

Noreascon Three

The 47th World Science Fiction Convention

Noreascon
Three

IMAGES OF THE IMAGINATION



"We have a long way to go in this Space Race . . ."

President John F. Kennedy

"Houston Tranquility Base Here. The Eagle has landed . . ."

Astronaut Neil Armstrong

"Bang! Zoom! To The Moon, Alice!"

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The new high-gloss cover will make *Aboriginal's* full-color art even more visible on the magazine racks. The magazine has a high-powered lineup of Hugo- and Nebula-winning authors scheduled for upcoming issues:

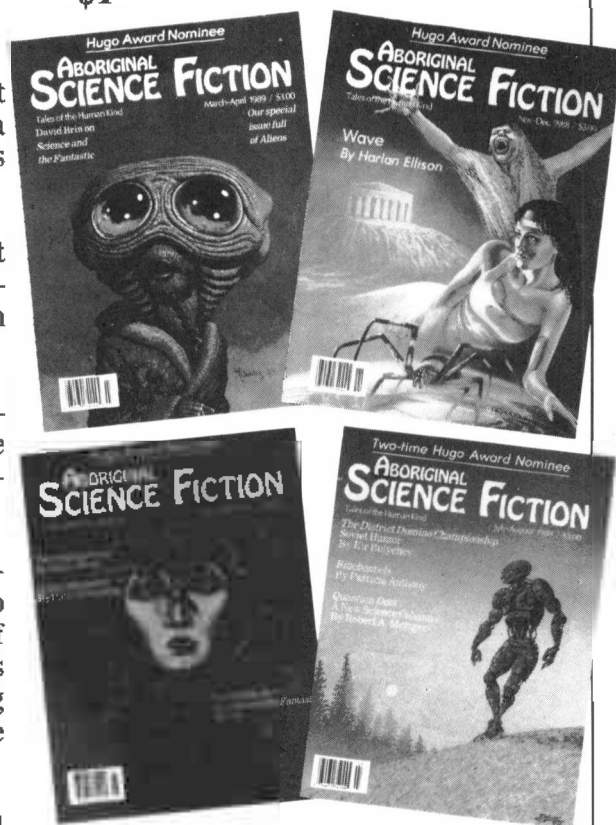
The Sept.-Oct. 1989 premier newsstand issue (available at Noreascon for only \$1) will feature Larry Niven with "The Portrait of Daryanree the King" and Walter Jon Williams with "The Bob Dylan Solution."

The Dec.-Nov. 1989 issue (on sale Oct. 1) features Nebula winner James Morrow with "Bible Stories for Adults No. 31: The Covenant" and humorist Esther Friesner with the "The Doo-wop Never Dies."

The Jan.-Feb. 1990 issue (on sale Dec. 1) will kick off a three-part special featuring Frederik Pohl and artist Kelly Freas who have teamed up for "The Gateway Concordance" a history of the Heechee's contact with humanity made famous in Pohl's Hugo- and Nebula-award winning *Gateway* novels. Joining Pohl in the Jan.-Feb. 1990 issue will be Nebula winner George Alec Effinger with "No Prisoners."

"The Gateway Concordance" will continue in the March-April and May-June 1990 issues along with stories by Michael Swanwick, Richard Bowker, Bruce Bethke, Jennifer Roberson, and many, many others.

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The 47th World Science Fiction Convention

Noreascon Three

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Betty and Ian Ballantine

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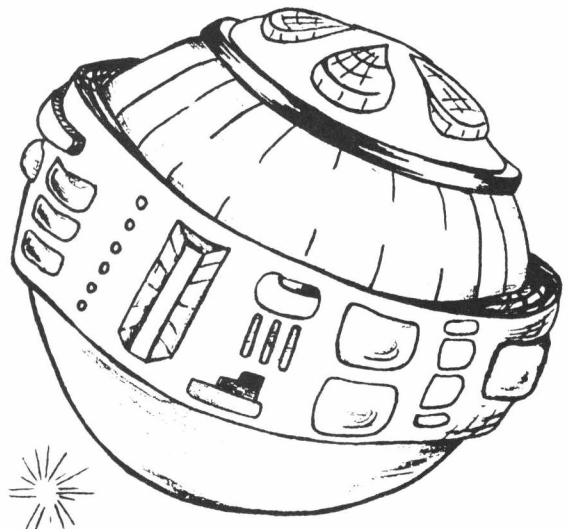
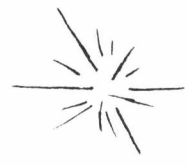
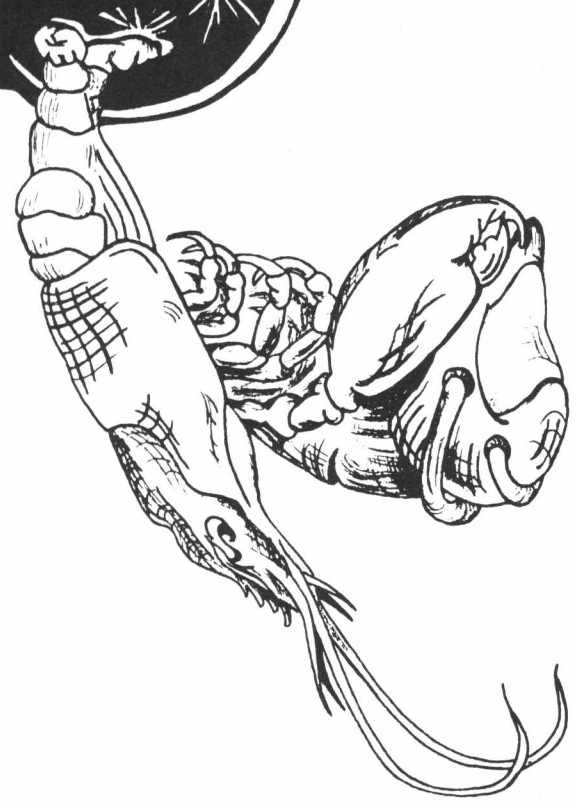
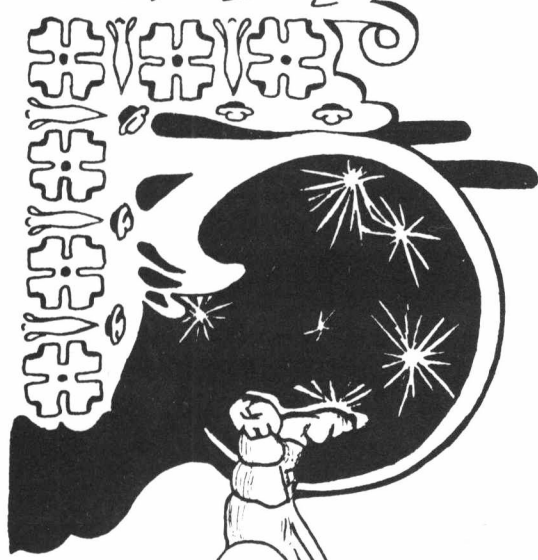
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The Fiftieth Anniversary Worldcon

From *Shinobi* 87



Noreascon Three

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To Begin

Welcome to Noreascon Three, commemorating the fiftieth anniversary of the first World Science Fiction Convention. You hold in your hands the *Noreascon Three Souvenir Book* containing Guest of Honor articles, an Andre Norton Bibliography, a Worldcon history, World Science Fiction Society documents, a science fiction club list, and much more. It does NOT contain the Noreascon program, facility information, or maps. These are to be found in the *Noreascon Program Booklet*, something (almost) small enough to carry at the con. We've put all of the information you will need to get around the con in that publication. The *Souvenir Book* is a tribute to our Guests and to fifty years of science fiction fandom. Enjoy! — Greg Thokar, editor

Thank You

We would like to express our many thanks to those volunteers who showed up at our weekly precon worksessions at the NESFA clubhouse. Your help kept several of us functioning. (At least until the con!)

Below is a list of some of those who helped. We also thank those people whose names we've missed.

Richard Bartlett, John Dittmann, Carol Downing, Babette Mortell, David Nathanson, Edmund L. Schweppe, Anne Sheridan, Carol Springs, John F. Willis, Harold Zitzow, Virginia Zitzow

Thanks are also extended to Bob Eggleton, the Hugo-nominated professional artist who donated his time and effort to create the beautiful artwork for the cover of this book. Bob's work can also be found on the cover of the Noreascon Guest of Honor book, *Grand Masters' Choice*, edited by Andre Norton.

We would like to thank some of the organizations that donated time and/or money to Noreascon:

Cindy Lazzaro at Thinking Machines for production of Braille and Large Print Publications.

Kurt Baty for the incredibly comprehensive Andre Norton Bibliography from *The Whole Science Fiction Data Base*.

L.A.con II (SCIFI), which donated \$1,000 towards the production of the Hugo rockets, and also donated three cases of mimeo paper for the Stranger fanzine.

W.S.F.A., the D.C.-area club, which donated \$1,000 to pay for the 50th Anniversary Cake for the Thursday night Extravaganza.

A special thank you to Don Campbell, Bill Camp, and Michael Maher of Design, Etc., 20 West 20th St., New York, N.Y. 10010, for their outstanding Hugo base designs. It was wonderful to have *sooo* many good choices.

We would also like to thank Doug Zegal of Art Guild, 1250 Metropolitan Ave., West Deptford, N.J. 08066, for fabricating the Hugo bases and accepting the challenge of producing this most complex design.

Thanks go out to the many artists who responded to our call for artwork. Their efforts can be seen within these covers and many other Noreascon publications.

And finally, we give heartfelt thanks to our children and families for their long-term understanding during the bidding, planning, and running of the con. (And we also thank our many anonymous employers for their unwitting donations of copying, phone calls, computer time, and other useful services.)

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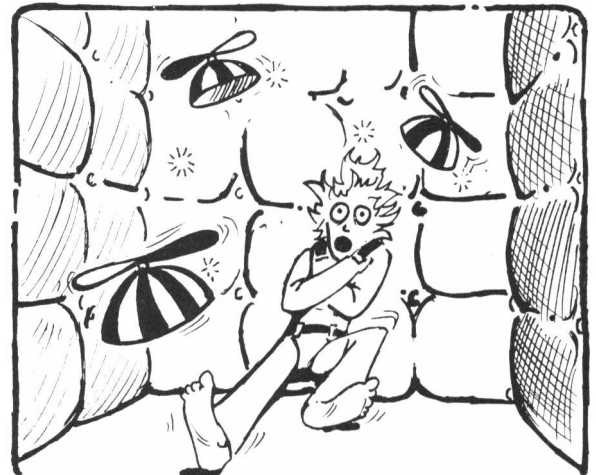
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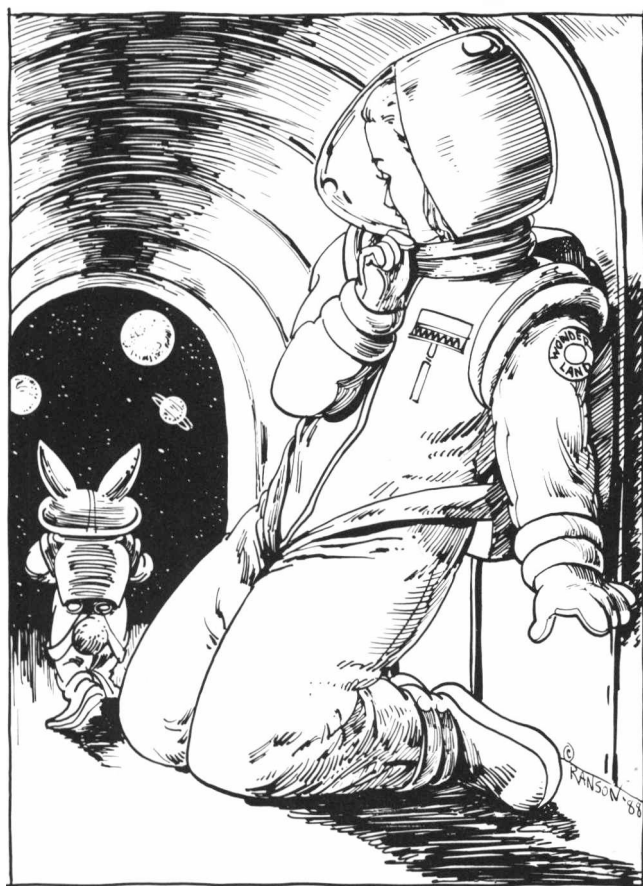


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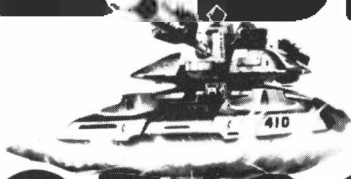
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To the Red Sands of Mars

by Andre Norton

Compulsive readers begin early but sometimes do not discover the most appetizing fare at the time and place fate sees fit to call them. You who can now go into any bookshop and see shelves thick-lined with science-fiction and fantasy novels—hardcovers or mass market—probably never realize the thrill the discovery of a single such book was, little more than fifty years ago.

There was Verne and there was Wells—and little else. I was just entering junior high school when a John Carter tale entered my life. The fact that a book such as *A Princess of Mars* could exist was a breath-taking revelation. Not only was this so, but it was one of a series! Unbelievable riches to come—quick additions to birthday and Christmas want lists.

Searches of the stacks in libraries could turn out single volumes such as *FB One Does Not Reply*—A “what if” action tale which preceded Lindbergh’s ocean flight by suggesting that such could be made only when one’s plane might land, refuel, and take off again from floating islands regularly spaced across the ocean. Then there were also the lost race novels of Haggard—really meaty reading.

British writers, probably because of the vast extent of the Empire, dealt expertly with such themes. They had not only Haggard, busily writing his way across Africa, also venturing into Mexico and South America, where his heroes faced Inca or Aztec enemies (in *Ancient Allan* he even gave us a look at the age of creeping glaciers), but a number of others.

Spending summer vacations in Canada gave me access to the work of followers of Haggard, volumes unknown on this side of the border. There was “Ganpat,” a British army officer in India using as pen name that of the Hindu god of writers, who had the power of evoking worlds in the shadow lands of the Himalayas and the Gobi desert. It was he who produced the adventure of *Harilek* and his comrades—such treasure hunts as in the *Mirror of Dreams*, which dealt with a preglacial civilization or remnants of such. There was also a Roy Norton, of whom I have never been able to discover more than his name, who, like Haggard, sought lost tribes in South America, and the Bruce who wrote *Mukara*, based on the vanished expedition of Colonel Fawcett seeking the remains of Mu.

Perhaps the books cited above could not be truly placed in a strict reckoning of science-fiction (though Ganpat introduced some suggestions of outré inventions) or fantasy—rather they were termed “adventure” stories, as were the blazing action novels which made up the total of Talbot Mundy’s incomparable books. However, they did more than skirt the edges of the field by introducing elements which were from worlds beyond reach.

Harold Lamb, before he became a noted historian, tried his hand also with such books as *Marching Sands*.

Fantasy had come through its own curling path, in and out of “respectable” fiction. There were the books of George



Photo by Christine Valada

MacDonald with their strong bent toward the moralistic necessary for acceptance during the Victorian period. Hodgson’s *The Night Land* (save for the over-sentimental prologue which has nothing to do with the real force of the story) is an exciting evocation of a dying world. He also ventured into horror with his *Carnacki the Ghost Finder*.

Just as John Carter took me to Mars so did two other unheralded finds set me searching even more widely. *The Girl in the Golden Atom* by Cummings was one such, but more impressive, and lasting, results came from Merritt’s *Face in the Abyss*. Here was color, weird beauty which I had not dreamed of. And it was to Merritt I looked when I thought of my own writing.

More old books had become almost impossible to find by the time I was in high school. So I turned to magazines. But Merritt’s *Moon Pool* could be read so in monthly installments. And there were others just as eye-binding to be found on such pages. These publications were considered by the world at large to be trash. Luckily my reading taste had never been in any way censored by my elders, as was the unfortunate case for many other possible readers. My father had a taste for such fiction at a much earlier period—recommending to my mother during their courtship the reading of Bellamy’s *Looking Backward*, which he read not for its socialist point of view but for the description of life in a future, much more technically advanced world.

My mother, an avid reader and an unsung storyteller herself, had known *Tarzan of the Apes* in its infancy and often spoke of the thrill she had had in reading as a magazine serial of the very early 1900s the novel *Darkness and Dawn*. She remembered the plot of this vividly, and years later was able to tell it to me before I was able to locate a reissued copy of the book.

So I became a regular purchaser of *Amazing Stories*, *Thrilling Wonder*, *Planet Stories*, *Startling Stories*, *Weird Tales*, and the like—including all I could find on newsstands. Books, were far harder to gather but luckily some reprint companies took a chance on republishing serials which had been popular—such as the Burroughs books. I remember a long train trip when I was fourteen during which I had, joy of joys, *The Land That Time Forgot* as a companion.

I cannot claim that any refinement of taste was mine. Interest depended on the strength of the action, the rapid movement of the plot, the descriptions of strange and exciting backgrounds. I must firmly admit that my own desires turned me from the science-overloaded “gadget” story to the action one. I suffered impatiently through the science to get glimpses of new worlds or strange peoples.

The arrival on the scene of small publishing houses dedicated to the genre was a boon. Unfortunately most of the libraries (as there was a thing called the Depression then in progress, few of us were plump enough in the pocketbook to actually buy a new book) could see no good in the field nor would “waste” money acquiring fiction which (I never then met a supervisor who actually read the prejudged stories) was ranked impossible entirely by a glance or two at the cover of some pulp giving a slightly lurid and flashing presentation of a half-clothed female of our species being pursued by a monster. This was the standard cover of the period, just as a girl with flowing hair flying a night-embowered ancient mansion is the trademark of the modern gothic. I recall my impassioned plea, at one meeting for the buying for new titles, for the addition of Campbell's *The Moon is Hell* which was firmly refused

because of the use of that word in the title.

Even bookshops did not know or care to learn what might be wanted. It was my opportunity of once in a lifetime to pick up, in mint condition, a copy of the Arkham House Lovecraft *The Outsider* for a dollar and a half on the discard table of the largest bookshop in Cleveland. Yes, we who wanted life beyond our own world were a very small minority and, save for a few places such as New York and some other centers, we were loners without any organizations. There were no conventions, we had few contacts who were interested in the same subjects as fascinated us.

The change which began gradually in the 1940s, and speeded up greatly in the 1950s, was first brought about by a number of small publishers existing only to publish in the field—such firms as Gnome Press, FPIC, Arkham House, and the like. An edition of one title consisted of around 1500 copies and there was little or no reprinting, no mass market editions at all. This limiting of editions leads now to the vast inflation of prices for the modern collector. However, most of what was published then now falls in the modern listing of “classics.”

I wrote my first two books in the genre in the late thirties, but they met with flat rejection from the publisher for whom I then had been writing adventure and mystery stories—Appleton Century, an old and conservative firm. As I found the writing of short stories difficult, the field I enjoyed the most seemed closed to me. Both these books, for which I had done an immense amount of research, dealing with the legends of Atlantis and Mu, were then merely scrap paper. Though, at a much later date, the first, rewritten, became *Operation Time Search* and did appear in print. But at the time I was thus firmly discouraged from trying again.

However, only a few years later, in the very early '50s, I was approached by World Publishing Company with a suggestion for me to put together a collection of short stories of my own selection—mainly as an experiment. I chose to gather those making up *Bullard of the Space Patrol*—seeking out the stories of that officer's career through a number of magazines. The book was a success, winning the Boys' Clubs of America gold medal. So stimulated, the publisher was induced to accept three more such works, subject anthologies—*Space Pioneers*, *Space Police*, and *Space Service*. I was aided in my quest by other eager readers, among them Harlan Ellison, then just beginning his distinguished career.

It was then suggested to me that I do a tale of my own. One of the ideas which had often intrigued me was a “what if” situation which would deal with my own hometown and state—Cleveland and Ohio. Out of this beginning I produced *Star Man's Son*.

Ill health forced me out of the job I had held for twenty years in the library. I had more time, it was no longer necessary to write in small snatches, and certainly the will to plunge into the science-fiction field. For a while I served Gnome Press as a reader and that company produced my first series or rather the beginning of it—those adventures of the crew of the Free Trader *Stellar Queen* which appeared in *Sargasso of Space* and *Plague Ship*. Financial troubles ended this embarkation into the field. But now I was also writing for two separate publishers, alternating one book with another—Harcourt, Brace, and World Publishing.

Also I became a book reviewer of science fiction and fantasy—though at that time there was more of the former than the latter—for the *Cleveland Press*. This gave me speedy access to the work



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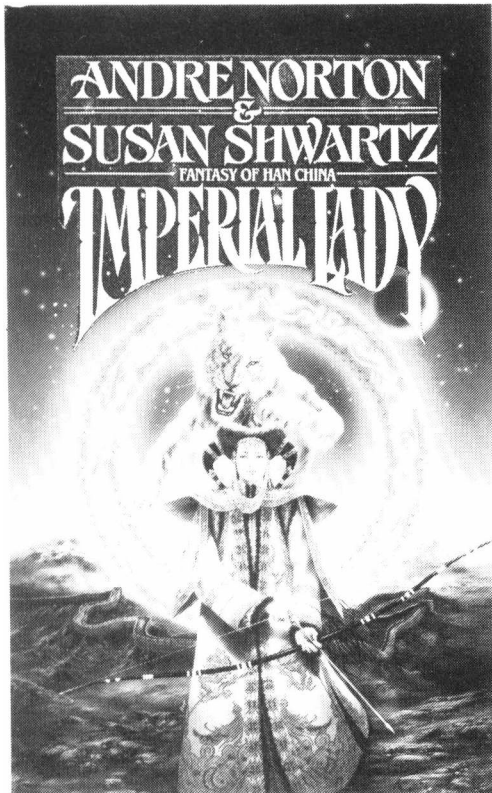
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ANDRE NORTON

NOREASCON THREE GUEST OF HONOR

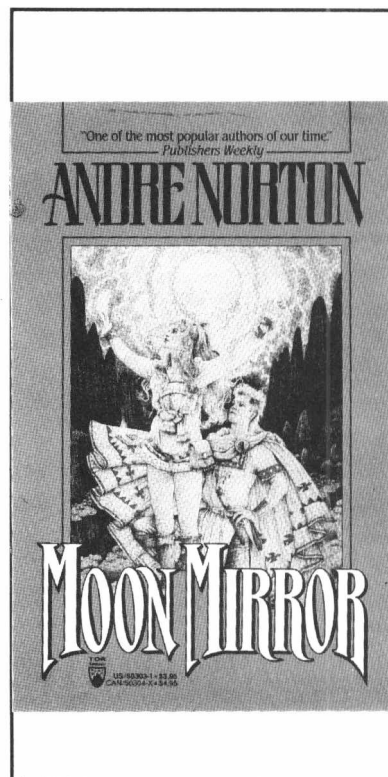
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The full power of fantasy was brought home to me by my reading of the first of the Tolkien *Lord of the Rings* volumes. I had reviewed *The Hobbit* and thus I was led to the actual spending of five dollars (in those days an almost unheard of sum for a work of fiction) for *The Fellowship of the Ring* at its first American appearance. Perhaps because of the price, the three volumes were brought out only one a year, which was an almost unbearable bit of cliff-hanging.

My own first excursion into straight fantasy occurred later. I had among my collection of unfinished scraps of ideas and scenes, which had never developed into complete narratives, two or three pages of what I had conceived of being a historical novel concerning Crusaders. This suddenly presented itself to me as an entirely different tale.

I wrote it in a rush of enthusiasm but there was no publisher eagerly waiting. All my work to this point was judged to be for the high school age reader. *Witch World* was definitely, as I saw it, adult.

Through an agent it was offered to a small, beginning house where the editor would only consider it if he was allowed a free hand to cut and edit. For the moment, uncertain as I was of its value, it having been an experiment on my part, I was led to agree.

But time passed and Don Wollheim at Ace showed an interest in the idea. Since the other editor had now had the ms. for over a year and apparently done nothing with it, it was shown to Mr. Wollheim, to be accepted without alteration. Though it was never meant to be the forerunner of a series, it had a sequel and simply went on from there.

I continued to write other books not laid in *Witch World*. My interests in history and archaeology suggested more and more themes and plots. Only one difficulty now arose: I felt that while I was writing some books of my own in the field it was better not to read for pleasure and relaxation the same type of work. Thus books upon books I wanted to read began to pile up. I must sadly confess that at the present time one room of my now very much extended library shelves *only* books I have *not* yet read but want and mean to. In a little more than fifty years I have gone from famine to feast.

Writers, however, seldom retire. Even if our hours before a typewriter (a relic still used, I assure all owners of word processors) must be curtailed because of aching backs. There is always a new idea, another story waiting in the back of one's mind. At present I am playing leap frog between three important projects, and am rather breathless because of it all.

But never have I forgotten the first thrill of travelling with John Carter across the red sea bottoms of dying Mars, standing to watch the weeping of golden tears by the Face in the Abyss, seeing the prehistoric wonders of *The Lost World*, listening to the mournful crying of the last dying Martian, left alone to perish, in *The War of the Worlds*, skulking undercover with Harilek and his comrades before the grim Gate of Death, treading the streets of Alexandria on the heels of Captain Tros. All this has been mine and surely shaped in one way or another what I have had to offer others. To seek with difficulty was to find, but even from the beginning riches beyond compare were there.

Andre Norton: The Mother of Us All

by Joan D. Vinge

Andre Norton has been writing for over fifty years now, and writing science fiction and fantasy for over forty years, which must seem as amazing to her as it probably does to most of her readers. She is one of the most prolific and popular authors working in the field today, as the numbers of her fans and the sales of her books continue to prove.

When I first began speaking to sf groups, I used to take an informal poll, to see what book had inspired people's love of science fiction. Almost invariably, it was either a book by Robert Heinlein—or Andre Norton. (Her *Storm Over Warlock* did it for me.) That fact fascinated me, especially since I have often felt her work did not get the kind of critical attention and appreciation it deserved. That lack of attention is being remedied at last, and I am honored to have a part in exploring what Andre Norton has meant to sf—to the people who work in the field as well as those who love it.

There is an immediate and obvious explanation for why Andre has been responsible for getting so many fans started reading science fiction. (Note: I'm using "science fiction" here to mean either sf or fantasy, as they do in bookstores.) Like Heinlein, she has written a lot of books, and some of the best of them were originally published as young adult novels. Most people who are destined to read science fiction come to it in a "window" between the ages of 8 and 14, probably because when you're young you're used to encountering and accepting concepts you don't completely understand as you read a book. That makes it easier to accept the often difficult or strange ideas that are the heart of a good sf novel.

Anyone can pick up and read one science fiction novel, of course; but it has to be a good, entertaining one, or the reader is not going to feel that thrill of "where has this been all my life?" and start searching for more of the same. Speaking from personal experience, what makes an Andre Norton book the first of many for most readers is the sense of wonder it evokes. "Sense of wonder" is an over-used term, but in the case of Andre's work, it's the one that comes to my mind over and over. One of the things that I (and I assume most people who prefer sf) love is the feeling that I'm actually on another world, in another time—in a strange wonder-filled place. The feeling that things the way they are aren't things as they always have to be. There is an almost mythic feel to many of Andre's books; it's that quality which gives readers the magical sense of being part of a greater universe. Even after reading sf for most of my life, I still get that feeling when I pick up one of my favorite Norton novels.

Andre has produced over a hundred books at this point (not counting the shared-world anthologies her work has recently inspired). In them she has spun stories around almost every classic concept in science fiction, running the gamut from time travel and galactic empires to the medieval magic and quests of high fantasy. She has also written historical and adventure novels, as well as westerns, romances, and a number of children's books.



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For many years she worked as a librarian in Cleveland, Ohio. She obviously loved the access it gave her to a wealth of fascinating information, because she used that information in her books to make her created worlds (real or imaginary) come vividly alive. Her work is so varied that a new reader could conceivably read nothing but Andre Norton and still have a good understanding of virtually every theme and topic in the sf genre—not to mention a unique grounding in history and anthropology. (For my own part, Andre not only got me started reading sf, she also led me to a college degree in anthropology, because her novel *The Time Traders* evoked Northern Europe four thousand years ago so hauntingly that it made me obsessed with European prehistory. While doing a term paper on the Beaker Folk, I was convinced that I had found and studied some of the same source material she must have used for the novel.)

Starting in the mid-sixties Andre began to concentrate more on fantasy; before that her work had been primarily straight sf (with a few exceptions such as the early *Huon of the Horn*). She remarked in an interview in 1974 that she had become somewhat disenchanted with technology, that “the more research I do the more I am convinced that when western civilization turned to machines...they threw away parts of life...[the lack of which] leads to much of our present frustration.” Her attempt to explore those missing parts of life in her work led her to yet another phase in her career, one which would probably be her most successful: Beginning with *Witch World*, she launched a tremendously popular fantasy series, which has continued to grow into the present, and which has recently spun off the above-mentioned “shared world” books, *Tales of the Witch World*.

Fantasy was not nearly as large or as popular a part of the science fiction field in the sixties as it is today, and a part of fantasy’s growth in popularity is undoubtedly due to Andre leading fans of her science fiction off into that new unexplored territory; when they got there, they found they liked it as much as she did.

Andre Norton’s popularity stems mostly from the fact that she is a prolific author whose work transports readers with wonder while (painlessly) broadening their horizons. But her most important contribution to the field is a subtler thing, one that most readers probably do not even think about when they read and enjoy her work: She was one of the first, and probably the most prolific, of the writers who wrote socially aware, humanistic science fiction. Back in the days when typically Jack or Bob the All-American Boy hopped into a spaceship and flew to another

planet, and it was just like 1950s America there, her characters—even (gasp) her heroes—represented a Rainbow Coalition of people from a wide variety of racial and cultural backgrounds. (My favorite character of hers will always be Shann Lantee, a kind of “Heinz 57” of humanity.)

Her heroes were not typical lantern-jawed macho men, rulers of all they surveyed, either. They were often the universe’s underdogs—not the pseudo-underdogs who turned out to be ridiculously superior to any alien just because they were human, but genuine outcasts: the hopeless, the homeless, people who had been persecuted and disenfranchised. And typically, in the course of the novel, these characters not only coped with the fresh difficulties visited on them during the course of the plot, but resolved their personal problems and were forced to revise their own low self-esteem upward; they triumphed, but their triumphs were internal, real, not external and grandiose. Men and women worked together as equals, as did humans and a wide variety of animals with whom they shared their trials, and usually an empathic or telepathic bond as well. The lessons these stories taught were valid not only to the teenager just discovering science fiction, but to virtually anyone who was recognizably a human being—because who has never felt the need for that kind of reinforcement and reassurance?

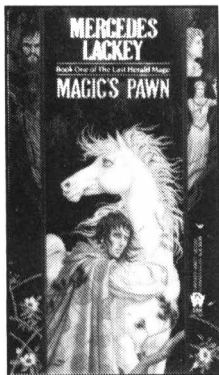
Not only were her characters not all WASPs, they were not all males, either. As far back as 1942 she wrote an historical novel, *Follow the Drum*, which featured a strong, courageous, uncompromised woman protagonist. Just as she has never stereotyped her men, she has never written a novel in which the female characters, major or minor, were the kind of stereotypical subhumans who were so common in most science fiction novels for decades.

Her sf novel *Ordeal in Otherwhere*, written in the early mid-sixties, featured as its lead character a female hero, who came from a world on which equality between the sexes was the norm. At that time, well before the feminist movement was widely recognized, a genuinely heroic woman was a genuinely radical premise to find in a science fiction novel. But Andre could get away with it, because her work was extremely popular. Her contemporaries dealt regularly with the same science-fictional concepts that Andre used, but very few combined them as effectively with a sociological perspective on the human condition, if they dealt with the human condition at all. (*Ordeal in Otherwhere*’s female protagonist amazed and fascinated me when I first read the novel, just as Andre’s various ethnic male heroes had already done.)

Before Andre Norton started writing, people who liked her kind of fiction had virtually nothing to satisfy the “missing part” in their reading. Her work was seminal, along with the work of a few others like Sturgeon and Simak, in creating a whole new aspect of sf for readers hungry to read about real people coping with unique circumstances. And because books do have a lasting effect on at least some of the people who read them, she has certainly left a lot of readers better people for having read her work.

Most people don’t think consciously about their role models; they absorb the attitudes of individuals and works they admire unconsciously. In that sense, a writer’s work is far more important than the apparent critical response to it, which is why the influence

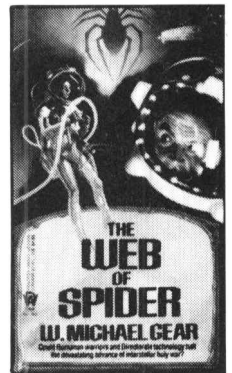
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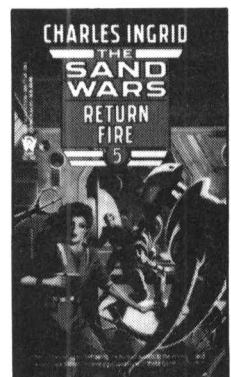
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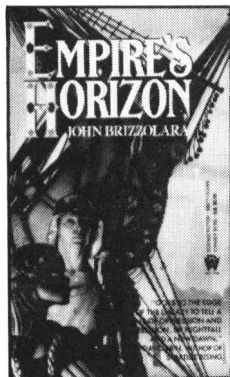
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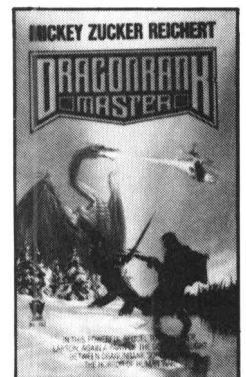
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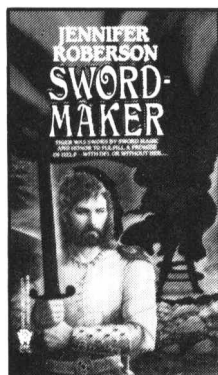
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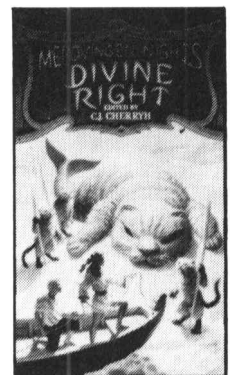
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of Andre's work is greater than many people realize, not only on readers but on writers in the field as well.

Inventions cannot happen until there is an evolutionary milieu, a background to support them. In that sense, the work of Andre Norton (and the few other writers like her) in the fifties and sixties laid the groundwork for most of today's writers of sociological and anthropological sf. They provided the new perceptions, the heredity and environment, for what is now a major part of the science fiction field.

Andre, as a woman writing immensely popular novels at a time when very few women wrote in the field at all, was herself a role model, as well as providing role models in her work. She wrote under a male pseudonym, because most women sf writers (as well as writers of "adventure for boys", which was her first field) up until the social changes of the sixties had to use a pseudonym, initials, or names that were intentionally androgynous in order to "pass" and find acceptance with a readership that was at the time largely male. (She was born Alice Mary Norton, but she is now legally Andre Alice Norton; after all this time, it's not "a male pseudonym"—it's who she is.) For many years she wrote while working as a librarian, running her own household, and caring for her mother. As anyone, male or female, who has ever tried to do that much at once knows, it's not easy.

Her gender was something of an open secret at the time I first discovered her work, although I had read several of her novels before I found a library book that gave away the secret of who she really was. I did not immediately resolve to become a science fiction writer someday, but the fact that it was actually a woman writing the books I loved so much made a terrific impression on me. And I'm sure I was not alone. A great many women began writing science fiction in the late sixties and early seventies; people often used to ask me why I thought it had happened like that. I thought then (and still do) that it was because most of the women writers I knew, including myself, were feminists, and that the message of feminism was "If you want to do that, why not try it?" Women have always read more sf than most people realized, and the kind of person who is open-minded enough to enjoy the alternate realities of science fiction is often strongly attracted to social movements that offer new solutions to old problems.

Most writers of science fiction come, not surprisingly, from the



ranks of its readers. (If you don't like or understand sf, you are unlikely to want to write it. And those outsiders who do try usually fail.) Andre Norton's writing was not only humanist but also feminist, before there was really even a word for it. And, speaking from personal experience, the influence of her prolific, compassionate, liberated writing must have inspired a great many of today's women writers—as well as men—to ask "Why not?" and become what they are, whether they were consciously aware of her part in their fate or not.

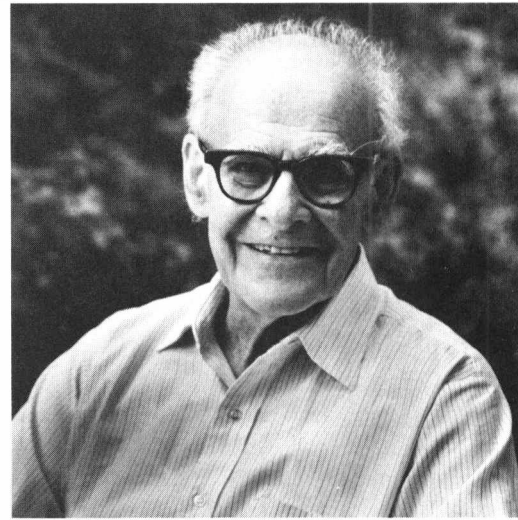
It is impossible to know how many writers' work she has influenced, again because everything a writer reads is grist for the mill, and will have an effect, positive or negative, on the stories they eventually turn out. But writers tend to write the kind of thing they like to read, and as fans they've read a lot of her books. And there are a great many writers now who deal with realistic human (or alien) beings who struggle and triumph in settings that resonate with a sense of myth. Some idea of the respect in which Andre is held by many of her peers and proteges can be gotten from the table of contents of the anthology *Moonsinger's Friends*, edited by Susan Shwartz as a tribute to Andre from writers who love her work. A partial list includes Marion Zimmer Bradley, Anne McCaffrey, Tanith Lee, Poul Anderson, Jane Yolen, Katherine Kurtz, and C.J. Cherryh (and an afterword by Joan D. Vinge).

Another equally valid reason why Andre deserves recognition for her influence on writers in the genre is the time she has always given to supporting new young talent in the field. She takes the time to read all the many galleys sent to her each year for quotes; and she gives many quotes every year to help sell those books she feels her fans will honestly enjoy. In the *Witch World* anthology series she has begun editing, she asked a number of lesser-known writers to contribute, wanting to give them a break instead of concentrating only on the already-famous.

After I learned that Andre Norton was a woman, I used to compose endless letters to her in my mind. I never had the nerve to actually write to her until after I became a published writer myself. Since then I have both written to (and about) her and talked to her on the phone, and my husband Jim Frenkel has edited a number of her books. But Andre until recently has attended few conventions, and I've never met her in person. I can't wait. I hope you can't either, because there's nothing writers appreciate more than hearing from readers how much their books are loved; and Andre richly deserves your tribute.

PS: If you haven't ever read one of her books (where have you been?), here are some of my favorites. I hope you enjoy them as much as I have.

Storm over Warlock
The Time Traders
Lavender-Green Magic
Catseye
Forerunner Foray
Night of Masks
Galactic Derelict
Witch World
Ordeal in Otherwhere
Scarface (historical)
Follow the Drum (historical)



Working With – Being With – Science Fiction Authors Is a Delight

by Ian Ballantine

Betty and I have been at it for fifty years, and it is still a delight.

Some readers may not remember when our world was strictly from the other side of the tracks—so perhaps a very brief history is in order.

It was very clear to Betty and myself from the onset that a publisher had everything to gain by consorting with individuals who are thinking about what will be happening next...

We began by publishing at Penguin, in May 1944, an anthology of fantasy—*Out of this World*, compiled by Julius Fast. It was reprinted steadily for three years. Next, in January 1950 (we had started Bantam Books), we did another anthology, cagily titling it *Shot in the Dark* to give it a mystery appeal. Science fiction as such was still part of the pulp magazine world. It was edited by Judith Merrill, and published by Bantam in a climate of great skepticism as to its possible success. Pocket Books had published a Donald Wollheim collection in May 1943. However, Freeman Lewis, the editorial director of Pocket, told me that science fiction had too limited a prospect of sale to be worth a regular place on their list.... Our own enthusiasm remained undamaged, but it was an uphill fight. Judy Merrill had introduced us to Fred Pohl, who gave Betty and myself tutoring on who was who in the science fiction world and, in turn, introduced us to many authors like Lester del Rey, Bob Sheckley, Ted Sturgeon, Cyril Kornbluth, and many, many more.

So when we set up our own original publishing house, Ballantine Books, we were in a position to launch the kind of publishing we really believed in—Fred edited a multi-volume series of original science fiction stories—*Star Science Fiction Series*—which gave us, and a rapidly widening audience, the necessary lead to the work of the top writers of the time—the 1950s. And the sixties and the seventies.

Ballantine originally intended to do simultaneous hardcover and paperbound editions, the hardcovers designed for libraries: all the royalty from both editions went to the authors—a dramatic change from the fifty-fifty split that the so-called mainstream offered its writers for paperbound reprints. Our business plan was innovative, bold. We ran 2000 to 3000 copies of the hardcover, and 200,000 minimum of the paper—and we paid double the then going rate on the paperbound. Well, maybe we were a bit too bold,

because we left ourselves no leeway for defecting distributors or other slings of fate. But our hearts were in the right place.... And authors recognized this. They came to us with original manuscripts because they understood what we were trying to do.

A crazy myth exists that authors don't understand business. Yet from our point of view, any individual capable of writing a *Childhood's End*, for instance, finds the business side easy to handle. Moreover, through the years, whenever we have had to contend with setbacks, it was always—ALWAYS—the science fiction authors who understood best and most, and helped in every way they could.

In fact, a glorious reinforcement for a publisher who may not use conventional business formulas is the understanding given him by his authors.

For instance, when Ace Books printed J.R.R. Tolkien's *Lord of the Rings* without paying the author royalty, we published an authorized, royalty-paying edition—at a *higher* price. Our authors—and other publishers' writers—wrote indignant letters, talked on radio and TV, protesting the non-royalty-paying edition: Magazines and newspapers carried outraged articles protesting the non-royalty-paying edition. The cause caught the nation, and the Tolkien tide swept forward... The Ace edition was obliterated. But even a Tolkien needs continuing promotional support. Year after year we issued some new artifact to remind the bookstores—not the readers—THEY knew—that Tolkien was a strong and permanent seller—outsize posters that invited people to COME TO MIDDLE EARTH, maps, murals, calendars, boxed sets—at Ballantine we did them all.

Well, our originality in fighting for our authors was appreciated keenly in the science fiction world. Editorially we had not conformed either—we published fantasy *and* science fiction equally—as long as the book stood up for itself. It was a fine, uninhibited program and a ripe field for the new and exciting, even though unconventional or experimental.

Those early first printings of 200,000 in paper gave an author more readership than a standard book club selection. And, by the way, we generally went to two or three printings or more. In doing this, we were making a start on a major change in book publishing. *The reputation of the author was built in the paperbound market-*

place. This constituency eventually wants the work of their favorites in some more permanent form. Judy Lynn del Rey, who started at *Galaxy Magazine* working for Fred Pohl, came to work for Betty at Ballantine. She was the only one to whom Betty was willing to bequeath her precious list of authors, and when we sold Ballantine Books, Judy was the one to have the joy of guiding the ship when Arthur C. Clarke, Anne McCaffrey, and others burst onto the hardbound bestseller lists.

I believe that science fiction authors know a great deal about the publishing business. And increasingly so, since we have just about taken over the so-called mainstream. The publishing maturation of fantasy and science fiction has been made possible by its authors.

As sound business thinkers, I hope the science fiction fraternity might turn its minds to a horrible waste now existent with racksize paperbounds. RETURNS. About 50%, and more, of the paperbounds printed are now sent back to the publishers as returns in the form of covers. To have to print two books in order to sell one is an economic drag that hurts us all.

I would urge that paperbound editions contain full author biographies and a list of every book written by the author, with the name of the publisher, even if it is not the author's current publisher. We need to stimulate collectors and help retailers who offer hard-to-get editions. We need more science fiction/fantasy retailers. If authors express their concern to the publishers—this is especially appropriate for multiple-title contracts—we could hope that the good minds in science fiction publishing like Tom Doherty will find ways to curb the waste.

Betty and I work at Bantam, where Lou Aronica is doing a splendid job with Spectra and Foundation.

Betty and I are working in other editorial areas. We are setting out to create a new category on the newsstand. We have said, Why be confined to the old categories? We have a contract with Bantam Books to create the AIR & SPACE category, to be launched in mid-1990.

After a mention in our personal newsletter, we have letters from Arthur C. Clarke and Robert Serling suggesting titles for the AIR & SPACE category.

We have plans for a fresh approach for publishing art books. Betty edited Shirley MacLaine's current bestseller. I am editing a series of Illustrated Histories of Near Future Warfare for Avon Books.

Whenever Betty and I have embarked on a new publishing effort, we have received very welcome support from the science fiction community.

When we reprinted the beautiful Sierra Club exhibit, format books of the photography of Eliot Porter and Ansel Adams, we got glorious help from the science fiction fan and trade publications. And we got support for our oversized Sierra Club posters and for the very first calendar to go to bookstores discretely advertising upcoming Sierra Club paperbounds.

The science fiction community gave us a running start when we launched the then unknown Dutch artist, M.C. Escher.

Science fiction stores embraced *Gnomes* by Rien Poortvliet and Wil Huygen and gave *Faeries* by Brian Froud and Alan Lee help in exposing the poster and sample pages.

Betty and I feel that we have been reinforced and backed by the science fiction community, which emboldens us to PRESS ON.

Betty & Ian Ballantine

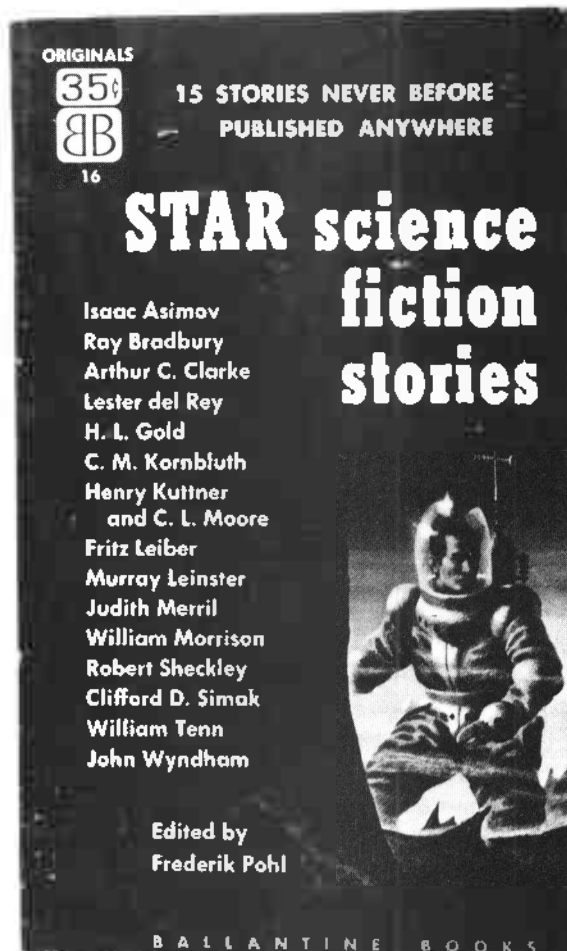
by Frederik Pohl

[Reprinted from *Progress Report 1*]

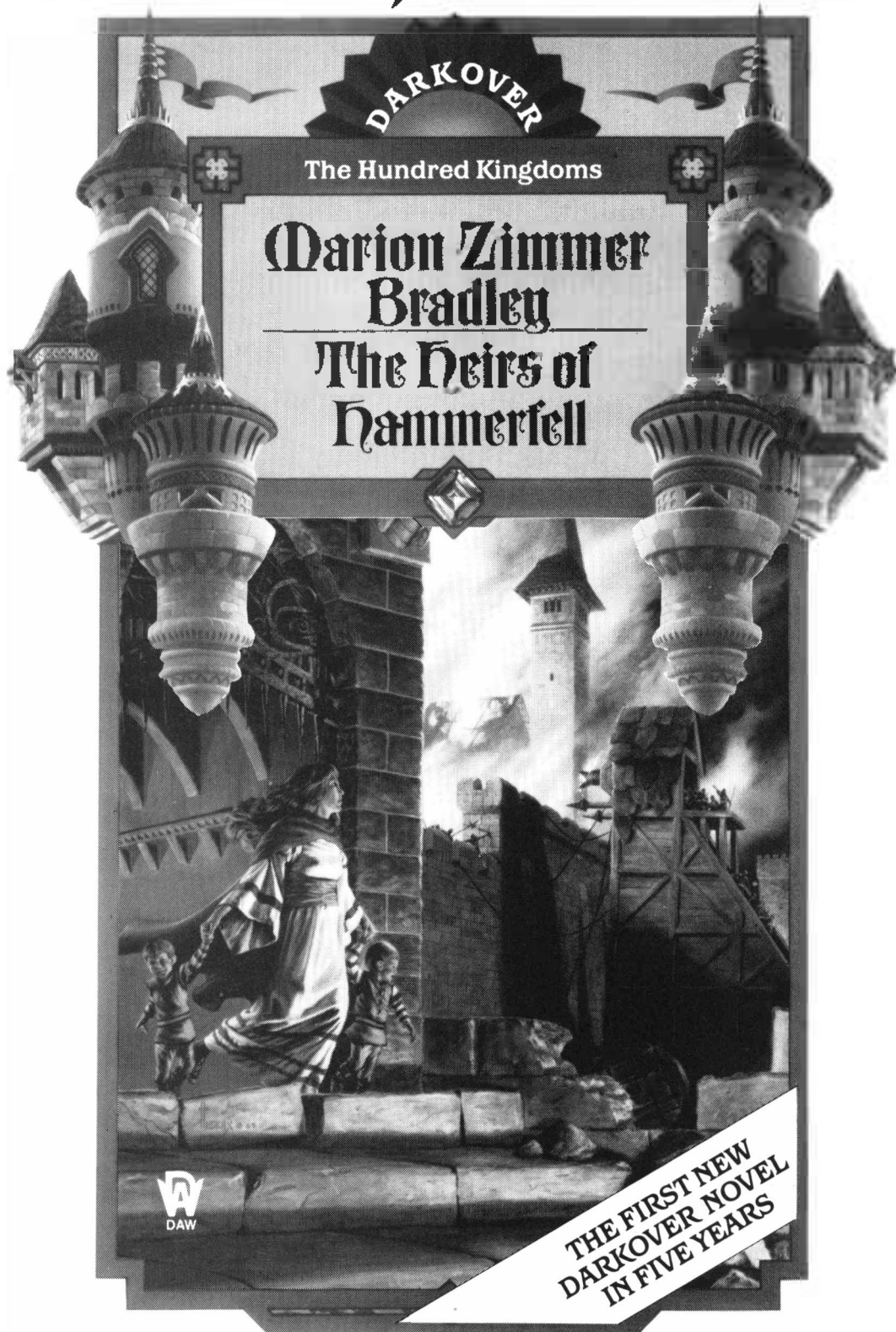
The trouble with writing about Ian and Betty Ballantine is that I don't want to say how fond I am of them. After all, I'm in the middle of writing a book for them, and if they know the extent of my adulation I'll have no bargaining position at all. So I'll simply set down some of the objective facts and you can draw your own conclusion.

To begin with, Ian comes from reasonably weird stock. His father, Teddy, was an actor; his favorite great-aunt is best known to history as Emma Goldman, the celebrated anarcho-lefty-women's-rights-battler of a couple of generations ago. Ian was one of those conspicuously bright kids in school, going on to do post-graduate work at the London School of Economics just before World War II. I don't know how much he learned about economics, but it was a very good thing for his future life that he went there because that's how he came to meet Betty.

Betty Ballantine doesn't look Indian (because in any genetic sense she isn't) but that was her native citizenship because she was third generation born and bred in that country, her folks being one of those Empire-building colonial families who carried Britain's Burden abroad. She had come back to England at twelve to finish growing up and ran into Ian when she was still seventeen. They met at a party. "Ten minutes after I met him," Betty told me once, "I decided I was going to marry that man." And, in fact, she did.



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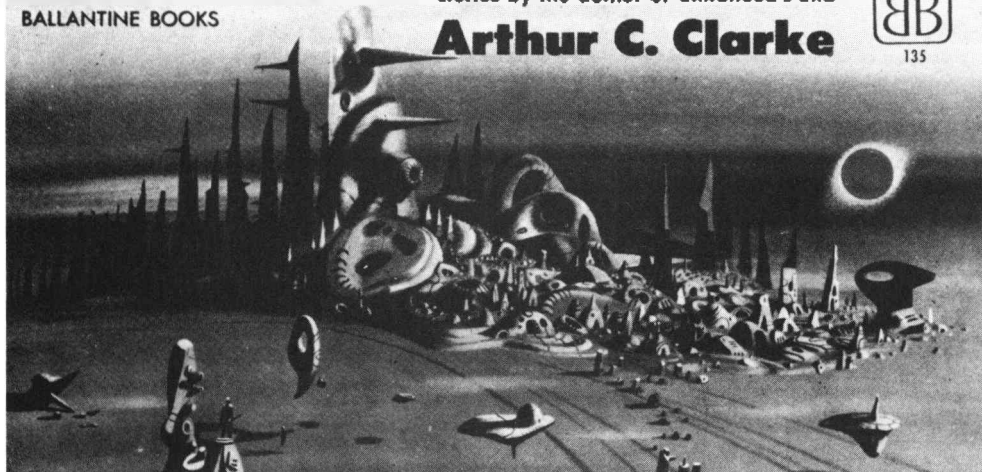
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BALLANTINE BOOKS

stories by the author of *Childhood's End*

Arthur C. Clarke



Six months later Ian came back to America with his beautiful British bride, and two months after that along came the War. And that's when it all started.

Ian had made friends with the people publishing Penguin Books in London, they being quite impressed with this young fellow from the States who had solved a major copyright problem for them, thus making it possible to import Penguins into the U.S. He organized and ran Penguin Books in New York, with Betty's able help. They were President and Vice-President respectively... The original importing scheme worked with only limited success due to the activities of German submarines, but in any case the Ballantines very soon launched their own wartime originals, which eventually included an anthology—*Out of This World*—of fantasy by H.G. Wells, Saki and others, edited by Julian Fast and published in May, 1944. But at the end of the War, Ian Ballantine put together a consortium of hardback publishers willing to experiment with this new paperback idea and founded Bantam Books.

Ian founds good companies. A decade ago, when I was working for Bantam as their science-fiction editor, I learned that Bantam was probably the largest undiversified publishing company in the world; of the top five paperback houses in America, Bantam had something like 40% of the combined gross volume and almost 60% of the aggregate net profits. Bantam had become quite big business indeed. But when I first met Ian as its president, nearly forty years ago, it occupied part of a floor in a fusty old building near Madison Square and Ian was already chafing at the bit. There was an editorial problem. The problem was that the backers, hardcover publishers all, felt strongly that no upstart paperback firm, even their own, should fool around with original works. Paperbacks were meant to enhance the profits of the hardcover firms, in their view; they should take the books the hardcover people were willing to let them have and pay the royalties to the original publishers, who would keep half of the money for their trouble.

The money, in all truth, was not then that huge. A paperback book sold on the stands for a quarter. The royalty paid on each

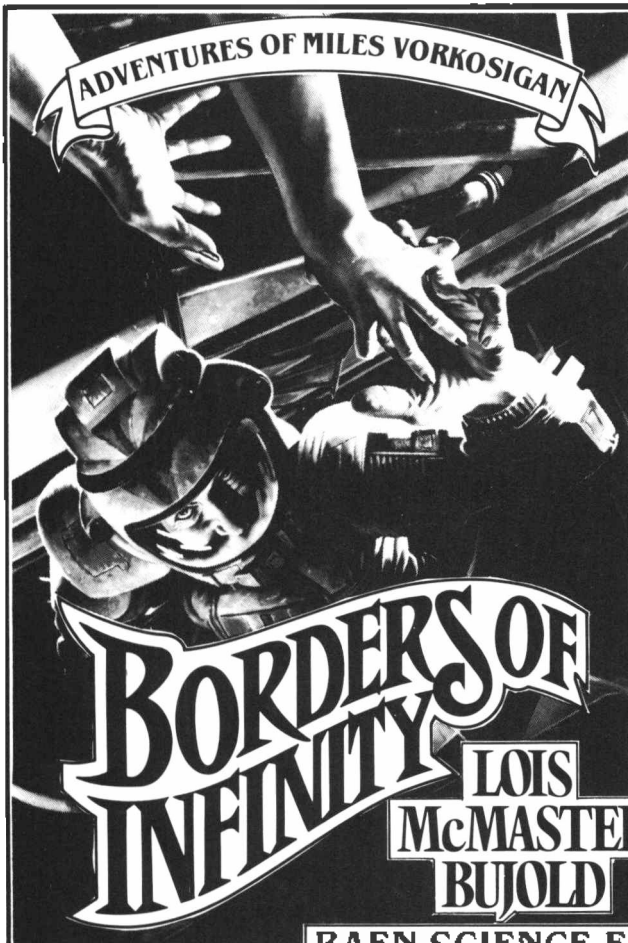
crazy new "science fiction" stuff was, and so he decreed she should call it *Shot in the Dark* and make it look as much like a mystery anthology as she could. (*O tempora, O mores*—which means, would you *believe* how things have changed?) But Arnold was a pretty bright editor, at that. He is dear to me for having invented what he called "the all-purpose backcover paperback blurb," which goes:

The
ADJECTIVE,
ADJECTIVE,
ADJECTIVE
NOUN,
that will
VERB you,
VERB you,
VERB you!

A man that bright shouldn't waste his time being an editor, and indeed Arnold no longer does; now he's off basking in the sun in Southern California, writing pieces for large-circulation magazines.

Fun or not, the restrictions bothered Ian. So a few years later, in the early 1950s, Ian resigned from Bantam, found a few more adventurous backers, and organized a new company. He called it Ballantine Books, and it had some revolutionary new ideas. First off, it didn't price its books at a quarter but at 35¢. Second, he doubled the basic royalty—instead of 1.4 cents on each copy, he offered 2.8. Third, for selected titles he published simultaneously in hard and soft bindings. And, fourth, he not only was willing to consider original works, he positively longed for them.

And he got them, too. Ballantine Books' first book was Cameron Hawley's *Executive Suite*, which became a best seller and a major film and got the cash flow off to a very good start. And even before that first batch of titles hit the stands Ian had made another very good decision. He decided to publish science fiction—not just a title now and then to see what would happen, but



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S.M. STIRLING UNDER THE YOKE



on a regular basis, one science-fiction book every single month; and that's when he came into my life again. His first science-fiction title was an anthology or original stories, *Star Science Fiction*, which I edited for him; it did well enough so that I edited half-a-dozen more over the next few years, making *Star* the first series of original anthologies ever. And his first science-fiction novel was by Cyril Kornbluth and myself. It had run as a serial in *Galaxy* under the title of *Gravy Planet*, but Ian's editors thought that stank, so they changed its name to *The Space Merchants*.

Ballantine Books got started so fast that they didn't have time to get an office to run it in. For the first six months or so the work was done in the Ballantines' penthouse apartment far west on 23rd Street in New York. It wasn't easy to fit everything in. There were files in the halls and desks in the bedrooms and conferences in the living room, and the Ballantines' young son, Richard, wandered around past the clicking typewriters and the busy phones with the happy expression of a child who has been given a permanent circus in his own home. Come evening Betty would take whoever she was meeting with into the kitchen with her and carry on the discussion while cooking up something wonderful with, say, chicken breasts and frozen orange juice. Their main editorial staff was two young men: Stanley Kauffman (now retired from editing to be one of America's best film critics) and Bernie Shir-Cliff, now head honcho at Warner Books. Stanley was my own personal editor, and a brilliant one at that (both Cyril and I were delighted with the painstaking line-by-line attention he gave *The Space Merchants*), but I had a fondness for Bernie because he owned a tiny little Aircoupe, and every once in a while he would fly it over to the Red Bank airport, near my home, and take me up for a free flying lesson.

When they finally managed to take time to find an office, just off Fifth Avenue, south of the big library, they were able to take

on more editorial staff (plus an art department and any number of people to deal with the more mundane parts of publishing), but, in fact, the brightest editorial minds they had were Ian and Betty themselves. Betty took over more and more editorial responsibilities, and Ian spent his time devising new kinds of things to publish.

If you look at the paperback racks these days you will find half-a-dozen major categories that were pioneered by Ian Ballantine. (Some, alas, didn't really survive. The category I regret most was his series of "lemming books"—non-fiction books demonstrating what weird causes and fads human beings would fall for.) The most conspicuous success is the one we all love so dearly, namely science fiction. Ballantine Books took off from a running start. They had the best books by the hottest writers in the field—Robert Sheckley, Theodore Sturgeon, John Wyndham, Arthur C. Clarke, William Tenn (I am far too modest to mention Pohl and Kornbluth) and any number of others. And Ballantine Books has kept that leadership in the science-fiction field right down to today.

The distressing thing is that neither of the Ballantines is now connected with Ballantine Books. It is hard to be a small success in publishing. Unfortunately, in order to be a big success you need quite a lot of capital; and in trying to bridge the gap between small (in the "bottom line" sense) and big, control of the company passed to other hands to whom the company was simply an adjunct: eventually it was rescued by Random House. The whole maneuver left Ian and Betty with time on their hands and talents unused.

In the meantime, Betty had formed another company called Rufus Publications. (The terms of their agreement with the people who had taken over Ballantine Books didn't allow them to name a new company after themselves, so Betty named her firm after the dog, who had enjoyed the position of Publicity Director at Ballantine.) And Rufus Publications, functioning mainly as a kind of packager, has created some of the biggest bestsellers of the past few years. *Fairies*, by Brian Froud and Alan Lee, went to 350,000 in hardcover. Ian was responsible for the Chuck Yeager book, while Betty was off working as a free-lance editor on, for instance, the Shirley MacLaine books, and, as writer, for the text of such charming art books as Charles Wysocki's *Celebration of America*. Together, they have worked most recently on such diverse properties as John Laszlo's *Understanding Cancer* and the *Illustrated History of the Vietnam War*, and as a follow-up to *Yeager*, Maryann Brinley's *Jackie Cochran*.

Of course, I have a special fondness for the Ballantines as publishers because they've been good luck for me. The first science-fiction novel they published, which was also the first science-fiction novel I (in equal partnership with Cyril Kornbluth) published, was *The Space Merchants*, and that has been coming off some presses somewhere in the world in new editions every year of the thirty-odd years since; I can't tell how many copies it has sold worldwide but it is certainly in the millions. That makes *The Space Merchants* my most successful book to date (though it's had more time to be that than any of the others, and sooner or later something else may catch up).

Then, ten years or so ago, when I was in the deep despond over some temporary personal matters, Ian took me to dinner, listened to my woes and said, "Well, look, Fred, I can't do anything about all that stuff, but maybe I can cheer you up another way. I'll give you a blank publishing contract, any book you care to write, with

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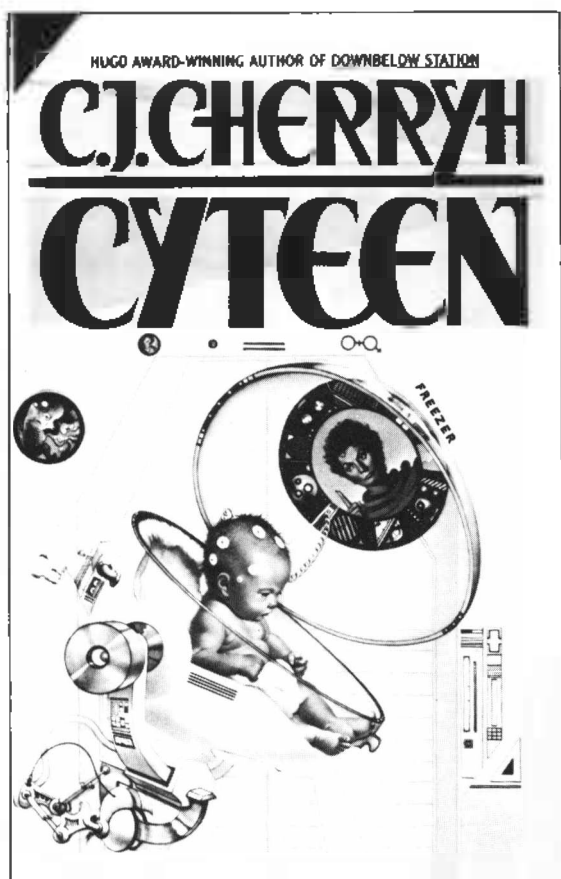
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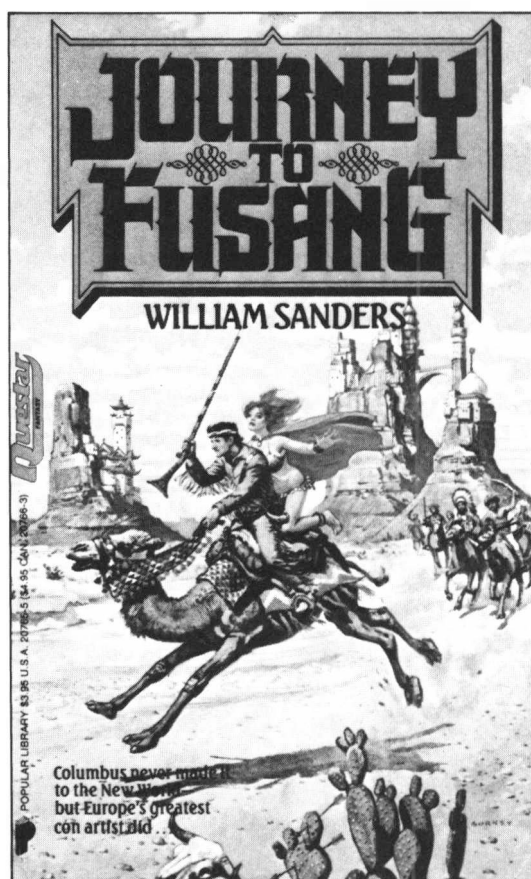
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a bigger advance than you've ever had and no fixed delivery date, just as a show of confidence." And he did. Unfortunately he wasn't at Ballantine Books any more when the book finally got turned in, but it was *Gateway*, which won more awards than anything else I've ever written and I still think is probably my personal favorite.

And now he's done it again. In May he called me up and said, "I've been thinking that what the world needs is a novel about this Chernobyl disaster, and I've decided you're the fellow to write it." Thinking it over, I came to believe (or at least to hope) that he was right. That's what I've been doing with all my time ever since; and while the forthcoming *Chernobyl* may or may not be my best book or my most successful (I won't know about those things at least until I finish it), I've already come to the conclusion that it's the book I'm most glad I've decided to write. And those are only three of the reasons why Ian Ballantine is now, as he has been for more than thirty years, my favorite publisher.

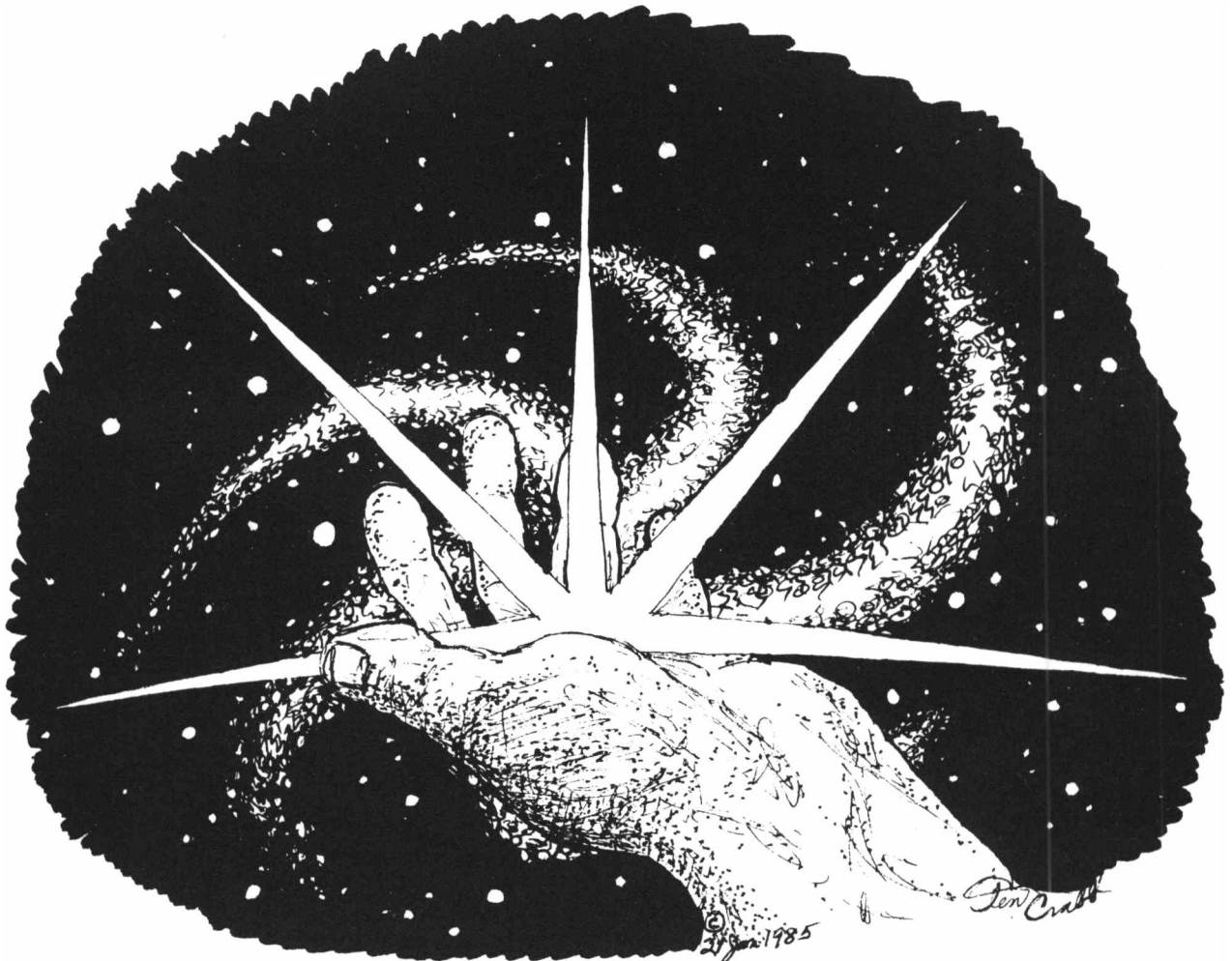
There are only a couple more objective facts that I should tell you.

The thing remaining to tell you about Ian Ballantine is that he thinks in the fourth dimension. His mind goes faster than his tongue, and his tongue goes faster than most people's minds, so when he speaks to you at Noreascon Three, as I am sure he will, you want to pay close attention. Otherwise you will get lost in the leaps between sentences, and then you will surely miss things worth hearing.

The thing remaining to tell you about Betty Ballantine is that she is a hell of a fine-looking lady. There's a story that I've never told her, but I'll tell it to all of you. In all my publishing life I've only once been busted for pornography. Actually it wasn't me that was busted, it was the book *Starchild*; and it wasn't really even the book, just the cover. (As a matter of fact *Starchild* was written in collaboration with Jack Williamson, who is a very clean-minded man, and it contains positively nothing in the text that would offend even your aunt in the convent.) The thing about the cover is that it portrayed a very beautiful young woman who was wearing very little; and in Terre Haute, Indiana (I think that was the place), some vice cops, shocked at such indecency, pulled every copy of the book off the city's newsstands. I've always been sure that when the artist painted that cover it was Betty Ballantine's features he had in mind. Somebody in the dealers' room is sure to have an old copy of that edition; take a look for yourself and see if you don't agree with me.¹

So these are the objective facts about Betty and Ian Ballantine. I am overjoyed that a Worldcon has finally come to its senses enough to make them Guests of Honor, but not really surprised. In my own heart and the hearts of many another science-fiction writer and reader who has known them, they have been present as Guests of Honor all along.

¹(How did you know? I actually *was* the model for the Bill Edwards painting—I still have the original. —Betty Ballantine)





THE TEAM S/F REPORT



It all comes down to the reading experience. That's the reason why you are at this convention. It is the reason why we're in the publishing business. And it is why we're *so* happy with the books we are publishing this fall. The writers on the Spectra/Foundation list from September through December really seem to be testing their limits — creating entirely new worlds, returning to old worlds with fresh eyes, finally telling the stories they have long been wanting to tell. And in doing so, they have created a series of unforgettable reading experiences.

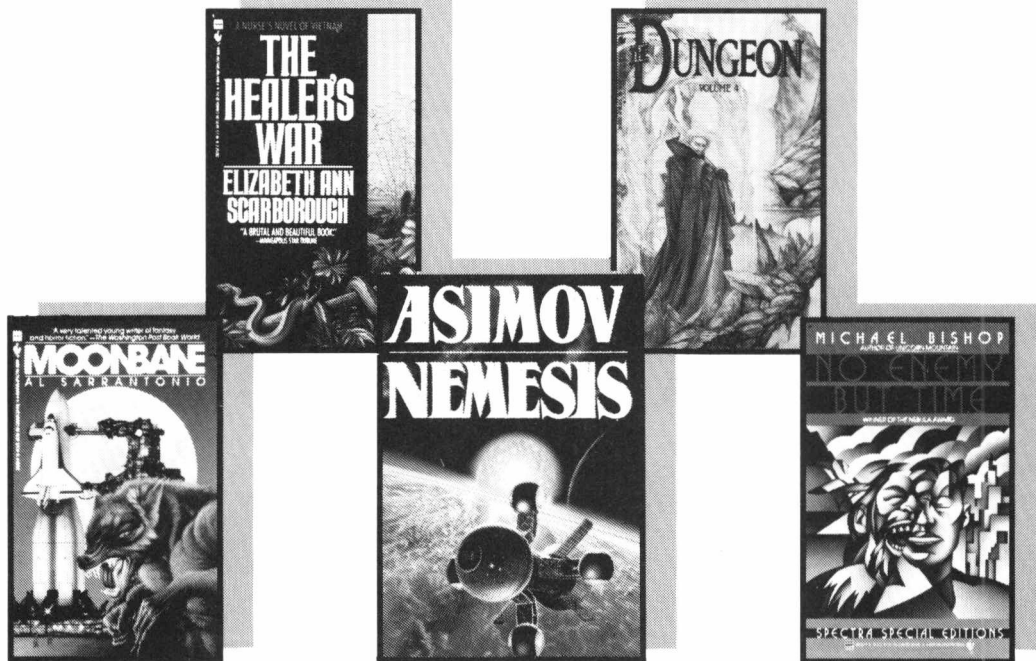


SEPTEMBER Sheri S. Tepper has enough imagination for three authors, as anyone knows who's read *The Gate to Women's Country*, *The Awakeners*, and her other fine novels. **GRASS**, Tepper's new Foundation hardcover, is set in a strange and remarkable world that is the galaxy's only refuge from a plague threatening all of humanity. Also from Foundation, in both hardcover and trade paperback, is **THE LAST LEGENDS OF EARTH** by A.A. Attanasio, author of the controversial *Radix* and its sequels, *In Other Worlds* and *Arc of the Dream*. The new novel involves creation, destruction, machines the size of galaxies and aliens that feed on the emotions of men. And it's a love story, too. Take a deep breath, unplug the phone, and enjoy.

Spectra's list includes the wrap-up to another bestselling series by fantasy superstars Margaret Weis and Tracy Hickman. It's **THE PROPHET OF AKHRAN**, Book III in **THE ROSE OF THE PROPHET** trilogy, in which the War of the Gods reaches its dramatic conclusion.... Anyone who enjoyed Weis & Hickman's *Darksword Trilogy* for its intricate plotting and likable characters will be just as pleased by **THE ROSE OF THE PROPHET**. Also in September Spectra presents **THE LONG RUN** by Daniel Keys Moran, author of *Emerald Eyes*. We've dubbed his new novel "classic science fiction — written to the beat of the '80s," which means that some excellent storytelling is in store here. On the fantasy side we offer Judith Tarr's fascinating merge of fantasy and history: **ARS MAGICA**, based on the life of the historical Pope Sylvester II, who was said to possess knowledge of magic.... The Spectra Special Edition this month is Michael Kandel's quirky and enjoyable **STRANGE INVASION**, which has the flavor of some of Philip K. Dick's work but is something completely different. And we'll be publishing Volume Two in *The Unbalanced Earth Trilogy* by Jonathan Wylie: **THE LIGHTLESS KINGDOM**.



THE TEAM S/F REPORT



OCTOBER

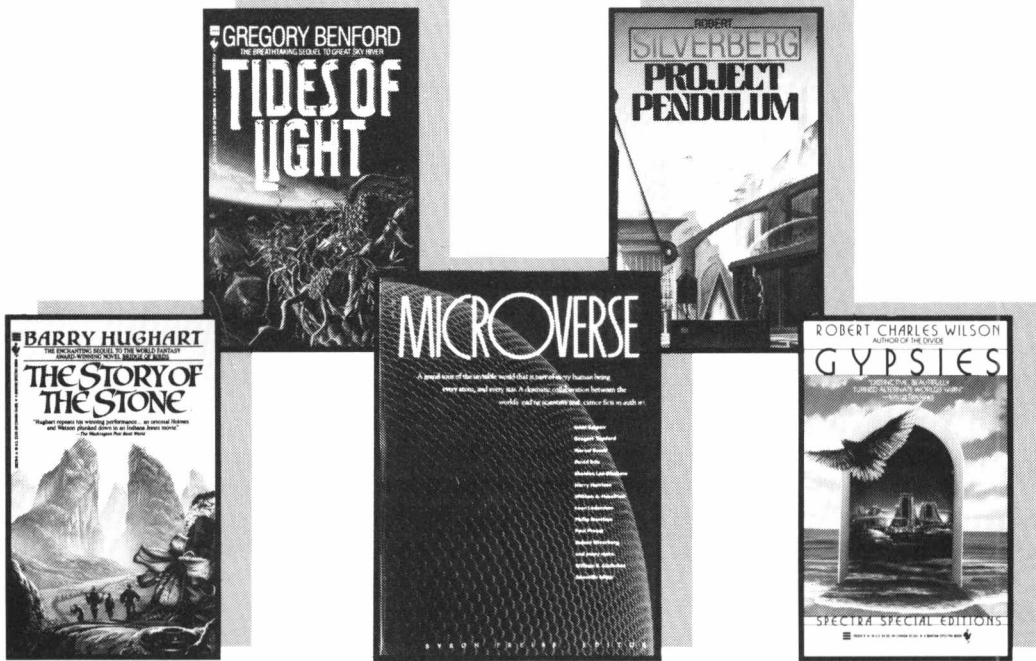
OCTOBER The absolute top news this month is a new novel from the Good Doctor himself, Isaac Asimov! Foundation will publish **NEMESIS** in hardcover with all the fanfare it deserves. After all, it's a science fiction creation that will be completely new to Isaac's readers — it's unconnected to his classic *Foundation* series or anything else he's written. This is his first new world since 1973's *The Gods Themselves*.

On the Spectra side we present something very special: **THE HEALER'S WAR** by Elizabeth Ann Scarborough. Ann Scarborough has gained a following with her lighthearted fantasies (*The Goldcamp Vampire* and *The Drastic Dragon of Draco, Texas*, to name but two) — but **THE HEALER'S WAR** is very different. It's based on the author's experiences as a nurse in Vietnam, and it took nearly twenty years for her to gain the emotional distance necessary to handle this incredibly volatile subject. The result is something not to be missed. In the vein of fantasy adventure we offer **THE LAKE OF FIRE** by Robin Bailey, Book 4 in **PHILIP JOSE FARMER'S THE DUNGEON**. If you haven't set foot in the convoluted confines of *The Dungeon* yet, don't wait — it's an imprisonment you'll absolutely enjoy! And if you've ever wondered why werewolves are so strongly affected by the moon, the answer's to be found in **MOONBANE** by Al Sarrantonio, best known for his horror novels (*Totentanz*, *The Boy with Penny Eyes*). **MOONBANE** is science fiction with a horror twist, and quite satisfactory on both levels. We round out the month with a classic returned: **NO ENEMY BUT TIME** by Michael Bishop, winner of the Nebula Award a few years back; it's been out of print for some time. Don't miss this brilliant examination of man's connections with his earliest beginnings.

NOVEMBER In Spectra hardcover we bring you **THE MICROVERSE** edited by Byron Preiss, who created the equally gorgeous *The Planets* and *The Universe*. Containing articles by top scientists (including two Nobel Prize laureates) and stories by some of the best-known names in science fiction, and fully illustrated with photographs and original art, **THE MICROVERSE** takes us to the realm of quarks, chromosomes, synthetic molecules, and much more. **THE MUTANT SEASON** by Robert Silverberg and



THE TEAM S / F REPORT



NOVEMBER

his wife Karen Haber (a Foundation hardcover and trade paperback) is a thoughtful and exciting look at what the next jump in evolution might be like. "Mutants" are humans whose differences lie in the realm of mental powers. As one might expect, there are many who fear and hate them. Multiple award-winner Silverberg and Haber plan several books extrapolating this scenario.

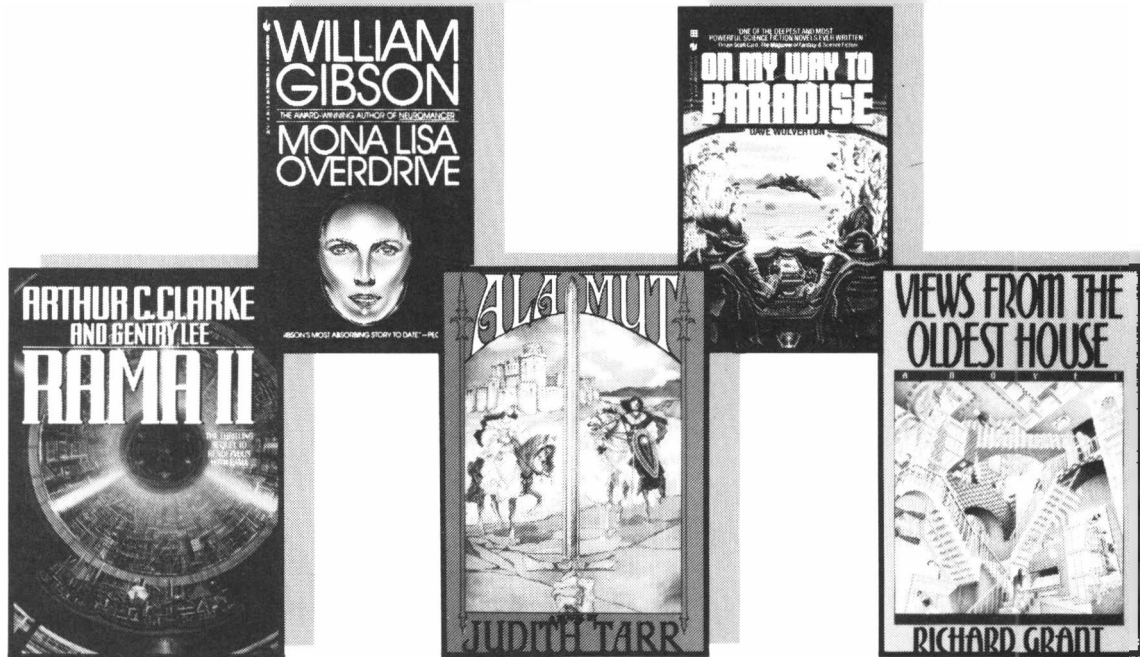
In Spectra paperback this month is **TIDES OF LIGHT** by Gregory Benford, the biggest addition yet to Benford's gripping saga of artificial intelligence vs. humans, set against the vast backdrop of the Galactic Center. Robert Silverberg weighs in on the Spectra side as well, with **PROJECT PENDULUM**, a time-travel adventure like no other. (And don't miss the gorgeous new covers on the "Majipoor" trilogy also by Silverberg — **LORD VALENTINE'S CASTLE**, **VALENTINE PONTIFEX**, and **THE MAJIPOOR CHRONICLES** — all available this month!) For those who like fantasy, we have a treat: **THE STORY OF THE STONE** by Barry Hughart, whose *Bridge of Birds* (winner of the World Fantasy Award) delighted so many readers a few years back. Master Li and Number Ten Ox return in this mystery set in an ancient China that never was. And the Special Edition this month is **GYPSIES** by Robert Charles Wilson, which *Publishers Weekly* praises as an "intensely chilling fantasy.... A blend of science fiction, mystery, and thriller."

DECEMBER Time to choose Christmas presents — and if you're like us, you can't help picking up something for yourself at the same time. If the readers on your list enjoy historical fantasy, what better choice than **ALAMUT** by Judith Tarr, involving sorcery and intrigue in the time between the Second and Third Crusades. Watch for it in Foundation trade paperback. Fans of Richard Grant, author of *Rumors of Spring*, will be delighted to know that his new novel, **VIEWS FROM THE OLDEST HOUSE**, is all they could hope for. It's a student's odyssey through terrain where reality and illusion intertwine, and where one needs a new definition of the word "hero."

But the gift possibilities don't stop there! Welcome to Spectra's biggest month ever — a major wrap-up to a major year. Heading the list, in hardcover, is **RAMA II** by Arthur C. Clarke and Gentry Lee, the sequel to



THE TEAM S/F REPORT



DECEMBER

Clarke's blockbuster *Rendezvous with Rama*. The Ramans are back, and everything that humans know about them is not enough to prepare us for what we'll encounter on board **RAMA II**.... Then dust off those mirrored shades, because next on the list is **MONA LISA OVERDRIVE**, William Gibson's latest guided tour into the world of the computer net. Called "the father of cyberpunk," Gibson has been praised everywhere from *Elle* to *The Wall Street Journal*, and it's because he's created such a mesmerizing view of our computer future. We're also proud to introduce Dave Wolverton and his debut novel, **ON MY WAY TO PARADISE**. Orson Scott Card has already called it "one of the deepest and most powerful science fiction novels ever written." For fans of Rod Serling and his ever-popular brainchild, here's the perfect gift: **STORIES FROM THE NEW TWILIGHT ZONE** by J. Michael Straczynski, who serves as story editor for the syndicated TV series. We'll also present **SHAPING THE DAWN** by Sheila Finch, final volume in her trilogy that began with *Garden of the Shaped* and *Shaper's Legacy*, and *A Hidden Place* by Robert Charles Wilson, his critically acclaimed first novel, back in print due to popular demand.

You can sample many of the above titles and learn a little bit about each one by picking up a copy of our free magazine, *SF*. It's available at bookstores and conventions all over the country. We hope you enjoy the reading experiences the writers on the fall Spectra/Foundation list have provided.

Best,

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of Marketing
Bantam

A Host of Strangers

[The following articles on *The Stranger Club* by several members of the club tell about Boston fandom in the early 1940s.—ed.]

The Stranger Club

by G. Timothy Orrok

The Stranger Club was important in my life from roughly 1943 to 1953.

How did I find the Stranger Club? I was twelve and Harry Stubbs was a Leader at Boy Scouts. Even then, he was “Hal Clement” and a staunch advocate of strict, only-one-postulate-permitted science fiction. I admired him. I admired his trunk of science fiction and fantasy mags, particularly the large format *Astounding Science-Fiction* and *Amazing Stories*. Further, Harry could not only wiggle his ears, he could invoke a cataclysmic motion in which (if I remember rightly) his whole forehead traveled up his scalp. And he invited me to attend the Stranger Club.

Of the others on the Con list, I remember Chan Davis very well. He made mathematics sound wonderful, and I am sure his classes at Toronto have been great. He was our Liberal. Liberal was perhaps a worse word in McCarthy days than today but I listened anyway. In retrospect, Chan was right about a lot of things. I tended then to take a polyannish view of the capitalist system; I’ve since come to understand that good people can do amazingly stupid things because “it’s their job,” or, for instance, because they believe that reality is the bottom line.

Among the other regular attendees—will Dave Thomas appear? How about Henry M. Spelman III, last heard from in Florida 30 years ago?

It was an event when Issac Asimov visited!

A good Stranger Club Meeting was intensely stimulating, whether about science, science fiction, or politics. We discussed sf critically; most of us knew every story published in the last ten years by author, title, magazine, and often issue.

A.E. Van Vogt’s *World of Null A* was published in this period and introduced us to General Semantics. Several of us read Korzybski’s *Science and Sanity* and came out quite sure that the map was not the territory—that “truths” often were not—that most assertions were better presented as points on a continuum than as yes-no answers. This has stuck with me, though particularly in public speaking, the single-valued, decisive position is often more fun to listen to.

Most members wrote in the professional or fan press. At Harry’s urging, I did too. I think Chan and Harry were the only regulars who earned money. I contributed to the amateur presses and published my own fanzine for a time. I treasure two rejection letters from John Campbell’s *Astounding Science-Fiction*. On later reading, I thought both short stories were callow. John’s letters were kind. I like to think he saw some promise in them.

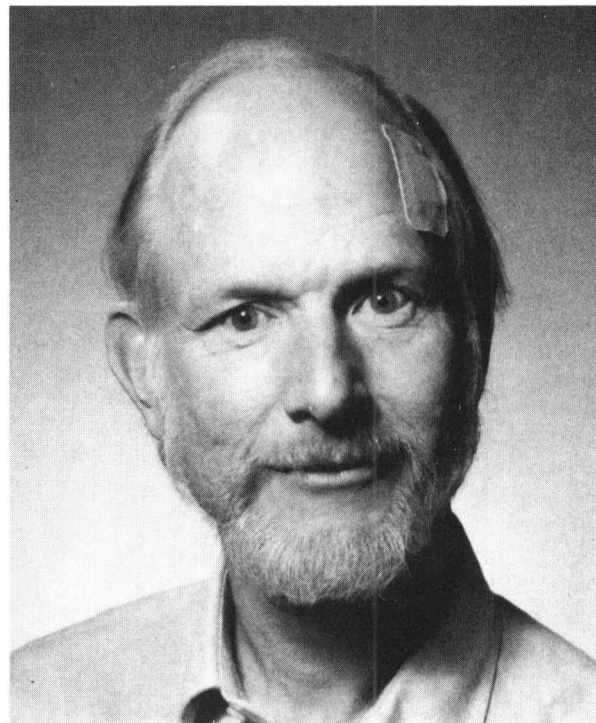
The fanzines were my principal contact with the larger fandom of the time. I typed my contributions on mimeograph stencils, then sent off “x” copies, where x might be 50 or 100, to the Amateur

Press person in charge of putting together mailings.

Fanzines were the E-Mail of their day, with a 6 week-2 month response time! I belonged to VAPA (the Vanguard Amateur Press Association) and SAPS (Spectator Amateur Press Society). In Vanguard, I “met” people like Jim Blish and Virginia Kidd (Blish), Damon Knight, and Ted Sturgeon, to whom it turned out I was distantly related. They wrote very good stuff.

I dropped out of SF gradually, with the “pressure of other things.” Later I had the fortune to be associated with the Apollo Lunar Landing Program. The SF became real—but with differences. One of my first assignments was to attend the conference on the exploration of Mars at Virginia Polytechnic Institute (1962)! It may have been here I met Willy Ley and teased him about an article he had written in *Astounding*, in which he estimated we could put a man on the Moon for six million dollars. The estimate for Apollo was then \$20 billion (about what it cost). Willy’s German accent was as thick as his glasses. “I did not haf a government project in mind,” he said.

P.S. We count among family friends Fred Pohl and, recently, Dean Ing. I’ve read Dean’s latest, “Ransom of Black Stealth I,” and IT’S GREAT! Read it before they classify it.



Tim Orrok

Strangers

by Harry (Hal Clement) Stubbs

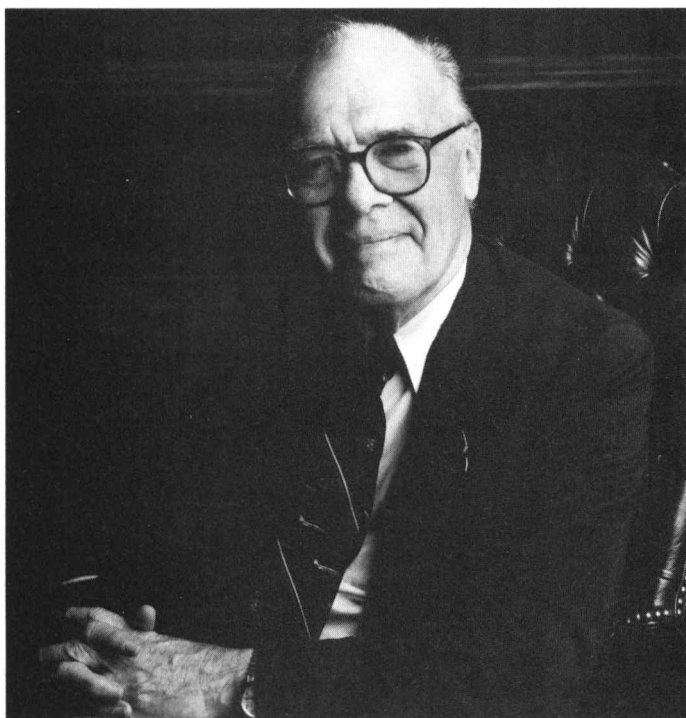
In spite of my membership in First Fandom, I was not really clear on what it was all about until the Stranger Club discovered me. This was after the publication of my first story in the June '42 *Astounding*. I was reasonably impressed; Art Widner’s *YHOS*, the first fan publication to come to my attention, contained a squib

reporting that he understood Hal Clement to be one Harry C. Stubbs of Cambridge, Massachusetts. This came to my attention after I got to a meeting—I think as a result of a telephone invitation from Bob Swisher—and began to learn such things as the existence of fanzines (if the First Fandom authorities read this, they may disqualify me, but I'll take the chance).

I attended several meetings that summer. They all took place at Bob Swisher's house in Winchester. I knew Bob's name—he had done an article on positrons for his friend John Campbell, which appeared in the same *Astounding* issue as Nat Schachner's "Crystallized Thought" (I'm trying to prove I have *some* right to FF membership. That's memory; I don't know where my Day Index has gone). Meetings consisted largely of sitting around and either talking science fiction or reading Bob's magazines. His collection was *complete*, something which I doubt is possible any more even for Forry Ackerman. At one of the meetings—July, I think—John Campbell and L. Ron Hubbard were both present. This was long before Ron invented Dianetics and shifted from science fiction to Big Business, but he already had charisma.

There was an unnumbered Boskone which must have been the following February; it occupied one room somewhere in Boston, and had something like forty attendants. There was an art auction, with prices running up to fifteen cents or even more, and we put on a play containing some takeoffs on Jack Williamson's "Legion of Space." I vaguely remember the ultimate weapon, the dreadful Kakkle-Kakkle.

I went into service immediately thereafter, saw no Strangers until after the war, and even when some of us did get together it wasn't the same. Bob moved away, as I recall, and newcomers like Tim Orrok (who had been one of my Boy Scouts earlier, I think; I certainly met him originally in non-SF connections) were too busy with studies or jobs to go whole hog on science fiction discussions. I didn't really get back into the swing until Philcon in '53, when I was pretty busy (teaching and new family) myself. This just wasn't the Strangers any more.



Hal Clement

Tales of a Stranger

by Russell Chauvenet

There's nothing quite like being mainstreamed into an alien society to make an individual feel like a Stranger. The circumstance that I became deaf at the age of 10 and spent 5 years in schools for the deaf in no way prepared me for leaving that behind and living at school and at home in worlds where I never encountered anyone who was also deaf. It was partly this feeling of strangeness that warmed my heart to science fiction, crude though some of the stories then printed may have been. But best of all was the discovery that there were other science fiction fans who were ready to be friends with Tweel, and therefore not at all put out by meeting Russ Chauvenet. (Anyone not remembering Tweel will please write an essay on the works of Stanley G. Weinbaum and bring it to the next convention.)

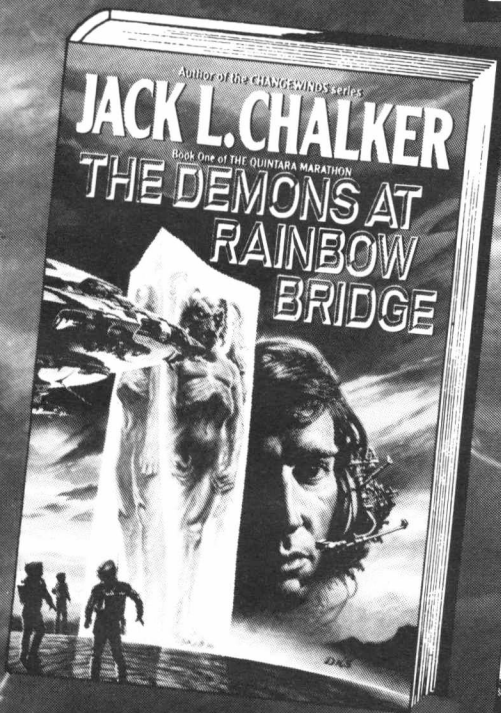
I particularly warmed to my friendship with Robert Swisher, Art Widner, and Earl Singleton, people whose presence made me feel at ease and whose conversation inspired and interested me. Without science fiction, we would not have met. It was only natural that after some little passage of time we should have formed a club of our own. Lawrence Manning was neither the first nor the last author to use the device of a club where men gathered and told tall tales to each other. (Younger people may be aware that Arthur Clarke did the same in "Tales of the White Hart.") We took the name of our club from Manning, and met for the first time at my parents' home in Cambridge, Mass., in February 1940, altho the genesis of the club had been laid in 1939 and it is not altogether wrong to consider this a 50th anniversary in 1989.

Due to another strange circumstance, my family moved back to Virginia in the spring of 1940, causing my membership and participation in the Stranger Club to become singularly brief. At my advanced age, I do not have the slightest recollection of anything that transpired at any Stranger Club meeting. What remains vivid is my enormous admiration for Bob Swisher's work in publishing checklists of then-current fanzines, which were vigorously numerous even in those remote times "before the war." His activities kept me aware of the publications of many fans who have since become legendary in the annals of science fiction fandom: besides the members of the Stranger Club and of the Fantasy Amateur Press Association, I came into varying degrees of contact with such great ones as Bob Tucker, Larry Farsaci, Forrest J Ackerman, F. Towner Laney, Christopher Samuel Youd, Cyril Kornbluth, and numerous others.

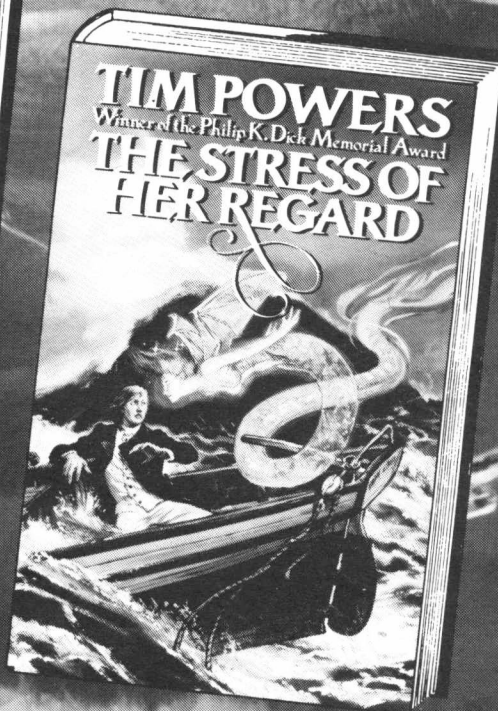
One thing I disapproved of in the early days of fandom was the bickering and even hostile attitude of some fans for others. In such squabbles I was never interested, then or now, and if I ever had any enemies I remained delightfully ignorant of the matter. I disliked certain published statements of a minority, but I never met a fan I didn't like (Thank you, Will Rogers).

My contributions to the growth and well-being of fandom in general were relatively modest. As first President of the National Fantasy Fan Federation (N3F) I helped to get its house organ, *Bonfire*, going, and aided in the organization of such activities as the Welcoming Committee. Indeed, I was mightily surprised in the early 1980s to receive a friendly letter from that same Welcom, encouraging me to join sf fandom. It may have been the closest I ever came to being born again.

ACE HARDCOVERS FALL 1989

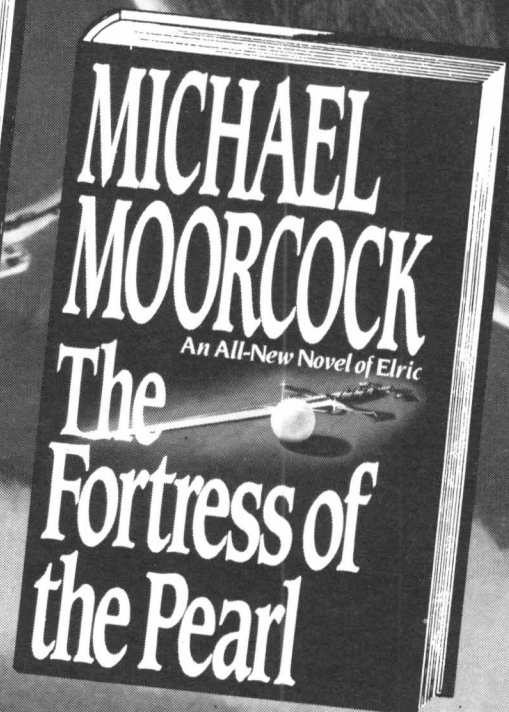


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I retained my FAPA membership until after World War II, when added responsibilities (I went back to graduate school, after having done my bit in the synthetic rubber business during the war years) led me to resign.

Later I was encouraged to return to FAPA in the 1960s and found the renewed contacts with old friends pleasant. My increasing involvement with sailing and chess led to another hiatus, but I re-entered FAPA for the third and final time late in the 1970s and am enjoying my membership a good deal, especially since I retired from a long career as a computer programmer in 1986.

We might ask, has my membership in FAPA been of any significance, and get the honest answer "Of course not!" In the old days I was one of a small group of FAPA members who called ourselves "The Brain Trust," mainly because we could write coherent sentences and use more logic than emotions in our continual discussions of subjects of interest to us, including science fiction, but from an early time broadening out to any topic of personal interest to any member. If you are not a member of an amateur press association, a quick recap might help you understand the usual set-up. By and large a member remains in good standing by paying his dues and contributing writings or art to his own or other fanzines. At periodic intervals members send copies of their latest fanzine to the official editor, who collates the contributions and mails out a bundle to each member. In the FAPA you may suppose that perhaps as many as half of the membership will get around to reading what you have had to say, and of these, a fourth will have something interesting to say about your contribution. Even if your fanzine seemingly falls unnoticed into a black hole, it is likely that it was indeed read and enjoyed by at least a few. ("Keep the faith, FAPA fans!"). There may even be a belated

comment from England or Australia some day; it is a world-wide organization that has endured longer than The Stranger Club!

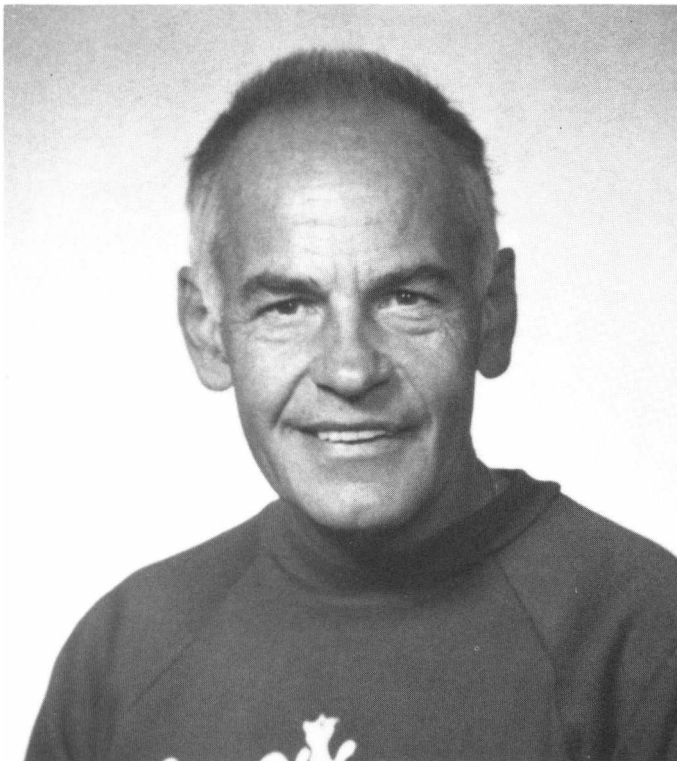
It is an added feature that sometimes the World Con takes place in an overseas country, and there you might meet a fellow member of your amateur press association whom you had previously known only via the mailings. It remains as true now as in the old days, that the APAs are for fanzine publishers, and also, for the most part, those who like to read science fiction. They are emphatically not for such persons as the "student" who signed up for a science fiction course, only to complain "Hey! Do you mean I gotta read *books*? I thought all we had to do was watch *Star Trek* reruns!"

The changes that have occurred in the writing and publication of science fiction form an interesting story, which has been explored in detail by Sam Moskowitz and others whose erudition and appetite for work and analysis I can only admire from a respectful distance. I started out enjoying Edgar Rice Burroughs' various simply structured yarns, content that Tarzan and John Carter and the other good guys would always come out on top. These tales were superseded in my affection by the equally predictable stories of E.E. Smith, because good old Doc Smith painted vividly on a much broader canvas. Think of it! Seaton and Crane built the "Skylark of Space" in Crane's machine-shop factory, powered her with a conveniently discovered isotope of copper which disintegrated under control to yield almost any desired amount of power, and took her out on a trial run, around the moon and back, in a couple of hours, without involving Houston or indeed anyone else in the operation. Science has a way to go to equal that one.

Then along came more authors with more interesting ideas, such as Stanley Weinbaum, L. Sprague de Camp, Theodore Sturgeon, James Blish, A.E. van Vogt, and "Don A. Stuart," whose stories, written by John W. Campbell, I admired so much more than the vast epics he published under his own name. I also became acquainted with English authors and admired the books of S. Fowler Wright and Olaf Stapledon.

During subsequent years I have liked the writers who carry on in more or less the old style, and write stories that describe things I can understand and have a strong grasp on my imagination in their feel for some aspects of the immensity of the universe. Isaac Asimov, Robert Silverberg, Arthur Clarke, James Blish, Poul Anderson, Jack Chalker, James Hogan, and numerous others have written books which I have enjoyed reading. At the same time, other authors have experimented with different techniques and have written stories whose entertainment value is offset by a certain amount of confusion in my mind as I try to keep track of what is going on. Roger Zelazny and Philip K. Dick are the most prominent examples that come to mind. This latter point is not too different from my reactions to the works of "modern" artists, some of whom have produced work that seems wonderful to me, but at the expense of putting out lots of other stuff which looks like rubbish (even if the fault is in the eye of the beholder).

Fantasy and science fiction have always been linked, like partners in a marriage who vary between bliss and bickering. In recent years there has been a tendency for fantasy to gain at the expense of science fiction; I would prefer that the two remain "first among equals," for I have a good deal of affection for certain marvelous fantasies, beginning with Lewis Carroll's "Alice"



Russell Chauvenet



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ACE
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books and continuing through Tolkien's "Middle-Earth," not forgetting E.R. Eddison's majestic Zimiamvian trilogy and William Morris' "The Well at the World's End," as well as many better known works. But of late, sword and sorcery seems to have been a bit overdone. Luckily no law compels one to read another's book, and I am also indebted to Milton Stevens (of FAPA) for the observation: "With the number of people writing sf and fantasy these days, you can easily lose track of a couple of hundred of them without really noticing it."

In one way or another I look forward to reading more stories as enjoyable as those that have come before and meeting new fans who are (almost) as interesting as my old friends whom I have known since Stranger Club days. And I still like to answer that trite question "How are you?" with the reply "Cheerful. It costs no more."

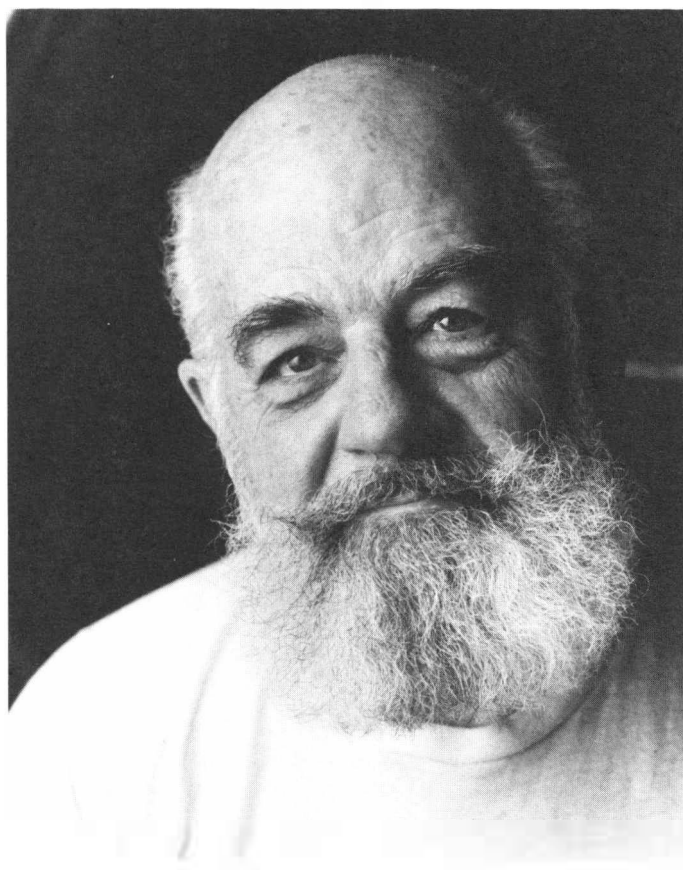
The Stranger Club

by Art Widner

[Reprinted from *Progress Report 1*]

As we got out of our time machine on February 18, 1940, I said to Louis Russell Chauvenet (at whose home the embryo Stranger Club had its first meeting), "Well, I told you 'The Nameless Ones' wouldn't do. Fannish history, as we've seen from our trip ahead into 1987, will remember 'The Nameless Ones' as a *Seattle* fan group, publishers of the classic fanzine *Cry (of the Nameless)* in the 1950s."

"But it was so poetic," Russ grumbled. "Besides, I won't invent the term 'fanzine' for another year yet, so watch it."



Art Widner

"Yes, and if you really wanted to keep the record straight," added Francis Paro (editor of the bright new—kahumpf—fanzmag, *Fanfare*), "why did you stop me from erasing that notation in the *Visual Encyclopedia of Science Fiction*?"

"C'mon, Fran," I said. "You've read enough time travel stories to know that meddling with the future in even the smallest detail is an absolute no-no. ... Oops, I meant absolutely forbidden. 'No-no' won't become a popular phrase for twenty years yet. You must be extremely careful. Isn't that right, Bob?"

As we were to turn to him for guidance many times in the coming years, I turned to R.D. Swisher, Ph.D., our senior member, chemist, personal friend of the Mightiest Campbell and author of a thousand-page treatise on time travel. "Absolutely," he agreed, then added, "If you have any doubts, just look at our two other founding members here." He motioned toward William Schrage and John Ferrari. "The rest of you didn't notice, but they tried to bring back copies of *Locus* and *SF Chronicle* with them, but Art had already thrown the switch for our return trip. See! They're beginning to fade already."

And fade they did, pale wraiths who returned for the second meeting almost transparent and then were seen no more. That meeting transferred from the Chauvenet home in Cambridge to the Swishers' in Winchester, where it stayed thenceforth, with occasional switches to Earl Singleton's MIT dorm. The name of the club was changed to the clunky "Eastern Massachusetts Fantasy Society,"¹ with dues of fifteen cents per meeting to finance *Fanfare*, which was to become the club organ and one of the top fanzines of the time.

Singleton, who joined at the second meeting and hosted the third, turned out to be the spark plug we needed, and may have been the one who suggested the name that finally stuck. I'm pretty sure that it was either he or Russ, since I never did read any of "The Man Who Awoke" series by Laurence Manning until just recently. "The Stranger Club" appears in these stories, I'm told, but I just ran across the fifth of the series, entitled "The Elixir" (Aug '33 *Wonder Stories*), and no mention of TSC occurs. Even stranger, no mention of any elixir can be found except in the title and Gernsback's extravagant blurb.

Singleton also provided something even more badly needed, an MIT ditto machine, Paro having lost the use of his high school mimeo. He did something silly—like graduating. Perhaps he read Doonesbury on the time trip and related to Zonker Harris. He resigned his editorship with the third issue in August and Singleton and I took over.

Like a comet, Henry Peter Earl Singleton dazzled fandom for less than a year, then abruptly was gone. Besides improving and strengthening the literate side of *Fanfare*, he brought out his own zine, *Nepenthe*, a fine collection of fantasy poetry that is still a landmark in that area. He attended Chicon I with me in 1940 and

¹At a recent con ("recent," to one of my age, is any time in the last ten years) someone told me as gospel truth that there had been a sf club in Mass. *before* TSC, and that it was called "the EMFS or something." I accepted that at the time, but since researching this article, I'm inclined to think that my informant had heard about the earlier *name* and confused it with another club.

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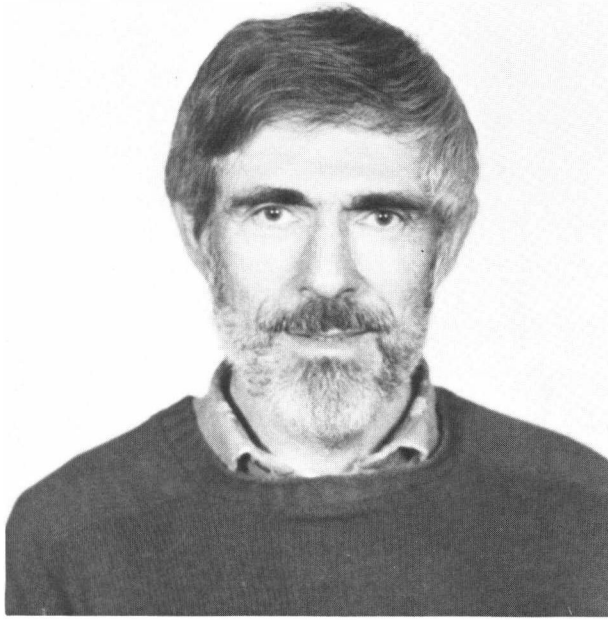
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ACE
SEPTEMBER

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Chan Davis

staged a whirlwind romance with Trudy Kuslan, one of the very few female fen of that time. Perhaps her head was quite turned because he was so unlike the “typical” fan. Even taller and handsomer than his fellow Texan, Dale Hart (who was also a great hand with the ladies), he was the envy of the rest of us pimply adolescents.

Something had to give. In early February, 1941, a number of fen received the cold news that Earl had committed suicide by shooting himself. There was an outpouring of grief not seen since Stanley Weinbaum had gone untimely to his grave. Purple poetry appeared by the pound. Even Warner came out with a dedication. La Kuslan shed copious tears at the first Boskone, and even the lethargic Widner bought a hektograph and did the 6th issue of *Fanfare* in lovely lavender, magenta and jade, featuring eulogies by Doc Lowndes and Jack Chapman Miske. Perhaps memory exaggerates the bad as well as the good, but it seems like I had to do two masters of all 33 pages to get enough barely legible copies. I had nightmares for months afterward, and I think it had as much to do with my ultimate gafiation as did marriage and military service.

So you can imagine the bitterness that ensued when fandom found out that it was all a hoax. Unlike all the “Lancys” of fandom before or since, Singleton was “above all that” and cut the impervium cord with one swift stroke. Some thought it a classic jape, but others who really cared and had had their feelings wrenched around were reminded of Jim’s words to Huck Finn after he had been similarly fooled. “...trash is what people is dat puts dirt on de head er dey fren’s en makes ’em ashamed.” Unlike Huck, Earl never “humbled himself” to apologize to us “n---s,” but that was long ago, and if the committee succeeds in finding him and getting him to Noreascon 3, I wouldn’t mind hoisting one with him and rehashing that epic Chicon trip in the old ’28 Dodge, “The Skylark of Woo-woo.”

An amusing sidelight to it all was that many fen hoaxed themselves later. They assumed that Oliver King Smith, a fringe

fan and Singleton’s roomie at MIT, was also imaginary, but I can testify that he was real. I think he regretted letting Earl talk him into his part in the hoax. After Chauvenet smelled a rat (back in Virginia) I went to MIT and did a Perry Mason on OK, and he wasn’t nearly as good a liar as Mr. S. Many years later, Smith moved to LA and I met him at a Westercon. He told me that Earl was then a big veeep in some Texas electronics outfit (and probably still is). OK Smith left us a year or two ago, and I doubt that *that* was a hoax. Those who want more details can find them in Harry Warner’s *All Our Yesterdays*.

There was never another hoax quite like it. Some have cited the two Tucker death hoaxes, but these were not perpetrated by Tucker. In fact, the second one almost cost him his job, but he never really soured on fandom. Curdled a bit, but not completely sour. He still likes to pull legs a bit, but never maliciously. (And if you’re one of those new-type, well-rounded fen, he’ll be quite friendly about it.) At Torcon II, he was a bit put off by the hordes of neos who knew nothing of fannish history and cared less. He egged me to go up and pretend to be him as MC and present a Hugo to somebody, as I was completely unknown at the time, except to him and a couple of other old-timers. “Go on. Nobody will know the difference.” I considered it for a nanosecond or two, but not having his chutzpah, I didn’t egg very well. Um—what I did was—ah—chicken out.

In spite of the pall cast by the “pseuicide,” as it came to be known, and the resulting lack of programming, the first Boskone was a success. It would be interesting if some historical statistician wanted to track it down, but I’d be willing to bet that it was probably ten years before there was another regional meeting where the outsiders outnumbered the locals. This was because “practically the entire active membership of the Futurian Society of New York,” as Doc Lowndes wrote in *Fanfare* #6, came up for the affair. Other New Yorkers, such as Scott Feldman, Hyman Tiger, and Julie Unger, joined them, as well as the aforementioned Kuslan.

We didn’t know it, but we had invented the relaxicon. 20+ fen crowded into the Swisher home and started chattering away sixteen-to-the-dozen. The closest thing to any formalities was a discussion of the infant NFFF. Quoting Lowndes again: “Widner took the chair, while Dr. Swisher, as sgt-at-arms, remarked that there would be no motions from the floor. After the laughter died down, Lowndes remarking, ‘OK, Will,’ Widner went on...”

For those of you who have only been around a decade or two, the Futurians were a brilliant group of New York fen, soon to make their marks as pros. They included Lowndes, Fred Pohl², Don Wollheim, Dick Wilson, Cyril Kornbluth, David Kyle, et al. Of those not attending, Damon Knight (who was to write a book, *The Futurians*) was still on the West Coast and would join them much later. Isaac Asimov had never been a hardcore leftist or even a joiner, and was preoccupied with getting his own career off the ground, so he should be considered only a fringe-Futurian. I, Asimov, he was known as in the olden days.

Julie Unger, collector, dealer, and publisher of one of the best newsletters of that time, went to the Great Con in the Sky much too soon. I miss him. He was on both of the famous Widnerides as

²He also wrote a book, called *The Way the Future Was*.



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ACE
OCTOBER

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Robert D. Swisher

well. Scott Feldman is now better known as Scott Meredith, ace agent.

Why the laughter? And who was “Will”? Well, as bona fide Commie intellectuals, the Futurians were noted for their intense politicking and belief that sf should be influenced by ideology, especially theirs. Swisher and I were concerned that their tendency to parliamentary haggling at the drop of a hat could spoil the affair for others. “Will” was Will Sykora, head of the Sykora-Moskowitz-Taurasi triumvirate who ran the Queens Science Fiction League chapter (QSFL) and thus most of New York fandom until the Futurians seceded (or were kicked out, depending on which side you listened to). SMT had also controlled the First Worldcon in 1939, and refused admittance to their arch-enemies. Sykora was probably the most dictatorial of the three, altho I would part company with the Futurians in calling him a “fascist.” In fact, Sykora & Co had been invited to the Boskone, but they politely declined. This was sneered at by the Futurians, but with 20/20 hindsight, I wonder now if both factions weren’t engaging in Byzantine maneuvers we innocent Bostonians were unaware of. Perhaps the Futurians came en masse just to make sure the QSFL troops didn’t do the same and “put something over on them.” The Qs had the greater numbers, but most of them lacked the aggression of their leaders, and since they could not recruit enough to make the trip north, elected to avoid a confrontation. Maybe the wise counsel of Moskowitz prevailed. At any rate, I’m glad the Qs didn’t show. There probably would have been a fistfight, altho Swisher and I were bigger than anyone there, except for Tiger, who could bend half dollars between thumb and forefinger. But he, no doubt, would have joined the peace-keepers had we needed any. I wouldn’t be surprised that Swisher was hip to all this, and defused the situation with his dry wit. I was a pretty innocent booby in those days.

That innocence explains my grabbing Damon Knight’s NFFF kickoff and running like crazy with it. I should have known as soon as the discussion veered off the main topic of how we could avoid tinhorn dictators seizing power and ruining the organization. We were soon talking about how TDs *had* ruined the QSFL. Even though it was finally agreed that Eternal Vigilance and All That was the only way to “prevent petty power politics” as Lowndes alliteratively put it, there remained a heavy emphasis on constitutions and organizational machinery, for which I bear a

great deal of the blame. Not only was the bad example of the QSFL and squabbles in LASFS before us, but Mundania was cranking up for World War II as the result of the “inexplicable” rise of such madmen as Hitler, Mussolini, and Franco.

On the other hand, I turned out to be substantially right. I was quite astonished when I resumed going to Worldcons and found that the NFFF was still alive and kicking. Not only that, but the good-hearted fuggheads running the Welcome Room were pathetically eager to induct me into the mysteries of Trufandom about which they didn’t know a blessed thing!

I felt exactly like Wells’ Time Traveler when Eloi took him to the library where the books turned to dust at his touch. I never let on Who I Was, but questioned them about the organization and its purposes. They made glib but vague replies, until it became clear that it didn’t matter to them any more than it matters to a Valley Girl who Thomas Paine was. Not that I’m any Tom Paine, but it’s a little hard to think of yourself as Joe Nobody.

Far from being taken over by little Hitlers, the NFFF seems to have suffered the opposite fate. Although it has achieved far more than even I thought it would, it seems to be a rather ho-hum, cobwebby outfit that very few pay much attention to.

I believe it was at a Norwescon that I wandered into the SFWA suite and spotted Damon Knight and Kate Wilhelm sitting by themselves waiting for something to happen. (I had last seen Damon in New York Central Park 40 years before, as we rowed a boat around the lake and played TSOHG, which is a spelling game spelled and played backwards, one of the ways the Futurians had fun at that time when they weren’t wife-swapping. I stuck him on “ostomyelitis,” which he should have gotten, since it was the disease from which fellow-Futurian Johnny Michel suffered.) We had both changed considerably, and I only recognized him because he was famous and had his picture in *Locus*. He didn’t recognize me as I sat down nearby. I kept mum and gave him a chance to see past the wrinkles and gray beard, but he apparently decided it wasn’t worth the effort and resumed talking to Kate.

Finally I introduced myself and he cracked up. Turning to Kate, he said, “I’d like to have you meet the guy who helped me start the dumbest organization in all fandom.”

I say I was substantially right, because, even though NFFF didn’t reach the glorious heights we dreamed of, the WSFS did come along when it was needed, and filled one of the main purposes Knight and I had in mind, to be a responsible outfit that could deal with mundania, borrow money, sign contracts and all Big Time stuff like that.

The next red letter day in TSC history came on April 27th, when John W. Campbell showed up for a visit with the Swishers. I had recently acquired a snappy red and black ’35 Ford V8 in anticipation of assembling a carload of fen for the forbidding trek to Denver and the third Worldcon, so I stopped in Whitman to pick up fringe fan Jack Bell to show off my new wheels. At the time I was living in Bryantville, a tiny hamlet not far from Plymouth. The Stranger Club was indeed “strange” in that (after Paro left) “the Boston group” hadn’t a single member residing in Boston, and the director didn’t even live in the Metropolitan area!

Not too many showed up, probably because Swisher was rather quiet about it, knowing that if it were widely known that Campbell was there, Mrs. Swisher wouldn’t be doing much but baking tons of her famous pecan buns for a horde of voracious teen-agers.

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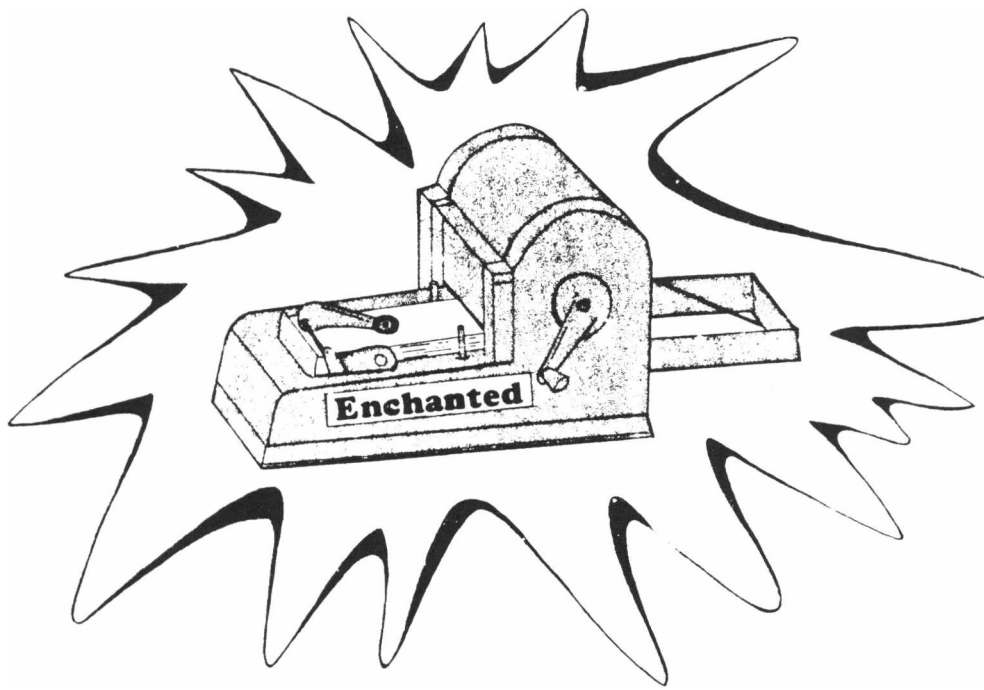
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ACE
NOVEMBER

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So it was that besides the Swishers there were only Art Gnaedinger (son of Mary Gnaedinger, editor of *Famous Fantastic Mysteries*), Chan Davis, his cousin Allen, Bell, and myself to wallow in an afternoon and evening with the Great Man. And wallow we did, for twelve hours, as it turned out. I had a bad case of hero-worship, and Jack didn't succeed in dragging me away until 2:30 AM, with everybody else propping their eyelids up with toothpicks.

Campbell played us like delicate instruments and we loved it; at least I did. He predicted that the war (which we weren't even in yet) would be decided by (gasp) atomic power. Four years later I remember quite vividly walking along the streets of Lawrence, Mass., with some army buddies from the Climatic Research Lab and passing a newsstand where the headlines screamed: ATOMIC BOMB USED ON JAPAN! ONE BOMB DESTROYS ENTIRE CITY!

I remembered Campbell's prediction and the awed discussion that followed, and started babbling excitedly to my fellow-GIs. "It's the end of the war! It's not just the end of the war—it's the beginning of a whole new age! It's yabba dabba gibble gabble! Hooahh!"

My friends looked at me disgustingly as I stood there gibbering and pointing to the newspaper. "C'mon, Art," they said. "You've been reading too much of that crazy Buck Rogers stuff again. It's just another big bomb—no big deal."

"But—but—" I sputtered. "A whole city! Read it yourself! Look!" It was like Galileo telling the church fathers to look through the telescope. They physically took hold of me.

"Art!" said one, waving his fingers close to my eyes. "Pay attention! We're going to play pool—remember? Pool, Art. You know how you like to play pool. We'll just shoot a little pool and it'll clear your head." To the others: "Just bring him along; once he gets the cue in his hand he'll be all right." And they dragged me around the corner to the pool room, still feebly protesting.

What didn't we talk about that wonderful evening with Campbell? Shoes and ships and photographs, van Vogt slans and

other things, among which is my favorite piece of Campbell Machiavelliana. He swore us to absolute secrecy just in case Heinlein might get wind of it. RAH was just hitting his stride, and Campbell knew that he was going to be one of the greats. But Heinlein was already getting bored with the whole business and wondering if perhaps he couldn't turn his talents to something more interesting. He had an income of sorts, and the top dollar Campbell could afford to pay, even with bonuses, was no longer sufficient to keep him tied to his typewriter. With diabolical ingenuity, JWC threw out hints of the complexities, the fascinations, the satisfactions of photography as a hobby. He got RAH hooked, who immediately

went into it whole hog, going into hock for all the latest equipment, books, etc. Then he had to get busy and churn out stories for Campbell to pay for it all. That worthy sat back and rubbed his hands with glee at the thought of it, and we all know the rest.

Art Gnaedinger returned in May to become the star of that meeting. He was attending Harvard and involved in radio dramatizations, and had made a recording of an old *Amazing* story, "The Talking Brain," by M.H. Hasta. The story wasn't much, but the recording, in those days before TV, tape, or even wire recording, was Big Stuff, and we were all properly impressed. Even with Swisher's state of the art phonograph (no stereo, either, folks) they had some difficulty getting a 15-inch platter to work, but they solved it to a round of cheers. Art was embarrassed at all the praise and aw-shucksed that it twarn't nothin' but a rehearsal and he wished he could have got "The Country of the Blind," which was much better, onto a disc, but hadn't been able to. We wished he hadn't told us that.

Fanfare began to hit its stride with the eighth issue. I had purchased a simple Sears Roebuck mimeo with money from the club treasury, and learned how to use it on #7. Number eight blossomed out in color, no less. The Decker, Indiana, group was setting fandom on its ear with a beautiful fanzine called *Pluto*, and I was green with envy. Besides that, I put red and blue into *Fanfare*. The contents were getting better as well. We now had five of the best columnists in fandom: Joe Gilbert (South Carolina), Harry Warner, H.C. Koenig, Chauvenet (who converted his perzine, *Detours*), and one Ritter Conway, who snidely savaged F. Orlin Tremaine, Larry Farsaci, Fred Pohl, Joe Gilbert, and a couple of others all in three pages. Get the clue? Yes, it was Damon Knight, who, unfortunately, had just moved to New York and shortly moved on to better things, so he was seen no more in our pages.

I say "our pages," but I should be honest and admit that *Fanfare* was becoming increasingly *my* fanzine, and isolated as I was down in the boonies, I did most of the work and began even to think of it as "my" mimeograph. I was supposed to keep it and pay back the money to the club, but I never did, and nobody ever questioned me

**They were armed for a war
that they hoped would never start.**

STARCRUISER SHENANDOAH

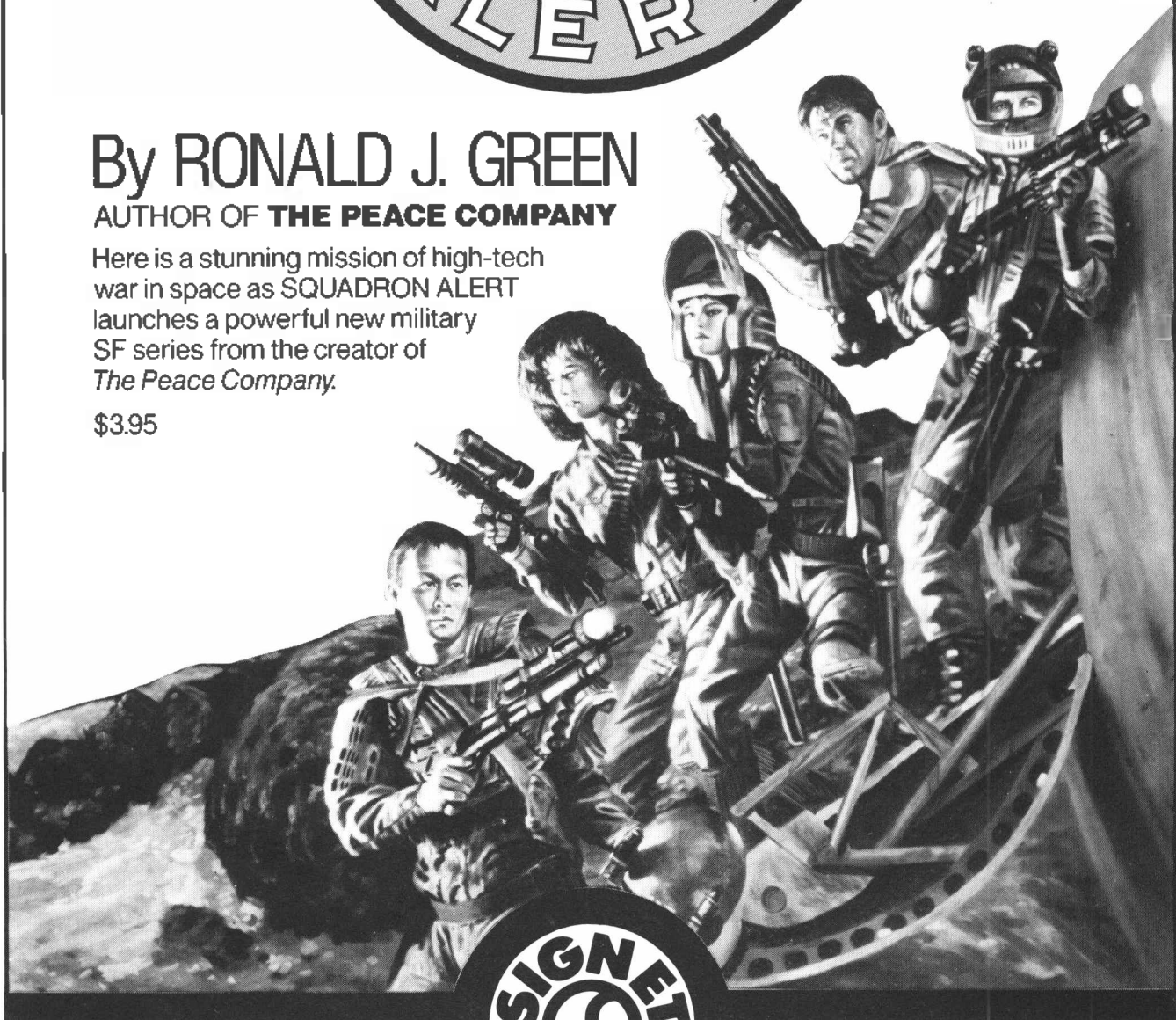
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SIGNET
SCIENCE FICTION

about it except Bell, and that jokingly, just to give me a bad time. I still have it out in the garage in the same crate it came to California in. That was in 1948. I'm going to get it out and restore it to working order Real Soon Now. Hmm. Maybe for my 50th Annish... Naaahh.

In June we had author Robert Arthur as guest—again, a friend of Swisher's. In late July Bell and I retold our adventures on the epic Denveride. Harry Stubbs (Hal Clement) attended his first meeting and I like to think that we interested him enough so that he became a regular member. More about Harry in a separate article.

In August we had George Foster, mainly, I think, because I went over to Stoughton to pick him up and bring him to the meeting. He had no wheels, and transport from Stoughton to Winchester was about as eccentric as he was. He was an older man, and I was never quite sure whether he was an oddball genius or a genuine nut case. He had a sort of Jesus fixation, but unlike all the other religious nuts I've run into, he carried it off well. I wouldn't have bothered with him if he hadn't. Where the usual ID problem will harangue you about your sins and how the only way to save yourself is to give him complete control of everything, George acted a lot more Jesus-like. I believe he was bright enough to have been an engineer, but he felt that it was his destiny to remain a humble window-washer so that he wouldn't be corrupted by material temptations. He had a lot of strange, but possibly workable, ideas which he would expound upon only if asked. I could go on about him if anybody is interested, but the reason I mentioned him is that at the meeting, E. Everett Evans, Chairman of the NFFF Planning Board, had asked us by letter for ideas for NFFF functions. George came up with the idea of a welcoming committee for new fans, and I understand that has been one of NFFF's most notable achievements over the years.

In September we again heard from Evans with thirteen points he wished a vote on. Most of them passed, but I was subject to considerable heckling from Bell and Swisher, a forerunner of the organization vs. anarchy schism that still splits fandom today. Chauvenet, then President of the NFFF, couldn't follow all the chaffing and two-bit repartee because of his deafness, and went to

sleep under the piano until it was time to eat.

Feldman and Tiger visited again on Labor Day, but I was the only one around to meet with them. It seems strange to talk about Labor Day with no Worldcon, but that's the way it was. We wandered around town, bugging bookstore clerks with requests for *The Necronomicon* and other such fannish twittery.

It was nice to have Chauvenet back in town. He had been studying at the University of Virginia, and now was taking some time off to try his hand at sf writing and to build a small sailboat. I had just made my first sale to *Weird Tales*, and I guess he figured that if I could sell a story, anybody could. We spent some time working together on the boat, but it was never finished, and he finally returned to Virginia, while I found a buyer to take over the project.

The Second Boskone got 1942 off to a good start. This time, the Sykoras came and the Futurians didn't. The total attendance was about the same, but represented a much wider geographical area than the first Boskone. At least six different states besides Massachusetts were represented: Speer from Washington, DC, Gilbert, Jenkins, and Eastman from Columbia, SC, Bob Madle and Rusty (Barron) Hevelin from Philadelphia, Sykoras and a Charles Hidley from New York, Trudy Kuslan from Connecticut, and Bob Jones, *Fanfare's* staff artist, from way out west in Columbus, Ohio.

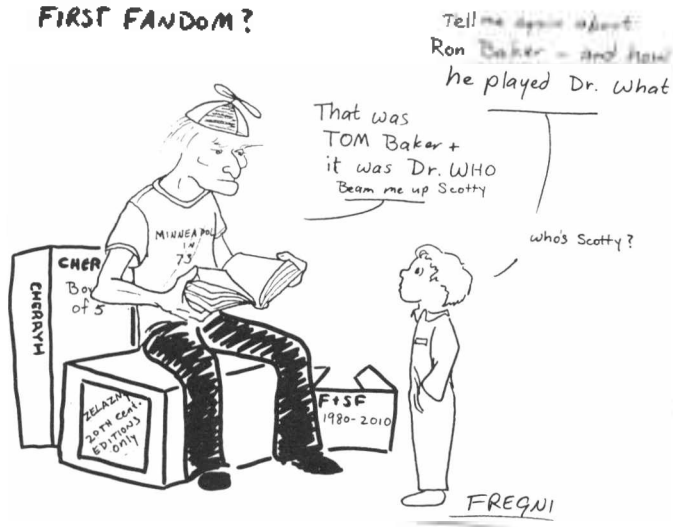
This time we had a rudimentary program. I hired a hall and we had a proper meeting with entertainment and an art auction. "Suddsy" Schwartz, one of our newer members, was determined to have a Virgil Finlay cover that had been donated by Mary Gnaedinger of *FFM* and the bidding was hot and heavy. He finally got it for \$5.25. Later, he confided that he had been prepared to sacrifice his entire life savings of \$9.20 if necessary. I later apologized in print for not having refreshments, since I was afraid we might lose our shirts, but we actually wound up a little ahead. I thought it would be nice for the members of Noreascon 3 to know that Boskonos have always been solvent right from the very start.

The "business" part of the meeting was largely taken up with discussion of certain proposals for the NFFF in a letter from Milty Rothman. It was ghodawful sercon. What to do about the Worldcon was livelier, with Sykora wanting another biggie for the East, but the majority favored giving the Pacificcon committee a little more time to get their act together. As it turned out, the war interfered, and we never had the fourth Worldcon until 1946.

The "entertainment" consisted of a "performance" of Chauvenet's Williamson parody, *Legions of Legions*, dramatic adaptation by yhos. Fortunately, the "cast" had had little time to rehearse, since it consisted of just about anybody I could dragoon at the moment. Everybody had scripts, so the audience became prompters for the unhappy "actors" when they fluffed their lines, which was often. The result was hilarious.

As the gas shortage worsened, many of the widely scattered Strangers took to bicycles. These included Harry Stubbs and Arseni Karpovitch as well as yhos. At the April 19th meeting I did over 80 miles by combining the meeting route with a jaunt out to Framingham to follow the marathon runners in. But Chauvenet remained the top cyclist without fear of any competition. Not only had he been to New York and back (inspiring me to try it later on—I took much longer) but when he returned to Virginia from Cambridge he pedaled—by way of Ohio! Later he was to wear me

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 SIGNET SCIENCE FICTION



out on our wartime trip to Rockland, Maine, when we visited Norm Stanley.

Evans himself visited us in May. Fortunately, there was his new zine *Nova* to talk about and Disney's *Fantasia* to see again, so we didn't have to talk about the NFFF all the time.

Not that the quality of bull sessions at TSC meetings was ever low, but the addition of Thomas S. Gardner, Ph.D., to the club lifted those discussions to a new high. For me, it was the equivalent of a college education. Later, in California, I was to go through the official motions and get the degrees, but after TSC it was anticlimactic. Tom had a great idea for one of my polls that I intended to use, but never got around to. Maybe I should take pity on it RSN, slouching along, waiting to be born all this time. Considerably over term. This would be a poll on fan's favorite sf characters. A quick canvas of those at that June meeting came up with Odd John and The Lieutenant, from Stapledon's novel of the same name and L. Ron Hubbard's *Final Blackout*. I would think they should still rate high even after all these years. Only Brother Francis leaps to mind to compete with them.

But speak of the Devil. The next meeting, with the exception of Boskones, hit the all time high in my memory. LRC and I were crogged when we arrived at the July meeting not only to find Campbell there, but that L. Ron Hubbard was coming as well!

I don't quite know how to sum up that afternoon and evening. I have never seen anything quite like it. It had elements of an intellectual Laurel & Hardy act (which I don't mean as a putdown,

for I think of them as geniuses) but also on a higher level, something of a battle of wits between, say, Gore Vidal and William F. Buckley. Hubbard would toss up a "Probability Zero" skeet and Campbell would promptly shoot it full of holes. Hubbard, with an ingenuity that left everybody but Campbell breathless, would immediately cover up every single hole and maybe stick a little flag on top just for good measure. Campbell would then shoot *that* down, Hubbard would reanimate the concept with even more outrageous props, etc., etc., etc.

Frances Nevada Swisher (Mrs.) was standing in the kitchen doorway, completely mesmerized by the show, which had been going on for about an hour. Suddenly she blinked, shook her head, and came back to reality. She retreated into the kitchen, checked the oven, then came back to the door, grinning evilly. "Pecan buns. Hot." she whispered, and that was *that*. Otherwise, I think the pair would have gone on all night.

Later, we were admiring Hubbard's special diver's watch (he was a Commander in the navy at the time), which was a real marvel for those pre-digital days. It had date, day of the week, barometric pressure, and you name it, all completely waterproof. We got a peek into the future of this charming conman as he told us how he used the watch to seduce waitresses in otherwise dull ports.

He would order a cup of coffee, then when her back was turned, hide the spoon and call her back. She would look a bit bemused, then: "Sorry sir, I'll get you a spoon right away."



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As she turned to go, Hubbard would say "Never mind; I'll just stir it with my watch." She would stare goggle-eyed as he calmly did just that, got a conversation going and the next thing she knew she was in bed with him.

Oddly enough, he was the pessimist about the war in contrast to Campbell's "optimism." Elron thought it was going to last another ten years.

Things started to go downhill from there. Next month, Tom Gardner "had to go" back to his native Tennessee, perhaps to work at Oak Ridge, I never did find out. Harry Stubbs was nabbed by the navy just before Boskone III, February '43, and only three out-of-state fen made it to the con, so B3 was only a shadow of the previous ones.

The non-Strangers were Speer, Unger, and Bill Ryder from NYC. Nobody drove. No gas. Harry was to be the kingpin for the program, with a talk on the hypothesized planet near 61 Cygni, and it was too late to get someone else. Campbell failed to come through with originals, so there wasn't even any auction. But we did have a Finlay cover from somewhere, and a Roy Hunt cover from *LeZombie*, so we decided to have a game of INTERPLANETARY with the Finlay for a prize to the winner.

I had invented this board game and it was well received by the club, but like D&D and other modern games it took a L O N G time to play, so we soon tired of it. When I returned to fandom in the '70s, I was astonished to hear that it had become quite popular at Worldcons in the '60s, with fancy boards and pieces and all-night sessions to play it.

The reason it took so long is that it was a combination of a standard "race" game and Monopoly. One had to get to a planet and bring back a cargo in order to finance a trip to the next distant planet where a still more valuable cargo would be obtained, etc., out to Pluto, which harbored "Immortality Dust," the game winner. The novel aspect was that the planets moved, making it



fandom
in search
of...

difficult to land on one, plus such hazards as the "negosphere" (from EESmith epics—now known as a black hole) and pirates, to say nothing of falling into the sun, getting hit with space junk, etc. Jules Lazar, who later gained some fame in the LASFS, won the game with a series of fantastically lucky rolls, literally million-to-one odds.

Another million-to-one shot was the arrival of Claude Degler, who had gotten the date wrong from a mistake in *Astonishing Stories* publicity, got bogged down hitch-hiking, and thought that he had missed it, but decided to keep going and visit me in Bryantville. He was going by an old Walt Daugherty directory and didn't know that I had gotten married and moved back to Quincy. Degler had walked by the hall earlier, all unknowing that Boskone was just getting started, and passed through Quincy on his way south. There he noticed the address of a fan who had never done anything but write a couple of letters to *Weird Tales*, but this fan's parents remembered that I had once come around trying unsuccessfully to coax their son into joining TSC. The only reason she remembered me is that I married the daughter of her neighbor across the street, which still wouldn't have done Degler much good except that my wife was visiting her mother and knew how to get in touch with me.

With my new family taking up most of my spare time and the sword of the draft hanging over me, *Fanfare* became less and less frequent, only two issues being published in 1942, and no minutes recorded after B3 that I know of. The little energy I had left I put into my fapazine *YHOS*, and the above mentioned bike trip with Russ Chauvenet.

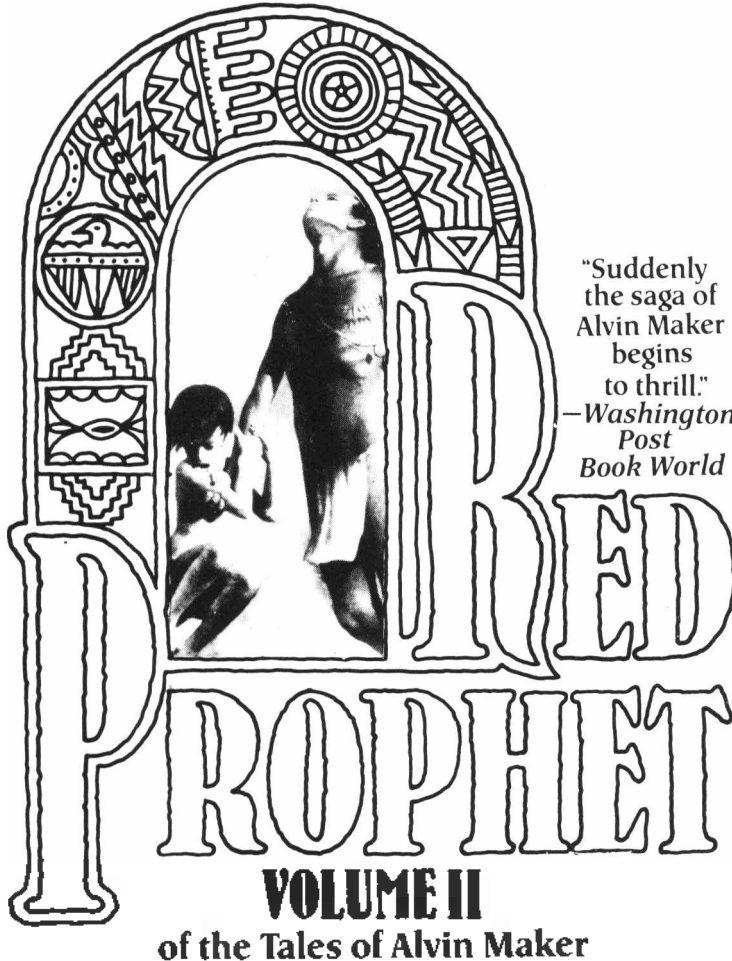
Harry Warner chronicles that there was a fourth Boskone with Milty Rothman and Norm Stanley present, but I remember none of it because the much more traumatic event of my induction into the armed services was to be a week later. I was lucky, however, because I was "volunteered" to be a technician-guinea pig at the newly formed Climatic Research Lab in Lawrence, Mass., where I remained until VE day, getting home nearly every weekend, but not doing much fanac except *YHOS*, and even that petered out in 1945. There was another small con in Salem, put on by a Doris Currier, but I don't remember much about that one, either.

In 1946, I got out, but having no car, I had to hitch-hike to the long-postponed Pacificcon. The excuse I gave my wife was that I wanted to visit my parents, who had moved out in 1942, and look over the country for a possible move ourselves. Again, as far as I can recall, no other Strangers went to the fourth Worldcon or to Philcon in 1947, which I also attended. In 1948, we moved to LA and I gafiated completely, except for parties with Laney, Burbee, and other Insurgents. I'm afraid that the good old Stranger Club went out, "not with a bang, but a whimper" unlike many other fanorgs. Perhaps Harry or Chan Davis will chronicle the final days for you; I can't.

But while it lasted, The Stranger Club was the best. Unlike many of the early organizations, there was remarkably little of the dissension and petty politicking that other groups suffered from. And this was not because the membership was bland or stuffy. On the contrary, I have seldom been associated with a livelier or more interesting bunch of people in the forty years since. It was once a "proud and lonely thing to be a fan," but for me, The Stranger Club took the lonely out and kept the proud.

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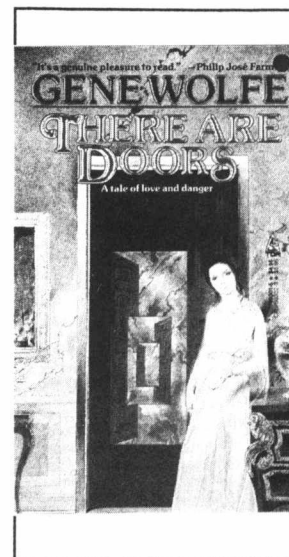


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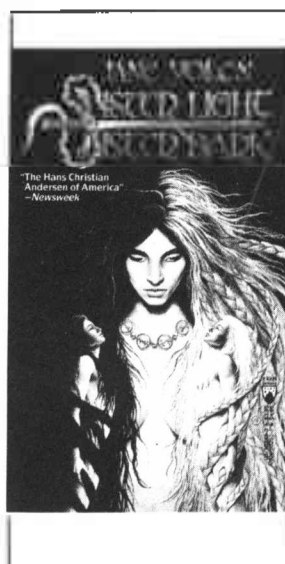


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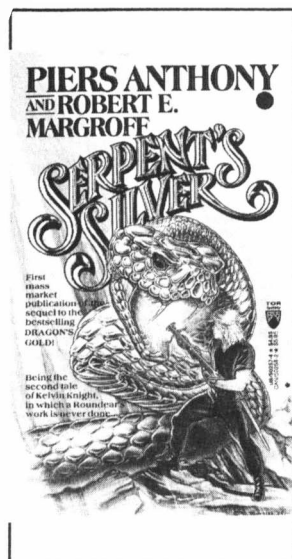
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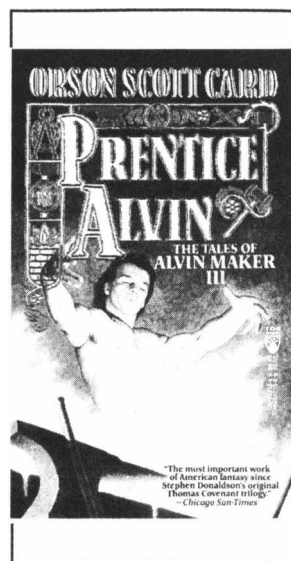
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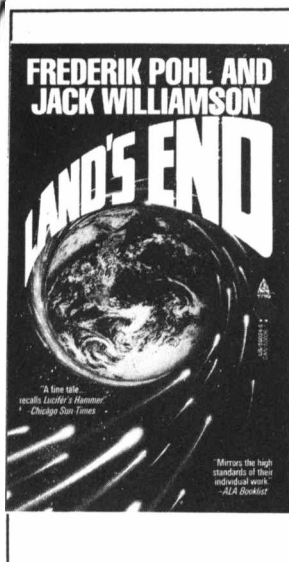


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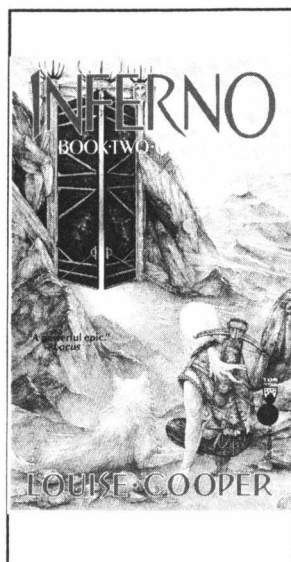
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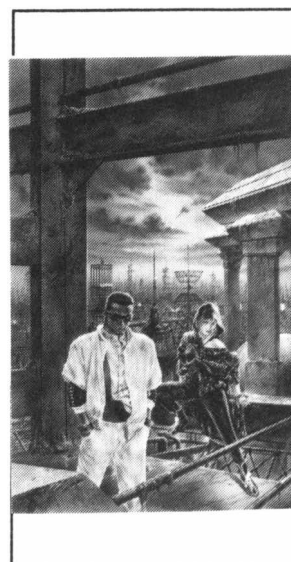
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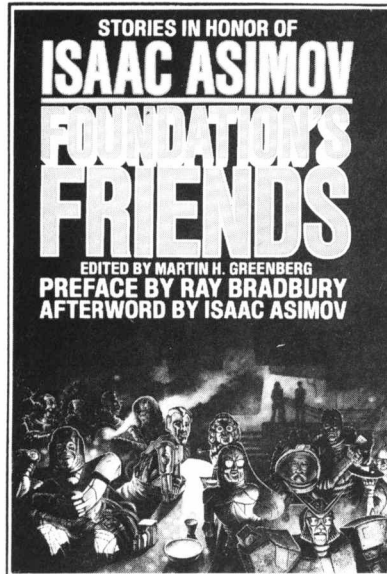


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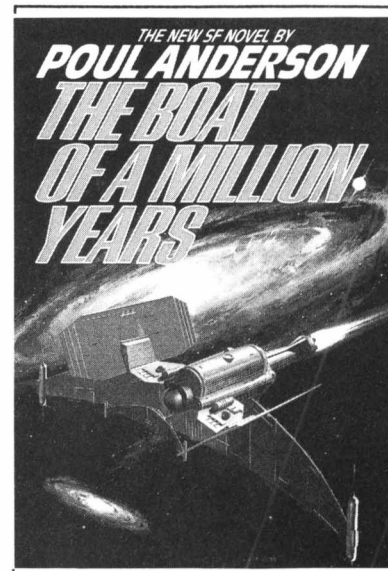
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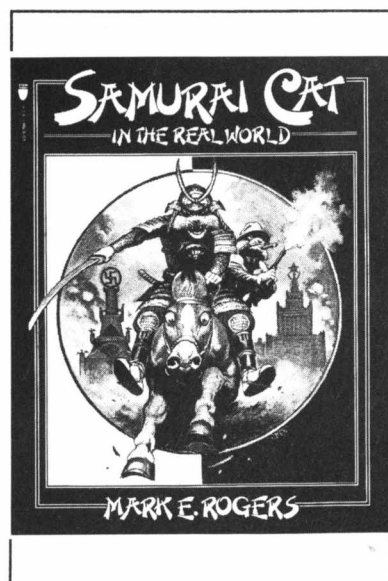
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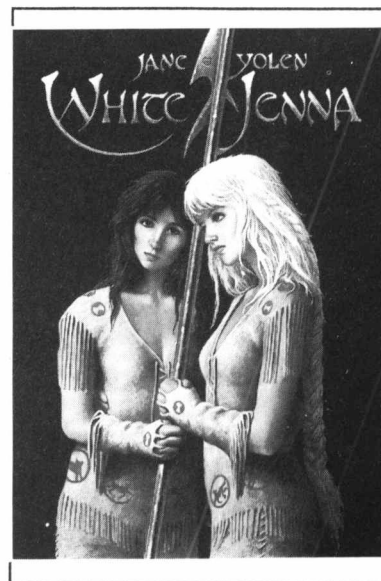
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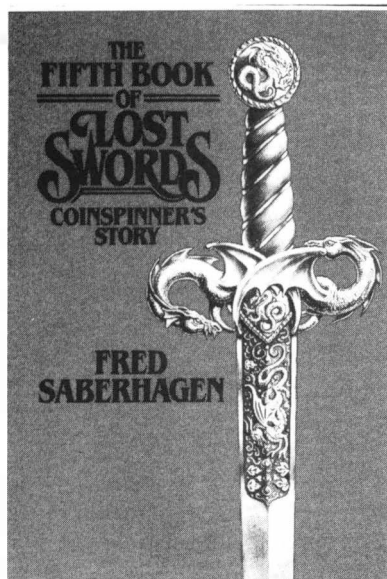
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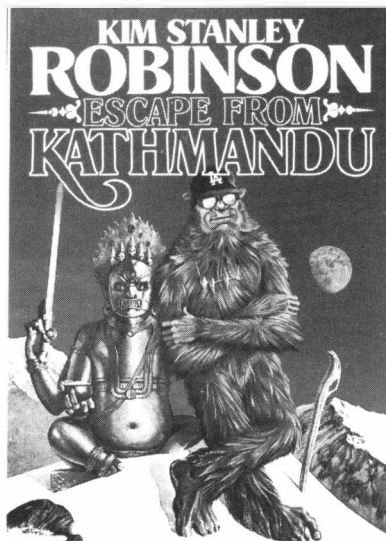
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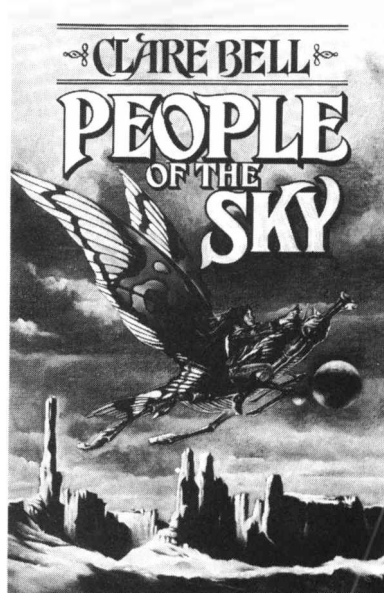
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The World Science Fiction Convention since 1939

YEAR	CITY	NAME	GUESTS OF HONOR	SITE	ATTEN- DANCE*	CHAIRMAN
1939	New York	Nycon I	Frank R. Paul	Caravan Hall	200	Sam Moskowitz
1940	Chicago	Chicon I	Edward E. Smith, Ph.D.	Hotel Chicagoan	128	Mark Reinsberg
1941	Denver	Denvention I	Robert A. Heinlein	Shirley-Savoy Hotel	90	Olon F. Wiggins
1946	Los Angeles	Pacificon I	A.E. van Vogt E. Mayne Hull	Park View Manor	130	Walter J. Daugherty
1947	Philadelphia	Philcon I	John W. Campbell, Jr.	Penn-Sheraton Hotel	200	Milton Rothman
1948	Toronto	Torcon I	Robert Bloch (pro) Bob Tucker (fan)	RAI Purdy Studios	200	Ned McKeown
1949	Cincinnati	Cinvention	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Hotel Metropole	190	Don Ford ¹
1950	Portland	NORWESCON	Anthony Boucher	Multnomah Hotel	400	Donald B. Day
1951	New Orleans	Nolacon I	Fritz Leiber	St. Charles Hotel	190	Harry B. Moore
1952	Chicago	TASFIC ²	Hugo Gernsback	Hotel Morrison	870	Julian C. May
1953	Philadelphia	11th Worldcon ³	Willy Ley	Bellevue-Stratford Hotel	750	Milton Rothman ⁴
1954	San Francisco	SFCon	John W. Campbell, Jr.	Sir Francis Drake Hotel	700	Lester Cole Gary Nelson
1955	Cleveland	Cleveland	Isaac Asimov (pro) Sam Moskowitz (Mystery GoH)	Manger Hotel	380	Nick Falasca Noreen Falasca
1956	New York	NEWYORCON ⁵	Arthur C. Clarke	Biltmore Hotel	850	David A. Kyle
1957	London	Loncon I	John W. Campbell, Jr.	King's Court Hotel	268	Ted Carnell
1958	South Gate ⁶	Solacon	Richard Matheson	Alexandria Hotel	322	Anna S. Moffatt
1959	Detroit	Detention	Poul Anderson (fan) John Berry (fan)	Pick-Fort Shelby Hotel	371	Roger Sims Fred Prophet
1960	Pittsburgh	Pittcon	James Blish	Penn-Sheraton Hotel	568	Dirce Archer
1961	Seattle	Seacon	Robert A. Heinlein	Hyatt House	300	Wally Weber
1962	Chicago	Chicon III	Theodore Sturgeon	Pick-Congress Hotel	550	Earl Kemp
1963	Washington, D.C.	Discon I	Murray Leinster	Statler-Hilton Hotel	600	George Scithers
1964	Oakland	Pacificon II	Leigh Brackett and Edmond Hamilton (pro) Forrest J Ackerman (fan)	Hotel Leamington	523	I. Ben Stark Al haLevy
1965	London	Loncon II	Brian W. Aldiss	Mount Royal Hotel	350	Ella Parker
1966	Cleveland ⁷	Tricon	L. Sprague de Camp	Sheraton-Cleveland Hotel	850	Ben Jason ⁷
1967	New York	Nycon 3	Lester del Rey (pro) Bob Tucker (fan)	Statler-Hilton Hotel	1500	Ted White Dave Van Arnam
1968	Oakland	Baycon	Philip José Farmer (pro) Walter J. Daugherty (fan)	Hotel Claremont	1430	Bill Donaho Alva Rogers J. Ben Stark
1969	St. Louis	St. Louiscon	Jack Gaughan (pro) Eddie Jones (TAFF) ⁸	Chase-Park Plaza	1534	Ray Fisher Joyce Fisher
1970	Heidelberg	Heicon '70 International	Robert Silverberg (US) E.C. Tubb (UK) Herbert W. Franke (Ger.) Elliot K. Shorter (fan)	Heidelberg Stadthalle	620	Manfred Kage
1971	Boston	Noreascon I	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Sheraton-Boston Hotel	1600	Tony Lewis
1972	Los Angeles	L.A.Con I	Frederik Pohl (pro) Robert and Juanita Coulson (fan)	International Hotel	2007	Charles Crayne Bruce Pelz
1973	Toronto	Torcon 2	Robert Bloch (pro) William Rotsler (fan)	Royal York Hotel	2900	John Millard
1974	Washington, D.C.	Discon II	Roger Zelazny (pro) Jay Kay Klein (fan)	Sheraton Park Hotel	3587	Jay Haldeman Ron Bounds
1975	Melbourne	Aussiecon One	Ursula K. Le Guin (pro) Susan Wood and Michael Glicksohn (fan) Donald Tuck (Australian)	Southern Cross Hotel	606	Robin Johnson

1976	Kansas City, Mo.	MidAmeriCon	Robert A. Heinlein (pro) George Barr (fan)	Radisson Muehlebach Hotel and Phillips House	2800	Ken Keller
1977	Miami Beach	SunCon	Jack Williamson (pro) Robert A. Madle (fan)	Hotel Fontainebleau	2050	Don Lundry
1978	Phoenix	IguanaCon II ⁹	Harlan Ellison (pro) Bill Bowers (fan)	Hyatt Regency and Adams Hotels, Phoenix Convention Center and Symphony Hall	4700	Tim Kyger Gary Farber ¹⁰
1979	Brighton	Seacon '79	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Metropole Hotel	3114	Peter Weston
1980	Boston	Noreascon II	Damon Knight and Kate Wilhelm (pro) Bruce Pelz (fan)	Sheraton-Boston Hotel and Hynes Civic Auditorium	5850	Leslie Turek
1981	Denver	Denvention Two	Clifford D. Simak (pro) C.L. Moore (pro) Rusty Hevelin (fan)	Denver Hilton Hotel	3792	Suzanne Carnival Don C. Thompson
1982	Chicago	Chicon IV	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Hyatt Regency Chicago	4275	Ross Pavlac Larry Propp
1983	Baltimore	ConStellation	John Brunner (pro) David A. Kyle (fan)	Baltimore Convention Center	6400	Michael Walsh
1984	Anaheim ¹¹	L.A.con II	Gordon R. Dickson (pro) Dick Eney (fan)	Anaheim Hilton & Towers and Convention Center	8365	Craig Miller Milt Stevens
1985	Melbourne	Aussiecon Two	Gene Wolfe (pro) Ted White (fan)	Southern Cross, Victoria, and Sheraton Hotels	1599	David Grigg ¹²
1986	Atlanta	ConFederation	Ray Bradbury (pro) Terry Carr (fan)	Marriott Marquis and Atlanta Hilton & Towers	5811	Penny Frierson Ron Zukowski
1987	Brighton	Conspiracy '87	Doris Lessing (UK) Alfred Bester (US) Arkady and Boris Strugatsky (USSR) Jim Burns (Artist GoH) Ray Harryhausen (Film GoH) Joyce and Ken Slater (fan) Dave Langford (special fan)	Metropole Hotel and Brighton Conference Centre	5300	Malcolm Edwards
1988	New Orleans	Nolacon II	Donald A. Wollheim (pro) Roger Sims (fan)	Marriott, Sheraton, and International Hotels	5300	John H. Guidry
1989	Boston	Noreascon III	Andre Norton (pro) Ian and Betty Ballantine (pro) The Stranger Club (fan)	Sheraton-Boston Hotel and Hynes Convention Center	????	Mark Olson
1990	The Hague	ConFiction	Harry Harrison, Wolfgang Jeschke, Joe Haldeman (pro) Andrew Porter (fan)	Netherlands Congress Center	????	Kees van Toorn
1991	Chicago	Chicon V	Hal Clement, Martin H. Greenberg, Richard Powers (pro) Jon & Joni Stopa (fan)	Hyatt Regency Chicago	????	Kathleen Meyer

* This is the number of people attending the convention, not the total membership.

¹(1949) Officially only Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

²(1952) For "Tenth Anniversary Science Fiction Convention"; popularly known as Chicon II.

³(1953) Popularly known as Philcon II.

⁴(1953) Replaced James A. Williams as Chairman upon Williams' death.

⁵(1956) Popularly known as Nycon II.

⁶(1958) Physically in Los Angeles, but (by mayoral proclamation) technically in South Gate.

⁷(1966) Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon"), with Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen.

⁸(1969) Replaced Ted White, who withdrew as Fan Guest of Honor to dramatize the TAFF winner.

⁹(1978) This Worldcon was the first IguanaCon, but was labeled IguanaCon II because of a previous hoax convention.

¹⁰(1978) Relatedly recognized as vice-chair.

¹¹(1984) Like South Gate, part of the greater Los Angeles area.

¹²(1985) Replaced John Foyster, who resigned for family reasons.

In Memoriam

Charles Addams, humorist
Dan Alderson, fan
Tom Allen, editor
John Ball, author
Mel Blanc, the voice of our childhood
Rosalie Leveille Bretnor, spouse
John Carradine, actor
John D. "Doc" Clark, fan
Aeron Clement, author
Michael Lewis Cook, bibliographer
Michael Fessier, author
Bertha Erickson Gallun, spouse
Geoffrey Household, author
Leonard N. Isaacs, teacher and critic
Henry E. "Hank" Jankus, Jr., artist
Neil R. Jones, author
Charles Keeping, artist
Donald E. Keyhoe, author
Hans Helmut Kirst, author
Dexter Masters, author
Eva McKenna, fan
John Myers Myers, author
Ursula Nordstrom, editor
Sondra T. Ordovery, publisher
Frank S. Pepper, comic strip writer
Elmer Perdue, fan
Dave Prosser, fan
Ross Rocklynne, author
Norman Saunders, artist
Roy Squires, collector
John W. Wall, author
Guy Williams, actor

The Worldcon From the Beginning

[The following is a look at the Worldcons from their inception by those who attended the "World's Fair Science Fiction Convention" in 1939. Each year is reviewed by a single fan, except for 1939, on which a number of the attendees reminisced.

Two members have also supplied material on the first science fiction convention in 1936.

In a half-dozen cases, no member of the '39 con volunteered to review the convention that year. In these cases other fans filled in. These authors are designated by a "*".

Thanks go to the members of the first Worldcon who contributed articles: Forrest J Ackerman, John V. Baltadonis, Lloyd Arthur Eshbach, Harry Harrison, Charles Hornig, Robert A. Madle, Sam Moskowitz, Frederik Pohl, Milton A. Rothman, Julius Schwartz, and especially Dave Kyle, who filled in a number of last-minute holes.

Thanks also to the other contributors: Hal Clement, Gary Farber, Tony Lewis, and Roger Sims.

A final thanks to Bruce Pelz, who supplied copies of all the Worldcon Program Books.—ed.]

1939—Nycon I, New York City

by Forrest J Ackerman

It is possibly a forgotten fact that I started the nicknaming of Worldcons by referring to the first one as the Nycon.

As a prelude to the Convention, I got off the train at New York's Central Station and was greeted by a handful of fans, the only two I definitely remember after a span of 50 years being Donald A. Wollheim and...a paunchy 15-year-old surly youth dribbling cigarette ashes down his shirt front who cocked his head, looked up at me and sneered, "So you're the Forrest Ackerman who's been writing those *ridiculous* letters to the science fiction magazines!"—and Cyril Kornbluth welcomed me with a punch in the stomach!

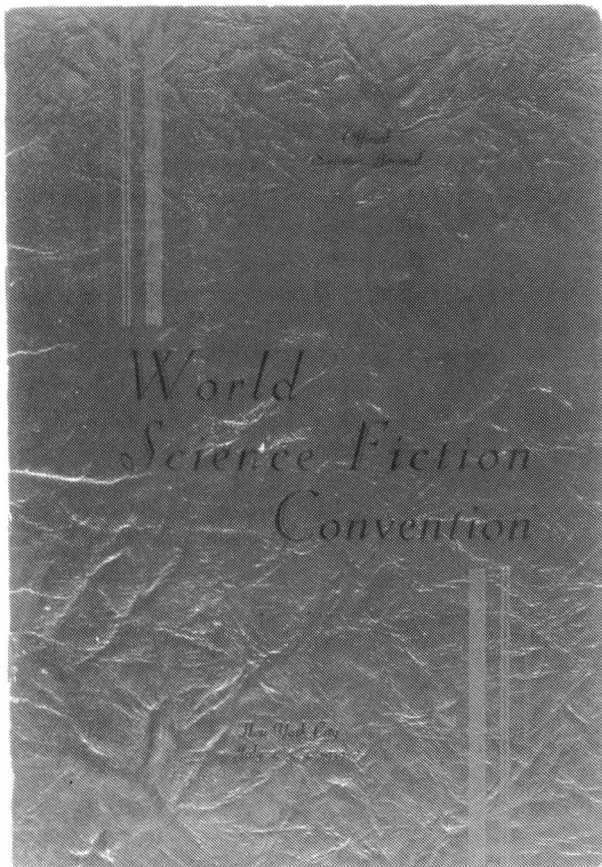
In my hotel room I did my Superman-in-the-telephone-booth act and changed into my costume with the Paulian pants and Things-to-Come emerald green cape, then headed for the Con site. Outside the hall I met my opposite number of the time, Jack Darrow, and we shook hands. Today such a historic meeting

1936—The First Convention

by Milton A. Rothman

It all began on October 22, 1936, when a group of sf fans from New York called The International Scientific Association took the train down to visit the Philadelphia Science Fiction Society. The New York group consisted of Donald A. Wollheim, Frederik Pohl, John B. Michel, William S. Sykora, David A. Kyle, and Herbert E. Goudket. The Philadelphia group included Oswald Train, Robert Madle, John V. Baltadonis, and myself, Milton Rothman. The Philadelphians met the New Yorkers at Penn Station, across from City Hall. A walking tour of downtown ended up at Independence Hall, where a group photograph was taken, in front of the South entrance. (This photograph has been immortalized in Fred Pohl's memoir *The Way the Future Was*.) The group finally made its way to my parents' house at 2113 North Franklin St., in North Philadelphia. There, in my living room, we convened the very first sf convention we had ever heard of. Fred Pohl was kind enough to nominate me to be chairman, and he, in turn, was named secretary. Unfortunately he lost the minutes to the meeting, so what was said at that meeting has forever been lost to the world. Actually, I don't think we said very much, except to promise another proper convention the following year.

So that is how I got to be the first sf convention chairman. As Arthur Koestler said, in another connection, we were just sleepwalking, just doing things without quite knowing what we were doing. It was only a friendly get-together between sf fans all excited over this new thing that was happening—writing, publishing, thinking about the future. And we had no idea what we were starting.



1939—Nycon I, New York City

would have been covered by 50 photos; then, exactly one was taken. In retrospect I wonder why on Earth I wasn't photographed with Guest of Honor Frank R. Paul in the costume honoring him; why I wasn't photographed with the legendary Ray Cummings; why— But at least I got all their autographs in the pamphlet I had mimeographed for the occasion.

I was Shy Guy #1 at 22 and to my consternation found myself being called up to the platform to address the attendees. Terror pounded my temples with an instant migraine (where was Ack-cedrin when I needed it?—not created yet) but John W. Campbell's wife Doña came to my rescue with two aspirins.

I won't go into the "Exclusion Act" which generated a war of words for a couple years afterwards but will recall a little known aftermath. As I remember it, Dave Kyle, Don Wollheim, "Doc" Lowndes, John Michel, Isaac Asimov and several other fans were present the day after the con at a critique session held in some small room. I personally was very impressed with the very fair way in which the Nycon was analyzed. "If the reason for the convention," said the speaker, "was for fans to meet the pros, to exchange autographs, to see movies, etc., then we would have to say that the convention was a success. If this first meeting of readers and authors should have produced some discussions, some resolutions, then we would have to say that it was not." The Futurians, as they were called (or, later, Michelists) were politically oriented fans who felt that science fiction had a mission, was more than just fun and games, should have gone on record on this historic occasion as being opposed to war or in favor of interplanetary exploration or *something* of a substantial nature.

It was a thrill for me to press the flesh of L. Sprague de Camp,

Jack Williamson, Ross Rocklynne, Ray Cummings, Edmond Hamilton, Julius Schwartz, Leo Margulies (who told *Time* magazine "I didn't believe these guys were so damn sincere"), Manly Wade Wellman, Charles D. Hornig and other celebrities of the time. Females in attendance were as scarce as pterodactyls' teeth and I was impressed by one of Frank R. Paul's three daughters, Joan, and by Cummings' 12-year-old daughter who had had a poem published in *Liberty* magazine.

I was thrilled to see *Metropolis* again for perhaps the third or fourth time (I've now seen it 78 times) and *The Lost World* for probably the second.

I left determined never to miss another Worldcon and if I'm present in Boston it will be my 46-and-a-halfth: I was halfway to New Orleans (#9: 1951) when my Dad died and I returned home.

1939—Nycon

by Julius Schwartz

I'll leave it to other Nycon I survivors to recall the convention proceedings *inside* Caravan Hall. I'm going to time-travel back to 112-10 West 57th Street, where I was standing *outside*, anxiously awaiting the arrival of the pro/fan celebrities.

Ah—here comes the "Little Giant," Leo Margulies, Editorial Director of Standard Magazines' *Thrilling Wonder* and *Startling Stories!* Accompanying him, a beaming fan who had bused in all the way from California. Little did this teenage Ray Bradbury dream that two years later Margulies would buy his second accepted story, "Gabriel's Horn!"

Trailing behind this duo is a couple of pros, Mort Weisinger and Manly Wade Wellman, along with Chicago fan Erle Korshak.



SUNDAY, JULY SECOND

Morning Session: 9:00 A.M. to 12:00 Noon

1. Informal gathering at Convention Hall.
2. Luncheon Recess.

Afternoon Session: 1:00 to 4:00 P.M.

1. Registration in foyer.
2. Official Opening of the Convention.
3. Minutes of the First National Science Fiction Convention.
4. Address of Welcome, by Sam Moskowitz.
5. "Science Fiction and New Fandom," by William S. Sycora.
6. "Science Fiction—the Spirit of Youth," by Frank R. Paul.
7. Motion Picture—"Metropolis," a scientific fantasy of the future.
8. Recess for Refreshments (30 minutes).
9. "The Changing Science Fiction," by John W. Campbell, Jr.
10. "Men of Science Fiction," by Mort Weisinger.
11. "Science Fiction Personalities"—general introductions and discussions.
12. Supper Recess.

Evening Session: 8:30 to 11:00 P.M.

1. The Science Fiction Auction—Science Fiction rarities contributed by famous fans, authors and editors, to be sold at public auction.
2. Adjournment to Monday, July Third.

Program Heading and authors' cuts, courtesy of *Thrilling Wonder Stories*.

MONDAY, JULY THIRD

Afternoon Session: 2:00 to 7:00 P.M.

1. Call to order.
2. Reading of Minutes of previous day.
3. "The Fan World of the Future," by Sam Moskowitz.
4. "Science and Science Fiction," by William S. Sycora.
5. "Seeing the Universe," lecture and motion picture, by Ruray Sibley.
6. Recess for Refreshments.
7. Science Discussions.
8. Dinner Recess.

Evening Session: 8:30 P.M. to Midnight

1. The Science Fiction Dinner, in honor of Frank R. Paul, the best known and best liked science fiction artist.
2. Adjournment to Tuesday, July Fourth, Independence Day.

TUESDAY, JULY FOURTH

Afternoon Session: 3:00 to 7:00 P.M.

1. The Science Fiction Softball Game, "Science Fiction Professionals" vs. "Science Fiction Fans" for the Science Fiction Softball Championship.
2. Supper Recess, and adjournment to the World's Fair Grounds.

Evening Session: 8:30 to 10:00 P.M.

1. Independence Day Fireworks at New York World's Fair.
2. Final Adjournment and — Farewell.

Jauntily striding along now is the dapper L. Sprague de Camp, who is startled as a young fan leaps out of nowhere to ask for his autograph. Sprague obliges by signing a scrap of paper propped up against a plate-glass window.

A moment later the autograph hound corrals Jack Williamson of New Mexico—much to the amusement of another Jack—Darrow, the prolific letter column writer from Chicago.

Passers-by gape as a space-suited 4SJ (aka Forrest J Ackerman) comes along, accompanied by a bemused Robert “Doc” Lowndes.

Darrow and Ackerman! This is too precious a moment for me to miss—and I introduce to each other the two top S-F letter writers of the day!

Next to show up: a trio of popular scientific (sorry folks—this is 1939) writers: Edmond Hamilton, Ross Rocklynne, and Otto Binder; then a trio of Philly fans: Oswald Train, Robert A. Madle, and John V. Baltadonis.

Now a couple of couples: Lloyd Arthur Eshbach and Charles D. Hornig; John W. Campbell and Robert D. Swisher.

And so it goes as the First World’s Science Fiction Convention gets off to a celebrated start!

At convention’s end, nine of us—pros and fans alike—gathered at Mort Weisinger’s home for refreshments and convention chatter—the first “Dead Dog Party!”

1939—Nycon

New York City World’s Fair Science Fiction Convention by Lloyd Arthur Eshbach

It seems incredible. A half century has passed since a group of about two hundred science fiction fans and pros met in New York City at the first “World” SF Convention. The term “world” was largely wishful thinking, though I believe some Canadian fans were present.

Oddly, even the passing of time has not obliterated some of the trivial details. I remember the stairways, four flights to climb to get to the convention hall. I recall someone giving me a yellow pamphlet with a melodramatic warning about dictatorship among some of the convention leaders. At the time it seemed rather silly to me; and the years haven’t changed my opinion.

The speeches, like almost all speeches at conventions whatever their nature, were quite forgettable. And the time-honored custom of arranging for a sequence of panel discussions had not yet been thought of. But despite a somewhat shaky beginning, the result of the Manhattan area fan conflicts, the First World SF Convention became a greater success than even its sponsors expected.

The people who attended made it so. But then, this too has never changed—for me, at any rate. The fans, writers, editors, and agents (the latter in later years) make the travel, the time, and the money spent worthwhile. Fans I have met over the years or with whom I have corresponded. Writers I have enjoyed reading, and meet in person for the first time, or meet again and again over the years. Editors who have bought my work (or who haven’t). Agents who form an indispensable link in the chain.

At Nycon I a few personalities stand out in my memory. There was Ray Cummings, who looked like a science fiction writer is supposed to look. Handsome, dignified, with a mass of snow-white hair and a white stock about his neck; whose “Girl in the Golden Atom” I had read in 1919. Almost forgotten today, he was

Before Nycon I—How It All Started

by Robert A. Madle

The first World Science Fiction Convention was held in New York City in July, 1939. It was followed by Chicago in 1940 and Denver in 1941. The trials and tribulations leading to Nycon I are chronicled in a fascinating manner in *The Immortal Storm* by Sam Moskowitz, the amazingly detailed history of early s-f fandom. This article discusses the first s-f convention ever held and how the idea of a World S-F Convention germinated in October 1936.

As we all know, Hugo Gernsback started *Amazing Stories* in 1926. In 1929, because of a still-mysterious bankruptcy, he lost *Amazing* and, one month later, he started *Science Wonder Stories*, immediately followed by *Air Wonder Stories*, *Science Wonder Quarterly*, and *Scientific Detective*. Always, from the beginning, he injected reader interest in his magazines through readers’ departments, cover contests, promotional activities like Science Fiction Week, and a campaign for s-f movies. Then in the April, 1934 *Wonder Stories* (the combination of *Science Wonder* and *Air Wonder*), Gernsback made an announcement that, for importance to, and impact on, s-f fandom has never been equaled. This was the formation of The Science Fiction League, an organization formed with the purpose of drawing together into one large organization all those whose hobby and interest was s-f. This organization did more toward the formation of a unified Fandom than any other single fact, before or since.

Milton A. Rothman, Philadelphia’s active fan and demon letter-writer of the time, gathered together enough names to apply for a charter as Chapter No. 11 and several meetings were held in early 1935. (Present were Rothman, Raymond Peel Mariella, Paul Hunter, and Charles Bert.) But the club almost immediately faded into inactivity only to be invigorated in October, 1935 when the first “reorganization meeting” was held. (Present were Rothman, Mariella, Oswald Train, John V. Baltadonis, Robert A. Madle, and several others who never showed up again.) Jack Agnew and Harvey Greenblatt joined at the next meeting and the PSFL was, at last, well underway.

Two months later, club members were amazed when Rothman received a letter from Charles D. Hornig, Managing Editor of *Wonder Stories*, that he and Julius Schwartz, editor of *Fantasy Magazine*, the fan magazine of its day, and, perhaps, the greatest of them all, were going to visit the PSFL! Talk about the Gods descending from Valhalla! And, in a never-to-be-forgotten meeting, descend they did! Hornig told the group of the great plans he had for *Wonder* and the SFL. The February, 1936 issue was on the stands at that time. Unfortunately, the April, 1936 issue would be Gernsback’s last—but the SFL carried on under the new publisher and the new title, *Thrilling Wonder Stories*.

Over in New York City and environs, Gernsback’s announcement of the SFL had caused a bee-hive of excitement. Several chapters were formed, the largest of which was the Brooklyn SFL, headed up by Member #1, George Gordon Clark. Some of the members were Fredrik Pohl,

Donald A. Wollheim, John B. Michel, and William S. Sykora.

To make matters short and without going into too much detail, William Sykora's club was The International Scientific Association, which had been formed with the express idea of making scientists out of s-f readers. As such, it was intended to be a scientific experimenters' club. But with the entry of Wollheim, Michel, Pohl, and others, it became an s-f fan club, pure and simple. And it was this group who, in October, 1936, decided to visit the members of the Philadelphia Science Fiction Society. (The PSFL had just changed its name to the PSFS, but was still a Chapter of the SFL.)

As with the visit of Hornig and Schwartz ten months previously, this was a red-letter day for Philly fans. It was a beautiful Sunday morning in October, 1936 (the 22nd, to be exact), that a group of PSFS members (Milton A. Rothman, Oswald Train, John V. Baltadonis, and Robert A. Madle) convened at the Pennsylvania Railroad Station to meet the group of ISA members (Donald A. Wollheim, John B. Michel, William S. Sykora, Frederik Pohl, David A. Kyle, and Herbert Goudket). There were ten present, although Frederik Pohl in *The Way the Future Was* states there were nine. He forgot Herbert Goudket, a fan friend of Will Sykora's, and the earliest pusher for amateur s-f movies. Goudket stayed active for only about two more years, while all of the others retained their activity for many years, some to this very day.

This was a historical meeting, so far as fandom goes. Fandom in 1936 was extremely small, with only about 100 active fans comprising it. Here, together at one time were 10 of them and they included most of the leaders of Eastern Fandom. Donald A. Wollheim was the leading fan of his day. He was involved in just about everything: club membership, letter-writing to professional magazines, intensive correspondence, fan magazine publisher and writer, feuder extraordinary, and had even sold a story to a professional magazine, much to Gernsback's sorrow. John B. Michel had won a plot contest in *Wonder Quarterly* in 1932, had had letters published in the magazines, was a fan-magazine publisher, and the political presence of the group. William S. Sykora had been an s-f reader since *Science Wonder Stories* and was firmly convinced that Gernsback was correct in his theory that s-f readers would become scientists. He was President of the ISA; Wollheim and Michel were his Lieutenants. But, even at this point, he was afraid that s-f fans would take over the ISA, destroying his dream of a science-oriented club. (This *did* happen.) Frederik Pohl was a fairly new fan who had sold a poem to *Amazing Stories* and had just been made editor of *The International Observer*, the publication of the ISA. David A. Kyle had had letters in the magazines, had just recently moved to New York City from Molicello, N.Y., and had joined up with the ISA group. Kyle had obtained instant fame when he had a story accepted by *Wonder Stories* which was scheduled to appear in the June, 1936 issue. As mentioned before, the April issue was the last under Gernsback. Dave still talks about having the tear sheets of the story and the illustration

a legend in 1939... John W. Campbell, Jr., L. Sprague de Camp, Edmond Hamilton, Jack Williamson, Manly Wade Wellman, and others whose names escape me at the moment, men who later became my friends. I was greatly impressed by meeting them, talking with them.

Isaac Asimov was there, just having made his first science fiction sale. I recall ribbing him about his letters in the magazines' letter columns signed "isaac Asenion," the editors' handling of his (then) unfamiliar name. And there was Ray Bradbury, a bushy-haired, enthusiastic young fan from California, successfully touting the artwork of Hannes Bok, but failing to sell any of his own fiction. No one could foresee that these two—Asimov and Bradbury—would outshine all the rest as writers of world renown.

In retrospect I find the total situation amusing. By the time of the convention I had sold twenty-eight of my stories, most of them science fiction and fantasy, a fair number of them novelettes or novellas by today's measurements, at least four of these featured on the covers. (I know; I just checked.) Yet I was counted among the fans. And that's how I felt—a science fiction fan who happened to sell some of his own fiction, thrilled to meet the pros.

One incident stands out in my memory—the introduction of Leo Margulies, then Editorial Director of Standard Magazines, and a comment of his quoted in TIME magazine. In responding from the floor among other things he said in effect, "I didn't think you could be so damned sincere."

No doubt about it, Leo; and we still are, as this convention confirms.

1939—Nycon

by Harry Harrison

If not the best—it certainly was the first. The depression was still on but fandom was flourishing. Just the year before Sam Moskowitz, Jimmy Taurasi, myself, and about nine other juveniles had founded the Queens Science Fiction League. The Worldcon was a must—even if there was no money. I took my cousin and we sneaked into the subway to save 5 cents. We must have really been broke because we even sneaked into Caravan Hall to save admission. Which was something like ten cents. I don't remember the pros or the program—just the fanac. Joy of joys, an entire table filled with throwaways and sample fanzines. I loaded up and somewhere buried in my files they must still exist. I hope.

1939—Nycon

by Milton A. Rothman

At the time of the 1939 Nycon I was 19 years old. Only three years previously six sf fans had come down from New York to visit with four fans in Philadelphia. We met in my house and decided to call it the very first sf convention. By 1939 the conventions had become sufficiently grandiose to be called Worldcons. I was still sufficiently green to be all agog at the thought of meeting all those famous authors. Talking to John W. Campbell in the flesh was a big thrill. And—wow—Forry Ackerman and Morojo came all the way from California!

Undoubtedly the convention must have featured numerous speakers and panels, none of which I remember. For me, the main event of the day was the Exclusion Act, the banning of the Futurian Society from convention attendance by the Nycon

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by Schneeman. The story later appeared in Wollheim's *Stirring Science Stories* for February, 1941. (It was titled "The Golden Nemesis" and was illustrated by Kyle, based on the illustration by Schneeman.) Herbert Goudket was an oldtime s-f reader who, as mentioned before, was an amateur movie enthusiast and had great ideas of fans producing their own movies. The ISA *did* later take movies of fans and fan meetings.

Of the Philadelphia group, Milton A. Rothman had been a demon letterwriter to the magazines. (His earliest letters had appeared under the name Milton S. Rothman. He later adopted "A" as his middle initial for "Arcot," one of John W. Campbell's heroes.) He was President of the PSFS, wrote for fan magazines, and even had a dozen rejection slips from the professional mags. Oswald Train was an old-time fan who had recently moved to Philadelphia. He had written an entire test for the SFL (to become a First Class Member you took a lengthy test) and had had several stories published in his hometown newspaper. He also had the best collection of any of the Philly group, although all were collectors. John V. Baltadonis and Robert A. Madle had been friends since the first grade and became s-f fans together by discovering *Wonder Stories*. Baltadonis was the artist and Madle was the editor and together they had already published several fan magazines. Their first, in 1935, was carbon-copied and the latest was the *Fantasy Fiction Telegram*, a hektographed magazine. Also on the staff were Rothman, Train, and other PSFS members. Both Baltadonis and Madle were super-active at this time and corresponded with scores of fans. They were also contributors to many other fan mags of the day.

This, then, was the group that met on that momentous morning in October, 1936. The group spent several hours seeing the sights of Philadelphia. Discussions ran rampant, for when before had anything like this occurred? Principal topics of discussion were the ISA, the new *Thrilling Wonder Stories* and its effect on the SFL, fan magazines (the fanmag era was just beginning), Hugo Gernsback, Charles D. Hornig, F. Orlin Tremaine (*Astounding's* editor), H. P. Lovecraft (who had recently been visited by Wollheim), and so on.

The small group then went to Milt Rothman's home, where an official meeting was held. Donald A. Wollheim made a motion that the meeting be designated as The First Science Fiction Convention, and so it was. It was further decided that this would be just the beginning. The World's Fair was going to be held in NYC in 1939 and it was agreed that a "World" Convention would be held in conjunction with it. Of course, the World's Fair wouldn't know anything about it. Then, at the instigation of Wollheim, the group went one step farther. In order to start the World Convention machinery moving, a small conference would be scheduled for NYC in February, 1937. Late in the afternoon, the NYC group wended its way back to the train station, and the Philly group sat around and talked of the wonders of the day, never realizing what they had wrought and how important in the history of science fiction this day would become.

management. The Futurian Society was a science fiction group based in Brooklyn of admittedly leftist political persuasion. The Futurians were excluded from the Nycon not only because of their political position, but because of personality differences between them and the Nycon officers, and because the latter wanted to avoid being disturbed by political speeches. Interestingly, of the six who came to Philadelphia in 1936, three of them (Donald Wollheim, Frederik Pohl, and John Michel) were leaders of the Futurians. I had become friendly with the Futurians during the past three years but was not officially a member, and so could attend the convention. My self-appointed task, therefore, was to act as go-between—shuttling back and forth between Nycon and the Futurians, who were holding their own convention in a cafeteria down the street.

The outrage that I felt about the affair has never ceased. After all, it was the summer of 1939. Events taking place in Europe seemed to be more important than the fantasies of science fiction and I could not understand a convention that ignored them. As it turned out, the last laugh was had by the Excluded, for among their number were a few who became our most esteemed professionals. At any rate, within a few months we had other things to think about. My first story was published in the August, 1939, *Astounding Science Fiction*, and in September the Germans invaded Poland. It was a momentous year.

1939—Nycon

Reminiscences by John Baltadonis

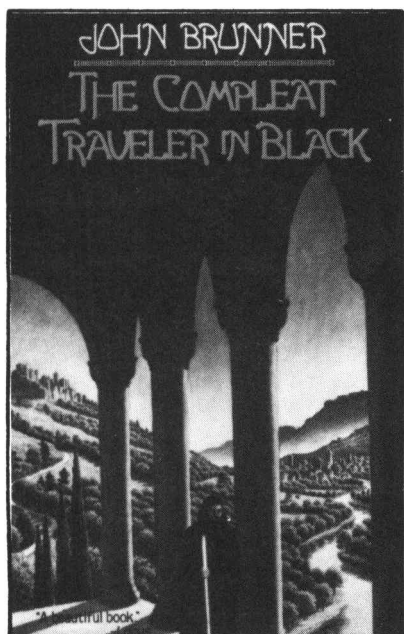
There are times when I find myself standing at a desk wondering why it was I went there... a stamp... a letter to answer... a photo to identify... sometimes it helps to backtrack. I'm sure there are some of you who have similar experiences. So, when I was asked to share my memories of the first World Science Fiction Convention, I shuddered at the prospect of wracking (and maybe ruining) what was left of my brain cells in a mighty effort that was certain to produce a feeble product.

I don't remember how I got to the convention. I think it was by train (\$4.11 for a round trip from Philadelphia!), and I'm not sure if I stayed with Richard Wilson (which I had done a couple of other times) or with relatives in Brooklyn. But I do remember that the wonderful New York subway system (for 5¢ you could go anywhere in all the boroughs) was not only important for getting around but also provided the ambiance for many happy hours of science fiction conversations and fan gossip.

The things I remember most about the convention itself were the troubles with the Futurians (who questioned the legitimacy of the Convention), the chairmanship of the convention by my good friend Sam Moskowitz, the presence of so many professionals in the science fiction field (writers, artists and editors), meeting fellow science fiction fans (some for the first time) and the number one science fiction fan, Forrest J Ackerman, and meeting one of my SF idols, Frank R. Paul.

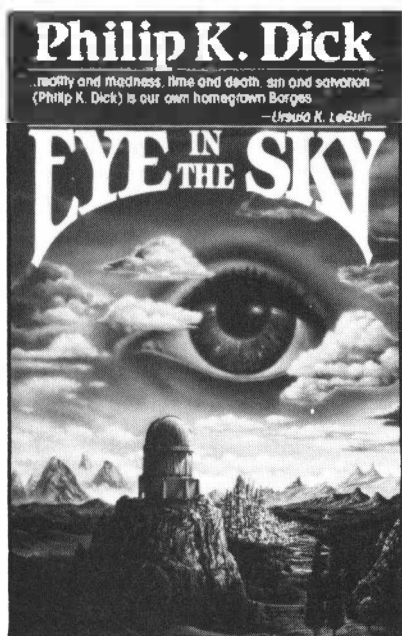
Bob Madle, Jack Agnew, and I ate with Frank Paul, and during the table conversation we impressed Mr. Paul with how much we admired his artwork. In response to our request for one of his original covers for *Wonder Stories*, Mr. Paul magnanimously wrote a letter to Hugo Gernsback directing Mr. Gernsback to give each of us one of the covers he had done. We made a point to visit the editorial offices of *Wonder Stories*. When we did, Gernsback

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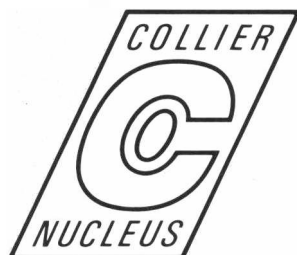
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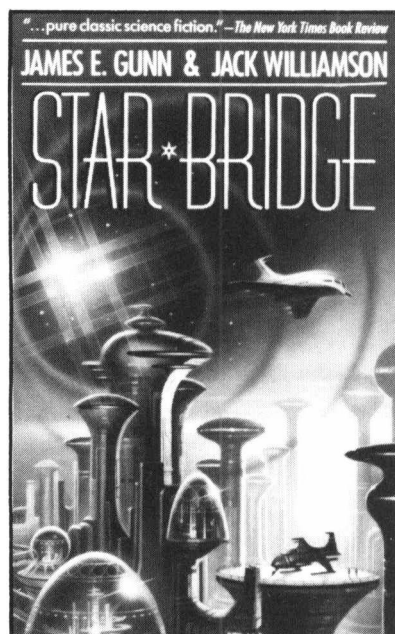


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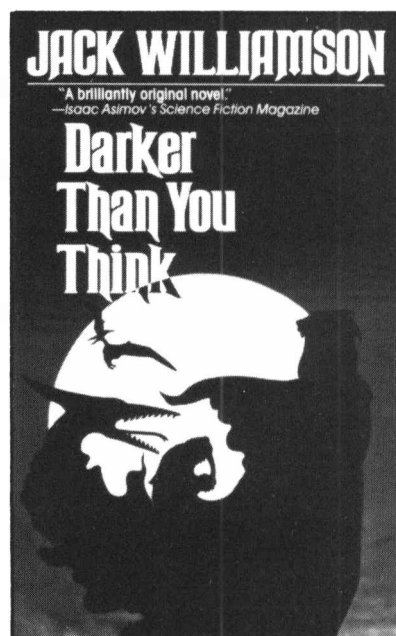
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read the letter and said that he did have many of Paul's original covers; however, they were the property of the magazine's publisher and he, as editor, did not feel free to give them away. He excused himself for a few minutes. On his return he said that the management said we could have any of the covers we wanted, at the nominal price of five dollars each. Although the price was very reasonable, it was beyond our means.

As a convention, it was everything an SF fan could wish for. If I'd known that it was going to be so historic, I'd have taken notes!

1939—Nycon

A Reminiscence by Dave Kyle

Others are writing certain recollections of that July 1939 weekend—for me there's one overshadowing event. The Act! The infamous Act! Who remembers it first hand? Fishing through my memories of Nycon (the original) seems for me like an adventure in another dimension of time and space. The year 1939 is a long time ago. Did it really happen and was I there? Me? Present with 200 others at the creation of the universe of sf fandom Worldcons? Gosh, wow, it's a fact, from a half century ago!

The highlights are obvious: the inimitable Frank R. Paul, our first guest of honor, and all those other professional heroes of mine, the youthful attendees gathering from near and far, the artifacts of artwork and manuscripts, the fannish organizers—and, who can ever forget?, the Great Exclusion Act. This was the year that the teen-ager Ray Bradbury borrowed the bus fare from fellow Californian Forry Ackerman and came east with a mess of unpublished manuscripts. And as for Forry, he wore a fancy

costume similar to that of H.G. Wells' future world leader Cabal (no, he didn't wear it cross country). That first day marked the successful non-regional beginning of cons for sf fans and pros. It started the traditional "art & artifacts" auction to finance such affairs—and what remarkable items were available for such little money—such a pity most of us were so poor! And there was a banquet, now long gone because of size. That banquet cost a dollar, but less than three dozen fans and pros could afford it. The second day had less than half of the first day's attendance. Why? Well, the second day stressed science and science hobbyists, but most important, the Futurians were having their own "free convention" "for all of fandom." My greatest regret to this day is that the marvelous speech of Frank R. Paul was not heard by every true fan. The title was "Science Fiction, the Spirit of Youth." He convinced me that he was one of us, a genuine enthusiast, a true believer. And his reference to this "meeting" of "rebellious, adventurous young minds" eager to discuss freely subjects unlimited made me think of This Day of The Act. Had he, too, at that moment been thinking of The Act?

It's The Act which I remember most vividly, probably because I was so responsible. Looking back, it seems utterly bizarre. Behind The Act was the stormy, passionate spirit of early fandom, a reflection of our times of Depression, Controversy, a world at war, and that new thing called "science fiction." We "fans" bickered and bungled. No wonder there came that overly serious—and juvenile—fiasco of The Act. Remember. Two NY metropolitan groups were in conflict, with adherents around the country. "New Fandom" ran the con machinery while "The Futurians" were out in the cold. Six prominent science fiction fans, "Futurians," were barred from attending that first sf Worldcon in NYC. They were Frederik Pohl, Donald A. Wollheim, Robert W. Lowndes, Cyril Kornbluth, John B. Michel, and Jack Gillespie. Fandom at the time argued about the merits and tended to dismiss the event as some more crazy foolishness by "those New Yorkers." Today, most fans are only mildly curious about that quaint bit of fannish history.

By 1939, fandom was hardly a decade old. "Readers" had become "fans" and the activists were young, very young. Teen-agers were the troops and boys in their twenties were the "mature" leaders. In this cauldron of the 1930s, many young sf idealists decided that science fiction not only dreamed of brave new worlds, but offered reality. Fans, therefore, should become activists as well as dreamers. That was why conventions were created. And that was the backdrop for the clash between the Futurians and the New Fandom people. One or the other would shape fandom for the future. That was what bubbled and burned and swirled and festered behind the scene at that very first Worldcon. The adolescent behavior by all parties, myself included, was understandable, if not commendable. We took ourselves seriously, too seriously. Fortunately, the "professionals" at the time didn't play our games.

I, for better or for worse, was the trigger for the banning of those six fans. I published the infamous "yellow pamphlet" which provoked the incident. My Futurian friends didn't know about my handout, but they were blamed, thus "planning to disrupt" the gathering. It reflects the times in so many ways, both fannishly and internationally.

The four-page pamphlet, with a cover that read "IMPORTANT! Read This Immediately! A WARNING!", was dated

SCIENTIFUNCTIONISTS

Thomas Tige	Carnell Wemack
Herman	Mike B. Corning III
Elton S. Gardner	Francis Albert
Julius Unger	Jane nM35
Wm. S. Sykora	<i>Thomas Tige</i>
James V. Laurias	Earl Gerald P. Grantin
Frances Sykora	Roy Tess Jr.
Mario Rasic Jr.	Roy Loukas
Mary Mascaretti Currie	Herbert Hausler
N. Culbert Dancer	W. Lawrence Hamilton
Vindoso	John Counts
Paul Terebater	Jack Agnew
Sophia Van Dorene	Robert A. Alade
T. Bruce Yetke	Thomas Watson
Joe Hatch (per F.A.)	Langley Seales
Ray Douglas Bradbury	Katherine Benkar
Forry J. Ackerman	Ann B. Peter Rias
Ernstelov	Sam Moskowitz
Maybelle Anshutz	Walter E. Macconette
Weaver Wright	C. J. Barrett M.D.
Dr. Acula	John Wagon Jr.
Jack Erman	Sparks Stinger
Carole J. Bazotte (per F.A.)	Ed Bartra
Mrs. Alita Kerlar	Emil Petaja
Lojhak	Tom Shields
Maria Formo	Lord DeMenschen
Clare Varout	Clyde I. McAtee
Walter Sullivan	Robt. A. Heinlein
Nancy Featherstone	Don Green B. Eddie Lasky
Joe W. Skidmore (per F.A.)	Francis Fairchild
Thomas Harmon	Robt. Cradland
Mrs. Charles Sykora	Alden Ackerman
Rose Albert	Wilbert Simpson
Millie Taurasi	Harry Wilson
Jack Speer	Berta Burnill
Logic Kudan	LaVene Wade
Cerrude Kuslan	Irrang Smith
Ted Dinky	Jim Kinney
Willard Dewey	Fred Sweet
Hoy Ping Pong	Jerung Newman
Bob Tucker	Wanda Test
George B. Tittle	Herman Dosepke
Flores Hardart	Clare Helling
Jan Rader	Harold Clark
Multicolor Joe	S. J. Balboa
Carmen Mares	Roger Starr
Al Wenger	A. Ross Kuntz
Mrs. Inose B. Shepherd	Ray Harehausen
Char. Henderson	Leslie C. Dodson
Louise Hamell	Edw. Anderson
Mrs. Geo. H. Wyman	Leonard Adland
Wm. Schillings	Karl Forst
Jule Bazz	Robt. J. Cumnock
Russ Hendgens	Dan McHard
Walt Daugherty	Franc A. Landre

July 2, 1939. I had printed several hundred of them, a bright yellow sheet folded in quarters, and cached them behind a hot water radiator for distribution at the crucial moment. And the message? It was "Beware of dictatorship—" I had written that the convention committee might "coerce or bully" con-goers into taking intemperate actions. I said, "Make this a democratic convention! Be careful. Demand discussion! Hear the other side! We believe that free speech, co-operation, and democratic acts and thoughts must be granted to science fiction fandom." Sound pretty innocent? Well, that was the way the villain Communists would present things, too, in those days. And that really was the basis for the paranoia exhibited, that the radical elements of fandom would disrupt the convention by politicizing it. Sound crazy? Not to those running the convention. So, the sudden appearance of the first pamphlet on Saturday morning alerted the three leaders. A search discovered the batch of "Warnings" under the radiator. Wollheim, the Futurian spokesman, denied any knowledge, but was disbelieved. I kept my mouth shut. That's why I was allowed into the meeting. I did try to speak up about the banning, but the agenda was well fixed in place, all of which, perhaps, was due to my yellow pamphlet's self-fulfilling prophecy.

I did end my warning, however, with these words: "Despite anyone, or anything, the 1939 World's Science Fiction Convention is bound to be a success! And should the Convention Committee decide that democratic methods are best we will be the first to admit that they deserve full credit and praise for this gathering for the three days. MAY SCIENCE FICTION PROSPER!" — And I must say, prosper it has!

1939—Nycon

from the diary of Charles D. Hornig

JUNE 30: This morning, I tried to meet Forry (Ackerman) and Morojo at Newark, but I got on an earlier section of their train and arrived in Penn Station first. There I met Ray (Bradbury) and the Wollheim gang. At eleven, I was on the platform as the train arrived—greeted Myrtle with a kiss and Forry with a dash of Esperanto.

JULY 2: At nine this morning, I called at the Sloane House for Ray, and we went over to the Convention Hall, staying there until after ten—at the greatest science-fiction convention of all time, with a gathering of over 200. We saw the movie *Metropolis*. I was called on to give a speech, and I talked on the types of people who read science fiction. Among those present were John W. Campbell, Jr., Mort Weisinger, Julius Schwartz, Leo Margulies, Ray Cummings, Otis Adelbert Kline, Jack Darrow, Bill Dellenbeck, Dale Hart, David A. Kyle, Nelson S. Bond, Manly Wade Wellman, Conrad H. Ruppert, James V. Taurasi, William S. Sykora, Sam Moskowitz, Frank R. Paul—others too numerous to mention. There were speeches and a big auction. The Convention was a financial success and everyone enjoyed themselves. It was one great big jovial bunch, an experience that speaks well for science fiction.

JULY 3: I attended the Science Fiction Banquet at the Wyndham Hotel, in honor of Frank R. Paul. There were about 35 there, and a bunch of us gave speeches. This certainly has been a day to be remembered.

JULY 4: Went to Flushing (with Ray Bradbury) to see the Science

Greetings

"Hello gang! Welcome to the World Science Fiction Convention. If you do not have a wonderful time here, it will be your own fault. In your quarters, we have tried to give this great opportunity to meet the men and women who create the most fascinating literature of all, science fiction. Authors and artists, here is your chance to get acquainted with a representative slice of your reading public. And you editors, here is the chance of a lifetime to watch author and reader get together and battle it out, with your own two cents far from unwelcome. So, come on and get together, science fiction fans—readers, artists, authors, editors—and make this the best bang-up convention ever held.

And we want to take this opportunity, too, to give our heartfelt thanks to the publishers, editors, authors, artists, and readers of science fiction, without whose advertising and contributions this program and this convention could not have been made a reality.

We want everyone to have an enjoyable three days, and when the time comes to say "Farewell!" we hope you will all look forward to a bigger and better convention in times to come.

1939—Nycon I, Greeting

Fiction Ball Game (Queens 23, Visitors 11). In the evening a bunch of us went to Coney Island to spend a few hectic hours eating junk and being thrown around on amusement contraptions.

1939—Nycon

Fandom Before Glasnost by Sam Moskowitz

The Caravan Hall, New York City. July 2, 3, 4, 1939. Guest of Honor: Frank R. Paul. Chairman: Sam Moskowitz.

The concept of holding a World Science Fiction Convention resulted from the fact that a World's Fair had been announced for New York City in 1939. The International Scientific Association, headquartered in New York, a science hobbyist/science fiction group, many of whose members were fantasy fans had sponsored a one-day convention in Astoria, New York, for Sunday afternoon, February 21, 1937. No official account of the event was ever written but roughly 40 were in attendance, including professionals, and during the day a motion was presented that The International Scientific Association sponsor a world science fiction convention to coincide with the 1939 World's Fair. The motion was passed and a committee was chosen to plan the event, with Donald A. Wollheim as chairman, to be aided by Willis Conover, Jr., an editor of *The Science-Fantasy Correspondent*, at that moment in time the leading fan magazine; John J. Weir, publisher of a fantasy-oriented fan magazine, *Fantasmagoria*; and Robert A. Madle, a leading Philadelphia fan involved in the publication of *Fantasy Fiction Telegram*.

There was an internal schism within the ISA and its president, William S. Sykora, resigned. Donald Wollheim then arranged to

disband the organization and with it the plans for a world convention, since the event no longer had a sponsor; no correspondence, meeting, or report was ever conducted or issued by the committee. Within a year, both Willis Conover and John J. Weir, two of the original committee members, had dropped from activity in science fiction.

Stepping into the vacuum, Sam Moskowitz and Will Sykora arranged The First National Science Fiction Convention in Newark, N.J., on May 29, 1938, to test the feasibility of a world science fiction convention. With an attendance of 125, including numerous professional editors, authors, and artists, the affair was so successful that a motion was made that its sponsors present a world convention in 1939. This was passed by an overwhelming majority of the attendees and a committee appointed. Donald A. Wollheim, head of the old committee, had in the previous year formed The Committee for the Political Advancement of Science Fiction (CPASF), whose purpose, he announced in the British fan magazine *Novae Terrae* (January, 1938), was the advancement of international communism; he felt that the science fiction fan movement would be a useful means to help accomplish this. Outraged that he was not appointed to the new convention committee, he declared that the appointments were undemocratic.

In April, 1939, Fred Pohl, a member of the CPASF, organized The Futurian League, to splinter New Fandom supporters and weaken the convention organization. This was the official organization of The Futurians, a new name for the CPASF. Two weeklies of the group, *The Science Fiction Newsletter* published by Richard Wilson and *Le Vombiteur* published by Robert Lowndes, published continuous attacks on New Fandom, and

Wollheim launched a powerful attack against any support of the convention in the May, 1939 issue of *The Science Fiction Fan*.

On the opening day of the convention The Futurians were passing a booklet titled *A Warning* to everyone who entered the hall, stating that it was being run by "ruthless scoundrels" in league with the professional magazines (substitute "capitalists").

The Futurians then made several attempts to *physically* crash through the guards and into the convention and these were foiled. Police were called as a result. Moskowitz then found six sets of Marxist literature—hundreds of copies—ready for distribution under a radiator.

He offered to let any Futurian in who would promise not to cause problems for the convention. Richard Wilson, David A. Kyle, Leslie Perri, Isaac Asimov, and Jack Robinson were among those admitted under this promise (admission was free). Donald A. Wollheim, Frederik Pohl, Robert W. Lowndes, Cyril Kornbluth, and Jack Gillespie would not give any such promise and were not permitted in.

A counter convention by The Futurians was organized and circulars distributed to attendees of the convention on July 3, 1939, and held on July 4, 1939, the last day of the convention, in Brooklyn, N.Y.

Many of the ideas employed at the New York Convention became permanent additions to later ones. The idea of more than one day of programming originated here. So did the banquet (now being eliminated because no hotel can handle one that big). The auction had started before (at The First National Science Fiction Convention), but it extended over two days at the World Convention and never has been absent from one since. For decades it was the *primary* source of income for the convention. No official hotel was declared for that first convention. Out-of-town attendees were guests at the homes of local fans. Few could afford a hotel room. Since 90% of the fan attendees were male, there was no masquerade ball. Instead there was a softball game, since most of the attendees were in their late teens. There was no art show, but there was plenty of cheap art at the auction, no black-and-whites selling for over \$2.00 and those that high were Virgil Finlays. There was no admission charge, since the idea was to popularize science fiction. Sandwiches were free and later so were pies. Soda was five cents a bottle. The banquet was \$1.00 per person and out of roughly 200 attendees only 32 (including the Guest of Honor, Frank R. Paul) felt they could afford it.

The total cost of the three-day convention—everything, including cost of printing the program, circularization, hall rental, banquet, speakers fee, and movie rentals—was \$269.94. Though no admission was charged, the convention made a profit of \$36.06. The convention was accused of questionable finances because Mario Racic, Jr., a committee member, spent \$10.00 on transportation over a period of one year! The greatest expense was the program booklet, which cost \$70.56, including two-color printing and gold leaf covers, but it brought in \$163.00 in advertisements. The reason it did was because Julius Schwartz was a friend of Conrad H. Ruppert who printed the book. Moskowitz had balked at the price and Schwartz said he would guarantee to personally sell enough ads to cover the complete cost of the program if the job were given to Ruppert. Of the 30 women in attendance only about 7 were interested in science fiction, the others were wives, sisters, and friends.

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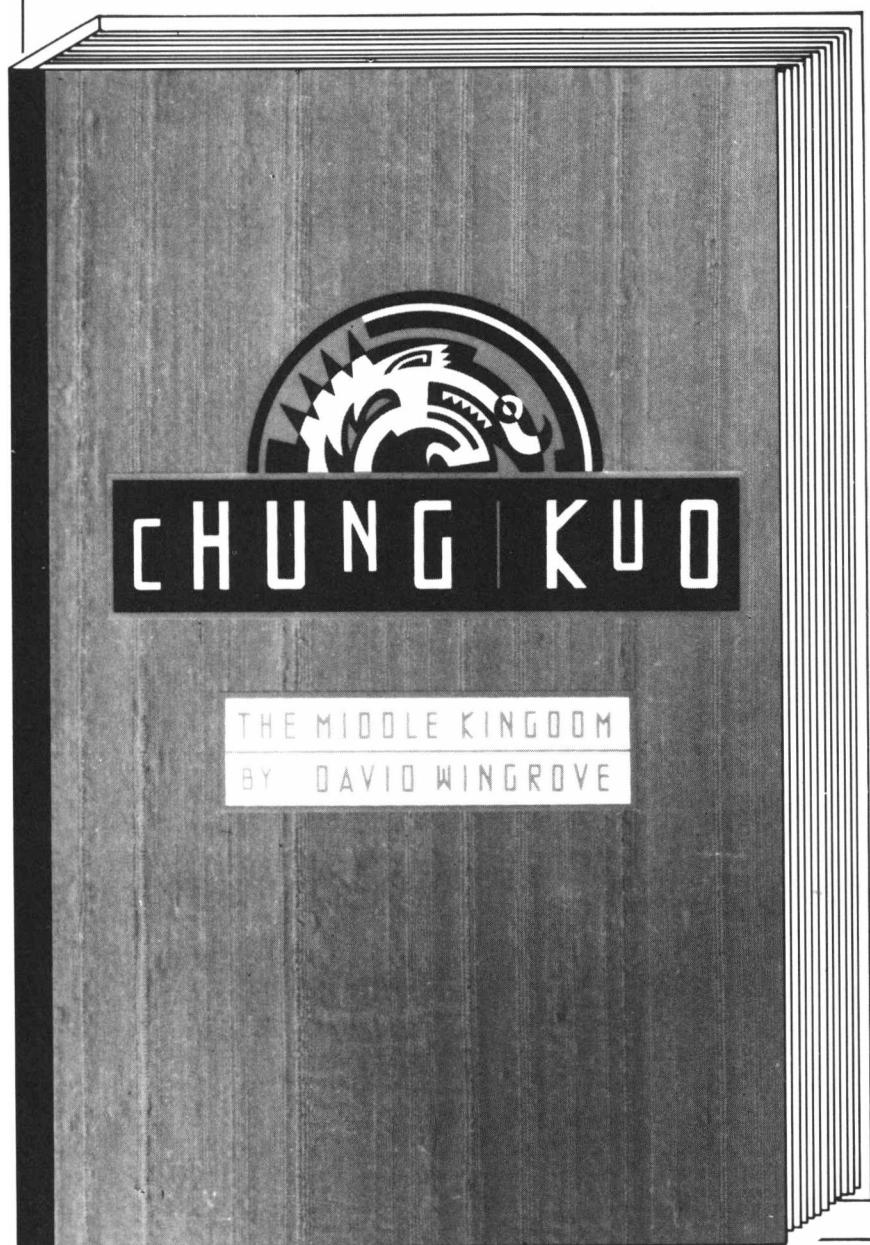
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CHUNG KUO

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**Delacorte
Press**



1940—Chicon I, Chicago

by *Forrest J Ackerman*

I nicknamed it the Chicon.

We used to say that every Worldcon “killed” one fan. I remember at the opening of this one that co-chairman Mark Reinsberg got up to welcome us, the blood drained from his face, he went white, and co-chairman Erle Korshak had to step in and take over.

When I was called on to make a speech, I was still terrified by the sound of my own voice and covered my confusion by saying, “My address will be very short: 236-1/2 N. New Hampshire, Hollywood, California.”

At the banquet table I can still see “Doc” Smith 49 years later (he was kind of science fiction’s answer to Will Rogers) rising and starting his remarks by saying, “An after-dinner speech should be like a woman’s dress: short enough to be interesting, long enough to cover the subject.” One of Doc’s two daughters, the blonde bombshell (the other the redhead), had us all in stitches when she was describing how her dad’s famous Lensman, Kimball Kinnison, first had an arm blown off, then a leg, then another arm, then another leg—“finally he had nothing left but his...personality.”

Morojo (the leading femfan of the time) and I appeared at the costume affair in our original futuristic costumes and this time did a little skit together, doing dialog from HG Wells’ film *Things to Come*.

There were heroic efforts made to get to the Worldcons in those days. Dave Kyle and Dick Wilson traveled with other fans from New York in an automobile that *had 30 flat tires en route!* But the

all-time fabulous hair-raising accomplishment was that of Olon F. Wiggins, editor of *Science Fiction Fan*, who rode the rails all the way from Denver! And that isn’t the half of it. Olon had expected he would be able to lie flat on some supporting beam under the train but found instead he had to cling to some upper support the *entire trip to Chicago!* In other words, if he had fallen asleep or relaxed his grip, he would have fallen to the ground and been killed!

Ray Palmer, then editor of *Amazing Stories*, made the con memorable by his contribution of artwork for the auction. It was a time of incredible bargains with a plethora of black and white illustrations and covers to bid on. It seems to me top dollar paid for a cover was \$10. I believe I came away with 2 or 3 Pauls. I may be manufacturing a memory but it seems to me Finlays and Boks and Magarians and Krupas and Fuquas were going for \$5 down to two-and-a-half, and the auction was lasting so long and the material to be sold was still so mountainous that finally the auctioneer (Korshak?) gave up in despair and threw a whole armload of illustrations into the air for the fans to grab for free! (Before that I think he sold some of the art for a penny and then offered to *pay* fans to take it away! Ah, as Single-O said in the scientifilm *Just Imagine*: “Give me the Good Old Days!”)

After the costume “ball” I had a quixotic notion. Here was a group of dramatically visual individuals—Doc Smith as Catherine Moore’s flamboyant spaceman Northwest Smith, Dave Kyle as Ming the Merciless, Morojo as Miss Futura, her cousin Pogo (femfan) in a princess-like costume, myself as “Paul” Cabal, and assorted vampires, robots, etc.—and I thought, why waste the opportunity to garner some publicity for the convention and science fiction in general, so I gathered the gang together and we paraded thru the lamplit streets of Chicago to a newspaper office 4 or 5 blocks away. I acted as spokesman and explained to the night editor with tongue-in-cheek that we were time travelers from the future, and since we had noticed in the next day’s newspaper there was a photo of us and an interview, we had obligingly got in our time machines and come back to tonight so that our pictures could be taken and we could tell our story. I really ought to stop the anecdote right here because the end was anticlimactic: our picture never appeared, our interview was never published. So much for the lack of imagination of one of them there mundanes...

1941—Denvention I, Denver

by *Forrest J Ackerman*

At the preceding year’s convention 3 fans from Denver had bid, not imagining that they would win, and they were somewhat at a loss when the Chicon fans accorded the honor to the Denvention. Yes, the Denvention, not the Dencon—and it was Donald A. Wollheim who had the inspiration for the naming of the third Worldcon.

I remember Olon Wiggins coming to me and asking my advice as to whom to invite to be the Denvention’s Guest of Honor. At that time the potentials were plentiful: Edgar Rice Burroughs, John W. Campbell, Aldous Huxley, Ray Cummings, Otis Adelbert Kline, Jack Williamson, J. Allen St. John—the list was endless. But I was in the enviable position of living about a year in the future as far as the works of Robert A. Heinlein went—I was frequently invited to his home and allowed to read his forthcom-



1940—Chicon I, Chicago

ing masterpieces in manuscript form, and I felt that, given another 12 months under his belt, he would be the hottest sf author of the year. My recommendation was taken and out of every Worldcon I have attended in the past 50 years, I thought Heinlein's Guest of Honor speech was the most memorable. For the first time a GOH speech was taped (by Walter J. Daugherty) and later I transcribed it, stenciled it, mimeographed it, collated it, stapled it, addressed it, stamped it, and mailed copies for 10¢ apiece. A hundred copies of the pamphlet were in green ink and a second edition of another 100 in black. Several years ago a first edition (dealers are referring to it as Heinlein's first book, altho I don't agree) sold at auction for \$1300—to a dealer!

Heinlein was practically the whole show. I think there were less than a hundred of us there so we had him pretty much to ourselves and he made himself very available. When somebody tipped us to the fact that he would be celebrating his birthday during the con, private donations to a birthday fund made it possible to procure about 6 books his wife believed would be very welcome to him. And indeed they were—he came near to tears of happy emotion when the gift was given at the banquet.

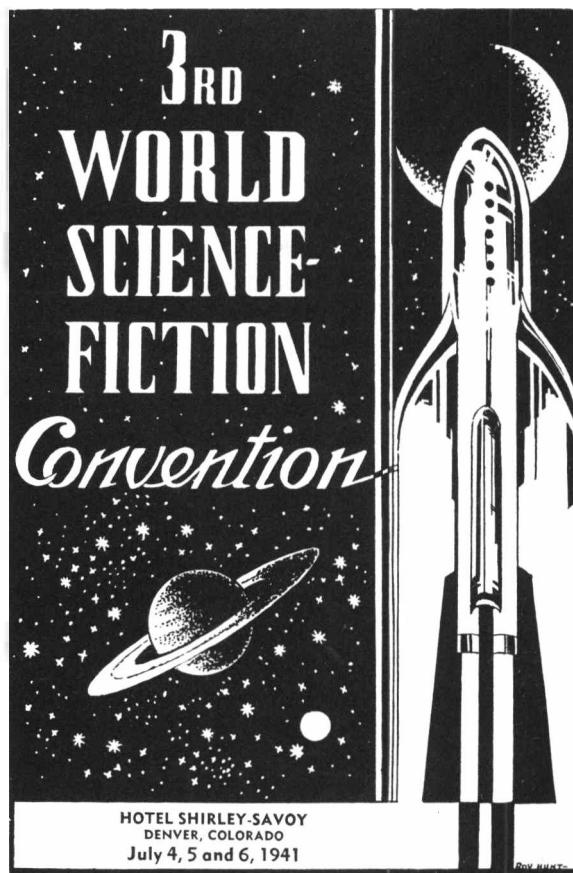
At the Denvention, Damon Knight proposed a flag for FAPA (the Fantasy Amateur Press Association) but interest flagged after the con and nothing came of it. Damon appeared at the masquerade as John Starr, a character, I believe, from Jack Williamson's "Legion of Space." Everyone was familiar with Eando Binder's automaton, Adam Link, and Heinlein got a good laugh as he walked stiffly across the stage in civvies as Adam Stink, World's Most Lifelike Robot. I won a prize as the Hunchbackerman of Notre Dame in a hideous latex mask created by pre-famous Ray Harryhausen. Morajo represented a frog-woman from A. Merritt's "The Moon Pool." Walt Daugherty wore the most expensive costume to date, the "\$1000 Spaceman." (From the aerospace industry he had created a plastic helmet from discarded parts of the new and expensive substance.) E. Everett Evans was A Bird Man from Rhea, having spent endless hours gluing feathers on a costume.

There was an audible gasp as Heinlein (Mr. Cool Personified) paused during his GOH speech (I introduced him as the American Olaf Stapledon) to light a cigarette (!) and puff nonchalantly on it while delivering his talk.

Comet, a short-lived sci-fi mag (5 issues), had offered a substantial-for-its-time monetary prize for the fan who overcame the most difficulties to get to the con. Disappointingly, the publisher didn't come thru with the bucks.

The infamous Claude "Cosmic Circle" Degler surfaced for the first time and made some kind of incomprehensible speech during the banquet.

Walt Daugherty inaugurated the *first* science fiction awards, consisting of a nice little medal to be worn like an Army Good Conduct Medal. My face flushed with embarrassment and, feeling prickly heat thruout my body, I stepped up to the podium to accept mine, I don't remember what for, I guess as undisputed #1 Fan by then. The late Julius Unger rightfully received an award as best newszine publisher of the day. I believe Damon Knight and Olon Wiggins also received awards—and the late artist Roy Hunt—but don't ask me to bet my collection on it...after all, 48 years—! (Even Daugherty isn't certain who got what for why.)



1941—Denvention I, Denver

1946—Pacificon I, Los Angeles

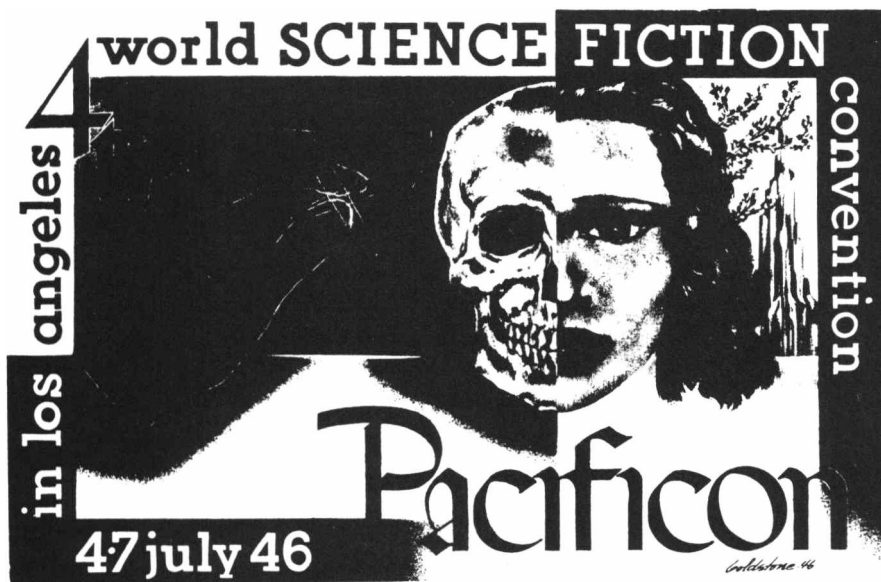
by *Forrest J Ackerman*

After a 4-year wartime hiatus the Angeleños were gungho to go with the interrupted Pacificon (again my name) of 1942. I had survived 3 years 5 months and 29 days of WW2 (altho my brother got killed) and so my collection had *not* become the Fantasy Foundation that had been envisioned if I had lost my life. I think some people were disappointed.

So a clamor arose: why wait for the demise of Efsjay the Terrible, why not establish the Foundation at the Pacificon with my collection as the, er, foundation? I thought we should offer potential participants more than empty promises so I decided to get busy and catalog my hardcover collection—all 1300 titles. (Now, including paperbacks, about 40,000 volumes.) So I began recording the names of the books on stencils. Then I thought, as long as I'm at it I might as well record whether they are First Editions or what. Include whether they had jackets. Why not be more considerate for collectors, bibliophiles, would-be readers, and give a helpful hint as to the contents: prehistoric, futuristic, interplanetary, supernatural, sequel, Atlantean, whatnot. Pretty soon I was burning the proverbial candle at both ends and included the middle as well when I decided to add a list of the magazines of the year. I burned myself out, as we shall soon learn.

Bright and early the first day of the Con, I was practically the first one in the hall. As a humorous note, I exhibited a copy of Lovecraft's *The Outsider and Others* with a steel chain around it attached to a brick.

I lasted till 4 in the afternoon, at which time I collapsed with



1946—Pacificon I, Los Angeles

cold chills and fever, shaking uncontrollably. I was in bed for 20 days with physical exhaustion. But not before I accomplished two important things:

(1) I put in the pitch for the Fantasy Foundation and all kinds of fans and pros volunteered donations on the spot: a copy of the *Amazing Stories Annual*, a copy of the *Fancyclopedia*, an Arkham House book... that sort of thing.

(2) I sowed the seeds for the TransAtlantic Fan Fund of the 1950s, with its precursor the Big Pond Fund which was instrumental in "importing" the first fan/pro from abroad, the late Edward "Ted" Carnell of London, England.

The last thing I remember on the afternoon of the first day of the first 4-day Worldcon was Bob Bloch's opening remarks:

"I made 3 sales before I left Milwaukee for this convention:

"My typewriter...

"My winter coat...

"And my automobile."

So, as they say in Show Biz: Always leave them laughing.

1947—Philcon I, Philadelphia

by Milton A. Rothman

Only eight years elapsed between Nycon I and Philcon I, arguably the most historic eight years in history. For World War II occupied six of those years, climaxing in the discovery of atomic energy and the first use of the atomic bomb. In 1946, after four years in the American army, I had enrolled as a graduate student at the University of Pennsylvania, majoring in physics, intending to make reality out of science fiction.

At the same time the world in general was beginning to come back to life. As chairman of the Philadelphia Science Fiction Society, I took the train to Los Angeles to be at Pacificon I (in 1946) and to present Philadelphia's bid for the 1947 convention. There followed, in the words of Alexander M. Phillips, "long, rather placid months of preparation, followed by a sudden, brief frenzy of motion and sound... and then silence." About 200 people attended, the convention lasted three days, and the ratio of pros to fans was very high. Among the pros were John W. Campbell

(GoH), L. Sprague de Camp, Theodore Sturgeon, Lester del Rey, George O. Smith, Edward E. Smith, David H. Keller, Bob Tucker, Ralph Milne Farley, Chandler Davis, William Tenn, L. Jerome Stanton, and Sam Merwin.

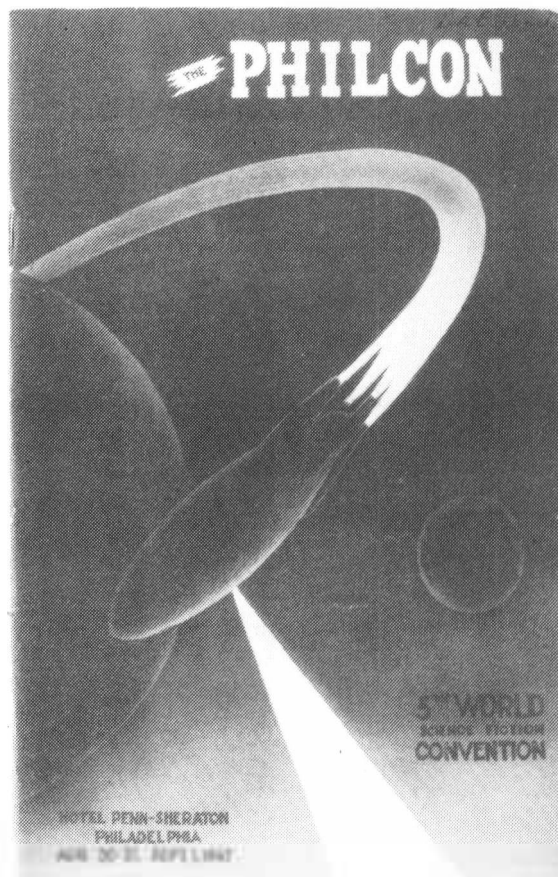
John Campbell spoke on the coming era of nuclear power. While he recognized problems of radioactivity, his main worry was whether the power industry would be willing to invest \$20,000,000 in the construction of a nuclear reactor. Of course, in those days \$20 million was real money. (Speaking of money, the profits of the convention were about \$300.)

L. Sprague de Camp spoke on exposing occultism and gave advice that is just as relevant today as it was forty years ago: the only person qualified to conduct a real investigation is a professional magician. James Randi is still telling us that. Chan Davis conducted a discussion on "Is Science catching up with

Science Fiction?" The more things change...

A feature rather unique to that convention was an evening of fan entertainment. Chan Davis played piano compositions by Chan Davis and Jim Blish, I played the Ritual Fire Dance (I was still trying to get to Carnegie Hall in those days), George O. Smith split a hair, Phil Klass (William Tenn) did a stand-up comic routine, etc., etc.

The program in general was of a high intellectual level, with



1947—Philcon I, Philadelphia

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much interest in the new sciences of nuclear energy and rocket propulsion. The evening parties in the hotel rooms were lively enough so that John Campbell thought he had a better time than he'd thought possible. For us Philadelphians who were new to the world of big-time conventions, it was an unforgettable experience.

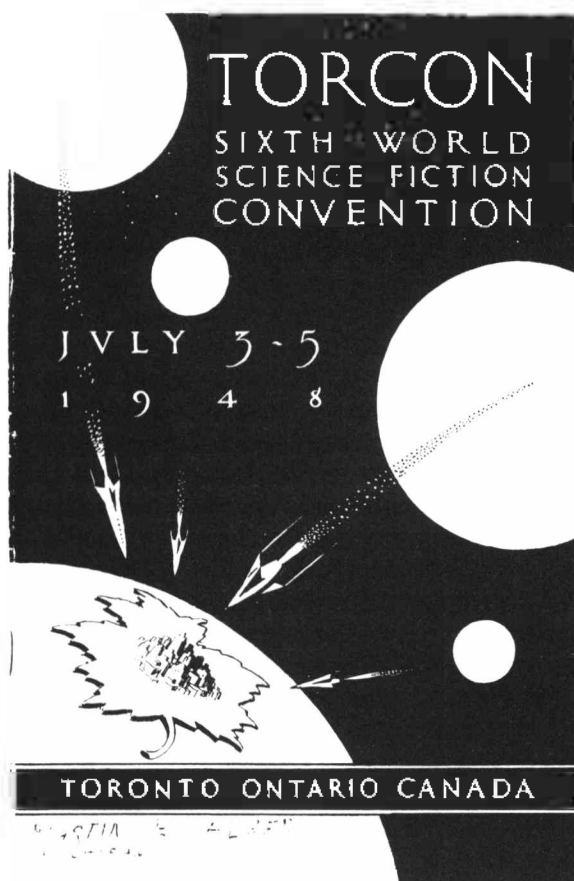
At least it would have been unforgettable except for my brain, whose little memory boxes tend to get locked up very easily. Therefore I am indebted to Alexander M. Phillips for his written record in the *Philcon Memory Book*, published by the National Fantasy Fan Federation. It unlocked a lot of those memory boxes.

1948—Torcon I, Toronto

by Lloyd Arthur Eshbach

With the passing years the World SF Conventions began to follow a pattern, including greater attention to programming and, inevitably, to partying. The latter at night, of course. The Toronto fan club which sponsored Torcon I quite successfully planned and conducted the affair, but it was a quiet convention. With only about two hundred attending, the hotel management frowned on a minority disturbing the other guests. Philcon I had been boisterous; not so Toronto.

But one somewhat unusual phase of convention planning began at Torcon I—"the smoke-filled room." With the present orderly method for the selection of world convention sites, today's fans may be surprised to learn about the wheeling and dealing that went on behind the scenes in earlier days. It started at the Torcon. I was there and observed it.



1948—Torcon I, Toronto

Will Sykora, who had been one of the leaders in putting on the 1939 World Con, came to Toronto determined to have New York named for the 1949 convention. The feuding behind the first Worldcon still lingered in many memories; New York fandom was divided into opposing factions; and many fans felt that since Philadelphia, an East Coast city, had had it in 1947 it should go to another part of the country. Smoke-filled rooms became the order of the day. Influential fans tried to talk Sykora out of his bid, but he was adamant. Since there was no other substantial bid in view, it looked as though New York would be selected by default.

At this point Jim Williams of Prime Press, one of the small-press book publishers of the day, swung into action. The so-called "smoke-filled rooms" came into being. One of these included Dr. C.L. Barrett, leading collector and fan from Bellefontaine, Ohio; and Don Ford of Cincinnati. Some fast phone calls were made to Cincy—and a Cincinnati bid was made for 1949. In the voting New York lost and Cincinnati won.

Had this not happened, there is no likelihood that I would ever have been made a pro Guest of Honor at a Worldcon. But that's part of the Convention story.

One bit of trivia stands out in my memory of Torcon I—an item sold at the fan auction. These auctions were highly important for each convention in the early days. Donated artwork and manuscript were sold to help defray the expenses of putting on the con.

At the Torcon a particularly beautiful Virgil Finlay cover original from *Fantastic Novels* was offered and two men wanted it. One was Harry Moore (who later chaired Nolacon I) and the other a fan whose name I've forgotten. In a day when cover originals usually went for \$50 or \$75, this painting brought \$300 into the convention coffers. It was probably the most dramatic moment in the entire convention. Neither bidder wanted to pay that much, but neither wanted to admit defeat. Moore finally bowed out, making a quiet comment to me, "Well—I gave him a good run for his money!" Southern pride had kept him going far beyond what he really wanted to pay.

Earlier mention of Prime Press brings to mind a promotional gimmick Ozzie Train and Jim Williams produced for Torcon I. This was a booklet called "It" by Theodore Sturgeon, a short story reprinted from the Sturgeon collection *Without Sorcery*, their newest release. A limited number of these were either given away or sold, the latter, probably, for a nominal sum, 50¢ as I recall it. Recently I saw this booklet listed in a rare book dealer's catalog for a fantastic price. Of such are rare collectors' items made.

And it happened in Toronto, 1948.

1949—Cinvention, Cincinnati

by Lloyd Arthur Eshbach

For obvious reasons, the World SF Convention held in Cincinnati in 1949 stands out more clearly in my memory than any other of the older cons, since I was Writer Guest of Honor. When Don Ford wrote telling me the convention committee wanted me to accept the honor, I told him I thought they were crazy. There were a lot of famous people out there far more deserving than I. I didn't refuse, but I gave them time to reconsider. Don's reply: "As they say in the Army, you're in like Flynn. You deserve to be Guest of Honor."

I was certain then and still think I was chosen more for my accomplishments as Fantasy Press, publisher, than as Lloyd

Arthur Eshbach, writer, and said so in my speech. Fittingly, my three partners in the publishing venture as well as our wives made the trip to Cincinnati, though they spent little time in fanciful activities. As the only fan among us I spent all my time conventioning.

Of the one hundred ninety people who attended, ten percent were professionals, among them (in alphabetical order) Poul Anderson, Hannes Bok, Arthur J. Burks, Lester del Rey, Vince Hamlin (creator of the famous cartoon character Alley Oop), Dave Kyle, Fritz Leiber, Judy Merrill, Sam Moskowitz, Ray Palmer, Frank M. Robinson, E. E. "Doc" Smith, Wilson "Bob" Tucker, and Jack Williamson. There were several others including, as I remember it, Edmond Hamilton, though his name does not appear on the official list.

E.J. Carnell, brought over from England, was the Fan Guest of Honor, though he had just turned pro, having launched the second British science fiction magazine, *New Worlds. Tales of Wonder* had preceded it by almost a decade. Ted, to everyone who knew him, was a major force in British science fiction until his death in 1972.

The Convention was most noteworthy for the publicity it gained, both local and national. Dave Kyle was responsible. Two friends of Dave's, Dick Wilson and Cyril Kornbluth, both SF writers, were then heading Transradio Press in Chicago and New York, and each evening Dave phoned them reports of the day's happenings, with said reports going out over the Teletypes to the radio stations of the nation. And it worked, relatives of fans telling of reports on local broadcasts in all parts of the country.

But an even more innovative publicity ploy came out of the Convention, also arranged by Kyle. This was the appearance of a discussion panel on TV station WLW, Cincinnati. Dave made all the arrangements—but when it came to the actual program he received quite a surprise. He had assumed the interview would be conducted by station personnel, but he was wrong. After the announcer made preliminary references to the Seventh World Science Fiction Convention, he said:

"So, at this time I'd like to introduce to you a gentleman who knows much more about science fiction than you or I, I'm sure—of the Gnome Press, formerly connected with radio stations in New York State, Mr. David Kyle." And with that he vanished into the woodwork, leaving the startled and unprepared Dave to moderate the interview. And Dave did an excellent job. He had the help of the following writers and fans, listed in the order of their appearance:

Fritz Leiber, Jr., E. Everett Evans, E. E. "Doc" Smith, Jack Williamson, Hannes Bok, John Grossman, Forrest J Ackerman, Ted Carnell, Bob Tucker, Melvin Korshak, Lloyd A. Eshbach, James A. Williams, and Dr. C.L. Barret. Judy Merrill was on the panel, too, but time ran out before Dave got around to her. (All of this half-hour discussion is recorded in my book of reminiscences, *Over My Shoulder, Reflections on a Science Fiction Era*, from which many of my comments on past Worldcons have been adapted.)

There was nothing remarkable about our TV appearance. Certainly our comments were hardly brilliant—but since there was no preparation by anyone, I think we did quite well. Certainly we did not disgrace ourselves or science fiction. And it was an important first.

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1949—Convention, Cincinnati

The convention itself was one of the last of the smaller and less formal fan gatherings. By comparison with today's mammoth affairs with 7,000 and more in attendance, it was simply a more sophisticated version of local SF weekends. It was unhurried, with none of the hectic pace of the later conventions. There were the usual speeches, Lester del Rey discussing "Sex and Science Fiction," Jack Williamson speaking about "Science and Science Fiction," my subject, mostly extemporaneous, "Science Fiction Comes of Age," and untitled talks by Ted Carnell, Doc Smith, and Arthur J. Burks. Hamlin also spoke about "Alley Oop."

But on the whole the weekend was one long gabfest among people with the same interests. Just plain fun.

1950—NORWESCON, Portland

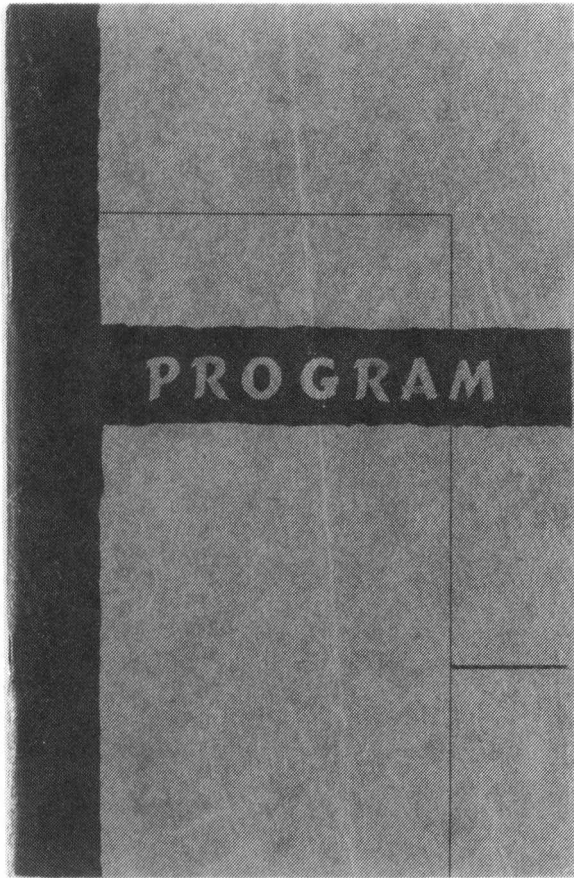
by Forrest J Ackerman

Donald Day, now dead, was the chairman, a fan to whom all fandom and prodom are indebted for his pioneering volume of the index to science fiction magazines from inception to 1950.

Guest of Honor was legendary gentleman editor Anthony Boucher.

250 of us were thrilled, 21 years after Fritz Lang rocketed us the movie *Moon* in 1929, to reach *Destination Moon* in technicolor via the imaginations of Robert Heinlein, Chesley Bonestell, and George Pal. A memorable preview.

L. Ron Hubbard's revolutionary "Dianetics" had broken big in the mundane world and was a hot topic pro and con in the sf world. I honestly don't recall if there was anything negative said about Hubbard's discovery, but I do know I shared a lecture with



1950—NORWESCON, Portland

Theodore Sturgeon on what positive experiences I had had with it at the time.

I believe it was at this convention that the feisty Freckle Face of Fandom first appeared, the girl destined to save *Star Trek*, Betty Jo Wells, if memory serves me, in Navy uniform, for many years now known as Bjo Trimble.

Rick Snary, Erle Korshak, Bob Tucker, E. Everett (Big Heart Award) Evans, editors Howard Brown and the late Beatrice "Bea" Mahaffey, were among the names present that are still recognizable today.

Ted Sturgeon was emcee at the costume ball.

A small but very pleasant con.

1951—Nolacon I, New Orleans

Nolacon I: A Torrid Affair by Sam Moskowitz

The Nolacon, New Orleans, September 1, 2, 3, 1951 at The St. Charles Hotel. Chairman: Harry Moore. Guest of Honor: Fritz Leiber.

I flew down Saturday, September 1, 1951. The interesting thing was that the roundtrip fare was \$250.00 by plane, and when I flew to the Nolacon II in 1988 the roundtrip fare (from Newark, N. J.) was \$199.00! The plane made a stop at Washington, D.C., and Russell K. Long, son of Kingfish Huey Long, got on and sat down next to me. He was then the junior senator from Louisiana, very young, very friendly, and very likeable. I was then, as I am now, an international authority on food distribution and he was on a committee investigating food distribution and he asked questions and took notes like mad, sounding me out as to whether I

might be willing to give testimony before his committee.

The combination of heat and humidity in New Orleans transcended belief. I had a great heat tolerance, but I had never experienced anything like this before. The singles in the St. Charles Hotel were four dollars a night and mine had a two-bladed fan slowly revolving in the ceiling. New Orleans had just discovered air conditioning and those rooms where it was installed or just in the process of installation went for six dollars. It was humanly impossible to sleep. Therefore, Bea Mahaffey (editor of *Other Worlds* for Raymond Palmer), Wilson Tucker, Ned McKeown, Marty Greenberg, Erle Korshak, Dave Kyle, Lloyd A. Eshbach, and others of the pros and semi-pros organized an all-night poker game.

Outside the hotel, just breathing was like jamming one's head in the oven and turning the heat all the way up. At 4:00 AM I bought an iced mug of root beer from a pushcart vendor. Between the time I paid him (five cents) and raised the mug to my lips, the ice had melted and the beverage was lukewarm.

The attendance was light. It was claimed that 144 registered that first day but I never saw more than 40 or 50 people at any session at one time. Guest of Honor Fritz Leiber delivered his feature address "The Jet-Propelled Apocalypse," which optimistically predicted a bright future for mankind as contrasted with the pessimistic atomic disaster stories that were being published (including several by Leiber himself). The complete talk, as was the entire convention, was taped by Franklin M. Deitz, who transcribed and published it in *Luna* #3, 1963.

I gave a feature address titled "Fan and the Universe" in which I identified avid science fiction fans from Lucian before the birth of Christ up to the period before science fiction magazines. This was serialized with some amplification in Redd Boggs' *Skyhook*, Autumn and Winter 1953/54.

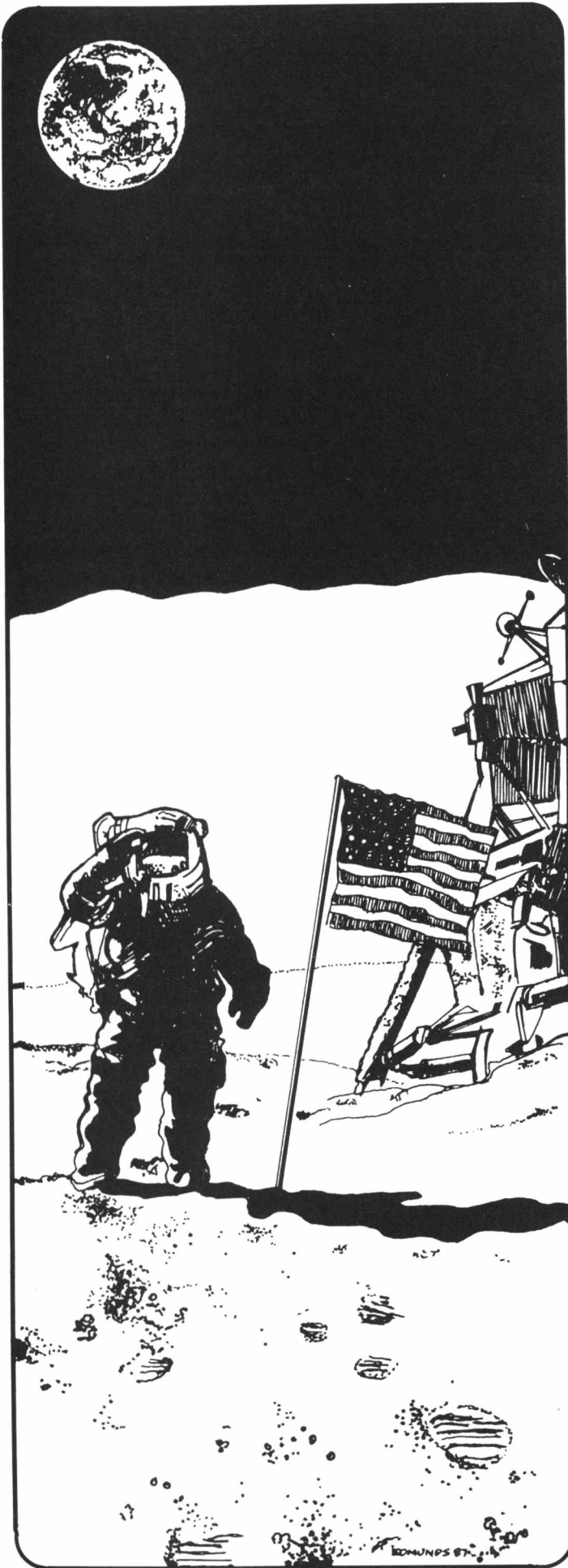
E. Everett Evans elaborated on fandom by giving examples of the many fans who had gone on to become authors, editors, artists, publishers (350 of them). It appeared in *Luna* #1, 1962.

A real donnybrook developed, kindled by those who did not want to permit a scheduled session on Dianetics to be held. It finally went on, retaining 27 people.

At 12:00 PM the big convention coup took place, the premiere showing of 20th Century Fox's *The Day the Earth Stood Still*, based on Harry Bates' outstanding novella from *Astounding Science-Fiction*, "Farewell to the Master." The Saenger Theatre was within walking distance and being air-cooled was preferable to the hotel (air-cooling has giant fans blowing air over blocks of ice and circulating it throughout the theatre. This method is employed on some passenger trains to this day). The late showing was due to scheduling the event *after* the theatre had closed for normal business. All expenses were paid by the movie producers.

A second coup, also arranged by Dave Kyle, was the world premiere of *When Worlds Collide*, based on Philip Wylie and Edwin Balmer's novel of the same name. This had to be shown on a rented, small projector, and frequent stops to change reels, as well as poor sound and projection, greatly impaired its presentation.

The banquet was \$2.50 a head with Robert Bloch master of ceremonies. He had prepared an acridly satirical report on the unfair and unfavorable reports newspapers had given of past conventions. He intended to hand this as a general release to New



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1951—Nolacon I, New Orleans

Orleans papers. The leading paper the *Times-Picayune* had a full time reporter, with a write up every day of the convention, before and after, and all favorable. The other two papers also did a fine reporting job. The release was never passed out.

There were six bids for the next world convention—Chicago, San Francisco, Niagara Falls, New York, Atlanta, and Detroit—and the competition was especially keen since the attendance was small. It finally, through vote, became a contest between the top two, Chicago and Atlanta. Chicago won, setting the stage for the first convention with an attendance over 1,000, in part due to a little dynamo of a woman, Judy May, who was engaged to marry Thaddeus Dikty, partner with Erle Korshak in the specialty science fiction publishing firm of Shasta.

Another woman who was spotlighted at Nolacon I was Lee Hoffman, publisher of the popular fan magazine *Quandry*. Up until the moment she arrived at the convention, no one suspected she was a young woman, and an extremely attractive one.

A precedent was set at this convention. Portions of the profits went to the next convention to give them a leg up, and money was donated to the Fantasy Veterans Association to provide free science fiction for fans serving in the armed forces overseas.

1952—TASFiC (Tenth Anniversary Science Fiction Convention), Chicago

by Lloyd Arthur Eshbach

Quoting from "Over My Shoulder": "Then there was Chicago—Chicon II in 1952. This was the first really big one, an estimated 1000 people in attendance. (Officially 870 were there.)

By this time Fantasy Press had published more than 30 titles, most of which were still in print, so I recall having quite an impressive display. Hugo Gernsback was Guest of Honor. The days and nights sped by in a hectic whirl. Everybody and his brother and sister—was there.

"It was at Chicon II that Ted Sturgeon spoke to me about Fantasy Press possibly being interested in publishing a Sturgeon book; and I answered with a polite but negative, 'Let's see what you have to offer.' I never heard from him again—which emphasizes my being well-equipped with stupidity." (I cringe when I think of this.)

It was at TASFiC that a typically fannish escapade occurred. Again I quote from "Over My Shoulder": "By word of mouth news spread through the crowd of fans that there was a wedding reception at the convention hotel with an abundance of food and drink free for the taking. A number of fans slipped in unobtrusively and helped themselves to refreshments. I was one of the group but left almost immediately. (I'm naturally shy and retiring.) Dave Kyle, who remained, was an observer of the incident which I am about to relate.

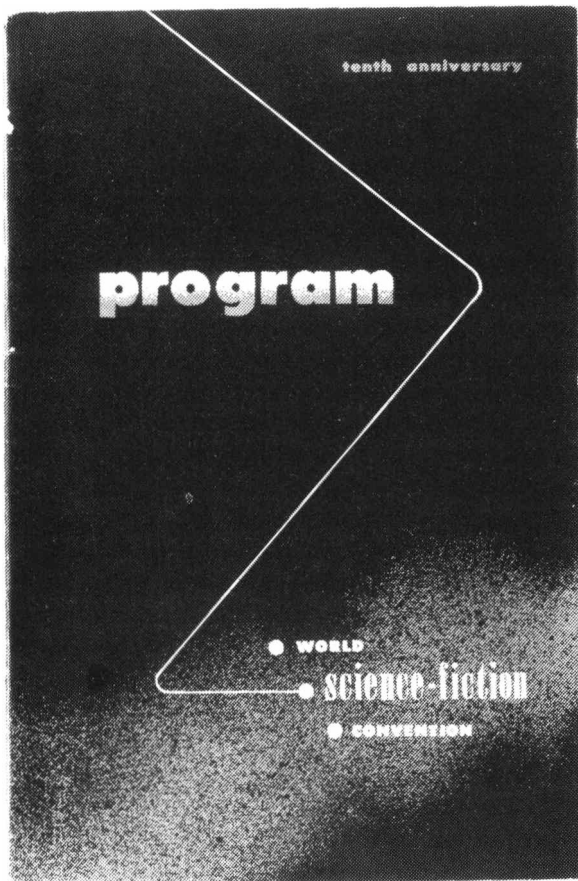
"Among the party-crashers were Mel Korshak and Bill (William Lawrence) Hamling, the latter an important fan in the late '30s, a professional SF writer in the '40s, associate editor of *Amazing Stories* under both Ray Palmer and Howard Browne, and at the time the fannish incident occurred, publisher of his own professional magazine, *Imagination*. While most of the party-crashers remained in the background, Korshak and Hamling, perhaps aided by the free champagne, became a bit boisterous.

"Quietly, they were informed that this was a private party, and would they please leave? Korshak replied with a question—which side (bride's or groom's) was he on. When he answered 'groom's', Korshak responded that they were the bride's guests! There are differing opinions concerning the effectiveness of this stratagem; but apparently it was successful, since Korshak and Hamling and the latter's wife Frances returned to the party a bit later in the evening... Korshak recalls having several delightful waltzes with the bride."

The presence of Hugo Gernsback as Guest of Honor deserves more than the passing reference made in the opening paragraph. The man who literally started the whole Science Fiction scene with *Amazing Stories* back in 1926 received the recognition and honor he so richly deserved; and he appeared to enjoy every moment of it. He had had his GoH speech reproduced in quantity in advance of the convention so that everyone present could receive a copy.

Celebrities were there and participating in unbelievable numbers. An Editors' Panel was made up of the following: Anthony Boucher, *Magazine of Fantasy & Science Fiction*; Howard Browne, *Amazing Stories*; John W. Campbell, Jr., *Astounding Science Fiction*; Lester del Rey, *Space Science Fiction*; Evelyn Gold, *Galaxy Science Fiction*; William L. Hamling, *Imagination*; Samuel Mines, *Thrilling Wonder Stories*; Raymond A. Palmer, *Other Worlds*; James Quinn, *If*.

There was a panel made up of the Specialist Book Publishers: August Derleth, Arkham House; Lloyd Eshbach, Fantasy Press; Martin Greenberg, Gnome Press; Melvin Korshak, Shasta Publishers; David A. Kyle, Bouregy & Curl; James A. Williams, Prime Press. Others with solo spots on the program (in no



1952—TASFiC, Chicago

particular order); William F. Jenkins (Murray Leinster); L. Sprague de Camp; E.E. "Doc" Smith; Harlan Ellison; E. Everett Evans; Hans Santesson; Robert Bloch; Wilson "Bob" Tucker; Ted Sturgeon; Willy Ley; and many other writers and Big Name Fans who were not on the very full program.

It was *some* convention! Big enough to be exciting, and small enough for you to meet and talk to everyone.

1953—11th Worldcon (Philcon II), Philadelphia

by Milton A. Rothman

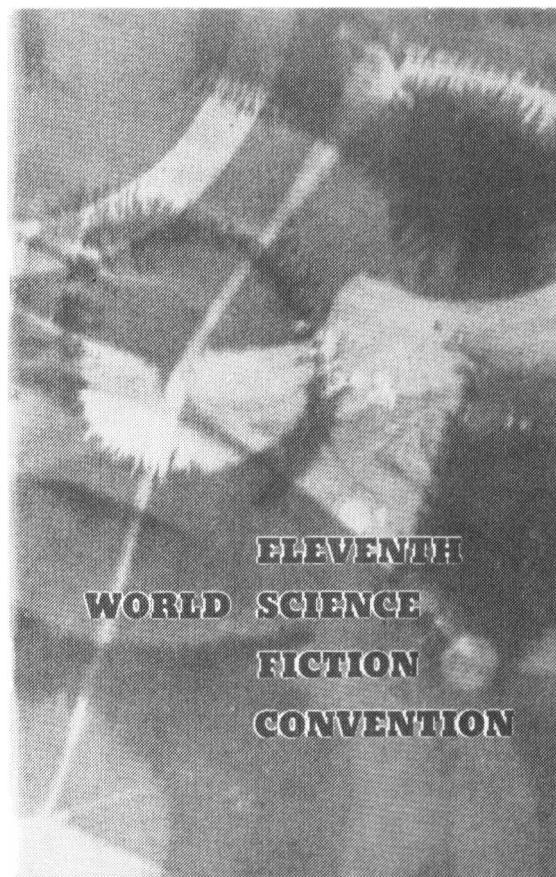
It was only six years from Philcon I to Philcon II, which was called the 11th Worldcon because the nomenclature had not yet been standardized. We must have been gluttons for punishment doing it again so soon, but we were young and innocent and never did it again. Jim Williams was supposed to be chairman, but he died suddenly soon after making the bid, and left me holding the bag. That's how I got to be a Worldcon chairman twice. Normally I would have been totally insane to start such an undertaking at that time. When preparations started I was finishing my Ph.D. dissertation, and by convention time I was working at my first full-time job as a physicist. It was Philadelphia's first exposure to a really big convention (750 attendees) and we were not ready for it. We were doing everything for the first time, but we did our best, hiring the Bellevue-Stratford, Philadelphia's most elegant hotel, which wasn't quite ready for us, either. The program booklet was photo-offset instead of mimeographed, and we had, for the first time, a separate room for a science fiction art exhibit.

Willy Ley was guest of honor, and one of my greatest pleasures

was making friends with such a remarkable and elegant person. Sam Moskowitz, of course, did the auction. Among scheduled talks were "The Future of Love," by Irvin Heyne, and "SF and the Kinsey Report," by Philip José Farmer, author of "The Lovers." At that time heterosexuality was just coming out of the closet.

In general, Philadelphia conventions tried to uphold a tradition of high-level programming. Accordingly, L. Sprague de Camp, Lester del Rey, and Lloyd Eshbach spoke on "Science Fiction as a Career," while Bob Tucker moderated a discussion on "Fans Who Have Become Pros." At that time women in science fiction were enough of a novelty to have a panel on "Women in Science Fiction," with Bea Mahaffey, Katherine MacLean, Evelyn Gold, and Evelyn Harrison. (Later to become Evelyn del Rey? Memory, where are you?) Fletcher Pratt spoke on "Robots and Computing Machines." It seems quaint to think of a computer as a machine. The terminology clearly referred back to the mechanical computers such as the differential analyzer at MIT and the fire-control devices I encountered in the Ordnance service. A panel described as "A discussion by our own scientists" on "Is Science Catching Up with Science Fiction?" was chaired by Thomas S. Gardner. Apparently this was a perennial topic among Philly's fledgling scientists.

There was a banquet with Isaac Asimov as toastmaster, giving his usual rouser of a speech. At the banquet we presented the Hugo awards for the first time. Earlier in the year we had created the space-rocket design (copied from Willy Ley) for the award statuette. We had then assigned the task of producing the statuettes to one of our committee members. Comes the end of the summer



1953—Philcon II, Philadelphia

and we find that the person in charge of awards was away and unreachable, and apparently he had never even started the process of getting them made. And we had less than a week to go. It was Jack McKnight who came to the rescue. An expert machinist, he turned the little rockets out of stainless steel in his own shop, learning to his dismay that soldering stainless-steel fins was a new art. While doing this poor Jack missed the whole convention, but turned up just in time for the banquet and the presentation.

I guess that a lot of people had a good time. Yrs truly, the chairman, found the whole effort so stressful that he gave up fandom entirely. But 50th anniversaries are not to be missed, so here I am.

1954—SFCon, San Francisco

San Francisco: Convention Politics by Sam Moskowitz
Sir Francis Drake Hotel, San Francisco, September 3-6, 1954. Run by Lester and Esther Cole, assisted by Ben Stark, Anthony Boucher, and Gary J. Nelson, J. Poul & Karen Anderson. Held in conjunction with the annual Westercon, with John W. Campbell Guest of Honor of the world convention and Jack Williamson Guest of Honor of the Westercon.

The story of the San Francisco Convention really started in Chicago in 1952, when the sponsors put on the finest convention party of any bidder to elicit support, a party jammed with celebrities. It was there I first met Philip José Farmer, and Raymond A. Palmer. William Lawrence Hamling and Rog Phillips were circulating around.

This was the first convention at which something close to 1,000

people had attended, and most of them were from the eastern part of the country and knew nothing about fan politics. When the bids were put in, it was obvious that an eastern city, like New York, would win it no matter what San Francisco did. But the problem was there were *two* bids for New York. One from the Hydra Club, a group of professionals, and the other from the Queens Science Fiction League, headed by William S. Sykora. The two were at each other's throats and the attendees had no way of distinguishing between them. In order to prevent the convention from going to the Queens Science Fiction League, members of the Hydra Club and The Eastern Science Fiction Association of Newark, N.J. (which I headed and which was the largest club on the east coast at the time), went into collusion. We talked Jim Williams, a Philadelphia book dealer who also was a partner in Prime Press, a specialty fantasy book publishing firm, as well as an officer in The Philadelphia Science Fiction Society, to get Philadelphia to make a bid, even though they had no such plans.

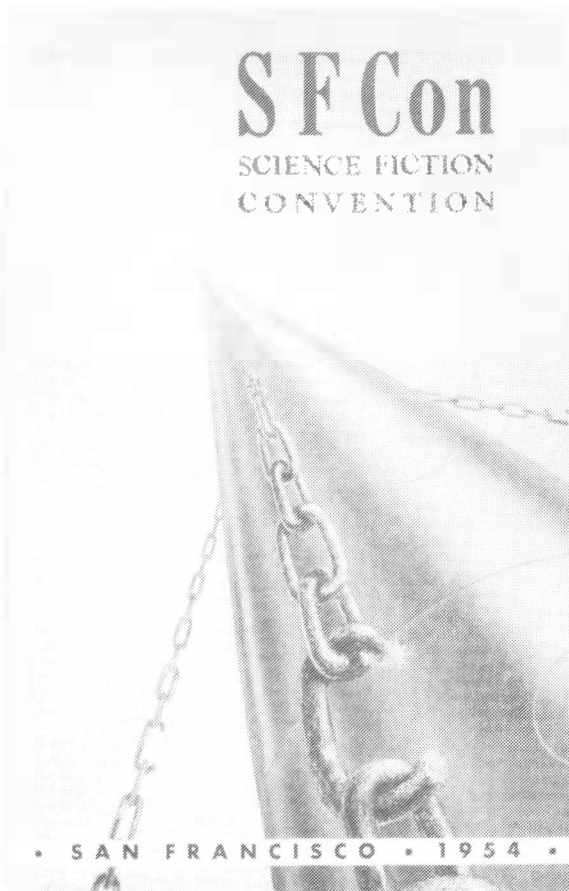
Then, when the voting was about to begin, we had David Kyle get up and announce as one would at a political convention: "That New York withdraws and throws its vote and support to Philadelphia!" Now the audience never stopped to think that there were *two* New York bids. They assumed that New York was out of the running, and since Philadelphia was an eastern city, easily accessible to them. Philadelphia won, but in the voting at Philadelphia, The Hydra Club, The Eastern Science Fiction Association, and The Philadelphia Science Fiction Society united to push San Francisco into the winning spot by 30 votes, thereby expiating their ploy of the previous year.

San Francisco was great fun, but expenses had far exceeded expectations. In those days, memberships were only about \$1.00 and not a major source of income. The auction was the prime source of income. I was the auctioneer and I auctioned hour after hour, as the convention committee wrung their hands for fear they would not be able to cover expenses. Every hour I would ask Les Cole how we stood, and every hour he would tell me "We're still in the red." Fortunately my voice and items for auction held out, and when Les told me they had broken even I quit the auctioneer's stand and let someone else take over.

While the convention was in progress the hardcover edition of my *The Immortal Storm: A History of Science Fiction Fandom* arrived by air express from The Atlanta Science Fiction Association, which were the publishers. There were 25 copies, selling for \$5.00 apiece, and I immediately began peddling them. I sold them all before the end of the convention, the most enthusiastic immediate reaction coming from Willy Ley, rocket expert, who with his family was in the room next to mine. "I got no sleep last night," he said as we both left our rooms for breakfast simultaneously the next morning. "You kept me up all night reading your damn book and now I find it needs a sequel!"

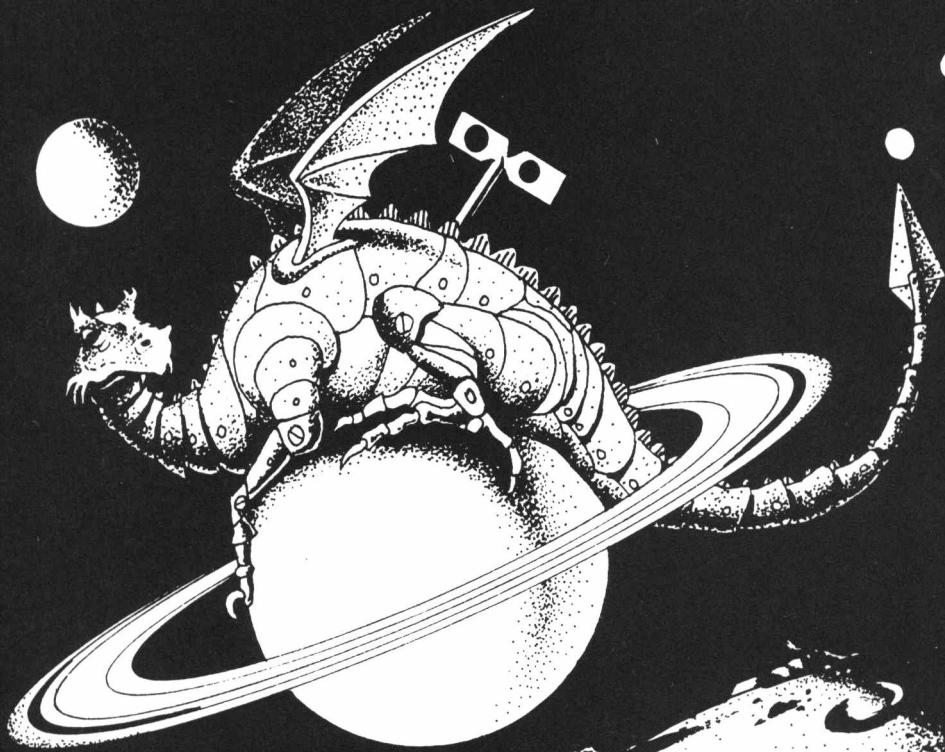
One of the most unusual programs at the convention was an "opera" made from Ray Bradbury's short story "A Scent of Sarsaparilla" with avant garde music by Charles Hamm and an impressive chorus. The play was very well done, with professional narration by Anthony Boucher, but the music has remained unmemorable. It was the world premiere and it was performed twice. Bradbury was not present at the convention.

One fascinating aspect of the publicity of the convention, which could only be realized many decades later with the advan-



1954—SFCon, San Francisco

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tage of hindsight, was a write-up which was written by local fan William J. Eisenlord and which appeared in the October 1, 1954 issue of the San Francisco weekly magazine *The Argonaut*. In 1980 Donald M. Grant issued in two volumes my book *Science Fiction in Old San Francisco*. The first volume was subtitled "History of the Movement." At the heart of the movement was the story of the old weekly *The Argonaut*, started in 1878 with Ambrose Bierce as the first editor, and which published *hundreds* of science fiction, fantasy, supernatural, and horror stories at least up to the earthquake of 1906. It was, during that early period, the leading source of regular science fiction and fantasy in the United States. Now here was that same weekly in 1954, publishing an account of a science fiction convention. Its pivotal role had been buried with the rubble and fires of 1906 and would not be revived until the results of my excavations appeared in 1980.

The most disappointing aspect of the convention for me had nothing to do with anything on the formal or informal program. A fan approached me and asked me if I would be interested in buying five copies of the legendary pulp *Thrill Book*. He said they were owned by a friend of his, who had bought them decades ago, and now was willing to sell. A price was agreed upon and I was supposed to meet the individual with the *Thrill Books* in the lobby of the hotel the next day at 6:00 PM. He didn't show. The individual I had negotiated with contacted me and said something had come up, the man would meet me the next day. He didn't show. It was another 15 years before I was able to pick up a good run of the *Thrill Book*.



1955—Cleveland, Cleveland

1955—Cleveland, Cleveland

Mystery Guest of Honor by Sam Moskowitz

September 2-5, 1955, Manger Hotel, Cleveland, Ohio. Chairwoman and Chairman Noreen and Nicholas Falasca, assisted by Ben P. Jason, Honey Wood, and Stephen F. Schultheis. Isaac Asimov, Guest of Honor.

This convention would have to rate near the very top of all conventions I attended, for the fullness and excellence of its program and the special award I received. The Guest of Honor was Isaac Asimov, but a special issue of the progress report was mailed out with a black silhouette on the cover and the cryptic heading: "WHO IS THIS MAN?" Inside there was the following: "What's the mystery behind the mystery guest? Just this; he's one of the people who work to make a convention a success, and never receive a thank you. We feel it's about time he did.... This year, the 13th World Science-Fiction Convention will honor a fan who helped. The person chosen will not know he is mystery guest until his name is announced, at the banquet.... Here's where the fans get in on the fun. There will be a contest to guess the identity of the mystery guest. Complete details will be announced in the next Report. Remember, the mystery guest will be in addition to the regular guest of honor. Who can it be? It might be you. Join the convention and see for yourself."

The Mystery Guest of Honor was to be announced at the Banquet as part of the Hugo Awards presentations, handled by Anthony Boucher, then editor of *The Magazine of Fantasy and Science Fiction*. The night before there was considerable speculation. It was finally narrowed down in the minds of the fans in attendance, that it would be either Dave Kyle, who had been an active convention goer since the first, or C.I. Barrett, M.D., who had contributed a great deal to help both local and national conventions in the past. In fact, I remember discussing with Dave Kyle in his room elements for an impromptu acceptance talk, down to physical reaction.

The evening of September 3, 1955, I was seated at a table with Mr. & Mrs. C.I. Barrett, Mr. & Mrs. Lou Tabakow, Mr. & Mrs. Stephen Takacs, and Jean Carrol (now Jean Engels). Mark Clifton and Frank Riley had received a Hugo for *They'd Rather Be Right* as the best novel; Walter M. Miller had scored with "The Darfsteller" as the best novelette; Eric Frank Russell registered with "Allamagoosa" as the best short story; *Astounding Science Fiction* as the best magazine; Frank Kelly Freas as the best illustrator; and *Fantasy Times*, published by James V. Taurasi, as the best amateur publication.

Boucher then began a build-up for the Mystery Guest of Honor at some length and I remember Steve Takacs, seated next to me, commenting half way through: "Hell Sam, you've done everything that guy has!" By this time it was beginning to dawn on me that Steve was a lot righter than he knew. When they announced my name as Mystery Guest Of Honor I tried hard to remember all the pointers I had used in coaching Dave Kyle and couldn't recall a one. All I could muster was a polite "Thank You."

As I was later told by committee member Ben Jason, the award was for inaugurating world conventions, participating in their programs, auctioning non-stop until they were out of the red (which I had to do again for Cleveland, but this time Harlan Ellison proved an invaluable aid) and for *The Immortal Storm: A History of Science Fiction Fandom*, which had appeared only a

year past.

Another unusual bit of programming was a Christmas play for the convention. Damon Knight, Anthony Boucher, Fritz Leiber, and Robert Bloch were recruited to write the play *at the convention, before presentation*. At the last minute they needed someone to play Scrooge (science fiction style) and they discovered that I had some amateur acting background, so I was recruited to play Scroogewitz, *in the first scene*. Fritz Leiber, all incredible length of him, played "Tiny Timid!", Robert Bloch was "The Ghost of Christmas Past", Tony Boucher was also in the play, and a chorus composed of Judy Merrill, Mildred Clingerman, Randy Garrett, and Forrest Ackerman sang the lyrics written by Damon Knight, "Poor Stef is Dead." Unquestionably the show stopper was supplied by a cameo appearance by Evelyn Gold, who, in a short, tight-fitting, low-cut dress, slowly slunk across the stage. She stopped when asked: "Who are you!" She replied: "I'm the managing editor!"

Damon Knight wrote me later saying that he and Robert Bloch were thinking of publishing the play, would I send him my part. I had to reply that I had *ad-libbed* the entire thing, that nothing was on paper! However, Frank M. Deitz taped the play, so it may still be recoverable.

At the masquerade ball, Honey Wood, secretary of the convention, displayed a superbly graceful pair of legs. When Rog Phillips, the late science fiction author, saw them, his eyes revolved in his head, he danced with her for the rest of the affair, and not long after the convention they were married.

Raymond Van Houten, one of the editors on the Hugo-winning *Fantasy Times*, was awakened to hear shouts of "Help! Help!" from the hall. He found a permanent resident of the hotel, who had the room next door, in his robe. The man claimed he had awakened when someone entered his room and took his wallet. The hotel kept several all-night rooms open for the convention goers and the man was identified in the Chester Room, playing poker with a group of fans. Without tipping their hands, fans blocked all the exits while the house detective and police were called, and the culprit was apprehended still playing poker. It was discovered that the man had a criminal record, having served three years in San Quentin, but though he still had the wallet on him at time of arrest, he had lost all the contents in the poker game and the money was not recovered!

1956—Newyorcon (Nycon II), New York City

A Reminiscence by Dave Kyle

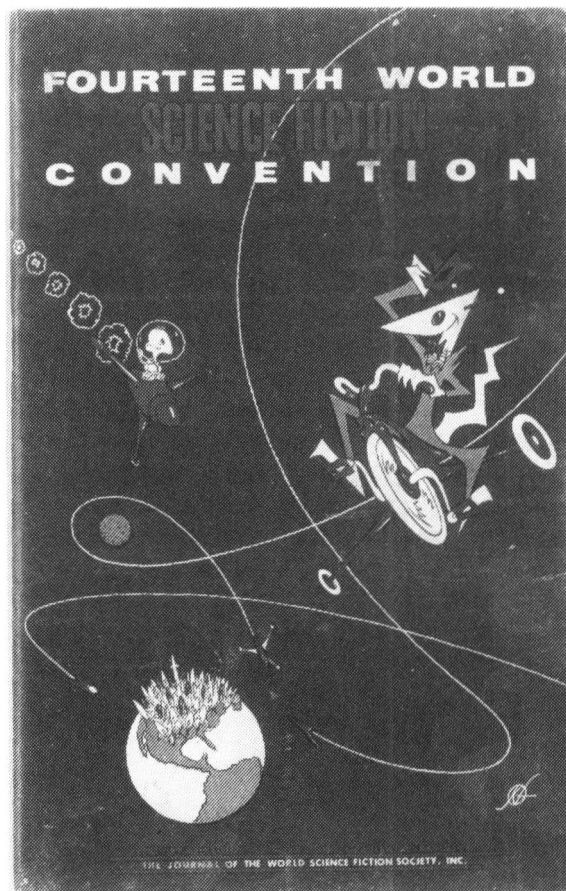
I don't believe I've ever worked harder in my life than I did in 1956 when I was chairman of the Newyorcon, the 14th World Science Fiction Convention, in New York City. By summertime, I took off two months from my radio station in northern NY state to work full time at the job. When the con was over I was exhausted. Disappointed, too, for I saw all the failures and didn't appreciate the successes. Over the years, however, I've come to enjoy the remembrance. The bad things have receded and the good things have blossomed in my memories, and for others, too.

I had three goals and they were all fulfilled. My greatest pleasures were having Arthur C. Clarke as the first non-American guest of honor and seeing the next Worldcon voted to London as the first outside of North America. My greatest satisfaction, my contribution to fandom, was the establishment, as ratified by the

convention, of a national body, the World Science Fiction Society, Inc.

From the start, we had trouble. The committee was highly organized, the most sophisticated organization to date except for Chicago 1952. But although there were plenty of local bodies, there was a dearth of hard workers. Only a handful of fans did the bulk of the work, in particular Dick Ellington, Ruth Landis, and Art Saha. In those days, there were very few non-local fans who made any significant high-level contribution to the work. Such out-of-the-area fans mostly filled in as registrars or voluntary assistants when they showed up for the weekend. Thank your lucky stars that today's conventions have an enormous body of experienced personnel available and willing to assume responsibilities under complex multi-track programming.

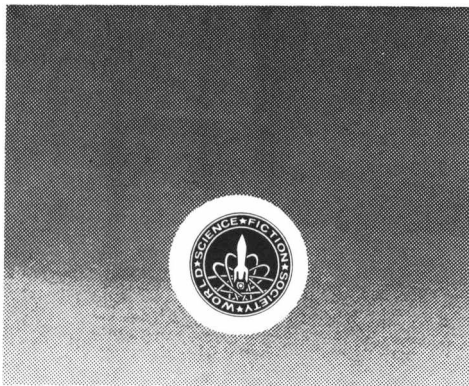
We had been voted the site at the 1955 Clevention. We had only one year official notice, unlike now with years ahead for preparation, so planning, especially with hotels, was difficult. Our greatest soul-searching came months after the winning vote when we decided to raise the membership rates by 50%. I confess I wanted the increase. And because so many paid no attention to registration until the day they attended, there were a lot of disgruntled people to find out that instead of the two bucks they expected for the weekend, they had to shell out three bucks. (Some difference nowadays!) The biggest outcry from some was the "outrageous" price for the banquet. Sure, The Biltmore was a world-famous hotel but the cheapest choice was \$7.95 (if we rightly recall). That was what caused our greatest failure, going into the red. We weren't able to pay all our bills in full, and the committee and



1956—Newyorcon, New York City

helpers received no dividend or expense reimbursements. What happened was that the banquet department broke their promise and wanted an earlier commitment on the number dining on Sunday "because of the Labor Day holiday weekend." Imagine, we were supposed to sell all our banquet tickets on Friday, when the opening day of the convention was actually Saturday at one o'clock! So I got a Saturday noon deadline instead and then took a guess. Instead of being conservative by underestimating (and thus disappointing some fans), I picked a reasonably optimistic figure. Although our official attendance was 850, we had over a thousand when the gate crashers and guests were counted. We had probably a hundred extra dinners charged to us. (We compromised that debt.)

The banquet, however, was a great affair, with Bob Bloch as M.C. Behind the head table was a huge banner which read, white on dark blue, WORLD SCIENCE FICTION SOCIETY, which had that day flown above the hotel entrance. Arthur Clarke made a provocative talk. Isaac Asimov amused us. There was a special banquet guest, Al "L'il Abner" Capp, who, of course, made a witty speech. He sat next to Ruth, my wife-to-be, and gave her his telephone number and his Park Avenue penthouse flat address, while I was being bugged by one problem after another. That's where the notorious line comes from: "Dave Kyle says you can't sit here." (Like "Ingvi is a louse.") One of the go-fers told me the Fire Marshal was complaining that the stairs to the balcony were blocked by those non-eaters sitting there, planning to take up positions to listen to the after-dinner speeches. "What do we do?" "Tell them," I said, "that they can't sit there." That's what he did.



*15th World
Science Fiction Convention*

PROGRAMME

London · 1957

1957—Loncon, London

"Dave Kyle," not the Fire Marshal, was identified as the grouch who issued the command.

The official program was a single track for just three days. There were a number of failures. The deficit, of course. The penthouse ballroom, not air conditioned because there was no need—it was open on two long sides to the outside air—became uncomfortable because NYC had record heat wave. Hugo winner Kelly Freas' stolen painting and the stolen models from the exhibition area—due to that Fire Marshal again who prevented the security doors from being locked. (An unexpected expense was hiring security for these rooms which was not quite adequate.) Worst of all—the natal flaw which crippled the WSFS, Inc. and led it into lawsuits and a tumultuous and ignominious death. But that's a long, fascinating story in itself.

There were many, many successes. An sf ballet, "Cliché." A fan movie by the PSFS. A live band and dancing at the Costume Party. A cocktail party with free drinks sponsored by the book and magazine publishers. A terrific art show. An exhibit area, with industrial and business participation, including the Martin Company's Vanguard rocket (expected to lift the first satellite into space) (arranged for by the Martin PR man, Ben Bova, whom I introduced to the sf world). Hugo trophies which were extra special (in the days of home-crafted ones). The Hugo trophy won by Arthur for his short story "The Star." (Also, Bob Heinlein for his novel *Double Star* and Bob Silverberg as Most Promising Author, just beating out Harlan Ellison.) An opening-night performance of a Karel Capek sf play at the Provincetown Playhouse in Greenwich Village to conclude Monday evening.

Hmmm, come to think of it, after 33 years, I see it really was a darn good convention! I wish I'd had the time to enjoy it.

1957—Loncon, London

A Reminiscence by Dave Kyle

My life is measured by sf Worldcons. In 1955, 1956, and 1957, I met Ruth Landis at the Clevention (see Isaac Asimov's autobiography), courted her at Newyorcon (she moved to NYC and was con secretary), and married her in 1957 for a honeymoon in London. And we had 53 other people, an sf crowd, flying off with us on that honeymoon. Wow!

The convention in London was another dream come true. My good friend, old time fan and prominent English editor, E.J. "Ted" Carnell, was the convention chairman for the first Worldcon outside of the U.S. and Canada. Part of his successful campaign for the site was based on my chartering an airplane to take, at a bargain fare, those who wished to get to England for the big event. The famous Fan Flight or London Trip Fund on a KLM DC-4 had every seat sold, dubbed by the inimitable Forry Ackerman as KLM—the Kyle-Landis Marriage. The flight (before the days of jets) took 16 hours, with a stop at Gander. We had a celebration on board with champagne and cake and then went to sleep. (The wedding night was three days previous.) In the droning silence of the night, as dawn was arriving, Ruth shook me awake. On her very first flight, she was peering out of the round window at the carpet of unmoving clouds far below. "David," she whispered, alarmed, "we've stopped!"

For an unprecedented third time, John W. Campbell, Jr. was chosen as the sole guest of honor. "It was a way to get to meet him," said my British friends. (Ruth's highpoint: "John kissed me

Phoenix in '93 Worldcon Bid

Who: *Terry Gish* - Chair
Doreen Webbert - Chair
Eric Hanson - Chair

Plus: Hundreds of experienced Phoenix fans, who bring you LepreCon and CopperCon each year and who brought you CactusCon (1987 NASFiC) and WesterCons 35 and 41.

Where: Phoenix Civic Plaza
Phoenix Hyatt Regency
Sheraton Phoenix
* Watch This Space

Over 350,000 square feet of flexible function space in facilities that have held local, regional and nation science fiction cons. *Final negotiations are underway on a new 1000 room Marriot.

Why: Phoenix has the right combination of experience and facilities, along with the proven ability to work with fans from across the country. We want to bring you a quality Worldcon with a broad range of activities for you to enjoy.

When: *Labor Day 1993*

Yes, we know it will be hot. Our staff has had experience in creative programming to minimize your trips across the "Anvil of God" (Which should be terraformed by 1993)

What a Find!

How: With Real T-Shirts, fannish cooperation, goodwill, and fun with a southwestern flair. We welcome suggestions and support for both the bid and the convention.



Come to Our Fiesta at Noreascon 3

on the check!") He absolutely captured the affection of the convention. (Robert A. Heinlein was also given that triple distinction at the 1976 MidAmeriCon.) For the first time there was a truly international flavor to the programming of talks and panels, and a score of Europeans came, as well as Americans from around the Continent. Proportionate to the convention size (268 officially) the American attendance was very large. The U.S. visitors were able to sample the singular British sf con atmosphere, so very warm and intimate, in the small, "quaint" King's Court Hotel with the "lounge bar" as the magnetic hospitality center.

In keeping with a traditional English manner of structuring societies, the 15th WSF Con in London had an honorable figure-head called the President over the working Chairman. The distinguished writer John Wyndham filled that role.

The hotel site became a problem when the Royal Hotel in the Bloomsbury section was considered, after much committee consultation, as too stuffy and also too expensive because of miscellaneous conference charges. Replacing it was the entire King's Court Hotel in Bayswater, exclusively for con members, thus making it virtually a private club. The accommodation per person was ("ridiculously low," boasted Ted Carnell) a mere \$2.80 per person, breakfast included, with lunch 65¢ and dinner 95¢. What English hotel service! Hot meals up to 10:30 PM, coffee and sandwiches at any hour, and a round-the-clock bar!

The Loncon opened officially on Saturday (actually the second day of the convention) with a luncheon banquet (\$1.50!) at one o'clock, having speeches and introductions. (Another boast: "This will be the first World Convention ever to start on time!") Who will ever forget the peculiar seating? Three long, narrow rooms ran railroad style from hotel front to back with doorless framed openings blocking an unbroken view. With seats against the wall, a banquet table extended through the three rooms. Only one third of the diners were visible to each other—unless—unless you leaned forward over your meal and, stretching your neck, looked to the left or right to see other banqueters stretching their necks to look back at you.

An importation from the New World was the fancier level of the costuming. The BBC (or was it ITV?) was happy to find such strange costumes on parade and the well-known Commentator Alan Wicker, unperturbed by the general hubbub, did a better coverage than was finally telecast. We have the same complaint even today.

Never did I imagine to what that Fan Flight would lead. Unfortunately, some persons involved in the charter flight stirred

up terrible trouble. They accused me in the name of the newly created World Science Fiction Society, Inc. of misfeasance in the London Trip Fund. This led into lawsuits and counter lawsuits for several years. Toward the end of the fifties, this fan feuding reached heights and bitterness far beyond those of the thirties which had culminated in the infamous Great Exclusion Act of the first Worldcon in 1939. Sadly the WSFS, Inc. was discredited, and at the 1958 Solacon in L.A. it was dismantled. (Harry Harrison, one of the Fan Flight trippers, wrote a remarkable letter with many kind words. He called the few troublemakers "spiteful and vindictive" and said I should "expose their motives and the imbecility of their charges. Enlightened fandom will be on your side.") So, I wrote three "tolling bell" atypical fanzines meticulously detailing the whole unpleasantness. Eventually, after their publication and much courthouse action I received an apology and a token payment. But gone was my dream of a national fannish fraternal society. And, after all, the name still survives with the World Science Fiction Society (unincorporated and powerless, everyone stresses).

1958—Solacon, South Gate

Stranger Than Fiction by Sam Moskowitz

SOUTH GATE (Los Angeles Area), California, August 29th to September 1st (including Westercon program), 1958. Guest of Honor, Richard Matheson. Chairwoman: Anna Moffatt.

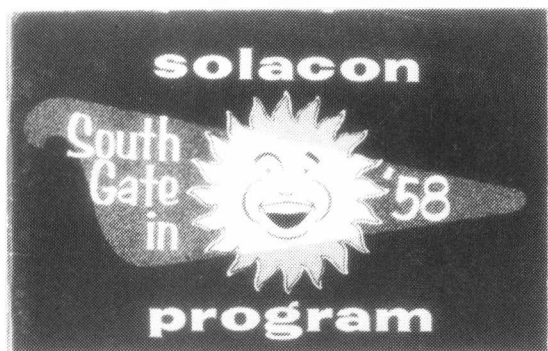
I was still playing the part of Auctioneer, and at this convention there was an auction unique to science fiction. Prominent authors and editors were auctioned off and the highest bidder could spend one hour with them. I got as much humor as I could out of the situation, even getting Anthony Boucher to show his teeth as one would auction off a horse, and he went for \$13.50. I had Fritz Leiber quote Shakespeare and that got us \$13.23. Robert Bloch raised \$17.00 by unbuttoning his shirt and showing his hairy chest. Charles Beaumont pretending he could sing soprano went to Mari Wolf for \$10. Edward E. Smith, found that his Skylark and Lensman reputation priced him at \$21 and Richard Matheson was obtained by a group of attendees who had pooled their resources to rack up \$16. There were a few others auctioned off for small sums, and I finished off by auctioning off myself.

My buyer proved to be a middle-aged woman attractive in appearance and with a very cultured manner. As we sat together speaking with some refreshment, she revealed that her interest in me was prompted by the fact that her husband had been a rabbi in Newark, New Jersey, from 1920 to 1926 and she understood that I came from Newark.

I asked her the name of her husband and she said Lewis Browne.

"Wasn't he the author of *Stranger Than Fiction, a History of the Jews*? If so, I've had a copy in my library for years. It's one of the simplest, most uncluttered histories of the Jews I've ever read."

She was pleased that I had the book. It was initially published in 1925 by Macmillan and became a bestseller, catapulting Browne to fame. He had been born in England in 1897 and had been hired by the liberal Free Synagogue of Newark, N.J., in 1920. He proved far too liberal for the congregation, and when he developed an obsession for teaching Christianity from the pulpit, he was asked to leave in 1926. This proclivity he displayed in print



1958—Solacon, South Gate

in his book *The Graphic Bible* (Macmillan, 1928) with his long chapter on "The Christian Scriptures," utilizing sympathetically and without questioning only "The New Testament" as his source.

Browne was extremely gifted, illustrating all of his books profusely, being particularly versed in map making. He was also an outstanding lecturer and noted for his biographies of Heinrich Heine and Spinoza. He became increasingly mentally erratic and finally committed suicide in 1949, his wife revealed.

What had brought her to the convention was not quite clear. Perhaps she came with a relative. I never had reason to contact her again.

A noteworthy program event, which has almost been obliterated by the currents of history, was the formal appearance of Arch Oboler, renowned during World War II for his creative fantasy program *Lights Out*. He had started out as a pulp writer with detective stories in *Ten Detective Aces*, *Racketeer Stories*, *Nickel Detective*, *Dime Mystery*, and *Dr. Yin Sin*, all in the early thirties. He found his metier in radio, where his scripts were regarded as the works of a youthful genius, but was eclipsed by the onset of television, which he never adapted to, though he did the scripts for several successful movies, including *Escape* and *Bwana Junction*. He produced an interplanetary play for Broadway, *Night of the Auk*, which opened at The Playhouse in New York on December 3, 1956. I was a great theatregoer in that period and made a point of going to see the last of eight performances the evening of Friday, December 7, 1956. Besides its science fiction motif, an incentive for seeing the play was that it starred Claude Rains, Christopher Plummer, and Wendell Corey. The set, showing the interior of a space ship with its electronic controls, from the balcony where I sat, was spectacular. The immensely talented actors gave it everything they had, but what did the play in was not the story line—the first space ship to the moon finds the earth has destroyed itself through atomic war while they were in flight and there is no refueling from a space station or computers to guide them back. The situation is thrilling enough, the actors among the finest, but the problem was that Arch Oboler, for reasons best known to him, wrote the entire play in *blank verse*. The result was that every reviewer, without exception, said they didn't know what he was talking about.

When the show was over, I descended and clambered over the set, which closeup showed to be a great deal of lighted plywood. I began leaving through a side exit, when I saw a downcast Claude Rains, all alone in his dressing room, throwing a black actor's cape over his shoulder and reaching for a bag. I asked him for his autograph on my program, which he scribbled without looking up. One of the other actors, Dick York, was still on the premises so I got his. *Night of the Auk* appeared in hardcovers by 1958 with a very better introduction by Arch Oboler, which was understandable but unwarranted. The aura of success when he published the first collection of radio scripts in history in 1940 (*Fourteen Radio Plays*) had completely dissipated. Nevertheless, having Oboler speak at the Solacon was a great coup.

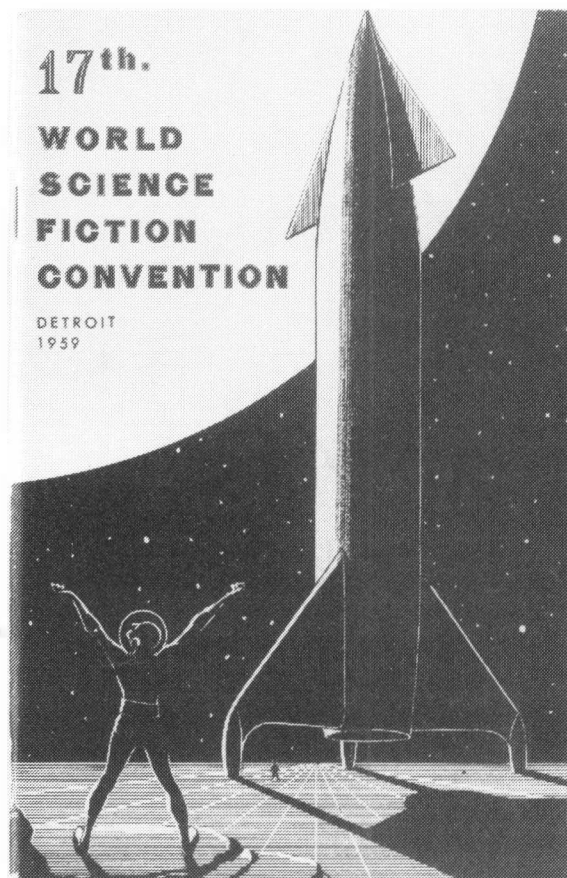
1959—Detention, Detroit

The Play is Ended But No Memory Lingers On by Sam Moskowitz
The Pick-Fort Shelby Hotel, Detroit, Michigan, September 4, 5, 6, 1959. Chairmen, Fred Prophet and Roger Sims. Guest of Honor Poul Anderson.

I drove out to this one with my wife Christine and for the first time participated in the costume ball, with the two of us, Belle & Frank Deitz, and Barbara Silverberg dressed as various characters from *The Wizard of Oz*. We put a lot of effort into the costumes but there were too many others even better that year. John Berry, who was Fan Guest of Honor, later put out an account of his three-week trip to the USA which was an inch thick and ran over 100,000 words and included a convention report. The best account was composed by Belle Deitz for the second September, 1959 issue of *Science Fiction Times*, which despite its excellent coverage made me realize that a lot of important background information is being lost, perhaps irrecoverably.

For example, the Detroit convention had written for it and produced a play, not unlike the one in Cleveland. I had completely forgotten *everything* about it, but *Science Fiction Times* said that both my wife and I were *in the play*. The play was titled *Beyond the Unknown*, and those who participated were Tom Scortia, Karen Anderson, Barbara Silverberg, Cele Goldsmith (then editor of *Amazing Stories*), Fritz Leiber, Randall Garrett, Djinn Faine, Joe Christoff, and Rosemary Becker.

I checked my files and, by God(!), there was a copy of the complete play, four scenes. My copy bracketed all the lines spoken by a character, apparently a subordinate in a detective agency, named Marmaduke. Did I play Marmaduke? Somebody tell me, I don't remember a line. I have a duplicate page of one scene where the character of "Chief" is underlined in green ink everywhere it occurs and written in alongside it is "H. Schwartz." Whoever H. Schwartz is, he paid at the door, because he is not



1959—Detention, Detroit

**We
must
go
home**

to TARA...



WORLD CON ATLANTA INC.

SUITE 1986 • 3277 ROSWELL ROAD
ATLANTA, GEORGIA 30305

included in the roster of members in the program booklet.

But what I am most curious about is, who wrote the play? The most likely member of the cast to have written it would be Randall Garrett, it's his type of humor. But Fritz Leiber is in the play and he has a background in the theater. Karen Anderson is in the play, so Poul could have allowed his arm to be twisted. I know I had nothing to do with it. The play is a heavy-handed spoof of several of the then-current magazine editors, most authentically John W. Campbell, with whom Garrett worked very closely. There are also jibes at *The Magazine of Fantasy and Science Fiction* and *Galaxy*, but they are much less insightful.

One coverage of the convention indicates that the scripts were read, which indicates there was virtually no rehearsal and some of the actors may not have seen their lines until they went on stage.

On the serious program, Bob Silverberg embarked at length on why science fiction was dying and why he *appeared* to have left it. In truth, he said, he had not really left science fiction, it had left him, and he secured a major part of his income by writing for the men's fact magazines. (At that period there were dozens of them flourishing, both the non-fiction macho publications and the pallid imitations of *Playboy* which also ran fiction, including science fiction.) Bob wept for the unborn science fiction writers of the future who would have no market to break into the field (the digest magazines were collapsing at a great rate at the time). Bob was to repeat his act again later on, but this time he was to leave the field, it did not leave him, and so very many new writers had managed to find openings to enter the field that they could not be identified without The Science Fiction Writers of America annual membership directory.

There was a lot of programming and it was generally of a high level of interest, but particularly fascinating were the convention expenses released sometime later. Today, when the cost of conventions runs into hundreds of thousands of dollars and a mismanaged event can rack up a six-figure loss, the statistics will prove fascinating. The total cost of The First World Science Fiction Convention in 1939 had been \$269.94. The Denvention, 20 years later, still only ran \$3,277.42 and \$377.00 of that was profit which was donated to the next convention, the Transatlantic Fan Fund (TAFF), and the John Berry Trip Fund. Banquet tickets, counted as an expense, were \$1,038.00, nearly one third of the total.

The bidding for the next convention site smacked of the same sleight-of-hand that had won the bid for Philadelphia in Chicago. Bids were made by Pittsburgh, Chicago, Philadelphia, and Washington, D.C. I was somehow in on it, in what detail I no longer recall, but I joined Willy Ley and P. Schuyler Miller in making seconding speeches for Pittsburgh. With no warning, Earl Kemp, speaking for Chicago, withdrew his bid (somewhat questionable to begin with) and threw the support of that city to Pittsburgh. Since there was a substantial Chicago-area representation in attendance, as well as my Eastern Science Fiction Association and Willy Ley's Hydra Club, and since Pittsburgh wasn't too much of a trip for Philadelphia supporters, Pittsburgh steamrolled the other contestants.

One fact stands out. On every side, whether on the platform, in the audience, or accosted in the corridors, John W. Campbell was excoriated for the excessive employment of psionics in the plot lines of his stories. There was no surcease; he was bombarded incessantly throughout the entire course of the convention, with

virtually no defenders. A brilliant debater, he nevertheless found himself hard-pressed either to stem the criticism or to remain unaware that what he was doing was unpopular with his readers

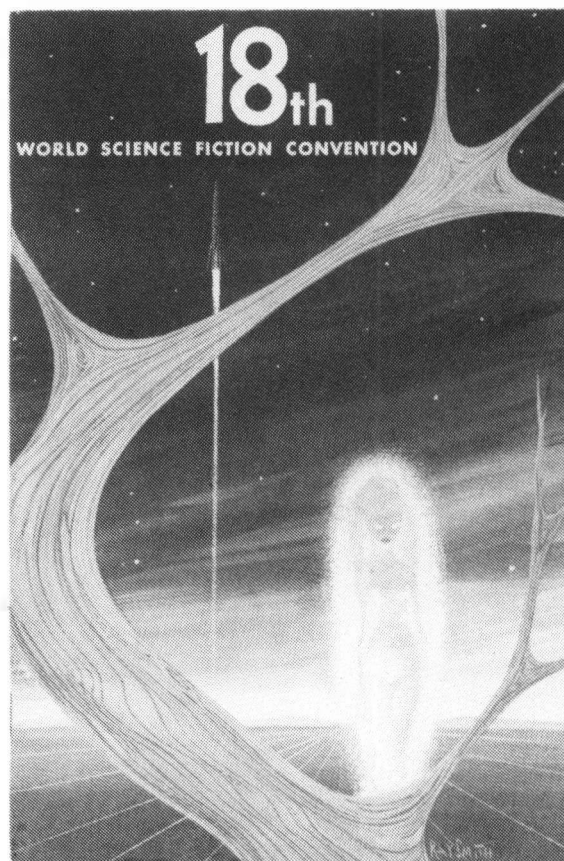
1960—Pittcon, Pittsburgh

A Hugo for Hugo by Sam Moskowitz

September 2-5, 1960, Penn-Sheraton Hotel, Pittsburgh, Pennsylvania. Guest of Honor, James Blish. Dirce Archer, chairwoman.

A fine and enjoyable program was presented at the Pittsburgh convention, but it was memorable to me and historically important for several other reasons. First, a Hugo was struck and sent to Hugo Gernsback. He had never seen one and would probably have settled for a chance to just look at it, but it proved a generous gesture on the part of the convention committee to prepare an additional one for him. After all, there must have been years when he issued the best pro mag, unquestionably in 1926 when he produced the first. Though Gernsback was not present, the event was televised over station KDKA in Pittsburgh—particularly appropriate, since KDKA was the first commercial radio station in the United States, and Hugo Gernsback in publishing *Modern Electrics*, the first radio magazine in the United States, later to be followed by mass circulation *Radio News*, publicized radio station KDKA internationally and was perhaps the major factor in popularizing amateur radio in the United States in the early years of its existence.

It is always pleasant to know that someone actually appreciates a special award. Every Christmas Gernsback published a digested 32-page magazine titled *Forecast*, filled with his predictions



1960—Pittcon, Pittsburgh

of the future and illustrated by Frank R. Paul, Virgil Finlay, Lawrence, and lesser-known artists. He mailed out 8,000 of these free of charge, and usually netted outstanding publicity. In 1961, he devoted the entire back cover to a photo of his Hugo with a short article written by me giving its history.

A second event of historical importance that occurred at Pittsburgh was the organizational meeting of The Burroughs Bibliophiles, a dream of Vernell Coriell, who had been publishing *The Burroughs Bulletin*, a magazine of exuberant scholarship, ever since 1947. This magazine became the official organ of the organization, and its members produced a score of Burroughs-related fan magazines that were outstanding for their research and scholarship. Every year they held a Dum Dum (that is what a convocation of the Great Apes was called by Edgar Rice Burroughs in his Tarzan books), usually in conjunction with the World Convention. Their guests at these events rivaled the best the convention could produce, not excluding Edgar Rice Burroughs' sons, who had written and illustrated for the science fiction magazines; John Weismuller, Buster Crabbe, and lesser-knowns who had played the role of Tarzan on the screen; Hal Foster, creator of Prince Valiant, who had illustrated the early Tarzan comic strips for the newspapers; and a score of others of that calibre. The organizational meeting coincided with a new vogue of popularity for Edgar Rice Burroughs in the sixties that resulted in the sale of tens of millions of copies of his works in paperbacks, and they are still selling. In 1958, when Edgar Rice Burroughs had been written off by almost every important critic as a fading relic of Victorian-age adventure, I wrote for *Satellite*

Science Fiction a 6,000-word critique of Burroughs in which I placed him alongside H.G. Wells and Jules Verne as a major shaper of science fiction and went on record as stating that several of his works would become permanent literary classics. This may have even helped inspire the revival and made me a hero with the Burroughs Bibliophiles. When my book *Under the Moons of Mars* painstakingly documenting my assertions was announced (1970), I was made Guest of Honor at the annual Burroughs Bibliophile Convention held at the St. Louisicon in 1969 and previewed many of my findings obtained from the actual archives of the Edgar Rice Burroughs Estate. The last Dum Dum of The Burroughs Bibliophiles took place at the Atlanta World Science Fiction Convention in 1986. Vern Coriell had suffered a stroke and died some time afterward, and so did The Burroughs Bibliophiles. One of the charter members, made treasurer of the Burroughs group at the Pittsburgh convention, was a young man named Charles Reinsel, who for some years published a Burroughs magazine called *Norb's Notes*. In 1986, *The Pittsburgh Courier* carried the story that he had shot to death his former wife and her husband and had been sentenced to life for the former and five to 10 years for the latter, the sentences to run consecutively.

Daniel Keyes, author of "Flowers for Algernon," made one of his rare appearances at the convention. He was then a short, pudgy, pleasant man. I asked him why he didn't try to put together a book of his short stories and he replied he felt they were below the level of quality he wanted associated with his name. Having, through the years, grown impatient with this inverse form of egotism, I asked him why he had permitted them to be sold at all, since some had appeared since "Flowers for Algernon," and he merely shrugged. I have found, too frequently, that an author is not always the best judge of which of his stories are worthwhile, and told him so.

1961—Seacon, Seattle

Heinlein as Host by Sam Moskowitz

September 2-4, 1961, Seattle, Washington, at the Hyatt House. Robert A. Heinlein, Guest of Honor. Wally Weber, chairman.

Robert A. Heinlein was one of the most congenial hosts in science fiction up to that time. The first-floor rooms, facing the swimming pool in the Hyatt House court, had a floor-to-ceiling sliding glass window/door. This Heinlein kept open to all and provided refreshments. In the course of the conversation with him, I learned that the first half of *Stranger in a Strange Land* was begun in the early forties, about half done, then completed prior to its publication in book form by Putnam in 1961. This novel had marked Heinlein's return to deliberately adult novels, and critical reaction was very important to him. It was a great disappointment when the influential *New York Times* reviewer excoriated the novel. The hardcover had a limited sale, but as the sixties developed and the book went into paperback, it became a cult novel with the hippies and flower children and sales soared, continuing at a high level to this day. For years it was conventional wisdom that Charles Manson had obtained his ideas for his murderous cult for the book, but when Manson was interviewed he denied ever reading the novel.

Heinlein's Guest of Honor talk was one of almost unmitigated pessimism. He predicted that one third of those present would be dead before too long, as a result of wars and raids by survivalist



1961—Seacon, Seattle

groups, as well as being worked to death in labor camps. He foresaw a long series of guerrilla wars with communist movements which the democrats would eventually lose and slowly surrender.

When the Hugos were announced, with *Rogue Moon* in contention and its author Algis Budrys present, there were supporters who grumbled that the best novel had lost. The passage of time seems to have substantiated the winner, *A Canticle for Leibowitz* by Walter M. Miller, as being a creditable choice.

There were 270 people at the Seacon, as the 19th World Convention was known, and as had been the case in many previous conventions, I was called upon to introduce the notables. As at previous affairs I had attended, I knew the names of 90% of the faces I saw, and checking the membership there is no question about it. Knowing almost everyone there is a stark contrast to attending current world conventions and admittedly not even recognizing 80% of *published* authors, the working editors and artists, let alone the fans. There is a sense of family, community, and belonging when you know almost everyone present. This contrasts with the search for a familiar face at some of the larger conventions. For example, at Nolacon II (1988) in Louisiana, the registration was closed when I arrived—despite notice that it would be open at that hour. I found in the hospitality room eight members of the convention committee from whom I tried to get a special pass so that I could participate on an early-morning Clifford D. Simak panel. *None* of them had ever heard of me, and after avoiding being ushered out, an hour of calling around, they finally contacted someone who had heard of me, knew I was on the program, and got a pass to me. This, despite the fact that I had paid membership in full months earlier, so it was no freebee.

So confident was Chicago that it would win the bid for the next convention, that its pivot man, Earl Kemp, showed up with membership cards *already printed* and ready for sale and distribution.

As early as the thirties, an occasional episode of drunkenness had been observed (and recorded) among the teen-age fans. Primarily because of their age, this was an infrequent problem. By the late forties and early fifties the mysteries of sex were being frequently explored, particularly at large conventions and at the “community” households set up here and there. It was in the late fifties that the scent of drugs was in the air and *defended* in print in some of the fan magazines. The drift to drugs was in the air at Seattle, and frequently hinted at between the lines of “enmities” about science fiction that were thrown up more as a smoke screen than from any sort of sense, all leading up to at least one conviction and jail sentence for drug dealing in recent years.

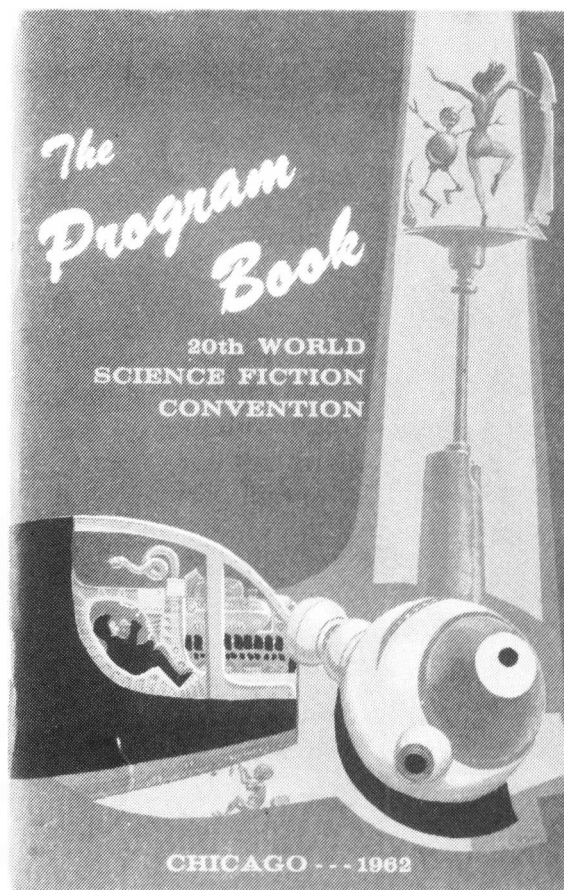
1962—Chicon 3, Chicago

A Reminiscence by Dave Kyle

Actually, the 20th World Science Fiction Convention in Chicago (1962) was informally known as Chicon III. The switch from Roman numerals to Arabic comes about as the numbers increase. In those old days, the use of the annual number (such as the 20th Worldcon) was much more prevalent. The nickname was an informal, handy reference. Nowadays, fifty years after it all began, many fans don't pay any attention to the con's number. By the way, do you have to think twice as to what Noreascon this is and just what Worldcon number it represents?

The Chicago site was the Pick-Congress Hotel, being renovated and looking for business. Its willingness to give convention rates of \$7 single and \$13 double (suites \$25, parking 35¢ a day, and banquet prices at \$5.75 and \$6.25) (real bargains for sf fans), helped win the bid for another Chicon. (Membership \$3 attending, \$2 supporting—Ten years earlier at Chicon II the membership was one dollar.)

Chicon III had the usual programming mixture, stressing, however, a main track of lectures and speeches by prominent pros in sf and science (including NASA). (Considering fandom's feuding record, an appropriate program was an authoritative “Science Fiction, Mental Illness, and the Law.”) With Bob Tucker (the annual awards banquet MC), Bob Bloch, and Isaac Asimov featured there was plenty of fun and humor. The “Auction Bloch” (selling an hour of a “celebrity's” time to benefit TAFF) continued, now offering a genuine editor. Fandom was everywhere represented. The entire convention committee joined the N3F (the National Fantasy Fan Federation, which for so many years was the fraternal bond for the true fans.) The N3F was considered a working partner with the con committee, running a Coffee and Cookie Room for basic fannish hospitality. Project Art Show aka Fan Art Show, with Bjo Trimble as usual, had a new wrinkle, a Photo Salon to exhibit work. The Art Show was evolving from an exhibition just for amateurs to one of art by professionals, too. Many a successful pro has come from the amateur ranks through this show. (Incidentally, the popular artist Ed Emsh [Emshwiller], the multiple Hugo winner, brought some of his 16 mm films for a showing of his award-winning visual art-and-camera tech-



1962—Chicon 3, Chicago

niques.)

The auction was still an important means for financing any convention. This year was a good one because donations came not just from the commercial sources but from collectors and fans. Besides artwork from the top artists of the past and present, there were new books, rare books and magazines, manuscripts of all kinds, rare fan material, and many other unusual items. Diligent efforts brought in quantities of remarkably high-quality collectibles, many from celebrated sources (e.g., Charles Shultz, Al Capp, Rod Serling, etc.).

The costume party was given the fancy name of "The Hell-Fire Club Masquerade Ball." It actually was a "ball" because a professional orchestra was hired for playing during the "grand march," to be followed by music for dancing. The costume parade very often had been identified as "a masquerade," which, in fact, it never was. Judging was done rather quickly during the parade. (Was Margaret Brundge, the legendary *Weird Tales* cover artist of the 1930s, really a judge as claimed? Her raffled painting at Seacon 1961 was the first actual contribution to Chicon.) This time Ruth and I joined with three others as Flash Gordon adventure characters for the "Best Group" category. We won the prize. Steve and Virginia Schultheis and Jock Root were Prince Barin, Princess Aura, and Dr. Zarkov. Ruth was Princess Azura of the Kingdom of the Blue Witch and I was Azura's father, the Emperor Ming the Merciless. What makes this noteworthy is that I was in the first ever costume contest (Worldcon number two in Chicago, 1940) and won a huge cover painting from *Amazing Stories*—costumed as Ming the Merciless. Incidentally, Forry Ackerman is

responsible for starting the costuming custom when he came to Nycon (1939) in his Things-to-Come Cabal cloak outfit. He went out to the World's Fair in that spectacular thing and publicized Nycon by stepping up to the microphone on a platform for visitors from foreign lands and addressing them in Esperanto. He told them he was a time traveler from the future—so strongly was the then "shy, introverted tongue-tied kid" motivated by the amazing-wonder-Gernsback power of "scientifiction."

1963—Discon I, Washington, D.C.

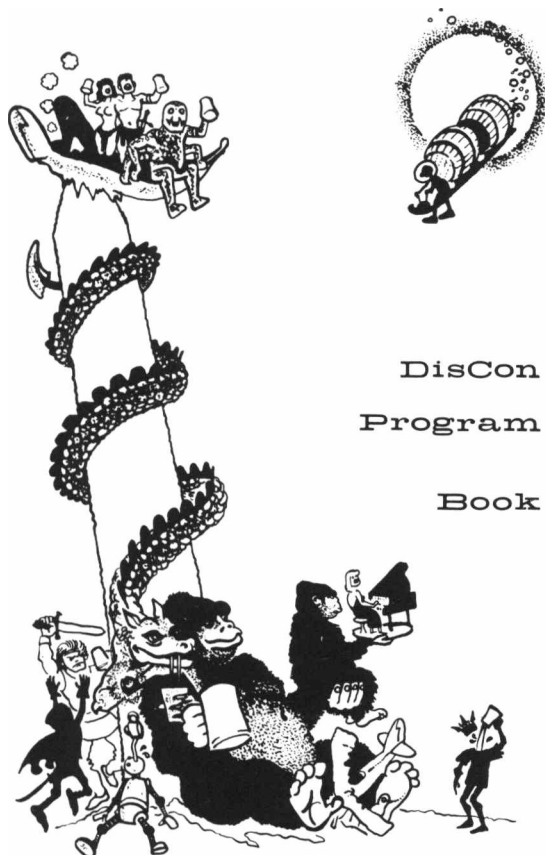
A Reminiscence by Dave Kyle

Discon (The Original), the 21st Worldcon, at Washington, D.C. in 1963, brought the convention back to the East Coast for the first time since the heavily attended 1956 Newyorcon. Pittsburgh representing the Eastern zone, but not in the megalopolis along the coast, had hosted the event in 1960 with only 300 attending. As seven years had passed since the East Coast population center had been the site, the expectation was that the attendance for Discon, the 21st Worldcon, would skyrocket. It didn't happen, although the attendees numbered a respectable 600. This was despite the one honored guest being the legendary Will Jenkins aka Murray Leinster, whose sf writings went back nearing a half century.

The modest size of the attendance did not overcrowd the Statler-Hilton hotel and thus made the convention particularly enjoyable. With the growth of con membership, finding a hotel which could accommodate our conventions was becoming an increasingly difficult process. This committee was well organized and very dedicated, primarily composed of the Washington Science Fiction Association, an intensely fannish group aided by the nearby Baltimore fans. The object of all con committees once upon a time was to get everything we did, including eating and sleeping, all under one roof. Those were wonderful days. It happened here, and this event, for these reasons, was one of the better weekend get-togethers, almost—from my then quarter century of con going—relaxing.

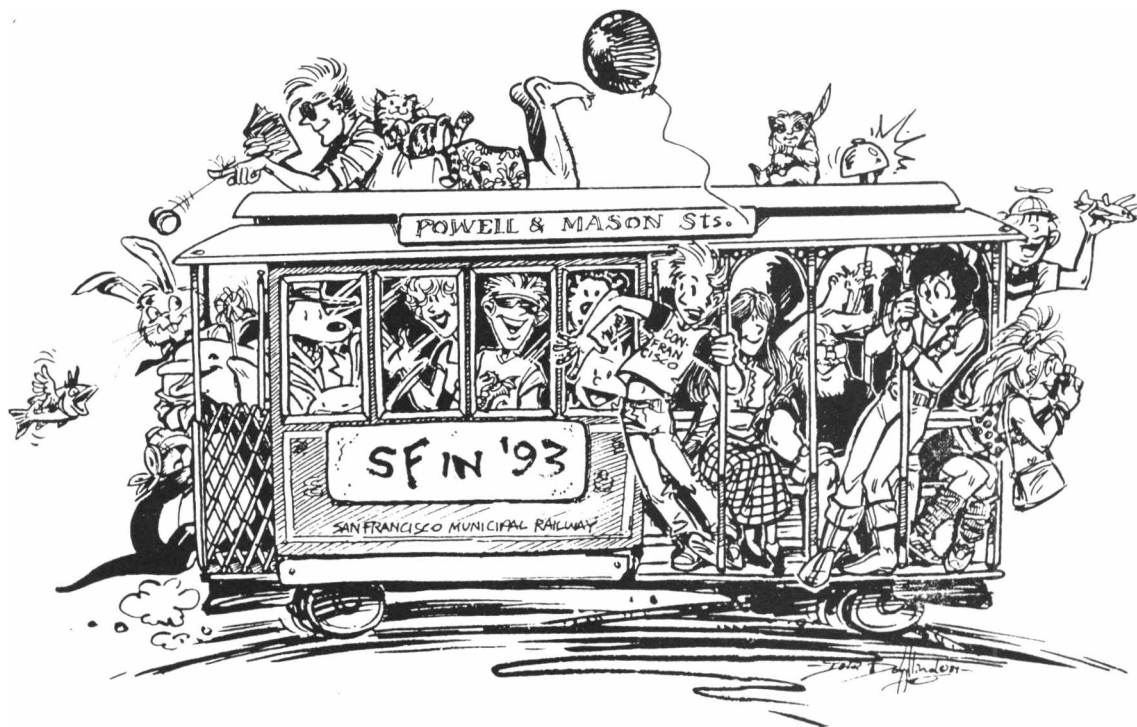
In earlier days when the average age of fandom was still much younger, alcohol seemed more important. So, local liquor restrictions (the minimum age for hard stuff was 21) were very much woven into the fabric of that three-day-plus party: No Sunday hard liquor sales, Saturday night 11:45 drinking curfew, no walking around with drinks in your hands—and enforcement was strict. Personally, I'm happy to see today's trend toward soft drinks, fruit juices, and some beer, and the relief from committee headaches over drunkenness and the need for "benevolent vigilantes" roaming the hotel corridors.

Conventions, world or regional, used to be notorious for not starting on time or holding to a scheduled time. By necessity, with so many simultaneous programs, audiences today assemble with less procrastination and starting times are prompt. Discon I made a point of adhering to a schedule. The opening gavel fell at exactly 12:30—and no one paid any attention. So, a pre-arranged noisy, dramatic scene was staged with swords clashing, a costumed wizard incanting—and the audience's attention was captured. The weekend programming was judged later by the chairman to have been "overprogrammed." However, in the retrospect of more modern times, the program then was straightforward and uncomplicated, held for the most part in the huge Congressional



1963—Discon I, Washington, D.C.

San Francisco in '93



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Our Committee: The SF in '93 Bidding Committee is composed of veterans of many Worldcons, Westercons and other regionals. Together, we have centuries of experience running good conventions for groups from 100 to 10,000. We want to do it again. For you.

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Room and well controlled.

During that Saturday afternoon, following the slam-bang opening, there was supposed to be an introduction of "celebrities." This used to be an essential part of all conventions, when we got to learn for the first time who was present "of any importance," which meant BNFs (Big Name Fans) as well as the pros. This time there was an inexplicable slighting of this ego-boo tradition, with hardly a handful publicly recognized from the audience. Nowadays, such a roll call (and the inevitable frequent masculine response of "He's down at the bar!") is impractical. The mid-afternoon break had an inevitable, and necessary, auction. In the evening was the Costume Ball, quite properly labeled, as there was live music for the parade fanfare and for dancing. The program began Sunday afternoon and ran into the evening a bit later than expected. Monday was a very short day, noon to three o'clock. In fact, the printed program consisted of a mere two pages in the thin, fannish 8x5 official Program Book. Included in the main events were the Burroughs Bibliophiles' *Dum-Dum*, the FAPA meeting, and the Hyborian Legion muster, as well as the late Saturday night "Annual Business Meeting." It was a traditional collection of events, easy to assimilate, and put the con-goer under no pressure such as we experience in today's high-pressure weekend.

Starting at two o'clock Sunday afternoon there was the "Banquet Luncheon" for the Guest of Honor and his speech. The Discon committee said, "Without a doubt, the banquet represents more work on the part of the con committee than any other part of

the convention...practically *everybody* goes to the banquet...and it can be the most fun." That was the reason for the "luncheon" hour, to keep the price low for the greatest number. In fact, more than two-thirds of the total con attendance bought tickets to dine, with the remainder coming in later to hear the speech and see the presentation of the Hugos. Isaac Asimov, who presented the trophies as toastmaster, ranted and raved (humorously) about giving away something he had never received—and unexpectedly ended the evening by getting "an extra special one" himself.

In the evening there was a "Special Awards Session" squeezed into the scheduled program. This allowed enough time for presentations which ordinarily should have taken place during the Banquet. Forrest J Ackerman announced the Big Heart Award. After Forry came that which might have been the highlight of the convention. It was the inaugural First Fandom Hall of Fame Award. There was a long eulogistic introduction. The one chosen to receive the first one was E.E. "Doc" Smith. The response was a highly emotional one: the diners and onlookers stood there applauding and cheering Doc. The ovation and the obvious display of affection for him visibly touched this Grand Old Man. What an occasion, with the two old-timers there—"Leinster" Jenkins and "Skylark" Smith themselves!

This first Discon was the last time that the East had an old-fashioned, rather intimate Worldcon. The next time, in four years, the East would have Nycon 3 and the beginning of the monster cons.

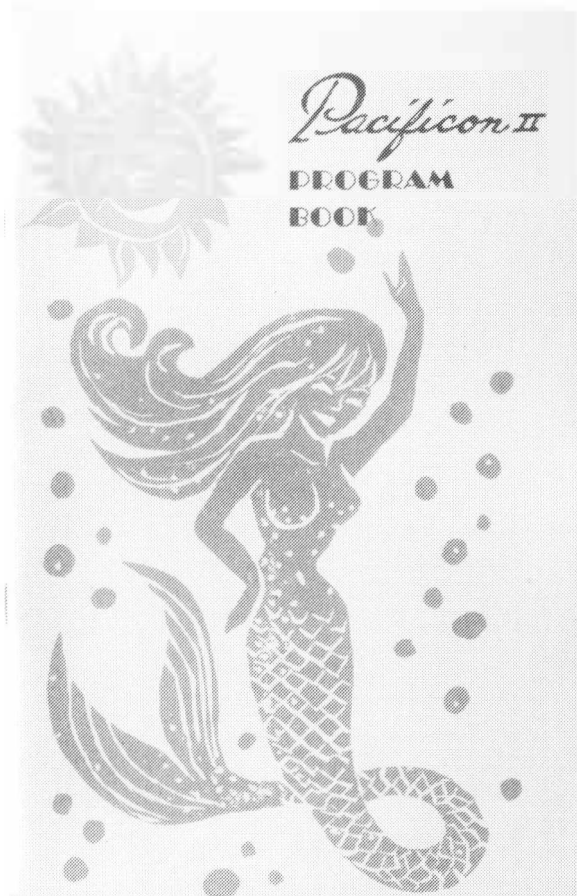
1964—Pacificon II, Oakland

What to Do About Undesirables by Sam Moskowitz

The Leamington Hotel, Oakland, California, September 4-7, 1964. Guests of Honor: Edmond Hamilton and Leigh Brackett. Chairmen: Al haLevy and J. Ben Stark.

Time has diminished the most notable aspect of this convention: the committee felt that it needed an endorsement from fandom at large to exercise the right to bar "undesirables" from the convention. The back cover of their third progress report, issued May, 1964, carried a highly unusual advertisement. It headlined: "We Support the Pacificon Committee's *RIGHT* to limit membership for cause." It was signed by an impressive array of science fiction fan notables. From the Discon Committee (Washington, D.C.): George Scithers, Bill Evans, Bob Pavlat, Dick Eney and Robert A. Madle; from the Seattle group: F.M. Busby, Elinor Busby, and Wally Weber; Earl Kemp represented Chicago; Noreen Shaw signed for the first Cleveland convention and Ben Jason for the second; Detroit had as "delegates": Howard DeVore, Fred Prophet, Jim Broderick, George Young, and Roger Sims; Detroit II contributed Dick Schultz and Dannie Plachta; Jack Speer signed for The Fantasy Amateur Press Association and Dave Kyle for Nycon II, with Sam Moskowitz signing for Nycon I; the Cincinnati Fantasy Group registered en toto; and unaffiliated prominent fans Larry Shaw, Wrai Ballard, Roy Tackett, Don Franson, Janie Lamb, Ron Ellik, Al Lewis, and Joe Gibson were also represented.

What prompted this unusual move was the fact that a West Coast fan had been accused of alleged child molestation and therefore was not really wanted in attendance at the convention for fear of an incident. This opened up a new perspective on the action taken by the committee of The First World Science Fiction



1964—Pacificon II, Oakland

Convention in 1939 in barring six Futurians from entry for fear, "with overwhelming cause," that they might disrupt the convention. The situation now was: does a convention committee have the right to limit membership for its own legitimate protection? If it does, then a reevaluation of the action taken at the first world convention in a more *positive* light was in order.

Many of those present had a sense of impending loss when E.E. Smith was unable to appear for his talk "How to Write a Story Around an Idea" and John Brunner, prominent British author, substituted for him. Word was received that Smith was at that moment recovering in a hospital after having had a lung removed. He was to die in 1965, and the final novel in the Skylark series, *Skylark DuQuesne*, which was serialized in *If* magazine that year, is believed to have been substantially rewritten if not actually written by Fred Pohl.

A fascinating part of the convention program was the appearance of Dr. Josef Nesvadba, a Czechoslovakian psychiatrist who had published three stories in *The Magazine of Fantasy and Science Fiction*. He spoke an excellent English. His book *Vampires Ltd.: Stories of Science and Fantasy* had just appeared from A. Vanous, New York, and Bill Donaho, a member of the convention committee, was handling them for \$7.50. In 1964 Nesvadba told us Ray Bradbury was the best-known American science fiction author behind the iron curtain, followed by Robert A. Heinlein, A.E. van Vogt, and Lewis Padgett. Their stories appealed primarily to the younger crowd. There had been a good amount of science fiction published in the USSR up until 1930, but its publication had been almost eliminated under Stalin, to be granted an immediate revival in 1957 when the Russians sent up the first successful sputnik.

1965—Loncon II, London

by Frederik Pohl

The great thing for me about Loncon II was where it was. Although I had spent a couple of years in Europe in World War II, courtesy of the all-expense tour given by the U.S. Army, I had spent it all in Italy and France. This was my first time in England, and it was *wonderful*. London was a dream. Some things turned out to be just as advertised. The red double-decker buses ran on the wrong side of the street, as promised; people quaintly paid for things with actual shillings and pence—by which I do not mean those boring decimal things they use now, but big round twelve-to-a-shilling copper checkers that tore the lining out of your pockets. Some things were quite surprising—as, for instance, discovering that most of the staff in English hotels didn't speak English. It was a very educational experience.

The con was held in the Mount Royal Hotel, on Oxford Street, a few blocks from the Marble Arch, the Speakers' Corner, and the whole stretch of Hyde Park/Kensington Gardens. That was purely magical, too. We were all where H.G. Wells had walked, and A. Conan Doyle; S. Fowler Wright and W. Olaf Stapledon had crossed these very streets, and, nearly as legendary, John Wyndham and Brian W. Aldiss were actually sharing the convention with us.

Brian, in fact, was the Guest of Honor at the con. A witty, erudite, good-humored one he was, too, as much of a boon companion as he has proved to be, on four continents and in scores of cities, in the decades since then. I think that was the first time

Brian and I met; I *know* it was the first time I'd ever met John Wyndham—in the flesh, at least, although I'd been his American literary agent for a good many years while he was writing some of his most famous works, like *The Day of the Triffids*.

And then, on the last day of the con, my English editor, John Bush of Gollancz & Co., stole a dozen or so of us away to visit his country home on the Surrey-Sussex border. We had tea; we had scones; we had fresh fruit picked right out of John and Sheila Bush's garden, on the grounds of a house that had been begun in the 17th Century and partly demolished by a V-1 in the 20th. It was a fine trip. I missed the business meeting by being there. Turned out I missed more than that, because that business meeting was where the site for the next year's con was decided; and if I and a couple of friends had stayed to vote, our ballots could have made a different outcome for the 1966 site selection—could, in fact, have made a winner out of the committee that had picked me for its GoH.

Well, you can't have everything. I had enough. We even managed a couple of sidetrips—to the only cathedral in the world with a spacecraft in its stained-glass windows; even, along with Jack and Blanche Williamson, to mad, mysterious old Stonehenge. Every Worldcon gives the people who go the chance to meet old friends and make new ones, but usually all you see is the hotel and the nearest McDonald's; this one also gave us *England*.

I still think of Marble Arch as the heart of London. It happened that last year my wife and I spent the spring in London, in a flat a few blocks away from the Mount Royal, and I passed it almost every day. Sadly, the Lyons Corner House is gone from the corner



1965—Loncon II, London

and the traffic is worse than ever. But the hotel looks just the same, and London is still London.

1966—Tricon, Cleveland

by *Frederik Pohl*

Cleveland, Ohio, is not generally described as one of the most romantic and fascinating cities in the world, but the 1966 Worldcon there was a delight. One special memory sticks in my mind. We shared the Sheraton-Cleveland hotel with another convention—maybe the last time that ever happened, before Worldcons got so big that we crowded everybody out. This time the other con was some sort of reunion of war veterans. I don't have anything against war veterans; some of my best friends are war veterans, and actually so am I; but I don't think they would be my first choice for a group to share a con with. In the event, they didn't bother us much. We didn't bother them, either. About the only place where the two populations came in contact was in the hotel elevators—notably on the night when one of those elevators got stuck between floors. We were there an hour while the engineers banged and clanged and tried to figure out how to get us out. What they finally had to do was to bash out a hatchway so we could climb from the stuck car to the one next to it to get out. Naturally, the car was packed to the limit—has there ever been a Worldcon elevator in party time that was not? We were hot, sweaty, certainly pretty uncomfortable. And those war heroes in the funny hats were sobbing, beating on the walls of the car, crying that they were too young to die like rats in a trap... while the fans in the same car were wholly relaxed and enjoying the whole thing,

laughing and filking just as they would at any other room party. (I don't know if that actually proves that fans are braver than war veterans. I suspect it may only mean that fans believe that, if you gotta go, what better place to do it than at a Worldcon?)

This time I did get to the business meeting, because once again I had a Guest-of-Honor bid and I'd learned my lesson from London the year before. Three groups were bidding for the site of the next Worldcon, and two of them had let me know that if they got it I was to be their GoH. I thought that was pretty good odds, but when it came to vote time Harlan Ellison got up and orated for half an hour about the wonders of the Big Apple. (New York was the bid that had picked someone else as guest.) Harlan is one of the most persuasive speakers who ever lived, and I knew my hopes were in trouble—right up to the point where he promised to take everyone to dinner with him at Keane's Chop House. He didn't put it in writing, though; but all the same New York won the vote and my hopes were dashed.

But I got a pretty neat consolation prize in Cleveland. The other thing that sticks in my mind about Tricon is that I got a Hugo there. I had never received one before. I guess you always remember your first time.

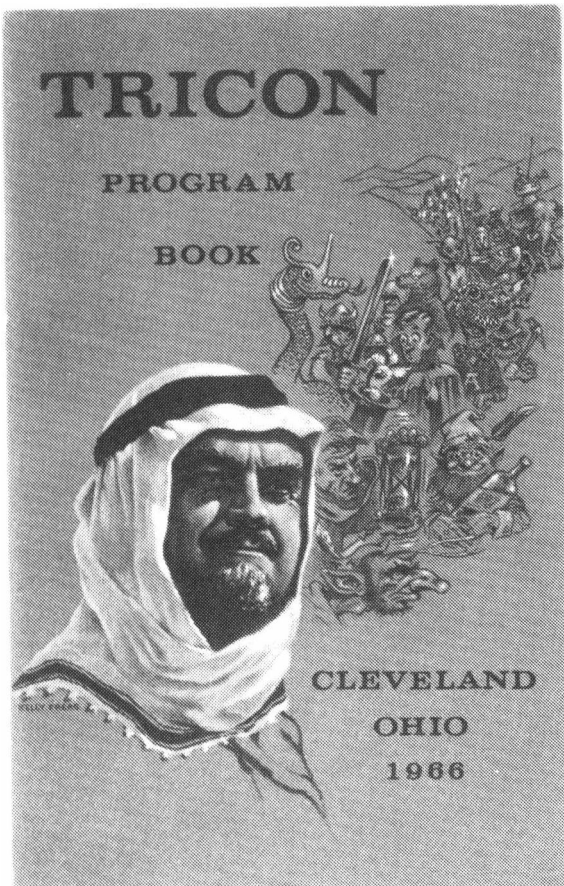
1967—Nycon 3, New York City

by *Frederik Pohl*

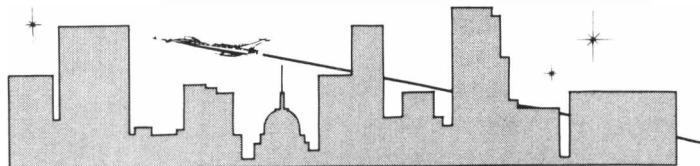
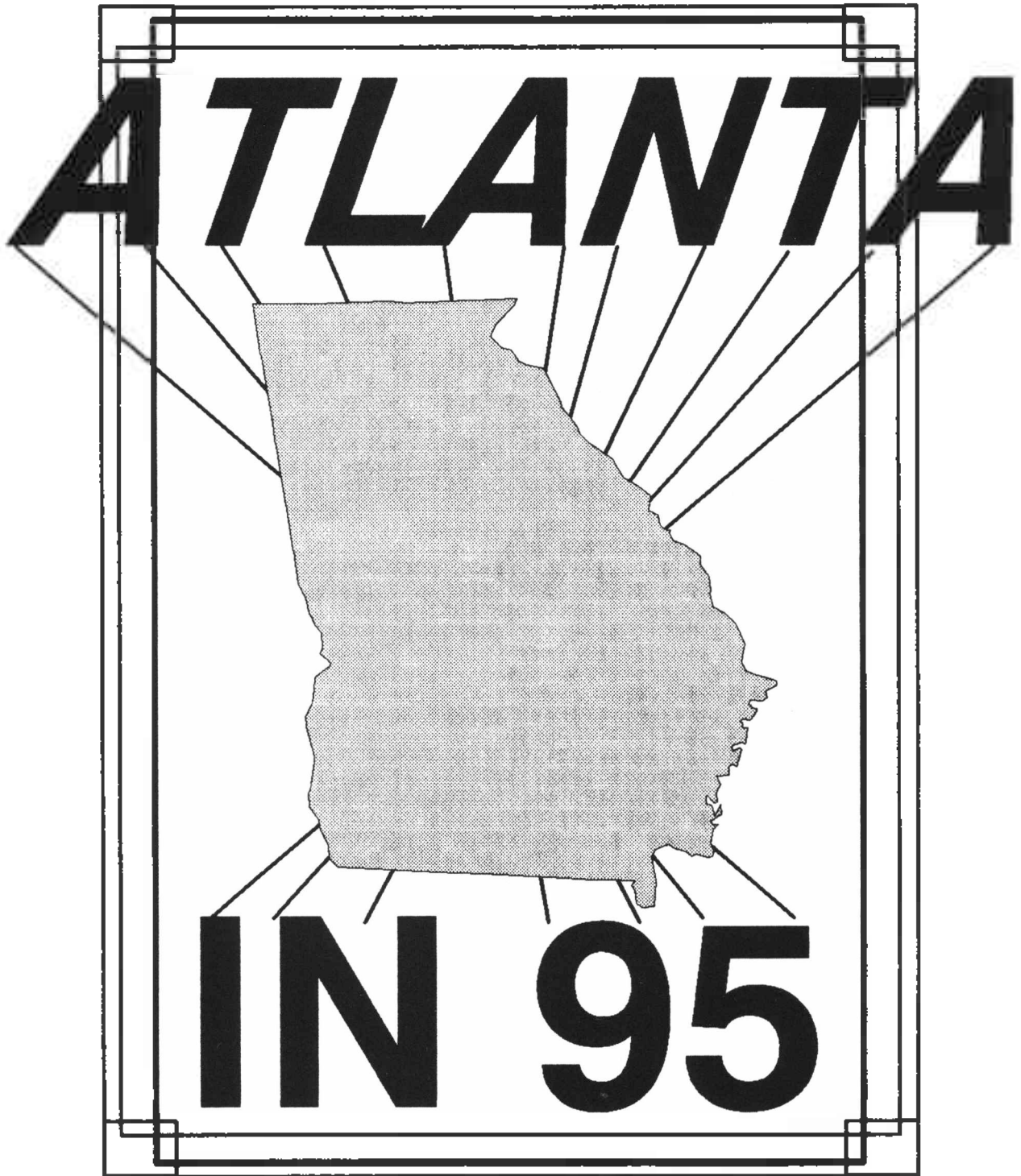
The good thing about losing my chance to be a Worldcon Guest of Honor in 1967 was that the person who beat me out was my good old buddy Lester del Rey. If I had to lose out to someone there's no one I'd rather lose to than Lester, who richly deserves all the honors that are going around. The only bad thing about that didn't appear until the banquet itself. Lester had spent weeks working up a Guest of Honor speech. Naturally they saved him for last on the program; unnaturally—or, really, pretty naturally, when you consider how these things went—the previous speakers maundered on so long that when it came Lester's turn he announced that he'd been sitting in that room too long, supposed everyone else felt the same way, and so would be glad to supply copies of his speech to anyone who cared to read it...but refused to deliver it.

Then it came to Hugo time. Having won Hugo No. 1 the year before in Cleveland, I wasn't a virgin any more; but in my wildest dreams I hadn't expected that not only would my magazine, *If*, walk away with the Hugo for "Best Magazine" but that the Hugos for Best Novel, Best Novella, Best Novelette, Best Short Story, and even Best Artist would all go for work originally published in one of my magazines. It was a clean sweep. I have at least a normal amount of vanity, but I don't remember any other time when that vanity was quite as tickled as at the New York Worldcon of 1967.

There is one other memory that won't go away. It concerns the dinner a dozen or so of us shared, in the evening just before the masquerade, in the basement restaurant of the hotel (it was then the Statler-Hilton, is now the New York Penta). You don't expect really good service in any hotel restaurant over Labor Day weekend (not after your first experience, you don't, anyway), but this was right off the scale. We waited half an hour for anyone to give us a menu, another forty-five minutes for someone else to start taking orders. Then it was an hour and a bit before the appetizers were served—and the poor lady next to me, who had ordered snails, could see them cooling off on a rack across the

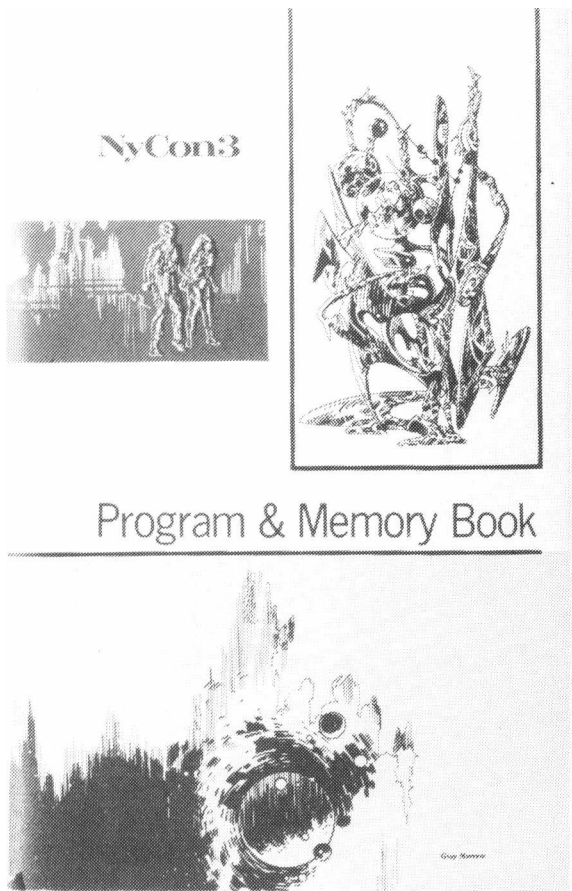


1966—Tricon, Cleveland



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1967—Nycon 3, New York City

room, all that time. (Can you imagine eating room-temperature snails?) Our GoH, Lester del Rey, is not known for having the longest fuse in the world on his temper. When the salad the waiter finally brought him turned out to be nothing like what he'd ordered, and when three consecutive requests had failed to get anyone to take the thing away, Lester removed it in his own way. He skidded it across the floor of the restaurant, like a flat stone over water; while on the other side of the restaurant I could see Harlan Ellison (also notoriously short-fused) bouncing his Yorkshire puddings against the wall to prove the things were too rubbery for human consumption.

None of us were ever invited back to that restaurant again. On the other hand, none of us ever wanted to be.

1968—Baycon, Oakland

by Frederik Pohl

At Baycon there were two things that were always in the air, wherever you went. One was music—well, they called it music; anyway, the old hotel was rattling with the sound of acid rock, all night long—and the other was a gift from the Berkeley campus, just down the hill. Those were the days of campus riots, and what we got from them was the faint and inescapable aroma of tear gas.

What I remember best is the banquet, partly because I got my third editorial Hugo there, even more because of Phil Farmer's Guest of Honor speech. He devoted a large part of it to denouncing John W. Campbell, Jr., who happened to be sitting at our table; so I had the chance of watching John's face all through the long

address. John was a real gentleman about it all. He listened with full attention, and if he was boiling inside his expression was always polite. But then John Campbell was a class act from the beginning—most of the time.

1969—St. Louiscon, St. Louis

A Reminiscence by Dave Kyle

Worldcon attendance went into orbit in the mid-1960s. Only two big conventions had been held from 1939 through 1965: Chicago 1952 approached a thousand, as did New York 1956. The trend began in 1966 with Cleveland's 850. Then came the full lift-off thrust of 1,500 in 1967 at the third New York appearance. Down a bit, up a bit, climbing toward today—two thousand, three, four, five, six, eight thousand fans!

The St. Louiscon in 1969 was part of that new acceleration, the largest attendance to that date at precisely 1,534. For good reason, too. The facilities were outstanding. The Chase Park-Plaza was billed as "the biggest and best con hotel west of the Mississippi" and had a glass-enclosed Zodiac Roof Lounge with an outdoor Roof Garden overlooking the city. (A time when all conventions were expected to hold all events in the one hotel.) Registration for five days (Thursday had become the official opening day) was now \$4, with a non-attending supporting membership at \$3, and rooms were \$13 single, \$18 double, suites starting at \$35. Conventions were getting larger and so were the prices. (But twenty years later—ouch!) The committee (from the Ozark SF Assn.) was competent and efficient and had added new events to the expected ones. The beginning was auspicious.



1968—Baycon, Oakland

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1969—St. Louiscon, St. Louis

For the first time since number one with Frank R. Paul, the convention had an artist as the guest of honor. He was Jack Gaughan, a prolific pro who was a fan at heart. Another radical departure was the inauguration of the two-years-in-advance site bidding so that the sites for both 1970 and 1971 were chosen there, a fortuitous time because the problem of balloting in Heidelberg (1970) was solved.

Traditions were continued and new ones were begun. The "Dum Dum" of the Burroughs Bibliophiles was shepherded by Vern Coriell with Rita. The N3F Hospitality Room was supervised by Janie Lamb. The very successful art show, now in its tenth year as an official event called The International Science-Fantasy Art Exhibition, was guided by Bjo Trimble with Bruce Pelz. (One tradition that was nearly lost was the chronic bottleneck at the elevators. The hotel had promised a solution because there were plenty of elevators available, all expected to function smoothly at the crucial moments when the crowds surged toward them. At one late evening moment, though, for some inexplicable reason, they weren't all in service. Thus, once more, frustrated vertical travelers congregated and the con "tradition" had stayed with us. Also, the pre-convention pledge that we would not have to share with some other convention—another one of those annoying circumstances which seemed to happen to us without warning—was almost broken. The Kansas City Chiefs football team arrived on Sunday(?) and tried a power play. We had a minor scrimmage and lost little if any yardage.)

The exciting climax for the St. Louiscon was, naturally, the

awarding of the Hugos. The old traditional way, inevitably doomed in the future, was with the Sunday night banquet. The toastmaster was Harlan Ellison, one of our very best. The Hugo presenter was Bob Bloch, one of our very best. What person sat at your table was a measure of your status—the parallel to Oscar night was fascinating.

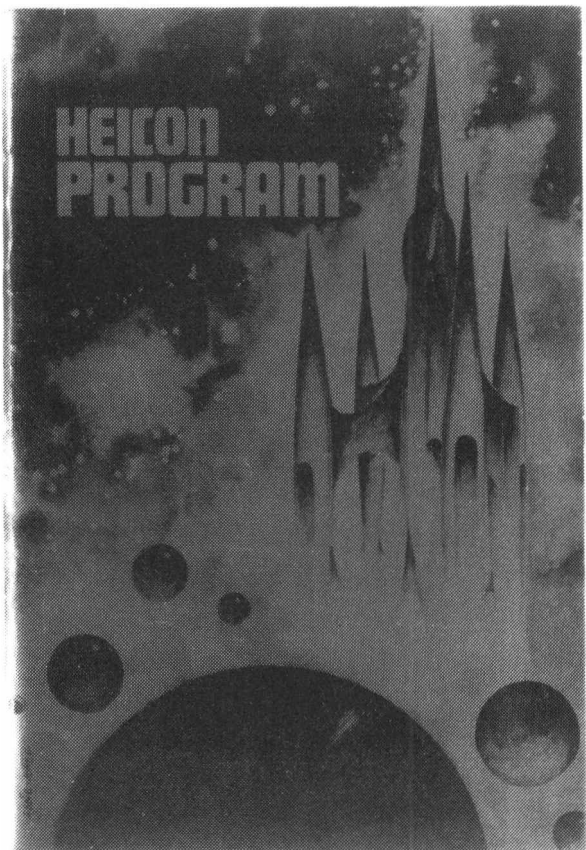
The genesis of the St. Louiscon is traced to the Room 770 con party at Nolacon I (New Orleans 1951). Nolacon was a significant marker on our road to con history. It was the last of the small Worldcons (the kind the old dinosaurs of First Fandom so deeply miss). It was an end and the conception of a beginning—a beginning like the St. Louiscon to close out the sixties.

1970—Heicon '70, Heidelberg

by Anthony R. Lewis* [Noreascon I Chairman]

At St. Louis in 1969 the 1970 site for the World Science Fiction Convention was set for Heidelberg, Bundesrepublik Deutschland. This was the first time that the venue of the convention was in a non-English-language country. However, since large numbers of fans were expected from all over Europe, the official languages of the convention were German and English, as almost all would be able to understand one of them.

Heicon '70 selected as Guests of Honor Robert Silverberg (U.S.A.), Edwin C. Tubb (U.K.), and Herbert W. Franke (Germany). The Fan Guest of Honor was TAFF winner Elliot Kay Shorter; John Brunner (U.K.) was the Toastmaster at the banquet. This banquet was held at the Heidelberger Schloß, certainly one of the most impressive places we have ever been - no hotel banquet facility could match it.



1970—Heicon '70, Heidelberg

The program was interesting, with many Europeans speaking who had never been to a Worldcon. Items were well-attended. The art show was dominated by European art of very high quality, including massive amounts of the works of Karel Thole (sigh).

The last day of the convention was a relaxing boat trip on the Neckar River to Neckarsteinach, where, despite the committee's preplanning, very few places to eat were open. This showed that such problems are universal and not restricted to the English-speaking countries.

The last item was a massive auction to help defray costs such as rental of the Stadthalle that were not covered by the usual fees. This auction went on for quite a while. It is no longer possible to know what was sold, as the records were also auctioned. I do remember that we sold the beer bottles the auctioneers had emptied as well as the bottle caps. We sold the shirt off Mario Bosnyak's back and almost sold Mario as well (until he saw who was bidding, but that is not a fit tale for these pages...).

About 620 people attended the convention; very few did not have a good time. Despite the small committee and the multiple languages, the con was well-organized and run. It showed that there was no need to worry about language barriers as long as the committee knows what it is doing.

The Committee: Manfred Kage (Chairman), Thea Molly Auer (Vice-Chairman & Treasurer), Mario Boris Ivanovich Bosnyak (Secretary), Hans-Werner Heinrichs (Public Relations).

1971—Noreascon I, Boston

by Anthony R. Lewis* [Noreascon I Chairman]

Noreascon was the first convention chosen with a two-year lead time. This meant more progress reports, more time to plan, more time to worry. We introduced the escalating rate structure to induce people to join the convention as early as possible.

The con was held in the then-new Sheraton-Boston, located in the Back Bay of Boston with many restaurants and other diversions within easy walking or subway distance.

The two main emphases of the convention were to reduce hassle to the members by good planning and organization and to put on a solid program. Evidence of the first was in the lack of major disasters and the rapid response of the committee and staff to incidents as they occurred. In fact, some elements of fandom later complained that there had not been major disasters for the fans to rally around (may you live in interesting times, and all that). We printed our hotel contract in the program book so that attendees would know exactly what they could expect. This also proved to be a useful template for future conventions.

The program began the trend to multi-tracking at Worldcons. Main program was divided into three segments. The first dealt with the interaction of humanity with the universe and was called "Terraforming the Earth." The second dealt with interactions between humanity and intelligence(s) which may be humanity itself or may be others, either organic or non-organic; this was "Man-Made Man." Finally, we considered science fiction both as a tool and for its intrinsic values, literary and otherwise—"SF, the Writing on the Wall—Prophecy or Graffiti?" The last included an SFRA-sponsored session of academic papers. In addition to these were seminars, special interest groups, discussion groups, etc. We felt, than on the whole, this was very successful.

There were two tracks of films. One was the all-night movies

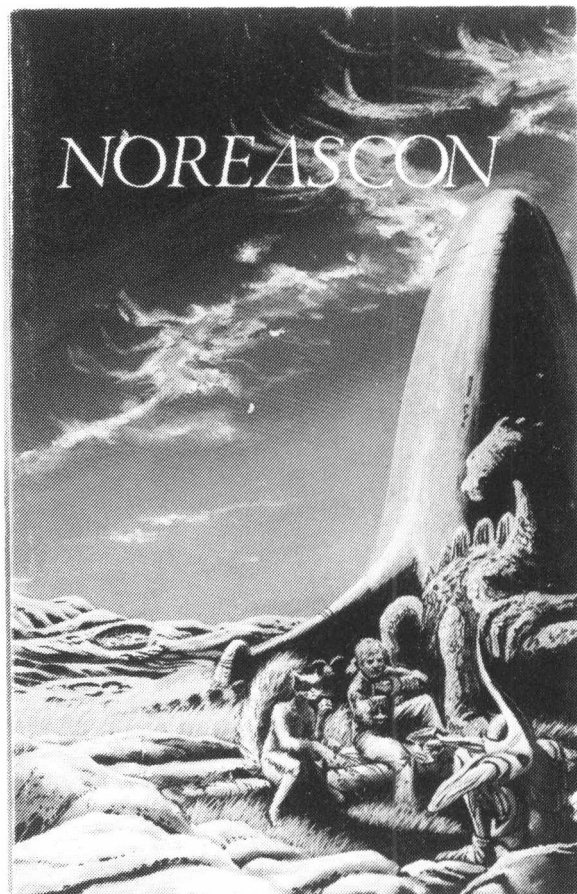
introduced by St. Louiscon. The other was "The Wheel." This was a 30-hour showing of old SF potboilers interspersed with classic serials such as "The Adventures of Captain Marvel" and "Flash Gordon Conquers the Universe." One must remember that at this time there was no large-scale ownership of VCRs nor wide-spread distribution of cable TV. SF conventions were the only place that most fans could see these. This is no longer the case.

Guest of Honor was Clifford D. Simak; Fan Guest of Honor was Harry Warner, Jr. Both made fine speeches at the Hugo Awards banquet. (Note that the banquet speeches and presentations are available from NESFA on LPs.) Mario Bosnyak (TAFF Delegate) and Bob Shaw (winner of the Bob Shaw fund) also spoke. Robert Silverberg was magnificent as the Toastmaster, and Isaac Asimov was his usual witty eminence presenting the Hugos while noting in passing (not more than 10 or 20 times) that he had not yet won one. The hotel got a standing ovation from the awards ceremony audience.

We went to assigned seating at the banquet, remembering stampedes at other conventions. This took a little extra effort but was well worth it.

About 1600 people attended Noreascon. While not large by today's standards, it was the largest (and smoothest running) Worldcon up to that time. Hugo nomination forms were sent out in French to Canadian and overseas fans as well as the usual English-language distribution. Over 50% of the membership (at deadline time) cast Hugo ballots, best returns coming from Canada.

The Committee: Tony Lewis (Chairman), Fred Isaacs (Treas-



1971—Noreascon I, Boston

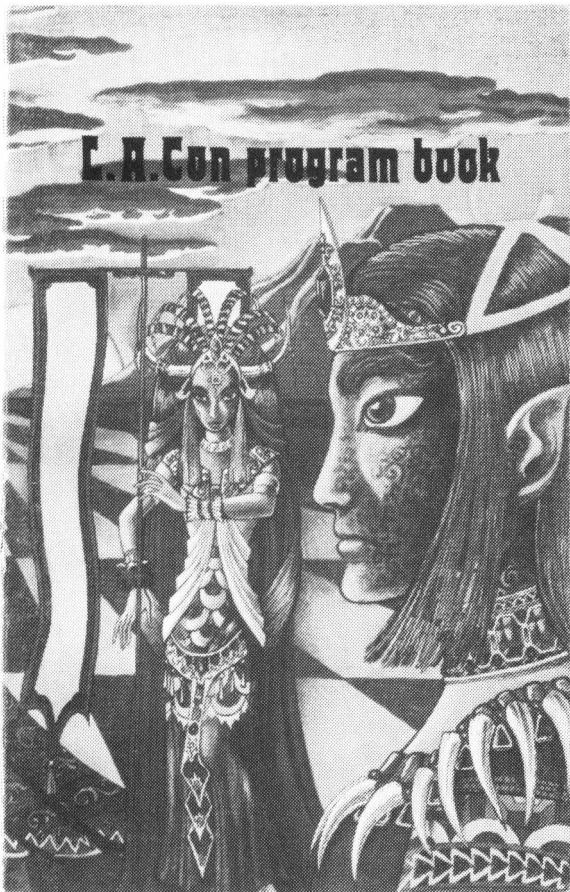
urer), Stew Brownstein (Chief of Operations & Security), Dave Anderson (Records), Suford Lewis (Publications), Bill Desmond (Cinema), and the usual cast of hundreds (now thousands).

1972—L.A.Con I, Los Angeles

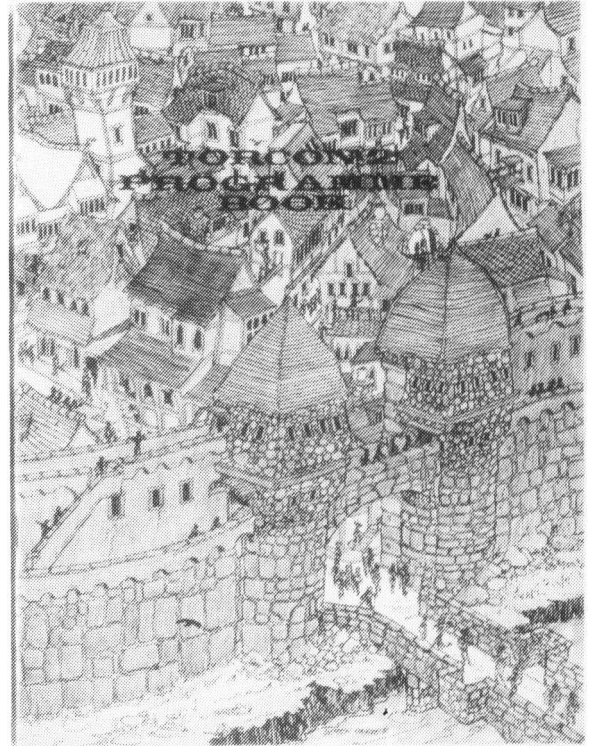
by Frederik Pohl

I took my two youngest kids along to the 1972 Worldcon in L.A. That may have been a mistake. Neither of them had ever been in California before, so we got there a week early in order to do Disneyland and the LaBrea Tar Pits and the Los Angeles Art Museum and the Farmer's Market and everything else that was to be done in the area. So by the time of the con itself it was kind of an anticlimax—well, it might have been, I think. What prevented it from being anticlimactic was the fact that finally I had made it; I was officially the Guest of Honor, a situation which tends to make any con seem a lot better than it actually is.

Best or not, the L.A. 1972 con was certainly the *biggest*—with over 2,000 on the books, it had the most attendance of any Worldcon ever. (At least, then it did. A mere couple of thousand looks at most small-to-medium now.) It had a few problems. The International Hotel where it was held (now under new management as the Airport Hyatt) is right across the street from the bustling runways of LAX, so we had four-engined jets buzzing by our windows night and day; in the middle of everything SFWA was forced to call an emergency meeting, because one of the members wanted us to strike the con (his grievance was that he had been forced to wear his badge where it was visible, instead of over his groin); and the con committee refused to give memberships to



1972—L.A.Con I, Los Angeles



1973—Torcon 2, Toronto

the GoH's two children (a chintziness of the spirit which the GoH has not forgotten after all these years). All the same, it was a great con. The kids must have liked the place, at least, because now one of them is now a full-time Los Angeleno.

1973—Torcon 2, Toronto

by Frederik Pohl

Toronto's a wonderful city, in every respect but climate—they could improve it a lot by moving it about a thousand miles south—and, apart from all its built-in charms, it has a special attraction for me. My eldest daughter has been living there for the past twenty-odd years. So I am always glad to have a chance to be in Toronto, and gladder than usual this time because I arrived at the 1973 Worldcon with a Hugo nomination going for me—this time, for *writing*.

Came the time of the award ceremonies, which in those days were still held at the banquet, and no one had tipped anybody off as to who was going to walk away with the rocket ships. We shared a table with Ben Bova and Isaac Asimov, who were also on the nomination list. I can't say for sure that any of us were nervous—for all I know, Isaac always has to go to the men's room seven times between the soup and the ice-cream dessert. Then came the awards. The first was the announcement of the winner for Best Editor, and our table won out; Ben got up to take his award. Then they announced the winner for Best Novel, and Isaac brought back the Hugo for *The Gods Themselves*. That made two of the things decorating our table, and it was my turn to try for three. I'd published a novella called "The Gold at the Starbow's End" the year before; it was a nominee, I was pretty pleased with it myself, and half a dozen people had been telling me it was a shoo-in. Something terrible happened on the way to the votes, though.

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When they announced the winner in the novella category it wasn't me. I hung my head in shame; I was the only one at the table who hadn't won. It was a humiliating moment, because I could feel their eyes on me, and I knew I was bringing the class of the neighborhood down. Ben and Isaac were polite in offering condolences, but I knew what they were thinking.

Then they got around to announcing the Best Short Story winner.

Honestly, I had just about forgotten that the last posthumous collaboration with Cyril Kornbluth, "The Meeting," had been on the nominations list; and I was taken totally by surprise when it won.

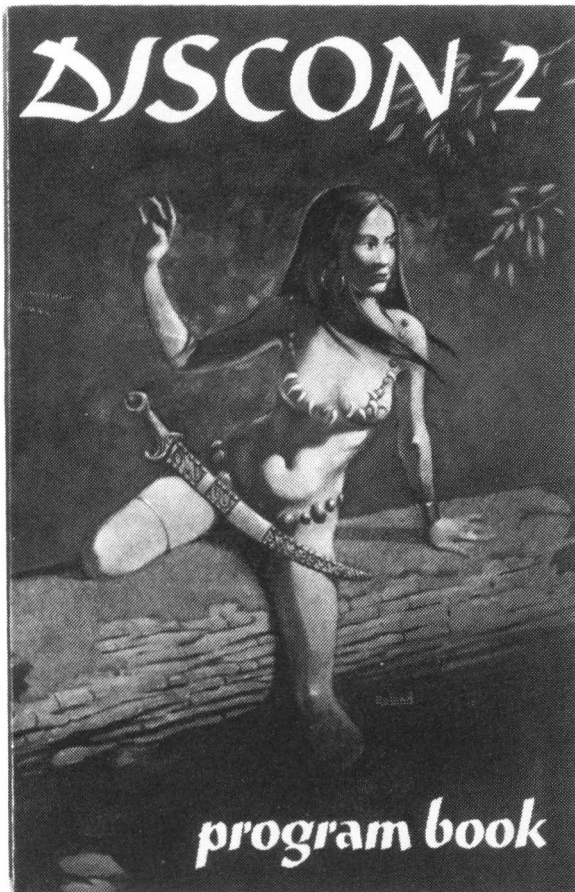
So I went up and got my two Hugos for the story—one for me, one to deliver to Cyril's widow—and came back and sat down, and Isaac was giving me dirty looks. "Rotten showoff," he snarled. "How come all we get is one Hugo apiece and you come away with two?"

1974—Discon II, Washington, D.C.

A Reminiscence by Dave Kyle

Eleven years after Washington, D.C. had held the 21st World SF Con, the big weekend came again to the nation's capital city. Discon II in 1974, officially the 32nd convention, was enormously different in almost every way.

From 600 in attendance in 1963, the event now registered 3,587! It was by far the largest gathering to date and would be until Phoenix in 1978.



1974—Discon II, Washington, D.C.

The site was the Sheraton-Park Hotel and Motor Inn, possessing the largest convention facilities in the district (where Presidential Inaugural Balls were held). As I remember that year, I believe that this rambling, historical place was the former Park Shoreham or Shoreham Park, much like a resort hotel, with glass-enclosed promenades connecting various buildings and looking out over the landscaped grounds.

Registration (and films) began on Thursday, with the opening ceremonies at noontime Friday. Our weekends were getting longer. The announced intention for two themes in programming was phrased this way: "When Armstrong and Aldrin stepped out on the Lunar surface in 1969, they were taking the 'giant step' that many of us had taken vicariously for decades. To emphasize the close relationship between actual occurrences in the space program and the interest of science fiction writers and readers, the team was awarded a special Hugo by St. Louiscon in 1969 for 'The Best Moon Landing Ever'." (How did I manage to overlook this special Hugo in my report on that convention? For shame!) So, that was the focus of the "Outer Space" theme. As for an "Inner Space" theme, in part the con committee said, "The Discon II feels it appropriate to take a closer look at where our present developments may lead us. We hope to examine the question of whether or not our tomorrows can survive our todays." After the official start, there were these two keynote speeches to underscore the themes of the con: "Outer Space: Space Travel Then and Now" and "Inner Space: Our Earth and Its Future in the Hands of Man."

The programming, reflecting these themes, was put on a single track. "Single tracking" (no simultaneous and thus conflicting panels and speeches, etc.), traditional for decades, was used for the entire weekend. There were, however, many side events going on. There were the usual set features such as the Masquerade (there's that term again for the costume parade and contest), the Hugo Awards Banquet (with a Pre-Banquet Cocktail Hour)—\$11 for the chicken and \$12.25 for the steak—the Art Show, the Hucksters' Room, the Auction, and films shown on daytime and all-night schedules. The NFFF (N3F) had a hospitality room, of course, and the SFWA and the SFRA (Science Fiction Research Association) had ongoing activities, along with events such as the Burroughs Bibliophiles' Dum Dum and the Georgette Heyer Tea. Multi-tracking would soon be the accepted way to program as growing attendance and many diverse interests would make this new approach popular.

Though Roger Zelazny, one of the newer celebrities appearing on the scene, and Jay Kay Klein were the guests of honor, the convention became almost an Isaac Asimov-Harlan Ellison weekend spectacular. On Saturday, they had a slam-bang dialogue which rocked the audience with enthusiastic delight. In the evening, Harlan presented his movie, *A Boy and His Dog*, as a special event, complete with commentary. Later, on a panel, he described his encounters with the frustrating ways of Hollywood productions.

Monday afternoon closed the weekend. The following year was now on everyone's mind. Well, anyhow, lots of minds, because a new phase of Worldcons was beginning. The next one would be down under, on the other side of the world. Australia would now be part of the act. The Aussiecon in Melbourne had been chosen for 1975.

1975—Aussiecon One, Melbourne

The Bringing of Smo-o-o-o-oth to Australia by Roger Sims [Nolacon II Fan Goh]*

The 33rd World Science Fiction Convention, Aussiecon, was held August 14-17, 1975 at the Southern Cross Hotel in Melbourne, Australia. It was truly a first-class event.

However, a con half way across the world and down another half cannot begin and end at the site. This one began in LA with some sixty American and Canadian fans gathered together by Grace and Don Lundry and molded into the Aussie Con Trip. Many of whom still hold an Aussie Con Trip party at Worldcons.

The fan activities actually started before Thursday's formal opening on Wednesday evening at DeGreaves Bar located somewhere in Melbourne. My attendance there is probably responsible for my being unable to remember much of the opening ceremony. However, I am sure that the Guests of Honor Ursula K. Le Guin, Susan Wood, and Mike Glicksohn, DUFF winner Rusty Hevelin, and "special fund" Bob Tucker had many good pro and fan things to say.

Moreover, even with the program book in front of me, I am unable to remember much of the program. Must have been jet lag, or maybe bad beer. However, with a little help from my friends some of the following did come out.

On Sunday Lynn Hickman, Rusty Hevelin, and Ron Graham thrilled us with a nostalgic look at the "golden days" when science fiction really had a sense of wonder, on a panel entitled, "It's only Science Fiction, But We Like It!" I would like to give you a review of what they said, but even they do not remember.

The one item that I am most sorry I slept through was called "The Role of Sheep in Science Fiction or Whither the Woolmark in the Future." I wonder, which came first, the book or the talk?

I do remember the main event of the Tucker Bag by "Bob, this is your life?", Tucker. But first a word on how Bob Tucker managed to get to Aussiecon. Many of his friends urged him to run for DUFF. However, he felt that because he was more pro than fan it wouldn't be fair. And besides, his sometime father sometimes son was running. The truth: Up to this point Bob had never flown in an airplane! And he could not think of any other way to get to the Con. But not to worry, some of these same friends, the ones who had urged him to run, namely Jackie Franke, Martha Beck, and Joni Stopa, started a fund to send Bob to Australia. Fortunately, not only did they raise enough money to send him there, they also raised enough money to bring him back. Now to the main event: It was the story of Rosebud. Unfortunately, it is not a proper story for this proper publication. Maybe if you can get him to do many smooths in a row you might be able to talk him into telling the story one more time.

Most of you who know Bob's habits know that he is very careful not to offend anyone with his cigar smoking. This habit led to the following incident: On the last night at the hotel, Rusty, who shared a room with Bob, was finishing dressing in preparation for the two going to dinner. Bob was ready. So while waiting, he decided to smoke a cigar. Being nice, he slid the sliding window open; not being nice the window jumped its tracks and crashed seven stories to the ground. Picking his jaw off the floor, Bob called the front desk. The clerk, upon hearing the story, said not to worry, someone will fix it in the morning. To which Bob replied, "But it's winter." "Oh, right you are! We will have



1975—Aussiecon One, Melbourne

someone right up to move you to a new room. One with all the windows intact."

The formal closing ceremony was held in the main ballroom Sunday at 5:00 PM. However, the con did not end then, it began again almost immediately with a Pie Night. Pie Night was described in the Program Book as "Typical Australian delicacies for the delight of our visitors from far and near." The afterglow continued the next day with a steam train ride to Ballarat, where the government had established a museum at the closed gold mine. We all looked but nothing glittered like gold. But we did have a great time.

Thus ended the con.

Some other highlights:

The almost non-stop parties.

The First Fandom party hosted by Ron Graham and attended by these First Fandomites: Ron Graham, John Millard, Alderson Fry, Roy and Dede Lavender, Forrest J Ackerman, Wally Gonser, Lynn Hickman, Jack Chalker, Bea Taylor, and Bob Tucker.

The almost non-stop parties.

The boat trip around Sydney Harbor.

Having lunch at the Travel Lodge with Don Tuck.

The almost non-stop parties.

The visit to Ron Graham's library with its 12,000 paperbacks, 12,000 magazines, 10,000 hardcovers, over 10,000 SF and Fantasy comics, and 5,000 fanzines which included almost complete runs of the early ones up to and including 1940. And all catalogued like a real library with a full-time librarian. The workmen who

built the addition to Ron's house thought that they were building a lending library.

The travels around Australia and New Zealand before and after the con.

The walk around town with Fred and Lynn taking turns buying beers. Lynn paid \$1.50 for bottled beer in the hotel. Fred paid 35¢ for the same bottle in a working man's bar around the corner. I paid 10¢ for a shell. They are still mad at me!

The role daffodils played in our travels.

The NASFiC in L.A.

And least of all, the sixty-plus hours without seeing anything looking like a bed from the time we left New Zealand until we arrived back in Detroit.

A special thanks is due Fred Prophet, Lynn Hickman, and Rusty Hevelin, who supplied some of the information and thoughts that I have mangled into this report. Also to Pat Sims, my excellent proof reader.

It's all their fault.

1976—MidAmeriCon, Kansas City

by Frederik Pohl

MidAmeriCon was held in Kansas City, a place where the song tells us that everything is up to date. Well, it more or less is; the song doesn't lie. (Bob Heinlein even pointed out to us the skyscraper "seven stories high, about as high as a building orte go" of the song, and it was still standing.) Kansas City definitely is provided with plenty of fine hotels and even good restaurants—most of the time, anyway. You certainly couldn't prove that by the experience of MidAmeriCon. We got there at a bad time. The barbarian hordes had beaten us to the town, and Kansas City had been copiously invaded, raped, and pillaged the week before we

got there. It had been the site of the 1976 Republican Convention, and in the process of nominating Gerald Ford for the race he was going to lose, the Republicans had pulverized all of Kansas City's amenities right down to the ground. Every waiter and bartender in the town was exhausted to the point of either surly resentment or coma. The hotels were no better. Presumably, they had been stiffed by the Republicans so many times that they were trusting nobody no more for nothing; we were greeted at the hotel registration desk with the information that they were demanding cash in advance and no charges to the room permitted at all, no matter how many heavy-duty credit cards you waved in their faces. And the service in the city's restaurants was not merely bad. It was unbelievable. On the Saturday of the con, half the restaurants within walking distance simply closed the doors so their war-wounded serving staff could try to convalesce.

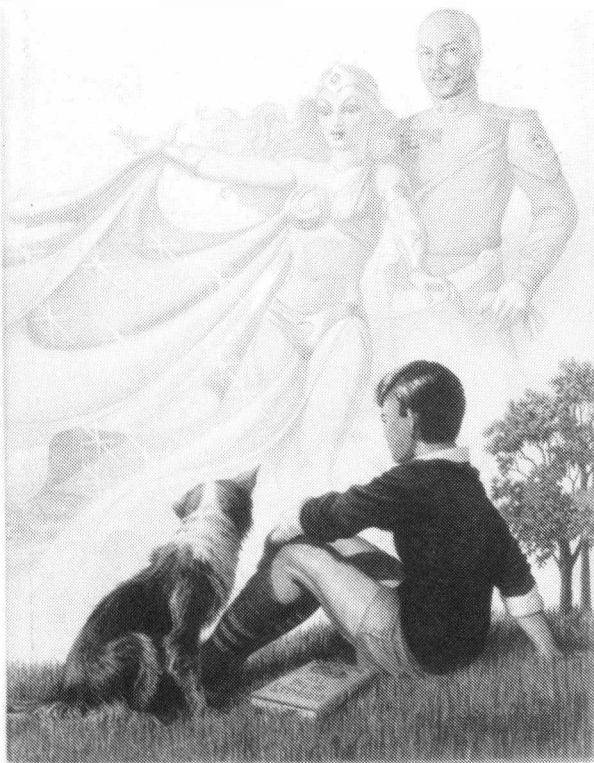
Nevertheless, it was a great con. Bob Heinlein was the GoH, though most attendees didn't see much of him. The con committee considered him both fragile and a national resource, and they kept him protected from the unruly mob of the rest of us by sneaking him to his engagements through service elevators and backdoor passages. (What a long way that was from his previous Worldcon GoH turn, in 1961 in Seattle. There the door of every room party had been open to everyone present, and Bob's own room door had been opened the widest of all.)

But I can't say a bad word about MidAmeriCon even though I didn't win any Hugos, wasn't Guest of Honor and came away with no big publishing contracts from chance-met editors. I got something better in Kansas City. It was there that I found myself sitting across a dinner table from a pretty young college girl named Elizabeth Anne Hull. I figured she was probably a freshman—sophomore at the most—but that began to seem unlikely when I discovered she had a twenty-year-old daughter. Ultimately it turned out that she wasn't attending a college, she was a professor in one. One thing led to another, and a few years ago we got married; so I would have to say that very likely 1976: Kansas City was my very best Worldcon of all.

1977—SunCon, Miami Beach

A Reminiscence by Dave Kyle

SunCon was controversial almost from the beginning. The planning began four years earlier, in 1973, with Orlando as the site. Orlando was the fastest growing city in central Florida and next to Disney World, but, though in the eastern rotation zone, it was far removed from the eastern fan population centers. A new hotel under construction, the Sheraton Towers, was very interested and a contract of intent was signed. There was, however, no Orlando or Florida group in place to make the bidding. The prime movers were non-Floridians; the bidding committee had virtually no Florida fans. The "7 for 77" campaign was not taken seriously by some and many fans were surprised and irritated when the hard-working Orlando bid actually won. "They shudd'na won," was heard. And then, when a switch was made unexpectedly from Orlando to Miami Beach, the I-told-you-so's were convinced that they were right. An opposition, encouraged by former supporters (fan feuding never dies), developed which bad-mouthed the SunCon. In the later stages, a not-very-sub-rosa boycott was organized. The year of 1977 was being considered as a lost year for fandom by a minority and many believed this so.



1976—MidAmeriCon, Kansas City

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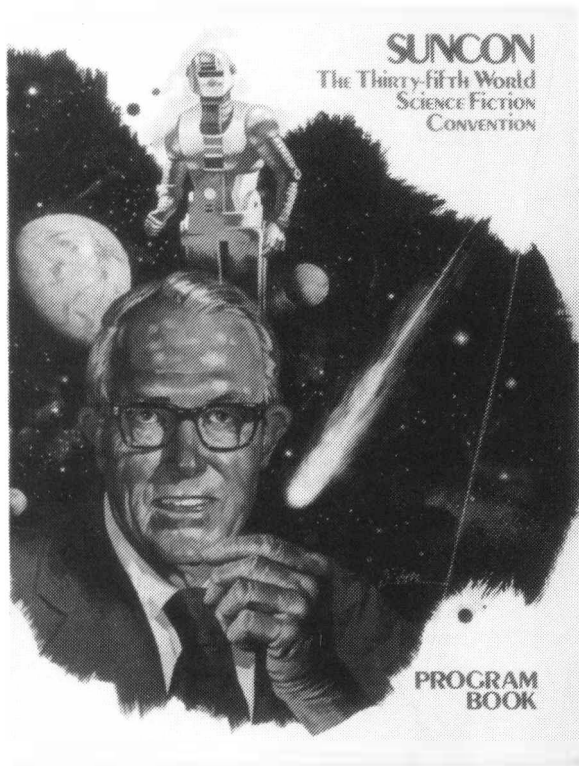
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* BEFORE CATS

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The chairman, Don Lundry of New Jersey, explained the problems succinctly in the first progress report. The hotel found it had a commitment it couldn't meet when it revealed itself to be in Chapter 11 bankruptcy. Room rates and miscellaneous charges were to be increased by the hotel. Renegotiations were demanded. The exhibit hall now had to be cleared by Sunday noon instead of Monday evening. Unanswered letters, verbal waffling, unethical changes representing bad faith left the committee helpless. "Suing a bankrupt business," Lundry said, "is an exercise in futility." General consensus on this problem led to a move southward—to Miami Beach. The move was possible because The Fontainebleau, a huge faded glory, was renovating its way back to preeminence. The equally famous Eden Roc next door was also available—and indeed much used in tandem. The Fontainebleau was able to offer as much or more as the original Orlando choice. Rumors spread that it, too, was going bankrupt, but in actuality it was a nasty local problem of high finance versus municipal unions. Disgruntled pre-con registrants were offered their money back. Lundry was right when he understated that "There seem to have been more than the usual number of disappointments and frustrations." The outcome? An unexpectedly low attendance. However, the convention was well run by a nationwide staff and successfully, but to this day some say (usually those who didn't attend) that the SunCon was one of the worst. I worked there as part of it, as so many other fans around the country did, and I certainly believed, as many have, that it was the *FunCon*.

The Guest of Honor was beloved Jack Williamson, SFWA's Grand Master and whom Bob Heinlein called the Dean of Science Fiction. Incredible as it seems, it took the 35th Worldcon to honor him. And even today at the age of 81, Praise the Lord, Jack is still going strong.



1977—SunCon, Miami Beach

SunCon had its share of new ideas, diligently searching for new ways to serve fandom (like an 800 phone number). It reinstated the Hugo Awards Banquet. Perhaps the best progress reports published by any con to date were the series of four in large size under the identification of "Convention Journal." Also a serious attempt was made, and in good measure successful, to unite fandom into a national body under the name of the World Science Fiction Society, with incorporation again being seriously considered. For a dedicated con fan, the Journals are worth reading (consider the definition of the *amateur* fanzine eligible for a Hugo and the articles on "filksinging" and "potlatch"). For the knowledgeable science fiction fan, the Program Book is a masterpiece, with a wraparound Vincent Di Fate cover featuring a wonderful portrait of Jack Williamson. There were in-depth articles about, for, and by Jack Williamson—and equally full and interesting material about, for, and by Bob Madle, Fan Guest of Honor. Even Bob Silverberg, the Toastmaster, was extensively covered. We who attended had the pleasure of spending a weekend with them. With all the whirlwind of activity, no wonder that weekend also produced a genuine, tropical, near-miss hurricane. What an appropriate conclusion to the controversial SunCon!

1978—IguanaCon II, Phoenix

IguanaCon Retrospective by Gary Farber [*IguanaCon II Vice-Chairman*]

At the time, with an attendance of over 4000, IguanaCon was the largest Worldcon yet, and in several ways serves as the archetype for the growing pains the Worldcon was undergoing in the midst of the 1970s SF Explosion. The original committee had never run a convention larger than several hundred attendees, and, under the strains of attempting to coordinate a Worldcon twice as large as the previous, suffered several internal personnel convulsions leading to the resignation and replacement of the original chair prior to the convention. Fortunately this had little direct effect upon the actual convention.

The combination of two other factors loomed far larger over the convention: the Professional Guest of Honor, Harlan Ellison, and the accident of timing of the National Organization for Women's (NOW's) boycott of states that had failed to ratify the Equal Rights Amendment.

In 1976, when the voters at Kansas City had picked Phoenix over Los Angeles and the committee's selection of Harlan was confirmed, no ERA boycott was in existence or contemplated. In 1977, *after* the convention and Harlan were committed, came the NOW call for all supporters of the ERA to the US Constitution to refuse to spend money in non-ratified states, including, alas, Arizona. This left Harlan Ellison and the committee, as ERA supporters, with a major problem. It was logistically impossible to move the convention, without even considering the potential legal and moral problems of breaching faith with the voters. Neither did Harlan feel that he could break faith by resigning as GoH and engage in "moral blackmail" and "bludgeoning innocent people with my ethical imperatives."

The tight-rope-walking solution that Harlan chose, with the support of the committee, was to issue a widely publicized "Statement of Ethical Position" detailing the moral dilemma, announcing his intention to use his GoHship to publicize the need for ratification of the ERA, and to urge attendees to spend as little

as possible in Arizona.

As a typical personal gesture, Harlan refused to accept his free suite from the con and arranged to drive a Recreational Vehicle (RV) from Los Angeles, park it outside the hotels, and live in it throughout the convention, thus personally spending no money whatsoever in the state. (For the first two days, the committee kept a gopher running to the parking meter with a nickel every half hour, until a Deputy Mayor of Phoenix was reached who authorized the "bagging" of the meter.)

Coordinating with NOW and the committee, tremendous publicity was given to the ERA throughout the con in a multitude of ways including Harlan's donation of signed copies of his *I, Robot* script (unpublished for years to come) to be auctioned for NOW. As well, a large number of program items were given a feminist perspective (continuing a trend of '70s Worldcons partially begun by Susan Wood at Discon II and MidAmeriCon and greatly increased at SunCon).

SFdom being what it is, this naturally did not meet with the approval of the entire membership, and various objections were voiced during the summer previous to the con by some members of the sf world who offered suggestions including the advocacy of the idea that the committee should replace Harlan for "politicizing" the Worldcon. The Fan GoH, Bill Bowers, disagreed with Harlan, and traveled the Midwestern con circuit that summer, giving "practice speeches" alluding to his differing ideas with his fellow GoH. The European GoH, Josef Nesvadba, was unable to obtain governmental permission to attend, and was not heard from on the subject.

From the committee's, and most attendees' perspective, Harlan Ellison was an outstanding GoH, setting up shop in a transparent plastic tent in the Hyatt atrium (built by staffer Phil Paine) and writing story after story while on public display. Harlan was available to the attendees to the point of exhaustion on program item after program item. His contribution of a story to the program book was much appreciated by the committee, as were his numerous phone calls of support prior to the convention, even if staffers Anna Vargo and Phil Paine did have to drive from Phoenix to L.A. to obtain said story after Harlan missed several deadlines with ever-more-colorful explanation. (He cooked them hamburgers and let them sleep overnight on his couch while he "put finishing touches" on the story.)

IguanaCon was the first Worldcon to fully utilize a convention-center-and-multiple-hotels (chiefly the Hyatt, and Adams, with 7+ small overflows). With outdoor temperatures reaching past 110° ("but it's a *dry* heat!"), the block-long concrete plaza it was necessary to cross to reach the Hucksters' Room, Art Show, and other events in the convention center was soon dubbed "The Anvil of Death" and attendees learned the foolhardiness of attempting to go barefoot. Several mild heat strokes and faintings were treated, including one prominent writer, but nothing worse resulted. (One person did walk through a plate-glass window without serious injury.)

The first incident of the convention took place immediately upon the convention center being opened for set-up, when the management called a committee member into a bathroom to witness the most incredibly elaborate piece of artwork any present had ever seen on a toilet-stall door. "We love this," said the manager. "You'll have to *pay* for it, but we love it."



1978—IguanaCon II, Phoenix

The first Worldcon to utilize a Hyatt-with-atrium, the spectacularly open interior view helped give the con a truly stfnal sense-of-wonder and served as the perfect gathering/meeting place with its countless nooks, crannies, and couches. On the down side, the committee had to cope with paper-airplane enthusiasts (wind currents would suck the planes into the elevator shafts and jam the system), laser enthusiasts, and others who didn't believe Newton the first time. Several youths decided that setting off the smoke alarms in the elevators was great entertainment—all were caught (two by Harlan), but the fire marshal got tired of traveling in to unlock the system. Attendees without memberships included a visiting bat ("It's not ours," a committee member told the hotel with a straight face). Conflicting reports of various non-sf celebrities in evidence, such as the entire Carradine family, Robert Wagner & Natalie Wood in disguise, and Gene Simmons of *Kiss* (in reality, one-time monster fan Gene Klein, but at IguanaCon an accomplished hoax), helped keep the con exciting for the committee.

More excitement was obtained from such events as the hotel's removal of a deadbeat fan, the drug arrest of a member of the sf community, and the FBI's visit to the huckster room in search of material in violation of movie copyright (this was the year after *Star Wars*). Contrary to popular rumors, the FBI team (one white, one black, one Hispanic, one woman) only spoke with three hucksters and merely requested that they cease selling some photos or possibly face later legal action. The hucksters complied, but colorful rumors spread of mass arrests, pornography prosecutions, censorship, dozens in handcuffs, the committee's use of the FBI to persecute "enemies," and worse.

The program, ably created and supervised by James Corrick and Patrick Hayden, was of unprecedented size, with 6-9 simul-

taneous tracks. The Nycon III concept of dialogues was successfully revived in an attempt to break out of the monotony of panels, with spirited discussions between Chip Delany & Robert Silverberg, Gordon R. Dickson & Andrew J. Offutt, Tom Monteleone & Jack C. Haldeman, Marta Randall & Elizabeth Lynn, and others. A Science Track was institutionalized. Another trend that we now take for granted was continued from its origination the previous year, that of a Fan Programming Track along with separate Fan Lounge, Neofan/History Display/Fanzine Sales Area, and Fanzine Production Room. As well, for the only time, a women-only "Place of Our Own" Lounge was provided. An Author's Forum for readings was institutionalized. The Film Program, although delightfully imaginative in selection, was, however, frequently off schedule.

The Masquerade was contracted out to "Boston Masquerade, Uninc.," ably chaired by Ellen Franklin, and, in the luxurious setting of the Symphony Hall, was one of the most efficient and comfortable ever. The near-perfect match of audience to number of seats, however, led the committee to a concern that insufficient seats would be available the next night for the Hugos, leading to a Bad Decision to issue tickets for the Hugos. The resulting long line pleased nobody. The Art Show, while gifted with a profusion of splendid art, was unfortunately notable for its erratic, unpredictable, and short hours as well as confusion.

Tradition was broken at IguanaCon with the cessation of a Hugo Banquet and its replacement by the ceremonies in the Symphony Hall, and a Sunday afternoon Harlan Ellison Roast. The masquerade was video-taped, the Roast audio-taped, as were dozens of other program items that were made available for sale after the con. The blood drive originated at MidAmeriCon was continued, and the convention obtained the world premiere of the

movie *Watership Down*. The business meeting was enlivened by the overlapping of "No Preference" on the site-selection ballot with the "Flushing In '80" hoax bid, although the suggestion of one committee member that speakers at the business meeting be first required to breathe helium before speaking was not acted upon. The Campbell Award line-up that year looks particularly impressive in retrospect: Orson Scott Card, Jack L. Chalker, Stephen R. Donaldson, Elizabeth A. Lynn, and Bruce Sterling.

And, in the most important area of the convention, the parties were splendid, aided by suites with two floors in the Hyatt, and David Hartwell being at the peak of the Timescape promotion budget. As well, one could look over the atrium, and see where the parties were. Although corkage on sodapop was imposed in the Adams, the committee arranged to sell it at \$6/case there.

A time-traveller from the first decade of Worldcons to Iguana-Con would be likely to have been stunned and overwhelmed by the profusion of events, and the number of people, but perhaps equally startled by the tremendous continuity with conventions of yore. For open-minded free-thinkers of the future, fans are a pretty conventional bunch of old farts.

1979—Seacon '79, Brighton

by Harry Harrison

Forty years; fandom and myself still going strong. It rained every day so we started out soaked each morning walking along the front from our hotel. The American fans could not believe this was the English summer and people paid to go to the beach. And sit in covered bus shelters watching the storm waves crash onto the beach. I saw many familiar faces so I asked Forry to look around with his eidetic fannish memory to look for other fen who had been to the first Worldcon. I forget the exact number, over 13; fandom is a way of life. Brian Aldiss used the fact in his GoH talk at the banquet. Which cost something like \$35 a head and was the very worst banquet meal I had ever eaten. Now I know that every con fights for bottom place in this contest. None ever came close.

For some reason food occupies my memory. I lied, it rained every day except the first. All the restaurants were full so I remember that a half-dozen got fish and chips and ate it on the beach in the sun. A Yugoslavian fan—I won't mention his name since lawsuits might still be pending—produced a bottle of homebrew slivovitz to wash the food down. Now this specie of plum brandy is pretty terrible at best—but this bottle!! In a lifetime of drinking revolting drinks this was the absolute worst. Made mao tai, grappa, hornitos mezcal (with the worm in it) all appear as harmless as Coca-Cola.

The program? I'm sorry. After 50 years of con-going I can no longer tell one from the other; they blur and run together. In the tradition of all cons I can simply say that if they call my name respond with the correct and classic answer:

"He's in the bar!"

1980—Noreascon II, Boston

by Anthony R. Lewis* [Noreascon I Chairman]

Noreascon II chose the lobster as its totemic symbol, just as the earlier Noreascon had the Cat & Dragon. The convention was run by Massachusetts Convention Fandom, Inc.—an organization that arose from a party in July 1974. This party was actually held in Boxboro, although the people throwing the party had no

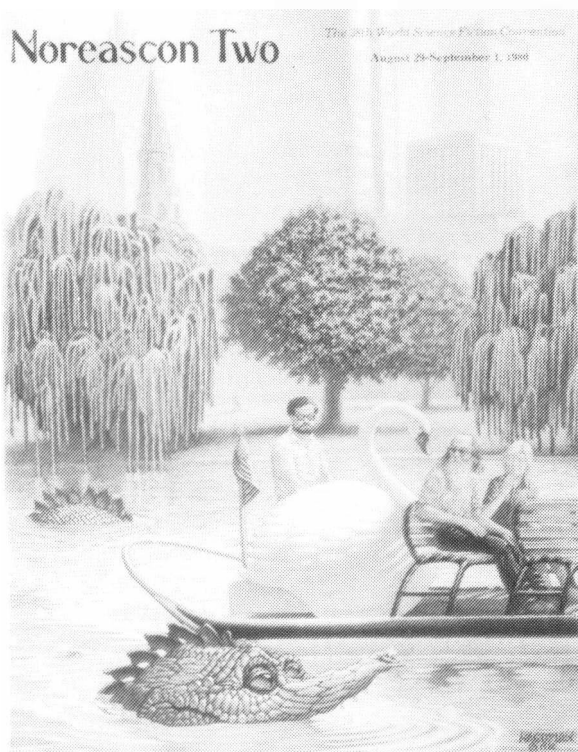


1979—Seacon '79, Brighton

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1980—Noreascon II, Boston

connection with Buxoro Fandom (which didn't exist in 1974, we think). This led to 4 years of bidding, 2 years of heavy planning, and one month (Claudius, 1980) of running the convention. Since the convention overlapped August and September, we decided to create a new month for planning and financial purposes and to name it after another famous Roman emperor.

The con was held in the Sheraton-Boston and the then new Hynes Civic Auditorium. This was the same venue as that of Noreascon (now Noreascon I). This site continued to be convenient to many of the amenities of the city.

We elevated Member Services to full division level to make sure that there was always a group whose specific mandate was to look out for the welfare of *all* the convention members. As always, the purpose of planning and organization was to make life easier for people attending the convention.

There were many tracks of programming. Unfortunately, we named them after the suits in the tarot deck (to highlight the Fan Guest of Honor's project). This turned out to be a mistake, as it confused people. We were the first Worldcon to have a specific track of programming for children. One of the things the kids told us was that they didn't like it being called "Children's Programming."

There was an extensive film program, including a presentation of the silent *Phantom of the Opera* with live organ music accompaniment. One of the most popular of the many exhibits was a display of former masquerade costumes from past Worldcons.

Guests of Honor were Kate Wilhelm and Damon Knight; Fan Guest of Honor was Bruce Pelz. The convention produced a book for Knight and Wilhelm—*Better Than One*—and helped Bruce to complete his Fantasy Showcase Tarot deck, in which each card was drawn by a separate sf/fantasy/fannish artist.

After the convention we produced the *Noreascon Two Memory Book*, a 56-page collection of photographs (including eight pages of the Masquerade in color), articles, statistics about the convention, and a complete financial report. Copies were sent free to all Noreascon Two members that we could locate. (Hey, if you attended Noreascon Two and didn't get a copy, send a note to NESFA—they are now handling distribution.)

Total membership was 7026 including the one-day memberships. If we subtract out the attending members who did not come (642) and supporting members who did not convert at the door (530), we arrive at an attendance of about 5800-5900. Peak attendance day was Saturday with 5250 present. There were members from all 50 states, Puerto Rico, and the District of Columbia, all Canadian provinces and territories except Newfoundland and the Yukon (there were *two* from N.W.T.), and from 26 other countries, mostly the U.K., Australia, France, and Japan.

Over 1500 people cast Hugo ballots. In site-selection voting Chicago was chosen over Detroit for the 1982 Worldcon.

The Committee: Leslie Turek (Chairman), Jill Eastlake (Treasurer), George Flynn (Secretary), Jim Hudson (Member Services), Donald Eastlake (Operations and WSFS Business), Tony Lewis (Program), Ellen Franklin (Exhibits), Chip Hitchcock (Functions), and a very large number of area heads, supervisors, staff, gophers, etc. Official estimates were that we used about 6806 people-hours of work *at the convention*. This does not include anything before or after—phew!

1981—Denvention II, Denver

by Lloyd Arthur Eshbach

For me the 39th World Science Fiction Convention, Denvention II, will always be people: C.L. Moore and Clifford Simak in particular.

I had read "Shambleau," the famous and classic first story by Catherine Moore, when it first appeared in *Weird Tales* in 1933, and when everyone thought the writer was a man. It had impressed me most favorably, and I had followed her writings up to and through her merger (the correct term) with Henry Kuttner. And to meet her after almost a half century—charming, lovely—was a genuine thrill.

Clifford Simak—somewhere, sometime in the past I had met Cliff; and at Denvention II I sat beside him on a platform as part of a panel. After we had greeted each other, he asked, "Where have you been all these years?" He was referring to my two-decade absence from the SF field. We were contemporaries, our early stories having appeared in the same publications in the 1930s. Now he was famous, deservedly so, and I was forgotten. But it was fun, picking up threads laid down so long ago.

Then there was Rusty Hevelin. I believe we met in Philadelphia at PSFS meetings; not in the 1930s, obviously, since he discovered science fiction in 1941; but probably in the late '40s in the Fantasy Press days, when I visited Philadelphia quite frequently. We've met time and again over the years and are still good friends.

Other people at the Denvention weekend come to mind. Don Grant, who has been my friend for more than thirty years, introduced me to C.J. Cherryh. She was at the Grant booth with her brother David; and I made the horrible mistake of referring to him as her son! I can only claim temporary insanity and impaired vision, for obviously, she is his younger sister. I finally apologized

to her at Nolacon II last year.

Also among the people who made the convention a success for me were old-timers—and others not-so-old—like Jack Williamson, Bob Tucker, Forry Ackerman, Bob Silverberg, Fred Pohl, Lester del Rey, Poul Anderson, Julian May, Hal Clement, and others I learned to know in later years. Without question, it was “old home week.”

Needless to say, things happened at Denvention II. There were Guest of Honor speeches; special events including the Hugo Award presentations and the Masquerade; a Pro Discussion Group series; writers’ autograph sessions; films ancient and current; panel discussions, both serious and otherwise. (One called “Groin Pains,” which I missed, has left me wondering.) And of course there was the usual huckster room.

There was also an art display which was up to the usual high standards of Worldcons. Oddly, only one feature sticks in my memory—a most unorthodox creation. This was a city of the future, beautifully carved out of the interior of a huge block of lucite. Its creator, a personable young man named R.A. Murray, also claimed to have been in communication with an advanced civilization in a distant galaxy. He *seemed* to be serious.

Oddly, I cannot recall any parties at Denvention II. Surely this time-honored tradition was followed in Denver. Even though programming went on until midnight every day but the last, it is inconceivable that everything ground to a halt at one o’clock in the morning. I must have been staying at the wrong hotel. The Executive Tower Inn (where I stayed) was a block away from the Convention Center, but nine blocks from the Hilton. Oh well, at age 71 I needed the uninterrupted sleep.

1982—Chicon IV, Chicago

A Reminiscence by Dave Kyle

My black badge holder reads “Chicon IV Chicago, 1982, The 40th World Science Fiction Convention, Member No. 430.” Attached to it are six ribbons of six different colors proclaiming me to be a Program participant, a Dealer—and a “Veteran” of four Chicons. The pale green one, the biggest one, has golden lettering informing the world(con) that I am an “S F Dinosaur, Chicon4, 40th Anniversary.” Those of us who had attended all four were gathered together one evening on that Labor Day weekend for a nostalgic reunion. By the Great Ghu Klono, there were sure a lot of us still around! So many, in fact, that at this moment I can’t recall them all.

As a matter of fact, as I start to write this, I can hardly remember anything about Chicon IV. It was so BIG. Or maybe I should say I remember too many things from so many Chicons and others. My impressions from year to year are becoming more and more kaleidoscopic. Fortunately I have the Program Book and the pocket program to refresh my memory.

The Chicon IV Program Book was one of the best published. It is filled with many pertinent articles, lists of things, data (such as the special Hugo and Achievement Awards of the past not usually mentioned), and the Campbell and Gandalf Award winners. There are the detailed hotel contract agreement, the constitution of the World Science Fiction Society, old business and new business items for the WSFS meeting, and standing rules to govern the con. The pocket program was a complicated thing, printed in tiny type, and packed with information, difficult to



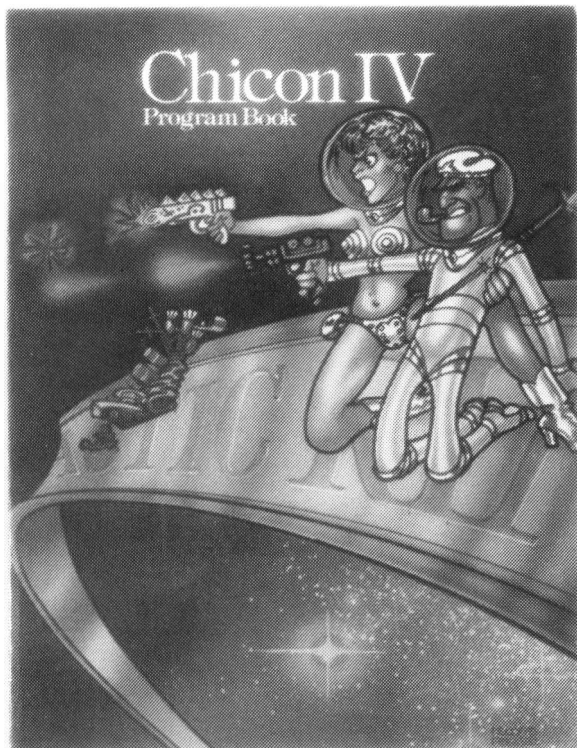
1981—Denvention II, Denver

decipher, but absolutely essential to follow the action and thus prevent complete frustration and hour by hour insanity.

This Chicon had three or four (sometimes five) tracks, different program events going on at the same time. Wow! No wonder nowadays some old-timers hole themselves up in a room and talk about the yesterdays or walk the lobby and visit and rarely get to any program.

Of all the many guests of honor over the years, this year’s author Guest of Honor was only the sixth non-American writer chosen: A. Bertram Chandler, an Australian Englishman (or vice versa). There was also an artist Guest of Honor, the Hugo-winning Frank Kelly Freas, only the third professional sf artist ever picked, although several Fan Guests were well-known as artists. The practice of having multiple Guests of Honor is not common. Some husband and wife teams have been chosen once in awhile, such as A.E. van Vogt & E. Mayne Hull, Leigh Brackett & Edmond Hamilton, and Damon Knight & Kate Wilhelm. The unrelated others number three pros at Heicon 1970 (Heidelberg, W. Germany), two at Seacon 1979 (Brighton, U.K.), two more at Denvention Two 1981 (Denver), and six (!) at Conspiracy 1987 (Brighton, U.K.) (who, however, included two Soviet brothers).

By now, conventions were often officially opening on Thursday, as this one did with several tracks of programming. At least three solid tracks ran during the day on Friday, with the Guest of Honor speeches that evening. Limited by the Hyatt Regency’s space, the committee took the unusual action of issuing 2,500 tickets for the “Masquerade” (the misnomer for the costume parade & contest) and 3,000 tickets for the Hugo Awards. With a registered attendance of 4,275 (the anticipation was for a possible 7,000), I heard no widespread grumbling from disappointed fans who missed the events.



1982—Chicon IV, Chicago

On all five (!) days there were many “special interest programs” with about everything imaginable happening (How about the “Lawyer’s Seminar”—four one-hour presentations “designed for rich Dirty Old Pros and other interested writer/artist folks”?! Or the “Space Industrialization Symposium”?!). There were maybe a dozen sessions identified as the “Academic Track.” An “Exhibits Division” featured standing displays from film companies, NASA, and companies that specialized in hard science and science and technology. Home computer exhibitors were especially popular. The British TAFF and the Australian DUFF delegates were properly honored (The Trans-Atlantic Fan Fund and the Down Under Fan Fund). And there was the Burroughs Bibliophiles’ Dum Dum luncheon on Sunday noon. (September the 1st was the 107th birthday of Edgar Rice Burroughs, who was born in Chicago.)

A very special independent event was held within the Chicon event. On Friday at 12:30 was the “First Annual Gernsback Awards Ceremony” with Forrest J Ackerman as Master of Ceremonies. A “blue ribbon panel” from the First Fandom ranks (several dozen “big names” and a few “small names” like me) nominated and chose the best science fiction in the years of 1926, 1936, and 1946 in various categories. This idea was to acknowledge the contributions that had been made in days when there were no “Hugos” being given. The actual Gernsback Trophy was sculpted to duplicate the original Gernsback Publication Logo, a hand-held torch with lightning flashes. How appropriate it was that thirty years before, at Chicon II, the Guest of Honor was Hugo Gernsback himself.

1983—ConStellation, Baltimore

by Lloyd Arthur Eshbach

With 6400 in attendance at ConStellation, 1983, the Baltimore

Worldcon has been surpassed only by Anaheim the following year. This, probably, will no longer be true when the figures are in for Noreascon Three. But Baltimore was *big!*

Statistics in general are of little interest to me, but I found some statistics in my analysis of the 1983 Worldcon that seem to me to be worth repeating. On the basis of lists published in Progress Report #4 (written in April and hardly complete) and in the Program Book, 306 attending fans volunteered to help in any possible way to conduct the convention, and 132 pros (mostly writers and editors) offered to appear on the programs. That number, 438, represented more than the total attendance at fifteen of the first twenty-three Worldcons!

This ties in with the all-inclusive nature of the ConStellation programming—something for everyone. In addition to the Special Features—the Masquerade, the Hugo and the International Awards, speeches, slide shows—and the usual Science Fiction panels, discussion groups, and readings; there were art programs, a very extensive gaming schedule, sessions devoted to science, space programming (with Chuck Yeager speaking), and a strange heading called “fans.” (This last made little sense to me, as I was always under the impression that almost all who attended SF cons, including the pros, were fans.)

In short, so much was under way that there was no possibility that anyone could catch a fraction of what he might want to observe. So—early on I gave up on the programming and enjoyed the convention by talking with interesting people, going on a “Meet the Pros” boat trip, browsing in the huckster room, and the like.

Two things about ConStellation disturbed me. First, when the Pro Guest of Honor, John Brunner, spoke in the main auditorium, fittingly, nothing else was scheduled in competition. But when the



1983—ConStellation, Baltimore

Con Diego

The 1990 NASFIC

August 30 – September 3, 1990

The Omni Hotel at Horton Plaza

San Diego, CA

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Samuel Delany

Fan Guest of Honor:

Ben Yalow



Membership Rates:

ConDiego/NASFIC 1990

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Until Jan. 1st, 1990 \$65.00

Jan. 2nd, 1990 to July 1st, 1990 \$75.00

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Supporting Membership \$25.00

No mail-in memberships after July 2nd, 1990

Fan Guest of Honor, David A. Kyle, spoke, it was under the strange "fan" listing in a small room, with a full assortment of competitive programming under way on every side. About fifty people constituted his audience. His credentials, though not the equal of Brunner's, were not too shabby. Five books in the SF genre, a substantial amount of fiction published in a variety of fields, founder of Gnome Press, one of the major specialist publishers of the 1950s, even a published SF illustrator. In short, he should have appeared on the program with Brunner.

My second source of annoyance was the Crab Pig-out. (*Not my term, but the committee's.*) Not being overly fond of Maryland crab meat, and the alternate menu (for \$25.00) consisting of hot dogs, baked beans, and potato salad, I decided not to participate in the Crab Feast. Unfortunately, the Hugo Award Ceremony followed the crab binge in the same hall, with the feasters retaining their preferred seats. So I decided, second-class citizen that I was, I could survive without watching the Hugo presentations.

Despite what will be considered nit-picking on my part, I thoroughly enjoyed ConStellation, 1983. On the whole it was well planned and, considering the magnitude of the task, well conducted. Worldcons have grown so large and so complex that inevitably some activities must be less successful than others. And, I suppose, after you've attended ten or fifteen of them, the novelty has worn off, and for you their interest lies in meeting old friends. Of these there were a-plenty at ConStellation.

1984—L.A.con II, Anaheim

by Greg Thokar* [*Noreascon III Souvenir Book editor*]

Nineteen-eighty-four, the Worldcon in Los Angeles. 1984, George Orwell's dystopian novel. The con choose as its mascot a rat, in recognition of one of the most widely read science-fictional books. It chose as its location the Anaheim Convention Center,



1984—L.A.con II, Anaheim

directly across from Disneyland.

Certainly the most unique event of L.A.con II was the discount day they arranged for fans at Disneyland the Wednesday before the convention. The con had incorporated its mascot's picture into many of its publications, and convention souvenirs, including baseball caps and t-shirts. It must have startled many at Disneyland as thousands of fen descended on the unsuspecting park wearing, not Mickey Mouse, but Reynolds Rat.

L.A.con II was a landmark in many other ways as well. It was, far and away, the largest Worldcon ever. Over 6400 fen preregistered and, with the help of a strong, local advertising campaign, another 2000 plus joined at the door. The *Star Wars* trilogy was shown together (at midnight!) for the first time ever. The 300-table Hucksters' Room was a vast expanse of books, fanzines, movie memorabilia, and related material. The Art Show took several passes to view all of the 400-plus panels and tables containing a remarkably high overall quality of art. The Showcase area was especially memorable, where each artist represented chose their best piece of the year to display. (Even the Art Show sales set a record of almost \$100,000.)

The masquerade did its part in setting records. Not only did it have the largest number of participants; as a consequence, it ran well past midnight once the judges had made their decisions and the last award had been presented.

The convention's first official event was the Thursday evening ice cream social. There fans consumed a record number of gallons of ice cream while cheerfully waiting in lines for their favorite flavors and chatting with friends.

Pro GoH Gordy Dickson was another Worldcon Guest who was in poor health. The concom kept him secluded, except for his scheduled appearances. His GoH speech, set in the cavernous Convention Center arena, was a memorable talk about how he began writing and the creation of his Childe (Dorsai) Cycle.

Gordy's lack of presence was made up by the Fan GoH, Dick Eney. This man seemed to be everywhere I turned. Whether perusing the Hucksters' Room, or dropping in at the fan lounge, or just wandering the halls, Dick would be there with a cheerful smile on his face, enjoying everything immensely.

Fortunately, even with the con's attendance, the facilities were expansive enough to never seem too crowded. The Convention Center had several large function rooms and the 15,000 or so seat arena. The Anaheim Hilton was a perfect convention hotel. There was a large, three-story, atrium where, if you waited long enough, anyone you were looking for would pass by. The hotel was only four or five stories tall, so there were few opportunities for elevator parties. It also had two sprawling courtyards off the cabana suites, perfect for parties, and four hot tubs, each at a different temperature. One could walk from party to party without ever entering the hotel.

And of course there were tons of parties. The bid parties that year really stood out. It was the first hotly contested race in a number of years, with Atlanta, Philadelphia, and New York City all vying for the 1986 Worldcon. Each had its own distinct flavor, whether New York's egg creams, or Atlanta's punch. Boston was also there with its gala announcement (and 20-person masquerade costume) for 1989 and its bid party with the soon-to-be-traditional 10-lb. bar of chocolate.

L.A.con II also was known for the largest surplus in Worldcon

history. It ended up almost \$200,000 in the black. Much of the money was used to reimburse the convention workers and participants. A significant amount has been disbursed as grants. [One of which is the \$1,000 yearly grant L.A. has given each recent Worldcon towards the creation of the Hugo awards.]

L.A. certainly wasn't what Orwell could have conceived of, but then again, it certainly wasn't what any fan from 1939 could have conceived of either.

1985—Aussiecon II, Melbourne

by Hal Clement* [A Noreascon III Fan GoH]

I prefer to believe that the haziness of the memories I hold of Aussiecon in 1985 is not my advancing age but the fact that for me it was over fifty cons ago. Such affairs are not, of course, all alike, but they tend to have quite a bit in common; and when one occurs not merely in a city but in a major geographical area where one has never been before, the frame may draw more attention than the picture.

I remember meeting many pleasant and interesting people, but I remember more vividly the thermal area at Rotorua. I have a clear mental image of the bull statue behind the Taurus Books table in one of the hucksters' rooms, but much clearer ones of the view from the top of Ayers Rock and of a shapely female fellow fan, appropriately clad, building a sand castle on the beach at Green Island.

I remember details of a program which was well enough organized so that the plan glitches which must have occurred—I can't believe there has ever been a con with none—were not obvious to me either as a guest or as a participant. I had no trouble finding out any time where I wanted to be or was supposed to be. I also remember standing out at night looking at an upside-down Northern Cross, and in early dawn watching Orion standing on his head, and becoming really conscious for the first time in my (then) sixty-three years that the world is really round and that my head was actually pointing the other way in space. I remember with gratitude the arrangements made to get me in touch with a local astronomer, and with regret the fact that Melbourne weather prevented me from seeing Proxima Centauri (no problem with Alpha and the Southern Cross; no telescope needed, and not all the nights were spent in Melbourne). I am also grateful to whoever heard me regretting my inability to find any geological maps of Australia, and went to the trouble and expense of sending me a set at my home address a few weeks later. No covering letter, and return address only the publishing office for the maps...

This is one non-drinker who has fond memories of Australia and Australian fans. The people are great; I am not qualified to judge the beer.

The memories, in short, are all pleasant, and I hope to get back. Push your bid, Sydney or Perth or Darwin!

1986—ConFederation, Atlanta

A Reminiscence by Dave Kyle

Flipping through the pages of the ConFederation Program Book (Atlanta 1986) to awaken memories so that I might write this, I'm struck once more by the quality of these Worldcon annuals. This one is another magnificent work, with interior and exterior full-color artwork. As I've mentioned in other con reminiscences, there's a wealth of interesting material in them. In this



1985—Aussiecon II, Melbourne

one no day-to-day programming is outlined because that information went into the pocket program and the daily newssheet. There are, however, generalizations indicating various topics and formats. And there's a list of "Program Participants." In alphabetical order, there are almost 400 names!

This is the convention that finally captured that elusive Grand Master who went to the first Worldcon as a fan and rarely ever got back—Ray Bradbury. He was a great success, with his warm personal manner, as a fan and as well as a pro. His optimistic Guest of Honor speech was also inspiring. All in all, "Georgia Peachy," as someone said. What made his presence particularly satisfying was the "hospitality balcony," a sort of indoor-outdoor, wrap-around con-suite. The Marriott Marquis (the other hotel) was a futuristic movie set right out of H.G. Wells' *Things to Come*, a hollow building with round glass cages for elevators from atrium to ceiling. Balconies were hallways, the floors set back one under the other to make you feel suspended in space. And high up on the hospitality balcony with the gardens and pools visible ten floors below, with tables ("hospitality stations") around holding "soft drinks and munchies," he and the other guests and celebrities mingled with the fans who stood about or who sat in comfortable furniture or who wandered to and fro. Terrific! The finest "con suite party" I've ever experienced. I hope it happens again.

The hotels were definitely part of the ConFederation success, two ultra-modern buildings facing each other across the street. The Marriott Marquis and The Atlanta Hilton furnished all the meeting rooms. Slightly similar to the Marriott, The Atlanta Hilton also had an enclosed, inside area, extending from ground floor to roof, with patios projecting into space at about every fifth floor. Programming was held in both hotels simultaneously and

the brief crossing of the street, shifting scenes as warranted, was an ebbing and flowing adventure amidst con-goers. You constantly greeted friends.

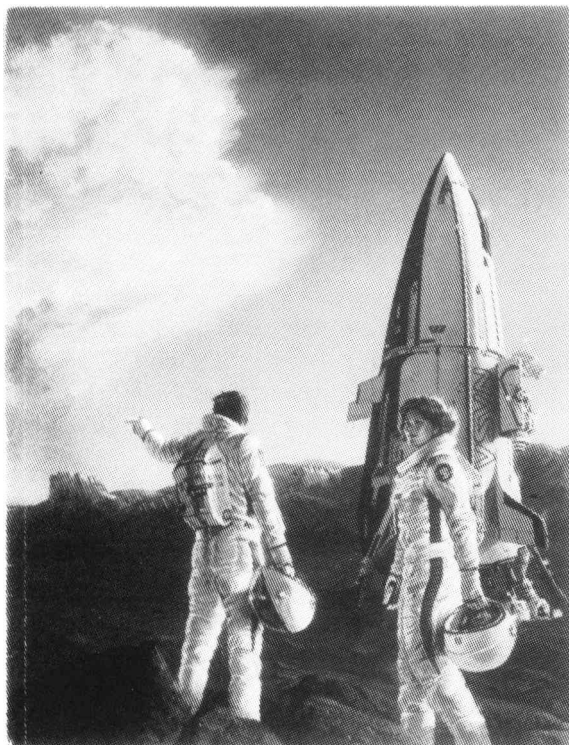
Looking through the Program Book, I find a serious flaw. Those two hotels combined to be the action center and they magnificently set the tone for the weekend. There are no pictures of them in this memory book. They are hardly mentioned. Sure, they were publicized in the pre-bidding zines and materials and a bit in the four Progress Reports. But I wish they were honored properly in the Program Book. There were other hotels, too, which were used for accommodations and some scattered events or parties and they were not mentioned at all, either. Come to think of it, other Program Books have the same flaw. (And maps of the immediate area and diagrams of the meeting facilities would be wonderful memory refreshers, too.)

Hotels in tandem have figured in other convention arrangements. Phoenix in 1978, Kansas City in 1976, New Orleans in 1988 all had similar operation plans. New Orleans gave us the greatest challenge because the main street between the hotels was busy and huge.

A few personal anecdotes about ConFederation:

Thursday, Day One—The very first person I meet as I enter the Hilton that morning is Steve Whitmore of Delaware, once again House Manager for a Worldcon, who says to me—as his very first words—“Dave, you have four front row seats to everything!” Bewildered, I am told he remembered failing to get a front row seat for me at Baltimore 1983 (ConStellation) when I was Fan Guest of Honor, so he owes me... In the evening Bob Tucker takes me to supper—and insists, actually insists, on paying for it! What a day!...

Day Two: At supper with Forry and Wendy Ackerman, I'm



1986—ConFederation, Atlanta

told that the Burroughs bibliophile himself, Vern Coriell, has come—broke, ill, and depressed. Forry starts a money collection, I'm to draw up a special Big Heart Award Certificate, and we will call for a small Dum Dum tomorrow at which Vern is to be given both funds and certificate.... Later, I'm met at the door to the room where thousands are seated to hear Bradbury's speech and I'm escorted to the front row, where I find a new version of an old gag, a sign on an empty chair that says, “Reserved for Dave Kyle—You Can't Sit Here.” (And I sit next to my close friend, Britisher Bob Shaw, the Toastmaster.) What a second day!

Day Three: I meet Ben Bova alone at breakfast. “Alone? How come? You were always so surrounded with people, I never got to visit.” Ben explained: “I gave up my editorship at *Omni*.”... At noon there is a *Dum-Dum*. Not many present, but very devoted (loyal, faithful, loving). Forry, Wendy, and I flank Vern. The citation is read aloud. The monetary gift is passed. Vern is greatly touched, and the former circus athlete chokes up and wipes away the tears. Fandom is a wonderful thing! What a third day!...

Day Four: First Fandom (Eastern Division) has a nostalgic panel and I don a beanie.... At midnight I moderate a “Round Robin Space Opera” storytelling between Jerry Pournelle and Joe Haldeman, and find myself the central character. The story gets wilder and wilder and I'm reduced to bewildered pantomime and consider the whole thing a disaster. It goes on and on and ends on a fantastically high note! What a fourth day!...

Day Five: Bob Silverberg and I exchange confidences, updating him on a disastrous business swindle I suffered. Now it's my turn to choke up when he says simply, “You've got friends,” and clasps my hand.... Herb McCalla shows me the Japanese animated feature on “Lensman” (My *Lensman* book has just been published in Japan)... Over and over, people tell me what a terrific midnight panel it was. I really don't understand, but I'm happy. What a fifth and final day!

My wonderful memory of ConFederation has a melancholy tinge. The Fan Guest of Honor, Terry Carr, died shortly thereafter. And so did Vern Coriell.

1987—Conspiracy '87, Brighton

A Reminiscence by Dave Kyle

Every Worldcon for half a century has had “con” or “vention” in its nickname with one exception. Chicago 1952 was called TASFic by its committee. The name never stuck and the Tenth Anniversary Science Fiction Convention today is referred to simply as Chicon II. The second Brighton event, the 45th WSFC identified now in 1987 as being in Great Britain, not England, unfortunately chose the puerile label of “Conspiracy.” Four times the Worldcon has been held in England: twice in London (Loncon I in 1957, II in 1965) and twice in Brighton (Seacon '79—not to be confused with the 1961 Seacon in Seattle—and, in 1987, Conspiracy).

Once again, I have dragged out my Program Book for recollections. Fascinating to read, it tells me absolutely nothing. You see, it's a “Souvenir Book.” The “Pocket Programme” held all the details and was as complicated as an airline schedule. This “Souvenir Book,” entitled “Frontier Crossings,” is a handsome product, chock-full of background materials. It reflects that many on the committee were deeply involved in sf publishing. Never have I seen Guests treated with such informational depth.

Where are they going?

Lowell Hilton, Lowell, Massachusetts

(25 miles northwest of Boston; accessible by public transportation; 508-452-1200)

When will they be there?

March 30 - April 1, 1990

(Note from the Department of Confusion: a date in late April had been announced in several places earlier. This is *really* it -- no April fools!)

Just who are they, anyway?

Terry Bisson, Bernadette Bosky, Algis Budrys, Samuel R. Delany
Craig Shaw Gardner, Geary Gravel, David G. Hartwell, Arthur Hlavaty
Ellen Kushner, Fred Lerner, Barry B. Longyear, John Morressy
James Morrow, Caterina A. Pryde, Charles C. Ryan, Darrell Schweitzer
Sarah Smith, Martha Soukup, Terri Windling, Mark Ziesing

(Tentative list as of early June; check out our table in the
Special Interests area for up-to-date information.)

What's the
scoop?

READERCON3

The conference on imaginative literature, third edition

Guest of Honor:
John Crowley

Special Guest: Thomas M. Disch

Past Master: T. H. White (*In Memoriam*)

Why don't you come too?

Readercon is a con for the reader (and writer, editor, critic, publisher, scholar, bookseller, illustrator, etc.) of imaginative literature. Our focus is on the written word; we have no films, video, gaming, or masquerade. Which is certainly *not* to say that we aren't going to have fun while we're at it! Readercon-2 had more than 40 pro guests, most of whom expressed a very strong interest in coming back.

Attending memberships will cost \$20 through Feb. 20, 1990; \$25 thereafter. Room rates are \$75 single or double (one bed), \$80 twin (two beds), \$85 triple, \$90 quad, plus 9.7% tax.

We have fabulous T-shirts (medium, large, and X-large) designed by Readercon-1 artist Joe Shea (aka Joey Zone); 100% cotton, robin's-egg-blue, with READERCON logo on the front, stylized "Follow the Reader" on the back. \$10 each plus \$2 shipping.

For more information or to buy memberships or T-shirts, write to
Readercon, PO Box 6138, Boston, MA 02209 (USA); telephone 617-576-0415

Brighton town, however, was virtually ignored. Except for the fantasy dust jacket, the clever endpapers, a few fine lines of type, and an official welcoming letter from the Mayor, the convention site might well have been held on the moon. Brighton deserved better.

Past conventions occasionally have had three guests of honor, even four when overseas. Conspiracy really smashed the record. There were nine, count 'em, nine! Two pairs were chosen, the Soviet writing brothers of Arkady & Boris Strugatsky and the old-time "fans" Joyce & Ken Slater. Alfred Bester represented the U.S. There was an "artist," Jim Burns. Then there was a "Film Guest of Honour," the English-based American Ray Harryhausen. And a "special fan," David Langford. At the head of the honored list was Doris Lessing from the U.K. Not well known in sf circles, I think it desirable to report that she "is heralded not merely within the family of science fiction, but lauded by the greater world of literature as one of the leading writers of our age." Most provocative is the realization that, of the almost one hundred past guests, she is the first "outsider" in our field to have been picked.

Skipping the book, let's take a look at the actual convention. Once more we return to Brighton and once more the con hotel is the Metropole. This time there was a big, big difference. The main events were held in the huge Brighton Convention Center just down the waterfront promenade. With excellent weather, there were fans constantly coming and going up and down the pavement (sidewalk) between the Metropole and the Center. The camaraderie was great. In between was the fancy Grand Hotel, the expensive place where most Americans got booked.

As for the Metropole, the place was as crowded, disorganized, and friendly as the last time. Maybe even more so. It was a trek through twisting corridors and flights of stairs to get to the

huckster rooms and art show, like going up and down sheep and cattle chutes, skirting the inevitable dusty hotel reconstruction. Fans, milling around noisily, constantly paused to talk.

On early Friday evening, on the other side of town, there was a by-invitation-only party at the Corn Exchange, held for all the professionals and celebrities. The ground floor of the old building was one huge unfurnished room packed, but not too tightly, with clumps of people nibbling on finger food or sipping various forms of alcohol or simply chatting away merrily. Other parties were popping up all over the Metropole. Some were huge, such as Rog Peyton's Andromeda bookstore "thank you fandom" open house. Others were in small function rooms with wall-to-wall people. The crowded, open Danish party was almost impossible to get into or out of without a real struggle. The closed Japanese party, with Japanese snacks and drinks and hosted by costumed girls and women, was nearly as crowded. The "4UK" party (those who had attended all four British Worldcons, a score or so and nearly half Americans) and the L.A. party seemed for a short time destined to contest each other for the double-booked room. Of course Nolacon and MagiCon had their own, open to all. Everywhere something was happening and easy to find.

The Saturday evening program was strangely organized. Starting at six (seven) o'clock, there was a "cabaret" and late supper served, buffet style, at the Convention Centre. Individual tables with chairs filled half of the Center. There was an extra charge, quite heavy, for this event, but in theory those participants had the best seats for the costume parade scheduled to follow. Unfortunately, the imaginative idea flopped. At 9:50 (!) with no buffet in sight, Wendy Ackerman said, "Forry, I've got to get some food." He pleaded, she stayed, a half hour later they ate. "Well...okay," she afterwards judged. Later on with laser lights sweeping around dramatically, the show went on. There were forty costumes, a few very good ones. Actually, the non-paying balcony seats were the best for viewing, because at floor level there was a stage with no runway. Later a petition was being circulated, with much grumbled dissatisfaction, demanding an accounting for the extra admission charge.

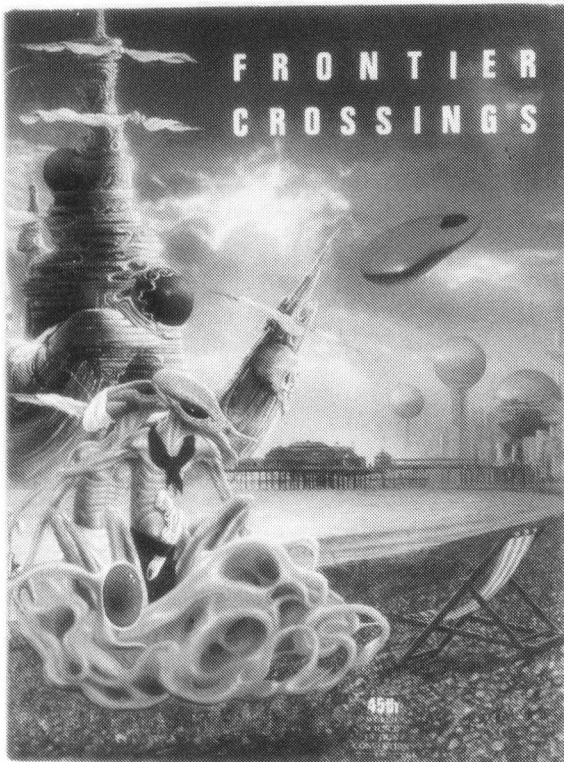
For me Sunday was the big day. Caroline Munro showed up and actually asked, "Is David Kyle here?" She was gone before I got the message, but my friends were impressed and so was I. Then in the evening, the Hugos were presented at the Centre. A Pole and two Japanese received Big Heart Awards. The last item on the program was the First Fandom Hall of Fame Award—and I made the presentation. I was the closing act! Wow! (Little did I know that half the audience had left when the last Hugo had been given. Oh, well.)

The lasting impression for Monday was the passing of the convention gavel for the next year. The Nolacon contingent paraded into the meeting room (now reduced in size) following a jazz band which played "When the Saints Come Marching In" and throwing specially minted doubloons to the audience. (I regret one final melancholy note: Guest of Honor Alfred Bester, in poor health, didn't get to England. Not long afterwards, Alfie passed away.)

1988—Nolacon II, New Orleans

A Reminiscence by Dave Kyle

The New Orleans convention of 1988 has made me aware of



1987—Conspiracy '87, Brighton

just how much my world has changed since 1951. Then, at midway century, I obtained for that Nolacon an sf movie preview, *When Worlds Collide*. It made space travel look simple. Any space flight, especially a trip to another planet, isn't possible today without the ubiquitous computer. (Early science fiction plotting notwithstanding.) Likewise, I believe, the kind of Worldcon today, with all its complex organizational magnificence, isn't possible without the computer, especially the personal computer. There are thousands of con members—some active, some supporting, some complimentary. There are hundreds of program participants—big names, little names, no names. There are scores of subjects, events, interests—more important, less important, unimportant. The detail work is incredible, accomplished by a staff of amateurs scattered around America and even the world. Look over the Nolacon II program book; it's another fantastic souvenir book. Look over the Nolacon '88 pocket program guide ("The REAL Nolacon II Program Book"); only computer technology allows a volunteer Worldcon committee to produce such a remarkable informational document.

If ever a recent convention has breathed into itself the fannish spirit, it is Nolacon of 1988. Nostalgic bits are entwined in all its publications and in its programming. Not only were fond memories of its 1951 prototype featured, there was the retrospective look at all the Nolacons that never were. Those were "the Alternate Nolacon IIs," a whole string of bidding attempts made over twenty years—in 1973, 1976, a 1979 double bid, and 1982. The two 1988 guests were fandom personified: The Pro: Don Wollheim, once upon a time in the '30s challenging Forry Ackerman as the most active fan in creation; and The Fan: Roger Sims, laid-back leader of Second Fandom who left puberty at the original Nolacon thirty-seven years earlier. Looking back to that far away and long ago event in 1951, I'm struck by a melancholy realization. This original Nolacon was the last of the very personal, intimate, fannish weekend "worldcon" parties where less than 200 of us gathered. A uniqueness long gone but never forgotten. (The following year—Chicago II or TASFiC—began the 15-year climb toward a thousand attendees.)

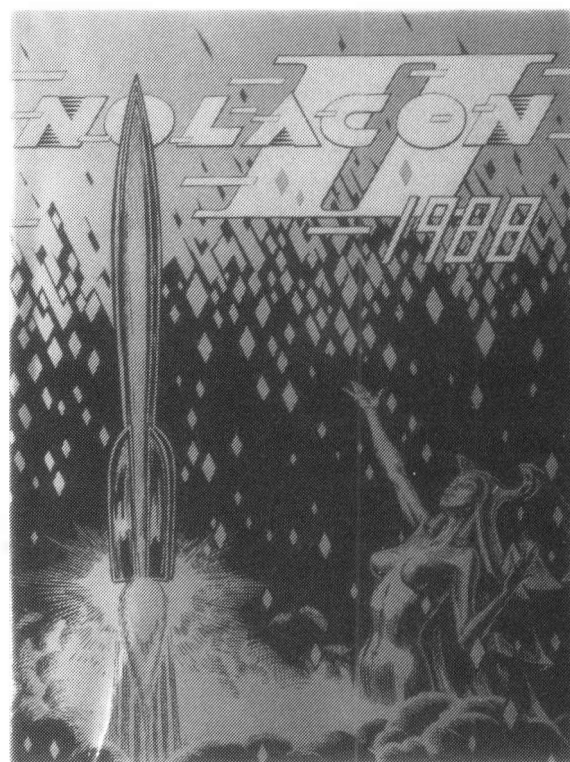
The two main hotels, the Marriott and the Sheraton, sharing the action equally, were ideally positioned directly across from each other on Canal Street, New Orleans' main thoroughfare. Other official hotels were within a block or two. Walk around the corner and you were in the French Quarter. Fans in every kind of dress or costume, moving from event to event, constantly streamed back and forth across the street, aided by the safety zone of the median with its trolley tracks. Fortunately, the weather was excellent.

The pocket program, thick but still convenient to carry, exemplified the zenith of activities of the modern world sf convention. Here was multi-tracking with a vengeance. "Divisions" categorized interests into Mainstream, Fan, Special Interests, Horror & Fantasy, Children's, Film, Video, Special Exhibits, as well as Hucksters' Room, Art Show, the Masque. (The costume parade, in the spirit of the New Orleans Carnival Time, was identified as "The Masque" under the direction of a "Master of the Masque.") The list of events from Day One through Day Five, lines of small type yet fortunately easily read, was mind boggling. The daily options, each one itemized with time and place, grew in two days from 29 to 130, then 127 and 114 on Saturday and Sunday, and

finally 47. My attempt at sanity was to check every hourly event which might interest me and then to underline in red only the ones I felt I should not miss. Unfortunately, unlike Disney World where one can return time and time again to discover every attraction, these events were transitory, never to be experienced if missed.

Some impressions, in the flash and turmoil of it all, are still strong. The convention began early Thursday afternoon as a potential disaster for many—confirmed room reservations at the Marriott were worthless, hotel guests from another convention were not checking out, queues formed, "neighborhood" hotels were offered as substitutes (even with enticements of no cost), tempers flared, disparaging rumors spread, but somehow the crisis faded away. At various times, I enjoyed the Nolacon hospitality suite, serving no hard liquor, generously dispensing good will and friendship... Bob Heinlein being remembered the way he would have wanted by the Heinlein Memorial Blood Drive... The gathering at Lafayette Park (after a short stroll) of SCA followers (The Society for Creative Anachronism), a disappointment, though pleasant, with just a few people chit-chatting. The chartered buses arriving and departing to carry viewers to The Masque in the municipal auditorium—something so many veteran con-goers skipped to catch up on other things (knowing they would later vicariously enjoy the display through video, photography, brief encounters, and word of mouth). Actually, the concern about the busing and the costume parade itself consuming too much time, was unfounded. The scheduling was fast and smooth.

New Orleans is a party town, meant to be savored. Con-goers were able to get a taste of its delights, but only a taste. Nolacon the First could never have dreamed—certainly I didn't—that there would be a Nolacon Second like this one—with over twenty-five times more of "the sf faithful" showing up for our annual party.



1988—Nolacon II, New Orleans

NORRIS



Handwritten signature

Author Susan Shwartz, having read several Neofan's Guides in convention program books over the past few years, believed that professionals should have equal time. She offers us:

A Neopro's Guide to Fandom and Con-Dom or Safe SF

by Susan Shwartz

If you write fantasy and science fiction and you don't know what a "neopro" is, chances are you are one and that you're at your first science fiction convention. Chances also are that you're already thinking, "Omigod, how'd I get into this—and where's the fire exit?"

Don't head for the stairs. There's a traffic jam there—fifteen fans just collided with a pilot and two flight attendants. And the elevators are worse.

If you didn't enter the ranks of SF pro writers through fandom and conventions, the first inkling you probably had that conventions even *existed* (disregarding the series of cryptic initials and dates at the backs of magazines you hoped to sell to) probably came from your Smiling Editor (hereafter, S.E.), as in: "And I also think it would be a good idea for you to put in an appearance at a few cons."

A few whats?

Now, that should have been the key for good ol' S.E. to explain how conventions work, suggest that you attend one. Ideally, you'd have made your convention debut, lovingly supervised by your publisher (and preferably at your publisher's expense), guided, wined, dined, and introduced to the community of SF writers and editors, and your potential readers.

Right. Save stuff like that for a fantasy novel. To quote my astonishingly precocious nephew: "Never trust a smiling editor."

S.E. is likelier just to toss you a copy of *Locus* or *Asimov's*, tell you, "No problem! Just look at the convention listing and pick one. You know, since it's getting around toward Labor Day, you might really think of showing up at the Worldcon. If you do, by all means come to your publisher's party during the con, and you can meet some of our other writers."

Thus violating the First Rule for Neopros. **Never pick Worldcon as your first convention.**

And here you are. At Worldcon.

Don't kill your Smiling Editor yet. For one thing, you don't know where S.E. is. For another, you haven't been to the publisher's party yet. For a third thing, you've got to keep in mind that, increasingly, business in this field goes on at conventions. As much as many writers who are unable or unwilling to go to cons may deplore it, writers who show up at conventions—provide they're doing good work and selling—have an edge in terms of meeting and dealing with editors and agents. Especially in the early stages of their careers.

So, here you are, reading these cautions in—of all places—the Worldcon Souvenir Book. Sit down somewhere. (Incidentally, it's always a good idea to sit down somewhere at the convention.) Take the time to read this article. It could make the difference between enjoying conventions and permanent trauma from culture shock, First Contact backlash, and exhaustion.

Why shouldn't you have chosen a Worldcon as your first convention? Because Worldcons are the longest and biggest of the SF conventions; the Los Angeles Worldcon bloated to 9,000 members. Worldcon *stuffs* these days are bigger than a lot of Worldcons used to be in the fifty years they've been held.

For the neopro facing Worldcon as a first-contact experience, here is your survival kit.

Physical Maintenance

Remember to eat, drink, bathe, and sleep. At regular intervals. This sound like stupid advice to give an adult. However, it isn't just neos who get so excited and overstimulated that they forget to take care of themselves and collapse ignominiously with "Con Hysterics" or get sick after the convention. (Epidemiologists haven't written up the "Boskone Bug" in the *New England Journal of Medicine*, but we're lobbying them.)

1. Don't cram 20 people in your hotel room. You need quiet and as much privacy as you can grab. At my first convention, I was one of about twelve people crammed into a double room. I was lucky. At least I had a share of a bed.

2. Know how much sleep you need to function and resign

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NyCon V.3.1



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yourself to the fact that you're not going to get it. Know how much sleep you can make do with, and try at least to get that. And before you make arrangements for a roommate group, make up your mind whether or not you mind sharing a room with: A) members of the other sex; B) smokers; C) night owls (if you're a day person); D) animals (four-footed); E) a very affectionate couple (you won't get to use the room).

3. Eat regularly. Not just junk, but nourishing food. If it helps, think of it as going into training. In addition, if you plan on doing any drinking, you know better than to drink on an empty stomach. Check out the panel on "Enjoying Your First Con" during the convention. It will give you tips about keeping healthy on a minimum budget.

4. If you can't eat, sleep. If you haven't time to sleep, at least sit down. If you can, make it back to your room at some time each day for a brief rest. A quick bath or shower can replace a nap. After you've been in a few elevator mobs, you'll know why else it's useful.

5. "Substances" and alcohol. Substances will get you thrown out, and if the cops get you, no one can help. Alcohol—if you don't drink, this isn't the place to learn. I've learned from experience that you get drunk faster when you're flirting with exhaustion.

Surviving Registration—And Why

Does this sound familiar?

You arrived at the convention hotel and promptly found yourself in the check-in and registration lines, surrounded by people, in and out of costumes (hell, some of them are in and out of any clothes at all—and some of them *shouldn't* be), chatting, screaming, laughing, hugging long-time friends they haven't seen since the last Worldcon...if you've got the normal amount of social insecurity among writers (mine's the size of the budget deficit and growing about as fast), you probably feel as if time's rolled back and, once again, you're the new kid in a strange school, or the wallflower at the biggest damned college mixer you've ever wanted to get the flu in order to avoid.

"Dammit," you may have thought, "I didn't spend my money to come to this thing to feel like a social leper. [Author's note: Thomas Covenant is *not* a social leper.] I kissed that stuff goodbye in high school."

Now, look at the pro ahead of you, with all his or her reservations in order *and in writing*, wearing a badge and ribbon signifying "Program Participant" (thereby legally able to write off this convention on his or her tax forms), greeting friends, fan and pro alike. "God, I needed a con," the pro announces, to nods all around. And, you wonder: why?

Ten years ago, I was in your shoes. OK, so I'd started out as a fan and gone to all of two small, local conventions before I started selling stories. There I was, though, at my first major convention, Noreascon II in 1980. At that time, it was the largest in history. And here I am now, pontificating...ten years and about sixty conventions later. Sure, a lot more writers and fans have more experience than I at attending conventions. Sure, a lot of people are likely to chant at me: "Your article was good, but You Left Out..." Any port in a storm.

First, get through this Worldcon. Second, here's what you should do at the next convention to make life easier.

1. Get in one of those long, long room registration lines. Check in. Yes, I know I wrote that glibly. Checking in can take you hours. Once you're in your room, unpack and make your home-away-from-home as pleasant as possible. If you like extra towels, get them now! If you need ice to store soda, get it now. Towels, ice, soda, etc. may be scarce later on, as con participants descend on the hotel like a plague of locusts.

2. Once you're settled, REGISTER. You will not be admitted to any convention functions without a badge. With luck, you've written the convention and arranged to be a program participant. That ribbon is your passport. If you haven't done that, go to a convention worker, find the Green Room, and volunteer to be on programming. Being on programming helps you feel like you be-



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long. It provides visibility. It makes your Smiling Editor happy. If you don't care about making the S.E. happy, think of the friends you can make and the books you may sell.

3. If you know anyone at the convention at all, get in touch NOW and agree to meet. (You probably won't, but the thought is comforting. One of the aggravating things about conventions is that you usually miss the people you most want to see.)

4. Find the SFWA suite and the Green Room.

The what?

SFWA, as you probably know already, sounds like a cross between a sneeze and an unmentionable illness. Actually, it's the Science Fiction Writers of America. If you haven't joined, you should—as an affiliate member if you've sold fewer than three stories; as an active member if you've sold three or more stories or a novel. (Don't worry if the \$35 or \$50 is hard to come by right now. Write D. Alexander Smith, SFWA's treasurer, who'll work out a way—in strict confidence—for you to pay your dues in installments. This is his job, and he doesn't work in investments for nothing.)

If you don't, when you meet SFWA members, you will be subject to strong arm-twisting. It's to any neos' advantage to join as soon as they're able. Not only do you get to vote for the Nebulas, cry on the shoulders of the Grievance Committee, hear the lowdown on the various Smiling Editors and Smiling Agents of the world, and get the addresses of people whose stuff you've

admired for years, and active members also get the SFWA *Forum*, which is probably the bloodiest-minded letter zine (letter fanzine = fan magazine) in the field.

The Green Room, as those of you who've acted know, is where actors or talk-show guests wait and have a drink before they go on stage or before the cameras or whatever. The advantages of a convention Green Room are legion, but I'll mention three: They are full of the professional writers whom you've probably been reading since forever and who are going to be your colleagues and maybe even friends; they're a good place to make plans; and they almost always have coffee and munchies. Important note: it is tacky to go into a feeding frenzy that makes Jaws look like a goldfish at the sight of the Danish pastry.

If you're a program participant or a SFWA member, you automatically get into the Green Room. Otherwise, *talk* your way in. If you know someone in there, call that person's name. If you see your editor, you ought to be invited in, taken around, and introduced. S.E. may even snag another of your publisher's writers and ask him or her to show you around. If S.E. doesn't, ASK.

You and Your Fellow Writers

1. Writers come in clusters. Usually, a number of writers go pro almost simultaneously. These are the people you're likeliest to meet, and—unless your first few times at bat catapult you into the



SANTANA 89 ©

All-Stars—they're the people you'll probably be grouped with for a long, long time. (Imagine what it must have been like to be part of that group that included Heinlein, Asimov, de Camp, and the other Golden Agers.) Sibling rivalry is common.

2. If you're a woman neopro, meet the female members of SFWA. A certain scientist/writer of my acquaintance has noted, "All you women hunt in packs." Hear the call of the wild and join the hunt. Unfortunately, the hunt has never been able yet to track down the one problem I'm willing to talk about here that you have that your male colleagues don't. Usually, it slithers up to you, pretends to jab you in the ribs and almost drool, as it tells you (heh heh heh), "I bet you really like John Norman's Gor novels, don't you, heh heh heh." If you bristle, you get told you have no sense of humor.

If you actually got jabbed or drooled on, you could retaliate. But—fan or pro—it's not that dumb. You have two *legal* ways of dealing with it. If you suspect it's trying to start trouble, ask, "Having fun?" and walk away. Or snitch the immortal words of Esther Friesner: "What the hell is Gor?"

3. Finding writers. If you can't find someone you're looking for, check the bar or the Green Room. Leaving messages at the hotel's registration desk isn't hopeless, but it's close.

4. SFWA is very close to being a Confucian culture. Ancestor worship, if not mandatory, if useful. In other words, if you're thinking about saying something snide about John Campbell or

Robert Heinlein, think again. Fast. Don't try to be controversial; it'll just happen.

5. You need a mentor. Better yet, mentors, fan as well as pro. Your mentors should be able to explain the people and customs to you—what senior pro or editor *not* to discuss gun control with; what people to stay strictly away from; why "filk" isn't a typo or an obscenity; what panels you really want to hear, or be on.

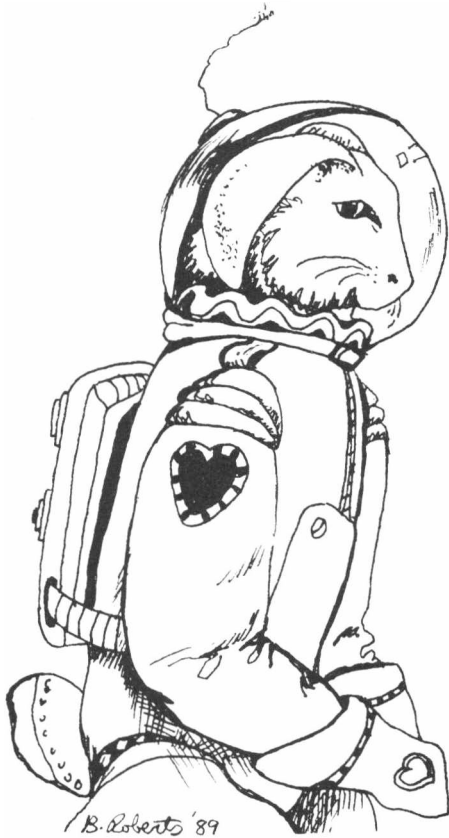
You and Your Editors—TANSTAAFL Is True

TANSTAAFL—there's no such thing as a free lunch. As Smiling Editor says, "Things are tight in the industry." This is an excuse for everything from a low first advance to... never mind. Worldcon is neither the time nor place to indulge in editor-bashing. For one thing, you're new, and I want you to like us. For another thing, my Smiling Agent doesn't let me bash editors.

The perk with which editors are compensated for their salaries (and teachers think *they* have it rough!) is the Expense Account, which is the subject of articles of faith—and the occasional holy war—between editors and authors. Here is the crux of it: editors are convinced that writers are sponges of infinite capacity, just hanging around and longing to be invited to breakfast, lunch, drinks, dinner, and adventitious nibbles in between, while writers are convinced that editors exist to feed them.

1. For God's sake, keep your dignity. No free lunch or drink or dinner is worth the loss of pride as you cadge an invitation.





(Besides, do you want to give good ol' S.E. that much power over you?) If you're broke, that's what Burger King is for. If you're too proud to be seen dining there or without an editor in tow, call Room Service, pay on plastic, and pay off the plastic on time.

2. Editors have a list of people whom they *must* entertain. This list is carefully calibrated according to the publishing house's view of the author's standing. And the editor is answerable for irresponsible use of the expense account. In other words, if S.E. stands you to pheasant under glass, the publisher's going to make the S.E. stop smiling real soon. If the editor invites you out solo, especially to breakfast or lunch, it's probably a working session. The editor—especially an assistant or associate editor—may take a writer-cluster to dinner, and probably will pick up a tab in the bar.

3. It does you no damned good whatsoever to wonder at what Three Star restaurant the publisher is feasting the Big Names. As a new author, you can gain a reputation as a pro—or as a mooch. Pro is much better. Keep this in mind. After awhile, you'll be able to calibrate your standing with your publisher by the type of hospitality your Smiling Editor offers.

4. Neopros can pretty much expect to come to publishers' parties, unless they're off-site parties hosted by a publisher you don't work with. (As you stop being a neo and begin to be a familiar face, you'll go to those, too.) Greet the Smiling Editor guarding the door with, "Hi? I'm So and So; I've written Such and Such for Other Publisher, and I was told I could stop by." That should get you in.

5. If another writer's S.E. is in the bar with a group of writers and you're there, that editor may offer to run a tab. Don't take the editor for granted; say thank you if you have to leave before the party breaks up. The S.E. may buy you a drink solo if s/he's

interested in finding out if you'd like to come write for a different publishing house.

6. If an editor has rounded up all the people you planned to go out to dinner with, or if you've been invited to dinner but have met an old friend you'd like to have come along, get the editor in private and ask politely if you, or your guest, may come along at your own expense. If you say this and the editor agrees, get out your wallet and settle up the instant the check comes.

7. As you cease being a neo, it's occasionally pleasant to buy an *editor* lunch or a drink. Practice this line in front of your bathroom mirror: "Thanks! Why not let me pick up the tab this time?" Just watch Smiling Editor's jaw drop.

8. This is going to sound like one of those horrible How-To-Succeed handbooks so I apologize in advance. In general, you'll be most comfortable if you dress, look, and behave like the professional you want to be treated like. You don't need Brooks Brothers, but fur bikinis are drafty, broadswords will get you in trouble with the Weapons Policy, and armor will chafe you in embarrassing places. (If you're a superb costumer, do programming in that area.) You want to be conspicuous for your writing and your work on programming, not your clothing. Two tips: 1. Bring comfortable shoes. 2. If you plan to go to a publisher's party, many pros dress up a bit for evening.

Public Relations I—You and the Fans

My first convention was Darkover II, around 1979. What I'll never forget was practically the first thing that happened to me. I was sitting in the lobby, trying to fight off culture shock, when an attractive, vivacious blonde woman came up, smiled, shook hands, and said, "Hi! I'm Katherine Kurtz."

In my mind's eye, I compared her face with her dust-jacket portrait, and blurted, "Oh, you really are!" A really stunning self-introduction. The only reason she didn't get up and flee is that she's warm and gracious, a real pro.

Katherine, though it's taken me ten years to say so, I've never forgotten your kindness to a newcomer! It made me promise myself that if I ever became a pro, I would try to act just as you did. Whenever I'm tempted to go off into Conestoga configuration with other pros, I think back to how welcome you made me feel. Sometimes, it even helps me behave myself.

Janet Morris told me before my first (and so far, only) Guest of Honor appearance, when you're at a convention, the minute you leave your room, you're on stage. If you can't smile and talk graciously to the people around you, don't leave your room. If you find yourself getting cross, get back into your room. This applies to neopros as well as GoHs. If you *really* can't take it, maybe you and Smiling Editor had better have a little chat on whether it's advisable for you to go to conventions.

1. Basic Golden Rule. Treat fans the way you want to be treated. Fans are your audience. Fans run conventions. More to the point, fans (fannish plural: fcn) are human beings; and too many of them have been scarified by writers on ego trips. (OK, OK, I've heard horrible stories about fans, too; the main thing is not to provide data for either side.)

2. Fans running a convention are volunteers. Not lackeys, flunkeys, or IRS agents. Besides, no matter how hard they work (and they do), Lincoln freed the slaves. If the con committee gets you something you want, or places you—even at the last minute—

Gay Science Fiction And Fantasy Fans



The **GAYLACTIC NETWORK** is an international organization for gay people and their friends who are interested in science fiction and fantasy. Its purpose is to help gay fans contact and develop friendships with each other and to help them start local gay fandom groups in their regions of the world. The Network serves as an informal central organization for these associated Gaylaxian groups.

Membership in the Network is open to anyone anywhere who supports its goals. Members receive a quarterly newsletter, *Gaylactic Gazette*, and a directory listing members' names, addresses, and interests. All Network publications are in English and all communications to the Network should be in English.

For information, please write: Gaylactic Network, Post Office Box 1051, Back Bay Annex, Boston, Massachusetts 02117-1051 United States.

THE GAYLAXIANS (Gaylaxian Science Fiction Society) is the oldest-existing gay fandom group. Founded in February 1986, it is a central New England organization for gay people and their friends who are interested in science fiction and fantasy. The group holds monthly meetings in members' homes and publishes a newsletter, *The Gaylaxian*. To learn more about The Gaylaxians, please write: The Gaylaxians or GSFS, P.O. Box 1051, Boston, Massachusetts 02117.

The **CAPITAL DISTRICT GAYLAXIANS** of Albany, New York is a club for gay men, lesbians, and their friends who have an interest in science fiction and fantasy literature and media. They meet monthly on the third Sunday at Albany's Capital District Lesbian and Gay Community Center and publish a newsletter for their members in the tri-city area of New York's state capital. For more information, please write: Capital District Gaylaxians, P.O. Box 6607 - Fort Orange, Albany, New York 12206.

The **TRI-STATE GAYLAXIANS** is an organization for gay male, lesbian, and bisexual science fiction and fantasy fans and their friends in the metropolitan New York City, New Jersey, and Connecticut area. *The Gaily Planet*, its newsletter, is published monthly. Meetings are held at the Gay and Lesbian Community Center in Manhattan on the third Sunday of each month. For further information, please write: Tri-State Gaylaxians, c/o 55 Mercer Street - #1, Jersey City, New Jersey 07302.

The **GREAT LAKES GAYLAXIANS** is a group for lesbian and gay male fans and their friends in southeast Michigan and nearby areas (Canadians welcomed). Membership is open to anyone who enjoys science fiction, fantasy, and related interests. The club meets on the third Sunday of each month in members' homes and publishes monthly *The Newsletter That Dare Not Speak Its Name*. GLG attends and hosts gay fandom parties at local SF conventions such as ConFusion, Contraption, and ConClave. For further information, contact: Great Lakes Gaylaxians, c/o 1039 John Daly Road, Inkster, Michigan 48141-1969.

The **PHILADELPHIA AREA GAYLAXIANS** is the newest Gaylaxian organization consisting of fun people who meet monthly to discuss science fiction and fantasy with gay and feminist themes. They also publish a monthly newsletter. To meet some enjoyable friends, please write: Philadelphia Area Gaylaxians, P.O. Box 2263, Philadelphia, Pennsylvania 19103.

GAYLAXICON, a science fiction convention for gay fans and their friends, was first held by The Gaylaxians in Provincetown, Massachusetts in June 1988. Gaylaxicon '90 will be held the weekend of July 20-22, 1990 at the Andover-Tewksbury Holiday Inn in Tewksbury, Massachusetts. For registration and hotel information, please write: Gaylaxicon '90, P.O. Box 1051, Boston, Massachusetts 02117.

Out of the Closet and Into the Universe!

on a panel you'd love to be on, they've done you a good turn. Your con committee members are your hosts. Make your fannish interactions win/win situations.

3. Don't just hold forth. Listen. Aside from the dignity you owe fellow human beings, some fans become pros, and fans and pros alike have long memories.

4. Admire the creativity around you. If someone is carrying a particularly fine fire-lizard sculpture or is singing well, or if there's a hall costume you particularly admire, say so. Look, but do not touch, unless by mutual arrangement. (You know perfectly well what I mean!)

5. First Fandom (identifiable by jacket patches) deserves respect. For the neo who wants to learn more, go to *any* fandom-history presentation given by Hal Clement, David Kyle, or Julius Schwartz. Incidentally, never try to keep up with members of First Fandom. They've been going to conventions for fifty years and can party you under the table.

6. Turn trouble aside. Even if you have provocation, don't insult people in the halls, and don't smart-mouth the audience when you're on a panel. If you need to get out of a conversation, spot a friend, be late for an appointment, or head for the bathroom—and make it sound convincing. Listen if someone with a long memory for cons warns you about "the way we do things."

7. Don't be a snob. No fan should feel s/he has to thank you just because you've had a short conversation. One short story or one novel does not a Big Name make. Besides, the Big Names work at being gracious.

8. Shop talk is fine, but here's one wonderful reason to head for the bathroom: the person who buttonholes you and insists on telling you the plot of the short story (novel, trilogy, trilogy cycle) that s/he plans to write. This person may be indistinguishable from

the hopeful character who *also* has an idea...and wouldn't you like to write it and split the money?

Here are two useful answers:

Answer #1: Your story sounds like fun, but if you *tell* it, you won't need to write it. Don't talk, *write*. [Note: you're under no obligation to read said story when it's done unless you volunteer.]

Answer #2: Write a story from your idea? Thanks for thinking of me, but I don't have time to write stories about all of *my* ideas. Why don't you get started on it yourself?

Other people you may legitimately avoid: people who scare you (outsiders dressed as punks fall into the category for me and usually get cons into trouble with the hotel); people who smell like elevators; people who carry on monologues at anything available—you, the Guest of Honor, or the wall.

9. Learn tact. Memorize the following nice answers for use when someone comes up to you, glares at your nametag, then humphs: "Never heard of you."

- "No reason why you should." Then introduce yourself.
- "This is my first convention. *This* is my book cover."
- "Be nice to me; I'm a neo." With a small, pained smile at the inevitable comments about virgins.

10. Marion Zimmer Bradley, who has probably helped more neos see print than anyone else in the past two decades, taught me that everyone who brings you something to sign has the right at the very least to a large, legible signature. I always thank people who compliment me by asking me to sign something.

11. Let people know you're having a good time. Enjoyment is contagious.

Public Relations II—You and the Press

There are aliens among us. Usually, the reporters show up in the daytimes with cameras to meet with the principal guests. At times like that, they behave themselves in the hope of discussing robots with Isaac Asimov, cold fusion with Greg Benford, or anything at all with Stephen King.

Usually, however, when they show up in the evenings with cameras, it's in the hope of "red meat"—footage showing chain mail bikinis, blue barbarians, or something grotesque that they can headline "Sci Fi Nuts Trash Biltmore." Don't help them out.

In the absence of barbarians, belly dancers, or robots, a reporter, seeing your program participant's ribbon, may turn to you as a source of protein. Please don't put your foot in it. (Your mouth, that is.)

When you're asked leading questions—and you will be—don't trot out the story of the elevator that damned near plummeted 20 floors because six screaming Viking clones crashed onto it just as the doors were trying to close. Think back instead to the times you stayed up to watch the Miss America pageant. Remember the "personality" test, when the contestants have to grin till their gums show and then give bland, inspirational answers to stupid questions? *That's* the idea! Thank God, you won't be asked Miss-America-type questions. What follows is sample questions and suitably saccharine answers.

Reporter: So, this is your first convention. [Significant glance around.] Don't you find it kind of...well, odd?





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Your Answer: I'm impressed with the individual level of creativity.

Reporter: Look at these people!

Your Answer (Look earnest): You know, I think that in a time when illiteracy is a national scandal, it's wonderful that many of the fans read at least a book a week.

Reporter: Now, about all those crazy ideas...

Your Answer: It's very exciting to be in the presence of so many people who really know their science. I'm looking forward to hearing our science guests talk about cold fusion, artificial intelligence, and bioengineering, aren't you? At this convention alone we have *two* Nobel laureates. You do know, don't you, that Hugo Gernsback meant SF to turn young boys into scientists and engineers. Now, we've got Dr. Rosalyn Yalow as an inspiration to boys *and* girls alike.

If this kind of sweetness and light sends the reporter gagging to the bathroom, you just routed a con-basher. Congratulations. However, if the reporter is sincere, you may get some good publicity. And that, dear Neo, will make Smiling Editor very happy.

Public Relations III—How to Give Good Panel

You've been asked to be on your first panel. Essentially, *this* is your con debut. The minute the microphones go on, **YOU ARE AT WORK**. Your job is to persuade the audience that you are charming, friendly, and talented—and that they want to shell out their money for your books.

1. If you don't make a pit stop before the panel, you'll be sorry.

2. Before the panel, go to the Green Room. If you can, meet with the moderator of the panel. Give the moderator what we call "biodata"—name, rank, serial number, recent publications—and some idea of what you can bring to the topic.



3. Do not overprepare for the panel. Most panels at conventions are run pretty informally. If the panel isn't—like some panels at academic conferences, World Fantasy, or some of the main programming, attended by thousands, at Worldcon—expect to see a hand-picked panel working on a prearranged list of topics.

4. Make sure you have water if you need it. Smile at the audience. Take a deep breath and...

5. **Do not join the motor-mouth panel.** This is the sin your mother called "monopolizing the conversation." We call it the "motor-mouth panel." It's a sort of Platonic absolute composed of the very biggest mouths who've ever grabbed a microphone *and not let go*. Fans and pros alike have a long memory for motor mouths. Most programming questionnaires have a line on which people can list people they will not work with. Motor mouths are at the top of the list. So, if you're introducing yourself, take the microphone, say your name, hold up a book cover or magazine, speak your piece, and yield the mike. Keep all comments brief. Your fellow pros will thank you, and the moderator will breathe a sigh of relief. If you're on with a member of the motor-mouth panel, follow the moderator, but be prepared to grab the mike. Getting the mike means it's your turn to talk, and you're entitled to say so to the motor mouth.

6. Get the audience on your side. "Hello, I'm Susan Neopro, and this is my first convention" is always good for the sympathy vote. Especially if your first convention is a Worldcon. Then you can expect the sympathy—and admiration—once reserved for warriors who performed a particularly impressive Sun Dance.

7. Share. Don't hold forth and don't squabble, but engage in a dialogue with the other panelists and with the audience. Again, follow the moderator. The ability to moderate panels is highly prized by convention programming committees. So is the ability to work well with them.

8. Know who you can work with.

9. Know who you can't work with and come up with a reason that won't get you stuck with a libel suit.

10. Stick around for awhile after the panel unless programming really needs the room or unless you didn't take a pit stop before the panel.

When I first started going to conventions, programming was something my few fannish friends were nice enough to stick me onto. I had no idea of how to go about it. Gradually, I learned how to get myself on panels and how to plan them.

1. If there's a con you want to go to, write to the Con Committee. Your letter can be brief: hello, I'm Joe Neopro; I've sold X, Y and Z; I want to come to the con and be on programming; here's what I like to talk about.

2. There's almost no such thing as a free convention. Despite the "demands" for expenses and honoraria some writers (often libertarians) make, don't expect to "earn" anything but a free membership (and not even that at Worldcon and World Fantasy). The Guests of Honor have all expenses paid; media guests are *well-paid*. Until you're a GoH yourself...at this point, review what I said about the Smiling Editor and the Expense Account. It's much the same.

3. Let's say that the program committee gets back in touch. You may receive a programming questionnaire. Fill it out and return it.

4. Or, you may propose ideas up front. In general—especially after a disaster when I got overly excited and insisted on showering program ideas on a program chair who had his own ideas, thank you very much, and they were on horror, thank you even more, and he didn't want any of this fussy fantasy stuff from an unknown femme writer. (My cluster of writers knows which con this was, and the programming was pretty crummy anyhow. Note: I told you, there's a long memory for this sort of thing.)—I write and ask if programming *minds* free ideas. Usually, they're happy for suggestions. And seriously, if they do mind input, do you really want to go to that con?

5. When you propose ideas, suggest people who'd work well on the panel—and who might be coming to the convention. Indicate if you're willing to moderate a given panel—and learn to moderate!

6. If you develop special interests in fandom, indicate them and say whether you're willing to participate in various activities. For example, Sandra Miesel, Melissa Scott, Lisa Barnett, and Don Sakers are fine costumers. Look for them at masquerades alongside fans like Peggy Kennedy. More examples: C.J. Cherryh and Juanita Coulson are pros turned filk musicians; Misty Lackey, Leslie Fish, Julia Ecklar, and Roberta Rogow are filk musicians turned pro.

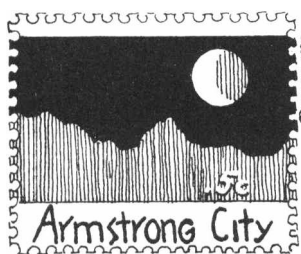
Last of all, let's turn to the overwhelming questions.

What's the Use of All This?

Among some writers, it's considered stylish to whine about conventions, to gripe about the time you have to put in, when you could be—and should be—writing. Mostly this little *angst*-ridden artist act is staged at conventions. The actors are very eloquent about cliquishness and clubbiness (Shwartz's Dictionary of Bitchy Semantics defines cliquishness as any group you don't belong to and don't like, while clubbiness adds comfy-cozy silliness and pomposity to the cliquish brew), and they'll do their blase best to make you feel overenthusiastic, *nykulturny*, and probably unpublishable. They'll also tell you that the best thing you can do is WRITE and that's all that counts in life. Pass the absinthe. (Better not. I think it's a controlled substance.)

I should be very sorry if all I could every do, if all I could ever be happy for was writing. Now, writing is a part of my life. It's even one of the main parts of my life. But it's not my whole life. I tend to think that *NOTHING* should be one's whole life. As I see it, *my* whole life has room in it for writing and cons, friends and cats, the occasional day job, and all the other things that people have in their lives.

Though I may not be able to pick my colleagues, I certainly can pick my panel members or drinking buddies. That's why you won't see me with those people. You can find me, when I'm not on a panel, checking out the art show, the hucksters' room, or flaking out in the bar or in the Green Room. I'm the one gulping



coffee and moaning about how tired I am (mornings) or agreeing with my writer-cluster that "God, did I need a convention." Or I'm listening very carefully (you hear that, people?) to the people about me, especially my agent and editors. I'd like to keep them smiling.

Come talk to me. I may get distracted by seventeen conversations at once, but I don't mean to be rude, and I do want to be friendly.

Don't worry if you're told, "going to cons is just egoboo (egoboo = ego boost)." So what? Either you're earning your way as a writer so you can celebrate at the conventions, or you aren't.

Now this lecture has gone on long enough. If I don't work on my novel, my editor will not be a Smiling Editor, and my agent will jerk on my leash. What's more, I've gone on long enough to haul me up on charges of egoboo, too. To which I plead Not Guilty. Ten years ago, as I said, I went to my first convention. Since then, I've done a hell of a lot of writing, an incredible amount of public speaking (which has helped me in every aspect of my life), and made friends, all because of the writing and congoing that began with that Darkovercon, when Katherine Kurtz set the standard of professional behavior for me.

I can't pay her or any of the other people I've met back. All I can do is borrow: this time, from Jerry Pournelle's eulogy at the 1987 Nebulas for Robert A. Heinlein (which I'm quoting from the July 1988 *Locus*):

I [Dr. Pournelle] once asked him [Mr. Heinlein] how I could pay him back. His answer was simple: "You can't. You pay it forward."

No debt was easier to pay. Indeed, it costs nothing, because we get back tenfold everything we invest.

Here's partial payment on *my* account.
See you in the Green Room.

The New England Science Fiction Association, Inc.



NESFA*
Box G, MIT Branch Post Office
Cambridge, MA 02139
(617) 625-2311

We hold business meetings at our clubhouse (504 Medford Street in Somerville) on the first or second Sunday of each month at 2 PM.

- or . . . for more fun -

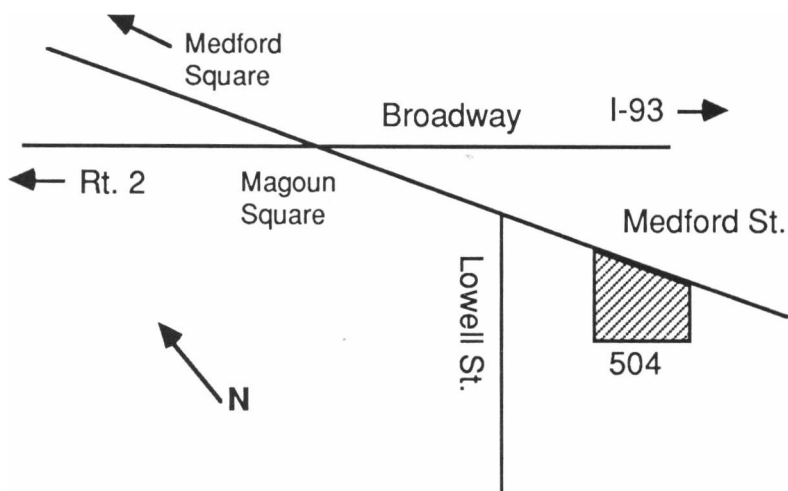
Visit our "Other Meetings" on the third or fourth Sunday of each month held at different locations.

Help collate our newsletter *Instant Message* at the clubhouse (Wednesdays following Business or Other Meetings).

Participate in SF Discussion Groups—normally held on a Monday evening each month.

Please call for further information, dates, times, and locations!

**We're the folks that bring you Boskone.*



North American Science Fiction Clubs

This list was compiled by the D.C. in '92 Committee (and updated by Noreascon III) as a service to the science fiction community. The list is not complete, but information has been drawn from many sources and many people provided information (see end of list). Peggy Rae Pavlat will maintain the list and has requested that additions, corrections, and updates be sent to her at 5709 Goucher Drive, College Park, MD 20740.

These addresses are followed by an alphabetical list of some of the clubs, with brief descriptions.

CANADA

British Columbia Science Fiction Association
P.O. Box 35577, Station E, Vancouver, BC V6M 4G9
CANADA

Bytown Futurists' Society
Box 3977, Station C, Ottawa, ON K2A 3Y7 CANADA

Dr Who Information Network Headquarters
P.O. Box 912, Station F, Toronto, ON M4Y 2N9
CANADA

Edmonton SF and CA Society (ESFCAS)
Box 4071, Edmonton, Alberta T6E 4S8 CANADA

Gay Skies International
40 St. George Street, Toronto, ON M5S 2E4 CANADA

Ottawa Science Fiction Society
P.O. Box 6636, Station J, Ottawa, ON K2A 3Y7
CANADA

Outpost Andor
6 Southcott Place, St. Johns, NF A1E 4B4 CANADA

Outpost Vulpecula
2241 Bevan Avenue, Abbotsford BC V2T 3Z4 CANADA

Science Fiction Association of Victoria
P.O. Box 1772, Victoria, BC V8W 2Y3 CANADA

Shuttle Endeavor
2390 Wiggling Place, Prince George BC V2L 5J2
CANADA

Speculative Fiction Association
227 Austin St., N. Winnipeg, Mb R2W 3M8 CANADA

University of Waterloo Science Fiction
Campus CTR, U of Waterloo, Waterloo, ON N2L 3G1
CANADA

Vancouver Island Comic Club
3217 Shelley St., Victoria, BC V8P 4A6 CANADA

Winnipeg SF Society
Box 3178, Winnipeg, Mb R3C 4E6 CANADA

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UNITED STATES

Alabama

- Birmingham Science Fiction Club
c/o Charlotte Proctor, 8325 Seventh Avenue, South
Birmingham, AL 35206
- Doctor Who Fan Club
c/o Allen and Susan Hammack, Lion & Unicorn, Inc., 1915
11th Ave. South, Birmingham, AL 35205
- Magic City Fantasy and Science Fiction Club
Cheryl Smyth Kiser, 1109 Eleventh Place South,
Birmingham, AL 35205
- North Alabama SF Association, Inc. (NASFA)
Box 4857, Huntsville, AL 35815-4857
- Renaissance Science Fiction League
P.O. Box 550366, Birmingham, AL 35255-0366
- The University of Alabama Star Trek Club
University of Alabama, P.O. Box 417, Tuscaloosa, AL
35486-0417

Arizona

- Leprecon
Box 26665, Tempe, AZ 85282-0230
- United Federation of Phoenix
P.O. Box 37224, Phoenix, AZ 85069-7224

Arkansas

- The Filk Foundation
34 Barbara Drive, Little Rock, AR 72204-3508
- Little Rock Science Fiction Club
c/o Dave Ryan, 8920 Mayflower, Little Rock, AR 72204

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California

- Big Little Book Club of America
P.O. Box 1242, Danville, CA 94526-8242
- California Writers' Club
1601 Sara/Sunny, Number 180, Cupertino, CA 95014
- Cartoon/Fantasy Organization; Los Angeles Chapter
c/o Fred Patten, 11863 West Jefferson Blvd, Culver City,
CA 90230
- Elves', Gnomes', and Littlemen's Science Fiction Chowder
and Marching Society
P.O. Box 1169, Berkeley, CA 94701
- Fandom Allied Network
P.O. Box 44, Ivanhoe, CA 93235-0044
- Jedi Knights
2525 Glenhaven Ave., Anaheim, CA 92801
- Los Angeles Science Fiction Society, Inc. (LASFS)
De Profundis, 11513 Burbank Blvd., North Hollywood, CA
91601-2309
- Mythopoeic Society
P.O. Box 6707, Altadena, CA 91001-6707
- Peninsula Science Fiction Association
P.O. Box 7309, Menlo Park, CA 94026-7309
- Sacramento Science Fiction Association
4733 T Street, Sacramento, CA 95819
- Southern California Institute for Fan Interests, Inc. (SCIFI)
Box 8442, Van Nuys, CA 91409
- Science Fiction Vegetarian Co-op
13412 Gilbert Street, Garden Grove, CA 92644-2346
- Small Press Writers/Artists
13 Southwood Drive, Woodland, CA 95695-4638
- Southern California Association for Imaginative Fiction
P.O. Box 55044, Riverside, CA 92517
- Spellbinders
P.O. Box 1824, Santa Rosa, CA 95402-1824
- V/(HQ V Fan Club)
8048 Norwich Avenue, Van Nuys, CA 91402-5616

Colorado

- Denver Area Science Fiction Association (DASFA)
c/o Fred Cleaver, 153 W. Ellsworth, Denver, CO 80223
- Science Fiction Association of Colorado Springs
Box 16597, Colorado Springs, CO 80935
- Star Trek The Official Fan Club
c/o Dan Madsen, P.O. Box 111000, Aurora, CO 80011

Connecticut

- Connecticut Science Fiction Society
P.O. Box 855, Danbury, CT 06810
- New Haven SF and Fantasy Association
c/o Chris Riesbeck, 545 Greenhill Road, Madison, CT
06443
- University of Conn. SF and F Club
Karl L. Hakmiller, Advisor Department of Psychology,
University of Connecticut, Storrs, CT 06268

Florida

- Gainesville Speculative Literature Society
c/o Eve Ackerman, 2220 NW 14th Avenue, Gainesville, FL

32605

Nova Odysseus (United Gulf Coast Fandom)
 P.O. Box 1534, Panama City, FL 32402-0123
 Orlando Area SF Society (OASFIS)
 Box 175, Maitland, FL 32751
 South Florida Science Fiction Society (SFSFS)
 Box 70143, Ft. Lauderdale, FL 33307-0143
 Star Trek Sector: Northeast FL
 P.O. Box 1509, Orange Park, FL 32067
 Stone Hill SF Association
 Box 2076, Riverview, FL 33569-2076

Georgia

Anime Hasshin (Japanese Animation)
 c/o Jeff Roe, 4561 Pine Tree Circle, Birmingham, GA
 35243
 Atlanta Fantasy Fair
 482 Gardner Road, Stockbridge, GA 30281
 Nomads of the Time Streams
 (International Michael
 Moorcock Appreciation
 Society)
 P.O. Box 451048, Atlanta,
 GA 30345-1048
 Phoenix Science Fiction Society
 c/o Brenda Sinclair Sutton,
 201 Greencrest Ct., Marietta,
 GA 30067-3312

Idaho

Fantasy Futures
 10378 Fairview, Number
 152, Boise, ID 8704-8013

Illinois

The Nite Group
 2849 W. Jarvis St., Chicago,
 IL
 Queen → Queens3
 232 Grey Street, Evanston, IL
 60202
 Science Fiction and Fantasy
 Forum
 909 Lakewood Drive, Morris,
 IL 60450-1227
 SIU Science Fiction Society
 Office of Student
 Development, SIU,
 Carbondale, IL 62901-4425
 Starbase Peoria
 404 1/2 Maria Street, East
 Peoria, IL 61611
 West Suburban Group
 700 Graceland Avenue #407,
 Des Plaines, IL 60016

Indiana

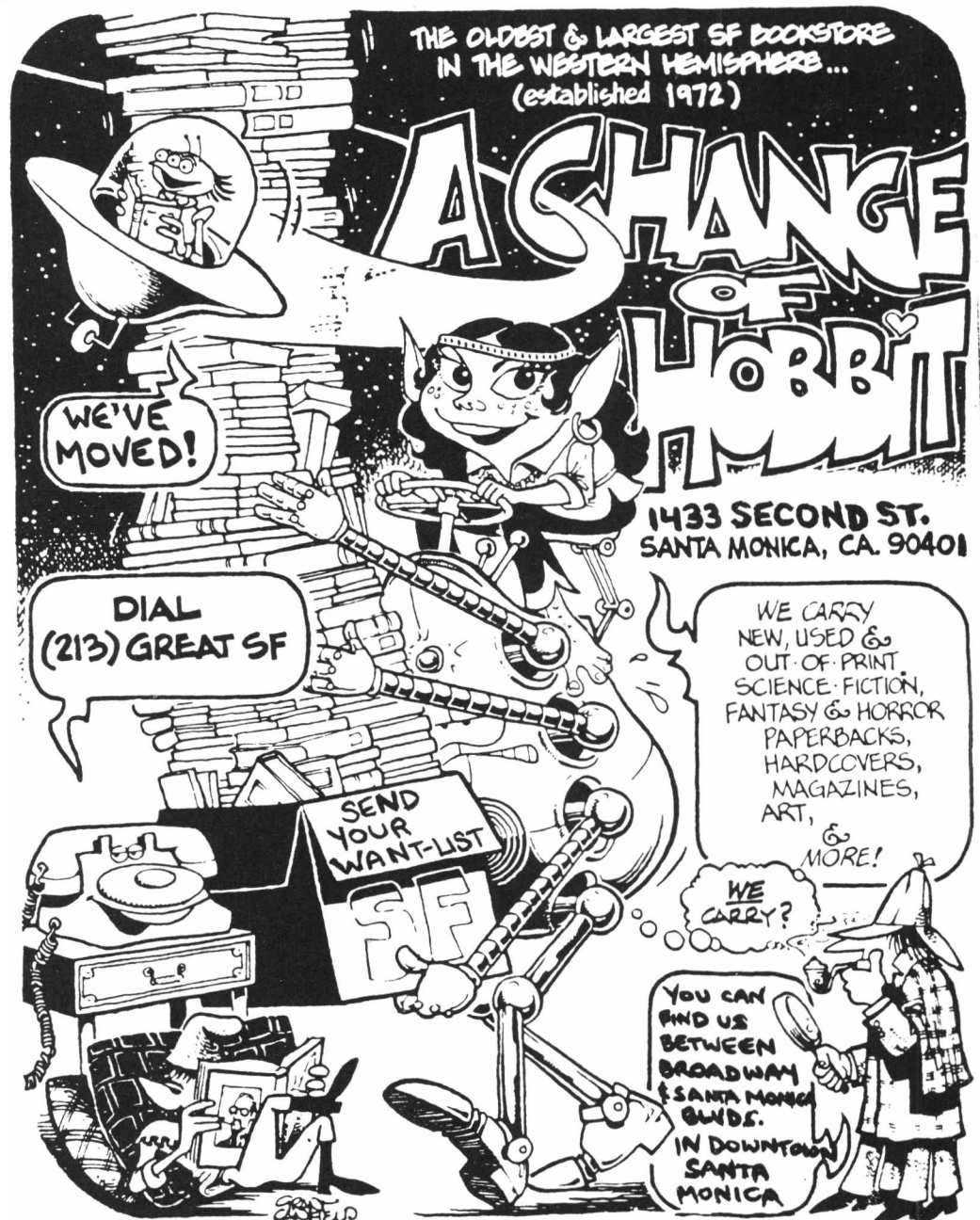
Evansville SF Association (ESFA)
 Box 3894, Evansville, IN 47737-3894

Iowa

Science Fiction League of Iowa Students
 P.O. Box 525, Iowa City, IA 52244-0525
 Starfleet Fleet Admiral Steven L. Smith
 P.O. Box 843, Newton IA 50208-0843

Kentucky

The Falls of the Ohio SF and F Association (FOSFA)
 Box 37281, Louisville, KY 40233-7281
 The Lexington Fantasy Association (LexFA)
 2436 Shandon Drive, Lexington, KY 40505
 Western Kentucky University Speculative Fiction Society
 P.O. Box U-122, Bowling Green, KY 42101



Louisiana

- Acme SF Corporation
Box 791089, New Orleans, LA 70179
- Baton Rouge Science Fiction League, Inc. (BRSFL)
Box 14238, Baton Rouge, LA 70898-4238
- Rebel Alliance Science Fiction Club
c/o J.R. Madden, P.O. Box 18610-A, University Station,
Baton Rouge, LA 70893
- Scotland Magnet Science Fiction Club
4414 Hollywood, Baton Rouge, LA 70805
- South East Louisiana Fandom Association
P.O. Box 820100, New Orleans, LA 70182-0100
- University Science Fiction and Fantasy Association
P.O. Box 23198, Baton Rouge, LA 70893

Maryland

- Baltimore Science Fiction Society (BSFS)
Box 686, Baltimore, MD 21203-0686
- Fantek
P.O.Box 128, Aberdeen, MD 21001-0120
- International Costumer's Guild
P.O. Box 683, Columbia, MD 21045
- Mid-Atlantic Science Fiction Alliance
P.O. Box 38314, Baltimore, MD 21231-8314
- Potomac River SF Society (PRiSciFicS, i.e., Prissy-Fish)
118 Fleetwood, Silver Spring, MD 20910
- Silver Spring Science Fiction Society
P.O. Box 8093, Silver Spring, MD 20907

Massachusetts

- Boston Japanimation Society
c/o Marianne Popa, 25 Child St., Boston, MA 02130

- Boston Star Trek Association (BSTA)
P.O. Box 1108, Boston, MA 02103-1108
- Boxboro Fandom
c/o Mark J. Norton, 50 Macintosh Lane, Boxborough, MA
01719
- Bunch o' Fans
61 Pelham Road, Amherst, MA 01002-1648
- Gaylaxians
P.O. Box 1051, Back Bay Annex, Boston, MA 02117
- The Harvard-Radcliffe Science Fiction Association
c/o John C. Abbe, Dunster J-48, Harvard College,
Cambridge, MA 02138
- Massachusetts Convention Fandom, Inc. (MCFI)
Box 46, MIT Branch PO, Cambridge, MA 02139
- MIT SF Society (MITSFS)
W20-473, 84 Mass Avenue, Cambridge, MA 02139
- New England Science Fiction Association, Inc. (NESFA)
Box G, MIT Branch PO, Cambridge, MA 02139
- RISFA North
c/o Lori Meltzer, 9 Surry Road, Arlington, MA 02174
- Smith Science Fiction and Fantasy Society
Stoddard Annex, Smith College, Northampton, MA 01063
- University of Mass SFS
RSO Number 104, University of Massachusetts, Amherst,
MA 01003

Michigan

- Ann Arbor SF Association
Box 8284, Ann Arbor, MI 48107
- Great Lakes Gaylaxians
c/o 1039 John Daly Road South, Inkster, MI 48141-1969
- International Association of Fantastic Arts
721 Cornell, Ypsilanti, MI 48197-2047
- P.F.R.C.
125 MUB, Michigan Tech University, Houghton, MI
49931
- Star Trek Welcomittee
Personnel Box 12, Saranac, MI 48881

Minnesota

- Minnesota SF Society, Inc. (MINN-STF)
P.O. Box 8297, Lake Station, Minneapolis, MN 55408

Mississippi

- Chimneyville F and SF Society
1410 McDowell Road, Jackson, MS 39204-5147

Missouri

- Kansas City Science Fiction and Fantasy Society
Box 36212, Kansas City, MO 64111-6212
- Ozark Science Fiction Fandom Concepts
Box 6091, Springfield, MO 65801-6091
- Saint Charles Science Fiction and Fantasy Society
Box 525, St. Charles, MO 63302-0575
- Saint Louis Science Fiction Society
Box 1058, St. Louis, MO 63188

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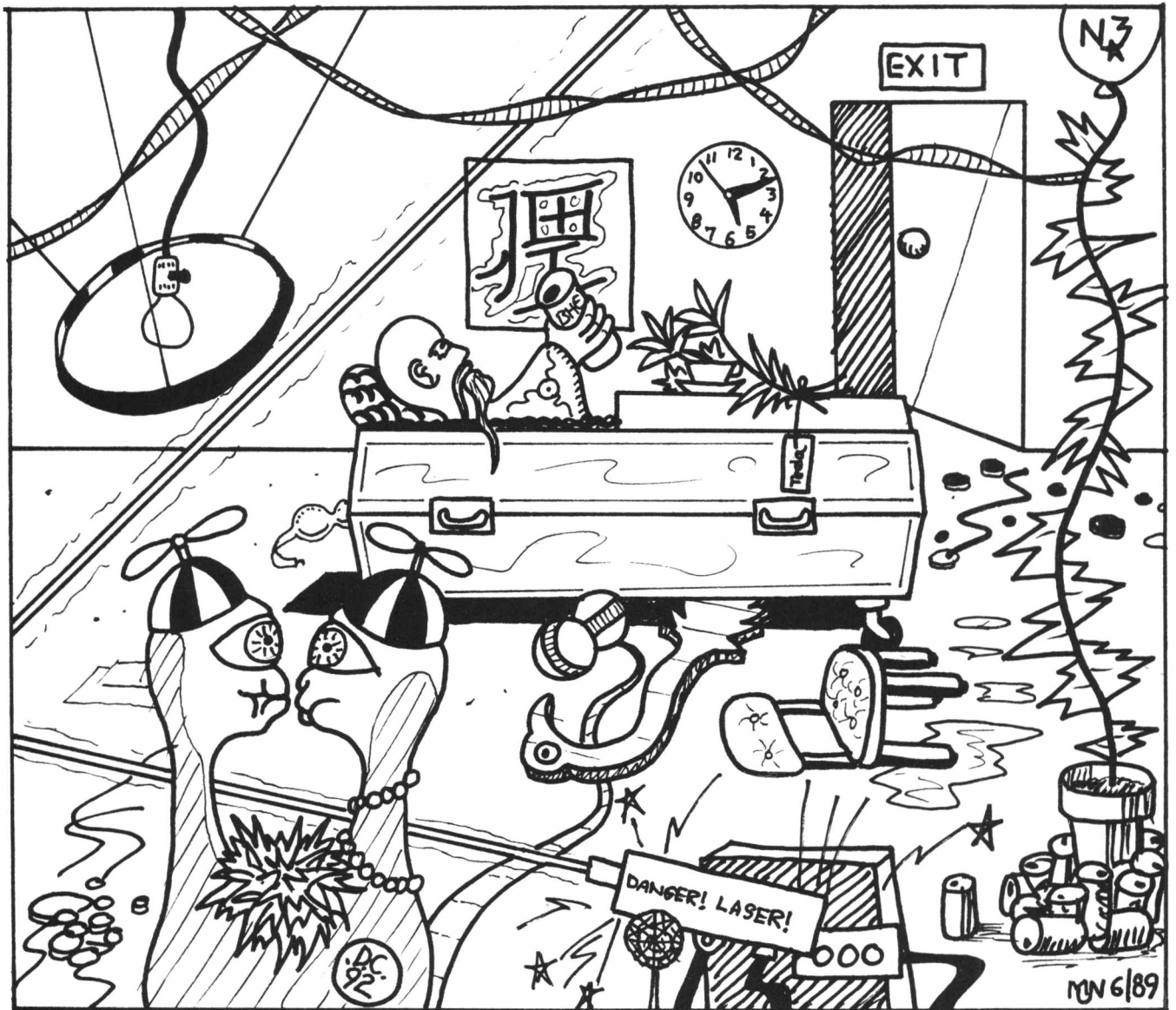
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wishes to thank all of the people who contributed to, organized and attended the Louis Wu Birthday Party extravaganza. Special thanks to the committee of Noreascon III for giving us the artistic freedom needed to stage an event of this size.



New Hampshire

Humanalo (Southern New Hampshire SF Club)
c/o Steven Goldstein, 20 Valencia Drive, Nashua, NH
03062

New Jersey

Lincolt-Holmdel Science Fiction Club
200 Laurel, Room 3E-433, Middletown, NJ 07748-1914
Memory Alpha Discussion Group Library
527 Morse Avenue, Ridgefield, NJ 07657
Mt. Holz Science Fiction Club
c/o Mark Leeper, AT and T-IS, Room MT 3E-433,
Middletown, NJ 07748
New Jersey Science Fiction Society (NJSFS)
P.O. Box 65, Paramus, NJ 07653-0065
Science Fiction Association of Bergen County
Saddle River Valley Cultural Center, 701 8th St., Lyndhurst,
NJ 07071
Tri-State Gaylaxians
c/o 55 Mercer Street #1, Jersey City, NJ 07302

New Mexico

Albuquerque Science Fiction Society
Box 37257, Albuquerque, NM 87176-7257
Alpha Centura Sub
Box 120, University of New Mexico, Albuquerque, NM
87131-0001
Arcalians of Albuquerque
1109 Bryn Mawr NE, Albuquerque, NM 87106-2003



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Barnard-Columbia Science Fiction and Creative Anachronism Society
317 Ferris Booth Hall, Columbia University of NYC, NY, NY 10027
Capital District Gaylaxians
P.O. Box 6607, Fort Orange, Albany, NY 12206
Columbia SF Society (CSFS)
317 Ferris Booth Hall, Columbia University, New York, NY 10027
The Dealer's Guild
P.O. Box 744, New York, NY 10150-0744
Eastern Quadrant Science Fiction Alliance
23 Timber Trail Lane, Medford, NY 11763-2125
Galaxy Club
148 Potomac Avenue, Buffalo, NY 14213-1647
The Gallifreyan Embassy
P.O. Box 661, Mincola, NY 11501
International Frankenstein Society
29 Washington Square, W PHN, New York, NY 10011-9180
Long Island Science Fiction Society (LISFS)
P.O. Box 275, Merrick, NY 11566
Lunarians (New York Science Fiction Society)
P.O. Box 338, New York, NY 10150-0338
New York Fandom Alliance
4861 Broadway 5-V, New York, NY 10034-3102
New York University Science Fiction Society
P.O. Box 1252, Bowling Green, NY 10274
Northern Westchester Science Fiction Society
The Simicichs, 522 N. James St., Peekskill, NY
Rensselaer Science Fiction Association
Box 66, Rensselaer University, Troy, NY 12100
Rochester Fantasy Fans
P.O. Box 1701, Rochester, NY 14603-1701
Stony Brook Science Fiction Forum
P.O. Box 550, Stony Brook, NY 11790
SF Poetry Association
2012 Pyle Road, Schenectady NY 12303
Shape Science Fiction Society
Logman Div 7010 SHAPE APO, New York, NY 09055-5000

Nevada

Crickhollow
3275 Vickie Lane, Sparks, NV 89431-1324

North Carolina

Science Fiction Fantasy Federation
Box 4 EUC UNC-G, Greensboro, NC 27412-0001

North Dakota

R2 SF2
P.O. Box 7202, Fargo, ND 58109-7202
Starfleet Command, John R. Wetsch, Chief of Staff
P.O. Box 5, Killdecr, ND 58640-0005

Ohio

Central Ohio Science Fiction Society
c/o Betty Gaines, 254 Ceramic Dr., Columbus, OH 43214
Cincinnati Fantasy Group (CFG)
2937 Floral Avenue, Cincinnati, OH 45212
Kent Science Fiction and Fantasy Club
951 Morris Rd, Kent, OH 44240
North East Ohio Science Fiction Association
P.O. Box 5641, Cleveland, OH 44101-0641
Southeastern Ohio Science Fiction Club
P.O. Box 73, Athens, OH 45701-0073

Oregon

Battlestar One International
6833 North Haight, Portland, OR 97217-1719
Federation Council
23871 Neuman Road, Corvallis, OR 97333-9311
Portland Science Fiction Society
P.O. Box 4602, Portland, OR 97208-4602
Pulphouse Gang
212 Pearl St., Number 2, Eugene, OR 97401

Pennsylvania

Philadelphia Science Fiction Society (PSFS)
Box 8303, 30th Street Station, Philadelphia, PA 19101-8303

The Philadelphia Area Gaylaxians
P.O. Box 2263, Philadelphia, PA 19103

Rhode Island

RISFA
c/o Don D'Amassa, 323 Dodge Street, East Providence, RI 02914

South Carolina

SCAT
c/o Rebecca Hoffman, 205 Pine St., Greer, SC 29651

Tennessee

Atom City Speculative Fiction Group
c/o Deb Johnson, 111 Pickwick Lane, Oak Ridge, TN 37830
BEMS Society
Box 23281, Nashville, TN 37202-3281
CHATSFIC
168 N. Crest Road, Chattanooga, TN 37404-1733
Memphis Science Fiction Association
P.O. Box 12534, Memphis, TN 38182-0534
Middle Tennessee Speculative Fiction Association
P.O. Box 121761, Nashville, TN 37212
Nashville Science Fiction Club
647 Devon Drive, Nashville, TN 37220-1910

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Box 1630
Los Angeles, CA 90078

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Illustrators of the Future Contest
2210 Wilshire Blvd., Suite 343
Santa Monica, CA 90403

Texas

El Paso SF and Fantasy Alliance

Box 3177, El Paso, TX 79923-3177

Fandom Association of Central Texas (FACT)

Box 9612, Austin, TX 78766-9612

Interfan

4317 Lafayette, Bellaire, TX 77401-5622

MSC Cepheid Variable

P.O. Box J-1, MSC-TAMU, College Station, TX 77844

San Antonio Science Fiction Association

c/o Alexander R. Slate, Box 691448, San Antonio, TX 78269

Science Fiction and Fantasy Literary Guild

Box 51, 4800 Calhoun, Houston, TX 77004

Utah

Association of SF and Fantasy

3163 JKHB, Brigham Young University, Provo, UT 84602

Science Fiction and Fantasy Workshop

1193 So. 1900, E. Salt Lake City, UT 84108-1855

Wizard's Guild

3163 JKHB, BYU, Provo, UT 84602

Virginia

Hampton Roads Science Fiction Association

P.O. Box 9434, Hampton, VA 23670-0434

Richmond Science Fiction Society

5067 Forest Hill Avenue, Richmond, VA 23225-3147

Virginia Tech SF and Fantasy Club

Box 236, Blacksburg, VA 24063

Washington Science Fiction Association (WSFA)

4030 8th Street South, Arlington, VA 22204

Washington

The Alliance

P.O. Box 4713, Spokane, WA 99202-0713

Dragonriders of Seattle

Krom Wing, 1704 North 40th, Seattle, WA 98103

Science Fiction Pen Pal

P.O. Box 2522, Renton, WA 98056-0522

Shuttle Olympus

805 N. 3rd Street A2, Tacoma, WA 98503-1920

Northwest Science Fiction Society (NWSFS)

Box 24207, Seattle, WA 98124-0207

Spokane Association for Imaginative Fiction

P.O. Box 9582, Spokane, WA 99205

WWU Science Fiction and Fantasy

WWU Viking Union V-1, Bellingham, WA 98225

Washington, D.C.

Discon III, Inc.

P.O. Box 2745, College Park, MD 20740

Washington Science Fiction Association (WSFA)

4030 8th Street South, Arlington, VA 22204

Wisconsin

Society for the Study and Furtherance of Science Fiction SF³

P.O. Box 1624, Madison, WI 53701-1624

Wyoming

Wyoming Science Fiction Club

P.O. Box 568, Jackson, WY 83001-0568

Regional and National Organizations

Association of Science Fiction and Fantasy Artists (ASFA)

P.O. Box 55188, Indianapolis, IN 46205

Cartoon/Fantasy Organization

P.O. Box 18261, San Antonio, TX 78218

National Fantasy Fan Federation

c/o Lola Ann Center, 1920 Division Street, Murphyboro, IL 62966

Rowrbazzle

c/o Fred Patten, 11863 West Jefferson Boulevard, Culver City, CA 90230

Science Fiction Writers of America

P.O. Box H, Wharton, NJ 07885-0500

SF Research Association (SFRA)

c/o David Mead, 6300 Ocean Drive, Corpus Christi, TX 78412

Southern Fandom ConFederation (SFC)

c/o J.R. Madden, Sec/Treas, P.O. Box 18610-A University Station, Baton Rouge, LA 70893



Club Descriptions

For convenience, club addresses are repeated from the previous list with contacts, phone numbers, and alternate addresses added.

Atom City Speculative Fiction Group

Meetings are held on the second Sunday of each month at Oak Ridge Associated Universities.

Meetings begin at 7:00 PM.

Contact:

Deb Johnson
111 Pickwick Lane
Oak Ridge, TN 37830

Baton Rouge Science Fiction League, Inc. was founded in 1979.

Meetings are held the second and fourth Thursday of each month at the Main Library on Goodwood Blvd.

Meetings begin at 7:00 PM.

Contact:

J.R. Madden
Baton Rouge SF League, Inc.
P.O. Box 14238
Baton Rouge, LA 70898-4238
(504) 359-2202 or 769-0361

BEMS Society

Meetings are held on the third Friday of each month at the Briley Parkway Inn.

Meetings begin at 7:00 PM.

Contact

BEMS
Box 23281
Nashville, TN 37202-3281

Boston Star Trek Association

BSTA is an organization of adults who are interested in science fiction in general and *Star Trek* in particular.

Meetings are second or third Sunday of each month.

Contact:

Clara M. Coapstick
BSTA Publicity Director
P.O. Box 1108
Boston, MA 02103-1108

Boxboro Fandom was founded in 1979.

Meetings are held on New Year's Eve and the last night of Boskone.

Meetings begin at 11:00 PM.

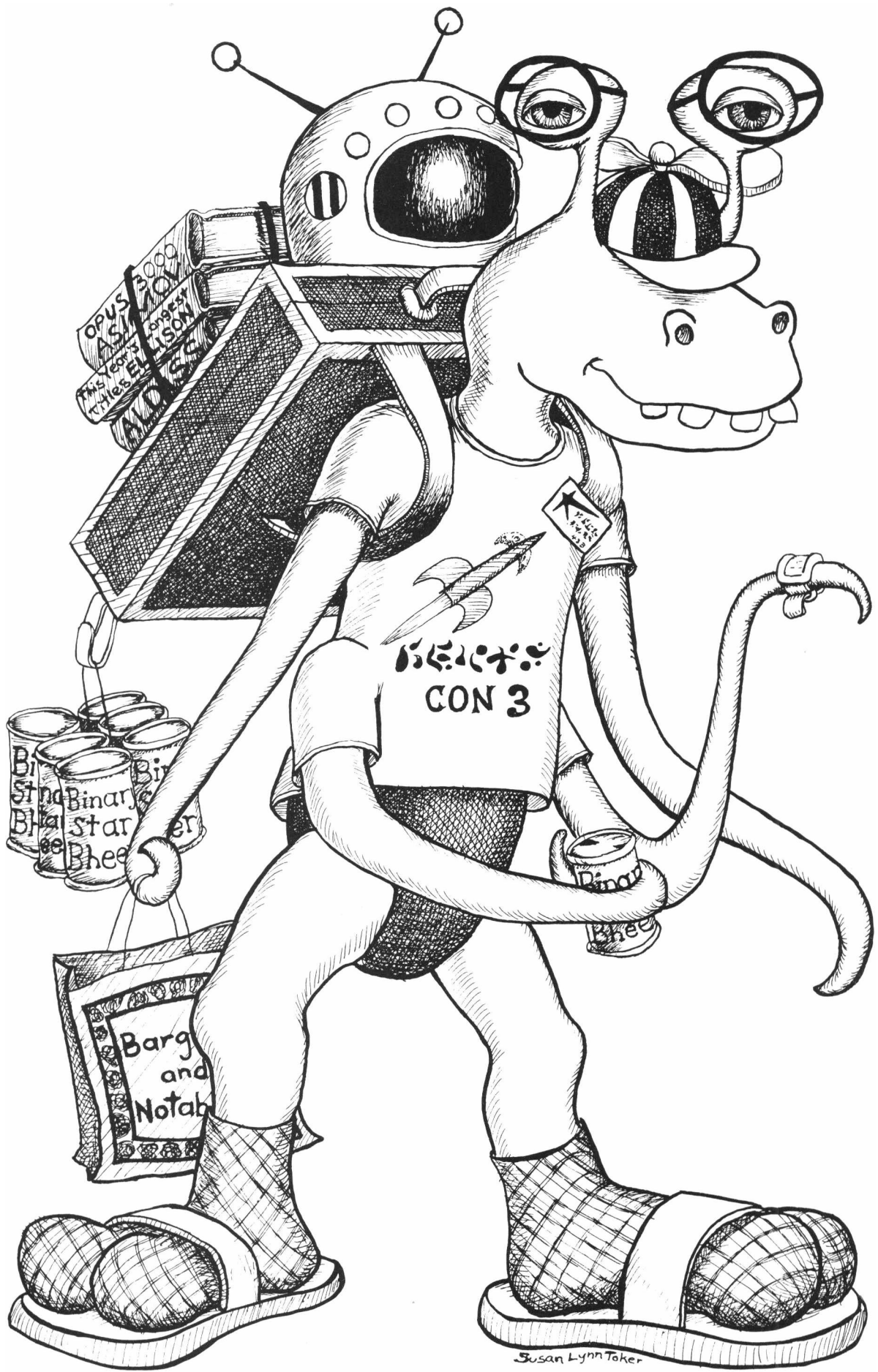
Hosts an open party at Boskone every year.

Contact:

Mark J. Norton, President Deluxe
Boxboro Fandom
50 McIntosh Lane
Boxboro, MA 01719



She is looking in the Skies





Cartoon/Fantasy Organization; Los Angeles Chapter founded in 1977.

C/FO is America's oldest fan club devoted to Japanese sf animation.

Meetings are held on the third Saturday of each month at the Gardena Valley Japanese Cultural Institute, 16215 South Gramercy Place, Gardena, CA 90247, or at the Community Room (3rd level), The Galleria at South Bay, 1815 Hawthorne Blvd., Redondo Beach, CA 90278.

Meetings last from 1 PM to 7 PM.

Contact:

Fred Patten
11863 West Jefferson Blvd
Culver City, CA 90230

Central Ohio Science Fiction Society

We are primarily a social group and have a wide variety of interests.

Meetings are held on the third Saturday of each month.

Meetings begin at 8:00 PM.

Contact:

Betty Gaines
254 Ceramic Dr.
Columbus, OH 43214

Cepheid Variable was founded in 1967.

Meetings are held on the second and fourth Tuesday of each month.

Meetings begin at 8:30 PM.

Hosts Aggie Con the last weekend in March or the first weekend in April each year.

Contact:

Daralyn Wallace
Cepheid Variable
Box J-1 MSC
Texas A&M University
College Station, TX 77844
(409) 845-1515

Denver Area Science Fiction Association was founded on December 21, 1968.

Meetings are held the first and third Saturdays of each month.

Meetings begin at 7:30 PM.

Hosts Mile Hi Con the fourth weekend in October.

Contact:

Fred Cleaver
153 W. Ellsworth
Denver, CO 80223
(303) 778-1352

The Dragon Society was founded in March 1986.

There are no regular meetings yet.

Contact:

Rosanne Allen, Dragon Master
2430 Juan Tabo N.E., Ste 142
Albuquerque, NM 87112

The Elves', Gnomes', and Littlemen's Science Fiction Chowder and Marching Society was founded in 1949.

Meetings are held every other Friday evening.

Meetings begin at 8:30 PM.

Contact:

The Other Change of Hobbit
P.O. Box 1169
Berkeley, CA 94704
(415) 848-0413

Evansville Science Fiction Association was founded in 1977.

Meetings are held the second Thursday of each month.

Meetings begin at 7:00 PM.

Hosts Contact in October each year.

Contact:

Tony Ubelhor
P.O. Box 3894
Evansville, IN 47737
(812) 479-7022



The Falls of the Ohio SF and F Association (FOSFA)
We often have speakers, sometimes panels, occasionally
movies. We publish the Hugo-nominated fanzine *FOSFAX*.
Meetings are held on the second Sunday of each month.
Meetings begin at 1:30 PM.

Contact:
Janice Moore
FOSFA
Box 37281
Louisville, KY 40233-7281

FanTek was founded in 1982.
There are no regular meetings.
Hosts Eve Con every New Year's Weekend and CastleCon in
the summer.

Contact:
Bruce Evry
(703) 360-2292

The Federation Council was founded in May 1976.
There are no regularly scheduled meetings (primarily a
correspondence club).

Host a summer gathering and a Christmas Party.

Contact:
Bernadette Voller
The Federation Council
23871 Neuman Road
Corvallis, OR 97333
(503) 929-5679

The Gallifreyan Embassy
We are a *Dr. Who* fan club, but also dab into *Blake's 7*, *Star
Trek*, *Star Wars*, etc.
Meetings are usually held on the third Sunday of each month.

Contact
Cardinal Denise Resko
The Gallifreyan Embassy
P.O. Box 661
Mineola, NY 11501

Gaylaxians was founded in February 1986.
This is an international organization for gay people and their
friends interested in science fiction and fantasy. There are
local chapters in various states.

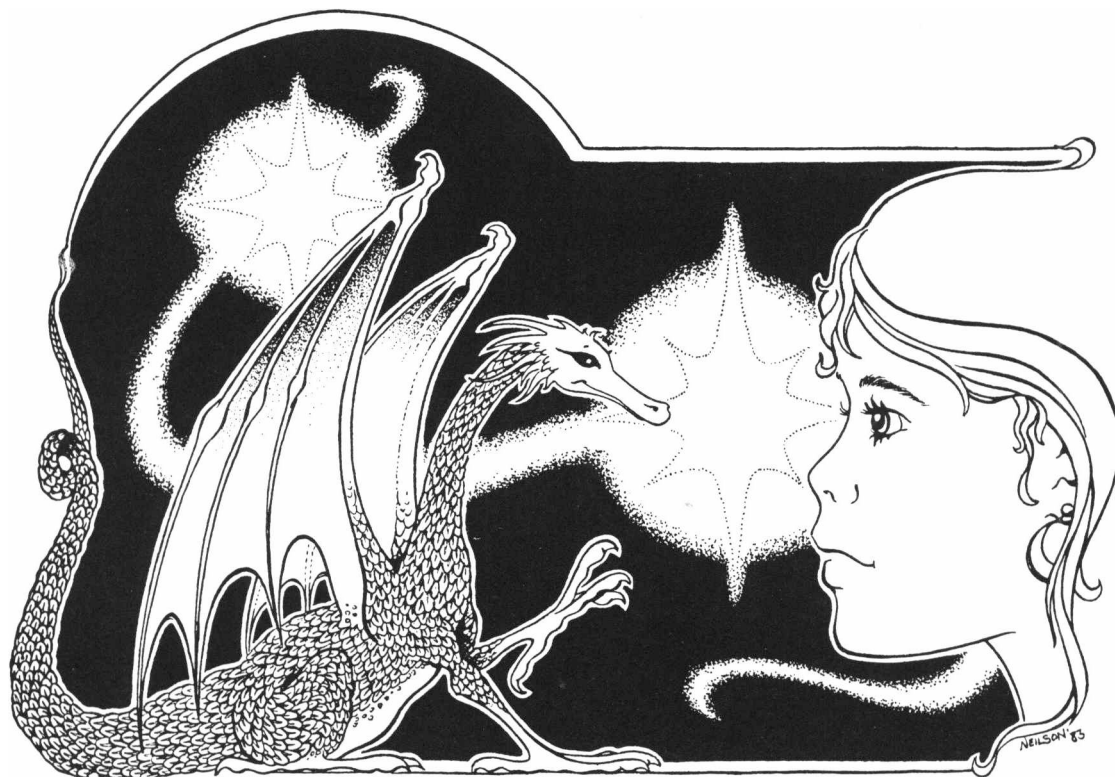
Meetings are usually held the third Saturday of each month.
Meetings usually begin at 1:00 PM.

Contact:
The Gaylaxians
P.O. Box 1051, Back Bay Annex
Boston, MA 02117

Hampton Roads Science Fiction Association (HARoSFA)
Meetings are held the third Tuesday of each month.
Meetings begin at 7:30 PM.

Hosts SCI-Con the first or second weekend in November.

Contact:
John Kaiser
12847 Jefferson Avenue #63
Newport News, VA 23602
(804) 874-6491





The Harvard-Radcliffe Science Fiction Association founded in 1987.

Interests in all kind of speculative fiction. Special Interest Groups in *Doctor Who*, Gaming, Comic Books, Writing, and *Star Trek*.

Contact:

John C. Abbe
Dunster J-48
Harvard College
Cambridge, MA 02138
(617) 498-2298

Jedi Knights founded in 1977.

We are a science-fiction, fantasy, fun club.

Meetings are held the first and third Sundays of each month at varying locations.

Contact:

Benita Kasten Riggins
Jedi Knights
2525 Glenhaven Ave.
Anaheim, CA 92801
(714) 826-5625

Kent Science Fiction and Fantasy Club

Meetings held the first Sunday of each month.

Contact:

Kent Science Fiction and Fantasy Club
951 Morris Rd
Kent, OH 44240
(216) 678-3322

LASFS, Inc. was founded on October 27, 1934 (world's oldest science fiction club in existence).

Meetings are held every Thursday and an open house is held every Friday. The second Sunday of each month is a day-long party with card and other game playing. These activities are all at the clubhouse.

The Thursday and Friday meetings begin about 8:00 PM. The Sunday socializing begins around 2:00 PM.

Hosts LosCon, the Los Angeles regional Science Fiction Convention each Thanksgiving Weekend.

Publishes *De Profundis*

Contact:

L.A.S.F.S., Inc.
11513 Burbank Blvd
North Hollywood, CA 91601-2309
(818) 760-9234

The Lexington Fantasy Association (LexFA)

Meetings are held on the second Sunday of each month.

Meetings begin at 2:00 PM.

Contact:

LexFA
2436 Shandon Drive
Lexington, KY 40505

Magic City Fantasy Club

Meetings are held on the last Sunday of each month.

Meetings begin at 3:30 PM.

Contact:

Cheryl Smyth Kiser
1109 Eleventh Place South
Birmingham, AL 35205

Massachusetts Convention Fandom, Inc. was founded in 1974 and ran Noreascon II (which was held in 1980).

Meetings are held on Wednesdays at intervals of every five or six weeks.

The meetings begin at 7:30 PM.

Hosted Noreascon II and is hosting Noreascon III.

Contact:

Jim Mann, Secretary
M.C.F.I.
Box 46 MIT Branch
Cambridge, MA 02139
(617) 776-3243





Memphis Science Fiction Association (formerly Mid-South SF Association) in May 1970.

Meetings are held the second Monday and fourth Sunday of each month at the Main branch of the Memphis Public Library.

Monday meetings begin at 7:00 PM and Sunday meetings begin at 6:00 PM.

Contact:

Greg Bridges/Angela Picklesimer
MSFA
P.O. Box 12534
Memphis, TN 38182
(901) 274-7355

Minnesota SF Society, Inc. (MINN-STF)

Meetings are held every other Saturday at members' homes. Publishes the fanzine *Rune*.

Contact:

Kay Draclu
MINN-STF
P.O. Box 8297
Lake Station, Minneapolis, MN 55408

Mt. Holz Science Fiction Club was founded in 1978.

Meetings are held during lunchtimes at three AT&T locations (need an AT&T ID to get to these meetings) and Thursday evenings (for film fests).

Luncheon meetings begin at noon; Filmfest meetings at 7:00 PM.

Contact:

Mark Leeper
80 Lakeridge Road
Matawan, NJ 07747
(201) 566-2965 (non-working hours)
(201) 957-5619 (working hours)

Nashville Science Fiction Club

Meetings are held on the first Thursday of each month at the Cumberland Science Museum.

Meetings begin at 7:00 PM.

Contact:

Nashville Science Fiction Club
647 Devon Drive
Nashville, TN 37220-1910

New England Science Fiction Association, Inc. (NESFA) was founded in 1967.

We have a formal "Business Meeting" that is usually held on the first or second Sunday of the month at 2 PM at our Clubhouse (504 Medford St., Somerville, MA) and an informal "Other Meeting" (for socializing) on a Sunday later in most months. We have other activities throughout the year.

Hosts the Boskone convention every February.

Publishes a newsletter, *Instant Message*, usually twice a month.

A Subscribing Membership costs \$15 for one year.

Contact:

NESFA
Box G, MIT Branch PO
Cambridge, MA 02139
(617) 625-2311



New Jersey Science Fiction Society (NJSFS)
 We have a speaker each month including well-known writers,
 artists, and editors.
 Meetings are usually held on the third Sunday of each month at
 the Masonic Temple in Belleville.
 Meetings begin at 7:30 PM.
 Contact:

Nancy L. Denker
 NJSFS
 P.O. Box 65
 Paramus, NJ 07653-0065

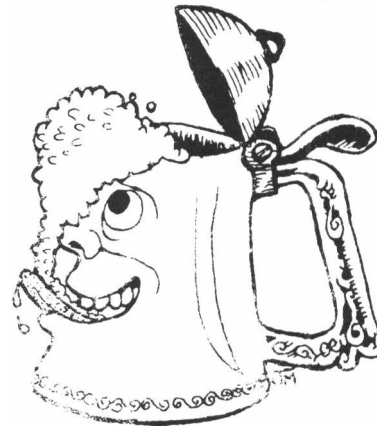
The NYC Chapter of the BPLF (The Beaker People Libation
 Front)
 "The world's oldest and largest science-fictional beer drinking
 association."
 Meetings are held on the third Friday of each month at the Bar
 at the Sun Mountain, 82 W. 3rd (Greenwich Village), NYC.
 Meetings last from 6:00 - 9:00 PM.

New York University Science Fiction Society founded circa
 1970.
 "A NYUSFS member is any sentient being who considers him/
 her/itself a NYUSFS member."
 APA-NYU is collated the first Thursday of each month.
 Meetings are held every Thursday night, in good weather near
 the statue of Garibaldi in Washington Sq. Park; otherwise, at
 the Loeb Student Center.
 Meetings begin at 5:00 PM.
 Contact:
 Marc S. Glasser
 P.O. Box 1252
 Bowling Green, NY 10274

The North Alabama Science Fiction Association, Inc.
 (NASFA) was founded in October 1980.
 Meetings are held on the third Saturday of each month, except
 when the meeting would conflict with large cons in the area.
 Business meetings begin at 5:00 PM; programs begin at 6:00 PM.
 Hosts Con*Stellation in mid to late October.
 Contact:
 M.D. (Mike) Kennedy
 7907 Charlotte Drive SW
 Huntsville, AL 35802
 (205) 532-1540 (work)
 (205) 883-5922 (home)

Northwest Science Fiction Society was founded in November
 1976.
 Meetings are usually held the last Saturday of the month.
 Meetings begin at 6:00 PM.
 Hosts Norwescon in March.
 Contact:
 Judy Suryan, Chairman
 Box 24207
 Seattle, WA 98124-0207
 (206) 789-0599
 (206) 723-2101 (message phone)

THE BEAKER PEOPLE LIBATION FRONT



THE BEAKER PEOPLE LIBATION FRONT

Aims of the BPLF:

To preserve our ethnic heritage as descendants of the
 original people of Europe by emptying as many beakers
 as possible, and to help eliminate beer surpluses
 wherever found.

Requirements for Membership:

Agree with the purposes of the BPLF.
 Drink beer with at least one member of the BPLF.
 Be of the proper ethnic background.

Being of the proper ethnic background consists of:

Being of British Ancestry, or,
 Being able to fake it.

To 'fake it,' you must:

Speak English, or,
 Know someone who does.

Founded by: John Boardman, Brian Burley, and Fred Lerner

Phoenix Science Fiction Society
 Meetings are held on the second Saturday of each month at the
 Highland branch of the Fulton County Public Library.
 Contact:
 Brenda Sinclair Sutton
 201 Greencrest Ct.
 Marietta, GA 30067-3312

Potomac River Science Fiction Society was founded in 1975.
 Meetings are held the second Friday of each month.
 Meetings begin at 7:30 PM.
 Contact:
 Paul or Aly Parsons
 118 Fleetwood
 Silver Spring, MD 20910
 (301) 587-0377

Rebel Alliance Science Fiction Club was founded in 1984.
 Meeting are held on the fourth Monday of each month at the
 Main Library on Goodwood Blvd.
 Meetings begin at 7:00 PM.
 Contact:
 J.R. Madden
 Rebel Alliance SF Club
 P.O. Box 14238
 Baton Rouge, LA 70898-4238

Renaissance Science Fiction League was founded in January 1986.

Meetings are held the first Saturday of each month.

Meetings begin at 7:30 PM.

Publishes *In Flux* six times a year.

Contact:

Renaissance Science Fiction League
P.O. Box 550366
Birmingham, AL 35255-0366

Richmond Science Fiction Society was founded in 1984.

Meetings are held every other Tuesday night.

Meetings begin at 8:00 PM.

Contact:

Cheryl Pryor
5067 Forest Hill Avenue
Richmond, VA 23225
(804) 231-4213 (work)
(804) 740-4113 (home)

RISFA North

We are purely a social, fannish group.

Gatherings are held on the first Saturday of each month in the evening.

Contact:

Morris Keesan & Lori Meltzer
9 Surry Rd.
Arlington, MA 02174
(617) 646-4834
or
Beth Cohen & Topher Cooper
15 Wellington St.
Arlington, MA 02174
(617) 646-4018



Rowbrazzle was founded in February 1984.

This organization is an Amateur Press Association for fans of funny-animal/anthropomorphic cartoon art.

Rowbrazzle is published four times a year in January, April, July and October.

Contact:

Fred Patten
11863 West Jefferson Boulevard
Culver City, CA 90230

Science Fiction and Fantasy Workshop was founded in May 1980.

This correspondence club "meets" through the monthly newsletter.

Contact:

Kathleen D. Woodbury
1193 So. 1900 E
Salt Lake City, UT 84108
(801) 582-2090

The Science Fiction Forum was founded in 1968.

Meetings are held on Tuesdays.

Meetings begin at 8:00 PM.

This group hosts ICON in the spring (note, different ICON than below).

Contact:

Lincoln W. Kliman
(516) 360-9681
or
John A Madonia
P.O. Box 550
Stonybrook, NY 11790

The Science Fiction League of Iowa Students (SFLIS) was founded in 1975.

Meetings are held every Wednesday.

Meetings begin at 5:30 PM.

Hosts ICON in October of each year (note, different ICON than above).

Contact:

Mark Moore
P.O. Box 525
Iowa City, IA 52244-0525
(319) 337-2333

Science Fiction Research Association was founded in 1970.

An Annual Meeting is held in June each year.

Publishes *Extrapolation*.

Contact:

Editor, *Extrapolation*
Kent State University
Kent, OH 44242

Silver Spring Science Fiction Society was founded in 1985.
 Meetings are held the third or last Wednesday of each month.
 Meetings begin at 7:30 PM.
 Annual awards banquet is held in October.
 Contact:

Martin Morse Wooster
 P.O. Box 8093
 Silver Spring, MD 20907
 (301) 565-7820

Small Press Writers and Artists Organization (SPWAO) was
 founded in 1977.

No meetings of the membership are held.
 An annual conference is held.

Contact:

Dan Van Mourik
 1705 Seigle Avenue
 Charlotte, NC 28205

Society for the Study and Furtherance of Science Fiction, Inc.
 (SF²)

Meetings are held every Wednesday at The Brat Und Brau,
 1421 Regent St., Madison.
 A formal meeting is held the last Wednesday of each month at
 Union South, Madison.
 Meetings begin at 7:30 PM.
 Hosts Wiscon in late winter.

Contact:

Richard S. Russell
 Box 1624
 Madison, WI 53701-1624

Southern Fandom ConFederation (SFC) was organized in
 1970.

The SFC is a service organization serving as a regional
 information service.

A semi-annual bulletin is published.

An annual meeting is held at the DeepSouth Con.

Contact:

J.R. Madden
 Southern Fandom ConFederation
 P.O. Box 18610-A
 Baton Rouge, LA 70893
 (504) 769-0361

Southern Illinois University (SIU) Science Fiction Society was
 founded in 1972.

Meetings are held every Monday.

Meetings begin at 7:30 PM.

Contact:

Victor Rose, Secretary/Treasurer
 Office of Student Development
 Southern Illinois University
 Carbondale, IL 62901-4425

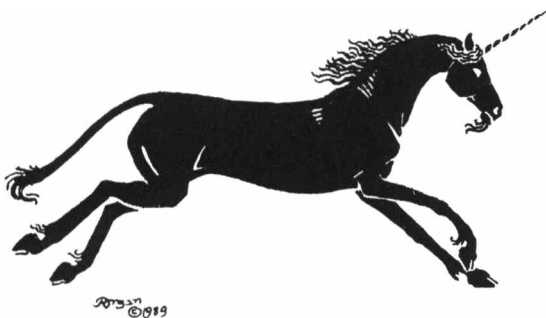
Speculative Fiction Association was founded in 1985.

Meetings are held on the second Tuesday or Thursday of the
 month.

Meetings begin at 7:30 PM.

Contact:

Linda Proulx
 227 Austin ST North
 Winnipeg, Manitoba R2W 3M8 CANADA
 (204) 943-5355



StarFleet was founded in 1975.
Chapters in the United States hold meetings once to twice a month.

Contact:

Starfleet
P.O. Box 843
Newton, IA 50208-0843

Star Trek Sector: Northeast FL was founded in 1986.
We are interested in promoting all forms of fandom
Meetings are held on the third Tuesday of each month.
Meeting begin at 7:00 PM.

Contact

Barbara Kaufmann
Star Trek Sector: Northeast FL
P.O. Box 1509,
Orange Park, FL 32067
(904) 641-3493

Star Trek Welcommittee was founded in 1972.
No meetings are held.

Contact:

Joan M. Verba
P.O. Box 13756
St. Paul, MN 55113

Stone Hill Science Fiction Association was founded on January 18, 1979.

Meetings are held on the second Sunday of each month.
Meetings begin at 1:00 PM each month.

Hosts Necronomicon in October each year.

Contact:

Ann Morris
12524 Lovers Lane
Riverview, FL 33569
or
Box 2076
Riverview, FL 33569
(813) 677-6347

Washington Science Fiction Association (WSFA) was founded in September 1947.

Meetings are held the first and third Fridays of each month; a party is held each fifth Friday of the month.

Meetings begin at 9:00 PM.

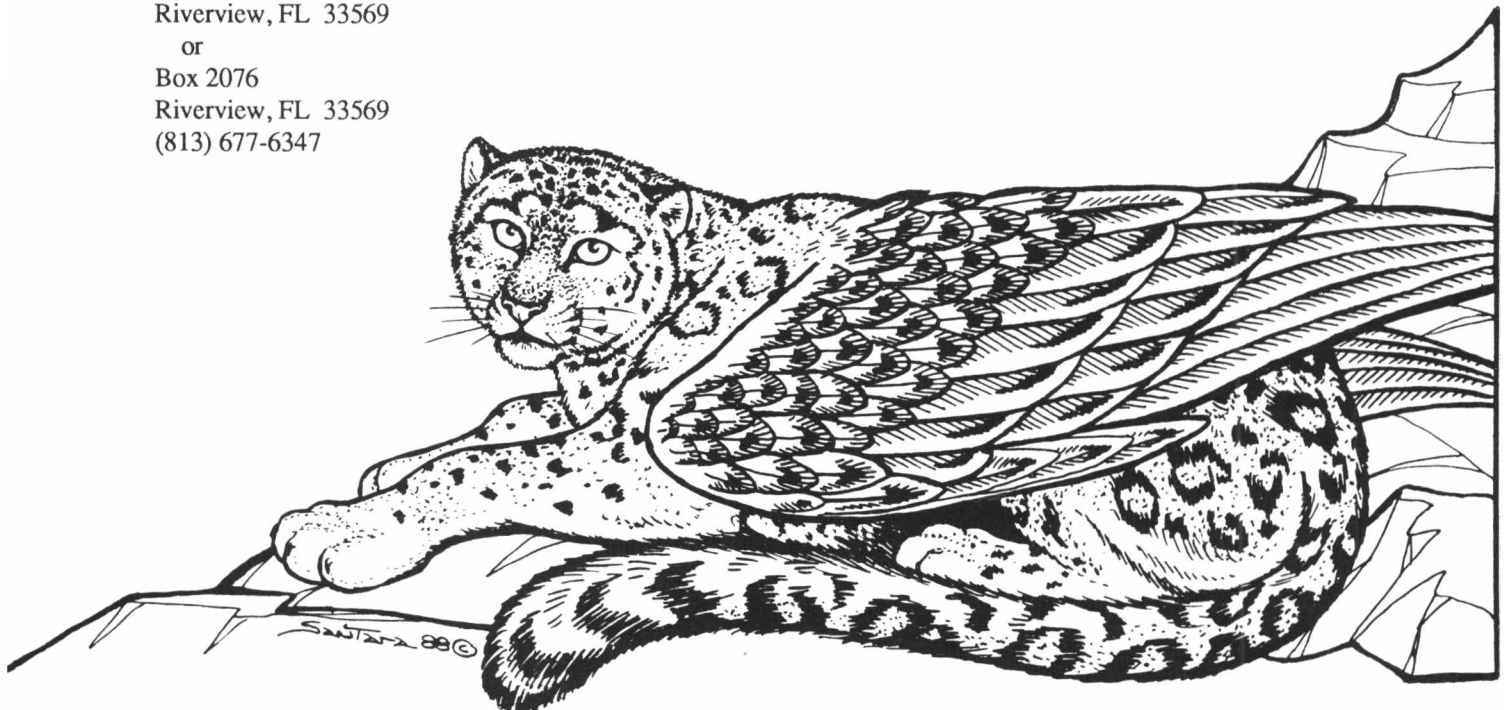
Hosts Disclave each Memorial Day Weekend.

Contact:

Alexis Gilliland
4030 8th Street South
Arlington, VA 22204
(703) 920-6087

Discon III wishes to thank those people and organizations who helped by contributing information to this project: Mike Glycer, editor of *File 770*; Filthy Pierre, editor of the Science Fiction Convention Register; the many clubs who responded to our questionnaire; the clubs who responded to Noreascon Three's request for club information; NESFA Publications; Marie Bartlett-Sloan; Debbie Stern; the New York Alliance; the Northwest Science Fiction Society; J.R. Madden of the Southern Fandom Confederation; and the many groups who advertised by placing materials on Freebee Tables at various conventions.

Finally, Harry Hopkins was extremely helpful and we will be eternally grateful for his rapid and professional response to our request for information. (For a much more extensive and broader list of fans and particularly special interest fan groups, consider purchasing the Fandom Directory from Fandata Computer Services, 7761 Asterella Court, Springfield, VA 22152-3133.) — Peggy Rae Pavlat



Eastern European Science Fiction Clubs

[The following articles are a result of our call for information on overseas sf clubs.—ed.]

Science Fiction and Fandom in Hungary

The SF boom of the '80s did not leave Hungary untouched either.

Due to a more enlightened cultural and devisa policy all the big-name SF movies have been imported; *ET*, the *Star Wars* trilogy, *Indiana Jones I-II*, *Aliens I-II*, (but not *Star Trek*) plus the lesser breed, all met with rousing success and contributed to a large increase of interest in SF&F literature.

Following West-European example many fan clubs started in Hungary in the early '80s. They were mostly based on already existing popular-science education clubs, in major high schools and universities. They have fanzines too, these are mostly cheaply produced, type-written and xeroxed, samizdat-type zines, put out by the literary faculties of major universities, but full with serious literary articles.

The flagship of official SF publishing is the Mora Ferenc Young Adult Publishing House, whose main SF activities are: running a very successful SF book club, the "Galaktika's Friendly Circle" (over 15,000 members!) and publishing *Galaktika* magazine (each issue has 45,000 copies). The book club gives support to the fan-clubs by arranging for guest-speakers and lending of movies, videos and slide shows. They also have a newsletter; *The SF Informer*.

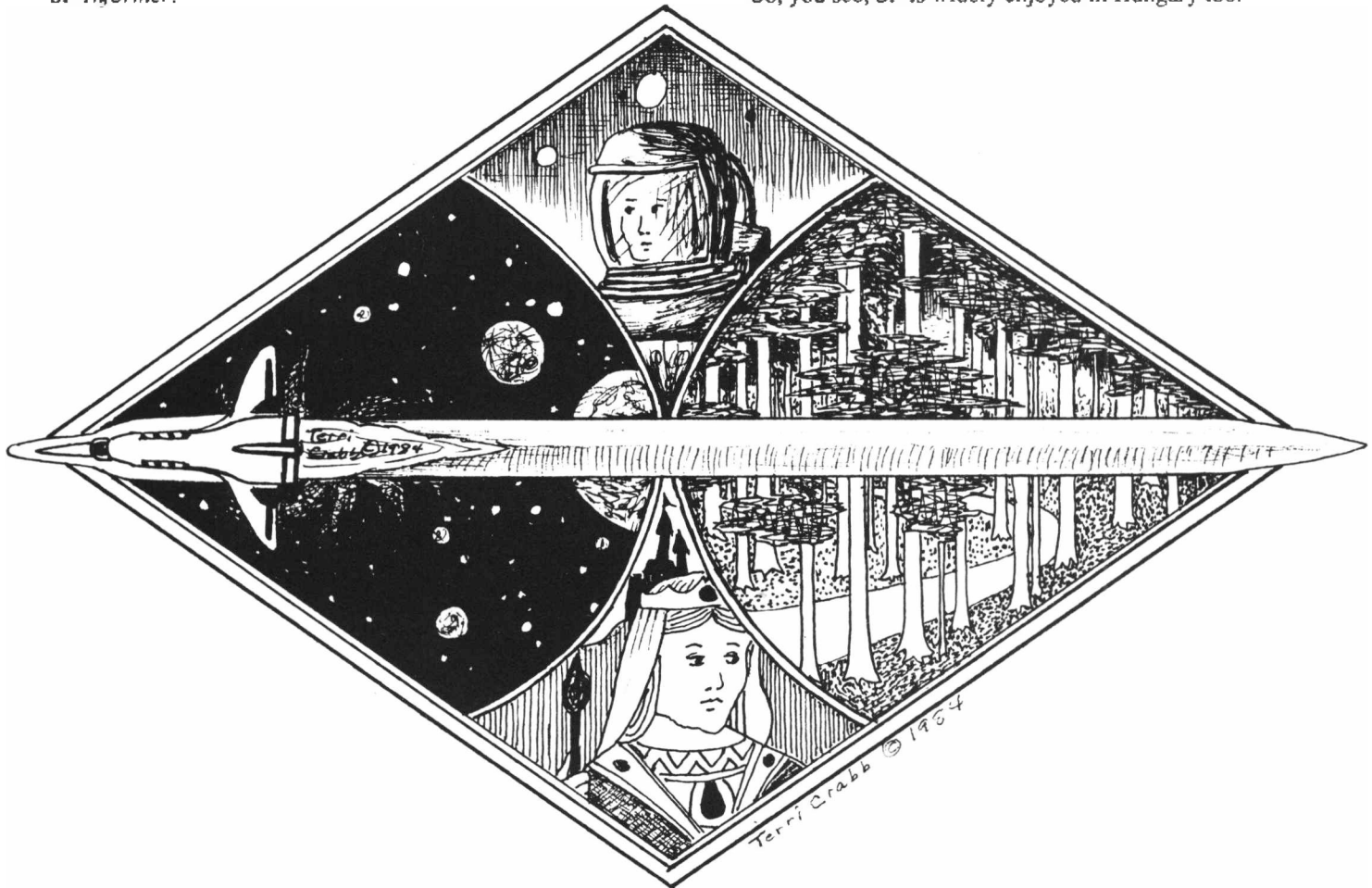
Galaktika is a lavishly illustrated monthly magazine; with lots of short stories (a good half of them by American writers), also popular science articles, film, TV, book reviews, interviews, biographies, and some literary essays.

The same publisher also runs the country's first "SF only" bookstore, besides new books they sell used books, magazines, fanzines, posters, games, even some foreign material they can get their hands on.

Currently there is two large convention, one in April to commemorate Gagarin's space-flight and to celebrate Hungarian-Soviet SF friendship; and the national convention, Hungaroccon in August, when they give out the Blue Star awards for fan activities and the Golden Meteor for literary and art achievements.

The biggest event in 1988 was of course the World SF professionals' meeting in Budapest, with over 120 top professionals participating, both East and Western Europe well represented. The celebrities were welcomed, wined, and dined with traditional Hungarian hospitality; but local fandom also had its celebration with panels, lectures, book-signings by local celebrities, special movie and video screenings, art show and book exhibits, and an SF Fleamarket; with more than 10,000 visitors over an 8 day period.

So, you see, SF is widely enjoyed in Hungary too.



Po trzech latach starań, w lutym 1987 roku, został zarejestrowany Gdański Klub Fantastyki. Tak więc, z istniejącego w 1984 roku Klubu Fantastyki "Collaps" z trzydziestoma członkami, powstała federacja 12 Klubów (Alien, Alkor, Collaps, Galactica, Gallagher, Gateway, Hydrus, Kromlech, Mordor, Phobos, Orion i Klub Korespondentów) skupiająca 520 fanów. Wydajemy 6 fanzinów i organizujemy wiele imprez - zarówno lokalnych jak i krajowych.

Najważniejszym wydarzeniem 1988 roku był NORDCON 3. Przybyli fani nie tylko z całej Polski, ale również z Czechosłowacji i ZSRR. Gościem honorowym był Michelangelo Miani (Włochy), który przywiózł na wystawę plastyczną swoje obrazy. Co roku staramy się wprowadzić nowe elementy programu. Tym razem była to maskarada i konkurs kostiumów SF (pierwszą nagrodę zdobyła Beata Wojtowicz za kostium Jawy). Może się wydawać dziwne, ale do tej pory nie przeprowadzano takich konkursów na konwentach w Polsce. Pomysł spodobał się i w ten sposób zapoczątkowaliśmy nową tradycję. Fanki obecne na imprezie przeprowadziły inny konkurs - wybrały "Mistera Nordconu". Posiadaczem najzgrabniejszych nóg w Fandomie Polskim okazał się Paweł Ziemkiewicz - brat znanego pisarza SF. Na plaży odbył się Turniej Rycerski "Magią i Mieczem". Przeszło 3 godziny trwały konkursy: rzuty włócznią do celów, miotanie z proc (jako pocisków używano jajek), walki na koniach zastępczych, itp. Jedną z konkurencji było odprawianie czarów nad gąsiorem z winem. Chodziło o zamianę wina w wodę. Efekty sprawdzała specjalna komisja. Turniej zakończył się finałowym pojedynkiem na drewniane miecze. Zwycięzca został uwieczniony przez dziewczynę (czteroletnią córeczkę prezesa GKF Krzysztofa Papierkowskiego). Inne happeningi odbywały się wszędzie - nawet w stołowce, gdzie pewnego dnia znaleźliśmy w zupie gałki oczne i fragmenty szkieletu (plastikowe).

Jak zwykle na "Nordconie" odbyło się szereg spotkań z pisarzami, prelekcje, seminaria, np. "Psychopatologia ekspresji twórczej" - z analizą sztuki SF przeprowadzoną przez ... psychiatrę, "Życie po życiu", "Zieloni kontra energetyka jądrowa", "Diuna", itp. Ponadto były gry "role-playing", gry komputerowe, fan-disco, filmy - między innymi takie dzieła jak "Metropolis", "Blade Runner", "1984", "Mechaniczna pomarańcza", które wciąż ściągają tłumy młodszych fanów.

Pod wieloma względami "Nordcony" są bardzo wygodne. Na przykład: płaci się od razu za wszystko - wstęp, materiały konwentowe, zakwaterowanie i wyżywienie. Wszystko dzieje się w jednym budynku - można zatem założyć po przyjeździe kaptcie i wcale ich nie zdejmować, chyba że ktoś chciałby pospacerować po lesie lub plaży...

Z innych imprez warto podkreślić "Fantastyczny Happening" organizowany każdego lata przez jeden z naszych Klubów - "Mordor". Tego nie można opisać! To trzeba przeżyć - o ile ktoś będzie w stanie przeżyć totalny trzydniowy happening!

Średnio co miesiąc organizowane są dwudniowe "Dni Fantastyki" lub jednodniowe "Spotkania z fantastyką" otwarte dla publiczności z poza GKF. Co dwa lata organizujemy LAPSBIAX - Ogólnopolski Przegląd Filmów Fantastycznych.

Rok 1988 był również dobrym rokiem dla naszych wydawnictw. Dzięki "pierestrojce" wolno już wydawać fanziny o objętości większej niż 16 stron (do tej pory by wydać taki fanzin potrzebna była zgoda Ministerstwa Kultury).

Mamy nadzieję, że ten rok będzie dla nas jeszcze lepszy. Jesteśmy organizatorem Konwentu Polskiej Fantastyki POLCON'89 (30 listopad-3 grudzień). Wszyscy fani z naszego wszechświata (i równoległych) są mile widziani! Napiszcie do nas!

Nasz adres:

Gdański Klub Fantastyki
ul. Chylońska 191
81-007 Gdynia, POLAND

The Science Fiction Club of Gdansk, Poland

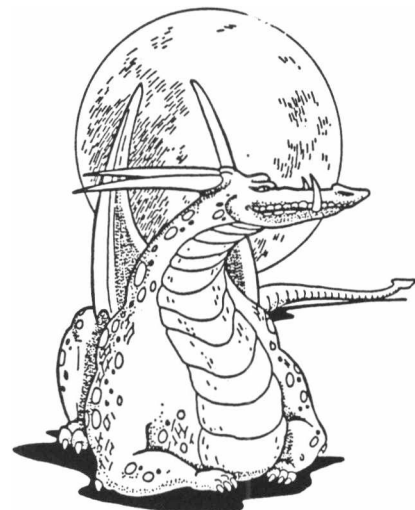
by *Slawomir Wojtowicz*

The way to the SF Club of Gdansk was long and thorny. Due to the specific legal regulations in Poland, it took three years to register our Society. Without this registration it was very difficult to operate as an SF Club.

In 1984 we had only one SF Club in Gdansk—"Collaps". It had less than fifty members at this time. Now we have become a "powerful federation" of 12 Clubs ("Alien", "Alkor", "Collaps", "Galactica", "Gallegher", "Gateway", "Hydrus", "Kromlech", "Mordor", "Phobos", "Orion", and "Correspondents' Club") with 520 members. We are publishing 6 zines and organizing many SF events—both local and national. Thanks to the Correspondents' Club we are keeping in touch with other SF Clubs—in Poland and abroad.

Last year was one of the most successful years in the history of our Club. The most important event was Nordcon III—our "local" Con. It has become very famous already—fans are coming for this Con not only from the whole country, but also from Czechoslovakia and the USSR. In 1988 we invited Michelangelo Miani (Italy)—he brought his paintings for the Art Show.

Each year we are trying to introduce something new at Nordcon. This time we organized an SF Costume Contest and Masquerade (with Beata Wojtowicz getting the first prize for a Jawa's costume). It might sound strange, but we didn't have such contests in Poland before and we weren't sure if people would like the idea. But they did! It was great fun—and in this way we have started a new tradition of Costume Contests. There was also



PAT MORTUSSEY ©

another contest—popular with female fans—they were choosing the "Mister of Nordcon"...

We were continuing the tradition of SF happenings—one was organized on the beach—for knights armed with clubs, wooden swords and spears, and...pillows. They were fighting fiercely—as there was a big prize (a huge barrel of beer) waiting nearby for the winner and the public was crowding around and encouraging their favorites... Other happenings were taking place everywhere—even in a restaurant, where one day we were finding (plastic) eyeballs and human bones in the soup... And, as always, there were meetings with writers, panels (like "Psychopathology of Artistic Expression"—with analysis of SF art by... a psychiatrist, "Life After Life", "Greens and Atomic Power Plants", "Dune" etc.), role-playing games, computer games, fan-disco, films (mostly on video) with old hits like "Metropolis", "Blade Runner", "1984", and "Clockwork Orange" still attracting crowds of younger fans. After midnight one was able to rest from SF—matching non-SF films.

There are many comforting things about Nordcons—for example—membership and Con materials are included in the price of the Con as well as accommodation and board. And all events are generally taking place in one building—so you can put your sleepers on and feel comfortable the whole day—unless you have the wish to walk in the forest or on the beach...

Each Summer "Mordor" is organizing "SF happenings" and other Clubs are organizing monthly "Meetings with SF" and "SF Days" open for the public. Every two years we are organizing "Lapsbiax—the National SF Film Review". 1988 was also a good year for our zines—thanks to "perestroika" we were allowed to publish zines with more than 16 pages each (to publish such a zine before, we had to get written permission from... the Ministry of Culture).

We hope that this year will be even better—anyway we are organizing our National Convention—POLCON '89 in Gdansk (November 30th - December 3rd) and all fans from our Universe and from outside are invited! Write us!

Our address is: Gdanski Klub Fantastyki, Chylonska 191, 81-007 Gdynia, POLAND.

TO:

SF FANS EVERYWHERE

FROM:

**THE SCIENCE FICTION
CLUB OF GDAŃSK
POLAND**

THE GDAŃSKI KLUB FANTASTYKI (THE SCIENCE FICTION CLUB OF GDAŃSK) IS INTERESTED IN COMMUNICATING WITH OTHER SF ORGANIZATIONS AND INDIVIDUAL FANS FROM OUTSIDE OF POLAND. THE CLUB AND ITS MEMBERS WOULD LIKE TO EXCHANGE FANZINES, BOOKS, STORIES, ARTWORK, AND OTHER FAN MATERIAL AND INFORMATION FROM POLAND FOR SIMILAR ITEMS FROM AROUND THE WORLD.

THE GDAŃSKI KLUB FANTASTYKI (ALSO KNOWN AS GKF) IS A SOCIETY IN THE TERRITORY OF GDAŃSK VOJVODSHIP WHICH WAS STARTED ON 26 FEBRUARY 1987. IT IS A COLLECTION OF 7 SCIENCE FICTION CLUBS: "COLLAPS", "GALACTICA", "ALKOR", "HYDRUS", "MORDOR", "ALIEN", AND THE "CORRESPONDENTS' CLUB". THERE ARE OVER 420 MEMBERS IN THE ORGANIZATION.

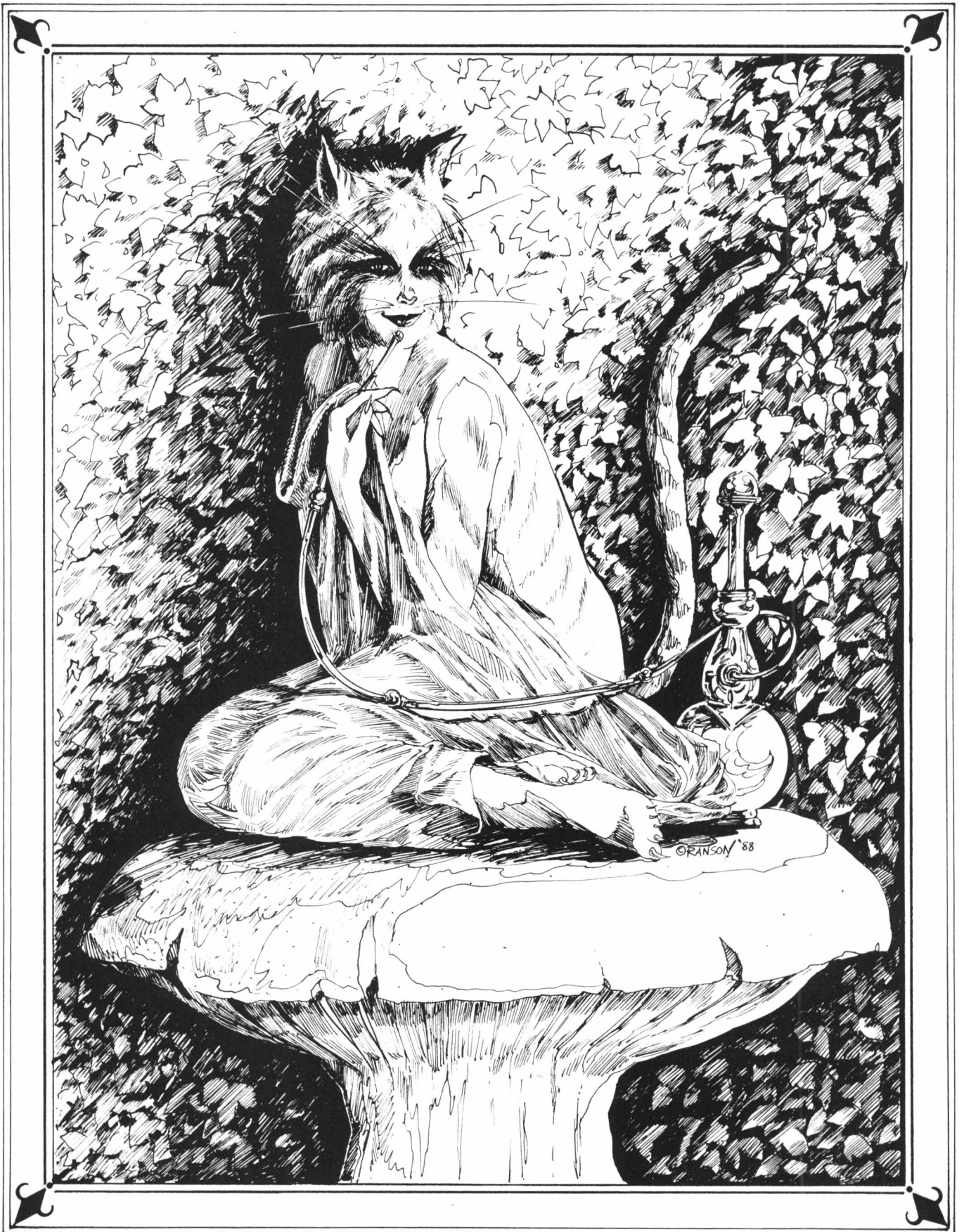
THE GKF HOLDS MEETINGS, PUBLISHES SEVERAL FANZINES, SELLS SF BOOKS AND MAGAZINES, LENDS BOOKS AND VIDEO TAPES FROM ITS LIBRARY, AND HOLDS AN ANNUAL CONVENTION CALLED "NORDCON". THE ART SECTION OF THE CLUB HOLDS EXHIBITIONS, CREATES ARTWORK FOR FANZINES, AND HELPS PROVIDE ARTISTIC SETTINGS FOR CLUB EVENTS. IN DECEMBER 1989, THE GKF WILL HOLD THE POLISH NATIONAL SF CONVENTION, "POLCON". ALL SCIENCE FICTION FANS, FROM INSIDE AND OUTSIDE OF POLAND, ARE INVITED TO ATTEND.

IF YOU ARE INTERESTED IN LEARNING MORE ABOUT THE GDAŃSKI KLUB FANTASTYKI AND ABOUT POLISH SCIENCE FICTION, AND WANT TO HELP SCIENCE FICTION FANDOM BECOME A TRULY WORLD-WIDE COMMUNITY, PLEASE WRITE:

Gdański



Gdański Klub Fantastyki
ul. Chylonska 191
81-700 Gdynia
POLAND



Past Hugo and Other Award Winners

[Two of the following categories, marked with an "*", are not Hugos, but they were voted on by each convention's membership: The John W. Campbell Award for Best New Writer was sponsored by Condé Nast Publications up to 1979, and was then taken over by Davis Publications.

The Gandalf Awards in fantasy were sponsored by Lin Carter and S.A.G.A.]

1953

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

1954

(No Awards Given)

1955

Novel: *They'd Rather Be Right* by Mark Clifton and Frank Riley
Novelette: "The Darfsteller" by Walter M. Miller, Jr.
Short Story: "Allamagoosa" by Eric Frank Russell
Magazine: *Astounding*
Artist: Frank Kelly Freas
Fan Magazine: *Fantasy Times* (James V. Taurasi, Sr. and Ray Van Houten, eds.)

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
Magazine: *Astounding*
Artist: Frank Kelly Freas
Most Promising New Author: Robert Silverberg
Fanzine: *Inside & Science Fiction Advertiser* (Ron Smith, ed.)
Book Reviewer: Damon Knight

1957

American Professional Magazine: *Astounding*
British Professional Magazine: *New Worlds*
Fan Magazine: *Science-Fiction Times* (James V. Taurasi, Ray Van Houten, and Frank Prieto, eds.)

1958

Novel or Novelette: *The Big Time* by Fritz Leiber
Short Story: "Or All the Seas with Oysters" by Avram Davidson
Magazine: *Fantasy & Science Fiction*
Outstanding Artist: Frank Kelly Freas
Outstanding Movie: *The Incredible Shrinking Man*
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
SF or Fantasy Movie: No Award
Professional Artist: Frank Kelly Freas
Professional Magazine: *Fantasy & Science Fiction*
Amateur Magazine: *Fanac* (Ron Ellik and Terry Carr, eds.)
New Author of 1958: No Award (Brian W. Aldiss received a plaque as runner-up)

1960

Novel: *Starship Troopers* by Robert A. Heinlein
Short Fiction: "Flowers for Algernon" by Daniel Keyes
Professional Magazine: *Fantasy & Science Fiction*
Fanzine: *Cry of the Nameless* (F.M. and Elinor Busby, Burnett Toskey, and Wally Weber, eds.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: *The Twilight Zone*

1961

Novel: *A Canticle for Leibowitz* by Walter M. Miller, Jr.
Short Fiction: "The Longest Voyage" by Poul Anderson
Professional Magazine: *Astounding/Analog*
Fanzine: *Who Killed Science Fiction?* (Earl Kemp, ed.)
Professional Artist: 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*
Fanzine: *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 and Pat Lupoff, eds.)
Professional Artist: Roy G. Krenkel

1964

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

1965

Novel: *The Wanderer* by Fritz Leiber
Short Story: "Soldier, Ask Not" by Gordon R. Dickson
Magazine: *Analog*
Artist: John Schoenherr
Publisher: Ballantine
Fanzine: *Yandro* (Robert and Juanita Coulson, eds.)
Special Drama: *Dr. Strangelove*

1966

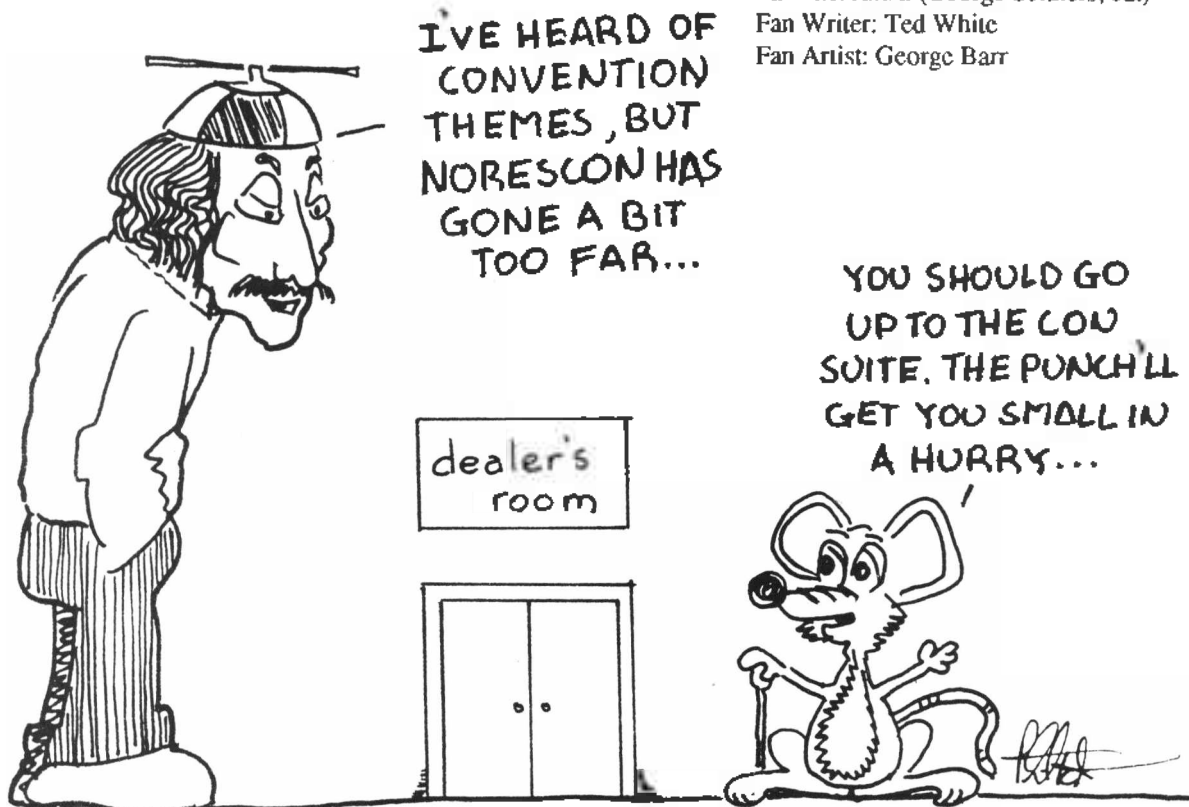
Novel: *...And Call Me Conrad* by Roger Zelazny; and *Dune* by Frank Herbert (tie)
Short Fiction: "'Repent, Harlequin!' Said the Ticktockman" by Harlan Ellison
Professional Magazine: *If*
Professional Artist: Frank Frazetta
Amateur Magazine: *ERB-dom* (Camille Cazedessus, ed.)
Best All-Time Series: the "Foundation" series 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*)
Fanzine: *Niekas* (Ed McŠkys and 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 José Farmer (tie)
Novelette: "Gonna Roll the Bones" by Fritz Leiber
Short Story: "I Have No Mouth, and I Must Scream" by Harlan Ellison
Dramatic Presentation: "City on the Edge of Forever" (*Star Trek*; by Harlan Ellison)
Professional Magazine: *If*
Professional Artist: Jack Gaughan
Fanzine: *Amra* (George Scithers, ed.)
Fan Writer: Ted White
Fan Artist: George Barr





1969

Novel: *Stand on Zanzibar* by John Brunner
 Novella: "Nightwings" by Robert Silverberg
 Novelette: "The Sharing of Flesh" by Poul Anderson
 Short Story: "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison
 Drama: *2001: A Space Odyssey*
 Professional Magazine: *Fantasy & Science Fiction*
 Professional Artist: Jack Gaughan
 Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
 Fan Artist: Vaughn Bodé

1970

Novel: *The Left Hand of Darkness* by Ursula K. Le Guin
 Novella: "Ship of Shadows" by Fritz Leiber
 Short Story: "Time Considered as a Helix of Semi-Precious Stones" by Samuel R. Delany
 Dramatic: news coverage of Apollo XI
 Professional Magazine: *Fantasy & Science Fiction*
 Pro Artist: Frank Kelly Freas
 Fan 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 Lankmar" by Fritz Leiber
 Short Story: "Slow Sculpture" by Theodore Sturgeon
 Dramatic Presentation: No Award
 Professional Artist: Leo and Diane Dillon
 Professional Magazine: *Fantasy & Science Fiction*
 Fanzine: *Locus* (Charlie and Dena Brown, eds.)
 Fan Writer: Richard E. Geis
 Fan Artist: Alicia Austin

1972

Novel: *To Your Scattered Bodies Go* by Philip José 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 and 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 the 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 Frederik Pohl and C.M. Kornbluth (tie)
 Dramatic Presentation: *Slaughterhouse-Five*
 Professional Editor: Ben Bova
 Professional Artist: Frank Kelly Freas
 Amateur Magazine: *Energumen* (Mike Glicksohn and Susan Wood Glicksohn, eds.)
 Fan Writer: Terry Carr
 Fan Artist: Tim Kirk
 *John W. Campbell Award for Best New Writer: 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. Le Guin
 Amateur Magazine: *Algol* (Andy Porter, ed.); and *The Alien Critic* (Richard E. Geis, ed.) (tie)
 Professional Artist: Frank Kelly Freas
 Professional Editor: Ben Bova
 Dramatic Presentation: *Sleeper*
 Fan Writer: Susan Wood
 Fan Artist: Tim Kirk
 *Campbell Award: Spider Robinson and Lisa Tuttle (tie)
 *Gandalf Award (Grand Master of Fantasy): J.R.R. Tolkien



1975

Novel: *The Dispossessed* by Ursula K. Le Guin
 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* (Richard E. Geis, ed.)
 Dramatic Presentation: *Young Frankenstein*
 Fan Writer: Richard E. Geis
 Fan Artist: Bill Rotsler
 *Campbell Award: P.J. Plauger
 *Gandalf Award (Grand Master): Fritz Leiber

1976

Novel: *The Forever War* by Joe Haldeman
 Novella: "Home Is the Hangman" by Roger Zelazny
 Novelette: "The Borderland of Sol" by Larry Niven
 Short Story: "Catch That Zeppelin!" by Fritz Leiber
 Professional Editor: Ben Bova
 Professional Artist: Frank Kelly Freas
 Dramatic Presentation: *A Boy and His Dog*
 Fanzine: *Locus* (Charlie and Dena Brown, eds.)
 Fan Writer: Richard E. Geis
 Fan Artist: Tim Kirk
 *Campbell Award: Tom Reamy
 *Gandalf Award (Grand Master): 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. (tie)
 Novelette: "The Bicentennial Man" by Isaac Asimov
 Short Story: "Tricentennial" by Joe Haldeman
 Dramatic Presentation: No Award
 Amateur Magazine: *Science Fiction Review* (Richard E. Geis, ed.)
 Professional Editor: Ben Bova
 Fan Writer: Susan Wood and Richard E. Geis (tie)
 Professional Artist: Rick Sternbach
 Fan Artist: Phil Foglio
 *Campbell Award: C.J. Cherryh
 *Gandalf Award (Grand Master): Andre Norton

1978

Novel: *Gateway* by Frederik Pohl
 Novella: "Stardance" by Spider and Jeanne Robinson
 Novelette: "Eyes of Amber" by Joan D. Vinge
 Short Story: "Jeffty Is Five" by Harlan Ellison
 Dramatic Presentation: *Star Wars*
 Professional Editor: George H. Scithers
 Professional Artist: Rick Sternbach
 Amateur Magazine: *Locus* (Charlie and Dena Brown, eds.)
 Fan Writer: Richard E. Geis
 Fan Artist: Phil Foglio
 *Campbell Award: Orson Scott Card
 *Gandalf Award (Grand Master): Poul Anderson
 *Gandalf Award (Book-Length Fantasy): *The Silmarillion* by J.R.R. Tolkien (edited by Christopher Tolkien)

I'M LATE, I'M
 LATE, FOR A VERY
 IMPORTANT
 PANEL!!



1979

Novel: *Dreamsnake* by Vonda McIntyre
Novella: "The Persistence of Vision" by John Varley
Novelette: "Hunter's Moon" by Poul Anderson
Short Story: "Cassandra" by C.J. Cherryh
Dramatic Presentation: *Superman*
Professional Editor: Ben Bova
Professional Artist: Vincent Di Fate
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Shaw
Fan Artist: Bill Rotsler
*Campbell Award: Stephen R. Donaldson
*Gandalf Award (Grand Master): Ursula K. Le Guin
*Gandalf Award (Book-Length Fantasy): *The White Dragon*
by Anne McCaffrey

1980

Novel: *The Fountains of Paradise* by Arthur C. Clarke
Novella: "Enemy Mine" by Barry B. Longyear
Novelette: "Sandkings" by George R.R. Martin
Short Story: "The Way of Cross and Dragon" by George R.R. Martin
Non-Fiction Book: *The Science Fiction Encyclopedia* (Peter Nicholls, ed.)
Professional Editor: George H. Scithers
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Bob Shaw
Fan Artist: Alexis Gilliland
Dramatic Presentation: *Alien*
*Campbell Award: Barry B. Longyear
*Gandalf Award (Grand Master): Ray Bradbury

1981

Novel: *The Snow Queen* by Joan D. Vinge
Novella: "Lost Dorsai" by Gordon R. Dickson
Novelette: "The Cloak and the Staff" by Gordon R. Dickson
Short Fiction: "Grotto of the Dancing Deer" by Clifford D. Simak
Non-Fiction Book: *Cosmos* by Carl Sagan
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Susan Wood
Fan Artist: Victoria Poyser
Dramatic Presentation: *The Empire Strikes Back*
*Campbell Award: Somtow Sucharitkul

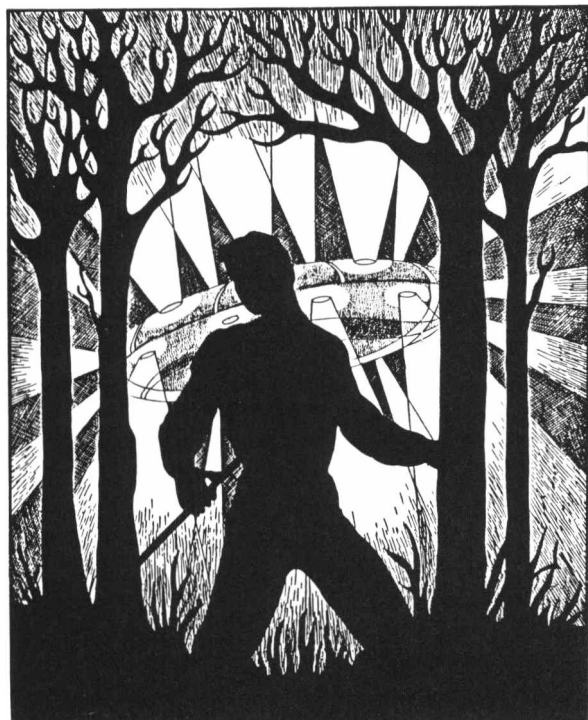


1982

Novel: *Downbelow Station* by C.J. Cherryh
Novella: "The Saturn Game" by Poul Anderson
Novelette: "Unicorn Variation" by Roger Zelazny
Short Story: "The Pusher" by John Varley
Non-Fiction Book: *Danse Macabre* by Stephen King
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Dramatic Presentation: *Raiders of the Lost Ark*
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Victoria Poyser
*Campbell Award: Alexis Gilliland

1983

Novel: *Foundation's Edge* by Isaac Asimov
Novella: "Souls" by Joanna Russ
Novelette: "Fire Watch" by Connie Willis
Short Story: "Melancholy Elephants" by Spider Robinson
Non-Fiction Book: *Isaac Asimov: The Foundations of Science Fiction* by James Gunn
Dramatic Presentation: *Bladerunner*
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Alexis Gilliland
*Campbell Award: Paul O. Williams



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1984

Novel: *Startide Rising* by David Brin
 Novella: "Cascade Point" by Timothy Zahn
 Novelette: "Blood Music" by Greg Bear
 Short Story: "Speech Sounds" by Octavia Butler
 Non-Fiction Book: *Encyclopedia of Science Fiction and Fantasy*, vol. III by Donald Tuck
 Dramatic Presentation: *Return of the Jedi*
 Professional Editor: Shawna McCarthy
 Professional Artist: Michael Whelan
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *File 770* (Mike Glycer, ed.)
 Fan Writer: Mike Glycer
 Fan Artist: Alexis Gilliland
 *Campbell Award: R.A. MacAvoy

1985

Novel: *Neuromancer* by William Gibson
 Novella: "PRESS ENTER ■" by John Varley
 Novelette: "Bloodchild" by Octavia Butler
 Short Story: "The Crystal Spheres" by David Brin
 Non-Fiction Book: *Wonder's Child: My Life in Science Fiction* by Jack Williamson
 Dramatic Presentation: *2010*
 Professional Editor: Terry Carr
 Professional Artist: Michael Whelan
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *File 770* (Mike Glycer, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Alexis Gilliland
 *Campbell Award: Lucius Shepard

1986

Novel: *Ender's Game* by Orson Scott Card
 Novella: "Twenty-four Views of Mount Fuji, by Hokusai" by Roger Zelazny
 Novelette: "Paladin of the Lost Hour" by Harlan Ellison
 Short Story: "Fermi and Frost" by Frederik Pohl
 Non-Fiction Book: *Science Made Stupid* by Tom Weller
 Dramatic Presentation: *Back to the Future*
 Professional Editor: Judy-Lynn del Rey (declined by Lester del Rey)
 Professional Artist: Michael Whelan
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *Lan's Lantern* (George Laskowski, ed.)
 Fan Writer: Mike Glycer
 Fan Artist: joan hanke-woods
 *Campbell Award: Melissa Scott

1987

Novel: *Speaker for the Dead* by Orson Scott Card
 Novella: "Gilgamesh in the Outback" by Robert Silverberg
 Novelette: "Permafrost" by Roger Zelazny
 Short Story: "Tangents" by Greg Bear
 Non-Fiction Book: *Trillion Year Spree* by Brian Aldiss with David Wingrove
 Dramatic Presentation: *Aliens*
 Professional Editor: Terry Carr
 Professional Artist: Jim Burns
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *Ansible* (Dave Langford, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Brad Foster
 *Campbell Award: Karen Joy Fowler

1988

Novel: *The Uplift War* by David Brin
 Novella: "Eye for Eye" by Orson Scott Card
 Novelette: "Buffalo Gals, Won't You Come Out Tonight" by Ursula K. Le Guin
 Short Story: "Why I Left Harry's All-Night Hamburgers" by Lawrence Watt-Evans
 Non-Fiction Book: *Michael Whelan's Works of Wonder* by Michael Whelan
 Other Forms: *Watchmen* by Alan Moore and Dave Gibbons
 Dramatic Presentation: *The Princess Bride*
 Professional Editor: Gardner Dozois
 Professional Artist: Michael Whelan
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *Texas SF Inquirer* (Pat Mueller, ed.)
 Fan Writer: Mike Glycer
 Fan Artist: Brad Foster
 *Campbell Award: Judith Moffett



1989 Hugo Award Nominees

Best Novel

- Cyteen*, by C.J. Cherryh (Warner; Popular Library/Questar)
Falling Free, by Lois McMaster Bujold (*Analog*, Dec 87-Feb 88; Baen)
Islands in the Net, by Bruce Sterling (Morrow; Ace)
Mona Lisa Overdrive, by William Gibson (Gollancz; Bantam Spectra)
Red Prophet, by Orson Scott Card (Tor)

Best Novella

- "The Calvin Coolidge Home for Dead Comedians," by Bradley Denton (*F&SF*, Jun 88)
"Journals of the Plague Years," by Norman Spinrad (*Full Spectrum*)
"The Last of the Winnebagos," by Connie Willis (*IASFM*, Jul 88)
"The Scalehunter's Beautiful Daughter," by Lucius Shepard (Ziesing; *IASFM*, Sep 88)
"Surfacing," by Walter Jon Williams (*IASFM*, Apr 88)

Best Novellette

- "Do Ya, Do Ya, Wanna Dance," by Howard Waldrop (*IASFM*, Aug 88)
"The Function of Dream Sleep," by Harlan Ellison (*Midnight Graffiti 1*; *IASFM*, Mid-Dec 88; *Angry Candy*)
"Ginny Sweethips' Flying Circus," by Neal Barrett, Jr. (*IASFM*, Feb 88)
"Peaches for Mad Molly," by Steven Gould (*Analog*, Feb 88)
"Schrodinger's Kitten," by George Alec Effinger (*Omni*, Sep 88)

Best Short Story

- "The Fort Moxie Branch," by Jack McDevitt (*Full Spectrum*)
"The Giving Plague," by David Brin (*Interzone 23*; *Full Spectrum 2*)
"Kirinyaga," by Mike Resnick (*F&SF*, Nov 88)
"Our Neural Chemobyl," by Bruce Sterling (*F&SF*, Jun 88)
"Ripples in the Dirac Sea," by Geoffrey A. Landis (*IASFM*, Oct 88)
"Stable Strategies for Middle Management," by Eileen Gunn (*IASFM*, Jun 88)

Best Non-Fiction Book

- A Biographical Dictionary of Science Fiction and Fantasy Artists*, by Robert Weinberg (Greenwood)
First Maitz, by Don Maitz (Ursus)
The Motion of Light in Water, by Samuel R. Delany (Morrow)
The New Encyclopedia of Science Fiction, edited by James Gunn (Viking)
Science Fiction, Fantasy, and Horror: 1987, by Charles N. Brown and William G. Contento (Locus)

Best Professional Editor

- Gardner Dozois
Edward L. Ferman
David G. Hartwell
Charles C. Ryan
Stanley Schmidt

Best Professional Artist

- Thomas Canty
David Cherry
Bob Eggleton
Don Maitz
Michael Whelan

Best Dramatic Presentation

- Alien Nation*
Beetlejuice
Big
Who Framed Roger Rabbit
Willow



Best Semiprozine (with addresses)

Interzone (ed. David Pringle) (124 Osborne Road, Brighton BN1 6LU, United Kingdom)

Locus (ed. Charles N. Brown) (Locus Publications, PO Box 13305, Oakland, CA 94661)

The New York Review of Science Fiction (ed. Kathryn Cramer, David G. Hartwell, Patrick Nielsen Hayden, Teresa Nielsen Hayden, and Susan Palwick) (Dragon Press, PO Box 78, Pleasantville, NY 10570)

Science Fiction Chronicle (ed. Andrew I. Porter) (PO Box 2730, Brooklyn, NY 11202-0056)

Thrust (ed. D. Douglas Fratz) (Thrust Publications, 8217 Langport Terrace, Gaithersburg, MD 20877)

Best Fanzine (with addresses)

File 770 (ed. Mike Glyer) (5828 Woodman Ave. #2, Van Nuys, CA 91401)

FOSFAX (ed. Timothy Lane) (c/o FOSFA, PO Box 37281, Louisville, KY 40233-7281)

Lan's Lantern (ed. George "Lan" Laskowski) (55 Valley Way, Bloomfield Hills, MI 48013)

Niekas (ed. Edmund R. Meškys, Mike Bastraw, and Anne Braude) (Niekas Publications, RFD 2, Box 63, Center Harbor, NH 03226-9729)

Other Realms (ed. Chuq Von Rospach) (35111-F Newark Blvd. Suite 255, Newark, CA 94560)

Best Fan Writer

Avedon Carol

Mike Glyer

Arthur D. Hlavaty

Dave Langford

Guy H. Lillian, III

Chuq Von Rospach

Best Fan Artist

Brad W. Foster

Teddy Harvia

Merle Insinga

Stu Shiffman

Taral Wayne

Diana Gallagher Wu

John W. Campbell Award (not a Hugo)

for Best New Writer of 1987-1988

(sponsored by Davis Publications)

P.J. Beese and Todd Cameron Hamilton¹

Christopher Hinz²

Melanie Rawn¹

Michaela Roessner¹

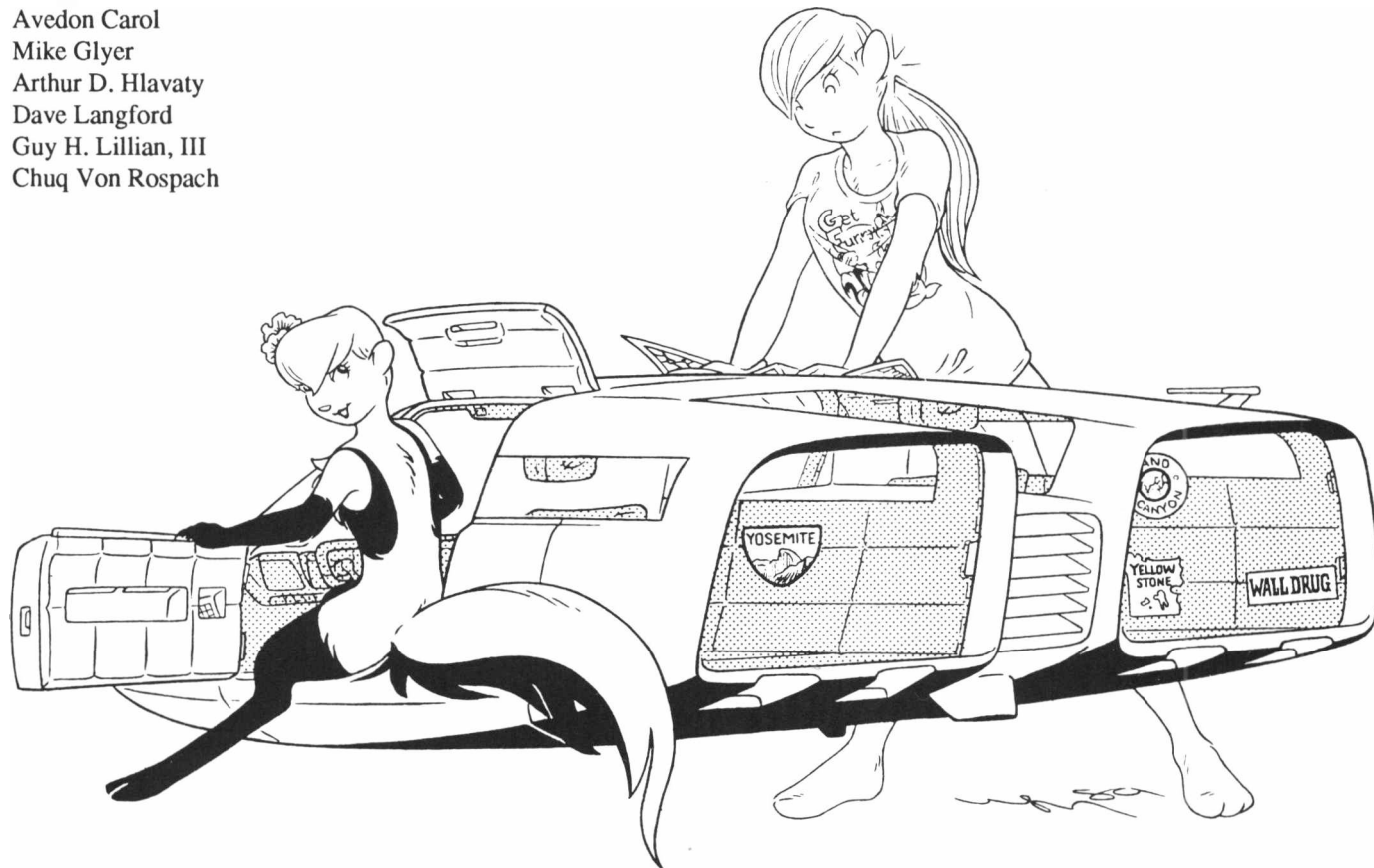
Kristine Kathryn Rusch¹

William Sanders¹

Delia Sherman²

¹First year of eligibility

²Second and final year of eligibility



Special Committee Awards

(The following are not Hugos and were not voted on by each convention's membership; they were made by the convention committees themselves. In some early cases, they were called "special Hugos," but only those awards defined under the present WSFS Constitution may now be called Hugos.)

1955

Sam Moskowitz, as "Mystery Guest" and for his work on past conventions

1960

Special Hugo: Hugo Gernsback, as "The Father of Magazine Science Fiction"

1962

Cele Goldsmith, for editing *Amazing* and *Fantastic*
Donald H. Tuck, for *The Handbook of Science Fiction and Fantasy*
Fritz Leiber and the Hoffman Electronic Corp., for the use of science fiction in advertisements

1963

Special Hugo: P. Schuyler Miller, for book reviews in *Analog*
Special Hugo: Isaac Asimov, for science articles in *Fantasy and Science Fiction*

1967

CBS Television, for *21st Century*

1968

Harlan Ellison, for *Dangerous Visions*
Gene Roddenberry, for *Star Trek*

1969

Neil Armstrong, Edwin Aldrin, and Michael Collins, for "The Best Moon Landing Ever"

1972

Harlan Ellison, for excellence in anthologizing (*Again, Dangerous Visions*)
Club du Livre d'Anticipation (France), for excellence in book production
Nueva Dimensión (Spain), for excellence in magazine production

1973

Pierre Versins, for *L'Encyclopédie de l'Utopie et de la science fiction*

1974

Chesley Bonestell, for his illustrations

1975

Donald A. Wollheim, as "the fan who has done everything"
Walt Lee, for *Reference Guide to Fantastic Films*

1976

James E. Gunn, for *Alternate Worlds, The Illustrated History of Science Fiction*

1977

George Lucas, for *Star Wars*

1981

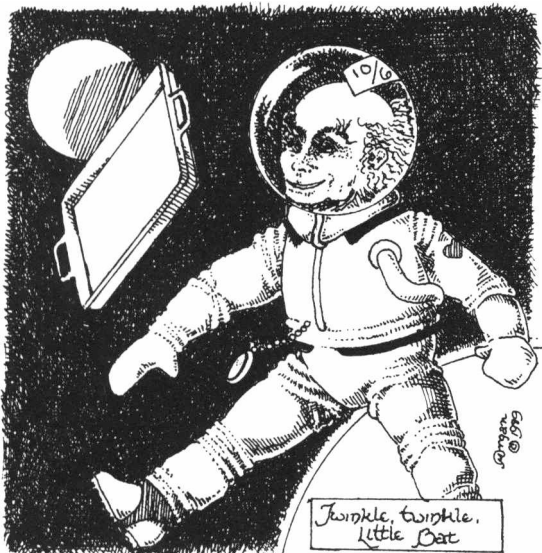
Edward L. Ferman, for his effort to expand and improve the field

1982

Mike Glyer, for "keeping the fan in fanzine publishing"

1988

The Science Fiction Oral History Association





Inspirer

The WHOLE SCIENCE FICTION DATA BASE:

Andre Norton

used the pseudonym of

North, Andrew
Weston, Allen

Blake Walker

1 The Crossroads of Time (N): 1956

- 1956 Jun: Ace, D-154+ \$0.35 Paperback Double 1st Edition (cover art by Schulz)
1962 May: Ace, D-546 \$0.35 Paperback 2nd (cover art by Schulz)
1966 May: Ace, F-391 \$0.40 Paperback 3rd (cover art by Schulz)
1969 Ace, *2311 \$0.60 Paperback 4th (cover art by Schulz)
1974 Jun: Ace, *2312 \$1.25 Paperback 5th (cover art by Schulz)
1976 Mar: Gollancz, 02077-6 £2.75 ISBN 0-575-02077-6 Hardback 1st UK
1978 Feb: Gregg, 2418-1 LCC# 77-2553 \$7.95 ISBN 0-8398-2418-1 Hardback 1st US (cover art by Jack Gaughan)
1978 Jul: Ace, 12313-9 \$1.75 ISBN 0-441-12313-9 Paperback 6th
1980 Feb: Ace, 12314-7 \$1.95 ISBN 0-441-12314-7 Paperback 7th (cover art by Dean Ellis)
1982: Ace, 12315-5 \$2.25 ISBN 0-441-12315-5 Paperback 8th (cover art by Dean Ellis)
1985 Aug: Ace Berkeley, 12316-3 \$2.50 ISBN 0-441-12316-3 Paperback 9th

2a Quest Crosstime (N): 1965

reissued to Crosstime Agent (N): 1975

- 1965 Aug: Viking, LCC# 65-18159 \$3.75 Hardback 1st Edition (cover art by Yukio Tashiro)
1965 Oct: Macmillan, Hardback 1st Canada
1966 Oct: Ace, G-595 \$0.50 Paperback 1st (cover art by Jack Gaughan)
1969: Ace, 69681 Paperback 2nd
1972: Ace, 69682 \$0.75 Paperback 3rd
1975 Feb: Ace, 69683 \$1.25 Paperback 4th
1981 Jan: Ace, 69684-8 \$2.50 ISBN 0-441-69684-8 Paperback 5th (cover art by Davis Melzter)
1985 Mar: Ace Berkeley, 69685-6 \$2.50 ISBN 0-441-69685-6 Paperback 6th (cover art by Davis Melzter)

2b Crosstime Agent (N): 1975

reissued from Quest Crosstime (N): 1965

- 1975 Feb: Gollancz, 01931-X £1.75 ISBN 0-575-01931-X Hardback 1st UK

Central Control

1a Star Rangers (N): 1953

reissued to The Last Planet (N): 1955

- 1953 Aug: Harcourt, Brace, LCC# 53-7869 \$2.95 Hardback 1st Edition (cover art by Richard Powers)
1953 Oct: McLeod, Hardback 1st Canada
1962: Harcourt, Brace, LCC# 53-7869 Hardback 2nd US (cover art by Richard Powers)
1968 Aug: Gollancz, Hardback 1st UK
1979 Aug: Fawcett Crest, 2-4076-2 \$1.75 ISBN 0-449-24076-2 Paperback 1st (cover art by Ken Barr)
1985 Aug: Del Rey, 32308-4 \$2.50 ISBN 0-345-32308-4 Paperback 2nd (cover art by Laurence Schwinger)

1b The Last Planet (N): 1955

reissued from Star Rangers (N): 1953

- 1955 Apr: Ace Special Edition, D-96 \$0.35 Paperback 1st Edition
1955 Apr: Ace, D-96+ \$0.35 Paperback Double 1st Edition
1952 Apr: Ace, D-542 \$0.35 Paperback 2nd
1955 Dec: Ace, F-365 \$0.40 Paperback 3rd
1966 Oct: Ace, M-151 \$0.45 Paperback 4th
1969 Ace, 47-60 \$0.60 Paperback 5th
1971 Dec: Ace, 47-161 \$0.60 Paperback 6th
1974 Apr: Ace, 47-62 \$0.95 Paperback 7th

2 Star Guard (N): 1955

- 1955 Ju Harcourt, Brace, LCC# 55-7612 \$3.00 Hardback 1st Edition (cover art by Richard Powers)
- *957 Jan Ace, D-199* \$0.35 Paperback Double 1st (cover art by Ed Emshwiler)
- *961 Oct Ace, D-527 \$0.35 Paperback 2nd (cover art by Ed Emshwiler)
- *963 Harcourt, Brace LCC# 55-7612 Hardback 2nd (cover art by Richard Powers)
- *966 Oct Ace, G-599 \$0.50 Paperback 3rd (cover art by Ed Emshwiler)
- *969 Feb Gollancz, D0208 5 ISBN 0 575 00208 5 Hardback 1st UK
- *973 Jun Ace, 78131 \$0.95 Paperback 4th (cover art by Chris Foss)
- *975 Ace 78132 \$1.25 Paperback 5th
- 1977 Mar Ace 78133 \$1.50 Paperback 6th
- *978 Oct Fawcett Crest 2-3546-3 \$1.75 ISBN 0-449-23546-3 Paperback 7th (cover art by Ken Barr)
- *984 Jul Del Rey, 31624 X \$2.25 ISBN 0 345 31624 X Paperback 8th (cover art by Laurence Schwinger)

Company of Pax

1 The Stars Are Ours! (N): 1954

- 1954 Aug World, LCC# 54-8159 \$2.75 Hardback 1st Edition (cover art by Virgil Firlay)
- 1955 Oct Ace Special Edition D 121 \$0.35 Paperback 1st
- 1955 Oct Ace, D 121* \$0.35 Paperback Double 1st
- 1963 Jun Ace, F-207 \$0.40 Paperback 2nd
- 1966 Sep Ace, M 147 \$0.45 Paperback 3rd
- 1972 Jan Ace, 78431 \$0.75 Paperback 4th (cover art by Victor Kalin)
- 1973 Ace, 78432 \$1.25 Paperback 5th
- 1981 Sep Ace, 78434-8 \$1.95 ISBN 0-441-78434-8 Paperback
- 1983 Nov Ace Berkley, 78435 6 \$2.50 ISBN 0-441-78435-6 Paperback (cover art by J. Harston)
- 1984 Feb: Ace Berkley, 78435-6 \$2.50 ISBN 0-441 78435-6 Paperback (cover art by J. Harston)

2 Star Born (N): 1957

- 1957 Mar World, LCC# 57-5898 \$2.75 Hardback 1st Edition (cover art by Virgil Firlay)
- 1957 May Nelson Foster, & Scott, Hardback 1st Canada
- 1958 Jul Ace, D 299* \$0.35 Paperback Double 1st (cover art by Ed Emshwiler)
- 1963 Mar Ace, F-192 \$0.40 Paperback 2nd (cover art by Ed Emshwiler)
- 1966 Sep Ace, M 148 \$0.45 Paperback 3rd (cover art by Ed Emshwiler)
- 1971 Sep Ace, 78011 \$0.75 Paperback 4th (cover art by Daan Ellis)
- 1973 Ace, 78012 \$0.95 Paperback 5th
- *973 Apr Gollancz, 01501-2 ISBN 0-575-01501-2 Hardback 1st UK
- *975 Ace, 78013 \$1.25 Paperback 6th
- 1978 Jul Ace, 78014-8 \$1.75 ISBN 0-441-78014-8 Paperback 7th
- 1980 Feb Ace 78015-6 \$1.95 ISBN 0-441-78015-6 Paperback 8th (cover art by Gino D'Achille)
- 1982 Ace, 78016 4 \$2.25 ISBN 0 441-78016 4 Paperback 9th (cover art by Gino D'Achille)
- 1984 Sep Ace Berkley, 78017-2 \$2.50 ISBN 0-441-78017-2 Paperback 10th (cover art by Gino D'Achille)

Draw Rennis

1 Ride Proud, Rebel! (JN): 1961 (Associational Historical Civil War)

- 1961 Apr: World LCC# 61 5657 Hardback 1st Edition
- 1981 Dec: Fawcett Juniper, 70017 8 \$1.95 ISBN 0-449 70017-8 Paperback 1st

2 Rebel Spurs (JN) 1962 (Associational Historical Civil War)

- 1962 Sep Word LCC# 62 13944 \$3.50 Hardback 1st Edition (cover art by Peter Burchard)

Forerunner

1 Forerunner (N): 1981

- 1981 May Tor, 41481 1 \$2.50 ISBN 0-523-41481-1 Paperback 1st Edition (cover art by Barbi Johnson illustrated by Barbi Johnson)
- 1981 Sep Tor, 48500 X \$2.50 ISBN 0-523 48500-X Paperback 2nd (cover art by Barbi Johnson illustrated by Barbi Johnson)
- 1981 Nov Tor, SFBC 6430 \$5.50 Hardback 1st (cover art by Jim Yost illustrated by Barbi Johnson)
- 1982 May Tor, 48558-1 \$2.75 ISBN 0-612-48558-1 Paperback 3rd (cover art by Barbi Johnson illustrated by Barbi Johnson)
- 1987 Feb Tor, 54717-9 \$2.95 ISBN 0-812 54717-9 Paperback 4th (cover art by Barbi Johnson illustrated by Barbi Johnson)

2 Forerunner: The Second Venture (N): 1985

- 1985 Aug Tor, 93256 1 LCC# 85 233476 \$13.95 ISBN 0 312 93256 1 Hardback 1st Edition (cover art by Victoria Poyser)
- 1985 Nov Tor, SFBC 02413 P037 p 180 \$4.95 Hardback 2nd (cover art by Victoria Poyser)
- 1986 May Tor, 54747 0 \$2.95 ISBN 0 812 54747 0 Paperback 1st (cover art by Victoria Poyser)

Hosteen Storm**1a The Beast Master (N), 1959***abridged to The Beast Master (N), 1961*

- 1959 Aug. Harcourt Brace & World, LCC# 59-8955 \$3.00 Hardback 1st Edition (cover art by Richard Powers)
 1959 Oct. Longmans, Hardback 1st Canada
 1966 Mar. Gollancz, Hardback 1st UK
 1968 May. Peacock, Paperback 1st US
 1978 Aug. Fawcett Crest, 2-3637-4 \$1.75 Paperback 1st US (cover art by Ken Barr)
 1978 Dec. Puffin, 031159-9 £0.65 ISBN 0-14-031159-9 Paperback UK
 1984 Jan. Del Rey, 31376-3 \$2.50 ISBN 0-345-31376-3 Paperback 2nd US (cover art by Laurence Schwinger)
 1987 Jan. Puffin, 031159-9 £1.95 ISBN 0-14-031159-9 Paperback UK

1b The Beast Master (N), 1961*abridged from The Beast Master (N), 1959*

- 1961 May. Ace, D-509+ \$0.35 Paperback Double 1st (cover art by Edward Valigursky)
 1964 Dec. Ace, F-315 \$0.40 Paperback 2nd (cover art by Edward Valigursky)
 1968 Jan. Ace, G-690 \$0.50 Paperback 3rd (cover art by Edward Valigursky)
 1972. Ace, 05161 \$0.75 Paperback 4th (cover art by Jack Gaughan)
 1974. Ace, 05162 \$0.95 Paperback 5th (cover art by Jack Gaughan)
 1975. Ace, 05163 \$1.25 Paperback 6th
 1977 Apr. Ace, 05164 \$1.50 Paperback 7th

2 Lord of Thunder (N), 1962

- 1962 Sep. Harcourt Brace & World, LCC# 62-14247 \$3.25 Hardback 1st Edition (cover art by Richard Powers)
 1962 Nov. Longmans, Hardback 1st Canada
 1963 Nov. Ace, F-243 \$0.40 Paperback 1st (cover art by Alex Schomburg)
 1966 Aug. Gollancz, Hardback 1st UK
 1968 Jan. Ace, G-691 \$0.50 Paperback 2nd (cover art by Alex Schomburg)
 1968 May. Peacock, Paperback 1st US
 1970. Ace, 49235 \$0.60 Paperback 3rd US (cover art by Alex Schomburg)
 1971 Dec. Ace, 49236 \$0.75 Paperback 4th US (cover art by Alex Schomburg)
 1975 Feb. Ace, 49237 \$1.25 Paperback 5th US (cover art by Davis Meltzer)
 1978 Aug. Fawcett Crest, 2-3636-6 \$1.75 ISBN 0-449-23636-6 Paperback 6th US (cover art by Ken Barr)
 1984 Feb. Del Rey, 31396-8 \$2.50 ISBN 0-345-31396-8 Paperback 7th US (cover art by Laurence Schwinger)

Janus**1 Judgment on Janus (JN), 1963**

- 1963 Sep. Harcourt Brace & World, LCC# 63-16035 \$3.50 Hardback 1st Edition (cover art by Richard Powers)
 1963 Nov. Longmans, Hardback 1st Canada
 1964 Sep. Ace, F-308 \$0.40 Paperback 1st (cover art by Alex Schomburg)
 1964 Sep. Gollancz, Hardback 1st UK
 1969. Ace, 41550 \$0.50 Paperback 2nd (cover art by Alex Schomburg)
 1971. Gollancz, 00107 0 £1.10 ISBN 0-575-00107-0 Hardback UK
 1972. Ace, 41551 \$0.75 Paperback 3rd
 1974. Ace, 41552 \$0.95 Paperback 4th
 1975. Ace, 41553 \$1.25 Paperback 5th
 1979 Dec. Fawcett Crest, 2-4214-5 \$1.95 ISBN 0-449-24214-5 Paperback 6th (cover art by Ken Barr)
 1987 May. Del Rey, 34365-4 \$2.95 ISBN 0-345-34365-4 Paperback 7th (cover art by Laurence Schwinger)

2 Victory on Janus (JN), 1966

- 1966 Sep. Harcourt Brace & World, LCC# 66-5959 \$3.75 Hardback 1st Edition (cover art by Richard Powers)
 1966 Nov. Longmans, Hardback 1st Canada
 1967 Sep. Gollancz, Hardback 1st UK
 1968 Mar. Ace, G-703 \$0.50 Paperback 1st (cover art by Michael Gilbert)
 1970 Dec. Brockhamton, Paperback UK
 1973 Mar. Ace, 86321 \$0.95 Paperback 2nd US (cover art by Josh Kirby)
 1974. Ace, 86322 \$1.25 Paperback 3rd US
 1977 Mar. Ace, 86323 \$1.50 Paperback 4th US (cover art by Davis Meltzer)
 1980 Jan. Fawcett Crest, 2-4216-1 \$1.95 ISBN 0-449-24216-1 Paperback 5th US
 1984 Aug. Del Rey, 31625-8 \$2.50 ISBN 0-345-31625-8 Paperback 6th US (cover art by Laurence Schwinger)

Lorenz Van Norreys**1 The Sword is Drawn (JN), 1944 (Associational Espionage)**

- 1944 Apr. Houghton Mifflin, LCC# 44-00054 Hardback 1st Edition (cover art by Duncan Coburn illustrated by Duncan Coburn)
 1944 Jun. Thomas Allen, Hardback 1st Canada
 1945 Houghton Mifflin Junior Literary Guild, Hardback 2nd US (cover art by Duncan Coburn illustrated by Duncan Coburn)
 1945 Oxford University Press, Hardback 1st UK
 1985 Jan. Unicorn Star Press, 26-5 ISBN 0-910937-26-5 Paperback 1st US (cover art by Keith Ward)

- 2a *Sword in Sheath* (JN), 1953 (Associational Espionage)
retitled to *Island of the Lost* (JN), 1953
 1949 Jul Harcourt, Brace, LCC# 49-10979 Hardback 1st Edition (cover art by Lawrence Bjerkund Illustrated by Duncan Coburn)
 1985 Jan Unicorn Star Press, 27-3 ISBN 0-910937-27-3 Paperback 1st (cover art by Keith Ward)
- 2b *Island of the Lost* (JN): 1953 (Associational Espionage)
retitled from *Sword in Sheath* (JN): 1949
 1953 Staples Press, Hardback 1st UK
 1957 Viking, MA290 Hardback UK
- 3 *At Swords' Points* (JN), 1954 (Associational Espionage)
 1954 Aug Harcourt, Brace, LCC# 54-8575 Hardback 1st Edition (cover art by Richard Powers?)
 1985 Jan Unicorn Star Press, 28-1 ISBN 0-910937-28-1 Paperback 1st (cover art by Keith Ward)
- 3x *The Swords Series* (3JN): 1985 (Associational Espionage)
 1985 Jan Unicorn Star Press, 25-7 ISBN 0-910937-25-7 Boxed Paperback Set 1st Boxed set of 25-5, 27-3, & 28-1

Moon Singer

- 1 *Moon of Three Rings* (JN), 1966
 1966 Aug Viking, LCC# 66-6643 \$3.75 Hardback 1st Edition (cover art by Robin Jacques) Book has incorrect LCC# ac66-10251 on verso of title page
 1966 Oct Macmillan, Hardback 1st Canada
 1967: Viking Junior Literary Guild, Hardback 2nd
 1967 Nov Ace, H-33 \$0.60 Paperback 1st (cover art by Jack Gaughan)
 1969 Oct Longman Young Books, Hardback 1st UK
 1970 Ace, 54100 \$0.60 Paperback 2nd (cover art by Jack Gaughan)
 1972 Ace, 54101 \$0.75 Paperback 3rd (cover art by Jack Gaughan)
 1974 Ace, 54102 \$0.95 Paperback 4th (cover art by Jack Gaughan)
 1975 Ace, 54103 \$1.25 Paperback 5th
 1978 Ju Ace, 54104-B \$1.75 ISBN 0-441-54104-B Paperback 6th (cover art by Paul Alexander)
 1981 May: Ace, 54105-4 \$2.25 ISBN 0-441-54105-4 Paperback 7th (cover art by Walter Velez)
 1985 Apr: Ace Berkeley 53899-1 \$2.50 ISBN 0-441-53899-1 Paperback 8th (cover art by Walter Velez)
 1987 Feb Ace Berkeley, 53900-9 \$2.95 ISBN 0-441-53900-9 Paperback 9th (cover art by Walter Velez)
- 2 *Exiles of the Stars* (JN), 1971
 1971 Apr: Viking, 30112-4 LCC# 72-136817 \$4.95 ISBN 0-670-30112-4 Hardback 1st Edition
 1972 Mar Longman Young Books, 15246-1 £1.40 ISBN 0-582-15246-1 Hardback 1st UK
 1972 Jul Ace, 22365 \$0.95 Paperback 1st
 1974 Ace, 22366 \$1.25 Paperback 2nd
 1979 Jun Ace, 22367-2 \$1.95 ISBN 0-441-22367-2 Paperback 3rd
 1984 Apr Ace Berkeley, 22368-0 \$2.50 ISBN 0-441-22368-0 Paperback 4th (cover art by John Rush)
- 3 *Flight in Yiktor* (N): 1986
 1986 Apr Tor, 93245-6 LCC# 85-52253 \$4.95 ISBN 0-312-93245-6 Hardback 1st Edition (cover art by Victoria Poyser)
 1987 Apr Tor, 54721-7 \$2.95 ISBN 0-812-54721-7 Paperback 1st (cover art by Victoria Poyser)
 1988 Feb Teens, 07432-4 £2.50 ISBN 0-416-07432-4 Paperback 1st UK
- 4 *Dare to Go A-Hunting* (N), 1990

Murdoc Jern

- 1 *The Zero Stone* (JN): 1968
 1968 Apr: Viking, LCC# 68-16065 \$4.50 Hardback 1st Edition (cover art by Robin Jacques)
 1969 Apr: Ace, 95960 \$0.60 Paperback 1st (cover art by Jeff Jones)
 1970 Ace, 95961 \$0.75 Paperback 2nd (cover art by Jeff Jones)
 1974 Mar Gollancz, 01615-9 £1.60 ISBN 0-575-01615-9 Hardback 1st UK
 1975 Feb Ace, 95962 \$1.25 Paperback 3rd (cover art by Jeff Jones)
 1977 Jul: Beaver, 39534-0 £0.45 ISBN 0-600-39534-0 Paperback 1st UK
 1981 Aug Ace, 95964-4 \$2.25 ISBN 0-441-95964-4 Paperback US (cover art by Walter Velez)
 1983 Sep Ace Berkeley, 95965-2 \$2.50 ISBN 0-441-95965-2 Paperback US (cover art by Walter Velez)
 1985 Dec Ace Berkeley, 95966-0 \$2.75 ISBN 0-441-95966-0 Paperback US (cover art by Walter Velez)
- 2 *Uncharted Stars* (JN), 1969
 1969 Apr Viking, LCC# 69-13080 \$4.95 Hardback 1st Edition (cover art by Robin Jacques)
 1970 Oct Ace, 84000 \$0.75 Paperback 1st (cover art by Jeff Jones)
 1974 Aug Gollancz, 01614-0 £1.75 ISBN 0-575-01614-0 Hardback 1st UK
 1975 Feb Ace, 84001 \$1.25 Paperback 2nd (cover art by Jeff Jones)
 1983 Oct Ace Berkeley, 84466-9 \$2.50 ISBN 0-441-84466-9 Paperback 3rd (cover art by Jeff Jones)

Ross Murdock

- 1 The Time Traders (JN). 1958
 - 1958 Sep Word LCC# 58 11'54 \$3.00 Hardback 1st Edition (cover art by Virgil Finlay)
 - 1960 Sep Ace D-461 \$0.35 Paperback 1st (cover art by Ed Emshwiller)
 - 1963 Oct Ace F-235 \$0.40 Paperback 2nd (cover art by Ed Emshwiller)
 - 1966 Apr Ace F-386 \$0.40 Paperback 3rd (cover art by Ed Emshwiller)
 - 1970 Apr Ace B1251 \$0.60 Paperback 4th (cover art by Ed Emshwiller)
 - 1974 Oct Ace B1252 \$1.25 Paperback 5th
 - 1979 Jan Gregg. 2421-1 LCC# 78-26925 \$8.95 ISBN 0-8398-2421-1 Hardback 2nd US (cover art by Wayne Barlowe)
 - 1980 Jul Ace. B1253 B \$1.95 ISBN 0-441-81253-8 Paperback 6th (cover art by Walter Veletz)
 - 1984 Mar Ace Berkley B1254-6 \$2.50 ISBN 0-441-81254-6 Paperback 7th (cover art by Walter Veletz)
 - 1987 Apr Ace Berkley B1255-4 \$2.95 ISBN 0-441-81255-4 Paperback 8th (cover art by Walter Veletz)
- 2 Galactic Derelict (JN). 1959
 - 1959 Oct World LCC# 59 11542 \$3.00 Hardback 1st Edition (cover art by Ed Emshwiller)
 - 1961 Mar Ace D-498 \$0.35 Paperback 1st (cover art by Ed Emshwiller)
 - 1964 Oct Ace F-310 \$0.40 Paperback 2nd (cover art by Ed Emshwiller)
 - 1971 Oct Ace. 27276 \$0.75 Paperback (cover art by Davis Meltzer)
 - 1975 Ace. 27228 \$1.25 Paperback (cover art by Davis Meltzer)
 - 1978 Jul Ace. 27229 0 \$1.75 ISBN 0-441-27229-0 Paperback
 - 1979 Jan Gregg. 2427-X LCC# 78-26944 \$8.95 ISBN 0-8398-2427-X Hardback 2nd US (cover art by Wayne Barlowe)
 - 1982 Aug Ace. 27231-2 \$2.25 ISBN 0-441-27231-2 Paperback
 - 1984 Oct Ace Berkley. 27233-9 \$2.50 ISBN 0-441-27233-9 Paperback (cover art by Walter Veletz)
 - 1987 May Ace Berkley. 27234-7 \$2.95 ISBN 0-441-27234-7 Paperback (cover art by Walter Veletz)
- 3 The Deliant Agents (JN). 1962
 - 1962 Feb: World LCC# 62-9063 \$3.50 Hardback 1st Edition (cover art by Ed Emshwiller)
 - 1963 Feb Ace F-183 \$0.40 Paperback 1st (cover art by Ed Emshwiller)
 - 1966 Oct Ace M-150 \$0.45 Paperback 2nd (cover art by Ed Emshwiller)
 - 1969 Ace. 14231 \$0.60 Paperback 3rd (cover art by Ed Emshwiller)
 - 1972: Ace. 14232 \$0.75 Paperback 4th (cover art by Ed Emshwiller)
 - 1974 Ace. 14233 \$0.95 Paperback 5th
 - 1975: Ace. 14234 \$1.25 Paperback 6th (cover art by Triam)
 - 1978 Jul Ace. 14235-4 \$1.75 ISBN 0-441-14235-4 Paperback 7th
 - 1979 Jan Gregg. 2423-B LCC# 78-20923 \$8.95 ISBN 0-8398-2423-B Hardback 2nd US (cover art by Wayne Barlowe)
 - 1980 Sep Ace. 14236-2 \$1.95 ISBN 0-441-14236-2 Paperback 8th (cover art by Walter Veletz)
 - 1984 Nov Ace Berkley. 14229-X \$2.50 ISBN 0-441-14229-X Paperback 9th (cover art by Walter Veletz)
 - 1987 Oct Ace Berkley. 14249-4 \$2.95 ISBN 0-441-14249-4 Paperback 10th (cover art by Walter Veletz)
- 4 Key Out of Time (JN). 1963
 - 1963 Mar Word LCC# 63-0861 \$3.50 Hardback 1st Edition (cover art by Gac Faragasso)
 - 1964 Jun Ace. F-287 \$0.40 Paperback 1st (cover art by Edward Valigursky)
 - 1967 Feb Ace M-156 \$0.45 Paperback 2nd (cover art by Edward Valigursky)
 - 1969 Ace. 43671 \$0.60 Paperback 3rd
 - 1972. Ace. 43672 \$0.75 Paperback 4th
 - 1974 Ace. 43673 \$0.95 Paperback 5th
 - 1979 Jan Gregg. 2424-6 LCC# 78-27244 \$8.95 ISBN 0-8398-2424-6 Hardback US (cover art by Wayne Barlowe)
 - 1981 Feb Ace. 43675-7 \$2.25 ISBN 0-441-43675-7 Paperback (cover art by Les Katz)
 - 1984 Oct Ace Berkley. 43676-5 \$2.50 ISBN 0-441-43676-5 Paperback (cover art by Las Katz)
 - 1987 Dec Ace Berkley. 43676-5 \$2.95 ISBN 0-441-43676-5 Paperback

Solar Queen

- 1 Sargasso of Space (as North, Andrew) (N). 1955
 - 1955 May Gnome LCC# 55-5464 \$2.50 Hardback 1st Edition (cover art by Ed Emshwiller)
 - 1957 Oct Ace. D-249+ \$0.35 Paperback Double 1st (cover art by Ed Emshwiller) Spine title misspelled: Sagasso of Space
 - 1964 Jul Ace. F-279 \$0.40 Paperback 2nd (cover art by Ed Emshwiller) ANIRF NORTON writing as "ANDREW NORTH" on the cover
 - 1969 Dec Ace. 74980 \$0.60 Paperback 3rd (cover art by Jeff Jones) WRITING AS "ANDREW NORTH" on the cover
 - 1970 Feb Gollancz. 00516-5 ISBN 0-575-00516-5 Hardback 1st UK
 - 1971 Aug Ace. 74981 \$0.75 Paperback 4th (cover art by Jeff Jones) WRITING AS "ANDREW NORTH" on the cover
 - 1974 Ace. 74982 \$0.95 Paperback 5th (cover art by Jeff Jones) WRITING AS "ANDREW NORTH" on the cover
 - 1976 Feb. Ace. 74983 \$1.25 Paperback 6th
 - *978 Feb Gregg. 2415-7 LCC# 77-26135 \$7.95 ISBN 0-8398-2415-7 Hardback 2nd US (cover art by Jack Gaughan)
 - *978 Jul Ace. 74984-4 \$1.75 ISBN 0-441-74984-4 Paperback 7th
 - *979 Aug Magnier 88290 0 E0 70 ISBN 0-416-88290-0 Paperback UK
 - 1981 Nov Ace. 74985-2 \$1.95 ISBN 0-441-74985-2 Paperback 8th US (cover art by Walter Veletz)
 - 1983 Dec Ace Berkley 74986-0 \$2.50 ISBN 0-441-74986-0 Paperback 9th US (cover art by Walter Veletz)
 - *985 Sep Ace Berkley. 74987-9 \$2.50 ISBN 0-441-74987-9 Paperback 10th US (cover art by Walter Veletz)

- 2 **Plague Ship (as North, Andrew) (N).** 1956
 1956 Apr: Gnome. LCC# 55 7843 \$2 75 Hardback 1st Edition (cover art by Ed Emshwiller);
 1959 Feb Ace. D 345- \$0 35 Paperback Double 1st (cover art by Edward Valiguisky)
 *1964 Jul Ace F-291 \$0 40 Paperback 2nd (cover art by Edward Valiguisky); ANDRE KORTON writing as "ANDREW NORTH" on the cover
 *1969 Dec Ace. 6883 \$0 60 Paperback 3rd
 *1971 Feb Gollancz 00643 9 £1 00 Hardback 1st UK (cover art by David Smeel)
 *1973 Oct Ace 68832 \$0 95 Paperback 4th (cover art by Davis Meltzer)
 1974 Aug Gollancz. 00643 9 £1 40 ISBN 0 575 00643 9 Hardback UK
 1975 Ace. 68833 \$1 25 Paperback 5th (cover art by Davis Meltzer)
 1977 Ace. 68834 \$1 50 Paperback 6th (cover art by Davis Meltzer)
 1978 Ace 68835 6 \$1 95 ISBN 0 441-68835 6 Paperback 7th US (cover art by Davis Meltzer)
 1978 Feb Gregg. 2416 5 LCC# 77-25452 \$7 95 ISBN 0-8398 2416-5 Hardback 2nd US (cover art by Jack Gaughan)
 1979 Dec Magner. 88280 3 £0 70 ISBN 0 416 88280 3 Paperback UK
 1982 May Ace 68835-4 \$2 25 ISBN 0-441-68835-4 Paperback 8th US (cover art by Vincent DiFate)
 1985 Jun Ace Berkley 68837-2 \$2 50 ISBN 0-441-68837-2 Paperback 9th US (cover art by Vincent DiFate)
- 3 **Voodoo Planet (as North, Andrew) (N).** 1959
 contained in Star Hunter & Voodoo Planet (2N); 1968
 1959 Feb Ace D-345- \$0 35 Paperback Double 1st (cover art by Ed Emshwiller)
- 3X **Star Hunter & Voodoo Planet (2N).** 1968
 Contains Star Hunter (N) 1961 Voodoo Planet (N) 1959
 1968 May Ace G-723 \$0 50 Paperback 1st Edition (cover art by Jeff Jones);
 1971 Dec Ace 78191 \$0 60 Paperback 2nd (cover art by Jeff Jones)
 1973 Dec Ace. 78192 \$0 95 Paperback 3rd (cover art by Jeff Jones)
 1975 Ace. 78193 \$1 25 Paperback 4th (cover art by Jeff Jones)
 1978 Feb Gregg. 2417-3 LCC# 77-26231 \$7 95 ISBN 0-8398-2417-3 Hardback US (cover art by Jack Gaughan)
 1980 Feb Ace. 78194 2 \$1 95 ISBN 0 441 78194-2 Paperback 5th (cover art by Jeff Jones);
 1983 Aug Ace Berkley. 78195-0 \$2 50 ISBN 0-441-78195-0 Paperback 6th (cover art by Jeff Jones)
- 4 **Postmarked the Stars (N).** 1969
 1969 Oct Harcourt Brace & World LCC# 69 18626 \$4 50 Hardback 1st Edition (cover art by Richard Powers)
 1970 Jan Harcourt Brace & World Hardback 1st UK
 1971 Mar Ace. 67555 \$0 75 Paperback 1st (cover art by Jeff Jones)
 1971 Aug Gollancz. 00681-1 ISBN 0-575-00681-1 Hardback 1st UK
 1975 Feb Ace 67556 \$1 25 Paperback 2nd (cover art by Jeff Jones)
 1980 Mar Magner. 88300-1 £0 80 ISBN 0 416-88300-1 Paperback UK
 1980 Dec Fawcett Crest. 2-4357-5 \$2 25 Paperback 3rd US (cover art by Ken Barr)
 1985 Jan Del Rey 32069-7 \$2 50 ISBN 0-345-32069-7 Paperback 4th US (cover art by Darrell K. Sweet)
- Star Ka'at**
- 1 **Star Ka'at (JN).** 1976
 co-Author Madlee, Dorothy
 1976 May Walker. 6249 2 LCC# 75-36018 \$6 95 ISBN 0-8027-6249-2 Hardback 1st Edition (cover art by Bernard Colonna)
 1977 Jun Blackie. 90297 5 £3 25 ISBN 0 216 80297 5 Hardback 1st UK (cover art by Bernard Colonna)
 1977 Aug Archway. 29840 \$1 25 ISBN 0-671-29840-7 Paperback 1st. (cover art by Bernard Colonna illustrated by Bernard Colonna)
 1979 Archway. 29998 0 \$1 50 ISBN 0 671-29998 0 Paperback 2nd (cover art by Bernard Colonna illustrated by Bernard Colonna)
 1980 May Archway. 56093 3 \$1 75 ISBN 0 671 56093 3 Paperback 3rd (cover art by Bernard Colonna illustrated by Bernard Colonna)
 1980 Jul Hodder. Paperback 1st UK
 *1982 Jun Archway. 44147-7 \$1 95 ISBN 0-671-44147-7 Paperback 4th US (cover art by Bernard Colonna illustrated by Bernard Colonna)
 1986 Nov Simon & Schuster Minstrel 60384-1 \$2 50 Paperback US
- 2 **Star Ka'at World (JN).** 1978
 co-Author Madlee, Dorothy
 1978 Jul Walker. 6300-6 LCC# 77-79268 \$6 95 ISBN 0-8027-6300-6 Hardback 1st Edition (cover art by Jean Loewer Jenkins)
 1979 May Archway. 29910-7 LCC# 77 79268 \$1 50 ISBN 0 671 29910-7 Paperback 1st (cover art by Mido illustrated by Jean Loewer Jenkins)
 1980 Archway. 56093 X LCC# 77 79268 \$1 75 ISBN 0 671 56093 X Paperback 2nd (cover art by Mido illustrated by Jean Loewer Jenkins)
 1981 Jan Hodder. Paperback 1st UK
- 3 **Star Ka'ats and the Plant People (JN).** 1979
 co-Author Madlee, Dorothy
 1979 Jul Walker. 6342-1 LCC# 78 67177 \$6 95 ISBN 0-8027 6342 1 Hardback 1st Edition (cover art by Jean Loewer Jenkins)
 1980 May Archway. 56045-X \$1 75 ISBN 0 671 56045 X Paperback 1st. (illustrated by Jean Loewer Jenkins)
 1981 Jan Hodder. Paperback 1st UK

- 4 **Star Kaats and the Winged Warriors (JN)** 1981
 co-Author Madlee, Dorothy
 1981 Oct Walker. 6416 9 LCC# 80-54706 \$8.95 ISBN 0-8027-6416-9 Hardback 1st Edition (cover art by Jean Loewer Jenkins)
 *1983 May Archway. 45289 \$1.95 Paperback 1st

Warlock

- 1 **Storm Over Warlock (N)**, 1960
 1960 Apr World LCC# 60-7204 \$3.00 Hardback 1st Edition (cover art by Ed Emshwiller)
 1961 Aug Ace. F-109 \$0.40 Paperback 1st (cover art by Ed Emshwiller)
 1965 Apr Ace. F-329 \$0.40 Paperback 2nd (cover art by Ed Emshwiller)
 1969 Aug Ace. 78741 \$0.60 Paperback 3rd (cover art by Ed Emshwiller)
 1973 Jul Ace. 78742 \$0.95 Paperback 4th (cover art by Josh Kirby)
 1980 Feb Gregg. 2635-4 LCC# 79-24953 \$9.95 ISBN 0-8398-2635-4 Hardback 1st Edition (cover art by Fred Knecht, Jr.)
 1981 Aug Ace. 78744-X \$1.95 ISBN 0-441-78744-4 Paperback (cover art by Gino D'Achille)
 1982 Jul Ace. 78745-2 \$2.25 ISBN 0-441-78745-2 Paperback (cover art by Gino D'Achille)
 1985 Jan Ace Berkley. 78747-9 \$2.50 ISBN 0-441-78747-9 Paperback (cover art by Gino D'Achille)
- 2 **Ordeal in Otherwhere (NJ)**, 1964
 1964 Mar World. 2353 LCC# 64-12354 \$3.50 Hardback 1st Edition
 1965 Mar Ace. F-325 \$0.40 Paperback 1st (cover art by Gray Morrow)
 1969 Dec Ace. 63821 \$0.60 Paperback 2nd
 1973 Feb Ace. 63822 \$0.75 Paperback 3rd
 1975 Ace. 63823 \$1.25 Paperback 4th (cover art by Davis Metzler)
 1977 Mar Ace. 63824 \$1.50 Paperback 5th
 1980 Feb Gregg. 2634-6 LCC# 79-25691 \$9.95 ISBN 0-8398-2634-6 Hardback 1st Edition (cover art by Fred Knecht, Jr.)
 1982 Jul Ace. 63825-2 \$2.25 ISBN 0-441-63825-2 Paperback 6th (cover art by Davis Metzler)
 1985 Feb Ace Berkley. 63819-8 \$2.50 ISBN 0-441-63819-8 Paperback (cover art by Davis Metzler)
- 3 **Forerunner Foray (N)**, 1973
 1973 May Viking. 32357-8 LCC# 72-91403 \$5.95 ISBN 0-670-32357-8 Hardback 1st Edition (cover art by Charles Mikolajcak)
 1973 Jun Viking. SFBC 5716 \$1.49 Hardback (cover art by Charles Mikolajcak)
 1974 Feb Longman Young Books. 16258 8 £1.60 ISBN 0-582-16258-8 Hardback 1st UK
 *1974 Apr Viking. SFBC 5716 D'3 p 215 Hardback (cover art by Charles Mikolajcak)
 1975 Feb Ace. 24620 \$1.50 Paperback 1st (cover art by Charles Mikolajcak)
 1980 Dec Ace. 24622-2 \$2.25 ISBN 0-441-24622-2 Paperback 2nd (cover art by Eric Ladd)
 1982 Jul Ace. 24623-0 \$2.25 ISBN 0-441-24623-0 Paperback 3rd (cover art by Eric Ladd)
 1984 Jul Ace Berkley. 24624-9 \$2.50 ISBN 0-441-24624-9 Paperback 4th (cover art by Eric Ladd)

Witch World: Estarp/Escore

- 1 **Witch World (N)**, 1963 Simon Tregarth #1
 1963 Apr Ace. F-197 \$0.40 Paperback 1st Edition (cover art by Jack Gaughan)
 1967 Sep Ace. G-655 \$0.50 Paperback 2nd (cover art by Jack Gaughan)
 1969 Ace. 89701 \$0.60 Paperback 3rd (cover art by Jack Gaughan)
 1970 Dec Tandem. 05012-6 ISBN 0-426-05012-6 Paperback 1st UK
 1974 May Ace. 89702 \$0.95 Paperback 4th US (cover art by Jack Gaughan)
 1975 Ace. 89703 \$1.25 Paperback 5th US
 1977 Mar Gregg. 2355-X LCC# 77-23209 \$7.95 ISBN 0-8398-2355-X Hardback 1st (cover art by Jack Gaughan)
 1977 Jun Prior. 069-3 £4.95 ISBN 0-86043-069-3 Hardback 1st UK
 1978 Apr Tandem. 05012-6 £0.75 ISBN 0-426-05012-6 Paperback UK
 1978 Nov Ace. 89705-3 \$1.95 ISBN 0-441-89705-3 Paperback US (cover art by J b)
 1982 Nov Ace. 89706-1 \$2.50 ISBN 0-441-89706-1 Paperback US (cover art by John Pound)
 1984 Ace Berkley. 89707-X \$2.50 ISBN 0-441-89707-X Paperback US (cover art by John Pound)
 1986 Jan Ace Berkley. 89708-8 \$2.75 ISBN 0-441-89708-8 Paperback US (cover art by John Pound)
 1987 May Gollancz. 03995-7 £2.50 ISBN 0-575-03995-7 Paperback UK
 1988 Feb Ace Berkley. Paperback US

- 2 **Web of the Witch World (NJ)**, 1964 Simon Tregarth #2
 1964 Feb Ace. F-263 \$0.40 Paperback 1st Edition (cover art by Jack Gaughan)
 1968 Apr Ace. G-716 \$0.50 Paperback 2nd (cover art by Jack Gaughan)
 1970 Dec Tandem. 05020-7 ISBN 0-426-05020-7 Paperback 1st UK
 1972 Mar Ace. 87871 \$0.75 Paperback 3rd US (cover art by Davis Metzler)
 1974 Ace. 87872 \$0.95 Paperback 4th US (cover art by Davis Metzler)
 1975 Ace. 87873 \$1.25 Paperback 5th US (cover art by Davis Metzler)
 1976 Ace. 87874 \$1.50 Paperback 6th US (cover art by Davis Metzler)
 1977 Mar Gregg. 2357-6 LCC# 77-23208 \$7.95 ISBN 0-8398-2357-6 Hardback 1st (cover art by Jack Gaughan)
 1977 Jun Prior. 070-7 £4.95 ISBN 0-86043-070-7 Hardback 1st UK
 1978 Apr Tandem. 05020-7 £0.75 ISBN 0-426-05020-7 Paperback UK
 1978 Nov Ace. 87875-X \$1.95 ISBN 0-441-87875-X Paperback 7th US (cover art by Davis Metzler)
 1982 Nov Ace. 87876-8 \$2.25 ISBN 0-441-87876-8 Paperback 8th US (cover art by John Pound)
 1984 Jan Ace Berkley. 87877-6 \$2.50 ISBN 0-441-87877-6 Paperback 9th US (cover art by John Pound)
 1984 Feb Ace Berkley. 87878-4 \$2.50 ISBN 0-441-87878-4 Paperback 10th US (cover art by John Pound)
 1986 Feb Ace Berkley. 87879-2 \$2.75 ISBN 0-441-87879-2 Paperback 11th US (cover art by John Pound)
 *1987 Jun Gollancz. 03996-5 £2.50 ISBN 0-575-03996-5 Trade 1st UK
 1988 Apr Ace Berkley. Paperback US
- 3 **Three Against the Witch World (NJ)**, 1965 Simon Tregarth #3
 1965 May Ace. F-332 \$0.40 Paperback 1st Edition (cover art by Jack Gaughan)
 1969 Apr Ace. 80800 \$0.50 Paperback 2nd (cover art by Jack Gaughan)
 1970 Dec Tandem. 05039-8 ISBN 0-426-05039-8 Paperback 1st UK
 1972 Ace. 80801 \$0.75 Paperback 3rd US (cover art by Harry Borgman)
 1974 Ace. 80802 \$0.95 Paperback 4th
 1976 Ace. 80803 \$1.25 Paperback 5th US
 1977 Mar Gregg. 2358-4 LCC# 77-23202 \$7.95 ISBN 0-8398-2358-4 Hardback 1st US (cover art by Jack Gaughan)
 1977 Jun Prior. 071-5 £4.95 ISBN 0-86043-071-5 Hardback 1st UK
 1978 Tandem. 05039-8 £0.75 ISBN 0-426-05039-8 Paperback UK
 1978 Nov Ace. 80805 \$1.95 ISBN 0-441-80805-5 Paperback US
 1983 Mar Ace. 80807-7 \$2.50 ISBN 0-441-80807-7 Paperback US (cover art by John Pound)
 1983 Oct Ace Berkley. 80807-7 \$2.50 ISBN 0-441-80807-7 Paperback US (cover art by John Pound)
 1986 Apr Ace Berkley. 80808-5 \$2.75 ISBN 0-441-80808-5 Paperback US (cover art by John Pound)
 1987 Oct Gollancz. 03998-1 £2.50 ISBN 0-575-03998-1 Paperback UK
 1988 Aug Ace Berkley. Paperback US
- 4 **Warlock of the Witch World (NJ)**, 1967 Simon Tregarth #4
 1967 May Ace. G-630 \$0.50 Paperback 1st Edition (cover art by Jack Gaughan)
 1970 Ace. 87319 \$0.60 Paperback 2nd (cover art by Jack Gaughan)
 1970 Dec Tandem. 05047-9 ISBN 0-426-05047-9 Paperback 1st UK
 1974 Aug Ace. 87321 \$1.25 Paperback 3rd US (cover art by J b)
 1977 Mar Gregg. 2359-2 LCC# 77-23201 \$7.95 ISBN 0-8398-2359-2 Hardback 1st (cover art by Jack Gaughan)
 1977 Jun Prior. 072-3 £4.95 ISBN 0-86043-072-3 Hardback 1st UK
 1978 Nov Ace. 87323-5 \$1.95 ISBN 0-441-87323-5 Paperback 4th US (cover art by J b)
 1983 Apr Ace. 87326-X \$2.50 ISBN 0-441-87326-X Paperback 5th US (cover art by John Pound)
 1983 Jul Ace Berkley. 87326-X \$2.50 ISBN 0-441-87326-X Paperback 5th US (cover art by John Pound)
 1986 Ace Berkley. 87316-2 \$2.75 ISBN 0-441-87316-2 Paperback 6th US (cover art by John Pound)
 1988 Jan Gollancz. 03997-3 £2.50 ISBN 0-575-03997-3 Trade 1st UK
 1988 Oct Ace Berkley. Paperback US
- 5 **Sorceress of the Witch World (NJ)**, 1968 Simon Tregarth #5
 1968 Aug Ace. H- 84 \$0.60 Paperback 1st Edition (cover art by Jeff Jones)
 1970 Dec Tandem. 05055-X ISBN 0-426-05055-X Paperback 1st UK
 1972 Feb Ace. 77551 \$0.75 Paperback 2nd US (cover art by Jeff Jones)
 1975 Feb Ace. 77552 \$1.25 Paperback 3rd US (cover art by Jeff Jones)
 1977 Ace. 77554-3 \$1.75 ISBN 0-441-77554-3 Paperback US (cover art by Jeff Jones)
 1977 Mar Gregg. 2360-6 LCC# 77-23226 \$7.95 ISBN 0-8398-2360-6 Hardback 1st US (cover art by Jack Gaughan)
 1977 Jun Prior. 73-1 £4.95 ISBN 0-86043-073-1 Hardback 1st UK
 1978 Jul Tandem. 05055-X £0.75 ISBN 0-426-05055-X Paperback UK
 1978 Nov Ace. 77555-1 \$1.95 ISBN 0-441-77555-1 Paperback US (cover art by Jeff Jones)
 1983 May Ace. 77556-X \$2.50 ISBN 0-441-77556-X Paperback US (cover art by John Pound)
 1986 Jun Ace Berkley. 77558-6 \$2.75 ISBN 0-441-77558-6 Paperback US (cover art by Jeff Jones)
 1988 Jun Gollancz. 04000-9 £2.95 ISBN 0-575-04000-9 Trade 1st UK
 1988 Dec Ace Berkley. 77558-6 \$3.50 ISBN 0-441-77558-6 Paperback US (cover art by Jeff Jones)

- 6 **Trey of Swords (SN)**, 1977 Yonah #1
 1977 Sep Grosset & Dunlap, 14348 0 \$10.00 ISBN 0-448-14348-0 Hardback 1st Edition
 1978 Jul Ace 82355 6 \$1.75 ISBN 0-441-82355-6 Paperback 1st (cover art by Charles Mikolajcak)
 1978 Nov Ace 82356 4 \$1.95 ISBN 0-441-82356-4 Paperback 2nd (cover art by Charles Mikolajcak)
 1979 May Star 30376 4 £0.75 ISBN 0-332-30376-4 Paperback 1st UK
 1982 Mar Ace 82349 1 \$2.25 ISBN 0-441-82349-1 Paperback 3rd US
 1983 Jun Ace Berkley 82347 5 \$2.50 ISBN 0-441-82347-5 Paperback US (cover art by John Pound)
 1986 Jul Ace Berkley 82346-7 \$2.75 ISBN 0-441-82346-7 Paperback US (cover art by John Pound)
 1989 Jan Gollancz 04444 6 £3.00 ISBN 0-575-04444-6 Trade 1st UK
 1989 Apr Ace Berkley Paperback US
- 7 **Ware Hawk (N)**, 1983
 1983 Sep Atheneum, 50287 7 LCC# 83-2835 \$11.95 ISBN 0-689-50287-7 Hardback 1st Edition
 1984 Jul Atheneum, SFBC 3683 Q20 p 177 \$4.98 Hardback 2nd (cover art by Jack Gaughan)
 1984 Sep Del Rey Fantasy Adventure, 31685 LCC# 83-2835 \$2.75 ISBN 0-345-31685-1 Paperback 1st (cover art by Laurence Schwinger)
- 8 **The Gate of the Cal (N)**, 1987 Yonah #2
 1987 Oct Ace Fantasy 27376 9 LCC# 87-9137 \$16.95 ISBN 0-441-27376-9 Hardback 1st Edition (cover art by Rick Lovell)
 1988 Jul Ace 27380-7 \$3.50 ISBN 0-441-27380-7 Paperback 1st (cover art by Rick Lovell)
- Witch World: High Halkack**
- 1 **Horn Crown (N)**, 1981
 1981 Jul DAW No 440 \$2.95 ISBN 0-87997-635-7 Paperback 1st Edition (cover art by Michael Whelan) UE1635
 1981 Aug DAW SFBC 5525 L29 p.210 \$2.98 Hardback 1st (cover art by Jack Woolhiser) August 1981 main selection Wrap around dust jacket
 1985 Jul DAW, UE2051 \$7.95 ISBN 0-87997-051-3 Paperback 2nd (cover art by Michael Whelan)
- 2 **Year of the Unicorn (N)**, 1965 Ware-Riders #1
 1965 Nov Ace, F-357 \$0.40 Paperback 1st Edition (cover art by Jack Gaughan)
 1969 Jul Ace, 94250 \$0.60 Paperback 2nd (cover art by Jack Gaughan)
 1970 Ace, 94251 \$0.60 Paperback 3rd (cover art by Jack Gaughan)
 1970 Dec Tandem, 05063 0 ISBN 0-426-05063-0 Paperback 1st UK
 1974 Jul Ace, 94252 \$0.95 Paperback 4th US (cover art by j b)
 1976 Jan Ace, 94253 \$1.25 Paperback 5th US (cover art by Jack Gaughan)
 1977 Mar Gregg, 2356-B LCC# 77-23221 \$7.95 ISBN 0-8398-2356-B Hardback 1st (cover art by Jack Gaughan)
 1977 Jun Prior, 074-X £4.95 ISBN 0-86043-074-X Hardback 1st UK
 1979 Mar Ace 94254-7 \$1.95 ISBN 0-441-94254-7 Paperback 6th US (cover art by j b)
 1983 Feb Ace, 94255-5 \$2.50 ISBN 0-441-94255-5 Paperback 7th US (cover art by John Pound)
 1987 Aug Gollancz, 03999-X £2.50 ISBN 0-575-03999-X Paperback UK
 1989 Feb Ace Berkley, Paperback US
- 3 **Spell of the Witch World (S3)**, 1972
 Contains Amber out of Quayth 1972 Dragon Scale Silver 1972 Dream Smith; 1972
 1972 Apr DAW, No 1 \$0.95 Paperback 1st Edition (cover art by Jack Gaughan) UQ1001
 1975 Jun DAW UY1179 \$1.25 ISBN 0-87997-179-7 Paperback 2nd (cover art by Jack Gaughan)
 1977 Mar Gregg, 2354-1 LCC# 77-23206 \$7.95 ISBN 0-8398-2354-1 Hardback 1st (cover art by Jack Gaughan)
 1977 Jun Prior, 075-B £4.95 ISBN 0-86043-075-B Hardback 1st UK
 1978 Apr Tandem, 18534-X £0.75 ISBN 0-426-18534-X Paperback 1st UK
 1978 Sep DAW, UW1430 \$1.50 ISBN 0-87997-430-3 Paperback 3rd US (cover art by Michael Whelan)
 1981 Jul DAW, UJ1645 \$1.95 ISBN 0-87997-645-4 Paperback 4th US (cover art by Michael Whelan)
 1983 Jan DAW, UE1795 \$2.25 ISBN 0-87997-795-9 Paperback 5th US (cover art by Michael Whelan)
 1985 Dec DAW, UE2093 \$2.50 ISBN 0-88677-093-9 Paperback 6th US (cover art by Michael Whelan)
 1987 Jul DAW, UE2242 \$3.50 ISBN 0-88677-242-7 Paperback 7th US (cover art by Jack Gaughan)
 1988 Aug Gollancz, 04365-2 £2.95 ISBN 0-575-04365-2 Trade 1st UK
- 4 **The Crystal Gryphon (N)**, 1972 Gryphon #1
 1972 Aug Atheneum, LCC# 70-190559 \$5.50 Hardback 1st Edition (cover art by Jack Gaughan)
 1973 Jul Gollancz, 01616 7 ISBN 0-575-01616-7 Hardback 1st UK
 1973 Oct DAW, No 75 \$0.95 ISBN 0-87997-076-6 Paperback 1st (cover art by Jack Gaughan) UQ1076
 1975 Jul DAW, UY1187 \$1.25 ISBN 0-87997-187-8 Paperback 2nd (cover art by Jack Gaughan)
 1976 Apr Penguin Peacock, 047083-2 £0.75 ISBN 0-14-047083-2 Paperback UK
 1978 Sep DAW, UE1428 \$1.75 ISBN 0-87997-428-1 Paperback 3rd (cover art by Jack Gaughan)
 1979 Penguin Peacock, 047083-2 £0.80 ISBN 0-14-047083-2 Paperback UK
 1980 Dec DAW, UJ1586 \$1.95 ISBN 0-87997-586-5 Paperback 4th US (cover art by Jack Gaughan)
 1982 Feb DAW, UE1701 \$2.25 ISBN 0-87997-701-9 Paperback 5th US (cover art by Jack Gaughan)
 1985 Jul Tor, 54738-1 \$2.95 ISBN 0-812-54738-1 Paperback 6th US (cover art by Boris Vallejo)
 1987 Nov Puffin, 032109-B £2.50 ISBN 0-14-032109-B Paperback UK
- 5 **Gryphon in Glory (N)**, 1981 Gryphon #2
 1981 Mar Atheneum, 50195-1 LCC# 80-24835 \$9.95 ISBN 0-689-50195-1 Hardback 1st Edition (cover art by Jack Gaughan)
 1983 May Del Rey 30950 LCC# 80-24835 \$2.50 ISBN 0-345-30950-2 Paperback 1st (cover art by Laurence Schwinger)
- 6 **Gryphon's Eyre (N)**, 1984 Gryphon #3
 co-Author Crispin, A. C.
 1984 Dec Tor, 93285-5 LCC# 85-103077 \$12.95 ISBN 0-312-93285-5 Hardback 1st Edition (cover art by Boris Vallejo illustrated by Judith Mitchell)
 1985 Mar Tor Fantasy, 54736-5 \$2.95 ISBN 0-812-54736-5 Paperback 1st (cover art by Boris Vallejo illustrated by Judith Mitchell)
 1985 Jun Tor SFBC 1594 \$4.98 Hardback 2nd (cover art by Boris Vallejo illustrated by Judith Mitchell)
- 7 **The Jargoan Paid (N)**, 1974 Ware-Riders #2
 1974 Sep Atheneum, 50011 4 LCC# 74-76279 \$6.95 ISBN 0-689-50011-4 Hardback 1st Edition (cover art by Jack Gaughan)
 1975 Jul Gollancz, 02015 6 LCC# 77-069613 £2.60 ISBN 0-575-02015-6 Hardback 1st UK
 1975 Dec Fawcett Crest Science Fiction, P2657 LCC# 74-76279 \$1.25 Paperback 1st
 1976 Fawcett Crest, Q2911 \$1.50 Paperback 2nd
 1977 Aug Fawcett Crest, 2-2911-4 \$1.50 ISBN 0-449-22911-4 Paperback 3rd
 1978 Jul Fawcett Crest, 2-3615-3 \$1.75 ISBN 0-449-23615-3 Paperback 4th
 1983 Oct Del Rey 31192 LCC# 83-90024 \$2.50 ISBN 0-345-31192-2 Paperback (cover art by Laurence Schwinger)
- 8 **Zarethor's Bane (N)**, 1978
 1978 Nov Ace 95490 \$1.95 ISBN 0-441-95490-7 Paperback 1st Edition (cover art by Sanjulan illustrated by Evan Steadman)
 1981 May Ace, 95491-X \$2.50 ISBN 0-441-95491-X Paperback 2nd (cover art by John Pound illustrated by Evan Steadman)
 1984 Jan Ace, 95492-B \$2.50 ISBN 0-441-95492-B Paperback US (cover art by John Pound illustrated by Evan Steadman)
 1986 Aug Ace, 95493-6 \$2.75 ISBN 0-441-95493-6 Paperback US (cover art by John Pound illustrated by Evan Steadman)
 1989 Jun Ace Berkley Paperback US
- Witch World: Both Escarp/Escore & High Halkack**
- 1 **Lore of the Witch World (C7)**, 1980
 Contains Changeling, 1980 Sand Sister, 1979 Sword of Unbelief, 1977
 Falcon Blood, 1979 Spider Silk, 1976 The Toads of Gimmerdale, 1973
 Legacy From Sorn Fen, 1972
 1980 Sep DAW, No. 400 \$1.95 ISBN 0-87997-560-1 Paperback 1st Edition (cover art by Michael Whelan) UJ1560
 1981 Jul DAW, UE1634 \$2.25 ISBN 0-87997-634-9 Paperback 2nd (cover art by Michael Whelan)
 1982 Jul DAW, UE1750 \$2.50 ISBN 0-87997-750-7 Paperback 3rd (cover art by Michael Whelan)
 1985 Mar DAW, UE2012 \$3.50 ISBN 0-88677-012-2 Paperback 4th (cover art by Michael Whelan)
 1987 Aug DAW, UE2243 \$3.50 ISBN 0-88677-243-5 Paperback 5th (cover art by Michael Whelan)
- Non Series Titles**
- Android at Arms (JN)**, 1971
 1971 Sep Harcourt Brace Jovanovich, 203497-B LCC# 77-152695 \$5.75 ISBN 0-15-203497-B Hardback 1st Edition (cover art by Richard Powers)
 1972 Aug Gollancz, 01451-2 £1.40 ISBN 0-575-01451-2 Hardback 1st UK
 1973 Aug Ace, 02275 \$1.25 Paperback 1st
 1987 Aug Del Rey, 34282-B LCC# 77-152695 \$2.95 ISBN 0-345-34282-B Paperback 2nd
- At Swords' Points (JN)**, 1954 number 3 in the Lorens Van Norreys series please see that entry
- The Beast Master (N)**, 1959 number 1a in the Hosteen Storm series please see that entry
- The Beast Master (N)**, 1961 number 1b in the Hosteen Storm series please see that entry
- The Book of Andre Norton (Collection Edited by Roger Elwood) (C7+NF3)**, 1975
 reprinted from The Many Worlds of Andre Norton (C7+NF2), 1974
 Contains All Cats Are Gray; 1953 London Bridge, 1973 Mousetrap, 1954
 Andre Norton Bibliography (SFref), Long Live Lord Kor! 1970 On Writing Fantasy (SFref), 1971
 1975 The Long Night of Waiting 1973 The Toads of Gimmerdale 1973
 Andre Norton Loss of Faith (SFref); 1971
 The Girls of Asik 1948
- 1975 Oct DAW, No 165 \$1.25 ISBN 0-87997-198-3 Paperback 1st (cover art by Jack Gaughan) UY1198
 1977 Nov DAW, UW1341 \$1.50 ISBN 0-87997-341-2 Paperback 2nd (cover art by Jack Gaughan)
 1981 Jul DAW, UE1643 \$2.25 ISBN 0-87997-643-8 Paperback 3rd (cover art by Jack Gaughan)
 1987 Sep DAW, UJ2247 \$2.95 ISBN 0-88677-247-8 Paperback 4th (cover art by Jack Gaughan)
- Breed to Come (JN)**, 1972
 1972 Apr Viking, 18894-B LCC# 71-183937 \$4.95 ISBN 0-670-18894-B Hardback 1st Edition (cover art by Laszlo Gal)
 1973 Mar Longman Young Books, 16468-0 £1.50 ISBN 0-582-16468-0 Hardback 1st UK
 1973 Sep Ace, 07895 \$1.25 Paperback 1st
 1975 Dec Kestral Hardback 2nd UK
 1977 Ace, 07896 \$1.50 Paperback 2nd
 1980 Feb Ace, 07897-4 \$1.95 ISBN 0-441-07897-4 Paperback 3rd
 1981 Jun Ace, 07898-2 \$2.25 ISBN 0-441-07898-2 Paperback 4th
 1985 Jul Ace Berkley 07900-B \$2.50 ISBN 0-441-07900-B Paperback (cover art by Wayne Bartow)
- Caroline (N)**, 1983 (Associational Gothic Romance)
 co-Author Cushing, Emd
 1983 Feb Tor, 48059-0 \$2.95 ISBN 0-523-48059-8 Paperback 1st Edition



Catsye (JN), 1961

- 1961 Sep. Harcourt Brace & World, LCC# 67-11750 \$3.25 Hardback 1st Edition (cover art by Richard Powers)
 1962 Gollancz, Hardback 1st UK
 1962 Nov. Ace, F-167 \$0.40 Paperback 1st (cover art by Ed Emshwiler)
 1967 Aug. Pullin Peacock, P5315 £1.45 Paperback 1st UK (cover art by Ian E. Staunton)
 1967 Sep. Ace, G-654 \$0.50 Paperback 2nd US
 1971 Sep. Ace, 03266 \$0.75 Paperback 3rd US
 1974 Ace, 09267 \$0.95 Paperback 4th US
 1974 Aug. Gollancz, 00525 9 £1.40 ISBN 0-575-00525-9 Hardback UK
 1975 Ace, 09268 \$1.25 Paperback 5th US
 1975 Jun. Pullin, 030315 4 £0.50 ISBN 0-14-030315-4 Paperback UK
 1980 Mar. Gregg, 2637-0 LCC# 79-24271 \$9.95 ISBN 0-8398-2637-0 Hardback US (cover art by Fred Knecht)
 1980 Apr. Fawcett Crest, 2-4285-4 \$1.95 ISBN 0-449-24285-4 Paperback 6th US (cover art by Ken Barr)
 1984 Dec. Del Rey, 31849 \$2.25 ISBN 0-345-31849-8 Paperback US (cover art by Laurence Schwinger)
 1987 Jan. Pullin, 030315 4 £1.95 ISBN 0-14-030315-4 Paperback UK

The Chronicles of Witch World volume 1 (2N+1), 1990 (three volumes each will contain two complete novels and a section of a continued story.)

Contains: Port of Dead Ships (N), 1990

The Crossroads of Time (N), 1956 number 1 in the Blake Walker series please see that entry

Crosstime Agent (N), 1975 number 2b in the Blake Walker series please see that entry

The Crystal Gryphon (N), 1972 number 4 in the Witch World High Hallack series please see that entry

Dare to Go A-Hunting (N), 1990 number 4 in the Moon Singer series please see that entry

Dark Piper (JN), 1968

- 1968 Aug. Harcourt Brace & World, LCC# 68-25193 \$4.25 Hardback 1st Edition (cover art by Richard Powers)
 1969 Sep. Gollancz, Hardback 1st UK
 1969 Oct. Ace, 13795 \$0.60 Paperback 1st (cover art by Jack Gaughan)
 1971 Gollancz, 00322-7 ISBN 0-575-00322-7 Hardback UK
 1971 Feb. Ace, 13796 \$0.95 Paperback 2nd US (cover art by Jack Gaughan)
 1974 Jan. Ace, 13797 \$1.25 Paperback 3rd US (cover art by Jack Gaughan)
 1980 Sep. Fawcett Crest, 24328-1 \$1.95 ISBN 0-449-24328-1 Paperback 4th US (cover art by Ken Barr)
 1984 Apr. Del Rey, 31537 \$2.25 ISBN 0-345-31537-5 Paperback 5th US (cover art by Laurence Schwinger)

The Day of the Ness (JN), 1975

co-Author: Gilbert, Michael

1975 Apr. Walker, 6195-X LCC# 74-78111 \$5.95 ISBN 0-8027-6195-X Hardback 1st Edition (cover art by Michael Gilbert illustrated by Michael Gilbert)

1976 Apr. Dell Yearling, 01848 \$1.25 ISBN 0-440-01840-7 Trade 1st (cover art by Michael Gilbert illustrated by Michael Gilbert)

1976 Dec. Dell Yearling, 41848 \$1.25 ISBN 0-440-41840-8 Trade 2nd (cover art by Michael Gilbert illustrated by Michael Gilbert)

Daybreak 2250 A.D. (N), 1952

retitled from Starman's Son, 2250 A.D. (JN), 1952

1954 Aug. Ace, D-694 \$0.35 Paperback Double 1st: "(Original title: STAR MAN'S SON)" on cover. Dash replaces ellipses in title on cover and spine

1962 Jan. Ace, D-534 \$0.35 Paperback 2nd: "(Original title: STAR MAN'S SON)" on cover. Dash replaces ellipses in title on cover and spine

1965 Feb. Ace, F-323 \$0.40 Paperback 3rd: "(Original title: STAR MAN'S SON)" on cover. Dash replaces ellipses in title on cover and spine

1968 Apr. Ace, G-717 \$0.50 Paperback 4th: "(Original title: STAR MAN'S SON)" on cover. Dash replaces ellipses in title on cover and spine

1969 Ace, 13991 \$0.60 Paperback 5th

1972 Jun. Ace, 13992 \$0.75 Paperback 6th

1974 Ace, 13993 \$0.95 Paperback 7th

1975 Ace, 13994 \$1.25 Paperback 8th

1976 Feb. Ace, 13989 \$1.50 Paperback 9th

The Distant Agents (JN), 1962 number 3 in the Ross Murdock series please see that entry

Dragon Magic (JN), 1972

1972 Apr. Crowl, 24489-4 LCC# 70-158597 \$4.50 ISBN 0-690-24489-4 Hardback 1st Edition (cover art by Robin Jacques illustrated by Robin Jacques)

1973 May. Ace, 16647 \$0.95 Paperback 1st (cover art by J. B.)

1980 Feb. Ace, 16646 \$1.25 Paperback 2nd

1982 Feb. Ace, 16644 X \$1.95 ISBN 0-441-16644-X Paperback 4th (cover art by Charles Mikolajcak)

1985 Oct. Ace Berkeley, 16654 ? \$2.50 ISBN 0-441-16654-7 Paperback 4th (cover art by Charles Mikolajcak)

Dread Companion (JN), 1970

1970 Sep. Harcourt Brace Jovanovich, 224201 5 LCC# 72-115756 \$4.95 ISBN 0-15-224201-5 Hardback 1st Edition (cover art by Richard Powers)

1972 Feb. Ace, 16669 \$0.75 Paperback 1st (cover art by Frank Kelly Freas)

1972 Mar. Gollancz, 0-340-0-£1.25 ISBN 0-575-01340-0 Hardback 1st UK

1974 Ace, 16670 \$0.95 Paperback 3rd (cover art by Frank Kelly Freas)

1977 Mar. Ace, 16677 \$1.50 Paperback 3rd (cover art by Frank Kelly Freas)

1980 Aug. Fawcett Crest, 2-4321-4 \$1.95 ISBN 0-449-24321-4 Paperback 4th (cover art by Ken Barr)

1984 May. Del Rey, 31556 \$2.50 ISBN 0-345-31556-1 Paperback 5th (cover art by Laurence Schwinger)

Endies of the Stars (JN), 1971 number 2 in the Moon Singer series please see that entry

Eye of the Monster (N), 1962

1962 Jul. Ace, F-1474 \$0.40 Paperback Double 1st Edition

1975 Mar. Ace, 22375 \$1.25 Paperback 2nd

1980 Feb. Ace, 22376 1 \$1.95 ISBN 0-441-22376-1 Paperback 3rd

1984 Jan. Ace Berkeley, 22377 X \$2.50 ISBN 0-441-22377 X Paperback 4th

1986 Dec. Ace Berkeley, 22378-6 \$2.75 ISBN 0-441-22378-6 Paperback 5th

Flight in Yktor (N), 1986 number 3 in the Moon Singer series please see that entry

Follow the Drum (JN), 1942 (Associational-Historical)

1942 Sep. Wm. Penn, LCC# 42-23640 Hardback 1st Edition

1943 McClelland & Stewart, Hardback 1st Canada

1981 Aug. Fawcett Crest, 24434-2 \$2.25 ISBN 0-449-24434-2 Paperback 1st

Forerunner (N), 1981 number 1 in the Forerunner series please see that entry

Forerunner Foray (N), 1973 number 3 in the Warlock series please see that entry

Forerunner: The Second Venture (N), 1985 number 2 in the Forerunner series please see that entry

Fur Magic (N), 1968

contained in: The DAW Science Fiction Reader (A6-N), 1976

The Magic Books (3N), 1988

1968 Oct. World, A3-20 LCC# 68-26970 \$3.95 Hardback 1st Edition (cover art by John Kaulmann illustrated by John Kaulmann)

1969 Jun. Hamilton Reindeer Books, Hardback 1st UK

1978 Sep. Archway, 29902-6 \$1.50 Paperback 1st (illustrated by John Kaulmann)

1979 Archway, \$1.75 Paperback 2nd

Galactic Derelict (JN), 1959 number 2 in the Ross Murdock series please see that entry

Garan the Eternal (C4), 1972

Contains: Gann of Tav, 1973

Gann of Yuliac, 1969

Legacy From Sorn Fen, 1972

One Spell Wizard, 1972

1972. Fantasy Publishing, LCC# 73-1E0575 \$4.95 Hardback 1st Edition (cover art by Morris Scott Dollens) Limited to 1,300 copies

1973 Mar. DAW, No. 45 \$0.95 ISBN 0-87997-045-6 Paperback 1st (cover art by Jack Gaughan) UQ1045

1975 Jul. DAW, UY1186 \$1.25 ISBN 0-87997-186-X Paperback 2nd (cover art by Jack Gaughan)

1978 Sep. DAW, UW1431 \$1.50 ISBN 0-87997-431-1 Paperback 3rd (cover art by Jack Gaughan)

1985 Jun. DAW, UE2055 \$2.95 ISBN 0-88677-055-6 Paperback 4th (cover art by Segrelles)

1987 Sep. DAW, UE2244 \$2.95 ISBN 0-88677-244-3 Paperback 5th (cover art by Segrelles)

The Gate of the Cat (N), 1987 number 8 in the Witch World Escarp/Escore series please see that entry

Gray Magic (JN), 1967

retitled from Steel Magic (JN), 1965

1967 Apr. SBS, TX919 \$0.50 Digest 1st

Gryphon in Glory (N), 1981 number 5 in the Witch World High Hallack series please see that entry

Gryphon's Eyrie (N), 1984 number 6 in the Witch World High Hallack series please see that entry

Here Abide Monsters (N), 1973

1973 Sep. Atheneum, 30422-6 LCC# 73-75438 \$5.95 ISBN 0-689-30422-6 Hardback 1st Edition

1974 Oct. DAW, No. 121 \$1.25 Paperback 1st (cover art by Jack Gaughan) UY1134

1977 Nov. DAW, UW1333 \$1.50 ISBN 0-87997-333-1 Paperback 2nd (cover art by Jack Gaughan)

1982 Jan. DAW, UE1886 \$2.25 ISBN 0-87997-686-1 Paperback 3rd (cover art by Jack Gaughan)

1985 Dec. Tor, 54732-2 \$2.95 ISBN 0-812-54732-2 Paperback 4th (cover art by Victoria Posyer)

High Sorcery (C5), 1970

Contains: By a Hair, 1958

Toys of Tamiser, 1969

Wizard's World, 1967

Through the Needle's Eye, 1970

Lilly the Piper, 1970

1970 Apr. Ace, 33700 \$0.60 Paperback 1st Edition (cover art by Gray Morrow illustrated by Jack Gaughan)

1971 Nov. Ace, 33701 \$0.75 Paperback 2nd (cover art by Gray Morrow illustrated by Jack Gaughan)

1973 Dec. Ace, 33702 \$0.95 Paperback 3rd

1976 Jan. Ace, 33703 \$1.25 Paperback 4th

1979 Mar. Ace, 33704 X \$1.95 ISBN 0-441-33704-X Paperback 5th (cover art by Stephen Hickman)

1982 Oct. Ace, 33709-0 \$2.25 ISBN 0-441-33709-0 Paperback 6th (cover art by Stephen Hickman)

1984 May. Ace Berkeley, 33711-2 \$2.50 ISBN 0-441-33711-2 Paperback 7th (cover art by Stephen Hickman)

Horn Crown (N), 1981 number 1 in the Witch World High Hallack series please see that entry

- House of Shadows (JN): 1984
co-Author Miller, Phyllis
1984 Apr: Atheneum, 50298-2 LCC# 83-16197 \$11.95 ISBN 0-689-50298-2 Hardback 1st. Edition (cover art by Ken Mitchell)
1985 Oct: Tor, 54743-8 \$2.95 ISBN 0-812-54743-8 Paperback 1st. (cover art by Victoria Poyser illustrated by Victoria Poyser)
- Huon of the Horn (JN): 1951
1951 Sep: Harcourt, Brace, LCC# 51-13839 Hardback 1st. Edition
1963 Aug: Ace, F-226 \$0.40 Paperback 1st. (cover art by Jack Gaughan illustrated by Joe Krush)
1969 Jul: Ace, 35421 \$0.60 Paperback 2nd. (cover art by Jack Gaughan illustrated by Joe Krush)
1973 Nov: Ace, 35422 \$0.95 Paperback 3rd. (cover art by Charles Moll)
1980 Oct: Fawcett Crest, 2-4340-0 \$1.95 ISBN 0-449-24340-0 Paperback 4th. (cover art by Ken Barr)
1987 Apr: Del Rey, 34126-0 \$2.95 ISBN 0-345-34126-0 Paperback 5th. (cover art by Laurence Schwinger)
- Ice Crown (N): 1970
1970 Apr: Viking, 39139-5 LCC# 72-102928 \$4.75 ISBN 0-670-39139-5 Hardback 1st. Edition (cover art by Laszlo Gall) Wrap around dust jacket
1970 Nov: Viking, SFBC 2621 39L p.213 \$1.49 Hardback 2nd. (cover art by Laszlo Gall) Wrap around dust jacket.
1971 May: Longman, 15245-3 \$1.40 ISBN 0-582-15245-3 Hardback 1st. UK
1971 Nov: Ace, 35840 \$0.75 Paperback 1st. (cover art by Davis Meltzer)
1976 Feb: Ace, 35841 \$1.25 Paperback 2nd. (cover art by Davis Meltzer)
1978 Ace, 35842-X \$1.95 ISBN 0-441-35842-X Paperback 3rd. (cover art by Davis Meltzer)
1981 Mar: Ace, 35843-8 \$2.25 ISBN 0-441-35843-8 Paperback 4th. (cover art by Paul Alexander)
1984 Dec: Ace Berkley, 35844-5 \$2.50 ISBN 0-441-35844-6 Paperback 5th. (cover art by Paul Alexander)
- Imperial Lady (N): 1989 Chinese Fantasy Novel
co-Author Shwartz, Susan
1989 Aug: Tor, 93128-X \$17.95 ISBN 0-312-93128-X Hardback 1st. Edition
- Iron Butterflies (N): 1980 (Associational Romance)
1980 Jul: Fawcett Crest, 2-4309-5 \$2.25 ISBN 0-449-24309-5 Paperback 1st. Edition
- Iron Cage (JN): 1974
1974 Sep: Viking, 40151-X LCC# 74-6310 \$6.95 ISBN 0-670-40151-X Hardback 1st. Edition (cover art by Bruce Waldman) Wrap around dust jacket
1974 Oct: Viking, SFBC 6360 E39 p.183 \$1.98 Hardback 2nd. (cover art by Bruce Waldman) Wrap around dust jacket.
1975 Aug: Kestrel, 5117-1 \$2.95 ISBN 0-7226-5117-1 Hardback 1st. UK
1976 Jan: Ace, 37290 \$1.50 Paperback 1st. (cover art by Charles Mikolaycak)
1980 Aug: Ace, 37291-0 \$1.95 ISBN 0-441-37291-0 Paperback 2nd. (cover art by Charles Mikolaycak)
1981 Jul: Ace, 37292-9 \$2.25 ISBN 0-441-37292-9 Paperback 3rd. (cover art by Charles Mikolaycak)
1986 Oct: Ace Berkley, 37294-5 \$2.75 ISBN 0-441-37294-5 Paperback US (cover art by Charles Mikolaycak)
1987 Aug: Puffin, 032108-X \$2.50 ISBN 0-14-032108-X Paperback UK
- Island of the Lost (JN): 1953 number 2b in the Lorens Van Noreys series please see that entry
- The Jargonoid Paid (N): 1974 number 7 in the Witch World: High Hallack series please see that entry
- The Jekyll Legacy (N): 1990 Horror Novel
co-Author Bloch, Robert
1990: Tor,
Judgment on Janus (JN): 1963 number 1 in the Janus series please see that entry
- Key Out of Time (JN): 1963 number 4 in the Ross Murdoch series please see that entry
- Knave of Dreams (N): 1975
1975 Sep: Viking, 41467-0 LCC# 75-14444 \$7.95 ISBN 0-670-41467-0 Hardback 1st. Edition (cover art by Kathy Westray)
1976 Aug: Kestrel, 5117-1 \$2.95 ISBN 0-7226-5117-1 Hardback 1st. UK
1977 Mar: Ace, 45000 \$1.75 Paperback 1st. (cover art by Charles Mikolaycak)
1980 Feb: Ace, 45001-8 \$1.95 ISBN 0-441-45001-8 Paperback 2nd. (cover art by Charles Mikolaycak)
1984 Jun: Ace Berkley, 45002-4 \$2.50 ISBN 0-441-45002-4 Paperback 3rd. (cover art by Charles Mikolaycak)
- The Last Planet (N): 1955 number 1b in the Central Control series please see that entry
- Lavender-Green Magic (JN): 1974
1974 Jul: Crowell, 00429-X LCC# 73-21941 ISBN 0-690-00429-X Hardback 1st. Edition (illustrated by Judith Gwyn Brown)
1977 Mar: Ace, 47440 \$1.75 Paperback 1st. (cover art by Charles Mikolaycak illustrated by Judith Gwyn Brown)
1980 Mar: Ace Tempo, 47441-1 \$1.95 ISBN 0-441-47441-1 Paperback 2nd. (cover art by Charles Mikolaycak illustrated by Judith Gwyn Brown)
1982 Feb: Ace, 47442-X \$2.25 ISBN 0-441-47442-X Paperback 2nd. (cover art by Charles Mikolaycak illustrated by Judith Gwyn Brown)
1986 Jan: Ace, 47443-8 \$2.75 ISBN 0-441-47443-8 Paperback 3rd. (cover art by Charles Mikolaycak illustrated by Judith Gwyn Brown)
- Lord of Thunder (N): 1962 number 2 in the Hosten Storm series please see that entry
- Lore of the Witch World (C7): 1980 number 1 in the Witch World: Both Escarp/Escore & High Hallack series please see that entry
- The Magic Books (3N): 1988
Contains Fur Magic (N): 1968 Octagon Magic (JN): 1967 Steel Magic (JN): 1965
1988 Mar: Signet, 15232-8 \$3.95 ISBN 0-451-15232-8 Paperback 1st. Edition
- Maid-at-Arms (N): 1981 (Associational Gothic Romance)
co-Author Cushing, Eric
1981 Jan: Fawcett, Coventry Romance #90 Paperback 1st. Edition Extensively rewritten by Norton but uncredited.
- The Many Worlds of Andre Norton (Collection Edited by Roger Elwood) (C7+NF2): 1974
retitled to The Book of Andre Norton (C7+NF3): 1975
Contains All Cats Are Gray: 1953 Long Live Lord Korl: 1970 Norton Bibliography (SFref): 1974
The Gifts of Aslu: 1948 The Long Night of Waiting, 1973 On Writing Fantasy (SFref): 1971
London Bridge: 1973 Mousetrap: 1954 The Toads of Gimmerdale: 1973
1974: Thomas Nelson, Hardback 1st. Canada
1974 Aug: Chilton, 5927-6 LCC# 74-10980 \$6.95 ISBN 0-8019-5927-6 Hardback 1st. Edition (cover art by Charles Geer) has Chilton sticker with price of \$7.95
- Merlin's Mirror (N): 1975
1975 Jun: DAW, No. 152 \$1.25 ISBN 0-87997-175-4 Paperback 1st. Edition (cover art by Jack Gaughan) UY1175
1976 Oct: Sidgwick & Jackson, 98328-0 \$3.95 ISBN 0-283-98328-0 Hardback 1st. (cover art by David Hardy) Price on sticker
1977 Nov: DAW, UW1340 \$1.50 ISBN 0-87997-340-4 Paperback 2nd. (cover art by Jack Gaughan)
1981 Jul: DAW, UE1641 \$2.25 ISBN 0-87997-641-1 Paperback 3rd. (cover art by Jack Gaughan)
1985 Jun: DAW, UE2052 \$2.95 ISBN 0-88677-052-1 Paperback 4th.
1987 Sep: DAW, UE2245 \$2.95 ISBN 0-88677-245-1 Paperback 5th.
- Moon Called (JN): 1982
1982 Oct: Wallaby, 45716-0 LCC# 82-236312 \$7.95 ISBN 0-671-45716-0 Trade 1st. Edition (cover art by Jay Muhi)
1983 Jul: Tor Science fiction, 30 \$2.95 ISBN 0-523-48585-9 Paperback 1st. (cover art by Victoria Poyser)
1985 Oct: Tor Science fiction, 54727-6 \$2.95 ISBN 0-523-54727-6 Paperback 2nd. (cover art by Victoria Poyser)
- Moon Mirror (C9): 1988
Contains Desirable Lakeside Residence: 1973 Moon Mirror: 1982 Teddi: 1973
How Many Miles to Babylon?: 1988 One Spell Wizard: 1972 Through the Needle's Eye: 1970
The Long Night of Waiting, 1973 Outside (JN): 1974 On ToyMaker's Snuffbox: 1966
1988 Dec: Tor, 93098-4 LCC# 88-20136 \$17.95 ISBN 0-312-93098-4 Hardback 1st. Edition (cover art by Yvonne Gilbert)
- Moon of Three Rings (JN): 1966 number 1 in the Moon Singer series please see that entry
- Night of Masks (JN): 1964
1964 Aug: Harcourt Brace & World, LCC# 64-16266 \$3.25 Hardback 1st. Edition (cover art by Richard Powers)
1964 Oct: Longmans, Hardback 1st. Canada
1965 Sep: Gollancz, Hardback 1st. UK
1965 Dec: Ace, F-365 \$0.40 Paperback 1st. (cover art by Gray Morrow)
1969 Jul: Ace, 57751 \$0.60 Paperback 2nd. (cover art by Gray Morrow)
1970 Dec: Brockhampton, Paperback UK
1972 Gollancz, 00367-7 \$2.20 ISBN 0-575-00367-7 Hardback UK
1973 Sep: Ace, 57752 \$0.95 Paperback 3rd. US (cover art by j w)
1981 May: Fawcett Crest, 2-4416-4 \$2.25 ISBN 0-449-24416-4 Paperback 4th. US (cover art by Ken Barr)
1985 Feb: Del Rey, 32070 \$2.25 ISBN 0-345-32070-0 Paperback 5th. US (cover art by Laurence Schwinger)
- No Night Without Stars (N): 1975
1975 Jul: Atheneum, 50033-5 LCC# 75-6948 \$6.95 ISBN 0-689-50033-5 Hardback 1st. Edition (cover art by Jack Gaughan) Wrap around dust jacket
1976 Sep: Gollancz, Hardback 1st. UK
1977 Aug: Fawcett Crest, 2-3264-6 \$1.75 ISBN 0-449-23264-6 Paperback 1st. (cover art by M. K.)
1985 Sep: Del Rey, 32520 \$2.95 ISBN 0-345-32520-6 Paperback 2nd. (cover art by Laurence Schwinger)
- Norton Bibliography (SFref): 1974
contained in The Many Worlds of Andre Norton (C7+NF2): 1974
- Octagon Magic (JN): 1967
contained in The Magic Books (3N): 1988
1967 May: World, A1299 LCC# 67-13622 \$3.95 Hardback 1st. Edition (cover art by Mac Conner illustrated by Mac Conner)
1968 May: Hamilton Reindeer Books, Hardback 1st. UK
1970 Oct: Archway, 28903 \$1.50 Paperback 1st.
1980: Archway, 56074-3 \$1.75 ISBN 0-671-56074-3 Paperback 2nd.
- On Writing Fantasy (SFref): 1971
contained in The Book of Andre Norton (C7+NF3): 1975
The Many Worlds of Andre Norton (C7+NF2): 1974
- The Opal-Eyed Fan (N): 1977 (Historical Romance)
1977 Oct: Dutton, 36440-4 LCC# 77-3679 \$7.95 ISBN 0-525-36440-4 Hardback 1st. Edition (cover art by Jack Crane)
1979 Jan: Fawcett Crest, 2-3814-8 \$1.95 ISBN 0-449-23814-8 Paperback 1st.

Operation Time Search (N): 1967

- 1967 Jan: Harcourt Brace & World, LCC# 67-17155 \$3.95 Hardback 1st Edition (cover art by Richard Powers)
 1967 Mar: Longmans, Hardback 1st, Canada
 1969 Jan: Ace, 63410 \$0.60 Paperback 1st (cover art by Jack Gaughan)
 1973 Aug: Ace, 63411 \$0.95 Paperback 2nd (cover art by Jack Gaughan)
 1977 Mar: Ace, 63412 \$1.50 Paperback 3rd (cover art by Jack Gaughan)
 1981 Feb: Fawcett Crest, 2-4370-2 \$2.25 ISBN 0-449-24370-2 Paperback 4th (cover art by Ken Barr)
 1985 Dec: Del Rey, 32586 \$2.95 ISBN 0-345-32586-9 Paperback 5th (cover art by Laurence Schwinger)

Ordeal in Otherwhere (N): 1964 number 2 in the Warlock series please see that entry

Outside (JN): 1974

revised from London Bridge (S): 1973
 contained in Moon Mirror (C9): 1988

- 1975 Feb: Walker, 6185-2 LCC# 73-92454 \$5.95 ISBN 0-8027-6185-2 Hardback 1st Edition (cover art by Bernard Colonna illustrated by Bernard Colonna)
 1976 Jan: Avon, 26211 LCC# 73-92454 \$1.25 ISBN 0-380-00405-6 Trade 1st (cover art by Bernard Colonna illustrated by Bernard Colonna)
 1976 Jun: Blackie, 90169-3 £2.75 ISBN 0-216-90169-3 Hardback 1st UK

Perilous Dreams (C4): 1976

Contains Get Out of My Dream: 1976 Ship of Mist: 1976 Toys of Tamisan: 1969
 Nightmare: 1976

- 1976 Jun: DAW, No. 196 \$1.25 ISBN 0-87997-237-8 Paperback 1st Edition (cover art by George Barr) UY1237
 1978 Sep: DAW, UE1405 \$1.75 ISBN 0-87997-405-2 Paperback 2nd (cover art by Kevin Eugene Johnson)
 1982 Jul: DAW, UE1749 \$2.50 ISBN 0-87997-749-3 Paperback 3rd (cover art by Ken W. Kelly)
 1987 Sep: DAW, UE2248 \$2.95 ISBN 0-88677-248-6 Paperback 4th (cover art by Ken W. Kelly)

Port of Dead Ships (N): 1990

contained in The Chronicles of Witch World volume 1 (2N+1): 1990

Postmarked the Stars (N): 1969 number 4 in the Solar Queen series please see that entry

The Prince Commands (JN): 1934 (Associational: Adventure)

- 1934 Feb: Appleton-Century, LCC# 34-3730 Hardback 1st Edition (illustrated by Kate Seredy)
 1935: Appleton-Century, Hardback 1st, UK
 1983 Mar: Tor, 48-958-X \$2.95 ISBN 0-523-48058-X Paperback 1st (cover art by Tom Kidd)

Quag Keep (JN): 1978

- 1978 Mar: Atheneum, 50107-2 LCC# 77-17771 \$7.95 ISBN 0-889-50107-2 Hardback 1st Edition (cover art by Jack Gaughan)
 1979 Sep: DAW, No. 353 \$1.95 ISBN 0-87997-487-7 Paperback 1st (cover art by Jack Gaughan) UJ1487
 1983 Jan: DAW, UE1794 \$2.50 ISBN 0-87997-794-9 Paperback 2nd (cover art by Jack Gaughan)
 1987 Sep: DAW, UE2250 \$2.95 ISBN 0-88677-250-8 Paperback 3rd (cover art by Jack Gaughan)

Quest Cross-time (N): 1965 number 2a in the Blake Walker series please see that entry

Ralestone Luck (JN): 1938 (Associational: Adventure)

- 1938 Aug: Appleton-Century, LCC# 38-21549 Hardback 1st Edition (illustrated by James Reid)
 1938 Oct: Ryerson, Hardback 1st, Canada
 1939: Appleton-Century, Hardback 1st, UK
 1984 Jun: Dell, 07265-4 \$2.75 ISBN 0-440-07265-4 Paperback 1st, US
 1988 Nov: Tor, 54754-3 \$2.95 ISBN 0-812-54754-3 Paperback 2nd, US

Rebel Spurs (JN): 1962 number 2 in the Drew Rennie series please see that entry

Red Harl Magic (JN): 1976

- 1976 Sep: Crowell, 01147-4 LCC# 76-3539 ISBN 0-690-01147-4 Hardback 1st Edition (illustrated by Donna Diamond)
 1977 Sep: Hamilton, 89730-0 £3.25 ISBN 0-241-89730-0 Hardback 1st, UK (cover art by Donna Diamond)
 1979 Jul: Ace Tempo Star, 71100-6 \$1.95 ISBN 0-441-71100-6 Paperback 1st (cover art by Charles Mikolaycak illustrated by Donna Diamond)
 1982 Feb: Ace, 71101-4 \$1.95 ISBN 0-441-71101-4 Paperback 2nd (cover art by Charles Mikolaycak illustrated by Donna Diamond)
 1984: Ace, 71099-9 \$2.25 ISBN 0-441-71099-9 Paperback 3rd (cover art by Charles Mikolaycak illustrated by Donna Diamond)
 1985 Nov: Ace, 71098-0 \$2.50 ISBN 0-441-71098-0 Paperback 4th (cover art by Charles Mikolaycak illustrated by Donna Diamond)

Ride Proud, Rebel! (JN): 1961 number 1 in the Drew Rennie series please see that entry

Ride the Green Dragon (JN): 1985 (Mystery)

co-Author Miller, Phyllis
 1985 Sep: Atheneum, 50331-8 LCC# 85-7329 \$12.95 ISBN 0-689-50331-8 Hardback 1st Edition (cover art by Ellen Thompson)

Rogue Reynard (JN): 1947 (Associational)

- retelling of fairy tale Reynard the Fox (S): 1800
 1947 Jun: Houghton Mifflin, LCC# 47-3707 Hardback 1st Edition (cover art by Laura Bannon illustrated by Laura Bannon)
 1947 Aug: Thomas Allen, Hardback 1st, Canada
 1972 Jan: Dell Yearling, 007-011 \$0.65 Trade 1st (cover art by Laura Bannon illustrated by Laura Bannon)

Scarface (JN): 1948 (Associational: Historical)

- 1948 Jun: Harcourt, Brace, LCC# 48-8179 \$3.50 Hardback 1st Edition (cover art by Lorence Bjorklund illustrated by Lorence Bjorklund)
 1949 Sep: Comet, 28 Digest 1st (cover art by Lorence Bjorklund illustrated by Lorence Bjorklund)
 1950: Methuen, Hardback 1st, UK

Sea Seige (N): 1957

- 1957 Aug: Harcourt, Brace, LCC# 57-8586 \$3.00 Hardback 1st Edition
 1957 Oct: Longmans, Hardback 1st, Canada
 1962 Jul: Ace, F-147, \$0.40 Paperback Double 1st Edition (cover art by Edward Valigursky)
 1971 Jun: Ace, 75695 \$0.60 Paperback 2nd (cover art by Jeff Jones)
 1974: Ace, 75696 \$0.95 Paperback 3rd
 1976 Feb: Ace, 75697 \$1.25 Paperback 4th
 1980 May: Fawcett Crest, 2-4293-5 \$1.95 ISBN 0-449-24293-5 Paperback 5th (cover art by Ken Barr)
 1987 Jul: Del Rey, 34364-6 \$2.95 ISBN 0-345-34364-6 Paperback 6th (cover art by Laurence Schwinger)
 1987 Aug: Gollancz, Paperback UK

Secret of the Lost Race (N): 1959

related to Wolfshead (N): 1977

- 1959 Aug: Ace, D-381+ \$0.35 Paperback Double 1st (cover art by Edward Valigursky)
 1969 Jul: Ace, 75830 \$0.60 Paperback 2nd (cover art by Edward Valigursky)
 1974: Ace, 75831 \$0.75 Paperback 3rd (cover art by Edward Valigursky)
 1976 Jan: Ace, 75832 \$1.25 Paperback 4th
 1978 Feb: Gregg, 2419-X LCC# 77-25542 \$7.95 ISBN 0-8398-2419-X Hardback 1st (cover art by Jack Gaughan)
 1978 Jul: Ace, 75833-9 \$1.75 ISBN 0-441-75833-9 Paperback 5th (cover art by Eileen Astrahan)
 1981 Dec: Ace, 75834-7 \$1.95 ISBN 0-441-75834-7 Paperback 6th (cover art by Wayne Barlowe)
 1985 May: Ace Berkley, 75836-3 \$2.50 ISBN 0-441-75836-3 Paperback (cover art by Wayne Barlowe)

Serpent's Tooth (C1): 1987

- 1987 Aug: Andre Norton Ltd., signed \$18.00 Trade 1st Edition (illustrated by Mary Hanson-Roberts) signed and numbered, 52pp. Limited to 999 copies total of both signed and unsigned
 1987 Aug: Andre Norton Ltd., unsigned \$13.00 Trade 1st Edition (illustrated by Mary Hanson-Roberts) 52pp. Limited to 999 copies total of both signed and unsigned.

Seven Spells to Sunday (JN): 1979

co-Author Miller, Phyllis

- 1979 Mar: Atheneum, 50134-X LCC# 78-14362 \$6.95 ISBN 0-689-50134-X Hardback 1st Edition
 1980 Oct: Archway, 56086-7 \$1.95 ISBN 0-671-56086-7 Paperback 1st

Shadow Hawk (JN): 1960 (Associational: Historical)

- 1960 Oct: Harcourt, Brace, LCC# 60-10247 \$3.50 Hardback 1st Edition (cover art by Edwyn Schmidt)
 1964 Apr: Ace, G-538 \$0.50 Paperback 1st
 1971 Mar: Gollancz, 00600-5 £1.20 ISBN 0-575-00600-5 Hardback 1st UK
 1972 Jan: Ace, 75991 \$0.75 Paperback 2nd
 1975: Ace, 75992 Paperback 3rd
 1979 Nov: Fawcett Crest, 2-4186-6 \$1.95 ISBN 0-449-24186-6 Paperback 3rd (cover art by Ken Barr)
 1987 Jun: Del Rey, 34366-2 \$2.95 ISBN 0-345-34366-2 Paperback 4th (cover art by Laurence Schwinger)

The Sioux Spaceman (N): 1960

- 1960 May: Ace, D-437+ \$0.35 Paperback Double 1st Edition (cover art by Edward Valigursky)
 1966 Oct: Ace, F-408 \$0.40 Paperback 2nd (cover art by Edward Valigursky)
 1969: Ace, 76801 \$0.60 Paperback 3rd (cover art by Edward Valigursky)
 1974 Sep: Ace, 76802 \$1.25 Paperback 4th
 1976 Jul: R. Hale, 5589-1 £3.00 ISBN 0-7091-5589-1 Hardback 1st UK
 1978 Feb: Gregg, 2420-3 LCC# 77-25468 \$7.95 ISBN 0-8398-2420-3 Hardback 1st, US (cover art by Jack Gaughan)
 1984 Aug: Ace, 76804-0 \$2.50 ISBN 0-441-76804-0 Paperback US

Snow Shadow (JN): 1979 (Associational: Romance)

1979 Apr: Fawcett Crest, 2-3963-2 \$1.95 ISBN 0-449-23963-2 Paperback 1st Edition (cover art by Dick Ziven)

Sorceress of the Witch World (N): 1968 number 5 in the Witch World Escarp/Escore series please see that entry

Spell of the Witch World (S3): 1972 number 3 in the Witch World High Hallack series please see that entry

Stand & Deliver (JN): 1984 (Associational: Historical Romance)

1984 Mar: Dell Emerald, 08233-1 ISBN 0-440-08233-1 Paperback 1st Edition

Stand to Horse (JN): 1956 (Associational: Historical)

- 1956 Aug: Harcourt, Brace, LCC# 56-8354 Hardback 1st Edition (cover art by Edwyn Schmidt illustrated by Lorence Bjorklund)
 1968 Mar: Harcourt Brace & World Voyager, AVB 55 LCC# 56-8354 \$0.75 Trade 1st.

Star Born (N): 1957 number 2 in the Company of Pax series please see that entry

Star Gate (N); 1958

- 1958 Aug Harcourt Brace, LCC# 58-8626 \$3.00 Hardback 1st Edition (cover art by Richard Powers)
 1958 Oct Longmans. Hardback 1st Canada
 1963 Harcourt, Brace, LCC# 58-8626 Hardback 2nd. US (cover art by Richard Powers)
 1963 Sep Ace, F-231 \$0.40 Paperback 1st (cover art by Ed Emshwiller)
 1967 Feb Ace, M-157 \$0.45 Paperback 2nd (cover art by Ed Emshwiller)
 1970 Mar Gollancz, 00366-0 ISBN 0-575-00396-0 Hardback 1st. UK
 1971 Jul Ace, 78071 \$0.60 Paperback 3rd (cover art by Jack Gaughan)
 1974 Feb Ace, 78072 \$0.95 Paperback 4th (cover art by Jack Gaughan)
 1977 Mar Ace, 78073 \$1.50 Paperback 5th (cover art by Jack Gaughan)
 1980 Mar Fawcett Crest, 2-4276 5 \$1.95 ISBN 0-449-24276 5 Paperback 6th (cover art by Ken Barr)
 1983 Dec Del Rey, 31193 \$2.25 ISBN 0-345-31193-0 Paperback 7th. US (cover art by Laurence Schwinger)
 1987 Jul Gollancz, 04007-6 £2.50 ISBN 0-575-04007-6 Paperback UK

Star Guard (N); 1955 number 2 in the Central Control series please see that entry

Star Hunter (N); 1981

contained in Star Hunter & Voodoo Planet (2N); 1980

1981 May Ace, D-509 \$0.35 Paperback Double 1st. (cover art by Ed Emshwiller)

Star Hunter & Voodoo Planet (2N); 1968 number 3X in the Solar Queen series please see that entry

Star Ka'at (JN); 1976 number 1 in the Star Ka'at series please see that entry

Star Ka'at World (JN); 1978 number 2 in the Star Ka'at series please see that entry

Star Ka'ats and the Plant People (JN); 1979 number 3 in the Star Ka'at series please see that entry

Star Ka'ats and the Winged Warriors (JN); 1981 number 4 in the Star Ka'at series please see that entry

Star Rangers (N); 1953 number 1a in the Central Control series please see that entry

Starman's Son, 2250 A D (JN); 1952

retitled to Daybreak 2250 A D (N); 1952

1952 Aug Harcourt, Brace, LCC# 52-6906 \$2.75 Hardback 1st Edition (Illustrated by N. Mordomoff)

1953 Staples Press. Hardback 1st UK (cover art by Nicolas Mordomoff)

1968 Mar Gollancz. Hardback UK (cover art by Nicolas Mordomoff)

1978 Aug Fawcett Crest, 2-3614-5 \$1.95 ISBN 0-449-23614-5 Paperback 1st. US (cover art by Ken Barr) as "Star Man's Son"

1980 May Gregg, 2636-2 LCC# 79-26128 \$9.95 ISBN 0-8398-2636-2 Hardback US (cover art by Fred Knecht)

1985 Oct Del Rey, 32588 \$2.95 ISBN 0-345-32588-5 Paperback US (cover art by Laurence Schwinger)

1987 Nov Gollancz, 04124-2 £2.95 ISBN 0-575-04124-2 Paperback UK

The Stars Are Ours! (N); 1954 number 1 in the Company of Pax series please see that entry

Steel Magic (JN); 1965

retitled to Gray Magic (JN); 1967

contained in The Magic Books (3N); 1988

1965 Sep World, LCC# 65-19714 \$3.50 Hardback 1st Edition (cover art by Robin Jacques illustrated by Robin Jacques)

1967 Mar. Hamilton Reindeer Books. Hardback 1st. UK (cover art by Robin Jacques)

1977 Sep: Hamilton, 89786-6 £1.95 ISBN 0-241-89786-6 Hardback UK (cover art by Robin Jacques)

1978 Aug. Archway, 29901-8 \$1.50 ISBN 0-671-29901-8 Paperback 1st (Illustrated by Robin Jacques)

1979. Archway, 56094-8 \$1.75 ISBN 0-671-56094-8 Paperback 2nd. (Illustrated by Robin Jacques)

Storm Over Warlock (N); 1960 number 1 in the Warlock series please see that entry

Sword in Sheath (JN); 1949 number 2a in the Lorens Van Norreys series please see that entry

The Sword is Drawn (JN); 1944 number 1 in the Lorens Van Norreys series please see that entry

The Swords Series (3JN); 1985 number 3x in the Lorens Van Norreys series please see that entry

Ten Mile Treasure (JN); 1981 (Associational Mystery)

1981 Jul. Archway, 56102-2 \$1.95 ISBN 0-671-56102-2 Paperback 1st Edition

Three Against the Witch World (N); 1965 number 3 in the Witch World Estarp/Escore series please see that entry

The Time Traders (JN); 1958 number 1 in the Ross Murdock series please see that entry

Trey of Swords (SN); 1977 number 6 in the Witch World. Estarp/Escore series please see that entry

Uncharted Stars (JN); 1969 number 2 in the Murdock Jern series please see that entry

Velvet Shadows (N); 1977 (Associational Historical Romance)

1977 Apr. Fawcett Crest, 23135-6 \$1.50 ISBN 0-449-23135-6 Paperback 1st Edition

Victory on Janus (JN); 1966 number 2 in the Janus series please see that entry

Voorloper (N); 1980

1980 Sep Ace, 86609-3 LCC# 81-112993 \$6.95 ISBN 0-441-86609-3 Trade 1st Edition (cover art by Sjudmac illustrated by Alicia Austin)

1980 Sep Ace, SFBC 3999 104 0 213 \$4.50 Hardback 1st (cover art by Sjudmac illustrated by Alicia Austin)

1981 Dec Ace. Paperback 1st (cover art by W Sturmag illustrated by Alicia Austin)

1982 Nov Ace, 86610-7 \$2.75 ISBN 0-441-86610-7 Paperback 2nd. (cover art by W Sturmag illustrated by Alicia Austin)

1984 Jul Ace 86611-5 \$2.75 ISBN 0-441-86611-5 Paperback 3rd (cover art by W Sturmag illustrated by Alicia Austin)

Ware Hawk (N); 1983 number 7 in the Witch World Estarp/Escore series please see that entry

Warlock of the Witch World (N); 1967 number 4 in the Witch World Estarp/Escore series please see that entry

Web of the Witch World (N); 1964 number 2 in the Witch World Estarp/Escore series please see that entry

Were-Wrath (C1): 1984

1984: Cheap Street: 10-4 Publisher's Edition LCC# 85-127590 ISBN 0-941826-10-4 Handmade Hardback 1st. Edition with tray case (illustrated by Judy King-Rienets) The Publisher's Edition of fifty-four numbered copies signed by Andre Norton and Judy King-Rienets was printed on Frankfurt text with handmade Japanese sugkawa endpapers and chin senka flyleaves. These books were handbound by Carol Joyce in quarter Niger goat and Itakan Canapetta cloth and laid into traycases made by Judi Conant

1984: Cheap Street: 10-4 regular edition LCC# 85-127590 ISBN 0-941826-10-4 Handmade Hardback 1st. Edition NDJ (illustrated by Judy King-Rienets) a handprinted edition of 177 copies, including twelve lettered books. Each book was numbered and signed by Andre Norton and Judy King-Rienets

Wheel of Stars (N): 1983

1983 Mar: Wallaby: 47001-9 LCC# 83-133955 \$7.95 ISBN 0-671-47001-9 Trade 1st. Edition (cover art by Chris Miller illustrated by Chris Miller)

1984 Oct: Tor: 54725-X \$3.50 ISBN 0-812-54725-X Paperback 1st US (cover art by Victoria Poyser illustrated by Chris Miller)

The White Jade Fox (JN): 1975 (Associational Gothic)

1975 Apr: Dutton: 42670-1 LCC# 74-23871 \$7.95 ISBN 0-525-42670-1 Hardback 1st. Edition (cover art by David K. Stone)

1975 Jun: Clarke, Irwin: Hardback 1st. Canada

1976 Jun: Fawcett Crest: Q2865 \$1.50 Paperback 1st

1979: Fawcett Crest: 2-4005-3 \$1.75 ISBN 0-449-24005-3 Paperback 2nd

Witch World (N): 1963 number 1 in the Witch World Estcarp/Escore series please see that entry

Wolfhead (N): 1977

retitled from Secret of the Lost Race (N): 1959

1977 Jun: R. Hale: 6181-6 £3.50 ISBN 0-7091-6181-6 Hardback 1st. UK (cover art by Helen Hale)

Wraiths of Time (JN): 1976

1976 Aug: Atheneum: 50057-2 LCC# 75-43607 \$6.95 ISBN 0-689-50057-2 Hardback 1st. Edition (cover art by Jack Gaughan)

1977 Apr: Gollancz: 02276-0 £3.20 ISBN 0-575-02276-0 Hardback 1st. UK

1978 Apr: Fawcett Crest: Q-23532-7 \$1.75 ISBN 0-449-23532-7 Paperback 1st. US (cover art by M. Kane)

1978 Nov: Gollancz: 02276-0 £3.95 ISBN 0-575-02276-0 Hardback UK

The X Factor (JN): 1965

1965 Aug: Harcourt Brace & World: LCC# 65-17592 \$3.25 Hardback 1st. Edition (cover art by Richard Powers)

1967: Gollancz: Hardback 1st. UK

1967 Aug: Ace: G-646 \$0.50 Paperback 1st (cover art by Jack Gaughan illustrated by Jack Gaughan)

1972 May: Ace: 92551 \$0.75 Paperback 2nd (cover art by Jack Gaughan)

1974: Ace: 92552 \$0.95 Paperback 3rd

1975 Feb: Ace: 92553 \$1.25 Paperback 4th

1981 Jun: Fawcett Crest: 2-4395-8 \$2.25 ISBN 0-449-24395-8 Paperback 5th

1984 Jun: Del Rey: 31557 \$2.50 ISBN 0-345-31557-X Paperback 6th. (cover art by Laurence Schwinger)

Yankee Privateer (JN): 1955 (Associational Historical)

1955 Mar: World: LCC# 55-5281 \$3.00 Hardback 1st. Edition (cover art by Leonard Vosburgh)

Year of the Unicorn (N): 1965 number 2 in the Witch World: High Hallack series please see that entry

Yurth Burden (N): 1978

1978 Sep: DAW: No. 304 \$1.75 ISBN 0-87997-400-1 Paperback 1st. Edition (cover art by Jack Gaughan) UE1400

1982 Feb: DAW: UE1702 \$2.25 ISBN 0-87997-702-7 Paperback 2nd (cover art by Jack Gaughan)

1985 Jun: DAW: UE2054 \$2.95 ISBN 0-88677-054-8 Paperback 3rd (cover art by Jack Gaughan)

1987 Sep: DAW: UE2249 \$2.95 ISBN 0-88677-249-4 Paperback 4th.

Zarthur's Bane (N): 1978 number 8 in the Witch World: High Hallack series please see that entry

The Zero Stone (JN): 1968 number 1 in the Muroc Jern series please see that entry

as North, Andrew

All Cats Are Gray (s): 1953

contained in 101 Science Fiction Stories (Edited by Martin H. Greenberg) (A101): 1966

The Book of Andre Norton (by Andre Norton) (C7+NF3): 1975

The Many Worlds of Andre Norton (by Andre Norton) (C7+NF2): 1974

The Many Worlds of Science Fiction (Edited by Ben Bova) (A8): 1971

Science Fiction A to Z (Edited by Isaac Asimov and Martin H. Greenberg) (A50): 1982

Zoo 2000 (Edited by Jane Yolen) (A12): 1973

The Gifts of Astr (s): 1948

contained in The Book of Andre Norton (by Andre Norton) (C7+NF3): 1975

The Gifts of Astr and Other Stories of Science Fiction (Edited by Roger Elwood) (A7): 1975

Griffin Booklet One (Edited by William L. Crawford) (A2): 1949

The Many Worlds of Andre Norton (by Andre Norton) (C7+NF2): 1974

The Time Curve (Edited by Sam Moskowitz and Roger Elwood) (A10): 1968

as Weston, Allen

Murders For Sale (N), 1954 (Associational Mystery)

co-Author Hogarth, Grace A. et al.
1954 Hammond, Hareback 1st Edition

Anthologies Edited by Andre Norton

Magic in Ithkar

01 Magic in Ithkar (A13), 1985

co-Editor Adams, Robert

Contains

Cold Spell (by Elisabeth Waters), 1985
Dragon's Horn (by J. W. Schultz), 1985
Esmene's Eyes (by Ardath Mayhar), 1985
Fletcher Found (by Morgan Llywelyn), 1985
For Lovers Only (by Roger C. Schlobin), 1985
The Gobliny of Ais (by Lin Carter), 1985

1985 May Tor, 54740-3 \$6.95 ISBN 0-812-54740-3 Trade 1st Edition (cover art by Walter Veletz)

1988 Apr Tor, 54715-2 \$3.95 ISBN 0-812-54715-2 Paperback 1st (retitled "Magic in Ithkar 1")

02 Magic in Ithkar 2 (A13), 1985

co-Editor Adams, Robert

Contains

Babes on Band Way (by George Alec Effinger), 1985
Bird of Paradise (by Linda Haldeman), 1985
The Cards of Eidanza (by Mary H. Schaub), 1985
Flaming Arrow (by R. A. Lafferty), 1985
Flux of Fortune (by Mildred Downey Broxon), 1985
Geydelle's Protective (by Lin Carter), 1985

1985 Dec Tor, 54745-4 \$6.95 ISBN 0-812-54745-4 Trade 1st Edition (cover art by Walter Veletz)

1988 Oct Tor, 54749-7 \$3.95 ISBN 0-812-54749-7 Paperback 1st.

03 Magic in Ithkar 3 (A15), 1986

co-Editor Adams, Robert

Contains

The Amiable Assassin (by A. C. Crispin), 1986
The Beggar and His Cat (by Gene DeWeese), 1986
Covenant (by P. M. Griffin), 1986
Eyes of the Seer (by Caralyn Inks and Georgia Miller), 1986
Fiddler Fair (by Mercedes Lackey), 1986
Flamm Red-chen (by M. Coleman Estlin), 1986
Guardians of the Secret (by Ginger Curry and Monika Conroy), 1986

1986 Oct Tor, 54734-9 \$6.95 ISBN 0-81254-734-9 Trade 1st Edition (cover art by Steven Hickman)

1989 Sep Tor, Paperback

04 Magic in Ithkar 4 (A14), 1987

co-Editor Adams, Robert

Contains

The Book-Healer (by Sandra Mesell), 1987
Cat and Muse (by Rose Wolf), 1987
The Clockwork Woman (by Ann R. Brown), 1987
Day of Strange Fortune (by Carol Severance), 1987
Demon Luck (by Craig Shaw Gardner), 1987
The Demon's Gift (by Kathleen O'Malley), 1987
First Do No Harm (by Mildred Downey Broxon), 1987

1987 Jul Tor, 54719-5 \$3.50 ISBN 0-812-54719-5 Paperback 1st Edition (cover art by Steven Hickman)

Homecoming (by Susan M. Schwartz), 1985

Jezeri and Her Beast Go to the Fair and Find More Excitement Than They Want (by Jo Clayton), 1985

The Prince Out of the Past (by Nancy Springer), 1985

Qazra and a Ferret-Fetch (by Judith Sampson), 1985

Swamp Dweller (by Andre Norton), 1985

To Take a Thiel (by C. J. Cherryh), 1985

Well Met in Ithkar (by Patricia Mathews), 1985

If There Be Magic (by Marylois Dunn), 1985

Kissmeow! and the Healing Friar (by A. R. Major), 1985

The Marbled Horn (by Lynn Ward), 1985

The Ruby Wand of Asrazel (by Joseph Green), 1985

Sardole's Horseshoes (by Gregory Frost), 1985

Shadow Quest (by Brad Linaweaver), 1985

The Shaman Flute (by Shariann Lewin), 1985

Hair's Breath (by Susan M. Schwartz), 1986

The Magic Carpet (by James Clark), 1986

The Silverlord (by Morgan Llywelyn), 1986

The Singing Eggs (by Kiel Stuart), 1986

Sun Dark in Ithkar (by S. Lee Rouland), 1986

Three Knives in Ithkar (by Gareth Bloodwine), 1986

Were-Sisters (by Ann R. Brown), 1986

What Little Girls Are Made Of (by T. S. Hull), 1986

Tales of the Witch World

01 Tales of the Witch World (A17) 1987

Contains

- Bloodspell (by A. C. Cospini); 1987
Cat and the Other (by Marylous Dunn); 1987
Fenneca (by Wilanne Schneider Belden); 1987
Green in High Hallack (by Kiel Stuart); 1987
He⁺ Apparent (by Robert Bloch); 1987
Isle of Illusion (by Carol Severance); 1987
Milk from a Maiden's Breast (by Elizabeth Ann Scarborough); 1987
Neither Rest nor Refuge (by Ardath Mayhar); 1987
1987 Sep. Tor. 94475-6 LCC# 87-50473 \$15.95 ISBN 0-312-99475-6 Hardback 1st Edition
1989 Feb. Tor. 54757-8 \$3.95 ISBN 0-812-54757-8 Paperback 1st

- Night Hound's Moon (by Mary H. Schaub); 1987
Nine Words in Winter (by Carolyn Inks); 1987
Oath-Bound (by Pauline Griffin); 1987
Of Ancient Swords and Evil Mist (by James R. Heidbrink); 1987
Of the Shaping of Ulm's Heir (by Andre Norton); 1987
The Road of Dreams and Death (by Robert E. Vardeman); 1987
To Rebuild the Eyrne (by Sasha Miller); 1987
Were-Hunter (by Mercedes R. Lackey); 1987
The White Road (by Charles De Lint); 1987
1987 Sep. Tor. 94475-6 LCC# 87-50473 \$15.95 ISBN 0-312-99475-6 Hardback 1st Edition
1989 Feb. Tor. 54757-8 \$3.95 ISBN 0-812-54757-8 Paperback 1st (retitled "Tales of the Witch World 1")

02 Tales of the Witch World 2 (A17), 1988

Contains

- Darkness Over Mirhold (by Patricia Shaw Mathews); 1988
Dream Pirates' Jewel (by Brad Linaweaver and Cynthia Linaweaver); 1988
Futures Yet Unseen (by Melinda M. Snodgrass); 1988
Heroes (by Diana L. Paxson); 1988
The Hunting of Lord Estaban's Daughter (by Clare Bell); 1988
The Judgement of Neave (by S. N. Lewis); 1988
La Verdad, The Magic Sword (by A. R. Major); 1988
Old Toad (by Geary Graves); 1988
1988 Jun. Tor. 93078-X \$16.95 ISBN 0-312-93078-X Hardback 1st Edition
1989 Aug. Tor. Paperback 1st

- Peacock Eyes (by Shirley Meier); 1988
Rite of Failure (by Susan M. Shwartz); 1988
S'Olcana's Sons (by Lisa Swallow); 1988
The Salt Garden (by Sandra Miesel); 1988
Sea-Serpents of Domnude (by Ginger Simpson Curry); 1988
The Sentinel at the Edge of the World (by David Ward); 1988
The Stones of Sharon (by Ann Miller); 1988
Tall Dames Go Walking (by Rose Wolf); 1988
Through the Moon Gate (by Jacqueline Lichtenberg); 1988

3 Tales of the Witch World 3 (A7); 1990

Non Series Anthologies Edited by Andre Norton

Baleful Beasts and Eerie Creatures (A9); 1976

Contains

- Monster Blood (by Charles Land); 1976
The Night Creature (by Richard R. Smith); 1976
Nightmare in a Box (by Rita Ritchie); 1976
The Patchwork Monkey (by Beverly Butler); 1976

1976: Rand McNally. 82171-7 LCC# 76-20529 \$5.95 ISBN 0-528-82171-7 Hardback 1st Edition (cover art by Rod Ruth)

Catfantastic (A15); 1989

co-Editor Greenberg, Martin H.

Contains

- Bastet's Blessing (by Elizabeth Ann Scarborough); 1989
Borrowing Trouble (by Elizabeth H. Boyer); 1989
The Damcat (by Clare Bell); 1989
Day of Discovery (by Blake Cahoon); 1989
The Dreaming Kind (by C. S. Friedman); 1989
From the Diary of Hermione (by Ardath Mayhar); 1989
The Game of Cat and Rabbit (by Patricia Shaw Mathews); 1989

1989 Jul: DAW, No. 785 \$3.95 ISBN 0-88677-355-5 Paperback 1st Edition (cover art by Bradi Bratds) UE2355

Four From the Witch World (A4); 1989

Contains

- Falcon Law (by Judith Tarr); 1989
Rampion (by Meredith Ann Pierce); 1989
1989 Feb. Tor. 93153-0 LCC# 88-29170 \$16.95 ISBN 0-312-93153-0 Hardback 1st Edition (cover art by Victoria Poyser)

Gates To Tomorrow: An Introduction to Science Fiction (A12); 1973

co-Editor Donald, Ernestine

Contains

- Command (by Bernard F. Kahn); 1947
Expedition Polychrome (by Joseph A. Winter); 1949
The Flame Midget (by Frank Belknap Long); 1936
Living Fossil (by I. Sprague De Camp); 1939
The Naming of Names (by Ray Bradbury); 1949
A Pall of Air (by Fritz Leiber); 1951

1973: Atheneum. 30321-1 LCC# 72-85921 \$6.50 ISBN 0-689-30321-1 Hardback 1st Edition

- The Spell of Spirit Stones (by Alice Wellman); 1976
Tigger (by A. M. Lightner); 1976
To Face a Monster (by Carl Henry Rathjen); 1976
The Yamadan (by Lunne Gessner); 1976
You Are What You Eat (by Wilma Bednarz); 1976

- The Gate of the Kittens (by Wilanne Schneider Belden); 1989
It Must Be Some Place (by Donna Farley); 1989
It's a Bird, It's a Plane, It's . . . Supercal (by Ann Miller and Karen Elizabeth Rgle); 1989
Noble Warrior (by Andre Norton); 1989
Skitty (by Mercedes Lackey); 1989
Trouble (by P. M. Griffin); 1989
Wart (by Jayce Carr); 1989
Yellow Eyes (by Marylous Dunn); 1989

- The Stillborn Heritage (by Elizabeth H. Boyer); 1989
Stormbirds (by C. J. Cherryh); 1989

- The Plague (by Keith Laumer); 1970
Rust (by Joseph E. Kelleam); 1939
Shape (by Robert Shekley); 1953
The Sheriff of Canyon Gulch (by Paul Anderson and Gordon R. Dickson); 1951
Ultimatum (by Keith Laumer); 1963
Untouched by Human Hands (by Robert Shekley); 1953

**Grand Masters' Choice (A8): 1980**

co-Editor Zierhut, Ingrid

Contains

- The Autumn Land (by Clifford D. Simak), 1971
 A Gun For Dinosaur (by L. Sprague De Camp), 1958
 The Last Question (by Isaac Asimov), 1956
 Lean Times in Lankmar (by Fritz Leiber), 1959

1989 Sep: NESFA Press, 42-0 LCC# 89-62122 \$15.00 ISBN 0-915368-42-0 Hardback 51st Edition

1989 Sep: NESFA Press, 94-3 LCC# 89-62122 \$25.00 ISBN 0-915368-94-3 Hardback Boxed 51st Edition

Small Shadows Creep (A9): 1974 (Horror)*Contains*

- Faithful Jenny Dove (by Eleanor Farjeon), 1974
 The First Sheaf (by H. R. Wakefield), 1940
 Herodes Redivivus (by A. N. L. Munby), 1949
 How Fear Departed From the Long Gallery (by E. F. Benson), 1912

1974 Dutton, 39505-9 LCC# 74-5408 \$7.95 ISBN 0-525-39505-9 Hardback 1st Edition (cover art by David K. Stone)

1976 Chato & Windus, Hardback 1st UK

1979 Puffin, 031074-6 £0.75 ISBN 0-14-031074-6 Paperback 1st UK

Space Pioneers (A9): 1954*Contains*

- Asteroid of Fear (by Raymond Z. Gallun), 1952
 The End of the Line (by James H. Schmitz), 1951
 The Farthest Horizon (by Raymond F. Jones), 1952
 The Illusionaries (by Eric Frank Russell), 1951

1954 World, LCC# 54-5338 \$2.75 Hardback 1st Edition (cover art by Virgil Finlay)

Space Police (A9): 1956*Contains*

- Agent of Vega (by James H. Schmitz), 1949
 Ban (by Roy L. Clough, Jr.), 1951
 Beep (by James Blish), 1954
 The Closed Door (by Kendall F. Crossen), 1953

1956 Feb: World, 1673 LCC# 56-5309 \$2.75 Hardback 1st Edition (cover art by Virgil Finlay) Review slip dated Feb. 20, 1956 with price \$2.50.

Space Service (A10): 1953*Contains*

- Chore for a Spaceman (by Walt Sheldon), 1950
 Command (by Bernard I. Kahn), 1947
 Expedition Polychrome (by Joseph A. Winter), 1949
 For the Public (by Bernard I. Kahn), 1946
 Implore and Peddle (by H. B. Fyle), 1951

1953 Jan: World, LCC# 52-13235 \$2.50 Hardback 1st Edition (cover art by Virgil Finlay)

Titles from Collections and Anthologies

Amber out of Quayth, 1972

The Boy and the Ogre, 1966 Golden Magazine Sept 1966

By a Hair, 1958

Changeling, 1980

Desirable Lakeside Residence, 1973

The Dowry of the Rag Picker's Daughter, 1988

Dragon Scale Silver, 1972

Dream Smith, 1972

Falcon Blood, 1979

Garin of Tav, 1973

Garin of Yu-lac, 1969

Get Out of My Dream, 1976

The Girl and the B.E.M., 1978 (Misc Forward)

How Many Miles to Babylon?, 1988

contained in Spell of the Witch World (S3), 1972

contained in High Sorcery (C5), 1970

contained in Lore of the Witch World (C7), 1980

contained in Moon Mirror (C9), 1988

contained in Saving Worlds (Edited by Roger Elwood) (A?), 1973

contained in Arabesques: More Tales of the Arabian Nights (Edited by Susan Shwartz) (A?), 1988

contained in Spell of the Witch World (S3), 1972

contained in Spell of the Witch World (S3), 1972

contained in Amazons! (Edited by Jessica A. Salmonson) (A11+P1+M1), 1979

Lore of the Witch World (C7), 1980

retitled from People of the Crater (S), 1947

contained in Garin the Eternal (C4), 1972

contained in Garin the Eternal (C4), 1972

contained in Perilous Dreams (C4), 1976

contained in Cassandra Rising (Edited by Alice Laurance) (A19+M1), 1978

contained in Moon Mirror (C9), 1988

The Long Watch (by Robert A. Henlein), 1948

The Toads of Grimmeideale (by Andie Norton), 1973

Transit of Earth (by Arthur C. Clarke), 1971

With Folded Hands . . . (by Jack Williamson), 1947

A Little Ghost (by Hugh Walpole), 1931

Lost Hearts (by M. R. James), 1931

The Old Nurse's Story (by Elizabeth Gaskell), 1852

Playmates (by Alfred M. Burrage), 1927

Satoozy (by Margery Lawrence), 1974

Moonwalk (by H. B. Fyle), 1952

Page and Player (by Jerome Bixby), 1952

A Pail of Air (by Fritz Leiber), 1951

Thou Good and Faithful (by John Brunner), 1953

Trail Blazer (by Raymond Z. Gallun), 1951

Of Those Who Came (by George Longdon), 1952

Pax Galactica (by Ralph Williams), 1952

Police Operation (by H. Beam Piper), 1948

The Sub-Standard Sardines (by Jack Vance), 1949

Tough Old Man (by L. Ron Hubbard), 1950

Return of a Legend (by Raymond Z. Gallun), 1952

The Specter General (by Theodore R. Cogswell), 1952

Star-Linked (by H. B. Fyle), 1952

Steel Brother (by Gordon R. Dickson), 1952

That Share of Glory (by C. M. Kornbluh), 1952

Legacy From Sorn Fen, 1972	contained in	Garan the Eternal (C4); 1972 Lore of the Witch World (C7); 1980
London Bridge, 1973	revised to contained in	Outside (JN); 1974 The Book of Andre Norton (C7+NF3); 1975 The Many Worlds of Andre Norton (C7+NF2); 1974
Long Live Lord Korl, 1970	contained in	The Book of Andre Norton (C7+NF3); 1975 The Many Worlds of Andre Norton (C7+NF2); 1974
The Long Night of Waiting, 1973	contained in	The Book of Andre Norton (C7+NF3); 1975 The Long Night of Waiting (Edited by Roger Elwood) (A7); 1974 The Many Worlds of Andre Norton (C7+NF2); 1974 Moon Mirror (C9); 1988
Moon Mirror, 1982	contained in	Hecale's Cauldron (Edited by Susan Stewart) (A13); 1982 Moon Mirror (C9); 1988 A Southern Fantasy: 13th World Fantasy Convention Program Book (Edited by Ron Lundahn) (A7); 1987
Mousetrap, 1954	contained in	Best Science Fiction Stories and Novels 1955 (Edited by T. E. Diky) (A7); 1955 The Book of Andre Norton (C7+NF3); 1975 The Eureka Years (Edited by Annette P. McComas) (A21+P3+M1); 1982 The Many Worlds of Andre Norton (C7+NF2); 1974
Nightmare, 1976	contained in	Perilous Dreams (C4); 1976
Noble Warrior, 1989	contained in	Catfantastic (A*5); 1989
Of the Shaping of Ulm's Hair, 1987	contained in	Tales of the Witch World (A17); 1987
One Spell Wizard, 1972	contained in	Garan the Eternal (C4); 1972 Moon Mirror (C9); 1988
People of the Crater, 1947	revised to contained in	Garr of Tav (S); 1973 Alien Earth and Other Stories (Edited by Roger Elwood) (A7); 1969 Swordsmen in the Sky (Edited by Donald A. Wollheim) (A5); 1964
Rider on a Mountain, 1987	contained in	Friends of the Hoisecian (Edited by Robert Adams) (A12); 1987
Sand Sister, 1979	contained in	Barbarians (Edited by Robert Adams) (A7); 1986 Heroic Fantasy (Edited by Gerald W. Page) (A7); 1979 Lore of the Witch World (C7); 1980
Ship of Mist, 1976	contained in	Perilous Dreams (C4); 1976
Spider Silk, 1976	contained in	13 Short Fantasy Novels (Edited by Isaac Asimov) (A13); 1984 Flashing Swords #3 (Edited by Lin Carter) (A5); 1976 Lore of the Witch World (C7); 1980 Warriors and Wizards (Edited by Lin Carter) (A5); 1976
Swamp Dweller, 1985	contained in	Magic in Ithkar (A*3); 1985
Sword of Unbelief, 1977	contained in	Lore of the Witch World (C7); 1980 Swords Against Darkness II (Edited by Andrew Olluit) (A8); 1977
Teddi, 1973	contained in	Moon Mirror (C9); 1988 Science Fiction Adventures from Way Out (Edited by Roger Elwood) (A7); 1974 Young Star Travelers (Edited by Isaac Asimov) (A9); 1986
Through the Needle's Eye, 1970	contained in	High Sorcery (C5); 1970 Moon Mirror (C9); 1988
The Toads of Grimmerdale, 1973	contained in	Barbarians II (Edited by Robert Adams); 1988 The Book of Andre Norton (C7+NF3); 1975 Flashing Swords #2 (Edited by Lin Carter) (A4); 1974 Grand Masters' Choice (A8); 1989 Isaac Asimov's Magical Worlds of Fantasy: 4 Spells (Edited by Isaac Asimov) (A12); 1985 Lore of the Witch World (C7); 1980 The Many Worlds of Andre Norton (C7+NF2); 1974
The Toymaker's Snuffbox, 1986	contained in	Moon Mirror (C9); 1988
Toys of Tamisan, 1969	contained in	High Sorcery (C5); 1970 Perilous Dreams (C4); 1976
Lilly the Piper, 1970	contained in	High Sorcery (C5); 1970

Wizard's World, 1967

contained in High Sorcery (C5); 1970
Isaac Asimov's Magical Worlds of Fantasy: 2 Witches (Edited by Isaac Asimov) (A14); 1984
Isaac Asimov's Magical Worlds of Fantasy: Wizards and Witches (Edited by Isaac Asimov) (A23); 1985

Co-Authored Titles or Co-Edited

Berba and May (NF); 1969 (see Bartha Stamm Norton)

Collections Edited by Andre Norton

Bullard of the Space Patrol (C7); 1951 (see Malcolm Jameson)

Titles about Andre Norton

Andre Norton a Primary and Secondary Bibliography (SFref); 1980 (see Roger C. Schlobin)

Andre Norton Bibliography (SFref); 1975 (see Helen-Jo Jakusz Hewitt)

Norton Bibliography (SFref); 1974 (see Andre Norton)

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CONSTITUTION

of the World Science Fiction Society, October 1988

Article I — Name, Objectives, Membership, and Organization

- Section 1:** The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS or the Society.
- Section 2:** WSFS is an unincorporated literary society whose functions are:
- To choose the recipients of the annual Science Fiction Achievement Awards (the Hugo Awards),
 - To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons),
 - To attend those Worldcons,
 - To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs), and
 - To perform such other activities as may be necessary or incidental to the above purposes.
- Section 3:** No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Registration and Protection Committee and all other agencies of the Society but not convention bidding or operating committees.
- Section 4:** The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.
- Section 5:** Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon. The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications. Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its Committee. This fee must not exceed the minimum voting fee and not exceed the difference between the voting fee and the fee for new attending members. The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat. Other memberships and fees shall be at the discretion of the Worldcon Committee, except that they shall make provision for persons to become supporting members for no more than 125% of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon. *PROVIDED*, that the requirement to provide supporting memberships for a limited fee shall affect only Worldcons after 1991.
- Section 6:** Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.
- Section 7:** Every Worldcon Committee shall include the following notice in each of its publications: "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", "Science Fiction Achievement Award", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

- Section 8:** Each Worldcon Committee should dispose of surplus funds remaining after accounts are settled for the current Worldcon for the benefit of WSFS as a whole. Each Worldcon Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection through the first or second Business Meeting after its Worldcon, at its option, to which it will also submit a cumulative final financial report.

Article II — Science Fiction Achievement Awards (the Hugo Awards)

- Section 1:** Selection of the Science Fiction Achievement Awards, known as the Hugo Awards, 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 a work from consideration if the author feels that the version is not representative of what said author wrote. The Worldcon 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 Non-Fiction Book:* Any non-fictional work whose subject is the field of science fiction or fantasy or fandom appearing for the first time in book form during the previous calendar year.
- Section 7:** *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; however, a sequence of installments constituting a single dramatic unit may be considered as a single program (eligible in the year of the final installment).
- Section 8:** *Best Professional Editor:* The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year. A professional publication is one which had an average press run of at least ten thousand (10,000) copies per issue.
- Section 9:** *Best Professional Artist:* An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.
- Section 10:** *Best Semiprozine:* Any generally available non-professional publication devoted to science fiction or fantasy which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria: (1) had an average press run of at least one thousand (1000) copies per issue, (2) paid its contributors and/or staff in other than copies of the publication, (3) provided at least half the income of any one person, (4) had at least fifteen percent (15%) of its total space occupied by advertising, or (5) announced itself to be a semiprozine.
- Section 11:** *Best Fanzine:* Any generally available non-professional 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, and which does not qualify as a semiprozine.

- Section 12:** *Best Fan Writer:* Any person whose writing has appeared in semiprozines or fanzines.
- Section 13:** *Best Fan Artist:* An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the Professional Artist category shall not be eligible in the Fan Artist category for that year.
- Section 14:** *Extended Eligibility:* In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three-fourths (3/4) vote of the intervening Business Meeting of WSFS.
- Section 15:** *Additional Category:* Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this Section shall be considered to be Science Fiction Achievement Awards, or Hugo Awards.
- Section 16:** *Name and Design:* The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.
- Section 17:** *No Award:* At the discretion of an individual Worldcon 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 Award 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 18:** *Nominations:* Selection of nominees for the final Award voting shall be done by a poll conducted by the Worldcon Committee, in which each member of either the administering or the immediately preceding Worldcon shall be allowed to make five (5) equally weighted nominations in every category. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Memorial Award for Best New Writer. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Worldcon Committee. No nominee shall appear on the final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.
- Section 19:** *Notification and Acceptance:* Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination.
- Section 20:** *Voting:* Final Award voting shall be by mail, with ballots sent only to WSFS 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)). Voters shall indicate the order of their preference for the nominees in each category.

- Section 21:** *Tallying:* Counting of all votes shall be the responsibility of the Worldcon 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. The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon.
- Section 22:** *Exclusions:* No member of the current Worldcon 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 Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

Article III — Future Worldcon Selection

- Section 1:** WSFS shall choose the location and Committee of the Worldcon to be held three (3) years from the date of the current Worldcon. Voting shall be by mail or ballot cast at the current Worldcon with run-off ballot as described in Article II, Section 21, and shall be limited to WSFS members who have paid at least twenty U.S. dollars (\$20.00) or equivalent towards membership in the Worldcon whose site is being selected. The current Worldcon 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 Worldcon. The minimum voting fee can be modified for a particular year by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the deadline. The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.
- Section 2:** Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the above" and "No preference" and provide for write-in votes, after the bidders and with equal prominence. The minimum fee in force shall be listed on all site-selection ballots.
- Section 3:** The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter. A ballot voted with first or only choice for "No preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying. "None of the above" shall be treated as a bid for tallying. If it wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay. When a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by region or other qualifications and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years. If no bids qualify to be on the ballot, the selection shall proceed as though "None of the above" had won.
- Section 4:** Bids from prospective Committees shall be allowed on the ballot by the current Worldcon 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. To be eligible for site selection, a bidding committee must state the rules under which the Worldcon 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 WSFS on request. The aforementioned rules and agreements, along with an announcement of intent to bid, must be filed with the Committee that will administer the voting no later than the close of the previous Worldcon for a Worldcon bid, and as set by the administering convention but no earlier than the close of the corresponding Worldcon voting for a prospective NASFIC bid.

- Section 5:** 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 including Hawaii, Alaska, the Yukon, and the Northwest Territories; *Central:* Central America, the islands of the Caribbean, Mexico (except as above), and all states and provinces between the Western and Eastern regions; and *Eastern:* Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas. Worldcon sites shall rotate in the order Western, Central, Eastern region. A site shall be ineligible if it is within sixty (60) miles of the site at which selection occurs.
- Section 6:** A Worldcon site outside of North America may be selected by a majority vote at any Worldcon. In the event of such outside Worldcon being selected, there shall be a NASFiC in the region whose turn it would have normally been, to be held in the same year as the overseas Worldcon, with rotation skipping that region the following year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution: (1) voting shall be by written ballot administered by the then-current Worldcon, if there is no NASFiC following the Worldcon that year, or by the NASFiC, if there is one following the Worldcon, with ballots cast at the administering convention and with only members of the administering convention allowed to vote; (2) bids are restricted to sites in the appropriate zone; and (3) the proposed NASFiC voting fee can be set by unanimous agreement of the prospective candidates that file with the administering Committee.
- Section 7:** Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected one year hence to make presentations.
- Section 8:** With sites being selected three (3) years in advance, there are at least three selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee whose site is closest to the site of the one unable to perform its duties shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time.

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 WSFS 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 WSFS held at the Worldcon 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 Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.
- Section 3:** The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.
- Section 4:** Business Meetings of WSFS shall be held at advertised times at each Worldcon. The current Worldcon 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*, the Standing Rules, and such other rules as may be published by the Committee in advance. The quorum for the Business Meeting shall be twelve members of the Society physically present.
- Section 5:** Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

- Section 6:** There shall be a Mark Registration and Protection Committee of WSFS. The Mark Registration and Protection Committee shall consist of one (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees, one (1) non-voting member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting. Of the nine elected members, no more than three may be residing, at the time of election, in any single North American region, as defined in Article III, Section 5. Elected members serve until their successors are elected. If vacancies occur in elected memberships in the committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee. There will be a meeting of the Mark Registration and Protection Committee at each Worldcon, at a time and place announced at the Business Meeting. The Mark Registration and Protection Committee shall determine and elect its own officers.
- Section 7:** The Mark Registration and Protection Committee shall be responsible for registration and protection of the marks used by or under the authority of WSFS.
- Section 8:** The Mark Registration and Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.
- Section 9:** Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.
- Section 10:** The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Worldcon Committee, distributed with the Hugo nomination ballots, and distributed to all WSFS members in attendance at the Worldcon upon registration.

The above copy of the World Science Fiction Society's Constitution is hereby Certified to be True, Correct, and Complete:

Bruce E. Pelz
Chairman

1988 WSFS Business Meeting

Elayne F. Pelz
Secretary

Business Passed On to Noreascon Three

Items 1 through 3 below have been given first passage, and will become part of the Constitution if ratified at Noreascon Three.

Item 1: Short Title: **WSFS Membership**
MOVED, to amend the WSFS Constitution as follows:

1. Substitute the following for the first sentence in Article I, Section 4:

"The Membership of WSFS shall consist of all persons for whom timely payment of membership dues has been made to any Worldcon. Membership under this provision may be resigned. Only natural persons who hold attending memberships in the current Worldcon have the right to attend or vote at the Business Meeting at said Worldcon."

2. Substitute "member of the administering Worldcon" and "members of the administering Worldcon" for "WSFS member" and "WSFS members" in Articles II and III.

This would technically extend WSFS membership to everyone who is or was a member of any Worldcon. It has no effect on who can nominate for the Hugos or vote on Hugos or site selection. It clarifies Business Meeting attendance by restricting it to people with attending memberships in the current Worldcon.

Item 2: Short Title: No Double Skipping of Regions

MOVED, to amend the WSFS Constitution by adding the following to Article III, Section 6, sentence 1: "unless the North American region which would be skipped was skipped in its last turn in the rotation."

This would prohibit skipping any North American zone twice in a row. With the present number of regions and lead time, it has the effect of prohibiting a non-North American Worldcon from selecting a non-North American site.

Item 3: Short Title: Mark Registration Committee Term of Office

MOVED, to amend the WSFS Constitution by adding the following to Article IV, Section 6:

Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.

This motion clarifies exactly when positions on the Mark Registration and Protection Committee change.

Item 4: Report of the WSFS Mark Registration and Protection Committee

See the World Science Fiction Society Constitution, Article IV, Sections 6, 7, and 8.

Current membership: elected until *Noreascon III*: Craig Miller, Fran Skene, Bruce Pelz; elected until *ConFiction*: Liz Gross, Bob Hillis (Chairman), Leslie Turek; elected until *Chicon V*: Kees van Toorn, Scott Dennis (Treasurer), Donald Eastlake (Secretary); *Worldcon* Committee appointees: Colin Fine (1987), vacant (1988), Ben Yalow (1989), Morris Keesan (1990), Ross Pavlac (1991); *NASFiC* appointees: vacant (1987), Sean M. McCoy (1990).

Mailing address: P. O. Box 1270, Kendall Square Station, Cambridge, MA 02142, USA.

If you would like a copy of the committee's recent reports to the WSFS Business Meetings or would like to report an apparent infringement on WSFS marks, please write to the committee.

Item 5: Report of the Special Committee to Codify Business Meeting Resolutions

The 1986 WSFS Business Meeting voted to create a special committee to research and codify all resolutions of the WSFS Business Meeting that are still in force. This committee submitted reports to the 1987 and 1988 Business Meetings and was in each case continued to report to the next Business Meeting. As provided in the WSFS Constitution, Article IV, Section 9, the committee will go out of existence unless renewed at *Noreascon Three*.

Chairman: Donald E. Eastlake, III.

Mailing address: P. O. Box N, MIT Branch Post Office, Cambridge, MA 02139, USA.

Item 6: Report of the Ad Hoc Committee on Solving the Problem

The 1988 Business Meeting endorsed the proposal that a *Worldcon* Procedures Guide be created. This proposal was submitted by a committee consisting of Robert E. Sacks. Although the committee was not formally established beyond the 1988 Business Meeting or explicitly directed to report to the 1989 Business Meeting, it may continue to be active and wish to report.

Contact: Robert E. Sacks.

Mailing address: 4861 Broadway, #5-V, New York, NY 10034, USA.

The above copy of the Business Passed On to the 1989 WSFS Business Meeting is hereby Certified to be True, Correct, and Complete:

Bruce E. Pelz
Chairman

1988 WSFS Business Meeting

Elayne F. Pelz
Secretary

Standing Rules for the Governance of the World Science Fiction Society Business Meeting

- Rule 1:** Business of the Annual Meeting of the World Science Fiction Society shall be transacted in one or more sessions called Preliminary Business Meetings and one or more Main Business Meetings. The first session shall be designated as a Preliminary Business Meeting. At least eighteen (18) hours shall elapse between the final Preliminary Business Meeting and the one or more Main Business Meetings. One Business Meeting session shall also be designated the Site-Selection Meeting where site-selection business shall be the special order of business.
- Rule 2:** The Preliminary Business Meetings may not pass, reject, or ratify amendments to the Constitution, but the motions to "object to consideration", to "table", to "divide the question", to "postpone" to a later part of the Preliminary Business Meetings, and to "refer" to a committee to report later in the same Annual Business Meeting are in order when allowed by *Robert's Rules*. The Preliminary Business Meetings may alter or suspend any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at these Meetings with the consent of the original maker. Absence from these Meetings 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:** (a) Nominations from the floor for election to the Mark Registration and Protection Committee shall be allowed at each Preliminary Business Meeting. To be listed on the ballot, a nominee must, before the end of the last Preliminary Business Meeting, submit to the Presiding Officer, in writing, their consent and place of residence.
(b) Elections to the Mark Registration and Protection Committee shall be a special order of business at a Main Business Meeting. Voting shall be by written preferential ballot with writings allowed. Write-in candidates who do not submit their written consent and place of residence before the ballots are collected shall be ignored. The ballot shall list, with each nominee, their place of residence and shall omit all nominees who can not be elected due to the zonal residence restrictions in the Constitution. In interpreting said zonal residence restrictions, members of the Committee shall represent their zone of residence at the time of their election for their entire 3-year term, i.e., the phrase "at the time of election" in the Constitution means "at the time at which they were elected."
(c) The first seat filled will be filled by normal preferential ballot procedures. That person's votes, as well as votes for any other nominee who has now become ineligible (because a zone's quota is filled), will be eliminated, and the procedures will be restarted from the beginning. This continues until all places are filled.
- Rule 4:** The deadline for the submission of non-privileged new business shall be two hours after the official opening of the Worldcon or eighteen hours before the first Preliminary Business Meeting, whichever is later. 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:** Six (6) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline given in Rule 4 above. All proposals or motions of more than seventy-five (75) words shall be accompanied by at least one hundred (100) additional identical, legible copies for distribution to and intelligent discussion by the Meeting attendees unless they have actually been distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals or motions shall be legibly signed by the maker and at least one seconder.
- Rule 6:** Any main motion presented to a Business Meeting shall contain a short title.
- Rule 7:** Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to each section. Time shall be allotted equally to both sides of a question. Time spent on points of order or other neutral matters arising from a motion shall be charged one half to each side. The Preliminary Business Meeting may alter these limits for a particular motion by a majority vote.

- Rule 8:** Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as above.
- Rule 9:** Unless it is an amendment by substitution, 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 amendments are not allowed except in the case of a substitute as the first-order amendment.
- Rule 10:** A person speaking to a motion may not immediately offer a motion to close debate or to refer to a committee. Motions to close debate will not be accepted until at least one speaker from each side of the question has been heard, nor will they be accepted within one minute of the expiration of the time allotted for debate on that motion. The motion to table shall require a two-thirds vote for adoption.
- Rule 11:** In keeping with the intent of the limitations on debate time, the motion to postpone indefinitely shall not be allowed.
- Rule 12:** 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 13:** Motions, other than Constitutional amendments awaiting ratification, may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.
- Rule 14:** 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.
- Rule 15:** The sole purpose of a request for a "point of information" is to ask the Presiding Officer or the Parliamentarian for his opinion of the effect of a motion or for his guidance as to the correct procedure to follow. Attempts to circumvent the rules of debate under the guise of "points of information" or "points of order" will be dealt with as "dilatatory motions" as specified in *Robert's Rules of Order, Newly Revised*.
- Rule 16:** Citations to Articles, Sections, or specific sentences of the Society Constitution or Standing Rules are for the sake of easy reference only. They do *not* form a part of the substantive area of a motion. Correct enumeration of Articles, Sections, and Rules and correct insertions and deletions will be provided by the Secretary of the Business Meeting when the Constitution and Standing Rules are certified to the next Worldcon. Therefore, motions from the floor to renumber or correct citations will not be in order. Unless otherwise ordered by the Business Meeting, the Secretary will adjust any other Section of the Constitution and Standing Rules equally affected by an amendment to the Constitution, and will adjust any other section of the Standing Rules equally affected by an amendment to the Standing Rules. Resolutions and rulings of continuing effect may be repealed or amended at subsequent Business Meetings by majority vote without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules and by conflicting resolutions and rulings subsequently adopted or made. Any correction of fact to the Minutes or to the Constitution or Standing Rules 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 17:** 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 18:** The motion to adjourn the Main Meeting will be in order *after* the amendments to the Constitution proposed at the last Worldcon Business Meeting for ratification at the current Business Meeting have been acted upon.

- Rule 19:** At the Site-Selection Meeting fifteen (15) minutes shall be allotted to each of the future selected Worldcons. During the first five (5) minutes, their representative may make such presentations as they may wish. The remaining time shall be available for questions to be asked about the representative's Worldcon. Questions may be submitted in writing at any previous session of the Business Meeting and if so submitted shall have priority (if the submitter is present at Question Time and still wishes to ask the question) except that under no circumstances may a person ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and answers to two (2) minutes. Any of these time limits may be adjusted for any presentation or question by majority vote. If time permits at the Site-Selection Meeting, bidders for the convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.
- Rule 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.

The above copy of the Standing Rules for the Governance of the WSFS Business Meeting is hereby Certified to be True, Correct, and Complete:

Bruce E. Pelz
Chairman

1988 WSFS Business Meeting

Elayne F. Pelz
Secretary

New Business for Noreascon Three

Item 1 — Short Title: Hugo for Outstanding Service

Submitted by Robert E. Sacks, Bradford Verter, R.C. Cantor, Marie Bartlett-Sloan, Leslie Jennemann, "Rick" Foss, Janice Foss, Kees Van Toorn, and Thom S. Schaad.

MOVED, to amend the WSFS Constitution by adding a new section after Fan Hugos in Article II as follows:

Outstanding Service: Any person, or small group of 4 people or less, whose efforts or activities in the previous calendar year materially benefited the enjoyment or appreciation of science fiction, fantasy, or related subjects.

This award shall not be given for any work eligible for a literary, dramatic, or artistic Hugo (Sections 2 through 13), for the contribution, granting, or raising of funds, or for service as the Chair or Co-Chair of the Worldcon or NASFiC in that year. However, it may be given for work in a lesser position at the Worldcon or NASFiC.

Item 2 — Short Title: Separation of the NASFiC from the WSFS Constitution

Submitted by Robert E. Sacks, Bradford Verter, Todd Dashoff, Larry van der Putte, Scott Dennis, Jane Dennis, Tom Covey, Alan Rachlin, "Rick" Foss, Janice Foss, Michael Walsh, Kees Van Toorn, and Victoria A. Smith.

Whereas the presence of the North American Science Fiction Convention or NASFiC in the WSFS Constitution is a source of controversy, and

Whereas no other local, regional, national, or continental convention is regulated in the WSFS Constitution,

Therefore, be it resolved

To amend the WSFS Constitution by adding a new section to Article IV:

Upon the adoption and ratification of a separate set of governing documents for the NASFiC, all references to the North American Science Fiction Convention or NASFiC shall be removed from the WSFS Constitution, and the NASFiC mark shall be transferred to the new organization. The governing documents shall be adopted by any Business Meeting for a NASFiC or a Worldcon in North America, and ratified by a Business Meeting for the next NASFiC or the next Worldcon in North America.

Item 3 — Short Title: New Hugo Category

Submitted by Anthony Lewis and David A. Cantor.

MOVED, to amend the WSFS Constitution by adding a new section in Article II as follows:

Ineligible Materials: A book, story, dramatic presentation, or anything else that is otherwise ineligible for a Hugo in that year.

Noreascon Three Preregistered Members

as of July 19, 1989

This is a complete list of all Noreascon Three Members who preregistered as of July 19.

Membership Codes

The number and letter appearing next to each name represent the membership number and status as follows: a=attending, s=supporting, c=child.

51864 Christine Brockway ad Hugh	48994 M chae Ahlers	12672 Janet W A ves	12754 David L Baer Beckman	34428 Ho-y Baiher
5297a Dalvold ad Hugh	57364 Behan Ahmad	5464 J Clinton A word	12744 Maria Baer-Beckman	41814 Jeff Bakrim
2443a Cecilia Abarlis	19714 P L Ahsn	3028a David J Alway	59364 Edward Bailes	41712 Najm Baisner
3404a John C Aboe	2464a Steven R Aines	5968a Joanne Amari-Seff	4442a Audrey Callen Bailey	3084a Jim Bastien
3093a Takeshi Abe	12905 Leslie Shiraz Akers	2253a Gill Ameen	1530c Bryn Bailey	2114 Michael Bastrow
7144 Paul K. Abelius	3257a Mark Albamonte	3252a Brian Amersinger	4443c Devin Alexander Bailey	2644a Cathy Bate
1964a G S Aberc	3258a Paul Albamonte	4927a Peter Bob Apple	533a J Adam Bailey	1579a Gary Bateman
5012a Robin Abbey	3259a Paul Albamonte	2448a Corey Arafio	273a Kevin D Bailey	5664a Leah A Batieman
2486a Saul D Abraham	2407a Gloria Lucia Albati	5947a David Argental	5319a Amanda Baker	3032a Michael Bates
5112a Fern Abrahams	3257a Cathy Albe	5734a Re-Cato Arima	2596a Thom C Baker	5499a Cramie Baido
1296a Alyson T. Abramowitz	4245a Dr. A Forbes Albert	44 3a Barb Amata	3444a Jonathan Baker	5980a Guest of Allen Batoon
4164a Robert Abrams	2174a Brian Albright	4414a Bern E Armata	3813a Sharon Baker	4658a Robert Ball
5008a Lorenza L. Adious	3097a Julia Alderson	1279a Bobb Armstrong	5322a Frank Ba Asz	5450a Bill Balfaglia
5072a Mark A. Adious	3241a Betty C Alfordge	1549a Jill Armour	5672a Betty Ba Derston	174a Ruth Baly
1295a Eve Ackerman	4261a Manfred A ex	1548a Beth Armour	5851a Marc C. Ba Dree	1262a Fred Bauer
2300a Forrest Ackerman	1299a Iskandar A A exandar	3818a Nicole D Ballard	4654a Colin A Baldwin	1263a Janice Lynn Bauer
5109a Julie Ackermann	1288a Wendy Alexander	3088a Doug as Armour	1344a John T Baldwin	1504a Allen Baum
1264a Justin P. Ackroyd	4944a Chris Alexander	2424a Lou Aron Ca	4949a Henry Bales	5467a Chris Baum
4575a Bear Ack	5043a Robert Alivodovic	1544a David Aronov 12	5799a James W Bales	5440a James Barber
5838a Betty J Adams	4922a Phillip Allicock	1562a Nancy Aronov 12	4932a Sigrid Ballantone	2077a Malcolm B Bayer
5822a Bruce Adams	4806a Dan Alldredge	1276a Lynne Aronson	39 3a Betty Ballantine	1615a Robert Beazemer
3449a Carol Adams	5447a Carolyn Allist	2675a Peter Atkinson	3344a Nicole D Ballard	574a Cover C Beach
2292a Denver J Adams, Jr.	2412a Craig Allen	4979a Mike Atquillia	2828a Rudy J Balliro	3029a Bruce Bear
2607a M E Adams	5961a Guy Allen	542a Charley Atkinson	2421a Patricia A Ballardosis	126 1a Sally Beasley
5494a Frank Adams	1672a John D Allen	5587a Ellen Asher	5332a Karen L A Baller	2490a Howard C Beaman
5647a Dr. Mark T Adams	1571a Linda Ann Allen	5014a Doug Asherman	5254a Dr. Stephen Ba Ver	4872a Denis Beauvais
5966a Bob Adams III	2718a Melissa E. Allen	5311a L to A Ashior	1272a Geoff Balter	5414a Da E Beaver
4548a Konnelli Adams	3274a Michael Allen	5378a Robert D Ashior	5022a Anita Bancroft	4980a Patricia A Beck
5216a W Dalee Adams	5479a Robert Allist	3522a Janet Asimov	4732a Betty E S Bane	5182a Guest of Tom Becker
1203a ad na Adler	5478a Roger MacBride Allen	3008a Janet Asnes	5120a Meli Bangs	5159a Tom Becker
1202a W. J. Adm C. Affleck-Asch-Lowe	5479a Wrt Sarah E Allen	3040a Joseph Angler	5399a Michael A Banks	2207a Laurel Beckley
2450a Aaron Agosti	5726a Stewart E Allen	3701a Melody Astlund-Fa Th	3394a Rona Banks	4957a George Beckwith
2694a Kathryn Agei	4974a Susan Alison	3702a Randy Astlund-Fa Th	3129a Tom Barber	2644a Douglas Beograd
5484a Gary P. Agin	5479a Robert Allist	3708a Randy Astlund-Fa Th	3087a George Barbera	174a Douglas Beeman
4726a Jack Agnew	5479a Robert Allist	3846a Agnes Marie Asscherick	2790a Caryn Barbour	3251a P J Beebe
4025a Ann Agnonif	5479a Robert Allist	3847a Odie D Asscherick	2428a M Quei Barcelo	2487a O Ann Behl-Abraham
3477a Bob Aherin	3002a Harry Ains	4904a Kathleen R Asscherick	5400a C A Barkley	1555a Michael C Beirne
4248a John Ahlers	3091a Marilyn Ains	4903a Kevin L Ates	1268a Ivan Lynn Barnard	3611a GINETTE BELANGER
	4692a Russell C Almond	5071a Athelstan	5539a Lynn Barnes	5104a Wiliane Schneider Beldan
	5138a John Davis Ains	2279a Phil Barnard	5663a Eric W Barnes	2102a Alicia Bell
	2734a Scott Ailer	5184a Nancy Atmerson	3796a John Barnes	2640a Bernard J Bell
	5472a Matthew B. Altschuler	4918a Bob Atk nson	3768a Pamela Barnes	2103a James E Bell
	2475a Joseph Altstirac	1451a Ms. Susan Atkin	5296a Steven Barnes	2106a Richard Bell
		2194a Noel Atkin	1818a Bruce B Barnes	3085a Barbara Be Ia
		538a Bonnie Alwood	1693a Gary Barnhart	375a Joanne Belton
		571a Deb Alwood	1692a Judy Barnhart	1257a Judith C Bemis
		536a TEC Alwood	1267a Brian Barffett	276a Cathy Bence
		1564a Pamela Sadi-Iore	1654a Kevin Barffett	538a Jan Berces
		2366a Billie Aul	413a Melvyn Barffett	2423a Donna Benders
		5040a Catherine Austein	1681a Susan Barffett	2748a Jay Benesch
		5041a Robert Austein	2162a Susan T. Barffett	1256a Gregory Benford
		3946a A J Austin	5013a Michael Barffett	5869a Jan Benford
		1533a Elizabeth Austin	5014a Robert Austein	5848a Mark Benford
		3722a Beth Avery	481a Melvyn Barffett	4729a Barbara Bengels
		1532a Roy Averbach	1681a Susan Barffett	1814a Chris Benz
		1154a B Shirley Avery	2162a Susan T. Barffett	524a Anne Bennediser
		1818a Bill Avery	3722a Beth Avery	3492a Andrew Bennett
		1841a Glenn Axelrod	5013a Michael Barffett	521a J David Bennett
		5744c Beverly Axelrod	2173a Donald E. Bariff	2314a James E Bennett
		5344a David A Axler	3768a Allen Bariff	5447a Lon C E Bennett
		5627a Christopher W Ayfott	1265b Chard E Bariff	5272a Linda Lee Bennett
		2618a Shirley Babine	6058a Steven Bariffett	4046a Paula Bennett
		26152a William "Gigaton" Bacharach	671a Kirby A Bariffett-Sloan	2958a Phil Benoit
		4613a Bob Bachteler	3768a Allen Bariff	2610a Craig W Benson
		3998a Charles Packmar	1265b Chard E Bariffett	1520a William Benson
		5958a Mel Bacon	5304 Adrián Bariffon	521a Bob Benson
			1264a Melina A Bariffier	520a A Celi Berlioz
			2112a Richard Ballucci	2499a Beth Bentley

Geographical Breakdown		South Dakota		Bahamas			
as of July 19, 1989		Louisiana	48	Tennessee	44	Belgium	2
USA/STATE		Maine	48	Texas	152	Bermuda	1
Alabama	21	Maryland	278	Utah	17	Brazil	2
Alaska	1	Massachusetts	1189	Vermont	14	Canada	244
Arizona	55	Michigan	113	Virginia	204	Denmark	1
Arkansas	7	Minnesota	67	Washington	66	Dominican Republic	1
California	563	Mississippi	10	West Virginia	19	Finland	2
Colorado	45	Missouri	54	Wisconsin	59	France	5
Connecticut	166	Montana	2	Wyoming	6	Holland	15
Delaware	26	Nebraska	12	CANADA/PROVINCE		Israel	3
D.C.	15	Nevada	8	Alberta	7	Japan	37
Florida	182	New Hampshire	171	British Columbia	10	Malaysia	2
Georgia	106	New Jersey	254	Manitoba	19	Mexico	1
Hawaii	1	New Mexico	27	New Brunswick	19	New Zealand	7
Idaho	3	New York	662	Northwest Territories	2	Norway	3
Illinois	253	North Carolina	32	Nova Scotia	13	Spain	1
Indiana	44	North Dakota	0	Ontario	158	Sweden	2
Iowa	10	Ohio	150	Quebec	29	UK	68
Kansas	20	Oklahoma	29	COUNTRY		USA	5584
Kentucky	30	Oregon	38	Argentina	1	USSR	4
		Pennsylvania	188	Australia	23	West Germany	3
		Puerto Rico	1			Yugoslavia	2
		Rhode Island	57			Total	6015
		South Carolina	14				

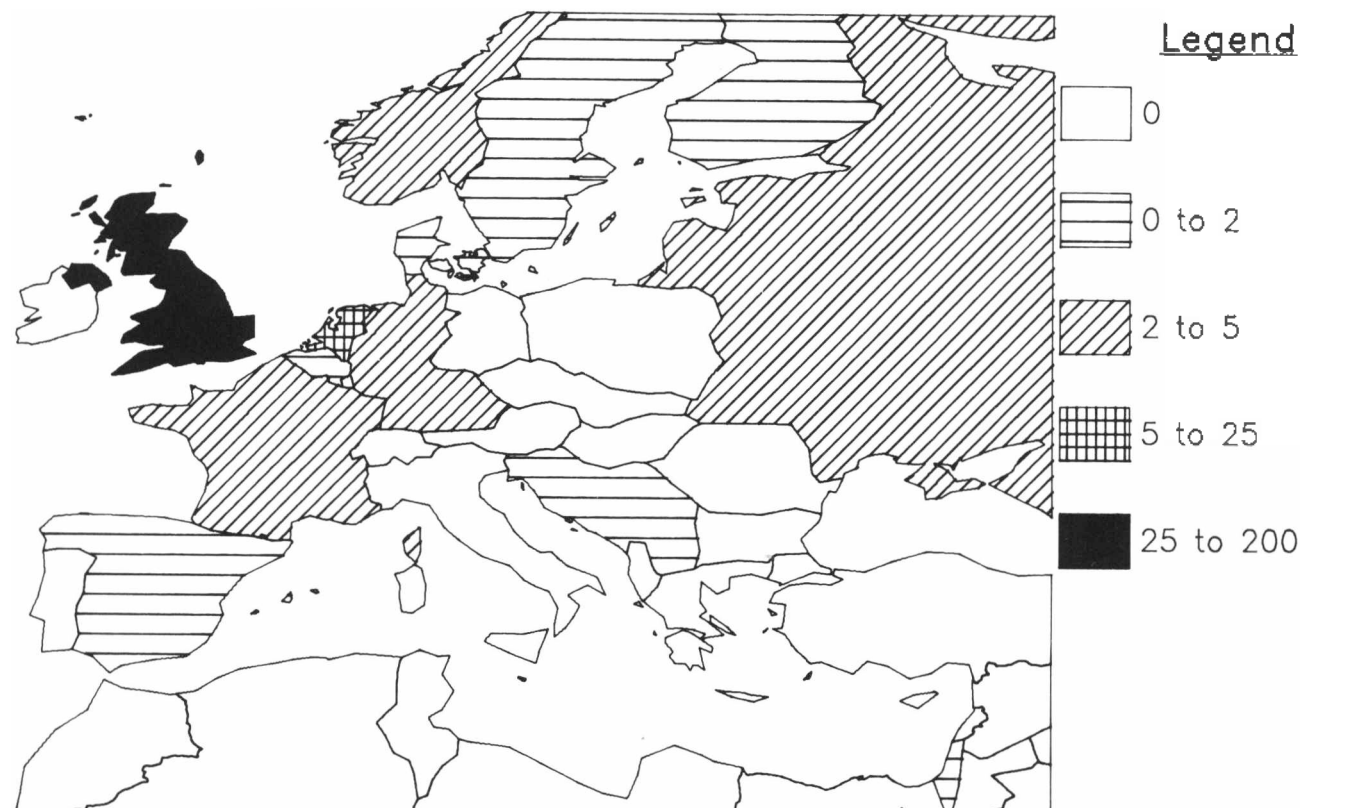
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24258 Gweli J of Nancy Gerlach
16284 Nancy Gerlach
10734 Geoffrey M Germond
10720 Deborah E Gerst
10718 Jay E Gerst
40724 Linda Geswein
37688 Gail Geswimer-Hiller
43154 Chris Gessler
39464 Karl Gibni
37634 Candy Gibbard
30672 John K Gibbons
16784 Kim Gibbs
51724 Richard M Gibbs
45734 William T Gibbs
48584 Carol A Gibson
43004 Glenn Alan Gibson
10594 Anne-Marie Gideon
10684 Randall Gideon
10574 Tom Giese
45704 David M Gift
40714 Howard M Gift
40724 Janet A Gift
40734 Kevin M Gift
14844 Paul Giguere
40044 Mike Gilber
40504 Lowell S Gilbert
14854 Mike Gilbert
34464 Steve Gilbert
33814 Zelma Gilbert
49194 James Gill
30654 Palli Gill
16684 Steve Gill
53504 William Gillan
14934 Lori Gillen
47244 Ronnie Gilley
10684 Richard Gillman
10684 Aletha A Gilliland
10644 Dolly Gilliland
45364 Margie Gillis
21074 Bill Gilmore
28224 Orest of Bill Gilmore
17954 Wayne Gilmer
484 Jim Gilpatrick
14924 Lydia Glibatrick
24544 Elisha Gilson
4214 Janet Gimble
13324 Karl L Ginter
36304 Renee Gintz
52284 Laura W Gintz
52244 Leo Gintz, Jr
30044 Ray Gish
10624 Terry Gish
43014 Julie Gittel
59724 Brecede Givon
59714 Judy Givon
59704 Pat Givon
59734 Sharon Givon
41974 Elizabeth Glaser
35044 Steve Glaser
39814 Dr Sheldon Glashow
41044 Peter W Glaskowsky
55084 Byron Glass
4204 Diana W Glass
60174 Steven A Glass
19844 Marc S Glasser
24034 Wendy I Glasser
52594 Ethan Andrew Glasser-Camp
49384 Dr George W Gleifman
57844 Keith Gleifman
49404 Mrs Carol Gleifman
49464 Jennifer Gleitzer
57884 Robert W Glub
54414 Gregory A Glue
58314 Glenn Glue
51564 Jonathan Glueh
10874 Stephen Glennon
10814 Mike Glennon
10604 Mike Glyer

53034 Walter Gloda, II
47794 Diane Gloda
47024 Samuel Glods
40374 Robert A Glodrecht
30034 Jean Glodin
14574 Kathy Glodner
70214 Dorothy A Glodin
70224 John J Glodin
27084 Connie Glodsky-Bell
27104 Roger Glodsky-Bell
58024 John Glodwin
58034 Sarah Glodwin
4114 Wayne Gray
494 Barry D Gray
1074 Cindy Gray
49 Lee Gray
27984 Steven Gray
17954 Steven Gray
10594 Steve Gray
23324 Debra R Golden
37724 Joseph A Golden
10884 Kim Goldenberg
10574 Susan S Goldenberg
16694 Diana Goldfarb
26294 Jim Goldfrank
47424 David Goldring
41724 Diane Goldman
56534 Judith Goldman
56924 William Goldman
38404 Marcia Goldoff
50994 Lisa Goldstein
57464 Stacey Goldstein
32084 Steven L Goldstein
14904 Lisa Goldway
54374 Carolyn Goldwage
4164 Ron Gomes
5584 Jeanne Gomez
20204 Amelia Gonzalez
31874 Henry Gonzalez
15824 Jack Gonzalez
19534 Leah Gonzalez
23014 Maria Gonzalez
42194 Deborah A Gooden
31274 Laurie Gooden
4115 Jay Goodin
24194 Paul H Goodman
23724 Sabina Goodman
41684 Sarah E Goodman
40584 Sheila Groves Goodman
31284 Lyne Anne Goodwin
31274 Michael C Goodwin
58064 Kathleen Ann Goodan
10424 David Gordon
59294 Janet Gordon
35754 Marion K Gordon
36024 Sonya Gordon
60034 Aaron S Gorfin
37534 Joseph Gori
37524 Julie Gori
37544 Linda Gori
25684 Patricia Gortler
10554 Janice Gotti
10544 Megara E Goltzman
10534 Sherry Goltzman Collier
45304 Anita Gould
20194 Daphne Gould
20184 Joel Gould
32144 Judy Gould
414 David Gouvalter
42574 Daniel M Gower
4894 David Gower
37374 J. Grabill
4134 Peter C Grace
10524 Daphne Gay Grady
4614 Steve E Graf
41564 David C Graham
10514 Edw A Graham, Jr
27164 Elizabeth S Graham
58764 L Stan Gramates
23554 Peter E Granger
10504 Bill Grant
59714 Perry C Grant
37004 Mr Mary Grant
30654 Frances A Grau
10404 Ray W Grau

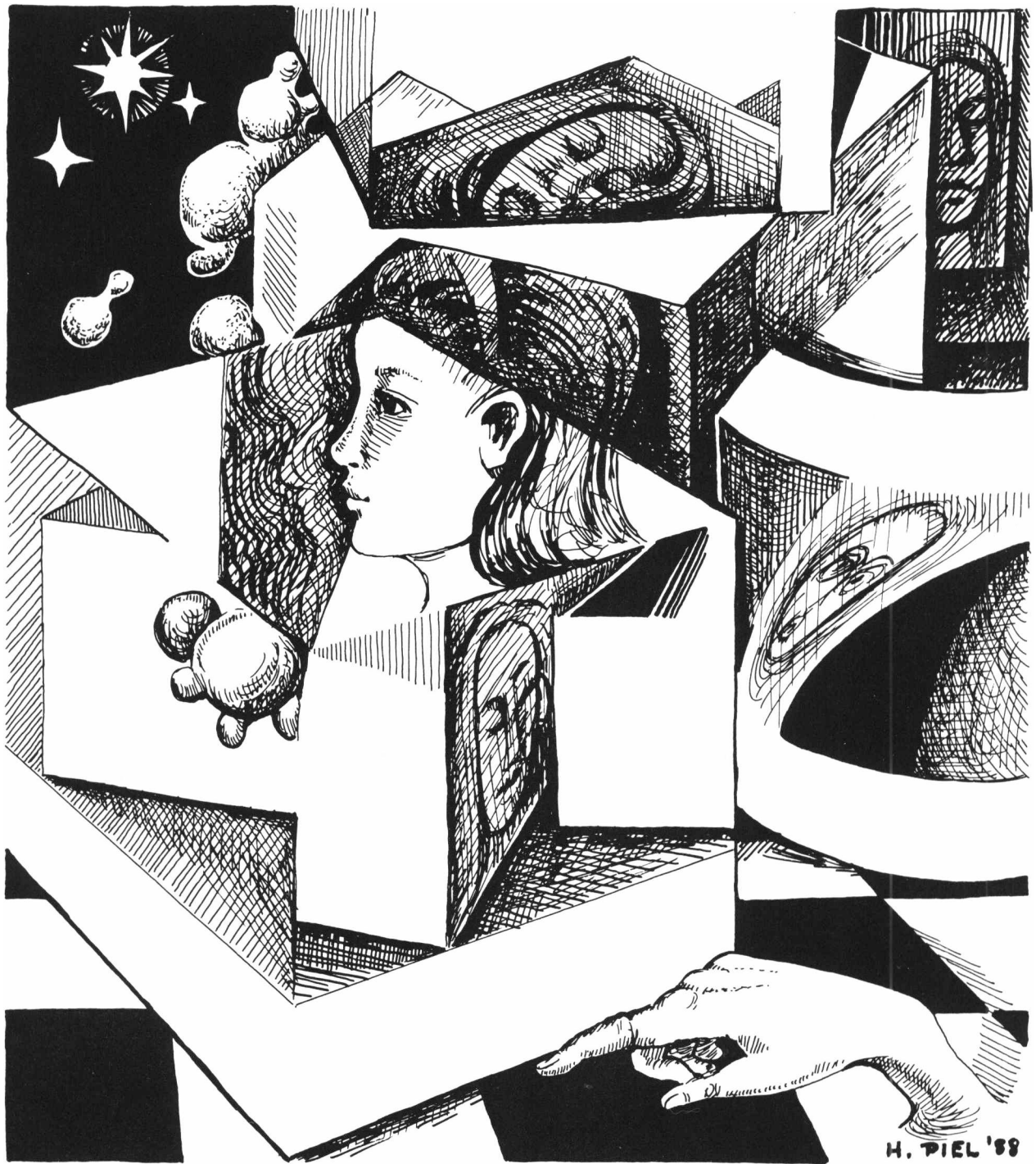
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58064 Debbie Gray
45024 Dennis B Gray
50794 Donald Gray
4214 Kathy Gray
30024 Larry Alan Gray
23204 Laurence Gray
14874 Louis Elmer Warren Gray
21624 Mary Gray
23614 Terry Gray
4114 Wayne Gray
31034 Ashley Grayson
31044 Allison Grayson
36224 Bill Graziano
10484 Deborah Green
33384 Eleanor Green
31524 Elvira M Green
10404 Jon B Green
41674 Lori A Green
4104 Kathleen Green, Jr
44024 Ronald W Green
34984 Scott E Green
26744 Shoshana Green
10474 Gary Greenbaum
10484 Alan C Greenberg
16374 Maria Greenberg
34044 Martin Greenberg
38054 Rosalind Greenberg
50984 Deb Greenberger
14654 Stacey Greenberger
10464 Edward M Greene
48124 Kevin Greene
10484 Lisa Greene
50584 Virgil Greene
41264 Hugh A Greenfire
41294 Debbie Gregoire
47554 Robert Gregory
38844 Seth Gregoire
20174 John Grenda
24344 Jonathan Grenke
10444 Norman P Grenke, Jr
25844 Catherine Grestman
52134 David Greenham
54974 Laura Greenham
59674 Thomas Grew
10434 Tim Greybaum
14844 Carol Griffin
14834 Donna Griffin
14824 James Griffin
10244 Mark Griffin
10424 Heather C S Griffin
20164 Kurt E Griffin
39994 L Brooks Griffin, III
40684 Nicole Griffin
10414 Joseph C Grillo, Jr
39984 J. Michael Grimm
31584 Liz Grinzo
51574 Lou Grinzo
32984 Charles K Groark
51644 Jim Grob
17844 Dana Groff
14814 David Grool
4088 Stephen J Grook, Jr
16754 Arly A Grosner
41094 Beir Tamel Gross
4074 Liz Gross
5064 Eric Gross
10404 Meryl Gross
57024 Rebecca Gross
16364 Michael Grossberg
40634 M Renee Grove
29974 Denise Groves
404 David C Grobus
4034 Rev Richard P Gruen
20124 John Grundy
20154 Leigh Grundy
54984 Graydon Grush
43884 Tom Gurovatski
10284 Brian E Guerin
10375 Laurie Ann Guerin
10364 John M Guerdy
31674 Joe Gumbinger
60954 Eileen Gunn

36754 James Gunn
5864 Linda Gunnarsson
39634 Tamara Gunnitz
36974 James Gunney
51003 Jon Gustafson
26814 Neil Gustafson
42494 Debbie L Guthrie
47304 Julie I Guthrie
4024 Eric Guy
29964 Gweli J of Eric Guy
48594 Cindy Guyton
50544 Helmer D Haag
28694 Karen V Haas
82384 Paul W Haas
10354 Esther Haber
44644 Ann L Hackman
37514 Cynthia Haddad
27804 George Haddock
50064 Victor P Hagerinck, Jr
10344 Arly Hagan
27864 K Hagedorn
27854 Orlene E Hagedorn
27814 Crystal Hagerl
20954 Michael Hagen
39954 Dana Hagerl
10334 Jeffrey I Hagerl
58164 Patricia Haggerty
58504 Paul D Haggerty
10204 Lynn Harris
26694 David Harris
44494 Deborah Turner Harris
10224 Pat Harris
10214 John Harris
31284 Jonathan M Harris
52484 Mary Harris
10224 George E Harris
10214 John Harris
5924 Richard Harris
53384 Robert Gastman Harris
34844 Scott Harris
31744 Susan E Harris
53624 Vern Harris
10184 Robert Harris
2994 David D Harrison
28784 Harry Harrison
26594 Irene Harrison
10174 Jay Carole Harrison
14744 Clauca Harris
42564 Patricia Harris
40164 Arly Harjavey
17204 Anne Harjavey
17194 Jay Harjavey
57404 Lou Harjavey
55364 LeRoy Harjavey
40154 Barbara L Harjavey
20104 David C Harjavey
53614 Kenneth T Harjavey
26804 Teddie Harjavey
17894 Paul A Harjavey
28014 David Harjavey
10184 David John Harjavey
60094 Rocky O Harjavey
59034 Daniel Harjavey
20084 Beir Harjavey
30384 Ross Harjavey
3724 Charles Harjavey
32744 Dorothy Harjavey
55584 Robert Harjavey
26144 Rick Harjavey
45374 Leslie Harjavey
45384 Steyrl Harjavey
33324 Andrew Hawkins
10154 Donna Hawkins
32444 Jane E Hawkins
10144 Angela Hawkins
14724 Peter B Hayden
29404 Bobbly Hayes
26884 Elaine Hayes
14224 Frank Hayes
4814 Gary Hayes
3904 Betty Hayes
23084 Ruth E Hayman
24784 Doug Hazen, Jr
14724 Beverly Headley-Hazerty
40494 Brown W Head
10134 Robert W Head

57684 Constance Heare
52584 Carol M Heaton
10124 Alexis L Hebel
10114 William A Hebel
20014 Jeff Hecht
35044 John Hecht
43324 Leah Hecht
63224 Susan E Heiding
50944 Allison Elizabeth Heiding
50534 Ken Heiding
53724 Glen Heide
7804 Pat Heide
59084 Say I Heide
82384 Mark Heide
92374 Selma Heide
59084 Kevin Heide
36874 David Heide
58644 Kelly Heide
10224 Jack Heide
36884 John Heide
49524 Bob Heide
3194 James E Heide
10744 Harold Heide
10254 Harold Heide
10734 Heide Heide
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10204 Lynn Heide
26694 David Heide
44494 Deborah Turner Heide
10224 Pat Heide
10214 John Heide
31284 Jonathan M Heide
52484 Mary Heide
10224 George E Heide
10214 John Heide
5924 Richard Heide
53384 Robert Gastman Heide
34844 Scott Heide
31744 Susan E Heide
53624 Vern Heide
10184 Robert Heide
2994 David D Harrison
28784 Harry Harrison
26594 Irene Harrison
10174 Jay Carole Harrison
14744 Clauca Harris
42564 Patricia Harris
40164 Arly Harjavey
17204 Anne Harjavey
17194 Jay Harjavey
57404 Lou Harjavey
55364 LeRoy Harjavey
40154 Barbara L Harjavey
20104 David C Harjavey
53614 Kenneth T Harjavey
26804 Teddie Harjavey
17894 Paul A Harjavey
28014 David Harjavey
10184 David John Harjavey
60094 Rocky O Harjavey
59034 Daniel Harjavey
20084 Beir Harjavey
30384 Ross Harjavey
3724 Charles Harjavey
32744 Dorothy Harjavey
55584 Robert Harjavey
26144 Rick Harjavey
45374 Leslie Harjavey
45384 Steyrl Harjavey
33324 Andrew Hawkins
10154 Donna Hawkins
32444 Jane E Hawkins
10144 Angela Hawkins
14724 Peter B Hayden
29404 Bobbly Hayes
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3904 Betty Hayes
23084 Ruth E Hayman
24784 Doug Hazen, Jr
14724 Beverly Headley-Hazerty
40494 Brown W Head
10134 Robert W Head



24554 JACE MOIT
4824 Lillian E. Moore
36944 Mike Moore
44834 David Moore
6411 Caroline Mollitch
3074 G. Patrick Mollity
4414 Thomas John Monaghan, Jr.
17590 Bill Monahan
9405 RCI Monture
14244 Jonathan D. Moran
36944 Andrea Ann Morano
20064 Elizabeth Christine Montgomery
20074 Robert Montgomery
35074 Elizabeth Moon
47234 David Moore
37404 David Moore
27414 Diane Moore
25034 John F. Moore
3004 Kenneth Moore
41334 Lynne C. Moore
44644 Marlan Moore
14224 Marlin I. Moore
17114 Norman L. Moore
19242 One Moore
8394 Perry Glen Moore
19284 Richard J. Moore
46844 Robert J. Moore, MD
19244 Roberta Moore
19374 Rose Moore
51164 Stuart Moore
47224 Terry Moore
55274 Fleming Moore-Evle
19244 Larry Moorthead
53034 Daisy Morales
25234 Myra Morales
60134 Patricia J. Moran
60094 Sean W. Moran
50284 Hans Moravec
53744 Keith Morera
21544 Paul Morris
8344 Chandra Lea Morgan
48524 David Morgan
28624 George B. Morgan
29524 Scott Morgan
26444 David Morgan
26434 Maria Tanaman Morgan
14314 Gerald R. Moriarty
4374 Richard K. Moritz
50644 Thomas Moritz, Jr.
56674 Quest J. Steven Morlock
4384 Karen B. Morlock
86444 Steven Morlock
4354 Brian Norman
39304 John Norman
21304 Alan Norman
52914 Cameron John Morningstar
2794 Chad Morningstar
8344 Janice Morningstar
38154 Jeff Morris
7904 Ann Morris
16734 Bob Morris
50614 Chris Morris
33864 Miriam Morris
50054 James Morris
2944 Kendall J. Morris
35854 Phil Morris
6543 Skip Morris
26424 Wayne C. Morris
43524 Jacqueline Morris-Worpe
45584 Carol Ann Cronin Morrison
41174 Carolyn Morrison
7904 Elizabeth Morrison
59034 Barbara Morrison
50984 Marcia Morrison
47614 Melinda B. Morrison
29084 Beth Morrison
47584 Wayne B. Morrison
47604 William P. Morrison
31084 William T. Morrison, IV
38734 Judith E. Pat Morrisonsey
3224 Pat Morrisonsey
17184 Beth Morrisonsey
36844 James Morrisonsey
35534 James Morrisonsey
40054 Robert Morrisonsey
28124 Judy Morrisonsey
29074 Keith M. Morison
42344 Craig Mosley
15504 Sandra Ann Mosher
24194 Sam Moskowitz
53604 C. D. Moslander
25640 Cathy S. Mosley
2944 Dr. Eugene A. Moslic
19204 Patricia Ann Moulis
19184 Nancy Moulton
19194 Robert Moulton
21044 Nancy Moulton
19174 Ellen Moulton
21044 K. Moulton
1644 Michael Moyle
20584 Michele Mozziello
26294 Susan Mozziellato
48634 Frast Muzer
8334 IIB Mueller
6324 Mary Anne Mueller
1444 Paul Mueller
46104 William E. Mueller
19184 Mark D. Muise
53474 Deborah P. Muldoon
48744 Mary E. Mulhearn
22914 Caroline Mullan
48274 Rich Muller
28974 Roy R. Muller
38964 Mary L. Muller
21934 Dennis Mullen
19234 Paul Mulleney
2954 Donnyann Muman
2944 Lorraine A. Muman
47164 Gary Munch
47154 Rose Munch
87584 Leslie Mundy
29204 John Munday
2034 Bradley Munn
8314 Elaine Murtaskin
21534 Daryl Murovec
6194 Philip Murnane
24644 Debbie Murphy
39484 Citie Murphy
22024 Quest J. of Rose M. Murphy
4774 Quest J. of Rose M. Murphy
15074 Quest J. of Rose Murphy, Jr.
47284 Quest J. of Rose Murphy, Jr.
14264 Quest J. of Rose Murphy
2194 Quest J. Murphy
44644 M. Murphy
5194 Melissa Ann Murphy
28634 Sylvia Murphy
24434 P. Murphy
2924 Rose B. Murphy
5844 Rosemary Murphy
29034 Sharon Murphy
24424 T. O. Murphy, Jr.
5074 Robert Murray
29034 Doug Murray
48574 Judy Murray
29044 Pam Murray
19214 Keith Murray
19224 Rodney Murray
41694 Jeff Musgrave
41684 Beal Musgrave
14304 Wesley L. Mutchman
51404 Luisa Madalini



5850a Lara van Winkle
5926 Patricia Ann vanderberg
6001a Lisa vanderbrinden
5902a Don vanderstuyt
6002a Marc vanouwen
1364 Raymond vantrilburg
1554 Annu vanrooy
4041 John varley
2636a Allen varney
1549 Ellen varlanoff
2492a Rita Vasala
8767a Kristien C. Vassos
5571a Bill Vaughan
3802a Donald Vaughan
5522a Mary Vaughan
5528c Alicia A. Vaughan-Nichols
5632a Steven J. Vaughan-Nichols
4933a Virginia A. Vaughan-Nichols
6036a Edward Vaver
6028 Tom Veal
2485a Jan veldhoen
801a Charles Venezia
5906a Diana Venezia
5994a Myra Venezia
1560a Kathryn Venn
1841a Mike Ventrella
5562a Joan Marie Verba
1359a Susan Verheist
1582a Tony Verhuist
1522a Pat Vermeire
4472a June Vernon
4634a William D. Vernon
4626a Thomas F. Verre
4029a Joseph P. Vicos
5262a Jean Vickers
8523a Louise Vigue
2659a Michael Vilbin
1722a Fred Viles
3242a Cinda A. Villa
3887a Joan D. Villanueva
3717a Eric Vinicoff
494 Dennis Virzi
5975a Edmund A. Vitale
5865a Laura Vitale
4425a Luann Vitale
1387a Allyn K. Voget
2411a David A. Voget
1521a Thomas P. Vogt
5826a Sharon Voth
4274a Ariane von Orlow
2616a Chad von Rosbach
3458a Alexander von Thorn
3459a Merle von Thorn
3351a Richard A. Vorde
4622a Jay Vorburgh
5232a Ardi H. Wada
4311a Elizabeth Wadsworth
4685a Bryan K. Wagner
48a Jane Wagner
3528a E. Wagner
4979a Kurt Edward Wagner
1766a Joan Wagstaff
5167a Peter Wagstaff
1840a Mark Wages
151a Linda Wald
3160a Dick Wald
1741a George Waldman
894a Jacob A. Waldman
3732a Al Walker
4914a Anne A. Walker
4914a Dixie L. Walker
4529a Edmund Walker
150a Call A. Walker
4932a Quest of Dixie L. Walker
3144a K. Walker
1039a Paige Walker
3440a Sage Walker
3145a Stephen Walker
4876a Judy Wall
2747a Charles J. Wiley

146a Mary C. Wallbank
142a Tom Wallbank
4002a Donna Wallenkamp
1464a Kristin Walter
2028a Thom Walls
3848a Ron Waltsky
5832a Michael B. Walsh
592a Michael B. Walsh
3134a Ray Walsh
3598a Bob Walters
5367a Tim Walters
3644a Charles W. Waither
4475a Craig Walton
4674a Deborah Walton
5660a Jeannette Walton
591a Anthony D. Ward
145a Charles D. Ward
1828a Chris Ward
1848a Cynthia Ward
1444a Jeffrey A. Ward
2701a Jacqueline A. Ward
5472a Jerry Dean Ward, Sr.
2222a Laura S. Ward
3402a Marsha Lee Ward
47a Mike Ward
2211a Murray A. Ward
1302a Jeanne Wardwell
4078a James Wardwell
8085a Barbara E. Warren
8974a Claude M. Warren, Jr.
1828a Cyndi Warren
1828a Christopher Wardwell
690a Ken Warren
3397a Richard Warren
5890a Vicki Warren
4095a Waco A. Warren
1717a Carol Warrington
1716a Kenneth Warrington
4814a Julie E. Washington
587a Lawrence Washington
2654a Debbie Waterman
3617a Elizabeth Waters
5075a E. Joy Waterston
5074a Rick Waterston
3960a King Watkins
2422a David R. Watson
888a Kenneth Lane Watson
587a Lawrence Watt-Evans
3692a Eric L. Watts
4366a Larry Wauchop
1396a Melissa Wauford
2808a Carol-Lynn Roszel Waugh
2810a Charles Waugh
2811a Eric-Jon Roszel Waugh
1837a Joan D. Waugh
1838a Louise J. Waugh
2401a Bob Wayne
2661a Steven Wayne
5125a Tara Wayne
2653a Clay A. Webb
143a Fred Webb
1302a Eric Webb
1426a Vicki Lynn Webb
3635a Bob Webber
4938a Cynthia A. Webber
366a Doreen Webber
3699a Chris Weber
5794a Jasm Weber
3728a Mike Weber
2382a David Wedell
5019a Monica Weemersheimer
2278a Len Weed
1418a David J. Weinberg
4165a Matthew Weinberg
4165a Phyllis Weinberg
4144a Robert Weinberg
4941a Cherry Weiner
5889a Tom A. Weiner
4138a David Weingart
4138a Ellen Weingart
561a Diane Weinman
1301a Anne L. Weinstein
1408a Eli Weinstein
1598a David Vinayak Wallace

5189a Janet Weintraub
139a Gail B. Weiss
2296a Quest of Gail B. Weiss
1384a Richard Weiss
4254a Tom Weiskopf
5976a Jerry Weist
7864a Laura L. Weisdon
1651a Angela Weisdon
5838a W. A. Weiler
3864a Jim Wellington
1824a Quest of Stuart W. Wells, III
1384a Litta C. Wells
4138a Marc Wells
1832a Molly Wells
4137a Polly Wells
4138a Sean Wells
1832a Stuart W. Wells, III
6870a Tom Wells
8248a Margaret Welsh
1824a Carolyn Wendell
4436a Ramona V. Wendt
2740a Leonard J. Wenshe
137a Elliott Werner
1600a Robert Werner
8223a Amy West
5438a John Leroy West
3205a Richard West
1822a Robert A. West
3067a Tom West
5518a William E. West
4829a Victor C. Westbrook
1824a Christopher Westbury
1354a Brad Westervelt
2388a Peter Weston
3432a John Westreibe
1368a Mary Lynn Westford
5822a James C. Weston
3478a Shann Whalen
4028a Ake Whalley
4997a Miss Bob Wheldon
3648a Terry Whelock
5122a Peg Wheeler
5519a Glenn Wheeler
3672a Robert J. Whitaker
1539a Donya White
581a John White
1850a Joseph W. White
5808a Laurine White
479a Lisa F. White
5153a Mel White
1348a Patricia A. White
2832a Phyllis White
578a Royal J. White, Jr.
577a Ted White
3908a Teri White
4873a Thomas White
576a Eva C. Whitley
4145a Michael Whilman
133a Jackie L. Whitmore
46a Steve Whitmore
45a Tom Whitmore
3994a Matthew C. Whitney
4742a Rene Whitney-Simonson
2428a Kevin Whitten
5014a Andrew Adams Whyte
575a Guy Wickler
874a Lois Wicklstrom
5901a Jack Wickreere
5350a Joan Widger
9a Art Widner
5470a Dr. Mollie Wredemer
1829a Dana Crystal Wiener
1873a Quest of Robert Wiener
1028a James Wiener
1026a Robert Wiener, PH
3678a Sally L. Wies
8078a Ruth Wies
2280a Caran Wilbanks
5649a Dennis Wilbur
3451a Sharon Faye Wilbur
4252a Melissa Wilcox
3260a Jotelyn K. Wilcoxon, MD
1598a Lee Weinstein

2549a Jane Wiley
2831a Lucy Wiley
3415a Adrien Wilkins
3417a Ellen Wilkins
3416a Constance Wilkins
1326a Howard Wilkins
3418a Peter Wilkins
5738a Marlene Wilmsbauer
5460a Paul J. Willard
5178a Allen Spencer Willey
5726a Dave Williams
3447a Edlen Williams
4268a Estelle Williams
3354a Gary Williams
6718a James W. Williams
5458a Janet Williams
3352a Judy Williams
5894a Karen Williams
4267a Ken Williams
5522a Kristy Williams
4027a Kevin Q. Williams
2452a Kim Williams
2795a Andy Williams
2727a Mitchell Williams
4688a Pamela S. Williams
5541a Paul C. Williams
131a Peter W. Williams
159a Rondine L. Williams
4851a Robert Woodhead
4260a Susan L. Williams
3600a Walter Jon Williams
5706a Jack Williamson
5042a Barbara Williams
4768a Corinne Willis
129a Dorothy A. Willis
8750a Quest of John P. Willis
5474a John F. Willis
3122a Sheila Willis
2830a Ake Willis
3684a Robert Wilmer, II
1182a Christine J.K. Willich
2118a Janet Willis
4558a Austin Wilmerding
4557a Elizabeth Wilmerding
2302a Bill Wilson
4985a Dave Wilson
1300a Dawn Wilson
4811a Jan Wilson
4863a James A. Wilson
1874a Jill Wilson
4932a Judy K. Wilson
3100a Karen E. Wilson
1353a Robert Wilson
1352a Robt Wilson
4986a Rose Wilson
1740a Steven B. Wilson
37188a Susan P. Wilson
2023a Ann Scott Wilson
5752a David Wing
5753a Ails Wing
4202a Karl Winkler
127a Rachel Winklow
5334a Vicki Winklow
1281a Alan Prince Winston
1888a JoAnn Winston
3722a Angela Winter
125a Lisa A. Winters
2871a Susan C. Winters
5684a Rob Wintler
3758c Tom Wintler-Cox
3272a Walter Wiron
5923a Mark B. Wise
2193a Michael J. Wiskind
2829a Don Wismer
4874a Mary B. Wismer
2676a Susan Wittmann
1244a David W. Wixon
8763a Martin Wixted
3818a Susan A. Wobner
568a Tara Wolantky
2722a Andy Wolcott
3732c Terri-Lee Wolcott
4678a Susan Wolcott
4949a Allen W. Wood

4852a Cathy Woodrow
2362a Anne Wolf
5461a Claire Wolf
4928a James Wolf
2358a Joyce Wolf
2359a Katherine Wolf
568a Marcia Wolf
5673a Allison T. Wolf
8403a Corey Wolfe
1299a Gene Wolfe
3620a Kenneth W. Wolfe
1298a Rosemary Wolfe
2542a Barry Wolfson
2843a Judy Wolff
123a Lewis H. Wolfkoff
1228a Rose Anne Wolfkoff
3492a Barry Wolfson
2186a Don Wolheim
3491a Elsie Wolheim
3610a Mary Wololochuk
31708a Ed Wood
5025a Eleanor Wood
3414a Helen Wood
1824a Jon Wood
2380a Jo Ellen S. Wood
2169a Lynn Wood
2171a Lawrence Wood
3688a Robin Wood
3478a Robert Woodhead
1551a Mike Woodin
1776a Leif J. Woodworth
2128a Martin Woodworth
5042a Margaret Woodworth
4690a Marc O. Worrell
4918a Ann Wortham
3728a Timothy C. Wrede
974a Harney W. Wright
5704a Linda Ruth Wright
5849a Richard Wright
4727a Timothy C. Wright
6424a Paul G. Wright
39521a Christopher M. Wu
39858a Jennifer S. Wu
38513a William S. Wu
32468a William F. Wu
38805a William Q. Wu, M.D.
22828a Brock Wujaek
3581a Robert Wulff
42558a Karl E. Wurst
3148a Janny Wurts
6112a Dave Wylie
35568a Patrick Wynne
4501a Armand Y. Wu
3234a Michael C. Yabus
25a Ben Yalow
39881a Dr. Rosalyn Yalow
5824a Ken Yamagata
3903a Rich Yano
4455a Ken Yamagata
44956a Rie Yamagata
44873c So Yamagata
44868a Yo Yamagata
28265a Diane Yang
4801a J. Yaskovich
35928a Joyce Yastner
13808a Matt Yasulovich
51015a Coriela K. Yasulata
42623a Bob Yates
1216a Brian Yeager
16004a Janet Yelle
43664a Brian Yelverton
559a Cyndi Yelverton
58622a Stanley Yezorski, Jr.
81148a Carry Yoop
558a Jane Yoien
3578a Don York
3673a Brian Youmans
42858a Barbara D. Young
13498a Bridget Young
554a Cecil L. Young
13488a Christopher Young
5491a Elysha Young
3586a Janet A. Young

555a Jim Young
1347c Katie Young
2626a Mary Buil Young
2877a Sherrill A. Young
4882a Catherine R. Younger
4552a Howard Charles Yourow
1679a Alexander Yudenitsch
4462a Kate Yule
4788a Anna Zaccaria
25406a James J. Zaccaria
2644a Robert A. Zaccaria
3571a Anna Zahn
26428a Corwin Zahn
35701a Timothy Zahn
1739a Owen Zak
3331a Quest of Francis Zakrzewski
1352a Robert Zakrzewski
5960a Mary Frances Zambreno
3237a Linda C. Zang
2625a Graham Zarelsky
33828a Quest 1 of Willow Zarlow
3284a Quest 2 of Willow Zarlow
1468a Willow Zarlow
4412a James Zavaglia
2824a Ed Zborowek
2685a Nancy R. Zebert
2697a Todd A. Zebert
2646a Wendy A. Zebert
2635a Anne Elizabeth Zeek
1202a Mark E. Zeff
854a Deb Ziegler
2623a David Zelin
3556a Tom Zeller
3730a Mark E. Zeller
625a Michelle Zelijch
119a Rich Zelijch
3698a Carol Zelman
2894a Gary Zelmanovic
2611a Marjoe Zerk
3789a Donna Zepka
3788a David Zepka
653a Julie A. Zetterberg
682a Steven J. Zewe
3881a Nancy Ziegler
1897a Ingrid Zierhut
3693a Marie Ziering
5718a Jesse Zigelstein
581a Jay L. Zilber
40268a Quest of Matthew Zimet
1346a Matthew Zimet
3130a Alan Zimmerman
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5408a Quest 2 of Alan Zimmerman
3078a Wendy Zimmerman
4975a David Zindelt
1737a Beth Zinder
1288a Michael R. Zisler
3687a Craig Zisler
444a Harold P. Zizlow
1188a Liz Zizlow
438a Virginia Zizlow
1623a Annapet C. Zizza
1822a David Zizza
5235a Amy L. Zoll
1821a Craig Zoll
1820a Daniel Zoll
26048a Shara H. Zoll
3738a Nancy Zonneveld
5703a Todd Zuzema
2248a Steve Zwerger
1470a Carl Zwerger
1819a Michael Zwerger
3638a Quest of Josef Zylinderberg
5872a Rabbi Josef Zylinderberg

