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FROM THE CHAIR

I'm glad that you all finally made it. We've been planning and working toward this day for a long time, and whether this is your first or your twentieth Worldcon, we hope that Confederation will be long and fondly remembered by all of you.

I want to thank all the fans from everywhere who have joined forces to run this convention. This has been, and is, a cooperative effort involving hundreds of fans who care about making this Worldcon an enjoyable experience for all the attendees. Many on the committee and staff have a great deal of experience; others have been learning on the job; all of us care about doing things well.

We welcome you to Atlanta — enjoy the city. We welcome you to Confederation — enjoy the con. Look, listen, renew old acquaintances, make new friends, browse and buy and don't forget to gaze in awe at this marvel, this fandom, which, despite the feuds and squabbles, always comes together again to celebrate itself and the words and pictures which we all love.

Thank all of you for being here for this celebration; pros and fans, staff and attendees, first-timers and old hands. You are our guests — you make this all worthwhile. Welcome!

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I’ve waited forty years to write this piece. For it was forty years ago — at the Pacificon, in Los Angeles — that I had the pleasure of meeting Ray Bradbury. We’d corresponded before then, but this was the first time we met face to face, and my first opportunity to publicly declare my admiration for his work and the potential I saw in it.

Unfortunately, the 1946 convention attracted only 150 attendees, and just how many of them shared my admiration is difficult to determine. Most of the local fans knew Bradbury as a youngster who’d arrived in Los Angeles as a teen-ager and became a rather bumptious juvenile member of LASFS whose first efforts to break into professional writing seemed foredoomed to failure. By the time he finally achieved his goal in 1942 he was already in his twenties and no longer eligible to pose as a child prodigy. Moreover, his efforts were not regularly appearing in the most prestigious markets in the science fiction field. I suspect that to the majority of his peer-group he was just another newcomer. He had no novels to his credit, no series of stories with a single leading character to distinguish his work from that of other penny-a-word pulpsters.

What he did have — and what I’d come to perceive and admire from the start — was style. A unique element appeared in virtually everything he wrote, elusive as quicksilver but shining and shimmering with a luminance...
of its own. There was poetry in his prose.

The ancient alchemists didn't turn dross into gold and silver without an effort, and Bradbury was no exception. I later learned he'd written close to three million words of unpublished material which he consigned to the flames. But what emerged from the ashes was this distillation, this pure poetic style.

A year after we met, Arkham House published his first short-story collection, Dark Carnival. By then Bradbury had achieved publication in the slick-paper magazines and began attracting serious critical attention. In 1950 came The Martian Chronicles, followed a year later by The Illustrated Man. When Fahrenheit 451 appeared in 1953 the whole world was beginning to recognize Ray Bradbury for what he was and has ever since remained — the poet of the Space Age.

If you were born at any time during the past forty years there's no need for me to describe Bradbury's work in any detail. Chances are you've read his stories in school and they can still be found in libraries and bookstores wherever you happen to live. An imposing amount of his output has been broadcast, televised, staged or filmed; as a result Ray Bradbury has become a household name. A handful of other science fictioneers have managed to escape the genre ghetto — Heinlein, Asimov and Clarke come quickly to mind — but Bradbury was the first to do so in our own time. For thirty-five of the past forty years he has been world-famous.

But up until now he has never been the Guest of Honor at a World Science Fiction Convention!

Incredible — but true. This globally-acclaimed celebrity, this media figure whose services as a lecturer and public speaker are eagerly sought-after throughout the civilized world, has never been thus-honored by his own field.

How could this possibly happen — or, more precisely, not happen? Can it be that a certain segment of "hardcore" science fiction fandom insists that Bradbury is not a legitimate author in the genre because he ignores the nuts-and-bolts technology they prefer?

Not a likely explanation, for many past honorees have been equally remiss in this regard. And Bradbury, despite the fact that his personal Mars can be glimpsed only through the sparkling prism of imagination rather than a telescopic lens, is nonetheless a staunch and enthusiastic supporter of the actual Space Program.

The answer is probably so obvious that it tends to be overlooked; many convention committees have bypassed Bradbury because they took it for granted that anyone of his eminence must have been a Guest of Honor long before. And other more knowledgeable groups have selected him in the past, but didn't win their convention bids. This seems to me to be the most logical reason for the seeming oversight — a combination of ignorance on the part of some and bad luck on the part of others.

But now it remains for Atlanta to give Ray Bradbury his long-overdue due as one of the alltime great names in the field of fantasy and science fiction. And when you meet him — this poet, this scholar, this small boy, this lover of life, this lover of the afterlife, this yea-sayer for God and Man alike, this protean-talented, charming, one-of-a-kind wordsmith — you'll know, as I do, that there's far more to Ray Bradbury than what he's put on paper.

As for me, I regret that circumstances will prevent my attending the Convention in the flesh. So this, Ray, old friend, is my way of saying hello, shaking your hand, offering you congratulations, and repeating that the faith I had in you long years ago remains un tarnished by Time. Reading you has always been my pleasure; knowing you, my delight.

Now this delight will be shared by each and everyone attending the Convention. To them I say — you are about to meet a living legend. And I hope you enjoy him as much as I have for the past forty years!

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AUTUMN BREEZES FROM THE FUTURE

THE ARTISTRY OF RAY BRADBURY

Oh, to have strong teeth, with incisors like steel spikes. Or strong hands, even, or a strong mind. Even to have the power to send one's mind out, free, as Cecy did. But, no, he was the imperfect one, the sick one. He was even — he shivered and drew the candle flame closer — afraid of the dark. . . . No wonder the family skirted him like a holy man's crucifix. If only the wings would sprout from his shoulder blades. He bared his back, stared at it. And sighed again. No chance. Never.

"Homecoming"

There is a word not often used nowadays: cherubic. Perhaps this is because there are few people one meets to whom the word applies. Ray Bradbury in this, as so many other things, is the exception. One look at his bouncing stride and boyish grin, topped off with a wave of senior-citizen white hair, and you know that there is something special about him. It is not only that he has kept the child's sense of wonder alive throughout his long career, but that his work also offers the wisdom of an adult.

Take the above passage from his O. Henry Award winning story, "Homecoming." Point-of-view is everything. A belief in the normal is necessary before an artistic inversion, a casual treatment of the abnormal, can have artistic power. Ray Bradbury is so comfortable a resident in what his friend, Forry Ackerman, calls the Imagi-Nation, that he takes a matter-of-fact approach to the most unusual of subjects — but is never superficial in treatment. He finds the fantastic in the commonplace (e.g., Dandelion Wine), and a comforting nostalgia in the bizarre (e.g., The Martian Chronicles). He does all this because the ground he stands upon is firm.

In "Homecoming," we have a boy who is unhappy that he is the "weirdo" of the family, an experience not entirely unfamiliar to the science fiction fans. Only Bradbury turns the situation around, with a family of the fabulous, and a mortal child — teaching both sides, in this or any conflict, the transcendental quality of humanity.
The outsider, student of opposites, and metaphor-builder, Ray Bradbury grew wings with which he soared to a position of prominence within the science fiction field; and then went beyond that, to the larger world. It has been said that he is the ambassador of SF.

But the journey has not been without cost. Bradbury is so famous and successful that a whole brood of nay-sayers burn the midnight oil in an attempt to diminish his stature: Something Critical This Way Comes!

Yet, like mad Ahab pursuing the great white whale, Bradbury's critics are driven to frustration in their pursuit of his shining fame. They cannot see that this man stands athwart at our age, refusing to submit to over-specialization. Before the books were ever burned in the world of Fahrenheit 451, we learned that most people had stopped reading anyway. In the midst of the greatest information explosion in history, all our knowledge and all our technique won't buy one ounce of wisdom if people stop caring to see, to taste, to learn. Because he has made this the central concern of his work, Bradbury is a candidate for the most important writer of the Twentieth Century.

When the reader picks up one of his books, he enters a universe of character and mood, of feeling and detail. None of the five senses is slighted. The seasons — oh God, the seasons — live as they do with no other writer. Here is an example from "The Emissary": "Martin knew it was autumn again, for Dog ran into the house, bringing wind and frost and a smell of apples turned to cider under trees. In dark clock-springs of hair, Dog fetched goldenrod, dust of farewell-summer acorn-husk, hair of squirrel, feather of departed robin, sawdust from fresh-cut cordwood, and leaves like charcoal shaken from a blaze of maple trees. Dog jumped. Showers of brittle fern, blackberry vine, marsh-grass sprang over the bed where Martin shouted. No doubt, no doubt of it all, this incredible beast was October!"

To nay-sayers who would complain that the above is an over-written passage, one can only observe that the actual, living world is over-written.

In a Ray Bradbury story, the background is important, be it a spaceship or a time machine, haunted house or Irish pub, a jungle full of dinosaurs or a robot house empty of its owners — but in the end, still a background, still secondary to the human condition that is at center-stage. And the people are always memorable, often eccentric, as if Bradbury goes along with G. K. Chesterton's belief that there is no such thing as The Common Man, if you get to know each person whom you meet.

"Heresy!" one can almost hear the cry from the very bowels of popular fiction. Yet by avoiding the cliches of stock characterization — the free and easy generalizations of hack writing — Bradbury has enriched the vision of science fiction. We reach the future, but we do so carried by the past. SF becomes a bridge between yesterday's aspirations and tomorrow's achievements.

Who but Ray Bradbury could have the past realize itself anew in futuristic settings: in "Usher II" and "Pillar of Fire"; in "G.B.S. — Mark V" and "Forever and the Earth." These are stories that demonstrate two truths: love is remembering, hate is forgetting.

A character in his play, The Pedestrian, says: "In the olden times, men had eyes and ears. They saw and heard what they wanted. And if they got bored, they had to do for themselves to keep from boredom. Was that time better? They lived short lives, died miserably, in want. But life was a riverboat, then, passing the slow banks."

Please bear that passage in mind as you read the following contribution by Bradbury in Mars and the Mind of Man: "The journey is long, the end uncertain, and there is more dark along the way than light, but you can whistle. Come with me by the wall of the great tombyards of all time which lie a billion years ahead. What shall we whistle as we stroll in our rocket, hoping to make it by the vast darkness where shadows wait to seize and keep us? Follow me. I know a tune ... We cry out to the Reaper: Beware of our rocket, which will shatter your scythe and scatter its bits to the stars."

Continued on page 48
A master storyteller spins an intriguing, swashbuckling tale of adventure

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C. J. CHERRYH

ANGEL WITH THE SWORD

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Distributed by New American Library
Once upon a time, only a generation or two ago, science fiction was published almost exclusively in shaggy-edged magazines the size of comic books (but thicker), on paper that was only a hair thinner than blotter paper (upon which art printed blotchily), with lurid covers that showed semi-naked women (who wore brass breast-plates) being menaced by horrible Bug-Eyed Monsters while Nice Young Men in spacesuits waved their rayguns impotently. There were almost no books.

Science fiction readers tried to hide these magazines from their friends and parents, since it was not enough just to conceal those garish front covers — the back covers were often worse. The mildest ones featured advertisements for Rupture Easers, with graphic diagrams and screaming red headlines. Someone could get the Wrong Impression about science fiction's noble calling.

In addition to the usual complement of stories, most of these magazines had letter columns. These were typically much longer than those found in today's remaining sf magazines: page after page of single columns of tiny print, sandwiched between ads for correspondence courses, eight-page comics ("The Kind Men Like"), and religion ("I Spoke With God — Yes I Did, Actually and Literally!")

Those pulp-magazine letter columns were the breeding ground for incipient fans of the thirties, forties, and early fifties. In many ways the better letter columns — those in THRILLING WONDER STORIES, STARTLING STORIES, for example — were like fanzines. While many letters commented on the stories or art in an earlier issue (and often those comments were critical), almost as many were devoted to responding to the letters in an earlier issue, so that an ongoing conversation took place between the readers. Here one would first meet the
already-established fanspeak of the day: words like "egoboo," "gafia," "BEM," and many others popped up in the regular epistles of the letterhacks. Fans regarded letterhacking to the prozines as valid fanc — as valid as putting out or contributing to fanzines.

When one pages through one of those magazines one finds — in addition to a lapful of confetti, strewn from the untrimmed edges of now-crumbling paper — names in the letter columns like Robert Silverberg, Eugene DeWeese, Franklin M. Dietz Jr., Robert E. Brinley, W. Paul Ganley, Robert P. Hoskins, Calvin Thos. Beck, and...Terry Carr.

In the September, 1950, FANTASTIC ADVENTURES a twelve-year-old Terry Carr began his latest letter this way: "May I once again use your sacred sanctum as a drooling parlor? In the June issue nothing could top 'The Shades of Toffee'.

"I think the best part of the Toffee story was in the dining room, when Marc was trying to get some food, and especially the brawl. Honestly, how do you expect us to read the story when we're laughing so hard the tears come to our eyes?"

"On to other business. Mack Reynolds is very good. Is he a new author or a pen-name? Or the real name of some well known pen-name? Or a house name? Whoever he is, I've yet to read a story by him which isn't good. ..."

That letter — or another one much like it, of the same general vintage — may well have been my first encounter with Terry Carr. I was a year younger than Terry, and I began reading "the prozines" a year or two later than he did, starting around 1950. "Terry Carr" was a distinctive name and one that I noticed. The letter columns in FANTASTIC ADVENTURES were not notable the way the letter columns in STARTLING, PLANET, or THRILLING WONDER were — they tended to be short and largely gosh-wow — but to voracious readers like myself, they were all grist for the mill, and I read every letter in them.

And now, thirty six years later, after building an exemplary career for himself as a professional writer, agent, and editor in the sf field, Terry Carr is being honored at last for his achievements as a fan.

Scuttlebutt has it that Terry was considered for this honor a few years ago by an earlier Worldcon committee, who decided, in their ignorance, that it would be insulting to Terry to make him a Fan Guest of Honor after all his years as a Major Pro. Word of this trickled down to me, and I passed it along to Terry, who responded:

"You misinterpreted my reaction if you really thought I was 'insulted when I heard the ... committee decided against inviting me as Fan Guest of Honor because it might seem to ignore my Big Name Pro status. Actually I was more like appalled, and somewhat amused... at the very ideal that I'm a Big Name Pro, for one thing. Tell it to the publishers; better yet, tell it to their sales reps. But even granting that I've been around as a pro for twenty years and have my name on over sixty books, a few of which I actually wrote, the revelation that there are people on con committees who haven't noticed that someone can be a pro without ceasing to be a fan aroused my sense of wonder.

"I was at Otropy last month, where I got to know Craig Miller — he and I were among a bunch of people sitting on the floor in the hall outside the consuite the last night, laughing and joking and generally being manic — and I suddenly remembered that you had solemnly advised me to get the word out to con committees people that you don't mind being recognized as a fan, Terry. So since Craig's a bonafide SMOF I did as you said; I told him to pay no attention to the FEELTHY PRO badge I happened to have on at the time (Tucker had given it to me), that I was really honestly a fan, and if some desperate committee in England or Yugoslavia or Japan needed a Fan Guest of Honor and thought of inviting me and paying my way, I wouldn't sneer at them. Why, I'd probably even go to Texas or Seattle. Craig nodded thoughtfully and I suppose even now the networks of SMOFdom are buzzing with the news that Terry Carr is begging for the chance to be Fan GoH somewhere, anywhere. You see, I always take your advice, in order that one day I may get what I deserve..."

And now, fortunately, that Day is here: Terry Carr is getting what he deserves.

Why honor a fan? The Worldcon has evolved greatly since its early days, when total convention membership numbered a few hundred and all of them were fans who knew each other. Today, with Worldcons attracting many thousands of attendees, most of whom do not know each other, the role of fandom in the Worldcon is easy to ignore. Although most of you who are reading this may consider yourselves "fans" of science fiction in some sense, only a small minority among you have any knowledge of the history of fandom and its importance to science fiction. The rest of you may well consider that history irrelevant to your enjoyment of sf, even as you read books written by, edited by, and perhaps even published by people who got their start in science fiction as fans.

Some of you may regard "fandom" as a small in-group, a closed and snobbish clique; others among you may disregard fandom altogether.

But "fandom" is simply an ongoing community; the community of those people who, attracted by sf and intensely involved in sf as readers, were not content to remain a passive audience. In that sense you are all fans: your participation in this convention makes you a fan.

Fandom had its origins in those letter columns I mentioned earlier. When AMAZING STORIES first appeared in 1926, it quickly generated a vocal readership and a thriving letter column. When Gernsback left AMAZING and began SCIENCE WONDER STORIES and AIR WONDER STORIES in 1929, his new magazines had letter columns from their first issues. And in 1930 ASTOUNDING STORIES OF SUPER SCIENCE (now ANALOG) continued this young tradition. The readers of these magazines soon found that writing letters for publication was not enough: they began writing directly to each other, and soon they were publishing small amateur magazines for each other. The earliest of those "fanzines" published amateur fiction, reviews, poetry, and letters. But soon the sense of community developed: the one or two hundred people engaging in this activity felt a common purpose, and began developing their own traditions. Despite the fact that this country was in the midst of the Great Depression fans in various cities, having already banded together in fan clubs, began making journeys to other cities to visit one another. One such visit, in 1937, was called a "convention," despite the involvement of only a dozen fans — and this in turn led to thoughts of a "real" or even a national convention. The first World SF Convention was held in 1939 — and took its name from the fact that it was held in conjunction with the 1939 New York World's Fair.

Friendships which had budded through correspondence blossomed upon face-to-face meetings. Fans were a utopian lot — although their politics covered the whole spectrum — and in the early days of fandom they tended to regard themselves and fandom as they saw it rather ideologically. Fans shared apartments in many cities; in Michigan fans took over a house and christened it a "Slan Shack;" there were postwar dreams of fans taking over an entire town
community — in much the same way that utopians of the
nineteenth century had set up their own communities.
Probably the closest realization of this concept was found
in Los Angeles, which boasted the largest fan population in the
United States after World War Two.

Throughout all this time, fans put out fanzines, wrote letters
to the prozines, and maintained their "paper fanac." A well-
rounded fan would probably also have a handsome collection
of sf magazines and what books had until then been
published, as well as a fanzine collection.

Typically, a fan would discover science fiction early in his
adolescence (there were very few female sf readers or fans
then, probably due to the cultural pressures of the time, which
discouraged girls from an interest in the sciences), probably
because he noticed the shaggy-page pulps displayed next to
the comics at his local newstand — but perhaps through his
local library where, if he was lucky, a few sf books might be
catalogued. Thus, a typical fan would be — to begin with — a
teenager. As a teenager who read — as rare then as it is now
— and who believed in the possibility of space travel, one
could not help feeling somewhat alienated from his peers.
Ludicrous as it may seem now, before 1957 there was a world
full of people who openly laughed at the absurdity of space
travel, who asked in all seriousness, "But up above the air,
what would a rocket push against?" and who mocked those
of us who read "that science fiction trash." At school the
teenaged sf reader found that not only his fellow students but
his teachers belittled sf as "unrealistic" at best, and "garbage"
at worst. Parents were often equally unsympathetic, especially
if they noticed the garish magazines that science fiction came
packaged in.

After running this gauntlet of disapproval, the adolescent sf
reader was ripe for fandom, for the discovery of his true peers:
the people who read what he read and felt about it as he did.
Those letter columns in the backs of the magazines opened a
new door. The incipient fan found out that he was not alone
after all.

After the initial delight of discovery wore off, the new (or
"neo") fan began to realize that fandom was a lot more than
just a group of people who shared his interest in science
fiction. Within the traditions of fandom there existed a full-
fledged community — spread thinly over much of the world
and linked largely by the mail — which had already developed
its traditions, its language, and its history as a community.

The neofan discovered that everyone was not equal; that
the society of fandom was dominated by the BNFs — Big
Name Fans — those who had demonstrated admirable talents
as writers, critics, humorists, essayists, artists, or editors. The
"BNF" was not, in most cases, someone who had decided to
be one: BNFdom was a status which was bestowed upon a
fan by accolade. Which is to say, no one can decide to be a
"Big Name," the "Big Name" is earned by deeds and reflects
the opinion of fandom at large.

Because most fans "met" through correspondence and in
fanzines, the talents which flourished on paper — talents for
writing, drawing, or editing — were the basis for a fan's
reputation and status. And because many fans were isolated
in remote areas, it was possible to build one's reputation as a
fan almost solely upon one's skills as a writer. One would be
accepted not for what one looked like, or how well one
socialized (a skill in which many adolescent fans were — and
still are — deficient), or even how old one was, but simply on
the basis of the persona projected through letters or pieces
in fanzines.

Thus, a precocious twelve-year-old could find acceptance
among adults.

By the time I, at thirteen, had found my way from the pulp
pages of sf to the mimeographed world of fanzines, only a
year or so after I'd first seen Terry Carr's name in an issue of
FANTASTIC ADVENTURES, I discovered that Terry Carr was
an established fan, well on his way — at 14 — to BNFdom.
Terry was putting out a fanzine, VULCAN, he was contributing
a regular column to a major fanzine of the day, Charles
Riddle's PEON, and he was appearing with letters, articles,
cartoons ("Terry Carr's Face Critters") and even the
occasional short story in many of the fanzines of the day —
including the first one I ever saw (in which he was heralded as
"the next Bradbury" by an overenthusiastic — but not wholly
wrong — teenaged editor).

Because we were of the same fannish "generation" (more
or less — the year or two difference in our ages and points of
entry into fandom disappeared with the passage of a few
years), Terry and I "grew up" together in fandom. By the mid-
fifties we were in the same apas (amateur press associations
— groups which published semi-specialized fanzines solely
for and within the groups), contributing to each other's
fanzines, and corresponding with each other. Terry lived in
the San Francisco Bay Area, I lived outside Washington, D.C. We
were separated by 3,000 miles, but often felt a fannish kinship.

I don't want to make that sound better than it was. There
was a lot of rivalry, an adolescent striving to one-up each
other, as well. I felt myself to be in some ways in Terry's
shadow. He wrote better than I did. He was a lot funnier. And
— so important then — he was A Year Older.

We finally met, face to face, in 1956. That was the year in
which we both met our first wives (also fans), and began to
feel the closer ties of real friendship. Our lives seemed to be
paralleling each other.

Continued on page 49
The year is 2103 A.D. and Tom O'Bedlam—prophet, visionary, lunatic-saint—wanders through a California ravaged by radioactive dust. Tom, caught up in a living vision of distant worlds ruled by godlike beings, is the harbinger of a new age. Others too begin to dream of salvation beyond the stars. Yet while many dream, only Tom O'Bedlam has the power to make the wondrous visions real... if indeed he is humanity's last hope—and not its final destroyer.

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Cover art by Kevin Eugene Johnson
NOT AN INTERVIEW WITH:

TERRY CARR

Terry Carr is one of the rare people who have achieved major accomplishments as a fan, and as a pro, without surrendering either status over the years. At the close of the 1950s, Carr was co-editing the leading fannish newzine of the day, FANAC, with Ron Ellik. FANAC was voted the Best Fanzine Hugo in 1959. In the early 1960s, Carr started regularly selling short stories. Within a few years he was an editor at Ace Books, and according to Harlan Ellison, Carr's "Ace Specials became the most prestigious series of books ever published in the field . . . More than merely a random group of titles submitted by agents and unsolicited through slush pile, the Specials were the brainchild of Terry Carr; they were lovingly crafted and packaged with stunning elegance." While at Ace, Carr also helped Don Wollheim edit the 1965-1971 editions of WORLD'S BEST SCIENCE FICTION. When he left Ace, Terry edited THE BEST SCIENCE FICTION OF THE YEAR for Ballantine Del Rey Books over the years. Carr's encouragement of young writers bears fruit in the form of his original story anthology, UNIVERSE. Already up to volume 15 plus a BEST OF UNIVERSE collection, the first two were done for Ace, three for Random House and the Balance for Doubleday. Now Terry is L. RON HUBBARD'S TO THE STARS editor, first issue forthcoming. I've read Terry for so many years, I feel I might have had this dialogue with him:

QUESTION: Terry, Harlan Ellison has said, “Terry Carr, through dint of sheer, hard work, became the very best book editor we ever had.” Where did it begin?

TERRY CARR: "I was born in Grants Pass, Oregon, February 19, 1937, which means I'm over 30 but was still under the mark when the original caution about who's trustworthy was made . . . . Discovered science fiction initially by stumbling across Balmer and Wylie's WHEN WORLDS COLLIDE in the school library while looking for a book on astronomy; it had been misplaced, but after reading it I didn't complain. A few months later I found a couple of back issues of AMAZING STORIES in a city dump, and from there it was downhill all the way." (1)

QUESTION: In your own writing, what other writers were influential on your work?

TERRY CARR: "Ray Bradbury, of course . . . I think every young writer of the last 15 years has gone through his Bradbury phase. Leigh Brackett was and still is a big influence on me." (2)

QUESTION: Were there other influences? What about your education?

TERRY CARR: "Education? I went up through 3 years of college, English major. I learned a lot about symbolism, mainly. Fandom was also a tremendous influence — primarily in giving me a more natural flow of style." (3)

QUESTION: Some people say fandom retards the growth of anyone who would be a pro. You're obviously an exception to their rule. Do you think fandom helps or hinders the person who wants to make it as an SF writer?

TERRY CARR: "Either or both. It's a help because writing for fanzines gets a person used to communicating with a typewriter — and the importance of this can't be overestimated. It's a hindrance because the standards of fandom aren't particularly stringent, and a writer can get awfully lazy writing for comparatively easy egoboo . . . . It's a help because through fandom you can meet various important pro contacts. It's a hindrance because you can get so interested in fandom for its own sake that you may put off any serious effort at pro writing.

QUESTION: As opposed to horror or fantasy, what do you think is the biggest obstacle to the SF writer today?

TERRY CARR: "Contrary to the suppositions of people who know science fiction primarily through monster movies — including ALIEN — this genre is seldom a vehicle for frightening stories. 'Real' science fiction has an extremely wide range of interests, but few of them are as immediately accessible to the general public as is fear . . . . When SF started, scientific innovations were comparatively simple — spaceships, radar, television, etc. Nowadays, if a writer wants to deal with what's actually new in science, or upcoming, he has to study DNA, contraterrener matter, atomic physics and a thousand more things I can't even mention (because I'm virtually illiterate scientifically speaking). In order to deal with these ideas in a story, he has to give a short course in a complex subject . . . and that's all too often either damnably difficult or downright impossible." (5), (6)

QUESTION: After editing story collections for 20 years, it must be tough to wade through the slush pile. Do you actually read entire manuscripts, or after so much experience, can you tell right away if you want the story?

TERRY CARR: "Usually I read the story all the way through, or skim all the way through. Occasionally I will run into a first page where it isn't English, or something like that, then there's no sense going on. But usually I'm kind of anal about the whole thing. (7)

QUESTION: In your collection THE BEST FROM UNIVERSE, you tell about several writers whose stories you almost didn't get, for one reason or another — closure dates, etc. can you tell us about the Gene Wolfe masterpiece you caught on the rebound from Damon Knight?

TERRY CARR: "The story on Gene Wolfe's novella 'The Death of Dr. Island' was that he wrote it because he just missed winning an earlier Nebula. There was a terrific foul-up at the Nebula Awards Banquet. Gene Wolfe had done a short story for ORBIT (edited by Damon Knight) called 'The Island of Dr. Death' and he had been nominated for a Nebula because of it. The person who made the awards shall remain nameless, but in front of Isaac Asimov and
than
twelve
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TERRY
CARR: "Naturally
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book
editors
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as
Dave
Hartwell,
Beth
Meacham,
Bob
Silverberg,
and
Susan
Allison,
among
others,
will
receive
greater
consideration
for
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award
in
the
future.
Let's
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magazine
editors
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most
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the
important
publishing
is
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the
novel
lengths
these
days." (9)

While
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for
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"interview"
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stretching
back
22
years.
It
has
been
fused
with
a
little
creative
writing.
The
source
material
is
credited
below.

(1) AGAIN, DANGEROUS VISIONS, edited by Harlan
Ellison. (c) 1972. Doubleday.
(2) & (3) & (4) & (6) THE DOUBLE: BILL SYMPOSIUM,
edited by Bill Mallardi and Bill Bowers. (c) 1963, 1965
(5) THE BEST SCIENCE FICTION OF THE YEAR #9,
edited by Terry Carr. (c) 1980. Del Rey Books.
Introduction to "Sandkins".
(7) & (8) PREHENSILE 14, edited by Mike Glyer and Milt
Stevens. 1975. Transcript of the "Original Stories
(9) FILE 770:56, 1985, edited by Mike Glyer, Letter of
comment.

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DAW FANTASY
What would you do if you woke up one morning to find that a car had mysteriously appeared in your living room? The narrator asks this question in Alasdair Gray’s cornucopia of a novel “Janine 1982.” His answer is that some people would just go back to bed in the hope that when they woke up again the world would have returned to normal. But others would venture outside to see what other wonderful things had happened during the night.

It seemed to me at the time that Alasdair Gray had supplied one of the tests for a science fiction fan. (And sure enough Alasdair turned up at the British SF Convention last year.) But there are, of course, others: creativity, a sense of humor, tolerance, sensitivity, imagination. And all of them are for me embodied in your Toastmaster at this Convention, though he is such a friendly and unassuming person to meet that you may not realize until later how exceptional he is.

I first met him in the evening of 10th October 1950, when he turned up at my front door at 170 Upper Newtownards Road, Belfast. He described the encounter nine years later in one of a series of fanzine articles called the History of Irish Fandom (the pretentious title concealing the joke that all the contributors just wrote about themselves):

I made three previous attempts to write my part of this history; none of them seemed any good and I tore them up. This period of futile effort lasted about a month and I was beginning to get worried, even
though Gibbon took twenty years to write his *Decline and Fall* — there’s a limit to how far you can stretch a fanzine deadline.

Then I realized that the conventional approach to history, the narrative style, was totally unsuited to the fitful fervour, somewhat akin to the last gasps of an expiring candle, of the workings of my mind. What I needed was some way of flashing back to the events so that I could write a little series of vignettes about them. Having so decided I seized my tv set, spot welded a few bus bars and things and then, using a soldering iron sold me by Don Channing, I hooked in a calendar and one of those little pencil sharpeners globes of the world. Come with me now as I warm my time-viewer up. I will focus it on the night I entered Irish Fandom; using the mechanical calendar and then selecting Walt Willis’s house on the globe, I’ll tune in on that great occasion. As I recall I was looking pretty sharp that night: I distinctly remember I was on top form at making puns and jokes too. I must have made an excellent impression Walt...ah, the picture is forming now. Here we are late in 1950 outside Oblique House.....Aaarrggghhhh! Something must be wrong. Who is that weird-looking being with the shabby raincoat munching at a bag of chips as he walks up the path? Okay, I’ll keep quiet and let you hear what happens....

The dimly seen figure halts at the front door, peers at the number and then finishes his chips, showing that he is at both thrifty and clean by chewing up the bag to extract any vinegar and salt that may have been absorbed into it, and then carefully licking his fingers. Next he rings the doorbell and waits. Next he knocks the knocker and waits. Next he rings, knocks, kicks and bangs his head against the door and waits. Finally, bruised and beaten he turns away from the unresponsive door and begins to shamble off down the path when suddenly the door is flung open and a tall figure is limed in yellow light from inside.

"Did you knock?" Walt Willis says.

Overawed, the shabby figure goes, "I...I...that is if...washed my hair last night...I hope."

"You must be Bob Shaw," Walt says, "I got your name from Ken Slater. Won’t you come in?"

Still emitting inarticulate sounds the shabby figure enters the house. Two or three hours go by, during which he is seen briefly at the windows excitedly waving handfuls of science fiction magazines and sandwiches, talking rapidly, describing orbits and spaceship trajectories with his hands. He looks ecstatically happy. He is...

Click.

Well, that’s enough of that. I cannot bear to watch such neofannish behavior. I read right through Walt’s collection after that and cured my hunger for sf, meanwhile helping Walt and James White produce the famous Sfian, doing linocuts and getting rid of all the pent-up fantalk I’d been storing up all the time I thought I was the only lover of sf in the world. Soon the time of my first convention rolled around....

The fanzine Sfian to which he refers was letterpress printed, set and printed by hand with immense labor, and somehow after Bob arrived it seemed to get in the way of talking and laughing and having fun so that by 1952 we were publishing instead a cheap little mimeographed fanzine called Hyphen. Recently on learning to my immense surprise that single copies of this were now fetching upwards of $15.00 in the TAFF auction I took my little bundle of waste paper and had it stapled together. For a while, I had thought of selecting a cover from one of the later, cleaner issues (every issue had a cartoon cover) but then it was clear to me that the cover Bob had done for the very first issue said everything. It showed a scruffy fan in his untidy den reading a poetry fanzine of the time called Different, and the caption was a quotation from one of the poems in it, by (I think) Lilith Lorraine:

We are the builders of brave tomorrows,
We are the dreamers at last awake.

The obvious joke of course was the contrasts between the scruffiness of the fan and the nobility of the sentiment, but there was more to it than that. For it was obvious from the wry smile on the fan’s face that he appreciated the joke against himself. And more again, that he respected and understood the belief expressed by Lilith Lorraine. And more again, that he secretly and deep down believed as I think all sf fans deep down believe that we really are dreamers and builders. And maybe we are. For our commerce is ideas, and nothing gets built without an idea behind it.

After Bob left that night in October 1950 I wrote to my friends Vince Clarke and Ken Bulmer in London...

We have discovered a fan who is...listen to this: A. Mad, keen to be active, publish fanzines and all that. B. Writes stores. 3. (sic) Draws some of the best sf illos I have ever seen. Can you imagine! And lives not more than a quarter of a mile from my front door. He didn’t know a thing about fandom and you are the first to hear about him. But you won’t be the last.

That was even more true than I thought: a wonderful thing had happened that night, and wonderful things kept on happening in the fandom Bob did so much to create, until now you are with him in Atlanta. If he brings to you the merest fraction of the joy and pleasure he has brought to my life, how lucky you are.

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BOB SHAW'S PATENTED EVER-FAIL GET-RICH-QUICK SCHEMES . . .

(We've had a couple of articles in the progress reports in which fans tell of Bob Shaw's fannish writing. Rather than tell you about it one more time, we have decided to let Bob speak for himself. — ed.)

Here's an invaluatable piece of advice — for free! By all means carry on saying no to dangerous drugs, but if somebody ever tries to interest you in buying a metal detector, not only say no, but take the infernal instrument and break it over his skull.

I was under the spell of my metal detector for about three years, on and off, and although I had many quite pleasant hours with the brute, the only really memorable thing to happen was that I fell off a castle.

It was my own fault, I have to admit — giving way to a lust for gold which would have earned me a starring role in The Treasure Of The Sierra Madre. People who buy metal detectors usually assure you they are not trying to find buried treasure. What they are doing, the line goes, is indulging in a practical interest in the past, and the notion of turning up treasure trove is far from their minds.

They are, of course, telling lies.

I am as interested in the past as anybody else, and I can recommend metal detecting in a rural area as a very relaxing way of passing a few hours. Dry land fishing is the term I invented for it. There is a strange, ineffable thrill — vaguely science fictional and fannish in nature — in getting a signal from a grassy clod and gradually breaking it apart, checking each fragment with the detector, knowing that somewhere inside it there is a metal object which may have been there for hundreds of years, and that you are going to be the first to see it in all that time. But, at the same time, only an absolute nerd would try to claim that he would be just as happy to uncover a 1930s bottle cap as a 1730s gold coin.

The only thing I ever found which could vaguely be classed as historical was a musket ball, which I detected in my own front garden in the Lake District. People who have never done any dry land fishing may be surprised to learn that there were two classes of objects which I turned up every time I went out on the prowl. The first one is money. The whole of Britain is seeded with low value coinage of fairly recent manufacture. The second class of object was used cartridges. Perhaps that gives a clue as to the chief preoccupations of the human race.

Anyway, I eventually managed to find a little club in the Ulverston area so that I wouldn't feel so conspicuous when out alone with my detector. That was another problem — I hated being seen with the damned instrument. Groups of urchins would follow me around, the bleeping of the detector would attract cows from miles away, and every casual passer-by would go hundreds of yards out of his way to ask what I was finding.

Oddly enough, this embarrassment factor has resulted in a weird phenomenon. People who do find treasure are often making their first sorties with a brand new detector — and this enrages the real pros in much the same way the football pools experts get upset when fortunes are scooped by old ladies with their first entry. The explanation is that the metal detector neofan is highly embarrassed at making a spectacle of himself, so he racks his brain to think of a private spot, near at hand, where he can operate unseen. And this is exactly the same kind of thinking employed by somebody who has some loot he wants to put away and yet have easy access to.

I should admit that my detector was not a total dead loss. One day an adolescent friend of my daughter came to the door in tears because she had been out horseback riding in a field and had lost a gold watch given to her by her parents only the previous day. I was tied up with work and couldn't go with her, but I showed her how to switch the detector on and wave it around. She went off with the instrument to search a large field and came back an hour later happily showing off the watch.

I wish I could tell a similar success story about my detector club. It turned out the MD fans are as hard to regulate as SF fans. When a bunch of us went out on a group search we would solemnly vow to proceed exactly line abreast at a fixed speed and to pool all our finds for equal division later on. What always happened was that two or three would scurry ahead, and I would hear their bleeps in the distance and look up to see them cramming stuff into their pockets. And, when asked what it was, they always claimed it was nails or barbed wire they wanted to remove from the land in case some sheep got choked. Hah!

That kind of inconsiderate behavior had shrunk the club to two by the time we got round to trying our luck at Stank Castle, about six miles out of Ulverston. The castle was part of a farmer's land and he used it as an extra barn. That sort of thing was characteristic of that part of England — a farmer would have a thousand-year-old ruin of a castle on his property and think no more of it than having mushrooms pop up in his pasture. (Ulverston's chief claim to fame is that Stan Laurel was born in it. When I first lived in the town I used to think it was odd that somebody so famous had been born there — then I realized Stan Laurel couldn't have been born anywhere else. It was a Stan Laurel place.)

Anyway, farming land is very bad for metal detecting, mainly because agricultural machines keep shedding bits of themselves all over the place and giving useless signals. Joe and I poked around the ruins for a while without any success. After a while I got fed up and was thinking of heading off to the nearest boozer for a pint of bitter — then I got one of my brainwaves.

About twenty feet up in a ruined wall was a little window. I got this vision of a distraught noblewoman up there, when the wooden floors still existed, watching her husband go off to battle and getting so agitated that she didn't even notice showering gold rings, necklaces, ear rings and so forth all over the window sill like designer dandruff.

This is it, I thought. I climbed over a pile of sharpedged boulders beneath the window and swarmed up the wall like Dracula in heat, finding a toehold on every little projection.
When I got to the window I checked it out — and there was nothing. That heartless bitch had watched her hubby go off to be killed and hadn’t even given him a farewell wave! Probably her boyfriend was already sneaking up the stairs at the time.

Puffing reflectively on my pipe as I considered the fickleness of human nature, I began to edge down the wall again — but the very first stone I entrusted my weight to flipped itself out of the wall in something like a billionth of a second.

There was no time to react. I fell that twenty feet in a kind of slow motion consciousness, fully aware that life or death depended on the arrangement of the rocks I had clambered over on the way up. Strangely, I felt no fear — only a sick rage over having put my one and only life in jeopardy in such trivial circumstances. I’m glad I didn’t get killed, because the sort of language I was using when I hit the rocks would almost certainly have offended Saint Peter.

I smashed into the boulders on my back, bounced a couple of times and rolled on to the grass. The cursed metal detector, following a different trajectory, somehow managed to land on top of me, inflicting further bruises — but, miracle of miracles, I was still smoking my pipe and it was undamaged.

It took weeks for me to get over that fall. My back, shoulders, arms and legs were covered with huge con-
utations which went through the strangest color combinations — yellow, green, black, magenta, brown, purple... If I hadn’t managed to get to a pub with Joe in a few minutes and down six pints of Hartley’s best bitter it is quite possible that I would have expired.

That was the main part of the disaster, but there was more to come. The salt had not yet been rubbed into the wounds.

A few days later I heard from another idiot in metal detector fandom who lived a bit farther south. He had just bought his first instrument and had been trying to think of a place to try it out. Somebody had told him that if he saw old broken red tiles in the ground that was a sign there had been a Roman villa on the spot. He remembered seeing a place like that, so he went there, and while he was tuning up his detector he happened to glance down at his feet — and he found three Roman coins! They had been lying there, on the bloody surface, for almost twenty bloody centuries, and he got them — without even giving one wave of his bloody detector!

That finished me with the whole futile business. I sold my metal detector soon afterwards and am now devoting my time to much more promising pastimes.

Finding the Loch Ness monster is going to make me rich and famous.

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WELCOME TO DIXIE, Y'ALL!

Meade Frierson III
THREE TO CONQUER

DUFF DELEGATES

As any self-respecting Raman will tell you, good things come in threes. Nowhere is this more evident than in this year's DUFF winners, Nick Stathopoulos, Marilyn Pride and Lewis Morley. DUFF, in alternate years, sends an Australian to North America, or a North American to Australia. Why then should there be three Australians sent to CONFEDERATION? Simple. Nick, Marilyn and Lewis are a team.

Each member of the team is a potential DUFF winner. Nick's artwork has graced some of Australia's best fanzines, and has been ripped off by OMEGA magazine — Australia's OMNI clone. (Nick is a trained lawyer. Ask him about the results of the law suit.) He has won the Australian Science Fiction Achievement Award for best artist. His costume presentation has been a highlight of Australian conventions. Lewis has brought the art of latex to a new high in Australian fandom. Step by step he has perfected his Gigeresque costumes — biomechanoids — to the point that, at AUSSIECON TWO, his daemon swept the field. Marilyn is Australia's premier science fiction artist. The delicacy of her dragon rocks is a marvel. Her covers have graced the Australian edition of Damien Broderick's DREAMING DRAGONS, and the AUSSIECON TWO Programme book. Until she withdrew from the field, she held a monopoly on the A.S.F.A. for best artist.

Why all three? Simple. They are a team. If you want to see the costume that Lewis wore at AUSSIECON TWO, look at the cover Marilyn did for the programme book; it's the bat-winged monster facing the crescent moon. While Marilyn seldom appears on stage, she is forever fussing with Nick and Lewis's costumes to get them just right. Together they have produced a stunning variety of costumes, providing assistance in design, manufacture and execution. The team has realized many creatures from the pages of science fiction novels that would have seemed a daunting task to anyone with lesser skills. They've given the rest of Australian fandom a standard to reach for, and so have enriched Australian artwork and costumeing. They worked on the Australia's answer to JAWS - RAZORBACK, the story of a giant bear. They produced a stunning rip-off of 2001 - A SPACE ODYSSEY for the AUSTRALIA IN '83 bid. No Australian convention is complete without one of their presentations. When you get these three, you get value for money, on art panels, film panels, costuming panels, at room parties, or simply in conversations.

Why send all three? Simple. Australia likes to send the best, and these three are just that. Just make sure you return them, huh?

— Marc Ortilieb

WHAT IS DUFF?

Begun in 1972, this fund enables Australian fans to visit North American fans and Worldcons, and, on alternate trips, North American fans to return the favor. DUFF exists solely on the contributions of fans and money raised at auctions (be sure to attend the TAFF/DUFF auction at Confed!).

The current Aussie winners are in attendance at this worldcon — they are anxious to meet you, so, if you happen to meet them somewhere at the con, feel free to make their acquaintance.

Previous DUFF winners:

1974 - Leigh Edmonds 1982 - Peter Toluzzi
1975 - Rusty Hevelin 1983 - Jerry Kaufman
1976 - Christine Ashby 1984 - Jack Herman
1977 - Bill Rotter 1985 - Marty & Robbie Cantor
1978 - Paul Stevens 1986 - Lewis Morley
1979 - Ken Fletcher 1987 - Marilyn Pride
Linda Lounsbery 1990 - Keith Curtis

Nick Stathopoulos

Morley, Pride and Stathopoulos are the current Australian administrators and can be reached at: 17 Norfolk Street, Blacktown, NSW 2148, Australia.

Marty and Robbie Cantor are the current North American administrators and can be reached at: 11565 Archwood St., North Hollywood, CA 91606-1703 USA.

Contact the most convenient administrator if you have questions about DUFF. Deadline for filing for the 1987 race (North America to Australia) is Sunday evening of this Worldcon (Aug. 31) - see Lewis, Marilyn, Nick or Marty for details (the Fan Lounge is a good place to run into one or another of them).

— Marty Cantor

MARILYN PRIDE

Marilyn is almost as famous for her enormous plait of hair as she is for her intricately detailed artwork. Born in 1956, Marilyn's interest in fantasy resulted from an isolated childhood. Her first real introduction to fandom was at Aussiecon 1 in 1975. The interest in science fiction that the now legendary convention generated at Macquarie University, coalesced into "Telmar," a S.F. and fantasy society of which Marilyn was an original member, and illustrator of the society's fanzine.

Experiments with color painting were encouraged by award winning exhibits in the Galaxy Bookshop's art competitions and displays at Sydney's "Timewinds," a now defunct S.F. gallery. It was here that she first began to sell her fabulously rendered stones, with which she has become synonymous. Amongst those in possession of these highly prized and collectable paintings on stones are Anne McCaffrey, Harlan Ellison, and Larry Niven.

However, Marilyn's fanzine art, and that created for the ill-fated "A in '83" bid have been equally well received, as evidenced by four consecutive Australian S.F. Achievement
Awards ("Ditmars"). Marilyn has been responsible for fantasy bookjackets such as Damien Broderick’s "Dreaming Dragons," and the marvelous wrap-around cover for the Aussiecon Two programme book.

Marilyn’s quiet, intense manner is reflected in the painstaking, almost obsessive detail of her work, which, despite its often deceptively small size, can on closer inspection reveal a universe rich in microscopic detail.

**LEWIS MORLEY**

Born in 1957, Lewis’ youth was dominated by the video images of S.F., especially the space Armadas of Irwin Allen and Gerry Anderson. From an early age he began emulating these images, first with cardboard and tape, then with increasingly sophisticated techniques. His choice of reading material also developed sophistication, with Wells, Clarke, Lovecraft, and Bradbury still among his favorite authors.

"Star Wars" was the catalyst that defined his goal, while meeting Nick Stathopoulos only strengthened his aspirations. It was Nick who first introduced him both to Australian Fandom at Unicon 6 (his first con), and fantasy artist Marilyn Pride. A friendly rivalry developed between Lewis and Nick as they attempted to top each other at subsequent convention masquerades. An attempted fan artist commune did not quite work out, but encompassed a particularly fertile period.

Besides his masquerade efforts, Lewis now submits sculptures to convention art shows, while his fantasy "tin toys" elicited astonishment and delight when unveiled at Aussiecon Two.

Lewis’ dream of working in the Australian special effects industry has been realized largely as a result of the skills he developed for conventions. His indefatigable nature and uncompromising quest for perfection have made Lewis one of the top and most sought after special effects technicians in the country.

**NICK STATHOPOULOS**

Nick won his first art competition while still in kindergarten, although at no time before or since has he officially studied art. Born in 1959, a sense of drama inspired by the films of George Pal and tragedies such as the Titanic and Hindenburg have haunted his pictures from an early age, and continues to be evident in fanzines from "Enigma" to Van Ikin’s "Science Fiction."

While this "Sturm und Drang" may be a result of the many frustrations in his development, it never obscures the vibrant optimism of his paintings. His sculptural works, many in the form of latex rubber masks are eagerly anticipated at Australian con masquerades. A promotional film for the "Australia in ’83" bid led to more fanciful and as yet unrealized movies featuring Marilyn Pride’s creatures. Nick met Marilyn while he was studying Law at Macquarie University, and he has since qualified as a solicitor.

Unfortunately, his secret desire to become a matte artist for film cannot be fully realized in Australia, so he is currently building a career as a background artist for the Australian animation industry, and a freelance artist and sculptor for film and television.

Nick’s willingness to participate in convention organization as well as supplying artwork and assistance has ensured his well deserved profile, (and we’re not referring to his nose!). He lives in a cluttered suburban bombsite which he shares with three "Ditmar" awards.
TAFF DELEGATE
GREG PICKERSGILL

Most people are easiest to describe in terms of others ("taller than Huey, writes better than Dewey, drinks about as much as Louie"); and then there are the few whom others are described in terms of. This year’s TAFF delegate is one of the latter sort — you describe him in his own terms, or risk getting the whole thing hopelessly muddled. Greg Pickersgill is a true original. And North American fandom is still working on figuring him out — much to his apparent amusement.

Indeed. A lot of muddle has gone down the pike concerning Greg by now, a great deal of it related to his role in the great historical myth of modern British fandom — that cycle of tales about how the crazed young turks of Ratfandom, fearlessly led by streetfighter Greg, swept down from the hills onto the decadent fan culture of the late 1960s and proceeded to lay waste around them, smashing icons, insulting the grandees, publishing rude fanzine reviews, and generally upending a very dull scene. That something like this did more or less take place is inarguable, but in the process of the epic’s transmission Greg seems to have become stuck with an image which would fit Che Guevara rather better than it fits Greg. Take for instance his fanzine reviews, alternately praised and damned as the inspiration for a whole generation of take-no-prisoners critics. To reread Greg’s original essays today is to long for some energetic fan willing to take on the work of reprinting them, for while the memorable passages of (usually highly deserved) excoriation are certainly there, so is a truly impressive amount of praise for the worthy, enthusiasm for the brilliant, and concrete good sense. “For he is like a refiner’s fire”: the original, unlike the many imitators, always knew when to put the boot in, and when to take it out. No one has ever done it better.

Indeed, to reread the Pickersgill Works en masse is to be struck less by iconoclasm than by undiluted idealism: the pure quill, Jophan eager to find the Tower and with no time to spare for all the cant, hypocrisy, boosterism, and evasion that usually prevent Trufandom from ever quite happening. The comparison of Famous Monster of Fandom Greg Pickersgill to the starry-eyed hero of Willis and Shaw’s fable may startle, but it isn’t at all inapt for, unlike the vast majority of fandom’s heavy hitters and tough guys, Greg Pickersgill has never made the slightest effort to dissemble about the intensity of his own desire for fannish society. No FIJAGH airs, no arch posing, no bull. More real engagement, more of those perfect fannish parties where every participant gets past their natural wimpy fannish reticence and really talks, more endless boogie: that’s what he wants. Now. And every polemic he’s ever written reflects this.

The resume of concrete accomplishments is impressive: six co-edited issues of Fouler, two of Ritblat/Grim News, and seven of the splendid Stop Breaking Down, all essential fanzines in one way or another. Major articles elsewhere, in

Zimri, Egg, Wrinkled Shrew, and other zines. Winner of the Doc Weir Award in recognition of general services to British fandom, 1978; other achievements ranging from the founding of Frank’s Apa to being a crucial catalyst behind, or worker on, such conventions as the first and second Mexicons. But beyond the fannish CV, what? Well: a short, dumpy biped, with a rolling bounce to his step and a patented evil grin, who appears to spend much of his life lying prone on the floor of his tower hideaway in South Ealing, receiving secret messages from the ceiling. Who’s fond of Flann O’Brien, no-nonsense Delta blues, Guinness, and Harvey Pekar, and probably knows more obscure American history than do you or I. Who’s prone to behaviors as desperate as physically hurling fans into a convention disco with cries of “DANCE, CRETIN, DANCE!”, and completely inconveniencing himself to be the perfect breakfast-cooking, tour-providing host to out-of-town visitors. Who, with his peculiar ability to put the emphasis on each separate syllable of a sentence, can even talk you to within an inch of your life about science fiction. Who’ll be accompanied to the Worldcon by his talented and fascinating wife, Linda, formerly of New Orleans. Who concluded his TAFF platform by declaring his intention to “go looking for a good time and meaningful conversation. 1986, Big Fun and No Sellout.” Whom we’re completely proud to present as the TAFF delegate to Confederation. In the words of his favorite phrase: “Too late to stop now.” Nobody deserves it more.
WHAT IS TAFF?

So, what's this TAFF, you ask? Well you should. The initials stand for Trans-Atlantic Fan Fund and, less than an organization than an evolving tradition, it's been sending notable North American fans across the ocean to European conventions (usually the British Eastercon), and bringing worthy European fans back to conventions in North America, for over thirty years. Inspired by the success of the fund raised in 1952 to bring Walt Willis from Belfast to the second Chicago Worldcon, TAFF was founded in 1953 by Willis, Chuck Harris, Don Ford, and other leading fans, with two basic purposes: to promote increased contact between the fandoms on each side of the Atlantic, and to honor those fans whom voters feel have worked toward this goal and who are well-known to both fandoms. Candidates are put up for election by committees of nominators, and voted on by interested fans who donate at least $1 or £1 and who can certify that they've been active in fandom since before a certain date. The candidate thus selected then makes the trip, administers the fund on their side of the Atlantic until the election of their successor, and (ideally) publishes a trip report describing what they saw and did. There's more detail to it than that, but that's the essence of it all; that, and the fact that all the money spent is raised through the generosity of fandom, via auctions, donations from convention committees, and the outright generosity of innumerable individuals for over three decades. For more information on any aspect of the Fund, feel free to talk to any of the TAFF administrators present at ConFederation — Patrick and Teresa Nielsen Hayden (75 Fairview #2D, New York, NY 10040) or Greg Pickersgill (7A Lawrence Rd., South Ealing, London W5 4XJ). And for the auction experience of a lifetime, make sure to check your pocket program and attend one or both of the TAFF auctions being held at the con: the combined TAFF/DUFF auction, or the special auction of rare British fanzines Greg Pickersgill will conduct to raise money for the hard-up European side of the Fund. After all, you never know what might turn up: rare books! Unique fanzines! The April 1943 Astounding! One slightly charred copy of Viridiana 1! Don't miss a thing.

Since 1954, TAFF has sponsored a trans-Atlantic trip in one direction or the other nearly every year, alternating between European delegates to the Worldcon in North America and North American delegates to the Eastercon in Britain. A few times, the North American delegate has attended a Worldcon in Europe instead of the Eastercon; the upcoming TAFF race, for instance, will select a delegate to the fourth British Worldcon, Conspiracy 87. A few times, and elected TAFF delegate has been unable to make the trip, for unavoidable reasons. But on the whole TAFF has been notably successful in raising funds and putting fans across the sea; the list of those so honored since the Fund's inception follows. Many of these people, still around and active in fandom, will be at ConFederation — one of them is even the Fan Guest of Honor. All of them have stories to tell.

— Patrick Nielsen Hayden

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<tr>
<th>Year</th>
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<td>1954</td>
<td>Britain</td>
<td>A. Vincent Clarke¹</td>
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<td>1955</td>
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<td>1963</td>
<td>United States</td>
<td>Wally Weber</td>
</tr>
<tr>
<td>1964</td>
<td>Britain</td>
<td>Arthur (ATom) Thomas</td>
</tr>
<tr>
<td>1965</td>
<td>United States</td>
<td>Terry Carr</td>
</tr>
<tr>
<td>1966</td>
<td>West Germany</td>
<td>Tom Schluck</td>
</tr>
<tr>
<td>1968</td>
<td>United States</td>
<td>Steve Stiléls</td>
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<tr>
<td>1969</td>
<td>Britain</td>
<td>Eddie Jones</td>
</tr>
<tr>
<td>1970</td>
<td>United States</td>
<td>Elliot Shorter</td>
</tr>
<tr>
<td>1971</td>
<td>Italy</td>
<td>Mario Bosnyak</td>
</tr>
<tr>
<td>1973</td>
<td>United States</td>
<td>Len &amp; June Moffat</td>
</tr>
<tr>
<td>1974</td>
<td>Britain</td>
<td>Peter Weston</td>
</tr>
<tr>
<td>1976</td>
<td>United States</td>
<td>Roy Tackett &amp; Bill Bowers³</td>
</tr>
<tr>
<td>1977</td>
<td>Britain</td>
<td>Peter Roberts</td>
</tr>
<tr>
<td>1979</td>
<td>United States</td>
<td>Terry Hughes</td>
</tr>
<tr>
<td>1980</td>
<td>Britain</td>
<td>Dave Langford</td>
</tr>
<tr>
<td>1981</td>
<td>United States</td>
<td>Stu Shiffman</td>
</tr>
<tr>
<td>1982</td>
<td>Britain</td>
<td>Kevin Smith</td>
</tr>
<tr>
<td>1983</td>
<td>United States</td>
<td>Avedon Carol</td>
</tr>
<tr>
<td>1984</td>
<td>Britain</td>
<td>Rob Hansen</td>
</tr>
<tr>
<td>1985</td>
<td>United States</td>
<td>Patrick &amp; Teresa Nielsen Hayden</td>
</tr>
<tr>
<td>1986</td>
<td>Britain</td>
<td>Greg Pickersgill</td>
</tr>
</tbody>
</table>

¹ Unable to make trip.
² Declined funds.
³ Election tied; funds insufficient to send both; Bowers withdrew.
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Cursed to endure the Test of Heroes...

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Vice-President

Kay Reynolds
Executive Editor
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[Image: Eden in 96]

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DAW SCIENCE FICTION
Ray Bradbury is difficult to classify in terms of subject, but always recognizable in terms of style and attitude. He has brought his highly individualistic approach to science fiction, fantasy, horror, stories, mysteries, regional fiction and humor. He has reached widely divergent audiences through all media: books, magazines, comics, radio, television (network and cable), movies, live theatre, and even amusement parks. He is a short story writer, a novelist, an essayist, a public speaker and poet. He is a \textit{C*E*L*E*B*R*I*T*Y!!}

Ray Bradbury has even been cursed with being taught in schools. There is a scene in the film, \textit{Monty Python’s The Meaning of Life}, where John Cleese plays a teacher vainly trying to engage the attention of his students, as he makes love to his wife in full view of them. The point, for anyone who has suffered in front of a classroom, is that the most interesting thing in the world may pale when made a \textit{required subject}. It is not Bradbury’s fault that he is taught in schools, but proof of his truly broad appeal. The smart money is betting that he has become part of American Literature.

Is there a contradiction between the two passages? No. Obviously we can have the savour of the past and the adventure of the future, without sacrificing either. Instead of \textit{either/or}, we should think as the collector does: addition forever! Because he has preached this moral throughout his career, Bradbury has been called anti-technology. It figures.

“He’s not a science fiction writer, but a fantasist,” say authors of engineering diagrams, when confronted by his work.

“He’s not a fantasist, but a horror writer,” say authors of multi-volume series plagiarised from the finer works that have been reduced to base formula.

“He’s not a horror writer, but a satirist,” say authors of interchangeable novels about soap opera housewives being terrorized by kitchen appliances and sound-effects from next door.

“He’s not a practitioner in the high literary form of the satire, but one of those sci-fi guys,” say the less flexible members of the literati.

On and on it goes: when he writes about Mexico, there are readers who say he should stick to Mars. When he writes about Mars — the Mars of the mind — he’s in trouble again with the tech-boys.

Then answer to all this intransigence is perfectly straightforward: Ray Bradbury is an \textit{original} He transcends categories. If a label must be applied, it is that he is an American writer, a designation that used to mean something. The frontier. Progress. Demos. Those are the great questions to which the American experiment was to provide an answer; and they are Bradbury’s stock-in-trade.

When Oscar Wilde said, “Life imitates Art,” he might have been anticipating Marshall McLuhan; but he most certainly was predicting science fiction fandom. What Ray Bradbury learned from fandom was a specifically American obsession with role-playing. We are what we set out to be. If our best Halloweens lie ahead, then Ray Bradbury will have helped to make it so.

This century has seen man go from the horse-and-buggy to the moon. One living generation was witness to this change. Science fiction is, as John Campbell used to say, more relevant than any other kind of fiction to this world. Unfortunately, most SF has not taken cognizance of the slow and reluctant — albeit real enough — shift in the general population’s outlook. When Bradbury first started writing about people with routine jobs coming into contact with a disorienting future, he built a bridge between SF’s Utopia and the people who would actually live there. Yet even the greatest editor in the history of science fiction didn’t understand the appeal of Bradbury’s stories at first. He thought their subjects were too small, in a field where everything should be big. Times change. Today, it’s as if Bradbury’s stories have become too large, as certain areas of SF have narrowed to a point where you need a microscope to find them.

Ray Bradbury is a Romantic. Side by side with his debt portraits of everyday life, he also proffers a gallery of larger than life figures: Mr. Dark, Mr. Standahl, Jim Nightshade, Father Peregrine, The Illustrated Man, Captain Wilder, Ylla, Spender, Dudley Stone, and Aunt Tidy, to name but a few. Many of Bradbury’s characters actually have ideas, and even apply them to their lives. There is no room here for pessimistic graduates of the Naturalism-And-Defeatism school; there are no rambling, pointless examinations of people who have no sense of the past or a clue to the future. The characters in Bradbury’s tales — which dramas Sir Alec Guinness referred to as “admirable and curious and disturbing” — have big ideas, even when their circumstances are small. They live life to the fullest. From such as these comes the only kind of progress worth having.

Odd though it sounds, Ray Bradbury is an old fashioned futurist. We must never forget — as Fred Pohl once captured brilliantly in the title, \textit{The Way The Future Was} — the tradition that lies behind the idea of a viable progress. Let us learn from the giants who precede us. That Ray Bradbury is Guest of Honor at the Forty-fourth World Science Fiction Convention is an important homecoming for us all.

© Brad Linaweaver 1986
By 1961 I’d moved to New York City to begin a career as a professional writer and editor — a career I attribute solely to fandom, since I’d had no ambitions to write before feeling pressed to write for fanzines — and when Terry’s first marriage abruptly ended that year he left California and moved to New York City where our friendship flowered.

In those days New York City was Mecca if you had aspirations toward Going Pro. New York City was where the publishers and editors were: it was where one went to establish a career in science fiction. I had been after Terry to give up his dead-end library job (rebinding books) and go Pro for a year or more. It was obvious that Terry’s writing skills, already well-honed in fanzines, were more than equal to the task.

By 1961 Terry was a Big Name Fan. He had accomplished this before his twenty-first birthday. INNUENDO, a fanzine he had started with Dave Rike in 1956, had become the best fanzine published in the U.S. (The Irish-British Hyphen was probably better overall.)

In 1958 Terry and Ron Ellik started FANAC, a weekly newsheet (which went biweekly after the first few months) which subsequently won them a Hugo and is still remembered as the best of all the fannish newssheets. Terry was nominated for TAFF in 1958 — and lost only because one of his early supporters decided to run against him, splitting the “fannish” vote (they both lost).

When he moved to New York City in the summer of 1961, Terry began his professional career as a writer and editor. His first sale was a story, “Blind Clarinet,” — taken straight from the pages of a fanzine — to me, for a jazz anthology I was editing, and shortly he was selling stories to THE MAGAZINE OF FANTASY & SCIENCE FICTION (so many that some howd to appear under a pseudonym), and a short novel to Ace Books.

But he did not stop being a fan. Indeed, he entered a new period — what might be called with a nearly straight face his “mature period” — as a fan. He became a coeditor of VOID, the fanzine I coedited with Greg Benford and Pete Graham, merging INNUENDO with it. And he became coeditor of Pete Graham’s LIGHTHOUSE, eventually taking it over a few years later. Many people regard LIGHTHOUSE as an even better fanzine than INNUENDO.

As Terry’s professional career continued to build — through a stint at the Scott Meredith Literary Agency, to an editorial position under Don Wollheim at Ace Books (where he coedited with Don The World’s Best SF annuals and subsequently launched the prestigious Ace Specials), still writing the occasional brilliant short story now and then — he continued to be an active fan. He won TAFF in 1965. He continued publishing fat issues of LIGHTHOUSE. He launched the “Entropy Reprints” series, in which he dredged up fine fanwriting from the past for republication in various fanzines with his own historical introductions.

Terry spent ten years in New York. There he met his second wife, Carol, solidified his professional reputation in the science fiction field — he is generally regarded as one of the best editors the field has ever had (and belatedly won a Hugo for it last year), and a good writer whose sf stories have appeared too infrequently — and maintained his reputation as a Big Name Fan. In 1971 he moved back to California.

I enjoyed those ten years enormously. The opportunity to know Terry over that period was one I valued highly. Our friendship, initially rooted in fandom, broadened and deepened. From the early days in 1961, when we sometimes stayed up all night talking about our lives, our careers, our hopes, and our fears; hanging out at Towner Hall, the bastion of fannishness in New York, turning out reams of fan writing, scores of fanzines; and working together on professional projects, or sitting at desks across from each other at Scott Meredith’s, I came to know Terry closely and well.

That has not made writing this any easier. How can one select out from more than thirty-five years of experience with a man the material for a piece like this? I’ve hardly covered all that Terry has done as a fan. For instance, I’ve yet to mention “Carl Brandon,” the enormously successful hoax-fan Terry was instrumental in creating in the mid-fifties. (“Carl” wrote “Brandonizations” of well-known mundane literary works: taking a play like “Green Pastures” and turning it into the fannish “Purple Pastures,” for instance. “Carl” wasn’t the first to try this, but “he” was probably the best, and Terry is still well remembered in fandom for those works, most of which he wrote.) And I’ve only implied the characteristics which have made Terry so enormously popular with his fellow fans — not only his undeniable talents, but his modesty and his wit, his unflagging good humor, and most of all his decency and honesty.

When Terry and I were both neofans the fan we all looked up to was Bob Tucker. Bob revolutionized fandom in the mid-thirties by introducing to what was then a pursuit of deadly earnestness a sense of humor, the ability of fans to laugh at themselves, to take themselves less seriously. Bob twitched the pompous among us, and deftly deflated the stuffed shirts of fandom. Almost single handedly he introduced the traditions of humor which pertain in fandom to this very day. (And for those accomplishments he was honored as the first Worldcon Fan Guest of Honor in 1967.) But Bob was also — as Wilson Tucker — a major professional writer of both science fiction and mysteries, and he was the first Pro to hold onto his status as a fan as well, setting an example for all of us who followed him.

There was then and still is today the mistaken notion among many fans that fandom’s purpose is to be a “stepping stone” to prodom. That fans who develop their skills at writing and editing (and art too) in fanzines will inevitably “graduate” to writing or editing professionally — and that they should then leave fandom behind as a lessor activity, as a student leaves high school behind when he enters college. There is of course a considerable tradition to this effect: many of the major writers and editors in the field were fans in their youth and did leave fandom behind for a professional career. And some of them have attempted to prod young professionals to forsake fandom — an experience both Terry and I have undergone.

But Bob Tucker provided an alternative model: to be at once both fan and pro: to reconcile the two. Fandom, after all, is a hobby, a voluntary activity entered into and indulged in as a full-time career or as a sideline to a more mundane occupation, is done for money, albeit there may still be some love as well.

Both Terry and I took Tucker as a model of how to be at once a fan and a pro — how to hold your head up high and say, "I may be a pro with Hugos and an admirable career, but I’m still proud to be a fan!"

To me, Terry Carr is my generation’s Bob Tucker: the ideal marriage of fan and pro, respected and admired as both.

I am enormously pleased to see Terry honored at last at this year’s World Science Fiction Convention as the Fan Guest of Honor.

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We hope you will enjoy the program.

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Wendy Brown Alexander
Roger MacBride Alien
Susan Allison
David Lee Anderson
Artan Andrews
Robert Lynn Asprin
Dawn Atkinson
Shirley Averill
Jim Beam
Robin Bailey
Wayne Barlow
Ray Beam
Gregory Banford
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Michael Bishop
Bermudez Basky
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63
For the past four years, the fans from Louisville and Nashville have been bringing you parties at the area conventions just for fun. Now the same group brings you the 1986 DeepSouthCon, the L&N DSC.

The L&N DSC will feature all of the events you expect from a DSC: interesting programming, a large huckster room, art show and auction, masquerade, a 24 hour hospitality suite, a game room featuring the hearts championship of the known universe, a film program and the presentation of the Rebel and Phoenix awards.

L&N DSC membership rates are $15.00 until September 2, 1986, and $20.00 thereafter for adults. Children's rates are $10.00 until September 2, 1986, and $15.00 thereafter for youngsters under 13 years old.

The L&N DSC will be held in the spacious and luxurious Galt House Hotel. The special room rates which have been arranged for the DeepSouthCon are:

- Single: $50.00 per night
- Double: $60.00 per night
- Triple: $70.00 per night
- Quad: $80.00 per night

Mini suites are available in the Galt House East at a rate of $69.00 per night single, plus $10.00 per night for each additional person. These prices do not include taxes.

To receive these special rates, you will get a L&N DSC hotel reservation card when you pre-register for the convention. Reservations can also be made by calling the Galt House directly at (502) 589-6200. Be sure to mention that you are with the L&N DSC when you make a reservation. You are urged to make advanced reservations as soon as possible to assure the availability of rooms. The Galt House is located near the intersection of I-65, I-64, and I-71 on the banks of the Ohio River in Northern Louisville. Plenty of free parking for hotel guests is provided.
**ART SHOW**

Welcome to the Art Show! We are located in the International Exhibit Hall of the Marriott Marquis. (The Exhibit Hall is on the street level right across from the main entrance to the Hilton.)

Come browse to your heart's content, and cast your vote for the Art Show Awards. Ballots are available at the door, and balloting ends Saturday night.

**Security Regulations:**
- No Smoking
- No food or drinks
- No back packs
- No cameras

**Buying Art:** Items in the ASFA Print Shop and on the Sketch table may be purchased immediately. Everything else is sold at auction. Cash (U.S.); personal check with ID; M/C or VISA will be accepted. Local sales tax will be charged.

**Art Show Hours:**
- Thursday 6:00 p.m. to 8:00 p.m.
- Friday 10:00 a.m. to 8:00 p.m.
- Saturday 10:00 a.m. to 8:00 p.m.
- Sunday 10:00 a.m. to 8:00 p.m.
- Monday 10:00 a.m. to 12:00 noon

---

**ART AUCTION**

The auctions will be held in the Imperial Ballroom of the Marriott Marquis. There are both escalators and elevators between the Exhibit Hall level and the Ballroom level.

**Auction Schedule:**
- Saturday 12:00 noon to 2:00 p.m.
- 4:00 p.m. to 6:00 p.m.
- Sunday 12:00 noon to 2:00 p.m.
- 4:00 p.m. to 6:00 p.m.

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**DEALERS' ROOM**

Welcome to the ConFederation Dealers' Room. We have 244 tables and 12 booths filled with every kind of imaginable merchandise for your inspection. Following this article is a complete listing of all of the dealers and their table or booth number.

The Dealers' Room is located in the Galleria Room of the downtown Atlanta Hilton and Towers Hotel at 225 Courtland Avenue just across the street from the Marriot Marquis Hotel. It is accessible from the main lobby floor down a stairwell located just beyond the hotel registration desk. The exits are a pair of upward bound escalators which terminate on the main lobby floor. We are asking that traffic in the service elevator be limited to handicapped persons or dealers who are moving merchandise. All other exits from the Dealers' Room are for emergencies only. Please do not use these exits for normal traffic.

Badges will be required for entry into the Dealers' Room at all times and must be worn in a visible location. Convention members will not be permitted to bring food or beverages into the room. Dealers will be permitted food and beverages provided it remains behind their table(s) or within their booth. No smoking will be permitted in the Dealers' Room.

Weapons dealers must securely wrap all weapons purchases and customers must comply with the published weapons policy of the convention. Brandishing of weapons or demonstration or firing of laserlike or projectile weapons is strictly prohibited.

The Dealers' Room hours are:
- Thursday .......................... 12:00 N to 6:00 PM
- Friday ............................. 10:00 AM to 6:00 PM
- Saturday .......................... 10:00 AM to 6:00 PM
- Sunday ............................ 10:00 AM to 6:00 PM
- Monday ............................ 10:00 AM to 3:00 PM

Good luck in your hunting and enjoy!
FUNCTIONS

As Functions Division Manager I would like to welcome you to ConFederation. Whether you have been to a Worldcon before or not, you most likely will want to attend one of the events that fall under the umbrella of the Function Division: The Opening and Closing Ceremonies, the Meet the Pros Party, the Guest of Honor Speeches, the Masquerade, and the Hugo Award Ceremony. The division also contains two service departments: the House Manager’s Department and the Function Division Technical Services Department.

There are two events at Worldcons that draw the most fans — the Masquerade and the Hugo Awards. The Masquerade is directed by Maurine Dorris, a Nashville fan and costumer. The Hugo Awards Ceremony has been put together by Eva Whitley, a Baltimore/Washington area fan, who is a Washington Science Fiction Association Trustee. While the Hugos and Masquerade happen well into the life of the convention, they would never happen without the first official act of the convention, The Opening Ceremonies. Tom Fuller from Atlanta is responsible for the first and last acts of the con — the Opening and Closing Ceremonies. He is a playwright and an actor, and promises something new for us.

Many of you will want to hear our Guests of Honor speak. Overseeing this department is Charlotte Proctor, who is also editor and publisher of the program book you are reading. The Meet the Pros Party this year is being run by Lise Eisenberg, a New York fan who throws the best parties I have ever attended.

Keeping all of this running is the Technical Services Department head Larry Schroeder, who makes sure that the mikes work and the lights light. Larry is another Baltimore/Washington area fan. The Convention House Manager who keeps the fans moving in and out of the events is Stephen Whitmore (that’s me). (Steve has been House Manager at many of the past Worldcons as well as the Functions Division Manager for this convention. —ed.) We are doing our best to make this convention an enjoyable experience for you, the fan.

— Stephen Whitmore

MASQUERADE

About the time that the World Science Fiction Conventions began, Webster’s defined a masquerade as “a dance, etc., at which persons wear masks.” This simple phrase is no longer adequate to describe one of the best attended, most anticipated events of Worldcon, eagerly awaited by competitors and audience alike. Colorful, flamboyant, dramatic, humorous — these representations of fantasy and science fiction spring before us, each the result of creative imagination, months of skillful work and, often, hundreds of dollars.

The competition divisions are four: NOVICES have never before entered a Worldcon masquerade; JOURNEYMEN have previously competed in a Worldcon masquerade but have not won enough awards to advance to the Master division;

MASTERS have won at least three major awards at Worldcon; entrants in the RE-CREATION division will be judged for accuracy in rendering costumes of which at least two views have been published, as in book illustrations or films.

The Masquerade will begin at 8:00 pm on Sunday in the Grand Ballroom of the Marriott Hotel. There will be an overflow event video in the Junior Ballroom. Doors will open for general seating at 7:20 PM. Our Master of Ceremonies is Marty Gear. The Kiddie Masquerade, for entrants under 13, begins at 5:00 pm on Sunday in the Marriott Grand Ballroom.

Hall Costumes - If you notice humanoid dressed like nothing you have ever seen on this planet, you are probably right. Not everyone who feels like dressing up will care to create a theatrical production, and not every costume is suited for stage presentation. Hall costumes are everyday wear on other planets, in other worlds, and since this is a Worldcon, we have people from all over the Universe. These costumes are designed to be worn casually and seen close up in the halls of the Convention where 20 mystery judges will roam all weekend giving out award buttons to the deserving on the spot. Winners will be directed to the Masquerade Check-In Desk where photos will be displayed for all to see. Costumes entered in the Masquerade must not be worn in the halls before Sunday night.

Headquarters for costume competition of all kinds is the Masquerade Check-In Desk on the Grand Ballroom level of the Marriott Hotel.

HUGO AWARDS

The Science Fiction Achievement Awards (aka the Hugos) will be held on Saturday evening, August 30th in the Marquis Ballroom of the Marriott. Your host for the evening will be the very witty Bob Shaw, and we can promise a brisk, entertaining evening. Nominees should check in with the convention as soon as possible as we have some special "perks" just for them in honor of their achievement.

The Hugos are the most important award in the Science Fiction field, so come to the award ceremony and be the first to know the winners — and still have plenty of time to party!

Star Klique
IS A SMALL GROUP OF STAR TREK, SCIENCE FICTION AND COMIC FANS THAT HAVE BEEN TOGETHER SINCE 1975. WE RAISE FUNDS TO CONTRIBUTE TO CHARITY (PRIMARILY THE MOTION PICTURE AND TELEVISION FUND, THE BLIND BABIES FOUNDATION, AND THE CHALLENGER SURVIVORS FUND) BY THE SALE OF STAR TREK MEMORABILIA, NASA JEWELRY, AND OUR OWN PUBLISHING - KILQUE.
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NOLACON II -- the New Orleans in '88 Worldcon Bid -- has a lot going for it:

Fantastic facilities -- 3000 rooms at the Marriott, Sheraton, and International hotels, and 295,000 square feet of exhibit space, 159,000 in the Rivergate Convention Center alone -- all within one block -- inexpensively priced -- affordable room for the s.f. community!

A great committee -- hometown fans working with two former worldcon chairmen and some of the most experienced regional conigers for the most unique worldcon -- ever!

A wonderful theme -- joining worldcon and Mardi Gras traditions in a salute to the First Fans -- the men and women who created this magnificent madness.

The world's most amazing city -- New Orleans! Last visited by the world science fiction convention in 1951, "Nawlins" is the greatest tourist and convention town on any world! Jazz' birthplace, the culinary capital of America, our French Quarter stays open 24 hours a day, seven days a week! Riverboats ply the mighty Mississippi, streetcars clang their way down wondrous avenues, mere steps from our convention center. The City that Care Forgot awaits you -- WOULDN'T YOU RATHER SEE NEW ORLEANS?

All of this New Orleans has to offer. We who have bid for the right to bring the 1988 worldcon - Nolacon II - here have enjoyed telling the science fiction universe about it. Now that the ballots are out, now that the campaign approaches its end -- we ask once more for your vote. And we acknowledge the greatest advantage Nolacon II has had:

Our friends.

---

Thank you, Michael Sinclair, for taking the Nolacon II cause to Baltimore and New York and the wild, wild west. You're our greatest ambassador. Thank you, JoAnn Montalbano, for bringing your native New Orleans to Boston, and getting our bid off to a great start. The same to you, Mike and Carol Resnick, for the support, the advice, the encouragement, throughout.

Thanks, Bruce Pelz, and thanks, Craig Miller, for lending us your matchless experience and savvy.

Thank you, Vicky and Eric Webb, for more than could be listed. But for y'all... Thank you, Marilyn and Harry Alm, for carrying the word to Norwescon, and thank you, June Russell and Carol Gathings, for being there too.

Thank you, Michael Benveniste, for all the help at Boskone. And thank you, Paul Watson, party master and disco king. Thanks, Toni Weisskopf, for representing us in points north.

Thanks to Ned Brooks, our first pre-supporter, and to Dave Wixon, our first Saint (Associate member). Thank you, Norman Elfer, for giving our copy its professional look. Thank you Julie Schwartz and Ray Lafferty, Ben Bova and C. J. Cherryh, Karl Edward Wagner and Robert Adams, John Steakley and Jodie Offutt. (You, too, Andy.) Thanks especially, George Alec Effinger, our Pro Liaison and steadfast friend.

Thank you, Susan and Jim Satterfield, Sue and Steve Francis. Thank you, Joe Grillot, we'll give worldcon its best film program ever. Thank you, barrister and beadmeister Dennis Dolbear, toym man and ideaman extraordinare Walt Baric, soundman and sound fan Robert Neagle. Ken Moore, we still say our Hurricane cocktails taste better than your Swill, but thank you anyway!
Thank you, Charlie Duval, and that goes for Cheryl and Robin, too. Thank you, Annadru Conley and Lauren Butler, your help with your hotels will not be forgotten. Thank you, Caryl Thompson and S. E. Woodard-Vladyka for the help in Texas... and nationwide.

Our harlequins have been the living symbol of Nolacon II. Michelle Watson, Laura Modine, your wonderfulness shines through the masks! Thank you.

Thank you, Annie Hebert, for patience beyond belief. Thank you, Mary Wismer, for taking on a workload beyond imagining. Thank you, Mark Robinson, for keeping our flyers flying.

Thanks and thanks and thanks to Charlie Williams, Joan Hanke-Woods, Brad Foster, John Fontaine, Ingrid Neilsen, Claude Parish, Richard Ory, Annette Mercier, Ken Hafer, Ned Dameron, Dany Frolich... for the artwork that has drawn admiration to our publicity. And no, Ann Layman Chancellor, we have not forgotten you. No one has done more for Nolacon II — encouraged us, guided us, talked us up, partied for us, drawn for us, sewn for us... Thank you is far too small a phrase.

There are others — many others — who worked and gave for Nolacon II. We could mention but a few here. To all of you, our thanks, and to everyone, our invitation —

Come to our party suite in the Marriott Hotel. Sample a Hurricane. If you haven’t voted -- vote. We hope you’ll think of New Orleans -- a magical city, for a magical worldcon.

It’s been a wonderful time. It’ll be more wonderful yet.

New Orleans -- Nolacon II
The World Science Fiction Convention - 1988
Whatever happens, we feel like winners already.

John Guidry • Guy H. Lillian III • Justin Winston

NOLACON II
P.O. BOX 8010
NEW ORLEANS LA 70182
We wish to thank the artists, both professional and amateur, who have helped our Progress Report covers look so exceptionally well.

Brad W. Foster — Front cover, PR#1
Thomas Deitz — Back cover, PR#1
illustrating Bradbury’s "The Foghorn".

Cindy T. Riley — Front cover, PR#2
illustrating Bradbury’s "The Dragon".
Mark Maxwell — Back cover, PR#2

Greg A. West — Front cover, PR#3
Ron Lindahn, Back cover, PR#3

Frank Kelly Freas — Front cover, PR#4
Ingrid Neilson — Back cover, PR#4
illustrating Bradbury’s “Something Wicked…"
Site Selection goes ever on . . . for a while. You may send in your site selection ballot, with the appropriate voting fee (see ballot for particulars), or you may vote at the convention. Site Selection Balloting will be located near the convention registration in the Marriott Hotel. Balloting closes Saturday at 6 p.m.

WEAPONS POLICY

In line with the standard practice at recent Worldcons the carrying of weapons will not be permitted, except as part of a Masquerade costume, and then only during the Masquerade or in transit to and from it. Weapons displays at the Masquerade must be discussed fully with the Masquerade Director before the event.

Any weapons purchased from hucksters must be securely wrapped and taken away.

The Committee reserves the right to decide what constitutes a weapon, and the right to impound such weapons for the duration of the convention.

We appreciate that many — even most — people who would like to carry display weapons are sensible, decent and careful individuals, but the risk of weapons causing accident or distress is too great, and the safety of convention members has to be our overriding consideration.

BILLS OF FARE

Our contracts with the Hilton and the Marriott Marquis stipulate that we be provided in advance with menus and that prices shall not be increased during the run of the convention, and that at least one of each hotel's restaurants/coffee shops shall be open on a twenty-four hour a day basis. Space does not permit that we print all the menus from both hotels, but we provide the following sampling from them.

HILTON

The Coffee House on the lobby level of the Hilton is open for breakfast, lunch and dinner. A breakfast of two eggs, bacon, ham or sausage and toast costs $4.50; a three egg omelet costs from $4.25 to $4.95; and cereal with fruit may be had for $2.15. At lunch one might try the Poseidon Aventure, a lovely seafood salad, for $5.95; the egg salad with bacon sandwich, served with potato salad or cole slaw for $3.50; or the quiche du jour for $4.50. Desserts are very good and range from $1.50 to $1.95. The dinner menu is similar to the luncheon menu but with the addition of more ambitious entrees such as prime rib or beef, au jour,

THE GOPHER HOLE

Welcome to ConFederation! If you have not yet had a chance to volunteer to help, it's not too late. We still need many volunteers to work from the Gopher Hole. This is a great way to make new friends and a way to see a different side of the convention. We are located in the Peking Room of the Marriott Marquis Hotel at the bottom of the spiral staircase.

If you find that you have a few hours on your hands and would like to help the convention, please come to the Gopher Hole. We will be providing munchies, soft drinks and coffee to all of our volunteers as well as a place to relax between assignments. Any help you can give us will be greatly appreciated. Have fun at ConFederation.

Sue Francis, Gopher Mom

SITE SELECTION BALLOTING

You will have received your Site Selection ballot, along with your Hugo Ballot. While the Hugo Balloting ends July 15, 1986,
THE PLACE

LOS ANGELES: A city that has the fans and facilities to hold a terrific Worldcon—and the track record to prove it!

A Los Angeles Worldcon unites an exciting cross section of science-fiction interests. Southern California is home to a large number of writers, artists, space scientists and engineers, and movie industry professionals. These people have always been enthusiastic program participants, adding their own imagination and fun. A Worldcon here also attracts one of the largest contingents of fans and professionals from other parts of the world.

THE QUESTIONS

There are three major questions that fans ask when they examine a Worldcon bid:
1. Is it the best site?
2. Can the committee put on a quality convention?
3. Will it be fun?

THE ANSWERS

For the Los Angeles in ’90 bid, we believe the answers are:
1. Yes.
2. Yes.
3. YES!

THE SITE

➤ The Anaheim Hilton and the Anaheim Marriott hotels have committed 2,500 sleeping rooms to the bid.
➤ The Anaheim Convention Center offers three 100,000-square-foot exhibition halls, two 3,000-seat ballrooms, a 1,500-seat theater, and a 9,000-seat arena.
➤ The center and the hotels combined offer another 30 meeting rooms, ideal for special-interest groups.
➤ Located across the street from Disneyland, the convention site is readily accessible by all major forms of transportation.

THE COMMITTEE

Los Angeles has literally dozens of experienced fans who have run departments at Worldcons and numerous Westercons, as well as the region’s own Loscons. Every member of the Los Angeles in ’90 bid contributed to the success of L.A. con II—and wants to do so again in 1990 (*Ghod knows why*). This recipe of experience, expertise, and enthusiasm would make for another successful Worldcon in 1990.

THE FUN

You got it! • Panels, Films, & Special Events! • Disneyland! • Parties! • Indigenous Wildlife! • Literally Dozens of Masochistic Fans Whose Only Joy Is to Bring Happiness to Thousands of Fun-Loving Attendees! • More Stuff Than You Imagined Possible! □

AND SO . . .

Let experience be your guide when you vote for the 1990 Worldcon. If you like a world-sized Worldcon, Los Angeles in ’90 is your best bet.
“Gene Wolfe is as good a writer as there is today...I feel a little bit like a musical contemporary attempting to tell people what’s good about Mozart.”
—Chicago Sun-Times

“Every time Gene Wolfe writes a new book we need a whole new definition of ‘science fiction.’”
—Ursula K. LeGuin

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"Aliens have attacked Earth twice and almost destroyed the human species. To make sure humans win the next encounter, the world government has taken to breeding military geniuses—and then training them in the arts of war... The early training, not surprisingly, takes the form of 'games'... Ender Wiggin is a genius among geniuses; he wins all the games... He is smart enough to know that time is running out. But is he smart enough to save the planet?"
—THE NEW YORK TIMES

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—BEN BOVA

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From the world renowned creator of the Xanth novels, an adventure-laden SF epic of a barbarian snatched from ninth-century Asia and thrust into the center of a deadly far-future game.

"The tale moves briskly, injecting the history almost painlessly ... Recommended."
— FANTASY REVIEW
for $10.75, and fresh trout meuniere for $6.95. Cocktails, beer and wine are available.

The Cafe de la Paix, in the same area as the Coffee House, provides a luncheon buffet with a broad selection of hot and cold foods. For dinner, hors d’oeuvres include escargots à l’estragon for $4.75 and pate cerdagne for $3.75. Soups and salads range from $2.25 to $3.25. Entrees include several veal dishes, duckling, salmon and trout and range from $10.95 to $15.75. Desserts cost from $2.00 to $2.50.

Trader Vic’s is open for lunch and dinner. At lunch cold appetizers and hot pupus range from $4.00 to $8.75, soups from $1.50 to $3.00 and salads from $6.75 to $7.50. Eggs Benedict is $6.25, grilled salmon is $9.50, Calcutta lamb curry is $8.50, Szechwan beef is $8.00. Desserts cost from $2.00 to $3.00. At dinner the menu is much more extensive and you may choose from complete dinners from $13.75 to $19.75 or, if you like, order from the a la carte listing. Fresh swordfish costs $14.00; lobster flambe costs $24.25. You may choose among Indonesian lamb roast for $18.75, barbecued chicken for $10.50, and scallops brochette for $13.75. A number of other entrees are offered, from Trader Vic’s rice at $8.00, to paper thin filet of beef at $19.75.

Marriott Marquis

Moving across the street to the Marquis you’ll find a varied group of restaurants. La Fuente is open for lunch and dinner and specializes in Mexican food. For lunch you might enjoy nachos grande at $3.95, gazpacho or black bean soup for $2.25, or chicken and beef tacos for $4.95. Combinations and specialties range in price from $3.95 to $5.95. Dinner appetizers cost from $2.95 for guacamole or a beef taco to $5.95 for quesadilla with crabmeat, shrimp, etc. Fajitas are available made from beef $9.95; shrimp, $12.95, port, $8.95; chicken, $7.95; and rabbit, $9.95. Mesquite, grilled entrees include swordfish at $14.95 and baby back ribs at $11.95. Specialties and combinations range from $9.95 to $16.95.

The Arbor in the Atrium offers papaya with shrimp salad for $4.95, peanut soup for $2.25, salads from $2.25 to $5.50, and sandwiches and burgers from $4.25 to $5.95. A twelve inch cheese pizza costs $5.95 — add $2.50 for each additional topping. London broil with sherry mushroom sauce costs $7.95 and prime rib of beef $12.95; both are served with fresh vegetables, salad, rolls, and butter. Desserts range from $2.25 to $2.75.

The Market Place Sampler in the Atrium offers cold selections (fresh fruit, chicken salad, etc.) and hot selections (Texas chili, seafood fetuccini, etc.). You may select a combination of any four items for $5.50 or any six for $6.95. The deli sampler (one each from each of four columns) cost $4.95. Desserts range from $2.25 to $2.95.

Pompanos is a seafood restaurant. Luncheon appetizers include oysters on the half shell for $9.50 each and chilled crab claws for $1.50 each. A bucket of steamed clams costs $7.50 and cold shrimp remoulade is priced at $7.95. Availability and price of most fresh seafood selections will be marked daily. The dinner menu features more elaborate appetizers, such as fresh salmon marinated in dill, served with mustard sauce and a frozen shot of aquavit for $6.25. New York strip steak costs $22.50. There is a broader selection of fresh seafood available on the dinner menu, again with price and availability being marked daily. Entrees are served with house salad, vegetables and spinach-oyster soup.

J.W.’s offers among its appetizers duckling salad for $5.95 and seafood brochette for $9.50. Entrees include venison medallions for $21.95, tournedos of beef for $23.00, and lamb medallions for $17.50. A chef-selected five course dinner may be had for $39.95 per person. The forgoing is not complete by any means, but we trust that it will help you to choose a restaurant to suit your appetite as well as your wallet.

THEY ONLY HANDICAP THE BEST HORSES

You say you’ve never met an “alien” before, and you aren’t sure how to react?

In a way, you have: the woman who shambles like something out of Lovecraft, folk with ‘jitterbugging’ eyes, the man who stares at your mouth. Normally, they’re called “Handicapped,” and they — we — have protocols as alien to “normal” folk as the current fashions on Sirius 7.

So how should you act? Not to worry. This article is all about Handicapped people, how to act and/or react around us, and why.

“But,” you might say, “I won’t have that much contact with Handicapped in the real world.”

Not true. Unfortunately, Science fiction is filled with stories about organ-leggers and body-rebuilds, but MEDICAL SCIENCE in the 1980’s knows more about saving lives than rebuilding bodies. People who would’ve died ten years ago from head or spinal injuries can now be saved, “rehabilitated,” and returned to live in the “normal” world, where people look at them and say “Um . . . nice day, huh? How’dja get turned into broccoli?”

It’s the sort of thing that could make you go crazy. Luckily, most Handicapped people grow armor consisting of:

(a) a strong personality linked to unquenchable
The galactic conflict that began with THE PRIDE OF CHANUR now comes to its magnificent conclusion!

CHANUR'S HOME-COMING

By C.J. Cherryh

As the races of the Compact mobilize for interplanetary war, Pyanfar Chanur and the crew of the Pride, caught up in the midst of ever-shifting alliances, must take a final desperate gamble. And on the outcome rests the survival of the entire hani race!

Here at last is the long-awaited, blockbuster conclusion to C.J. Cherryh's masterful vision of alien worlds and interstellar diplomacy that began with THE PRIDE OF CHANUR, CHANUR'S VENTURE, and THE KIF STRIKE BACK.

CHANUR'S HOME-COMING
Available in January 1987
determination (sometimes described as “obnoxious,” “obsessive,” and/or “warped”);

(b) A sense of humor so bloody it’s infra-red (including standard replies to insensitive remarks, such as “How’d you get a skull full of tapioca?” “I went surfing off the World Trade Center,” and the ever-popular “there’s nothing wrong with me that can’t be fixed with a simple body transplant.”);

(c) imaginations that only take us out of this galaxy, away from this reality, or into fantasy but also away from the pain and inconveniences, and into bodies that reflect who we can be; and

(d) the smug realization that we’ve come to grips with, and conquered, a crisis the rest of you have yet to come to grips with: aging. Think about it. The list of symptoms — general weariness, loss of muscle strength, degradation of senses, joint and muscle pain — are familiar to me under the diagnosis of “the polio echo”; others might know it as lupus, myasthenia gravis, rheumatoid arthritis, or one of the ever-popular acronym diseases such as MS, MD, AML, AIDS. For normal people, it starts to show up in their fourth decade. We Handicapped folks just got there earlier.

“Not me!” you say? “I’m gonna live fast, die young, and have a good-lookin’ corpse.” O-kay. BUT...!

Not even that can save you from getting temporarily disabled. You could slip in the bathroom, tumble while jogging, wrench your favorite joint while working out on a Nautilus machine. Broken bones and sprains can happen to anyone, even you.

So — how do you act? Well, here’s a quick list of...

HANDICAPPERS’ TEN COMMANDMENTS

1). DON’T TREAT US LIKE IDIOTS. Patting us on the head, saying “poor little thing,” or “talking down” to us, bugs us. Shouting at us, or talking as though we can’t hear, are other ways to guarantee you’ll look like the idiot.

2). N*E*V*E*R GRAB OR STARTLE US!! Many of us have precarious balance; others — like the blind — can be disoriented; still others have damaged joints that dislocate easier than a Barbie doll’s. Don’t sneek up on us and shout “Boo!” — it can be just as unsettling as a grab.

3). DON’T HANDLE OUR EQUIPMENT without permission. My motorchair may seem like a toy to you, but it’s my “legs.” Ditto for guide dogs: they’re not pets, and are “on the job” when in harness, so leave them be. Keep in mind that not all canes are ornamental. So ask to see before grabbing.

4). IF YOU WANT TO HELP, OFFER. Blind people have specific “protocols” for helpers — for example, if someone asks for your help “looking around,” you should let him/her hold your left arm (the left hand, incidentally, is most blind people’s “seeing” hand, so don’t block it). Similarly, if a wheelchair-rider needs “a push,” she/he can best tell you how to negotiate steps and curbs. Generally, we know what and how to handle situations, and can describe it to you.

5) WHEN IN DOUBT, ASK BEFORE CALLING A DOCTOR. I may be doing my version of dancing, not having a seizure. Conversely, IF WE SAY WE’RE IN TROUBLE, ACT FAST! Don’t stand around gasping for air while I do the same. If you can’t personally deal with the problem, shout for someone who can — but NEVER desert a Handicapped person while you go looking. Be sure there is someone handling the situation before you decamp — preferably someone other than the Handicapped person who asked for help.

6). DON’T LOOK AWAY WHEN YOU TALK TO US. You accomplish three things: a) you make it difficult for the deaf to “hear” you, b) you make it difficult for the rest of us to hear you, and c) you make us feel sub-human. When you’re around the blind, don’t “talk” with your hands or be annoyed if they “look” at you with their ear instead of their eyes.

7). DON’T BE AFRAID OF WORDS. The dictionary lists nine definitions of “see,” only one of which involves working eyes. Few blind people object to that word, or words such as “look” or “watch.” Similarly, I (and other like me) will not shrivel up and die if you say things like “walk,” “run,” “stroll,” or such; just because I’m in a motorchair doesn’t mean I can’t preambulate. Nor are the deaf unduly put off by phrases involving sound, because they can “hear” a number of things you can’t — like music in a noisy room — through their bones.

8). DON’T SPANK CHILDREN WHO POINT AT US. You frighten the kid, and you breed future phobic reactions. Few of us are embarrassed by honest curiosity. On the other hand, DON’T DEMAND TO KNOW “WHAT HAPPENED TO YOU!” If we want you to know, it’ll crop up in conversation naturally.

9). DON’T ASSUME WE’RE SUPER-HUMAN. Just because we’re Handicapped, and able to live in the “normal” world, doesn’t automatically make us super-strong, super-smart, or give us super-senses. We may forget your name, your face, your voice. We tire faster than you do, and we tire even faster when we get the runaround. If I snap at you, or sound bitter, I may be tired instead of snide.

10). USE THE GOLDEN RULE. If you can’t remember these guidelines, pretend you’re unable to see, hear, or walk. If it would offend you, it would probably offend us. Unless, of course, you’re a masochist and enjoy people shouting over your head what a pitiful monster you are...
The Medical Services Department of ConFederation is provided as primarily an informational service for the benefit of ConFederation '86 members. We hope you have an enjoyable and safe trip to Atlanta, and have provided the following information for your benefit.

**What ConFederation Medical Services Department Is:**
1. An Informational Service — Should you need the services of a physician or hospital, we can provide you with information on how to obtain those services.
2. An Assistance Service — if you desire, you may bring a sealed copy of your medical history and leave it with the Medical Services Department Head. In the event you should be taken to a hospital, your medical history will be delivered to that hospital to you by the Medical Services Department. Should you choose to bring a copy of your medical history, you must pick it up at the Medical Services room by the time posted or make other arrangements directly with the Head of Medical Services. The Head of Medical Services is the only person who will have access to your medical history.
3. A MINOR First Aid Station — We will have a room available for minor first aid supplies and a place to lie down. We will have band-aids, first aid spray, sunburn spray, ammonia ampules, and other very minor items available. We will not furnish such items as aspirin, tylenol, or antacids — they are available in the hotel gift shops.
4. Medical Services will have someone available during major events such as the Hugos and Masquerade to assist those people who need it.

**What ConFederation Medical Services Department Is Not:**
1. We are not substitute medical care. If you need medical care, we will provide you with the names of physicians and hospitals, but we will NOT diagnose or decide for you if you need medical care. We also will NOT provide funds for medical care. In addition, due to medico-legal liabilities, we cannot provide transportation to medical facilities. If you do not have someone who can provide you with a ride, we will call an ambulance or Cab for you at your expense.
2. We do not provide hangover service. Repeat: WE DO NOT PROVIDE HANGOVER SERVICE. Go back to bed, pull the covers over your head, and this too shall pass.
3. We do not provide “nursing” service for those who are under the weather. If you’ve had too much to eat or drink, you are responsible for yourself — we will neither provide someone to stay with you — nor allow you to recuperate in the Medical Services Room. If you’ve overindulged in drugs or a mixture of drugs and alcohol, we will call the paramedics and send you to a hospital — we do NOT treat drug overdoses.

If you should need to be seen by a physician or hospital during your stay, you need to bring the following information with you:
1. Drivers license or other form of identification.
2. Major Medical Insurance Card — there should be a phone number on the card in order to verify insurance coverage.
3. If you don’t have insurance coverage — most places will accept VISA, Mastercard, or American Express.
4. If you have neither insurance or a major credit card, most places will require a cash deposit and payment of the bill in full before you leave. Count on a minor illness Emergency Room visit to cost at least $100.
5. If you have none of the above, there are a couple of hospital Emergency Rooms that will see you, but expect the wait to be extensive.
6. There will be pressure sensitive labels at the registration table. We ask that each member take one and enter the following information:
   a. Mundane name — if you are using a persona on your name tag.
   b. Allergies
   c. Major Illnesses: are you diabetic, heart patient, or other significant health problems.
   d. Who to notify in case of emergency — include name and phone number (include area code.)

Please place these labels on the back of your ConFederation name badge, so they will be available in case of emergency.

If you have any needs such as wheelchairs, walkers or other items, please contact Samanda Jeude in c/o Handicapped Services.

**BLOOD DRIVE**

For all of those who are genuinely interested in making a difference in our world, we are planning to hold a blood drive on Saturday. This will be held at the convention; there

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*Most important, keep the 11th Commandment: DON'T BE TOO SERIOUS around us. Our problems, our needs, are serious, but ... There's a time and place for dignity, and there's a time and place for running amok, and we can run amok with the best of them. Ever skateboarded on a motorchair? Wanna learn? — Samanda b Jeude*

---

*Berke Breathed's "Bloom County" © 1983 Washington Post Co.*
Bermuda Triangle in '88
(An off-the-continent bid)

Welcome aboard a cruise unlike any other—7 days and nights of science fiction, sun and fun. The finest elements of a Worldcon combine with the amenities of a world-class luxury cruise ship to provide you with a once-in-a-lifetime experience.

FACILITY: The S.S. Norway is the largest cruise ship in the world. There are 8 passenger decks containing 932 cabins that will accommodate over 2100 passengers. There are additional cabins for the 800 member crew (about 1 crew member for each 25 passengers).

Every cabin has at least 2 berths and many have 3 or 4. All accommodations in 16 price categories have color TV's, private showers and/ or tubs, dressing tables, closets and storage space. The price of passage includes all meals, 10 open bars, and room service. Three full meals and 3 buffets are prepared daily by world-class chefs. Special diets can be accommodated.

The ship is a city afloat providing its own extensive array of activities and entertainment in addition to traditional Worldcon events. Everything is provided in ONE convenient location. Baby-sitting and facilities for the handicapped are available.

This 7 day cruise includes stops at four islands. The current itinerary includes Nassau, St. Thomas, St. Maarten, and a privately-owned island.

COST: The cost of the cruise varies with your choice of sleeping accommodations and the number of people in your cabin. Prices start at $695 per person, with over 1000 berths available for under $1000. The average price of all berths is under $1000 per person, with over 90% of the berths priced at under $1400. For those interested in the finest of accommodations, suites start at $1590 per person.

CONVENTION: This convention will provide the best Worldcon traditions: hucksters, an art show, a masquerade ball, multiple tracks of programming and films, the Hugo Awards, guest of honor speeches, site selection, the WSFS business meeting, and the largest con suite in the world.

The ship's closed circuit TV system provides facilities for a live broadcast of all major activities and films for those times when you prefer the privacy of your own cabin.


Our committee has attended hundreds of cons and worked at all levels, including the top, on many of them. We draw upon an excellent blend of convention and professional experience. We are dedicated to providing fandom with a new and unique opportunity, a combination of traditional events and a setting unparalleled in Worldcon history.

BERMUDA TRIANGLE in '88
PO. BOX 268526
CHICAGO, IL 60626

TO JOIN IN THE ADVENTURE, VOTE FOR BERMUDA TRIANGLE in '88 AS YOUR FIRST CHOICE.
will be no need to shuttle to a different location. In order to spice up the participation, and to help show our gratitude, we hope to hold drawings for prizes to be given to some of the participants. So step up and give a little of yourself to a worthy cause.

**CONSUITE**

Between programming events you will want to rest and relax in the ConFederation Con Suite. No need to find out the room number here; just go to the tenth floor of the beautiful Marriott Marquis . . . yes, the Consuite takes up the entire floor! Step up to one of our hospitality stations (we hope to have at least two) and get yourself a soft drink and some munchies. For those of you who want something a little more potent, the hotel will provide a cash bar on this level. Stroll along the inside balcony and contemplate the Marriott's large open interior. Sit in one of the many partitioned alcoves lined with chairs, couches, and tables; there will be plenty of places to sit and carry on conversation out of the bustle. Or wander out to one of the large outdoor balconies and enjoy a refreshing snack in the lazy Atlanta summer. Although the hospitality stations will probably not be open 24 hours/day, we do intend to man them as long as possible. There will be unlimited access to the Con Suite area.

**MERCHANDISING**

Souvenirs of ConFederation are available at our Merchandising tables. You should find one located in each of the two hotels, plus one in the Registration room until Sunday.

Of course you will be out of step with the crowd unless you are wearing the ConFederation logo in three brilliant colors on a sturdy cotton & polyester shirt. While you're at it, pick up a couple of extra ones for gifts for those friends or relatives who didn't make it to the con.

Be sure and take a load off of your arms by buying one of our handy Tote Bags. Of course you'll want a place to carry the treasures you bought in the Dealers' Room, those books that are awkward in your arms as you wait for that certain author to autograph them, or anything else you want to lug around the convention. The Tote Bag is the answer!

You will also not want to miss having your own copy of the ConFederation Commemorative Book. This exquisite collectors' item contains handsomely illustrated stories written by Terry Carr and Bob Shaw. You will never get another chance to add this masterpiece to your collection!

- T-shirts: $7.00/each
- Tote Bags: TBA
- Commemorative Books: $10.00/unboxed
  
  $20.00/boxed

We will also be offering for sale video tapes of the convention highlights. These VHS tapes will include not only masquerade pictures, but also other important and interesting parts of the convention. See the events you missed! Relive the ones you enjoyed! Order forms will be available at the convention, and the tapes will be sent to you after the con. Only $30.00 — be sure to order one; this is the definitive keepsake!

---

**BENEFIT AUCTION**

The Nashville, Tennessee, S.F. club is sponsoring an auction to benefit Manly Wade Wellman's estate. Mr. Wellman, who brought such wonder to our lives, died after a long illness leaving many debts. The proceeds of this auction will go to help relieve his widow of this burden.

Karl Edward Wagner says of Mr. Wellman:

He was a friend to every young would-be writer, giving encouragement and sound advice to any who asked. Wellman was a writer because he wanted to be a writer, and he never stopped. Only death, after many months of suffering, could stop him.

Most of us will remember Manly Wade Wellman as a southern writer, for his stories of John the Balladeer, who wandered through the North Carolina mountains, fighting evil with his silver-stringed guitar and his native wits. Wellman, however, was more than a writer for the South. He wrote for the world.

See your pocket program for the time and place of the auction.
THE TEXAS SF INQUIRER
"THE BEST LITTLE NEWSZINE IN TEXAS"

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book reviews   articles
con reports    criticism

"OF BAD FANZINES WE CAN NEVER READ TOO LITTLE; OF THE GOOD, NEVER ENOUGH."
- ARTHUR "FAN BOY" SCHOPENHAUER

edited and produced by Pat Mueller
and published by F.A.C.T.
The Fandom Association of Central Texas, Inc.
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William Gibson      Debbie Notkin        Ellen Datlow            Lewis Shiner

Memberships are $10 to October 1st, and $15 at the door.

ArmadilloCon 8, c/o F.A.C.T., P.O. Box 9612, Austin TX 78766

84
IN MEMORIAM

Each year, the world is poorer for the loss of artists, actors, writers, friends and fans. We mourn their passing, and will miss their contributions to our enjoyment of life. The following is a list of those who died in 1985.

Bianche Williamson
Agnes T. Cossato
Walt Liebscher
Clarence “Ducky” Nash
J. Pat O’Malley
Larry Shaw
Leo Summers
John Douglas Wallop
T. L. Sherred
Edmond O’Brien
Chester Gould
Margaret Hamilton
Robert Nathan
Margaret L. “Stevie” Barnes
Bill Evans
Valentine Dyall
David Clements
Margo
(Thanks to Andy Porter for compiling this list.)

WITHOUT WHOM...

Administration and Finance would like to express its thanks and appreciation to the following organizations:

Accusystems Inc. Video Supply Company
Alpha Graphics (Five Points) The Paper Chase
Arvey’s Paper & Supplies The Book Nook
Atlanta Convention & Books & Magazines
Visitors’ Bureau McGuirer’s
Atlanta Hilton and Towers Wax ‘n’ Facts
Atlanta LS Society The Book Dispensary
Atlanta Marriott Marquis Oxford Books
Atlanta Star Trek Society Oxford Too (sic)
B. Dalton Bookseller Kendall’s Books
( Five Points) Her at Southern Fantasies
Bluegraphics Borders Book Shop
Buckhead Business Center Science Fiction and Mystery
Corporate Travel International Book Store
DeBow Mailing Machines Waldenbooks
Eastern Savings Association Andy Porter
Envelope Mart Atlanta Charlie Brown
Far West Savings and Loan NESFA Press
FIA Corporation Franklin’s Press
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First National Bank of Atlanta Atlanta Fantasy Fair
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GTE Sprint Kubla Khan
MAKRO Rivercon
Mail Safe Corporation Analog & Isaac Asimov’s
Phoenix Science Fiction Society Science Fiction
Staging Techniques Magazines
Stoefl Seals Corporation National Bank of Georgia
United Exposition Service Bondurant, Mixon & Elmore
plus any others which have helped us make Confederation a reality.

3° KELVIN

Once again, the office staff has fallen behind in answering the mail. We are taking this opportunity to catch up. Please read the following carefully: your letter may be there!

Joe Phan: Do you have a discount for active-duty military?
ConFeddie: Only if your CO is Colonel Falkenberg, Admiral Kirk, or Captain Future.

Joe Phan: Can I bring my goat?
ConFeddie: Yes, but there will be a $15 “kid-in-tow” charge.

Joe Phan: Can I take the peace-bond off my greatsword when I’m outside the hotel?
ConFeddie: Sure, but you should be aware that Chapter 3 in the Atlanta Police Bureau Training Manual is titled: “Bang! Bang! Bang! ‘Stop or I’ll Shoot . . .’”

Joe Phan: Am I too late to nominate for the Hugos?
ConFeddie: Not at all. The folks in Brighton will be happy to hear from you.

Joe Phan: My wife sent in a change-of-address and you changed hers, but didn’t do mine. Don’t you folks have a lick of sense?
ConFeddie: It was a tricky situation, and much-debated around the office about what to do. Finally we decided the poor woman had likely taken all she could of you and moved out . . .

Joe Phan: A copy of the check I wrote for the additional $10 I did owe you is enclosed . . . fire the incompetent cretin who mis-files your mail . . . you’ve wasted my time . . . wasted your time . . . don’t have a nice day . . .

ConFeddie: Though it’s hard to fire Worldcon workers — they being volunteers whose only compensation is the joy of dealing with friendly fans like yourself — the Chief Registrar promised to beat me soundly and put me on a bread-and-water diet.

Joe Phan: Here’s the $10 due on my membership. Now correct my address like I wrote it: “Shanty”, not “Shantih”, “Stuff”, not “Slough”. Trust me to know how to spell my own address.

ConFeddie: We trusted you to send in the right amount for your membership, and look how that worked out.

Joe Phan: Here’s my $55 for an attending membership for the 1986 World Chattacon in August.
ConFeddie: Thank you very much. Looking forward to seeing you in Chattanooga.

**********************
# THE WORLD SCIENCE FICTION CONVENTION

## SINCE 1939

<table>
<thead>
<tr>
<th>YEAR</th>
<th>CITY</th>
<th>NAME</th>
<th>GUEST OF HONOR</th>
<th>SITE</th>
<th>ATTENDANCE*</th>
<th>CHAIR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1939</td>
<td>New York</td>
<td>Nycon I</td>
<td>Frank R. Paul</td>
<td>Caravan Hall</td>
<td>200</td>
<td>Sam Moskowitz</td>
</tr>
<tr>
<td>1940</td>
<td>Chicago</td>
<td>Chicon I</td>
<td>Edward E. Smith, Ph.D.</td>
<td>Hotel Chicagoan</td>
<td>128</td>
<td>Mark Reinsberg</td>
</tr>
<tr>
<td>1941</td>
<td>Denver</td>
<td>Denvention I</td>
<td>Robert A. Heinlein</td>
<td>Shirley Savoy Hotel</td>
<td>90</td>
<td>Olin F. Wiggins</td>
</tr>
<tr>
<td>1946</td>
<td>Los Angeles</td>
<td>Pacificon I</td>
<td>A. E. van Vogt</td>
<td>Park View Manor</td>
<td>130</td>
<td>Walter J. Daugherty</td>
</tr>
<tr>
<td>1947</td>
<td>Philadelphia</td>
<td>Philcon I</td>
<td>John W. Campbell, Jr.</td>
<td>Penn Sheraton Hotel</td>
<td>200</td>
<td>Milton Rothman</td>
</tr>
<tr>
<td>1948</td>
<td>Toronto</td>
<td>Torcon I</td>
<td>Robert Bloch (pro) Bob Tucker (fan)</td>
<td>RA'I Purdy Studios</td>
<td>200</td>
<td>Ned McKeown</td>
</tr>
<tr>
<td>1949</td>
<td>Cincinnati</td>
<td>Convention</td>
<td>Lloyd A. Eshbach (pro) Ted Carnell (fan)</td>
<td>Hotel Metropole</td>
<td>190</td>
<td>Don Ford</td>
</tr>
<tr>
<td>1950</td>
<td>Portland</td>
<td>NORWESCON</td>
<td>Anthony Boucher</td>
<td>Multnomah Hotel</td>
<td>400</td>
<td>Donald B. Day</td>
</tr>
<tr>
<td>1951</td>
<td>New Orleans</td>
<td>Nolacon</td>
<td>Fritz Leiber</td>
<td>St. Charles Hotel</td>
<td>190</td>
<td>Harry B. Moore</td>
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<tr>
<td>1952</td>
<td>Chicago</td>
<td>TASFiC2</td>
<td>Hugo Gernsback</td>
<td>Hotel Morrison</td>
<td>870</td>
<td>Julian C. May</td>
</tr>
<tr>
<td>1953</td>
<td>Philadelphia</td>
<td>11th Worldcon3</td>
<td>Willy Ley</td>
<td>Bellevue-Stratford Hotel</td>
<td>750</td>
<td>Milton Rothman</td>
</tr>
<tr>
<td>1954</td>
<td>San Francisco</td>
<td>SFCon</td>
<td>John W. Campbell, Jr.</td>
<td>Sir Francis Drake Hotel</td>
<td>700</td>
<td>Lester Cole</td>
</tr>
<tr>
<td>1955</td>
<td>Cleveland</td>
<td>Clevention</td>
<td>Isaac Asimov (pro) Sam Moskowitz (Mystery GoH)</td>
<td>Manger Hotel</td>
<td>380</td>
<td>Nick Nelson</td>
</tr>
<tr>
<td>1956</td>
<td>New York</td>
<td>NEWYORCON6</td>
<td>Arthur C. Clarke</td>
<td>Biltmore Hotel</td>
<td>850</td>
<td>David A. Kyle</td>
</tr>
<tr>
<td>1957</td>
<td>London</td>
<td>Loncon I</td>
<td>John W. Campbell, Jr.</td>
<td>King's Court Hotel</td>
<td>268</td>
<td>Ted Carnell</td>
</tr>
<tr>
<td>1958</td>
<td>South Gate6</td>
<td>Solacon</td>
<td>Richard Matheson</td>
<td>Alexandria Hotel</td>
<td>322</td>
<td>Anna S. Moffett</td>
</tr>
<tr>
<td>1959</td>
<td>Detroit</td>
<td>Detention</td>
<td>Poul Anderson (pro) John Berry (fan)</td>
<td>Pick-Fort Shelby Hotel</td>
<td>371</td>
<td>Roger Sims</td>
</tr>
<tr>
<td>1960</td>
<td>Pittsburgh</td>
<td>Pitcon</td>
<td>James Blish</td>
<td>Penn-Sheraton Hotel</td>
<td>568</td>
<td>Fred Prophet</td>
</tr>
<tr>
<td>1961</td>
<td>Seattle</td>
<td>Seacon</td>
<td>Robert A. Heinlein</td>
<td>Hyatt House</td>
<td>300</td>
<td>Dirce Archer</td>
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<tr>
<td>1962</td>
<td>Chicago</td>
<td>Chicon III</td>
<td>Theodore Sturgeon</td>
<td>Pick-Congress Hotel</td>
<td>550</td>
<td>Wally Ober</td>
</tr>
<tr>
<td>1963</td>
<td>Washington, D.C.</td>
<td>Discon I</td>
<td>Murray Leinster</td>
<td>Statler-Hilton Hotel</td>
<td>600</td>
<td>Earl Kemp</td>
</tr>
<tr>
<td>1964</td>
<td>Oakland</td>
<td>Pacificon II</td>
<td>Edmond Hamilton and Leigh Brackett (pro) Forrest J Ackerman (fan)</td>
<td>Hotel Leamington</td>
<td>523</td>
<td>George Scithers</td>
</tr>
<tr>
<td>1965</td>
<td>London</td>
<td>Loncon II</td>
<td>Brian W. Aldiss</td>
<td>Mount Royal Hotel</td>
<td>350</td>
<td>J. Ben Stark</td>
</tr>
<tr>
<td>1966</td>
<td>Cleveland7</td>
<td>Tricon</td>
<td>L. Sprague de Camp</td>
<td>Sheraton-Cleveland Hotel</td>
<td>850</td>
<td>Al haLevy</td>
</tr>
<tr>
<td>1967</td>
<td>New York</td>
<td>Nycon 3</td>
<td>Bob Tucker (fan)</td>
<td>Statler-Hilton Hotel</td>
<td>1500</td>
<td>Ella Parker</td>
</tr>
<tr>
<td>1968</td>
<td>Oakland</td>
<td>Baycon</td>
<td>Philip Jose Farmer (pro) Walter J. Daugherty (fan)</td>
<td>Hotel Claremont</td>
<td>1430</td>
<td>Ben Jason7</td>
</tr>
<tr>
<td>1969</td>
<td>St. Louis</td>
<td>St. Louiscon</td>
<td>Jack Gaughan (pro) Eddie Jones (TAFF)4</td>
<td>Chase-Park Plaza</td>
<td>1534</td>
<td>Ted White</td>
</tr>
<tr>
<td>1970</td>
<td>Heidelberg</td>
<td>Heicon '70 International</td>
<td>Robert Silverberg (US) E.C. Tubb (UK) Herbert W. Franke (Ger.) Elliott K. Shorter (fan)</td>
<td>Heidelberg Stadthalle</td>
<td>620</td>
<td>Dave Van Arnam</td>
</tr>
<tr>
<td>1971</td>
<td>Boston</td>
<td>Noreasoncon</td>
<td>Clifford D. Simak (pro) Frederik Pohl (pro)</td>
<td>Sheraton-Boston Hotel International Hotel</td>
<td>1600</td>
<td>Bill Donahoe</td>
</tr>
<tr>
<td>1973</td>
<td>Toronto</td>
<td>Torcon 2</td>
<td>Robert Block (pro)</td>
<td>Sheraton Park Hotel</td>
<td>3587</td>
<td>J. Ben Stark</td>
</tr>
<tr>
<td>1976</td>
<td>Kansas City, Mo.</td>
<td>MidAmeriCon</td>
<td>Robert A. Heinlein (pro) George Barr (fan)</td>
<td>Hotel Fontainebleau</td>
<td>2050</td>
<td>Manfred Kage</td>
</tr>
<tr>
<td>1977</td>
<td>Miami Beach</td>
<td>SunCon</td>
<td>Jack Williamson (pro) Robert A. Madie (fan)</td>
<td>Hyatt Regency and Adams Hotels, Phoenix Convention Center and Symphony Hall</td>
<td>4700</td>
<td>Ken Kelier</td>
</tr>
<tr>
<td>1978</td>
<td>Phoenix</td>
<td>Iguana Con IP</td>
<td>Harlan Ellison (pro) Bill Bowers (fan)</td>
<td>Radisson Muehlebach Hotel and Phillips House</td>
<td>2800</td>
<td>Don Lundry</td>
</tr>
</tbody>
</table>

* ATTENDANCE figures include the estimated number of attendees and are approximate. The figures may not be entirely accurate due to the nature of convention attendance tracking.

---

1. Don Ford
2. TASFiC
3. 11th Worldcon
4. TAFF
5. NEWYORCON
6. NORWESCON
7. Cleveland
8. Heicon '70 International
9. Noreasoncon
10. MidAmeriCon
11. SunCon
12. Iguana Con IP

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**NOTE:** The table above provides a summary of the World Science Fiction Convention (Worldcon) since 1939, listing the city, year, convention name, guest of honor, site, and attendance figures. Each convention has had its own unique atmosphere and history, reflecting the cultural and societal trends of its time.
<table>
<thead>
<tr>
<th>YEAR</th>
<th>CITY</th>
<th>NAME</th>
<th>GUEST OF HONOR</th>
<th>SITE</th>
<th>ATTENDANCE</th>
<th>CHAIR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1979</td>
<td>Brighton</td>
<td>Seacon '79</td>
<td>Brian Aldiss (UK)</td>
<td>Metropole Hotel</td>
<td>3114</td>
<td>Peter Weston</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Fritz Leiber (US)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Harry Bell (fan)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1980</td>
<td>Boston</td>
<td>Noreascon II</td>
<td>Damon Knight and Kate Wilhelm (pro)</td>
<td>Sheraton-Boston Hotel and Hynes Civic</td>
<td>5850</td>
<td>Leslie Turek</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Auditorium</td>
<td></td>
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<tr>
<td>1981</td>
<td>Denver</td>
<td>Denvention Two</td>
<td>C. L. Moore and Clifford D. Simak</td>
<td>Denver Hilton Hotel</td>
<td>3792</td>
<td>Suzanne Carnival</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(pro)</td>
<td></td>
<td></td>
<td>Don C. Thompson</td>
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<td></td>
<td></td>
<td></td>
<td>Rusty Hevelin (fan)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>1982</td>
<td>Chicago</td>
<td>Chicon IV</td>
<td>A. Bertram Chandler (pro)</td>
<td>Hyatt Regency Chicago</td>
<td>4275</td>
<td>Ross Pavlac</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Frank Kelly Freas (pro)</td>
<td></td>
<td></td>
<td>Larry Propp</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lee Hoffman (fan)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>1983</td>
<td>Baltimore</td>
<td>ConStellation</td>
<td>John Bruner (pro)</td>
<td>Baltimore Convention Center</td>
<td>6400</td>
<td>Michael Walsh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>David A. Kyle (fan)</td>
<td></td>
<td></td>
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<tr>
<td>1984</td>
<td>Anaheim</td>
<td>L. A. Con II</td>
<td>Gordon R. Dickson (pro)</td>
<td>Anaheim Hilton &amp; Towers and Convention</td>
<td>8365</td>
<td>Craig Miller</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Center</td>
<td></td>
<td>Milt Stevens</td>
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<td></td>
<td></td>
<td></td>
<td>Dick Eney (fan)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>1985</td>
<td>Melbourne</td>
<td>Aussiecon Two</td>
<td>Gene Wolfe (pro)</td>
<td>Southern Cross Hotel, Victoria Hotel,</td>
<td>1600</td>
<td>David Grigg</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ted White (fan)</td>
<td>Sheraton Hotel</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Means number of people who actually attended, not total registration.
1 (1949) Officially only Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.
2 (1952) For “Tenth Anniversary Science Fiction Convention”, popularly known as Chicon II.
3 (1953) Popularly known as Philcon II.
4 (1953) Replaced James A. Williams as Chairman upon Williams' death.
5 (1956) Popularly known as Nycon II.
6 (1958) Physically in Los Angeles, but (by mayoral proclamation) technically in South Gate.
7 (1966) Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence “Tricon”), with Detroit’s Howard DeVore and Cincinnati’s Lou Tabakow as Associate Chairmen.
8 (1966) Replaced Ted White, who withdrew as Fan Guest of Honor to dramatize the TAFF winner.
9 (1978) This Worldcon was properly named IguanaCon II, and was the first IguanaCon.
10 (1978) Belatedly recognized as vice-chair.
11 (1984) Like South Gate, part of the greater Los Angeles Area.

And it grew like a monster before our very eyes ...
Cincinnati is bidding for the 1988 World Science Fiction Convention. After more than 3 decades, it is time to give Science Fiction Fandom a taste of a Cincinnati, World Class, World Con. Here are our ingredients:

Our Location:

Located in the Heartland of North America, within 700 miles of 65% of the population of the continent, Cincinnati sits at the crossroads of three interstate highways and is served by ten major airlines and traffic up and down the Ohio river.

Our City:

Cincinnati is a friendly, sophisticated city with a metropolitan area of 5 million. Set upon the northern bank of the Ohio River, Cincinnati's seven hills dominate the southwest corner of Ohio. The unique mixture of rolling hills and sweeping vistas sets Cincinnati apart as the Midwest's most picturesque city (Charles Dickens, noted British fantasy writer, loved it).

Tour the area by horsedrawn carriage, visit the riverfront parks and overlooks, see the Art Museum (one of America's ten best), see the zoo, home of exotic cats, or go to the King's Island Amusement Park just north of the city. All of this set in a city where eating is an experience to remember, from chili parlors to five star French restaurants open night and day — stay over on Labor Day to watch the spectacular fireworks over the river.

Our Facilities:

We have reserved one half million square feet of combined exhibit and meeting space with 300,000 square feet in the Cincinnati Convention Center itself. We have an auditorium that seats 4000 which will be used exclusively for the masquerade and other major functions allowing masquerade practice during the day. In addition to the ample Convention Center space, our hotels all have meeting rooms that are available for our use. (Want to have lunch in a room lined with gold mirrors? We got one. Want a bedroom on the 13th floor? We got that too.)

Cincinnati has an answer to the problems of heat, hurricanes, and traffic: skywalking. The skywalks are a system of enclosed walkways located above street level that connect our Convention Center and hotels. The system is open 24 hours a day. All this and over 2800 hotel rooms to choose from.
Our Philosophy:

We are planning a full service Worldcon that is fun and hassle free. We are planning something for everyone, be they artists, dealers, gamers, costumers, zine fans, or readers. Come on over to Ohio and help it happen.

Our Committee:

We have a committee experienced in running regionals, Worldcons, and in the real world. We also like to party a lot. Our operating committee will be recruited from all over North America and beyond.

How can you help? Vote. The 1988 Worldcon Site will be selected here in Atlanta. If you have not already voted by mail, please vote in person by Saturday. Check Worldcon publications for details.
THE HUGO AND OTHER AWARDS

Since 1953, annual Science Fiction Achievement Awards have been given by each Worldcon to the people and works voted best in the SF field. The award trophy, nicknamed "Hugo" after SF pioneer Hugo Gernsback, is a rocket ship about a foot tall, originally designed by Ben Jason and Jack McKnight under the inspiration of an Oldsmobile hood ornament; the bases on which the ships stand are designed by each year's Worldcon committee. The Hugo has always been awarded by popular vote of the Worldcon membership. Since 1959, the nominations have been by popular vote as well. The categories for which a Hugo was given have varied; they are codified in the Constitution of the World Science Fiction Society (printed elsewhere in this Program Book). The Hugo is not the only award in the SF field: the Science Fiction Writers of America give the Nebula, DEEPSOUTHCON gives the Rebel, and various other groups, cons and even magazines give awards of their own. The special value of the Hugo comes from its broad franchise in the SF community.

Since 1973, Worldcon members have also voted the John W. Campbell Award for the year's best new writer. Convention committees have also from time to time given special awards to the particularly deserving.

On Saturday the 1986 Science Fiction Achievement Awards will be announced. Here is the list of winners for years past, followed by the nominees for this year's Hugo and Campbell Awards.

1953
Novel: The Demolished Man by Alfred Bester
Professional Magazine: Galaxy and Astounding (tie)
Excellence in Fact Articles: Willy Ley
Cover Artist: Ed Emshwiller and Hannes Bok (tie)
Interior Illustrator: Virgil Finlay
New SF Author: Philip Jose Farmer
Number 1 Fan Personality: Forrest J Ackerman

(No Awards Given)

1954
Novel: They'd Rather Be Right by Mark Clifton and Frank Riley
Novelette: "The Darfsteller" by Walter M. Miller, Jr.
Short Story: "Allamagoosa" by Eric Frank Russell
Magazine: Astounding
Artist: Frank Kelly Freas
Fan Magazine: Fantasy Times (James V. Taurasi, Sr. and Ray Van Houten, eds.)
Special Award: Sam Moskowitz as "Mystery Guest" and for his work on past conventions.

1955

1956
Novel: Double Star by Robert A. Heinlein
Novelette: "Exploration Team" by Murray Leinster
Short Story: "The Star" by Arthur C. Clarke
Feature Writer: Willy Ley
Magazine: Astounding
Artist: Frank Kelly Freas
Fanzine: Inside & Science Fiction Advertiser (Ron Smith ed.)

Most Promising New Author: Robert Silverberg

Book Reviewer: Damon Knight

1957
American Professional Magazine: Astounding
British Professional Magazine: New Worlds
Fan Magazine: Science-Fiction Times (James V. Taurasi, Ray Van Houten, and Frank Prieto, eds.)

1958
Novel or Novelette: The Big Time by Fritz Leiber
Short Story: "Or All the Seas With Oysters" by Avram Davidson
Outstanding Movie: The Incredible Shrinking Man
Magazine: Fantasy & Science Fiction
Outstanding Artist: Frank Kelly Freas
Outstanding Actifan: Walter A. Willis

1959
Novel: A Case of Conscience by James Blish
Novelette: "The Big Front Yard" by Clifford D. Simak
Short Story: "That Hell-Bound Train" by Robert Bloch
SF or Fantasy Movie: No Award
Professional Magazine: Fantasy & Science Fiction
Professional Artist: Frank Kelly Freas
Amateur Magazine: Fanac (Ron Ellik and Terry Carr, eds.)
New Author of 1958: No Award (Brian W. Aldiss received a plaque as runner-up)

1960
Novel: Starship Troopers by Robert A. Heinlein
Short Fiction: "Flowers for Algernon" by Daniel Keyes
Dramatic Presentation: The Twilight Zone
Professional Magazine: Fantasy & Science Fiction
Professional Artist: Ed Emshwiller
Fanzine: Cry of the Nameless (F. M. and Elinor Busby, Burnett Toskey, and Wally Weber, eds.)
Special Award: Hugo Gernsback as "The Father of Magazine Science Fiction"

1961
Novel: A Canticle for Leibowitz by Walter M. Miller, Jr.
Short Fiction: "The Longest Voyage" by Poul Anderson
Dramatic Presentation: The Twilight Zone
Professional Magazine: Astounding/Analog
Professional Artist: Ed Emshwiller
Fanzine: Who Killed Science Fiction? (Earl Kemp, ed.)
Boston in 1989

Our facilities have plenty of space!

Box 46 * MIT Branch Post Office * Cambridge, MA. 02139 USA
1962
Novel: *Stranger in a Strange Land* by Robert A. Heinlein
Short Fiction: the “Hothouse” series by Brian W. Aldiss
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *Analog*
Professional Artist: Ed Emshwiller
Fanzine: *Warhoon* (Richard Bergeron, ed.)
*Special Awards:*
  - Cele Goldsmith for editing Amazing and Fantastic
  - Donald H. Tuck for *The Handbook of Science Fiction and Fantasy*
  - Fritz Leiber and the Hoffman Electronic Corp. for the use of science fiction in advertisements.

1963
Novel: *The Man in the High Castle* by Philip K. Dick
Short Fiction: “The Dragon Masters” by Jack Vance
Dramatic Presentation: No Award
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Roy G. Krenkel
Amateur Magazine: *Xero* (Richard and Pat Lupoff, eds.)
*Special Awards:*
  - P. Schuyler Miller for book reviews in *Analog*
  - Isaac Asimov for science articles in *Fantasy & Science Fiction*

1964
Novel: *Way Station* by Clifford D. Simak
Short Fiction: “No Truce With Kings” by Poul Anderson
Professional Magazine: *Analog*
Professional Artist: Emshwiller
SF Book Publisher: Ace Books
Amateur Magazine: *Amra* (George Scithers, ed.)

1965
Novel: *The Wanderer* by Fritz Leiber
Short Story: “Soldier, Ask Not” by Gordon R. Dickson
Special Drama: *Dr. Strangelove*
Magazine: *Analog*
Artist: John Schoenherr
Publisher: Ballantine
Fanzine: *Yandro* (Robert and Juanita Coulson, eds.)

1966
Novel: *... And Call Me Conrad* by Roger Zelazny, and
*Dune* by Frank Herbert (tie)
Short Fiction: “Repent, Harlequin! Said the Ticktockman” by Harlan Ellison
Professional Magazine: *If*
Professional Artist: Frank Frazetta
Amateur Magazine: *ERB-dom* (Camille Cazedessus, Jr., ed.)
*Best All-Time Series: the “Foundation” series by Isaac Asimov*

1967
Novel: *The Moon is a Harsh Mistress* by Robert A. Heinlein
Novella: “The Last Castle” by Jack Vance
Short Story: “Neutron Star” by Larry Niven
Dramatic Presentation: *The Menagerie* (*Star Trek*)
Professional Magazine: *If*
Professional Artist: Jack Gaughan
Fanzine: *Nieks* (Ed Meskys and Felice Rolfe, eds.)
Fan Writer: Alexei Panshin
Fan Artist: Jack Gaughan
*Special Awards: CBS Television for 21st Century*

1968
Novel: *Lord of Light* by Roger Zelazny
Novella: “Weyr Search” by Anne McCaffrey, and “Riders of the Purple Wage” by Philip Jose Farmer (tie)
Novellette: “Gonna Roll the Bones” by Fritz Leiber
Short Story: “I Have No Mouth, and I Must Scream” by Harlan Ellison
Dramatic Presentation: “City on the Edge of Forever” (*Star Trek*)
Professional Magazine: *If*
Professional Artist: Jack Gaughan
Fanzine: *Amra* (George Scithers, ed.)
Fan Writer: Ted White
Fan Artist: George Barr
*Special Award:*
  - Harlan Ellison for Dangerous Visions
  - Gene Roddenberry for *Star Trek*

1969
Novel: *Stand on Zanzibar* by John Brunner
Novella: “Nightwings” by Robert Silverberg
Novellette: “The Sharing of Flesh” by Poul Anderson
Short Story: “The Beast That Shouted Love at the Heart of the World” by Harlan Ellison
Dramatic Presentation: 2001: *A Space Odyssey*
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Jack Gaughan
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Harry Warner, Jr.
Fan Artist: George Barr
*Special Award:*

1970
Novel: *The Left Hand of Darkness* by Ursula K. LeGuin
Novella: “Ship of Shadows” by Fritz Leiber
Short Story: “Time Considered as a Helix of Semi-Precious Stones” by Samuel R. Delany
Dramatic Presentation: news coverage of Apollo XI
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Tucker
Fan Artist: Tim Kirk

1971
Novel: *Ringworld* by Larry Niven
Novella: “Ill Met in Lankhmar” by Fritz Leiber
Short Story: “Slow Sculpture” by Theodore Sturgeon
Dramatic Presentation: No Award
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Leo and Diane Dillon
Fanzine: *Locus* (Charlie and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Alicia Austin

1972
Novel: To Your Scattered Bodies Go by Philip Jose Farmer
Novella: “The Queen of Air and Darkness” by Poul Anderson
Short Story: “Inconstant Moon” by Larry Niven
Dramatic Presentation: *A Clockwork Orange*
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Locus* (Charlie and Dena Brown, eds.)
Fan Writer: Harry Warner, Jr.
Fan Artist: Tim Kirk
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MARK ARNOLD
ISAAC ASIMOV
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DAVID BISCHOFF
PIERRE BOULLE
RICH BROWN
MARY CARAKER
ARThur C. CLARKE
SAMUEL R. DELANY
ESTHER FRIESNER
MARY GENTLE
MARTIN H. GREENBERG
JAMES GUNN
ISIDORE HAIBLUM
ROBERT A. HEINLEIN
WINSTON A. HOWLETT
ZACH HUGHES
WALTER IRWIN
M. BRADLEY KELLOGG
PATRICIA KENNEALY
JEAN LORRAH
G.B. LOVE

H.M. MAJOR
LORI MARTIN
ANN MAXWELL
MARK McGARRY
DENNIS L. MCKIERNAN
SHIRLEY MEIER
R.M. MELUCH
T. PRATCHETT
MIKE RESNICK
LINDA RICHARDSON
JOEL ROSENBERG
GARY ALAN RUSE
R.A.V. SALSITZ
S.M. STIRLING
BRAD STRICKLAND
THEODORE STURGEON
PETER TREMAYNE
JULES VERNE
RHONDI VILOTT
JOAN D. VINGE
CHARLES G. WAUGH
H.G. WELLS
TERRI WINDLING
NICHOLAS YERMAKOV
ROGER ZELAZNY
Special Awards:

Harlan Ellison for excellence in anthologizing (Again, Dangerous Visions)
Club du Livre d'Anticipation (France) for excellence in book production
Nueva Dimension (Spain) for excellence in magazine production

1973
Novel: The Gods Themselves by Isaac Asimov
Novella: "The Word for World Is Forest" by Ursula K. LeGuin
Novelette: "Goat Song" by Poul Anderson
Short Story: "Eureka's Dam" by R. A. Lafferty and "The Meeting" by Frederik Pohl and C. M. Kornbluth (tie)
Dramatic Presentation: Slaughterhouse-Five
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: Energumen (Mike Glickohn and Susan Wood Glicksoh, eds.)
Fan Writer: Terry Carr
Fan Artist: Tim Kirk
Campbell Award: Jerry Pournelle
Special Award: Pierre Versins for L'Encyclopedie de l'Utopie et de la science fiction

1974
Novel: Rendezvous with Rama by Arthur C. Clarke
Novella: "The Girl Who Was Plugged In" by James Tiptree, Jr.
Novelette: "The Deathbird" by Harlan Ellison
Short Story: "The Ones Who Walk Away from Omelas" by Ursula K. LeGuin
Dramatic Presentation: Sleeper
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: Algol (Andy Porter, ed.) and The Alien Critic (Richard E. Geis, ed.) (tie)
Fan Writer: Susan Wood
Fan Artist: Tim Kirk
Campbell Award: Spider Robinson and Lisa Tuttle (tie)
Special Award: Chesley Bonestell for his illustrations

1975
Novel: The Dispossessed by Ursula K. LeGuin
Novella: "A Song for Lya" by George R. R. Martin
Novelette: "Adrift Just Off the Islets of Langerhans" by Harlan Ellison
Short Story: "The Hole Man" by Larry Niven
Dramatic Presentation: Young Frankenstein
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: The Alien Critic (Richard E. Geis, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Bill Rotsler
Campbell Award: P. J. Plauger
Special Awards:
Donald A. Wollheim as "the fan who has done everything"
Walt Lee for Reference Guide to Fantastic Films

1976
Novel: The Forever War by Joe Haldeman
Novella: "Home is the Hangman" by Roger Zelazny
Novelette: "The Borderland of Sol" by Larry Niven

Short Story: "Catch That Zeppelin!" by Fritz Leiber
Dramatic Presentation: A Boy and His Dog
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Fanzine: Locus (Charlie and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Tim Kirk
Campbell Award: Tom Reamy
Special Award: James E. Gunn for Alternate Worlds, The Illustrated History of Science Fiction

1977
Novel: Where Late the Sweet Birds Sang by Kate Wilhelm
Novella: "By Any Other Name" by Spider Robinson, and
"Houston, Houston, Do You Read?" by James Tiptree, Jr. (tie)
Novelette: "The Bicentennial Man" by Isaac Asimov
Short Story: "Tricentennial" by Joe Haldeman
Dramatic Presentation: No Award
Professional Editor: Ben Bova
Professional Artist: Rick Sternbach
Amateur Magazine: Fiction Review (Richard E. Geis, ed.)
Fan Writer: Susan Wood and Richard E. Geis (tie)
Fan Artist: Phil Foglio
Campbell Award: C. J. Cherryh
Special Award: George Lucas for Star Wars

1978
Novel: Gateway by Frederik Pohl
Novella: "Stardance" by Spider and Jeanne Robinson
Novelette: "Eyes of Amber" by Joan D. Vinge
Short Story: "Jeffy Is Five" by Harlan Ellison
Dramatic Presentation: Star Wars
Professional Editor: George H. Scithers
Professional Artist: Rick Sternbach
Amateur Magazine: Locus (Charlie and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Phil Foglio
Campbell Award: Orson Scott Card

1979
Novel: Dreamscape by Vonda McIntyre
Novella: "The Persistence of Vision" by John Varley
Novelette: "Hunter's Moon" by Poul Anderson
Short Story: "Cassandra" by C. J. Cherryh
Dramatic Presentation: Superman
Professional Editor: Ben Bova
Professional Artist: Vincent DiFate
Amateur Magazine: Science Fiction Review (Richard E. Geis, ed.)
Fan Writer: Bob Shaw
Fan Artist: Bill Rotsler
Campbell Award: Stephen R. Donaldson

1980
Novel: The Fountains of Paradise by Arthur C. Clarke
Novella: "Enemy Mine" by Barry B. Longyear
Novelette: "Sandkings" by George R. R. Martin
Short Story: "The Way of Cross and Dragon" by George R. R. Martin
Non-Fiction Book: The Science Fiction Encyclopedia (Peter Nicholls, ed.)
Dramatic Presentation: Alien
Professional Editor: George H. Scithers
Professional Artist: Michael Whelan
Amateur Magazine: Locus (Charlie Brown, ed.)
Fan Writer: Bob Shaw

96
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GUARDIANS OF THE FLAME SERIES:

THE SLEEPING DRAGON

THE SWORD AND THE CROWN

THE SILVER CROWN

SCIENCE FICTION
<table>
<thead>
<tr>
<th>Year</th>
<th>Fan Artist/Editor</th>
<th>Campbell Award</th>
</tr>
</thead>
<tbody>
<tr>
<td>1981</td>
<td>Alexis Gilliland</td>
<td>Barry B. Longyear</td>
</tr>
<tr>
<td>1982</td>
<td>C. J. Cherryh</td>
<td>Camp Award: Somtow Sucharitkul</td>
</tr>
<tr>
<td>1983</td>
<td>Isaac Asimov</td>
<td>Camp Award: Lucius Shepard</td>
</tr>
</tbody>
</table>

**1981**
- **Novel:** *The Snow Queen* by Joan Vinge
- **Novella:** “Lost Dorsai” by Gordon R. Dickson
- **Novelette:** “The Cloak and the Staff” by Gordon R. Dickson
- **Short Story:** “Grotto of the Dancing Deer” by Clifford D. Simak
- Non-Fiction Book: *Cosmos* by Carl Sagan
- Dramatic Presentation: *The Empire Strikes Back*
- Professional Editor: Edward L. Ferman
- Professional Artist: Michael Whelan
- Amateur Magazine: *Locus* (Charlie Brown, ed.)
- Fan Writer: Susan Wood
- Fan Artist: Victoria Poyser
- Camp Award: Somtow Sucharitkul

**1982**
- **Novel:** *Downbelow Station* by C. J. Cherryh
- **Novella:** “The Saturn Game” by Poul Anderson
- **Novelette:** “Unicorn Variation” by Roger Zelazny
- **Short Story:** “The Pusher” by John Varley
- Non-Fiction Book: *Danse Macabre* by Stephen King
- Dramatic Presentation: *Raiders of the Lost Ark*
- Professional Editor: Edward L. Ferman
- Professional Artist: Michael Whelan
- Amateur Magazine: *Locus* (Charlie Brown, ed.)
- Fan Writer: Richard E. Geis
- Fan Artist: Victoria Poyser
- Camp Award: Alexis Gilliland

**1983**
- **Novel:** *Foundation’s Edge* by Isaac Asimov
- **Novella:** “Souls” by Joanna Russ
- **Novelette:** “Fire Watch” by Connie Willis
- **Short Story:** “Melancholy Elephants” by Spider Robinson

**1984**
- **Novel:** *Startide Rising* by David Brin
- **Novella:** “Cascade Point” by Timothy Zahn
- **Novelette:** “Blood Music” by Greg Bear
- **Short Story:** “Speech Sounds” by Octavia Butler
- Non-Fiction: *Encyclopedia of Science Fiction and Fantasy, vol. III* by Donald Tuck
- Dramatic Presentation: “*Return of the Jedi*”
- Professional Editor: Shawna McCarthy
- Professional Artist: Michael Whelan
- Semi-prozine: *Locus* (Charlie Brown, ed.)
- Amateur Magazine: *File 770* (Mike Glyer, ed.)
- Fan Writer: Mike Glyer
- Fan Artist: Alexis Gilliland
- Camp Award: R. A. MacAvoy

**1985**
- **Novel:** *Neuromancer* by William Gibson
- **Novella:** “Press Enter (” by John Varley
- **Novelette:** “Bloodchild” by Octavia E. Butler
- **Short Story:** “The Crystal Spheres” by David Brin
- Non-Fiction: *Wonder’s Child: my life in science fiction* by Jack Williamson
- Dramatic Presentation: “*2010*”
- Professional Editor: Terry Carr
- Professional Artist: Michael Whelan
- Semi-prozine: *Locus* (Charlie Brown, ed.)
- Amateur Magazine: *File 770* (Mike Glyer, ed.)
- Fan Writer: Dave Langford
- Fan Artist: Alexis Gilliland
- Camp Award: Lucius Shepard
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HUGO NOMINATIONS 1986

BEST NOVEL

Blood Music — Greg Bear, Arbor House, Ace.
Cuckoo's Egg — C. J. Cherryh, Phantasia, DAW.
Ender's Game — Orson Scott Card, Tor.
Footfall — Larry Niven and Jerry Pournelle, Del Rey.
The Postman — David Brin, Bantam/Spectra.

BEST NOVELLA

"Green Mars", Kim Stanley Robinson, Issac Asimov's Science Fiction Magazine (IAMSFM), (9/85).
"The Only Neat Thing To Do", James Tiptree, Jr., The Magazine of Fantasy & Science Fiction (F&SF), (10/85).
"The Scapegoat", C. J. Cherryh, Alien Stars 1, (Baen).
"Twenty-four Views of Mt. Fuji, by Hokusai", Roger Zelazny IASFM, (7/85).

BEST NOVELETTE

"A Gift From the Graylanders", Michael Bishop. IASFM, (9/85).
"Paladin of the Lost Hour", Harlan Ellison, Twilight Zone Magazine, (12/85).

BEST SHORT STORY

"Dinner in Audoghast!", Bruce Sterling, IASFM, (5/85).
"Fermi and Frost", Fred Pohl, IASFM, (1/85).
"Flying Saucer Rock and Roll", Howard Waldrop, Omni, (1/85).

BEST NON-FICTION BOOK

An Edge in My Voice, Harlan Ellison, Donning.
Faces of Fear: Encounters with the Creators of Modern Horror, Douglas E. Winter, Berkley.
The Pale Shadow of Science, Brian Aldiss, Secononia.
Science Made Stupid, Tom Weller, Houghton Mifflin.

BEST DRAMATIC PRESENTATION

Back to the Future
Brazil
Cocoon
Enemy Mine
Ladyhawke

BEST PROFESSIONAL EDITOR

Terry Carr
Judy-Lynn Del Rey
Edward L. Ferman
Shawna McCarthy
Stan Schmidt

BEST PROFESSIONAL ARTIST

Frank Kelly Freas
Don Maitz
Rowena Morrill
Barclay Shaw
Michael Whelan

BEST FAN ARTIST

Brad Foster
Steve Fox
Joan Hanke-Woods
William Rotslter
Stu Shiffman

BEST SEMIPROZINE

Fantasy Review, Robert Collins, ed.
Interzone, Simon Ounsley and David Pringle, eds.
Locus, Charles N. Brown, ed.
Science Fiction Chronicle, Andrew Porter, ed.
Science Fiction Review, Richard E. Geis, ed.

BEST FANZINE

Anvil, Charlotte Proctor, ed.
Greater Columbia Fantasy Costumers Guild Newsletr, Bobby Gear, ed.
Holier Than Thou, Marty & Robbie Cantor, eds.
Lan's Lantern, George Laskowski, ed.
Universal Translator, Susan Bridges, ed.

BEST FAN WRITER

Don D'Ammassa
Richard E. Geis
Mike Glyer
Arthur Hausty
Dave Langford
Patrick Nielsen Hayden

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* This author's last year of eligibility.
C O N S T I T U T I O N
of the World Science Fiction Society, December 1985

ARTICLE I — Name, Objectives, Membership, and Organization

SECTION 1: The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS.

SECTION 2: WSFS is an unincorporated literary society whose functions are:
A. To choose the recipients of the annual Science Fiction Achievement Awards (the Hugo Awards),
B. To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons),
C. To attend those Worldcons,
D. To choose the locations and committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs), and
E. To perform such other activities as may be necessary or incidental to the above purposes.

SECTION 3: The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.

SECTION 4: Members of WSFS paying the minimum fee towards membership with their site-selection ballots shall be members of the selected Worldcon with the right to receive all generally distributed publications. Such members may convert to members with the right of general attendance at the selected Worldcon and its Business Meeting by paying, within ninety (90) days of site selection, an additional fee, set by the selected Worldcon Committee, of not more than the minimum voting fee and not more than the difference between the voting fee and the attending fee for new members.

SECTION 5: Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.

SECTION 6: Every Worldcon Committee shall include the following notice in each of its publications:
"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", "Science Fiction Achievement Award", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

SECTION 7: Each Worldcon Committee should dispose of surplus funds remaining after accounts are settled for the current Worldcon for the benefit of WSFS as a whole. Each Worldcon Committee shall retain an independent accountant at least a year before their Worldcon and shall publish a financial statement prepared by said accountant within ninety (90) days after their Worldcon and a final financial statement within a year.

ARTICLE II — Science Fiction Achievement Awards (the Hugo Awards)

SECTION 1: Selection of the Science Fiction Achievement Awards, known as the Hugo Awards, shall be made as follows in the subsequent Sections of this Article.

SECTION 2: Best Novel: A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year. A work originally appearing in a language other than English shall also be eligible in the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of a work from consideration if the author feels that the version is not representative of what said author wrote. The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the story is within five thousand (5,000) words of the new category limits.

SECTION 3: Best Novella: The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

SECTION 4: Best Novelette: The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

SECTION 5: Best Short Story: The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.

SECTION 6: Best Non-Fiction Book: Any non-fictional work relating to the field of science fiction or fantasy appearing for the first time in book form during the previous calendar year.

SECTION 7: Best Dramatic Presentation: Any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case
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of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible; however, a sequence of installments constituting a single dramatic unit may be considered as a single program (eligible in the year of the final installment).

SECTION 8: **Best Professional Editor**: The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year. A professional publication is one which had an average press run of at least ten thousand (10,000) copies per issue.

SECTION 9: **Best Professional Artist**: An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.

SECTION 10: **Best Semiprozine**: Any generally available non-professional publication devoted to science fiction or fantasy which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria: (1) had an average press run of at least one thousand (1000) copies per issue, (2) paid its contributors and/or staff in other than copies of the publication, (3) provided at least half the income of any one person, (4) had at least fifteen percent (15%) of its total space occupied by advertising, or (5) announced itself to be a semiprozine.

SECTION 11: **Best Fanzine**: Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.

SECTION 12: **Best Fan Writer**: Any person whose writing has appeared in semiprozines or fanzines.

SECTION 13: **Best Fan Artist**: An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the Professional Artist category shall not be eligible in the Fan Artist category for that year.

SECTION 14: **Extended Eligibility**: In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three-fourths (3/4) vote of the intervening Business Meeting of WSFS.

SECTION 15: **Additional Category**: Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this Section shall be considered to be Science Fiction Achievement Awards, or Hugo Awards.

SECTION 16: **Name and Design**: The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

SECTION 17: **No Award**: At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be cancelled for that year. In addition, the entry "No Award" shall be mandatory in each category of Hugo Award on the final ballot. In any event, No Award shall be given whenever the total number of valid ballots cast for a specific category is less than twenty-five percent (25%) of the total number of final Award ballots (excluding those cast for No Award) received.

SECTION 18: **Nominations**: Selection of nominees for the final Award voting shall be done by a poll conducted by the Worldcon Committee, in which each WSFS member shall be allowed to make five (5) equally weighted nominations in every category. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Memorial Award for Best New Writer. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Worldcon Committee. No nominee shall appear on the final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.

SECTION 19: **Voting**: Final Award voting shall be by mail, with ballots sent only to WSFS members. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus "No Award." The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)). Voters shall indicate the order of their preference for the nominees in each category.

SECTION 20: **Tallying**: Counting of all votes shall be the responsibility of the Worldcon Committee, which is responsible for all matters concerning the Awards. In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon.

SECTION 21: **Exclusions**: No member of the current Worldcon Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.
Nine days... all the time NASA, the CIA, and Interpol had to find four atomic bombs, any one of which would be enough to vaporize space shuttle Antares with its international crew, a mass of world dignitaries, and most of the surrounding area.

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ARTICLE III — Future Worldcon Selection

SECTION 1: WSFS shall choose the location and Committee of the Worldcon to be held three (3) years from the date of the current Worldcon. Voting shall be by mail or ballot cast at the current Worldcon with run-off ballot as described in Article II, Section 20, and shall be limited to WSFS members who have paid at least twenty U.S. dollars (U.S.$20.00) or equivalent towards membership in the Worldcon whose site is being selected. The current Worldcon Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon. The minimum voting fee can be modified for a particular year by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the deadline. The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

PROVIDED THAT the three-years-in-advance selection shall not take effect until the 1986 Worldcon, at which both the 1988 and 1989 Worldcons shall be selected.

SECTION 2: Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the above" and "No preference" and provide for write-in votes, after the bidders and with equal prominence. For votes for a write-in to be counted, the prospective Committee must present the documents required in Section 5. The minimum fee in force shall be listed on all site-selection ballots.

SECTION 3: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter. A ballot voted with first or only choice for "No preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying. "None of the above" shall be treated as a bid for tallying. If it wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay. When a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by region or other qualifications and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years. If no bids qualify to be on the ballot, the selection shall proceed as though "None of the above" had won.

SECTION 4: The deadline for filing bids for prospective Committees to be included on the ballot, as well as all information needed for filing such bids, shall be published by the current Committee and sent to all members of WSFS at least four (4) months before the deadline for such bids. (Publication in a Progress Report prior to the date specified shall meet this requirement.)

SECTION 5: Bids from prospective Committees shall be allowed on the ballot by the current Worldcon Committee only upon presentation of adequate evidence of an agreement with the proposed sites' facilities, such as a conditional contract or a letter of agreement. To be eligible for site selection, a bidding committee must state the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding committee to any member of WSFS on request. The aforementioned rules and agreements, along with an announcement of intent to bid, must be filed with the Committee that will administer the voting no later than the close of the previous Worldcon for a Worldcon bid, and no later than the end of the calendar year before the voting for a prospective NASFiC bid.

SECTION 6: To ensure equitable distribution of sites, North America is divided into three (3) regions as follows: Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states and provinces westward; Central: Central America, Mexico (except as above), and all states and provinces between Western and Eastern regions; and Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward. Worldcon sites shall rotate in the order Western, Central, Eastern region. A site shall be ineligible if it is within sixty (60) miles of the site at which selection occurs.

PROVIDED THAT a bid for New York in 1989 is exempt from the restriction in the last sentence.

SECTION 7: A Worldcon site outside of North America may be selected by a majority vote at any Worldcon. In the event of such outside Worldcon being selected, there shall be a NASFiC in the region whose turn it would have normally been, to be held in the same year as the overseas Worldcon, with rotation skipping that region the following year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution: (1) voting shall be by written ballot at the then-current Worldcon, if there is no NASFiC following the Worldcon that year, or by the NASFiC if there is one following the Worldcon, with ballots cast either by mail or at the administering convention, and with only members of the administering convention allowed to vote; (2) bids are restricted to sites in the appropriate zone; and (3) the proposed NASFiC voting fee can be set by unanimous agreement of the prospective candidates that file with the administering committee before the calendar year in which selection occurs.

PROVIDED THAT this voting procedure will first apply to a possible 1989 NASFiC. If it is necessary to select a 1988 NASFiC, this would be done by written ballot at the 1986 Worldcon after the Worldcon selection is complete, with bids restricted to sites in the Central region.

SECTION 8: Each Worldcon Committee shall provide a reasonable opportunity for bona fide bidding committees for the Worldcon to be selected one year hence to make presentations.
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SECTION 9: With sites being selected three (3) years in advance, there are at least three selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee whose site is closest to the site of the one unable to perform its duties shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time.

PROVIDED THAT until the 1986 Worldcon the old rule shall apply, under which such determinations would be made by the single surviving Worldcon Committee.

ARTICLE IV — Constitution and Powers of the Business Meeting

SECTION 1: Any proposal to amend the Constitution of WSFS shall require for passage a majority of all the votes cast on the question at the Business Meeting of WSFS at which it is first debated, and also ratification by a simple majority vote of those members present and voting at a Business Meeting of WSFS held at the Worldcon immediately following that at which the amendment was first approved. Failure to ratify in the manner described shall void the proposed amendment.

SECTION 2: Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

SECTION 3: The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratifed amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

SECTION 4: Business Meetings of WSFS shall be held at advertised times at each Worldcon. The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with Robert's Rules of Order, Newly Revised, the Standing Rules, and such other rules as may be published by the Committee in advance.

SECTION 5: There shall be a Standing Committee of WSFS. The Standing Committee shall consist of one (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees, and nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting. Elected members serve until their successors are elected. If vacancies occur in elected memberships in the committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the committee. There will be a meeting of the Standing Committee at each Worldcon, at a time and place announced at the Business Meeting. The Standing Committee shall determine and elect its own officers.

SECTION 6: The Standing Committee shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

SECTION 7: Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

SECTION 8: The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Worldcon Committee, distributed with the Hugo nomination ballots, and printed in the Worldcon Program Book, if there is one.

The above copy of the WSFS Constitution is hereby Certified to be True, Correct, and Complete:

[Signature]
Donald E. Eastlake, III
Parliamentarian

[Signature]
Aussicon II Business Meeting
Kent Bloom
Secretary
1985/12/23

Standing Rules for the Governance of the
WSFS Business Meeting

RULE 1: Business of the Annual Meeting of the World Science Fiction Society shall be transacted in one or more sessions called Preliminary Business Meetings and one or more Main Business Meetings. The first session shall be designated as a Preliminary Business Meeting. At least eighteen (18) hours shall elapse between the final Preliminary Business Meeting and the one or more Main Business Meetings. One Business Meeting session shall also be designated the Site-Selection Meeting where site-selection business shall be the special order of business.

RULE 2: The Preliminary Business Meetings may not pass, reject, or ratify amendments to the Constitution, but the motions to "object to consideration", to "table", to "divide the question", to "postpone" to a later part of the Preliminary Business Meetings, and to "refer" to a committee to report later in the same Annual Business Meeting are in order when allowed by Robert's Rules. The Preliminary Business Meetings may alter or suspend
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any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at these Meetings with the consent of the original maker. Absence from these Meetings of the original maker shall constitute consent to amendment and to such interpretations of the intent of the motion as the Presiding Officer or the Parliamentarian may in good faith attempt.

RULE 3: Nominations from the floor for election to the Standing Committee shall be allowed at each Preliminary Business Meeting. All nominees must be members of the Society and give their consent in writing, which consent shall be submitted to the Presiding Officer. Elections to the Standing Committee shall be a special order of business at a Main Business Meeting. Voting shall be by written preferential ballot with write-ins allowed. The winning candidate shall be elected to the longest-term remaining vacancy and the ballots shall be recounted, with the winning candidate eliminated, if there are further vacancies. This process of selection and elimination shall be repeated until all vacancies are filled. Tied candidates shall all be considered elected if there are enough vacancies of the same length to accommodate them. Other ties shall be settled by drawing lots.

RULE 4: The deadline for the submission of non-privileged new business shall be two hours after the official opening of the Worldcon or eighteen hours before the first Preliminary Business Meeting, whichever is later.

RULE 5: Six (6) identical, legible copies of all proposals requiring a vote shall be submitted to the Presiding Officer before the deadline given in Rule 4 above. All proposals or motions of more than seventy-five (75) words shall be accompanied by at least one hundred (100) additional identical, legible copies for distribution to and intelligent discussion by the Meeting attendees unless they have actually been distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals or motions shall be legibly signed by the maker and at least one seconder. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda. The Presiding Officer will reject as out of order any proposal or motion which is obviously illegal or hopelessly incoherent in a grammatical sense.

RULE 6: Any main motion presented to a Business Meeting shall contain a short title.

RULE 7: Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to each section. Time shall be allotted equally to both sides of a question. Time spent on points of order or other neutral matters arising from a motion shall be charged one half to each side. The Preliminary Business Meeting may alter these limits for a particular motion by a majority vote.

RULE 8: Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as above.

RULE 9: Unless it is an amendment by substitution, an amendment to a main motion may be changed only under those provisions allowing modification through the consent of the maker of the amendment, i.e., second-order amendments are not allowed except in the case of a substitute as the first-order amendment.

RULE 10: A person speaking to a motion may not immediately offer a motion to close debate or to refer to a committee. Motions to close debate will not be accepted until at least one speaker from each side of the question has been heard, nor will they be accepted within one minute of the expiration of the time allotted for debate on that motion. The motion to table shall require a two-thirds vote for adoption.

RULE 11: In keeping with the intent of the limitations on debate time, the motion to postpone indefinitely shall not be allowed.

RULE 12: A request for a division of the house (an exact count of the voting) will be honored only when requested by at least ten percent (10%) of those present in the house.

RULE 13: Motions, other than Constitutional amendments awaiting ratification, may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

RULE 14: These Standing Rules, and any others adopted by a Preliminary Business Meeting, may be suspended for an individual item of business by a two-thirds majority vote.

RULE 15: The sole purpose of a request for a "point of information" is to ask the Presiding Officer or the Parliamentarian for his opinion of the effect of a motion or for his guidance as to the correct procedure to follow. Attempts to circumvent the rules of debate under the guise of "points of information" or "points of order" will be dealt with as "dilatory motions" as specified in Robert's Rules of Order, Newly Revised.

RULE 16: Citations to Articles, Sections, or specific sentences of the Society Constitution or Standing Rules are for the sake of easy reference only. They do not form a part of the substantive area of a motion. Correct enumeration of Articles, Sections, and Rules and correct insertions and deletions will be provided by the Secretary of the Business Meeting when the Constitution and Standing Rules are certified to the next Worldcon. Therefore, motions from the floor to renumber or correct citations will not be in order. The Secretary will also adjust any other Section of the Constitution equally affected by an amendment unless otherwise ordered by the Business Meeting. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary and to that of the next available Business Meeting as soon as they are discovered.

RULE 17: At all sessions of the Business Meeting, the hall will be divided into smoking and non-smoking sections by the Presiding Officer of the Meeting.

RULE 18: The World Science Fiction Society Business Meeting is a mass meeting of the Society's membership which the Worldcon is required to sponsor in accordance with the WSFS Constitution and these Standing Rules. Therefore, (1) the quorum is the number of people present and (2) the decisions of the Chair as to who is entitled to the floor are not subject to appeal. The motion to adjourn the Main Meeting will be in order after the amendments to the Constitution proposed at the last Worldcon Business Meeting for ratification at the current Business Meeting have been acted upon.
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RULE 19: If time permits at the Site-Selection Meeting, bidders for the convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.

RULE 20: These Standing Rules shall continue in effect until altered, suspended, or rescinded by the action of any Business Meeting. Amendment, suspension, or rescission of these Standing Rules may be done in the form of a motion from the floor of any Business Meeting made by any member of the Business Meeting, and such action will become effective immediately after the end of the Business Meeting at which it was passed.

The above copy of the Standing Rules for the Governance of the WSFS Business Meeting is hereby Certified to be True, Correct, and Complete.

Donald E. Eastlake, III
Parliamentarian

Aussicon II Business Meeting
1985/12/23

Kent Bloom
Secretary

Business Passed on to ConFederation

Items 1 through 6 below have been given first passage, and will become part of the Constitution if ratified at ConFederation.

ITEM 1: MOVED, to amend Article I of the WSFS Constitution by adding the following to Section 7:

The net income from running a Worldcon and earnings derived from such income shall not be used to bid for a different Worldcon except that equal grants may be given to all of the bidders who had filed by the deadline for a particular year.

This would impose a mandatory restriction on the use of Worldcon net income.

ITEM 2: MOVED, to amend Article III of the WSFS Constitution by deleting Section 4.

The section that it is proposed to delete is now redundant, as the deadlines it requires to be published are set in the following Section 5 and are automatically published with the Constitution.

ITEM 3: MOVED, to amend Article IV, Section 5, of the WSFS Constitution by adding the following between the second and third sentences:

Of the nine elected members, no more than three may reside in any single North American region as defined in Article III, Section 6.

PROVIDED THAT current members of the Standing Committee shall serve until the end of their terms, with all new members elected under the above provision.

This motion regulates membership in the Standing Committee from North America.

ITEM 4: MOVED, that all references in the WSFS Constitution to "the Standing Committee" be changed to "the Mark Registration and Protection Committee" wherever they occur.

This motion changes the name used to refer to the committee currently called the Standing Committee.

ITEM 5: MOVED, to amend the WSFS Constitution by adding the following new section to Article IV:

The Standing Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.

This would require the Standing Committee to file an annual report, as it has voluntarily done in the past.

ITEM 6: MOVED, to amend the WSFS Constitution by adding the following new section to Article I:

No part of the Society’s net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society’s purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Standing Committee and all other agencies of the Society but not convention bidding or operating committees.

This would restrict WSFS from doing several things that it has not done in the past anyway and would cause WSFS’s assets to be dedicated to “charitable” purposes in the legal sense. The purpose is to be sure that the Standing Committee and other WSFS committees can act as tax-exempt organizations.


ITEM 8: Report of Special Committee on Worldcon Site Selection and Rotation.

Membership: Ben Yalow (Chair), Ross Pavlac, Craig Miller, Bob Hillis, Jack Herman, Ben Yalow, Tony Lewis, Colin Fine. Mailing address: Ben Yalow, 3242 Tibbett Avenue, Bronx, NY 10463, USA.
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Admission Rates

<table>
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<th>Weekend</th>
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<td>1/1/86 to 9/30/86</td>
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<td>CHILDREN (6-12)</td>
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Children under 5 and under admitted free, must be accompanied by parent or guardian. Babysitting services available, at an additional charge, in our Cadets Lounge.

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Consult above chart for convention rates and effective dates.

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