



WESTERCON ~~E~~ 31

CONE ENCOUNTERS
of the 31st kind

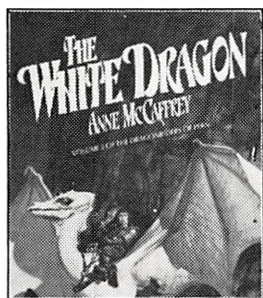
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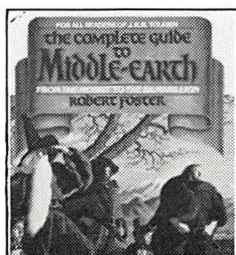
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WESTERCONÆ 31

31st WEST COAST SCIENCE FANTASY CONFERENCE



GUESTS OF HONOR

POUL ANDERSON

professional goh

DON C. THOMPSON

fan goh

TOASTMASTER

JERRY POURNELLE



L A Marriott Hotel

LOS ANGELES MARRIOTT HOTEL : 5855 WEST
CENTURY BLVD., LOS ANGELES CA 90045



WESTERCON HEADS

ED FINKELSTEIN
MARTI LANDS
LINDA MILLER
LES ROBLEY
LARRY ROTHSTEIN
BEVERLY WARREN
BILL WELDEN

MIKE GLYER
CRAIG MILLER
LAURIE REINECKE
ALLAN ROTHSTEIN
CHANDRA SARGENT
BILL WARREN



WELCOME TO CALIFORNIA

The interests in science fiction, fantasy, films, the SCA, writing to sell, collecting, publishing and reading all find a natural home at Westercon. Yet they are so widespread that you, personally, may have been active in your interest without previously encountering a Westercon, or the fandom which originated it in 1948.

The informational displays in the First Contact room are provided to put you in touch with established clubs, or show you the variety of fanzines available to add a dimension to your activity as a fan of science fiction. In most all cases these clubs and zines take their common interest in sf as a gathering point, but encompass many more areas, possibly artwork, the space program, making films, wargames, home computers, story workshops, partying, etc.

For others of you this could be your tenth or twentieth Westercon. You'll find the Marriott a congenial site to look up your friends, hoist a Heinekens (what other brew earned its fame in a Poul Anderson story?), or set up a party. You'll again encounter the Westercon art show and masquerade -- where Western fans especially excel. A few years back there were Kirk's paintings of Tolkien subjects; work by Barr and Austin and Rotsler continues to appear; and new talent emerges every year.

With newly constructed art show hangings we are trying to keep up the excellent tradition that preceded us. Likewise hours of diagramming and discussion have been devoted to staging and lighting the masquerade, so participants will be presented most effectively.

New emphasis has been put on film programming. Films will be run most of the day. And there is special satisfaction in the opportunity this Westcon has to run the movie Charlie Lippincott spent an evening describing to the 1976 Westcon attendees: STAR WARS.

We want the con, heavily programmed in the day, to be a place for parties, filksinging and talk at night. To that end we are working with the hotel on one side, and spicing the action ourselves by donating soft drinks to some parties each night (first-come basis).

There is a superstition on the part of Program Book editors that they are only read when fans have unpacked their suitcases after the con. If so, we hope you enjoyed Westcon # 31. For the rest, you have days of revelry ahead.

FRIENDS OF DARKOVER

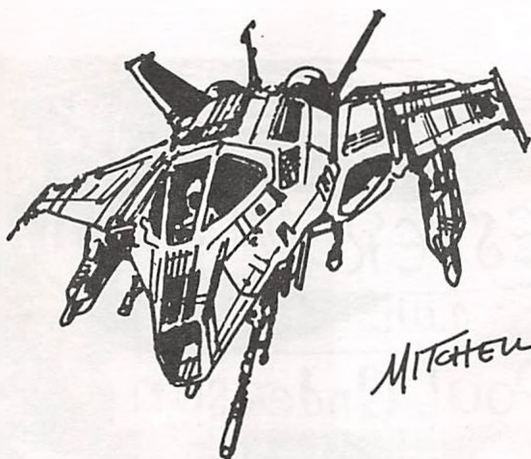
meet in conclave with

MARION ZIMMER BRADLEY

(Check convention bulletin board for time and site)

Chieri Council invites
you to partake of
light refreshments





- 5 "What do we say when they get here?" "Welcome to California..." (War of the Worlds)
- 8 Introduction to FOUL ANDERSON, pro guest of honor, by Hal Clement
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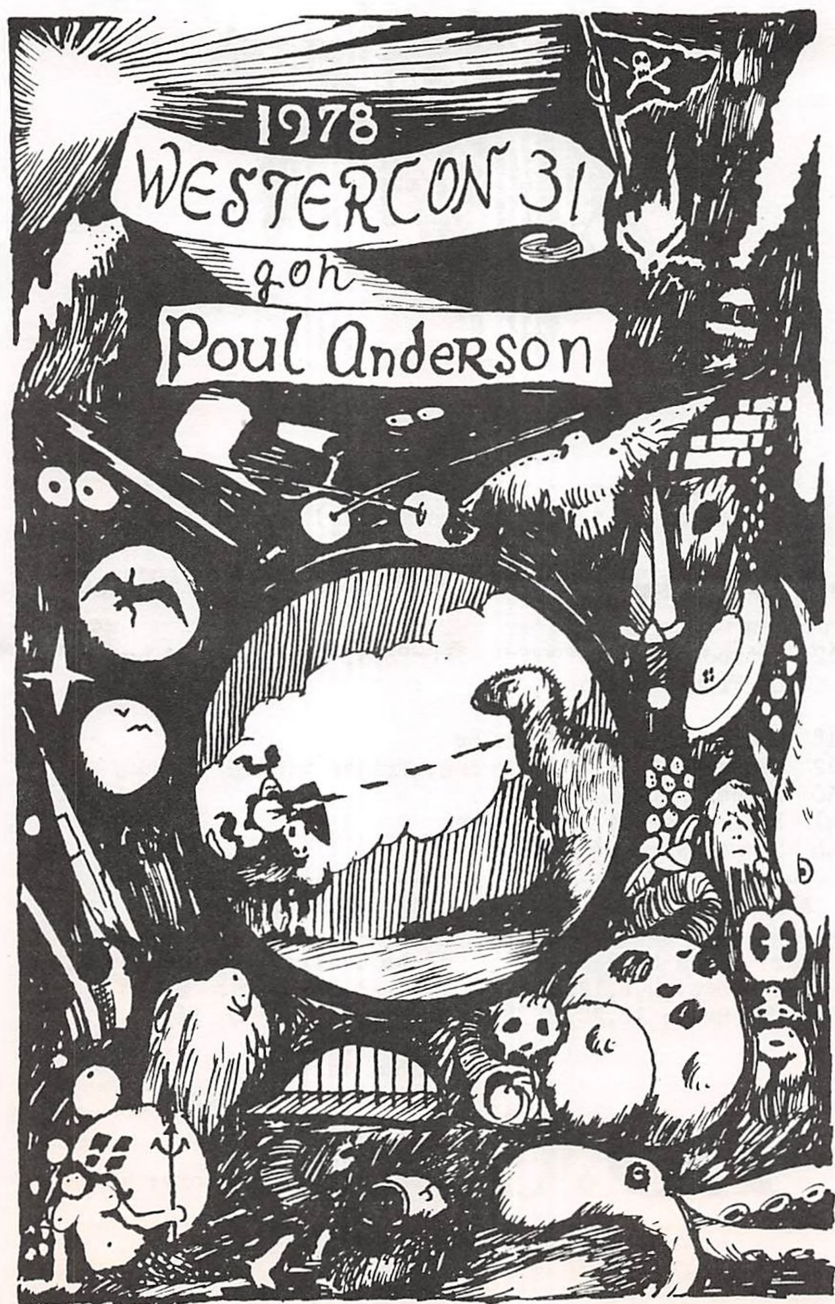
ART CREDITS

Cover: Linda Miller
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Jim Mitchell: 18, 28, 42, 7

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T.O.C.



POUL ANDERSON: AN APPRECIATION by HAL CLEMENT

Writing, like the rest of the arts, tends to defy objective analysis, classification and categorization. A person who claims to be objective about anything whatever is likely to make himself an object of suspicion; when he makes the claim about an art, the suspicion becomes dangerously close to a certainty. For this reason I am not going to try to define science fiction, and I am not going to try to prove that Poul Anderson is the epitome of science fiction writers. The fact that he is the one who most often writes the story I wish I had written myself would not be objective proof of anything.

The trouble, from my point of view, is that the guy is so blasted versatile. I can imagine my having written, say, WE HAVE FED OUR SEA (THE ENEMY STARS); not just as he would have, but the theme would have been recognizable. I could never, however, have done THE BICYCLE BUILT FOR BREW; all I can do is keep re-reading it. Other examples abound.

Still worse, he isn't just a science fiction writer (I don't mean the "just" as a pejorative, of course).

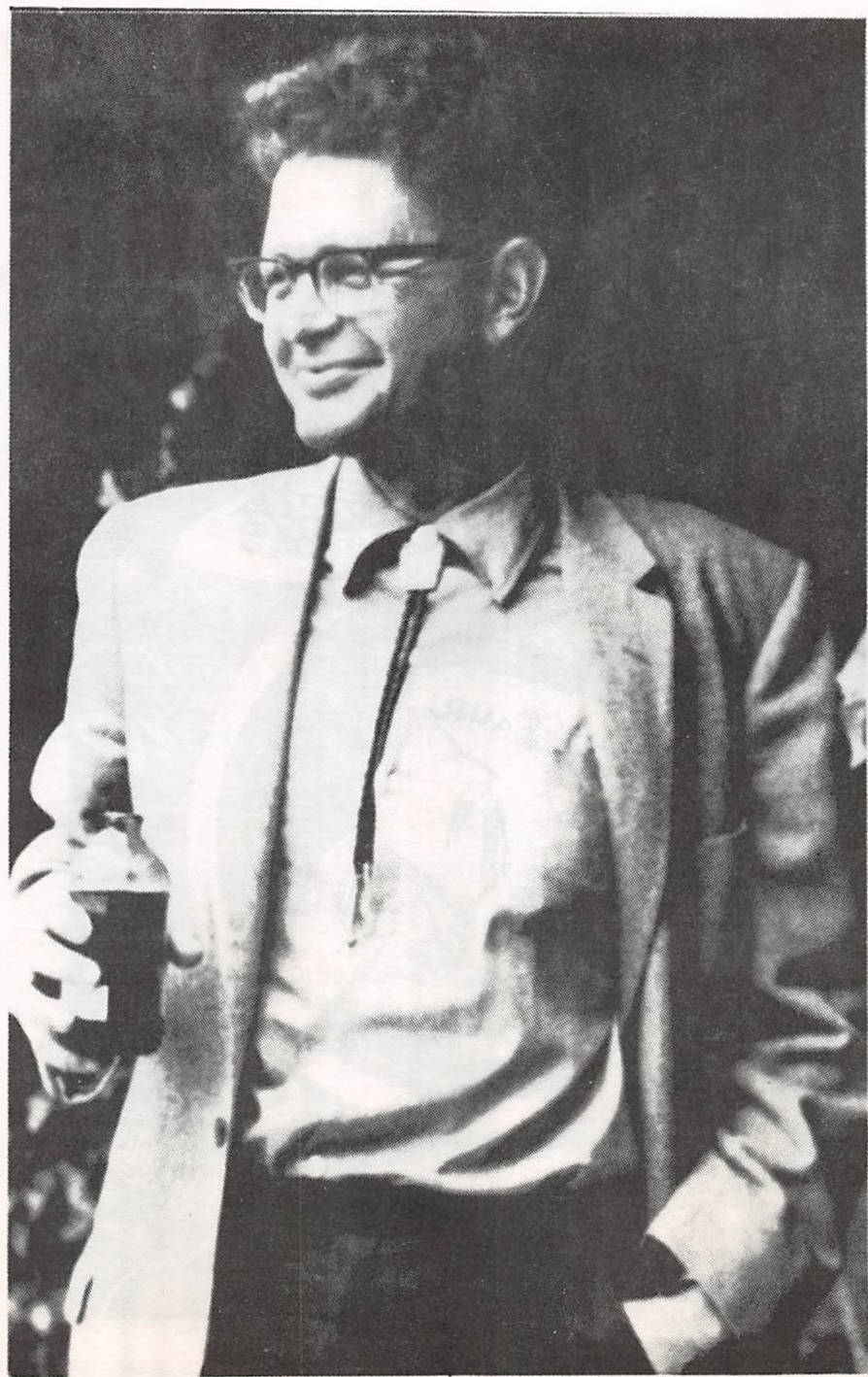
He writes fantasy, and mystery stories, and something called "mainstream" by people who, I suspect, suffer from a strange form of chauvinism (I can't decide what sort, since I can't usually tell whether they're using the term as a compliment or the reverse).

The key fact, of course, is that he can, and does, write. There's a good side and a bad side to this, but the bad side is merely jealousy. The good side is the important one, and this is the fact that there are constantly more and more Poul Anderson stories for us to read. My favorites are of course the hard-science ones -- the ones we can debate when we meet at conventions, and try to decide whether things would really happen that way on a planet with an ammonia atmosphere and an F5 sun, or whether some factor or which neither of us considered might not blow the whole picture and force us back to writing another story. I can't be at Westercon~~g~~ this time, but hereby ask all real science fiction fans to ask Poul as many leading questions as they can think of. This is not to make him uncomfortable, but to suggest hard-science ideas to him. I don't mean to imply that his writing fantasy is a waste of time, but the more of the hard stuff he produces, the better.

In any case, the questions won't make him uncomfortable. He's a fan as well as a pro, and unless I've misjudged him gravely he gets as much fun out of defending his stories from scientific assault and being asked "what-if" questions. We go to cons for fun, remember? So give him a good time; he deserves it. He's certainly given us plenty of the same!

But remember, he's not just a scientist, like me. He's an artist, a writer. He's mastered that art as I never expect to. He's younger than I by several years, but he understands the sophonts of Sol III remarkably well, and can create human characters with whom the reader can identify -- an arcane skill which baffles me completely; I can only make sense out of the nonhuman ones, and there's no trick to that -- merely make them behave rationally.

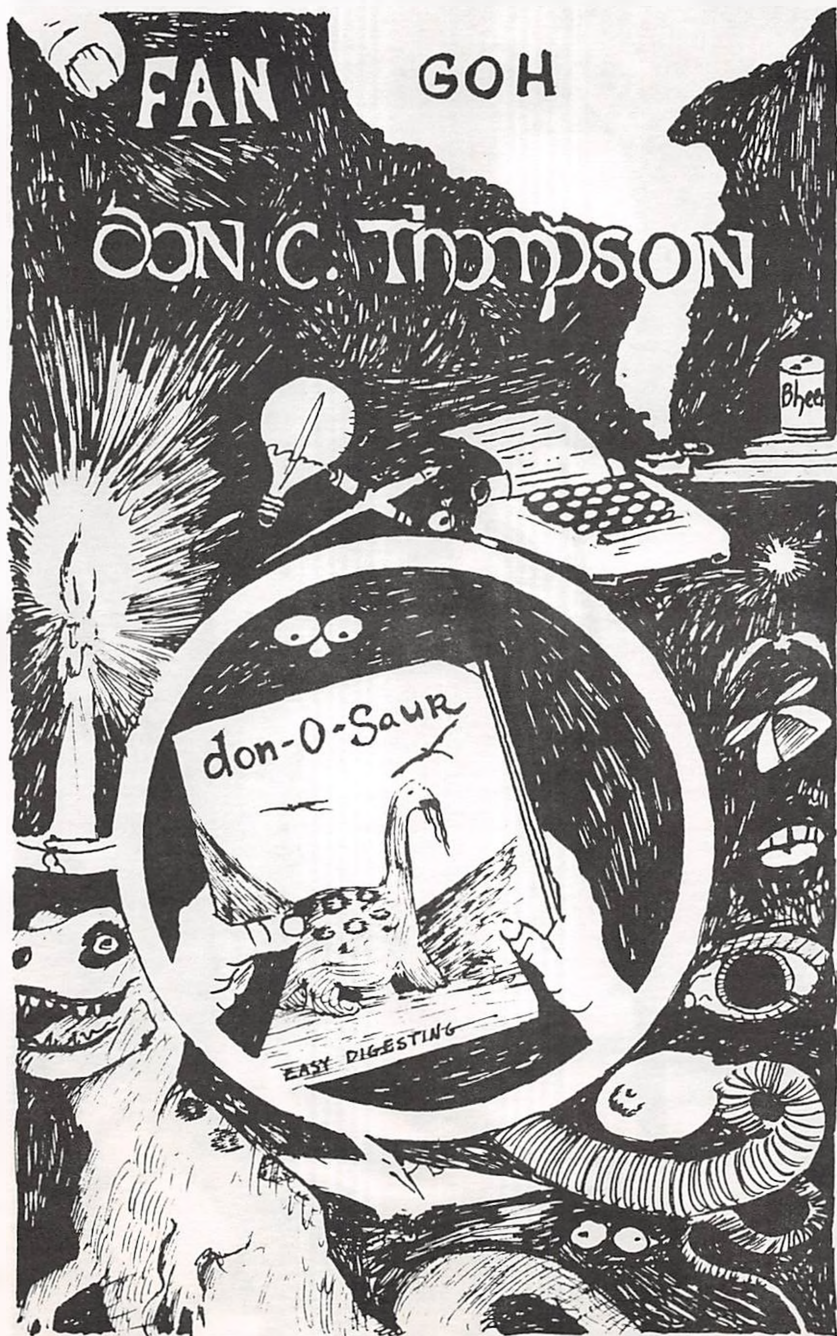
So you have a good fan, a good writer, and a good guy at your con. Listen to what he has to say, persuade him to say more, and give him and yourselves a good time. I can't get more subjective than that. Wish I were there.



FAN

GOH

DON C. THOMPSON



WILL THE REAL DON THOMPSON STAND UP?

by FRANK DENTON

I'm not sure that Don C. Thompson set out to make a name for himself in fandom. But he has done so nonetheless. One of the first barriers he had to overcome was deciding which Don Thompson he was.

You see, there is this other Don Thompson, of Don and Maggie; of the column "Beautiful Balloons" in THE BUYER'S GUIDE TO COMIC FANDOM; and co-editor of ALL IN COLOR FOR A DIME. Well, that's not our Don Thompson. This other Don Thompson has also been around fandom for a long time and is exceptionally well known.

Our Don Thompson started his fannish life rather modestly. He's a college instructor and a newspaper reporter for the Rocky Mountain Times. He was and is a member of the Denver Area Science Fiction Association. He attended local meetings and used to have a huckster table at the early MileHiCons which I attended.

I remember that I used to spend a lot of time in the huckster room because that was the only chance I would get to talk with him during the convention. We would talk about books and about writing and about collecting. I've never seen his collection, but I've been told that it's immense. Someday I'd like to see it. You see, I like to make myself jealous.

Somebody in DASFA got the bright idea that there ought to be a local apa. Paul Angel volunteered to get it started and to be the Official Editor. Somehow Paul conned Don into joining DAPA. The first meager contributions written by Don were called DON-O-SAUR COPROLITES. Don must have enjoyed that writing activity. Evidently he didn't do enough writing at the newspaper. More likely he enjoyed sharing his thoughts with some of his favorite people about his favorite subject.

Soon Don began sending extra copies of his issues around to friends whom he had met at conventions, trading with editors of genzines, and just sending it out to people whom he thought were interesting. Coprolites soon moved out of the apazine stage into the personalzine stage and was on its way to being the best of its kind in fandom. Somewhere along the line Don acquired an offset press and there was no stopping him.

Some people say that Don wears his heart on his sleeve. Changing the name to simply DON-O-SAUR, Don indulged himself in letting it all hang out on the pages of his zine. And fanzine fandom responded. They read fascinating accounts of Don's early days, his marriage and the early newspaper work. They cried when he told of the death of his sister. They were enchanted by his accounts of meeting for the first time with people whom he had had long correspondences. They laughed a bit at the controversy over grass at an early DASFA Christmas party. And they probably were saddened recently when Don announced that the long marriage of Carolyn and himself was breaking up. Through it all the readers gave DON-O-SAUR one of the liveliest letter columns in fandom.

DON-O-SAUR has become a fanzine for which one puts everything else aside. When it arrives in the mail you stop mowing the lawn, car washing, bread baking or studying for the exams. You pour yourself a coffee, tea or beer and immediately sit down to enjoy. Of late it has been far too infrequent, but when it arrives it is an excellent read.

One of the reasons for its infrequency may be that Don has taken on the role of con chairman. When Penulti-con I lost its original chairman, Don stepped in to take

over. From all reports the convention was a great success artistically, although perhaps not financially. But Don is pressing on as the Chairman of Penulticon II and is leading the bid for the worldcon of "Denver in '81." (Why am I writing this? "Seattle in '81" seems to be the other strong bid at the moment.)

Do you want to know that he's an evial though dormant pro? Check out the March 1954 issues of GALAXY and June 1958 of IF, WORLDS OF SCIENCE FICTION. In the former you will find a lead novella, "The Telenizer" and in the latter, Don's short story "High Dragon Bump."

Here, try this: "When I saw the blood dripping from the tap in the bathtub, I knew that someone had a telenosis beam on me, and I breathed an audible sigh of relief." Or this: "A young and very beautiful girl with golden blond hair and smooth skin the color of creamed sweet potatos floated in the middle of the windowless metal room into which Wayne Brighton drifted." Oh, Don Thompson, where are you, now that we need you?

Perhaps my favorite picture is the one that I remember from the masquerade at MileHiCon a few years back. Don was the spitting image of Kelly Freas' cover illustration for the September 1954 issue of ASTOUNDING, which featured "Martians, Go Home" by Frederic Brown. There was no doubting it. Everyone in attendance knew immediately that this green-skinned, impishly grinning Martian was the real Don Thompson, and that what they normally saw was the daily makeup which he applied in order to live peacefully as a human on earth.

Good Ghu! What more is there to say about this man? Husband, father, teacher, newspaperman, fanzine editor, con chairman, fan guest of honor at previous conventions, Hugo nominee, FAAn award nominee, collector, filthy pro, masquerader? Does the list never end? Who is the real Don C. Thompson?

Please look for this tall, quiet, modest, gentle, man. Go up to him and introduce yourself. He'll be pleased that you did and I'm certain you will be pleased as well. He's a fine man to know. And an excellent choice for this year's Fan Guest of Honor. Make him feel welcome.

Oh, by the way, did you know that there has been a persistent rumor that there is yet a third Don Thompson floating around somewhere in fandom?



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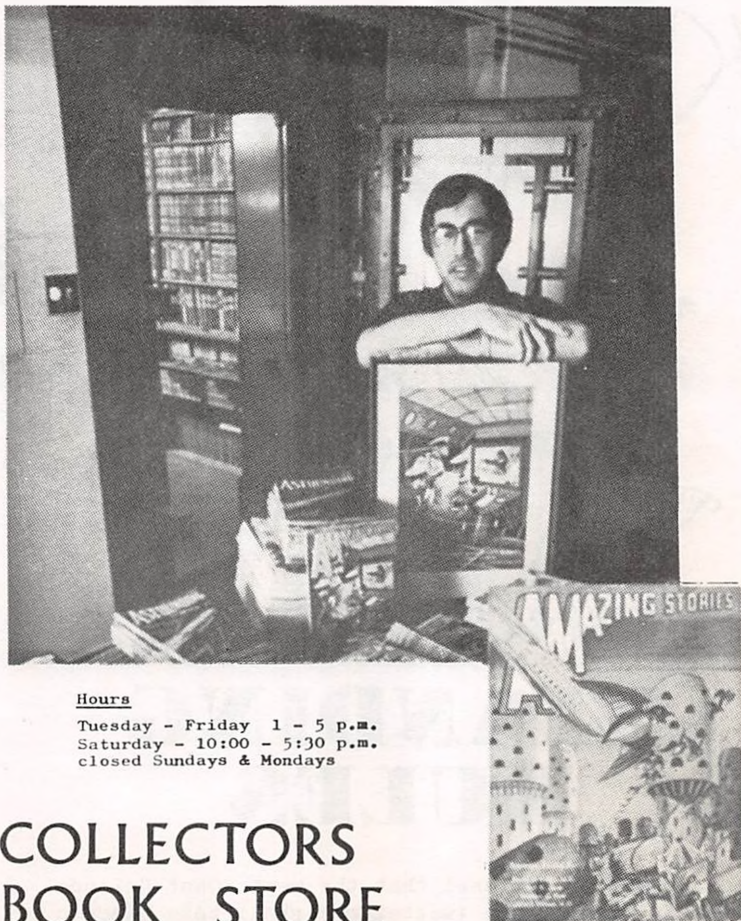


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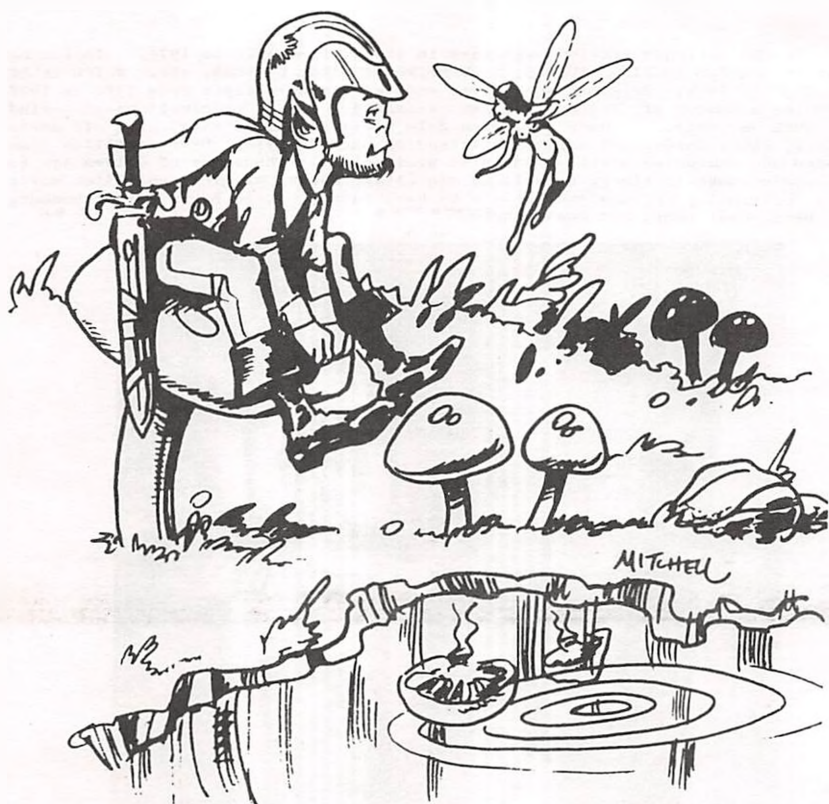


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WESTERCON STANDING RULES

It is now traditional that the West Coast Science Fantasy Conference (westerCon) shall take place over the July 4th holiday weekend, except in such years that it may be combined with the World Science Fiction Convention.

Any North American city West of the 104th Meridian, or in Hawaii, shall be eligible to host a WesterCon. *(A handy atlas shows the 104th Meridian next to the eastern border of Montana, and well east of Denver and Albuquerque, though it runs through their respective states.)*

WesterCons shall alternate between a Northwest and Southwest region on a biennial basis. The dividing line between regions begins at a point 35°30' at the coast and extending diagonally northeastwards to intersect with the 37th parallel at the California/Nevada state border; thence Eastwards along the 37th parallel to the 104th Meridian. Hawaii shall be part of the Southwest region. The conference shall be held in the Northwest region in odd-numbered years (1977, 1979) and in the Southwest region during even numbered years (1978, 1980); provided that there is a bidder from the appropriate region. *(The line of demarcation shades San Luis Obispo into the southwestern zone, as well as Bakersfield, leaving Fresno in the northwestern zone, etc.)*

If there is no bidder from the appropriate region for a particular year, the other region may bid without affecting its own regular schedule. Otherwise, any bid for an out-of-turn city must win a 3/4 vote of the voting membership at the appropriate business meeting in order to be entered. If there are no bidders for a Westercon in any year, or no site is able to obtain a majority of votes, the selection of both a site and a committee to organize and manage the conference will be referred to the Los Angeles Science Fantasy Society, Inc.

Bidding committees are allowed 15 minutes each on the first day of full programming to make their presentation, including speeches, audio-visual supplementation, a question-and-answer session, or any other form of presenting a bid in the time allotted. Site selection is limited to Business Meeting attendees or those who have cast their ballot in advance who are (1) members of the Westercon at which the voting is taking place; (2) pre-supporting members of the Conference being

voted upon, having paid a fee toward their membership in the Conference in question. The amount of such a voting fee is to be established by the Conference conducting the voting, after consulting the desires of the known bidders for the conference being voted upon. The fee collected will register the cover as at least a full supporting member of the Conference being voted upon, and may register him as a full member, depending upon the policy of the winner.

It is traditional (but not obligatory) that WesterCon guests of honor and other notables be selected from among sf personalities residing within the WesterCon geographical area.

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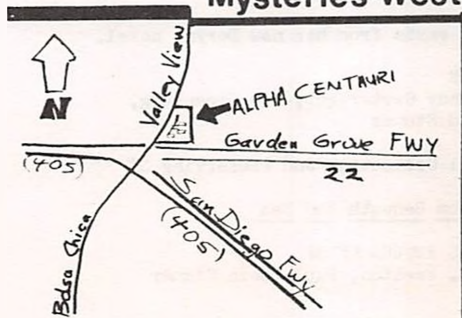
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PROGRAM

FRIDAY

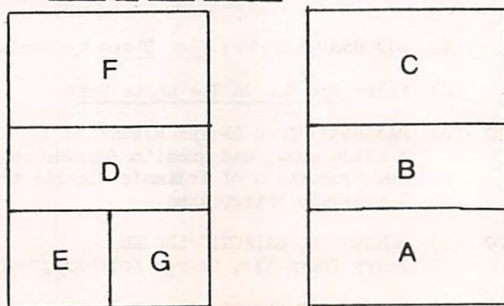
EVENING:

- 8:00 (ABC) RECEPTION AND ICE CREAM SOCIAL
Meet the early arrivals at Westcon and help polish off the Baskin Robbins ice cream before everyone else shows up.
- 10:00 (F) Film: Theatre of Blood
- 12:00 (F) Film: Hunchback of Notre Dame
- 2:00 (F) Film: Little Shop of Horrors

SATURDAY

- 10:00 (F) Film: Beast From 20,000 Fathoms
- 10:30 (B) THE INSIDE BUSINESS OF SF
Charles N. Brown, Stephen Goldin, J. R. Preston, Sherwood Sptinger and Joan Vinge.
- 11:00 (E) DISCUSSION GROUP: The Silmarillion by JRR Tolkien
- (A) BID PRESENTATIONS OF THE 1980 WESTERCON COMPETITORS: Phoenix and Los Angeles at this writing.
- 11:30 (C) "SAINT CAMBER":
Katherine Kurtz reads from her new Deryni novel.
- 12:00 (B) CARTOON ANIMATION
Adam Beckett, Randy Cartwright, Bob Greenberg, Henry Selick, Tad Stones
- (E) DISCUSSION GROUP: Collecting and Preserving SF
- (F) Film: It Came From Beneath The Sea
- 12:30 (A) STAR WARS AND THE FUTURE OF SF
Mel Gilden, J. R. Preston, Paul Edwin Zimmer

- 1:00 (C) "Far-Out Physics": a talk by DR. ROBERT L. FORWARD
 (E) DISCUSSION GROUP: Dying of the Light by G.R.R. Martin
- 1:30 (B) CREATING SPECIAL EFFECTS (90 Minutes)
 Adam Beckett, Glenn Erickson, Greg Jein, Bob Short,
 Ken Swenson, Jim Tanenbaum
- 2:00 (F) Film: Tobor The Great
 (E) DISCUSSION GROUP: Law and Chaos; Themes in the
 Fantasy of Moorcock and Zelazny
- 2:30 (C) AN INTERVIEW WITH POUL ANDERSON
 conducted by Mike Glycer
- 3:00 (A) PATHS UNTAKEN: ALTERNATE HISTORY
 Jesse F. Bone, Robert Silverberg,
 Chelsea Quinn Yarbro
 (E) DISCUSSION GROUP: Close Encounters
 of the Third Kind
- 3:30 (B) "SF and the Soul": a talk by GEORGE CLAYTON JOHNSON
- 4:00 (D) SPACE OPERA MEETS THE SEVENTIES
 Randall Garrett, Mel Gilden, Larry Niven
 (F) Film: Scaramouche
- 6:00 (F) Film: The 5000 Fingers of Dr. T
 (D) MASQUERADE PRE-JUDGING
 Contestants in the Masquerade must show up here
 by 6:15 at the absolute latest.
- 8:00 (ABC) MASQUERADE
 Intermission show by the Brothers Karamazov
 (F) Film: Taste the Blood of Dracula
- 10:00 (F) Film: The Brain Eaters
 12:00 (F) Film: Who?
 2:00 (F) Film: House of Dark Shadows



Ballroom Program Key



SUNDAY

- 10:00 (C) THE USE OF RELIGION IN SF
Jon DeCles, Vicki Ann Heydron, Diana Paxson,
Kathleen Sky
- (F) Film: Earth Vs. The Flying Saucers
- 10:30 (B) "At Last Revealed! Where Ideas Are Gotten!" a
talk by GREG BEAR
- 11:00 (A) SCIENCE FICTION BY EAR: RADIO FANTASIES
Mike Hodel, F. J. Mayer, Bill Mueller
- (E) DISCUSSION GROUP: The Languages of Middle Earth
- 11:30 (C) "DEATHBEAST":
David Gerrold reads from his new novel.
- 12:00 (E) DISCUSSION GROUP: The Prisoner
- (F) Film: Valley of Gwangi
- 12:30 (A) BEST OF ALL POSSIBLE WORLDS -- AND TIMES
Alternatives to alternate history...
Vicki Ann Heydron, Katherine Kurtz, Sherwood
Springer
- 1:00 (B) THE FILMS OF MIKE JITTLOV
A showing of effects and animation films
commented on by their creator, Mike Jittlov
- 1:30 (C) "Researching the Story" a talk by LARRY NIVEN
- 2:00 (A) AN INTERVIEW WITH RAY HARRYHAUSEN
- (E) DISCUSSION GROUP: Time Storm by Gordon R. Dickson
- (F) Film: The Man In The White Suit
- 2:30 (B) BAKSHI'S "LORD OF THE RINGS"
A slide show, and question/answer session, on the
new production of Tolkien's classic trilogy.
Zuber-Rule Enterprises
- 3:00 (C) RULING THE GALACTIC EMPIRE
Jerry Pournelle, George Scithers, William Tuning
- (E) DISCUSSION GROUPS: Star Wars

- 3:30 (A) "Man at the Crossroads": a glimpse at the fore-
front of technology by RAY DETTLING
- 4:00 (B) STOP MOTION ANIMATION
a talk by Jim Danforth
- (F) Film: The Power
- 4:30 (C) IS STYLE NECESSARY?
Don Ayres, Stan Burns, Jeff Clark, Don Keller
- 6:00 (F) Film: Vice Versa
- 8:00 (ABC) RECEPTION — GUESTS OF HONOR SPEECHES — AWARDS
- (F) Film: Phantom of the Paradise
- 10:00 (F) Film: Fahrenheit 451
- 12:00 (F) Film: The Ghost Ship
- 2:00 (F) Young Frankenstein



MONDAY

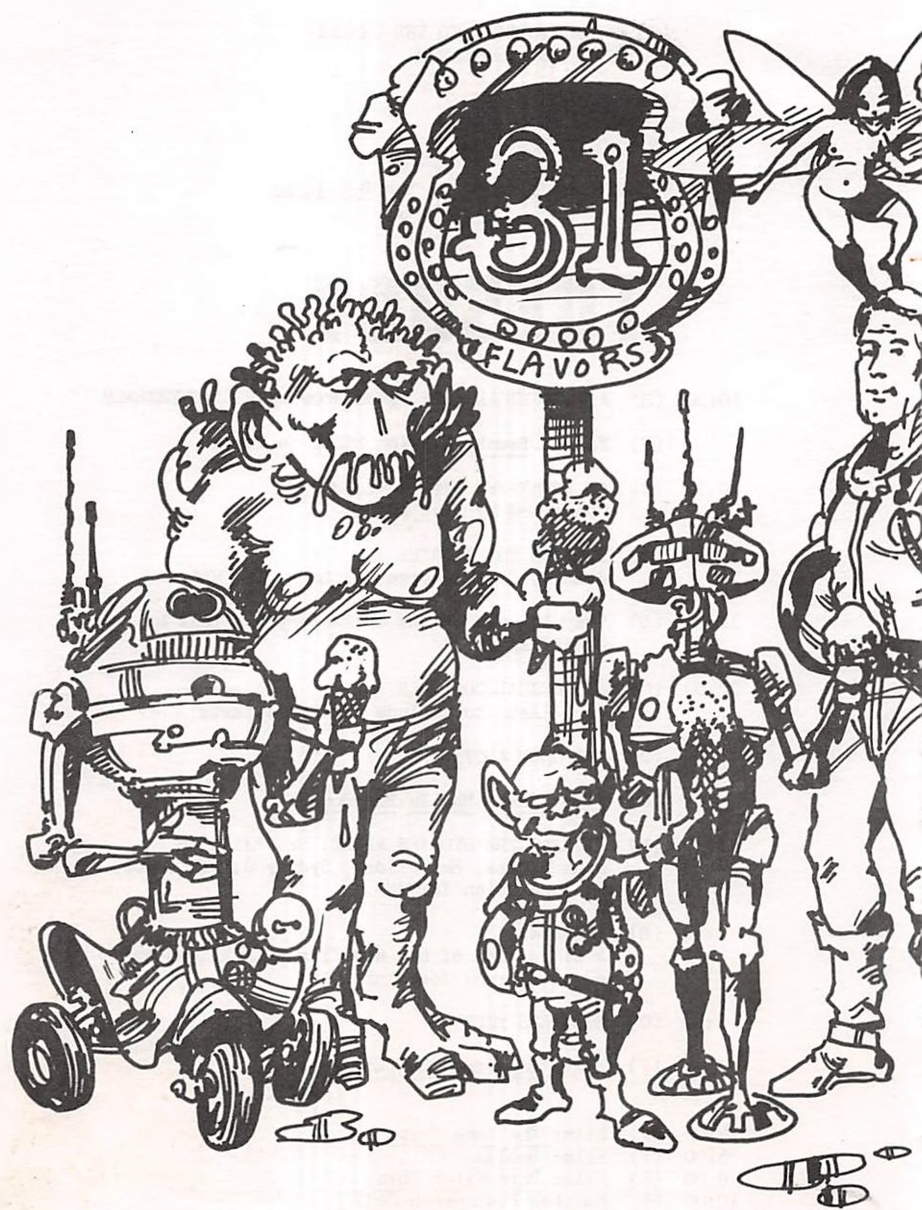
- 10:00 (C) THE FUTURE OF SF IN LITERATURE AND MEDIA
D. C. Fontana, David Gerrold, Walt Lee
- (F) Film: Three Worlds of Gulliver
- 10:30 (A) ALIEN MADE HARDER: THE PANGLISH INTERSECTION
A talk exploring the difficulties of communicating
with aliens by SUZETTE HAYDEN ELGIN
- (D) LASFS AUCTION
- 11:00 (E) DISCUSSION GROUP: The US Space Program
- (B) MAKE-UP FOR THE MOVIES
a demonstration by Frank Gluck
- 11:30 (C) MORE OF DARKOVER
Reading from an unpublished work by
MARION ZIMMER BRADLEY
- 12:00 (E) DISCUSSION GROUP: Nine Flies in Amber; Age of
the Endless Series
- (A) FANTASTIC COSTUMES
Panelists to include Karen Anderson and
Marjii Ellers

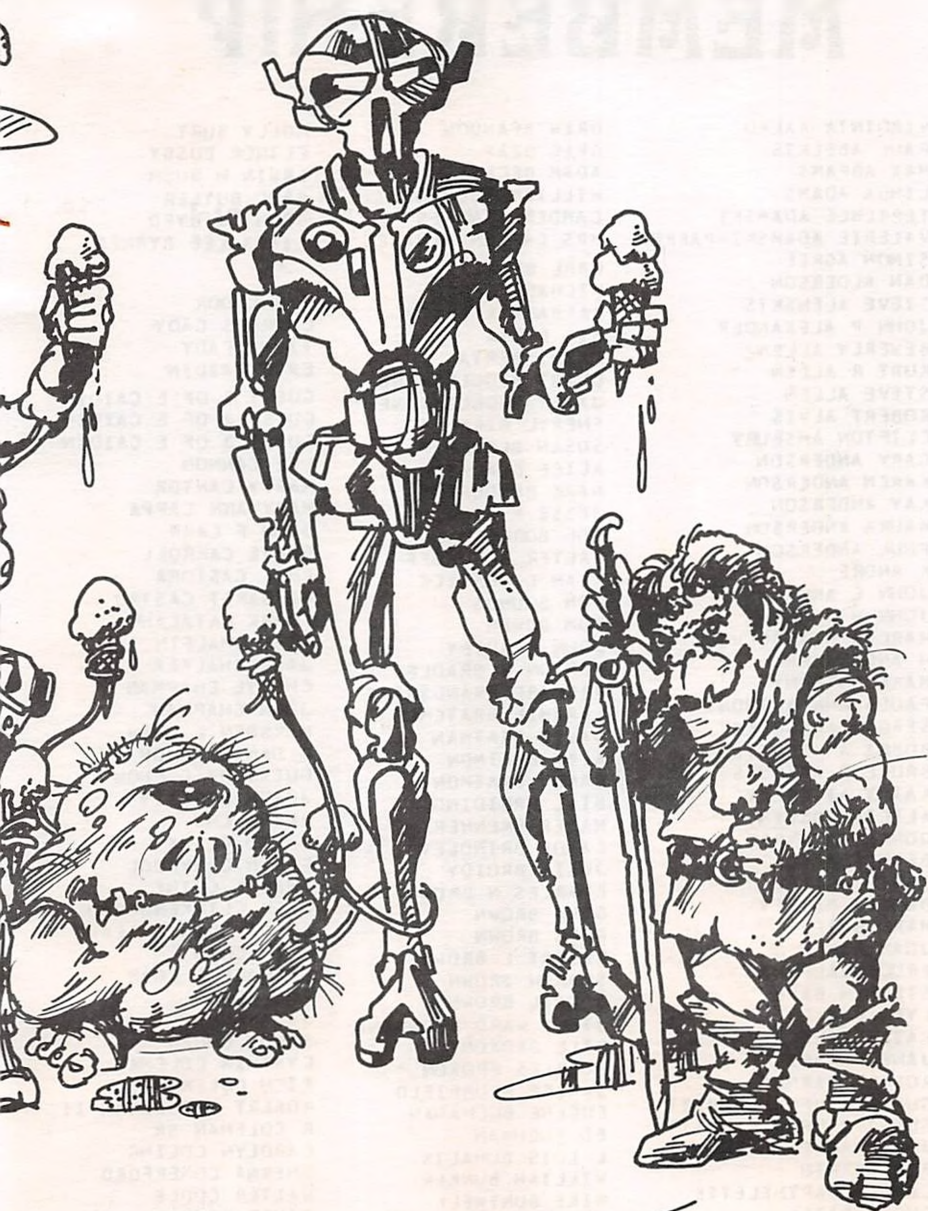
- (F) Film: Mysterious Island
- 12:30 (B) TEACHING SF
Greg Bear, Jesse F. Bone, Stephen Goldin
- 1:00 (C) THE INEVITABLE REVOLUTION
a talk by JERRY POURNELLE
- (E) DISCUSSION GROUP: Gateway by Frederik Pohl
- (D) DEATHBEAST AUTOGRAPH PARTY
For DAVID GERROLD and his new novel
- 1:30 (A) LANGUAGES FOR SCIENCE FICTION
Marion Zimmer Bradley, C. A. Cador,
Suzette Hayden Elgin, Chris Gilson
- 2:00 (B) ESOTERIC COMICS
an outrageous slide show by Scott Shaw
- (E) DISCUSSION GROUP: Incifer's Hammer by
Niven and Pournelle
- (F) Film: The Innocents
- 2:30 (C) AN INTERVIEW WITH JOHN LANDIS
conducted by Greg Chalfin
- 3:00 (E) DISCUSSION GROUP: Pogo
- (A) AFTERNOON OF THE MAGICIANS...
Sorcery in science fiction with Poul Anderson,
C. A. Cador and Randall Garrett
- (D) Regency Dancing
- 3:30 (B) "The Medium (sf) Is The Message": a talk by
A. E. VAN VOGT
- 4:00 (C) CARTOONISTS WAR
Duellists are SERGIO ARAGONES, LINDA MILLER,
WILLIAM ROTSLER, MARC SCHIRMEISTER and
BJO TRIMBLE
- (F) Film: Night of Dark Shadows
- 4:30 (A) CIVILIZATION BY THE NUMBERS
Building societies for sf stories with
John F. Carr, Kathleen Sky, Sydney J.
Van Scyoc and Joan D. Vinge
- 6:00 (F) Film: Village of the Damned
- 7:00 (ABC) Film: WICKER MAN (short version)
- 8:00 (F) Film: WIZARDS
- 10:00 (ABC) Film: STAR WARS

- (F) Film: JOURNEY TO THE CENTER
OF THE EARTH
- 12:00 (ABC) Film: SCHLOCK!
- (F) Film: Mad Love
- 2:00 (F) Film: Invasion of the Bee Girls

TUESDAY

- 10:00 (B) ASTRONOMICAL ART: slide show by RICK STERNBACH
- (F) Film: Twenty Million Miles to Earth
- 10:30 (C) AN INTERVIEW WITH C. L. MOORE
Conducted by Dave Hulm
- 11:00 (A) PICKING THE STORIES
John F. Carr, George Scithers, Ted White
- 11:30 (B) "Mapping the Worlds of Fantasy": a talk by
DIANA PAXSON
- 12:00 (C) HISTORICAL COSTUMES
Panellists to include Katherine Kurtz
- (D) ART SHOW AUCTION
- (F) Film: First Men In The Moon
- 12:30 (A) PICKING THE STORIES APART: SF CRITICISM
John DeCles, Mel Gilden, Sydney J. Van Scyoc,
Chelsea Quinn Yarbro
- 1:00 (B) PIRHANA!
A discussion of his new film with slides and
severed arms; Joe Dante
- 2:00 (C) BUSINESS MEETING
- (F) Film: Lisa and The Devil
- 4:00 (F) Film: The Long Ships
- 6:00 (F) Film: Bedlam
- 8:00 (F) Film: Burn Witch Burn
- 10:00 (F) Monster From Green Hell





— Jim
MITCHELL —

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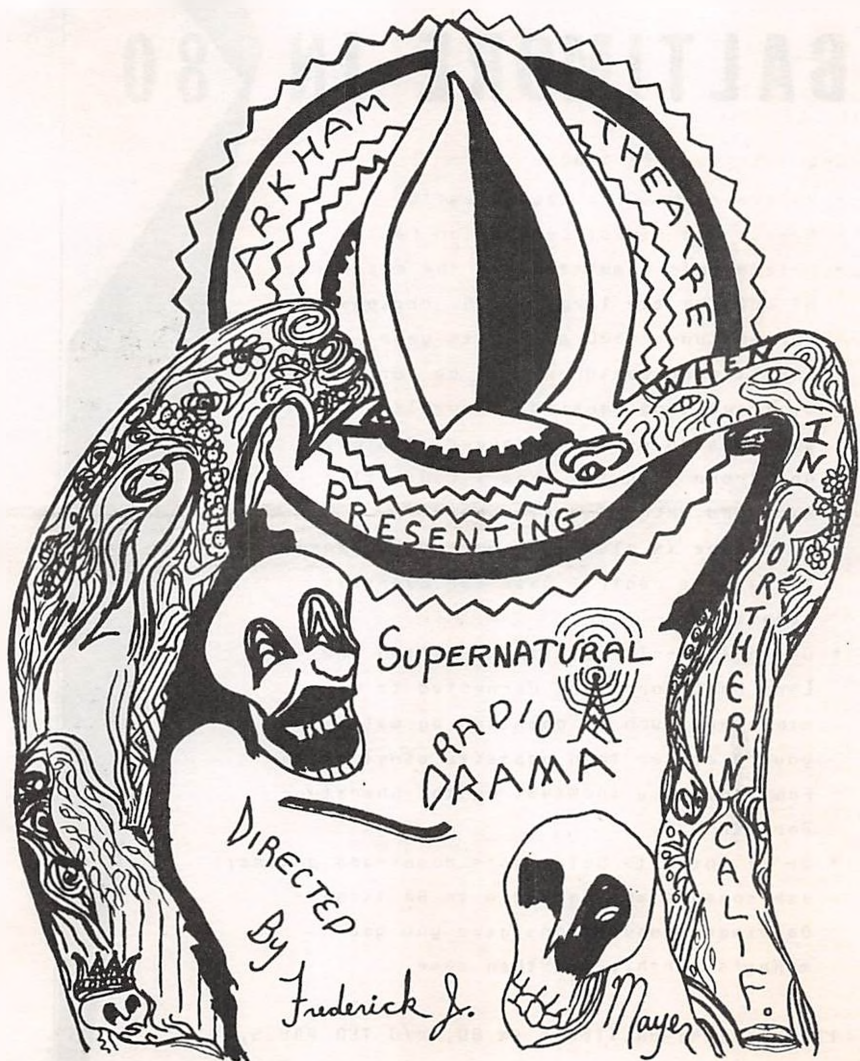
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A FEW FACTS

BALTIMORE IN 80

Why Baltimore in 1980?

- * Baltimore has the East Coast's Newest and Finest Convention Center
- * Baltimore's committee has the experience of running the largest U.S. regional convention-- 1800 plus this year
- * A Baltimore WorldCon will be run by travelling fans for travelling fans: you've seen us in Vancouver, Boston, Ann Arbor (in the snow), Louisville, Richmond, K.C. and elsewhere
- * Baltimore is closer to most U.S. fans-- and a more central base for overseas vacationers
- * Our hotels--The Baltimore Hilton and Lord Baltimore--are connected to each other and much of downtown by walkways: you're closer than opposite wings of the Fontainebleau in Miami or the Sheraton-Park in D.C.
- * We're going to hold costs down--and prices; ask someone who has been to Balticon-- Baltimore conventions give you your money's worth...and then some

INFORMATION: BALTIMORE IN 80, c/O TED PAULS,
6603 Collinsdale Rd., Apt E., Baltimore, Md 21239

True or False: Seattle has the site,
the experience, &
the people to bring you
the best WORLDCON 39---

**SEATTLE IN
1981!**



Answer:
TRUE!

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98124

Greetings from the HUB

As you consider voting for the site of the 1980
WORLD SCIENCE FICTION CONVENTION
we hope that you will take our Committee
— Facilities — and City into account.

The BOSTON Committee

We have a 25 fan committee with lots of experience and enthusiasm. All of us have worked on Worldcons, Boskones, and other regionals. Our committee includes nine past Boskone chairmen and one past Worldcon chairman and we have been actively bidding and working towards 1980 for five years.

The Facilities

Our hotel is the **Sheraton-Boston**, site of Noreascon in 1971 and the last six Boskones. The hotel staff know what an SF con is like and still welcome us back. The hotel has expanded since Noreascon increasing their number of guest rooms to **1430** and adding more function space.

In addition to the Sheraton-Boston Hotel, we have reserved the connecting **Hynes Auditorium**, if needed, with 120,000 sq. ft. of exhibit space and an auditorium seating **over 5000**.

The City of BOSTON

Our convention facilities are in the heart of Boston's Back Bay area surrounded by stores, a variety of restaurants, and convenient to public transportation. There is even a 24 hour supermarket and a liquor store in the same complex with the hotel. And there is a lot more to Boston and New England as a place to visit.

If you would like to know more about us
and our bid, look for our flyers, our slide show,
but most of all for our committee
members at Westercon.



The Committee for BOSTON in 1980
PO Box 714, Boston, MA 02102

THROW OUT THOSE USELESS FANZINES! INVEST YOUR
HARD-EARNED CAPITAL IN A 2-YEAR SUBSCRIPTION TO

PRETENTIOUS SCIENCE FICTION QUARTERLY

Testimonials and Comments:

"Neat"—T. Carr, Oakland, CA □ "Enjoyed"—J. Hecht, Auburndale, MA □ "Good Luck"—F. Busby, Seattle, WA □ "Impressive"—M. Glicksohn, Toronto, ONT □ "Most Promising"—G. Wolfe, Barrington, IL □ "Impressed"—R. Nelson, El Cerrito, CA □ "Like"—V. Vayne, Toronto, ONT □ "Forever"—C. Cherryh, Oklahoma City, OK □ "Incredible"—G. Hall, Pasadena, CA □ "A Bargain"—M. Ward, CA □

*Coming up soon in P*S*F*Q:* Jeff Hecht writes an article for ANALOG /// Michael Bishop interviews himself /// Paul Moslander submits an article on the dominance of Gor /// Linda McAllister has Adult Fantasies /// Graham Hall sends a memoir of the last days of NEW WORLDS /// Chelsea Quinn Yarbro has an affair with a Demon Lover /// Jeff Pimper describes every fantasy and SF war game ever created /// Richard Dutcher finally wrote his article on Suzy McKee Charnas! /// Jerry Jacks tells three naughty stories /// Bill Denholm exhausts Lancer Books /// Steve Riley once again meets Don Grant /// Paul Novitski finds technology without hardware /// and more!

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FILM NOTES:

BILL WARREN

INTRODUCTION

This is an eclectic film program. ((It's also electric and eccentric.)) I've tried to avoid the often-seen films that tend to dominate at science fiction conventions, since the recent revival of interest in SF movies has caused all the old standbys to be seen over and over again. I mean, I like FORBIDDEN PLANET, THE DAY THE EARTH STOOD STILL and WAR OF THE WORLDS as well as the next person, but they aren't exactly hard films to see these days.

Hence this program. I picked out a large number of films that please me and which I know will please fans; I got a few sight unseen, because they have some intrinsic interest that makes them worth renting. In some cases, they haven't been shown in Los Angeles at all; in other cases, they have had very little distribution anywhere. And I've also rented a few that I want people to learn to like, such as VICE VERSA.

We've incorporated a tribute to Ray Harryhausen's special effects in the program. He grew up in Los Angeles -- used to attend LASFS meetings, in fact -- but now works mainly in England. He is the acknowledged current king of stop-motion animation, in which jointed rubber-covered metal

armatures are made to look like almost anything he can imagine. We've selected those Harryhausen films which are the least often seen; his various Sinbad films have all been in release recently, and JASON AND THE ARGONAUTS is currently making the rounds. THE ANIMAL WORLD is not available.

BEAST FROM 20,000 FATHOMS was Harryhausen's first solo film; prior to that he'd worked on MIGHTY JOE YOUNG under the direction of Willis O'Brien, and had also assisted on a few of George Pal's Puppatoons, many of which we are including in the program as shorts. WESTERN DAZE is one of Ray's. Harryhausen also made several fairy tale shorts on his own, but BEAST was his first feature. It's a cheap film, but done with a certain amount of style; it looks quite unlike Harryhausen's later black and white films, resembling films of the 1940s rather than the flat documentary look adopted by



sf films in the 1950s. There's an acknowledgement that the film is based on Ray Bradbury's short story "The Foghorn," and there are about as many stories relating how that came to pass as there are people to tell the stories. IT CAME FROM BENEATH THE SEA (1955) was made for Sam Katzman, king of the B-films, and is a high budget for old Jungle Sam. A hexapus (they couldn't afford eight arms) devastates shipping off the Pacific Coast, then attacks San Francisco when food gets scarce. It's a standard giant-monster-on-the-loose film, made immeasurably better by Harryhausen's superb effect; the damned cephalopod has a personality, right down to the tips of its arms.

FIRST MEN IN THE MOON is probably Harryhausen's best film; it's from the novel by H.G. Wells, has a script co-authored by Nigel Kneale (of Quatermass fame) and has Lionel Jeffries in the cast (also Peter Finch, if you look quickly). It's elaborate, exciting and beautifully photographed. It's a shame that Harryhausen's usual producer, Charles Schneer, hasn't seen fit to hire superb writers very often. This film is a real charmer. VALLEY OF GWANGI was derived from a story outline by Willis O'Brien, which is why it has a different plot structure than most of Harryhausen's films. Usually the story is pretty evenly interspersed with animation scenes, with a big fight for the climax. O'Brien tended to give you only dribs and drabs of animation at the beginning, saving most of the good stuff for the end. GWANGI is not highly regarded by most Harryhausen fans, except for me — I think that, all in all, it's one of his best. Warner Brothers buried it and so very few people saw it.

THREE WORLDS OF GULLIVER (1959) has very little animation; Harryhausen's effects here were mainly used to make Kerwin Mathews look huge in Lilliput and tiny in Brobdignag. The script really tries to maintain some of Swift's satire, but unfortunately even an accurate rendition of the book would look like a kiddie story. MYSTERIOUS ISLAND was a project lying around Columbia that was assigned to Scheer and Harryhausen; it's a sequel to 20,000 LEAGUES UNDER THE SEA, and the submarine does resemble the one in the Disney film. It's been improved on by adding various oversized and semi-prehistoric beasties for the castaways to combat. The giant bee and the giant crab are probably the best creatures in the film, but they are all good. Herbert Lom makes a good Captain Nemo. This film, like Three Worlds, has a score by Bernard Herrmann.

EARTH VS. THE FLYING SAUCERS (1956) was Sam Katzman's contribution to the 1950s flying saucer scare. It's a junior grade WAR OF THE WORLDS in all respects except Harryhausen's flying saucers, which are stunningly good. They often quite literally look more real than the actors, as in the forest fire scene. They are so fluid and dynamic in their movements that they look more alive than their space-suit clad inhabitants. A minor film with major effects. The same can be said of 20,000,000 MILES TO EARTH except the film is somewhat better. A spaceship crashes off the coast of Italy, bringing from Venus a monster which doubles in size every night. The Ymir -- which everyone seems to call it, though it isn't referred to by that name anywhere in the film -- is one of Harryhausen's basic creations. It was his first film beast which came entirely out of his own imagination, and more or less formed the basis of most of his man-shaped creatures that followed. It has the same heavy jowls, beady eyes and arm movements of the later cyclops, centaur, etc. The movements of the creature are excellent, and the film is an exciting little thriller.

THEATRE OF BLOOD (1972). Shot under the title of MUCH ADO ABOUT MURDER, this ultrablack comedy is the triumph of Vincent Price as a horror movie actor. One of several films he made in this period with more or less the same plot -- mad genius gets revenge by killing off those who have wronged him, one by one -- it's definitely the best. The gimmick this time is that he's a Shakespearean actor who got bad notices from critics, so he begins killing off the critics in murders taken from scenes in Shakespeare. Price is gloriously hammy, perfectly fitting the part; the writing is witty, the film is shocking and comic simultaneously. The last scene is lousy. Not for children at all. Features a large cast of big-name British character actors, including Diana Rigg, Harry Andrews, Jack Hawkins and Robert Morley. Playing an outrageously swishy hairdresser in one scene -- Price's disguises are worth the film alone -- Vinny murders Coral Browne. Later in real life he married her.

HUNCHBACK OF NOTRE DAME (1939). Despite Lon Chaney's fine performance in the most famous silent movie version, this is the best film of Victor Hugo's novel. Charles Laughton's extremely elaborate makeup, one of the triumphs of the art, is one of the few classic horror makeups of which no adequate stills exist. The film is beautiful and elaborate, typical of RKO's production values. It's exciting and moving; in this version only, Quasimodo doesn't die in the end,

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1972	Bruce Pelz	1976	Poul & Karen Anderson
1973	Vonda N. McIntyre	1977	Bob Vardeman

but Laughton's beautiful performance and memorable last line has been known to break hearts. A fine film.

LITTLE SHOP OF HORRORS (1960). Famous for having been shot in two days and three nights by Roger Corman and his repertoire company, this is one of the earliest films that could be considered a cult film. The main stars, Jonathan Haze and Mel Welles, now work almost exclusively behind the cameras. This is a film that is much better seen than described. It was written by Charles B. Griffith, whose eccentric and original scripts for several of Corman's earliest films are one of the main reasons Roger began establishing something like a reputation (rather than notoriety). This is the film in which Jack Nicholson plays a masochistic dental patient. This is the film in which a talking plant named Audrey Jr. drives Jonathan Haze to murder winos and hookers. He should have been more interested in Jackie Joseph (Audrey Sr.)

TOBOR THE GREAT (1954) A very good film for children, especially children who are sf fans already. I loved this film when I saw it as a kid myself, since like the boy in the film (Billy Chapin), I was pretty much alone all the time. I didn't have an emotional robot for a playmate, but then I wasn't menaced by foreign spies, either. You lose some, you win some. Not for adults who are insulted by childish plots. But fun anyway. The robot in the film, a man in a suit, of course, was sold to a junk shop some years ago; by that time it had been welded into an extremely heavy immobile mass. Overnight someone stole it. Never underestimate the fanaticism of movie fans.

SCARAMOUCHE (1952) This is one of the best yet least-seen of all movie swashbucklers. Stewart Granger plays the fellow who was born with a gift of laughter and a sense that the world was mad; an illegitimate nobleman in France during the Revolution who hides out with a troupe of actors. Mel Ferrer is the bad guy, and a very good bad guy at that. The big duel they have lasts $6\frac{1}{2}$ minutes, and is still the longest and one of the best swordfights ever filmed. At the time the film was made, Granger was about the only swashbuckling star and he was very good at it. I suspect this will be one of the favorite films at the convention. Even I intend to watch it.

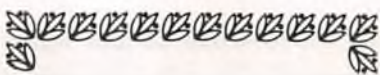
5,000 FINGERS OF DR. T (1953) Whenever Hans Conreid is on a talk show, he wistfully mentions this film, explaining it was his best part yet nobody has ever heard of it. Would

all those who have never heard of this film (or of Hans Conreid) please raise your hands? Thank you, sonny, you can leave now. Conreid is convinced hardly anyone knows who he is; if you don't know now, once you see him as the satanic Dr. Terwiliger, the mad piano teacher, you cannot forget him nor will you want to. The film was botched in the making, according to Dr. Suess, who wrote it; Stanley Kramer, the producer (Stanley KRAMER?) wanted it more literal. Everyone one of the best scenes is due to Dr. Suess and his peculiar but good cast -- quick, name three other films starring Peter Lind Hayes -- make the most of the other scenes. There are songs as bizarre as the sets. The dungeon scene is a must. Not to everyone's taste. But it's great for the rest of us.

TASTE THE BLOOD OF DRACULA (1970) Wouldn't you know it, now that he's stopped playing the role everybody except Christopher Lee is playing Dracula. Frank Langella and George Hamilton are starring in Dracula films right now. But Lee was there second (after Bela), and he's one of the best. He's aristocratic yet brutal, and he, Cushing and Hammer and their directors turned horror movies around. THE EXORCIST is just a big Hammer movie, and not as good as their best. TASTE THE BLOOD is not a great Hammer movie, but it is a good one, and has one of the most bloodthirsty opening scenes, not to mention titles, of any horror film. Director Peter Sasdy showed great promise in this film and HANDS OF THE RIPPER, but pooped out quickly.

THE BRAIN EATERS (1958) Ah, yes, the brain eaters. A small town is menaced by strange creatures from another world. That's all the plot I'm revealing, since it's a ripoff of a very famous science fiction novel, whose author sued and won out of court. I can't say THE BRAIN EATERS is a good movie, but it's a little better than the budget and level of endeavor would suggest. Ed Nelson is the star, and Leonard Nimoy (billed as Nemoy) appears briefly. At least it's not boring. Attack of the Killer Slippers.

WHO? I don't know. Who? This is a couple of years old and stars Elliot Gould and Trevor Howard in an adaptation of the famous Algis Budrys novel. I really can't say much about the quality of the film for I haven't seen it. It has been released almost nowhere, which is ominous. I do feel that conventions have an obligation to turn up a few unseen films that probably don't deserve to be hidden away forever. Maybe this one does. We'll see.



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HOUSE OF DARK SHADOWS (1970) One of the other bizarre side effects of the Hammer films was the creation of a horror soap opera in the late 1960s. It began as a gothic story, governess and mysterious past, you know -- Jane Eyre, light in the window, all that stuff. And then, abruptly, Barnabas Collins in the person of Jonathan Frid suddenly turned up. Barnabas was a vampire. "Dark Shadows" turned a corner and went berserk, with Frankenstein monsters, werewolves, ghosts, time travel, Dorian Gray stuff, etc. etc. etc. And two feature films spun off of this, as well as Dan Curtis' whole career. HOUSE OF DARK SHADOWS was the first and best of the two films -- It's a retelling of the Barnabas saga, and although too many of the soap operatics hang on, there's still plenty of thrills to be had. Curtis really knows what a horror movie should look like, and there are a few really inventive scenes. The outrageous climax is dynamite.

THE MAN IN THE WHITE SUIT (1951) Industrial chemist Alec Guinness discovers a fabric that doesn't wear out and doesn't get dirty. He thinks this is a great find; clothing manufacturers he works for (Ernest Thesiger, no less) don't agree. This is one of the brilliant comedies that the Ealing Studios in England turned out one after the other during the 1950s. Guinness was in many of them, and his shy but galvanized scientist in this film is one of his best roles, though not very demanding. This is also one of a whole flock of comic fantasies that popped up in England and the US during the postwar years, and is probably the best of a pretty good lot.

THE POWER (1967) George Pal had produced a series of profitable sf films for MGM in the 1960s, most notably THE TIME MACHINE. He'd wanted to film Frank Robinson's THE POWER for a long while, and finally was given the go-ahead in 1966 and 1967. But because the MGM management was changing hands in this period, the film was not publicized very heavily and it died at the box office. Although it does star the dull and unpleasant George Hamilton as the man pursued by and pursuing the mysterious Adam Hart, the man with the power, the film is still very effective overall. It's not brilliant or classic, but it certainly didn't deserve the miserable treatment it got. It features an absolutely wonderful score by Miklos Rozsa that really should be recorded some day. It also features Richard Carlson, Suzanne Pleshette, Michael Rennie (again having trouble in an elevator). Arthur O'Connell should be forgiven.

VICE VERSA (1947) Over ten years ago, I noticed that this film was playing on a weeknight on the late show, and debated whether or not I should watch it. I finally decided to, and am very glad I did. Not only was it a delightful movie, but I've never had a chance to see it again until now. It's a very difficult film to find; if you do not watch it now, and I beg, urge and cajole you to, you will probably never have another chance in your life. It's written and directed by Peter Ustinov before he got too cute, based on a famous novel by F. Antsey, and had been filmed previously in 1916. The plot is very similar to Disney's FREAKY FRIDAY of a few years ago; in this, stuffy old daddy Roger Livesey and his bratty son Anthony Newley (just a kid, then) switch places by means of the magic eye of an idol. The film is filled with cinematic gags and visual fun. It doesn't all work, but most of it is just a delight. Please see this film and justify the agony I went through to get this.

PHANTOM OF THE PARADISE (1974) One of the most vivid, breezy and inventive horror comedy-dramas ever made, I think this is by far the best film of Brian De Palma, who went on to direct OBSESSION, CARRIE and THE FURY. For once all his borrowings and film references work perfectly, because the movie is constructed from the ground up as a reference to The Phantom of the Opera; Faust and Dorian Gray somehow also get sucked in, as do some of the best but least-known comic performers now working. George Memmoli, Archie Hahn and Gerrit Graham (as the incredible Beef) probably would be ruined if they became stars, but oh how I wish they could make it. And Paul Williams, here in his first major screen role -- he also wrote the music and lyrics and sings many of the songs -- is at his best, an evil and cunning dwarf. Bill Finley as the Phantom is everyone's favorite nebbish. Far superior to the tacky and cowardly ROCKY HORROR PICTURE SHOW.

FAHRENHEIT 451 (1966) This one, in a way, has to be counted as a failure. Francois Truffaut didn't know English very well -- still doesn't -- and to try to direct the film in English was a bad idea. But it still works; Bradbury loves it. It's one of the few times until recently that a major studio experimented with science fiction. The cast, Julie Christie, Oskar Werner and Julie Christie, was a major one for the time, and the film was given a large budget. But it didn't do well at the boxoffice, partly because viewers expected more action and excitement; they didn't expect a pastoral and hopeful elegy (if that's not a contradiction). A noble failure.

THE GHOST SHIP (1943) In his fine book on Val Lewton, The Reality of Terror, Joel E. Siegel says "THE GHOST SHIP is among Lewton's finest achievements. One hesitates in making it sound to appetizing, for THE GHOST SHIP is virtually a lost film." This was the fifth of the Lewton horror films, following CAT PEOPLE, I WALKED WITH A ZOMBIE, THE LEOPARD MAN, and THE SEVENTH VICTIM; it was followed by THE CURSE OF THE CAT PEOPLE, ISLE OF THE DEAD, THE BODY SNATCHER and BEDIAM (also on our program). But unlike these other films, this one became embroiled in a plagiarism suit, and was withdrawn from release. How or why Films Inc. managed to get a print of it, I don't know, but I'm glad they did. I haven't heard of any other screenings of this lost classic, recently; we may be having the first. In a sense THE GHOST SHIP isn't exactly a horror film for there are no fantastic elements; it's about a psychotic sea captain (Richard Dix) and the young man (Russell Wade) who comes to both fear and respect him. Siegel says the film is brilliant, and since his judgement of the other films is excellent, I think this one is promising. It's certainly a rare film in any event.

YOUNG FRANKENSTEIN (1974) Mel Brooks and Gene Wilder wrote this classy and affectionate spoof of old films. I think it's Brooks' best picture, and certainly the best one Wilder has written so far. It keeps on the track and has a plot of its own. Most people aren't aware of how specific the satire is. Scenes from old Universal films are duplicated in the picture, and the film actually functions as a sequel to them.

THE INNOCENTS (1961) One of the scariest horror films ever made, this is a smooth and intellectual adaptation of The Turn of the Screw, with Deborah Kerr as governess. The film tries too hard to be ambiguous, almost giving one clue for the ghosts being real for each one that they are figments of the governess' imagination. Kerr's performance is a bit overwrought, but the film is one of the best looking black and white films of all times. Pam Franklin has another nude scene.

NIGHT OF DARK SHADOWS (1971) This one is strictly for the uncritical fans of the TV series. It's a handsomely photographed ghost story, but unlike HOUSE OF DARK SHADOWS, the soap opera elements dominate and the film doesn't work very well.

VILLAGE OF THE DAMNED (1960) Although the film avoids any specific explanation of the origin of the Dayout Children, it is otherwise a fine adaptation of Wyndham's The Midwich Cuckoos. The film is one in an all-too-brief series of intelligent, low-budget British science fiction pictures turned out by several small studios in the late 1950s and early 60s. George Sanders and Barbara Shelley star.

WIZARDS (1977) Ralph Bakshi's warmup for Lord of The Rings. Much of the design of the characters as well as their personalities seem to have been borrowed without credit from Vaughn Bode. Mark Hamill does one of the voices. The film tries to be inventive, but the falseness of the ending almost fatally harms it. A 1977 Hugo nominee.

JOURNEY TO THE CENTER OF THE EARTH (1959) For many years, 20th Century Fox has almost annually produced a big-budget science fiction film. During the 1960s they were mostly from Irwin Allen, alas, but before he got his hand in, this sprightly and colorful comedy-drama popped up. It's lavish and entertaining; James Mason is perfect as the determined explorer, and Pat Boone is harmless as his assiduous assistant. Thayer David is a wonderfully despicable villain. All in all a neglected and good film.

MAD LOVE (1935) Directed by Karl Freund. This was Peter Lorre's first American film, and is an adaptation of THE HANDS OF ORLAC. It's a lurid and hammy horror film, with handsome montages and effects; Lorre chews up the scenery as the mad Dr. Gogol, and Colin Clive is very Clivish as the man with the murderer's hands. This only surfaced about 6 years ago, and had for years been thought of as a completely lost film.

INVASION OF THE BEE GIRLS (1973) A man uncovers a horrid plot: women are planning to take over the world by turning men into drones! Or something like that. This was directed by Denis Sanders, and has a screenplay by Nicholas Meyer — author of THE SEVEN PERCENT SOLUTION. It's reputedly a witty treatment of a silly theme, and is being presented in the spirit that almost everything deserves to be shown at least once. Who knows, it might even be good. Several critics at the time liked it.

THE LONG SHIPS (1964) A multi-national coproduction starring Richard Widmark, Russ Tamblyn and Sidney Poitier, this is elaborately produced Viking hokum. Widmark is the hero and

Poitier is the villain. It's almost a spoof of this sort of film; in one scene, beleaguered Widmark leaps out of a castle in Northern Africa, and soon thereafter swims ashore in his Viking village, breathing heavily. And well he might. Good fun.

LISA AND THE DEVIL (1976) In Italy lives a strange man named Mario Bava; he is a movie director. His films are definitely unusual, and are probably an acquired taste. All of them look sensational, with gorgeous pictorial effects and lush photography. They usually have lurid and convoluted plots. This is a little-seen one starring Telly Savalas.

BEDIAM (1946) Next February, it will be ten years since Boris Karloff's death. Fortunately he left behind many fine performances -- even if the films weren't always fine. This one, however, is excellent. It's Val Lewton's story of the old insane asylum in London from which the film gets its name. Karloff is the sadistic but intelligent master of the asylum who seeks to destroy a spunky self-indulgent girl who is getting in his way. It may be on the talky side, but the talk is all good, and the climax is a chiller.

BURN WITCH BURN (1961) The script is by Richard Matheson and Charles Beaumont -- revised slightly by George Baxt -- from the novel Conjure Wife by Fritz Leiber. It's not a brilliant film, but it is a good thriller based on a good novel. The cast is mostly very good, and the substitution of a huge eagle for the gargoyle in the novel won't bother anyone but purists. The basic plot is rather silly, all things considered -- faculty wives using witchcraft to get appointments for their husbands -- but the solid direction, good script and good production soon make you forget that. I understand Leiber was very pleased with the film, as well he should have been.

MONSTER FROM GREEN HELL (1957) The giant insect trend of the 1950s, so admirably done in THEM and TARANTULA, produced some more or less foolish offshoots, like the giant grasshoppers of THE BEGINNING OF THE END and the giant wasps of this film. You will note that it is the last film on the program, shown at a time when almost all of you have gone. There is a good reason for this. The film is a turkey, but it does have a few laughs. A good way to wind down a film program.



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