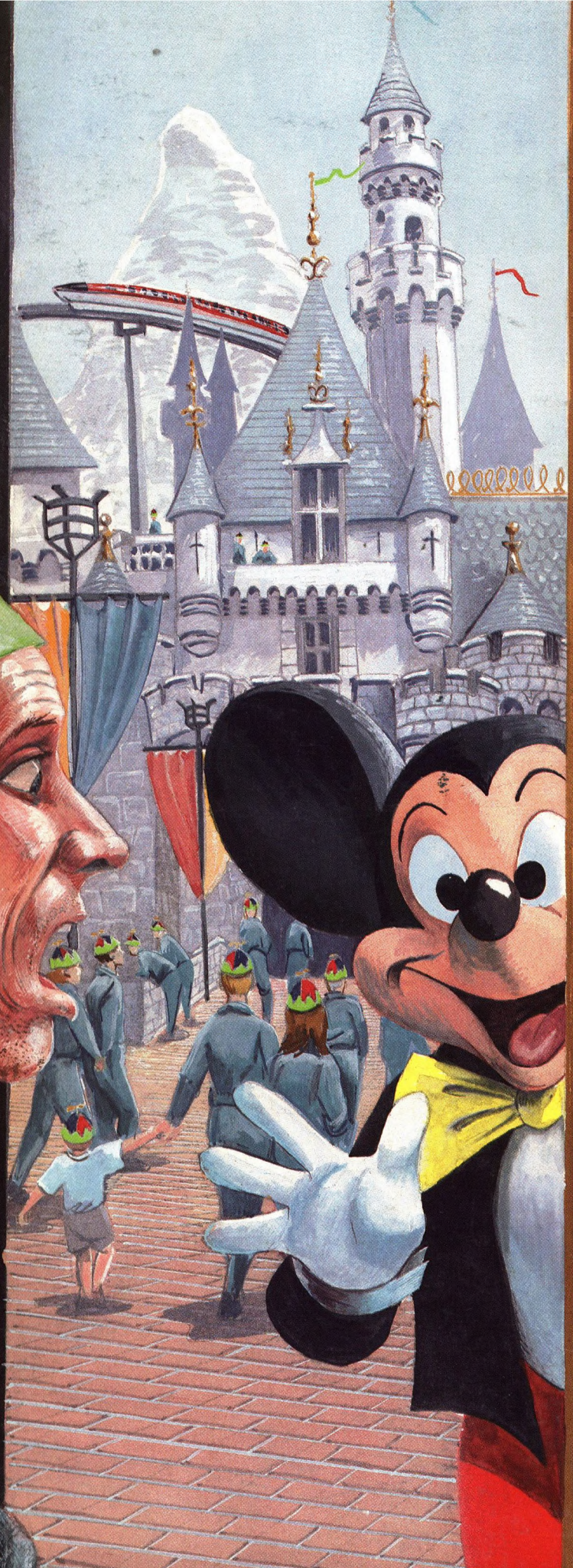


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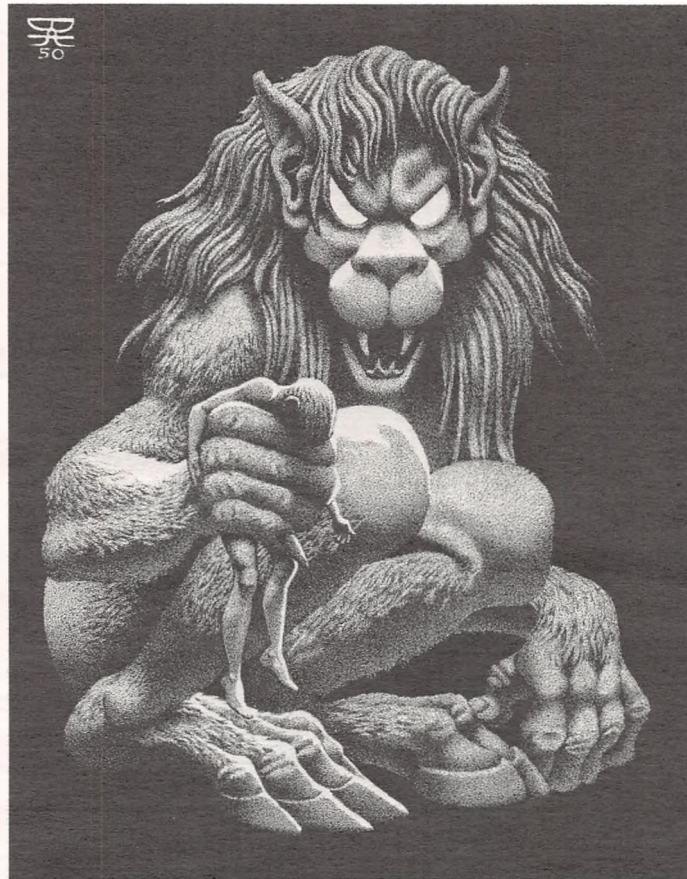
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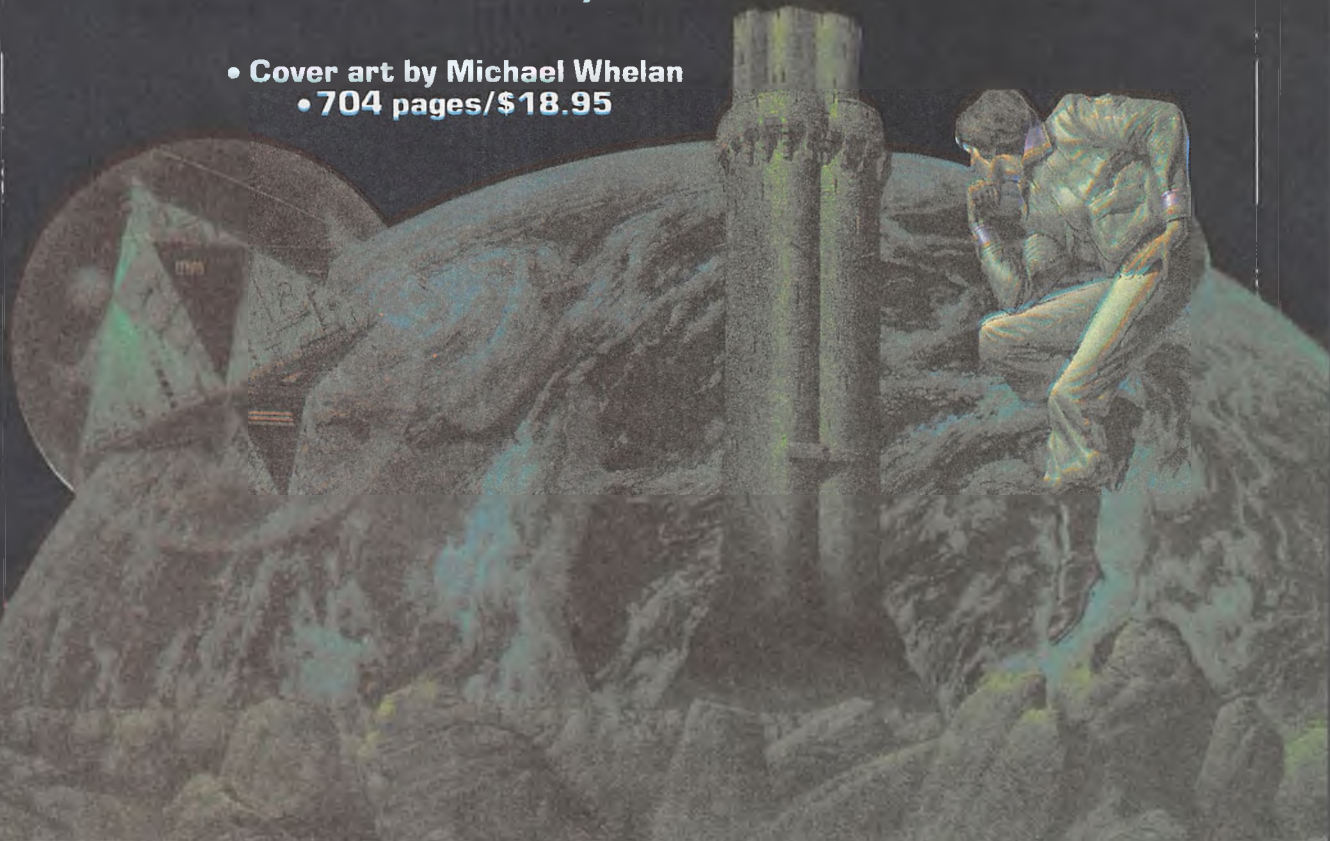
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# ACKNOWLEDGEMENTS

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Mary Lou Lacefield  
Barbara Tennison

and all the people who don't realize that they've  
helped . . .

## OUR MOTTOS The Committee

Motto No. 1: No Tickets

Motto No. 2: No Standing in Line (unless you *really*  
want to)

Motto No. 3: Bleep 'Em if They Can't Take a Joke

Motto No. 4: We're Making This Up as we Go Along



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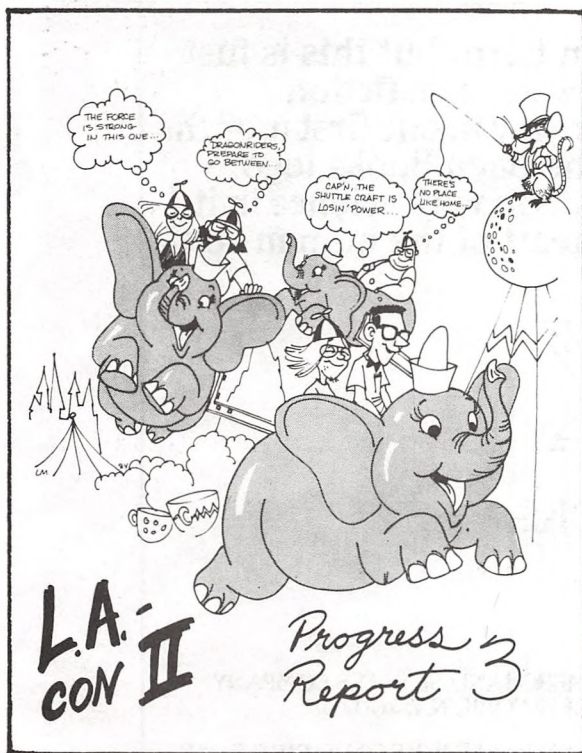
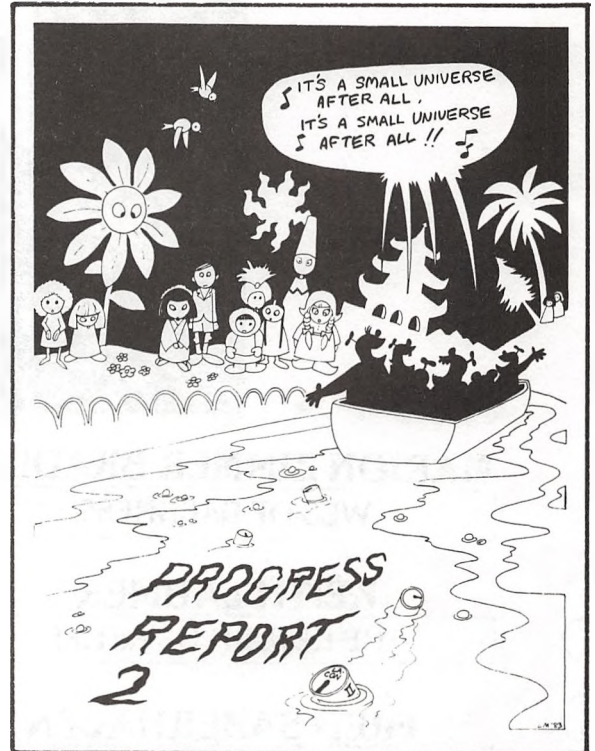
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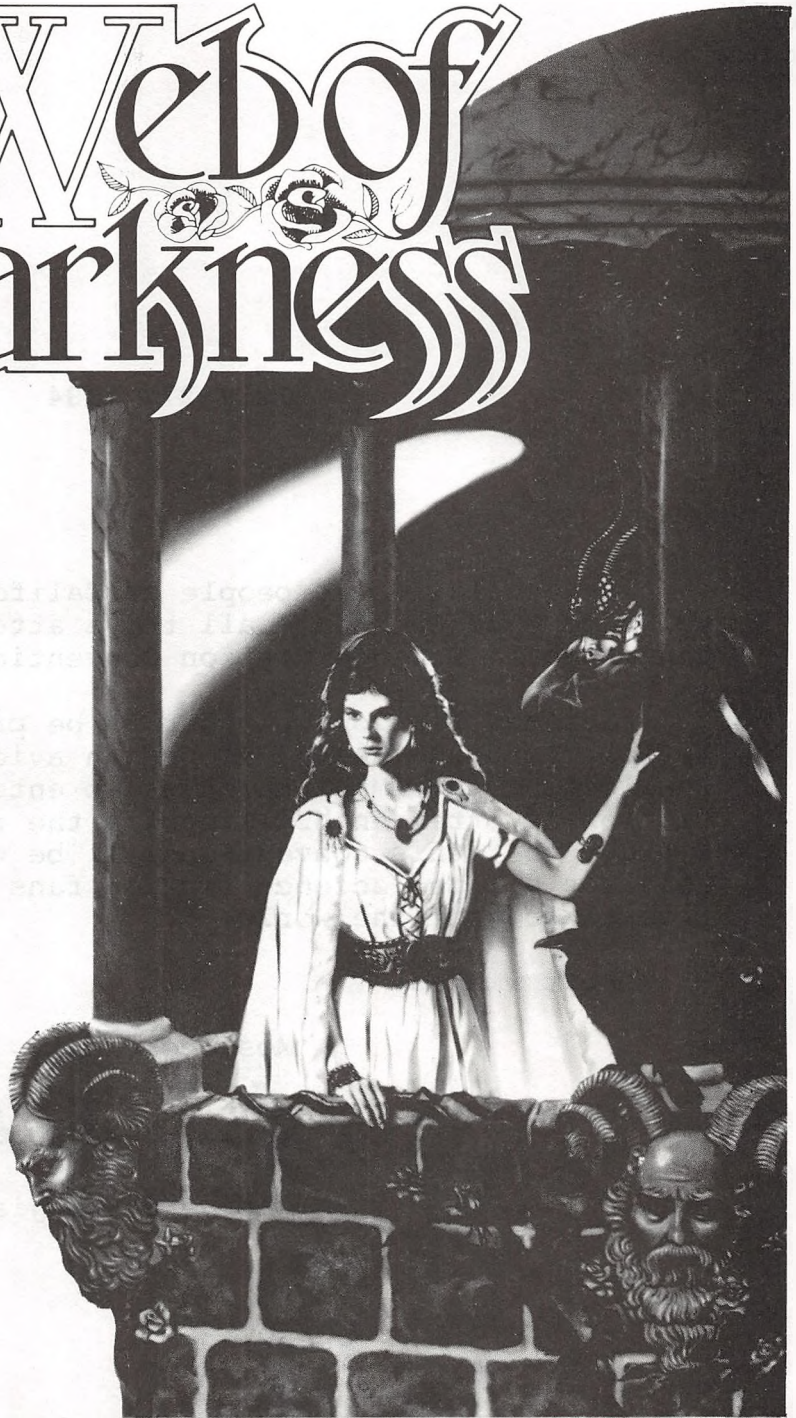
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July 27, 1984

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Best wishes.

Most cordially,

A handwritten signature in cursive script that reads "George Deukmejian".

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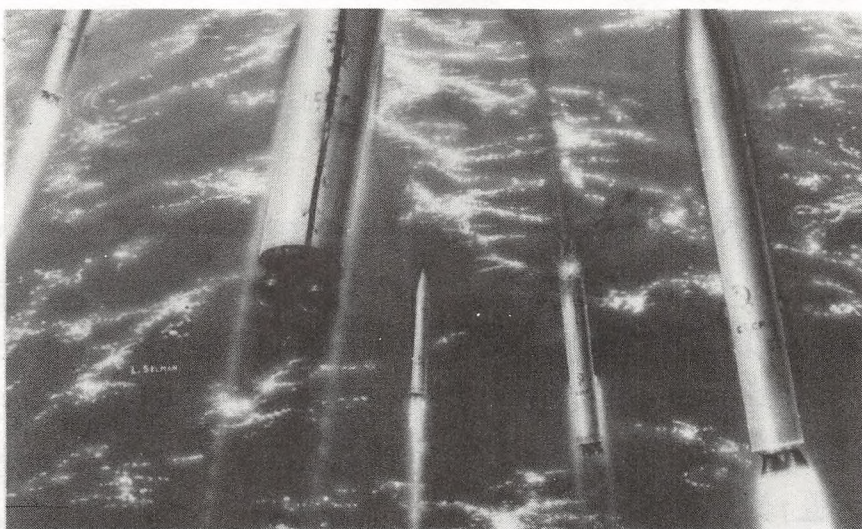
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# Chairmen's Message

Craig Miller and Milt Stevens

Welcome to L.A. con II - the 42nd World Science Fiction Convention. This con is intended for the pleasure of science fiction fans from around the world, and for all the worlds of science fiction fandom: from fanzines to movies, from art shows to Masquerades. Enjoy. Or we'll break your knees and leave you in the desert.

## 議長のメッセージ

第42回世界サイエンス フィクション コンベンションに当る  
俗称 L.A. コンIIにようこそ。この大会は、実に、各種空想  
科学の根であり、魂であり、婚であり、はたまた混であります。  
アマチュア マガジンから映画、アート ショーから空想科学後集  
大会といった各種の催しが、まさに渾渾として折り込まれている  
今LAコンIIは、世界のサイエンス フィクション フンの皆称に  
とって最高の楽しみとなるものと信じております。どうか存分に  
お楽しみください。もし今大会がちっとも面白くないと仰言る方  
がいらしたら、混沌の宇宙の彼方へお送りいたしましょう。

議長 敬白

クレック      ミラー  
ミルト        スティーンズ



Послание  
президентов

Крейга Миллеров и Милта Стивенса

Добро пожаловать на 42-й Всемирный конгресс научной фантастики — „L.A.con II“ Наш конгресс — слет любителей научной фантастики планеты Земля, поклонников всего научно-фантастического в мире: от журналов и кино до художественных выставок и маскарадов. Наслаждайтесь и радуйтесь! (Не то хуже будет...)

Message de bienvenue de  
Craig Miller et Milt Stevens  
co-présidents

Bienvenue au 42<sup>ème</sup> congrès mondial de la science-fiction. Destiné aux amateurs de science-fiction du monde entier, ce congrès en couvre toutes les facettes, depuis les revues jusqu'aux films, en passant par les expositions d'œuvres d'art et les mascarades. Votre mission: vous amuser. Au cas où vous ne réussiriez pas à la mener à bien, nous serions naturellement contraints de vous casser les rotules et de vous abandonner dans le désert.

𐀀𐀁𐀂 𐀃𐀄𐀅 𐀆𐀇𐀈𐀉 𐀊𐀋. 𐀌  
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from the  
**INFORMATION  
DESK**

---

*Allan Rothstein*

A word about what you should *not* count on. With a convention of this size, our staff can't possibly know more than a fraction of the membership by name and face. We will do everything we can to get messages to you: aside from the standard bulletin boards, we have plans for other, less standard ways of reaching members. But with several hotels, a large Convention Center, restaurants, Disneyland, and general sight-seeing, there is no guarantee that we'll be able to find you if a message comes in. Therefore it is to your advantage to notify someone back home of your hotel and room number, and your hotel's telephone number. After running information desks at various conventions over the past several years, I know all too well that emergencies do happen, and that emergencies require prompt attention. So please make sure your family or friends know how to reach you, and check at your hotel periodically for messages.

You *can* expect us to supply you with up-to-the-minute information of the Convention. We'll help you find your way around, let you know if the films are on schedule, confirm whether a particular author is attending, tell you about last-minute program changes, or show you the quickest route to the rest room. If you have a problem at the Con, we'll find and put you in touch with the Committee member who can help you solve it (which might be someone behind the Information Desk).

If this is your first con, we'll be happy to advise you on the events most related to your personal interests, or see that you get exposed to the broad range of fannish activities, if you want that.

We'll post notes from one Con member to another (you never know, someone might be looking for you), notes about ride- and room-sharing, and party announcements. We'll also have information about local restaurants, religious services, emergency medical facilities, sight-seeing tours, and other useful facts peripheral to the Convention.

Just come to Room 3 in the Convention Center. Feel free to make us your first stop after registering. Or, if you can't find Registration . . .

## *Services for the Handicapped*

A handicap-services desk will be located in the Convention Center next to the Registration area. If for any reason you did not or could not write to the Con Committee about special needs in advance, or if conditions have changed or you find your arrangements are not adequate, please come to this desk as soon as possible.

## *How to Use this Program Book and other media channels*

Read the Program Book for general information about what you can expect to find at L.A.con II. Also, admire it; we've tried to make it look pretty.

Look in the Pocket Program for details of when and where particular things are scheduled to occur.

Get the Con newsletter, *The Thought Police Gazette*, for updates, changes, news, and gossip. It will be published twice daily.

Ask at the Information Desk (Room 3 in the Convention Center) about anything you can't figure out any other way.

Be reasonably alert to signs, posters, people who seem to be making announcements, and other probable attempts to communicate with you, any of which may be the best somebody can think of at the time. It may be important. It may be funny. These are not mutually exclusive.



## Volunteers

Sure we need volunteers. We need lots of them. As of the middle of July we had 6,500 paid attending members. There may be *seven thousand people--or more--* at this Convention.

Con volunteers get called "gofers" because they're asked to gofer this and gofer that. A recent con called its volunteers' headquarters the Gopher Hole. We're calling our volunteers the Rat Patrol. What else?

The ideal volunteer can work hard and take it easy all at the same time. If you'd like to give it a try, scuttle over to Room 4 at the Convention Center.

## Notes from our TRAVEL AGENT --- Rick Foss

Ladera Travel will maintain a desk in the Convention Center, co-hosted by Fun Bus, to assist you with your local sightseeing needs as well as with reconfirming or changing your reservations and other travel plans. Fun Bus staff will book their regular tours and answer any questions about transportation to and from the airport. The exact hours at the desk will depend on demand.

Look for the names of our raffle winners (as announced in Progress Report 3) at the travel desk on Saturday. Maybe you won a bottle of Tullamore Dew!



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# GORDY DICKSON

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## A MAN FOR ALL SEASONINGS

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### KELLY FREAS

"Gordy Dickson, Gordy Dickson, Gordy Dickson is the one . . ."

That's what the song says. And it must qualify at least as runner-up for the understatement of the decade.

Gordon R. Dickson, believe it or not, was the One Who--but I'd better not tell that one in print. (See me later . . .) OK, Gordy Dickson is the One Who--hmm . . . That one could cost me a kneecap, at the very least . . .

Let's try that again from the top.

Ask any dozen people who have hit the Northeast, Midwest, South Central, East, West, or North Woods convention circuits in the last ten or twelve years, and they'll tell you--

"Gordy Dickson? Hell, yes! You know, he was the One Who--".

And each of the dozen will give you a different "One Who".

Just this once though, it should be made clear to neofen, and other relatively respectable types, that Gordon R. Dickson does, in fact, *write*. Good. Lots. Often. In fact, it's only when he isn't writing that we lesser breeds had better step aside. I can remember a time when Gordy could out-talk, out-eat, out-drink, out-sing, out--well, anyway, Gordy is nothing if not a great performer. Why, I can remember--yeah. I can remember. Sometimes.

I first met Gordon R. Dickson in those dear dead days when all the world was young and you could still fit a convention into one hotel. It was the Worldcon in Philadelphia, in 1953. That was a significant con for many people, but particularly for me. It was my first convention, and John W. Campbell, Jr., had shown up with an advance copy of my very first *Astounding* cover. He was proudly showing it around to all these



people who were already, to me, legendary names, and they were making nice noises about it.

One of them was Gordy, who instantly earned my undying devotion by suggesting that there were certain parallels between the work of an artist and the work of an author. The authors I knew would have shuddered at the very suggestion. In fact, they would have screamed bloody murder; most of them still do. But between us began a private shoptalk that has gone on for thirty years, to our (I hope) mutual benefit.

There have of course been diversions of all sorts: NASA, bourbon, women, scotch, work, sake . . . you know how it is. And we were both at one time or another heavily into the martial arts, with a particular emphasis on those which require no physical effort. It's not so much that we're lazy . . . not entirely . . . but that we like to be efficient. Why use up your own energy, when your opponent is willing and eager to use his own? You just divert it a little--and if he never knows what hit him, so much the better. You want trumpets, maybe?

Perhaps most writers are philosophers. Certainly Gordy Dickson is. If there seems to be a strong undercurrent of aikido in his work, I submit that he was using--consciously--the principles thereof twenty years before he ever heard of the art. That there are currents of energy moving throughout all aspects and dimensions of the Universe, and that the most effective entity is the one who can manipulate them effectively, is--almost--basic to his work.

Gordon R. Dickson's writing is too well known and readily available for me to dwell upon here. The scholars and critics have covered the territory intensively. Let me say merely that the fan who *hasn't* read one of the Dorsai novels, or *Wolfling*, or *The Dragon and the George* is in for not only a few hours of purest pleasure, but also for *days* of reverberations, as the ideas and insights surface and take hold.

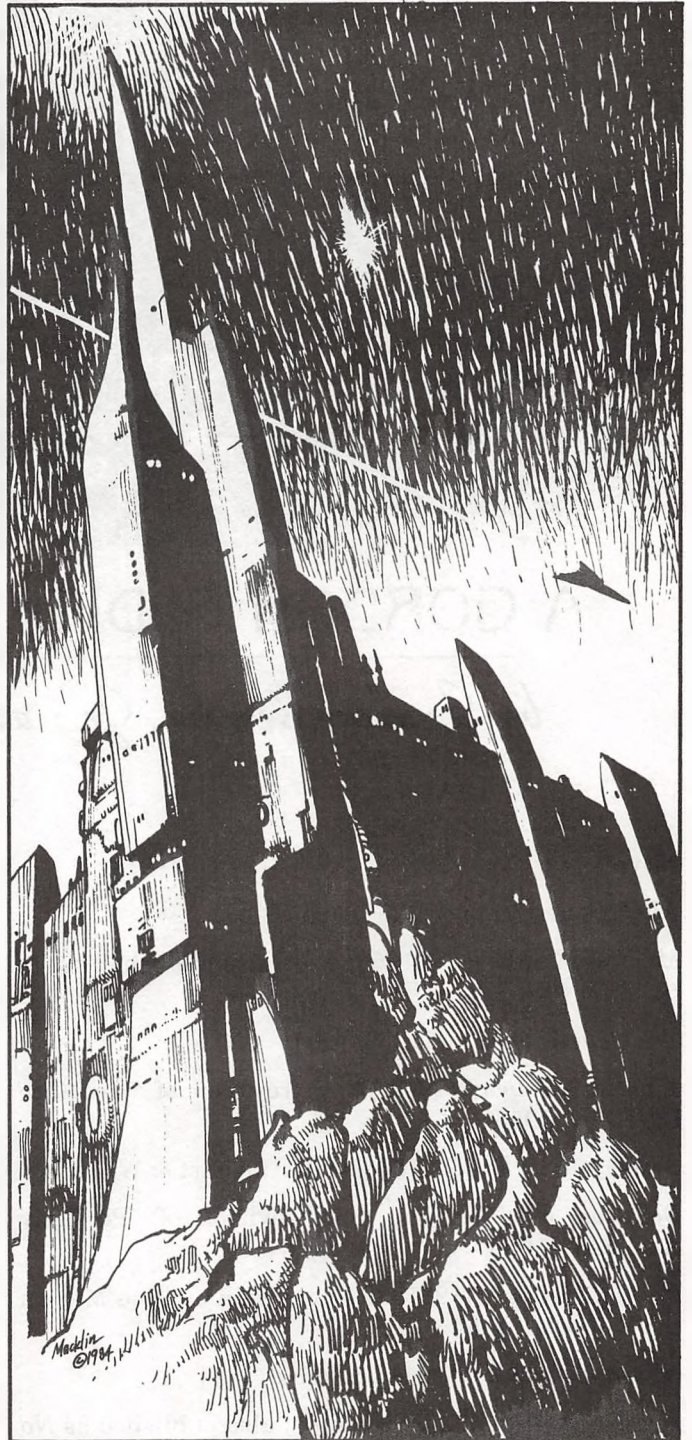
The most curious thing about Gordy has always seemed to be his ability to do so many things so well--simultaneously. He served two terms (an accurate, if not particularly felicitous expression of the case) as one of SFWA's busiest and most popular presidents. He lectures widely, and his dedication to the development of younger writers is legendary. I can think of several who will quickly tell you that much of their success is due to Gordy Dickson. So it is no wonder that the question arises--

"When the *hell* does Gordy write?"

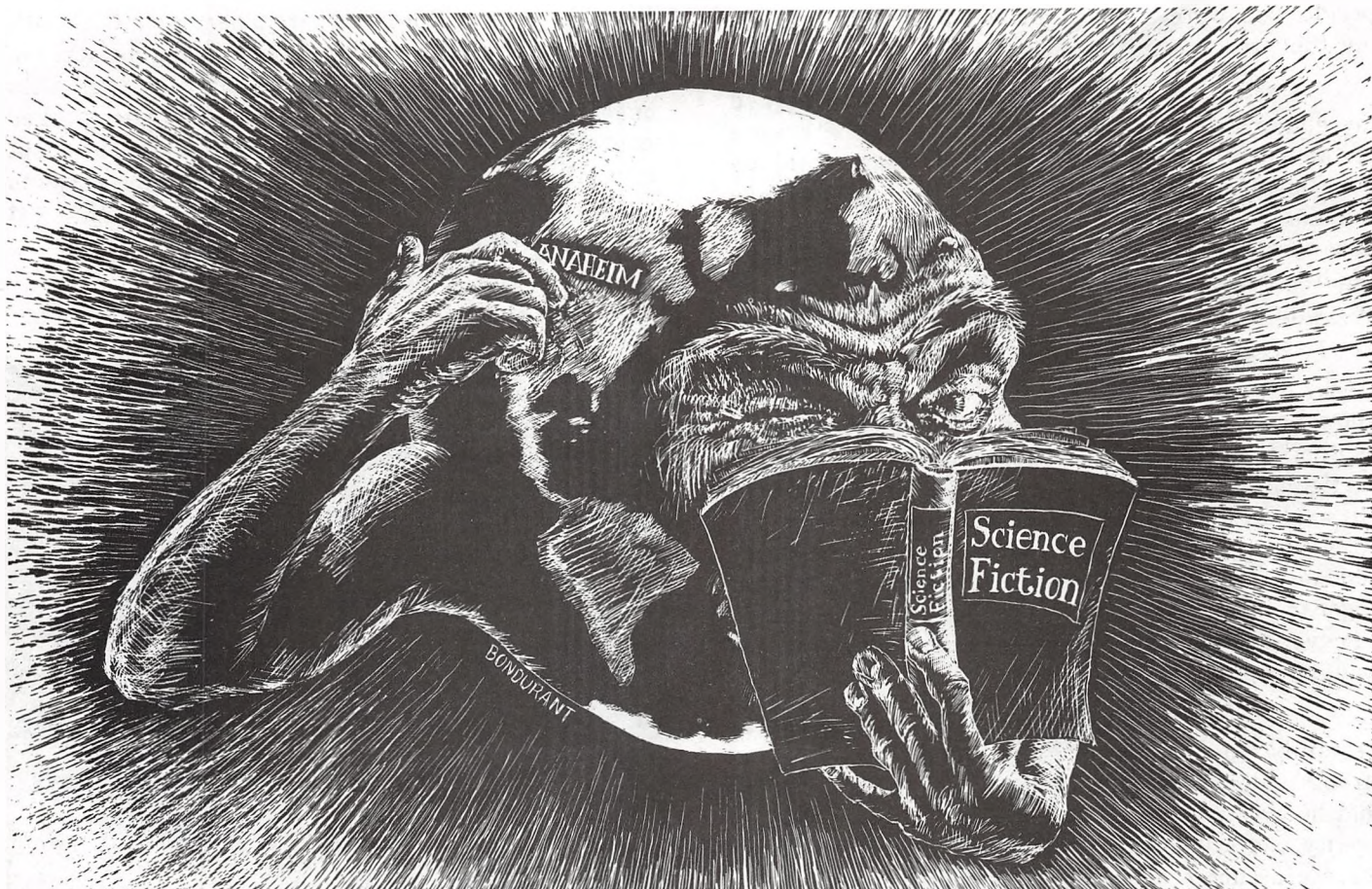
No matter about such trivial projects as fifteen or twenty years work on the "Childe Cycle". No matter that he has virtually reconstructed the whole theory of professional writing--and invented his own technique.

We who know Gordy as trencherman (OK, OK, *gourmet*), wine expert, patron saint and godfather of the Dorsai Irregulars, not to mention filksinger (with one of the two worst voices and *the* best stocked memory in filk) know what is really important about him. And for me it has been a very special privilege to enjoy Gordon R. Dickson's friendship for the last wonderful thirty years, not least because

" . . . science fiction is his hobby,  
But his main job's having fun!"







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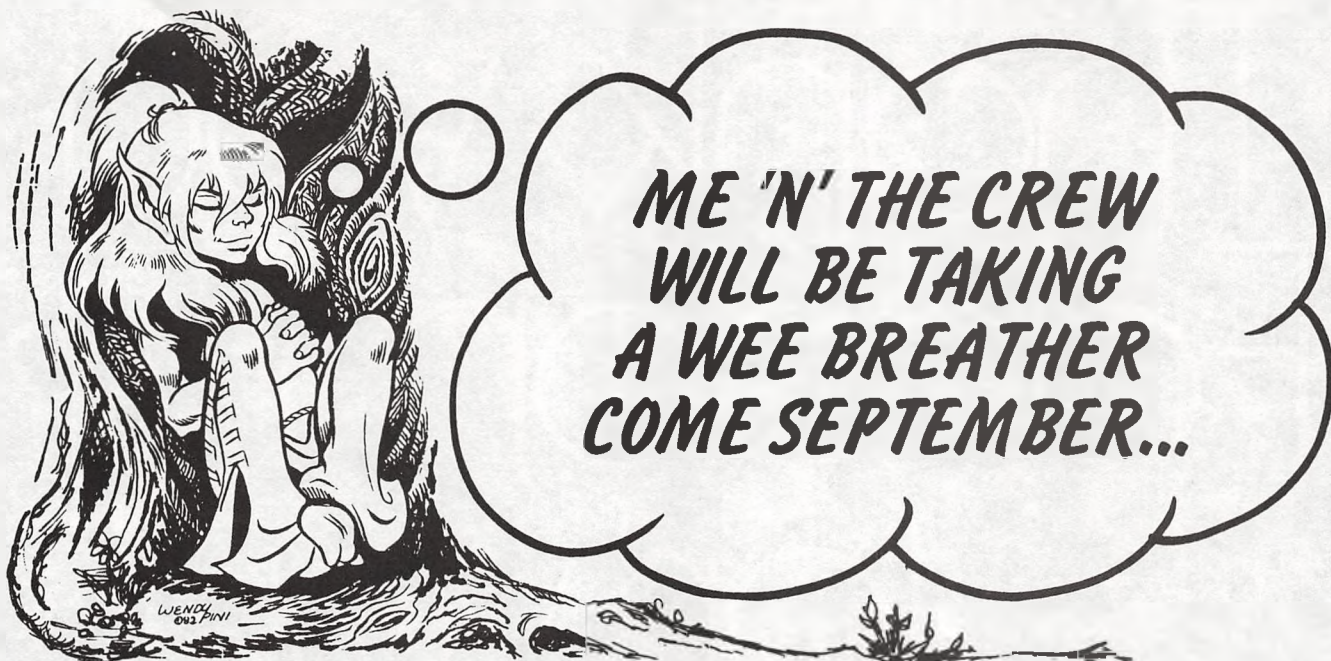
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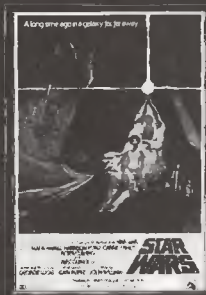
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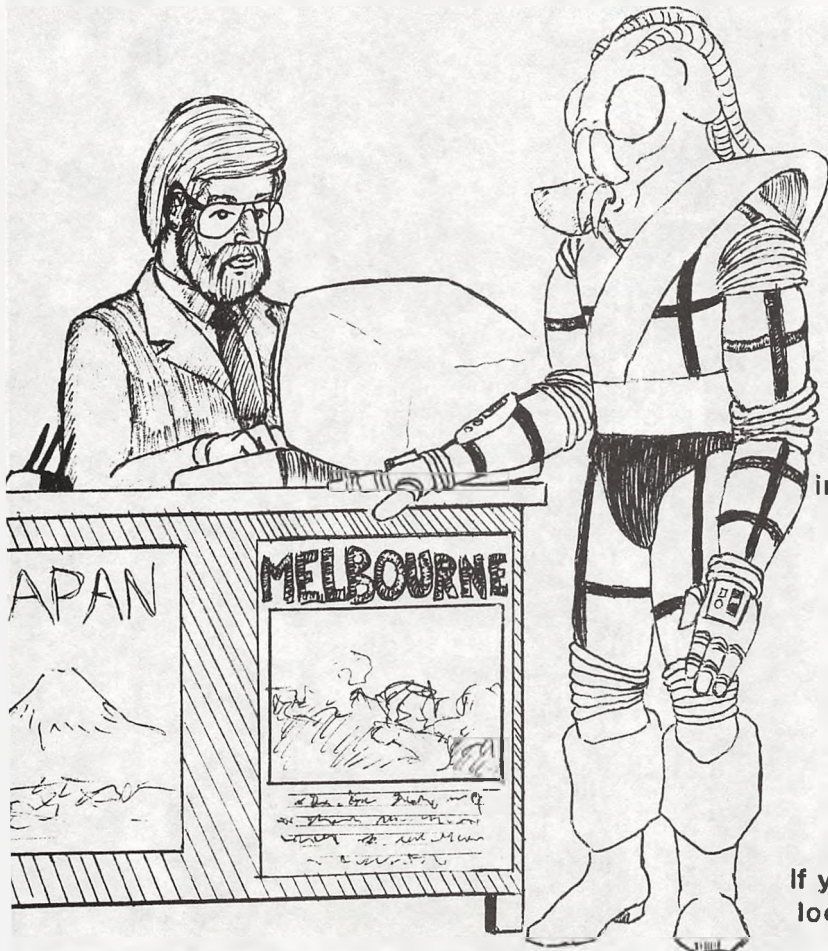
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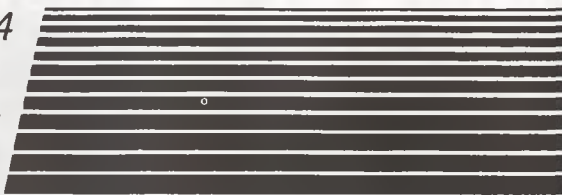
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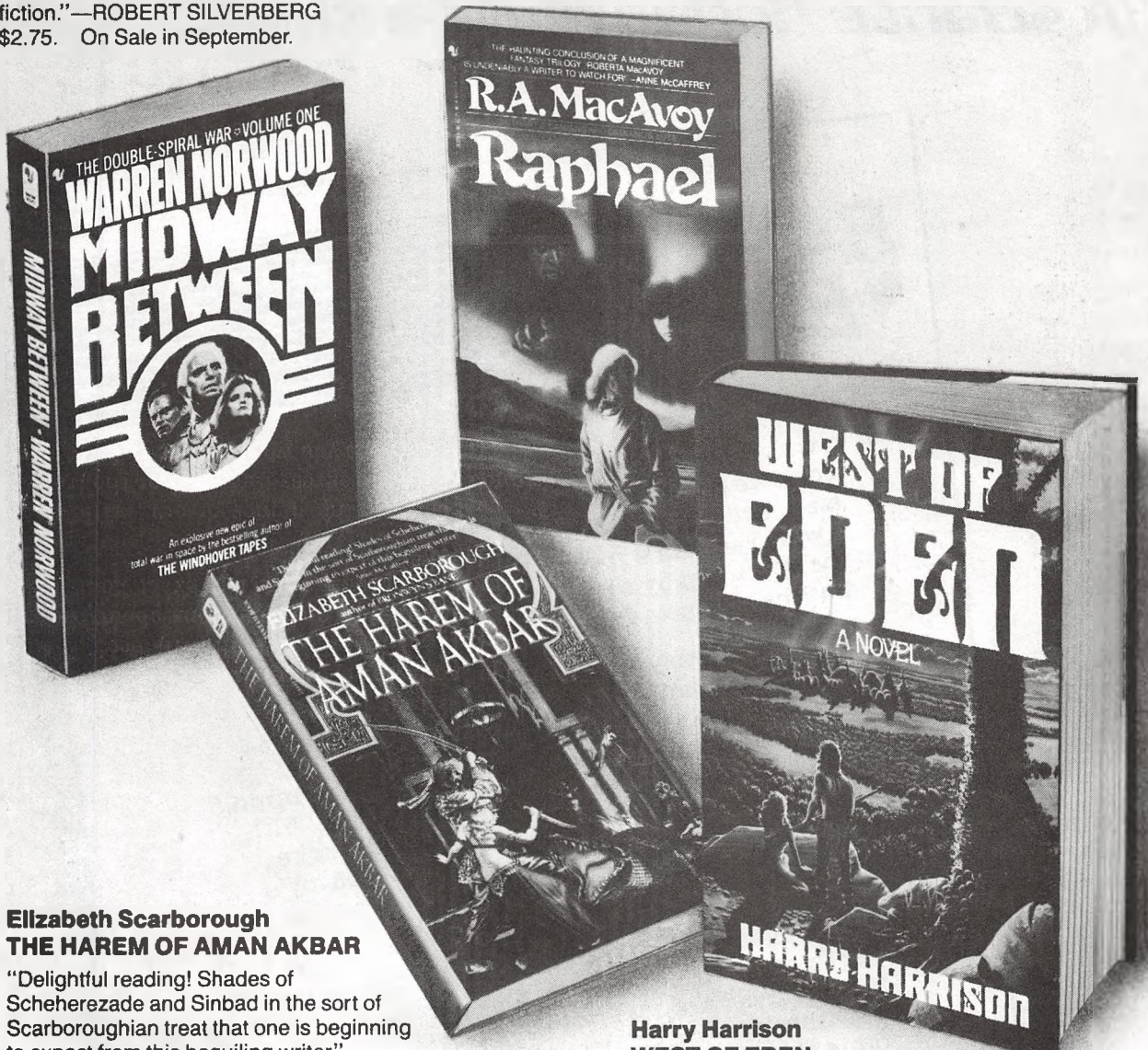
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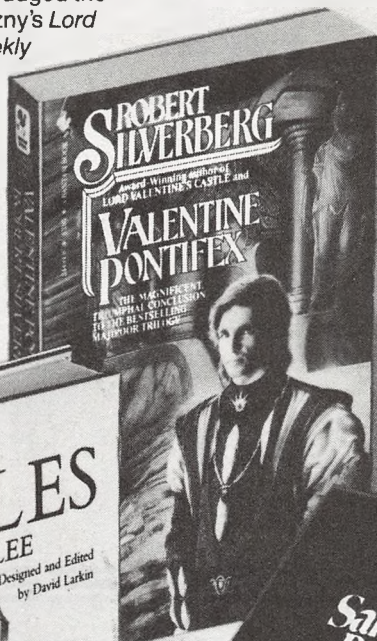


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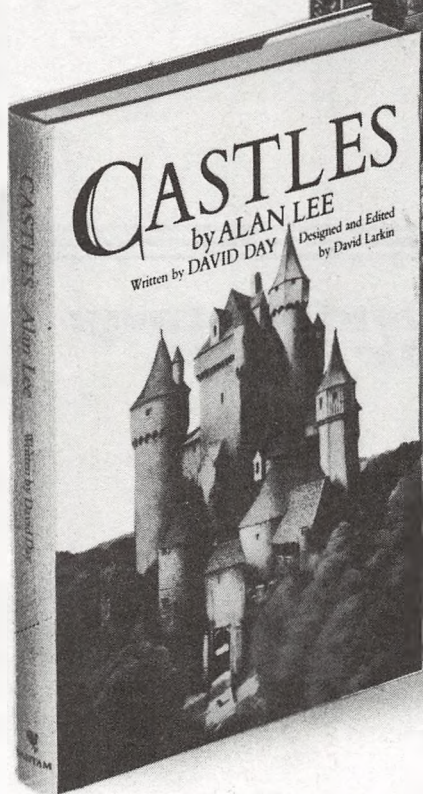
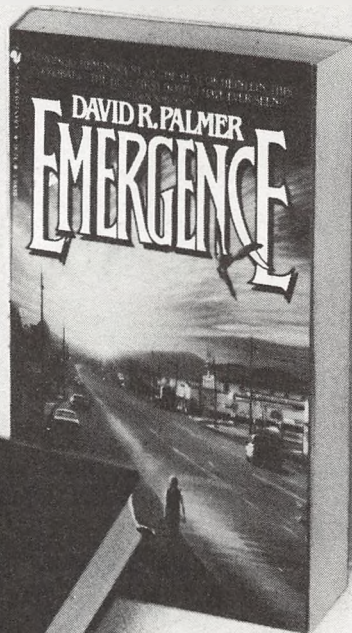


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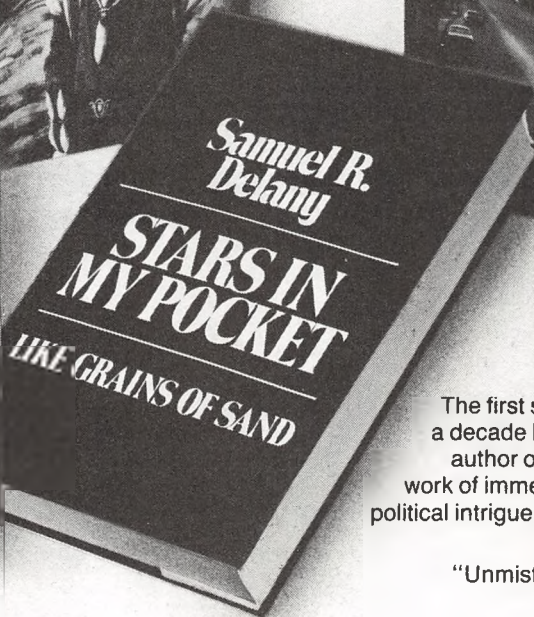
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"The Law-Twister Shorty" (1971, *Many Worlds of Science Fiction*)

"Enter a Pilgrim" (August 1974, *Analog*)

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"Time Storm" (Spring 1977, *Isaac Asimov's*)

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"Monad Gestalt" (July 1977, *Cosmos*)

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"Battle Hymn of the Friendly Soldiers" (October 1964, *Galaxy*)

## Article

"The Present State of Igneous Research" (January 1975, *Analog*) (facetious)  
includes "Ye Prentice and Ye Dragon" (verse)

## Anthologies

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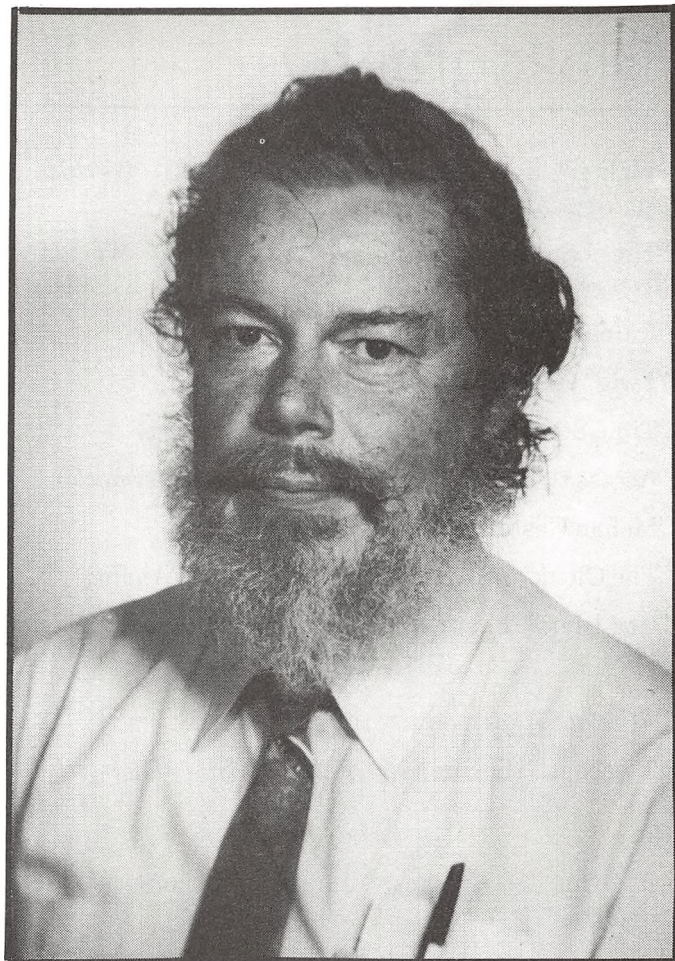
# DICK ENEY

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## FANCY FREE

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CRAIG  
MILLER  
&  
BRUCE  
PELZ



*Craig.* In Viet Nam, Eney was a civilian advisor. No one knows just what he did there, but the rumor is that he could call in air strikes. No one knows just what he does for a living now, either (when we phoned him once, someone answered "East Africa desk"), but he gets sent to exotic locales, and he apparently can take time off to entertain visiting fans. He is a notorious check-grabber. We have warned him to restrain this sordid vice while he is here.

Recently he has been active in the Society for Creative Anachronism and in fantasy role-playing games. He has a strong interest in Oriental art and culture; one of his current fantasy game characters is a Chinese fox spirit, and he sends New Year's cards in February. The house he bought five or six years ago seems to have curtailed his travels. These days fans see him mainly at Disclaves and Balticons.

However, it is not in particular for anything he has done lately that we honor him, but for a life of activity in fandom.

*Bruce.* Born September 1932 in Groton, Connecticut, Eney started collecting science fiction seriously at age 13, and got into the Fantasy Amateur

Press Association and the Spectator Amateur Press Society five years later. Promptly thereafter he joined the Off-trail Magazine Publishers Association, and the 13-member APA called *The Cult*. For a few months in 1959, he was a member of every extant Amateur Press Association in the SF field. Then the National Fantasy Fan Federation started a new one.

By 1961, he had published more than 200 fanzines--at a time when there were fewer than a dozen APAs (compared to the 50 or so today), and none more frequent than triweekly. He was a Publishing Giant. The term may have gone out of style in the last decade or so, but it is accurately applied to Dick Eney, not only for volume but for writing like the long convention and trip reports he published, either as part of his regular APazines or specially (*CCon*, his 200th zine, a report of the Seattle Worldcon in 1961, comes to mind as one of the latter).

He survived being head of Publications for the 1963 Worldcon, Discon I in Washington, D.C., and was still willing to do the job for Discon II eleven years later. Could one say that such a fan Forgets Problems Easily? Er . . . not if one was currently involved with



L.A.con II after having suffered through L.A.Con I. One would have to say such a person Must Be a Dedicated Fan. (Koff-koff...)

Continuing the list of his services to fandom, Eney was Official Editor of *SAPS* and *FAPA*. (Not both at the same time, though--Limited Insanity instead of Extreme.) And the most noteworthy item of all: he was Compiler, Editor, and Publisher of *Fancyclopedia II*, a compendium of information on the field of Science Fiction Fandom.

*Fancy II* was a monumental job for a lone fan to accomplish. I speak as one of FOUR fans, backed by a Worldcon, trying to produce a successor to that tome, and finding that it is much more difficult than it seemed. For 25 years now, *Fancy II* has stood as a Great Work of Fandom. It is time that Fandom recognized the perpetrator, and we therefore present our Fan Guest of Honor, Richard Harris Eney.

*A toast. It's Eney's Fault!*







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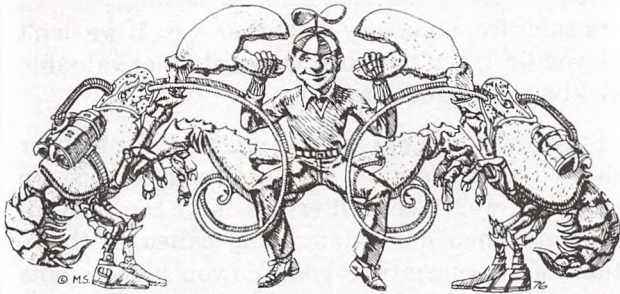


1971 — Noreascon  
was the first . . .



then . . .

there was Noreascon Two  
in 1980 . . .



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3



# Fancylopedia III

Columbus was blithely sailing on his way to the Indies when all of a sudden this big continent got in the way, see . . .

The bad news is that we can't get *Fancylopedia III* finished in time for L.A.con II. We're aiming now for Aussiecon Two, next year. The good news is that we can turn the delay to good use by taking advantage of this year's Worldcon to improve our collection of fannish data. *Fancy III* will be more complete and more accurate as a result.

For nearly a year Lee Gold, Marty Cantor, Bruce Pelz, and Mike Glycer have been working to refine entries in *Fancy I* and *II*, to identify elements cropping up in fandom since 1959 that merit new entries, and to write, solicit, and nag about articles. There are indeed many things that have happened in the past 25 years, since you ask. Each requires a reasonable amount of space to be made understandable to fannish newcomers; then, the greatest possible economy of words; then, a painstaking eye to guard against the kinds of distortion that enrage the more knowledgeable. We had rather suffer this than publish a *Fancy III* like the *Hitchhiker's Guide to the Galaxy*, with whole worlds reduced to "Mostly harmless"--although there is something appealing in defining certain entities that way.

*Fancylopedia* should be more than a dry recitation of facts. It should be worth reading, like the Willis issue of *Warhoon* or the early *Encyclopedia Britannica*. Dick Eney brought good fan-writing to his edition, which at times resembled the *Devil's Dictionary* of Ambrose Bierce more than the dictionary of Noah Webster. *Fancylopedia III*, even if it is not going to be written to indoctrinate new fans with a particular way of thinking about fandom, as the first edition may have been, will still have a point of view: part iconoclast, part sentimentalist, part amused observer. We had rather achieve this than hack our way to a deadline.

We still need your help. With all the combined experience of our task force, there are worlds we've never mastered. You may know significant history or other information that we don't. Tell us. Don't be shy about the things you care for. We don't bite . . . too hard. The Fan Room has a questionnaire you can use to talk to us. There are such things as letters. It's a

great help to have contributions *in writing*, where they are safer from memory and other loss. If we don't come to you first, don't assume we want to let valuable fannish knowledge go untapped.

Stay tuned to fannish news channels for further reports, and ultimately for availability and price. In the meantime, we'll weed out errors as we can, and fill in omissions when our attention is called to them. Questions of interpretation--gosh, do you suppose fans ever disagree on what occurred? Some are not exactly the type to meet in the parking lot and roll on the ground together until the matter is settled. Maybe these problems can be resolved in the manner of Larry Niven and Russell Seitz--duel by champagne corks. Now where are the details on that? Under *Duels*, *Fannish*? Or *Feuds*, *Silly*? Or *Oenological Combat*? Should we cross-index the entries? And you wondered what was taking so long!

## Selections from our file of draft entries

mung (1) Useless; (2) something useless; (3) to render useless (roughly synonymous with "crud"). Origin unclear. No one knows if there is any connection to Mung, Dunsaney's god of death, who made the sign of Mung to people that thereupon ceased to exist; or to the mung bean, source of bean sprouts (not to be confused with boy sprouts); or to some dirty joke whose details are apparently lost.

Objectivist mutated mouse musicians Invented by Jack Harness, they appear in a number of his cartoons, wearing helmets and carrying M'tah horns taller than themselves. There are four varieties, Voh-Mouse, Krager-Mouse, 'Tzpon-Mouse, and M'nalt-Mouse, of which it takes two or three to achieve Umbrak'm. Taking off a helmet is regarded as obscene. Now you know approximately as much about them as anyone else.

pass-on funds Money from a serial con that ended in the black, passed on to the successor con as advance funds. The practice was generally abandoned after cons went to the system of site selection by advance-purchase membership, which guaranteed money to start with.



**Pong** The surname of such Tuckerish pen names as John W. Pong, Jr., Horatio Alger Pong, Lord Pongeponge (a bit of an oddball), etc. Since, among Chinese, the first name rather than the last is the family name, if all these characters are related to the famous Hoy Ping Pong, they should all be Hoys. Hoy Ping Pong himself, "The Chinese Buck Rogers", originally had a personality all his own, but eventually devolved into another pen name for Bob Tucker's humorous articles.

When NYcon 3 established Worldcon awards for Best Fan Writer and Best Fan Artist in 1967, it was suggested that these and the Best Fanzine award should be called Pongs. Fannish reaction was such that each was made a Hugo.

*Pong* was also the title of a fast and frequent fanzine by Dan Steffan and Ted White in the early 1980's, which kept alive an interest in fanzines at a moment when comparatively few were being published. (There had been a fanzine called *Pong* before, published by Ray Schaffer in May 1957, but it had been a one-sheet one-shot in *FAPA*--along with others called *Hoy* and *Ping*.)

**SMOF** Secret Master Of Fandom, a joke-nonjoke-joke. The term first appeared at the 21st Worldcon, Discon I in 1963, when Hal Clement, on behalf of "an organization known as SMOF", presented an award on the last day of the con: "The SMOF organization wishes to present to Theodore Sturgeon the first SMOF award, in consideration." The meaning of the acronym was kept secret for some time, but eventually became public. Some years later a group of self-styled SMOFs decided to rank themselves and others in the "organization"; SMOF 3 was reserved for the chairman of the current year's Worldcon. One egotist even put his SMOF number on a personalized license plate.

The term "SMOFFing", or "smoffing", is occasionally applied to Heavy Talk among Big Name Fans (see *BNF*), e.g. about Worldcon politics, although it is hard to see how one could be a BNF and a Secret Master of Fandom.

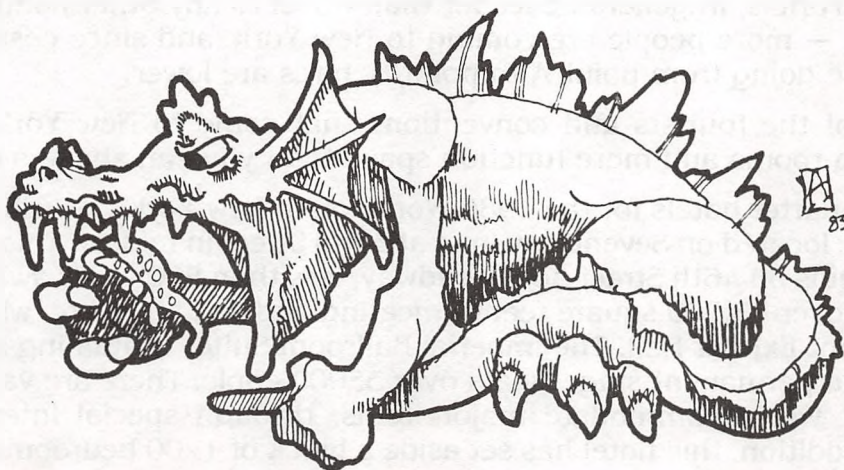
**Sturgeon's Law** "Ninety per cent of Science Fiction is crud; but then, ninety per cent of everything is crud." Bloch's First Derivative: "The other ten per cent goes to my agent."

thud and blunder Deliberate Spoonerism for "blood and thunder"; the lowest form of "action" SF, usually space opera or sword-and-sorcery (each q.v.); sometimes applied fondly by devotees of the stuff.

waitlist Most APAs have membership rosters limited to a certain number of persons. When all the places on the roster are filled, would-be members are put on a waitlist in order of their requests to join. If a member leaves the APA, the next person on the waitlist is moved up into the vacant place. (See *APA*.)

What if, If only, If this goes on The three classic premisses of science fiction stories in the mode of prophecy. See Heinlein's article "Where To?" (*Galaxy*, Feb. 1952; reprinted as "Pandora's Box" in *The Worlds of Robert A. Heinlein*, 1966), in which science fiction is described as "almost always laid in the future . . . and almost invariably deeply concerned with the shape of that future."

Heinlein set forth two approaches to prediction, Extrapolation ("If this goes on . . .") and Speculation ("What if", or "If only"). He also gave three axioms for attempts to predict the future: (1) "A 'nine-days wonder' is taken as a matter of course on the tenth day"; (2) "A 'common-sense' prediction is sure to err on the side of timidity"; (3) "The more extravagant a prediction sounds, the more likely it is to come true."







## New York in '86



New York, the city that never sleeps. How could it? More occurs in New York in one day than takes place in most big cities in a week. There's just no time for sleep!

New York is a collection of superlatives. It is the biggest, oldest, newest, best (and sometimes worst) of everything. It is *the* tourist and convention spot of the world. People from all over the globe flock to the Big Apple to see the Empire State Building, Statue of Liberty, Times Square, Broadway, Chinatown, Little Italy, some of the best museums anywhere, and much more.

Travel to New York is, in general, cheaper than travel to any other point in the USA. The reason is simple — more people are coming to New York, and since cost is based on the number of people going from point A to point B, fares are lower.

To house all of the tourists and conventions that come to New York, there are over 100,000 sleeping rooms and more function space than you can shake a gargleblaster at.

The two headquarter hotels for the 1986 Worldcon in New York City will be The Sheraton Centre New York, located on Seventh Avenue at 52nd Street in midtown Manhattan, and the NY Marriott Marquis on 46th Street and Broadway, less than 500 yards away. The Sheraton Centre contains over 75,000 square feet of meeting and exhibit space, which includes the 30,000-square-foot Exhibit Hall. The Imperial Ballroom Suite, containing a suspended projection booth and permanent stage, seats over 3500 people. There are various other function rooms that will accommodate major items, through special interest groups and workshops. In addition, this hotel has set aside a block of 1200 bedrooms for our use, out of their total of 1800.



The Marriott has committed all of their ballrooms, meeting rooms and exhibit halls, offering over 80,000 square feet of function space. The Grand Ballroom provides almost 30,000 square feet, and seats 3500 people. The Exhibit Hall provides an additional 22,000 square feet of exhibit space. There are various other function rooms located throughout the convention levels of the hotel. The Marriott has set aside a block of 1500 bedrooms for our use, out of their total of almost 1900.

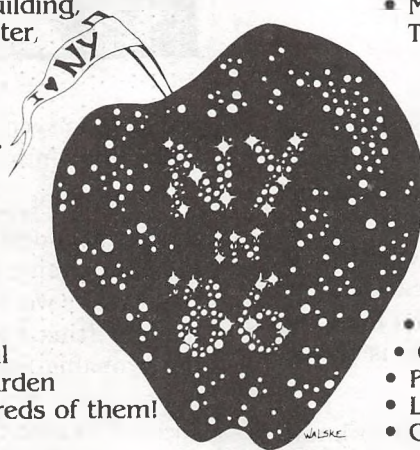
Between the Sheraton Centre and the Marriott Marquis, New York in '86 can offer more than 150,000 square feet of function space, with two 3500 person ballrooms and over 50,000 square feet of function space in the two Exhibit Halls, along with 2700 bedrooms in the two co-headquarter hotels.

This is supplemented by the space and bedrooms in our secondary hotels, as well. The City Squire, diagonally across the street from the Sheraton Centre, has eight meeting rooms of various sizes, and a block of 400 bedrooms for our use. The Omni Park Central Hotel, which is two short blocks north of our headquarter hotels, has over 20,000 square feet of diverse function space at our disposal, plus another 800 bedrooms.

This gives our Worldcon almost 200,000 square feet of meeting and exhibit space and a minimum of 3500 bedrooms already committed.

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# ROBERT BLOCH

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## THE OPENER OF THE WAY

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### JERRY POURNELLE

Most of you, when you see Robert Bloch as Toastmaster, think the obvious. "That's a really funny, witty guy!" It's true, too. Moreover, Robert Bloch is a great author, a Big Name Fan, a charter member of First Fandom, and thus entitled to associate with van Vogt, Tucker, and Jack Chalker. When you watch Bloch in action, you're standing before a venerable presence. What, though, is Robert A. Bloch *really* like?

There are things man was not meant to know. What goes on inside Robert Bloch's head emphatically comes under that category. The Surgeon General has determined that such speculations can be hazardous to one's sanity. Still, it isn't often one gets a chance to Tell All; and I know many of Bloch's innermost secrets.

If there were any justice, I'd know even more.

It was 1962: the third Chicago Worldcon, held in the Pick Congress Hotel. I'd just finished graduate work in psychology, and needed a topic no one else had published. Light dawned. In collaboration with Chairman Earl Kemp and the Boeing Company, I hatched a wicked scheme: we would find out the Real Truth about fandom. I showed up in Chicago with 500



photo by Jay Kay Klein

copies of a psychological profile test to be administered to the Convention members.

I didn't know Bloch, but Kemp had collected Bloch's maddest writings into *The Eighth Stage of Fandom*. Kemp promised to see that Bloch filled out the test. As we sipped our nuclear fizz in the Insurgent manner (this was a *long* time ago) we speculated on the probable results. Would Bloch be off scale in all dimensions, or only in some of them? Would we succeed in describing Lovecraft's favorite protégé and thus materialize Cthulhu to deal with Worldcon fandom as it so richly deserved? The anticipation was wonderful.

The rest is rumor. I'm told that Bloch insisted on a dozen test forms. All I know is that I got forms from people who weren't listed as Con members, all written in the same hand with the same pen. I had forms from Tarelton Fiske, E. K. Jarvis, Wilson Kane, John Sheldon, Will Folke, Lefty Feep, and one signed in blood with an indecipherable scrawl. When they were scored, I determined there was almost no overlap among them. They couldn't *possibly* have been from one person--at least not from one *sane* person. Anyone who could exhibit all those traits simultaneously would be almost certain to commit mayhem . . .



There wasn't one from Robert Bloch. A great opportunity was lost forever. It's probably just as well.

Robert Bloch was indeed H. P. Lovecraft's favorite protégé. Bloch learned a lot from the relationship. Lovecraft used to spend so much time answering his mail that he starved to death. Bloch burns 95% of his mail unread; the rest he answers by post card. He has a strict rule: before answering a letter, turn out a screen play or a novel.

His house perches high in the Hollywood hills, in a location almost impossible to find without a map, and totally impossible to find if Bob gives you directions. Visitors without appointments are seldom seen again. Visitors with appointments are seldom seen again either.

Still, it's possible to exaggerate. For instance, it's a foul canard to report that Bennet Cerf once said that Bloch had the heart of a small boy, which he keeps in a jar on his desk.

Bloch said it himself. It's true, too. Just the other night Ellie Bloch confessed that they have *many* jars of hearts. The human ones aren't so bad. It's those others.

Robert Bloch has more credits than I have room for. He's one of the few writers ever to be twice Guest of Honor at a World Science Fiction Convention: once in 1948, somewhat before my time, and again in Toronto in 1973. Many of us are old enough to remember the Toronto convention.

Bloch won a real live Hugo in 1959 for "That Hell-bound Train." He's a past President of Mystery Writers of America, and, although he doesn't know it yet, a prospective President of Science Fiction Writers of America. He was guest of honor at the first World Fantasy Convention, the first Mystery Convention (Bouchercon), the first Mystery Writer's Convention in France, and the first Cinecon in Australia. Wise of these conventions. One likes to have certain things over and done with, rather than dreading them for years.

Bloch adapted 39 of his stories for a syndicated radio series, *Stay Tuned for Terror*, in 1945. This was the real origin of the Baby Boom. Since 1960 he has written for films and television, and we know what happened to *them*.

Award committees never catch on, though. They keep encouraging him. Not only has he got his Hugo. He's also got a Mystery Writers of America Poe Special Scroll (for *Psycho*); a Screen Writer's Award for Special Achievement (also *Psycho*); an Inkpot from the San Diego Comic-con; the E. E. Evans Memorial

Award; the Evans-Freehafer Award for Service to Science Fantasy (1974); a World Science Fantasy Convention Lifetime Achievement Award (1975); and a whole slew of others, including one that sounds just wonderful: Le Prix du Boucher de Cristal, Reims Festival du Roman et Film Policier, 1979.

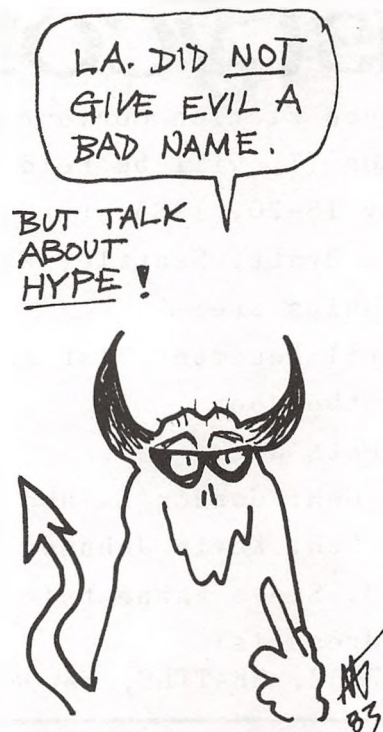
Bloch has written about 400 books and short stories and articles and films. These bear such pedestrian titles as *Bogy Men*, *Such Stuff As Screams Are Made Of*, *American Gothic*, *Out of the Mouths of Graves*, *There Is A Serpent in Eden*, *Mysteries of the Worm*, and *Yours Truly, Jack the Ripper*.

You can tell where his mind dwells.

Indeed. And know this: Bloch collaborates, often right out in public. He's worked with Bradbury. He's also a hopeless masochist. He's done a collaboration with Harlan Ellison.

More to the point, he has actually collaborated with Edgar Allen Poe. Bloch *claims* that he was given an unfinished manuscript discovered among Poe's effects. The fact is, though, that *no one* can tell where Poe left off and Bloch began; given Bloch's great age

*continued*





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## BLOCH

(he's known to be almost as old as Tucker), much more plausible scenarios suggest themselves.

One wonders. Bloch has always had a mania for writing about Jack the Ripper. His newest book, *Night of the Ripper*, from Doubleday, should be in the huckster room right now. Get one and get it autographed. The blood stains will only make the book more valuable. But back to the point: given Bloch's collaboration with Poe, is it any wonder that Bloch *knows who the Ripper was*? Fair warning to any young ladies attending the Convention.

So. A picture of the man emerges. But how does one get that way? Alas, the problem is too much even for the greatest abnormal psychologist alive.

We know this. Robert Bloch spent six years in Methodist Sunday Schools. He still has his gold stars for attendance pasted into his world-famous stamp collection. (I have been unable to verify that he has one of the school instructors chained in the basement. Lord knows there's *something* chained in the basement, but . . .)

He grew up in a deprived household. There were no comic books. There was no TV. There couldn't be comic books and TV. They didn't even have radio during the first Cleveland administration. Out of kindness to the neighbors (and a special restraining injunction from the local Justice of the Peace), Bloch wasn't allowed to go outside the house after sundown. Since he was physiologically unable to go outside when the sun was out, there was nothing for it. Bloch spent his boyhood reading O. Henry, Edgar Allen Poe, De Maupassant, and the *Necronomicon*.

By 1934 he was contributing to *Weird Tales*. Eventually he broke into *Reader's Digest*. After that there were no bounds to his depravity.

At least, there wouldn't have been; but fortunately for all of us, at the last possible moment, he married Ellie.

This lady has performed miracles.

If you ever doubt the power of love, observe: the author of *The Living Demons*, *The Skull of the Marquis de Sade*, *The House of the Hatchet*, *Blood Runs Cold*, *The King of Terrors*, yea, even the author of *Psycho*, has been turned into a charming and pleasant man, a witty and urbane dinner companion, and one of the best friends anyone could have.

Of course we do worry a bit during Full Moon.





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### TRAVEL INFORMATION

Aussiecon Two is not organizing any group bookings itself. Air New Zealand is the official Aussiecon airline. Travel queries may be addressed to Air New Zealand, 9841 Airport Boulevard, Suite 1020, Los Angeles, California 90045-5499.

It is expected that travel agents who have dealt with fandom in the past will organize their own Aussiecon group tours. The Aussiecon Committee has already been working with, and recommends, Lee Smoire at Travel 100 Unlimited Incorporated, 100 West Monument Street, Baltimore, Maryland 21201; (301) 837-1474. The L.A.con II travel agent, Rick Foss, has also announced a series of Aussiecon tour choices; contact him at Ladera Travel Service Inc., 2041 Rosecrans Avenue, Suite 103, El Segundo, California 90245; (213) 772-1511. There may be tours organized by other agents. Fans are advised to contact these agents for information.

You can ask now at your local Post Office for information on how to apply for a passport. Once you have your passport, take it or send it by Certified Mail to the nearest Australian Consulate to have a visa stamped on it. (The Australian Consulate General in Los Angeles is at 3550 Wilshire Boulevard. Check the telephone directory of the nearest major city for the address of the Australian Consulate there.) A current passport and visa are essential to attend Aussiecon Two. You can take care of this requirement right now.

Travelers should also write to the Australian Tourist Commission, Distribution Center, P.O. Box 7702, Itasca, Illinois 60143, and request a copy of their free booklet, Destination: Australia. This will help you to decide what to see and do while you are in Australia.

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# TAKE ME TO Y

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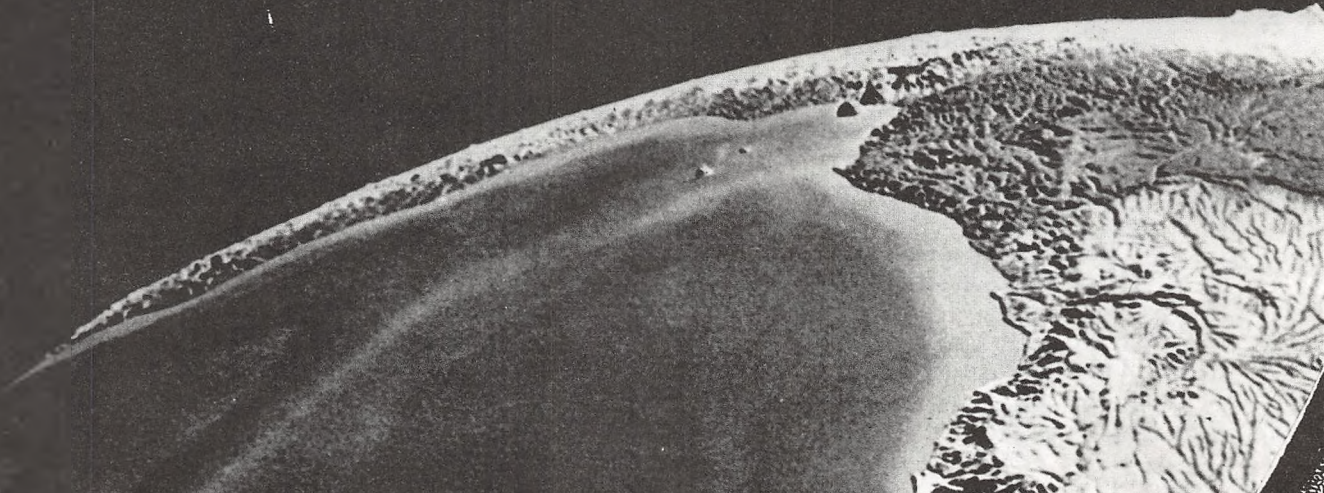
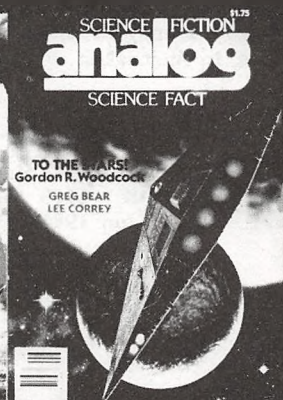
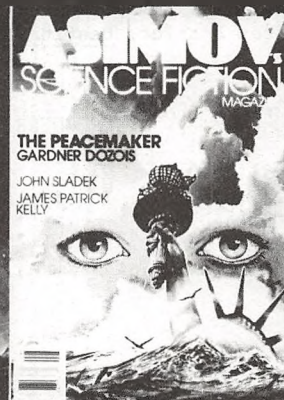
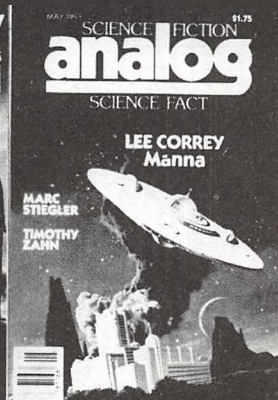
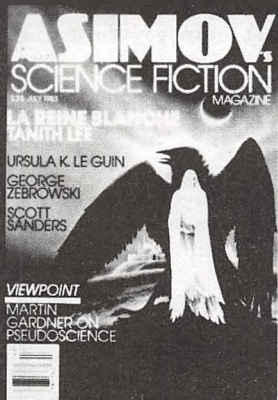
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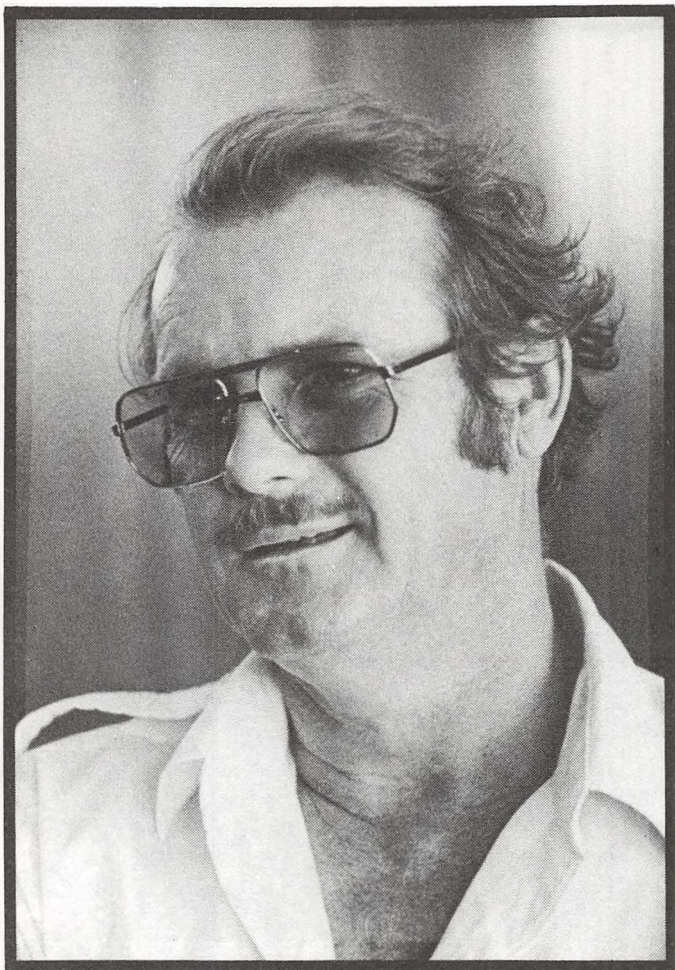


photo by Jay Kay Klein

When the Convention Committee approached me, I was incredulous.

"You mean you want me to write something about Jerry Pournelle?" I said.

"Why not?" they told me. "After all, you wrote about Norman Bates, didn't you?"

I bow to their logic, but it's not going to be easy. If you searched the wide world over you'd be hard-put to find two more dissimilar people than Jerry Pournelle and myself.

About the only way I can describe this uniquely-gifted writer is in terms of our differences.

Professionally, Pournelle has all the qualifications which I lack. To begin with, I never attended college, and he did. As a result I've won no honors. But Pournelle has more degrees than a rectal thermometer.

He was born in Shreveport, Louisiana, in 1933, and just celebrated his birthday a few weeks ago. After a long and varied career during the most exciting years of the aerospace program, and a stint as a university professor, he began writing science fiction

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# EVERYTHING YOU WERE AFRAID TO KNOW ABOUT JERRY POURNELLE

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AND DIDN'T WANT  
TO ASK

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## ROBERT BLOCH

comparatively late in life as a mature adult. I started my professional writing at the age of seventeen, and haven't matured yet.

Together with Pournelle's colleagues, Arthur Clarke, Robert Heinlein, and Isaac Asimov, he subscribes to the Cartesian paradigm of "hard science" and believes that the scientific discipline will inevitably be the key to our future salvation. My own belief is in the opposite extreme; I keep waiting for Great Cthulhu to rise again and end it all.

Both Pournelle and I have had personal experience in politics. He was a professor of Political Science and also put theory into practice as executive assistant to a former mayor of Los Angeles. In contrast, my political activity is confined to supporting Norman Thomas for President. It's true Thomas passed away a number of years ago, but I continue to vote for him because I believe the only good politician is a dead one.

Pournelle is inclined to be conservative in his leanings. Some people claim it's a damned good thing he never got into aircraft construction, because if he designed a plane it would only have a right wing.



But Jerry's political views clearly demonstrate a dedication to mankind rather than Mammon. Youthful science fiction fans are frequently among the have-nots of our society and often espouse philosophies ranging from the liberal to the outright radical. In such a climate of opinion Jerry has taken a lot of heat from the left. It's to his credit that he refuses to melt; instead he sweats out allegiance to his intellectual and moral convictions. And while a number of fans, steeped in their teen-age wisdom, assail him on philosophic grounds, it's significant that most of the pros recognize and respect his right to his opinions, both as a writer and as a man.

His writing achievement speaks for itself. Entering science fiction under his own name just a little over a dozen years ago, he promptly won the John Campbell Award as Best New Writer of 1972. Since then he has rocketed--often in the company of copilot collaborator Larry Niven--to stratospheric levels of success, and made frequent landings on the national best-seller lists. If you want to know why, I suggest you hurry to the huckster room and purchase a few Pournelle titles.

But it is as a man that I find Jerry Pournelle most admirable. True, he has his faults, as we all do (with the possible exception of myself). He stands up for his beliefs and does not suffer fools gladly. But many who find him a bit on the loud side in expressing those beliefs aren't aware that his decibel output is the natural result of partial hearing loss. And if he tends to come on strong, the strength is a measure of his sincerity.

That strength finds its greatest expression in his deeds. Actions speak louder than words, and in his case they are eloquent. There again is a marked discrepancy between his way of life and my own. Jerry

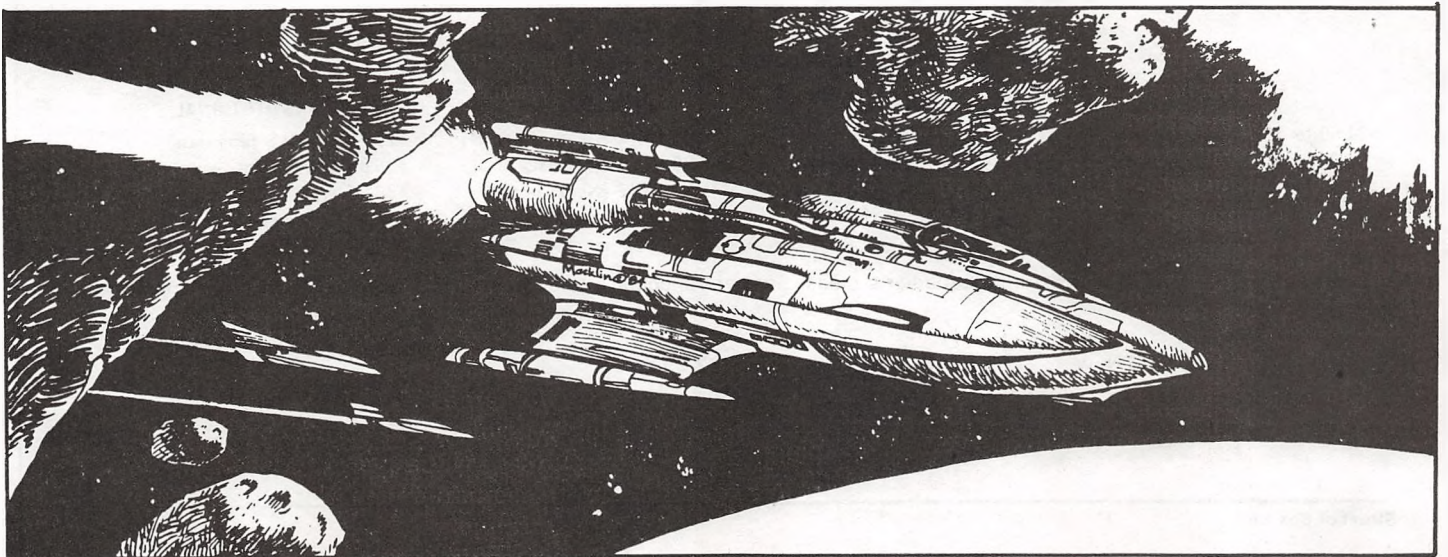
is an outdoorsman, a back-packer, a Scout-leader, a sailing buff, a staunch believer in physical fitness. As for me, I haven't been outdoors since we installed plumbing in the house.

While I am a born-again heathen, Jerry not only espouses but practices the best tenets of religion. Doing unto others, he has been a pillar of strength to those in need--a writer who helps other writers, a fan who has spent countless hours in the service of the LASFS. His term as President of the Science Fiction Writers of America was distinguished not only because of the honor it conferred on him but for the endless hard work he poured into his able leadership. During his fifteen years in the aerospace industry he made important contributions to planning and research, and today he continues to devote his energies and efforts in support of the Space Program.

Jerry is a doer, not a dreamer. On one occasion the two of us were together when a rotten kid fell into a hot-tub. Jerry was already on the phone calling the paramedics while I was still looking around for a soup-spoon.

He is a good father to four fine sons, and in an era when a "meaningful relationship" refers to anyone you pick up at a singles bar on Friday night and don't kick out until Sunday, he has remained happily married for twenty-five years. In this last instance alone we do reach agreement; I happen to love and admire Roberta Pournelle just as much as he--and my own wife--let me.

But above all I cherish Jerry Pournelle as that rare specimen of humanity, an honest man. An honest man, a truly talented man, a caring, decent, responsible man. Science fiction is the richer for his presence. And I am enriched to know him as a friend.





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# TAFF and DUFF

## International Fan Funds

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### Marty Cantor

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TAFF, the Trans-Atlantic Fan Fund, is designed to bring Britons to North American Worldcons, and in alternate years to bring North Americans to the British National Convention. DUFF, the Down Under Fan Fund, operates in the same manner as TAFF 'twixt North America and Australia. It has never occurred that TAFF was westbound, or DUFF eastbound, when North America was host only to the North American SF Con (NASFiC) while the Worldcon was elsewhere, so we can't tell you what would happen then.

The idea basic to both funds is that well-known and deserving fans get a chance to meet fans in other countries, otherwise often known only through fanzine contributions and correspondence, and that through these travels, and the trip reports published by the travelers, fans become acquainted with other fans and fandoms.

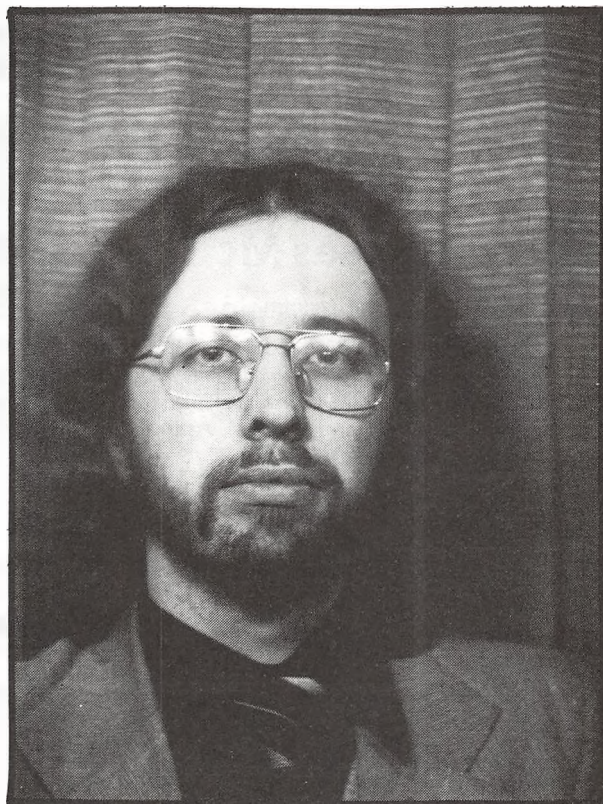
TAFF and DUFF delegates are chosen by election. To be a candidate, one must be nominated by a specified number in both the sending and host countries. To vote, one must be a fan known either to a current fund administrator, or to a fan known to a current fund administrator. Each ballot must be accompanied by at least a minimum donation of a dollar or two to the fund. The winning delegates, on their return, serve as their countries' administrators for two years, both funds thus maintaining administrators at each end of the line.

TAFF and DUFF both raise money mainly by auctions at cons. The TAFF-DUFF auction at Worldcons is a major cash source. Come to the auction this Sunday! The delegates are both here and both will bring strange and interesting auction items from their home countries. There will also be a reception for the delegates Friday afternoon in the Fan Room. (See your Pocket Program.)



*The TAFF delegate to L.A.con II is Rob Hansen of East Ham, London. He writes:*

My first convention was the 1975 Eastercon (the British national con), and I became active in fandom in September 1976, when I pubbed the first issue of my fanzine *Epsilon*. Over the years I've contributed articles to a number of fanzines, and I write a regular column for Larry Carmody and Stu Shiffman's *Raffles*. I've also contributed artwork, mainly covers, and in 1982 I won the Nova Award for Best British Fanartist and *Epsilon* won the Nova





for Best British Fanzine. *Epsilon* was also voted Best European Fanzine at the 1984 Eurocon. This year, for the first time, I'm on a convention committee, and since that con, the first Mexican, is two weeks away as I write, I'm also well on the way to my first ulcer.

*The DUFF delegate is Jack R. Herman of Sydney. He writes:*

Although I am primarily known as a fanzine fan, this is just one facet of my fannish interests. I have been Covenor of the concom for Syncon 83, the Australian National Con for that year, as well as Unicon, Tolkon, and several others. I have organised the Programme for two Natcons and several regional cons, have been treasurer of a number of cons, and have acted in a number of other capacities on concons. I was, also, chairman of the unsuccessful Australia in '83 Worldcon bid.



In between times I was President of the Sydney SF Foundation and edited its monthly clubzine, *Forerunner*, for 3 years. I have produced just over 200 fanzines in my 6 years of pubbing, including my genzine *WAHF-Full* and countless apazines. As a result of my pubbing I am a five-time nominee for the Australian SF Achievement Award and the winner of the William Atheling Award for Criticism.

Outside SF I am a 35-year-old high school teacher, Vice President of the New South Wales Debating Union, engaged to be married, and going to fat. I have twice represented my State (New South Wales) at the Australian Debating Championships, and am known to argue anything with anyone at the drop of a hat, many of which I will be seen to be wearing.

*TAFF and DUFF have not infallibly sponsored delegates; winners declined, or there wasn't enough money, or something else happened. (Hold Over Funds, a relative of Noah Ward, is required on the ballot.) Nonetheless, a respectable number of fans have been sent across the waters. Some of them will be at L.A.con II. They all have stories to tell:*

Year	TAFF delegate	DUFF delegate
1955	Ken Bulmer	
1957	Bob Madle	
1958	Ron Bennett	
1959	Don Ford	
1960	Eric Bentcliffe	
1961	Ron Ellick	
1962	Ethel Lindsay	
1963	Wally Weber	
1964	Arthur Thomson	
1965	Terry Carr	
1966	Thomas Schlueck	
1968	Steve Stiles	
1969	Eddie Jones	
1970	Elliott Shorter	
1971	Mario Bosnyak	
1972	---	Lesleigh Luttrell
1973	June & Len Moffatt	---
1974	Peter Weston	Leigh Edmonds
1975	---	Rusty Hevelin
1976	Roy Tackett	Christine Ashby
1977	Peter Roberts	Bill Rotsler
1978	---	Paul Stevens
1979	Terry Hughes	Linda Lounsbury & Ken Fletcher
1980	Dave Langford	Keith Curtis
1981	Stu Shiffman	Joyce Scrivner
1982	Kevin Smith	Peter Toluzzi
1983	Avedon Carol	Jerry Kaufman
1984	Rob Hansen	Jack Herman

The current administrators are Avedon Carol, 4409 Woodfield Rd., Kensington, Maryland 20895, U.S.A., and Rob Hansen, 9-A Greenleaf Rd., East Ham, London E6 1DX, U.K. (for TAFF); Jerry Kaufman, 4326 Winslow Place North, Seattle, Washington 98103, U.S.A., and Jack R. Herman, Box 272, Wentworth Bldg., University of Sydney, Sydney, New South Wales 2006, Australia (for DUFF).



The 1983 Hugo Award Winner

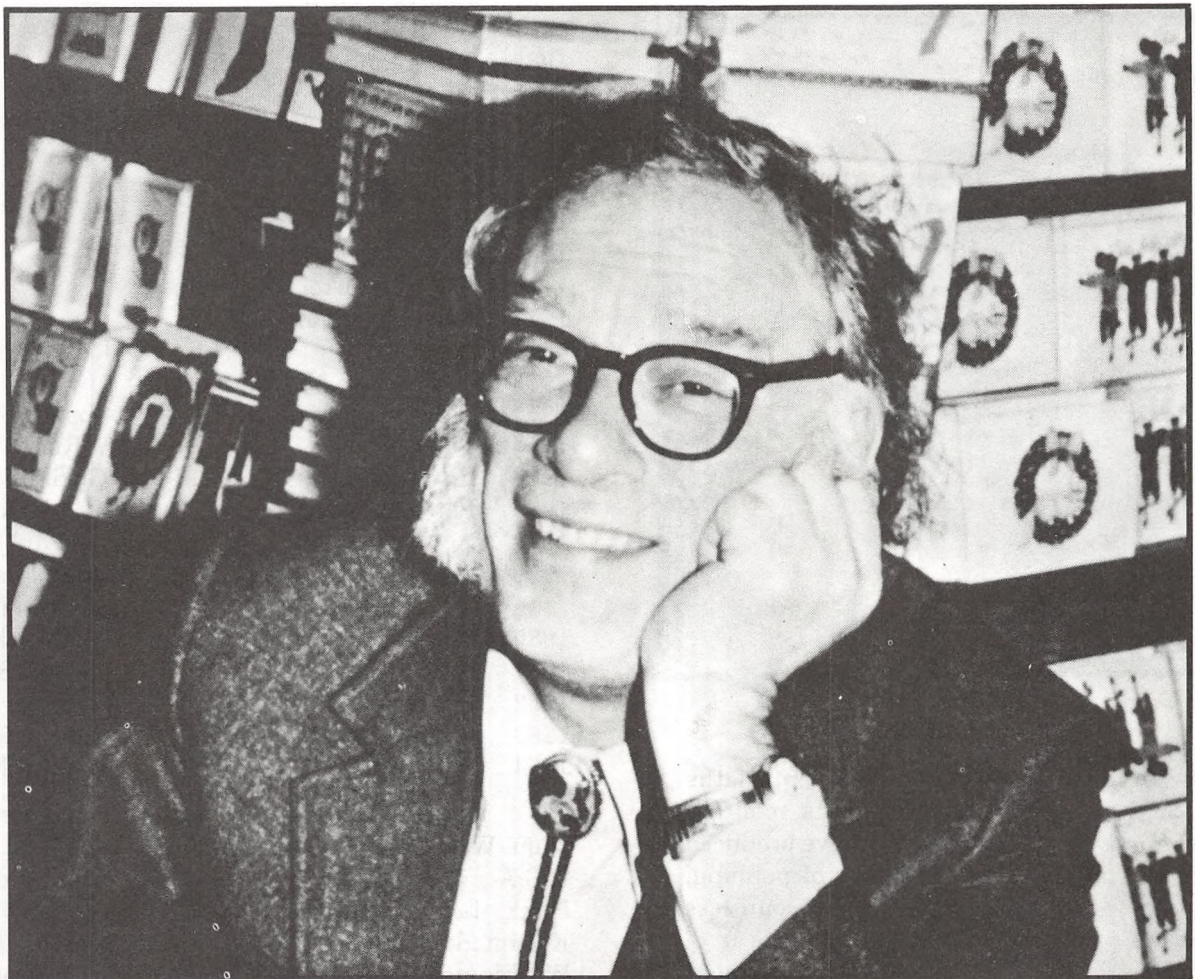
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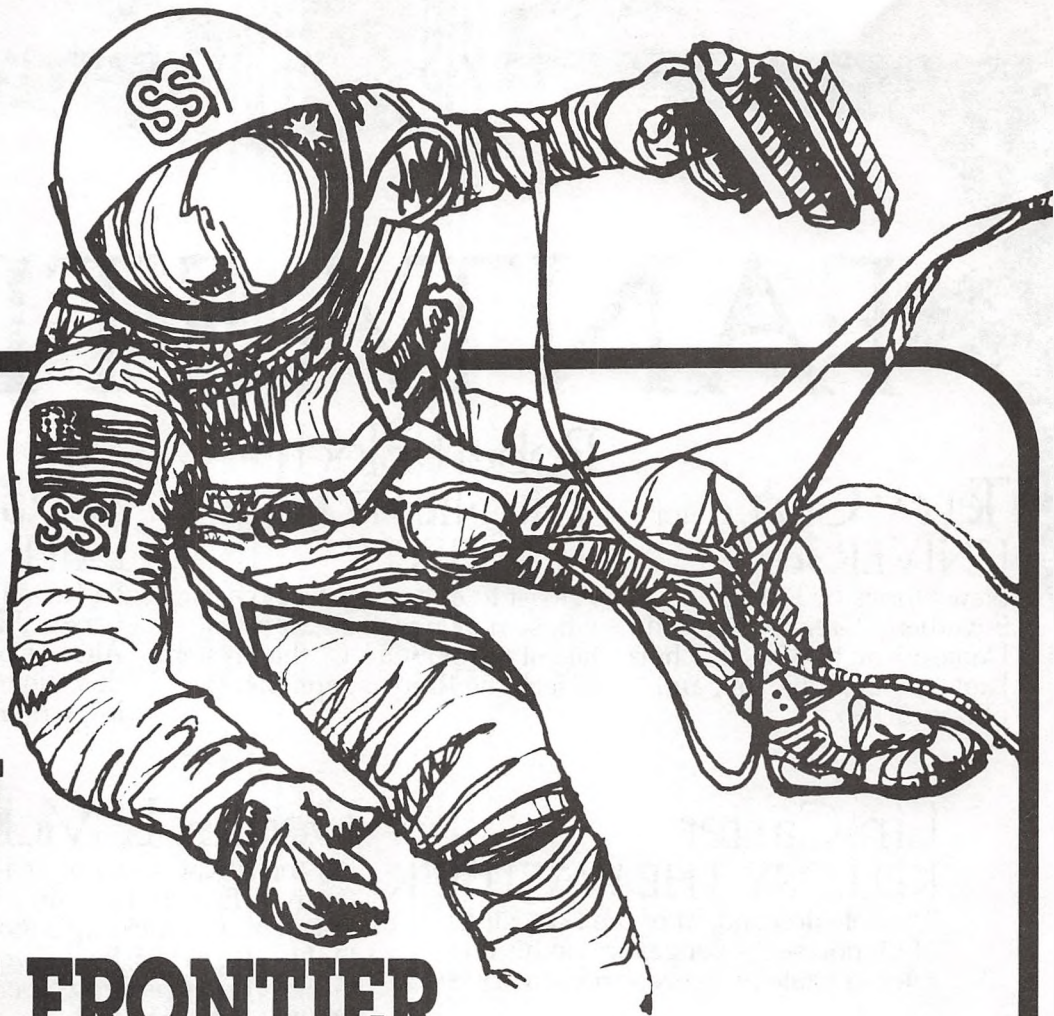
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# Blood Drive



In 1976 Robert A. Heinlein urged the science-fiction community to begin conducting blood drives at its conventions. He toured many of that year's fan conventions to help establish this practice. Heinlein Blood Drives have become a regular tradition since then.

The American Red Cross will conduct a blood drive on Saturday, from 10:45 a.m. to 3:30 p.m. It usually takes only about a half-hour to donate blood, and there will be cookies, fruit juice, and a gift for each donor. If you plan to donate, please take the time to have a good breakfast Saturday morning.

Although Robert Heinlein cannot be at L.A.con II (he and his wife Virginia are currently aboard the first passenger ship to attempt to transit the Northwest Passage), he has sent this message to us.

## THE RAREST BLOOD

On any holiday weekend such as this one the rarest blood is O Rh positive; almost as rare is A Rh positive--because these two types are the commonest, comprising 75% of any bus load.

That's why they are scarce on holiday weekends.

The rare types, the AB negatives and even more exotic types, usually know that they are rare and donate regularly, or are available night and day by telephone--for example, A. E. van Vogt's blood type is so astronomically rare that he waits to be called . . . then goes at once, knowing that he is urgently needed to save some stranger's life. I don't know how many lives Van has saved--a platoon?--but he has been doing this for many years.

Every holiday weekend every blood bank runs short of the any-bus-load O+ and A+ types. If you are one and donate here today at L.A.ConII, your blood may hardly have time to cool off before it is needed. It is even money that it will be in the veins of some auto accident victim by 3 a.m. Tuesday morning.

There has always been this squeeze on holidays but it has been worse lately because the hoorah over AIDS has resulted in a drop off in donors. This is not logical as the hazard from AIDS is to the recipient of blood, not in the slightest to the donor. But there it is--donors are unusually scarce today.

Why give blood? It is bread cast upon waters--the day may come when you will need it yourself (as it came to me and I can't forget it). But a stronger reason is simply this: it's a nice, warm feeling. It is good to know that you are helping to save lives. Pat a dog, stroke a cat, smile at a stranger, pause to watch a butterfly, give a pint of blood--your life will be richer thereby.

--Robert A. Heinlein

For sending gifts for blood donors, L.A.con II wishes to thank Isaac Asimov's *SF Magazine*, Atheneum Publishers, *Cinefantastique*, Doubleday & Company, *Fantasy Book*, Janet Gluckman (author of

*Rite of the Dragon*), Owlswick Press, Pandora, Taplinger Publishing Company, and Underwood-Miller.



A N N O U N C I N G



# The Writers of the Future Contest

## A Contest for New & Amateur Writers

Sponsored by L. Ron Hubbard

FOR ORIGINAL WORKS OF SCIENCE FICTION OF SHORT STORY OR NOVELETTE LENGTH

ALL WORKS ARE ADJUDICATED BY  
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**Don't Delay! Send Your Entry To:**

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2210 Wilshire Blvd., #343  
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C O N T E S T R U L E S

1. All entries must be original works of Science Fiction or Fantasy. Plagiarism will result in automatic disqualification.

2. Entries must be either short story length (under 10,000 words) or novelette length (under 17,000 words).

3. Contest is open only to those who have not had professionally published more than three (3) short stories or one novelette.

4. Entries must be typewritten and double spaced.

Each entry shall have a cover page with the title of the work, the author's name, address and telephone number, and state the length of the work. The manuscript itself should be titled but the author's name should be deleted from it in order to facilitate anonymous judging.

5. Entries must be accompanied by a stamped self-addressed envelope suitable for return of manuscript. Every manuscript will be returned.

6. There shall be three cash prizes for each contest: 1st prize of \$1,000.00, 2nd prize of \$750.00, and 3rd prize of \$500.00.

7. There will be six quarterly contests commencing from Jan. 1, 1984 and ending June 30, 1985:

- (a) January 1 — March 31, 1984
- (b) April 1 — June 30, 1984

\*

- (c) July 1 — September 30, 1984
- (d) October 1 — December 31, 1984
- (e) January 1 — March 31, 1985
- (f) April 1 — June 30, 1985

To be eligible for a quarterly contest, an entry must be postmarked no later than midnight of the last day of the quarter.

8. Only one entry per quarter.

9. Winners of a quarterly contest are ineligible in further participating in the contest.

10. The winners of the quarterly contests will be eligible for trophies and certificates.

11. Should the sponsor of this contest decide to publish an anthology of Science Fiction and Fantasy works, winners will be contacted regarding their interest in having their manuscript included.

12. Entries will be judged by a panel of professional authors. Each contest may have a different panel. Entries will not be judged by L. Ron Hubbard or his agents. The decisions of the judges are final.

13. Winners of each contest, together with names of those sitting on the panel of judges for the contest will be published in "To The Stars" newsletter and other science fiction periodicals, after the end of each quarterly contest. Winners will be individually notified of results by mail.

This contest is void where prohibited by law.

\* Due to popular demand the contest has been expanded with the addition of these four new quarters.



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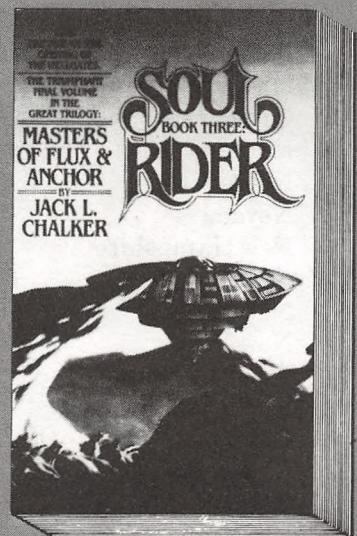
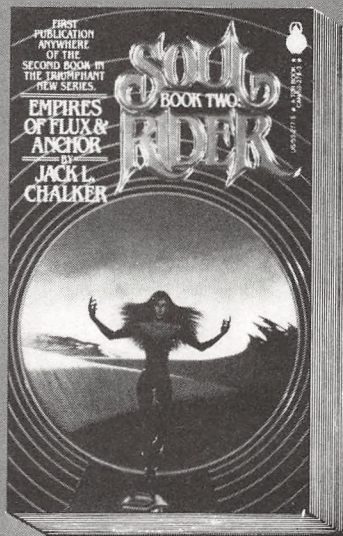
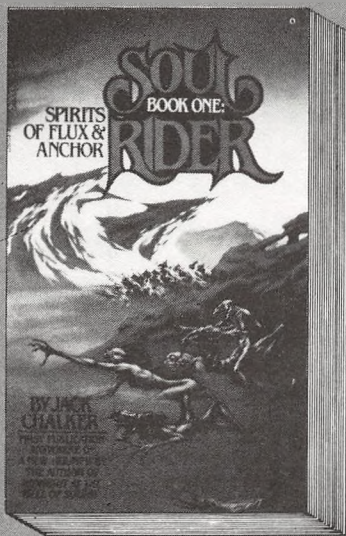
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Colorado	107
Connecticut	67
Delaware	12
District of Columbia	13
Florida	81
Georgia	44
Hawaii	4
Idaho	3
Illinois	252
Indiana	36
Iowa	20
Kansas	32
Kentucky	23
Louisiana	41
Maine	3
Maryland	131
Massachusetts	210
Michigan	114
Minnesota	66
Mississippi	3
Missouri	48
Montana	6
Nebraska	32
Nevada	51
New Hampshire	13
New Jersey	117
New Mexico	65
New York	353
North Carolina	12
North Dakota	4
Ohio	70
Oklahoma	46
Oregon	69
Pennsylvania	92
Rhode Island	9
South Carolina	5

South Dakota	1
Tennessee	39
Texas	154
Utah	60
Vermont	4
Virginia	99
Washington	79
West Virginia	9
Wisconsin	57
Wyoming	8
Unknown	44
Total	6,112

## Outside U.S. Memberships

Australia	27
Bahamas	1
Belgium	1
Brazil	1
Canada	189
Denmark	1
England	22
Finland	1
France	3
Ireland	2
Japan	93
Mexico	2
Netherlands	3
New Zealand	3
Nigeria	1
Norway	3
Sweden	2
South Wales	2
USSR	1
Yugoslavia	1
Unknown	22
Total	381
Total memberships	6,493



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that she must act, now, or face the  
destruction of all that is Good.

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# MEMBERS

(F) = FRIEND, (E) = ENEMY

1666	AALACCI, RAYMOND	4463	BATES, KAREN	2295	BLISS, DAVID	2706	BRILL, JONI
4550	AASE, GORDON	2442	BATES, KENN	3273	BLISS, GERALD	4396	BRIN, DAN
3625	AB HUGH, DAFYDD	4642	BATHER, BRETT	3459	BLITMAN, LESLIE	1695	BRIN, DAVID
3284	ABAJIAN, SUSAN	4013	BATSON, THERESSA	4177	BLOCH, ELLIE	2527	BRISTOW, KAREN
4546	ABARTIS, CASEREA	1680	BATTY, WARD	4176	BLOCH, ROBERT	5029	BRIZZOLARA, DIANE
2667	ABE, TOSHIKO	2726	BATTY, KURT	2151	BLOM, SUE	5288	BRIZZOLARA, GEOFFREY
3775	ABELA, MARTIN	4279	BAUCHMAN, CATHY	638	BLOOM, DAVID	5028	BRIZZOLARA, JOHN
125	ABELKIS, PAUL (F)	4493	BAUER, ANN	639	BLOOM, ELAINE	4434	BRONDER, PAT
4551	ABELMAN, ALICE	610	BAUER, SCOTT	219	BLOOM, KENT (F)	4650	BRODLIAN, LAURA
4751	ABRAMS, FERN	4692	ASHCRAFT, KEVIN	5624	BLOOM, MARK	3465	BROE, CAROLYN
5246	ABRAMOVITZ, JAY	1673	ASHER, DAVID	3962	BLOOM, MICHAEL	3464	BROE, STEVEN
3165	ABRAMOVITZ, S.	3629	ASHER, SHAWN	5561	BLOOMER, H. DOUGLAS	4847	BROIDO, JEFF
560	ABRAMOWITZ, ALYSON	1674	ASHER TRINA JOY	640	BLOOMQUIST, J.J.	4846	BRODIE, LINDA
5143	ACHTERBERG, ABRAHAM	3628	ASHER I, PHILLIP	641	BLOOMQUIST, JANE	4658	BROWLEY, DARWIN
3776	ACKER, J.	4984	ASHTON, JUDITH	4471	BLUETJAY BOOKS, GUEST OF	2421	BROMUND, KEN
3971	ACKERMAN, FORREST J	4983	ASHTON, ROBERT	1691	BLUITE, MARY-RITA	4627	BROOKS, DARIEN
4890	ACKERMAN, WENDY	578	ASPLER, JOSEPH	5631	BLYDN, BECKY	611	BROOKS, JOANNE
561	ACKROYD, JUSTIN	4385	ASPLER, PEGGY	642	BLYLY, DON	2161	BROOKS, MARY ANN
5357	ADAMS, BRUCE	4043	ATHERTON, NANCY	4594	BOARDMAN, PERDITA	658	BROOK, KED
562	ADAMS, FRANK	579	ATKINS, DAWN	4224	BOB M.D., HAROLD	1156	BROOMHEAD, ANN
3970	ADAMS ROBERT	5238	ATKINSON, TOM	4437	BOBERG, CHERYL	3277	BROTHERS, CAROLYN
3448	ADAMS, SARAH	580	ATTIYA, YOEL	5241	BOBERG, PAUL	1696	BROWN, BILL
3627	ADLER, ADINA	3115	AUDIN, JUDITH	5242	BOBERG, SALLY	659	BROWN, CHARLES
2709	ADLER, MARJORIE	3115	AUDIN, ROONEY	3788	BOBERG, SCOTT	3173	BROWN, CHARLES D.
268	ADOLF, LISA	3429	AUDITORE, PAMELA	5016	BOBO, SCOTT	660	BROWN, CLARISSA
241	ADIST, SHERYL (F)	133	AUSTIN, ALICIA (F)	5394	BOCK, LAYEH	2574	BROWN, ERIC
563	AGIN, GARY	1675	AUSTIN, ED	3301	BODE, BARBARA	5628	BROWN, ERIC
5281	AGUIRRE, BENNY	2420	AUSTIN, ELIZABETH	3304	BODE, MARK	4384	BROWN, FRANCINE
1984	AHLSTROM, JEFFREY	870	AVALLONO, TONY	3303	BODE, MOLLY	661	BROWN, IRIS
2416	AIKMAN, CHARLENE	3450	AVERETT, RENE	5664	BODIY, BRENDA	652	BROWN, J. FRASER
2352	AILES, DORIS	5196	AVERILL, WENDY	1983	BOEHR, KAREN	2573	BROWN, JACK N.
2222	AKERS, GREG	2719	AVERY, AMANDA	4014	BOELTER, WENDY	1697	BROWN, JAMES
2223	AKERS, LESLIE	581	AVERY, B. SHIRLEY	2024	BOETTCHER, GLEN	663	BROWN, JAN
5387	AKEY, SHARON	2719	AVERY, B. SHIRLEY	3460	BOGIN, NINA	224	BROWN, JORDAN (F)
3576	ALANN, EDWARD	2719	AVERY, B. SHIRLEY	1637	BOGSTAD, JAN	4244	BROWN, KEITH
2351	ALBERT, JOE	582	AVILA, RUBEN	4465	BOHNER, JOHN	5289	BROWN, KEN
2882	ALBERT, JULIANN	583	AXLER, DAVID	4465	BOHNER, SHARON (F)	3174	BROWN, MARGARET E.
3166	ALBERT, SHARON	1676	AYRES, WENDY ALLEN	3008	BOHNI, LIISA	2743	BROWN, PHYLIS
242	ALDERSON, DAN (F)	4623	BEER, LOUISE	4503	BOLGEO, RICHARD	2744	BROWN, ROBERTA
5616	ALDERSON, GUEST OF D.	614	BEER, MICHAEL	4502	BOLGEO, ROBERT	273	BROWN, RUSSELL (F)
4630	ALDERSON, JULIA	3053	BELAND, JOYCE	3684	BOLLERUD, R. MERRILL	5030	BROWN, RUTH
2688	ALDERSON, STEPHEN	2729	BELCHER, TERRY	2733	BOLLETTINO, LAURA	4123	BROWN, SCOTT A.
4758	ALDRIDGE, ROLAND	215	BEATTY, ALLAN S. (F)	2544	BOMAR, FRED	4042	BROWN, SHENNAESA
4091	ALDRIDGE, DAVID	3999	BEAUCAGE, DAVID (F)	2231	BONDER, SETH	3467	BROWNELL, MARY ELLEN
4728	ALEXANDER, G. ALEX	1683	BECKER, MARTHA	2734	BONDS, DUANE	3466	BROWNELL, SCOTT
2711	ALEXANDER, ISKANDAR	3454	BECKER, RICHARD	2735	BONE, VICKI L.	3071	BROWNELL, SCOTT
4199	ALLEN, MARSHA	2092	BECKER, SYLVIA	3290	BONGIOVANNI, JOHN	2051	BROWNSTEIN, AMY (F)
4200	ALLEN, ROBERT	3785	BECKERLY, ED	5043	BONTREGGER, ELDON	4730	BROWNSTEIN, GREGORY
2021	ALLEN, MARSHA	5575	BECKLEY, LAUREL	1655	BONCHERT, DEB	2705	BROWNSTEIN, STU (F)
564	ALLEN, ROBERT	2670	BEEBLEBROX, ZAPHOD	4255	BORDWELL, LINDA	3293	BRUGGE, LYNDA
3449	ALLEN, RON	2156	BEECH, ROBERT	5129	BORELLI, STEVEN	2008	BRUNDIGE, SUSAN
3285	ALLEN, TIM	1684	BEERS, JIMX	5625	BORRIN, TERRY	3071	BRUNDT, RICHARD
126	ALLISON, BRUCE (F)	4266	BEESON, KATHY	5395	BORNSTEIN, EDWARD	2051	BRUNN, RANDALL
2958	ALLSTON, AARON	1685	BEHNKE, JIM	3424	BOROWSKI, MARK	4459	BRUNNER, TODD
2673	ALLSUP, TED	4623	BEIER, LOUISE	3425	BOROWSKI, SOPHIE	5290	BRYAN, TERRY
2714	ALM, MARILYN	614	BEIER, MICHAEL	3789	BORST, RONALD	5291	BRYANT, CHRIS
2733	ALM JR., HARRY L.	2729	BEIL, DESIRE	2954	BOSCH, RUTH	3468	BRYANT, DAVE
565	ALTIUS, JAMES	620	BELL, JACK R.	643	BOSTMA, ROBERT	2461	BRYANT, EDWARD (F)
2117	ALVAREZ, JANET	2156	BELL, JACK R.	220	ROSTER, JANE (F)	2745	BRUCE, M.D.
5617	ALVES, JAMES	3455	BELL, JUANITA	5822	BOSTICK, ALAN	3689	BUCHAR, CARY ANNE
127	ALVIS, ROBERT (F)	3681	BENGDEN, MICHAEL	4802	BOSTON, BRUCE	5225	BUCHAR, CAROL
2715	ALVORD, J. CLINTON	5150	BENEDICT, KATHRYN	5058	BOTCH, ROBERT	2747	BUCHANAN, DAN
1667	AMELING, WILLIAM	5158	BENEDICTIS, DON	3066	BOTHNER, PER	2747	BUCHANAN, GINJER
566	AMOS, CLIFF	3786	BENEND, CATHRYN	266	BOTWIN, MITCHELL (F)	276	BUCHANAN, GINJER
567	AMOS, DONNA	4798	BAILEY, GREGORY	3461	BOUGHER, LYNN	665	BUCH, DONNA
568	AMOS, KEN	587	BAILEY, MALINDA	221	BOUNDS, RON (F)	5632	BUCHHEIMER, CAROL
3046	AMOS, KENNETH	587	BAILEY, MARK	221	BOUNDS, LYNN	5192	BUCHHEIMER, CAROL
569	ANSBURY, CLIFTON	1677	BAILEY, ROBIN	221	BOUNDS, LYNN	667	BUCHANAN, GINJER
570	AND, ANDREW	588	BAILEY-MATHEWS, ALEXAND	221	BOUNDS, LYNN	665	BUCH, DONNA
5390	ANDERSON, BEVERLY	589	BAIN JR., LAWRENCE	5822	BOSTICK, ALAN	666	BUCH, RICHARD
571	ANDERSON, CHRISTINA	2222	BAIN JR., LAWRENCE	4802	BOSTON, BRUCE	5632	BUCHHEIMER, CAROL
114	ANDERSON, CLAIRE (F)	2227	BAIRD, RICHARD	5058	BOTCH, ROBERT	2747	BUCHANAN, GINJER
4965	ANDERSON, DANIEL	590	BAKER, CHARLES	3066	BOTHNER, PER	276	BUCHANAN, GINJER
128	ANDERSON, DAVE (F)	591	BAKER, GREGORY	266	BOTWIN, MITCHELL (F)	665	BUCH, DONNA
1668	ANDERSON, DAVID LEE	2723	BAKER, LESLIE	3461	BOUGHER, LYNN	666	BUCH, RICHARD
5283	ANDERSON, DAWN	5619	BAKER, PETER	221	BOUNDS, RON (F)	5632	BUCHHEIMER, CAROL
2968	ANDERSON, GARY	592	BAKER, SHARRON	221	BOUNDS, LYNN	5192	BUCHHEIMER, CAROL
4295	ANDERSON, HEATHER	2724	BAKER, STANLEY	221	BOUNDS, LYNN	665	BUCH, DONNA
4436	ANDERSON, JOHN	2157	BAKER, T. DEVON	221	BOUNDS, LYNN	666	BUCH, RICHARD
4508	ANDERSON, JUDY	3960	BALL JR., SELDEN E.	221	BOUNDS, LYNN	5632	BUCHHEIMER, CAROL
481	ANDERSON, KAREN	3976	BALLAN, BETTY	221	BOUNDS, LYNN	5192	BUCHHEIMER, CAROL
4805	ANDERSON, LAURIE	3975	BALLANTINE, JAN	221	BOUNDS, LYNN	667	BUCHANAN, GINJER
5284	ANDERSON, LESLIE	593	BALLARD, NIKKI	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
159	ANDERSON, LYNN (F)	3780	BALLARD, REBECCA	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
3977	ANDERSON, FOUL	594	BALTER, GERRI	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
5031	ANDERSON, S.J.	3451	BANBURY, MICHAEL	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
1669	ANDERSON, SANDRA	4075	BANGS, JENNIFER	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
5501	ANDERSON, SHERRI	2451	BANGS, KATHLEEN	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
3438	ANDREW, LOLA	2123	BANGS, MARI	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
4047	ANDREW, STEFAN	4292	BANTZ, BRUCE	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
3050	ANDREWS, DONNA	4291	BANTZ, JONN	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
130	ANDREWS, JOHN (F)	2571	BANZHOF, DONNA	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
5222	ANDREWS, SHERRI	595	BARBER, DAVID	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
3777	ANDREWS, STEWART	596	BARBER, TOM	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
3049	ANDREWS, TERRY	3781	BARBER, WAYNE	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
4107	ANDREWS SR., ARLAN	3782	BARBER #1, GUEST OF W.	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
572	ANDRUSCHAK, HARRY	3783	BARBER #2, GUEST OF W.	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
4175	ANGELLAR, KRIS	597	BARBER, GEORGE	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
3234	ANNON, JEFF	598	BARBOSA, MARIA	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
5285	ANNON, TERRY	251	BARD, BARRY (F)	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
5223	ANSELMO, J.	252	BARD, BERNICE (F)	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
3286	ANSOK, GARY	3067	BARD, STEPHEN	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
131	ANTHONY, PAULA ANN (F)	3931	BARGER, DONNA	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
3084	ANTOINE, MARIE	4841	BARGES, DEBORAH	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
2674	AOYAGI, MAKOTO	2952	BARK, KATHY	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
2316	APKE, ALEXANDER	253	BARIC, WALTER (F)	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
2716	APKE, AUDRA	4834	BARISH, JEFF	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
1670	APKE, BIRLUTE	5162	BARKER, DEBORAH	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
1671	APKE, EDNA	2278	BARKER, LYNN	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
120	APONTE, MARTHA	5175	BARKER, M.A.R.	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
4404	APPLETON, JOAN	2007	BARKLEY, CHRISTOPHER	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
4435	AQUISPAC, TIM	5831	BARKOCY, MUFFY	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
3678	ARA, ALETA	254	BARNARD, GAIL-IRENE (F)	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
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2497	ARAMIAN, ARA	601	BARNES, CHARLIE	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
2496	ARAMIAN, TAMMY	2725	BARNES, PAMELA	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
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573	ARCENEUX, RENEE	3860	BARNETT, LISA	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
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575	ARONOVITZ, NANCY	5359	BARRACLOUGH, SHARON	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
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		1679	BARRETT, MERVYN	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
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		4494	BARTLETT, ALLEN	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
		606	BARTLETT, MLEN	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
		2082	BARTLETT, RICHARD	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
		4843	BARTLEY, DOUGLAS	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
		607	BASKIN, MARGARET	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
		608	BASTA, MARGARET	221	BOUNDS, LYNN	668	BUCHANAN, GINJER
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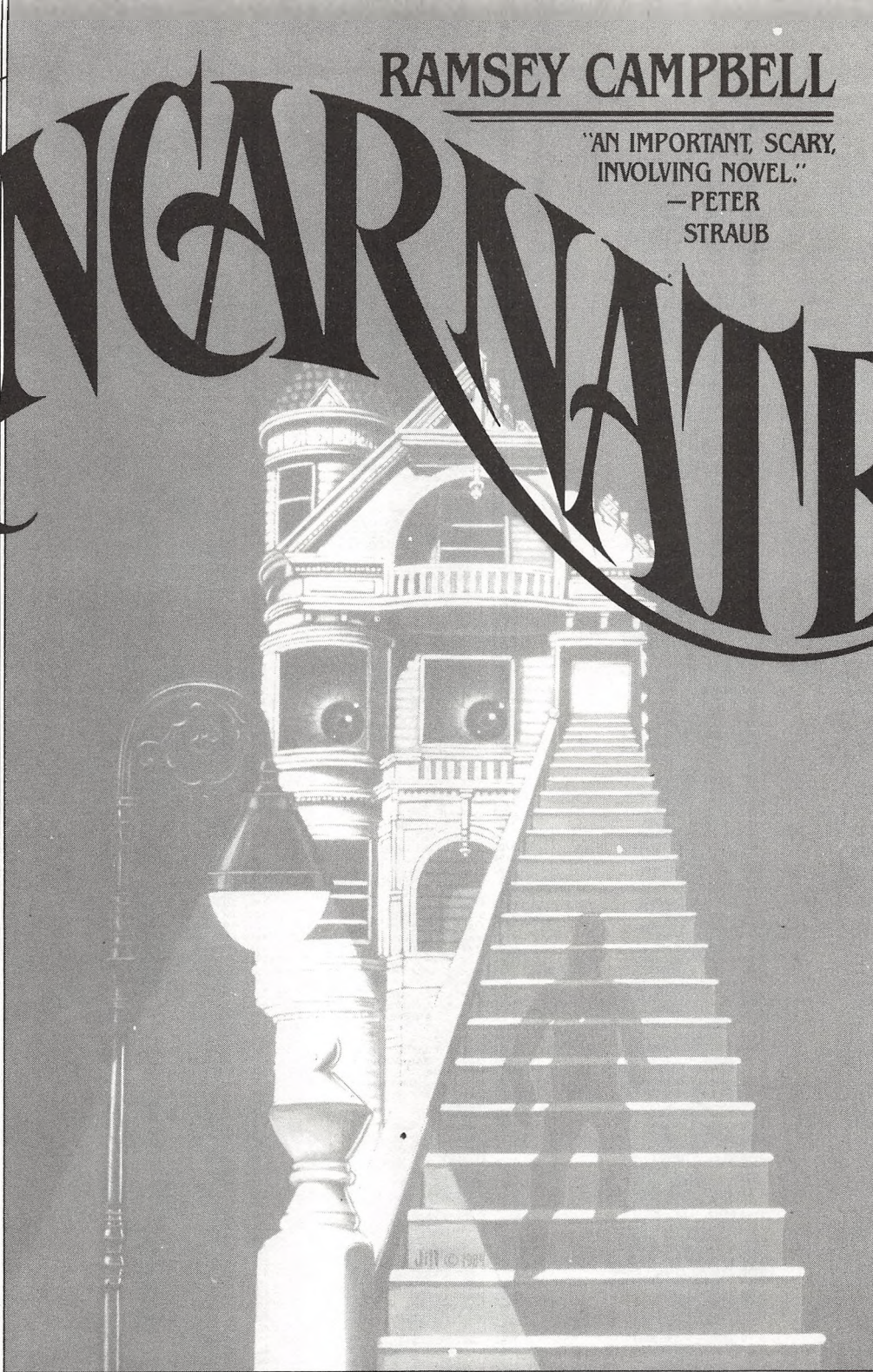


RAMSEY CAMPBELL

"AN IMPORTANT, SCARY,  
INVOLVING NOVEL."

— PETER  
STRAUB

# INCARNATE



**WHEN DREAMS  
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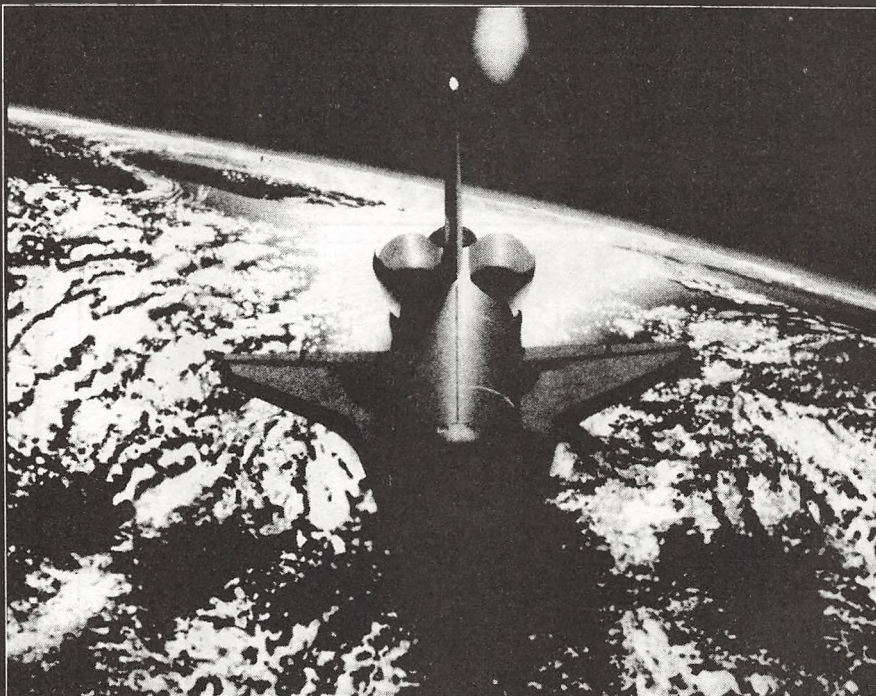
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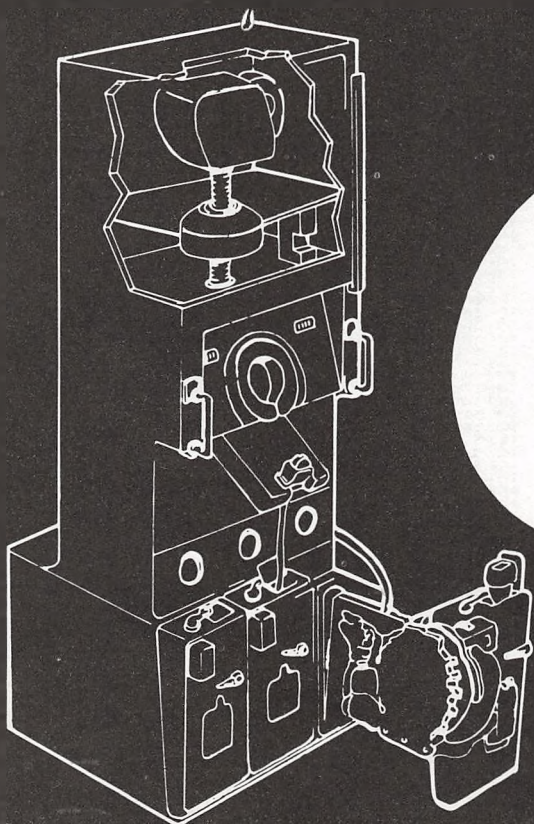
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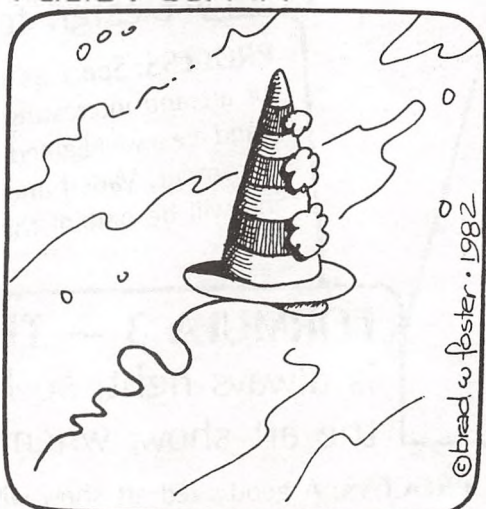
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5793 TSUNEMURA #50, GUEST OF S  
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5838 TSUNEMURA #95, GUEST OF S  
5839 TSUNEMURA #96, GUEST OF S  
5840 TSUNEMURA #97, GUEST OF S  
5841 TSUNEMURA #98, GUEST OF S  
5842 TSUNEMURA #99, GUEST OF S  
5843 TSUNEMURA #100, GUEST OF S
- 1955 VERMANDE, TAMARA  
2918 VERMO, BJORN  
4514 VERNON, MARVIN  
3919 VERONDA, JILL  
1579 VERRE, LARRY  
3939 VESCOVI, MARGARET  
4187 VIBBER, BARGON  
2179 VIBBER, JIM  
4186 VIBBER, KELSON  
502 VIBBER, LEE (F)  
5355 VICARY, M E  
5796 VICE, JAMIE  
4682 VICK, ANN  
3665 VICK, RENDA M  
4683 VICK, RICK  
5223 VICK-NILSSON, DIANA  
4182 VICKERS, JEAN  
2536 VICTOR, LARRY  
3920 VIGIL, GUEST OF J  
2506 VIGIL, JOE  
5222 VIKER, NEIL  
3611 VILAIN, MICHAEL (F)  
5833 VILES, FRED  
3943 VILES, MARIAN "MEL"  
2415 VILLADSEN, L A  
3612 VINCENT, BUNNY  
65 VINGE, JOE  
5565 VIRAMONTES, DEE ANN  
1540 VIRZI, DENNIS  
4160 VISSPO-ARRIRI, MANUEL  
1541 VITALE, EDMUND  
5486 VITTI, BONNIE  
3758 VOGEL, DEBORAH  
3921 VOHL, DAN  
3922 VOHL, JENNIFER  
1542 VOLL, SUSAN  
4543 VOLOKI, EUGENE  
519 VON BRASKAT-CROWE, LINDA (F)  
4170 VON THORN, ALEXANDER  
4602 VON TOBEL, FRED  
4603 VON TOBEL, LINDA  
3923 VORPE, RICHARD  
154 WADA, MICH  
4321 WADA, RAISUKE  
3163 WADE, MITCHELL  
4302 WADSWORTH, ROSEMARY  
4301 WADSWORTH, SHAROL  
195 WAGLE, KIM (F)  
2510 WAGNER, BARBARA  
1544 WAGNER, FERRA  
1545 WAGNER, JANE  
2509 WAGNER, KARL E  
2448 WAGNER, PATRICIA  
2130 WAGNER, SUSAN  
4403 WAHL, LISA  
4587 WAHRMAN, MICHAEL  
1546 WAGHT, LAURA  
1547 WAITSMAN, LANNY  
1958 WALD, BETTE  
3033 WALD, LINDA  
1957 WALD, R F  
176 WALDEN, BRYCE (F)  
1548 WALDMAN, JACOB  
177 WALDRON, JIM (F)  
178 WALDRON, LAMAR (F)  
3614 WALDSMITH, MARY L  
4069 WALKER, CAROL  
5033 WALKER, JEFF  
3190 WALKER, MICHELL  
2376 WALKER, REBECCA  
5118 WALL, DAVID  
9996 WALLACE, DAVID (F)  
1549 WALLBANK, MARY  
1550 WALLBANK, TOM  
4879 WALLENTINSON, DENISE  
1551 WALLIS, MICHAEL  
179 WALLS, THOM (E)  
5209 WALSER, DEBBIE  
180 WALSH, MICHAEL (F)  
1552 WALSH, MICHAEL R  
1553 WALSH, RAY  
5577 WALTERS, BRENDA  
2353 WALTER, MARYANN  
2679 WALTON, EVELYN  
2330 WALTZ, DANA R  
446 WANG, WALTER  
1554 WARD, ANTHONY  
1556 WARD, CHARLES  
1555 WARD, GUEST OF A  
2054 WARD, QUELLENE  
3164 WARD, MARSHA  
1557 WARD, MICHAEL  
1558 WARD, MURRAY  
2919 WAREHAM, PETER  
3762 WARNER, DAVID  
3358 WARNER, TRACY J  
2385 WARREN, ALAN  
1560 WARREN, BEVERLY  
1561 WARREN, BILL  
5038 WARREN, CHRIS D  
1562 WARREN, DAVID  
1563 WARREN, ELIZABETH  
4432 WARREN, KATHY  
1919 WARREN JR, WILLIAM R  
5146 WARSHAW, DANNY  
5389 WARKY, JAMES D  
4453 WASHBURN, ADRIAN  
4687 WASHINGTON, DICKIE  
4688 WASHINGTON, PORTER  
2486 WASELEWSKI, FRAN  
1564 WASHLEW, ALEXANDER  
4588 WASSER, EVELYN E  
4115 WATANABE, KAORU  
4286 WATERMAN, DEBORAH  
4601 WATNIE, MING  
3615 WATKE, PATRICIA  
4716 WATSON, CHRISTINE  
3259 WATSON, JUDY  
4163 WATSON, KENNITA  
4645 WATSON, MARY F  
2532 WATSON, PATRYA  
1565 WALFORD, MELISSA  
181 WAX, NANCY (F)  
3106 WDSKOVIT, CHESTER  
3391 WEATHERS, ELAINE  
3666 WEATHERS, GUY  
3667 WEATHERS, TIZQUI  
5604 WEAVER, BRIAN  
1566 WEBB, ERIC  
2046 WEBB, FLINT  
1657 WEBB, FREDERICK  
1959 WEBB, GUEST OF ERIC  
2099 WEBB, STEVEN  
1568 WEBB, VICKY  
2513 WEBBER, BOB  
525 WEBBERT, DOREEN (F)  
5217 WEBBER, JIM (F)  
3702 WEBER, CHRIS  
1662 WEBER, MICHAEL
- 5578 WEBSTER, JEANNE  
2139 WEDDINGTON, JOHN  
3616 WEGHT, FLORENCE  
4723 WEIL, ALAN  
1569 WELGOSH, DICK  
1570 WELGOSH, HELEN  
3617 WEILL, STEVEN  
2920 WEIN, LEN  
1571 WEINBERG, DAVID  
5022 WEINER, CHERRY  
1572 WEINER, TONI  
4951 WEINSTEIN, ANNE  
184 WEINSTEIN, ELST (F)  
2934 WEIR, CONNIE  
1145 WEIRD WIZARD  
5797 WEISER, WINSTON  
1573 WEISS, GAIL  
2955 WEISS, RICK  
2959 WEISSBERGER, JOSH  
1574 WEISSINGER, BOB  
4979 WELBORN, CHRIS  
2149 WELDEN, BILL  
1520 WELFEN, LAURIE  
2683 WELLS, JANET  
1657 WELLS, MARC  
5482 WELLS, REBECCA  
182 WELLS, ROGER (F)  
527 WELLS, TOM (F)  
4589 WELLDWOOD, JOHN  
5488 WELT, CORY  
487 WELT, GORDON  
2272 WEMPE, BETH ANN  
3763 WEMPE, TARA  
3618 WENN, JOHN  
2597 WENSHE, LEONARD  
4066 WENZEL, CHARON  
4607 WENZEL, SHARON  
185 WERNER, ELLIOTT (F)  
2922 WESLEY, LINDA S  
1575 WEST, JOEL  
5490 WEST, KATE  
3305 WEST, SHIRLEY  
3295 WESTBEND, RUSTY  
2615 WESTFIELD, WILLIAM  
183 WEXFORD, MARYE LYNN (F)  
2486 WEY, GEOFF  
2923 WYZEMAN, PETER  
4725 WHEADON, GUEST OF R  
4724 WHEADON, R N  
5799 WHEATON, COLLEEN  
5798 WHEATON, J KRIS  
5862 WHEELER, SHERRY  
5212 WHEELER, STEVEN  
4525 WHEELER, VICKIE  
5277 WHEELER, VICTORIA  
1576 WHELAN, MICHAEL  
1577 WHIDDEN, BENNIE  
5307 WHITCHURCH, DEBORAH  
5863 WHITCHURCH, RICHARD  
2619 WHITE, ALAN  
4684 WHITE, D W  
2624 WHITE, DONYA  
186 WHITE, KATHLEEN  
2924 WHITE, KATHLEEN  
1578 WHITE, LAURINE  
3926 WHITE, MEL  
1579 WHITE, PATRICIA  
3261 WHITE, PATRICIA  
1580 WHIT, PHYLIS  
4530 WHITE, RONALD  
4203 WHITE, TAYLOR  
1581 WHITE, TED  
3927 WHITING, CAROL  
3927 WHITING, JOHN  
2172 WHITLEY CHALKER, EVA  
531 WHITMORE, JACKIE (F)  
532 WHITMORE, STEVE (F)  
533 WHITMORE, TOM (F)  
4262 WHITTEN, LINDA  
3619 WHITTIER, TERRY  
187 WHYTE, ANDREW (F)  
1582 WICKER, GUY  
188 WICKES, DIANE  
1583 WICKSTON, ROM, LOIS  
4898 WIDNER, ART  
1584 WIEDEMAN, LYLE  
3260 WIEDHOPF, ANDY  
5152 WIELAGE, MARC  
1585 WIENER, ROBERT  
3188 WIGHT, ELISEE  
2381 WIGHT, MARJORIE  
3929 WIGHTMAN, WAYNE  
4726 WILBUR, DENNIS  
3598 WILCOX, ED  
1586 WILCOXEN, J K  
2925 WILEY, LUCY  
1963 WILKERSON, MADELINE  
2204 WILKINS, HOWARD  
2135 WILL, JONATHAN  
2136 WILL, TERESA  
1587 WILLAUER, MARLENE  
588 WILLET, JANET  
1589 WILLET, PAUL  
5176 WILLIAMS, ANNE  
1964 WILLIAMS, BETTY  
1950 WILLIAMS, DAV D  
2644 WILLIAMS, GEORGE  
190 WILLIAMS, KEITH (F)  
5068 WILLIAMS, KIM  
535 WILLIAMS, LAURA (F)  
2967 WILLIAMS, LESLIE  
5531 WILLIAMS, MAUREEN  
3668 WILLIAMS, PERRY  
5086 WILLIAMS, RONDINELLA  
5800 WILLIAMS, RUTH  
3990 WILLIAMS, SHERI  
4595 WILLIAMS, SCOTT  
4229 WILLIAMS, SHEILA  
5235 WILLIAMS, SHERYL  
1591 WILLIAMS, TERRY  
1930 WILLIAMS, WALTER  
5278 WILLIAMS, WINIFRED  
3669 WILLIAMS JR, TOMMIE  
1592 WILLIAMSON, BLANCHE  
1593 WILLIAMSON, JACK  
5613 WILLICH, DANIELA  
4778 WILLINGER, BETH  
5013 WILLIS, ALICE  
3931 WILLIS, CAT  
3979 WILLIS, CONNIE  
1670 WILLIS, JOHN  
4060 WILLIS, SHEILA  
1954 WILLIS, WALT  
1594 WILLNER, MARC  
5689 WILLS, LINDA  
3701 WILLSON, KAREN  
1596 WILSON, DAWN  
2089 WILSON, GUEST OF T  
2926 WILSON, JANET
- 1595 WILSON, KATE  
5492 WILSON, KENT  
1597 WILSON, MARIE (F)  
1598 WILSON, THOMAS LUKE  
5821 WINDUS, MARGE  
1965 WINFIELD, ROBERT  
191 WINFIELD, SUZANNE (F)  
2195 WINGERT, DARLENE  
3932 WINSLOW, RACHEL  
192 WINSTON, ALAN (F)  
2927 WINSTON, JOAN  
1599 WINSTON, RITA PRINCE  
4800 WINTERROTH, JAMES  
540 WINTERS, KEN (F)  
1600 WINTLER, ROBERT  
1602 WINTROB, LESLIE  
4906 WISE, ROBERT  
5236 WISE, ROBERTA  
4527 WISMER, MARY  
1601 WITHAM, PAT  
3392 WITHAM, PHIL  
1605 WIXON, DAVID  
593 WOERNER, SUSAN  
3931 WOHLBERG, BRAD  
4638 WOJCIECHOWSKI, ELAINE  
4637 WOJCIECHOWSKI, LENARD  
1606 WOJOWICZ, HANIA  
545 WOLCOTT, ELIZABETH (F)  
2969 WOLCOTT, ROBERT  
3262 WOLDOW, CATHERINE  
2543 WOLF, ANNIE  
5137 WOLF, JAMES  
2540 WOLF, JOYCE  
2542 WOLF, KATHY  
2541 WOLF, MIKE  
2928 WOLFE, COREY  
2076 WOLFF, DAVID  
1607 WOLKOFF, LEW  
3957 WOLLHEIM, BESSY  
3955 WOLLHEIM, DON  
3956 WOLLHEIM, ELSIE  
4088 WOLSON, MARY  
4087 WOLSON, ROLF  
2929 WONACK, MELODY  
193 WONG, KEN L (F)  
1608 WOOD, EDWARD  
5077 WOOD, ELEANOR  
1609 WOOD, JOANN  
1610 WOOD, LAWRENCE  
1966 WOOD, MIKE  
5097 WOOD, SARAH  
5426 WOODARD-VLADYKA, S E  
4025 WOODBURY, KATHLEEN  
5153 WOODCOCK, ROD  
1671 WOODHEAD, CHRIS  
1664 WOODIN, MIKE  
3934 WOODRUFF, BYRON  
1967 WOODS, JINX  
1968 WOODS, LARRY  
4205 WOODS, TOM  
5572 WOODWARD, JEANNETTE  
1611 WOOLARD, AMY  
233 WOOLSTON, STAN (F)  
1996 WOOLVERTON, HELEN  
1613 WOOSLEY, JAMES  
3958 WORKMAN, BARRY  
3620 WORLEY, MICHELLE  
5180 WORRELL, DIANA LEE  
5015 WOSNITZKY, CATHY  
2348 WRIGHT, C A  
1969 WRIGHT, CHARLES  
4740 WRIGHT, HARVEY  
4392 WRIGHT, JULIE  
2447 WRIGHT, KAYTEE  
2383 WRIGHT, LINDA  
5586 WRIGHT, LINDA
- 3355 WRIGHT, STEVE  
4243 WU, CECILE  
4239 WUS, WILLIAM  
5861 WURTS, JANNY  
3621 WYCANO, LEE  
4063 WYKLE, DEBRA  
3393 WYKLE, THOMAS  
4591 WYNSMA, TIM  
1571 WYSOCKI, MICHAEL  
3097 YALEAH  
194 YALOW, BEN (F)  
3764 YAMAMOTO, RANDY  
2283 YAMASAKI, ERWIN  
1614 YANCEY, C JAMES  
2659 YARRO, CHELSEA QUINN  
44 YASNER, JOYCE (F)  
3407 YASUKOUCHI, MARI  
1515 YASUTAKE, CORLISS  
5948 YAZELL, DOUGLAS  
3765 YEH, PHIL  
4063 YERGER, CYNDY  
5171 YERKE, THEODOR  
2635 YETTER, DON  
3394 YINGLINE, JAIME  
5079 YOKUM, CONSUELO  
2302 YONENARA, YUKO  
4323 YOSHIDA, MASAYUKI  
2678 YOSHIDA, JOHN  
1613 YOUNG, CANDACE  
882 YOUNG, CECIL  
5276 YOUNG, DEBBIE  
1993 YOUNG, LESLIE  
4520 YOUNG, MARTIN  
2613 YOUNG, MARTIN  
2388 YOUNG, ROBERT  
3935 YOUNGER, JOE  
3388 YOUNGER, STEVEN  
4954 YOUNGSTROM, DIANE  
4955 YOUNGSTROM, VIRGINIA  
3822 YOUNT, LISA  
1616 YUDENITSCH, ALEXANDER  
5084 YUTER, SANDRA  
5495 ZABLONNY, MARY T  
5801 ZACHER, LAURENCE  
2989 ZAHN, ANNA  
3992 ZAHN, TIMOTHY  
1972 ZAKEM, JOEL  
1619 ZARLOW, WILLOW  
4141 ZDROJEWSKI, EDWARD  
1620 ZELAZNY, LUDY  
1621 ZELAZNY, ROGER  
600 ZELDES, LEAH  
5140 ZELL, GUEST OF  
5135 ZELL, MORNING GLORY  
5138 ZELL, OTTER  
1622 ZELICH, RICHARD  
3936 ZELMAN, CAROL  
4469 ZENK, MARGO  
4644 ZENSEN, MARTA  
5237 ZEVE, STEVEN  
3672 ZIEBARTH, ALAN  
4686 ZIELINSKI, RICHARD  
4685 ZIELINSKI, STERLING  
3270 ZIMMER, FIONAL  
3966 ZIMMERMAN, HOWARD  
3937 ZORILLIA, RUBEN  
2163 ZORILLA, FRANZ  
2052 ZUBER, BERNIE  
2053 ZUBER, TONY  
1973 ZUKOWSKI, RON  
1945 ZUPANIC, KATHY  
2974 ZUPANIC, WILLIAM

FUNNY SEX #7:



— SPERMATOZOON IN PARTY HAT —



# TOP SECRET —

## THIS MEANS YOU!!!

### CLASSIFIED INFORMATION: WORLDCON PLANS

#### FORMULA 1 — THE FAN:

Give the fans a fan-tastic '86 Worldcon in Philly.

**PROCESS:** Provide a great variety of programs and an understanding of fans. (All recent Philcons have been multiple-track programs, now five tracks, not including films, exhibits, art show, etc. We also have a strong fannish tradition — members of our club ran the world's first SF convention at Philadelphia in 1936.)



#### FORMULA 2 — THE ARTIST:

Design for artists' needs.

**PROCESS:** Space as large as the largest SF art show ever (NoreasCon II), a good environment for art and interesting art programming. (Our facilities have as much space as NoreasCon II and are a well-lighted, warm environment that does not swallow art but displays it for everyone's enjoyment. Varied and extensive art programming have been a hallmark of recent Philcons and will be part of the Philly Worldcon.)

#### FORMULA 3 — THE BUYER:

The customer is always right, so let him be right there, at the art show, whenever he wants to be...

**PROCESS:** A good-sized art show with very convenient hours. (Our space is large enough for the largest worldcon art show ever. We will be open until midnight every night (unprecedented hours) so you will have plenty of time to consider your choices without missing your favorite programs or dinner.)



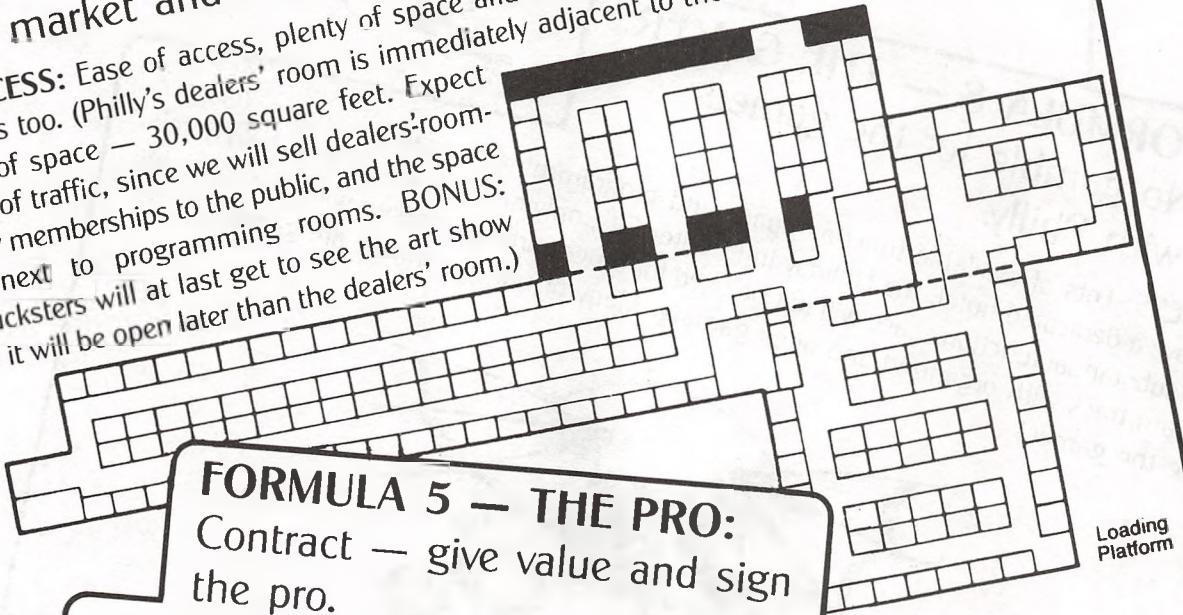


# DO NOT READ

## FORMULA 4 — THE DEALER/FILTHY HUCKSTER:

Sell the huckster a good market and a good marketplace.

**PROCESS:** Ease of access, plenty of space and large numbers of customers. Give them a bonus too. (Philly's dealers' room is immediately adjacent to the loading platforms and has lots of space — 30,000 square feet. Expect lots of traffic, since we will sell dealers' room-only memberships to the public, and the space is next to programming rooms. **BONUS:** Hucksters will at last get to see the art show — it will be open later than the dealers' room.)



## FORMULA 5 — THE PRO:

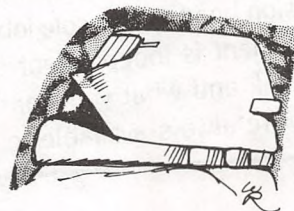
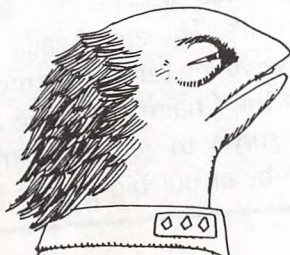
Contract — give value and sign the pro.

**PROCESS:** Importance, respect, TLC and a great time. (We appreciate pros and know how to treat you with tender loving care. We invite pros to speak at most meetings of our local society and, of course, at Philcons. You are important to us and we know how very important you are to our worldcon. We want you to have a great time with us at Philly in 1986.)

## FORMULA 6 — MASQUERADER:

Unmask the Philly advantages for the masquerader.

**PROCESS:** Tailor a space that masqueraders say is usable and big enough, visible to viewers and near dressing rooms for costumer convenience. (Our space has the Seal of Approval for size and usability from George Paczolt, Sally Fink and Marty Gear. Easy costume visibility will be guaranteed since the masquerade will be telecast directly to all Franklin Plaza guest rooms. Masqueraders won't have to risk the elements if they dress in their Franklin Plaza hotel rooms or, if they prefer, in the special make-up and dressing rooms we plan to provide for even greater convenience.)





## FORMULA 7 — SPECIAL INTEREST GROUPS:

No lobbying necessary — special interest groups must have their needs met in Philly.

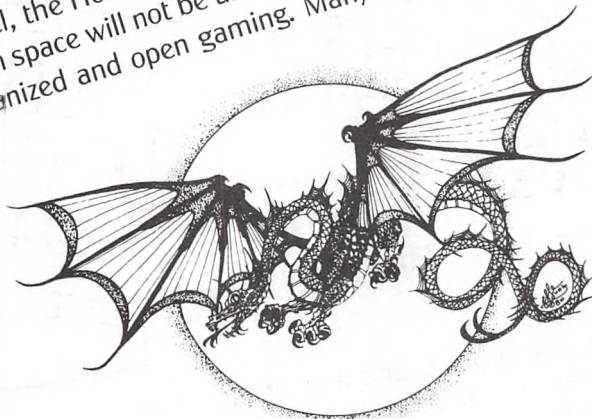
**PROCESS:** Dedicate meeting rooms for special interest meetings and programs. (All fans have their special interests — that's how many of us originally joined fandom. With more than 50 meeting rooms of varying sizes among our main hotels, we can accommodate your meeting or program. We know special interest fans are an important part of any worldcon and we want you to come to ours.)



## FORMULA 8 — THE GAMER:

No gamble for the gamers with Philly.

**PROCESS:** Lots of available function space and programming on gaming topics. (Gamers will have a dedicated hotel, the Holiday Inn Center City, only one block from the main hotels. Their substantial function space will not be used for other purposes and we will have a gaming program track with organized and open gaming. Many of our committee are gamers, so we value the gamer.)



## FORMULA 9: SMOFs: Let 'em in on the secret — Philly in '86 expertise and organization and room for the SMOF to participate!

**PROCESS:** Con experience, known people, enough local fen to work, a sound organization, good leadership and responsiveness to outside ideas. (You know our committee well: we've worked with you on numerous cons including ConStellation, ChiCon, Denvention, NoreasCon II, Philcons, Boskones, Balticons, Disclaves, Lunacons, Westercons, Windycons, etc. You know us individually. Our committee includes: Larry Gelfand, chair; Wilma Fisher and Gary Feldbaum, co-vice-chairs; Joann Lawler, Sara Paul, Marty Gear, George Paczolt, Sally Fink and many more. We have large numbers of fen to draw on for the convention; our local society, PSFS, numbers more than 200 and there are hundreds of their fen nearby.

Our table of organization is similar to NoreasCon II's. The area heads are coordinated by a division head whose sole job is to make sure that everything is running smoothly. The Treasury Department is independent and reports directly to the Chairman. We're interested in what you think and what you want. We've already run a survey to gather preliminary information and we're always available to hear your ideas. Stop by at our bid parties and talk with us.)



## FORMULA 10 — EVERYONE:

Give the people what they want.

**PROCESS:** Elevators that work, lots of restaurants nearby including food at all hours, easy to get to, and lots of fun things to do near the con. Supply good information about the bid and fun parties beforehand. (We've thought of your convenience at the con — we will have an elevator/escalator repairman in our main hotels 24 hours a day! Philly also has a superior elevator-to-sleeping room ratio. With a repairman to keep them healthy and more elevators per sleeping room, you won't have to wait as long!

Philly has a huge variety of all-price-range restaurants and Philly is always open. Several 24-hour restaurants (not just fast food) are within two blocks of the main hotels. Chinatown, of course, is only four blocks away.

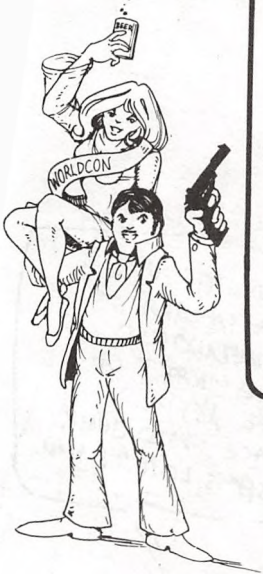


Our hotels are easy to reach by car, by rail, by bus, by air. By car: an expressway extension into Center City exits immediately in front of our main hotels. By rail: Amtrak's 30th Street Station is only blocks away and one of our hotels is immediately over the Suburban Station transportation hub. By bus: the Greyhound Terminal is across the street, and the Trailways terminal is only four blocks away. By air: Philadelphia International Airport, easily accessible from around the world, offers you your choice of the Airport Express train, the airport limousine or a city transit bus directly to our main hotels.

Remember to save some time to have fun and see the city — Philly has it all. By foot, try Independence Hall and the Liberty Bell. Nearby are other historical sites like Carpenter's Hall, Betsy Ross' House, the First Bank of the United States, the U.S. Mint and many more. Enjoy elegant shopping, movies, bookstores and arcades on Chestnut Street. Wander Philly's noted museums including the Franklin Institute, Fels Planetarium, Please Touch Museum and the world-renowned Philadelphia Art Museum. Climb up to William Penn's statue atop City Hall, see the Academy of Music, walk Boathouse Row, stroll beside the river in Fairmount Park and rent a bike or canoe.

Excellent public transportation will take you to all kinds of additional fun places — the Philadelphia Zoo, South Street (avant-garde center of the East Coast), Penn's Landing and the waterfront, with the Port Museum and the U.S.S. Olympia. Take a cruise down the Delaware River. Don't forget NewMarket at Head House Square, the Edgar Allen Poe house, the Italian Market, the phenomenal archeological treasures of the University Museum, the Mummers Museum and the Perelman Antique Toy Museum. By car, visit Strawberry Mansion, Longwood Gardens, Valley Forge Historical Park, the Atlantic City casinos (gamblers' Mecca) and The Shore.

Enjoy our bid parties, our 'alien blood' drinks and our infamous radio plays featuring Phil A. Delphia, Secret Agent '86.)



# PHILADELPHIA

CELEBRATE FIFTY YEARS OF CONVENTION FANDOM  
IN THE CITY WHERE IT ALL BEGAN

**WARNING:** If the contents of this document become generally known,  
there is serious danger that Philly in '86 would win the worldcon vote.  
**DO NOT READ THE ABOVE INFORMATION.**



# FAN DAY AT DISNEYLAND

While the Convention officially opens on Thursday, we'll have our "field trip" to Disneyland on Wednesday. Magic Kingdom Passports will be available on the second floor of the Hilton & Towers beginning on Tuesday afternoon. These passports will be sold to L.A.con II members at \$9.00, a \$4.00 saving from their regular price. They are good for one day's admission plus unlimited use of all rides and attractions except shooting galleries. Disneyland will be open from 9:00 a.m. until midnight throughout the Con.

Disneyland will not be exclusively ours on Wednesday, but there will be plenty of us there. In response to several requests, we will begin to sell L.A.con II T-shirts and caps on Tuesday at the same location as the passports, so they can be worn to Disneyland for easy recognition of other fans. Beyond this, though, we must remind you that Disneyland does not allow its guests to wear costumes in the park. When you consider the number of Disneyland employees wearing costumes, and the probability that the average Disneyland guest will be ready to blame any experience good or bad on Disneyland, their rule is understandable. No going naked, either.

*Bulletin. We have been able to arrange that the passports will be accepted at Disneyland any day from Wednesday through the end of the Convention. If you want to go to Disneyland again, you can buy another passport (until we run out).*

# OPENING & CLOSING CEREMONIES

If you don't think a Worldcon should waste time with Opening and Closing Ceremonies, you'd better go to the Business Meeting. Otherwise, join us as we do whatever may seem appropriate to open the 42nd World Science Fiction Convention on Thursday, and to close it on Monday. Check your Pocket Program for time and place. We don't *think* we'll sing the national anthems of each country represented here--all at once--but we might. Other strange things may also happen.

# WORLDCON SOUVENIRS

Several items designed to be attractive, enjoyable, and even useful reminders of the 1984 Worldcon will be available at a table next to the Registration area throughout the Convention.

Hats--in baseball cap style, with the distinctive L.A.con II rat logo.

T-shirts--with the kind of design (front and back) you expected from this year's con.

Videotape--a tour of Los Angeles and Southern California (not about L.A.con), with original music, in Beta, VHS, or PAL formats.

Gordon R. Dickson book--published for L.A.con II by the New England SF Association (NESFA) with an introduction by Poul Anderson, an article by Gordy written expressly for this volume on his Childe Cycle, and a collection of stories, in handsome hard covers or opulent box.

*Fandom is a Way of Death*--a murder mystery set at this very convention, in which all the characters (except the detective) are real fans and pros, and in which assorted mayhem takes place at the actual program items you will be attending. A special article about this is printed elsewhere in the Program Book.

Other items may be available also. Maybe we'll make satin racing jackets, after all.







## alan frisbie

It is with a heavy heart and a tear in my eye that I write this note. In Progress Report 3 I wrote about the three black rats--Reynolds, Masterson, and Whomp--that I was keeping as L.A.con II mascots. Sadly, I must now report that only one remains.

The oldest of the three was Rat Masterson. During the last few months she had been developing signs of advancing age. She didn't run in the exercise wheel as much, her fur had grown less sleek and dense, and she moved slower and more carefully. The average life span of a rat is about 2.75 years and she was already past the 2.5 year mark. However, since they can live almost twice that, I wasn't terribly worried.

Each morning before breakfast I would cut three pieces of cheese for the furry sillies. As I approached the cage I would see all three of them clinging to the door. As I opened the door, three rats would fold down with it, eager for their treat. They would stand up on their hind legs waiting for a piece of White Canadian Cheddar or Baby Swiss to come within reach. Reynolds and Whomp would simply snatch a piece and dash back into the back of the cage to devour their share. Masterson was always polite and would gently take the cheese she was offered.

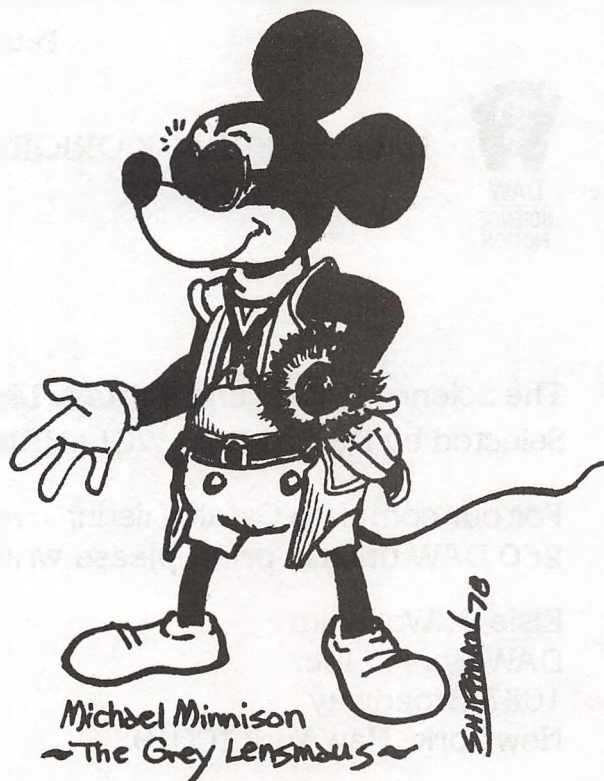
On Saturday, June 23rd, I was surprised when only Reynolds and Whomp came out for their treat. Masterson appeared to be still sleeping. When I reached in and stroked her, I realized that the nicest rat I knew in all of Known Space had passed on. She now rests beneath my flower bed, wrapped in a piece of her favorite towel. This morning, as I write, a beautiful pink zinnia blooms above her.

The following weekend was Westercon 37 in Portland, Oregon, where I sadly passed the word about Masterson to her out-of-town friends. Reynolds and Whomp stayed home since we weren't planning any parties. Since I travel a lot in my business, they are used to being left in the care of Paula Evans, a local fan.

On Monday morning, the last day of the con, I was awakened by a call from Paula. Reynolds had

finished her breakfast treat and was climbing onto the top of the cage for her morning nap. She seemed to be having difficulty climbing, jerked a bit, and fell over, dead. We were shocked by the suddenness of her death; she had shown no signs of advancing age, or illness. Her weight was 12.5 ounces, making her the largest and, apparently, the healthiest of the three. Paula buried her in the same flower bed, next to Masterson.

Now, a month and a half before the Worldcon, Whomp is the sole remaining rat. She seems to have mellowed a bit. Her favorite sleeping spot is still on top of the cage, under a towel. I hope that when you come looking for her, you will find her still enjoying the attention and treats that so many of you have given her at our bid parties, as Reynolds and Masterson certainly did.





Hugo Award-winner C. J. Cherryh  
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science-fiction blockbuster...  
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C.J. CHERRYH

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DOWNBELOW STATION... this is a story on the classic  
theme of human underestimation of the alien... Cherryh  
tantalizes our minds... captures our hearts... and  
involves us completely... Once again, Cherryh proves  
herself a consistently thoughtful and entertaining writer."

— Publishers Weekly

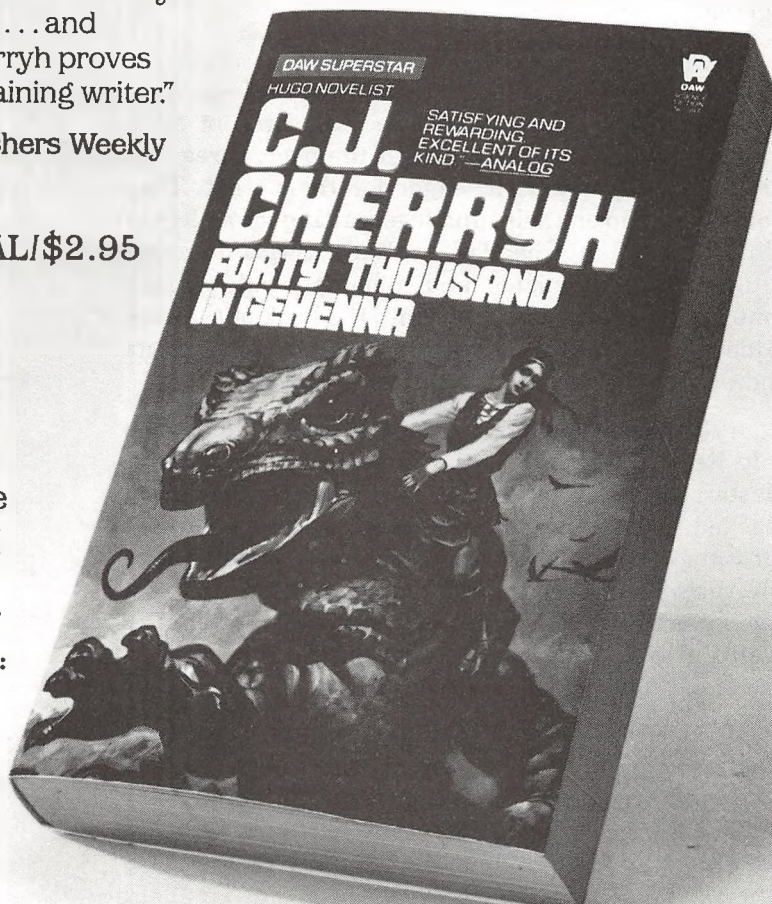


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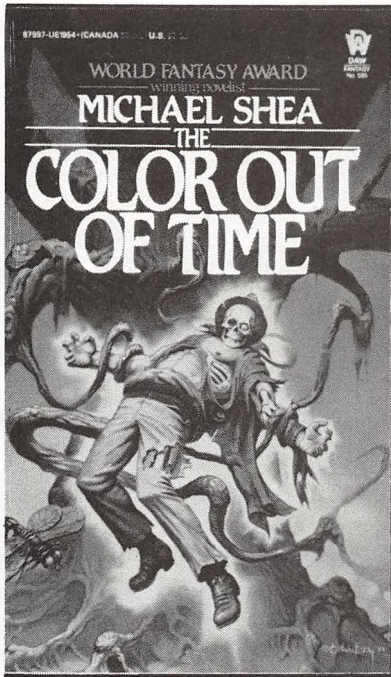
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MICHAEL SHEA, WORLD FANTASY  
AWARD-WINNING NOVELIST.



# THE COLOR OUT OF TIME

MICHAEL SHEA

There was something in the lake not of this world. A color, indescribable, outside the spectrum, was seen by all who approached. This is a novel H. P. Lovecraft might have written, for it is a sequel to his classic, *The Color Out of Space*. Michael Shea, whose NIFFT THE LEAN won the World Fantasy Award, has created a story of growing terror – reminiscent of the works of Stephen King and Peter Straub.



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THE SNARES OF IBEX AWAIT  
THE WEARER OF THE DIADEM . . .

# THE SNARES OF IBEX

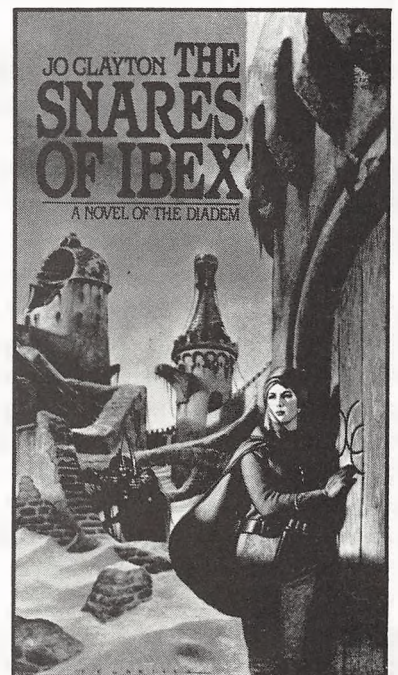
JO CLAYTON

Searching for her mother across an inhabited galaxy, Aleytys found herself on Ibez, an unmapped world banned to outsiders – except for one encircled city. All the Snares of Ibez – and certain death – awaited her beyond that city's gates, but venture forth she must if her life was to have any future meaning . . .

Available in November



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# Meet-the-Pros

## Ice Cream Social

## and Literary Saloon

*Craig Miller*

As we related in Progress Report 3, the Ice Cream Social is a type of gathering that dates back to the distant past. Fandom as we know it adopted this ancient pastime in 1978 at Westercon 31 (note the auspicious number). That convention, dubbing itself "Westercon~~3~~", and filling its publications with ice cream jokes, struck a deal with Baskin-Robbins, and the first SF con ice cream social was born. Since then, the 1980 Westercon and the 1981 Loscon have repeated the tradition. Additionally, Norwescon in Seattle has an ice cream party each year.

Since we feel sure that fans and pros have a good idea of how to deal with a Literary Saloon (get a book drunk and have your way with it . . . ) we will forego explanations of that aspect of the evening. However, it behooves us to discuss Ice Cream Socializing.

In the adventure of an ice cream social, one attacks extremely cold flavored cow fluid with nothing more than a cup, a spoon, and one's mouth and its environs. We invite you to begin by finding your way to the California Pavilion at the Hilton & Towers on Thursday evening. Buy a drink from the bar if you so choose (and if we may legally serve you one), and wander over to the freezer and receive a free cup of Baskin-Robbins ice cream. Following that, simply stroll about, exchange pleasantries, and hobnob with your fellow wizards. Be gregarious. Just don't throw anything.

Ice cream is to be savored, like fine wines or good fanzines--to be consumed slowly, with relish. Well, perhaps not with relish. Inspect the ice cream. Observe its characteristic colorations, its texture, the way it melts in your spoon and runs down your wrist. Take a small amount and place it on the center of your tongue. Use your spoon to do this. Swirl it about your mouth--the ice cream, not your spoon. Let the ice cream infuse your tastebuds. Has it a full-bodied flavor? Is it rich? Is it light? Are you amused by its presumption? Now swallow. Feel the sensations of flavor passing through your body, sending that special tingle to each nerve ending, not to be confused with

the sensations of wetness that have been dripping from your wrist onto your knee.

Compared to ice cream, the social part is easy. Talk to someone. Meet a pro. Meet a fan. Or take someone over the age of consent up to your room and think of something social to do with ice cream.

On meeting pros (after all, this is a Meet-the-Pros party), there are only a few particular things to keep in mind. Everyone at the Con is here to have fun, fans and pros alike. The pros know that a large number of fans show up at events like this to get a chance to talk to them. Some of them actually enjoy it. We're going to make it easier to identify the notables by providing them with a headdress especially appropriate to our locale. But don't take this as a license to be impolite. Don't interrupt a conversation to shove a book under somebody's nose. (See elsewhere in this Program Book about autographs.) The good hunter stalks the prey gently. Treat people you want to meet with respect--or, for that matter, treat them to a drink at the bar--and they'll be polite to you. Wait until you get to know them well, then you can be rude.







## KIDS' ACTIVITIES!

- |   |  |
|---|--|
| Stop-motion Animation & Special Effects Workshops | Science Fair                             |
| Costume Contest                                   | Costuming, Latex Masks/Plaster Workshops |
| Computer Games, Languages & Animation             | Electronics                              |
| Childcare Available!                              | Futuristic Toys & Education Techniques   |

Stop by the Discovery Room for an up-to-date schedule.

Volunteer help of any age is welcome!



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# PANELS & MULTIPLE PRESENTATIONS

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A convention is a time for fannish meetings. To show that we're doing our part, we've arranged some--several dozen gatherings in which each of four or five people is likely to have something to say on a subject, and a chain reaction can be expected.

## Should you squeak up?

The scheduled participants may want everyone else to be their audience. (Including each other!) They may ask everyone in the room to join in. Most of the time, what happens is somewhere in between. On the one hand, we've all seen good discussions thrown off when some fool who didn't have anything to say put in his two cents and then wouldn't shut up. On the other hand, this is fandom, not a lecture series. Use your judgment. Don't wait for people to ask you to contribute; don't wait for them to ask you to be quiet.

## Try some of these

Here's a list of some of our expected guests and topics; check your Pocket Program for times and places.

### *SF in Japan*

Takumi Shibano, Masamichi Osako

### *Tourist Spots for Time Travelers*

Sandra Miesel, Connie Willis, Poul Anderson, Somtow Sucharitkul, Pat Murphy

### *Tolkien Panel*

Glen GoodKnight, Diana Paxson, Ian Ballantine, Betty Ballantine, Ross Pavlac, Diana Pavlac

### *How Editors Develop Writers*

George Scithers, Dave Hartwell, Betsy Mitchell, Shawna McCarthy, Jim Frenkel

### *Science and the Martial Arts*

Keith Kato, Steve Barnes, Elizabeth A. Lynn, Steve Boyett, Barbara Hambly, Robin Bailey

### *Bleep 'Em if They Can't Take a Joke--humor in SF*

Harry Harrison, Ed Bryant, Terry Carr, Mel Gilden

### *The SF Political Spectrum*

Greg Benford, Julian May, Norman Spinrad, Octavia Butler, Brad Linaweaver

### *Gadgets, Gizmos, and Gewgaws--designing things that don't exist*

Kelly Freas, Franz Joseph, Rick Sternbach, Ron Cobb, Ed Kline

### *The Professional Illustrator*

Polly Freas, Vincent DiFate, Wendy Pini, David Mattingly, David Martin

### *ElfQuest*

Richard Pini, Wendy Pini

### *Writing SF Movies*

Jimmy Sangster, Dan O'Bannon, Charles B. Griffith, D. C. Fontana



*Technology and its Problems*

Ben Bova, Franz Joseph, Dean Ing, Stanley Schmidt, Jack Williamson

*Anglo-American SF from the Outside*

Kees van Toorn, Krsto Mazuranic, Jean-Marc Lofficier

*World War III and its Aftermath*

Connie Willis, Joe Haldeman, Timothy Zahn

*An Old-Fashioned Wedding for Twenty-Seven--family associations in the indefinite future*

Joan Vinge, Donald Kingsbury, Marta Randall, Jon DeCles, Ellen Kozak

*Going Pro*

George Scithers, Adrienne Martine-Barnes, Chelsea Quinn Yarbro, Frank Catalano

*The Adventure Story*

Alan Dean Foster, Robert Adams, Poul Anderson, Jean Lorrh

*On a Colonial Planet*

Hal Clement, David Brin, Sydney Van Scyoc, Robert Silverberg, Michael Kube-McDowell

*Creating Cultures*

George R. R. Martin, Katherine Kurtz, Somtow Sucharitkul, Greg Bear, Joan Vinge

*Far Frontiers*

Jerry Pournelle, Jim Baen, John Carr

*To Live Forever*

Marta Randall, Jack Chalker, Spider Robinson, Raymond Feist

*History, Does it Repeat Itself?*

C. J. Cherryh, Brad Linaweaver, Paul Edwin Zimmer, Steve Goldin

*The Next Hundred Years*

Bob Vardeman, Jim Baen, Sydney Joyce Van Scyoc, Octavia Butler, Mike Resnick

*The Year in SF Media*

Bill Warren, Howard Zimmerman, J. Michael Straczynski, Forrest J Ackerman, Michael Cassuit, David McDonnell, Richard Meyers

*The Year in SF Novels*

Richard A. Lupoff, Charles N. Brown, Mike Hodel, Greg Benford, Charles Platt

*The Year in SF Short Fiction*

Terry Carr, Frank Catalano, Shawna McCarthy, James Patrick Kelly

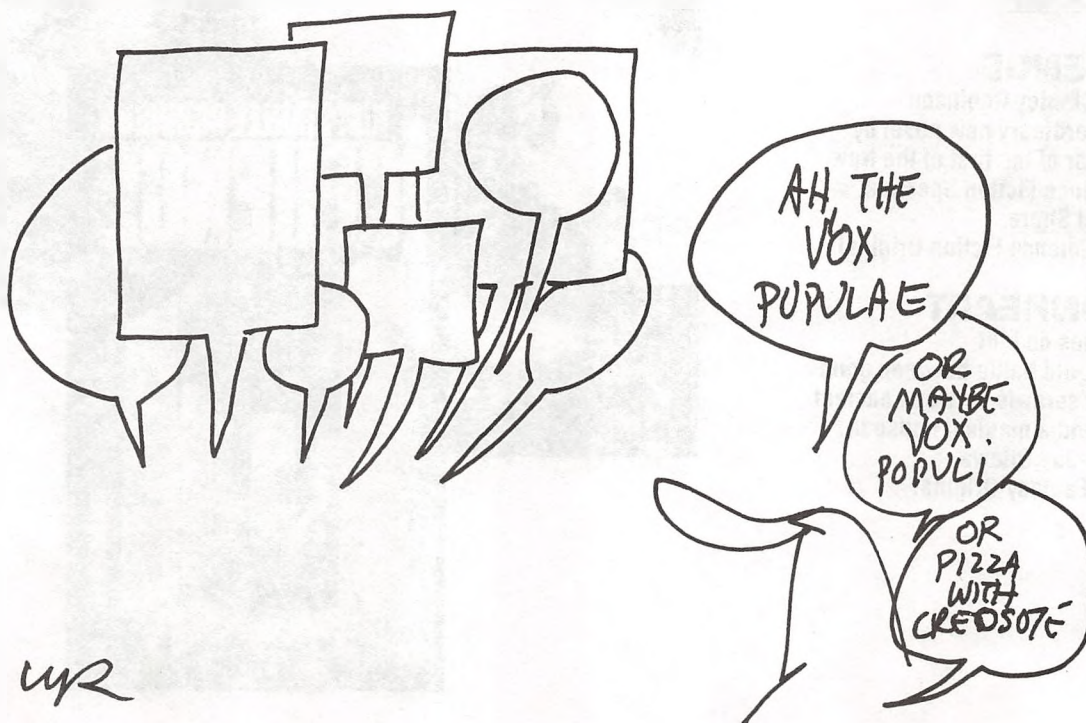
*Who You Callin' Fringefan, Fringefan?*

Bill Warren, John Trimble, Bjo Trimble, John Hertz, Ted White, Terry Carr

*The Old Dark Places--Gothic fantasy*

Chelsea Quinn Yarbro, George R. R. Martin, Dennis Etchison, Phyllis Eisenstein

continued



WR





# The best reading in BERKLEY and ACE SCIENCE

## September

### **WORLDS APART**

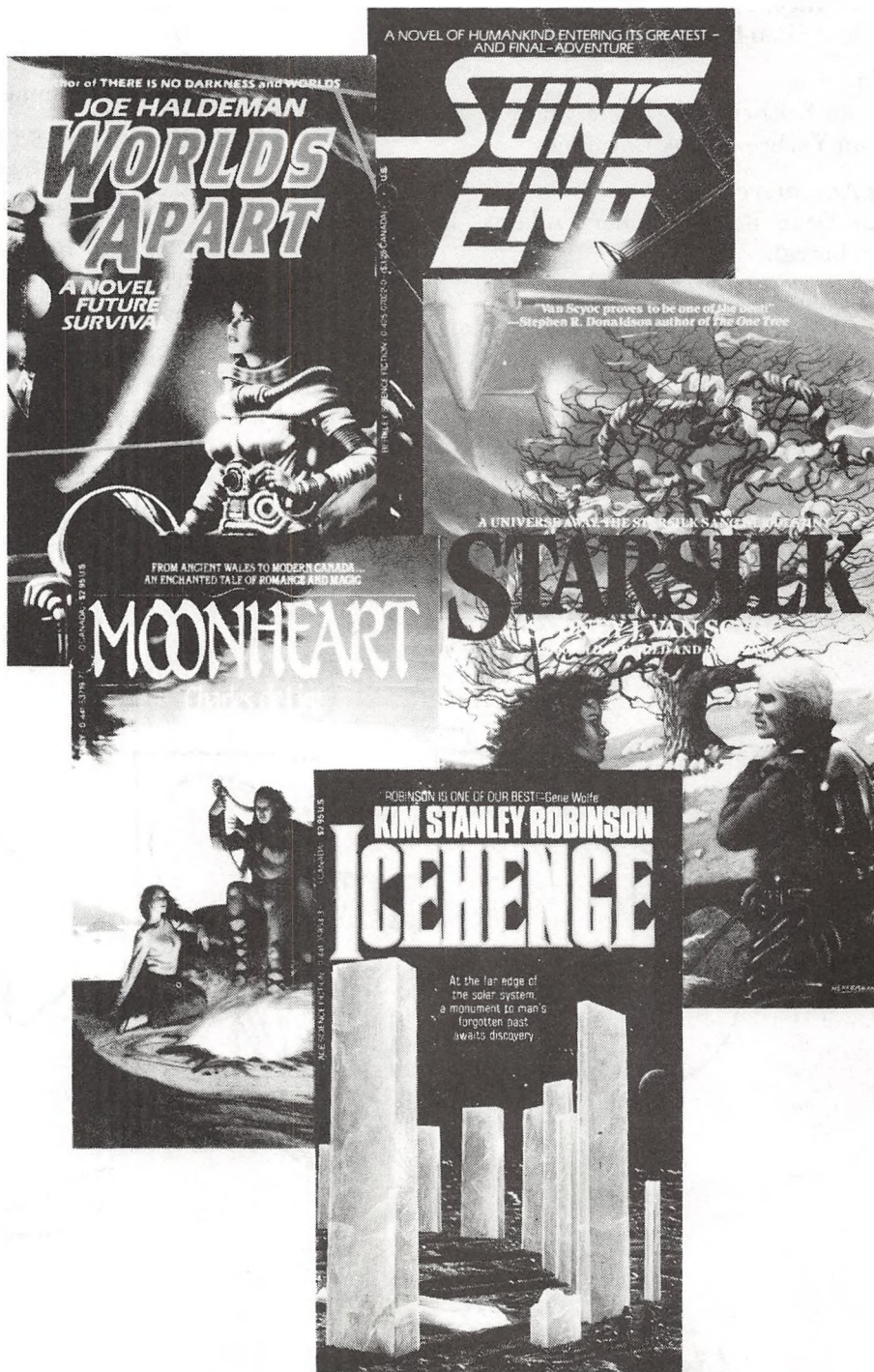
by Joe Haldeman  
The stunning *Worlds* trilogy continues in a major new work.  
Ace Science Fiction

### **STARSILK**

by Sydney J. Van Scyoc  
Completes the fantasy trilogy begun in *Darkchild* and *Bluesong*.  
A Berkley Trade Paperback Original

### **SUN'S END**

by Richard Lupoff  
An ordinary man searches for the secret that could destroy the universe.  
A Berkley Science Fiction Original



## October

### **ICEHENGE**

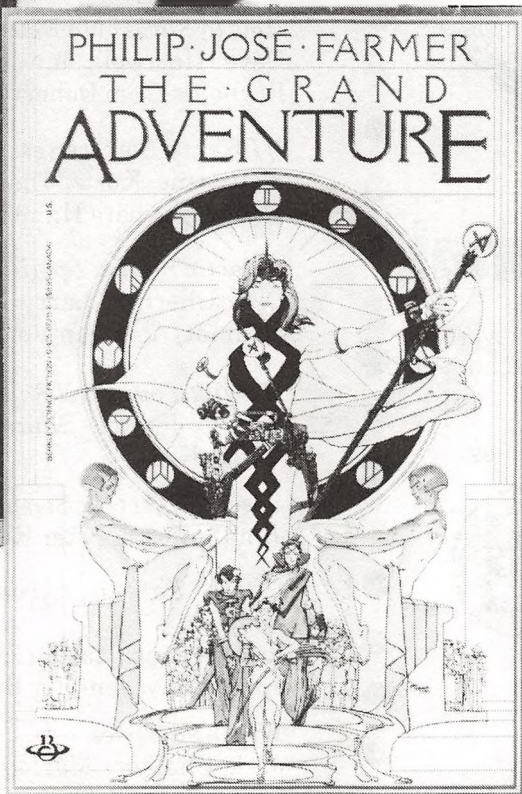
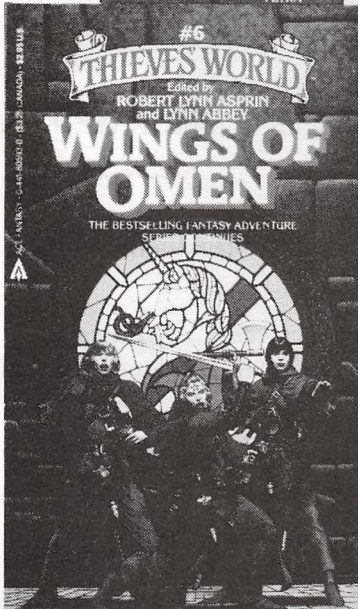
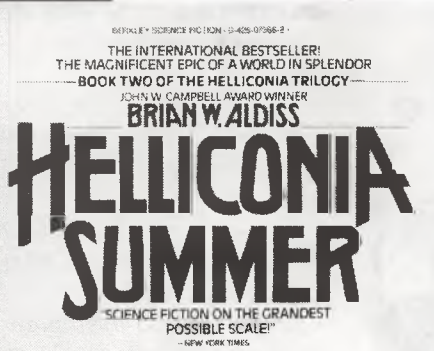
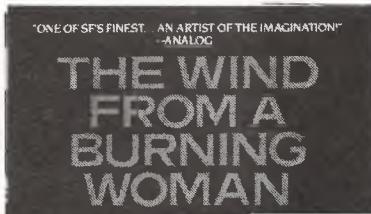
by Kim Stanley Robinson  
An extraordinary new novel by the author of the first of the New Ace Science Fiction Specials, *The Wild Shore*.  
An Ace Science Fiction Original

### **MOONHEART**

by Charles de Lint  
The age-old battle between good and evil sprawls between ancient Wales and a magical house in modern-day Ottawa.  
An Ace Fantasy Original



# the universe from FICTION and FANTASY



## October

### **THE WIND FROM A BURNING WOMAN**

by Greg Bear  
Sensitive, startling sf  
from this year's recipient of  
**two** Nebula awards.  
Ace Science Fiction

### **HELLICONIA SUMMER**

by Brian W. Aldiss  
Book Two in the trilogy The New York Times Book Review says  
"truly deserves the label 'epic!'"  
A Berkley Trade Paperback

## November

### **WINGS OF OMEN**

(Thieves' World #6)  
edited by Robert Lynn Asprin  
and Lynn Abbey  
Nine top fantasists return to  
recount the latest adventures in  
Sanctuary—the most dangerous  
and magical city in all of fantasy.  
An Ace Science Fiction Original

### **THE GRAND ADVENTURE**

(Masterworks of Science  
Fiction and Fantasy #3)  
by Philip José Farmer  
Six of his best stories, a newly  
revised edition of an early novel,  
and an autobiographical introduc-  
tion. Lavishly illustrated and cer-  
tain to become a collector's item.  
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# PANELS

## *Starlog Panel*

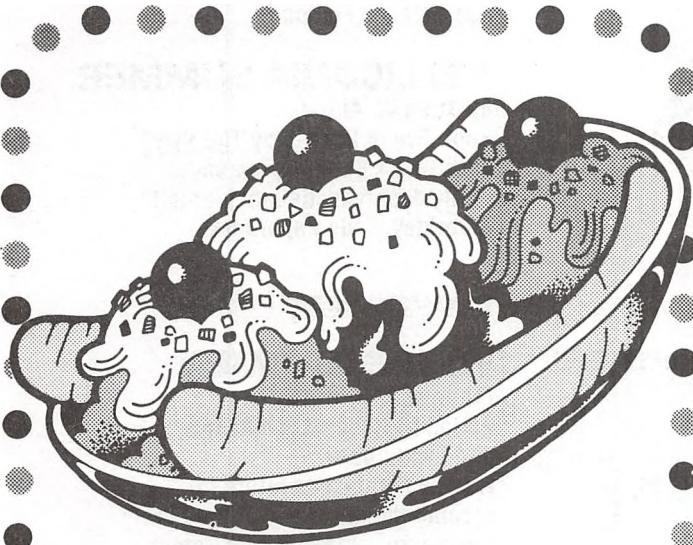
Kerry O'Quinn, Howard Zimmerman, David McDonnell

## *Good God, or, How to Design FRP Scenarios*

Lee Gold, Steve Perrin, Mike Galloway, Greg Costikan

## *Beyond Communism and Capitalism--political conflict in the indefinite future*

Donald Kingsbury, Frederik Pohl, David Brin, Norman Spinrad, Warren M. Salomon



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## *The Oddest Place in the Universe*

Robert Forward, Larry Niven, Hal Clement, Charles Sheffield

## *Producing Science Fantasy Movies*

Mike Finnell, Gary Kurtz, Frank Marshall

## *Guilty Pleasures--things you enjoy but shouldn't*

Bill Rotsler, Steve Barnes, Mel Gilden, Dick Lupoff, Phyllis Eisenstein

## *What If?*

Ed Bryant, Greg Benford, Timothy Zahn, Warren Norwood, Spider Robinson

## *SF in Europe*

Kees van Toorn, Krsto Mazuranic, Jean-Marc Lofficier

## *When Proazines Were King (1926-1958)*

Frederik Pohl, Ted Dikty, Charles Hornig, Jay Kay Klein, Jerome Bixby, Sam Merwin

## *The History of SF: Trends*

James Gunn, Ted Dikty, Jack Williamson, Forrest J Ackerman

## *Directing Science Fiction Movies*

Joe Dante, Robert Wise

## *So it's 1984--dystopian SF*

Dean Ing, Harry Harrison, James Gunn, Ben Bova, Ann Crispin

## *How to Succeed in Book Publishing*

Dave Hartwell, Ian Ballantine, Jim Frenkel, Kay Reynolds, Tom Doherty

## *If I Were a Sorcerer(ess)*

Katherine Kurtz, Emil Petaja, Diane Duane, Robin Bailey, Barbara Hambly

## *Galactic Politics--political problems with aliens*

C. J. Cherryh, Larry Niven, Joe Haldeman, Stanley Schmidt, A. E. van Vogt

## *Making Your First Sale*

Robert Jordan, Sharan Newman, R. A. MacAvoy, Nancy Kress

## *Special Effects in Science Fantasy Movies*

Jim Danforth, Peter Kuran, Greg Jein, Craig Reardon

## *Herioci Fantasy, Avoiding the Curse of Sameold-Sameold*

Roy Thomas, Marion Zimmer Bradley, Robert Jordan, Julian May, Jennifer Roberson

## *Writing a Series*

Jack Chalker, Marion Zimmer Bradley, Alan Dean Foster, Emil Petaja, Jacqueline Lichtenberg



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# Trivia Bowl

Among the many thousands of fans attending L.A.con II will be a certain subset of fans who know . . . everything. When, at a party, you're unable to remember your own name, let alone the title of the story you've been telling people about . . . they'll remember. When you're in the Dealer's Room looking for that wonderful novel you read twenty years ago in a bus station and haven't seen since . . . they'll remember. They are one of fandom's natural resources. The Experts.

Occasionally the Experts like to get together and demonstrate their powers. To avoid bloodshed and the hotels' wrath, a peaceful means was invented, known as the Trivia Bowl: a head-to-head competition of teams to eliminate the pretenders and determine the True Experts.

At L.A.con II, a series of Trivia Bowl rounds will be played beginning Friday afternoon. They will proceed by elimination. In each round, questions will be asked of each team for possible points. The first

team to answer correctly receives the points; if neither team in the round can answer correctly, the question is "tossed" to the audience. The contest is gruelling, tension-filled, and ego-deflating.

Convention members are invited to form their own teams and sign up for the Trivia Bowl (see the Pocket Program). Fame and (small) fortune will belong to the victors.

## FANDOM IS A WAY OF DEATH

BILL WARREN &  
ALLAN ROTHSTEIN

There's a well-known saying that fandom is a way of life. *Fandom is a Way of Death* is a murder mystery written by the two of us and set at this very convention. All the characters, except the detective, are real people. You'll feel thrills, gratification, and joyous relief as various Big Name Fans and Pros meet with mayhem.

Many scenes take place at Convention events, at their actual times and locations, so that the book is not only an enjoyable mystery in its own right, but a unique souvenir of L.A.con II as well.

The book will first be put on sale in a program item on Friday. We'll talk about what it's like to write a story in which the intricacies of a mystery plot must be built of real events and the character traits of the real people who are victims, suspects, and witnesses. You can buy the book then or at any time after that during the Con--except the last chapter. You won't get that until the last day of the Convention, when all the suspects will be brought on stage, and the audience can debate "whodunit" before getting the official solution.

You don't need to be acquainted with famous fans or pros yourself to enjoy the story, since their personalities are described just as they would be in a work with fictional characters. You may, however, wish to be careful around certain Convention areas at the times when disaster strikes them. There's another saying that life imitates art.

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Our "WHAT'S HAPPENING" calendar runs 24 hours per day "WHIRLWIND" SHOPPER'S GUIDE" per week when we run our "WHIRLWIND" SHOPPER'S GUIDE" from 6am Monday to 6am Tuesday, and 6am Wednesday to 6am Thursday.

If you have any information to contribute, please send it to:  
THE SCIENCE FICTION HOTLINE  
P. O. BOX 3955  
FULLERTON, CA 92634

PLEASE NOTE:  
For those who don't have the 15 minutes needed to hear the entire "WHAT'S HAPPENING" calendar, complete transcripts are available for \$1.00 (for printing and handling) and a self addressed stamped business size envelope with 37 cents postage affixed to it.  
If you'd like to help promote the HOTLINE, send us a 20 cent self addressed stamped envelope and \$1.00, and we'll send you a HOTLINE button.  
If the phone rings more than twice, you've gotten through, but the tape is rewinding. Please stay on the line until it answers. Information in Los Angeles, Orange, and San Diego counties! So if you lose the number, just call information and ask for THE SCIENCE FICTION HOTLINE.



# Board Games & Fantasy-Role-Playing Games

LINDA & JIM DANIEL

Board games and FRP games will be found on the fifth floor of the Hilton & Towers, the Concourse Level, in the Salinas, Monterey, Carmel, and Sunset Rooms. The Sunset Room will be devoted entirely to fantasy-role-playing games.

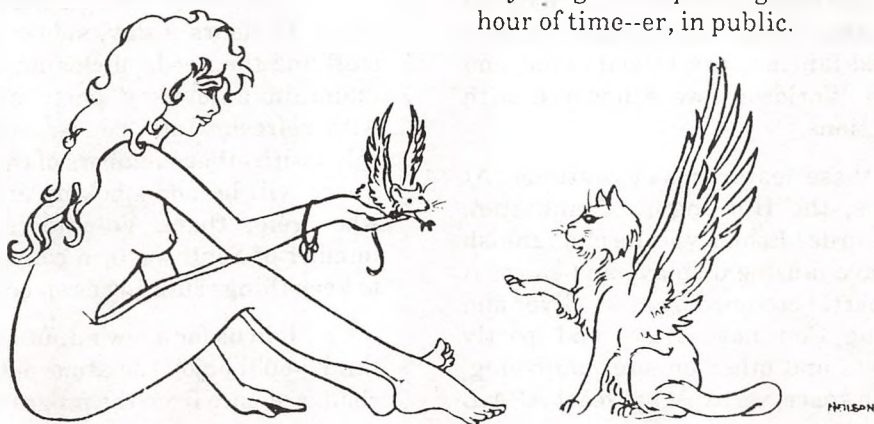
Steve Jackson Games will provide prizes for *Car Wars* and *Illuminati*. Avalon Hill Game Company will provide prizes for *Interplanetary*, a traditional LASFS game, and *Dune*.

Check your Pocket Program for playing times and game registration information. Additional information will be posted at the Information Desk.

## DELPHI

Delphi is not exactly a panel discussion. It is a method for futurecasting which involves a number of people who collectively rather resemble a panel discussion. They are given various information and asked to make predictions. Their predictions on any issue are then statistically reduced to one general prediction. Of course, you can compare your personal predictions with the statistical ones.

Our scheduled Delphians are Greg Bear, Norm Dalkey, David Gerrold, Mike Hodel, Adrienne Martine-Barnes, Kerry O'Quinn, A.E. Van Vogt, and Ted White. Check your Pocket Program for the time and place.



## MORE WAYS TO MEET PROS

We already told you about our official Meet the Pros Ice Cream Social & Literary Saloon. You could also meet pros at parties, or in panel discussions. Some of them have been fans for years.

We've planned two more kinds of activity especially for pro-meeting.

### Autograph sessions

A large number of these have been scheduled. They will all be in the Dealers' Room.

You might have to stand in line for autographs, despite our Motto No. 2. To minimize the standing, we've established a rule that you may present no more than three items at a time for autographing. After that you must go to the end of the line and wait for another turn. If there is no line, it's between you and the pro how many things the pro feels like signing.

We've been requested to ask that you limit autograph hunting to the autograph sessions. A number of writers are absolutely plagued by autograph hunters. Imagine being asked to sign something every time you turned around for a period of five days. You might like it and you might not. Your hand would grow tired and your temper might get short. You might want to punch out the next autograph hunter that you met. While we have no way of enforcing a limit on autograph hunting, don't blame us if you happen to get punched out.

### "Single Pro" sessions

Recent conventions have shown that these are a comfortable way to bring together a particular pro and interested fans. We've put them in Rooms 9, 10, 11, and 12 of the Convention Center. They may be question-and-answer sessions, or readings, or anything else a pro might do with an audience and an hour of time--er, in public.



# FAN ROOM & FANZINE LOUNGE

---

Fandom as we know it grew out of the letter columns of *Amazing* and the other early SF prozines. Fans wrote to the editors; then they started writing to each other; then they started publishing fanzines. The threads of this network eventually wove into clubs and cons. Sometimes the fannish intellect was uppermost; sometimes the fannish social instinct. Anyway, wherever fans discover each other, they revel in the society of other fans.

One of the easiest ways to get to know other fans has always been through fanzines. You sit at home behind your pen or typewriter, and send out letters, or drawings, or articles. Other people publish them. They start sending you things. Maybe you publish those. When someone forms a club or holds a con in your area, you go look for the people you've already met in print. With the proliferation of cons and clubs, this road also gets walked in the other direction. Someone you know in person will say, "Have you seen this fanzine?"

The Worldcon is fandom's annual fair. Artists are showing, dealers are selling, costumers are parading, panelists are expounding. It's all fanac; but by tradition there's also a room or a suite set aside as the Fan Room, for hospitality, fannish meetings, and hanging around. By tradition this is also a place where those new to fandom or Worldcons are welcome, and where experienced fans tell stories. In recent years, the natural gravitation of fanzine fans to the Fan Room, and the usefulness of fanzines in a fandom whose population seems to be growing into the tens of thousands--remember when it was a proud and lonely thing to be a fan?--have caused the Fan Room to extrude a Fanzine Lounge, where fanzines and fanzine art are displayed, and fanzines are talked about and traded. The last few Worldcons were honored with notable fanzine collections.

This year all these features will continue. At the Hilton & Towers, the Huntington, Manhattan, Redondo, and Palos Verdes Rooms will form a fannish corridor. We shall have fanzine displays and sales. A mimeo room will be partly occupied by Mike Glycer and Dick Smith with the Con newsletter, and partly available for one-shots and other on-site publishing. There will be collation space; we expect at least *APA-L*

and the annual Worldcon *apa WOOF*. A round-table room will be the scene for quasi-programmed discussions of fannish topics, or whatever these topics mutate into. A lounge will take up the rest of the space, and probably most of our visitors. We'll open at about 10 a.m., and try to stay open well into the evening so fans can rendezvous before going to parties.



Come to  
Our Party!  
Alice Massoglia

For those of you who are in the habit of frequenting the "Con Suite" of the conventions you attend, this invitation probably is not necessary. I have noticed, however, that a number of the fans that I have talked to at recent conventions don't stop in at all during the course of the con, and some of them were not even aware that such a thing existed.

The L.A.con II hospitality suite will be open about 14 hours a day, subject to the stamina of our staff and the needs of cleaning crews. We shall try to maintain a low-key party atmosphere throughout, with refreshments, conversation, and the chance to relax with other members of the Con, both fan and pro. There will be non-smoking areas available for those who prefer them. Volunteers with experience at a number of Southwestern conventions will be on hand to keep things running as smoothly as possible.

Join us for a few minutes or as long as you like. I think you'll enjoy the atmosphere, the people, and the change of pace from the program whirl. See you there!



## Illustrated Fantasy and Science Fiction

### Collectors Editions by Underwood-Miller

<i>The Dying Earth</i> by Jack Vance, 1976	out of print
<i>Always Comes Evening</i> by Robert E Howard, 1977	\$10.00
<i>The Eyes of the Overworld</i> by Jack Vance, 1978	out of print
<i>Big Planet</i> by Jack Vance, 1978	out of print
<i>Fantasms - A Jack Vance Bibliography</i> by D J H Levack, 1978 (soft & cloth)	out of print
<i>City of the Chasch</i> by Jack Vance, 1979	out of print
<i>The House on Lily Street</i> by Jack Vance, 1979	out of print
<i>The View from Chickweed's Window</i> by Jack Vance, 1979	out of print
<i>The Seventeen Virgins &amp; The Bagful of Dreams</i> by Jack Vance, 1979 (cloth)	out of print
<i>Nebogipfel</i> by Richard A Lupoff, 1979 (booklet)	out of print
<i>The Languages of Pao</i> by Jack Vance, 1979	out of print
<i>The Blue World</i> by Jack Vance, 1979	out of print
<i>Green Magic - The Fantasy Realms of Jack Vance</i> by Jack Vance, 1979	\$15.00
<i>Morreion - A Tale of the Dying Earth</i> by Jack Vance, 1979	out of print
<i>Servants of the Wanhk</i> by Jack Vance, 1980	\$15.95
<i>The Face</i> by Jack Vance, 1980	\$15.95
<i>The Dirdir</i> by Jack Vance, 1980	\$15.95
<i>For a Breath I Tarry</i> by Roger Zelazny, 1980 (softcover & cloth)	out of print
<i>Galactic Effectuator</i> by Jack Vance, 1980	\$14.95
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<i>The Last Castle</i> by Jack Vance, 1980	\$20.00
<i>The Book of the Sixth World Fantasy Convention, 1980</i>	out of print
<i>The Changing Land</i> by Roger Zelazny, 1981	out of print
<i>The Last Defender of Camelot</i> by Roger Zelazny, 1981	out of print
<i>The Desert of Stolen Dreams</i> by Robert Silverberg, 1981	out of print
<i>The Pnume</i> by Jack Vance, 1981	\$15.95
<i>Star King</i> by Jack Vance, 1981	\$15.95
<i>The Killing Machine</i> by Jack Vance, 1981	\$15.95
<i>The Palace of Love</i> by Jack Vance, 1981	\$15.95
<i>The Book of Dreams</i> by Jack Vance, 1981	\$15.95
<i>To Spin Is Miracle Cat</i> by Roger Zelazny, 1981	\$ 9.95
<i>PKD: A Philip K Dick Bibliography</i> by Daniel J H Levack, 1981 (soft)	out of stock
<i>PKD: A Philip K Dick Bibliography</i> by Daniel J H Levack, 1981 (cloth)	\$16.95
<i>Gilden Fire</i> by Stephen R Donaldson, 1981	out of print
<i>The Compass Rose</i> by Ursula K Le Guin, 1982 (with Pendragon Press)	out of print
<i>Elfquest</i> by Wendy & Richard Pini, 1982	out of print
<i>Lost Moons</i> by Jack Vance, 1982	\$15.95
<i>Gold &amp; Iron (Slaves of the Klau)</i> by Jack Vance, 1982	out of print
<i>Eye of Cat</i> by Roger Zelazny, 1982	out of print
<i>Bad Ronald</i> by Jack Vance, 1982	\$15.95
<i>Fear Itself: The Horror Fiction of Stephen King</i> by divers hands, 1982	out of print
<i>Floating Dragon</i> by Peter Straub, 1982	out of print
<i>The Man In The Cage</i> by Jack Vance, 1983	\$14.95
<i>Showboat World</i> by Jack Vance, 1983	out of print
<i>The Coelura</i> by Anne McCaffrey, 1983	\$11.95
<i>Amber Dreams - A Roger Zelazny Bibliography</i> by D J H Levack, 1983 (signed)	\$25.00
<i>Amber Dreams - A Roger Zelazny Bibliography</i> by D J H Levack, 1983 (soft)	\$ 8.95
<i>Amber Dreams - A Roger Zelazny Bibliography</i> by D J H Levack, 1983 (cloth)	\$17.00
<i>de Camp - An L Sprague de Camp Bibliography</i> by Laughlin & Levack, 1983 (signed)	\$30.00
<i>de Camp - An L Sprague de Camp Bibliography</i> by Laughlin & Levack, 1983 (soft)	\$ 9.95
<i>de Camp - An L Sprague de Camp Bibliography</i> by Laughlin & Levack, 1983 (cloth)	\$25.00
<i>Diltvish, the Damned</i> by Roger Zelazny, 1983	out of print
<i>Lyonesse</i> by Jack Vance, 1983	out of print
<i>Lyonesse (library edition)</i> by Jack Vance, 1983	\$20.00
<i>Son of the Tree</i> by Jack Vance, 1983	out of print
<i>The Houses of Iszm</i> by Jack Vance, 1983	out of print
<i>The Faceless Man</i> by Jack Vance, 1983	\$15.00
<i>The Brave Free Men</i> by Jack Vance, 1983	\$15.00
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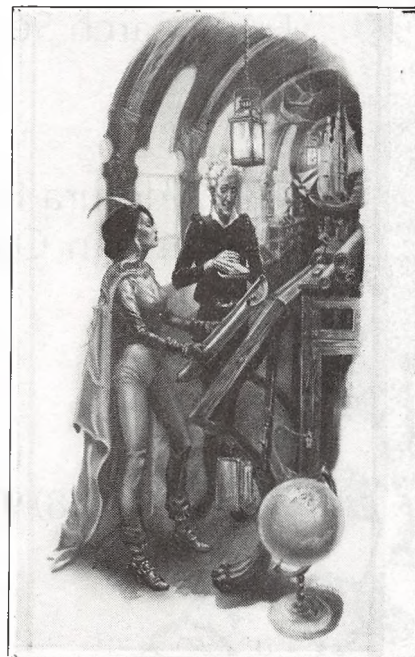
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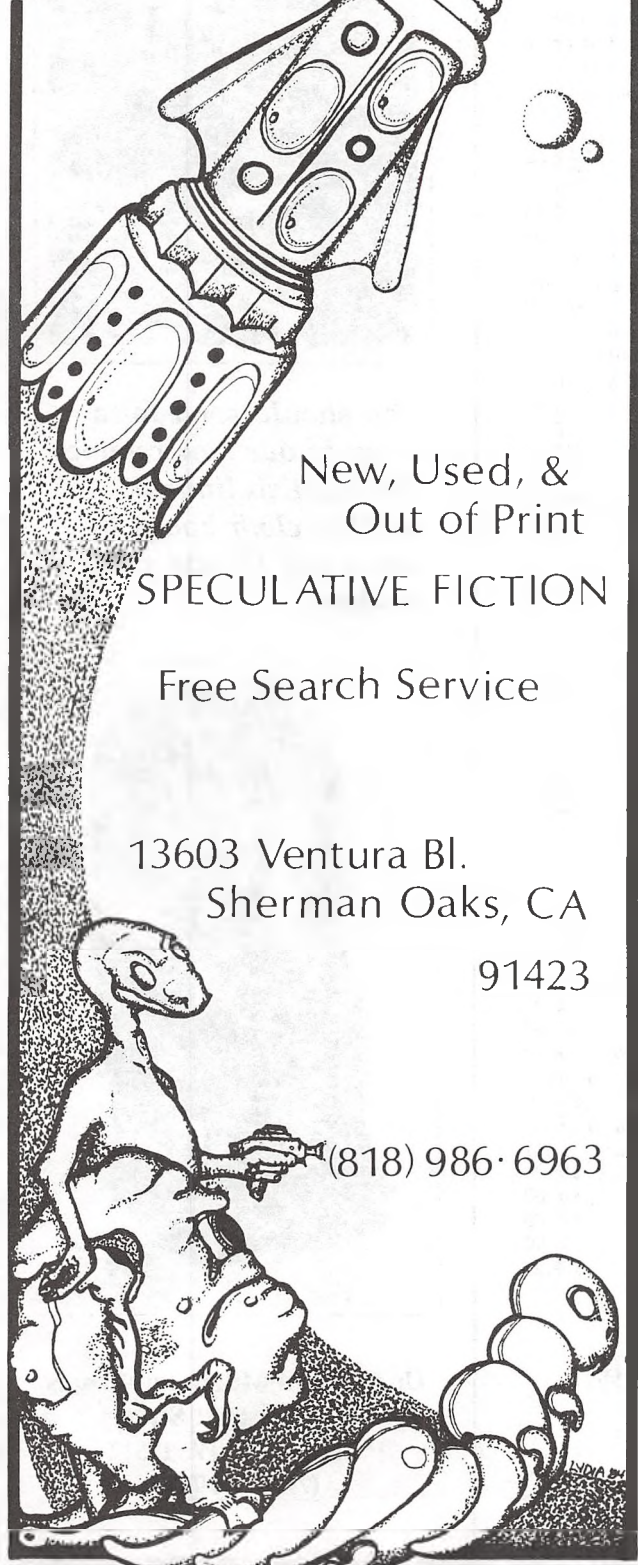


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## ART SHOW

Elayne Pelz

The L.A.con II Art Show will open at noon on Friday, and will close at 3:00 p.m. on Monday. Check your Pocket Program for daily hours.

There are several special features this year. For the Showcase Wall, all the exhibiting artists have been invited to submit whatever they felt was their best single piece of work for the year, and a panel of judges has made a selection. The Fine Art Reproductions Shop will offer for sale limited-edition 3-dimensional pieces, and media such as etching where each print is hand-made by the artist and slightly different from any other. The Print Shop will carry other types of reproductions, such as photolithography. The main body of the show will contain original pieces only, which may be purchased by bidding and auction unless marked "not for sale".

If you wish to bid on art, you must first register with the Art Show. You will be given a bidder number and a set of rules. Two auctions will be held. At 9:00 p.m. on Saturday, any pieces of art that have 7 bids will be sent to Sunday auction. At 6:00 p.m. on Sunday, any pieces of art that have 7 bids will be sent to Monday auction, and those that have fewer than 7 bids will be deemed sold to the highest bidder. If a piece has no bids by Sunday night, but is marked with a "price after auction", it will be for sale at that price between 1:00 p.m. and 3:00 p.m. on Monday. Purchased art may be picked up any time after the Art Show closes.

Because of the high volume of bad checks at recent conventions, if you pay an amount greater than \$300 by personal check, we will hold your purchase until your check has cleared, and then ship the artwork to you at our cost. We will cheerfully accept cash, traveler's checks, MasterCharge-MasterCard, and Visa.

You won't be required to check cameras or parcels, but we may search parcels when you leave the area. Artwork purchased outside may be carried in if it is tagged by the Art Show staff at the entrance. Help us help you--and the artists. If you see anything that looks suspect while you are enjoying the show, please, please tell someone behind the Art Show desk.



## DEALERS' ROOM

*If you want to buy a kite  
Or a pup to keep you up at night  
Or a dwarf who used to know Snow White  
Or a frog who loves to sing . . . .*

Cole Porter

The North Exhibition Hall of the Convention Center will be the Dealers' Room, open 10:00 a.m. to 6:00 p.m. every day from Thursday through Monday. We'll have 300 tables and 100,000 square feet, full of merchandise temptingly set before you by more than 170 merchants. Even we don't know everything that will be offered for sale.

This is a Market. The dealers are all free to set their own terms of payment, and any guarantees you receive come from them, not the Convention. Bring money--bring your checkbook--bring credit cards--bring insatiable greed--bring reasonable prudence under the circumstances--and have a good time.

## ART WORKSHOPS

Would you like to learn more about what SF artists do? To appreciate their art better? To improve your own art? The Oceanside Room in the Hilton & Towers will be open from 10 a.m. to 5 p.m. and will hold workshops, discussions, demonstrations, and general information exchange. Artists and non-artists are invited to drop in any time. Check your Pocket Program, or look at the schedule posted on the Oceanside Room door, to see what's happening. Here are a few of the topics we plan to explore.

### *Fine Art Print Workshop*

Alicia Austin, James Christensen, Real Musgrave

### *The Airbrush in Astronomical Art*

Don Dixon, Bob Eggleston, Ron Miller, Kim Poor, Rick Sternbach

### *Matting and Framing Workshop*

David Lee Anderson, Michelle Lundgren, Christine Mansfield





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Atlanta's many dining establishments range from "down home" to "haute", and there are a number of restaurants located in especially atmospheric settings such as an authentic antebellum (pre-Civil War) home, a former slave cabin, a Victorian mansion and a converted church. Not only can you dine on cuisines from all over the world, but the region's own specialties are well worth sampling.

Nearby places you might want to visit include Stone Mountain Park, Six Flags Over Georgia, Callaway Gardens, Kennesaw Mountain National Battlefield, the fabulous Fox Theatre, the Gone With The Wind Museum, or even the Big Shanty Museum, home of the steam locomotive "GENERAL", the star of Buster Keaton's great silent comedy film.

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## **THE BEST IN HOTELS**

Atlanta has some of the best hotels and convention facilities in the world. And ATLANTA IN '86 has reserved the best of them for the 1986 WorldCon. In fact, we will probably not need all the function space we already have committed to us. The Atlanta Hilton and the Hyatt Regency have over 200,000 square feet of function space and 2600 sleeping rooms. All function space is easily accessible by wheelchair. With the addition of the Atlanta Marriott Marquis, the spectacular total is now over one-third of a million square feet of function space, 4,270 rooms, and over 20 restaurants and lounges. All of this is within a one-half block radius.

Additionally, nearby hotels have offered us over 3,000 rooms ranging in style and luxury from the YMCA (2 blocks away) to the Westin Peachtree Plaza (the world's tallest hotel, 1 block away). Over 200 sleeping rooms in the three main hotels are designed for use by those with physical impairments.

## **DISCOUNT AIRLINE FARES**

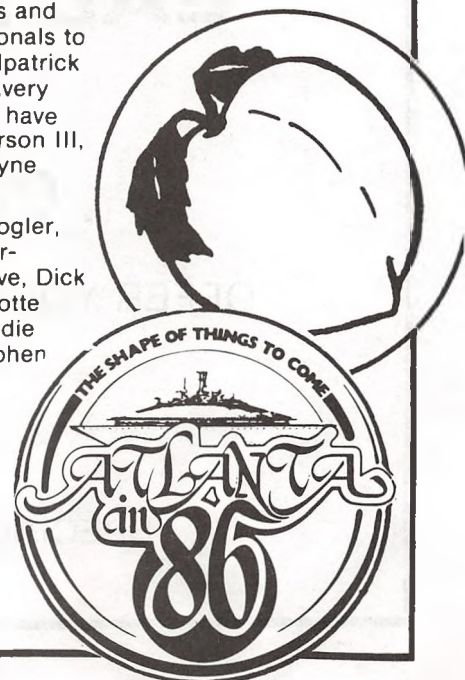
For the first time as part of a worldcon bidding package, ATLANTA IN '86 has negotiated an exclusive discount airfare for attendees of the 1986 worldcon in Atlanta. Eastern Airlines has agreed to provide a special 30% discount off regular coach rates. A special 800 number will be provided for reservations. ADDITIONAL benefits under this package are still being arranged.

## **OUR COMMITTEE**

Come and visit us at our parties at many regional conventions. Look over our bid information, examine our hotels' convention facilities, the city, the committee — all aspects of our bid. Ask questions. Then make your decision: we are confident that you will find ATLANTA the best location for the 1986 worldcon.

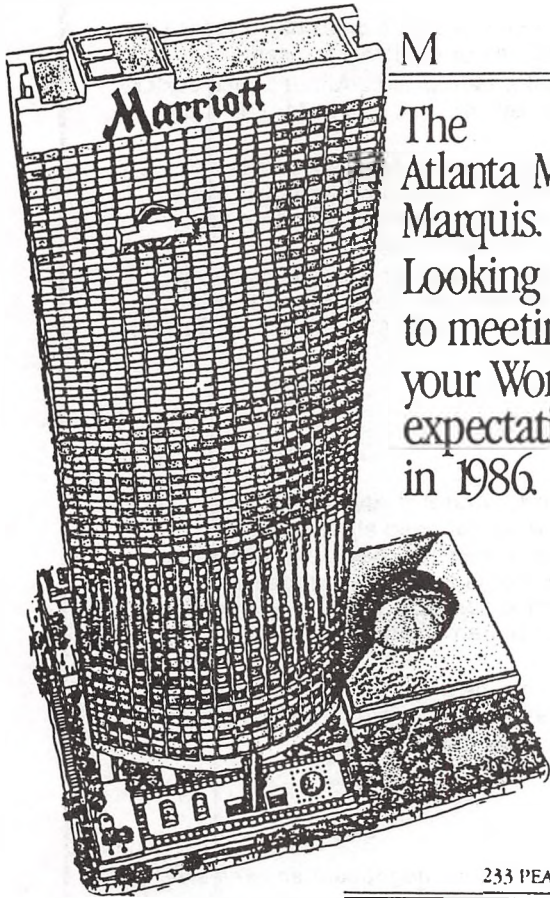
The ATLANTA IN '86 committee includes fans with a broad range of talents and years of experience who have worked and run conventions from small regionals to full worldcons. Penny Frierson and Ron Zukowski are co-chairmen. Jim Gilpatrick is vice-chairman, Mike Rogers, treasurer; Don Cook, recording secretary; Avery Davis, corresponding secretary; Chauntecleer, Comptroller. In addition we have Sue Abramovitz, Suellen Brundige, Joe Celko, Maureen Dorris, Meade Frierson III, Gail Higgins, Samantha Jude, Barbara Merritt, Ken Moore, Bruce Pelz, Elayne Pelz, Sue Phillips, and Joe Siclari.

Associate committee: Gail Bennett, Judy Bemis, Dan Caldwell, Carolyn Coogler, Jeff Copeland, Paul Cordsmeyer, Tom Deitz, Patrick J. Gibbs, Deb Hammer-Johnson, Stuart Herring, Bob Hillis, Irvin Koch, Brad Linaweaver, Frank Love, Dick Lynch, Nicki Lynch, Herb McCaulla, Mary Ann Mueller, Tony Parker, Charlotte Proctor, Linda Riley, Bill Ritch, Liz Schwarzin, Nancy Segar, Larry Smith, Edie Stern, J. Robert Swanson Jr., Dan Taylor, Robert Teague, Mike Weber, Stephen Whitmore, and Warren Williams.





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# Solo Presentations

Some of the people in fandom are so interesting that they're worth a room and an hour or two all to themselves. As the Program Book goes to press, we've scheduled nearly a score of them for presentations on the topics that follow. Check your Pocket Program for times and places.

One-man-band shows are especially liable to last-minute changes. Someone may get hurt or sick or tied up; someone may unexpectedly be available. We'll keep you posted as well as we can.

*Off We Go into the Wild Black Yonder*  
Robert Forward

*Authorship--what writers' workshops don't tell you*  
David Gerrold

*Pulp Cover Slide Show*  
Marc Schirmeister

*The Decline and Fall of Practically Everyone*  
Jay Kay Klein

*The Earth from Space*  
Charles Sheffield

*Market Report*  
Charles N. Brown

*Fictional Real Worlds*  
Warren James

*Movie Poster Slide Show*  
Bill Warren

*E.T., Phone Earth--the search for extra-terrestrial intelligence (SETI)*  
Thomas R. McDonough

*Ralph Bakshi Slide Show*  
Carl Macek

*Beyond 1984*  
Jerry Pournelle

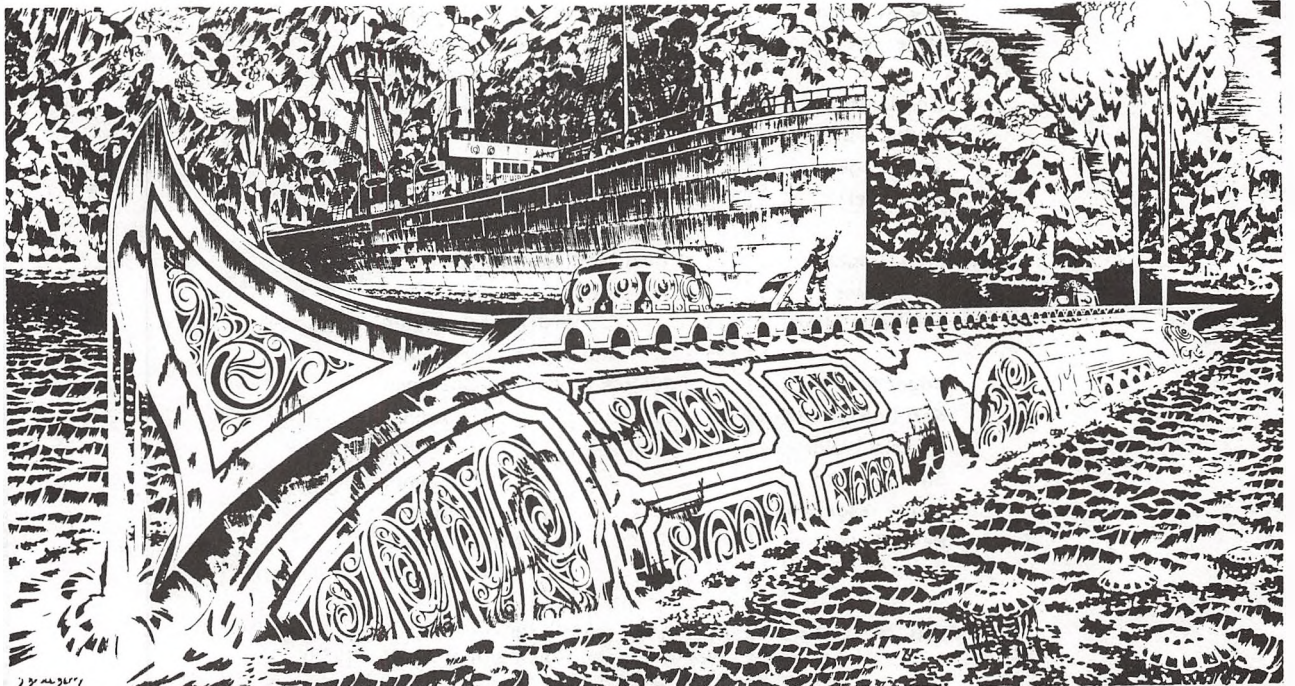
*Settling the Solar System on a Budget*  
Gary Hudson

*Dr. Who Presentation*  
Eric Hoffman

*Wonders of the Ackerman Collection*  
Forrest J Ackerman

*Slide Show*  
Kelly Freas

*Fantasy Dinosaurs of the Movies*  
Don Glut



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# SOMETHING DIFFERENT IN FAN HISTORY PANELS

Len Moffatt

The Los Angeles Science Fantasy Society will be celebrating its 50th Anniversary in October. We are starting the celebration early by presenting a series of panels about this world's oldest science-fiction club, and have endeavored to make them somewhat different from the usual "fan history lesson".

In addition to inviting the good old-timers you might expect to see in fan history programs (LASFS or otherwise), we also invited other folks who would have knowledge and opinions about the club, its members and its activities over the years. Each of six discussions will have representatives from all our yesterdays *and* todays, a potpourri of the old and the new, the local and the non-local viewpoint. All of the panelists have been asked to Tell Stories rather than try to relate each and every event in strict chronological order. There will be time for audience participation after each of the six sessions, to be sure, so come and enjoy.

Look in your Pocket Program for *De Profundis ad Astra: 50 Years of LASFS*.

# LAMENTATION & PRAISE

By Monday afternoon the voting for 1986 should be over, and we'll all know who will hold the 44th Worldcon. Most of the 42nd Worldcon will be over, too. That makes it a good time to talk about our Worldcon and cons to come.

## L.A.con II critique session

We've scheduled an hour or two in the California Room at the Convention Center to hear how L.A.con II looked from your side. To a degree every con-goer attends a different convention; the more points of view we discover, the more we can learn. Besides, every con is part experiment, and by definition the results of experiments can't be known for certain in advance. Come and tell us how things went for you. You can expect future committees and bid planners to show up and listen.

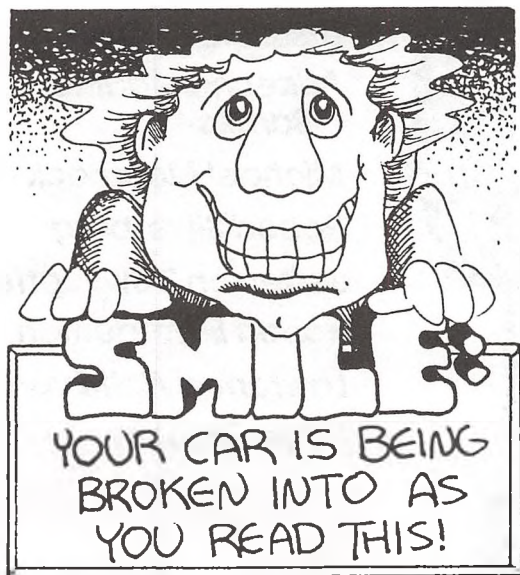
## The Spanish Inquisition

Once a future committee has been chosen, people want to fire questions and suggestions at *them* as well, especially at the end of the current Worldcon when experience is fresh. This has become an institution at Worldcons, in a procedure so friendly and enjoyable that it's known as the Spanish Inquisition. You'll be ready by late Monday to Put the Question to the Aussiecon committee and whoever wins 1986; since the 1985 Worldcon will be in Australia, there'll be a North American SF Con (NASFiC) next year, so we figure you'll want to have at the folks from Austin even though they aren't running a Worldcon. All three committees will stand your fire in the California Room.

# VIDEO ROOM

Yes, Winston, there will be video, in the Santa Monica Room at the Hilton & Towers. The room should be open from 10 a.m. to 6 p.m. There will be a separately printed program, as with films. We'll show whatever we have legal clearance for; at this writing that's mostly science fiction and fantasy from Japan, including *Macross*, *Doctor Slump*, and *Cutey Honey*.

*Bulletin: the Video Room will show at least one WorldPremiere.*



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**Aug. 30 — Sept. 2, 1985**

*The First Occasional*

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**Richard Powers**

*Fan Guest of Honor*

**Joanne Burger**

*Toastmaster*

**Chad Oliver**



**Membership Rates  
and Information**

An attending membership is \$35 until January 1, 1985. For more information, and to volunteer to work on the convention, stop by the Lone Star Con table, or write to:

**Lone Star Con, P.O. Box 9612, Austin, TX 78766**



# Japanese Science Fiction & Fantasy

The Los Angeles World SF Convention, situated on the Pacific Basin, is pleased to present an especially rich program of science fiction and fantasy from Japan.

The Japanese SF community is active and inventive, combining images and media in striking and unusual ways. Japanese SF artists have been pioneers particularly in the use of animation, with results that often do not at all fit Western categories.

## Throughout the Convention

*The Japanese SF Environment Room.* See SF book jackets, SF models and toys, movie and TV posters, and more. *In the Exhibits area.*

## Friday

*SF in Japan--an illustrated presentation by Takumi Shibano.* Takumi Shibano is a leading



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translator of English-language SF into Japanese. He and his wife Sachiko have been attending Worldcons for years. This is his annual slide-show presentation of the past year of SF in Japan, with emphasis on the Japanese SF conventions. *In the Convention Center.*

## Saturday

*Space Fortress Macross--American premiere of 70-minute television feature.* In the 1982-1983 season, *Macross* was a 36-episode dramatic SF animated TV serial. It was voted the most popular TV series in the 1984 Japanese "Animé Grand Prix"; it also won "most popular single episode" (#27, "Love Drifts Away"); and "most popular female lead character" (Misa Hayase). *Macross* is currently being edited into a series of TV features for American audiences by Harmony Gold, Ltd. We present a premiere of the first feature, consisting of the first three episodes. *In the Video Room.*

## Sunday

*Lensman--American premiere of 35 mm theatrical feature.* This adaptation of the famous SF series by E. E. "Doc" Smith, just released in Japan, is a blend of the most modern techniques in cartoon and computer-graphic animation. We wish to thank the producer, Kodansha, for offering us the American premiere. *In the Convention Center.*

## Monday

*The Animation World of Yoshiyuki Tomino--an illustrated presentation by Mr. Tomino.* Yoshiyuki Tomino is one of the leading producers of dramatic SF animation in Japan today. He began in 1963 as an assistant on the first Japanese TV cartoon series, *Mighty Atom (Astro Boy)*. He moved to Nippon Sunrise when that animation studio was formed in the 1970s. He has written and produced for them such SF serials as *Zambot 3*, *Mobile Suit Gundam*, and *Aura Battler Dunbine*. Mr. Tomino will speak about his films and show samples of them, including a complete episode of *Dunbine* with English subtitles. Assisting Mr. Tomino as his translator will be Frederik Schodt, author of *Manga! Manga! The World of Japanese Comics* (Kodansha, 1983), the only significant English-language survey of Japanese comic books and animation to date. Mr. Tomino appears at L.A.con II through the courtesy of a grant by the Japan Foundation. *In the Convention Center.*



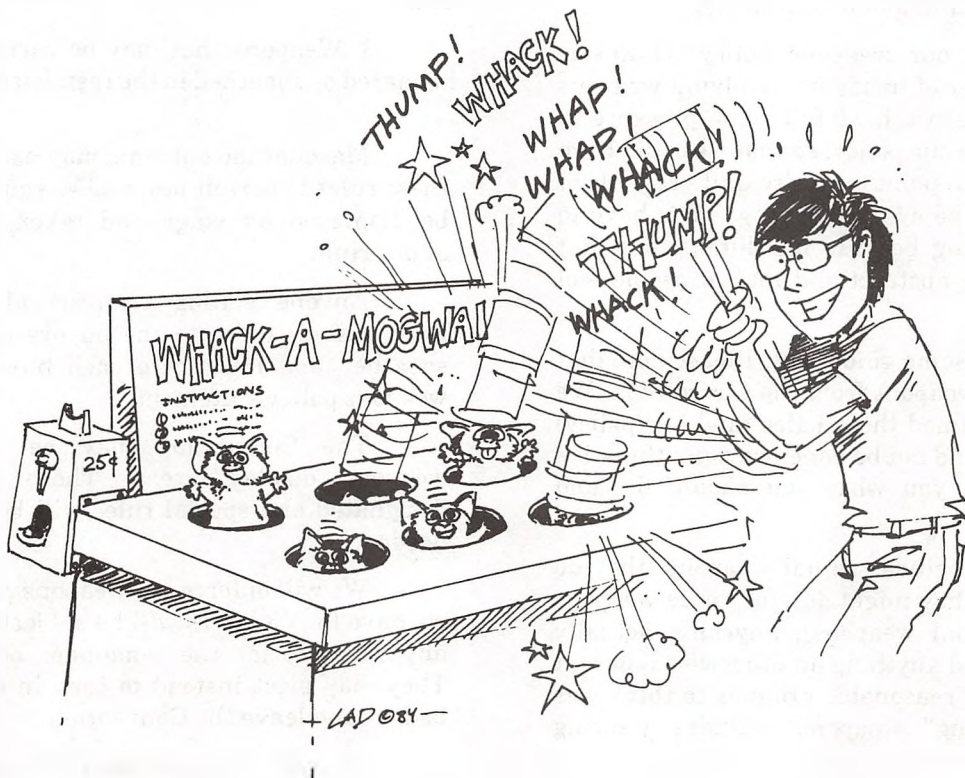
# Exhibits

Space for standing exhibits is a relatively new idea at Worldcons, going back perhaps to Noreascon II in 1980. The people who attend mundane conventions have often come to be shown new leather-polishers for their shoe factories or new cow showers for their barns. Since fans as a rule don't come to SF cons for anything so businesslike, we've chosen exhibits for fun.

We've taken half of a giant exhibition hall in the Convention Center, next to the Dealers' Room, for various displays of fannish interest. The Art Show is in the front half of the hall, so just go through it to find the exhibits. That should put you in a properly wondrous mood. Our plans have fallen roughly into three groups, which we've naturally called Fantasyland, Tomorrowland, and Adventureland.

Fantasyland will be about Fandom. It will include the *50 Years of the LASFS* exhibit and a display of prizewinning Masquerade costumes. We hope to have exhibits from other SF clubs. Since Forrest J Ackerman lives in Los Angeles, and is as mind-boggling all by himself as almost anything we could think of, we've considered making him an exhibit too, but we don't promise. Tomorrowland will be about science, with five full-color panels about the new Jupiter probe *Galileo* and an 8-foot mockup of the Space Shuttle. Adventureland will be devoted to the audiovisual media, with a retrospective of the *Star Wars* trilogy and other nifty displays. We hope you like surprises.

Check your Pocket Program for the hours we'll be open.





# WEAPONS POLICY

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## Craig Miller & Milt Stevens

*In recent years there has been a sizable number of weapons floating around SF conventions. Some of them are actual weapons, like hand-made knives owned by collectors. Some of them are imitation weapons, like costume pieces. Actual weapons are dangerous; imitation weapons can look dangerous. We wish that was enough to say on the subject, but it isn't. We have a weapons policy.*

*The following statement of weapons policy, reprinted from Progress Report 2, applies to this Convention.*

Our policy is that we want people not to do dumb things with weapons. We want them not to injure or annoy other people. We want them not to cause Incidents with the Authorities, who often don't understand that it's All Just a Game. We'd just as soon they didn't injure themselves, either, especially since someone would probably decide afterwards that it had to have been Our Fault. We'd like the whole weapons issue to be a real molehill at our convention.

That much *is* our weapons policy. However, because of the number of incidents involving weapons at recent conventions, we have felt some pressure to adopt rules to achieve our policy, so that we could have concrete statements to point to. We're quite capable of looking someone in the eye and saying, "You have to stop what you're doing because it's dumb," but that kind of thing sounds abstract and makes people feel bad.

Here then are some guidelines. Please note that we are *not* banning weapons from the Convention. We have deliberately framed these rules (and our policy) in terms of what should not be done; we don't think it's our business to tell you what you *should* do, and besides, it's too hard.

1. "Weapons" includes actual weapons (they do what they look like they might do), facsimile weapons (close copies of actual weapons), anything actually used as a weapon, and anything an otherwise ignorant observer would have reasonable grounds to think was a weapon. "Carrying" weapons includes wearing them.

2. "Projectile weapons" includes devices that fire or throw particles or substances, or are thrown themselves. Clubs are projectile weapons.

3. The Convention areas we are especially concerned with are the Convention Center and the public space of the Convention hotels. These areas are heavily trafficked and full of people whose presence does not imply that they are ready for weapons play. The carrying and display of weapons is restricted in all of these areas.

4. Weapons may not be waved, brandished, or gestured with in the restricted areas. Nothing may be done in these areas that an otherwise ignorant observer would have reasonable grounds to think was the use or preparation for use of a weapon.

5. We cannot permit even the carrying of weapons that are illegal in our State. This includes battle axes, maces, morning-stars, throwing stars, nunchaku, and anything resembling a past or present model gun. Local authorities have decided that *Star Wars* blasters "resemble a past or present model gun". We will not permit actual projectile weapons in any event.

6. Weapons that may be carried must be kept holstered or sheathed in the restricted areas.

Masquerade entrants may ask for exceptions to these rules to permit props of Masquerade costumes to be displayed on stage and taken to and from the auditorium.

Anyone selling weapons at the Convention must deliver them to the buyers either wrapped or sheathed and must give each buyer a copy of this weapons policy statement.

The Convention may be able to arrange weapons display areas. These will be clearly designated and special rules will be posted there as needed.

We will enforce our weapons policy as sternly as we have to. Violators will be subject to confiscation of any weapons for the remainder of the Convention. They may elect instead to turn in their membership badges and leave the Convention.

No rule can substitute for good judgment; in case of question or doubt the Con Committee will make final decisions. We hope not to spend too much of our time enforcing.



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# MASQUERADE

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On one night of the Worldcon, costume fans create a high point of the Convention with a competition of their work at its most dramatic--the Masquerade. Full of color and imagination, the Masquerade is a spectacular evening of entertainment for everyone. Each entry illustrates beings human or otherwise from science fiction and fantasy. Some will be the result of months of work and perhaps hundreds of dollars of expense. Others will bring the house down with little more than a funny idea and good acting. Our judges will make appropriate awards.

Following a plan introduced at SF cons a few years ago, those who have never before entered a Worldcon Masquerade will compete as Novices; those who have won three or more major prizes in Worldcon Masquerades will compete as Masters; the rest will be Journeymen. A bold entrant may "challenge" a higher class. Entrants in the Re-creation Division will be judged for accuracy in rendering costumes of which at

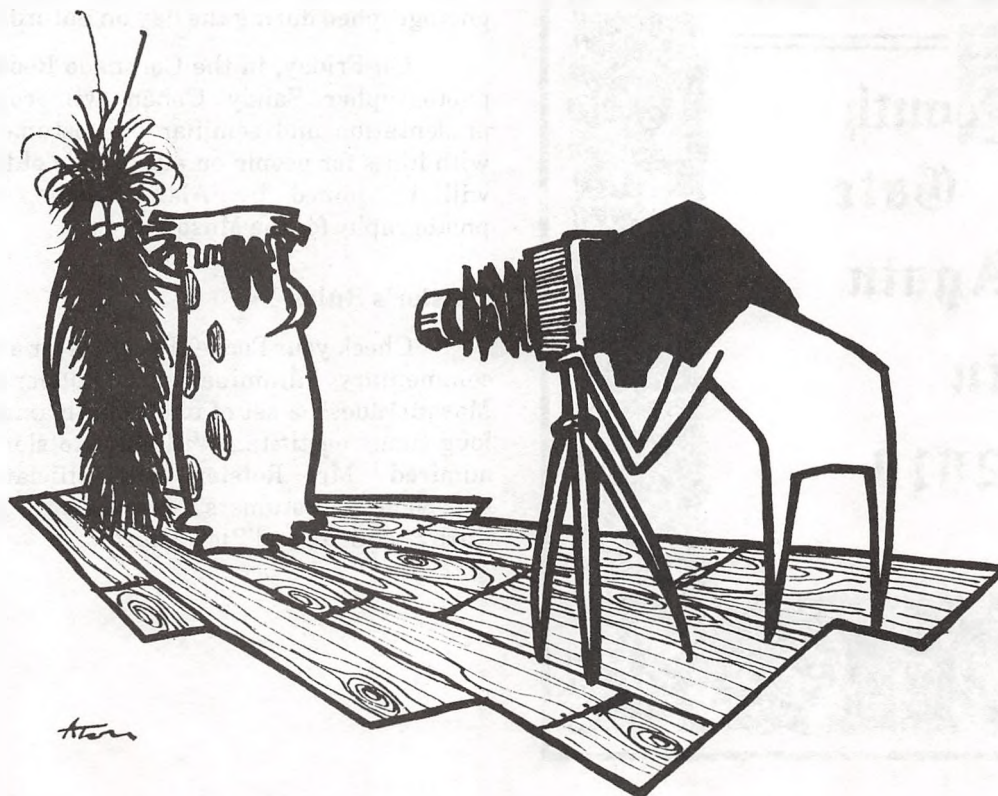
least two views have been published, as in book illustrations or films. All contestants may also submit all or any part of their entries to special judging for workmanship.

The Masquerade will begin at 8 p.m. on Saturday in the Convention Center Arena. Our Master of Ceremonies will be John Trimble.

## Hall costumes

Not every costume will appear to advantage on stage, and not everyone who feels like dressing up will care to go through a theatrical production. Costumes designed to be seen at a distance should go in the Masquerade. Costumes designed to be *met* should simply be worn in the halls of the Convention; these are "hall costumes". They call for a mastery of their own, and a different form of recognition. Hall costume judges will roam the Convention all weekend giving out awards to the deserving on the spot. Winners will

*continued*





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# MASQUERADE

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be directed to the Orange County Room (see below) for Polaroid photographs, which will be posted, and the winners' names published in the Con newsletter.

To avoid double competition, no costume which has been seen in the halls before Saturday night may compete in the Masquerade. Special arrangement can be made with the Masquerade Director for Masquerade entrants who need to wear all or part of their costumes to get to the Arena.

Con members in hall costumes are particularly invited to spend some of their time in the Children's Programming area (see elsewhere in this Program Book).

## Registration and info

Registration for Masquerade entries was discussed in Progress Reports 3 and 4. Entrants were

asked to register in advance; however, some places will still be available at the Con.

Headquarters for costume competition of all kinds will be the Orange County Room at the Convention Center. Get information there. Go there to register for the Masquerade. Confirm your advance registration there; if you do not do so by 10 p.m. Friday, and have not made special arrangement with the Masquerade Director, you will lose your place.

## Costume exhibit

Prizewinning costumes of the past will be on display in the Exhibits area of the Convention Center. Displays of this kind have been mounted at the last several Worldcons. They have been quite wonderful.

## Workshops

Demonstrations, workshops, and discussions on various costume-related topics will be held throughout the Convention in the Coronado Room at the Hilton & Towers. This room is planned to be open from 10 a.m. to 5 p.m.; a schedule of events will be posted on the door. All Con members are welcome.

## Photography

It's easy to photograph hall costumes. Masquerade costumes require special procedures. Details will be available in the Orange County Room. It is possible that some Masquerade costumes may be photographed during the day on Saturday.

On Friday, in the Coronado Room, experienced photographer Sandy Cohen will conduct a slide presentation and seminar on costume photography, with hints for people on either side of the camera. He will be joined by Alan Frisbie, in charge of photography for the Masquerade.

## Rotsler's Rules

Check your Pocket Program for a slide show and commentary illuminating "Rotsler's Rules for Masquerades", a set of unofficial maxims invented by long-time aesthete William Rotsler and widely admired. Mr. Rotsler will officiate, joined by experienced costumers Marty Gear, Luise Perrine, Barb Schofield, and Rick Stierl.





# The Book Sail

**COLLECTORS** — This fall, The Book Sail will take you on a journey charting new boundaries in the realm of Fantasy and Science Fiction Collectables.

Our forthcoming catalogue, scheduled for publication October 31, 1984, will include:

## SF & FANTASY LITERATURE

**DRACULA** ● An astonishing literary find! Bram Stoker's original typed manuscript for the classic novel of horror, with numerous hand corrections including major portions deleted from the published text.

**H. P. LOVECRAFT** ● An extensive collection of original holograph material including the original manuscripts for *The Cats of Ulthar*, *Dagon* (HLP's first pro sale), assorted verse, and *Some Dutch Footprints in New England*.

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**PULPS, ETC.** ● Complete sets of *Weird Tales*, *Planet Stories*, and many others.

**FRANKENSTEIN** ● A fine copy of the first illustrated edition.

And Much More. . .

## SF & FANTASY ART

Rowena's original dust wrapper art for Zelazny's *Madwand*.

Whelan's original jacket art for King's *Firestarter*.

**WILLY POGANY** ● The complete book art to Pogany's *Alice in Wonderland*.

## SF & FANTASY ART

Original SF & Fantasy Comic Book art including E.C. (Frazetta-Williamson); Classics Illustrated; Disney (Carl Barks); 3-D Mighty Mouse; John W. Campbell comic book story, etc.

**DORE** ● 37 signed proof engravings for Tennyson's *Idylls of the King*.

And more, including Finlay, Paul, Burroughs and others.

## SF & FANTASY FILM MEMORABILIA

**KONG** ● A regal Reunion — Father & Son, together again. The only remaining original and complete Kong armature, used as the skeleton for the prototype animation model for *The Son of Kong*, with the youngster's flesh intact.

And friends of KONG — An original Native flyswatter from Skull Island; Master wood-sculptor and Kong technician John Cerisoli's hand-carved Kong statuette, presented to crew members of the production.

Rare One sheets and Lobby cards from the 30's, 40's & 50's.

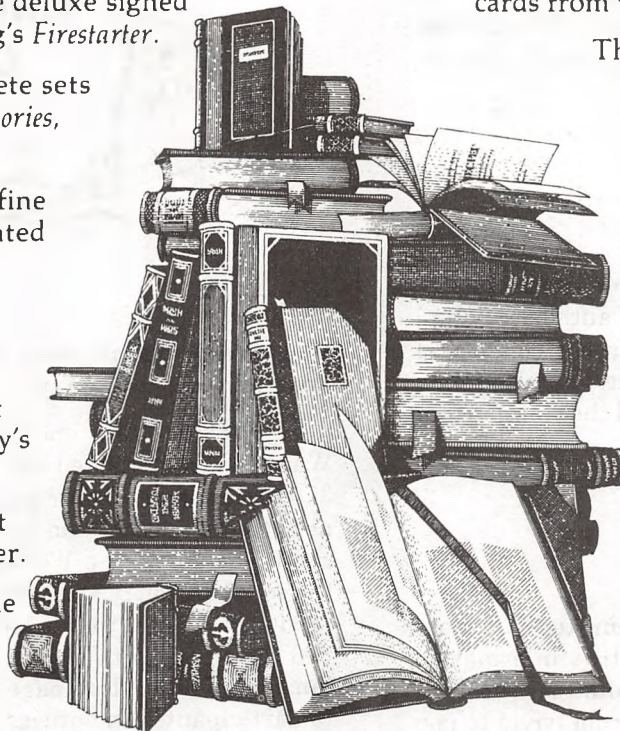
The complete animation archives for an unfiled fantasy sequence for a Betty Grable M.G.M. musical.

The producers original acetate master sound check recordings for Orson Welles' *The War of the Worlds*.

## AND MUCH MORE. . .

Over 100 pages, with more than 500 items of exceptional collectability and enduring quality. With a new, specially-commissioned inner cover by Rowena in full color.

Foreword by Ray Bradbury, with additional commentary by special guest-contributors.



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# SPECIAL INTEREST GROUPS

Besides the interest in SF we share, other more particular interests occasionally draw the attention of SF fans. A favorite author, a film series--almost anything may become the subject for an informal gathering, or a club, or a fandom of its own. A large SF con is a statistically likely place to meet other fans who share a special interest; we expect lots of people, and we have lots of room. When individuals and groups have written us with particular projects in mind, we've generally invited them to carry on.

We have not made any attempt to define "special interest", any more than we've tried to tell you in this Program Book which events are the "main program". Probably most fans have some activity that, to them, is the soul of fanac, and to others is immaterial. In this section we'll quote just a few of the affairs L.A.con II has been asked to host that you might not have thought of; if you feel adventuresome, study your Pocket Program and you'll find more. In any event, check there for times and locations.

## National Fantasy Fan Federation (N3F)

This oldest SF correspondence club, founded in 1941, has members scattered all over the U.S. and Canada with some overseas. A Worldcon is a rare opportunity to meet other members in person. Don't expect either parliamentary procedure or entertainment--it's just a get-together! If you miss the meeting, you will find some of us in the Fan Room during the Convention.

## History and Moral Philosophy

*Jean V. Dubois, Lt. Col. M.I. (ret.)*

A discussion of history in the light of civic virtue, and the balance of authority and responsibility. We shall also discuss the conduct of Rodger W. Young (1918-1943) on the island of New Georgia, Solomons, South Pacific, and the relationship of his actions to moral philosophy.

## Star Trek Welcommittee

Founded in 1972, the Welcommittee is a non-profit service organization and central information center (not a fan club) whose 50 volunteer workers answer questions about *Star Trek*. From trivia to pen pals, chances are we can find it.

## Outer Space Model United Nations (OSMUN)

Maybe your high school class put on a Model UN with people playing delegates from Albania and Zimbabwe. What might an Outer Space UN be like? OSMUN will try to find out.



## Worldcon Organization of Faneditors (WOOF) 9th annual collating party

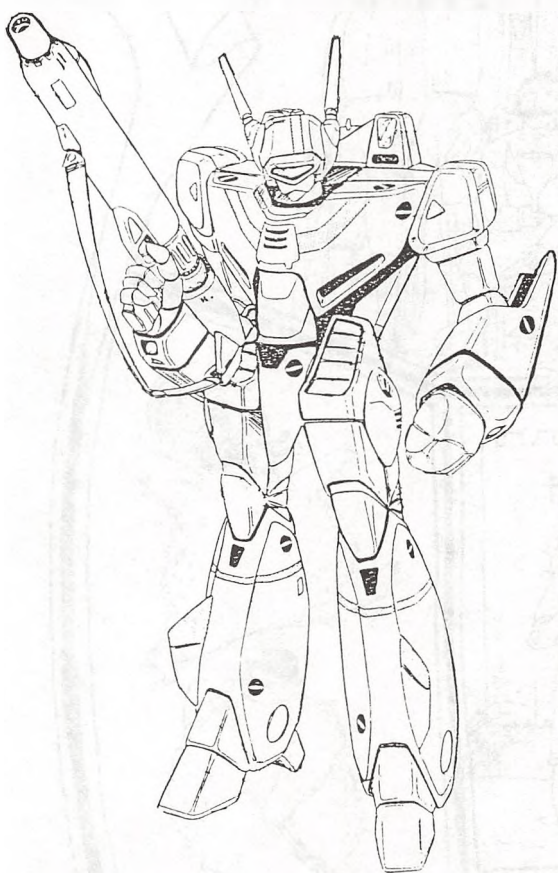
*WOOF*, the once-a-year apa collated at the Worldcon, was started in 1976. To participate, bring 300 copies of your contribution to the Fan Room before noon Sunday. If you hadn't thought of this before, you can type and print a *WOOF*zine in the Fan Room. At the collating party a cover and table of contents will be produced, and all the contributions will be stapled into 300 copies of *WOOF* No. 9. *WOOF* averages about 25 fanzines of one to four pages each. Copies will be given to participants, and others who request them, as long as supplies last.



# SPECIAL INTEREST GROUPS

## CL U. B. meeting

The CL Unified Boosters (CL U. B.) are fans of the CLJ II Empire and the works of Charles Lee Jackson II ("CL"), principally his *Brontosaurus and Toad Comics* but also other aspects of his work.



VF-1J "Valkyrie" variable-fighter aircraft unfolded into "Battroid" giant-robot mode--from *Macross, the Super Dimension Fortress*

©毎日放送・ビックウエスト

## The Day After the End of the World

A play by Harry Harrison, who has also been involved in the production.

## Getting, Keeping, and Freeing Oneself of an Agent, as Necessary

Jean-Teresa Sumner is a literary agent who has been conducting audience-participation workshops on this topic at SF conventions. Here is your opportunity to learn the pros and cons of having an agent.

## Doctor Who Mini-gathering

The BBC's *Doctor Who* has been a hit in Britain since 1963, making it the longest-running TV SF series in the world. In America *Doctor Who* fandom has been developing since the 1970s, and has held its own conventions. There are many *Doctor Who* fan clubs, but this is not a meeting of any of them. It is just an informal session where *Doctor Who* fans may meet one another and chat about their favorite Time Lord. Among participants will be Jean-Marc Lofficier, author of *The Doctor Who Programme Guide*.

## Cartoon/Fantasy Organization

A club for fans of animated cartoons, especially Japanese SF-adventure cartoons. There are over a dozen C/FO chapters in such cities as New York, Philadelphia and Toronto that hold monthly videotape screenings. The C/FO also publishes a 32-page magazine.

## General Technics meeting

General Technics is a group of tinkerers: fans interested in do-it-yourself technology. This has included robots, lasers, sewing, computers, stained glass, and ham radio. Some of us are experts, some of us are novices. We learn from each other.

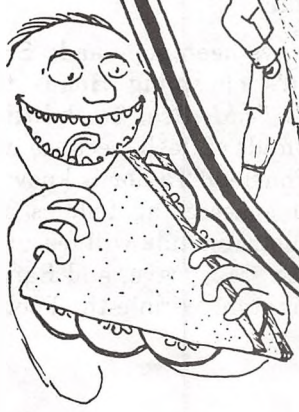
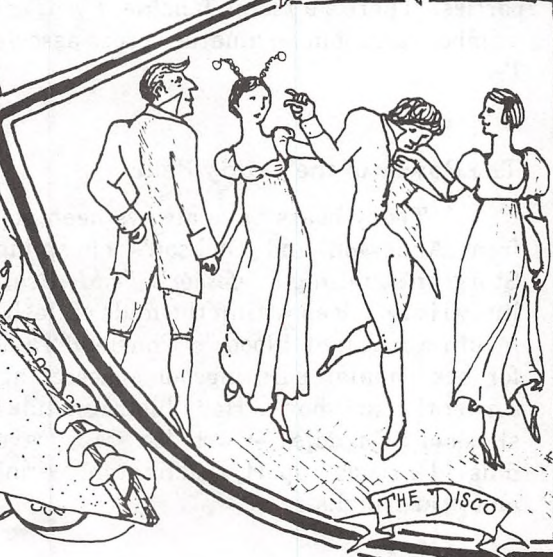
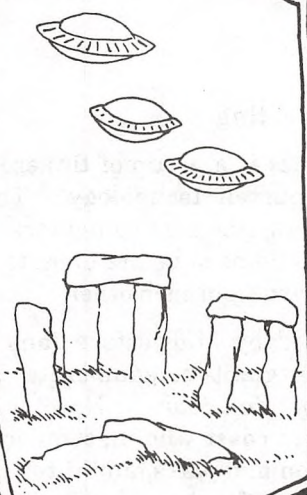
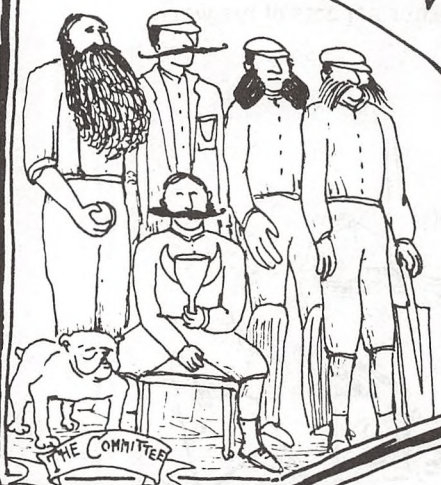
GT was founded by Midwestern fans in 1975 and named for the giant conglomerate in John Brunner's *Stand on Zanzibar*. Now we've got members from coast to coast who meet informally at cons, swap information and parts, and throw frequent parties. There's a techie fanzine, *PyroTechnics*; some members also join an amateur press association, *Apa-Tech*.

## The Power of the Teddy Bear

Teddy bears have always been popular in SF, from Anderson and Dickson's charming Hokas to Sturgeon's chilling *Professor's Teddy Bear* "with little lips writhing deep within the folds of flesh, because its mouth was full of blood." Charlene Taylor is known for her popular paintings of space-going teddies at convention art shows. Her illustrated talk will feature slides of SF teddies by Whelan, Musgrave, and Barr, plus celebrities Rupert, Paddington, Winnie-the-Pooh, and Bear Dingham.



# BRITAIN IS HEAVEN





*In 1937...* the first ever organized SF convention was held in Leeds, England (or so say all the best reference books—don't you listen to Sam Moskowitz).

*In 1957...* the Worldcon came for the first time to Britain, returning for popular repeat performances in 1965 and 1979 (remember Seacon 79?).

*In 1987...* on the occasion of this Significant Anniversary, we'd like to welcome a fourth Worldcon to our shores. Fifty years since that first one was attended by Eric Frank Russell and Arthur C. Clarke, plus an all-star cast of nine other fans! Ah, nostalgia.

*We Have A Site...* Brighton, jewel of our sensuous, exotic south coast, where on clear days you can see the far-off, romantic oil-slicks come drifting in from the English Channel. Our national Eastercon, the 1984 Eurocon and the 1979 Worldcon were all held here—this time, though, we plan for the first time to take over the huge and luxurious Brighton Conference Centre. You will hear more of this.

*All The Best People* support us: among many hundreds already signed up, an uncasual glance reveals Brian Aldiss, Isaac Asimov, Gregory Benford, Kenneth Bulmer, Harry Harrison, Tanith Lee, Anne McCaffrey, Larry Niven, Frederik Pohl, Christopher Priest, Bob Shaw, E.C. Tubb, Lisa Tuttle, Karl Edward Wagner, Ian Watson, James White, Jack Williamson and Gene Wolfe. Oh, and Arthur C. Clarke as well. Our ouija board team is working even now on Eric Frank Russell, but complains of sunspot interference...

*All The Best Fans* in Britain are being drafted to run our 1987 Worldcon when we win the bid—the advantage of a cosy little country like Britain is that our Worldcons aren't held by some little local group but by our fandom as a whole. All members of the Britain in 87 steering committee have attended US Worldcons and helped run major British cons such as Seacon 79. Among the names are Malcolm Edwards (in the chair), Chris Atkinson, Dave Langford, Colin Fine, Hugh Mascetti and Martin Tudor, some of whom will move mysteriously amongst you at L.A. Con itself.

*Our American Agent* is: Marty Cantor  
11565 Archwood Street  
North Hollywood  
CA 91606-1703

You can sign up as a Britain in 87 presupporter by sending him a measly \$2.00 (\$2.50 Canadian), which will bring you great glory, unlimited adulation—from our committee—and discounted membership of our 1987 Worldcon itself, assuming our bid wins, which *of course* it will.

*Roving Agents* ready to seize your money at cons or in far lands include Roger Weddall (Australia), Jean-Daniel Brèque (France), Roelof Goudriaan (Netherlands), Ahrvid Engholm (Sweden) and Bryan Barrett, Gary Farber, Jan Howard FINDER and Pascal Thomas (USA)—also any committee member! Or rush £1.00 sterling to our main address—BRITAIN IN 87, 28 Duckett Road, London, England N4 1BN.

*Vote! Vote! Vote!* If you like the idea of our bid we hope you'll not only presupport but also vote for us when Aussiecon 11 sends out the site selection ballots next year. You won't regret it. British cons are different, special and fun. We would go into details, but it's all summed up in Margaret Welbank's searingly realistic artwork (opposite).



# SFWA CELEBRITY Roast

How much do we love Gordy Dickson? Find out when the Science Fiction Writers of America conduct the first SFWA Celebrity Roast on Saturday afternoon. Roastmasters will be Jerry Pournelle ("Gordy is one of my oldest friends!") and Robert Bloch (*Yours Truly, Jack the Ripper*). Among the scheduled participants are Poul Anderson, Jim Baen, Gregory Benford, Ben Bova, Kelly Freas, Harry Harrison, Shawna McCarthy, Kirby McCauley, Larry Niven, Frederik Pohl, Marta Randall, Bill Rotsler, Robert

Silverberg, Norman Spinrad, A. E. van Vogt, and Jack Williamson.

A special \$5 donation to SFWA will entitle you to attend this event. Seats are limited. See the Pocket Program for the time and place.

The SFWA Celebrity Roast is sponsored by SFWA with the permission of L.A.con II.

## STAR TREK WELCOMMITTEE



Founded in 1972, the STAR TREK WELCOMMITTEE (STW) is a non-profit service organization and central information center (not a club to join) whose purpose is to answer questions from fans about STAR TREK and to provide fans with complete information about STAR TREK and STAR TREK fandom. STW's 50 volunteer workers can answer questions on many subjects, including STAR TREK technology, actors, details on the making of STAR TREK (television and the movies), trivia, pen pals, other STAR TREK fans in a given area, aid to clubs, and aid in locating or publishing fanzines. Whatever the question on STAR TREK, chances are that STW has the answer, or can get it.

PLEASE JOIN US AT OUR SPECIAL INTEREST MEETING. ALL STAR TREK FANS ARE WELCOME.  
(See the convention schedule for time and place.)

If you can't attend the meeting, and want further information, please send a SELF-ADDRESSED, STAMPED ENVELOPE to this address:

STAR TREK WELCOMMITTEE  
Box 12  
Saranac, MI 48881

(The Star Trek Welcommittee is a non-profit fan organization. This ad paid for by Joan Marie Verba.)



# Regency Dancing

John Hertz

No one knows quite why the English Regency period (around the year 1800) has been so fascinating to SF fans. Perhaps because it was one of the most colorful times in modern history, the age of Beau Brummel and Napoleon, of the last knee-breeches and the first balloon flights. Perhaps because of the writing of the late Georgette Heyer, who made a work of art of the romance novel and set her best books in the Regency. Perhaps because the ideal of that day was a rare combination of ease and elegance that has an attractiveness of its own.

The Almack's Society for Heyer Criticism, named for its favorite author and a club in Regency London that was so exclusive it served nothing stronger than lemonade, first gave Heyer Teas at Worldcons in the late 1960's. In 1975 Adrienne Martine-Barnes threw a Heyercon in San Francisco, and I volunteered, or was volunteered, to reconstruct Regency ballroom dances. These dances in particular proved unexpectedly amusing. Thereafter things rapidly got out of hand. In the hope that at least our name would be intelligible, we have taken to calling ourselves "Friends of the English Regency". But Regency fandom is really more of a whim than a club.

At L.A.con II, Regency dancing is scheduled for Sunday at 3 p.m. in the California Ballroom, Sections A & B, at the Hilton & Towers. I'll be there. I've heard that I can teach people with three left feet. Period costume is welcome, but not required--in fact, all sorts of strange creatures usually show up. If you've never seen a lady in an Empire-line gown doing the figure of eight with a large orange shaggy dog, you've missed something.

# Filksinging

Out There, people sing folk songs. Fans also sing filksongs.

Some filksongs sound like folk songs, but with fannish words. Some are just made up. There are collating and mimeo-crank-turning chanteys. There are bidding party drinking songs. There are songs about swords and stars and ships.

The Santa Barbara Room in the Hilton & Towers will be filksinging headquarters for L.A.con II. At almost any hour of the day or night someone should be there to sing with you, or talk about singing, or tell you where singing is going on. We'll have two or three other rooms set aside for singing every night. On Friday and Saturday nights we expect singing past 6 a.m.

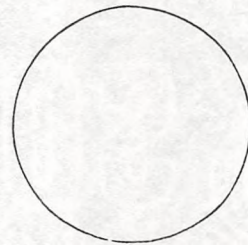
Fans around the country have developed different filking styles. In what has come to be called "East Coast style", people hand out song sheets, if they have any, and all sing together. In "performer's circles" or "Midwestern style" most of the people come to hear well-known singers, and sit as an audience. In "bardic circles" one or two people sing at a time, taking turns around the room, and everyone is expected to participate. There will be plenty of space for each of these, and for what ConStellation called "Nedestro style" (see *The Darkover Concordance*)--anything goes.

## NEW YORK IN 1989

In 1939, the first World Science Fiction Convention was held in New York City. The Worldcon returned to New York in 1956 and 1967. Many of us believe that it is time for New York City to host another Worldcon. 1989, the 50th anniversary of the First Worldcon, is an appropriate year to return to

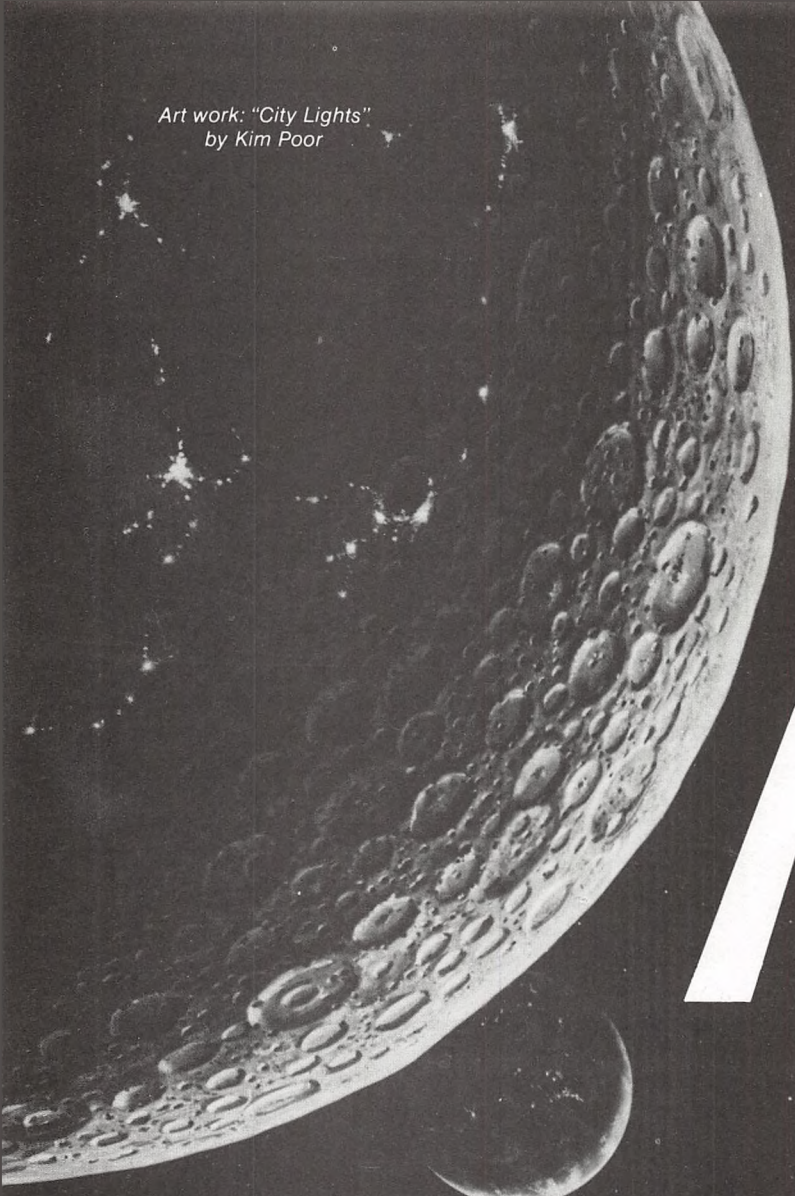
The City Where It All Began!

Contact: New York In 1989  
% Robert E Sacks  
4861 Broadway 5V  
New York, NY 10034





Art work: "City Lights"  
by Kim Poor



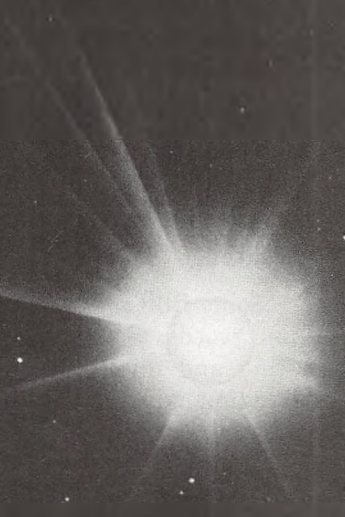
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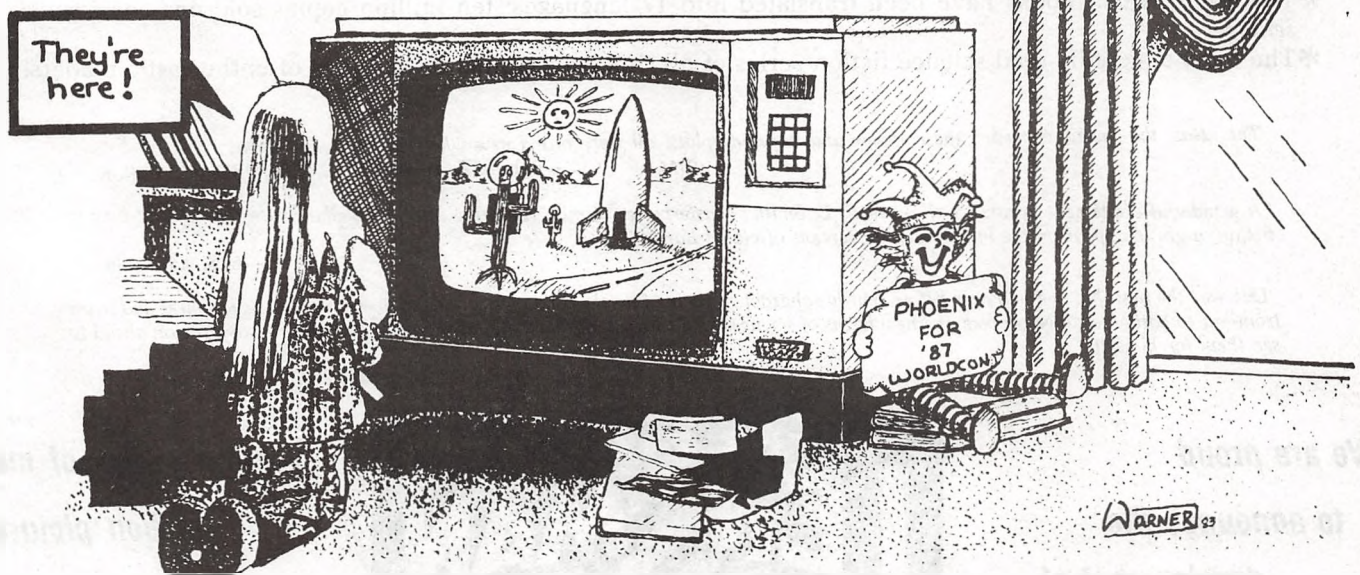




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# FILM PROGRAM

Alan Winston

I have done my best to make the Worldcon Film Program truly international this year. We have scheduled films from Germany, England, Australia, Italy, Japan, France, Russia, and Sweden, as well as a lot of American films.

We have not restricted ourselves to SF. One film room, in the Hilton & Towers, will show many off-trail films. Another film room, in the Convention Center, will show popular science fiction and fantasy films, and films whose pictorial qualities will be enhanced by the larger screen.

This year we've published the film notes as a separate booklet. If you feel interested, pick up a copy. You might find a film you didn't know you wanted to see.

## Amateur Film Contest

The winners of our amateur film contest will be screened as part of the film program. As announced in our Progress Reports, the contest was open to films on any SF-related topic, in 16 mm or Super 8, made by amateurs and running under 30 minutes. Live action, animation, and special effects were all submitted.

Our judges were Joe Dante (director, *The Howling*, *Twilight Zone*, *Gremlins*), Richard Edlund (special effects cinematographer, *A New Hope*, *Poltergeist*, *Raiders of the Lost Ark*), Gary Kurtz (producer, *A New Hope*, *The Empire Strikes Back*, *The Dark Crystal*), and Dan O'Bannon (writer, *Alien*, *Blue Thunder*, *Return of the Living Dead*).



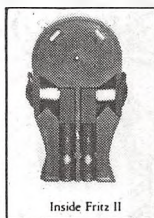
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# STAR WARS

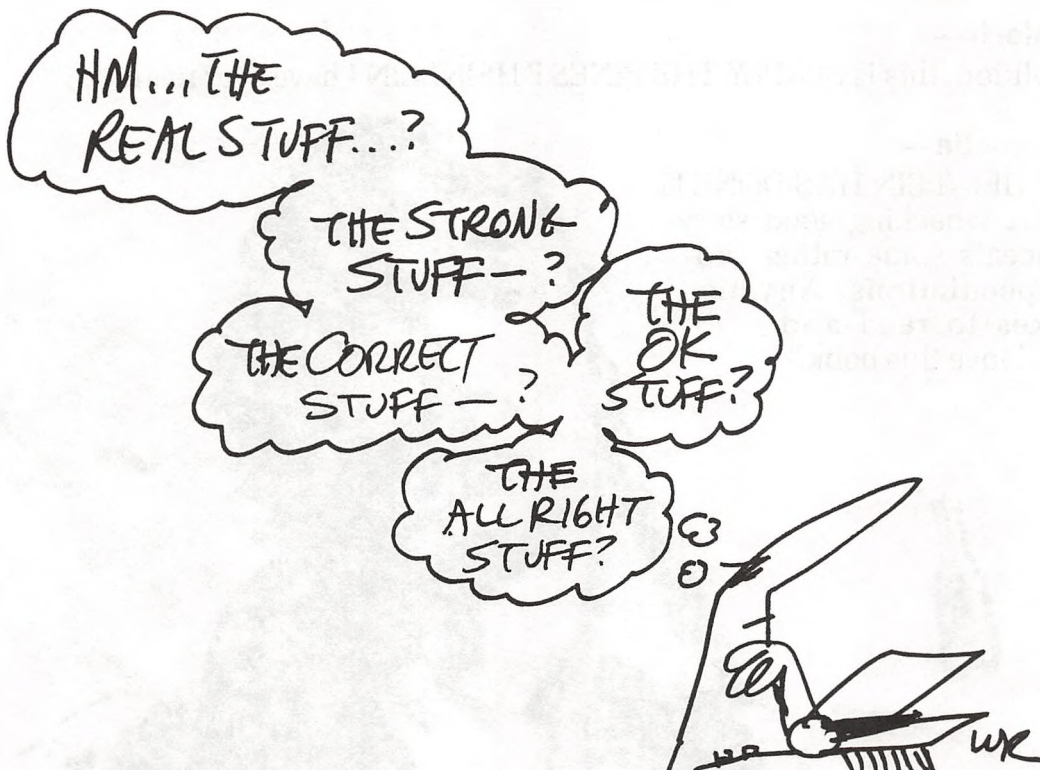
Thanks to the good graces of Lucasfilm Ltd., L.A.con II will hold a *Star Wars* Marathon, in which *A New Hope* (the original *Star Wars* film), *The Empire Strikes Back*, and *Return of the Jedi* will be shown back-to-back Sunday night, after the Hugo Awards Ceremony, in the Anaheim Room at the Convention Center. All three films will be projected 35mm with Dolby Stereo sound. Check your Pocket Program for the time.

With breaks between films, this program will last more than 7 hours, ending near dawn. We suggest you rest up beforehand, and bring a cushion or pillow to put between you and the Convention Center's folding chairs. We also suggest that you plan to rest after the Marathon, before leaving for home Monday--especially if you will drive.

Just as the Program Book goes to press, we have learned that we shall *not* be able to show each of these films individually as well--contrary to our announcements in Progress Reports 2 and 4. The Marathon will therefore be the only showing of *Star Wars* at L.A.con II. Long live the Marathon!

# FILM PRESENTATIONS

Film-makers have been discovering SF, and in recent years they seem to have discovered us. As the Program Book goes to press, four separate production groups have confirmed presentations for this year's Worldcon; more have been in contact with us, and may have something to show you. You can expect these to be anything from slide shows and question-and-answer sessions on into the extravagant. Lucasfilm will do "The Making of *Indiana Jones and the Temple of Doom*" and "An Hour with Howard Kazanjian". MGM will do something about *2010*. Dino De Laurentiis and Universal will do something about *Dune*. Our own Craig Miller, on behalf of Disney, will do two somethings, one about an Oz movie, and another about *Baby* (dinosaurs in Africa) and *The Black Cauldron* (animation; Lloyd Alexander). Will the new film of 1984 send someone? Shall we hear about either the Japanese or the American films based on the Lensman series? Keep your eyes open; even the Pocket Program may not have all the news.





# All acclaim the new Heinlein as his best in years!

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**Arthur C. Clarke—**

"And now Heinlein's done it again. As everyone knows I have a mutual non-aggression pact with all members of the Science Fiction Writers Association: I won't comment on their books as long as they won't comment on mine. It's a great pity, therefore, that I can't tell everyone that **JOB IS THE BEST THING HE'S WRITTEN FOR YEARS**."

**Larry Niven—**

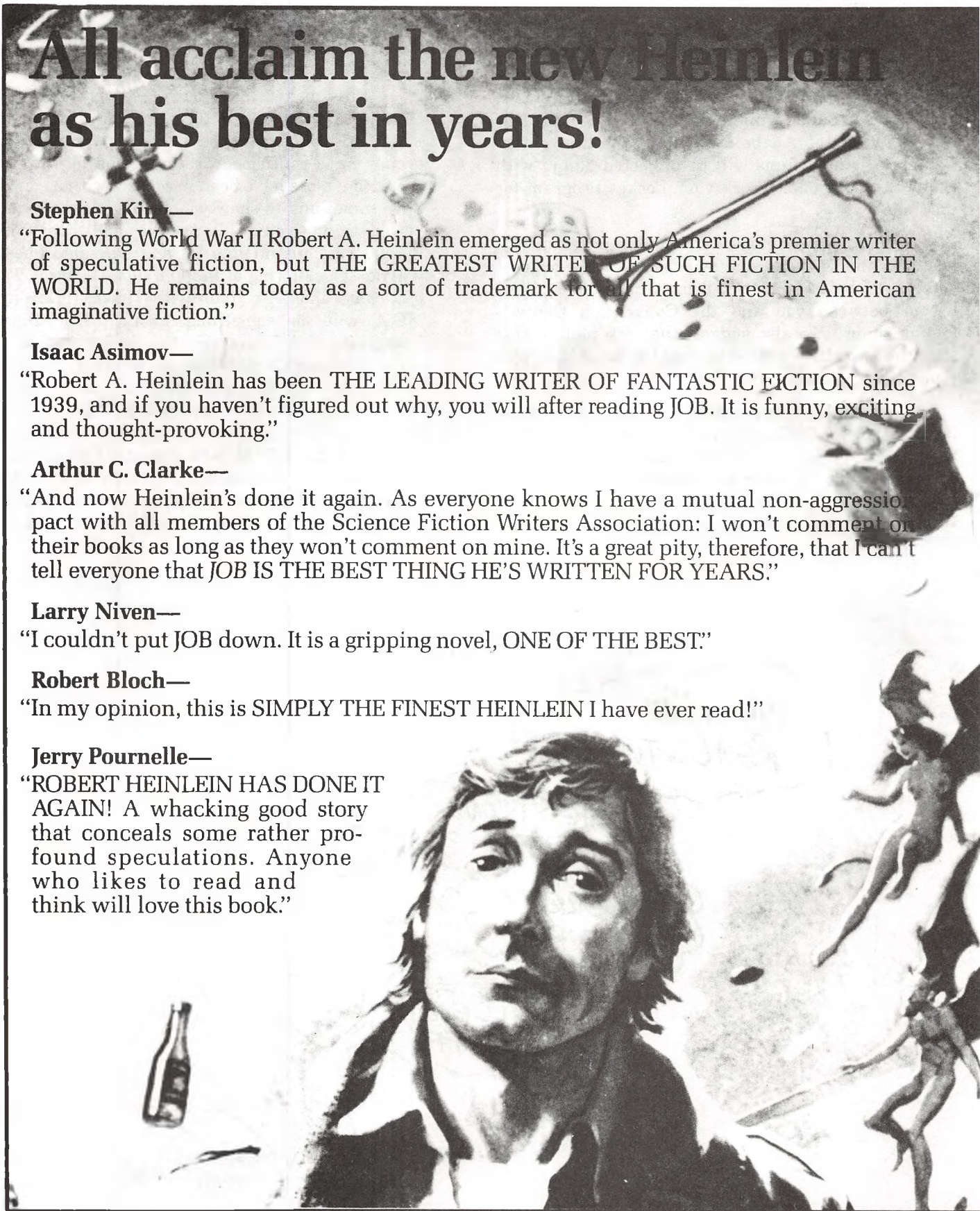
"I couldn't put **JOB** down. It is a gripping novel, **ONE OF THE BEST**."

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# ROBERT A. HEINLEIN

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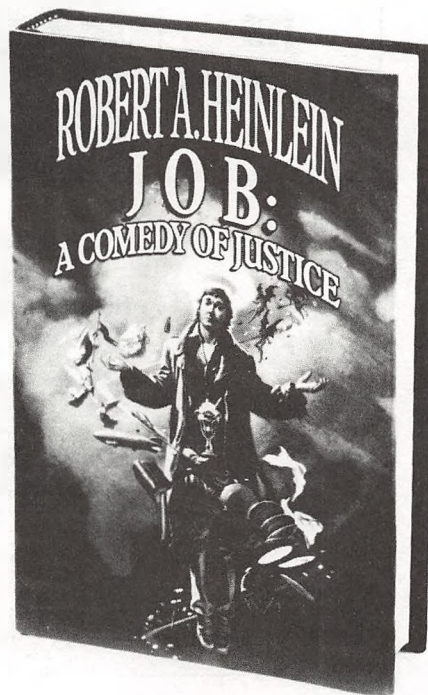
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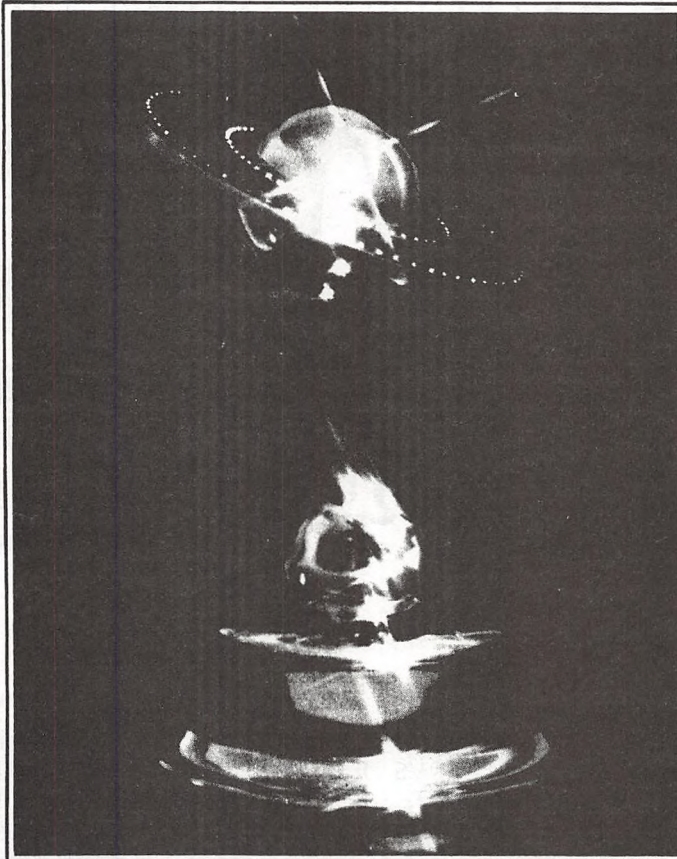


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# GUEST OF HONOR SPEECHES & INTERNATIONAL AWARDS

On Friday evening, Gordon R. Dickson and Dick Eney will address the Worldcon as our Guests of Honor in the Pacific Room of the Convention Center. Just before, an awards ceremony will be held on behalf of the various groups in and around fandom that make awards at Worldcons but are not otherwise affiliated with the Convention. Among the presentations will be the First Fandom Award, the Big Heart Award, the Forry Award, the Prometheus Award, and national honors from countries represented at L.A.con II. Don't miss it!

# HUGO AWARDS BANQUET

There will be no Hugo Awards Banquet at L.A.con II. We know ConStellation had a Crab Feast, but we promised not to serve our mascot. No jokes from *Battlefield Earth* fans.



# HUGO AWARDS CEREMONY

Robert Bloch will be the Toastmaster for this memorable event, to be held Sunday evening in the Arena of the Convention Center. (Check your Pocket Program for the time.) If the gods of technology are with us, this year's awards ceremony will be more visual--and more visible--than in previous years. While there may be a surprise or two, the only awards presented at this event will be the Hugo and John W. Campbell Awards, described elsewhere in this Program Book. Other awards that frequently turn up at Worldcons will be presented on Friday, just before the Guest of Honor speeches.



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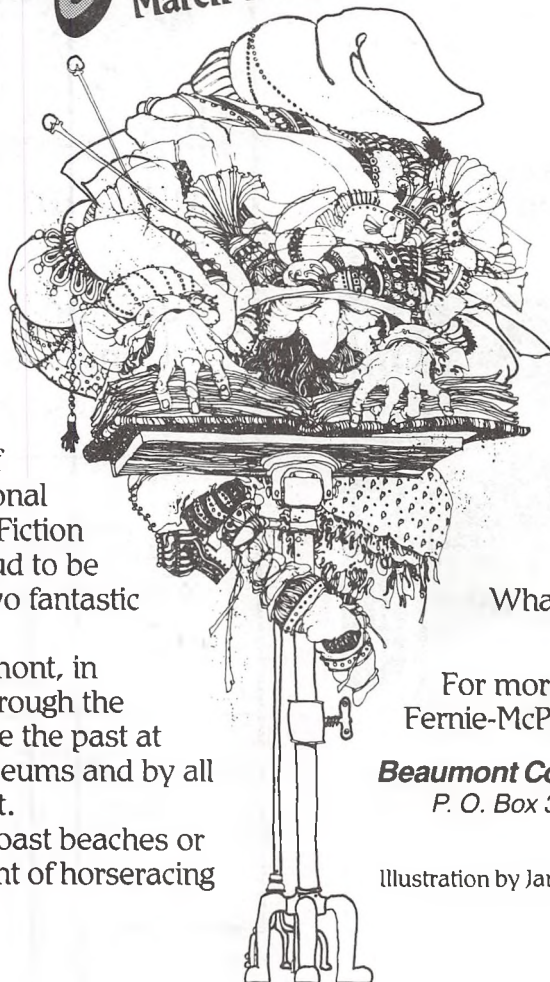
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# THE HUGO AND OTHER AWARDS

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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. This year the process of manufacturing the trophies has been improved, at last, by L.A.con II committee member Alan Frisbie and 1979 Worldcon chairman Peter Weston.

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, Libertarians give the Prometheus, 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 Sunday, awards will be announced for SF achievement in 1983. 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 José Farmer  
Number 1 Fan Personality: Forrest J Ackerman

1954

(No Awards Given)

1955

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

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.)

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*

continued



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# HUGOS

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1964

Novel: *Way Station* by Clifford D. Simak  
Short Fiction: "No Truce With Kings" by Poul Anderson

Professional Magazine: *Analog*

Professional Artist: Ed 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

Novelette: "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: *Niekas* (Ed Meskys and Felice Rolfe, eds.)

Fan Writer: Alexei Panshin

Fan Artist: Jack Gaughan

*Special Award*: 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 José  
Farmer (tie)

Novelette: "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

Novelette: "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*: Neil Armstrong, Edwin Aldrin, and  
Michael Collins for "The Best Moon Landing  
Ever"



1970

Novel: *The Left Hand of Darkness* by Ursula K. Le Guin

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 José 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

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. Le Guin

Novelette: "Goat Song" by Poul Anderson

Short Story: "Eurema'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 Glicksohn and  
Susan Wood Glicksohn, 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. Le Guin

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

*continued*



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# HUGOS

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1975

Novel: *The Dispossessed* by Ursula K. Le Guin  
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: *Science 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

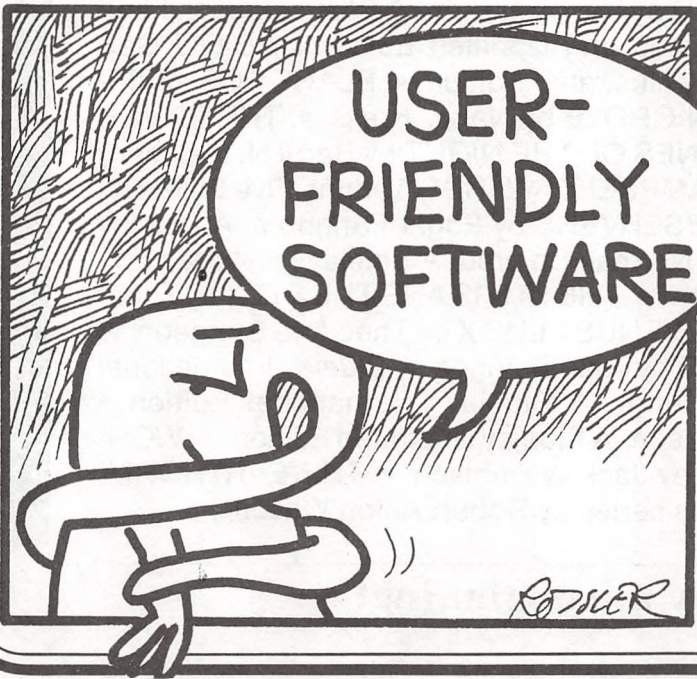
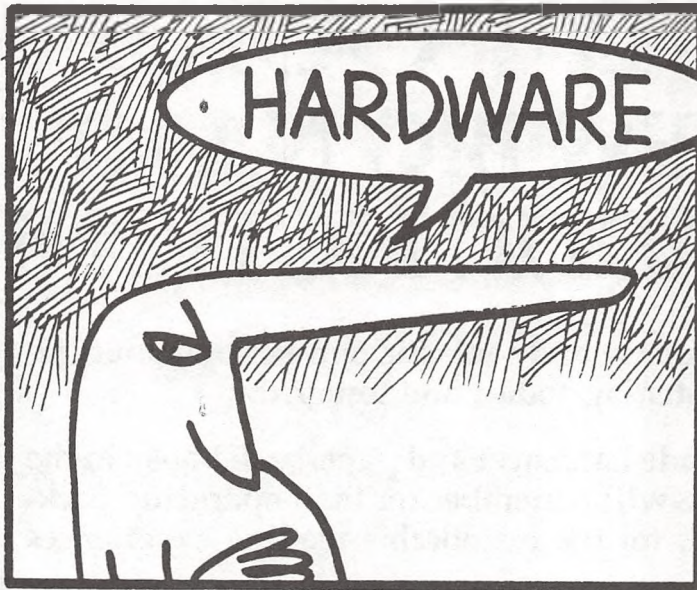
Novel: *Gateway* by Frederik Pohl  
Novella: "Stardance" by Spider and Jeanne Robinson  
Novelette: "Eyes of Amber" by Joan D. Vinge  
Short Story: "Jeffy Is Five" by Harlan Ellison  
Dramatic Presentation: *Star Wars*  
Professional Editor: George H. Scithers  
Professional Artist: Rick Sternbach  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

1979

Novel: *Dreamsnake* 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

*continued*





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# HUGOS

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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

Fan Artist: Alexis Gilliland

Campbell Award: Barry B. Longyear

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

Campbell 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

Campbell Award: Alexis Gilliland

*Special Award:* Mike Glycer for "keeping the fan in fanzine publishing"

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

Non-Fiction Book: *Isaac Asimov: The Foundations of Science Fiction* by James Gunn

Dramatic Presentation: *Bladerunner*

Professional Editor: Edward L. Ferman

Professional Artist: Michael Whelan

Amateur Magazine: *Locus* (Charlie Brown, ed.)

Fan Writer: Richard E. Geis

Fan Artist: Alexis Gilliland

Campbell Award: Paul O. Williams

*continued*



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# HUGOS

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## 1984 Nominees

### Best Novel of 1983:

*Millennium* by John Varley  
*Moreta, Dragonlady of Pern* by Anne McCaffrey  
*The Robots of Dawn* by Isaac Asimov  
*Startide Rising* by David Brin  
*Tea With the Black Dragon* by R. A. MacAvoy

### Novella:

"Cascade Point" by Timothy Zahn  
"Hardfought" by Greg Bear  
"Hurricane Claude" by Hilbert Schenck  
"In the Face of My Enemy" by Joseph H. Delaney  
"Seeking" by David Palmer

### Novelette:

"Black Air" by Kim Stanley Robinson  
"Blood Music" by Greg Bear  
"The Monkey Treatment" by George R. R. Martin  
"The Sidon in the Mirror" by Connie Willis  
"Slow Birds" by Ian Watson

### Short Story:

"The Geometry of Narrative" by Hilbert Schenck  
"The Peacemaker" by Gardner Dozois  
"Servant of the People" by Frederik Pohl  
"Speech Sounds" by Octavia Butler  
"Wong's Lost and Found Emporium" by William F. Wu

### Non-Fiction Book:

*Dream Makers*, vol. II by Charles Platt  
*Encyclopedia of Science Fiction and Fantasy*, vol. III by Donald Tuck  
*The Fantastic Art of Rowena Morrill*  
*The High Kings* by Joy Chant  
*Staying Alive: A Writer's Guide* by Norman Spinrad

### Dramatic Presentation:

*Brainstorm*  
*Return of the Jedi*  
*The Right Stuff*  
*Something Wicked This Way Comes*  
*WarGames*

### Professional Editor:

Terry Carr  
Edward L. Ferman  
David Hartwell  
Shawna McCarthy  
Stanley Schmidt

### Professional Artist:

Val Lakey Lindahn  
Don Maitz  
Rowena Morrill  
Barclay Shaw  
Michael Whelan

### Semi-prozine:

*Fantasy Newsletter/Fantasy Review* (Robert Collins, ed.)  
*Locus* (Charlie Brown, ed.)  
*Science Fiction Chronicle* (Andrew Porter, ed.)  
*Science Fiction Review* (Richard E. Geis, ed.)  
*Whispers* (Stuart David Schiff, ed.)

### Fanzine:

*Ansible* (Dave Langford, ed.)  
*File 770* (Mike Glycer, ed.)  
*Holier Than Thou* (Marty and Robbie Cantor, eds.)  
*Izzard* (Patrick and Teresa Nielsen Hayden, eds.)  
*The Philk Fee-Nom-Ee-Non* (Paul J. Willett, ed.)

### Fan Writer:

Richard E. Geis  
Mike Glycer  
Arthur Hlavaty  
Dave Langford  
Teresa Nielsen Hayden

### Fan Artist:

Brad Foster  
Alexis Gilliland  
Joan Hanke-Woods  
William Rotsler  
Stu Shiffman

### Campbell Award:

Joseph H. Delaney\*  
Lisa Goldstein\*  
R. A. MacAvoy  
Warren Norwood\*  
Joel Rosenberg\*  
Sheri Tepper

\* Second and last year of eligibility



# The World Science Fiction Convention

*Since 1939*

Year	City	Name	Guest of Honor	Site	Attendance*	Chair
1939	New York	Nycon I	Frank R. Paul	Caravan Hall	200	Sam Moskowitz
1940	Chicago	Chicon I	Edward E. Smith, Ph.D.	Hotel Chicagoan	128	Mark Reinsberg
1941	Denver	Denvention I	Robert A. Heinlein	Shirley Savoy Hotel	90	Olon F. Wiggins
1946	Los Angeles	Pacificon I	A. E. van Vogt E. Mayne Hull	Park View Manor	130	Walter J. Daugherty
1947	Philadelphia	Philcon I	John W. Campbell, Jr.	Penn Sheraton Hotel	200	Milton Rothman
1948	Toronto	Torcon I	Robert Bloch (pro) Bob Tucker (fan)	RAI Purdy Studios	200	Ned McKeown
1949	Cincinnati	Cinvention	Lloyd A. Eshback (pro) 'Ted Carnell (fan)	Hotel Metropole	190	Don Ford <sup>1</sup>
1950	Portland	NORWESCON	Anthony Boucher	Multnomah Hotel	400	Donald B. Day
1951	New Orleans	Nolacon	Fritz Leiber	St. Charles Hotel	190	Harry B. Moore
1952	Chicago	TASFiC <sup>2</sup>	Hugo Gernsback	Hotel Morrison	870	Julian C. May
1953	Philadelphia	11th Worldcon <sup>3</sup>	Willy Ley	Bellevue Stratford Hotel	750	Milton Rothman <sup>4</sup>
1954	San Francisco	SFCon	John W. Campbell, Jr.	Sir Francis Drake Hotel	700	Lester Cole Gary Nelson
1955	Cleveland	Clevention	Isaac Asimov (pro) Sam Moskowitz (Mystery GoH)	Manger Hotel	380	Nick Falasca Noreen Falasca
1956	New York	NEWYORCON <sup>5</sup>	Arthur C. Clarke	Biltmore Hotel	850	David A. Kyle
1957	London	Loncon I	John W. Campbell, Jr.	King's Court Hotel	268	Ted Carnell
1958	South Gate <sup>6</sup>	Solacon	Richard Matheson	Alexandria Hotel	322	Anna S. Moffatt
1959	Detroit	Detention	Poul Anderson (pro) John Berry (fan)	Pick Fort Shelby Hotel	371	Roger Sims Fred Prophet
1960	Pittsburgh	Pittcon	James Blish	Penn Sheraton Hotel	568	Dirce Archer



1961	Seattle	Seacon	Robert A. Heinlein	Hyatt House	300	Wally Weber
1962	Chicago	Chicon III	Theodore Sturgeon	Pick Congress Hotel	550	Earl Kemp
1963	Washington, D.C.	Discon I	Murray Leinster	Statler Hilton Hotel	600	George Scithers
1964	Oakland	Pacificon II	Edmond Hamilton and Leigh Brackett (pro) Forrest J Ackerman (fan)	Hotel Leamington	523	J. Ben Stark Al haLevy
1965	London	Loncon II	Brian W. Aldiss	Mount Royal Hotel	350	Ella Parker
1966	Cleveland <sup>7</sup>	Tricon	L. Sprague de Camp	Sheraton Cleveland Hotel	850	Ben Jason <sup>7</sup>
1967	New York	Nycon 3	Lester del Rey (pro) Bob Tucker (fan)	Statler Hilton Hotel	1500	Ted White Dave Van Arnam
1968	Oakland	Baycon	Philip José Farmer (pro) Walter J. Daugherty (fan)	Hotel Claremont	1430	Bill Donaho Alva Rogers Joyce Fisher
1969	St. Louis	St. Louiscon	Jack Gaughan (pro) Eddie Jones (TAF <sup>8</sup> )	Chase Park Plaza	1534	Ray Fisher Joyce Fisher
1970	Heidelberg	Heicon '70 International	Robert Silverberg (US) E. C. Tubb (UK) Herbert W. Franke (Ger.) Elliot K. Shorter (fan)	Heidelberg Stadthalle	620	Manfred Kage
1971	Boston	Noreascon I	Clifford D. Simak (pro)	Sheraton Boston Hotel	1600	Tony Lewis
1972	Los Angeles	L.A.Con I	Frederik Pohl (pro) Robert and Juanita Coulson (fan)	International Hotel	2007	Charles Crayne Bruce Pelz
1973	Toronto	Torcon 2	Robert Block (pro) William Rotsler (fan)	Royal York Hotel	2900	John Millard
1974	Washington, D.C.	Discon II	Roger Zelazny (pro) Jay Kay Klein (fan)	Sheraton Park Hotel	3587	Jay Haldeman Ron Bounds
1975	Melbourne	Aussiecon One	Ursula K. Le Guin (pro) Susan Wood and Michael Glicksohn (fan) Donald Tuck (Australian)	Southern Cross Hotel	606	Robin Johnson
1976	Kansas City, Mo.	MidAmeriCon	Robert A. Heinlein (pro) George Barr (fan)	Radisson Muehlebach Hotel and Phillips House	2800	Ken Keller
1977	Miami Beach	SunCon	Jack Williamson (pro) Robert A. Madle (fan)	Hotel Fontainebleau	2050	Don Lundry

*continued*



1978	Phoenix	IguanaCon <sup>9</sup>	Harlan Ellison (pro) Bill Bowers (fan)	Hyatt Regency and Adams Hotels, Phoenix Convention Center and Symphony Hall	4700	Tim Kyger
1979	Brighton	Seacon '79	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Metropole Hotel	3114	Peter Weston
1980	Boston	Noreascon II	Damon Knight and Kate Wilhelmi (pro) Bruce Pelz (fan)	Sheraton Boston Hotel and Hynes Civic Auditorium	5850	Leslie Turek
1981	Denver	Denvention Two	C. L. Moore and Clifford D. Simak (pro) Rusty Hevelin (fan)	Denver Hilton Hotel	3792	Suzanne Carnival Don C. Thompson
1982	Chicago	Chicon IV	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Hyatt Regency Chicago	4275	Ross Pavlac Larry Propp
1983	Baltimore	ConStellation	John Brunner (pro) David A. Kyle (fan)	Baltimore Convention Center	6400	Michael Walsh
1984	Anaheim <sup>10</sup>	L.A.con II	Gordon R. Dickson (pro) Dick Eney (fan)	Anaheim Hilton & Towers and Convention Center	?	Craig Miller Milt Stevens
1985	Melbourne	Aussiecon Two	Gene Wolfe (pro) Ted White (fan)	Southern Cross Hotel	?	John Foyster

\* Means number of people who actually attended, not total registration.

<sup>1</sup>(1949) Officially only Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

<sup>2</sup>(1952) For "Tenth Anniversary Science Fiction Convention"; popularly known as Chicon II.

<sup>3</sup>(1953) Popularly known as Philcon II.

<sup>4</sup>(1953) Replaced James A. Williams as Chairman upon Williams' death.

<sup>5</sup>(1956) Popularly known as Nycon II.

<sup>6</sup>(1958) Physically in Los Angeles, but (by mayoral proclamation) technically in South Gate.

<sup>7</sup>(1966) Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon"), with Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen.

<sup>8</sup>(1966) Replaced Ted White, who withdrew as Fan Guest of Honor to dramatize the TAFF winner.

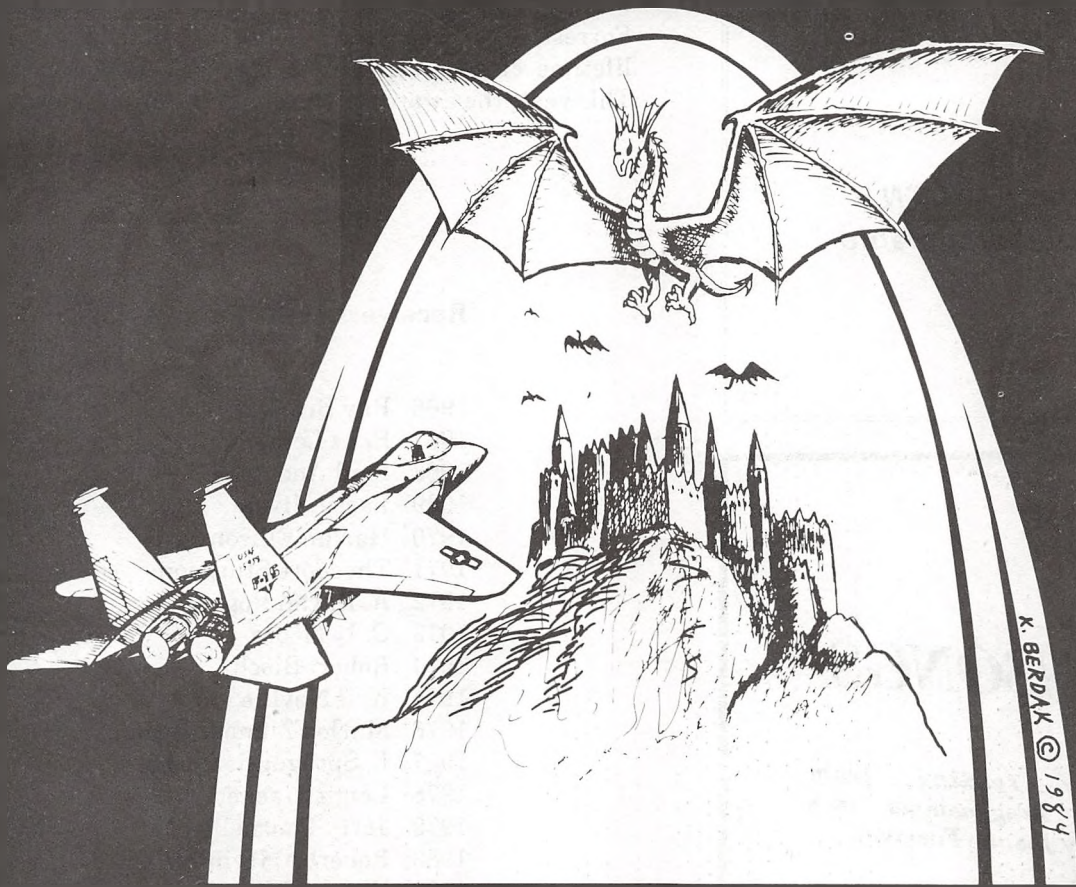
<sup>9</sup>(1978) Unresolved dissension remains as to whether the Worldcon was properly named IguanaCon or IguanaCon II.

<sup>10</sup>(1984) Like South Gate, part of the greater Los Angeles area.

*Despite the serious collectors among us, fans have been almost mundanely careless of typography. The trouble is compounded by whimsical disregard, as when the L.A.con II committee expressly voted to flout the precedent of L.A.Con I. The present list has been compiled as nicely as possible after research in original documents.*



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# THE FORRY AWARD

---

Each year since 1966, the Los Angeles Science Fantasy Society has presented an award, named after Forrest J Ackerman, to honor an individual for a lifetime of good services to the science fiction field. This year, the award will be given to Julius Schwartz.

### Receivers of the Forry Award

- 1966 Ray Bradbury
- 1967 Fritz Leiber
- 1968 Poul Anderson
- 1969 Larry Niven
- 1970 Harlan Ellison
- 1971 Theodore Sturgeon
- 1972 A. E. van Vogt
- 1973 C. L. Moore
- 1974 Robert Bloch
- 1975 Kris Neville
- 1976 Marion Zimmer Bradley
- 1977 L. Sprague de Camp
- 1978 Leigh Brackett
- 1979 Jerry Pournelle
- 1980 Robert A. Heinlein
- 1981 Horace Gold
- 1982 Arthur C. Clarke
- 1983 Frank Kelly Freas
- 1984 Julius Schwartz



# Torry Award 1984

## JULIUS SCHWARTZ

*Drew Sanders*

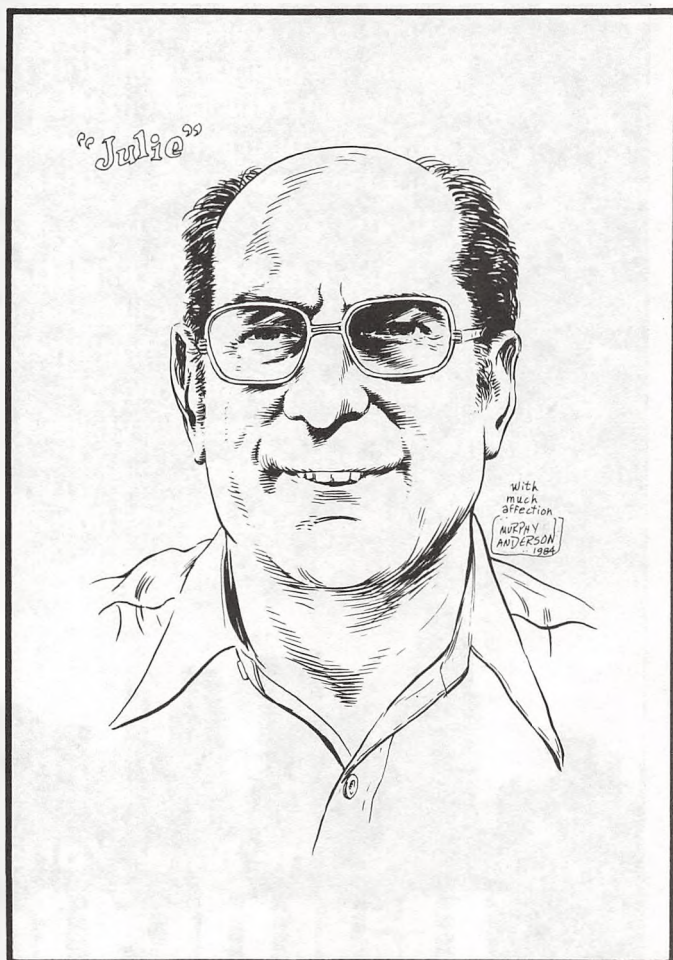
The same man who was responsible for some of my favorite comics is also responsible for a great deal of the science fiction published in the early years of our field.

In January 1932, Julius Schwartz and Mort Weisinger, a pair of teenagers from the New York area who were in correspondence with many of the big-name writers of the day, decided to put some of the news they had been getting from the writers into an amateur magazine, along with a biography of E. E. "Doc" Smith. They called their work *The Time Traveller*. It may have been the first generally-distributed fanzine. Shortly thereafter, they went on to produce another fanzine called *Science Fiction Digest*, later to become known as *Fantasy Magazine*. It has been acclaimed for its superior quality, even over fanzines published generations later.

As a direct result of connections made in his fanzine work, Julius Schwartz went on to become one of the leading literary agents of the science fiction field in the late Thirties and early Forties. Schwartz numbered among his clients Stanley G. Weinbaum, Robert Bloch, Edmund Hamilton, Henry Kuttner, C. L. Moore, Otto Binder, Manly Wade Wellman, H. P. Lovecraft, Ray Bradbury, and Alfred Bester.

In 1944, Alfred Bester recommended Schwartz to Sheldon Mayer, then Editor-in-Chief for the All-American Comics Group, a sister company to DC Comics. Schwartz was hired as a story editor, and he supervised the stories for everything that went into *Sensation*, *All-Star*, *Green Lantern*, *Flash*, *All-Flash*, and *Comic Cavalcade* for the next several years. Eventually he became a full editor, and oversaw the re-emergence of the comics field during the late Fifties and early Sixties, reviving the Flash, Green Lantern, Hawkman, and the Atom, and bringing about the Justice League of America. He also was the guiding hand behind Adam Strange, the Atomic Knights, the Space Museum, Star Hawkins, and the rest of DC's science fiction comics of that period. Later on, in the

late Sixties and early Seventies, he was to oversee revitalizations of Batman and Superman. He is now Senior Editor at DC Comics.



In each phase of his career he has made valuable contributions to science fiction and fantasy. He has long earned our recognition. Besides, he's an expert bridge player.



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# THE LOS ANGELES SCIENCE FANTASY SOCIETY



50 Years of

LASTS

1934 - 1984

FRED PATTEN



# 1934-1944

In May 1934, *Wonder Stories* magazine announced the Science Fiction League, a club for SF fans throughout the world. On Saturday, 27 October 1934, seven SFL members and two guests met in the garage of E. C. Reynolds in Los Angeles. They wrote to *Wonder Stories* asking to become a SFL chapter. On 13 November *Wonder Stories* approved them as Chapter 4, the Los Angeles Science Fiction League (LASFL).

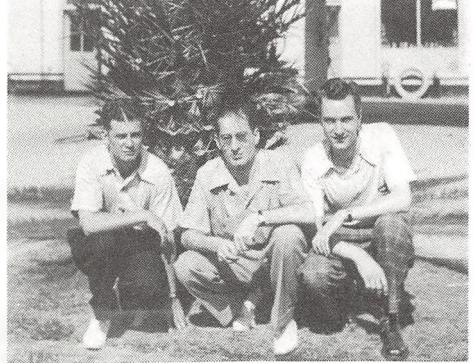


Science Fiction League emblem



Paul Freehafer, c. 1943.

The LASFL only met a few times during 1935, but on 6 February 1936 it started meeting on the first and third Thursdays of each month. In January 1939 the meetings became weekly. The club met at Clifton's Cafeteria in downtown Los Angeles. The formal discussions of SF topics were replaced by a lighter, social atmosphere. The club was built up by such young members as Forrest J Ackerman (1935); Myrtle "Morojo" Douglas and Russ Hodgkins (1936); Paul

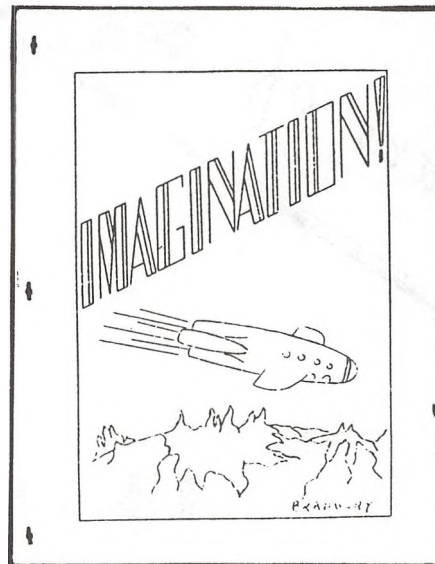


Otto Binder, Julius Schwartz, Forrest J Ackerman, during a 1939 visit by Binder and Schwartz from New York.

Freehafer and Ray Bradbury (1937); T. Bruce Yerke and Ray Harryhausen (1938); and Walter J. Daugherty (1939). Ackerman encouraged all SF professionals living in or visiting Southern California to stop in at the LASFL. Most did, and some, such as Henry Kuttner, Robert Heinlein, and Jack Williamson, became frequent attenders.

## A Historical Portfolio

Something good or lucky about Los Angeles has generated a lot of artists. Here we present a baker's dozen. Four have won half the Hugo Awards presented to fan artists. Five have moved out of town since their Los Angeles fame, though one has moved back. All, it turns out, have taken part in *APA-L*, that peculiar apa published at but not by the LASFS, with no membership, no activity requirements, and now nearly 20 years of regular weekly collation. If "a civilization is as great as its dreams, and its dreams are dreamed by artists," these artists (and many more) belong in a history of L. A. fandom.



*Imagination!* #6, March 1938. Cover by Ray Bradbury.



LASFS coat of arms. Designed by Roy V. Hunt.

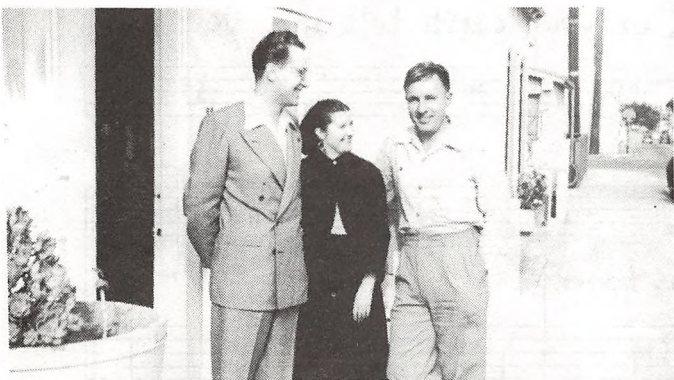
In October 1937 the LASFL published No. 1 of *Imagination!*, the first of a flood of fanzines from the club and from its individual members. Los Angeles soon became known throughout fandom as "Shangri-LA", a gloriously nutty utopia where fans and pros regularly mixed at weekly meetings, beach parties, Christmas parties, group outings to SF movies or "serious scientific lectures", and so on. In 1939





*Voice of the Imagi-Nation (VOM) #25, October 1942. Cover by Ray Harryhausen.*

Ackerman, Morojo, and Bradbury travelled to New York City as the "LASFL Delegation" to the first World Science Fiction Convention. Groups of LASFL members also attended the 1940 and 1941 Worldcons. At Denvention in 1941, Walt Daugherty made a successful bid for the 1942 Worldcon. (However, World War II forced a postponement of the fourth Worldcon until 1946.)



Forrest J Ackerman, Mrs. Stanley Mullen, Ray Bradbury, c. 1942.

During 1936-1939 the LASFL became self-sufficient, while its parent Science Fiction League languished. On 28 March 1940 the club voted to become the independent Los Angeles Science Fantasy Society (LASFS). In October 1941 the LASFS moved into Apartment 4 at 1155 Wilshire Boulevard, then in April 1943 to 637½ South Bixel Street, in downtown L.A. Both locations were set up by Walt Daugherty, who rented them and allowed the LASFS permanent residence. This enabled the club to set up a library, hang SF pictures on the walls, and so on.

During the 1942-1944 war years, most Southern California pros and many fans disappeared into the armed services. Paul Freehafer, one of the most active and best-liked LASFans, died of a rheumatic heart in March 1944. The LASFS became a popular tourist site for numerous brief visits by fans now in the Army or Navy, as they passed through L.A. on their way to duty in the Pacific theater.

Director Russ Hodgkins, c. 1939.



## Cathy Hill

### *Raccoon Sugar Cube Blues*

Musical notes in Cathy Hill drawings poke each other with sabers instead of soberly representing a melody from *The Pirates of Penzance*. Or square-rigged ships sail through the night sky over clouds drifting in the form of luxurious female nudes. Or candles stand on a birthday cake which at closer inspection is a stack of movie reels, and, looking closer still, is the head of Bill Warren. These are only a few of the moods of this free-lance artist, frequent exhibitor in SF art shows and long-time LASFS member. She lives in Sierra Madre.

Shown here is a page from a forthcoming book on raccoons.





## The Sugar Cube Blues

What are you do-in giv-in a rac-coon a sug-ar  
cube?  
What are you do-in? What are you do-in? How rude.  
Cuz you can't tell me you b-  
don't know what he does with his food.

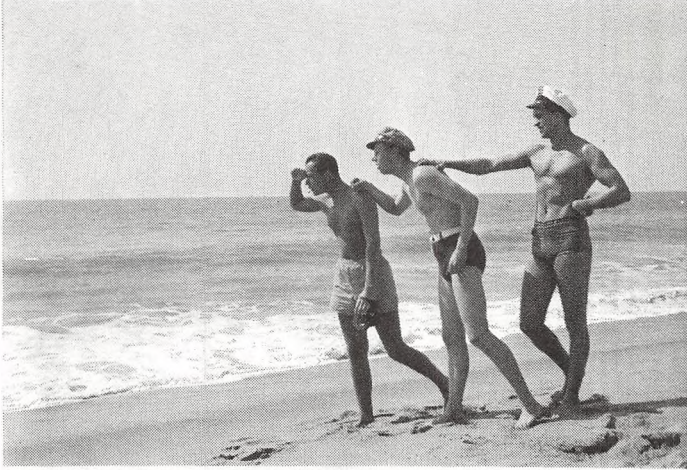






# 1944-1954

Around 1944 a new spirit developed around Francis T. Laney, a fan from Washington State who joined the LASFS in late 1943. The LASFS had previously projected an image of friendship and group activities. Laney and other new members who followed him preferred to emphasize the club's disagreements.



Phil Bronson, Gordon R. Dickson, Morris Scott Dollens at Santa Monica Beach, during a 1945 visit by Dickson from Minneapolis.

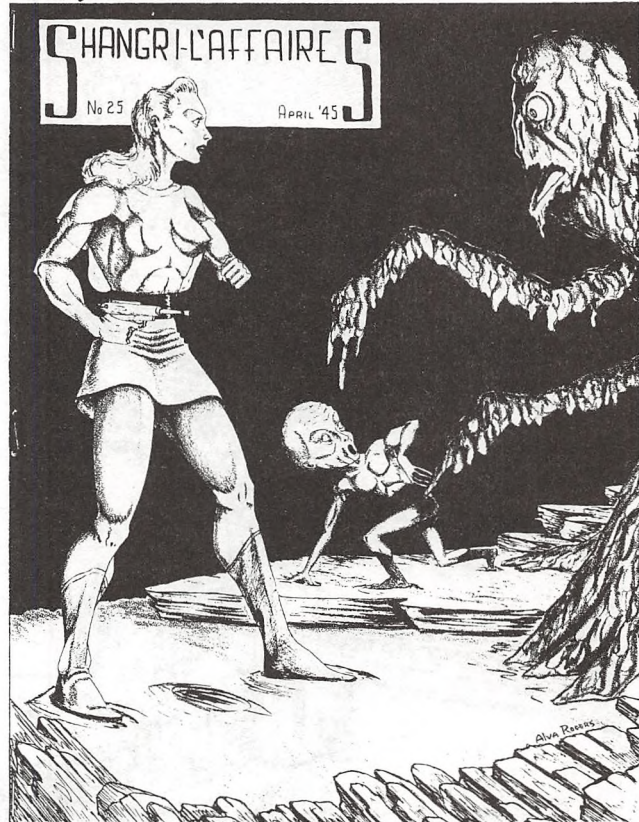
## Tim Kirk

### *Marketplace at Mandaroon*

The man who was voted Best Fan Artist five times in 1970-76 also drew covers for *APA-L*, and won mundane fame with paintings from *The Lord of the Rings*. His work is scheduled to appear in *The Last Dangerous Visions*, in spite (or because) of his cartoons of Harlan Elephant. He is now a Disney designer and involved in a variety of free-lance projects. The façade of the new Disneyland Peter Pan ride is his, as is a Kermit and Miss Piggy card game. He lives in Long Beach.

*Marketplace at Mandaroon* is in the collection of Marcia and David Hulan.

They engaged in witty backstabbing, and set up rival SF clubs with much fanfare. The constant petty politics drove away many members. By 1948, when Laney dropped out of fandom, the old LASFS hardly existed any more.



*Shangri L'Affaires* #25, April 1945. Cover by Alva Rogers.

A more positive leader of change was Edward Everett Evans, who moved to L.A. from the Battle Creek, Michigan fan club in late 1945. Evans joined the feuding at first, but soon turned his efforts to professional writing. He persuaded other LASFans to put their energy into literary activities. By 1948 the LASFS had become much more of a SF literary society. Its attendance included such writers as A.E. van Vogt, Ross Rocklynne, L. Ron Hubbard, and Stuart J. Byrne. Forrest Ackerman set up a SF literary agency. The LASFS dropped much of its contact with the rest of fandom. The official club magazine, *Shangri L'Affaires* (or *Shangri-LA*), switched from write-ups of the LASFS' social activities to amateur fiction and SF reviews.

As soon as World War II ended, the LASFS rescheduled the 4th World Science Fiction Convention. The club factions worked together where the Worldcon was concerned to make it a success. Pacificon, the 1946 Worldcon, was held over the July 4th weekend at the Park View Manor, a two-story building of rental meeting halls. The LASFS clubhouse, within walking distance, was a popular attraction. About 140 attended, mostly Angelenos.



1946 Worldcon (Pacificon I)  
 Program Book.  
 Cover by Lou Goldstone.



Two years later the LASFS started another major convention series, the West Coast Science

Fantasy Conference, or Westercon. This was originally intended for West Coast fans who could not

THE  
 FIRST  
 ANNUAL  
 WEST COAST  
 SCIENTI - FANTASY  
 CONFERENCE



1948 Westercon (Westercon I) Program Book.

**Freff**  
 from *D'Arc*

The redoubtably versatile Freff was graduated from Clown College, illustrated *Titan*, clung to the side of U.S.S. *New Orleans* 800 miles off San Diego to watch Skylab 3 splash down, and is now a TV correspondent for the BBC. He has sold ten short stories, hundreds of illustrations, and some two million words of magazine articles. He is not yet thirty years old. "None of this would have been possible without the LASFS, which showed me there was a place in the world for people who wanted to do things in a different way." He lives in Brooklyn.

The panels shown here are from Issue 2 of *D'Arc*, scheduled to appear at L.A.con II.



AVARI T!

WE CANNOT  
HIDE FROM  
THIS...

...WE  
MUST—

THEIR DEFENSES  
AND WEAPONRY  
WERE NEGLIGIBLE.

HIS WERE NOT.







# 1944-1954 ...

attend the Worldcon when it was east of the Mississippi, which it then usually was. The first Westercon was held on 5 September 1948, run by E. Everett Evans and Walt Daugherty. It featured only



Director Alan Hershey, c. 1949.



The Outlanders Society, 1948. Howard Miller, Con Pederson, Stan Woolston, Rick Sneary, Len Moffatt.

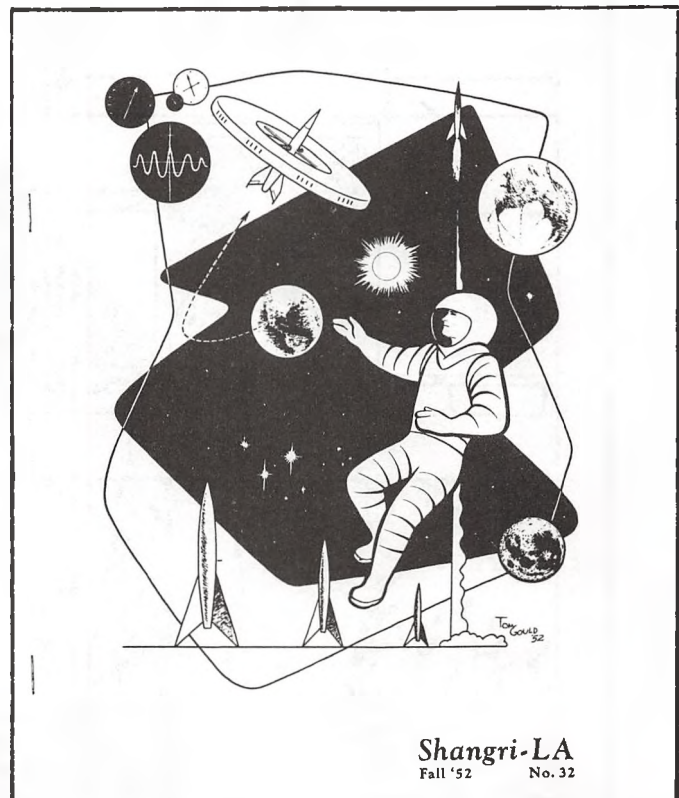
literary programming and attracted only 77 local fans. It wasn't until 1951 that the Westercon moved outside L.A. (to San Francisco), added social programming, and became accepted by the general SF community as a regular annual event.

## Paula Marmor

*The Song Unsung:  
Arwen in the House of Her Father*

The great swell of fannish interest in Tolkien lore caught up Paula Marmor, who became a scholar of the reconstructed languages of Middle-earth and for eight years edited the fanzine *Parma Eldalambern*. She has been the layout artist for L.A.con II publications, including this Program Book. She lives in Sherman Oaks.

The drawing reproduced here is a *Parma* cover. "I had been wanting to draw the 'tree-ish' Rivendell I had in my head for some time; this balcony, over an unseen rocky stream, was as far as I ever got."



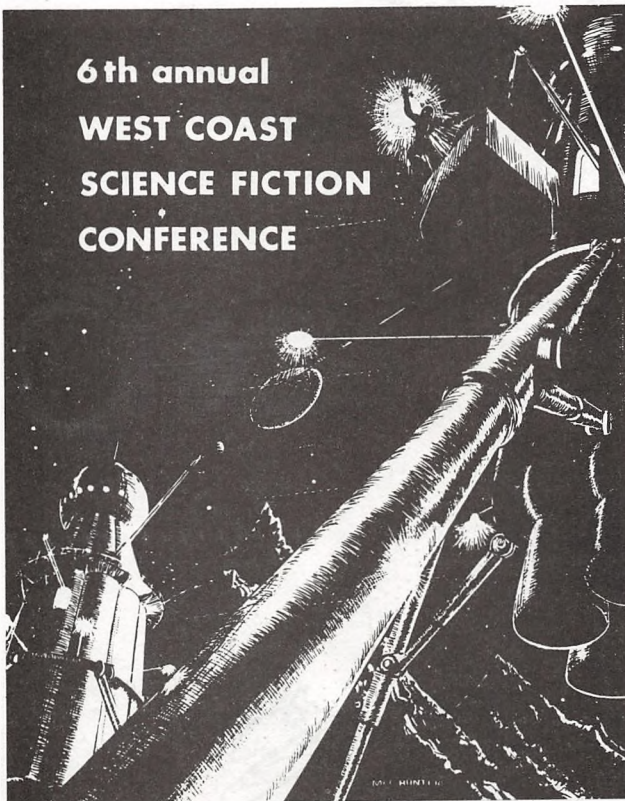
**Shangri-LA**  
Fall '52 No. 32

*Shangri-LA* #32, Fall 1952. Cover by Tom Gould.





Thelma Evans and E. Everett Evans, c. 1953.



1953 Westercon (Westercon VI) Program Book. Cover by Mel Hunter.

The LASFS also started an annual series of fan banquets, or Fanquets, in 1949. These were to honor LASFans who became SF professionals. EEEvans became the first Fanquet honoree for selling five short stories during 1948. Many honorees never sold more than a single short story, but 1954's honoree was artist Mel Hunter who still produces SF cover paintings today.

In April 1949 Walt Daugherty arranged for the LASFS to move from Bixel Street into a much larger basement recreation room at the Prince Rupert Arms Hotel at 1305 Ingraham Street, in the Wilshire-Western district. This became the LASFS' home for the next 8½ years.

## Bjo Trimble

### *Owl Service*

The circumflex over the "j" is to remind you to pronounce her name "Bee-joe". Nor is that the only individualism of this true omnifan. Doing things her own way has gotten her in serious trouble--like inventing the Art Show, pioneering the Society for Creative Anachronism's Kingdom of Caid, rallying fans to the SF of L. Ron Hubbard, crusading for the Space lobby, and begetting Lora Trimble. Bjo has published fanzines and founded conventions. Her art has been printed in *Yandro* and *Fanac*, and professionally in *Universes of E. E. Smith* (1966). She is famous for *The Star Trek Concordance* (1976) and *On the Good Ship Enterprise* (1983); she lost a fan artist Hugo to her own protégé in 1968. She lives in Los Angeles.

*Owl Service* was drawn from an unpublished sketch especially for this Program Book.









YES IT'S NICE,  
BUT AS A CLUBHOUSE  
.....



# 1954-1964

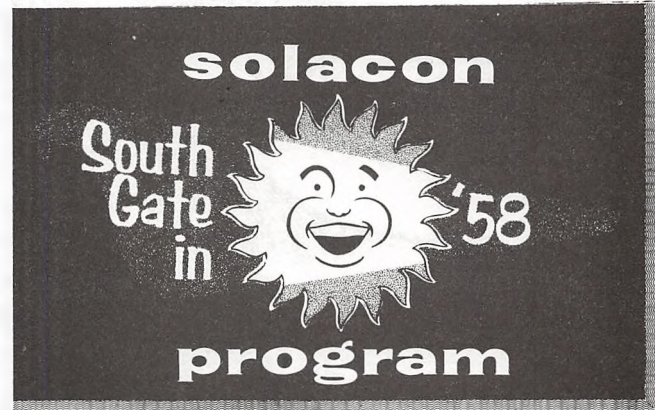
By 1954 the LASFS was undergoing another metamorphosis. The professionals gradually stopped coming. The Fanquet was retained, but members grew content to discuss SF without aspiring to write it. An influx of newcomers such as Larry Ware, Barney Bernard, and high-schoolers John Trimble, Ron Ellik, and Ted Johnstone (the *nom de fan* of David McDaniel) gave the meetings a much lighter air. Jokes and puns filled the club minutes. Picnics and theater parties became common. But while the LASFS regained its social atmosphere, it did not rejoin the main stream of fandom. There were no issues of *Shangri L'Affaires* between 1953 and 1956.



Charles Burbee,  
c. 1958.

Two members changed this. Rick Sneary, who lived in the suburb of South Gate, had begun a humorous campaign in 1948 to bring the Worldcon to

“South Gate in '58!” By 1956 he and others, including Len and Anna Moffatt and Stan Woolston, turned this into a successful bid for the 1958 Worldcon, Solacon. The Convention was actually held at the Alexandria Hotel in downtown L.A., but by proclamation of both mayors it was declared to be in South Gate. Most of the top fans and pros of the day participated. The Solacon marked the LASFS's return to organized fandom after a decade.



1958 Worldcon (Solacon) Program Book.

Betty Jo (Bjo) McCarthy had attended the 1952 Worldcon in Chicago before she joined LASFS. She fired up a group which included Al Lewis, Fritz Leiber, Jack Harness, Ernie Wheatley, William Ellern, and Steve Tolliver to make sure the LASFS stayed in contact with the rest of fandom. In late 1958 *Shangri L'Affaires* was revived. From 1959 through the early 1960s, over a dozen fanzines began appearing from new LASFans such as Bruce Pelz, Bob Lichtman, Fred Patten, and Don Fitch. Bjo also started Unicorn Films to make fannish movies, such as *The Genie* which starred her, Forry Ackerman, and Fritz Leiber. The LASFS became one of fandom's most active clubs.



Ernie Wheatley at the filming of the first faanish Western, *The Mesquite Kid Rides Again*, 1960.

## ◀ Jim Shull

*But as a Clubhouse . . .*

Quiet humor, a capacity for carefully planned detail, and a fondness for very slightly strange animals made Jim Shull's art distinctive. Over the years the animals seemed to evolve from beetles to turtles and birds, neatly proceeding about their affairs in an almost formal manner. His drawings circulated widely in such fanzines as *Granfalloon*, *Karass*, *Outworlds*, *Rune*, and *Kratophany*. He sent cartoons of fan-eating elevators to art shows. Today he is a storyboard director for a cartoon studio. He lives in Newhall.

Reproduced here is an *APA-L* cover from the beginnings of the Great LASFS Clubhouse Adventure.



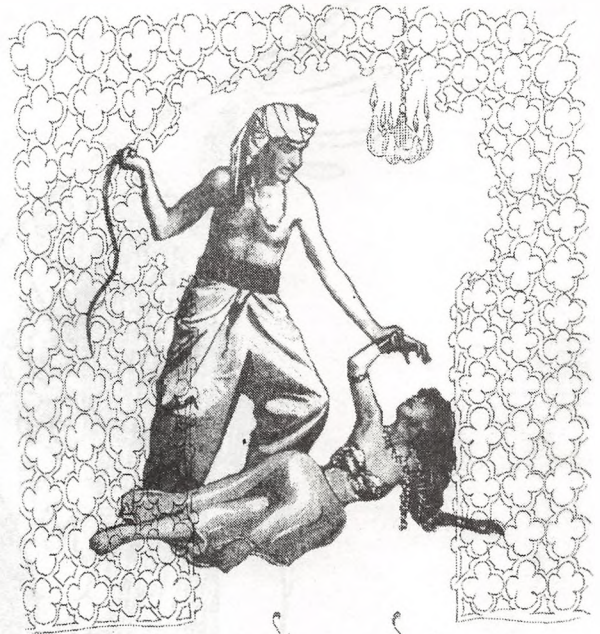


Al Lewis, Fritz Leiber, Donald Franson, Ted Johnstone, Donald A. Wollheim, William Rotsler, John Trimble, during a 1960 visit by Wollheim from New York.

It also developed a sense of history. For the 1,000th meeting in October 1956, many members who hadn't attended in years were invited back to talk about the club's past. At the 25th anniversary meeting in 1959, Walt Daugherty instituted the annual Evans-Freehafer Award (named for Paul Freehafer and EEEvans, who had died in 1958) for service to the club. At this same time the LASFS was struck by a housing problem. At the end of 1957 it had to leave the Prince Rupert. From January 1958 through November 1960 it met at the home of member Zeke Leppin, at 2548 West 12th Street. In November 1960 John Trimble and Bjo (who had just married) and several other fans took over a boarding house at 2790 West 8th Street, and invited the LASFS to make this "Fan Hillton" its permanent home. Unfortunately, in October 1961 the Fan Hillton was torn down to make way for an office building. After a 3½-month stay at the Trimbles' new home, Mathom House, at 222 South Gramercy Place, and a two-month stay at the tiny Alpine Recreation Center, at 817 Yale Street, the LASFS settled down in April 1962 at a spacious city park playground, the Silverlake Recreation Center, at 1850 West Silverlake Drive. But all this moving had made the LASFS concerned for its future. In November 1963 the club Director, Paul Turner, proposed that the LASFS start a Building Fund to purchase its own clubhouse. \$200 was transferred from the treasury into a special bank account to start the fund.



One Ego buck, a small certificate for service to the LASFS. Designed by Jack Harness.



*Shangri L'Affaires* 45

*Shangri L'Affaires* #45, August 1959. Fritz Leiber and Bjo McCarthy pose in their costumes from *The Genie*.

## Wendy Pini

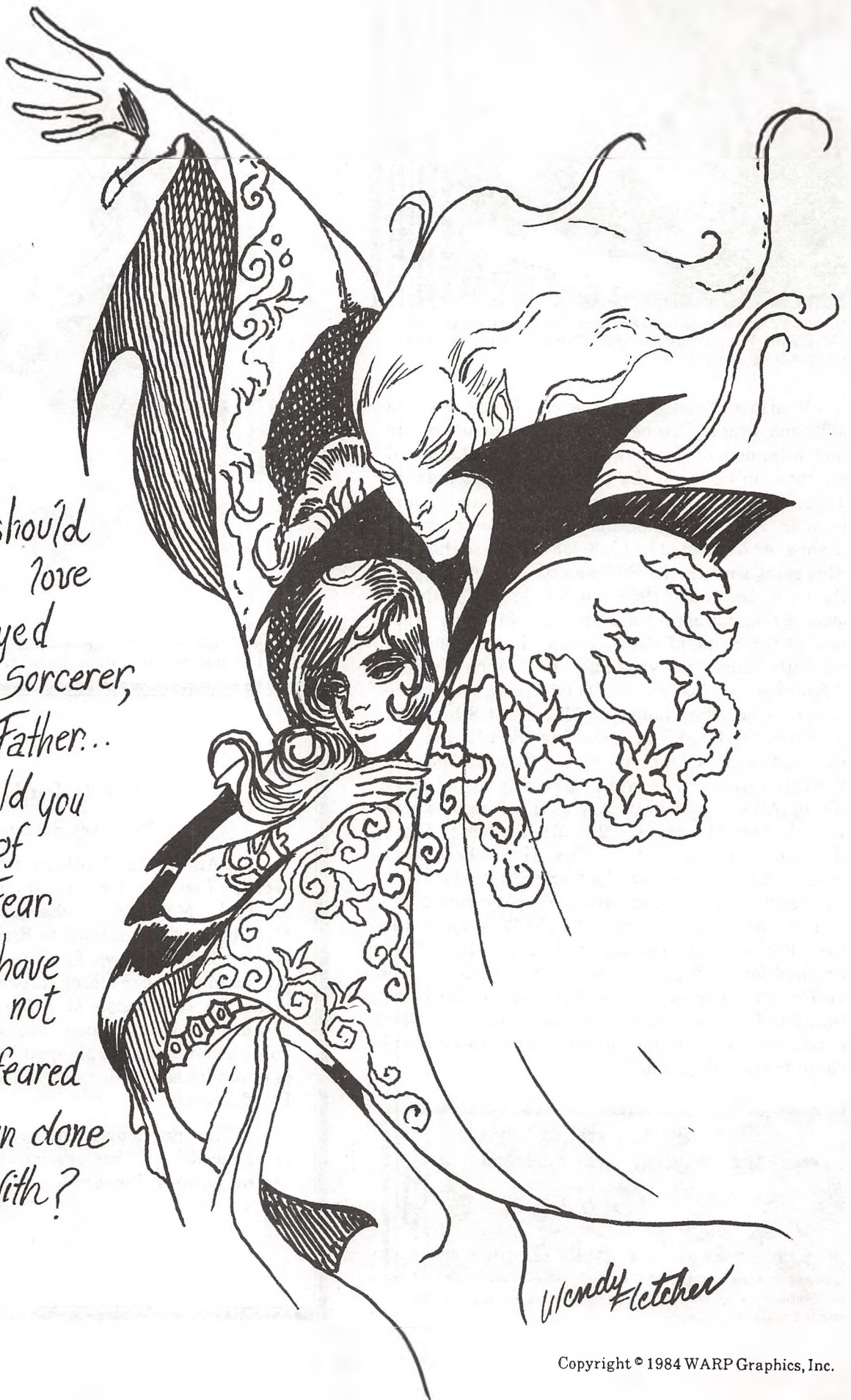
*A Mad-eyed Sorcerer*

LASFans and others first recognized Wendy Fletcher for her interpretations of Michael Moorcock's character Elric of Melnibone. Now married to Richard Pini, she is even better known for *Elfquest*, a saga of elves and wolves reaching its end at L.A.con II. With the completion of *Elfquest*, she looks forward to several new projects, including publication of a long-planned book of some of her hundreds of Elric drawings. She lives in Poughkeepsie.

The previously unpublished drawing reproduced here "has special significance for several reasons; Richard knows why."



And if I should  
love  
A mad-eyed  
Sorcerer,  
Father...  
What could you  
tell me of  
Fear  
That I have  
not  
Already feared  
And been done  
With?



Wendy Fletcher

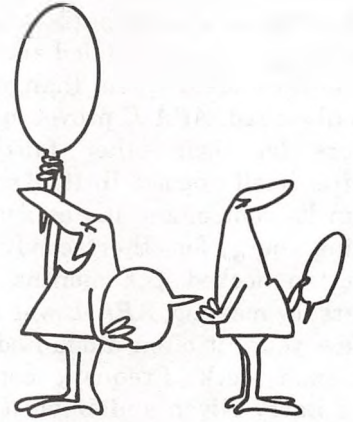




*My words fall on deaf ears*



*He announced*



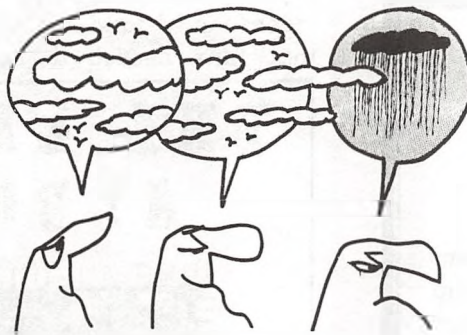
*Ghostwriter*



*Faux pas*



*Hardly a flaw*



*Narrow-minded*



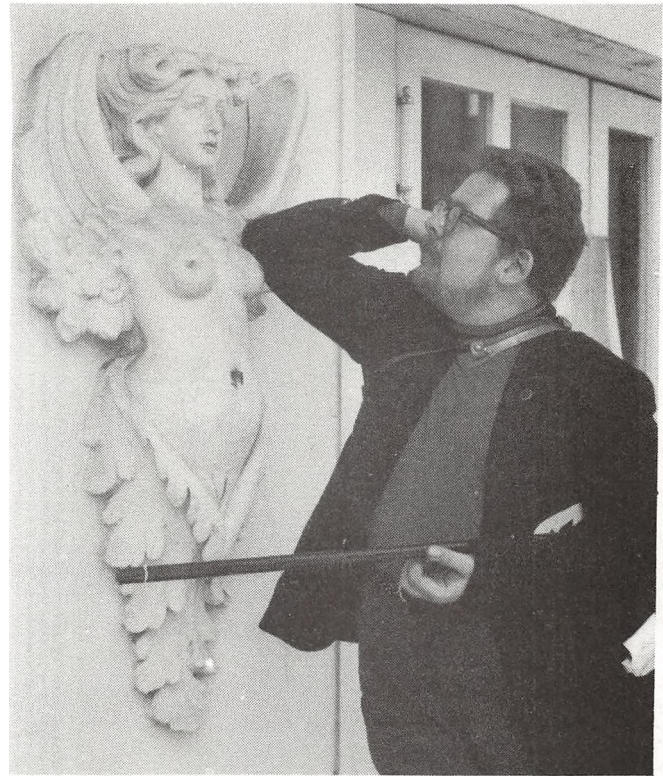
*rotsler*



# 1964-1974

At the 30th Anniversary meeting in October 1964, Bruce Pelz introduced *APA-L*. This was a weekly collation of contributions from LASFans (and, theoretically, anyone), stapled and distributed at each meeting--far more frequent than other apas. Expected to be only a fad, *APA-L* proved quite popular. Many members let their other fanzines die. *Shangri L'Affaires* itself stopped. In 1968 some thought *APA-L* had run its course, and it was suspended in hopes of releasing energy for other activities. But the LASFS had gotten hooked. Six months later, at the 1968 anniversary meeting, *APA-L* was revived. During the next few years it often amounted to more than 100 pages each week. Frequent contributors included writers Larry Niven and David Gerrold, and artists George Barr and Tim Kirk. Out-of-town contributors included Richard Harter of Boston, Robin Johnson of Melbourne, and Kees van Toorn of Rotterdam.

The annual Fanquet continued. Among the LASFans honored during this decade for their first professional sales were Larry Niven, Ted Johnstone (writing under his mundane name David McDaniel), William Ellern, Bill Warren, Hank Stine, Tim Kirk, and Alan Dean Foster. At the 1966 anniversary



Owen Hannifen, 1965.

dinner the club inaugurated the Forry Award, "presented annually . . . for services to science fiction."

During the 1960s SF had grown much more popular with the general public, and conventions had mushroomed in size. LASFan Chuck Crayne argued that fans needed to become more expert at big

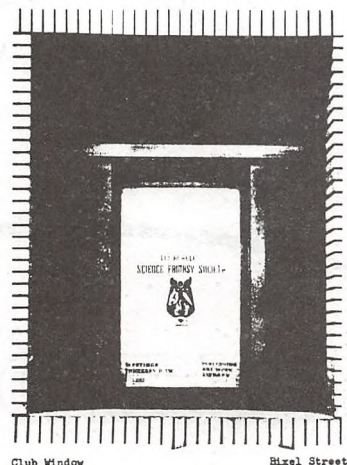
## Bill Rotsler

from *Balloons*

By now fanzines arrive in his mail from all over the world. Rotsler drawings show up everywhere. He says he used to be a sculptor; he made about six thousand pieces in iron rods and bronze, including one measuring some 27 feet that stood for a long time at the Beverly Hilton Hotel. After the release of *Deep Throat* he wrote *Contemporary Erotic Cinema* (1974) and directed two dozen movies. Recently he has been writing SF and television and movie tie-ins, mostly at a level he describes as creative typing. He lives in Reseda.

*Balloons* was printed in two limited-edition volumes in 1983.

## THE LASFS ALBUM



*The LASFS  
Album*  
(photos),  
12 May 1966.

PUBLISHED ON THE OCCASION  
OF THE 1500TH MEETING  
MAY 12, 1966





Kathleen Sky and Don Simpson, c. 1966.

conventions before commercial entrepreneurs took over the field for their own profit. The LASFS stopped hosting conventions itself, but individual LASFers ran more of them than ever. LASFS members put on numerous Westercons, including the 1970 Westercon

**JULY 20, 1969**

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1:00 P.M. to 12:00 P.M.

a Party to celebrate

*Man's First Step  
on Another World*

one of the most significant events  
in the history of mankind

*Mathom House*

417 N. Kenmore Avenue  
L. A., Calif.

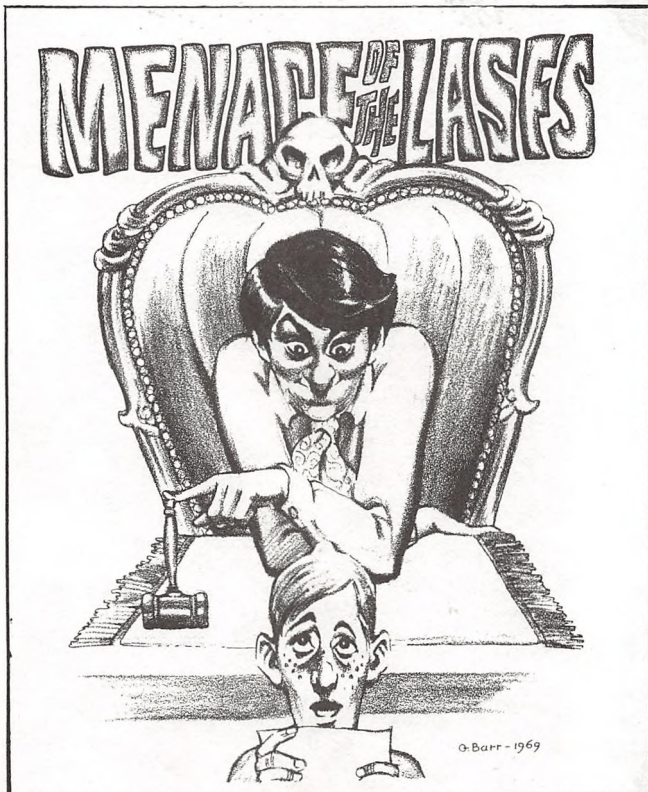
champagne, drinks and refreshments

First Manned Lunar Landing

Neil A. Armstrong  
Edwin E. Aldrin Jr.  
Michael Collins

The Columbia, The Eagle (Apollo 11)

Apollo 11 Lunar Landing Party, 20 July 1969, to watch the live telecast from the Moon. Invitation design by George Barr.



*Menace of the LASFS* 1969.08, monthly minutes of LASFS meetings. Cover by George Barr, showing Director David Gerrold and Secretary Drew Sanders.

**Alicia Austin**

*A Night at the LASFS*

▶

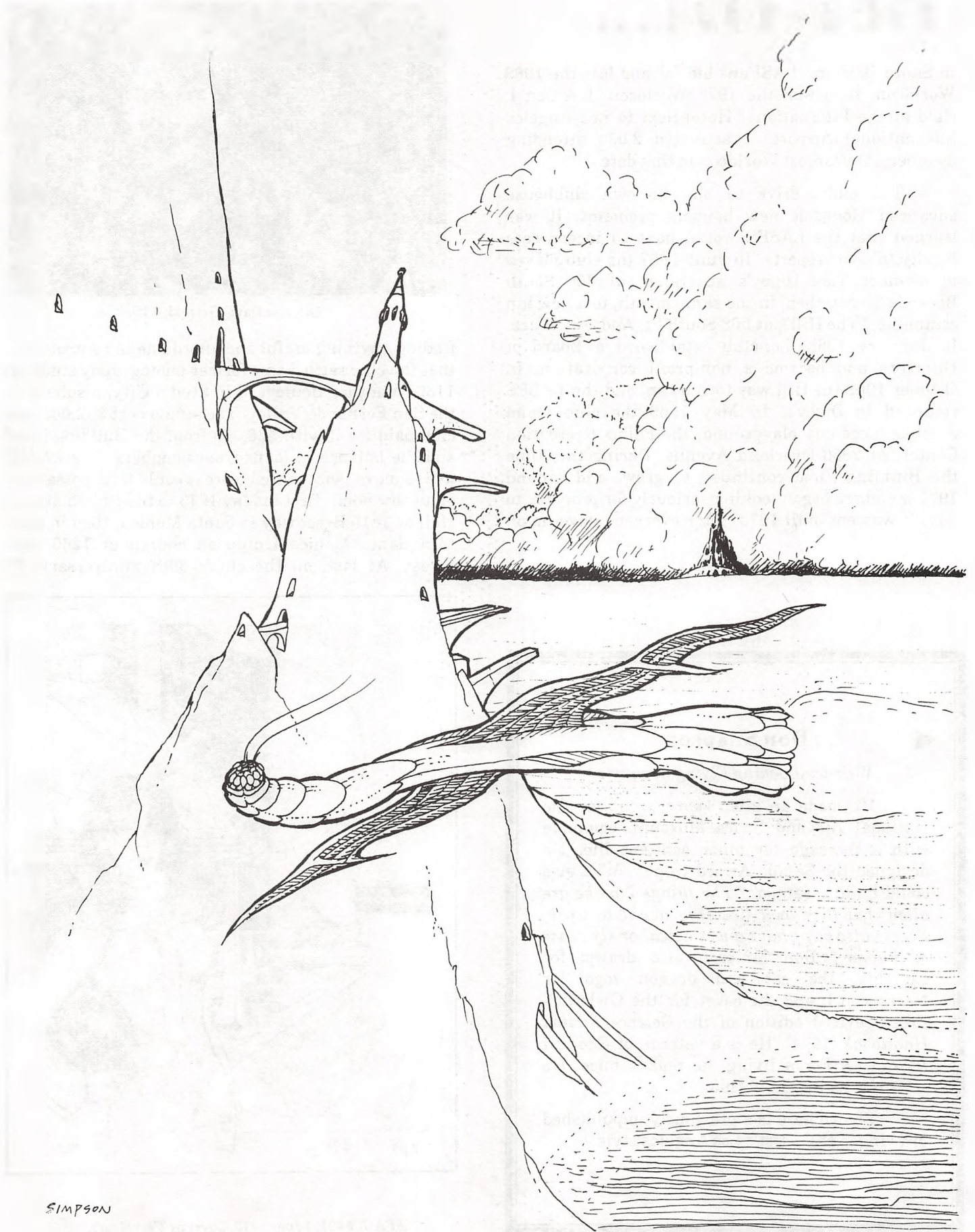
A regular exhibitor in SF con art shows since 1969, Alicia Austin has become a professional artist, working primarily in water colors, engraving, and etching. *The Age of Dreams*, a limited edition of her work, was published in 1978 by Don Grant; for the same publisher, she collaborated with George Barr in drawing and painting for a Harold Lamb trilogy. She is an illustrator for the Time-Life Books fantasy series *The Enchanted World*. Her fan art has appeared in many zines including *Energumen* and *Science Fiction Review*. She lives in Canoga Park.

*A Night at the LASFS* is in the collection of Fuzzy Pink and Larry Niven.









SIMPSON

Copyright © 1984 Don Simpson



# 1964-1974...

in Santa Barbara. LASFans bid for and lost the 1968 Worldcon, then won the 1972 Worldcon, L.A.Con I. Held at the International Hotel next to Los Angeles International Airport, it attracted 2,000 attending members, the largest Worldcon to that date.

The club's drive to buy its own clubhouse advanced alongside new housing problems. It was learned that the LASFS would have to incorporate legally to own property. In June 1967 the club moved to member Tom Digby's apartment at 330 South Berendo Street; then, in the same month, to a new fan commune, "The Hill", at 508 South St. Andrews Place. In January 1968 the club established a Board of Directors and became a non-profit corporation. In October 1968 the Hill was torn down, and the LASFS returned to Digby's. In May 1969 the club found another large city playground, the Palms Recreation Center, at 2950 Overland Avenue. During this time the Building Fund continued to grow, and around 1970 members began looking seriously for property to buy. It was not until 1973, after everyone gave up on



Director David Gerrold, c. 1969.

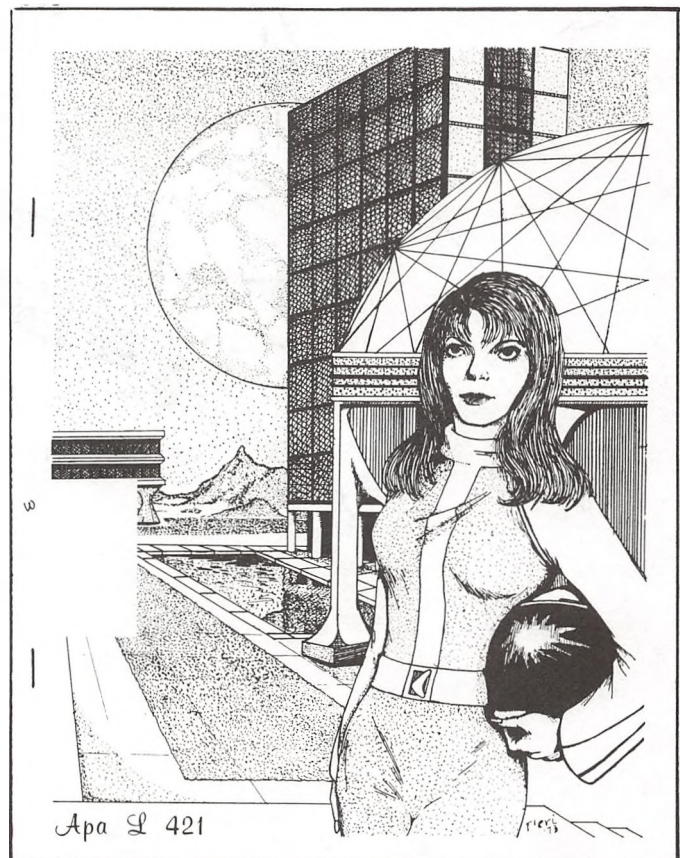
finding anything useful and affordable in central L.A., that the club settled on a former photography studio at 11360 Ventura Boulevard in Studio City, a suburb in the San Fernando Valley. The studio cost \$32,000; the club paid for it with \$26,000 from the Building Fund and the balance in loans from members. The LASFS had to move twice more before it could take possession of its new home, first in May 1973 to the Philomathean Hall at 1810 Broadway in Santa Monica, then in June to a Santa Monica Unitarian church at 1260 18th Street. At last, on the club's 39th anniversary, 25

## ◀ Don Simpson

### *Weirder-Looking Flying Creature*

He made an alien space probe for the National Air and Space Museum, complete with a message for other sentient life. He designed the Sampo Award trophy. Who else could build a sampo? *"The things I make are alien, but they look like they ought to work. People also say I have a whimsical or sly sense of humor."* Don Simpson also draws: for example, the cat and dragon logo for Noreascon I, and the cover for the Owlswick Press revised edition of the *Science Fiction Handbook* (1974). He is a veteran of *Shangri L'Affaires*. For a living, he makes mice. He lives in Albany, California.

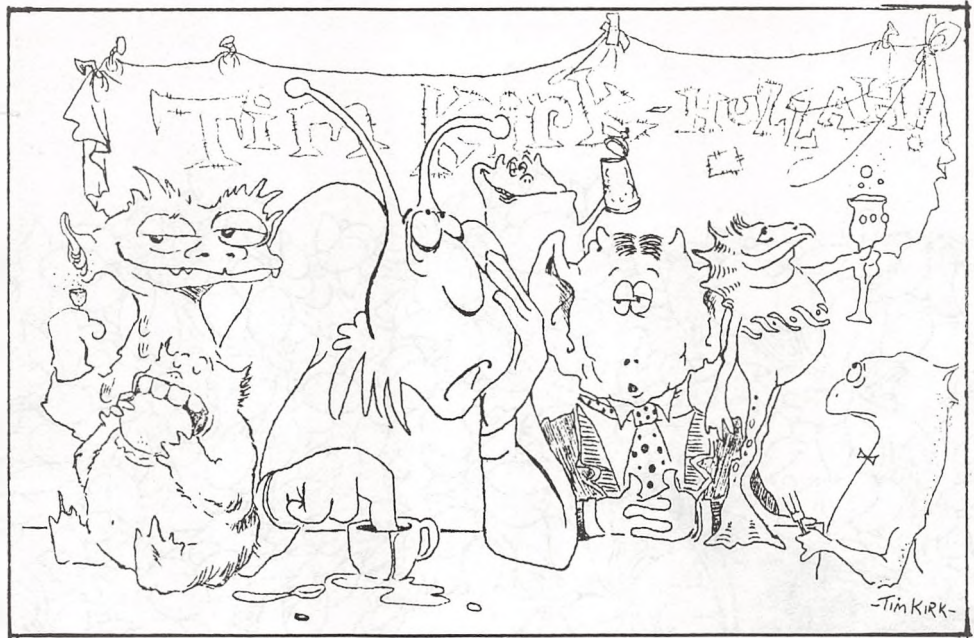
Shown here is a previously unpublished drawing in the artist's Los Angeles style.



APA-L #421, 7 June 1973. Cover by T'eri Moore.



18th annual Fanquet Program Book, 5 March 1971. Cover by Tim Kirk.



October 1973, it moved into its own clubhouse. An Open House was held the next month, on 18 November, the tenth anniversary of the Building Fund.



The LASFS finally gets its own clubhouse--and immediately outgrows it, c.1973.

### Jack Harness

#### *Objectivist Mutated Mouse Musicians and the Forbidden Flute*

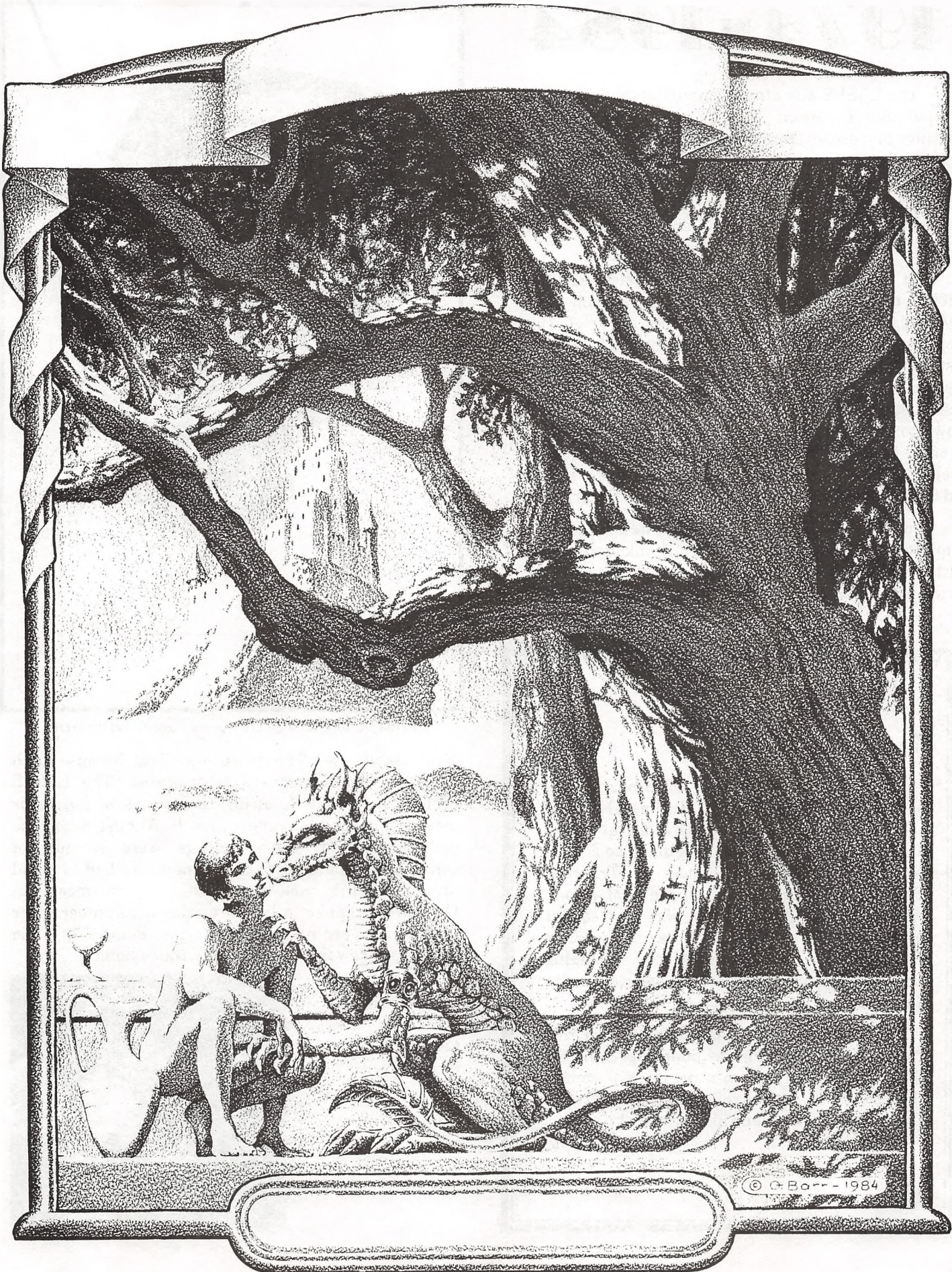
"I am the Golux," said the Golux proudly, "the only Golux in the world, and not a mere device." So spoke one of James Thurber's stranger and more endearing characters in *The Thirteen Clocks*. The name and the characterization have been applied to Jack Harness. Satirist, distributor of Robert Bloch pencils, and inventor of poker games, this LASFan has indeed accumulated more names than Cabell's Jurgen had wives: Scribe, Arson, Racing, the Joker of Eagles, Jxtn Muir, Jackson Moloch, Rosharn of Gondor, Wheet-Wheet, and Duck Savage. He lives in Los Angeles.

The Objectivist Mutated Mouse Musicians first showed up about twenty years ago. They are usually involved in some adventure just hinted by the drawing. The collage reproduced here, done especially for this Program Book, is intentionally reminiscent of the artist's mimeograph style.











# 1974-1984

The LASFS was almost immediately faced with a population explosion. The average attendance at meetings had grown from about 15 in 1936 to about 50 in 1973. But something about the LASFS' owning its own hall seemed to draw people. Attendance quickly rose to a hundred. The building literally overflowed, with members stepping out onto Ventura Boulevard to cool off from the body heat.

In December 1975 the LASFS celebrated its 2,000th meeting with a three-day convention, L.A. 2000, at the International Hotel. This attracted 190 people, and crystallized a movement for the LASFS to host SF conventions again. The con was renamed Loscon, with Loscon 2 in 1976. Over the years the Loscon settled into Thanksgiving weekend, and has grown to an average attendance of about 1,000. Most recently Loscon 10, at the Pasadena Hilton, featured Chelsea Quinn Yarbro and Fuzzy Pink Niven as pro and fan guests of honor, with Bruce Pelz as Chairman.

In May 1977 the club found a new location a couple of miles away, at 11513 Burbank Boulevard, North Hollywood. This was a former house and garage, on a large lot, that had been converted to

## George Barr

### *Leavetaking*

Recently every issue of *Amazing* has had work by George Barr. He has also done boxes for computer games (*Rescue at Rigel*, *Epyx*) and a forthcoming *Starblaze* book. His fan art has been published in *Trumpet*, *Energumen*, *Focal Point*, *Locus*, and *Mythlore*. While in Los Angeles, he was a frequent contributor to *APA-L* and regularly drew artwork for local conventions, including *Equicons* and the 1970 *Westercon*. He lives in San Jose.

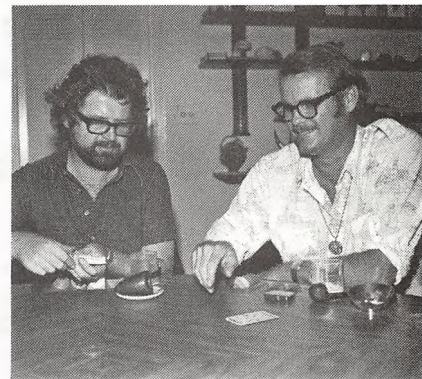
In honor of the historical note of this Portfolio, *Leavetaking* was done especially for the Program Book from a previously unused sketch of 1969. It thus reflects both the artist's Los Angeles period, and his current style.



1975 L.A. 2000 (Loscon 1) Program Book. Cover by Freff.

commercial use. The price was low because both buildings were seriously deteriorated. The LASFS decided to buy it, knowing that years of fan labor would be needed for renovation. In August, when the club moved in, the buildings were so full of construction material that the members had to stand around in the back yard for the first meetings. Gradually, thanks to lots of weekend volunteer labor (usually co-ordinated by Jerry Pournelle), the buildings grew from habitability into a home.

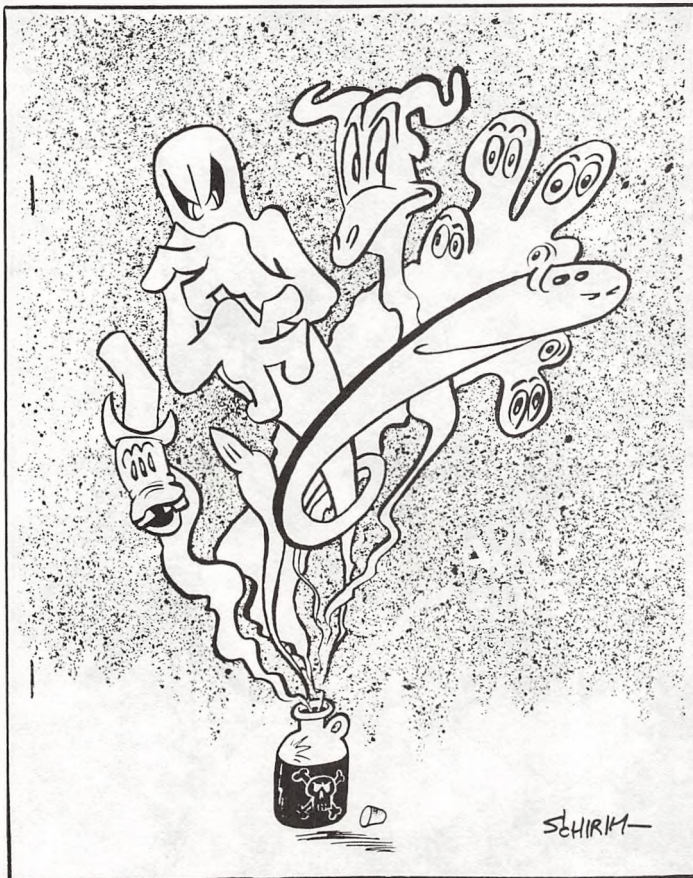
Larry Niven and  
Jerry Pournelle,  
c. 1977





In March 1978, to raise money for repairs, the LASFS held a benefit. People paid \$15 for an all-you-can-eat buffet, and a program with Ray Bradbury, Jerry Pournelle, Forry Ackerman, Theodore Sturgeon, and Harlan Ellison. It was such a success that it was made an annual one-day mini-convention, the Science Fiction Showcase (currently in May), held in the club's own hall. In 1980 the Showcase absorbed the Fanquet. New pros are now announced at the Showcase, rather than at a separate dinner. Similarly, the Anniversary Dinner was merged in the Loscon, where the annual Forry Award and Evans-Freehafer Award are now presented.

LASFans continued to participate in larger conventions. The 1975 Westercon, in Oakland, was run by remote control from L.A. by Craig Miller and Lois Newman. The 1976, 1978, and 1980 Westercons were all in Los Angeles. In 1977, when Sampo Productions (a San Francisco Bay area club) disbanded, the LASFS took over the Sampo Award, presented annually at the Westercon for unrecognized services to fandom. LASFans bid for and lost the 1978 Worldcon, then won the 1984 Worldcon, L.A.con II.



APA-L #545, 23 October 1975. Cover by Marc Schirmeister.

APA-L is still collated every week. Its size and the percentage of the LASFS participating in it have fluctuated, but it has never faltered. The 1,000th distribution appeared at the meeting of 12 July 1984, and the apa's 20th anniversary will occur in October. In 1976 dissidents started a monthly apa, *LASFAPA*, for those who found the weekly schedule of *APA-L* too exhausting. This encouraged fans outside Southern California to join *LASFAPA*, which is currently the larger of the two. Occasional attempts have been made to revive the club's general fanzine, *Shangri L'Affaires*, but so far without success. The two apas, and the two current large-scale L.A. fanzines *File 770* and *Holier Than Thou*, receive whatever literary energy is present.

Fifty years after the creation of the LASFS, its average weekly attendance is about 125. Some fans come for the regular meeting and program in the meeting hall, or for *APA-L* collation in the mimeograph room. Some come to browse in the club library, to trade or sell SF books and magazines, or to socialize in the lounge. The LASFS meets every Thursday evening from 7:30 p.m. until about 11:30, and holds an open house every second Sunday. All who are interested in science fiction and fantasy are welcome.

## Bea Barrio

*Kathy Sanders as the Queen of Wands*

A local treasure can shine brightly; those who know of it share the secret glee enjoyed by a person who can make strudel dough, or who keeps a cricket. Bea Barrio's art is not much known outside Los Angeles. She has done logos for Loscons and Westercons, and covers for *APA-L*, *The Passing Parade*, and *This House*. She likes ballet dancing, which she sometimes does with Candy Bratmon. In the last two or three years she has been playing the cello. She lives in Temple City.

The drawing shown here, of a prizewinning costume from the ConStellation Masquerade, was done especially for this Program Book.

Copyright © 1984 Bea Barrio







# LASFS MEMBERS

who have made professional sales in the science  
fiction field

This list is not known to be complete. Further information would be welcomed by any LASFS officer.

Forrest J Ackerman  
Karen Anderson  
Poul Anderson  
Kenneth Anger  
Alicia Austin  
Steve Barnes  
George Barr  
Charles Beaumont  
Bill Blackbeard  
Robert Bloch  
Anthony Boucher  
Leigh Brackett  
Ray Bradbury  
Charles N. Brown  
Arthur J. Burks  
Stuart J. Byrne  
Cleve Cartmill  
Jack Chalker  
Ron Cobb  
Arthur Byron Cover  
Arthur Jean Cox  
Bill Crawford  
John Dalmas  
Richard Delap  
Gordon R. Dickson  
Sharman DiVono  
Morris Scott Dollens  
William Ellern  
Harlan Ellison  
E. Everett Evans  
Mike Farkash  
Brian Forbes  
Alan Dean Foster  
Don Franson  
Freff  
Richard E. Geis  
David Gerrold  
Mel Gilden  
Dian Girard  
Mike Glycer  
Stephen Goldin  
Bob Greenberg  
Saki Hajiri  
Edmund Hamilton  
T. D. Hamm  
Jim Harmon  
Clair Winger Harris  
Henry Hasse  
Ron Haydock  
Robert A. Heinlein

Cathy Hill  
Charles Hornig  
L. Ron Hubbard  
E. Mayne Hull  
Mel Hunter  
Jon Inouye  
Jack Jardine  
Jor Jennings  
George Clayton Johnson  
Eddie Jones  
Gail Kimberly  
Tim Kirk  
Victor Koman  
Henry Kuttner  
David A. Kyle  
Gil Lamont  
Fritz Leiber  
Walt Liebscher  
Brad Linaweaver  
Richard Lupoff  
Adrienne Martine-Barnes  
Richard Matheson  
David McDaniel  
Craig Miller

Linda Miller  
Len Moffatt  
C. L. Moore  
Richard Mueller  
Ray Faraday Nelson  
Charles Neutzel  
Kris Neville  
Larry Niven  
Bob Olson  
Fred Patten  
Joe Pearson  
Conn Pederson  
Bruce Pelz  
Wendy Fletcher Pini  
Jerry Pournelle  
Frank Quatrochi  
L. Major Reynolds  
R. S. Richardson  
Ross Rocklyne  
Alva Rogers  
William Rotsler  
Marc Schirmeister  
J. Neil Schulman  
George Scithers

Larry Shaw  
Takumi Shibano  
Robert Short  
Kathleen Sky  
Norman Spinrad  
Rick Sternbach  
Hank Stine  
Theodore Sturgeon  
Leslie Swigart  
Arthur Thomson  
Sal Trapani  
Bjo Trimble  
William Tuning  
Dave Van Arnam  
Kees van Toorn  
A. E. van Vogt  
F. L. Wallace  
Bill Warren  
Ted White  
Donald A. Wollheim  
Chelsea Quinn Yarbro  
Nicholas Yermakov

**in  
all  
the  
world  
only**



Only Baskin-Robbins makes  
Jamoca® Almond Fudge ice cream;  
our unique combination of chocolate,  
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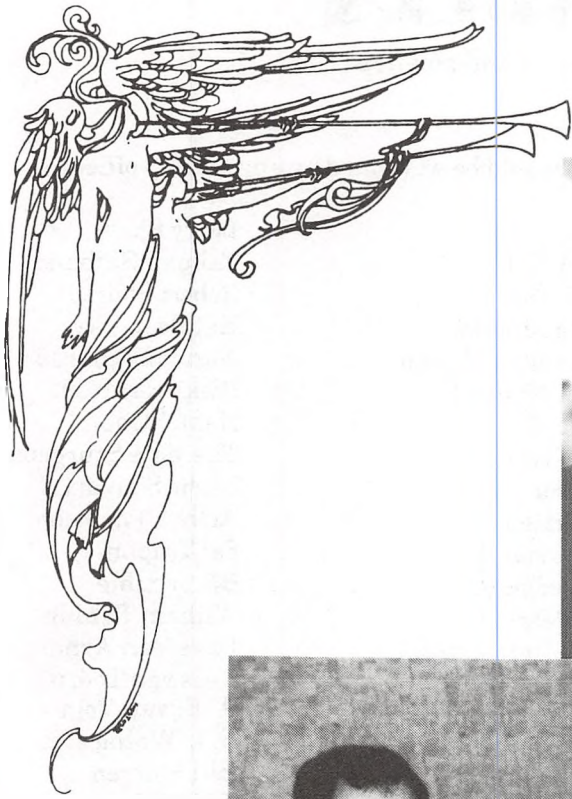
It's there! It'll taste the same. Because  
our ice cream is made in our own  
factories by experts who test for taste  
and quality.

**BASKIN-ROBBINS  
ICE CREAM STORE**



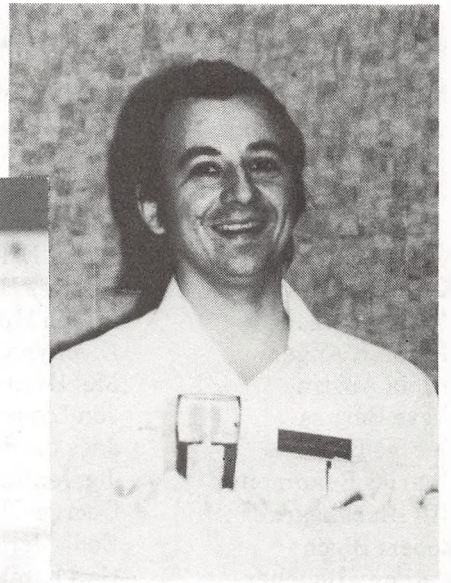
© 1978 BASKIN-ROBBINS ICE CREAM COMPANY





L.A. Con I logo, designed by Alicia Austin.

L.A. Con



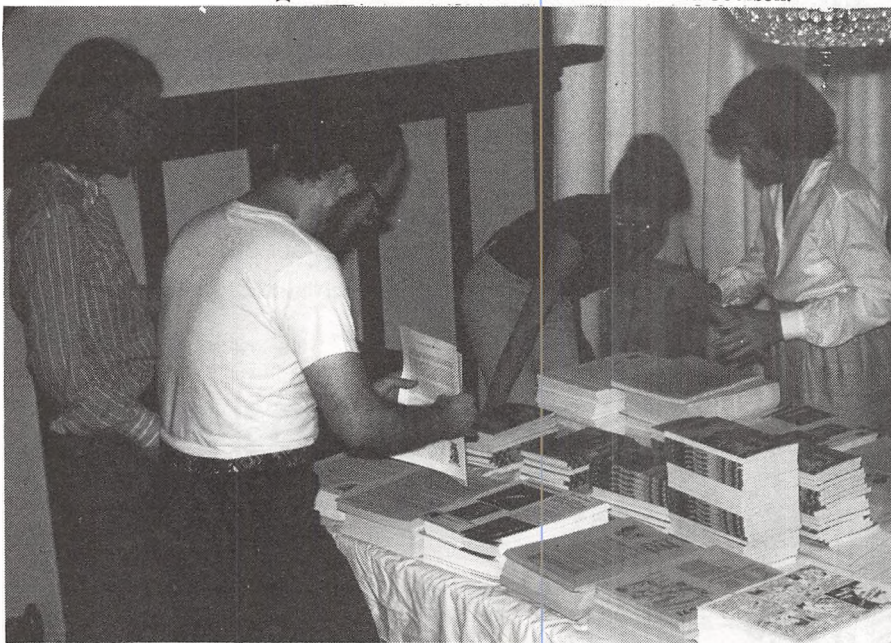
Bruce Pelz and Chuck Crayne, the Con Co-chairmen.



Fan Guests of Honor Robert and Juanita Coulson.



Patrick Kennedy as Sir Thomas Boyd of the Queen's Own FBI.



Collating the member packets the day before the Con: Tom Whitmore, Clint Bigglestone, Dian Crayne, Bjo Trimble.





Julie and Tim Zell, and Histah, as Ceridwen and Cernunnos.

Pro Guest of Honor Frederik Pohl at the awards presentation.



Ron Bounds and Jerry Jacks as Fafhrd and the Gay Mouser.

Art Show Auctioneer Jack Chalker holds up the original John Schoenherr cover painting for *Dune*.

Dealers' Room  
50¢ scrip.  
Designed by  
George Barr.





# HELP US RETURN



## WESTERCON 40 TO LOS ANGELES 1987

To insure that Westercon will be coming back, the new Airport Hilton has been reserved to hold the convention. The Hilton is one of the finest convention hotels in the world; it's less than five minutes away from the New L.A. Airport, with a free shuttle to and from. And for those driving in, there's validated parking. Not only are there more than enough sleeping rooms for everyone, there is over 73,211 square feet of convention space. There will also be 24 hours of food service within the hotel and 24 hour access to the pool, which has four large Jacuzzis for your pleasure.

Does this small taste sound good to you? Then become a presupporting member NOW. Not only will this help bring Westercon 40 here to L.A., but it will give you an automatic supporting membership when we win the bid in 1985 at Sacramento. This will allow you to convert to an attending membership at the lowest possible rate. You will also receive progress reports, at random intervals, to let you know the progress of the bid.

FOR MORE INFORMATION CONTACT:  
RANDOM REALITIES  
12021 WILSHIRE, SUITE 34 LA. CA. 90025

Or you can call us between 7:00 p.m. and 10:00 p.m. (PST) at (213) 927-3200



# CONSTITUTION

## of the World Science Fiction Society, March 1984

### 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, and
  - D. 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", "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 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).

*continued*



- 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.

*continued*



### ARTICLE III — Future Worldcon Selection

- SECTION 1:** WSFS shall choose the location and Committee of the Worldcon to be held two (2) 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 ten dollars (\$10.00) 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 mail ballots are set. 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.
- 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" after the bidders and with equal prominence. 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.
- 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.
- 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 an interim Continental Convention 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. To skip a region without giving it an interim Continental Convention shall require a three-quarters (3/4) majority vote. Selection of the site of such Continental Convention may be by vote of the Business Meeting or by such other method as the competing bidders might agree upon.
- 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.
- SECTION 9:** With sites being selected two (2) years in advance, there are therefore at least two Worldcon Committees in existence at any given time. If one should become unable to perform its duties, the surviving Worldcon Committee shall determine what it is to do, by mail poll of WSFS if there is time for one, or by decision of the Committee if there is not time.

### 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.

*continued*



- SECTION 3:** The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified 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 correct and complete, in accordance with the minutes provided by the Constellation Business Meeting:**

*George P. Flynn*

1984/3/7

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# Standing Rules for the Governance of the Worldcon 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 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:** 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 7:** Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as above.
- RULE 8:** 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 9:** 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 10:** In keeping with the intent of the limitations on debate time, the motion to postpone indefinitely shall not be allowed.
- RULE 11:** 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 12:** 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 13:** 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 14:** 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 "dilatatory motions" as specified in *Robert's Rules of Order, Newly Revised*.



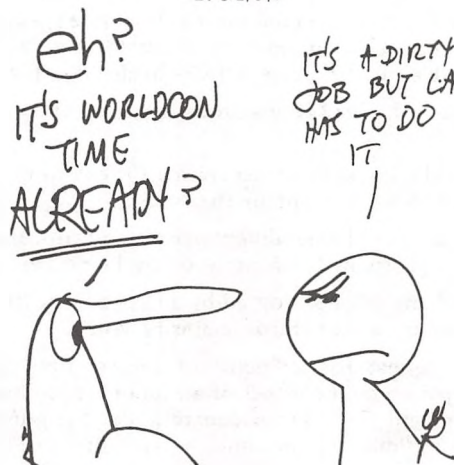
- RULE 15:** Citations to Articles, Sections, or specific sentences of the Society Constitution or Standing Rules are for the sake of easy reference only. They do *not* form a part of the substantive area of a motion. Correct enumeration of Articles, Sections, and Rules and correct insertions and deletions 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 16:** 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 17:** 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.
- RULE 18:** In the event that a Worldcon site outside North America is selected, selection of the site of the interim Continental Convention (hereinafter NASFiC) shall be a special order of business, and shall be taken up immediately after the announcement of the Worldcon site at the Site-Selection Meeting. Bids for the NASFiC should contain the information required of bidders for the Worldcon by the WSFS Constitution. Bids may be entered in writing to the Presiding Officer in advance, conditional upon selection of a site outside North America. Selection of the site and committee shall be as follows:
- .The Presiding Officer shall announce all qualified bids received in advance.
  - .Bids shall be received from the floor.
  - .Each bid shall be allowed five (5) minutes for a presentation to the meeting.
  - .Voting shall be by written preferential ballot, with all members of the Worldcon present at the Business Meeting permitted to vote.
  - .The Presiding Officer shall appoint three (3) tellers to count the ballots; each bid may appoint one observer.
  - .The tellers and observers shall retire with the ballots. The meeting shall resume until the tellers return.
  - .The tellers shall report the results to the Presiding Officer, who shall declare which bid has been selected.
  - .The winning bid will be allowed five (5) minutes for a presentation.
- 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 Worldcon Business Meeting is hereby Certified to be correct and complete, in accordance with the minutes provided by the Constellation Business Meeting:**

George P. Flynn

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Donald E. Eastlake, III





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# Business Passed on to L.A.con II

**ITEM 1:** MOVED, to amend Article III of the WSFS Constitution as follows:

A) In Section 1, strike out "two (2)" and insert "three (3)" in its place.

B) Add to Section 6: "A site shall be ineligible if it is within sixty (60) miles of the site at which selection occurs."

C) Replace Section 9 with the following:

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 bytime.

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

*This would change the time when a Worldcon Committee is selected to three years (rather than the current two years) in advance of its Worldcon, beginning with the selection of the 1989 site in 1986.*

**ITEM 2:** MOVED, to amend Article III, Section 7, of the WSFS Constitution by replacing the last two sentences with the following:

- Selection of the Continental Convention shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution: (1) voting shall be only by written ballot at the current Convention taken after the Worldcon selection is complete; (2) bids are restricted to sites in the appropriate zone; and (3) the proposed Continental Convention voting fee can be set by unanimous consent of the prospective candidates that file with the current Worldcon Committee before the calendar year in which selection will occur.

*This would formalize the procedure for NASFiC site selection, setting up a system parallel to that for Worldcon site selection.*

**ITEM 3:** MOVED, to amend Article III, Section 5, of the WSFS Constitution by adding the following:

The aforementioned rules and documentation of agreements, along with an announcement of intent to bid, must be filed with the Worldcon 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 Continental Convention bid.

*This would set explicit deadlines for filing Worldcon and NASFiC bids; such deadlines are now at the discretion of the Worldcon Committee administering the voting.*

**ITEM 4:** Report of the WSFS Standing Committee: Cf. the WSFS Constitution, Article IV, Sections 5 and 6.

**ITEM 5:** Report of the special committee to study the site-selection process and the rotation of Worldcon sites: This committee was established at ConStellation to consider the implications of Item 1 above or other possible changes of the same sort.





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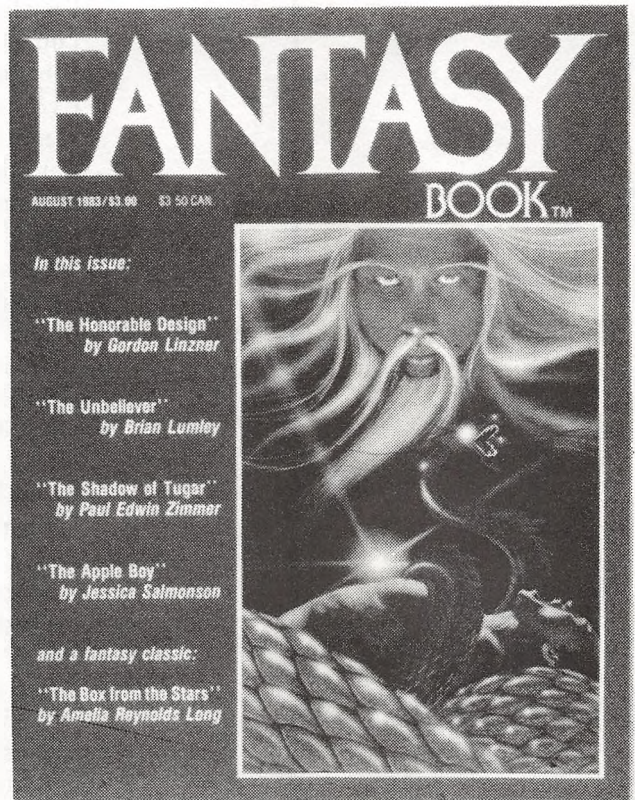
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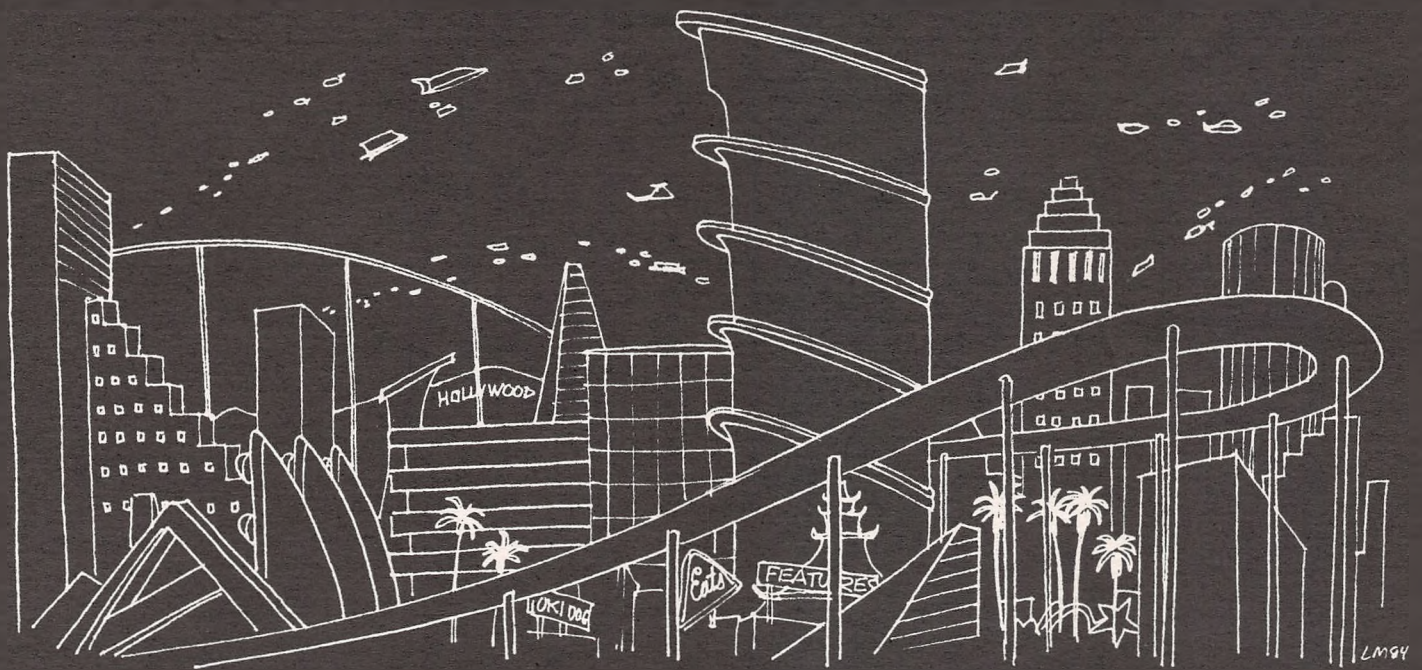
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