

# ConStellation

Progress Report 2

August 1982

## CRABS OF OUR SOLAR SYSTEM



**MERCURY:** Mean and grumpy, these antisocial crustaceans are regarded with caution and contempt. Quick to criticize and rude on the telephone, they are known to make lousy surgeons.



**VENUS:** Very religious, Venesian crabs are known to glow after death. A mauve glow is said to denote paradise, while those who glow olive or yellow ochre are said to go straight to hell. *Plaid is divine.*



**LUNA:** Moon crabs are quite derivative. Susceptible to fads and crazes from Earth, they have no culture of their own. Rabbit ears went over big, as did hoola hoops and Bob and Ray.



**EARTH:** Shell crabs carefully after washing and scrape out the fins. Dry well. Sprinkle with salt, pepper and lemon juice. Fry in butter until crisp. Serve with beer, fries and tartar sauce.



**MARS:** Shades of red sand pass for currency denominations on Mars; Martian crabs spend most of their time "trying to make a pile" while foraging around long-vanished tidellnes, or standing on line at the sand bank deposit windows.



**JUPITER:** The gas crabs of Jupiter are hard to spot; they are natural impersonators, crab "chameleons", and can be *anything*—pterodactyls, vultures, convention chairmen. Gas crabs of Jupiter on Earth include Jerry Falwell, Charles Manson, and Andy Warhol.



# ConStellation

The 41st World Science Fiction Convention  
Box 1046 • Baltimore, Maryland • 21203 • USA

## The Committee

Bringing you the 41st World Science Fiction Convention in Baltimore, Maryland, 1 through 5 September 1983 at the Baltimore Convention Center on the Inner Harbor.

**Guest of Honor—John Brunner**

**Fan Guest of Honor—David Kyle**

**Toastmaster—Jack L. Chalker**

**The Chair—Michael Walsh**

**Fluid Functions—Edie Williams**

Program Co-ordinator—Peggy Rae Pavlat

Assistant—Jim Gilpatrick

SF Programming—Alan Huff

Fan Programming—Avedon Carol

Science Programming—Pat Kelly

Space Programming—Robert Lovell

Exhibits and Displays—Lee Smoire

Masquerade—Marty Gear

Assistant—George Paczolt

Masquerade Programming—Sally Fink

City Functions—Miriam Winder Kelly

Hugo Ceremonies—Jack L. Chalker

Films—Edie Williams

—Kim Weston

—Gary Svehla

Video Program—Phil Cox

**Fixed Functions**

**& Facilities—Ted Manekin, Vice Chair**

Art Show—Bob Oliver

Auctions—Joe Mayhew

Huxters' Room—Natalie Paymer

Game Room—Ray Galacci

Legal—Al Phillips

**Treasury—B. Shirley Avery, Treasurer**

Budget—Mark Owings

Food Functions—Eva Whitley

**Administration—Scott Dennis, Secretary**

Assistant—Sue Wheeler

Publications—Elaine Mandell Stiles

Assistant—Dori Isaacs

Progress Reports—Steve Stiles

Program Book—Dan Steffan

Registration—Chris Lubs

Headquarters—Dalroy Ward

Communications—Barry Newton

Personnel—Lois Wheeler

Logistics—Jul Owings

Office—Larry Ruh

Technical Services—Charlie Ellis

Medical Services—Harold Bob

WSFS Business—Kent Bloom

Hugo Awards—Bill Evans

**Our Agents Overseas**

**Australia**

Carey Handfield

Box 91

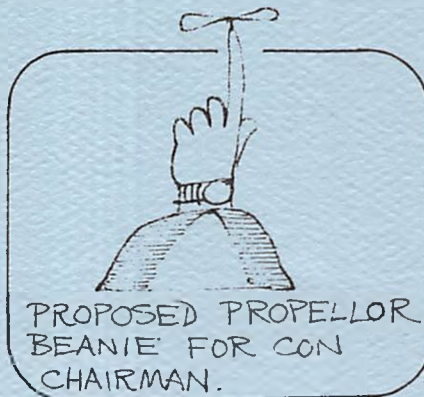
Carlson, Victoria 3053

**France**

Pascal J. Thomas

11 bis rue Vasco de Gama

75015 Paris



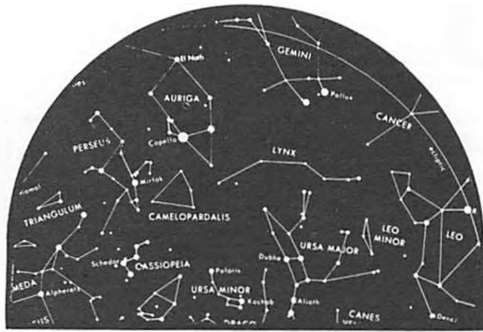
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BEANIE FOR CON  
CHAIRMAN.

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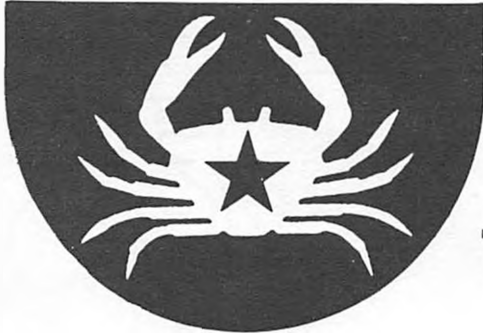
## ERRATA

On page 10, the first sentence of Ted White's article should read "in the Summer 1953 issue".

On page 16, the total number of Australian members should



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### Progress Report Schedule:

Progress Report 3  
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### Ad Deadline

1 December 1982  
1 April 1983

### Mailing Deadline

15 January 1983  
15 May 1983

### Advertising Rates

Full Page  
Half Page  
Quarter Page

### Image Area

7 1/2" x 10"  
7 1/2" x 4 3/4" or 3 1/2" x 10"  
3 1/2" x 4 3/4" or 7 1/2" x 2 1/4"

### Fan Rate

\$50  
\$35  
\$25

### Pro Rate

\$100  
\$ 70  
\$ 50

Classified ads are 10¢ per word, 20 word minimum.

Rates quoted for Progress Report 3 only. PR 3 mailing guaranteed by 15 January 1983 or advertising refunded. Camera-ready copy only at these rates, please.

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# IT'S FOR YOU

"Once upon a time in the village of Prosaic in the country of Mundane there lived a youth called Jophan. Now this youth was unhappy, because in the length and breadth of Mundane there was no other person with whom he could talk as he would like, or who shared the strange longings that from time to time perplexed his mind and which none of the pleasures offered by Mundane could wholly satisfy. Each day as Jophan grew nearer to manhood he felt more strongly that life should have more to offer than had been dreamed of in Mundane, and he took to reading strange books that told of faraway places and other times. But the people of Prosaic mocked him, saying that the things described in his books could never come to pass, and that it was as foolish to think of them as to aspire to climb the great mountains that surrounded the country of Mundane."

—From *THE ENCHANTED DUPLICATOR*  
by Bob Shaw and Walt Willis

When Shaw and Willis wrote *The Enchanted Duplicator* in 1952, fandom was a much smaller community than it is today. But then, as now, fandom represented a refuge from the world of Mundane where we could find others like ourselves. Our common interest in SF, our "sense of wonder" and curiosity about the possibilities of human endeavor seemed to set us apart from most of our contemporaries—and bring us a special kinship with each other.

Today there are more fans and more roads to fandom than there were back in 1952, when Jophan had to fight his way through typos and over-inking to find the Magic Mimeo. Many of the kids who were trying to "produce the perfect fanzine" back then have raised kids of their own in fandom. Some are professional writers or artists today, and most of them have managed to maintain their roots in fandom as "Profan" did. We will try to present that relationship throughout ConStellation programming.

Central to fandom, of course, there has always been Science Fiction—the continuing speculation about human potentials. Historically, we dreamed of creating the technology to walk on the moon, look at the stars close-up, perhaps even meet other sentient races. Today, perhaps the human factors are more crucial—will we use the technology to build worlds, or will we use it to destroy ourselves? How much can science help us to solve our problems and how often will it be used instead as a means to avoid confronting those problems?

Fandom itself has always been what sociologists and community planners like to call a "community of interest"—in this case, people who all tend to want to build their own little worlds.



THAT EVENING JOPHAN TOLD HIS PARENTS OF HIS INTENTION TO SCALE THE MOUNTAINS OF ENERTIA AND ENTER THE REALM OF FANDOM. THEY WERE NOT PLEASED ABOUT IT!

So we're going to look not just at world-building (or world-destroying) technology at ConStellation, but also at the human beings who will be using that technology—and that means, yes, us: Fans.

—Peggy Rae Pavlat  
and Avedon Carol

**SPECIAL EVENTS NOTE:** Several plays are currently being reviewed for possible production at ConStellation. Because of the interest shown by you and the lateness of PR 1 we are extending the deadline for submissions through the end of September, 1982. Further information as to whether or not there will be a play produced will appear in PR 3.

If you are currently between the ages of 10 and 13 years old and would be interested in actively participating in functions relating to science fiction and science fiction fandom, please write to us c/o ConStellation Programming, PO Box 1046, Baltimore, MD 21203 and we will put you in touch with the folks who are planning these activities.

NOTE: We won't blame it on the computer... but there was a "glitch" in the Programming information in PR1. "Baby Fandom" is a term born in the mid to late 1960's when we looked around and saw (it seemed very suddenly) quite a number of babies and young children coming to cons with their fan parents. A number of these families have continued to be active convention fans... but the term is clearly out of date, since these folks are now fans in their own right.

—Peggy Rae Pavlat

## MEMBER SERVICES

ConStellation, in keeping with its philosophy of serving the entire fannish community, will provide a number of special services to its members. As any of us think of others they will be added on if they are at all feasible.

Amerlsan (American Sign Language) interpretation will be provided during some portions of ConStellation. How often and for which items depends primarily on the wishes of those individuals who want interpretation and let us know in advance.

Secondarily, how often the program items and other events will be understandable to a portion of our attendees depends upon the efforts of those of you who are familiar enough with Amerlsan to provide interpretation. However, we promise to be reasonable about how long at a stretch you are asked to interpret!

## SCIENCE PROGRAM

We are developing a top quality science program for ConStellation. However, we can't do it without your help.

I believe the most successful speakers on science at a con are those who read and/or write SF. So, if you are a reader or writer who is involved in the sciences in any capacity and would like to talk about what you do, you're our sort of person.

If you are interested, or can suggest someone, please write Pat Kelly, c/o ConStellation, PO Box 1046, Baltimore, MD 21203.

—Pat Kelly

ConStellation

## SPACE PROGRAM

Since we are all going to spend the rest of our lives living in the future, we all have a vested interest in making sure that the future that actually comes to pass is the best of all *possible* futures. If you are interested in shaping the future, it's up to you to do something about it. If you are interested in seeing the human race get into space within your lifetime, you may wish to become involved in the ConStellation Space Program. This space program is intended to be an effective tool to promote public awareness of the benefits of space development. The materials that we assemble for ConStellation will then be available for use in other forums.

Essentially we want to put together the best possible collection of artwork, displays, models, films and slides, using space for the benefit of the human race. This is where you come in. We need space-related artwork. We need models of moon bases and asteroid mining equipment. We need amateur film makers who want to do realistic special effects. We need input from musicians and computer animators. We need input from anyone with technical expertise or connections with the aerospace industry or NASA. We need your ideas, especially your ideas.

Write to me for further info. I'll send details of what we want and what we already have, and I'll put you in direct contact with the other like-minded people you'll want to coordinate with. It's *your* space program. It's *your* future.

—Bob Lovell

## ART SHOW UPDATE

Information as to fees, etc. will be published in PR3. If you have any other questions concerning the art show we will gladly answer them if you send a SASE. Detailed rules and forms will be sent to all artists and/or agents at a later date. However, please note the rules listed below.

1. All work must have a science, science fiction, fantasy or fannish theme.

2. **Submit original work only.** Prints that are final artistic endeavors are welcome. Prints that are reproductions (i.e., multilith, offset, thermographic, photographic, etc.) are not acceptable. Art photographs are permissible as are collaborations. Plagiarism, including the unlicensed use of copyrighted material, will not be allowed. Slip-case pottery and sculptures can be construed as plagiarism unless you have created the mold they came from. Assembled models are not acceptable even if you have modified them.

3. Flat work must be matted or framed. Suspended items must be wired. All work must have the artist's name, address, piece title, minimum bid, etc. on the back (flatwork), bottom (3-D), or attached (suspended). In other words, all work must be display ready. Small items (less than approximately

5 x 5 inches) should be in a case of secured in some other manner to prevent pilferage.

4. Agents or carriers must have an original, signed and dated letter from the artist giving them the authority to act as the agent or carrier at ConStellation, with payment instructions clearly spelled out. We will retain the letter in our files.

5. Space reservation is in advance only. There will be *no* entry at the door. Also let us know in advance if you will require electrical connections, suspension, table space or other special considerations. We will supply the bid sheets, hooks, clips, tape, etc.

We still need volunteers! If you are willing to help, please let us know. Whether you wish to volunteer or are seeking information, please send all inquiries to ConStellation Art Show/Box 1046/Baltimore, MD 21203. Thank you.

—Bob Oliver

## HUGO AWARDS CEREMONY

It is intended that our Hugo Awards Ceremony be a memorable and exciting event. We're just now starting to firm up our plans for the ceremony, which will be held in its traditional Sunday night slot, but we already know that we need help from some of you. Specifically, we would like to hear from anyone with extensive collections of slides of major SF authors, award winners, etc., past and present, color preferred but not essential. We also would like color slides of Hugos of the past, particularly unusual ones (like the originals, which were Oldsmobile hood ornaments against a backing, or 1967's lucite Hugos), and slides of previous awards ceremonies as far back as they go. If you have such slides, or pictures easily convertible into slides, *do not send them now* but please write Jack Chalker, Hugo Awards Ceremony, care of the ConStellation box number and tell him what you have. We intend only to copy the pictures, by the way, and will return all originals, used and unused, as well as giving credit to the photographers.

—Jack Chalker

## EXHIBITS AND DISPLAYS

We already have a costume exhibit, among other ideas, to fill the display areas in the lobby and mezzanine of the Convention Center, but we still need input from you. If you have an exhibit in mind or know of someone who might wish to display something, please contact ConStellation Exhibits Box 1046, Baltimore, MD 21203.

Remember, any and all ideas are welcome.

Thank you.

—Lee Smoire

## HUCKSTER ROOM UPDATE

So far, one-third of the 230 available 8' x 2½' tables have been sold. The remaining tables still cost \$100 for one table, \$225 for two tables, \$400 for three tables, and \$650 for the maximum four tables.

Tables may **ONLY** be purchased by ConStellation members. If you have not already sent in your membership fee and wish to pay for it and your tables together, please send *separate* checks. Any aides, assistants or helpers must also be members of ConStellation. **There will be no Huckster Room pass of any kind.** ConStellation attending memberships are \$30.00 until 31 December 1982.

Full payment must accompany table reservations. All reservations must include a letter which specifies the types of merchandise. **Any table request not meeting these requirements will be returned.** Tables are available entirely on a first-postmarked, first-served basis; however, ConStellation reserves the right to refund payments of any Huckster for any reason.

Hucksters with fewer than four tables may purchase additional tables (up to a total of four) at any time as long as they are available.

Remember, there is no choice of location, except that Hucksters with more than one table may request a corner location. ConStellation will assign locations in a predetermined order as reservations are received. There are *no* wall tables. *All* tables will have access to electricity at no extra charge.

Two Hucksters sharing one or more tables will be treated as a single Huckster, except that both will be listed in the Directory. Make your own arrangements.

All correspondence should be sent to: ConStellation/Attn.: Hucksters' Room/Box 1046/Baltimore, MD 21203. Thank you.

—Natalie Paymer

## FOOD FUNCTIONS

Currently we're examining two possible food functions and we'd like your opinion on both before things are finalized. First and foremost, is a grand Baltimore-style Crab Feast, as promised in the bid. We intend to deliver, but it has raised a lot of questions and has been the subject of much debate. As of now, preliminary plans call for a full-scale crab feast only (i.e., Maryland crab soup, corn on the cob, blue crab Maryland style and all the beer you can drink, served in the traditional manner—you wear old clothes, sit at long tables covered with newspaper and crabs are dumped in front of you and shared). If this were to be held in the Convention Center, where the con actually is, it would have to be done on Monday afternoon.

*Question 1:* Is Monday ok for you adventurers in Maryland cuisine or should we go off-premises,

such as in a quasi-outdoor circus tent nearby, on an earlier day? The tent system can be used at any time but might add to the cost of a ticket. What do you think?

Many people seem to enjoy going to a food function at worldcons, even when no awards are given (although we do plan some rather esoteric entertainment, a souvenir crab mallet and a comic book on how to eat crabs and the moral justification for same). However, some of those people, for reasons of religion or just food preference, don't want to eat crabs. It should be obvious from the above that a crab feast isn't the sort of thing where you can substitute entrees. Thus, in order to accommodate the non-crab eating population, we would have to enlarge to a Maryland-style crab feast and bull roast. However, since there could be no separate tickets—just double entrees, double soup, etc.—this system would effectively double the cost to everyone who attended the combination food function rather than just a crab feast.

**Question 2:** Should we proceed with our crab feast or should we make it a crab feast and bull roast despite the fact that it would markedly increase the cost to everyone?

Your answers to the above questions, or the lack thereof, will determine what decisions we make, so we'd like to hear from you on a postcard, addressed to **FOOD FUNCTIONS**, ConStellation, PO Box 1046, Baltimore, MD 21203.

We are also considering a second food function, if it can be worked out. If you want to give us an opinion at the same time as you're telling us your feelings on the crab feast, please do. The author brunch at Denver was sold out, but because Westerners think 9 a.m. is brunch time, more attendees were there than authors, most of whom passed up a meal to get some sleep. Knowing SF fans as we do, we have been thinking of a Midnight Author's Brunch during the con. Are enough of you interested in this for us to proceed further with it?

Results (or lack of the same) along with progress and definite plans for both the crab feast and the "brunch" will be given in PR 3. Please let us hear from you.

—Eva Whitley

## MEET THE PROS PARTY

Anyone, particularly those who complain bitterly at these events, who has any serious and workable alternative to funny hats is urged to write Meet the Pros Party, c/o ConStellation, PO Box 1046, Baltimore, MD 21203, and tell us. Without a doubt the party provides a valuable service even if it is crowded, if only to tell all the fans what authors and artists are really at the con. We have a nice, very open area for it, but we'd really like some alternatives to those funny hats (branding NOMAD on each pro's forehead has already been ruled out as too time-consuming to apply).

—Jack Chalker

# MASQUERADE

"I don't care what a great prop it would make; back in the basement it goes!"



In order to insure that the Masquerade runs as smoothly as possible for everyone, we have made final decisions in several key areas of the competition.

**DAY & TIME:** The Masquerade presentation will be held Saturday, September 3, 1983 beginning at 8 p.m. in Halls C & D of the Baltimore Convention Center. From noon to 1 p.m. of the same day there will be a meeting of all registered Masquerade contestants to review the rules and discuss any problems. Afterwards, from 1 to 2 p.m., contestants will have access to Halls C&D to familiarize themselves with the layout and facilities. You must be registered for the Masquerade Competition to attend these meetings.

**REGISTRATION:** We will be pre-registering Masquerade contestants at the con. There will be a separate Masquerade registration desk in the registration area. At that time you will have to turn in any typed introductions or cassette tapes for use at the Masquerade. We will close out Masquerade registration by noon on Saturday, September 3.

**JUDGING:** As previously announced, judging will be by skill division as instituted by the Trimblets at Denvention. The divisions that we'll be using are:

**YOUNG FAN**—Anyone under 13 years of age

**NOVICE**—Anyone over 13 years of age who has never before entered a Worldcon Masquerade

**JOURNEYMAN**—Anyone over 13 who has entered previous Worldcon competition but has not won enough awards to qualify for Master

**MASTER**—Anyone who has won three (3) or more major prizes (First, Second, Third or Special Judges Award) at previous Worldcons (Note: 1st, 2nd or 3rd in any adult division at a Worldcon using the Division System would qualify as a major prize).

**MEDIA**—Anyone whose costumes are copied from films, TV shows, plays, comic books/strips, etc.

Any contestant may, at his or her request, be entered in a division higher than the one for which they qualify, but will receive no special compensation. In general, judging standards for a division will be determined by that group's most skilled member.

**JUDGES:** We are seeking people who have demonstrated a knowledge of costumes either through their writing, their art or their costume design. One of our judges will be Michael Whelan, the Hugo Award winning artist. We are also talking with several previous Worldcon Masquerade winners about the possibility of their becoming judges. We are looking for both a sexual and geographic balance. Your suggestions are welcome.

**AWARDS:** The judges will be free to award as many or as few prizes as they wish in each division, plus any special prizes. All contestants placing in any division will be awarded a special parchment certificate, hand lettered with their name(s). These certificates will be presented at ConStellation. Additionally, the top prize winners will be awarded brass plaques, which will be smaller duplicates of the award certificates. These will be sent to the winners within 30 days after the Con.

ConStellation

Lucasfilms Ltd. will also be providing prizes for some of the divisions.

**AMENITIES:** We will attempt to incorporate as many of the amenities suggested by Peggy Kennedy in *The Kennedy Compendium* and Mike Resnick in *Masquerade 1* as practical. We will have some stools and leaning boards, reserved seating for contestants, on-site dressing areas, liquids with straws and emergency repair facilities. In addition, we will video tape the entire masquerade presentation and arrange to show it later at the convention. If possible, we will also arrange to have closed circuit TV in the dressing areas and photo area so that as many of the contestants can see as much of the presentation as possible.

**PHOTO AREA:** We will have an area reserved for photographers adjacent to Halls C & D. We expect to be able to publish dimensions, lighting levels, etc., in a later PR along with stage dimensions and the floor plan that we expect to be using. Depending upon the space available, we may have to limit access by pre-registering photographers. We are investigating the possibility of having an official photographer, with a large format camera, who will take photographs of all the contestants and sell prints afterwards. This would in no way prevent others from taking pictures but would insure that a professional picture is available for those who might want one.

## GENERAL RULES:

1. There will be *no* live microphones on stage during the competition. If you want a special introduction, you have two choices: A—You can *type* it out on 8½" x 11" sheets of white paper, one side only, in all capital letters and double spaced with phonetic pronunciations where necessary for the MC to read exactly as written; or B—You can tape record it on a standard size cassette, using standard biasing and equalization (no metal tape, no Dolby, please) and play it when you come on stage. If you choose either of these options, you *must* bring the script or the tape with you when you register for the Masquerade, and you must identify it with your name, leaving room for your contestant number. We will preview all intros for content prior to your appearance on stage.

2. All presentations will be limited to a maximum of 60 seconds (one (1) minute), from the time you first set foot on the stage. Please keep this in mind when you are taping and/or writing your introduction.

Note: We are considering modifying the time rule along the lines proposed by Karen Schnaubelt for *Costume Con One*, i.e., for groups of contestants numbering more than four there will be one additional minute allotted for every additional four people. We would like to hear your comments on this proposal.

3. No costume that has previously been entered in a Worldcon Masquerade will be eligible for an award.

4. Professionally made (purchased or rented)

costumes won't be eligible for an award.

5. No dangerous or potentially dangerous props will be allowed.

6. Nothing shall be permitted which represents a real possibility of damage to the health, well being or costumes of other contestants, or the audience.

7. Total nudity, even when covered with body paint, is prohibited; partial nudity is not.

8. Each contestant may appear only *once* in the Masquerade competition. He or she may not appear in more than one division.

9. We are currently planning for only a *single* run through. Plan your presentation accordingly.

10. The Young Fan contestants will appear first, then the other divisions. We will attempt a mixture of skill divisions and costume styles for variety in the presentation. If you have a reason for wanting to appear early or late, we will try to accommodate you if you let us know in advance, but we reserve the right to arrange the contestants as we see fit, regardless of entry number. If you are not ready to go on when your number is called, you may or may not be given a second chance to appear.

11. In matters of interpretation, the decision of the Masquerade staff, the judges and the Masquerade Chairman will be final.

12. No flash pictures will be permitted of contestants in the Hall.

13. We reserve the right to modify any of the above rules as needed but will announce it in later PR's. If you strongly object to any of them write to us *now!*

Sally Fink, who has won several previous Worldcon Masquerade awards, will be in charge of Masquerade related programming. Sally and Ann Chancellor are planning an exhibit of previous Worldcon costumes. We are planning to have a post Masquerade meeting/bitch session on Sunday for any interested parties.

If you have any special requirements, write to us about them as soon as possible so that we can tell you if you can be accommodated. (On Saturday morning of ConStellation, *nothing* will be possible.)

In the remaining two PR's we will answer any general interest questions you may have and give you as much information about the facilities themselves as possible.

—Marty Gear

## 1985 WORLDCON SITE SELECTION

The Constitution of the World Science Fiction Society as amended at Denvention governs the site selection for the 1985 Worldcon. The official copy is printed in Chicon IV Progress Report 3, pages 22-25. In accordance with the provisions of the Constitution, ConStellation will accept bids from qualified bidders for inclusion on the site selection ballot for the 1985 Worldcon until 1 March 1983. Bids received after that date will be eligible as write-in candidates, but WILL NOT be pre-printed

on the ballots.

Only cities from the Central Region of North America, as defined in Article III, Section 5 of the Constitution, and from outside the three defined regions of North America, are eligible to bid for the 1985 Worldcon.

In order for a bid to be accepted and put on the ballot, a bidding committee must provide ConStellation with "adequate evidence of an agreement with the proposed site's facilities." A copy of a letter of agreement for facilities capable of hosting the Worldcon is sufficient. Bidders must also furnish a written copy of the rules under which they intend to operate, if selected, and must be prepared to send a copy of these rules to any member of the World Science Fiction Society who requests it. A short description of the site and name(s) of the bid chair(s) should also be included. These will be put on the ballot to identify the bid.

A few unofficial words of observation: as of this writing, the only bid for the 1985 Worldcon known to us is for Melbourne, Australia. Anyone with questions about how to enter an official bid should write Kent Bloom c/o ConStellation.

There are also several groups actively bidding for the interim Continental Convention (popularly known as the NASFiC) which would be held in the Central Region should the Worldcon be awarded to a city outside the North American regions. If, as seems likely, there is a good possibility that a site for an interim Continental Convention must be chosen, we intend to sponsor an at-con site selection voting procedure similar to that used for the Worldcon. Anyone interested in bidding for such an interim Continental Convention should contact me with basic information about your committee and site, and any comments or suggestions you have about NASFiC site selection procedures, as soon as possible. Remember, should a NASFiC site selection be necessary, bidders should be from the Central Region.

—Kent Bloom





# RIVERSIDE QUARTERLY

The critical magazine of science-fiction and fantasy

## IN RECENT AND FUTURE ISSUES

Lloyd Biggle, "Science Fiction Goes to College."

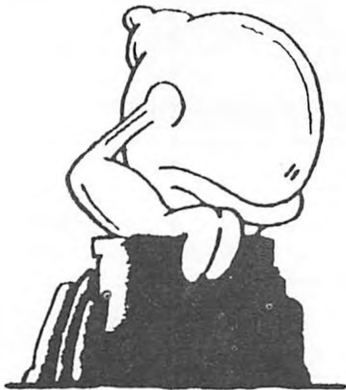
S. C. Fredericks, "Philip Jose Farmer and the White Goddess."

R. A. Lafferty, "No Stone Unthrown."

Bernd Rullkotter, "On Soviet Readers and Fans of Science-Fiction."

Karen Schuldner, "Notes on *Dhalgren* and *Triton*."

James Wade, "On Being Scared Out of One's Knickers: Carl Claudy's Kane-Dolliver Juveniles."



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# JOHN BRUNNER

by Bob Shaw



It goes without saying, especially in a ConStellation publication, that John Brunner is famous as a writer of science fiction. He's a prime example of the urbane and successful pro author to so many people that one could almost overlook the fact that he has been a dedicated science fiction fan for many years—both as a contributor to fanzines and a supporter of conventions.

No pundit has fully explained why a man who earns his living by the typewriter—and has to work damned hard to do so, the typical remuneration of SF being what it is—even considers giving free MSS to amateur magazines. The great majority of pro writers have enough commercial common sense to steer clear of such madness, but there are a few who go on contributing their work to fanzines. Turning a deaf ear to the pleas of publishers, the reproaches of dependents, and the threats of creditors alike, they regularly yield to that unworldly urge to write for fanzines.

It has to be love, hasn't it?

John Brunner is one of those authors who is so much in love with the whole gaudy carnival of SF that, when economics permit, writing about it is its own reward. I began to enjoy his fanzine writing in the early 1950's, when he was making his first professional sales, and even today when I see his

byline on a fanzine article it's usually the first thing I turn to. His work has appeared in many zines, often in well-informed contributions to the letter columns, but he is perhaps best known for "Noise Level", his long-running column in Dick Geis's *Alien Critic* and *Science Fiction Review*.

The subjects he has touched upon therein, often with dry wit, include the techniques of writing, politics, the crassness of sub-editors, medicine, and life in the delightful village where he and his wife have lived since they abandoned London some years ago.

Living in a fairly remote part of England doesn't prevent John from being a regular supporter of British conventions—and I chose the word "supporter" with care. Some pro authors make a considerable contribution to the UK convention programs, often giving up working time to do so, but it is a peculiarly British tradition—like our police not carrying guns—that the convention doesn't pay them for their services in any way, not even by helping with the cost of a room. Not unnaturally, this policy causes the average, normal, sensible author to shun conventions, except when he is invited along as Guest of Honor, whereupon he enjoys his free weekend junket and disappears from human ken, like a period comet. Those who do show up

time after time, year in and year out, to do their bits and spend time with fans are themselves fans. Unashamed, unrepentant, dyed-in-the-wool, stars-in-their-eyes SF fans—and now we're back to John Brunner.

John has of course been Guest of Honor at major British conventions, but you would have found him at them anyway. He always shows up, pays his dues, gives talks, chairs panels, mingles with neofans and BNFs alike in the bar and at room parties, attends program items and chips in from the audience with fruitful questions precisely when the speaker is desperate for same. He is similarly enthusiastic about conventions in Europe—God knows how many he has attended—and at present is co-chairman of the European Science Fiction Society.

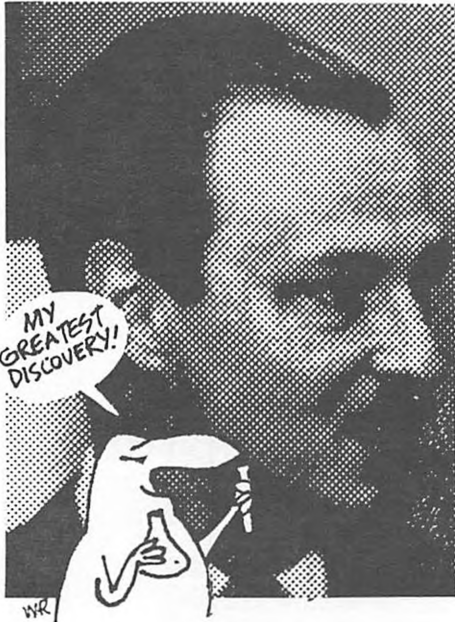
Least the above should create the impression that he has a monomania about science fiction and fandom, I should mention some of John's other interests. The ones I happen to know about include food and wine, cooking, travel, puns, linguistics, poetry, crafts, song writing, history, medieval German music, politics, protection of the environment, and CND. And when he takes an interest in something he doesn't merely dabble, as so many of us tend to do. For instance, in spite of being a

very busy man, he gives up a lot of his time to speak at nuclear disarmament meetings.

On top of all that, he has been a boozing buddy of mine for years. So enjoy his company in Baltimore, by all means—but don't forget that we want him back.

—Bob Shaw

Photo by Jay Kay Klein



## ONE PROFAN LOOKS AT ANOTHER

by Ted White

I first encountered Kilian Houston Brunner as the author of "The Wanton of Argus," a novella which appeared in the Summer 1983 issue of *Two Complete Science-Adventure Books*, a magazine which published two 'novels' per issue and damned little else. I was asked to write about the fannish side of John Brunner since he and I go back to the very early fifties and I am known for my fannish reminiscences as well as my proish anecdotes. The trouble is, the only stories I know about John concern some of his practices at conventions, practices I hasten to add are in no way demeaning but might not be considered proper fare for print—especially by John.

I dug out some old fanzines in which John had letters published—*SFR*, *Yandro*—to see what I could find. In them were a number of fascinating discussions of the problems John's had with his American publishers. I believe no one in science fiction has suffered more outrageous slings or arrows from anonymous copyeditors, those enemies of professional writers, than John. In one instance a copyeditor actually combined two of his characters into one, doing undeniable violence to a book for which John had had high hopes.

Back in the fifties there was Lee Hoffman's brief-

lived *Gardylloo!*, her late fifties folk-fanzine which lasted only a few issues but for which I believe John wrote a column on British skiffle music. Skiffle was a fifties phenomenon in Britain—sort of the bastard child of jugband music and folk music with just a hint of rock lurking off stage.

John has been involved in music for about as long as he's been writing science fiction, if not longer. He wrote the lyrics for a number of fifties folksongs, and perhaps the music too, which went hand in hand with his liberal politics (Remember when folksongs were the mainstay of liberal politics? Remember when Bob Dylan was relevant?).

But if I have been able to provide herein none of the *inside dirt* or *revealing anecdotes* I believe were expected of me I don't want to leave you with the impression that in fact John Brunner and I have had nothing to do with each other. We have inhabited geographically separated portions of the same microcosm for more than thirty years, and if circumstances have kept us from becoming bosom buddies, we have nonetheless shared considerable mutual respect and admiration (it's possible that I admire John more than he does me, but I'm sure John admires himself no less than I do), and we have managed to help each other out in professional situations more than once.

As a reader of Ted Carnell's British *Science-Fantasy* magazine in the fifties and early sixties I was aware of a series of stories he published there

which rivaled Moorcock's early Elric stories in my estimation: John Brunner's stories about the Traveller in Black.

Soon after I became editor of *Fantastic* magazine, in late 1968. I wrote to John to ask him what had become of that series, and was there any possibility that he had any further stories left to be told? By then John was building a sizeable reputation for himself with his SF, but had published little fantasy in a number of years.

Well, as it happened, John *did* have another Traveller in Black story, "The Wager Lost By Winning," which I published in the April, 1970, *Fantastic*. Terry Carr, who was then editing the *Ace Specials*, read the story (and its blurb which mentioned the two previous stories in the series), and decided they'd collect nicely into a book with perhaps one more novelette to round it out. The end result was the book publication of *The Traveller in Black*.

Although I subsequently serialized a number of John's SF novels in *Amazing*, I think we were both happiest with the outlet I gave John in *Fantastic* for his fantasies, which were much more likely labors of love for him.

But as for *fannish* anecdotes, I'm awfully sorry... but I just don't seem to have any about John. I hope I will be forgiven.

—Ted White

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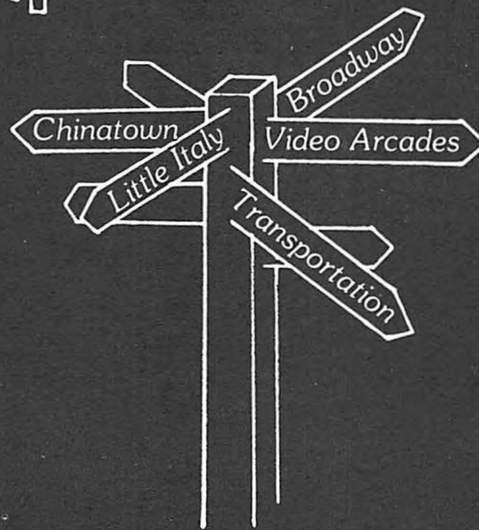
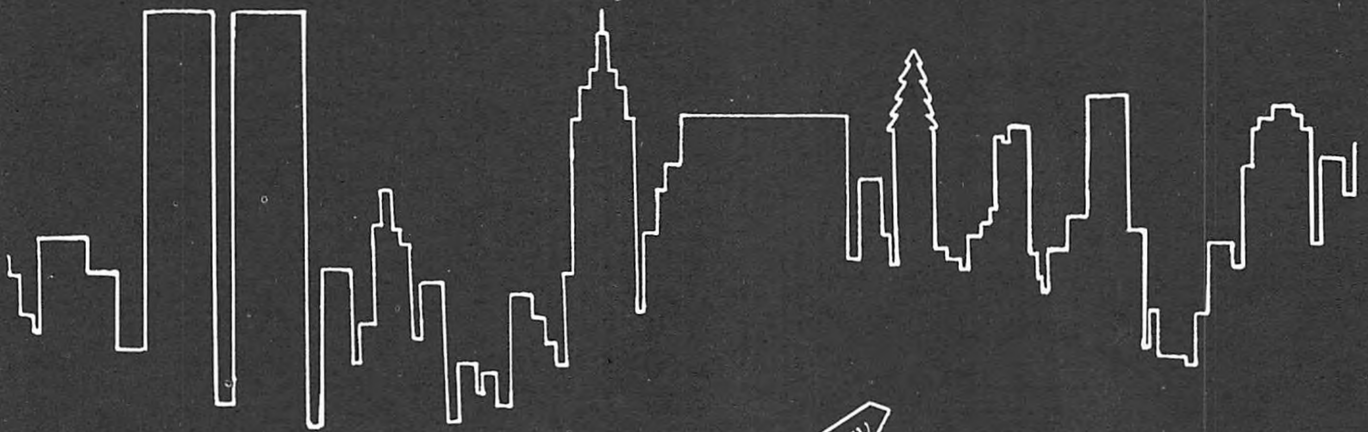
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# A BALTIMORE PRIMER



by Jack L. Chalker

I lived in Baltimore for more than thirty years, and while I traveled during that period to every other state and dozens of other countries, it was always home. Baltimore was, even in the old days, a very lively, exciting city to live in, but it suffered from two major problems. First, whenever it had an image at all, it was either as a Washington suburb or as upliftingly beautiful as, say, Camden or Toledo. Some of this remains today—Bowie Kuhn keeps trying to get the Orioles to move to Washington, at one point noting, “They’re like Minneapolis and St. Paul,” and a few years ago, gearing up for a major promotional campaign, the Chamber of Commerce took a nationwide poll on Baltimore’s image and found that, over all, it didn’t have one. The majority of those polled thought, for example, that Baltimore was a small suburban division of metro D.C., that Johns Hopkins was in Philadelphia, and that Ft. McHenry was in Boston. Randy Newman’s “Baltimore”, depicting the city as an urban hell something like the South Bronx, didn’t help—and he had never been in the city when he wrote that.

By the way—Randy Newman was practically hauled here after that song came out, and admitted to being so unfair he cancelled a quarter of a

million dollar promotion of the song, as well as publicly apologizing to the city.

Well, some of the image is changing now, finally, and a lot of people (too many, some locals think) are discovering that Baltimore is, in fact, a fun and fascinating place, but you’ll understand why Baltimoreans have an extremely defensive air and are very thin skinned about the above, and are quick to defend the city.

First of all, Baltimore and Washington are not twin cities; the forty miles of interstate that connects the two may as well be, culturally, about the distance between Baltimore and Novosibirsk. Some confusion lies in the fact that Baltimore is a much larger city than Washington, yet has a smaller metro area. Baltimore is ninth in population, Washington twenty-first, but in metro area Washington’s three and a half million is far greater than Baltimore’s slightly more than two million. There’s a reason other than big government for that. You see cities get massive federal grants based on their *metro* populations, Washington is a 100% company town, and that company determines who’s in what metro area. Right now a couple of cities that actually are only two or three miles

from the Baltimore city line are officially “Washington metro area”. You can see right there why the two cities do not get along.

Baltimore has an image as a blue-collar town, and certainly the port, third largest in North America and second busiest, is the city’s lifeline. However, the fact that most of the jobs in the city for the past decade are white collar jobs; insurance, finance, institutions, even the government, have pretty well taken over and dominated the job market. While Baltimore would actually like more blue collar jobs and industry, it is basically a city of professionals, not laborers. Institutions like Johns Hopkins Hospital, the John F. Kennedy Institute, and others make the city, to cite just one example, the medical research capital of the nation.

It is, and has been, a city of huge parks (just one, Druid Hill Park, is almost twice the size of Monaco), history and culture. H. L. Mencken, Ogden Nash, and others were born and lived their lives here; Dos Passos wrote *U.S.A.* here, Hammett created the Continental Op here, Poe wrote many of his major works here (and is buried here as well). Rosa Ponselle’s operatic foundation is here, too, and

Dorothy Lamour was the first chairwoman of the Convention and Visitors Council. It has a top-ranked symphony, major permanent theaters staging original plays regularly, and all the other cultural attractions only a major city can offer.

Baltimore also has the only honky-tonk and strip tease district that applied for, and got, historic preservation funds as a cultural monument! For a good tour of The Block, see Ron Bounds.

Of course, with all this and the great seafood besides, it has all the problems of every major city as well. Most downtown districts were failing, and most still are, but not Baltimore's. Downtown has become a major showplace to the country and the world, and one reason for it is a series of politicians absolutely wedded to the city and skilled in getting what was needed out of both private and federal sources. Taking a cue from the KGB, Baltimore planted a number of deep moles within the Washington bureaucracy who surface during Democratic administrations to get the city anything it wants—and protect it during Republican ones.

Add to the above a fellow working off a guilty conscience with genius named James Rouse, and you have the reason why downtown Baltimore is getting more visitors per year than Disney World. Rouse is the inventor of the suburban shopping mall that killed the core of the cities; now a retired zillionaire who even built his own medium-sized city from scratch, he began to suffer guilt pangs that he'd killed the inner cities of the nation. Most of what you'll see when you get to the Inner Harbor is Rouse's plan, and it's stunning, but it's important not only in turning around big cities and making them places people want to move into, not out of, but for the fact that planners and developers from all over the country were attracted to the *rest* of the city and are now making Baltimore a living and changing urban laboratory. The future of the city in America is being planned and created in Baltimore, with a minimum of federal funds, or even taxpayer's funds of any kind, by folks like Rouse, David Murdoch, and others. What they do here is then translated to what they try to sell other cities on doing. There are, in fact, seminars held in Baltimore, regularly attended by officials of cities all over the globe, on just how to do what was done here. And it's never finished—it keeps going and going, and that makes living in Baltimore fun.

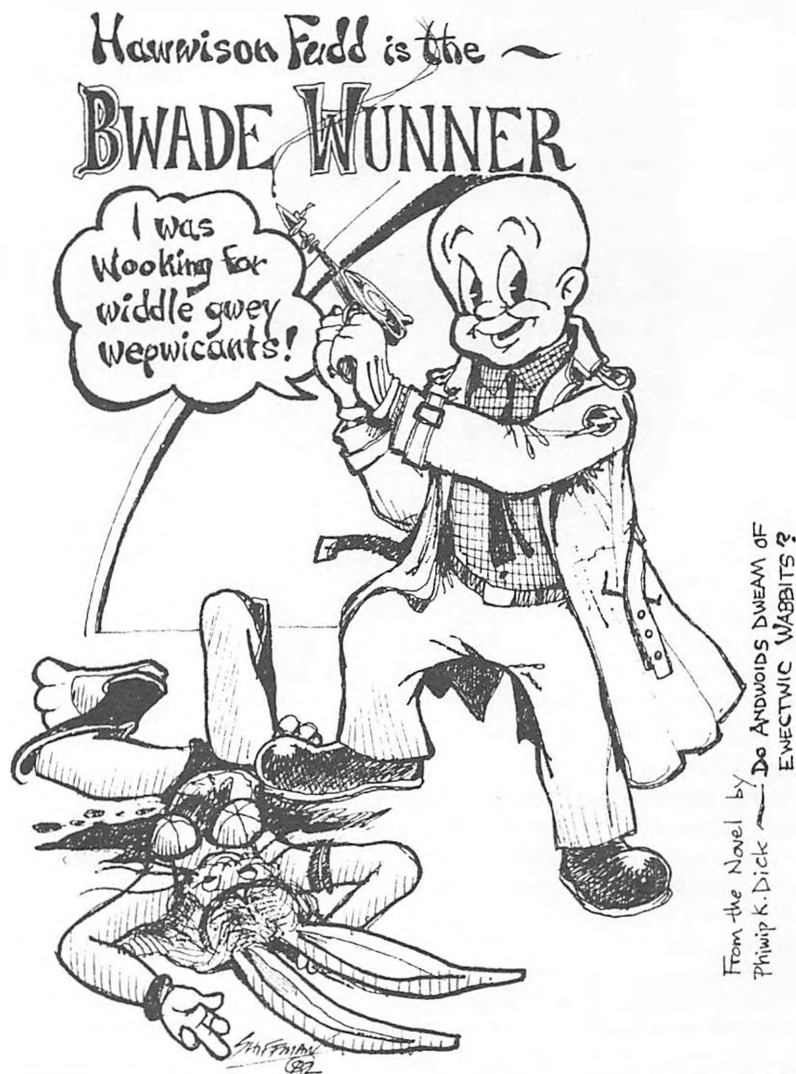
A nice aspect to it all is that you will see very few projects or teardowns, except around the Inner Harbor itself where warehouses had to go to make the place a great gathering spot for millions of people. Whole neighborhoods are being restored and preserved; many of the ancient rowhouses are very modern inside and look on the outside as if they had just been built.

Baltimore's ethnic neighborhoods share that restoration and preservation. The city is the largest collection of small towns in America, with each section having its own mini-downtown and services, and people tend to identify with their

neighborhood first, then the city, then the state. Bawlmerese, the city dialect, is not universally spoken, but is often encountered to the bewilderment of out-of-towners (warning: it is a cross between South Philadelphia, Brooklynese, and Old English and we'll try and get a mini-dictionary to you for the con).

Well, I could go on and on, but the fact is that you'll have to see Baltimore to realize that it's a great place. If you haven't been here at all, or not recently, prepare for a pleasant shock.

—Jack Chalker



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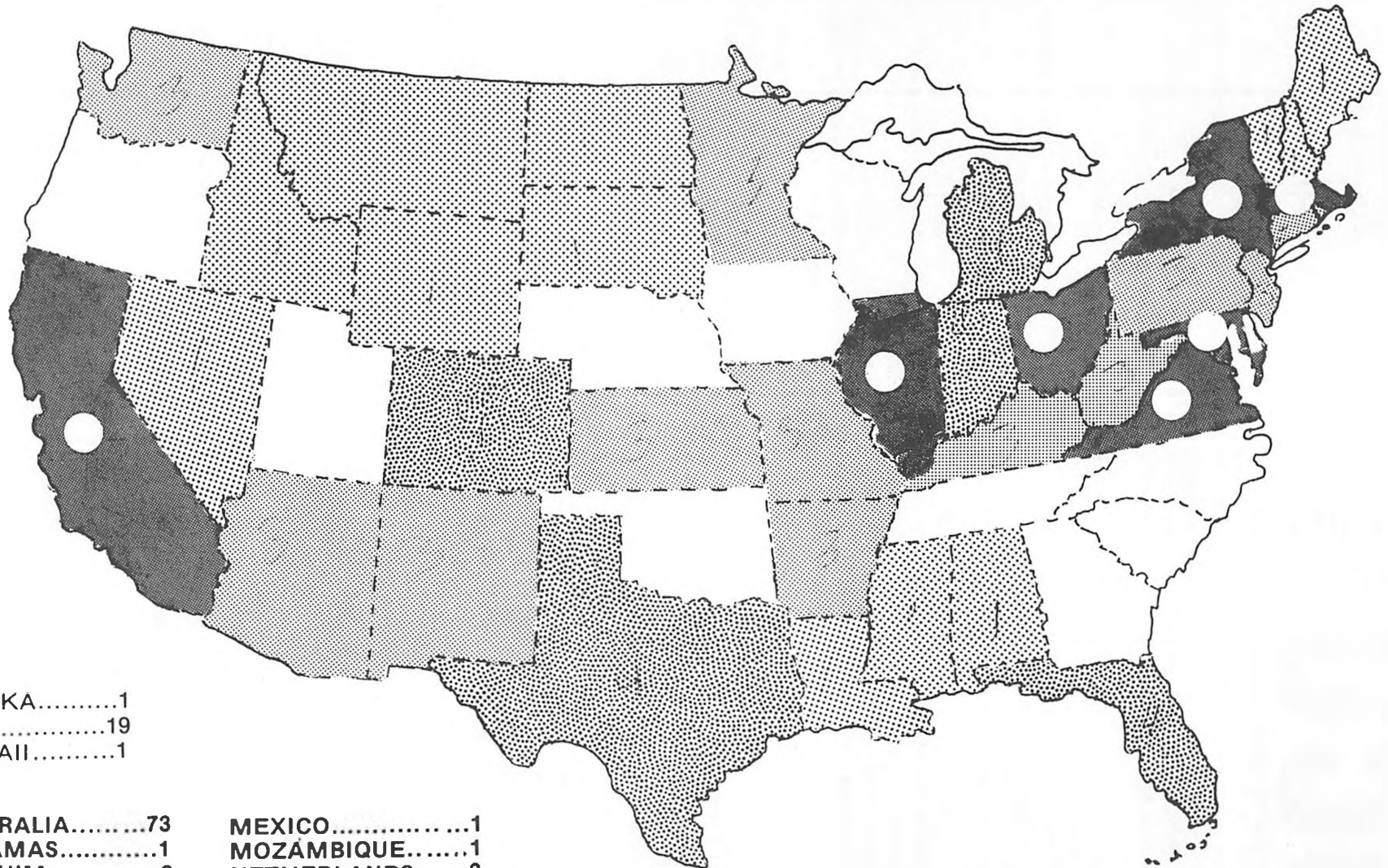
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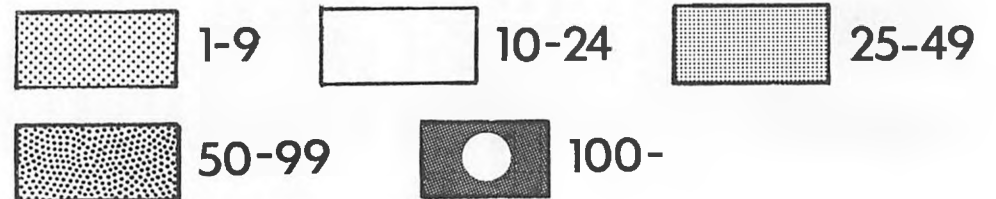
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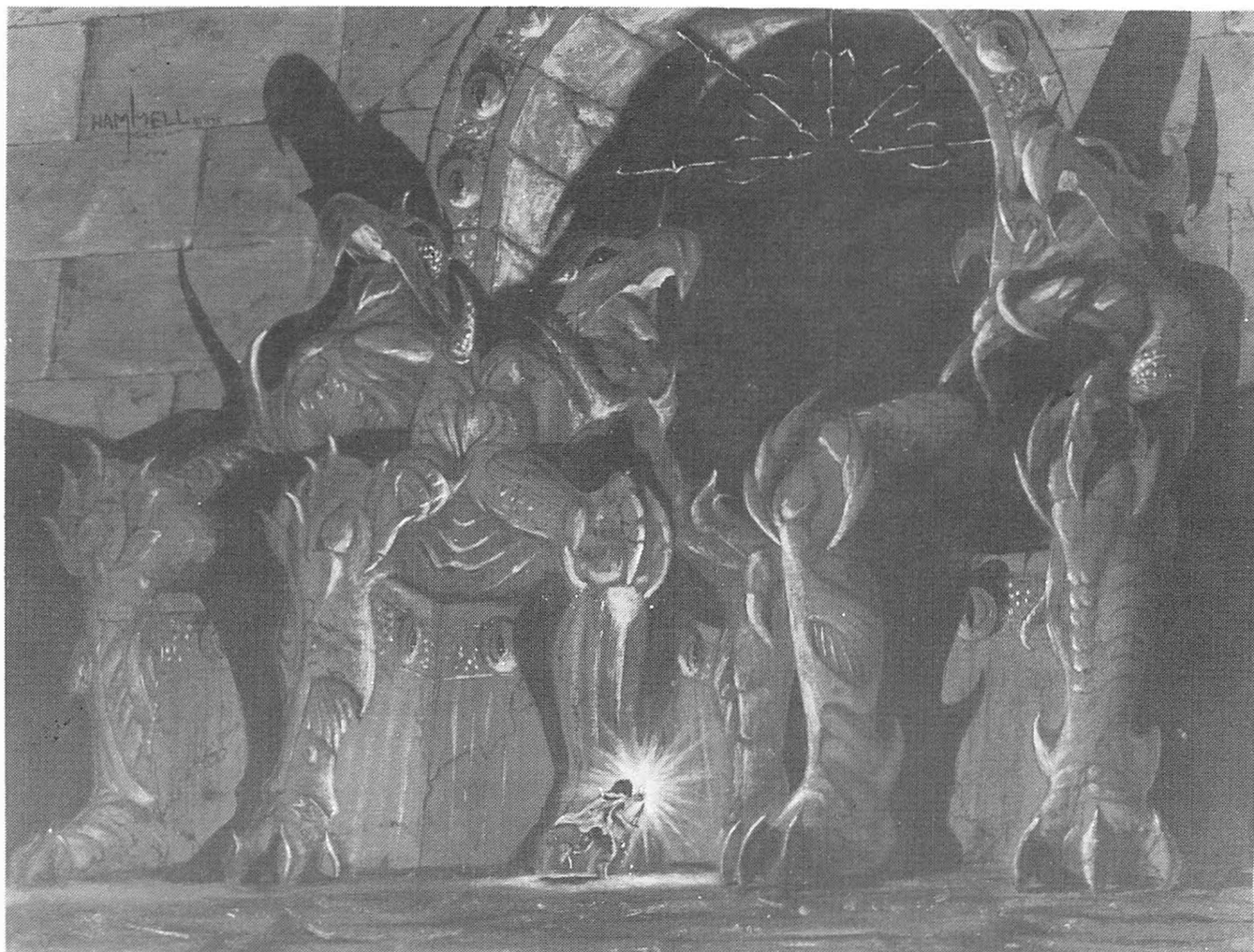


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ConStellation has members in Washington, DC, Guam, all 50 States and the following foreign countries: Australia, the Bahamas, Belgium, Canada, Denmark, England, Finland, France, Japan, Mexico, Mozambique, the Netherlands, New Zealand, Northern Ireland, Norway, the Phillipines, Scotland, Singapore, Sweden, Wales, West Germany, Yugoslavia and Zimbabwe.

There are three types of memberships in ConStellation, Attending, Supporting and Children's. Supporting members have all the voting privileges and receive all the publications. The only distinction between them and Attending members is that they can't attend. All those holding Children's memberships must be accompanied by an adult. Children won't receive any publications unless they purchase a regular membership.

Supporting memberships are \$10.00 through 31 December 1982. Attending memberships are \$30.00 from 1 July through 31 December 1982. Parents may buy Children's memberships for children 6-12 as of September, 1983 for \$5.00. (Dates always refer

to the postmark on your letter.) Children under 6 will be admitted free. There are no other free memberships except for our Guests of Honor.

There are no refunds, only transfers. To transfer your membership to somebody else, simply send us a letter requesting the transfer by 1 August, 1983.

An individual or group may purchase as many "Guest of" memberships as they wish. However, these memberships should be converted to specific names as soon as possible, both to give them voting privileges and to avoid having to pick all of the memberships up yourself upon arrival at the convention. If you wish to have a fannish name on your badge, you must also provide us with your legal name. It makes our records and the U.S. mail happy.

If you are moving or your name or address is wrong on the mailing label of your PR, please type or print the correct name and address when you let us know of the inaccuracy or change. Also, please include your membership number and whether or

not you are on other lists such as Hucksters, Artists, etc. Thank you.

Please note: If you have any questions, problems, etc., requiring a response, please include your membership number.

—Chris Lubs

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- 3193A Guest #2 of Donald AAMODT
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- 3191A Susan AINSLEIGH
- 2963A Brian ALBRIGHT
- 2962A Darlene ALBRIGHT
- 2763A Joanne Jeffreys AMBERSON
- 3190A Andi AMITRANO
- 2765A Clifton AMSBURY
- 3189A Laurie ANDERSON
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- 3188A Karen ANGULO
- 2960A Linda Lee ANKRON
- 2959A Barbara ANOSKEY
- 2762A Marshall APPLESTINE
- 2761A Donna J. ARANDA
- 2760S Keith ASAY

## B

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- 2769S Janet BAERNSTEIN
- 3187A Stephen BALANDA
- 3186A Betsy BALDERSTON
- 2758A Mari L. BANGS
- 3185A Kathy BARIC
- 3184A Walter BARIC
- 2757A Lynn BARNES
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- 2846A Sue BLOM
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- 2845A Laura BLUNT
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- 2954A Robert M. BOSMA
- 3173A Dwane BOWEN c/o Splitstone
- 2953A Betty BOWERS

- 3172A Michael BOWERS
- 2952A Russell BOWERS
- 3171A Daryl BRADLEY
- 2752A Dennis BRADLEY
- 3170A Douglas BRAINARD
- 3169A Susann BRAINARD
- 2844A Richard BRANDSHAFT
- 2751A D.M. BRANS
- 3168A Robis M. BREEDEN
- 3167A Robin C. BRENT
- 2750A Michael K. BRETT-SURMAN
- 3166A Al BRIDGES c/o Dempsey
- 3165A Donnamaria A. BROOKER
- 2749A Sandra J. BROWN
- 2843A Heather BRYDEN
- 3164A Richard BUEHNER
- 2951A Alison BURBAGE
- 3163A Tom BURKERT
- 2950A Jean BURN
- 2748A Bill BURNS
- 2747A Mary J. BURNS
- 3162A Kathy BUSBY
- 2842A Patty BUSHMAN
- 3161A Mary A. BUTLER
- 3160A Samuel E. BUTLER
- 3159A Teanna Lee BYERTS

## C

- 2746A Armand CABRERA
- 3158A Tom CAGUIN
- 2949A Franz CAHOON
- 2948A Paul CAHOON
- 3157A Bruce CALLANDER
- 2768A Donna L. CAMP
- 2947A David G. CAMPISI
- 2745A Salvatore D. CAPALDO
- 2946A Jack CAPLAN
- 2841A Elisabeth CAREY
- 3156A Ruth E. CARPENTER
- 3155A Susan CARPENTER
- 2744A David F. CARR
- 2743A Guest of David F. CARR
- 2742A E. Annette CARRICO
- 3154P Cindy CASBY
- 3153A Patricia CASH
- 2945A Shawn D. CASSIDY
- 2944A Ann CECIL
- 3152A Flavio CEREDA
- 2741A Jean B. CHABOT
- 3151A Pat CHELTON
- 3150A Rita CHELTON
- 2943A Stephen L. CHERRY
- 2740A Douglas W. CHESHIRE
- 3149A Rob CHILSON
- 3145A Tom CLARESON
- 3148A Karen L. CLARK
- 3146A Shan S. CLARK
- 3147A Steven J. CLARK
- 2840A Thomas COARD
- 2942A Ronda COHEN
- 3144A Elizabeth J. COLE
- 2941A Donald D. COMBS
- 2739A Sherna M. COMERFORD
- 2738A Robert D. CONKWRIGHT Jr.
- 2940A Erma J. COOK
- 2939A Glen COOK
- 2937A Greg CRISOSTOMO
- 2938A Don CRISOSTOMO
- 2737A LuAnn CURLEE-POWERS
- 2839A Ford CURRY c/o Erskine
- 2736A Robin CUZZORT

## D

- 2837A Jean N. DANIELSON
- 3143S Mike DARDEN
- 2735A Frederick A. DASHER
- 3142A Todd DASHOFF
- 3141A Carol DAVIS
- 2734A Adelaide G. DAY
- 2733A Bruce E. DAY
- 2936A Thomas J. DE MARCO
- 3140A B. Denise DEBOLT
- 2836A Thomas F. DEITZ

- 3139A Joseph R. DEMARCO
- 3138A John DEMPSEY
- 3137A Mary DEMPSEY
- 3136A Gay Elen DENNETT
- 2935A Warren J. DEW
- 2732A Carol D. DEWITT
- 3135A Lee Anne DINKIN
- 3134A Mildred E. DINKIN
- 3133A Raymond DINKIN
- 3132A Margie DOEPKENS
- 3131A Ann DONNELLAN
- 2835A Cathy DOUGHERTY
- 3130A Marc A. DREXLER
- 2934A Ethyl DU BOIS
- 2834A Brenda DUNHAM
- 2833A Dutch DUNHAM
- 2731A R. David DUVALL

## E

- 3129A Cecelia W. EARECKSON
- 3128A Vicky Lynn EAVES
- 3059A Chris Logan EDWARDS
- 2933A Bryan J. EFFNER
- 3127A Bob EGGLETON
- 3126A Deborah K. ELLIOTT
- 3125A Dick ENEY
- 2832S Donna ENGLAND
- 2831A John M. EPPERSON
- 3124A E. S. ERKES
- 2830A David ERSKINE
- 2828A Guest #2 of David ERSKINE
- 3123A Brenda K. ESTEP
- 2767A Jennifer C. ETOWSKI
- 2827S David EVANS

SOME OF MY BEST FRIENDS ARE MAMMALS.



LARGE CONVENTION CONTEMPLATING THE DISTANT FUTURE.

## F

- 3122A Melanie FALLE
- 3121A Harold W. FAIRCHILD Jr.
- 3120A Robert P. FENELON
- 2932A Janet E. FIGARD
- 2730A Thomas H. FILMORE
- 2729A Rafael FOLCH
- 2728A Teresa FOLCH
- 3119A Charles W. FORD Jr.
- 2931A Ed FORD
- 2930A Philip FORSHLAGER
- 3118A David FORSTEN
- 2929A Brian M. FRASER
- 1758A Ann E. FRAZER c/o D.Lawson
- 2727A Frank Kelly FREAS
- 2726A Pauline B. FREAS
- 2928A Chris FREELIN-LITTLEJOHN
- 2826A Giovanna FREGNI
- 3117A Pam FREMON
- 2825A Mary K. FREY
- 2824A David FRIEDMAN
- 3116A Wanda A. FROSTICK



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Melbourne, Australia, offers you the Worldcon of a lifetime in 1985. What other site can offer you Alpha Centauri and the Magellanic Clouds? For a free copy of our newsletter, "The Antipodean Announcer", write to Melbourne in '85, GPO Box 2253 U, Melbourne, Victoria 3001, Australia.

3115A Dan GANUY  
 3113A Guest of K. W. GATEWARD  
 3114A K. W. GATEWARD  
 2927A Andy GAUSE  
 2926A Donna GAUSE  
 2822A Guest of Maria V. GAVELIS  
 2823A Maria V. GAVELIS  
 2725A Denise A. GENDRON  
 3111A Jane GERBER c/o Chelton  
 3112A Claire GERBER c/o Chelton  
 2766A Ken GETLING  
 3110A Katie GILLEN  
 2925A Denise E. GIRARDEAU  
 2924A Priscilla GLYNN  
 2821A Lera June GOULD  
 2820A Mitchell E. GRAY  
 2819A Brian A. GREENE  
 3109A Suzanna GRIFFIN  
 2923A Jan GRIFFITH  
 2922A Sandra Dee GROVE  
 2699A Jim GRUNST  
 2698A Mark J. GRYGIER  
 2697A Julie GUERARD  
 2696A Peter GUERARD  
 2269A Nathan D. GUEREVICH  
 2694A Joe GUMBINGER  
 2695A Cyn GUMBINGER

# H

2693A Karen V. HAAS  
 2818A Barbara G. HAIRE  
 2817A Cynthia HALDEMAN  
 2692A Leta HALL  
 2921A Sandra L. HALL  
 3108A Stephanie HALL  
 3107A Rebecca HAMADOCK  
 3106A Cynthia HANLEY  
 3105A Guest of Cynthia HANLEY  
 3104A Kelley HARKINS  
 3103A Kevin HARKLESS  
 3102A Andy HARPER III  
 3101C Child of Andy HARPER  
 2920A Michael HARPER  
 3100A Paul M. HASBROUCK  
 3099A Kim E. S. HAUG  
 3098A C. M. HAYNES  
 3096A Don W. HEISER  
 2919A Colin S. HELMER  
 2813A Janice HENNESSY  
 2814A Mike HENNESSY  
 2815C Shane HENNESSY  
 2816C Trevor HENNESSY  
 3095A Glenna HERSHBERGER  
 3094A Gene HESS  
 2691A Jack HETTCHEM  
 2690A Will HETTCHEM  
 2918A Lynn A. HICKMAN  
 2812A Gail HIGGINS  
 2917A John F. HILBING  
 2688A William Jr. HINES  
 3093A Susan HOAK  
 2916A Priscilla HOBBS  
 3092A Elizabeth HOLDEN  
 2687A Frank T. HOLLANDER  
 2811S 2nd Lt. Harry HOPKINS III  
 3091A Steven F. HUDSON  
 3089A Guest of Rock HUEFLE  
 3090A Rock HUEFLE  
 3088A Elizabeth Anne HULL  
 3087A Vida HULL  
 3086A Robert L. HURRY

# I

2810A Lee INSELBERG  
 3085A ISHER  
 2686A Christopher C. ISON



# J

3084A Kathryn F. JACKSON  
 2809A Melissa JAMES  
 2685A Lee JAMILIK  
 2915A Brigitta JENKINS  
 2689A Martha Jane JILL  
 3083A Kenneth R. JOHNSON  
 3082A Ned JOHNSON  
 3081A Kathryn E. JONES  
 2808A Franklin JORDAN  
 2684A Judith JUDSON  
 2966A Guest of Louis JURENA  
 2967A Louis JURENA

# K

2914A Laurence P. KAMP  
 3080A Pete KAUP  
 2913A Mark M. KELLER  
 2912A Bonita M. KELLEY  
 2807A Matthew KELLY  
 3079A Debra KEMNITZ  
 2683C Jesse KENDALL  
 1188A Linda Ann KENT  
 2682S Desmond KENTER  
 1234A Deborah K. KILGORE  
 3078A Anthony Scott KING  
 2911A Linda D. KING  
 3077A William F. KING  
 3076A Jay KINNEY  
 3075A Annette KLAUSE  
 3074A Mark KLAUSE  
 2806A Chris KNIGHT  
 2910A Robert E. KNOWLDEN  
 1166A Karl KOFOED  
 3073A John KOGUT  
 3072A Mickey KOGUT  
 3071A Barbara M. KOKINIS  
 2805A Ted KOPPEL  
 2681A Eric KRAMER  
 2909A Barbara KRASNOFF  
 2680A Dave KRATZ  
 2908A James R. KRATZER  
 3070A Chris KRAWICE  
 2907A Tommy KUCERA  
 3069A David KURLANDER  
 2679A Kathleen KYLE

# L

2519A Mike LALOR  
 3068A Susan P. LAMMOND  
 3067A David LASSMAN  
 3066A Clinton LAWRENCE

2905A Joseph P. LITTLEJOHN  
 3060A John LOCKHART  
 2904A Jerry LOCKLEE  
 2674A Tom LONGFELLOW  
 3058A Do-Ming LUM  
 3057A Carl LUNDGREN  
 3056A Michele LUNDGREN  
 2673A Dan LUXEMBERG  
 2678A Joe LaCOUR  
 2677A Pat LaCOUR  
 3065A Shirley A. LEBU  
 3064A Steven LEBOWITZ c/o Dempsey  
 2906A Tom LESHENDOK  
 3063A Mark W. LEVIN  
 2804A Ellen C. LINDOW  
 2803A Michael W. LINDOW  
 2676A Bruce D. LITMAN  
 2675A Karen LITMAN  
 3062A Joyce LITTLE  
 3061A Robert LITTLE

# M

2797A Aubrey MAC DERMOTT  
 3049A Scott MAINWARING  
 2667A Peter M. MAKUS  
 3048A Patrick MALLOY  
 3047A Sharon Alban MAPLES  
 3046A Deborah MARLATT  
 2666A Lynn MARRON  
 2796A Victor MARTINE  
 2795A J. D. MAYNARD  
 3055A Cindy MC AULIFFE  
 3054A Dan MC AULIFFE  
 3053A David MC CLURE  
 2672A Sean MC CORKLE c/o Kratz  
 2801A Marjorie MC CRONE  
 2800A William MC CRONE  
 3052A Malinda MC FADDEN  
 3051A Tim MC FADDON  
 3050A Camber Llewellyn MC HUGH  
 2799A Terry MC KEE  
 2798A Margaret MC KENZIE  
 2903A Patricia MC NALL  
 2665A Tyndara MEFPE  
 2664A Charles F. METZLER  
 3045A Kathleen MEYER  
 3044A Paul MEYER  
 2794A Chaunticleer MICHAEL  
 3043A Patricia MICHEALS  
 2793A Debbie MILLER  
 2792A Rosemary MILLER  
 2791A MINDBRIDGE LTD.  
 2790A Guest of MINDBRIDGE LTD  
 2663A Brenda MINGS  
 3042A Lynne C. MOORE  
 3041A Martin J. MOORE  
 3040A Carl D. MOYER  
 2902A R. J. MURPHY  
 2668A Deanna B. MacKENN  
 2802A George F. McAULAY II  
 2671A Sue M. McGANN  
 2670A Patrick L. McGUIRE  
 2669A Kevin McNULTY





# N

1939A Ingrid NEILSON  
 3039A Art NELSON  
 2662A Robert W. NEWMAN  
 3038A Ruth Ann NICHOLS  
 2661A Sandra K. NICHT  
 2901A John C. NINE

2660A Bob NISSEN  
 2900A Paul NOLAN

# O

2789A David O'NEILL  
 2481A Gene OLMSTEAD  
 2659A Bob ONDIRA  
 2788A Giles ORR  
 3037A Pat ORTEGA  
 2658A Mildred OSLICA  
 3036A Michael OST

# P

2787A Suzanne Ellen PAGE  
 3035A Betsy PAINTER  
 3034A Sharon M. PALMER  
 2786A Alexei PANSHIN  
 2657A Carol PAOLUCCI  
 2656A Lois E. PARENTE  
 3033A Helen M. PARKER  
 3032A John E. PARNUM  
 2655A Allen B. PATTERSON Jr.  
 2654A Guest #1 of Allen PATTERSON  
 2652A Guest #3 of Allen PATTERSON  
 2653A Guest #2 of Allen PATTERSON  
 3031A Patrick S. PAUL  
 2785A Mark PAULK  
 2651A Brian D. PEARSON  
 2650A William P. PEIRCE  
 2649A Lloyd F. PENN  
 2899A Lloyd PENNEY  
 2898A Jon A. PETERSON  
 3030A Missy PETERSON  
 2648A Tom PHANEUF  
 3029A Debroah L. PHILLIPS  
 3028A Laura PHILLIPS

2897A Robert M. PINAHA  
 3027A Michael PINTO  
 2896A Joel David POLLACK  
 2784A Carol W. POLLARD  
 3026A Norman POLLOCK  
 3024A P. J. PORTER  
 2895A Frank G. PROCYK

# R

2783A Scott RAKOW  
 3025A Carol Ann RASMUSSEN  
 3023A Elizabeth C. RAUNHOLT  
 3022A Gretchen RECTOR  
 3021A Wayne RECTOR  
 2894A Glenn REGIS  
 2893A Michael J. REHAK  
 2892A Anne REYNOLDS  
 3019A Mark E. RICHARDS  
 3020A Veva E. RICHARDS  
 2891A Michael RICHTER  
 2890A Steven W. RIDDLE  
 3018A Ray RIDENOUR  
 3017A Susi RIDENOUR  
 3016A John RIEHL  
 2889A Jackie RILEY  
 2887A Mike RILEY  
 2886A Yvonne ROBERT  
 3015A George ROCK  
 2647A Betsy E. ROGERS  
 3014A Cecil ROGERS  
 3013A Kate ROGERS  
 3012A Mark ROGERS  
 2646A Michael L. ROGERS  
 3011A Nancy ROGERS  
 2885A Kathleen M. ROMER  
 3010A Elizabeth A. ROOT  
 2645A Wendy L. ROSS  
 2782A Kathleen ROUARK  
 2781A Catherine ROWAN

1986

# PHILADELPHIA

CELEBRATE FIFTY YEARS OF CONVENTION FANDOM  
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Contact Address: P.O. Box 5814, Philadelphia, Pennsylvania 19120

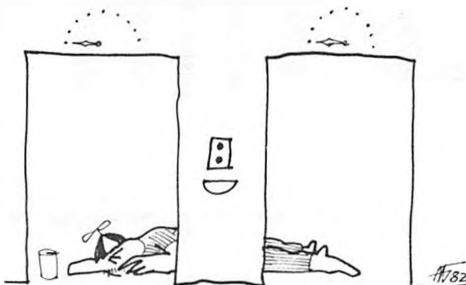
3008A Guest of Steve RUSK  
3009A Steve RUSK

S

2884A Stephen SAFFEL  
2644A Steve SALABA  
2643A Amber SALGER  
3007A David SALYERS  
2882A Clifford SAMUELS  
3006A Sylvia SANDBERG  
2780A Louis J. SAPIENZA  
2779A Sandra A. SAPIENZA  
2778C Sara L. SAPIENZA  
3005A Michele SATANEK  
2881A Sharon SBARSKY  
2880A Dave SCALZI  
2879A Kath SCALZI  
2878A John A. SCHMIDT Jr  
2838A Marc W. SCHNEE  
2877A Deborah C. SHANKS  
3004A Adrienne SHANLER  
2640A D. M. SHEA  
2639A Rickey Steven SHEPPARD  
2638A Ellen G. SIEGEL  
3003A Kathy SILER  
2876A Dave SILVA  
2975A Marcia SILVA  
2642A Alice SIMMONS  
2637A H. Leslie SIMMONS  
2636A Mrs. H. Leslie SIMMONS  
2635A Patrick SKOVVAN  
2641A Jackie SLEEMAN  
2873A Cynthia L. SMITH  
2872A David B. SNIDER  
2634A Debora A. SOHNS  
2633A Mike SOHNS  
3002A Eugene SOMMER  
3001A Susan SPARENBERG  
3000A Dale LaRoy SPLITSTONE  
2775A Jon S. SQUIRE  
2883A Thalia ST. LOUIS  
2632A Peter STAMPFEL  
2998A Walter G. STAPLES Jr.  
2999A Janet Kirilin STAPLES  
2631A Julie S. STEELE  
2630A Valerie J. STEWART  
2871A John STOPA  
2870A Joni STOPA  
2629A Donna STRUWE  
2628S James STYLES  
2997A Helen SULLIVAN c/o Dempsey

T

2869A Tim TARRANTS  
2776A John TERRILL  
2627A Elessar M. TETRAMARINER  
2626A Jim THOMPSON  
2868A James E. THOMPSON  
2964A M. G. THOMPSON  
2867A Robert THOMPSON  
2996A Kathleen E. TIBBETTS  
2965A Charles M. TIMPKO  
2995A Ray c/o Chelton TITUS  
2994A Susan L. TOKER  
2993A Guest #1 of Samuel TOMAINO  
2992A Guest #2 of Samuel TOMAINO  
2991A Alison TOMKINS  
2625A Ellen TORRANCE



SCENE AT THE ELEVATORS



2866A David TRISTAN  
2865A Terry TRISTAN  
2990A Douglas TROTTER  
2989A Elizabeth TROTTER  
2864A Guest of Nancy J. TUCKER  
2774A James TUDOR  
2775A Judith TUJOR

U

2988A Pilar M. UELMAN  
2863A Anthony URGO

V

2624A Susan VAN DE WEERT  
2773A Victoria VAYNE  
2862A Charles N. VENEZIA  
2861A Myra C. VENEZIA  
2987A Michael VERINA c/o Kaup  
2772A Steve VERTIGERB

W

2771A Lillian WACHBROIT  
2985A Guest of Ralph WACHTER  
2986A Ralph F. WACHTER  
2960A Karen WALL  
2770A Michael J. WALLIS  
2623A Michele WALSH  
2614A Keith WALTER  
2984A Michael WARD c/o Wolfgang  
2983A Rosanne WASSERMAN  
2982A Paul WATSON c/o Chelton  
2981A Helen WEBB  
2315A Irv WEIBE  
2622S Richard W. WEILGOSH  
2980A Will WEISS  
2859A Bob WEISSINGER  
1956A Letitia C. WELLS  
2858A Dan WHITE  
2621A Joseph K. WILCOXEN  
2620A Ricky E. WILES  
2979A Anita Hester WILLIAMS  
2978A Shelia WILLIS  
1922A Carole WILSON  
2977A Jerry WILSON  
1880A Patrick WILSON  
2857A Douglas E. WINTER  
2856A Lynne G. WINTER  
2976S T. V. WOLANSKY  
2855A Guest of Gene WOLFE  
2854A WOLFGANG THE RHINELANDER  
2975A David F. WOLFGANG  
2619A Betsy WOLLHEIM  
2618A Don A. WOLLHEIM  
2617A Elsie WOLLHEIM  
2616A Anne WOOD  
2615A Clay WOOD  
2613A Karen A. WOODALL  
2612A Michael P. WOODALL

2853A James K. WOOSLEY  
2974A Andrea L. WRIGHT  
2611A Nancy M. WRIGHT  
2610A Willard L. WRIGHT  
2852A Abbie WYSOR  
2973A John WYSOR

X

The UNKNOWN

Y

2851A C. James YANCY  
1938A Holly YAO  
2609A Alice YERGEN  
2608A B. Jean YERGEN  
2607A Nola YERGEN  
2972A YOGANATHAN  
2971A Blanche YOUNG  
2970C Christopher YOUNG  
2969A Jim YOUNG  
2968C Kathleen YOUNG

Z

2850A Judy ZELAZNY  
2849A Roger ZELAZNY  
2874A Michael R. ZIPSER  
2848A Liz ZITZOW c/o Houn  
2559A Ron ZUKOWSKI



Electrons are eaten every day.

# AMAZING joins George and the Dragon!

AMAZING *Science Fiction Stories*, the world's very first science fiction magazine, has been acquired by Dragon Publishing, a division of TSR Hobbies, Inc., the DUNGEONS & DRAGONS® people. George Scithers, formerly editor of *Isaac Asimov's Science Fiction Magazine*, has joined Dragon Publishing as the editor of AMAZING and to work on other SF projects.

The new publisher plans substantial investments to make AMAZING first in every way, with more pages per issue, more money for writers, and more frequent publication. E. Gary Gyax, the President of TSR Hobbies, Inc., hopes to see the revival of AMAZING's sister publication, *FANTASTIC Stories*, as well.

AMAZING is looking for the same wide range of fantasy and of science fiction that Elinor Mavor used so effectively. Our rates are 4¢ to 6¢ per word (shorter stories receiving the higher rate), payable on acceptance, for First North American Serial Rights, plus a non-exclusive option at a specified additional payment, when exercised, for use in anthologies based on the magazine.

The address of record of the magazine and the publisher is: AMAZING *Science Fiction Stories*, Dragon Publishing, P.O. Box 110, Lake Geneva WI 53147. Members of SFWA may send manuscripts directly to the editor at P.O. Box 8243, Philadelphia PA 19101.



Dragon Publishing, P.O. Box 110, Lake Geneva WI 53147





**TITAN:** Largely a philosophical race, these crabs spend all their time pondering the nature of God, Reality, Truth and like that. Like the crabs on Pluto, most of them are starving on welfare. A small minority are wealthy through their interests in biological warfare.



**SATURN:** Since Saturn is the most disgusting, evil planet there is, it stands to reason that any crabs "living" there must be equally obnoxious. All our *energy*, our *resources*, our *every waking moment*, must be directed to the bombardment and annihilation of Saturn!



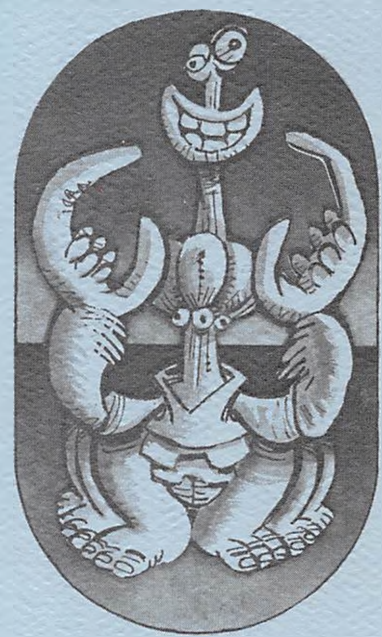
**IO:** Io is, as everyone knows, where the action is. Io is groovy, trendy, and with-it. These crabs' clothes are great! The girls sometimes wear skirts with Op-Art Designs, and there's one really *fab* item: a motorcycle with bull's-eye designs!



**URANUS:** Coarse and vulgar, hairy and smelly, covered with mucus and often overgrown with neurotic complexes. Anal and fond of useless acquisition. These crabs live as parasites in the cavity of a host animal. They mean well.



**NEPTUNE:** Inhabited by the longest lived crabs in the solar system—also the *slowest*. They were tying their shoelaces during the Mesozoic and waiting for the bus during the Jurassic Period. While we were living in caves and painting ourselves blue, they were living in condos and painting themselves blue.



**PLUTO:** Crabs on Pluto are quite creative. Among them can be found artists, writers, musicians, actors, playwrights, sculptors and poets—all starving on welfare. *They have no talent whatsoever.*