1108 BURLEY, BRIAN L.
 *1109 BURNETT, JAMES H.
 *1110 BURNICK, GALE
 * 190 BURT, JOHN MERRITT
 1112 BURT, PAUL
 1113 BUSH, ERWIN H.
 * 191 BUSH, SHELBY III
 *1114 BUSHYAGER, LINDA E.
 *1115 BUSHYAGER, RON
 1116 BUSSEY, MICHELE
 *2150 BUTLER, SAMUEL GREGORY
 1118 BUZZARD, THOMAS G.
 *2145 BYRD, BRENT A.
 *2302 CAGLE, THOMAS ERIN
 *1119 CAHALANE, GARY PETER
 *1120 CALLAHAN, CHRIS
 * 192 CALLAWAY, ROBERT L.
 194 CAMP, DONNA L.
 *1121 CAMP, RICHARD E.
 *1122 CARD, KRISTINE A.
 *1123 CARD, ORSON SCOTT
 1124 CARLETON, GORDON
 1125 CARLSSON, INGEMAR
 *1126 CARMICHAEL, JOHN
 * 13 CARNIVAL, SUZANNE M.
 1127 CARRINGTON, GRANT
 *1128 CARSON, JOHN
 1129 CARSON, LEE H.
 * 199 CARSON, MARY B.
 1130 CARSON, VICTORIA M.
 *2228 CARTWRIGHT, WARREN LEE
 *1131 CASEY, COREEN
 * 200 CASS, DWIGHT E.
 201 CASTEEL, NEIL
 1132 CASTLE, LINDA
 *1133 CAVIN, BILL
 1134 CAVITT, WILLIAM T.
 *1135 CHALKER, JACK L.
 1991 CHANDLER, HUON A.
 1136 CHAPEK-CARLETON, LORI
 * 205 CHAPMAN, CHERYL LYNN
 * 206 CHAPMAN, JOHN P.
 *1137 CHARNAS, JO
 *1138 CHARNAS, STEPHEN
 *1139 CHARNAS, SUZY McKEE
 * 207 CHARNEY, JEAN O.
 1140 CHARTERS, LAWRENCE I.
 1141 CHATTANOOGA SF ASS'N
 *1143 CHAUVIN, CYRUS R.
 *2227 CHESHIRE, DOUGLAS W.
 1144 CHRISTIAN, C.E.
 *2114 CHU, ALINA
 1145 CITRAK, MICHAEL L.
 1146 CITRAK, PETER
 *1147 CLARK, BEVERLEY
 2346 CLARK, MIKE
 *1148 CLAYPOOL, GAVIN
 *1150 CLAYTON-CARROLL, ALINE
 * 215 CLEAVER, FRED
 *2010 CLEMENT, BRUCE
 *1151 CLEMENT, HAL
 *1152 CLIFFORD, ROBERT J. III
 * 216 COBB, GARY E.
 1153 COHEN, ELI
 *1154 COHEN, REGINA
 *1155 COHEN, SANFORD J.
 * 217 COLE, JUDSON III
 *1156 COLE, NANCY
 *2140 COLE, TIMOTHY W.
 *1157 COLE, WALTER R.
 *1158 COLEMAN, JOE
 *1159 COLEMAN, KAREN S.
 *1160 COLSHER, MICHELLE M.
 *1161 COLSHER, WILLIAM L.
 *2240 COLTRAIN, DARLENE
 *2111 CONGDON, NELL A.
 *2064 COOK, DANISE
 *1162 COOK, NORMAN L.
 *1163 COOPER, CATHLEEN A.
 * 227 CORDLE, CINDI
 * 22 CORDLE, JO (MS.)
 *1164 COREY, ROBERTA D.C.
 *1165 CORNELIUS, BOBBY
 *1166 CORRICK, JAMES A.
 *2166 CORRIGAN, GERALD E.
 *2357 COSTA, ROSEMARY
 * 230 COSTELLO, JOHN H.
 1167 COSTELLO, MATTHEW J.
 * 231 COSTIKYAN, GREG
 1168 COULTER, RUSS
 *1169 COWDEN, VELMA
 1170 COX, GEOFF
 *1171 CRAGG, EDWARD E.
 1172 CRAYNE, CHARLES A.
 1173 CRAYNE, JERALDINE DIAN
 1174 CRESWELL, HUGH
 1175 CROSS, DEBBIE
 *1176 CRUICKSHANK, JANET R.
 *1177 CRUSOE, JON C.
 1178 CTEIN
 * 240 CUMMINGS, JIM
 1179 CUNNINGHAM, SANDEE
 1180 CURRIER, RONALD JR.
 * 242 CURRY, BILL
 *1181 CURRY, MARY E.
 *1182 CURTIS, DAVID
 2312 CURTIS, JULIA
 2331 CURTIS, KEITH
 2003 DALEFIELD, DALE
 *1183 D'ALESSIO, ANGELO A.
 * 247 DALMAN, DAVID
 * 245 DANE, BRUCE
 * 246 DANE, GIGI
 * 249 DARBY, CHARLES
 2327 DARLING, PETER
 * 23 DARLINGTON, DANIEL A.
 250 DARLINGTON, LAUREL A.
 * 252 DAVIDSON, HOWARD
 * 24 DAVIS, JOHN
 * 253 DAVIS, PHIL
 *1184 DAWE, LINDA
 *2241 DAY, JOHN A.
 1185 DAY, LEA M.
 *2268 DAZZO, GENEVIEVE M.
 1186 DE BETTENCOURT, AL
 *1187 DECKERT, DAN
 *1188 DECKINGER, MICHAEL
 *1189 DECKINGER, SANDI
 *1190 DEER, BARBARA GREEN
 *1191 DE JONG, S. PETER
 258 DELHOTAL, BARBARA L.
 *1192 DEL PAPA, JEFF
 *1193 DENEROFF, LINDA
 * 259 DENNIS, SCOTT C.
 1194 DENTON, ANNA JO
 1195 DENTON, FRANK
 261 DEPRIEST, CAROL HOAG
 *2209 DETILLEUX, DENISE A.
 *1196 DEUTSCH, MARTIN E., JR.
 1197 DE VORE, HOWARD
 1198 DICKSON, GORDON R.
 *1199 DICKSON, IAIN

264 DIERCKS, ELIESE M.
 *1200 DIETZ, ANN F.
 * 265 DIETZ, FRANKLIN M., JR.
 *1201 DIETZ, KARL HANNES
 266 DIGBY, TOM
 2126 DILLON, KEVIN
 *1202 DI MODICA, GENEVIEVE
 *1203 DE VINO, SHARMAN
 1204 DIXON, GAYLE
 1205 DIXON, WILLIAM
 1206 DOBSON, IAN
 1207 DOBSON, MICHAEL E.
 1208 DOHERTY, BARBARA
 1209 DOHERTY, TOM
 1210 DOMITZ, R.O.
 * 272 DONIGAN, JOHN
 * 25 DONSKY, CHARLOTTE
 1211 DOPP, KATHRYN R.
 *1212 DORETHY, PAUL R.
 *1213 DORMER, PAUL
 * 273 DOROSCHENKO, LEO
 *1214 DOTY, JOHN
 1215 DOUGHERTY, KERREI
 1216 DOUGLAS, JOHN R.
 *2230 DOUGLASS, CHERI
 *2229 DOUGLASS, JOHN
 *2210 DOVELL, CATHERINE J.
 1217 DOYLE, BOB
 * 274 DOYLE, CAROLYN (CD)
 * 278 DUFF, TOM
 *2192 DUGARM, A. DELANO
 *2191 DUGARM, H. KEATING, JR.
 *1218 DUNCAN, BRENDA
 *1219 DUNCAN, LARRY
 2317 DUNNING, LARRY
 *1220 DUNTEMANN, CAROL
 *1221 DUNTEMANN, JEFF
 1222 DUVIC, PAT
 281 DVORKIN, DAVID
 *1223 DYER, ANDREW R.
 * 26 EASTLAKE, DONALD E. III
 * 283 EASTLAKE, JILL
 *1226 EBER, ROBERT M.
 1227 ECCLES, SCOTT
 * 286 EDEIKEN, YALE F.
 1228 EDGEWORTH, KATHLEEN Y.
 1229 EDGEWORTH, ROBERT J.
 1230 EEKHAUT, GUIDO
 *2137 EIDE, PHYLLIS
 *1231 EISENBERG, LISE
 *2019 EISENSTEIN, ALEX B.
 *2020 EISENSTEIN, PHYLLIS
 *2179 ELDERKIN, JACQUELINE TAER
 * 289 ELLERS, MARJII
 *1232 ELLERY, JULIET
 * 290 ELLINSON, ALEX
 1990 ELLIOTT, HOWARD
 *1233 ELLIS, DAVE
 *2295 ELLIS, LEONORE G.
 *1235 ELSMORE, JEREMY
 *1236 EMPIE, REGINA
 1237 ENGHOLM, ARVID
 * 52 ENGLAND, GRAHAM A.
 2117 ENGLART, JOHN
 *2218 EPSTEIN, LOUIS
 *1238 ERICHSEN, KURT
 *2048 EVANS, BRIAN
 * 298 EVANS, MIKE
 *1239 EVANS, PAULA J.
 299 EVELEIGH, KENNETH D.
 1240 FAINT, PAMELA
 *1241 FAIRFIELD, MARK C.
 *2016 FALES, PETER
 *2177 FALKOWITZ, AMY R.
 * 300 FALLER, NICHOLAS
 *1242 FARINELLI, MIKE
 1243 FARR, BRUCE
 1244 FARR, KIM
 1245 FARRELL, ROBERT
 1246 FARRELL, STEVEN F.
 * 301 FEDER, MOSHE
 1247 FELDMAN, LANCE
 1248 FELDMAN, PATRICIA A.
 1249 FELTHAM, HELEANOR
 *1250 FERGUSON, BRIAN E.
 *2041 FERGUSON, BRIAN E. (GO)
 1999 FERGUSON, BRUCE
 2000 FERGUSON, ROBYN
 2311 FERGUSON, ROY
 1251 FERON, MICHAEL
 1252 FERRIS, DAVE
 1253 FERTNER, ROBERT V.
 *2108 FESSELMAYER, BILL
 *2109 FESSELMAYER, SHERRY
 *2167 FETTER, JUDITH R.
 *1254 FILIPOWICZ, KATIE
 *2100 FILPUS, DAVID A.
 * 305 FINDER, JAN HOWARD
 *1255 FINE, COLIN
 *2098 FINK, HILDA
 *2099 FINK, RAY
 *1256 FINK, SALLY C.
 1257 FINKELSTEIN, EDWARD P.
 *1258 FISHER, CHARLES H.
 1259 FISHER, MICHAEL
 1260 FISHER, WILMA
 * 309 FITCH, DON
 * 310 FITZPATRICK, AL
 * 311 FITZSIMMONS, BARBARA A.
 * 312 FITZSIMMONS, MICHAEL M.
 * 313 FIX, MIKE
 1261 FLICK, JIM
 * 27 FLOWERS, KAREN
 *2079 FLOYD, TERRY L.
 * 318 FLYNN, GEORGE
 *1262 FONTANA, DOROTHY C.
 * 320 FOOTE, DON
 * 321 FOOTE, LYNDIA
 * 322 FORBIDUSSI, MONICA
 *1263 FORBUSH, PATRICIA A.
 *1264 FORNELL, JAN
 1265 FORTY, STEVE
 *1266 FORWARD, ROBERT L.
 *2130 FOSTER, ALAN DEAN
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 *2049 FOSTER, SHARON M.
 *1267 FOWLER, CAROLINE
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 1272 FRAME, NOLA
 *1273 FRANCIS, KAREN SUE
 *1274 FRANCIS, STEVE
 *1275 FRANKLIN, ELLEN F.
 *1276 FRANSON, DONALD
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 *1278 FRECH, JAMES R.
 * 324 FRENCH, JAMES E.
 *2223 FRIAUF, DOUGLAS J.
 *1279 FRIEDMAN, BETH
 *1280 FRIEDMAN, JUDITH H.G.
 *1281 FRIEDMAN, RICHARD A.
 *1282 FRISBIE, ALAN E.
 *1284 FUERSTENBERG, JAMES
 *1285 FUGATE, CONNIE
 * 329 FURMAN-ROZANSKI, NANETTE
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 *1287 FUTORAN, CARL R.
 *1288 FUTORAN, GAIL C.
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 * 28 GARB, GORDON
 * 336 GARRETT, MAUREEN
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 *2307 GENTEMAN, PAUL F.

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 * 338 GERAUD, BARBARA H.
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 * 29 GOLDSTEIN, FRED
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 *1327 GOVAKER, DAVID
 1328 GRABER, CARL HERSCHEL
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 1329 GRADY, HENRY ALLEN (DAC)
 *1330 GRAHAM, CLAIRE E.
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 *1333 GRAU, FRANCES A.
 *1334 GRAU, RAY W.
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 *1336 GREATHOUSE, LESTER K.
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 * 387 HASELTINE, SUSAN J.
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 *1379 HERRUP, MARK
 * 5 HEVELIN, RUSTY
 * 6 HEVELIN, RUSTY (GO)
 *1380 HICKMAN, CAROLYN
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 * 31 HILLESTAD, CHARLES A.
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 * 406 HOLDOM, LYNNE
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 * 426 HUFF, CHET
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 * 427 HUNERYAGER, GREG
 *1403 HUNGER, JAMIE R.
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 *1412 IRWIN, MARK D.
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 * 436 JACKSON, JAMES G.
 (SOURDOUGH)
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 1416 JACOBSON, JANICE
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 * 442 JADICK, PAULINE F.
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 *1418 JAKUBISIN, GAYLE
 *2014 JAKUBISIN, GAYLE (GO)
 1419 JAMES, PHILIP CHRISTOPHER
 1420 JAMES, RICHARD
 1421 JANSEN, TROND
 *1422 JAROG, DENNIS
 *1423 JEMISON, FRANKIE
 1424 JENKINS, CAROL S.
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 * 448 JEUDE, SAMANDA B.
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 *1427 JOHNSON, KAY
 * 450 JOHNSON, M. DAVID
 *2345 JOHNSON, NED
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 * 465 KENNARD, MARY S.
 * 33 KENNEDY, JOHN
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 *1456 KESTNER, JOANN
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 1460 KILIAN, JEFFREY A.
 * 474 KILLOUGH, HOWARD PAT
 * 475 KILLOUGH, KAREN LEE
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 * 486 KOLOVARIS, CHRISTOS
 * 487 KOMAN, VICTOR
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 * 558 KOPASKA-MERKEL, DAVID C.
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 1473 KRANISH, CLIF
 1474 KRAUEL, KATHRYN K.
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 *1476 KRUPP, JUDITH
 *1477 KRUPP, ROY S.
 *1478 KULIGA, ANNMARIE
 * 491 KYLE, DAVID
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 1485 LAFFERTY, R. A.
 1486 LAMAR, JOHN
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 *1489 LANDAU, JIM
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 *1492 LANE, TIMOTHY
 * 493 LANGNER, JOHN W.
 *1493 LANGNER, SARAH B.
 2123 LANGRIDGE, JEFF
 *1494 LANGSAM, DEVRA MICHELE
 * 35 LARUE, STEPHEN
 1483 L.A. SCIENCE FANTASY SOC.
 * 494 LASKOWSKI, GEORGE J., JR.

*1495 LATTIN, JOSEPH
 *1496 LAURENT, ROBERT H.
 * 495 LAVENDER, DEE DEE
 * 496 LAVENDER, ROY
 * 497 LAVIANA, DONNA L.
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 * 498 LAWRENCE, ANN L.
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 * 500 LAWSON, JERRY L.
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 * 501 LEIBOWITZ, HOPE
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 * 503 LEIGH, DENISE PARSLEY
 *2198 LEIGH, STEPHEN W.
 * 504 LEININGER, BILL
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 2334 LENEHAN, CARY
 * 505 LERNER, FREDERICK
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 1501 LESKOVSEK, ZIGA
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 *1503 LEVINE, CYNTHIA
 *1504 LEWIS, ANTHONY
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 *1508 LICHTENBERG, SALOMON
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 *1510 LIDRAL, ROBERT P.
 *1511 LEIBERMAN, PAULA
 * 508 LEIBERMAN, DANIEL F.
 1512 LIEN, ANTON
 * 903 LIGHT, JACK
 * 509 LIGHT, PAT
 *1513 LIGHTSEY, FLOYD
 1514 LILLIAN, GUY H. III
 *1515 LINDBOE, WENDY
 *1516 LINDOW, ELLEN C. MASON
 *1517 LINDOW, MICHAEL W.
 511 LINDSAY, ERIC
 *1519 LINDSAY, TAMAR
 1520 LINGARD, GORDON
 1521 LITT, ELAN JANE
 *1522 LJUNGBERG, TOMMY
 *1523 LOCKE, THOMAS E.
 *1524 LOCUS MAGAZINE
 *1525 LOCUS MAGAZINE
 *2299 LOEHR, JAMES P.
 *1526 LOGUE, KATHEI
 *1527 LOMBARD, BRIAN
 2314 LONELY, MARK
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 *1529 LONERGAN, VERA
 *1530 LOOSE, HANS
 *1531 LORRAH, JEAN
 1532 LORRAH, KING
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 * 516 LOVELL, ROBERT G., JR'
 *1987 LOVOLD, DENNIS L.
 *1989 LOVOLD, DENNIS L. (GO)
 *1533 LOW, DANNY
 1534 LOWE, NICK
 1535 LOWRY, K.
 1536 LUBS, CHRISTINE M.
 1537 LUCE, CHARLIE H.
 *2261 LUNDRY, ANITA
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 *2260 LUNDRY, GRACE
 1539 LUTTRELL, LESLEIGH COUCH
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 * 523 LYNCH, DICK
 *1542 LYNCH, JANET
 * 524 LYNCH, NICKI
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 *1544 MacDERMOTT, BEATRICE
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 *1548 MAHAFFEY, DEBRA K.
 * 527 MAHAFFEY, MICHAEL A.
 *2173 MAINHARDT, PATRICIA
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 *1550 MANEKIN, THEODORE L.
 1551 MANNING, MARSHA
 * 532 MANSON, KEN
 * 533 MAPLES, SHARON ALBAN
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 1553 MARI-BARRA ASSOC.
 1554 MARLEY, MARK
 1555 MARMOR, MARK
 * 902 MAR, QUESTOR
 *2060 MARRS, CARL F.
 *1556 MARSHALL, CATHY
 * 536 MARSHALL, JACQUE
 1557 MARTIN, DIANE
 *1558 MARTIN, GEORGE R. R.
 *1559 MARTZ, BRUCE
 *2138 MARTZ, BRUCE
 2347 MASON, GARY
 * 36 MASSOGLIA, MARTY
 *1560 MATTHEWS, BECKY
 *2171 MATTINGLY, GARY S.
 * 542 MAUGHAN, J. GRAHAM
 1561 MAULE, JANICE
 *1562 MAY, JEFFREY
 * 544 MAYER, FREDERICK J.
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 *2092 MAYTUM, CONSTANCE S.
 * 546 McALLISTER, LINDA
 * 548 McALLISTER, RICHARD F.
 * 37 McBEATH, DALE
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 * 38 McDONALD, BARBARA
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 2316 McDOUALL, JOHN
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 1571 MCGILLIS, JACK
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 *1573 McINTYRE, VONDA N.
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 *1581 MEBANE, BANKS H.
 *1582 MEIDA, ROXANNE
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 * 559 MERLINO, MARK
 * 560 MERRITT, MELVIN L.
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 * 39 MILLER, BRUCE M.

* 568 MILLER, CRAIG
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 *1594 MINYARD, M. RUTH
 †595-MIRANDA, LAURINE
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 1603 MOHAMED, SADIQ D.
 *1604 MOLITCH, CAROLINE
 1605 MONCURE, R. C. L.
 *2035 MONTAGUE, RICHARD
 *2036 MONTAGUE, RICHARD (GO)
 * 1 MOORE, CATHARINE L.
 * 2 MOORE, CATHARINE L. (GO)
 * 581 MOORE, JERRY S.
 *2233 MOORE, LEE COY
 1606 MOORE, LOU
 1607 MOORE, PERRY GLEN
 * 582 MOORMAN, RICHARD
 *2015 MORALES, MYRA
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 * 583 MOREAU, CHARLES
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 *1609 MORLIDGE, ARLENE
 *1610 MORRISSEY, RICHARD H.
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 * 587 MOSLANDER, CHARLOTTE
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 1615 MYHRE, TORUN
 2112 N. 3 F.
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 2120 NEWMAN, JOHN
 * 598 NEWMAN, S. RIK
 * 599 NEWMARK, CRAIG
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 *1623 NEWROCK, FLO
 1624 NEWTON, BARRY L.
 1625 NEWTON, JUDITH
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 1631 NORBY, GUNNARY
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 * 41 NORMAND, JULIE
 * 42 NORMAND, PHIL
 1633 NORWOOD, FREDERICK
 1634 NORWOOD, MARY
 2263 NOTKIN, DEBBIE
 * 606 NOVAK, JOHN J.
 *1635 NOWAKOWSKA, MAGGIE
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 * 607 OBERG, GERDA K.
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 *2185 ODDEN, ROBERT
 2320 OGDEN, BOB
 *2194 OGDEN, D. PETER
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 * 608 OLSEN, RONDINELLA M.
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 *1643 ORIENT, JANE M.
 *2072 ORINSKI, SUE A.
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 *1645 ORR, LAWRENCE A.
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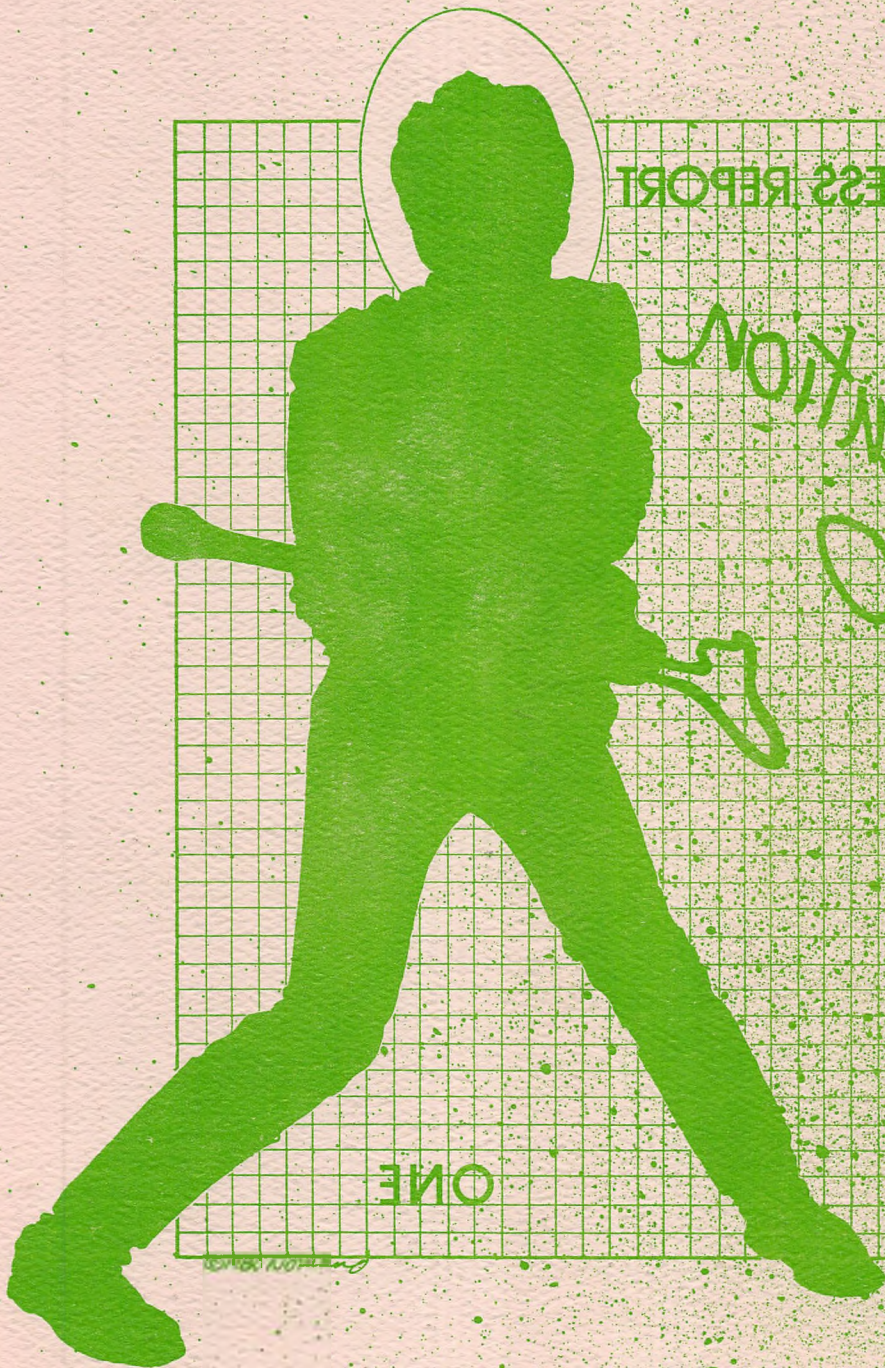
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