

RIVERCON XIII



LOUISVILLE
KENTUCKY
JULY 29-30-31
1988



RIVERCON XIII

July 29 - 31, 1988

Kelly Freas
Samanda b Jeude
Somtow Sucharitkul

Committee

Steve Francis

Sue Francis

Lynn Harris, Jack Heazlitt, Teddy Laun,

Bob Roehm, Mike Sinclair, B. J. Willinger

Staff

Art Show & Auction

*Lynn Harris
Gail Walker (asst.)
Fran Bray
Dan Caldwell
David Daring
David Francis
Archie Harper
Virginia Harvin
Rusty Hevelin (auctioneer)
Eden Kuhlenschmidt
Sally Kuhlenschmidt
Danny McDole
Frances McDole
Vance Martin
Ginger Melton
Jane Peyton
Clif Reichle
Marcia Reichle
Dave Shockley
Suzie Skelton
Trubie Turner II
Kiran Wagle

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Barbara Goertz
Adrian Peyton
Jane Peyton
Kevin Ward
Beth Willinger

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*Murray Porath, D.I.
Alan S. Babcock
B.J. Willinger
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*Skip Bawell
Rick Nugent
Hugh Wittenbraker
Jack Young

Games

*Tom Stevens
Deborah Allen
Frank Bynum
Eric Currier
Louis Nicoulin
Patrick Reinhardt

Hospitality Suite

*Sue Young
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Debbie Allen
Annette Carrico
Harold Drake
Corlis Finley
Mike Lalor
Rebecca Lampert
Jann Melton
Ken Moore
Charlie Oldham
Sean Reck
Gary Robe
Rickey Sheppard
Shirley Templeton
Jim Woosley
Jack Young

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*Steve Francis
David Francis (asst.)
Bruce Schweinhart
Mike Veach
Scott Walker

Logistics

*Tom Stevens
Debbie Allen
Frank Bynum
Eric Currier
Patrick Reinhardt

Masquerade

*B.J. Willinger
Mike Baugh
Susan Baugh
Jennifer Clark
Robert Clark
Archie Harper
Ricky Hite
Danny McDole
Tracy Niswonger
Dave Puckett
Lois Wellinghurst

Programming

*Jack Heazlitt
Lisa Lovitt
Bob Roehm

Publications

*Bob Roehm

Registration

*Laura Francis Dick
*Teddy Francis Laun
*Marie Miesel
Marty Dick
Gloria Nugent Edwards
Doug Lampert
Rebecca Lampert
Rick Laun
Jann Melton
Anne Miesel
Peter Miesel
Trubie Turner II

Video Programming

*Mike Townsend
Marty Dick
J.J. Johnson III
Jeff Lockridge

*Department Head

WELCOME ABOARD...

Welcome to RiverCon XIII. To get the obvious remark out of the way early, we hope nothing unlucky happens to anyone this weekend. Now let's not mention that again, OK? There's lots of interesting and important information to follow, so **please read your program book.**

Badges

We say this every year, but it's still necessary. Please wear your RiverCon membership badge at all times you are in the convention areas of the hotel. Not only does it have the obvious benefit of identifying you to fellow con-goers, but you may be refused admission to certain convention areas and events (e.g., the art show, the masquerade, the con suite, etc.) if you aren't wearing it. Please try not to lose your badge; **the charge for a replacement badge is \$15.00.**

Some of the badges, you might have noticed, have colored stickers on them. The blue dots indicate an author, artist, program participant, or other VIP; hucksters have green dots on their badges; and RiverCon staffers are wearing red ones. In addition, department heads are also sporting red ribbons. Please ask them if you have any questions or problems.

Babysitting

RiverCon's babysitting service will be managed by licensed, professional sitters. It will be located in Room 229 and will be available from 9:30 p.m. until 2:00 a.m. on Friday and on Saturday from 10:00 a.m. to 1:00 p.m., 2:00 to 5:00 p.m. and 6:00 p.m. to 2:00 a.m. The service is available free of charge to all children holding a RiverCon membership.

Children must be picked up by the closing time (**no exceptions**) and will **only** be turned over to a parent or to persons designated in writing by a parent. Again, no exceptions.

Weapons

We want to remind you once again that weapons of any kind may not be worn or carried in the convention areas of the hotel (and we would very strongly discourage wearing them outside the hotel, too). Hucksters may sell weapons provided that they are wrapped securely once they are purchased and removed from the dealers room. Weapons may be worn or carried during

the hours of the masquerade (Saturday, 10:00 p.m. to 1:00 a.m.) if part of your stage costume or bona fide hall costume. Please, however, use extreme caution when navigating crowded hallways, stairways, and elevators. Please note that this exception applies only to the hours indicated and only to those in costume.

Print Shop

The art show print shop is located next door to the art show on the first floor and is open the same hours. In addition to items for sale, artists will be demonstrating their techniques and providing impromptu workshops. Please check the signs in the room for these events.

Newsletter

If news volume warrants, we'll be publishing a newsletter on Saturday to fill you in on what's happening. There'll be a box at the registration table for you to leave any news items, party announcements, messages, etc. Please have them submitted by 12:00 noon Saturday. The newsletter should be distributed by 2:00 p.m.

Hotel

RiverCon veterans may be having a sense of déjà-vu, but don't let that bother you. The Holiday Inn Downtown is indeed the former Stouffer's Louisville Inn where the first three RiverCons were held 1975-1977. Because we're in mostly unfamiliar territory, following is a brief guide to what's where and the like.

First Floor

1. The swimming pool is located on the first floor south of the lobby and opposite the South Hall. Swimming pool hours are 10:00 a.m. to 2:00 p.m. Friday and Saturday. Inflatables are allowed in the pool.
2. South Rooms A & B contain the art show and print shop. They are located on the left side of the hall opposite the pool.
3. Bienville Room. Filksinging and banquet. Located immediately behind the restaurant at the north end of the first floor.
4. Restaurant annex. Artists open house and reception will take place here. It is directly north of the Bienville Room and behind the main dining room of the restaurant.

Second Floor

1. Reception area/mezzanine. RiverCon registration and general information is here. This area is at the top of the stairs on the north side of the hotel lobby.
2. Ballrooms A & B. General programming, art auction, masquerade, Friday night dance will be here, just off the north end of the mezzanine area.
3. Sycamore Room. General and children's programming and the scavenger

hunt. Located just to the right of convention registration on the east side of the mezzanine.

4. Hunt Room. Gaming. Next to the Sycamore Room on the east side of the mezzanine.

5. Room 229. Babysitting. On the right at the south end of the fourth floor hallway.

Fourth Floor

1. Room 430. Video Room. This is a parlor room located on the right at the south end of the third floor hall. (The video program may also be viewed on Channel 13 in each hotel room.)

Eighth Floor

1. Room 830. Auxiliary gaming room. As above.

Twelfth Floor

1. The Louisville Suite. The huckster room. The Louisville Suite occupies the north end of the 12th floor and is accessible through a foyer leading from the elevators.

2. The Board Room. Movie program. This room is immediately across the foyer from the Louisville Suite.

3. Rooms 1201-1203-1207-1215. This is the hospitality suite, located along the east side of the hall leading south from the 12th floor elevators.

The hotel restaurant will remain open 24-hours a day during RiverCon. Full meals will be available until 10:00 p.m., with a limited menu after 10:00. A breakfast buffet will be served from 6:00 a.m. to 1:00 p.m. Saturday and Sunday for \$4.00 per person (plus tax and gratuity).

Maid service to sleeping rooms has been scheduled to begin no earlier than 10:00 a.m. on Saturday and Sunday.

There are no convention activities or attendees on the 6th floor. This floor is reserved for airline personnel. Please do not enter this floor. The center stairwell near the elevators is open for use by con members when the elevators are too crowded. The stairwell has access to all floors except 1, 6, 9, and 10. The end stairwell doors are locked for re-entry to hallways, however. Use the end stairway only if you plan to exit on the first floor.

Most parties will be located on the fifth floor. Please keep this in mind when requesting a room if you plan on having an open party or if you want a quiet area.

Please note the hotel comment cards inserted in each program book. The hotel staff sincerely wants your honest opinions and comments. Please fill them out and return to the desk.

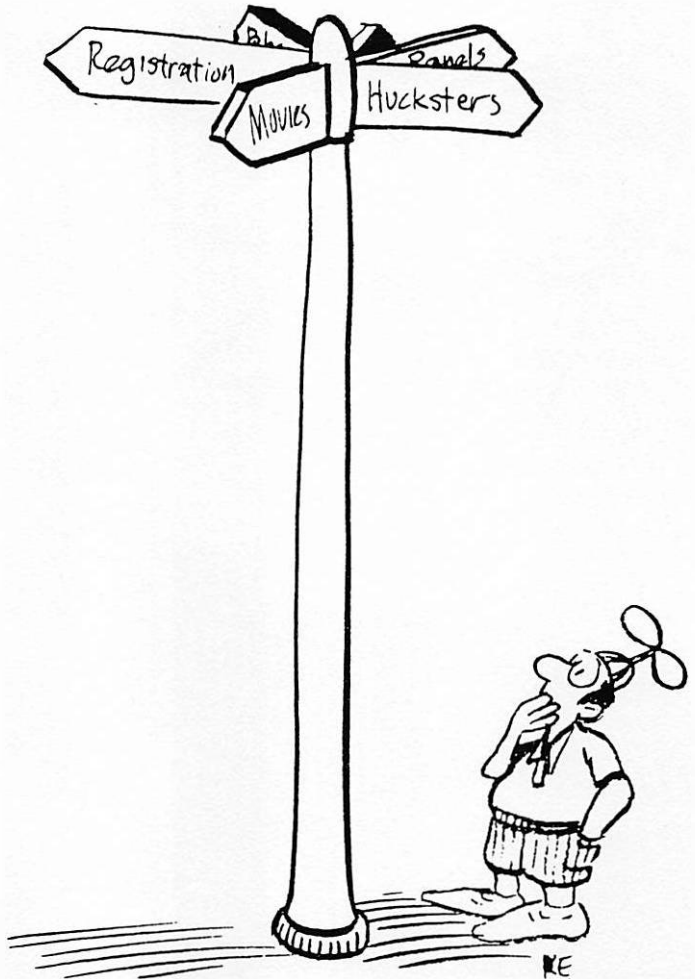
Belle of Louisville Cruise

We're a little farther away from the Ohio River, but you can still go on the cruise. Please buy your ticket in advance at the RiverCon registration desk.

The price is \$4.00, which is a discount from the regular ticket price at the wharf. If you change your mind, you can return the ticket for a full refund at any time. Although the Belle will be departing at about 2:00 p.m., it's a good idea to arrive a bit early, since we are sharing the boat with the public, and space is not guaranteed. It's a little too far for a pleasant stroll, unless the weather is nice, so those wanting to participate in car pools or who have space for riders can gather on the mezzanine beginning at 12:30 Sunday.

Closed-Circuit Video

A first for RiverCon, you'll be able to watch the masquerade and the video in the privacy and comfort of your own hotel room. Channel 13 on the hotel TV sets will be broadcasting convention programming and announcements during much of the day. Check it occasionally for late-breaking news.





Kelly Freas

Kelly Freas has the distinct honor of being the most popular artist in the science fiction field for the longest time. For more than thirty years he has remained a favorite of both fans and professionals. No other artist in science fiction has consistently matched quality and quantity of art for such an extended period. One of the most prolific artists ever to work in the SF field, his output is matched only by the excellence of his work.

Studying under John Jellicoe at the Art Institute of Pittsburgh, Freas sold his first painting to *Weird Tales* magazine for its November, 1950 cover.

In 1953 Freas began working for *Astounding Science Fiction*. He soon became the leading interior artist for the magazine and shared cover responsibilities with H.R. Van Dongen. John W. Campbell, editor of *Astounding*, also has Freas provide a series of small cover inserts, used at the top of each cover during the 1950s, to distinguish *Astounding* from the other science fiction magazines being published during that period. The symbols ranged from "Hex Signs Circa 1960" to "The Nonconformists." All were simple but witty little illustrations that added something extra to the magazine.

While contributing to nearly every science fiction magazine in the field, Freas continued to do work outside the SF field, as well. He was a frequent contributor to *Mad* magazine and is credited with doing the first Alfred E. Neuman illustration.

Freas works primarily in acrylics for his paintings, although he has done some work in watercolors. He rarely uses oils due to an allergic reaction. His black-and-white interior illustrations are done in a variety of styles, although primarily with crisp india-ink line work on white illustration board.

One of the first artists to offer prints of his paintings for sale, Freas also was one of the first to collect his best work in book form. His *Frank Kelly Freas—The Art of Science Fiction* not only reprinted many of his finest illustrations, but the accompanying text gave Freas an opportunity to describe intelligently his feelings thoughts about science fiction art.

According to Freas, "An illustrator, whether science fiction or otherwise, is essentially a story-teller who can't type... A feeling of conviction in a picture comes from a solid grounding in reality, no matter how far out the situation may be. To explore the unknown, you range outward from the known, and successful pioneers always move out from solidly established advance bases. Actually, being an artist is a bit like being a pioneer. Your real goal, like his, is freedom."

More than any other artist in the science fiction field, Freas draws character. As the artist himself put it, in *The Art of Science Fiction*, "One of the things I brought to science fiction art was people. Not always well painted, but still real, understandable, believable *people*, whether they were rock-jawed, bristle-

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by Robert Weinberg

Excerpted from *A Biographical Dictionary of Science Fiction and Fantasy Artists* by Robert Weinberg. (Greenwood Press, 1988). Copyright © 1988 by Robert Weinberg. Reprinted with permission of the author.

Kelly has prominent science fiction
illustrator and former MAD magazine
contributor, and Laura Bradshaw, Ph.D.
of Los Angeles, on June 30, 1988.
Kelly's bride is a broadcaster, and
host/producer of the nationally syn-
dicated classical music program,
"Music From The Night", on American
Public Radio. She is also president of
the Southern California Early Music
Society, as well as founder of the
(San Francisco) English Regency
Society. Her other interests include hist-
orical re-enactments (Renaissance, Civil
War, Victorian) and dancing, costumeing,
literature and art. She will be actively
involved in Kelly's business + professional
career as well as her own.
Kelly, in addition to his work as an
illustrator and graphic artist is currently
Donor for the R. Ken Hubbard "Illustrators
of the Future" program for young artists.
The couple will reside in Los Angeles,
and plan to travel regularly to science-
fiction and fantasy conventions both
in and outside the United States.

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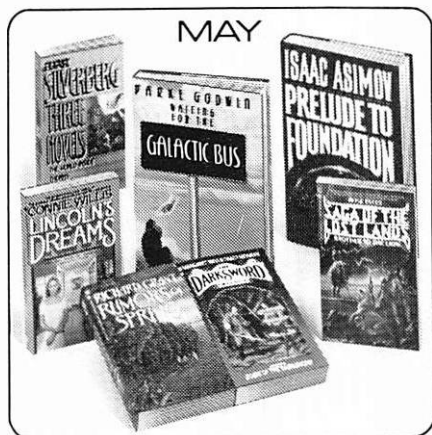
Presenting the seventeenth annual edition of Moore, Merriment, and Madness: Dates, hotel and guest list to be announced in a later flyer and ad. We will feature Panels, Art Show & Auction, Maskeraid, Huxter Hall, Banquet, Khan Hospitality Suite and parties till you fall over. For more information: contact Khen Moore, 647 Devon Drive Nashville, TN 37220. Phone (615)832-8402, nights or weekends. For Art Show information, contact: Rick Dunning, 1020 Thompson Place, Apt D-12, Nashville, TN 37217.

They always did say that spring was a time for growth.

I had this whole "seed planting, flowers blooming" analogy worked out, but I'll spare you. The thing is, though, an awful lot of projects we've been working on for quite some time will be "sprouting up" in the next few months. Foremost among these projects is Foundation Books, the new cooperative venture between Doubleday and Bantam. The people who have been bringing you Spectra (along with some wonderfully talented people at Doubleday) will now be bringing you eighteen hardcover titles a year under the Foundation imprint. I could go on at length, but I think you'll get the idea of what we have planned for this program as you read on.

MAY: Our first Foundation book is a novel people have literally been waiting decades to read. *Prelude to Foundation* is the overture to Isaac Asimov's magnificent *Foundation* saga. Here, at last, is the story of Hari Seldon, father of the Foundation. The other Foundation hardcover this month is Parke Godwin's funny, irreverent and biting *Waiting for the Galactic Bus*. On the paperback side, we have a true embarrassment of riches (I hope you have lots of time set aside). Margaret Weis and Tracy Hickman lead the way with their second *Darksworld* novel, *Doom of the Darksworld*. The action really heats up in this one. Then there's Richard Grant's absolutely stunning near-future fantasy, *Rumors of Spring*, for everyone who loves novels like *Little, Big* and *Mythago Wood*. And then there's Connie Willis's accomplished first novel, *Lincoln's Dreams*. We nearly had to increase the size of the book in order to list all of the rave reviews it received. *Brother to the Lion* is the sequel to Rose Estes's exciting prehistoric fantasy, *Saga of the Lost Lands*. And we'll be publishing three of Robert Silverberg's most powerful novels, *The World Inside*, *Thorns*, and *Downward to the Earth* in one volume entitled, well, *Three Novels*.

JUNE: Raymond E. Feist is a simply great storyteller, as anyone who has read his *Riftwar* Saga can attest. Janny Wurts has shown in novels like *Stormwarden* that she has an incredible talent for creating characters and complex situations. The two of them have gotten together to write *Daughter of the Empire*, and the result is the best of both along with some real surprises. It leads the Spectra mass market list this month. *Aces Abroad* is the fourth book in the *Wild Cards* series edited by George R.R. Martin. This time, the outrageous adventures take place in Europe. *Shrine of the Desert Mage* is Stephen Goldin's first volume in a thundering Arabian fantasy series, *The Parsina Saga*. Real edge-of-the-seat stuff. Speaking of stories that keep you on the edge of your seat, *The Web* by Thomas Wylde concludes *Roger Zelazny's Alien Speedway* in breathtaking fashion. And James P. Hogan's *Minds, Machines and Evolution* is much more than a collection of his best stories. It also includes essays on the science behind his fiction and some fascinating biographical insights. Stephen Spruill's *The Paradox Planet*, his latest Kane and Pendrake novel, is coming from Foundation.

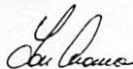


JULY: You never quite know how people are going to react. When I tell people that Foundation is publishing Barry Hughart's sequel to his World Fantasy Award-winning *Bridge of Birds*, *The Story of the Stone*, they *really* show their enthusiasm (one guy literally grabbed me and yelled, "I've been dying to read that novel." I'm making sure he gets one early). Also in July from Foundation is Craig Stretz's chilling drama of Indian magic, *Death in the Spirit House*. On the lighter side (though this news also seems to cause hysterical reactions), Harry Harrison's *The Stainless Steel Rat Gets Drafted* will be out in paperback from Spectra. The title says it all, though, as usual, you'll never be able to anticipate what's going to happen. In the early '70s, David Gerrold published a groundbreaking novel of artificial intelligence called *When Harlie Was One*. A lot has happened in the field since then and Gerrold has now completely re-written this classic novel (only the characters and the most basic plot threads are the same) under the title *When Harlie Was One, Release 2.0*. Many of you have already discovered how terrific Jonathan Wylie's fantasy saga, *Servants of Ark* is. *The Mage-Born Child* is the final volume of the trilogy and it's quite a conclusion. Daniel Keys Moran made his debut earlier in the year with the highly praised *The Armageddon Blues*. In July, he's back with another knockout sf novel, *Emerald Eyes*. And if you haven't read R. A. MacAvoy's three "Damiano" novels, *Damiano*, *Damiano's Lute* and *Raphael*, you can correct this grievous error by picking up all three in one volume entitled *A Trio for Lute*.

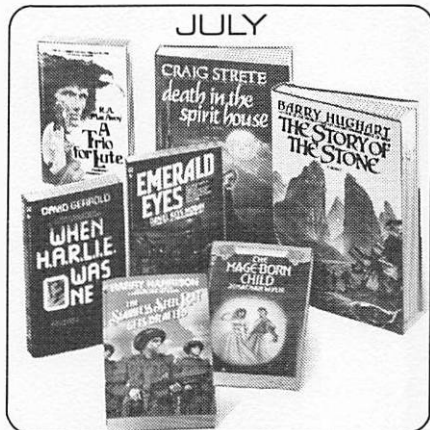
AUGUST: Spectra still publishes hardcovers, too, and in August we have one a lot of people have been waiting for (I know I was), Harry Harrison's *Return To Eden*. Here the story begun in *West of Eden* and *Winter in Eden* comes to an incredibly dramatic close. Speaking of things dramatic, Foundation has Lewis Shiner's brilliant *Deserted Cities of the Heart*, a searing near-future novel about revolution, transcendence, and the possible end of the world as we know it. In paperback from Spectra comes Isaac Asimov's phenomenal *Fantastic Voyage II: Destination Brain* and the sf rock-and-roll novel, *Little Heroes* by Norman Spinrad. There's also the beginning of a sensational new fantasy saga created by Philip Jose Farmer, *The Dungeon*. The first title, *The Black Tower*, is written by Richard Lupoff and it introduces you to an incredible world of nightmare and wonder. Nightmares come in Joe Lansdale's *The Drive-In* as well. The subtitle says it all: "A B-Movie with Blood and Popcorn, Made in Texas."

Whew. I hope you enjoy yourself with this list. We had a great time putting it together. Have a wonderful summer.

Best,



Publisher, Bantam Spectra Books





Samanda b Jeude

I met Samanda b Jeude (Yes, it's a lower case "b". No period. No kidding. Don't ask...) my first day as an undergrad at the University of Evansville (Indiana). One couldn't help but notice a diminutive freshman with flaming red hair, a silver-tipped cane, and an Inverness cape. Even then, Sam was nothing if not unconventional.

With tastes in reading material ranging from Euripides to E.E. Smith, and a reading speed that can only be described as relativistic, Sam was and is an intellectually challenging companion. She "stretches" people, in my case setting a somewhat daunting example for me by completing four years worth of undergraduate work in under three years.

She entered fandom proper in grad school as a member of the Indiana University Science Fiction Club, and Sam soon became a well-known attendee at most Midwestern cons and a regular at this convention since Rivercon I. Fannish involvement enabled Sam to indulge her habit for taking in "stray cats". I am one of many who owe their sanity, if not their lives, to her generosity and friendship in times of trouble or personal need.

It is characteristic of Sam that she has always been more concerned with the welfare of her "stray cats" than with her own well-being. One of the last pre-Salk victims of polio, Sam's health has been constantly in question over the years. Most doctors predicted she wouldn't survive to see her 30th birthday. Despite post-polio syndrome complications, she continues to make liars out of them all.

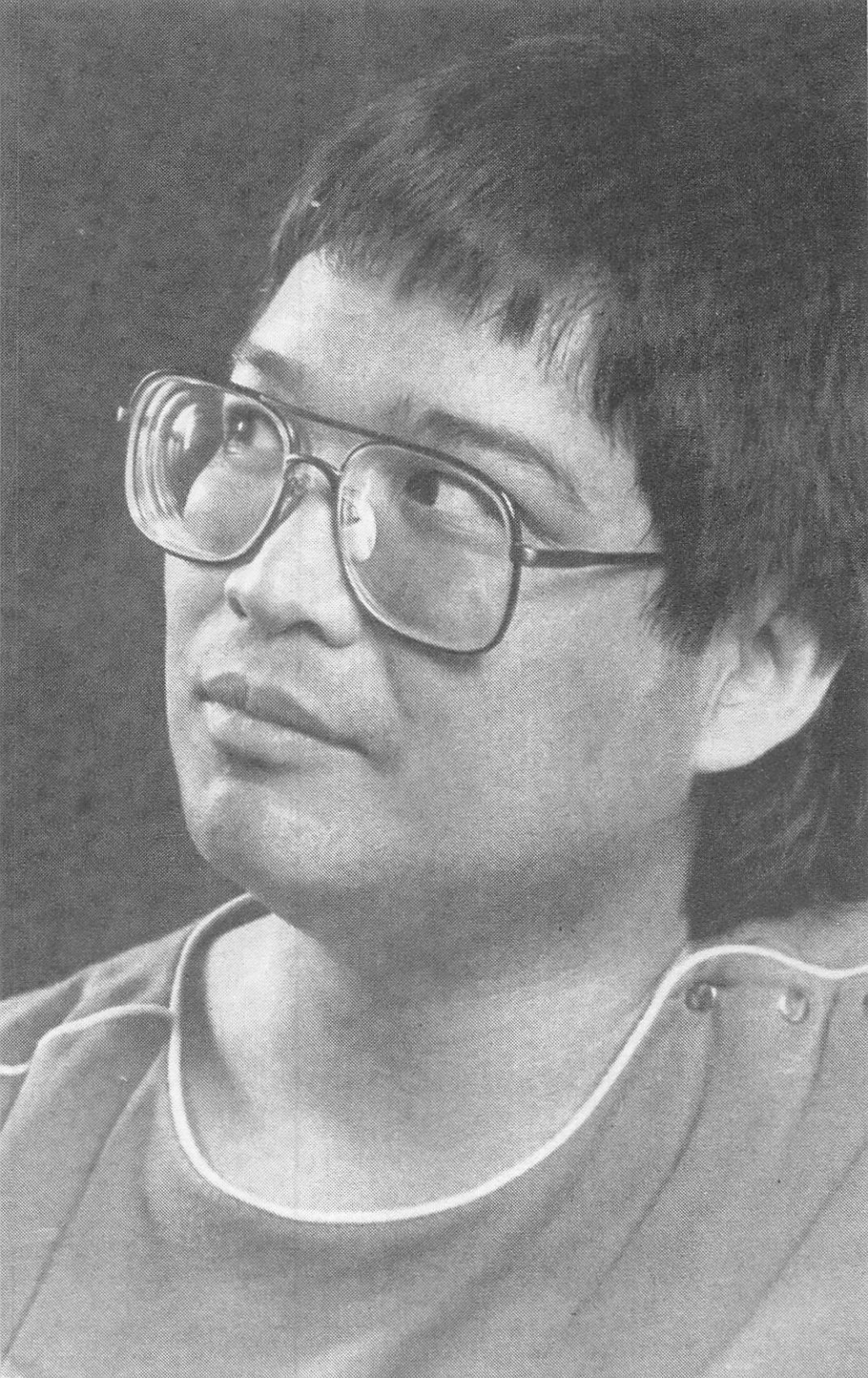
At the Boston Worldcon in 1980 Sam first met Atlanta's Donald Cook, forming one of those rare and wonderful partnerships in which the whole really is greater than the sum of the parts. Samanda is alive today largely because Don is one of the few individuals with the force of will to tell her to slow down. Their marriage in 1982 took Sam from her Southern Indiana orbit to the heart of Southern fandom for good, a loss Midwest fandom has only recently begun to forgive. Sunday, July 31 (the final day of this convention) marks their sixth wedding anniversary.

In 1983, her experiences with overcoming physical obstacles to pursue fannish activities led her to become the founding "godmother" of Electrical Eggs, a non-profit corporation dedicated to making fannish activities more accessible to physically-limited attendees. The Electrical Eggs Access System passed the toughest test of all at Worldcon Atlanta last year, where hundreds of fans made use of the services provided by Sam and her EEggs crew.

Sam stressed her heart and nervous system to the limit while ramrodding the EEggs Worldcon Access effort, so Don and Sam's fellow "Eggs" cracked down on her and "kicked her upstairs" into the position of resident "guru" and public spokesperson. Will that teach her to take it easy? Fat chance. She continues to travel, write and edit EEggs publications, and champion the cause of "handicapped" fen.

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by Guy McLimore



Somtow Sucharitkul

What would you do if your father was ambassador to Italy? And your uncle on the board of an international airline? And your family related to a royal family? I thought so; so would I...but Somtow isn't like that. He wants to be known for what he can do, not for who his family is, and if his family is a little bit exotic to the rest of us, that's just as well if it then convinces us to pay attention to what he does.

And what he does, he does so well. Somtow (say "somehow" with a "t" in it) Sucharitkul ("suture-it-cool") had not been long at producing science fiction stories and novels when he won the John W. Campbell Award as best new writer in 1981. Since then he has climbed from achievement to achievement with the dexterity and insouciance of a mountain goat leaping from loose pebbled crag to crag.

He had to be fast. He gave himself only seven years to inscribe his science fiction career...for he swears by career cycles of seven years.

The first seven years after his graduation from Cambridge (the one in England), he composed music, and was hailed as a masterful young Asian postserialist. (this didn't mean that he wrote music right after breakfast, but rather describes a tonal style and instrumental use which is haunting and very non-Western.)

In his second seven years, he has emerged as a challenging and accomplished SF stylist of wit and power, with a loyal, almost fanatical, following.

The *Mallworld* stories may have been the first to seize you by the brain and shake you, showing his characteristic ability to illuminate the exotic with flickers of banal, taken-for-granted existence.

Or maybe you first found his *Inquestor* books, with their elaborate, convincingly realized perfectionist civilization quietly moving toward its inevitable fate, embellished lovingly with scripts and languages and cultural artifacts as good as any in the genre.

Perhaps his pseudonymous excursion into adults-only vampirism in *Vampire Junction* amused and amazed you, with its droll vision of our own world and societies. If you let him, Somtow will tirelessly tell stories exploiting American embarrassment of things, er, natural.

Now he is embarking on his third seven-year career, as a screen-writer, moving to Hollywood—well, North Hollywood, OK, Van Nuys, if you want to be pushy—to be where the action is. Lately he has been scripting syndicated kids' shows with plots involving space alien dinosaurs who steal the Eiffel Tower for use as a hood ornament.

The real Somtow lives outside the hyphenated-adjectival hyper-prose of his stories and novels. He lives in those flowing robes, playing "Raindrops Keep Falling On My Head" first as a ragtime, then a jazz, now a stately chamber composition on any nearby out-of-tune piano. He lives at the sushi

continued on page 24

by Scott Dennis

Horrorfest '89

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Dan Alldredge as Artist Guest of Honor
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PROGRAM BOOK

 **DOOBIE STEREO**
IN SELECTED ROOM PARTIES

SCHEDULE

The following schedule is correct as of program book press time. However, please consult your pocket program for any changes or additions.

The *RiverCon Hospitality Suite, Rooms 1201-1203-1207-1215*, will be open until approximately midnight on Thursday, re-opening early Friday morning, and then open continuously through the convention.

Friday, July 29, 1988

- 12:00 noon - 12:00 mid. Registration and information. *Mezzanine*.
- 12:00 noon - 8:00 p.m. Art Show and Print Shop. (Artists may begin checking in their work at 9:00 a.m.) *South Rooms*.
- 12:00 noon - 8:00 p.m. Huckster Room. *Louisville Suite*.
- 3:00 p.m. - Video Program. Check your pocket program for titles and times. The video program is also available on hotel Channel 13. *Room 430*.
- 4:00 p.m. - 4:55 p.m. The Golden Bough, one of the West Coast's most popular contemporary folk/folk groups, performs. *Ballroom*.
- 5:00 p.m. - 5:55 p.m. Writers Workshop I. Clayton Emery gives advice to and answers questions from prospective and beginning writers. (Part II follows at 5:00 p.m. Saturday.) *Ballroom*.
- 5:00 p.m. - 1:00 a.m. Games. See schedule in pocket program for specific games and starting times. *The Hunt Room*.
- 6:00 p.m. - 11:00 p.m. Film Program. Check your pocket program for specific titles and starting times. See also the film notes elsewhere in the program book.) *The Board Room*.
- 7:00 p.m. - 8:00 p.m. The Kelly Freas Slide Show. Our guest of honor, ten-time winner of the Hugo Award for Best Artist, gives an illustrated talk about aspects of his work. *Ballroom*.
- 9:00 p.m. - Pool Party. Have fun, grab a snack, listen to music. What more can we say? In the *pool area*, of course.
- 9:00 p.m. - 11:00 p.m. Artists Reception. You've seen their work, now come meet the artists exhibiting in the Art Show. *Restaurant Annex*.

- 9:00 p.m. - 11:00 p.m. Art Show re-opens to coincide with Artists Reception. *South Rooms.*
- 9:30 p.m. - 2:00 a.m. Babysitting service available. *Room 229.*
- 9:30 p.m. - Filksinging. *The Bienville Room.*

Saturday, July 30, 1988

- 7:00 a.m. - 3:00 a.m. Video Program. Check pocket program for specific titles and times. (Also available on Channel 13.) *Room 430.*
- 9:00 a.m. - 11:00 p.m. Games. See pocket program for specific games and starting times. *The Hunt Room.*
- 10:00 a.m. - 6:00 p.m. Registration and Information. *Mezzanine.*
- 10:00 a.m. - 1:00 p.m. Babysitting available. *Room 229.*
- 10:00 a.m. - 6:00 p.m. Huckster Room open. (Hucksters are allowed in room 15 minutes early for set-up.) *Louisville Suite.*
- 10:00 a.m. - 7:00 p.m. Art Show and Print Shop open. *South Rooms.*
- 10:00 a.m. - 5:30 p.m. Film Program. Check pocket program for titles and times. *The Board Room.*
- 10:00 a.m. - 10:55 a.m. Bid Wars. Representatives from worldcon bidding committees tell you why you should vote for them. *Ballroom.*
- 10:00 a.m. - 12:00 noon Children's Costuming Workshop. Kids will create their own costumes with materials provided. (Suggested ages: 6-12.) *The Sycamore Room.*
- 11:00 a.m. - 12:30 p.m. The Candid Stuff VIII (On to Mars). Dr. Bill Breuer, our resident space expert, with the latest information on the space program (Ours and Theirs). *Ballroom.*
- 12:30 p.m. - 1:55 p.m. The Exquisite Corpse. Based on an old parlor game, adapted by the surrealists, this consists of artists drawing on successive sections of paper without seeing what the previous artist has done. With Kelly Freas, Doug Chaffee, Kevin Ward, Alan Clark, and moderated by Rick Lieder. *Ballroom.*
- 1:00 p.m. - 4:00 p.m. The Third Annual Great RiverCon Scavenger Hunt. Participants should gather at the Scavenger Hunt table on the *Mezzanine* to receive the Official List. Rules and registration forms are available in advance at the registration desk.

- 1:00 p.m. - 2:00 p.m. Children's Scavenger Hunt. *The Sycamore Room*.
- 2:00 p.m. - 5:00 p.m. Babysitting available. *Room 229*.
- 2:00 p.m. - 2:55 p.m. Robert A. Heinlein: The Legacy. Heinlein's contributions and influences are discussed and assessed by Mike Resnick, Buck Coulson, Arlan Andrews, and moderated by Dr. Vernon Hyles. *Ballroom*.
- 2:00 p.m. - 3:00 p.m. Create Your Own BEM. Artist Kevin Ward teaches kids the fine art of creating and drawing your own alien. (Suggested ages: 6-12.) *The Sycamore Room*.
- 2:30 p.m. - 3:25 p.m. Just Anything Won't Do...or Will It? Artists talk about materials that can be used in creating artwork and mistakes that can be avoided. With David O. Miller, Alan Clark, and J. Wallace Jones. Dave Shockley moderates. *The Bienville Room*.
- 3:00 p.m. - 3:55 p.m. If You Gotta Send a Message, Use Western Union...or SF. Do politics and philosophy affect the quality of SF; can any fiction exist without some kind of message; is there any good SF with one? Dr. Vernon Hyles, Arlan Andrews, and others try to answer. *Ballroom*.
- 3:30 p.m. - 4:30 p.m. The Doug Chaffee Slide Show. Chaffee will narrate a slide presentation of his career in science fiction art and also present examples of his work for NASA and National Geographic. *The Bienville Room*.
- 4:00 p.m. - 4:55 p.m. Building Alternate Cultures. Writers discuss creating cultures that never existed, how you begin, and what rules you have to follow (or ignore). Somtow Sucharitkul, Mike Resnick, Juanita Coulson, and Clayton Emery. *Ballroom*.
- 5:00 p.m. - 6:00 p.m. Writers Workshop II. Clayton Emery. *Ballroom*.
- 6:30 p.m. - 9:00 p.m. The RiverCon XIII Banquet. Following the banquet at approximately 7:30 p.m. will be presentations by Guest of Honor Kelly Freas and Fan Guest of Honor Samanda b Jeude, with introductions by Toastmaster Somtow Sucharitkul. *The Bienville Room*.
- 6:00 p.m. - 2:00 a.m. Babysitting available. *Room 229*.
- 8:00 p.m. - 10:00 p.m. Art Auction. Prospective bidders must register in the Art Show in advance of the auction in order to be eligible to bid. *Ballroom A*.

- 10:00 p.m. - 11:00 p.m. Masquerade Pre-judging. Contestants only. *Ballroom B.*
- 11:00 p.m. - 12:30 a.m. RiverCon XIII Masquerade. The masquerade will also be shown on Channel 13. *Ballroom.*
- 10:00 p.m. - Filksinging. *The Bienville Room.*
- 12:30 a.m. - Dance. Cut a rug and shake your booty to lots of great music. Refreshments served. *Ballroom.*

Sunday, July 31, 1988

- 8:00 a.m. - 2:00 p.m. Video Program. Check pocket program for titles and starting times. (Also shown on Channel 13.) *Room 430.*
- 9:00 a.m. - 12:00 noon Art Show open to pick up purchased art. *South Rooms.*
- 9:00 a.m. - 1:00 p.m. Games. *The Hunt Room.*
- 10:00 a.m. - 4:00 p.m. Huckster Room open. *The Louisville Suite.*
- 11:00 a.m. - 1:00 p.m. Registration and information. *Mezzanine.*
- 12:00 noon - 2:00 p.m. Art Show open to artists only for check-out. *South Rooms.*
- 2:00 p.m. - 4:00 p.m. Belle of Louisville cruise. Advance tickets required. Boarding begins at 1:00 p.m. Those wanting to car pool to the river may gather on the *Mezzanine* beginning at 12:30 p.m.

In Memoriam

Robert A. Heinlein (1907-1988)

Clifford D. Simak (1904-1988)

Film Notes

The Thing (RKO, 1951, 88 min.)

This Howard Hawks production of John W. Campbell, Jr.'s classic *Who Goes There?* outraged many fans by turning Campbell's fearsome shape-shifter into Frankencarrot. But the film's other virtues outweigh this defect: tight, witty dialogue, good characterizations and fine performances by Kenneth Tobey, Margaret Sheridan and Robert Conthwaite...to say nothing of super-vegetable James Arness. (Friday, 6:00 p.m.)

Forbidden Planet (MGM, 1956, 98 min.)

Screenwriter Cyril Hume adapted Shakespeare's *The Tempest* to an exotic alien setting in the Altairean system. What resulted was a memorable story of one dreamer's fight to preserve his personal universe when it threatens to collapse.

Wondrous effects, including Robby the Robot, and strong performances by Walter Pidgeon, Anne Francis and Leslie Nielsen make this an all-time SF classic. (Incidentally, it inspired a young boy named Roddenberry to dream his own dreams out of which resulted the best television SF series: *Star Trek*.) (Friday, 7:30 p.m.)

Journey to the Seventh Planet (American-International 1961, 90 min.)

Producer-director Sidney Pink also co-authored the mediocre script with veteran writer Ib Melchior. A five man United Nations mission to Uranus (accent on the *first* syllable) discover a world in which wonder and terror are keyed to each crew member's deepest fears and desires. Unfortunately the film tends to plod along and lacks a solidly strong cast. (John Agar among them). It's an interesting film which could have been better. (Friday, 9:15 p.m.)

The Mask of Fu Manchu (MGM, 1932, 72 min.)

In the early years of this century an English writer of occult thrillers, Sax Rohmer (a.k.a. Arthur Sarsefield Ward), created a villain of epic proportions: Dr. Fu Manchu, Dark Lord of the East, master of the dread Si Fan, a secret society of Thuggee-like assassins. In a lengthy series of novels, the incredibly Bad Doctor unleashed plot after plot to achieve world domination only to be foiled by Sir Dennis Nayland-Smith and his fumbling Watsonian colleague, Dr. Petrie. Supported by a good cast, Boris Karloff enjoys a field day as Rohmer's would-be emperor. We think you will, too. (Saturday, 10:00 a.m.)

Flash Gordon's Trip to Mars (Universal, 1938, 75 min.)

Universal sought to capitalize on Orson Welles' "panic broadcast" by making this sequel to its own blockbuster serial of 1936, *Flash Gordon*. If the plot

by Jack Young

seems to jump from point A to point E it is because this is a "featurization" of the original 15 episode cliffhanger which Universal spliced together for the night house trade. With Buster Crabbe as Flash and Charles Middleton as Ming the Merciless, it still retains the flavor of the original film. It's dated but still a lot of fun. (Saturday, 11:15 a.m.)

Metropolis (UFA, 1926, 88 min.)

The cinema's earliest dystopia. Director Fritz Lang co-authored the script with his wife, Thea von Harbou, from her futuristic novel. This is a very rich film despite the physical overacting deemed necessary in the days before the "talkies".

The story is timeless. Its lessons need re-examination each succeeding generation. Von Harbou hoped that her visionary struggle between the magnate Frederson and the guileless Maria would teach the world that power and force, will produce absolute destruction unless guided by the heart. Ironically, Thea von Harbou's heart, unguided by her mind, led her to join the Nazis, whose worldwide dance of death offered a further lesson: both mind and heart must be guided by wisdom. (Saturday, 1:15 p.m.)

Creature with the Atom Brain (1955, 70 min.)

From the sublime to the slightly ridiculous! The fifties saw an almost indigestible amount of "Sci-Fi" (pronounced "skiffy") pictures. You know the type: giant (or tiny) thingamajigs from another world, or from someones radioactive power transformer, show up to cause everyone intensive grief. (Were they fun? You bet they were!) In this one, a mobster on forced vacation from the U.S. enlists the labors of a typical fifties mad scientist to avenge himself on the dirty rats responsible for interrupting his lucrative underworld affairs. Their weapon: the Atom Brain. Richard Denning and Angela Stevens have their hands full in this Edward L. Cahn effort. (Saturday, 2:30 p.m.)

Planet of Blood (1966, 81 min.)

Are you ready for this? (Are you capable of being ready for ANYTHING at this point? Well sir, about 1990 this here space ship went to Mars to investigate some mysterious otherworldly happenings that were throwin' the good people up in D.C. town into a real tizzy. And they uncover this Alien who's right out of them E. C. comic books like we used to read when we were knee-high to a grasshopper. See, this Alien critter has hisself a goshamighty thirst...well, why do you think they called this picture "Planet of Blood"? If the story doesn't meet your own tastes you may enjoy the great Basil Rathbone in one of his last performances. Also featured are John Saxon, Judi Meredith and Dennis Hopper. (Saturday, 4:00 p.m.)

Freas...cont. from p. 7

headed Terran topkicks or blue-furred aliens with three eyes and a prehensile tail."

Freas brought wrinkles to science fiction—his illustrations show real people with bags under their eyes and wrinkles in their faces. His characters have expressions, and most of all, they have depth. They were not always beautiful, although he was capable of doing beautiful people when he wanted to, but they were always human. More than any other artist ever working in science fiction, Freas captured emotion. "I always tried to say in my drawings and paintings something the *author* would have said had *his* medium permitted, and it was usually a human reaction which would have taken pages to describe."

Emerging as a direct consequence of his mastery of human emotion is Freas' other great talent: humor. He is one of the few artists in science fiction who can create humorous illustrations. A lifelong admirer of Edd Cartier, Freas is a master of the same type of art. His characters' expressions reveal the same frustrations, annoyances, and surprise that are an essential part of any humorous illustration. He draws people who are real but, at the same time, are larger than life. His wrinkled old men are incredibly wrinkled—his muscular supermen are filled with bulging muscles—his beautiful women are too good to be real. His aliens are dreadful creations of fangs and teeth. Such a style readily lends itself to humor, and even the most serious of Freas' art seems to be laughing gently behind its back. There is a twinkle in the eye of most characters in Freas' illustrations, and one suspects it lurks in the eyes of its creator as well.

Jeude...cont. from p. 13

If you have not yet been fortunate enough to meet Samantha, you'll know her when you see her by her fiery red hair, diminutive stature, and her electric-powered, three-wheeled constant companion, Moebius. (She loves to outrace me down corridors...) Sam is still unconventional in every way, unconcerned with her own well-being, and somewhat impatient with people and institutions that show prejudice and intolerance for those who are in some way "different" from the "norm".

And she still, occasionally, takes in stray cats. On behalf of myself and all the other strays, Samantha, thank you. Like most of the people whose lives you have touched, I can't imagine what life would have been like without you.

Sucharitkul...cont. from p. 15

bar, bossing the chef around in Japanese to give you, his friends, more maguro. He lives surrounded by his camp-following admirers and friends, tweaking their sensibilities with his occidental scrutability and laughing with, not at, the obscure jokes of the young.

Best of all, in all of America he has chosen the village of science fiction as his home town. For all that his friendship and talent and amusing performances have brought to us, I say thank you, Colonel Sucharitkul, and welcome back to Louisville.