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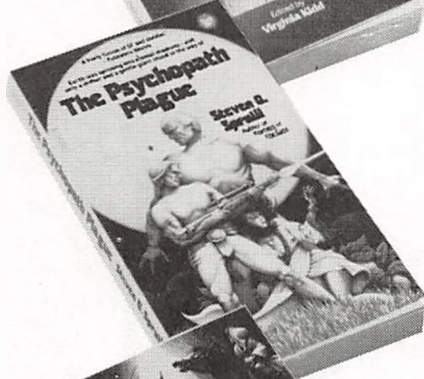
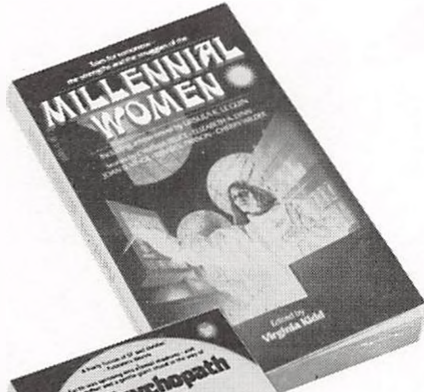
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A LOOK AT THE NEW SF AND FANTASY FROM DELL



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MILLENNIAL WOMEN

Tales for Tomorrow

Edited by Virginia Kidd

A selection of seven SF pieces—featuring

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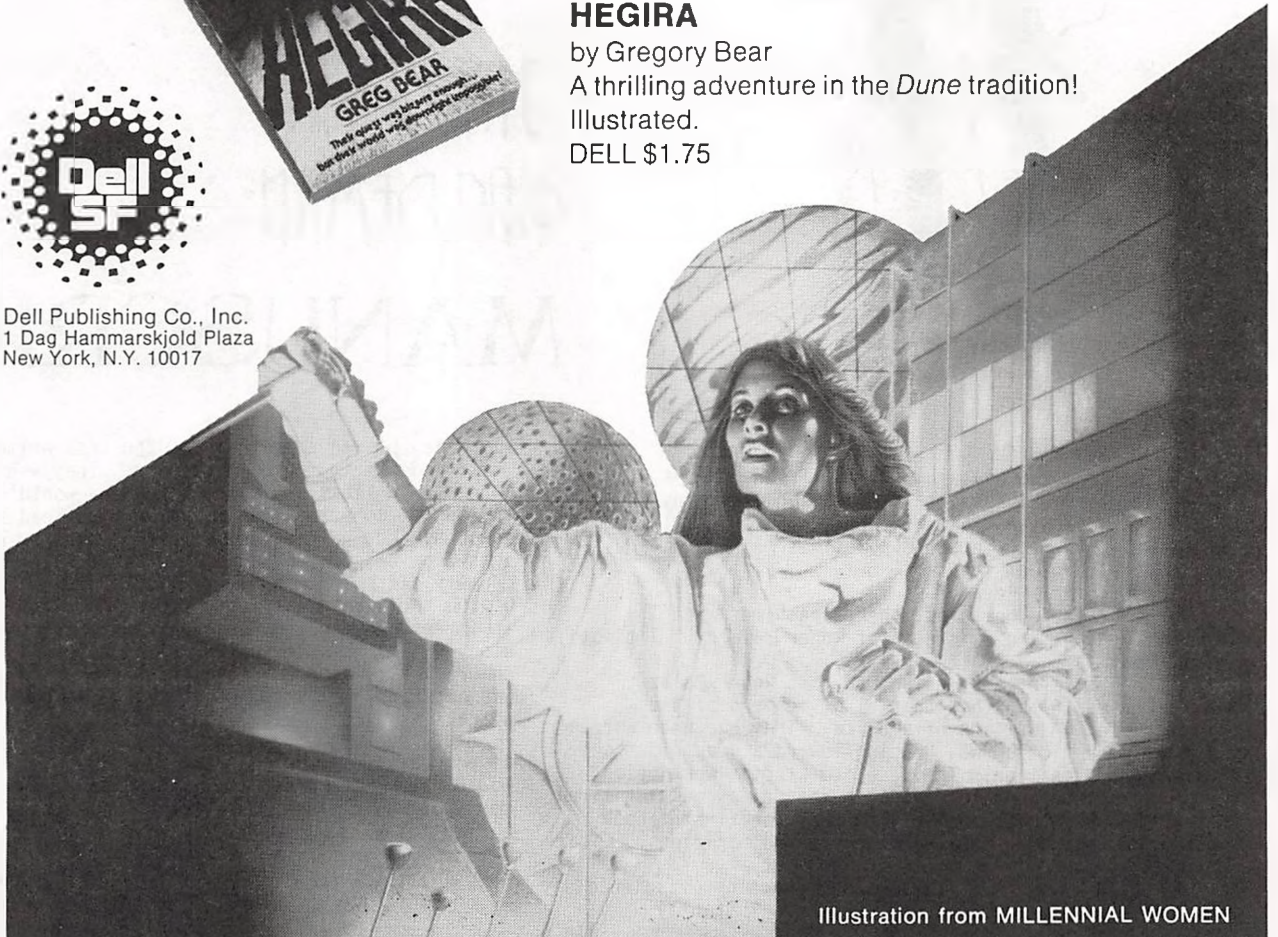
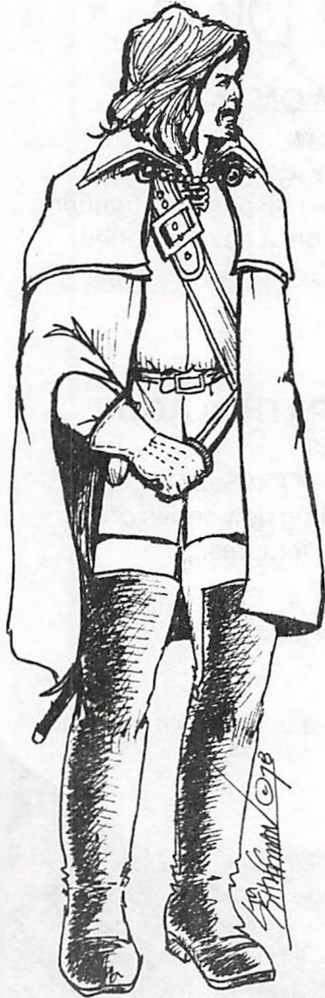


Illustration from MILLENNIAL WOMEN



4

JAY HALDEMAN: MANUSCRIPT

I'm torn.

There are two ways into this, different ways, yet they interlock. I could talk about Roger Zelazny the writer as seen by another writer. Or I could talk about Roger Zelazny the friend and sometimes neighbor. They would both turn out the same.

Admiration. Respect.

But on the other hand, there are times when I seriously doubt the existence of Roger Zelazny. I'm not alone in this.

There is a persistent rumor that Roger Zelazny was invented in 1962 by a cartel of members of the Science Fiction Writers of America. They had been worried that science fiction was heading toward a dead end, a period of stagnation. The same old stories were being written in the same old ways. The genre was getting tired and it was suspected that only members of first fandom and collectors were buying the books and magazines. Clearly something had to be done.

So they set out to change the direction of science fiction, to create a major new writer. Instantly.

They picked the brains of the best writers in the world and put them on memory tape. They went to a tall mountain in Tibet and constructed the world's most complex and secret computer system. After they had fed the tapes through, they paid homage for forty days by reading sections from obscure and arcane works of science fiction in crumbly old pulps supplied by Bob Madle and Rusty Hevelin. On the fortieth night the computer complex was struck by an immense bolt of orange lightning. Out popped the first story. They held their breath as they read it, then they cheered. It was everything they'd hoped it would be, it was outstanding. Out popped another one, even better. Without a doubt they had succeeded.

Of course that led to a problem. They needed a person to pose as this writer. Like his stories, this person would have to be a credit to the field. He would have to be intelligent and handsome. Preferably, he should smoke a pipe. They decided he should be lean and possess a sense of humor. He should be a family man, to lend respectability to a field that had long been characterized by writers rumored to have strange, unmentionable personal



A
DISCLAVES
CONSPIRACY

FOUND IN AN ARTICHOKE

habits. He should have sharp features and eyes that held the depths of the stories he had seen.

They found such a man buried among the files in the Social Security department. He fit all the qualifications, he was perfect. He was Roger Zelazny. Kidnapping his great aunt and holding her hostage, they forced this mild mannered man to pose as a science fiction writer.

It was a dastardly deed, but it worked. For awhile. Then something went wrong.

Some say it was a glitch in the system. Others say it was inevitable. Somehow one of those tired old plots slipped into the computer. Nobody had written about Martian Princesses since Edgar Rice Burroughs. It was a dead end. But out popped "A Rose For Ecclesiastes" and they were stunned, to say the least.

It was a beautiful story, far better than anything they had programmed into the machine. They wondered how this could have happened, so they tore the computer apart.

Inside the gutted remains of the computer they found Roger Zelazny, sitting at his typewriter, smoking a pipe, tapping away at yet another masterpiece.

Of course, this may not be a true story. I myself have doubts. There is a major flaw in their plan. They never would have chosen someone who looks so much like what everyone expects a successful writer to look like.

We insiders know that all writers look like Gardner Dozois.

That's one look at Roger Zelazny, a light look. Light because Disclaves, from the very beginning, have always been fun, easy-going affairs. From the International Cookie Conspiracy to the kegs of beer in the con suite, Disclaves refuse to take themselves too seriously.

I could have written about the warm, friendly person Roger is. I could have made a list (a long one) of all the writers he's given advice and encouragement to. It would have been nice to write about Judy, too, and their two sons. All nice people, good friends.

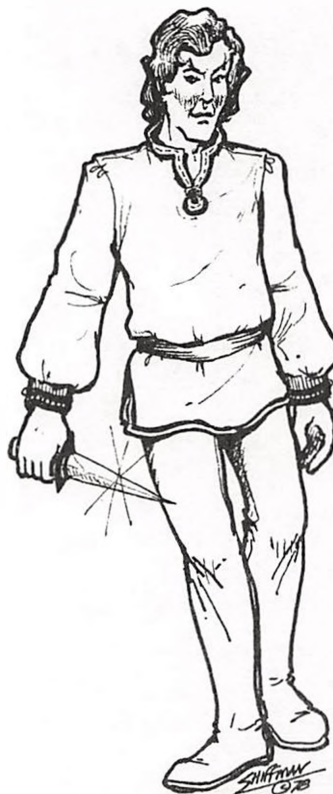
I could have listed the awards Roger has won, or gone into depth about his strikingly beautiful stories. I could have touched on his poetry, a subject in itself. Or his generosity to fans. I could have let the artichoke secret out, or expounded on killer cockroaches.

But those are all words, mere words. The important thing is the man and his work. The man is here this weekend. Listen to him. Talk with him.

The work lives forever.

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mark owings



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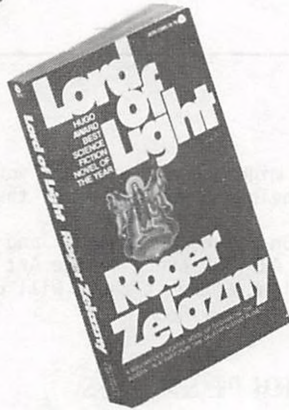


ROGER ZELAZNY

-Winner of 3 Hugo Awards and 2 Nebula Awards-



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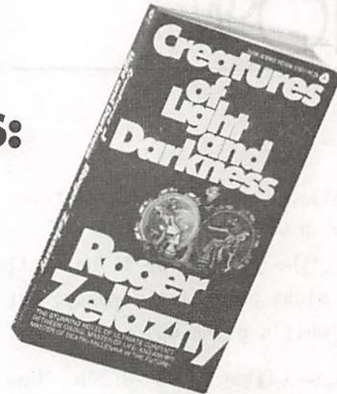


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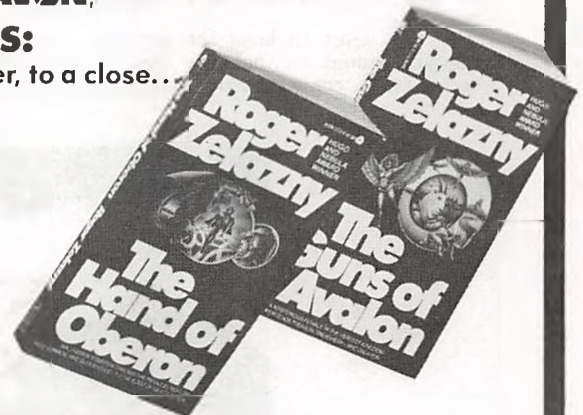
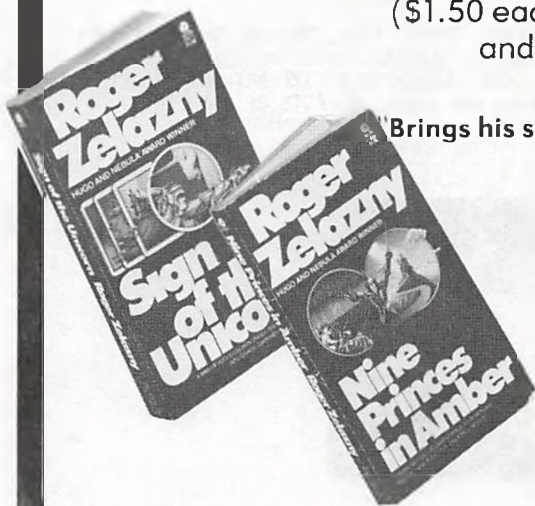
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...Zelazny deserves credit
for his grand vision."

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ART SHOW

8

LOCATION: THE DELAWARE SUITE (the next room down from the Program Room)

HOURS: FRIDAY: 5:00--11:00PM (We'll be setting it up so things might be a little messy, but come on down and see what's going up)

SATURDAY: 10:00AM--8:00PM (7:00--8:00pm "Meet The Artist" Party. 8:00--10:00pm Auction next door in the Program Room)

SUNDAY: 10:00AM--2:00PM (Auction follows in Program room at 2:00pm)

Most fans get to the Art Show, even some that never quite sit down in the program room. Why? In part, because you don't have to sit and listen to someone else--you're the critic that really matters. You also can take the show at your own pace, skip over the things that you don't like, spend time on what you do, and come back and bid on the things you really like.

The art you see in a con art show isn't much like the stuff in non-fan shows or galleries. For one thing, there are lots of real bargains. You can discover new talent or even bid on a famous cover painting by one of the old pros. The published pieces are often remarkably inexpensive, particularly when compared to non-sf or fantasy art. The artist will sell a gorgeous cover painting for quite a reasonable price. He's already made his living money from the publisher, and so, instead of starting off at \$1,000 or so, he starts it way down around one or two hundred. Some fans are spoiled rotten by the bargains they get at con art shows. If you don't have \$100 to spend, there'll be lots for a whole heap less: #1 and on up. Non-fans often spend a bunch of money on mass produced junk as souvenirs, or "art" for their homes, but fans can get original and highly imaginative work for their money.

Get to know the artists. They'll be wearing special badges to identify them saying "DISCLAVE ARTIST" Strike up a conversation, particularly in the Art Show

room. They might be able to tell you something interesting about their own work or about their side of the sf world.

On Saturday between 7 and 8 pm there will be a "MEET THE ARTIST" event in the Art Show room. Be sure to come. Right after it there will be an auction next door in the Program Room.

HOW THE SHOW WORKS

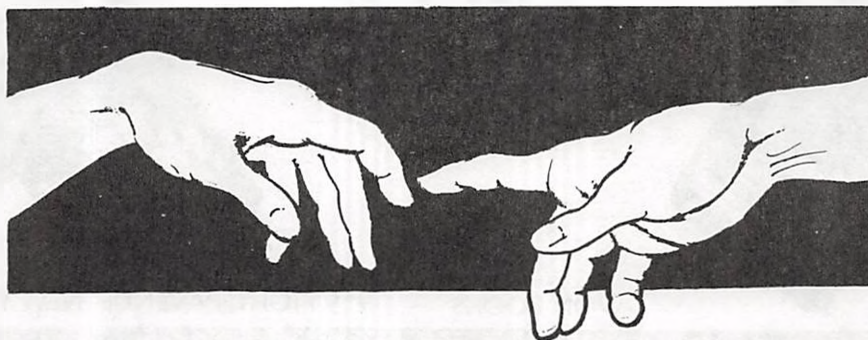
There are three types of art on display in the show: Auction Items, Instant Sale Items, and Not For Sale Items.

AUCTION ITEMS: These have bid sheets attached telling you not only the artist's name and the title of the piece but the minimum bid as well. This is the lowest amount you can bid for that item; please do not place a bid lower than that figure. To bid, simply write your name on the first unoccupied line. If someone has already bid, place a figure at least \$1.00 higher than the previous bid. **IF YOU WANT A PIECE TO GO UP FOR AUCTION, BID.** We will auction off all bid items, but we will NOT auction off any unbidded ones. We will not sell any auction items for minimum after the auction, so bid. You will be able to pick up the pieces you've won at an auction either immediately or after the auction. We will take your personal cheque or cash, but alas, no charge cards. Both auctions will be in the program room.

INSTANT SALE ITEMS: these are marked with a simple green tag giving the artist's name, the title, and price. You can buy these pieces without waiting for the auction, and for a fixed price. **PRINTS:** Some of the instant sale items will be prints. The copy in the show will be marked "sample". If an instant sale item isn't marked "sample", just bring it to the sales desk by the door. If it IS marked "sample", simply ask for it by the artist's name and the piece's number.

NOT FOR SALE ITEMS: What else, they're not for sale.

PLEASE DON'T BRING: SMOKE, FOOD, DRINKS, GRUBBY FINGER PRINTS, BUSY CAMERAS, WEAPONS, LARGE CLUMSY OBJECTS, OPEN PARCELS, THINGS WHICH LOOK LIKE ARTWORK (which are not registered in the show), OR ACTS OF VIOLENCE.



hal clement

Hal Clement (real name--Harry Clement Stubbs) was born in 1922 and is the undisputed master of "hard science" SF. He was a bombadeer in WW II, and has taught science at the Milton, Mass. Academy for many years. He is an astronomical artist under the pseudonym of George Richards. His novels include the classic MISSION OF GRAVITY, CLOSE TO CRITICAL, CYCLE OF FIRE, THROUGH THE EYE OF A NEEDLE, and ICEWORLD. His work is characterized by meticulously accurate and brilliantly plausible use of scientific fact. Mr Stubbs is well known at SF cons for his friendly and generous disposition.

jack gaughan

I first met Jack Gaughan eight or nine years ago at a Lunacon and although we have met only on a dozen or so occasions since then, I've come to regard him as a valued friend and colleague. Like many of us who make our way through life by pushing a paintbrush, he is a peculiar mixture of moods and attitudes. Humble to the point of being self-deprecating, yet justifiably confident in his skill and in the depth of his knowledge of the artist's craft. At times shy, almost to the point of being withdrawn and yet, most amiable and, on occasion, downright gregarious. And he's one thing more, which many of the rest of us are not, he is quite articulate and potentially one of the greatest spokesmen for science fiction art ever to come along.

His skills as an artist and innovator in our genre have been recognized and honored by the awarding of four "Hugos", beginning with Nycon III in 1967, where he became the only professional artist in history to win both the fan and pro art awards in the same year. The following year, at Baycon in Oakland, California, he again won the award in the professional artist category, and, at St Louiscon in 1969, he not only won that year's professional artist award too, but became only the second artist

ever to be exalted to the position of Guest of Honor at a World Science Fiction Convention. The first to be so honored was the late Frank R. Paul at Nycon I, some thirty years earlier.

Though his career started in his teens, while he was still a student at the Dayton Art Institute, my earliest recognition of his work began with a series of stunning pen and ink drawings which he did for Jack Vance's THE DRAGON MASTERS and which appeared in the August 1962 issue of GALAXY. I recall that these illustrations were quite remarkable and the resourcefulness and thoroughness of them became the characteristics by which I could quickly identify all of Gaughan's work. In the years since then, there has been a steady stream of consistently high-quality art produced by this man. Who can forget his evocative cover painting for THE WORLDS OF ROBERT A. HEINLEIN (Ace, 1966), the eerie REALITY FORBIDDEN by Philip E. High (Ace, 1967), the haunting FALL OF THE DREAM MACHINE by Dean Koontz (Ace, 1969) the majestic DUNE MESSIAH (Berkley, 1969), the whimsical HIJACK (beagle, 1971) or the breath-taking cover for George H. Smith's THE SECOND WAR OF THE WORLDS (DAW, 1976). And to this vast and glorious tapestry of artworks which spans the last two decades and more, we must add the fact that his influence on the field has been felt not merely as an artist, but as an art director as well. His guiding hand in the last great days of



GALAXY and in the short-lived but visually stimulating COSMOS, will be long remembered by us all.

Lord knows there are many great years ahead for Jack Gaughan and, no doubt, greater honors yet to be bestowed, but in spite of it all, Jack, though sensitive and compassionate in regard to others, is not a man of particularly great self-awareness. He once told me that we were in the kind of field where someone right out of art school could come along and sweep us all away. That might be true of the lesser of us, but I've come to realize that there will probably never be anyone quite like Jack Gaughan. He will live in our hearts and minds forever and he will always be one of us.

-vincent di fate

norman spinrad

has always been one of the more controversial figures in science fiction. His use of graphic violence and open sexuality in such novels as *BUG JACK BARRON* and *THE MEN IN THE JUNGLE* is deceptive: underlying it lie themes of deep compassion. He is, above all, a trailblazer; almost all of his novels have been at the very forefront of the development of science-fiction. He is known for such novels as the two mentioned above, *AGENT OF CHAOS*, and the *IRON DREAM*, a novel supposedly written in an alternative universe where Hitler emigrated to America and became a Hugo-winning science-fiction writer.

joan d. vinge

is one of SF's brightest emerging talents. Her works include the novels *OUTCASTS OF THE HEAVEN BELT*, *THE SNOW QUEEN* (forthcoming from Dell) and *FIRESHIP* (an edition of two novellas in one volume, also from Dell.) Her novelette *EYES OF AMBER*, which first appeared in *Analog's* "All-Women Issue" in 1978, won the Hugo Award. She is an anthropologist and wife of Vernor Vinge, also a science fiction writer.

mike whelan

Mike Whelan is the illegitimate son of Charles Adams and Lizzie Borden. He was born in the private apartments of the Dalai Lama during a total eclipse in the Nepalese year of the Bivalve. That he doesn't look his actual age of 57 is entirely due to the early training received at the snow-clad feet of the Dalai Lama's own monks and Michael's maternal grandmother, a Haitian voodoo healer named Chicken Foot Mary (partly accounting for his extensive collection of kitten pelts.) Young Michael arrived in this



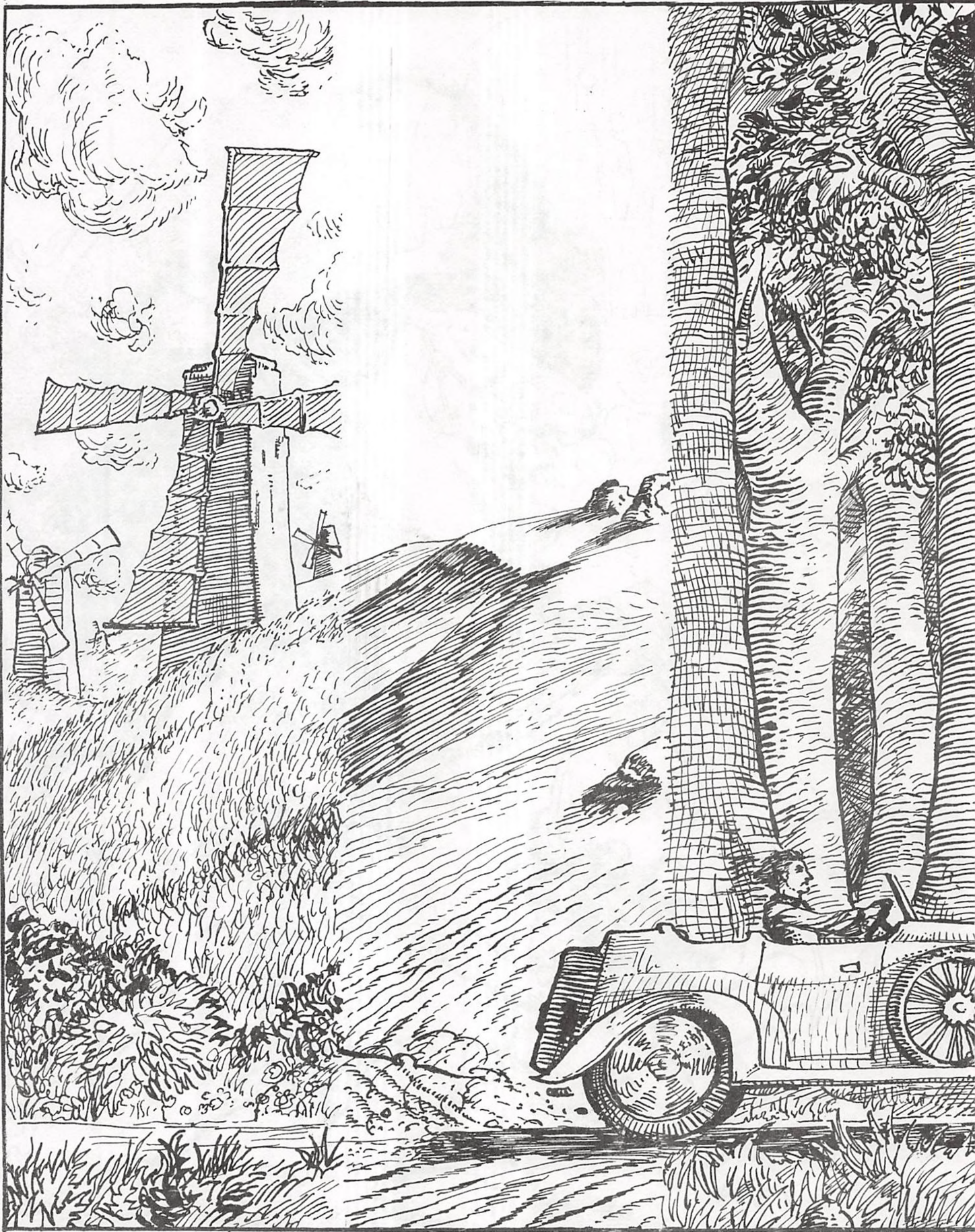
country securely hidden inside a cask of yak yoghurt. He was raised by his blind, invalid Aunt Edith in a rambling Queen Anne mansion (the former Bosky Dell Home for the Senile and Disturbed) that had been built atop an Indian burial mound in Nova Scotia. Little Michael delighted in polishing Aunt Edith's prosthetic arms and one of his earliest ventures into art was the childish scrimshaw he engraved in his old aunt's ivory leg. Michael did well upon entering grade school, where his knowledge of human anatomy was disquietingly surprising. An unexpected visit by Grandma Chicken Foot led to Michael's dismissal and subsequent closing of the school. Deciding to attend college via correspondence schools, he graduated with degrees in bivalve endocrinology (the bivalve has always played a pivotal role in Michael's life) and embalming. Two of his youthful, legal, hobbies included fascinating free-form sculptures made of bronzed human organs and (remember Aunt Edith) scrimshawing illustrations to *LES FLEURS DU MAL* on his own teeth. This life-long interest in art developed into a passion. A few years spent at the Pickman School of Art developed his talent to the point where his work was often mistaken for that of Charles Keene. The work that we are all familiar with is entirely done in fresco on grave stones. Michael paints exclusively by the light of Fomalhaut. He currently is kept in a renovated carnival fun house owned by Audrey Price.

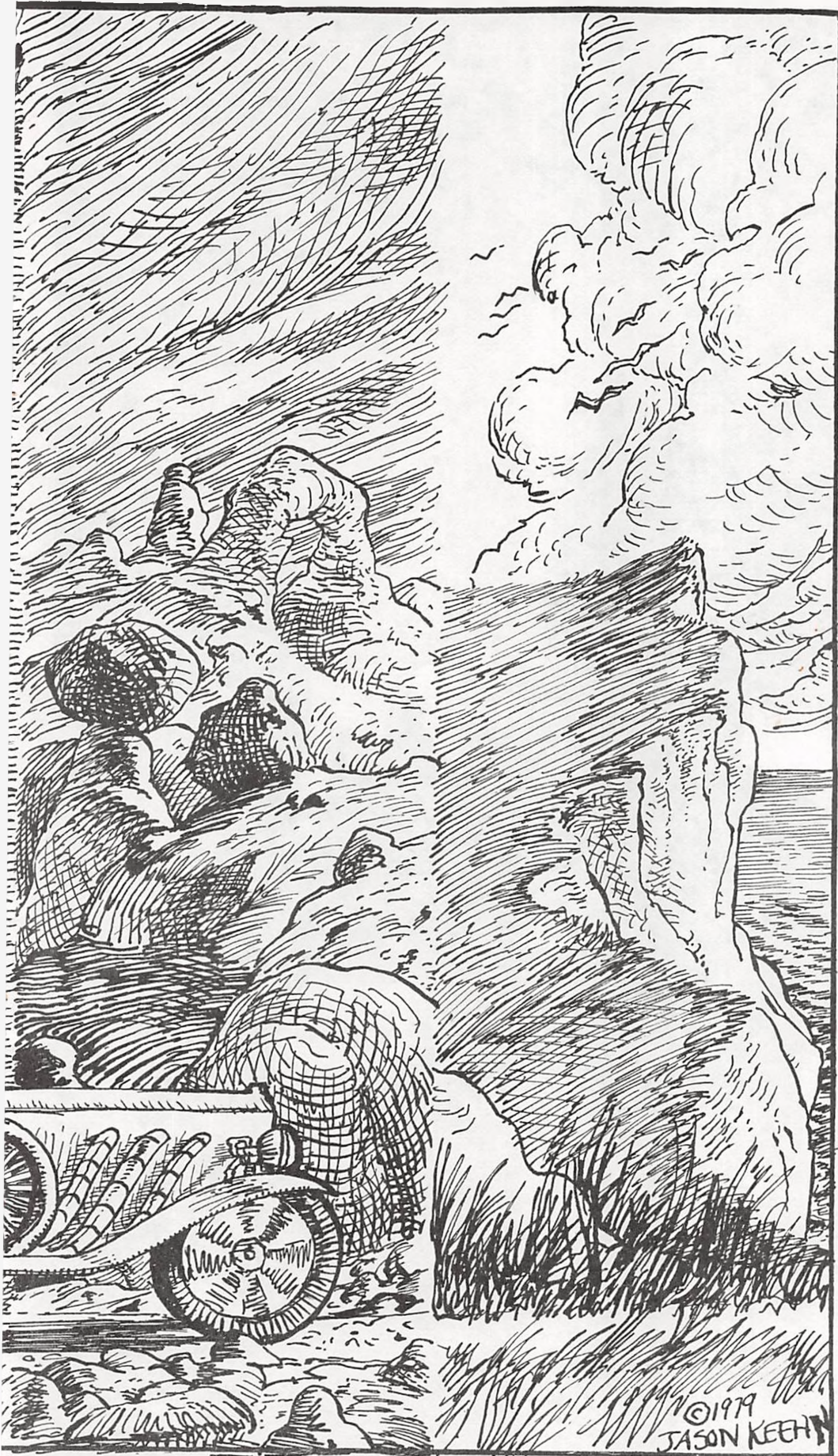
Certainly that is a far more inspiring life than if he had been born in Cluver City, California 28 years ago and educated at the Rocky Mountain School of Art, San Jose State University (where he might have graduated with great distinction and as a President's Scholar) and the Art Center College of Design in Los Angeles. Or, if afterwards he went to New York to pursue a career in illustration, where he sold his first cover to *DAW* in 1974. Or, if he had done some 90 book covers, including all new covers for the Burroughs' *Barsoom* series for Ballantine and winning an appalling number of awards. But then, I'm only making this part up.

- ron miller



V.M. WYMAN '79



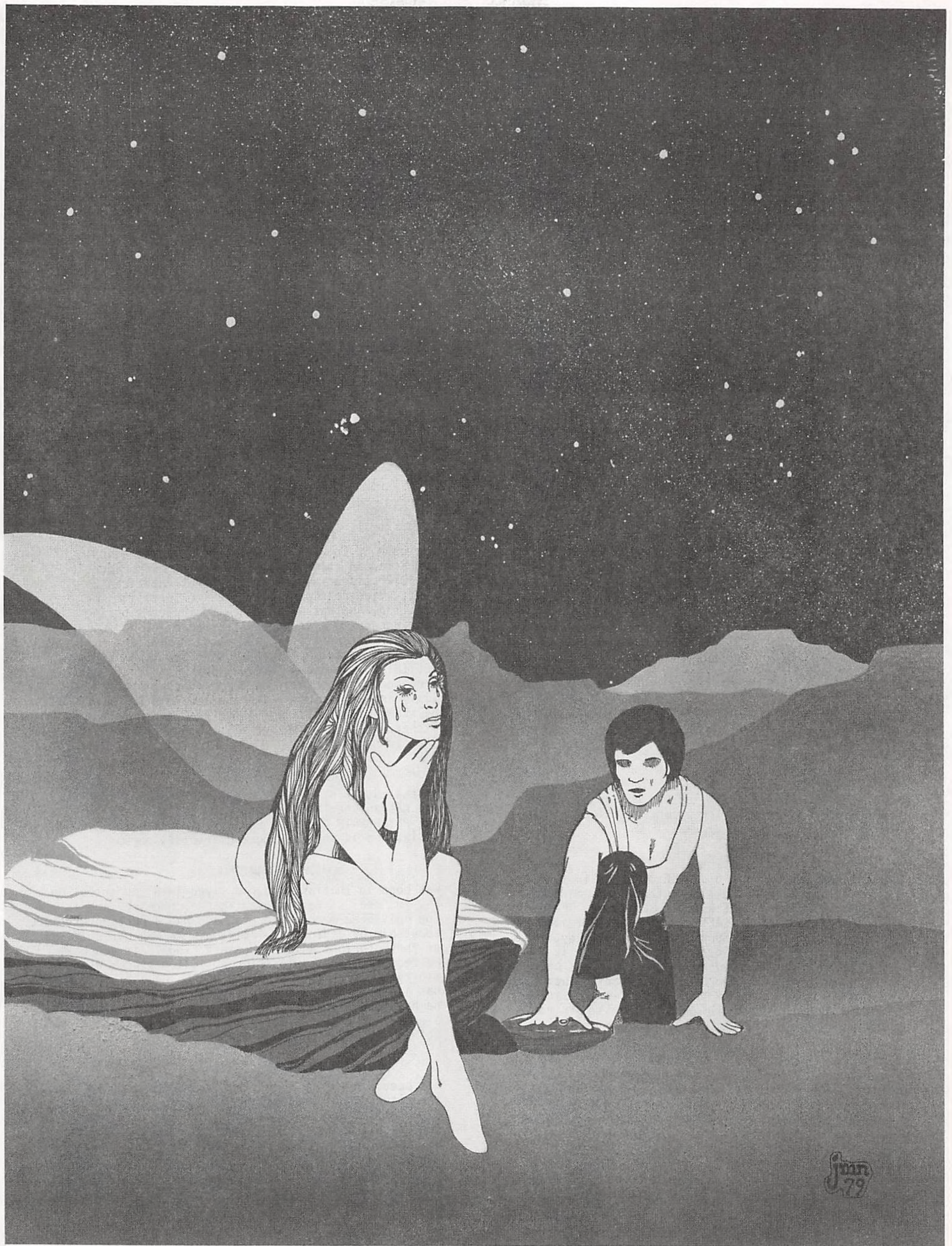


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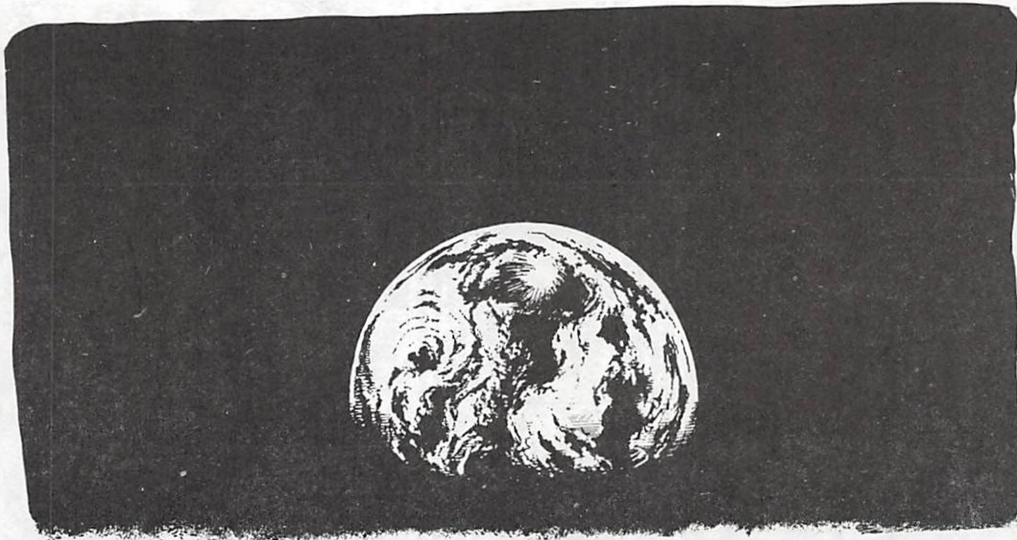
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LOCAL PROS

washington's own talent

DENNIS R BAILEY

A University of Maryland graduate and now a book-seller, Dennis Bailey is most well-known for his co-authorship of *TIN WOODMAN*, a short story that received a Nebula nomination and now a brand-new novel-length version from Doubleday. He is young, sleek and Byronic.

DAVID F BISCHOFF

is the co-author of *TIN WOODMAN* and also a U. of M. graduate. He works part-time for NBC, and has accumulated an impressive list of publishing credits: short stories such as "In Medias Res" and "Top Hat" in *FANTASTIC*, "Alone and Palely Loitering" from *CHRYSALIS 3*. His work (he claims it is heavily influenced by Dickens and Monty Python) also includes such novels as *NIGHTWORLD* (Del Rey) and *FORBIDDEN WORLD* (with Ted White, Popular Lib.) and he is Secretary of the Science Fiction Writers of America at present.

JACK L CHALKER

broke into prodom with *A JUNGLE OF STARS* in 1976, and has become a top-selling author. His novels include *MIDNIGHT AT THE WELL OF SOULS*, *WEB OF THE CHOZEN*, *DANCERS IN THE AFTERGLOW*, *EXILES AT* and *QUEST FOR THE WELL OF SOULS*, all from Del Rey, and *A WAR OF SHADOWS* from Ace/Analog Books. He is fandom's most celebrated auctioneer, and has been described by the Baltimore Sun as "looking just like science fiction". He is fond of ferries and intends to ride every ferry in the world. He is married to Eva Whitley.

CHRISTOPHER LAMPTON

yet another University of Maryland graduate, is a former disc jockey as well. He has published several novels of which the most recent is *GATEWAY TO LIMBO* (Doubleday), a sizzling saga of energy beings and alternate universes.

CHARLES SHEFFIELD

was born in England as has an MA in Mathematics and a PhD in theoretical physics from Cambridge. He is President of the American Astronautical Society, Vice-President of the Earth Satellite Corporation, and has written reams of papers on the most recondite of subjects in theoretical physics. His short stories first appeared in 1976 and his credits include *GALAXY*, *ANALOG*, *STELLAR*, *AMAZING*, *DESTINIES*. He has a novel, *SIGHT OF PROTEUS*, out from Ace (it made the *LOCUS* recommended reading list) and a collection and another novel, *THE WEB BETWEEN THE WORLDS*, coming out from the same publisher. It is not he but all you Americans who have that funny accent.

STEVEN G SPRUILL

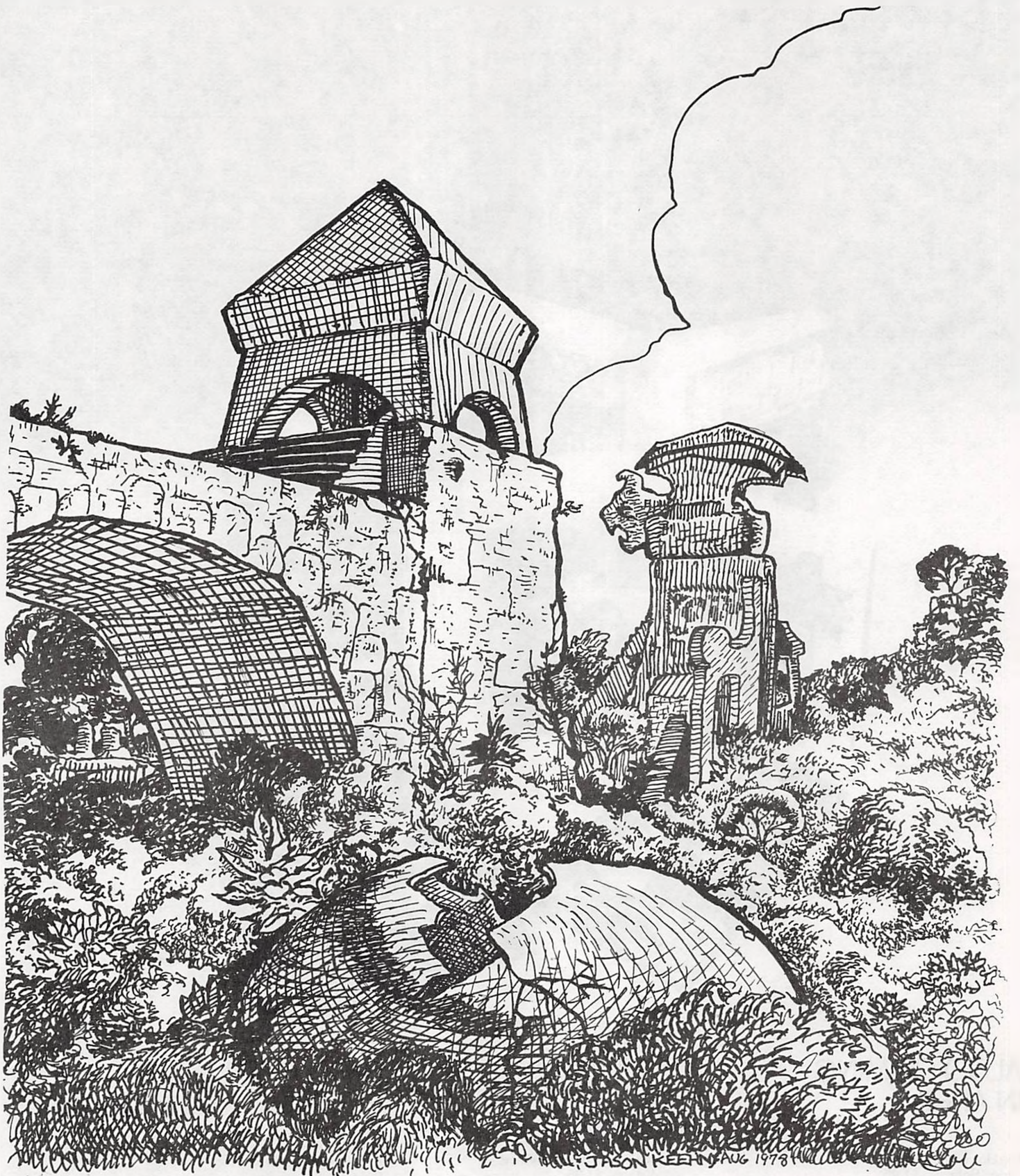
is the author of a Dell novel, *KEEPERS OF THE GATE*, and has another book coming out in paperback, *THE PSYCHOPATH PLAGUE*. He lives in Arlington, Virginia, and is an engaging and friendly person.

SOMTOW SUCHARITKUL

was born in Thailand and has lived in 6 countries. He is, in "real" life, an avant-garde composer, and is the only SFWA member ever to have had a documentary made about him by Japanese Television. He was con chairman of the notorious Asian Composers Expo 78 in Bangkok. He recently burst into science fiction prodom with a flurry of sales to *ANALOG*, *ASIMOV'S*, *GALAXY*, *CHRYSALIS*, has just finished his first novel. Like Mr Sheffield, he has an MA from Cambridge University and has published a number of learned papers, mostly about the angst of being a Southeast Asian Composer.

TED WHITE

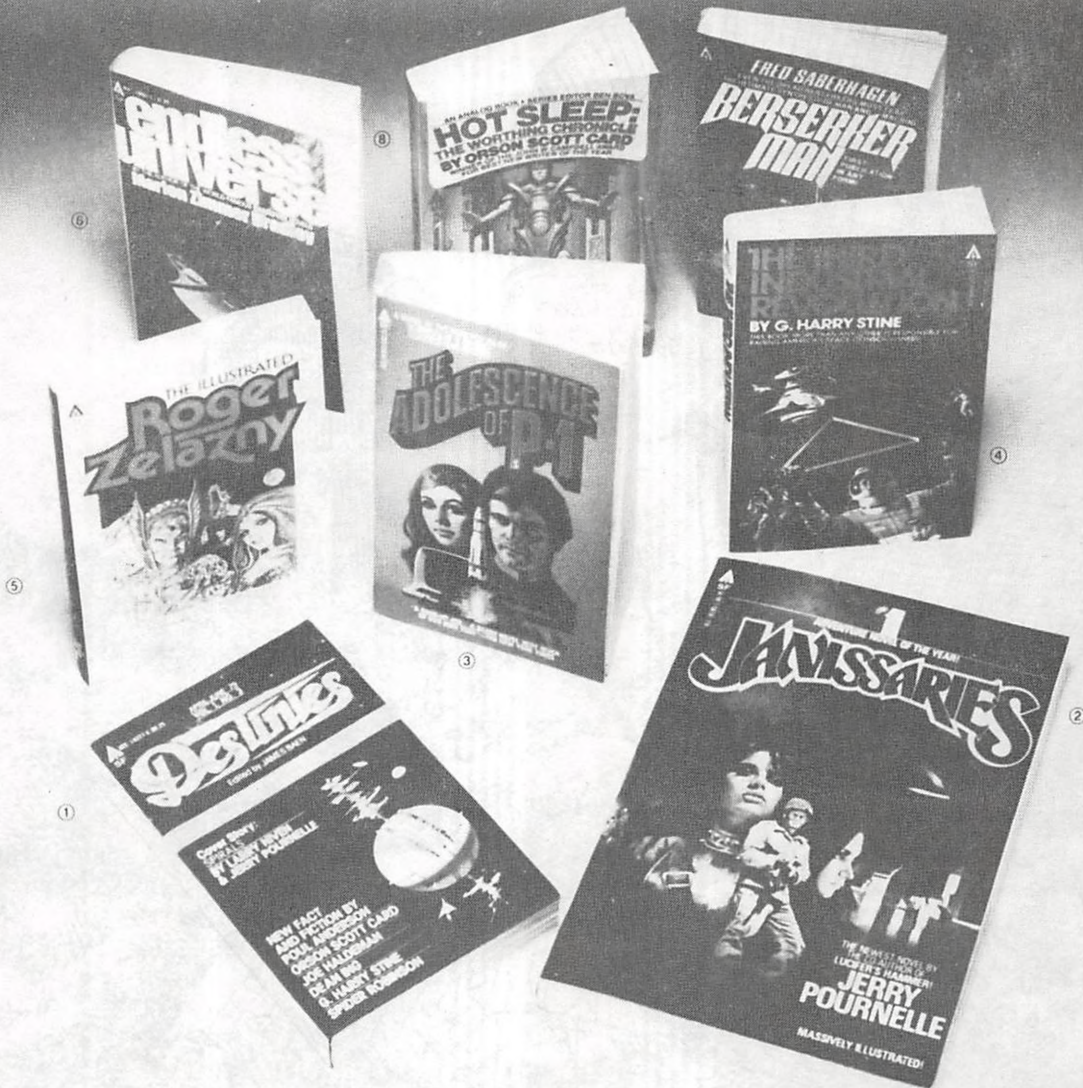
has been, in the past, editor of *AMAZING* and *FANTASTIC*, the alter ego of progressive rock guru "Dr Progresso", a perceptive and incisive music critic. His novels include *BY FURIES POSSESSED* (being reissued by Pocket), *SECRET OF THE MARAUDER SATELLITE* (Berkley), *FORBIDDEN WORLD* (with David Bischoff, Popular Lib.) and *SORCERESS OF QAR*. He is a great expert on comics, and has been cited by the Washington Star as a "comics historian". He holds court in Falls Church, Virginia.



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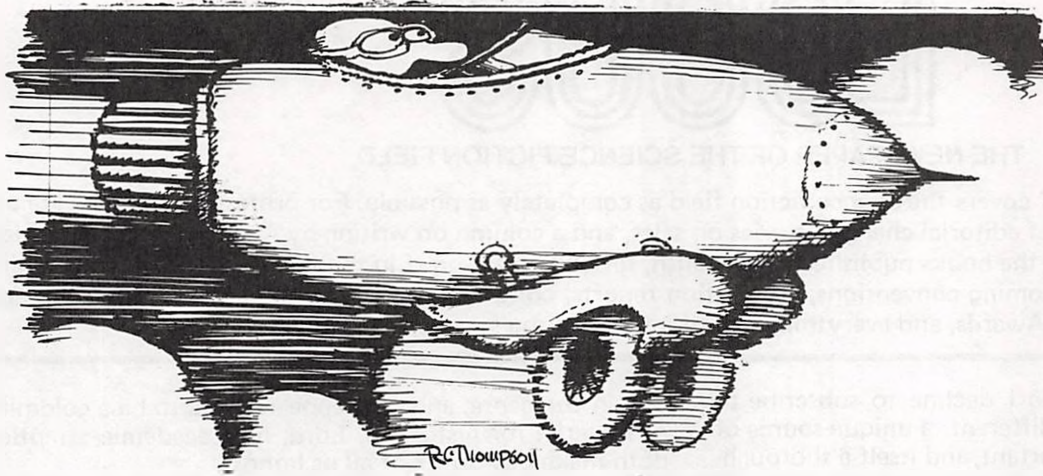
PETITOS, 2643 Connecticut Ave. Italian pasta.

ROMA, 3419 Connecticut Ave., NW. Lunch: 11:30-3:30pm. Dinner: Open until 2 am. L\$ 3.50-\$5.00. D: \$#.75-8.50. Interesting decor. Italian food. Ask if the garden is open.

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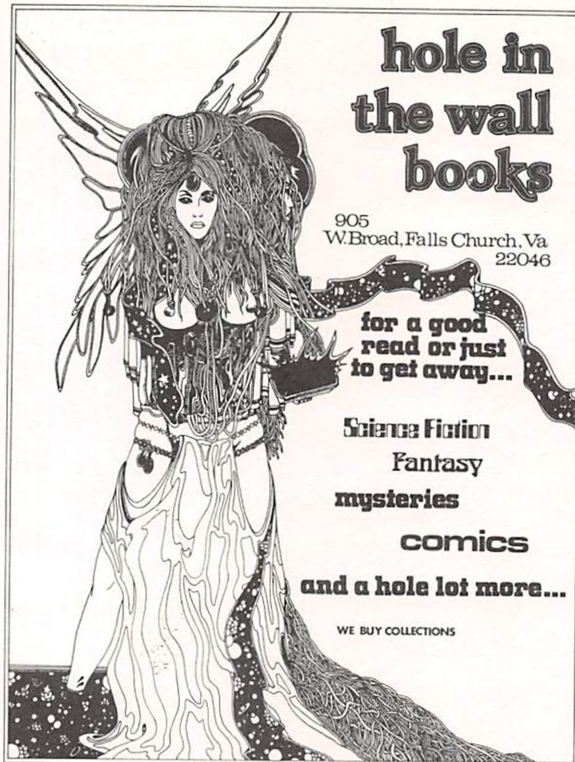


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