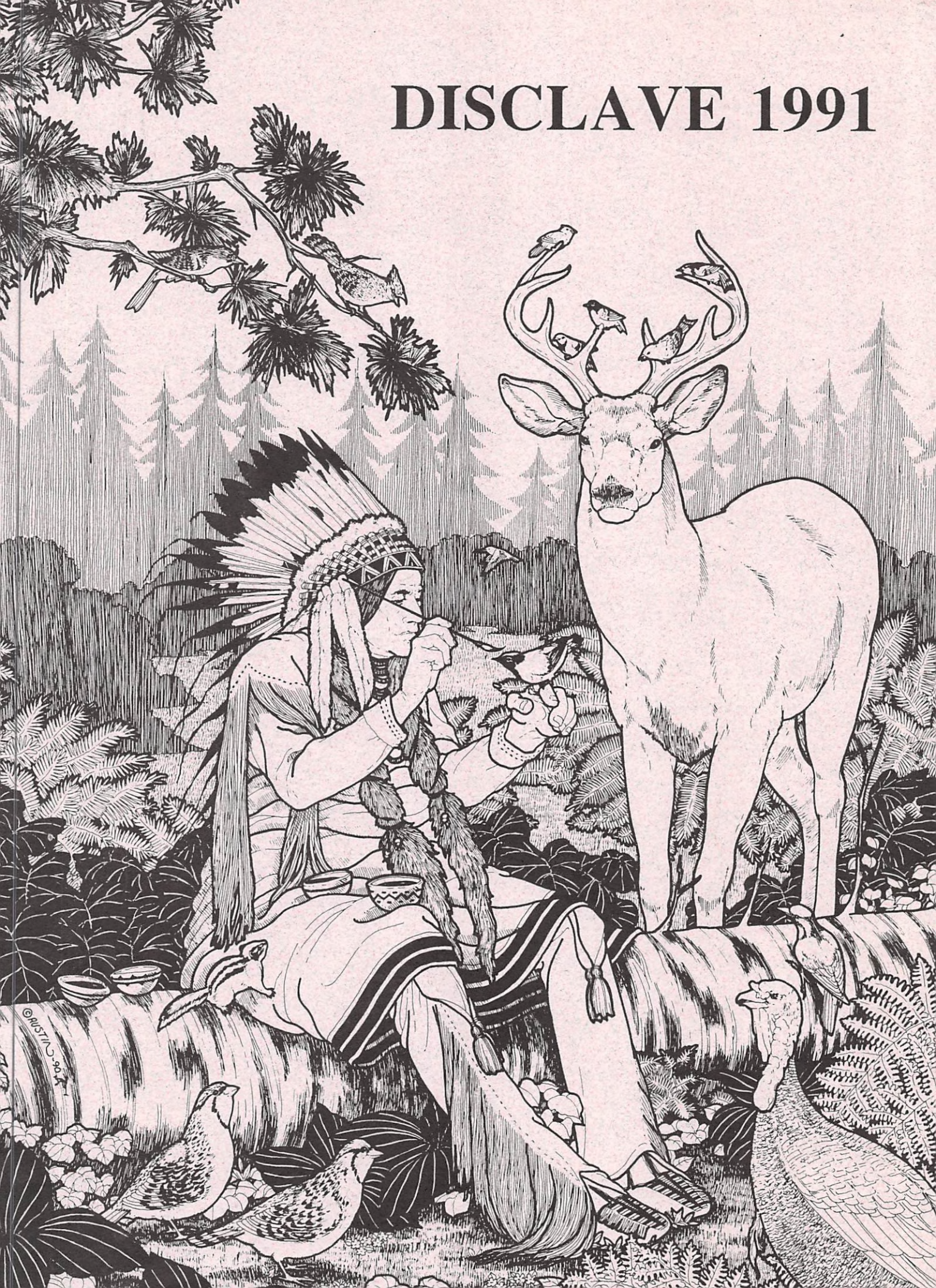


DISCLAVE 1991



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DISCLAVE 1991

May 24-27, 1991

Guests of Honor

Lewis Shiner

Alicia Austin

Other Attending Guests:

Roger MacBride Allen, Dr. Bruce Altner, Jinx Beers, N. Taylor Blanchard, Michael K. Brett-Surman, Linda Bushyager, Jack Chalker, Brenda Clough, Barbara A. Denz, Scott Edelman, Mary K. Frey, Esther Friesner, Alexis Gilliland, Mike Glycer, Jack C. Haldeman II, Marvin Kaye, Annette Curtis Klause, George Kochell, Eric Kotani, Shariann Lewitt, Kathei Logue, Chris Miller, L. E. Modesitt, Jr., Judith Moffett, Don Sakers, Ruth Sanderson, Darrell Schweitzer, Charles Sheffield, Josepha Sherman, Michael Swanwick, Bob Walters, Douglas E. Winter

Fifty-Seven Years in Fandom

It wouldn't be fannish to let Bob Madle's 71st birthday pass without notice! Join us on Friday night at 8:30 p.m. in the Discave (the Disclave consuite, in the exhibition hall). We'll share birthday cake and some memories of Bob's 57 years as an active science fiction fan.

Madle's activities span from reading the original Tom Swift to producing his own fanzine (he was a charter member of the Fantasy Amateur Press Association), to letter hacking the prozines, attending the first science fiction convention ever held, and, most well known today, becoming a book dealer. During the 1990 Worldcon (ConFiction), Bob received the Big Heart Award for his activities in the field. Joe Siclari (current co-chair of the 1992 Worldcon) and Karina Girsdansky reviewed Bob's fannish life in Progress Report #2 for the 1977 Worldcon (Suncon), where he was the fan Guest of Honor. Most of the following fannish biography is excerpted and adapted from that article, and is used by permission.

On June 2, 1920, in Philadelphia, the mother of Robert A. Madle can be blamed for bringing another fan into the world. Actually his S-Fiction did not become noticeable until six years later, when the original Tom Swift and Don Sturdy stories made up a large part of his reading matter. Over the next few years, he progressed through Buck Rogers and Edgar Rice Burroughs until at age 12 he discovered the science fiction prozines: *Wonder Stories*, *Amazing*, *Astounding*, and *Weird Tales*. He discovered fandom late in life when, in 1934, he sent for a sample copy of *Fantasy Magazine*, the most prominent fanzine of that era. He was 14.

Within a year, he started publishing fanzines on his own. The first, *Science Fiction Fan*, was a small carbon-copied zine which he did with another Philadelphia fan, John Baltadonis. This led to other fanzines, including *Imaginative Fiction*, *Fantasy Fiction Telegram*, and eventually to *Fantascience Digest* in 1937. *Fantascience Digest* became one of the best and

most popular fanzines of the period; it ended in 1941 after fourteen issues.

At the same time that *Fantascience Digest* was being born, so was the Fantasy Amateur Press Association (FAPA). Bob was one of its charter members and became secretary-treasurer in 1939. During this same period, 1937-39, he was voted one of the top ten fans.

Bob's fan activities were not limited to fanzines. He was very active all through the 1930s. At first it was the Boy's Science Fiction Club of Philadelphia, and then he was one of the founders of the Philadelphia Science Fiction League, which is still going strong as the Philadelphia Science Fiction Society (PSFS).

Throughout his fan career, Bob has always been a convention-goer, attending regionals and worldcons whenever he could. Bob was prominent in all the early conventions, both as an organizer and attendee. The first science fiction convention ever held was in Philadelphia on October 22, 1936, and Bob was one of the small group of attendees.

World War II interrupted most fan activity throughout the United States, but at the first PSFS meeting he attended after the war, on January 2, 1946, Bob was elected secretary of the club. In 1948, he attempted to begin a publishing house under the name of New Era Publishers. A book by Dr. David H. Keller called *Solitary Hunters and The Abyss* was published, but Bob had to give up this publishing career due to other activities. In 1948 he enrolled in college and was active in little except PSFS for a few years.

During the 1950s Bob became a great pioneer in getting fan material into the prozines, doing a fan department called "Inside Science Fiction" for Robert W. Lowndes' prozine *Dynamic Science Fiction* from 1953 to 1960. He also had a fan column in *Nebula Science Fiction*, a British prozine which for a while was distributed

in the United States with Bob acting as American representative.

During this period Bob was also active in helping Philadelphia win the World Science Fiction Convention for 1952, for which he became treasurer. In 1953, he received his M.S. from Drexel University and moved to Charlotte, North Carolina. There he formed the Carolina Science Fiction Society, which met weekly and eventually published a fanzine. In 1956 he took government work in Washington, D.C. and became very active in the Washington Science Fiction Association (WSFA). This same year he was also nominated for a Best Feature Writer Hugo for his column "Inside Science Fiction."

In 1957 after a very heated race, Bob was the first American to go to England under the Trans-Atlantic Fan Fund (TAFF). At the Midwestcon in 1957, Bob was one of the fans who established the organization of First Fandom—dedicated to recognizing the fans active in the era before 1940. He served as First Fandom president for many years.

During the 1960s, Bob became a regular feature in the huckster rooms of many conventions. He still sells books by catalog and appointment.

Bob Madle has long been one of the fans whose opinion is sought and respected about issues of importance to the fannish community. Disclave is proud to honor Bob on his 71st birthday!

Babysitting

Up to four hours of babysitting are provided on Friday evening, and twelve hours on Saturday and Sunday. All children need to depart from babysitting by the end of the shift, since the babysitters only have one hour in which to eat their meals. We strongly recommend you arrive to pick up your child/children half an hour before the end of the shift.

The maximum hours for which a child may be in babysitting are Friday 6pm through 10pm, Saturday and Sunday 10am-1pm, 2pm-5pm and 6pm-midnight. As an alternative to babysitting, parents are encouraged to participate with their children in "Family Activities" in the con suite. Note that children under nine must be accompanied by an adult while participating in "Family Activities."

Babysitting is partially funded through memberships for the children who are being cared for; the rest is paid from general membership funds. Reservations for babysitting were required to be received before Disclave began. Disclave thanks Discovery Toys for

providing toys for our children to use safely while they are in babysitting.

Official Notes

All members of Disclave 1991 are Associate (non-voting) members of the Washington Science Fiction Association, Inc. through the end of 1991. For information on WSFA's year-round meetings and activities, send a self-addressed, stamped envelope to WSFA Inc., c/o 4030 8th St. South, Arlington, VA 22204.

Please note that the drinking age in Maryland is 21; this will be enforced.

The official Disclave weapons policy is no weapons at any time. Boomboxes ARE considered to be weapons. Violation of this policy could result in revocation of membership and barring from future Disclaves.

Please remember that the hotel permits smoking only in designated hotel rooms and in the smoking section of the restaurant and bar. Smoking is prohibited in public areas of the hotel, including the lobby.



Glasgow in 1995

for Worldcon

The site for the convention will be the Scottish Exhibition and Conference Centre (S.E.C.C.) in the centre of Glasgow. The adjoining Forum hotel and its facilities will also be used.

Committee: Vince Docherty (co-chair), Tim Illingworth (co-chair), John Fairy, John Stewart, Theresa Renner, Kim Campbell, Karen Naylor, Henry Balen, Martin Easterbrook, Kathy Westhead

Pre-Supporting Membership: \$8.00 or £5

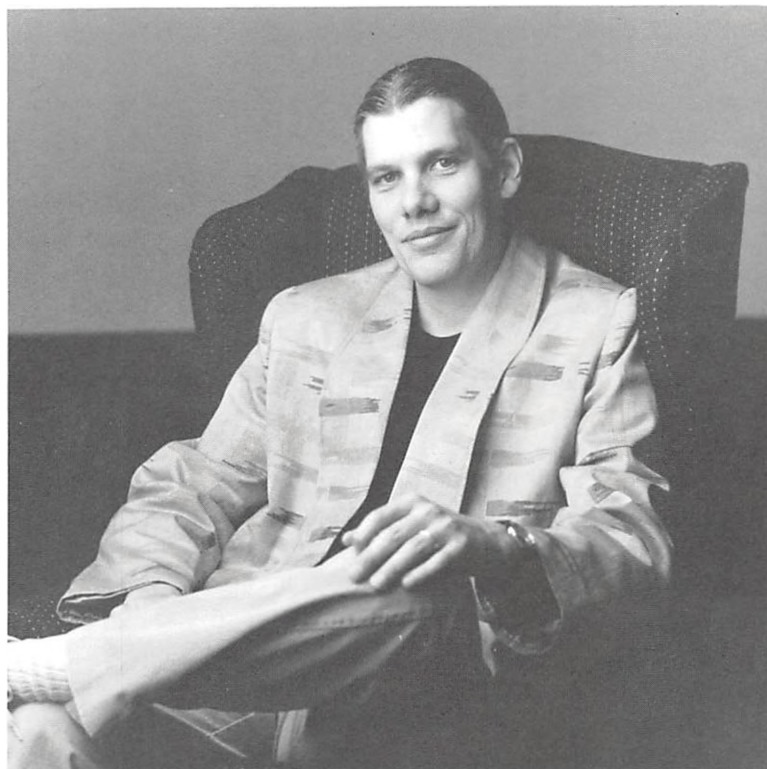


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Nine Hard Questions About the Nature of Lewis Shiner

by Pat Cadigan



Photograph c. 1989 by M.C. Valada

1. *What is Lewis Shiner's secret nickname?*

This is indeed a hard question. In a survey of 100 very choosy women who had observed Lewis Shiner firsthand, 45 replied, "Love Diety," 30 said, "The Thinking Woman's Hunk," 24 said "World Class," and one said, very hopefully, "Lew?" (but I think that was just because my phone call woke her). The word secret apparently failed to register.

Anyway, Lewis Shiner's secret nickname is Captain Sensible, which is completely in keeping with the intelligent and perceptive side of Lew's nature. His porch light is not flickering, his elevator does go to the top floor, and he knows who's who, what's what, and which end is up. Which is why he's a World Class Thinking Woman's Hunk and Love Diety.

2. *Is Lew Shiner really that tall, or is he just standing on his charisma?*

Yes, and yes. Lew Shiner stands tall both in physical stature and in sheer force of personality.

To spend any amount of time with him is to enjoy lively and stimulating company, to indulge in the Art of Conversation rather than small talk, and to have the quality of your life go up several points. Lew Shiner is a person of depth who hasn't forgotten how to have a good time.

3. *How talented is Lew Shiner?*

I will answer this question as soon as the Lewis-Shiner-O-Meter is in operation, as he is off the scale of other measurement systems. If it was just a matter of his first novel, the Nebula finalist *Frontera* ... or the many fine stories like "Dancers," "Jeff Beck," "Till Human Voices Wake Us," "The War at Home," or "Twilight Time" (to name a few) ... or his second novel, *Deserted Cities of the Heart*, another award finalist, in which he conquered the realm of Magic Realism ... or his work for Wild Cards, which left readers begging for more and set a standard of quality that substantially accounts for the series' ongoing success ... or his anthology *When the Music's Over*, wherein it is proved that

Lew Knows Editing ... or the Wild Cards comics he's been writing ... or his third novel, *Slam*, where Lew shows the mainstream how it's really done ... or his series from DC Comics ...

Any one of the aforementioned shows a talent to be reckoned with. But all of them together—as I said, we're off the scale. Any scale. This is no one-note talent we're dealing with.

4. *Is Lewis Shiner scary?*

So talented as to be scary, perhaps, but that's not what I mean. Special mention must be made of Lew Shiner's ability to give you a good fright. "Scales" in Ellen Datlow's anthology *Alien Sex* is nasty enough for anyone, but if you want one of the great scares of your life, look up "Love in Vain" from *Ripper!*, edited by Gardner Dozois and Susan Casper. There are more graphic stories about serial killers, but in my opinionated opinion, there are none that confront the true nature of aggression and examine the perversity of violence without being exploitative or lurid, and without compromise. And without painting the walls with buckets of gore.

5. *Is Lewis Shiner a genius?*

He's better than a genius. Lewis Shiner is a SubGenius. Cut him some slack and he'll cut you some.

6. *Is Lewis Shiner a dancer?*

Not just a dancer, but a born dancer. Dancing with Lew is an experience not to be missed. Why is this a hard question? You'll find out when you try to keep up with him.

7. *What's the latest Lewis Shiner masterpiece I can read?*

Well, what do you like? If you're a comics fan, there are his Wild Cards adaptations for Epic, which can be enjoyed not only in conjunction

with the original books, but independently, the spirit of Wild Cards not only preserved but enhanced. Or there's *The Hacker Files*, his own series from DC, which is graphic storytelling at the top of its form. *Slam*, his latest book from Doubleday, is his finest novel yet, at least until *Glimpses*, the rock'n'roll novel, comes out. Short fiction connoisseurs are directed to *Nine Hard Questions About the Nature of the Universe* (Pulphouse Author's Choice), which contains stories that range from the disturbing "Dancers" to the quirky humor of "Tommy and the Talking Dog" to the title story, which provides some hard answers about the possible nature of extraterrestrial life in the universe and is the perfect antidote if, like me, you're tired of aliens who are merely humans in rubber suits.

8. *Is there anything that Lewis Shiner doesn't know how to do?*

He doesn't know how to be a bore, or a boor. He doesn't know how to stagnate and write the same thing over and over. He also doesn't know how to answer trivia questions about *Star Trek: The Next Generation*. None of these things are considered deficiencies anywhere in the known universe. Or even in the real world.

9. *Is there anything else you should know about Lewis Shiner?*

Lots and lots, and this is definitely something you should do on your own over the weekend. Getting acquainted with Lewis Shiner is not only good for you, you'll enjoy it, and you really will be missing something if you don't. Those of us who already have the good fortune to know Lew can testify that it's the best way to enrich your life without having to give up your favorite dessert, go back to school, or buy special shoes. And when was the last time you met anyone that spectacular?

Hey, that's an easy one!

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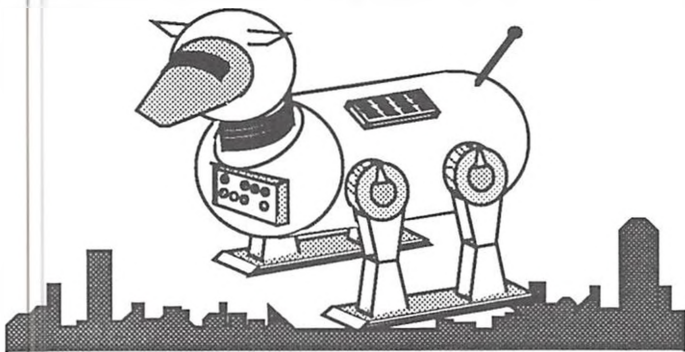
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**Do Atlantans dream of electric sheep?
Do sheep dream of an electric time in Atlanta?**

Atlanta in '95 -- The Sheep of Things to Come

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We're baa-a-a-ck!



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Come visit us at our parties at many regional conventions. Look over our bid information, examine our hotels' convention facilities, the city, the committee -- all aspects of our bid. Ask questions. Then make your choice: we're confident that you will again find Atlanta the best location for WorldCon, this time for 1995.

Support Atlanta in 1995 now...presupporting memberships are only \$5.00 (US\$) each. Or, if you prefer, Can\$7.00, £3.00, or Aus\$9.00 (please do not send cash!). Your pre-support will not only help us throw a better party for you at conventions, but you will also get a subscription to our fanzine, Further South On Peachtree, and the entire \$5/Can\$7/£3/Aus\$9 is credited toward your membership when we win. For more information, write: Atlanta in 95, 3277 Roswell Rd, Suite 1995; Atlanta GA 30305 USA

Interview with an Anarchist: Lewis Shiner

Lew Shiner: I was born in 1950 in Eugene Oregon. My father was in the National Park Service for most of my childhood and we moved once a year whether we needed to or not. He would be transferred to another town or, if we were in a town for more than a year, we'd move to the other side of town. Just, I guess, to keep in practice or to get to a better house or a better neighborhood.

So even if I was in the same town for more than a year, I'd still end up losing all my friends. This turns out to be a completely paradigmatic background for a science fiction writer. You end up being jolted into new environments so often that the only continuity in your life becomes books. These are the things that can move with you.

Just about every writer I know—and fans too for that matter—tended to have a book in their back pocket. You'd go out to a restaurant with your parents and you'd have a book and you'd whip it out while you're waiting for the waiter to bring the food. My parents were always taking books away from me to make me stop doing this.

Alan Wexelblat: It's true; I've done similar things. When I started out it was comic books.

LS: God, yes! My parents were hell on me for comic books. This is one of the great ironies: when I was twelve or eleven one of my favorite comic books was *Rip Hunter, Time Master*. I just loved it. My father read one of those. Here's Rip Hunter going into what's supposed to be ancient Greece only there's aliens and all this stuff. My father said, "God, this is shit! I forbid you to read this ever again." Now here I am at age 38 writing *Rip Hunter, Time Master* for DC Comics. I thought that was a real triumph.

Interviewed at Armadillocon 11 by Alan Wexelblat; Copyright 1991 by Alan Wexelblat and Lewis Shiner. Originally published in OtherRealms #29, Winter, 1991. Chuq von Rospach, editor.

AW: Some people who work in comics say they take twice as long because they feel they're talking to a younger audience and they want to be extremely careful what they say. Do you feel that you write differently because you have a different perception of the audience there?

LS: I may clean up the language a little bit. The *Time Masters* book is for general audiences so that's extremely cleaned up. Otherwise, no. I try to write the dialogue in the natural style that I would otherwise do. I've made a real effort in all my comics work to keep it very visual, very cinematic to where it's pictures and dialogue. Very few captions, if any at all. Just make the stories do the work, because that's what comics is all about.

You want to be specific in what you tell the artist to do, so you're not being lazy. But on the other hand, you want to let comics play to their strength.

AW: How about potentially touchy subjects, like sex?

LS: I'm all over it, in the comics as well. There's a sexual element in the *Time Masters* thing where one character, Bonnie Baxter, who was a very sisterly figure in the old comics, is having an affair with a college professor when she's called in to join the team. Rip and Jeff, who are the two main guys, both get very involved with her. She and Rip are necking, but Jeff is the one who gets into bed with her.

This is a general audiences book, but we can show Jeff getting out of bed afterwards. The sexual relationship is pretty explicit. I think it's important; it's not something I ignore in comics any more than I would in the rest of my work.

A different series I have in development right now is going to be for mature audiences. There will probably be full frontal nudity in it; we use lots of language. There's some fairly explicit sexual stuff. My protagonist has a sexual

problem: he's a voyeur. This series is about the sort of indirection that occurs when people are observing the world through their computers, through film, with everything sort of second-generation. For the main character to be a voyeur is very appropriate thematically, and I'm going to play it up.

In the second issue, he gets burned out on the project he's working on and goes down to a topless joint, which you don't see that much in comics. My character's there because he likes it.

I think I'm fortunate my family settled down about the time I was discovering sex. We spent six months in Africa when I was around puberty, which is a dislocating, horrible thing to have happen. After that we kind of settled down. I was in Dallas for all of high school, then went away to Vanderbilt for a couple years of college. Dropped out, tried to make it as a rock star, failed miserably.

I went back to Dallas, finished college, got a BA at SMU, graduated in 1973. I went back to SMU simply because my father was teaching there and I could get free tuition.

I lived in Dallas for another 15 years, in a succession of small apartments, doing the usual succession writer-odd-jobs: clerking in a record store, construction, architectural drafting, was a freelance quasi-commercial artist for a while—as much a commercial artist as somebody can be who can't draw. I did a lot of lettering and technical drawing, the same trick Doug Potter had used with much greater skill in Houston. You get associated with a print shop and they need somebody to do some basically simple line art but not something they can handle themselves. That gave me a certain amount of business so I hung on to that.

There was a period where I did actually support myself with rock and roll. I was in a house band at a really awful club called "Boogers." I never had the phone number, and I'd always have to call and find out when we were playing. I'd have to call Information and ask for "the

phone number for Boogers" because it wasn't in the book. There'd be this long pause while the operator tried to decide if I was pulling her chain. Is this some kid who's just called the drug store looking for Prince Albert in a can who's now calling the operator looking for boogers? That was a little humiliating.

About 1976, I got into computers. There was a writers' group up there and one of the other members was working for a small computer company. He needed somebody to be his assistant techwriter. He figured he'd rather have somebody who could lie convincingly than somebody who knew about computers. He figured he could teach me about computers and lying was a natural gift that he'd rather find to start with.

He brought me in and I quickly displaced him. I decided this could be key to my writing career: if I could learn to program then I could call my own shots. It would be a good thing to do part time; I could work at home, if I could swing it. I wrangled my way into writing the language manual and used that as a lever to learn the language and then started programming.

The company managed to alienate every single programmer they had and we all quit within four or five months. I went off with one batch of them and worked for them part-time on and off right up until this year. They're real good friends of mine and have been very supportive. The little short collection I have coming out from Pulphouse is dedicated to them.

Seventy-nine was the year I took the plunge and tried writing full time. I'd tried before a few times, but by then I'd sold a few short stories. First sale was in 1976; I sold a short to Galileo. Almost immediately sold another story to a magazine called *Mystery Monthly*, but they managed to fold the month before my story was to come out. Third sale, much later, was to *Shayol*, Pat Cadigan and Arnie Fenner's magazine. That also took a couple of years to come out.

So the writing career was really slow and I felt I had to make some kind of commitment. I was working fewer and fewer hours during the day; I wrote a novel at night, two pages per day, struggling along.

Finally, in 1979, when my love life was horrible, my job life wasn't cutting it, I decided it was time to make a big change. I quit everything, sold my car, packed all my valuables into a storage building, sent my chapters and outline of this novel off to Joe Lansdale's literary agent, and took off to Mexico.

Joe and I had done a collaboration and that was in the mail when I left. I spent two and a half months down there doing a lot of the research that I ended up using for *Deserted Cities*. I came to a crossroads in Mexico: I'd been down there about two months and I had to decide if I was going to go home or go to Cuernavaca and just drink myself into some sort of obscurity. Maybe spend the rest of the money I'd saved up from my years of work and become a professional alcoholic.

Right when I was having to make this decision, I called home to talk to my mother. She'd gotten two letters: one from Lansdale that we'd sold the short story and the other from Joe's agent who was excited about the novel and wanted me to finish it. So I packed my shit, came home, took a few things out of storage, and moved down to Austin. I wanted to be in a real writers' community and I knew most of the people down here from various conventions.

I got an apartment, rewrote the suspense novel, never sold it. Wrote another suspense novel, never sold that, though I sold a few more short stories.

I came to another point where I had to re-commit to the writing. I was splitting my energy between a rock band and the writing. I felt I would do better at either one if I committed myself fully. This occurred about the same time that I married Edie. It seemed a more appropriate behavior for a married man to be a

writer than going off with the band to Detroit for the summer. In '81 that didn't seem like a real good idea; they were still killing each other over the ruins of the auto industry.

I settled into the writing life. Got a PC so I could program at home rather than having to go up to Dallas constantly. That was when I wrote *Frontera* and my career pretty much took off from that point. Life just basically got more settled and that's the situation I'm in now.

This year, finally, between the comic book work I've started doing and various other writing projects—Wildcards and so forth—it's gotten to the point where I was just not able to do enough programming. There was enough money, I thought, that I could get by without it. That's gone down to a purely consulting gig. They've hired a new programmer; I go up once in a while to try and straighten him out. The rest of the time is spent writing.

AW: What are the new things on your plate now?

LS: The comic book stuff consists of a number of projects. There's one in development that I hope will turn into an ongoing monthly series. That's the one I mentioned earlier involving computers and so forth; it's a non-superhero comic. I think it's fairly revolutionary for a mainstream comic book. I'm also doing a slot in an anthology project for DC. I've got other stuff that's merely in the talk-about stage that will probably eventually happen. I've got a new novel that I'm beginning to think about; I'm in the research phase on that.

I'm back writing in Wildcards again. Numbering the books has gotten so complicated because of Book 6 being split into two parts and Wildcards novels now appearing that we've begun to talk of things in terms of thematic trilogies. The upcoming trilogy, after we finish off the Hartman trilogy, is going to be the Jumpers trilogy. I'll have stories in at least the first two of those three books.

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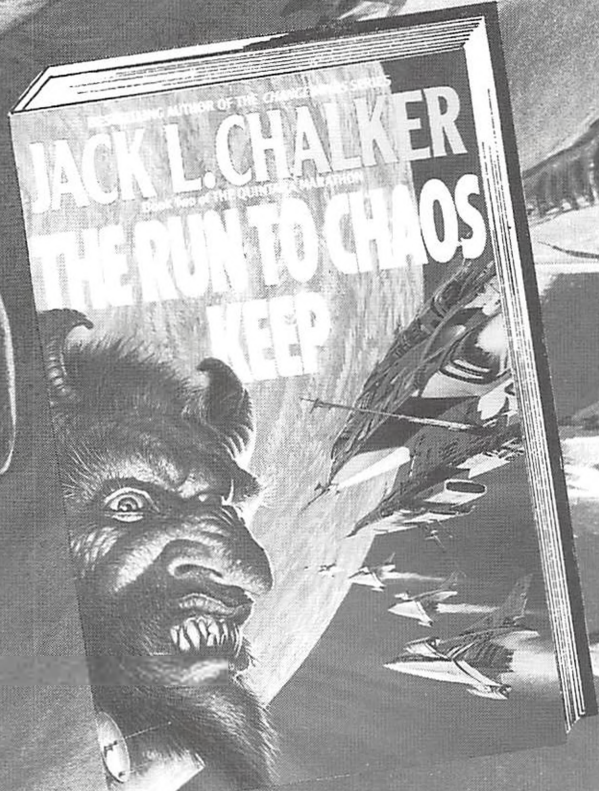
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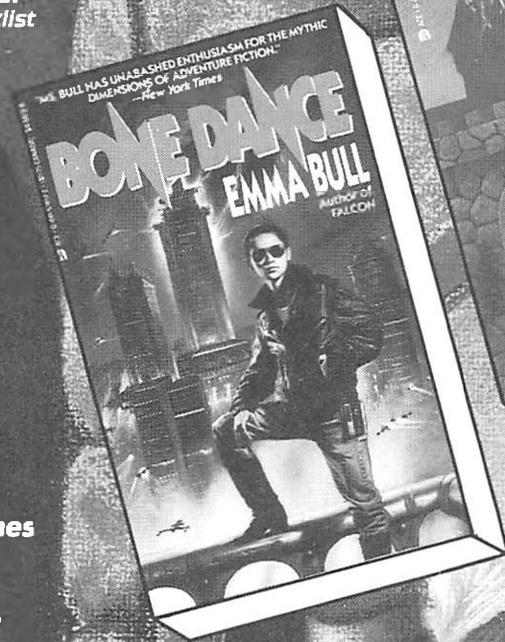
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It's the middle of the 21st century, and the war between the Americas is long over. In one of the resulting fragmented city-states, one young man works the *Night Fair* circuit, dealing in memories. Going by the name of *Sparrow*, he buys and sells pre-nuke videos from the old Earth—a hot item these days.

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Following that will be the Cardshark trilogy. I've had a fairly big hand in plotting the whole direction of that three-book unit, so I'll be working on that. I'm doing the Wildcards comics for Epic which will be a four-issue Prestige-format series which may be coming out as soon as next summer. I'm head writer on that, writing a frame sequence myself and collaborating with the other writers on the origin stories that will be sprinkled through it. The frame sequence is all new material and will require loyal Wildcard readers to go out and purchase this as well as the books. That's happening right now; as soon as the convention's over I'll go back to working on that script.

AW: Your works are scattered all over style/genre/media boundaries. Do you like working over this broad a spectrum?

LS: From where I sit, I see many more similarities than differences. To me, the stories are much too similar. *Frontera* and *Deserted Cities* in particular have a similar sort of structure. Each moves toward a central location, each has four viewpoint characters, and an outside military arriving near the end of each book. None of this was intentional, of course. I woke up after *Deserted Cities* was out and realized how much I had recapitulated myself. The fact that they're in different genres, one sort of c-punk and the other magic realist, seems very superficial to me. These kind of distinctions don't have much to do with characterization, structure, theme, and so forth. I think there's a very strong thematic connection in all my work.

In fact, I was at a cyberpunk conference in Leeds this summer and one of the participants gave a paper on my stuff. It was not a terribly theoretical paper; his point was that all my books involve anarchy to one degree or another. The anarchist is perceived as a positive force to reawaken a stagnant society. He found this in a great number of my works. I'll buy into that, particularly since the novel I'd already finished—*Slam*, which he hadn't seen—is a blatant novel about anarchy. Genre distinctions or the presence or absence of certain tropes in a

work is a very minor detail compared to the other stuff.

AW: Tell me a bit more about this new book.

LS: The protagonist of *Slam* is modeled in some ways on Howard Waldrop in that he's a guy who lives outside of the system. But he's never hurt anybody. He's kind, he's gentle, he is—if anything—too passive at the beginning of the book. And yet, society has branded him an enemy because he worked in a used record store, took his payment in cash and didn't report it to the IRS. Howard Waldrop, of course, does not do this; Howard doesn't have a job. If Howard had a job like this, he might be tempted.

Anyway, the IRS busted my protagonist and insisted that he get a job so they can garnishee his wages for back taxes. He refused to get a job and was therefore jailed for not having a job. Thus, he has become an enemy of society. The book chronicles his progress from a totally unfree condition, when he's in prison, to a condition of complete freedom by the end. But that necessitates a more drastic route than I myself have taken. It involves him getting a false ID, going underground, that kind of stuff. Steps which I hope I won't have to take. I think, in the circumstances, his position is completely justified and I support it even if I haven't done it myself. I like to think of myself as an anarchist.

AW: But you do pay your taxes?

LS: I do pay my taxes, and I don't even cheat. However, I would be happier about paying my taxes if there was a checklist on the back of the form 1040 which would allow me to decide how my money was to be spent.

AW: You're well known not just for your leftist views but also for your very strong ecological orientation. Is that something that came out of your father's work, or is that a later thing?

LS: That was probably a later thing. Who knows why that happens to somebody? The

amazing thing to me is that everybody doesn't feel that way. It seems obvious that if you're sensitive to what's going on around you, it's hard to avoid those kind of feelings.

AW: So here you are in a creative field, and 'influence' is sort of a bizarre word to apply to it, but it's there. People read what you write and they discuss it and they get ideas from it. Do you deliberately put forth the ideas you want?

LS: Absolutely. Some of this has to be due to my age. People who were born in 1950, who came of age during the 60s, tend to be more radical on these issues. There's the horrifying thought that I've seen in several magazines that we may be merely an anomaly. That this little bump in the graph of population—the baby boom—may be the only people to whom these things are important. I certainly hope not. But I think the whole 60s thing that I went through, being fairly radical, disposed me to my present stance.

It also disposed me to believe that every act in some sense is a political act. Every work of art has a political subtext, consciously or unconsciously. And if you consciously try to avoid politics in your work that's just another kind of politics; therefore, your duty is to try and control the political content of your work and try to use it in the best cause you can.

Frontera is an anti-war book. It basically says that it's the duty of everyone to stop and say: "you may not manipulate me and you may not co-opt me into your war machine." *Deserted Cities* is basically the same thing. You have individuals walking into a battlefield and trying to take peoples' guns away from them. There's a lot of ideology tossed around. One of the characters in *Deserted Cities* is having an argument with a rebel who says, "without guns ideas have no force." To which my viewpoint character replies, "with guns all ideas are the same."

That kind of stuff is very important to me. That may be the main thing that gets me excited about

sitting down to write. That and the stories themselves and the characters.

This has led to my editing an anthology for Bantam that will be out probably in the fall of '90 called *When the Music's Over*. Pat Cadigan's in it, along with many others. It's all original material. I required every story in the book to offer a non-violent solution to whatever problem was presented. This is one aspect of it; the other is that half the money the book makes—what would have been my share—goes to Greenpeace. I thought that was really putting my money where my mouth was. I felt I was in a 'put up or shut up' situation. Thus the title.

My agent is donating half of her money from it to Greenpeace. One of the contributors is donating all his income from the book to PETA. It's a sort of attention- and money-generator for those kinds of causes. Fortunately, no one came along and said they wanted to donate their money to a cause that I had political problems with, like United Skinheads Foundation or something. That would have really put me in a spot. But I think that was taken care of by the people I chose to put in the book. I don't think there's anyone in there that isn't of a sympathetic nature. No one who is truly capable of writing the sort of story I wanted is capable of giving their money to the skinheads.

AW: This may be something of a sensitive subject, since you've edited this anthology, but there was just a "Feminism in SF" panel here and one of the things that came up as a comment by one of the panelists was the idea that often editors will get an anthology together and only then discover that there are no women contributors. Then they'll quickly go out and try to find a couple of female names.

LS: Well, I started off concerned that I wanted a lot of women involved with the book simply because I think there are in contemporary society different perspectives. It's society-driven in that there just are some perspectives no men have. And different approaches to problems. I wanted to get as many viewpoints on things as I possibly

could; unfortunately, I didn't get as many as I wanted.

I've got some very close friends, who are women writers, who I went to right away: Pat Murphy, Lisa Tuttle, and several others who I really wanted a story from. Pat Murphy had written one of the paradigm stories that I told people to go read if they wanted a model before they wrote something for the anthology: "Art in the War Zone." But Pat simply couldn't do it. Lisa simply didn't have time; she was overbooked.

And stories flooded in from white, Anglo-Saxon males. God, what are you going to do? You get brilliant story after brilliant story by white guys. I resisted it; I fought it. In one case I had to reject a guy because he was white. A good friend, he'd written a great story, but I had to say: "Sorry. Got no more room for you." I know reverse discrimination is unconstitutional, but they were willing to put up with it. They saw my point. I was also very concerned with trying to get some stories by foreign authors, which proved to be an unbelievable hassle.

I did get some women writers: Nancy Kress, Pat Cadigan, Marian Henley. I discovered a new writer named Sherry Coldsmith, bought her first story. Those are all the women writers I got, but it wasn't from lack of effort.

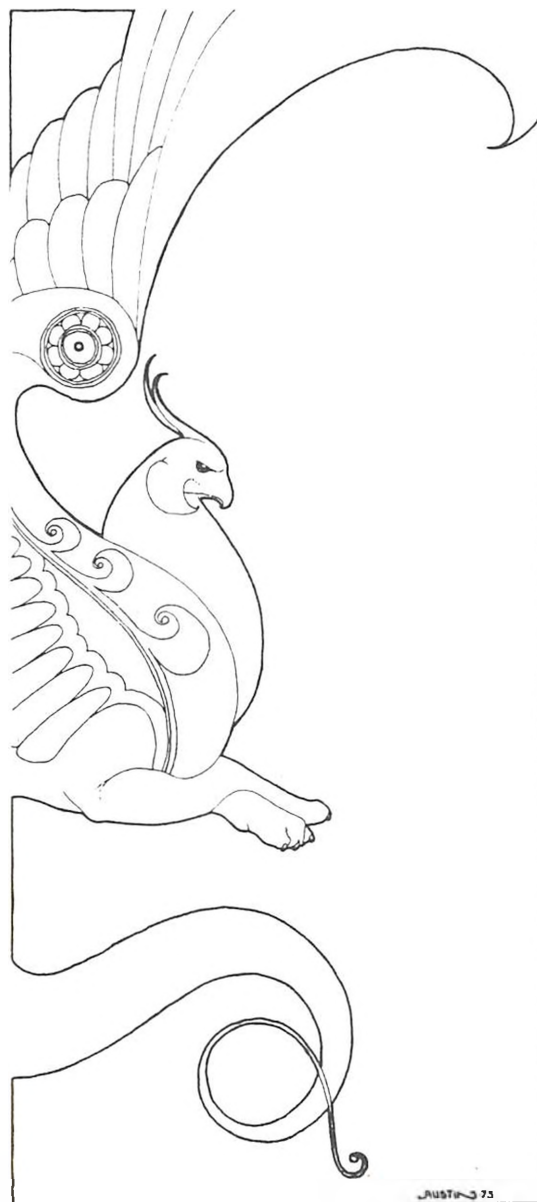
I think if I were to say I was a feminist it would have kind of a bogus sound to it. It would be like trying to claim something I'm not really entitled to. But I think to say that I'm a pro-feminist is fair. I'm certainly very concerned with the issue and it hasn't been addressed very well in any of my fiction. But that's coming up; in the new book I'm consciously trying to work with some of that. I think it's desperately important and I care very much about it.

Let me end things by saying this: Whether I'm working in comics or prose or Wildcards or anything else, the thing that's really motivating me is the desires I have for the particular story I want to tell. Early on, I tried to adapt myself

to the medium and wrote to what I perceived the market to be. It just didn't work; I wasn't very good at it. What success I've had has been from my writing from the heart to the best of my ability, so that's what I do.

AW: I think you do very well and I look forward to seeing how the new projects turn out.

LS: Thanks.



About Alicia Austin

by Jinx Beers



Photograph c. 1989 by M.C. Valada

The most important thing you need to know about Alicia Austin is: she likes cats. No, that's not exactly accurate; she loves cats. Not only does she live with four of them, she has some of her best fun inserting them into her drawings. She sleeps with 'em, draws 'em, gives them laps to lie in, spoils 'em, and if the city ordinances would allow, she'd have dozens of cats running around the house.

Now you thought she loved dragons. Well, she does; she believes dragons are real. And she sees bits and pieces of them in her cats all the time. You may think this eccentric, but really it's not. Alicia is grounded in reality when she has to be (she's reasonably good at making deadlines), but has a child-like view of the world through her art.

What more could you want of a fantasy artist?

Alicia actually started drawing formally in first grade at the age of six. She spent her formative years as an "army brat," absorbing the different

styles and philosophies of artists and schools in Texas, California, Arkansas, Germany, and Japan. She attended Houston's Sacred Heart Dominican College on an art scholarship, and then studied art, biology, and comparative anatomy at the University of Houston with thoughts of becoming a medical illustrator.

She also graduated from the M.D. Anderson Tumor and Research Institute in Houston with a certificate as a cytotechnologist. Her first job as a cytotech was in Canada where a club science fiction and fantasy magazine "coerced" her into doing their illustrations.

Shortly thereafter Alicia displayed her work at the 1969 World Science Fiction Convention in St. Louis. Although she was only working in black and white at that time, every piece in the art show was purchased the first two days of the five day convention. Publishers took note of her work and began to give her magazine stories to illustrate. And then came books and it all snow-balled along.

Alicia's popularity has grown steadily in the twenty-odd years since 1970 when she was honored as the first woman artist to receive a Hugo (Best Fan Artist). In 1978 an anthology of her work was published: *Age of Dreams: The Illustrations of Alicia Austin*, which won the Balrog award the following year. In 1979 she was awarded the Howard as Best Fantasy Artist. During the 1980s her national recognition expanded dramatically and her works are prized by private collectors across the country.

Alicia is one of many contemporary artists who has stepped beyond the boundaries of simple "illustration" into the world of fine art. The last few years she has been expanding her techniques by working with Prismacolor, pastels and printmaking, frequently combining one or more of these with watercolor. A typical painting now would include 20 to 30 layers of watercolor, pastel and/or Prismacolor (colored pencil), and would be called "mixed media." Note has been taken recently of her original paintings with original embossures.

Many of her works have been recreated in high quality, signed and numbered prints in relatively small editions for collectors. Where an original with emboss is reproduced, the embossure is not lost in the translation but carefully recreated under the artist's direction.

In 1990 Alicia was elected to Women Artists of the West. Additionally, she is a member of the Association of Science Fiction Artists and the Southern California Council on Literature for Children and Young People.

But, you ask, How is she to live with? You want the dirt?

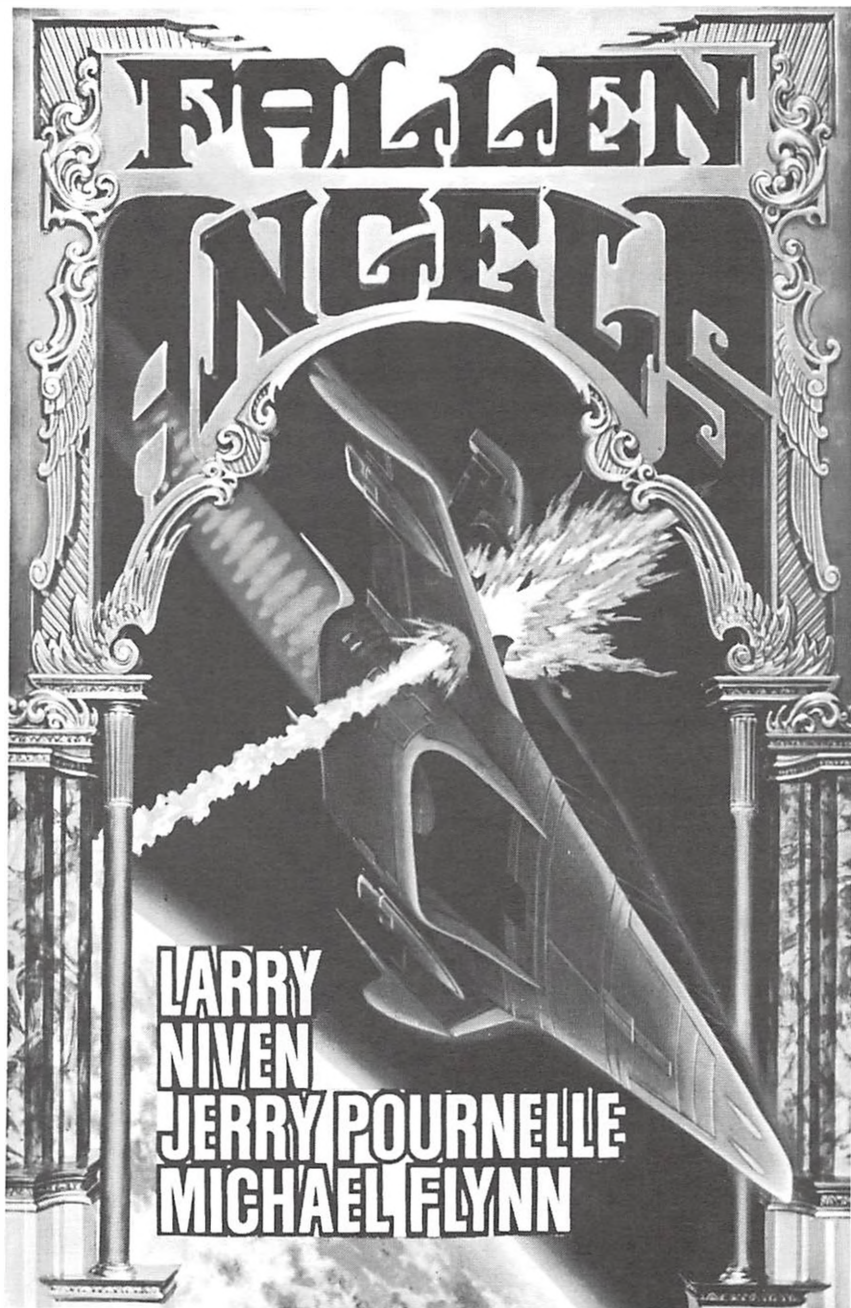
If you look into Alicia's pictures, you can really see Alicia in them. She draws lots and lots of animals (besides cats, that is), because she loves nature and wildlife and the balance of life that can be found there. And you rarely if ever see violence in her drawings. When she was illustrating for Time-Life's *Enchanted World* series, she had to cut off the heads of a three-headed dragon because that's what the story called for. It was one of the hardest pictures she has ever completed, and she could only bring herself to draw a couple of drops of blood.

Many of you remember her erotic illustrations of the early 1970s. Why weren't they pornographic even though many were sexually explicit? Because, sexually explicit or not, they were non-violent, full of love as well as erotic fantasy.

Trust me when I tell you Alicia does not kill the spiders we meet in the house; she catches them and takes them outdoors to freedom! Ditto flies, crickets, moths or whatever might venture in from outdoors that doesn't live with her. Actually she'd let the spiders stay if it weren't for my insistence that they go.

She is a quiet woman, and it's not always easy to know what she's thinking or what she wants. Alicia is reluctant to ask for anything and is still amazed, after all these years, that people will pay her for drawing which she loves so well.

As for the other stuff (does she cook? not that you'd notice; does she do dishes? yes, thank goodness; does she dance in the streets naked? not lately), all of that is unimportant. The important stuff is in her pictures; look into an Alicia Austin drawing, and you'll find a bit of her soul in each one.



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Alicia Austin—A Partial Bibliography

One collection of Alicia Austin's art appeared in 1978; another should be out soon.

Alicia Austin's Age of Dreams, Donald Grant, 1978

A complete list of Alicia Austin's work would run on for quite a while. Here are some of the more important book covers she has done:

Solomon Leviathan's 931st Trip Around the World, Ursula K. LeGuin, Philomel Books, 1988

The Enchanted World (12 volumes), collectives, Time-Life Books, 1984-1987

The Red Hawk, Elizabeth A. Lynn, Cheap Street, 1983

On Saint Hubert's Thing, Chelsea Quinn Yarbro, Cheap Street, 1982

Night's Master, Tanith Lee, Meulenhoff NED, 1982

Scarlet Dream, C.L. Moore, Donald Grant, 1981

The Magic May Return, ed. Larry Niven, Ace Books, 1981

Dragons of Light, George R.R. Martin, Ace Books, 1980

Voorlooper, Andre Norton, Ace Books, 1980

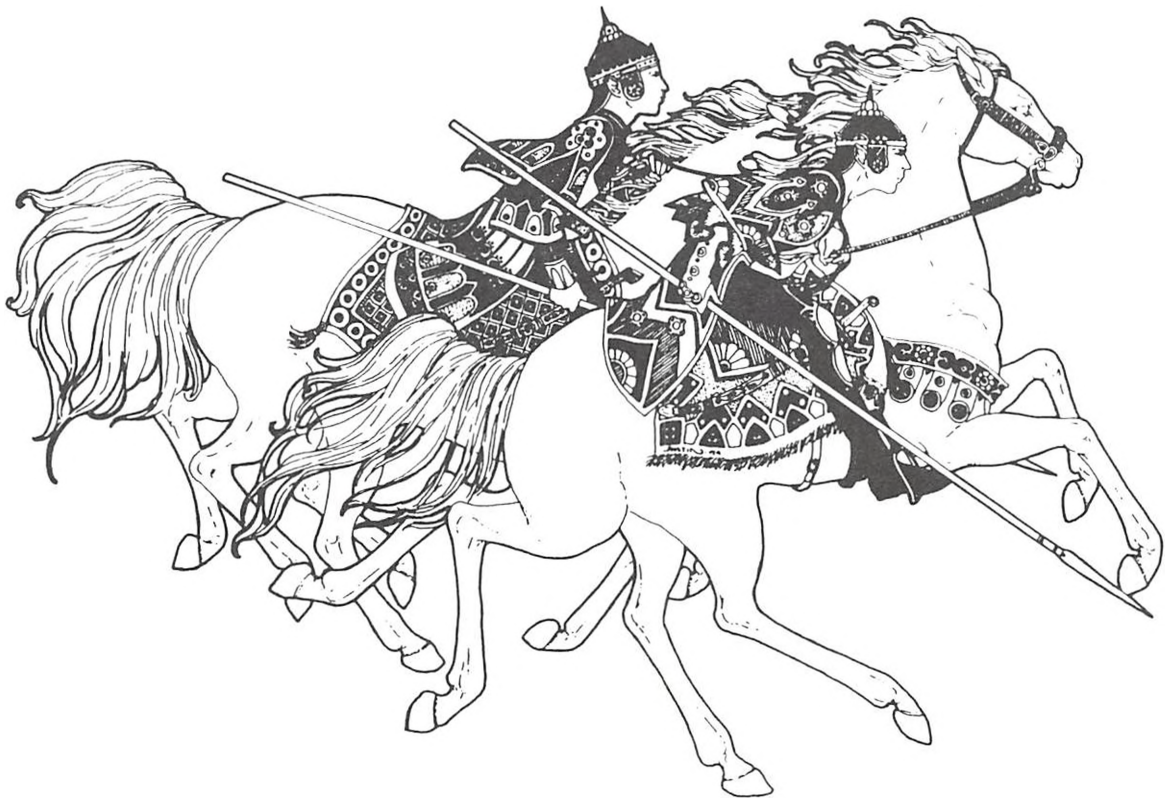
The Last Castle, Jack Vance, Underwood/Miller, 1980

Demon of Scattery, Poul Anderson & Mildred Downey Broxton, Ace Books, 1979

Black God's Shadow, C.L. Moore, Donald Grant, 1977

Echoes from an Iron Harp, Robert E. Howard, Donald Grant, 1972

The Mask of Circe, Henry Kuttner, Donald Grant, 1971









Martians, Mutants, and Machinery: The Treatment of Non-Human Characters in Science Fiction Films

by Kathi Overton

Our view of the universe is completely humanocentric. We are, as far as we know, the supreme species, controlling and altering other lifeforms on our planet to suit our wishes. We are the crowning achievement of terrestrial evolution, confident in our knowledge that nothing can destroy humanity's position of dominance except humanity itself. And yet....

People have always been afraid of what they do not know or cannot understand. At first, we created a pantheon of mythological beasts and monsters to represent our fear of the forces of nature, as well as death, illness, and insanity. As technology and science advanced, most of these demons and boogeymen were retired. But, just as the old fears were slipping away, science gave us a whole new set. After all, if humanity had developed enough technology to contemplate traveling to other planets, why couldn't aliens on other planets be planning on travelling here?


And what if they were bigger and meaner and smarter than we were? And hungry?

Space aliens have become the modern equivalent of things that go bump in the night—critters whose existence we have not been able to prove or disprove, who may be incredibly malevolent, and powerful to boot. Worst of all, *they aren't human*. We can't understand how they think, and that makes them monsters. Most science fiction films that have dealt with aliens have focused on this scary monster image. The screen image has been one of wanton destruction, looking for food (*The Thing*) or sex (*Mars Needs Women*) or just some sporting fun (*Predator*).

Ironically, these monstrous movie aliens are not that different from earthlings at all. They are usually appear humanoid, with nothing more than antennae or an extra eye or two to set them apart. Much of this is due to the filmmakers' budget—it is much less costly and time-consuming to stick a guy in a rubber mask than to create a creature with 15 working limbs. In addition, an alien that is too, well, *alien* is going to be inaccessible to the audience. Thus we end up with a lot of human-looking aliens exhibiting basic human needs—food, sex, and fun.

Of course, many times space aliens are merely stand-ins for human character flaws. Many of the sf films of the '50s were directly or indirectly linked to the western world's obsession with communism. In *Invasion of the Body Snatchers*, *Invaders from Mars*, and *I Married a Monster from Outer Space*, aliens "replace" humans by taking over their bodies or creating replicas. This allows them to infiltrate earth society, eliminating all the "real" people one by one. These films were, in part, a reaction to the paranoid fear of foreign political ideas taking over the minds of our citizens and "rotting" our society from within.


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Evil movie aliens do not always resort to subterfuge in their plans of conquest. In *War of the Worlds* and *Earth vs. the Flying Saucers*, they wage open warfare on hapless, technologically inferior earthlings. The scenario is not very different from one of western European armies mowing down African or American Indian tribes—except that humanity is the underdog this time and somehow manages to win in the end.

Extraterrestrial life has been presented as something strange and scary. Aliens disturb us. They upset our philosophy of human superiority, and remind us of our own weaknesses as a species—racism, greed, lust, and ignorance. But filmmakers have used other non-human life forms in much the same way. Terrestrial monsters (usually mutations of existing creatures, including people) have been almost as persistent as space aliens at threatening humanity's continued existence. These mutants usually grow to great size (*Tarantula*, *The Amazing Colossal Man*) or attack in great swarms (*Phase IV*, *Squirm*), overpowering victims by brute force. Meddling scientists are invariably to blame, and a "Science Should Leave Some Things Alone" message is usually spelled out at the end.

While computers and artificial intelligence have been in sf films since the silent era (*Metropolis*), they really didn't reach maturity until the sixties. With movie computers and robots, as with aliens and monsters, the view is often negative. Competent "bad" computers abound, while "good" robots are often buffoons, used mainly for comic effect. The general public still distrusts cold, efficient machines—they do so many things better than people do. We humans fear that our machines may outgrow us, and that they may not blindly adhere to Asimov's gentle Three Laws of Robotics. Near futures like those presented in *Westworld*, *Wargames*, and *The Terminator* boast machines with very little use for organic intelligence.

Often, sf and fantasy films sporting non-human characters have been downbeat. But these films

also show how humanity, as a species, has come to recognize some of its own failings and strengths. Sf films have been used to comment on race relations (*Brother from Another Planet*, *Creation of the Humanoids*) and love (*Beauty and the Beast*, *The Man Who Fell to Earth*). They have tackled everything from sex (*Liquid Sky*) to politics (*Day the Earth Stood Still*).

Horror films aside, there has been a remarkable change in the way aliens are presented in sf and fantasy movies. The last decade has brought us such films as *ET*, *Cocoon*, *Starman*, *The Abyss*, and *Man Facing Southeast*. The aliens in these films are rarely the evil, scheming creatures so often found in movies of the fifties. Their goals are neither world domination nor world salvation. Instead, they seek knowledge, friendship, or just personal survival. The age of the "sensitive" alien has at last arrived.

What will future motion picture aliens, monsters, and computers be like? If the current trend continues, we can look forward to a varied and interesting lot, inspiring fear, laughter, and maybe a little bit more.

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Over 70 different nationalities have made Winnipeg their home away from home. This has produced an ethnic mix that makes us an exciting place to live and with more ethnic restaurants per capita than any other place in Canada, a great place to eat!!

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WINNIPEG IN '94 P.O. BOX 2430 WINNIPEG, MANITOBA, CANADA R3C 4A7

What It's Like Being a Science Fiction Writer in the Washington, D.C. Area

by Kim Stanley Robinson

My wife and I moved to the DC area in January of 1988, and by the time *Disclave 1991* arrives, we will have relocated to northern California. So I can tell you about our time as a completed experience, in the past tense.

One of the first things I found out about writing sf in this area is that the research facility is a good one. In 1988 I was still writing my Nepal stories, and I wanted to learn more about corruption in the Nepali government. I assumed that the Library of Congress was too big and too important to help me, but I figured I would give it a try anyway, and I went down and found an Asian Reading Room, and sat down at one of the computer terminals and called up the subject catalogue, and after two minutes of entering guessed-at categories and subcategories, I had the following on my screen:

NEPAL
Government of
Corruption in

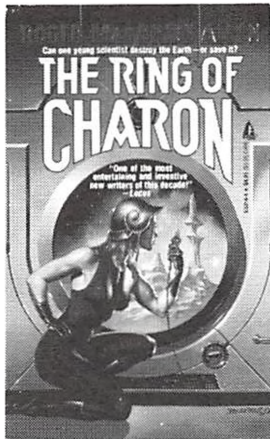
And there were five books listed under this heading! Four of them were in Nepalese, it was true, but one was in English—one whole book, on precisely the obscure topic I was interested in—and at that point the sheer enormity of the Library of Congress came clear to me, and I understood that my research troubles were over.

Soon after that I discovered that the human resources in the area were just as good. For instance, my wife had a friend who had a friend who had been an American diplomat in Kathmandu in the 70s; and what that man told me about the Nepali government was so good that I couldn't even mention his name in my acknowledgements. Later on, when I was writing about Mars, I was able to drop by the Air and Space Museum, and talk at length to a man whose job is mapping Mars. Amazing!

These kinds of contacts are invaluable to any writer who likes facts, and I can honestly say that the books I have written here have been better than they would have been if I had written them anywhere else. Can there be any higher praise from a writer for a place?

And then there was the social life. This town, to put it plainly, is Party Central. People come here from all over, mainly to party (conferences, you know), and so we have had the chance to see a lot of old friends, and meet a lot of new ones, particularly in the sf community, which seems to stretch up and down the East Coast like a single extensive village, encompassing New England, New York, Philly, here, North Carolina... Around this neighborhood in particular, we've partied at three fine *Disclaves*, and have enjoyed getting together from time to time with Steve Brown and JoAnn Klappauf; being on John Pomeranz's "Fast Forward" TV show in Alexandria; getting together with Doug and Naomi Fratz; going out to Richmond to see Judy and Phoebe at the fine Novel Futures sf bookstore; and getting together with our neighbor Walter Miles.

My most regular sf-world contact, however, has been lunch with Roger MacBride Allen and Charles Sheffield. These first took place at an Italian restaurant in Bethesda, and then after my son David was born, at my house or in a neighboring park. We met very irregularly (perhaps every three weeks or so), and occasionally others would join us; and during these meetings we ate, and talked shop, and gossiped, and there was always so much information to exchange that after a while I noticed I could understand Roger and Charles even when they were both speaking at the same time, even if I too were talking as fast as I possibly could. This happened all the time; we



RING OF CHARON
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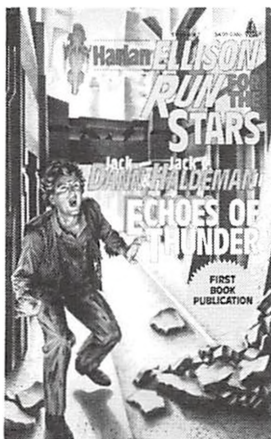
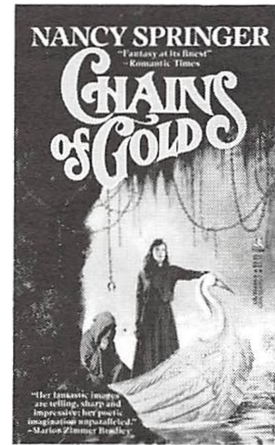
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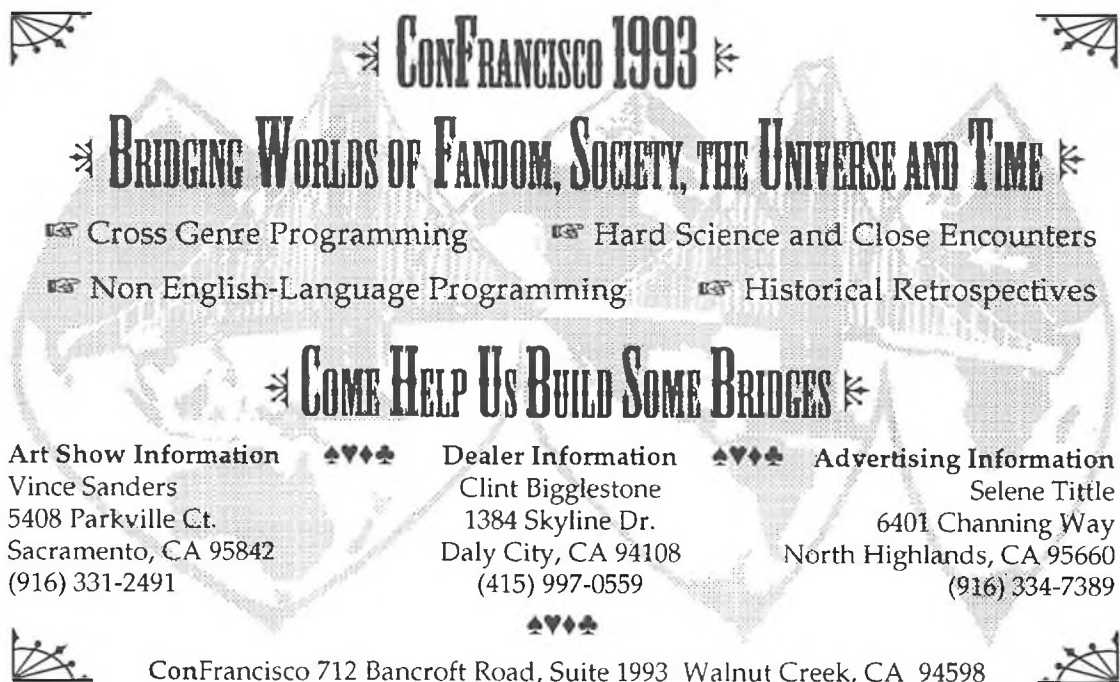
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TOR BOOKS  1991, Our 10th Anniversary Year

honed simultaneous transmission to a fine art, and the hours slipped past like minutes.

Some of our lunches were unusual. You'll have to get those two to tell you about the time Yoji Kondo joined us with a Japanese TV crew who were filming a day in Yoji's life, because I can't do justice to it here. But that video would be worth seeing, and maybe Yoji will show it at a Disclave some day; it will include close-ups of me and Roger eating salad while the camera lenses knock against our forks; then shots of a poker game, staged to show Japanese viewers what ordinary American life is like (you know, the after-lunch poker game), with David chomping on poker chips, or using them as frisbees, and expert running narration from Charles which goes something like, "Where's the whiskey? Where's the syringes? Is two pair higher than a flush? What is a flush?" And so on.

Anyway, I will miss my lunches with these guys, and I'm glad science fiction is a moveable feast which reconvenes every so often, so that I will run into them and the rest of our DC sf friends somewhere or other, and we can pick up where we left off. And I wish it were as easy with all of it, because I'll miss my writing life here, the Disclaves, and the museums, and the Outer Banks, and Mount Desert Island, and the spring days, and being Mr. Mom, and all our wonderful East Coast friends, and all our time here. They were great years.



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♠♥♦♣

ConFrancisco 712 Bancroft Road, Suite 1993 Walnut Creek, CA 94598

Washington Area Used Bookstores

There are many new bookstores in the area, such as B. Dalton, Walden's, and Crown, but where do you go to find some good old stuff? Here is a (by no means complete) list of used bookstores in the Washington area. Not all of them have science fiction sections, but most are worth investigating. There may have been changes since this information was gathered—it's wise to call ahead to verify hours and location. Happy hunting!

Alexander Laubert's Books
1073 W. Broad St.
Falls Church, VA 22046
703-533-1699
12-5 Wed thru Sat,
closed Sun thru Tue

Attic Books
357 Main St.
Laurel, MD 20810
301-725-3725
1-5 Sun, 11-7 other
days, closed Tue

Barbarian Book Shop
11254 Triangle Lane
Wheaton, MD 20902
301-946-4184
science fiction, comics

Steven Bamard—First
Editions (by catalog &
appointment only)
15011 Plainfield Lane
Darnestown, MD 20874
301-948-8423
modern firsts, including
mystery and SF

Bartleby's Bookshop
7706 Woodmont Ave.
Bethesda, MD 20814
301-654-4373
10-7 Mon-Sat, 11-6 Sun

Bonifant Books
11240 Georgia Ave.
Wheaton, MD 20902
301-946-1526
10-8 Mon-Fri, 10-6 Sat,
11-6 Sun

Book Alcove
15976 Shady Grove Rd.
Gaithersburg, MD 20877
301-977-9166
10-8 Mon-Fri, 10-6 Sat,
12-5 Sun

Book Alcove
5210 Randolph Rd.
Rockville, MD 20852
301-770-5590
10-9 Mon-Fri, 9:30-9
Sat, 12-6 Sun

Book Alcove
2355 B Hunters Wood Plaza
Reston, VA 22091
703-620-6611
10-9 Mon-Sat, 12-5 Sun

Book Cellar
8227 Woodmont Ave.
Bethesda, MD 20814
301-654-1898
11-6 Mon-Fri, 10-5 Sat,
11-5 Sun

Book Ends
2710 Washington Blvd.
Arlington, VA 22201
703-524-4976
12-6 Fri thru Mon,
closed Tue-Thur

Book Market
2603 Connecticut Ave. NW
Washington, DC 20008
202-332-2310
11-8 Sun-Thur, 11-11
Fri-Sat

The Book Nook
8911 Rhode Island Ave.
College Park, MD 20740
301-474-4060
10-5 Mon-Sat

Book Rack
8727-D Cooper Rd.
Alexandria, VA 22309
703-780-2325
11-7 Mon-Thur, 10-6
Fri-Sat, 12-5 Sun,
paperbacks

Book Rack
7857-D Heritage Dr.
Annandale, VA 22003
703-941-6015
11-7 Mon-Thur, 10-6
Fri-Sat, 12-5 Sun,
paperbacks

Book Stop
3640-A King St. (Bradlee
Ctr.)
Alexandria, VA 22302
703-578-3292

12-6 Mon-Wed & Fri,
11-6 Sat, 1-5 Sun,
closed Thur

Booked Up
1209 31st St. NW
Washington, DC 20007
202-965-3244
11-3 Mon-Fri, 10:30-
Noon Sat

Bookhouse
805 N. Emerson St.
Arlington, VA 22205
703-527-8979 or 527-7797
12-6 daily except Mon

Burke Centre Books
5741 Burke Centre Parkway
Burke, VA 22015
703-250-5114
11-8 Mon-Fri, 10-6 Sat,
12-5 Sun, comics, used
hardbacks and paper-
backs, sports cards

Colusa Books
7060 Spring Garden Rd.
(Brookfield Plaza)
Springfield, VA 22150
703-644-1707
11-6 daily except
Monday

Encore Books
7120 Temple Hill Rd.
Camp Springs, MD 20748
301-297-5040
10-9 Mon-Sat, 12-5 Sun

Estate Book Sales
2914 M St. NW
Washington, DC 20007
202-965-4274
11-8 Mon-Sat, 11-7 Sun

Flanagan's (Antique
Emporium)
7120 Little River Turnpike
Annandale, VA 22003
703-256-4188
11-6 Wed-Sun, closed
Mon-Tue, maps/books

Franklin Farm Books
13320-I Franklin Farm Rd.
Herndon, VA 22071
703-437-9530
11-8 Mon-Fri, 10-6 Sat,
12-5 Sun, new & back
issue comics, used
hardbacks & paperbacks

From Out of the Past
6440 Richmond Hwy
Alexandria, VA 22306
703-768-7827
11-6 Tue-Sat, closed
Sun-Mon, used books,
large magazine
collection

Fuller and Saunders
3238 P St. NW
Washington, DC 20036
202-337-3235
11-6:30 daily except
Wed

Georgetown Book Shop
7770 Woodmont Ave.
Bethesda, MD 20814
301-907-6923
10-6 daily

William F. Hale Books
1222 31st St. NW
Washington, DC 20007
202-338-8272
after Noon Mon-Fri

Hole in the Wall Books
905 W. Broad St.
Falls Church, VA 22046
703-536-2511
10-9 Mon-Fri, 10-6 Sat-
Sun, comics, SF,
fantasy, mystery,
children's

David Holloway, Bookseller
(catalog and appointment
only)
7430 Grace St.
Springfield, VA 22150
703-569-1798
modern first editions,
mysteries, SF

Idle Time Books
2410 18th St. NW
Washington, DC 20009
202-232-4774

Imagination Books
946 Sligo Ave.
Silver Spring, MD 20910
301-589-2223
11:30-6:30 Mon-Tue &
Thur-Sat, 12-5 Sun,
closed Wed

Kensington Used Bookstore
10417 Armory Ave.
Kensington, MD 20895
301-949-9411
11-5 daily except Mon

John W. Knott, Jr. (by
catalog and appointment
only)
8453 Early Bud Way
Laurel, MD 20723
SF, fantasy, new & used



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The 49th World Science Fiction Convention

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Jon & Joni Stopa
(Fan Guests of Honor)

Martin Harry Greenberg
(Editor Guest of Honor)

Marta Randall
(Toastmaster)

Richard Powers
(Artist Guest of Honor)

29 Aug. - 2 Sep. 1991
Hyatt Regency Chicago

To Join, Write Us At:
Chicon V Registration
PO Box 218121
Upper Arlington, OH 43221-8121

Rates for Attending memberships:

\$125 from **1 Apr '91**
until **15 Jul '91**
\$150 at the door

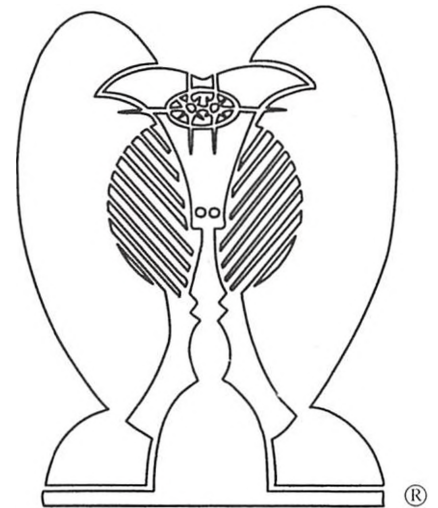
Supporting memberships \$30
(not available after 15 July '91)
Child's memberships \$75
(not available after 15 July '91)

Hotel: Room rates for Chicon V will be **\$70** per night single/double, **\$90** triple and **\$110** quad. RESERVATION FORMS ARE AVAILABLE ON REQUEST FROM THE CHICON V PO BOX. Please obtain a reservation form to ensure that you are properly booked with the convention.

Activities: Chicon V will have all of the usual activities of a modern Worldcon - including Panels and Workshops, the Masquerade, Dealers Room (which is already sold out), Art Show, Con Suite, Video/Films, Gaming, and Filking.

Volunteers: If you would like to become involved in Chicon V as more than an attendee, we invite you to join our staff. To volunteer, please contact us at the Chicago PO Box. Give us some idea of what you would like to do at Chicon, and any convention experience you may have.

General Info: Chicon V
PO Box A3120
Chicago, IL 60690-3120



Art Show: Suzanne Robinson
#2201-90 Eastdale Ave
Toronto, Ontario
M4C 5A2 Canada

Publications & Advertising: John Ayotte
528 Whitson Drive
Gahanna, OH 43230

A child is any person born after 28 August 1980. Children's Memberships will include the use of Chicon V child-care services.

All members will receive publications, nomination and voting rights for the 1991 Hugo Awards, and (with payment of additional fees) the right to vote for the site of the 1994 Worldcon. Attending and Child members also get to show up and participate.

All membership fees are quoted in US dollars; please make checks payable to "Chicon V". All checks must be drawn on US or Canadian banks; we can also accept Postal Money Orders as long as they are payable in US currency.



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Please supply the following information for each membership.

Name _____

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Phone (_____) _____ Credit Card # _____ Exp. Date _____

"Fannish" or badge name _____ Signature _____

Funds Enclosed _____

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(Barrister Sq.)
Alexandria, VA 22314
703-739-0754
11-4:30 daily except
Sun

The Lantern
3222 O St. NW
Washington, DC 20007
202-333-3222
11-4 Mon-Fri, 11-5 Sat,
12-4 Sun

Logic & Literature
3034 M St. NW, 2nd Fl.
Washington, DC 20007
202-625-1668
1-6:30 Wed-Sat

Robert A. Madle (by catalog
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4406 Bestor Dr.
Rockville, MD 20853
301-460-4712
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Novel Ideas
3940 Old Lee Hwy
Fairfax, VA 22030
703-385-5951
10-5 daily except Sun

Old Forest Bookshop
7921 Norfolk Ave.
Bethesda, MD 20814
301-656-2668
11-7 Mon-Sat, 12-6 Sun

R. Quick, Bookseller
7155 Wisconsin Ave.
(Farmers Market)
Bethesda, MD 20814
301-654-5030
9-3 Wed & Sat, general,
modern firsts

Reston Used Book Shop
1623 Washington Plaza
(Lake Anne Plaza)
Reston, VA 22090
703-435-9772
10-7 Mon-Fri, 10-6 Sat,
12-5 Sun

Richard McKay Used Books
Newgate Shopping Center
Centreville, VA 22020
703-830-4048
10-9 Mon-Sat, 11-7 Sun

Riverdale Bookshop
4701 Queensbury Rd.
Riverdale, MD 20737
11-3 Tue-Sun, closed
Mon

Rock Creek Bookshop
1214 Wisconsin Ave. NW
Washington, DC 20007
202-342-8046
1-7 Mon-Sat

Second Hand Prose
5010 Connecticut Ave. NW
Washington, DC 20008
202-364-8280
12-8 Tue-Sat, 12-6 Sun,
closed Mon

Second Story Books
2000 P St. NW (Dupont
Circle)
Washington, DC 20036
202-659-8884
10-10 daily

Second Story Books
4836 Bethesda, MD
Bethesda, MD 20814
301-656-0170
10-10 daily

Second Story Books
12280 Wilkins Ave.
Rockville, MD 20852
301-770-0477
10-6 Sat-Sun,
warehouse

Stewart's Stamp &
Bookstore
6504 Old Branch Ave.
Camp Springs, MD 20748
301-449-6766
11-6 Tue-Fri, 10-5 Sat,
closed Sun-Mon

Tales Retold
939 Bonifant St.
Silver Spring, MD 20910
301-588-1933
10-6:30 Mon-Fri, 10-6
Sat, 12-5 Sun

Virginia's Book Nook
401 Main St.
Laurel, MD 20707
301-725-3099
10-5 Tue-Sat, 12-5 Sun,
closed Mon

Wayward Books
325 Seventh St. SE
Washington, DC 20003
202-546-2719
10-7 Mon-Fri, 10-5 Sat,
12-5 Sun

Well Read Books
7050 Carroll Ave.
Takoma Park, MD 20912
301-270-4748
12-7 Mon-Fri, 10-5 Sat,
11-4 Sun

Yesterday's Books
4702 Wisconsin Ave. NW
Washington, DC 20016
202-363-0581
11-9 Mon-Thur, 11-10
Fri-Sat, 1-7 Sun

PREVIOUS DISCLAVES

<u>DATES</u>	<u>SITE</u>	<u>GUESTS</u>	<u>CHAIR ATTENDANCE</u>
1950 4/30	Wardman Park ¹	Willy Ley	Bob Briggs 75
1951 4/29	Statler	Sam Moskowitz	Bob Briggs 23
1953 3/22	Statler	"Proxyclave" (letters)	Bob Briggs 22
1958 5/10-11	Arva Motel	None	Bob Pavlat 65
1959 5/15-16	Diplomat Motel	None	Bob Pavlat ?
1960 5/20-21	Diplomat Motel	None	George Scithers ?
1961 5/12-13	Diplomat Motel	None	George Scithers 40
1962 5/12-13	Diplomat Motel	None	George Scithers 32
1965 5/7-8	Howard Johnson's-Wheaton	Chris & Sam Moskowitz	Banks Mebane 83
1966 5/13-15	Diplomat Motel	Roger Zelazny	Banks Mebane 99
1967 5/12-14	Regency Congress	Jack Gaughan	Jay Haldeman ?
1968 5/10-12	Regency Congress	Robert Silverberg	Jay Haldeman ?
1969 5/9-11	Skyline Inn	Lester Del Rey	Jay Haldeman ?
1970 5/15-17	Skyline Inn	Murray Leinster (Will Jenkins)	Jay Haldeman ?
1971 5/28-30 ²	Shorcham	Terry Carr	Jay Haldeman ?
1972 5/26-28	Sheraton Park	Ben Bova	Jay Haldeman ?
1973 5/25-27	Sheraton Park	Gardner Dozois	Jay Haldeman ?
1974 5/25-27	Sheraton Park	Kelly Freas	Alexis Gilliland 284
1975 5/24-26	Sheraton Park	Gordon Dickson	Alexis Gilliland 360
1976 5/28-30	Sheraton Park	William Tenn (Phil Klass)	Alexis Gilliland 675
1977 5/28-30	Sheraton Park	Joe Haldeman	Alexis Gilliland 850
1978 5/26-28	Sheraton Park	Bob (Wilson) Tucker	Alexis Gilliland 1005
1979 5/25-27	Sheraton Park	Roger Zelazny, Michael Whelan	Alan Huff 1485
1980 5/23-25	Hospitality House	Spider & Jeanne Robinson	Tom Schaad ?
1981 5/22-24	Sheraton National	Isaac Asimov	Alexis Gilliland 1400
1982 5/28-30	Sheraton National	Elizabeth Lynn, Tom Miller	Jack Chalker & Eva Whitley ?
1983 5/27-29	Marriott Twin Bridges	George R.R. Martin, Jack Gaughan	Alan Huff 1100
1984 5/25-27	Sheraton Inn Northeast	Connie Willis, Paul Yurek	Jane Wagner 900
1985 5/24-26	Sheraton Inn Northeast	Ed Bryant, Bob Walters	Michael J. Walsh ?
1986 5/23-25	Sheraton Inn Northeast	William Gibson, Steve Stiles	Jack Heneghan ?
1987 5/22-24	Sheraton Inn Northeast	Gene Wolfe, Barclay Shaw, Chick Derry	Joe Mayhew 1350
1988 5/27-29	Howard Johnson's ³	Barbara Hambly, Jim Burns	Tom Schaad 1350
1989 5/26-28	Howard Johnson's	Lucius Shepard, J.K. Potter	Michael J. Walsh ?
1990 5/25-27	Sheraton Greenbelt ⁴	Mike Resnick	Eva Whitley 1300
1991 5/24-27	Sheraton Greenbelt	Lewis Shiner, Alicia Austin	Peggy Rae Pavlat ?

¹ The Wardman Park became the Sheraton Park; also the site of Discon II.

² When Disclave moved to Memorial Day weekend, it gained an additional night and day to "dead dog."

³ Formerly the Sheraton Inn Northeast.

⁴ Formerly Howard Johnson's/Sheraton Inn Northeast.



FRIDAY, MAY 22 THROUGH MONDAY, MAY 25, 1992

**SHERATON GREENBELT
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\$20 through December 31, 1991; \$25 from January 1, 1992
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Author Guest of Honor

Pat Cadigan

Artist Guest of Honor

Tom Kidd

- **If you are planning a Room Party:** Poolside cabana rooms are still the favored party sites at Disclave. Anyone planning a party is reminded to reserve a cabana room for Disclave '92. Planners may contact the Disclave Box.
- **The WSFA Press Presents:** WSFA Press is currently in the process of putting together a book by Pat Cadigan. We'll have details and prices by January 1, 1992. For more information contact the Disclave Box.
- **Babysitting:** Planning to bring the whole family? Disclave '92 will offer babysitting for children under six years old, but parents must register for this service BEFORE the convention. To be eligible for this service, each child in babysitting must have a full Disclave membership. For further information or to register your children for babysitting write to the Disclave Box.
- **Policies:** No weapons, tobacco products, or boom boxes.
- **Volunteers are Welcome:** Meet new people! Learn new job skills! Expand your horizons! Feel important!
- **Advertisers:** Camera-ready copy deadline for program book ads is April 1, 1992.
- **For Registration information contact:** The Disclave Box.
- **For Art Show; Dealers Room, and all other departments contact:** The Disclave Box.
- **Disclave Box:** Disclave '92
P.O. Box 677
Washington, D.C. 20044

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