

THIRTY FIFTH WORLD SCIENCE FICTION CONVENTION

SUNCON



HUGO NOMINATIONS

The 1977 Science Fiction Achievement Awards, the Hugos, named after *Amazing Stories* founder and SF pioneer Hugo Gernsback, will be given at the Hugo Awards banquet on Sunday. All ballots are being tabulated by an independent accounting firm and no one will know who won until everyone does. Ballots were distributed by separate mail about 30 days ago, and should arrive no later than 10 August 1977 or they will not be counted.

BEST NOVEL

CHILDREN OF DUNE, by Frank Herbert
MAN PLUS, by Frederik Pohl
MINDBRIDGE, by Joe Haldeman
SHADRACH IN THE FURNACE, by Robert Silverberg
WHERE LATE THE SWEET BIRDS SANG, by Kate Wilhelm

BEST NOVELLA

By Any Other Name, by Spider Robinson
Houston, Houston, Do You Read?, by James Tiptree, Jr.
Piper at the Gates of Dawn, by Richard Cowper
The Samurai and the Willows, by Michael Bishop

BEST NOVELETTE

The Bicentennial Man, by Isaac Asimov
The Diary of the Rose, by Ursula K. Le Guin
Gotta Sing, Gotta Dance, by John Varley
The Phantom of Kansas, by John Varley

BEST SHORT STORY

A Crowd of Shadows, by Charles L. Grant
Custom Fitting, by James White
I See You, by Damon Knight
Tricentennial, by Joe Haldeman

BEST DRAMATIC PRESENTATION

Carrie
Futureworld
Logan's Run
The Man Who Fell to Earth

BEST PROFESSIONAL EDITOR

James Baen
Ben Bova
Terry Carr
Ed Ferman
Ted White

BEST PROFESSIONAL ARTIST

George Barr
Vincent DiFate
Steve Fabian
Rick Sternbach

BEST AMATEUR MAGAZINE

LOCUS
MYTHOLOGIES
OUTWORLD
SF REVIEW
THE SPANISH INQUISITION

BEST FAN WRITER

Don D'Ammassa
Dick Geis
Mike Glicksohn
Donald C. Thompson
Susan Wood

BEST FAN ARTIST

Grant Canfield
Phil Foglio
Tim Kirk
Bill Rotsler
Jim Shull

THE JOHN W. CAMPBELL AWARD

Jack L. Chalker
C. J. Cherryh
M. H. Foster
Carter Scholz

THE GANDALF AWARD

Poul Anderson
Andre Norton
C. S. Lewis
Fritz Leiber
Ursula K. Le Guin

SUNCON

THIRTY FIFTH WORLD SCIENCE FICTION CONVENTION
SEPTEMBER 2-5, 1977
THE FONTAINEBLEAU
MIAMI BEACH, FLORIDA

GUEST OF HONOR

Jack Williamson

FAN GUEST OF HONOR

Robert A. Madle

TOASTMASTER

Robert Silverberg

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Chairman	Donald Lundry
Administrative Services	Grace Lundry
Treasurer	John Douglas
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Huckster Room	Mike Walsh
Fan Programming	Gary Farber
Press Room	Don Sobwick Dave Kyle
Special Interest Groups	Selina Lovett
Special Functions	Elliot Shorter Joan Serrano
Information Services	Lee Smoire
Business Meeting	Bob Hillis

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SUNCON

INFORMATION

FINAL HUGO BALLOTS

No, you won't find your Hugo ballot with this *Journal*. We're late enough with it that all ballots have been sent out ahead of time, and everyone should have one by the time you read this. There's still some controversy on that Amateur Magazine category, so you'll have to check at the con for what came down on it. Because of their placement on the ballot, two members of SunCon have resigned until the start of the convention so as to have nothing even accidentally to do with the ballots.

1979 SITE SELECTION

The 1979 Site Selection ballot went out with the Hugos, but if you didn't join it's not too late to join and vote. In fact, just bring a spare \$5.00 to Sun Con and join there—the bidders will be manning a booth in the registration area and will be more than happy to lobby for their causes and to sell you a ballot on the spot. All ballots will be detached from your registration card *before* being counted, and all ballots will be counted Sunday morning, September 4, 1977, before your *very* bleary eyes—site selection's at 10:00 A.M.! While the count is taking place you'll hear from the bidders for the 1980 World Science Fiction Convention, to be voted on next year; after the 1979 winner is announced, you'll get Guest of Honor and other information (like the cost of an attending membership) from the winner immediately.

WHAT ABOUT THIS NASFiC?

Well, we really shouldn't mention it, but there is a possibility, since one of the 1979 bidders is from outside North America, that the NASFiC rule will come into play (see the Constitution from *Journal* # 3). This will allow a North American Science Fiction Convention, and this opens a can of worms. Since, of course, it is not certain that the 1979 convention *will* be outside of the continent, this is iffy procedure at best—and the reason why we'd rather not discuss it. But, for those who

requested and those others confused by the NASFiC ads, we'll explain what happens if the Worldcon goes outside of North America.

In that eventuality, the Presiding Officer at the Site Selection will call for nominations for a NASFiC (or a vote to have no NASFiC at all, if requested), and anyone wanting to put such a convention on would be allowed to make a presentation not longer than 15 minutes (and this may be shortened if we have a plethora of bidders). After all have tried the hard sell, ballots will be distributed to all SunCon members at the Site Selection Session and you'll get to vote for which bidder you like. Ballots will be counted and the first bidder to get over 50% of the vote wins the NASFiC. It's that simple—we hope.

And, we must remind you, that the whole NASFiC thing is an iffy affair—all of the above would happen *only* if a bid from outside North America won the 1979 Worldcon. If it happens, there's no mail ballot and no charge to vote, if you can get up for the session.

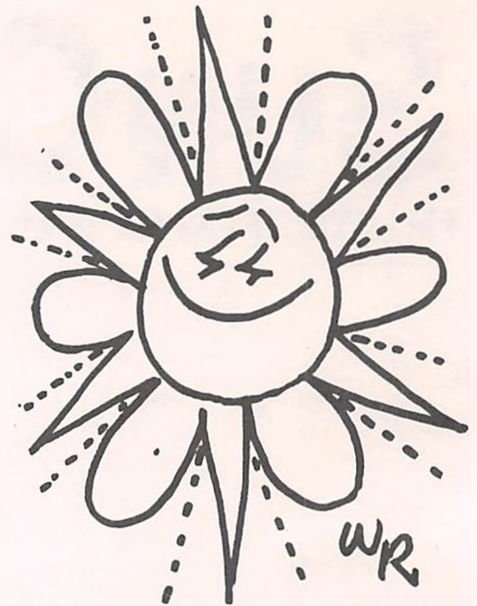
HOTEL

The hotel is not yet full, contrary to some rumors, but you are advised to reserve now if you haven't already. SunCon's rates of \$27 for a single and \$31 for a double are good for a week before and after the con, too, if you reserve now.

THE 1977 HUGO AWARDS BANQUET

1977 HUGO AWARDS BANQUET

SunCon is reinstating the Hugo Awards Banquet, with Robert Silverberg presiding. A special box following this Information section contains the menu and the price and procedures. We won't mail out tickets in advance—you'll get them when you arrive—but will acknowledge your banquet seat. Tables seat ten, so if you want to book a table then you send in \$100 with a list of ten names (or the group name) and it's



yours. Best seats go to the earliest in, of course.

HOW TO GET THERE

If you are flying in, and haven't made reservations, do so now. Those flights book fast, particularly around holidays, and we're in the off season, with fewer flights per airline. The Red Top Limousine Service (whose limos, again, have *blue* tops!) charges \$4.50 to the Fontainebleau, and the trip's about 15 minutes. If you have to return to the airport via Red Top, it's recommended you go to their desk in the Fontainebleau lobby and tell them when you're leaving and get your return limo ticket. Pick-ups from the hotel are on a request basis only, so be warned.

Drivers take the Arthur Godfrey Road exit off I-95/I-395 and turn left two blocks when you get to the beach. Plenty of parking for registered guests.

Train service is available, and cheap. Red Top also will pick up and deliver to the train station for \$3.00 each way, cab to or from the train station is about \$5.50. You can get to the Fontainebleau by public bus, but better check to see if you're on the right bus first—although only about 60¢, bus routes in the Miami metro area sometimes are 35 miles long, and in several trips we've never figured out the route system.

GENERAL AUCTION

There's enough material for a small general auction—manuscripts and miscellany. Hank Davis is still accepting stuff, and we urge any professionals in particular to donate a little something personal—manuscript, galley, or what-

ever, even an autographed set of your books—for that little extra personal touch with the fans. And, fans—unload that mimeo, or whatever you might have. The only restriction is that we're not accepting bulk lots of books—if you've got a rare *Outsider and Others* or a hardcover set of Conans, fine, but for general books use the huckster room.

SMOKING AND ALL THAT

Every main function room will be split into two sections, smoking and non-smoking. As you face the speaker, the smoking section will be to your left, the non-smoking section will be to your right in all cases, all rooms, including the movies. Your cooperation is sincerely solicited: we'd hate to get nasty enforcing this, but it's reasonable, we think, and to everyone's benefit.

HUCKSTER ROOM

The Huckster Room will be open on Thursday from 5 P.M. to 10 P.M. for sales; on Friday, Saturday, Sunday, and Monday, the room will be open for sales from 10:00 A.M. to 6:00 P.M. Hucksters arriving early may set up on Thursday from 10:00 to 5:00, but the room will not be open to the public during that time. *Everyone* working the Huckster Room must be a member of SunCon; special identification will be provided you in the Huckster Room *after* you register. For more information, write Mike Walsh c/o the SunCon box.

As for food and smoking in the Huckster Room, well, it's an enormous place. They park literally hundreds of cars in there some time, and it once was the scene of the Mack Truck convention, not to mention the Caterpillar tractor folks. As a result, and as a concession to the realities, smoking will be allowed but *please* be careful. If you burn it you bought it. *Food will not be allowed in the Huckster Room at any time!* Nor drink, either. It takes only one Coke ring to render a mint copy of *Astounding* # 1 a piece of soaked scrap.

Tables are available still at \$35 each; booths at \$65 plus table costs if any.

BADGES

Yes, there are special badges for SunCon, but no wristbands. We also discarded the notion of tattooing a sun on your foreheads. Actually, the badges will be convenient and easy to wear—and removable. As a result, keep track of that badge! Replacements will be hard to come by and might be expensive. And wear that badge at all times when in the convention area—it is your only ticket of admittance.

BABYSITTING

SunCon plans to offer babysitting every day of the con, Thursday 6-10 P.M.; Friday, Saturday, and Sunday 1 P.M. to 10 P.M. (or conclusion of major evening event, whichever is sooner). Afternoons will be handled by fan volunteers, evenings by paid, responsible day care workers. There will be facilities for all ages, games, books, crafts, etc.

Please contact Faye Ringel, 80 Medway St., # 5, Providence, Rhode Island 02906, to volunteer your time as well as if you will need this service at the con. In the latter case, tell us approximately when and how many children and their ages.

OPENING ACTIVITIES

SunCon's main committee will be in the hotel from the Monday before the con on, setting up, but we *must* remind you that the con starts featured things on Thursday and doesn't officially open until Friday, so early-birds should be prepared to find their own fun. Our headquarters room will open on Wednesday morning and will remain open continuously until the following Tuesday. The Huckster Room opens Thursday at 5 P.M., the film program at 10 A.M. Thursday and running continuously thereafter until the wee hours of Tuesday morning, and we'll start registering at 10 A.M. Thursday as well, although we might make some provision earlier in the week if enough people are around to warrant it.

At registration you'll get a copy of the Program and Memory Book, your con badge, the pocket program (which is the thing to *really* consult for what's going on—the Program Book goes to press in July; the Pocket Program is the last thing printed in August), film program, etc. And there will be the usual freebies table, etc. There will also be a daily con newsletter distributed at the Registration area, so drop by and pick up the new stuff, what's going on, etc.

Also at the registration area will be people trying to sell you a vote in the 1979 Site Selection battle, an Information and help desk, and, as available, banquet sales.

Once registration opens at 10 A.M. Thursday morning it will remain continuously open, around the clock, until noon Monday. So, if you need help or advice at any time, somebody will be there, even at 5 A.M. Saturday morning. . . .

PROGRAM BOOK

We don't think you'll be disappointed in this Program and Memory Book, from its spectacular DiFate wrap-around cover in full color to its Gallery of art from Jack Williamson's tales by the top artists in the field. There will be articles on all the principals, fan histories, and lots more. And that DiFate will be for sale flat, without printing, in a small edition, so you can get both Jack Williamson and Vincent DiFate to sign it. Check the Art Show and Huckster Room.

SPECIAL INTEREST GROUPS

Very few of the special interest groups who usually hold their functions at SunCon have written so far requesting facilities. If your group wants to meet, please don't blame us if you don't have a place to do so. We have to know *now*, and cannot find you space at the door. Also, if you're a member of one of those groups, please be advised that they meet at the Worldcon as a service to their members, not as an official function of the World Science Fiction Convention; if your particular group has no function at SunCon it's because nobody in your group requested space. Please don't blame us. There's still time, but we need to know immediately after you read this. Write Selina Lovett, Special Interest Groups, c/o SunCon.

BUSINESS MEETING

If you want to see how the Worldcon rules are made and unmade, and even participate in same, all it takes is getting up early. Motions before the con must be handed in writing with a written second to Headquarters by noon, Friday, Sept. 2, 1977. If you can mail them to us now, so much the better. A preliminary business meeting to set the agenda and decide on what motions will be considered will be held at 10 A.M. Saturday morning; the main business meeting will be Monday, 10 A.M. Everything from site selections to Hugo rules are up for discussion this time, and some major changes are due for ratification after MidAmeriCon passed them. If you're interested, be there.

OPERATIONS

Operations? What's that? It isn't even on the Committee list. Well, actually it is—it's just disguised under the title "Special Functions."

Operations is the sub-committee that actually *does* everything. It pervades the entire working staff of the committee. We trouble-shoot. We coordinate. We are the glue of the convention. We provide security. When you see the

even the
planets are
lining up
for

SEATTLE
IN
1981

13001 79th Place NE.
Kirkland, Wa. 98033

Warren

person making sure there's water on the podium, another adjusting microphones, and the like, that's us in action. We're 24-hours; we start well before you arrive, and we'll be working until the con is completely closed up.

We're also the security operations for the convention. No, no uniformed squads going around barking orders. The committee feels that such groups are counter to the prevailing attitude of fandom. The committee further felt that "hiring" a group of professional fans to take charge was causing more problems than it solved. Therefore, our security people will be inconspicuous, augmented, of course, by the "rent a fuzz" who'll also be under our direct control and supervision.

And we *do* need volunteers for this sort of work. Klingons, Dorsai, SCA, and anybody else are welcome to apply, but only on an individual basis and in plain clothes.

Elliot Shorter, and Rhode Island fan (and professional guard) Mike Blake are in charge; we're looking for six to eight more people to serve as supervisors, and plenty of staff. We have two hotels to

cover 24 hours a day. We can promise you nothing but the joy of making the worldcon run smoothly.

Interested people can write to Elliot Shorter directly at the SunCon box or to Elliot Shorter, SunCon, P.O. Box 421 Jerome Avenue Station, Bronx, NY 10468.

SOME WORDS OF WARNING AND ADVICE

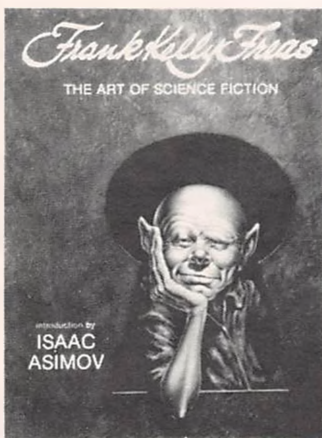
SCA and other groups, and people who carry live steel—the hotel will not be upset if you walk around armed so, and have said so. But—we wouldn't recommend it. First, outside the hotel there are laws against it. And inside—well . . . the committee will be upset if you handle your weaponry in a careless and unsafe manner. In other words, please strap your swords and daggers, and don't demonstrate them, or show them off, in crowded areas like the main lobby and registration area. Note that those two areas are defined as crowded for the duration of the convention—other areas will vary as to population density. SCA particularly, remember your weapons etiquette! You'll be sur-

rounded by people who don't know the dangers, and you must act accordingly.

If you violate these commonsense rules, we will be forced to (A) confiscate the weapon (B) give you a receipt for it (C) store it with the committee until you check out to leave the convention. At that time the weapon will be returned to you (the hotel would prefer to call the cops; if you hassle us, you'll deal with them).

HUCKSTERS selling swords and other weaponry are urged to write Mike Walsh and tell him. The Exhibit Hall is huge and there's plenty of room to put you in a place where you'll have a demo area, and that's the *only* place for demonstrations. There will be absolutely no demonstrating of weaponry in the aisles of the Huckster Room!

ATTENTION PIE-THROWERS, GRAFFITI-WRITERS, AND FIRE-CRACKER FANS: You will not be tolerated. If the hotel won't prosecute, SunCon Security will. You reflect on the entire science fiction community; we will not permit you to give the rest of us a bad name.



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NEW IN SEPTEMBER — Frank Kelly Freas **THE ART OF SCIENCE FICTION** Introduction by Isaac Asimov

Mail check or money order to The Donning Co./Publishers, 253 W. Bute St., Norfolk, VA 23510.

Please reserve _____ copies of **Frank Kelly Freas: The Art of Science Fiction** at \$29.95 each postpaid (Va. residents add 4% sales tax). Books will be numbered in sequence of orders received. _____ amount enclosed.

Name _____

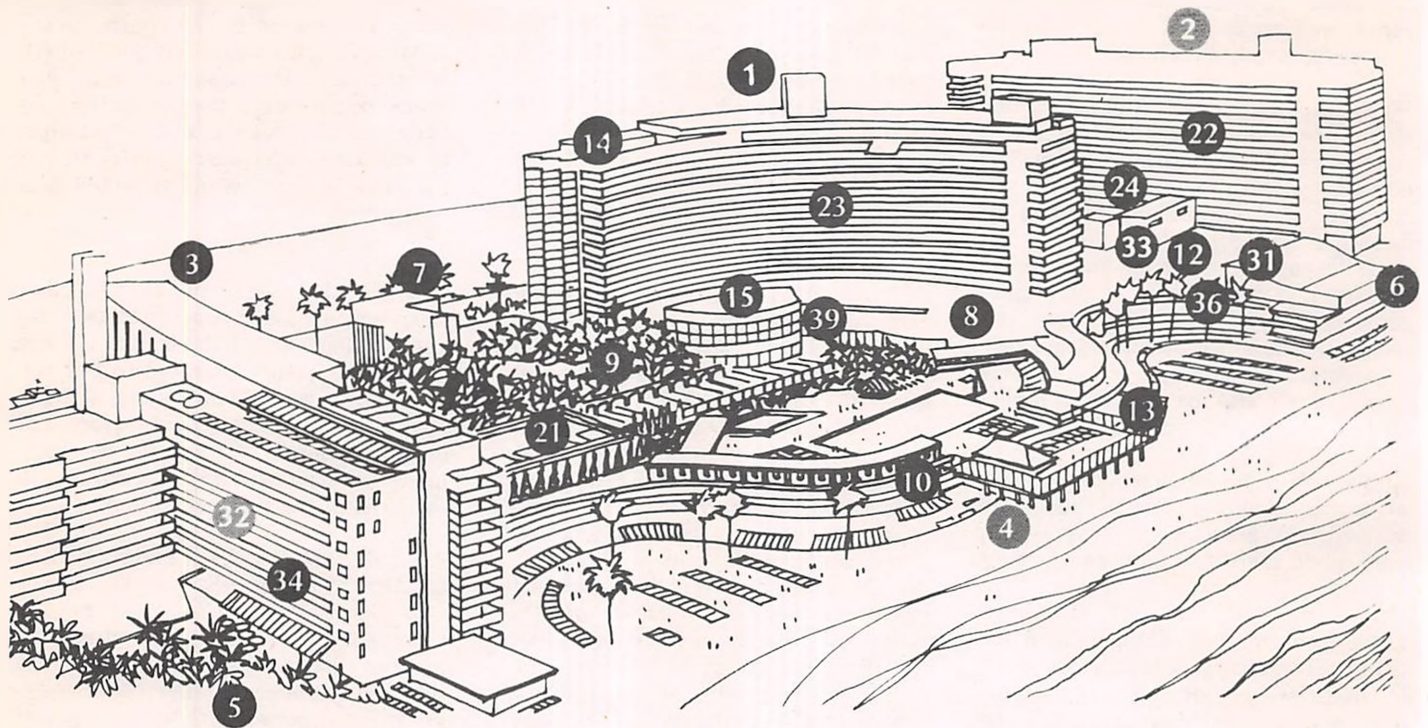
Address _____

City _____ State _____ Zip _____

Freas will personalize your copy if you attach a request for 10 words or less.



EVERYFAN'S GUIDE TO THE HOTELS



The above diagram and the floor plans on the following pages should get you oriented. They will be duplicated in the Program Book and, if we can figure out a way to fit them, on the Pocket Program as well. They are valuable maps—you'll need them. A key to the numbers above:

- 3 - Fontainebleau South Wing
- 5 - South Pool
- 21 - Tennis Courts
- 9 - Gardens
- 1 - Chateau Fontainebleau
- 2 - Fontainebleau Towers
- 24 - Imperial Suites
- 14 - Solarium
- 15 - Garden Lobby
- 23 - Main Building
- 10 - Gymnasia
- 4 - Main Pool
- 22 - Towers Building
- 12 - Grand Ballroom
- 6 - Indoor pool, bowling lanes, billiard room.

The other numbers are not relevant to the convention.

First, check in in the Reception Lobby of the Fontainebleau, then, after you get settled, go up the stairs to the Grand Gallerie, where you can't miss the long line of oak-trimmed registration booths. Note the location of the Grand Ball-

room for main program and major nighttime events. Now, back to the Reception Lobby. Note the Fontaine Room, used for lots of special program and Meet the Pros. Continue on past the restaurant area and you'll see La Ronde, where the films will be showing 24 hours a day. Okay? Now you know the center of activity for SunCon—but not all the activities, by any means!

A set of elevators off the Grand Gallerie will take you up to the Fourth Floor of the Towers Building. The Versailles Galleries will be used for all sorts of meetings and special functions, including the Business Meeting and Site Selection Session. Louis Philippe and Francine Rooms are reserved by a private professional group associated with Sun-Con and are open to members of that group only. The North and South Card Rooms are not usable for anything and aren't being used.

Now, you can go down to about a half floor to one floor below the main lobby level. There's an entrance from the lobby, and from other areas around the front of the hotel, too, to the Exhibit Hall. This monster room is our Huckster Room. It's accessible by elevator, by several corridors, and by direct entrances from the outside and reception area. It's underneath the *entire* main building.

The corridor on one side, accessible by

elevator from the Grand Gallerie or from the Exhibit Hall, contains the Everglades Room, being used by fannish groups as a public lounge.

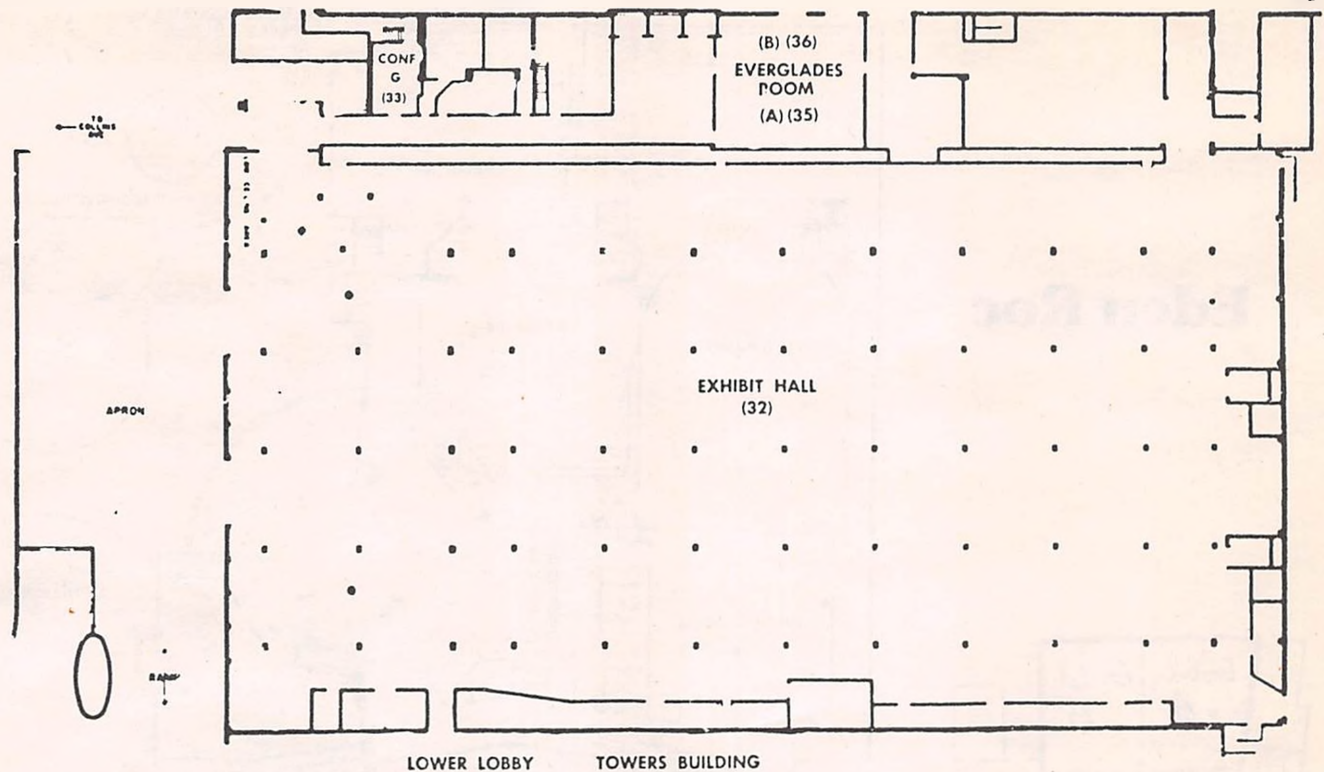
Now, if you go down that corridor you'll go out of the hotel and now you walk out to the sidewalk, make a right, and you're at the front door of the Eden Roc.

To the left as you enter the Eden Roc, *before* registration for the hotel, you make a left and you'll discover the Imperial/Pompeii rooms, site of the main Art Show. The Empire Room, to the rear of the lobby level, is also Art Show. The Art Show *auctions* will be held in the Cotillion Room. Clear?

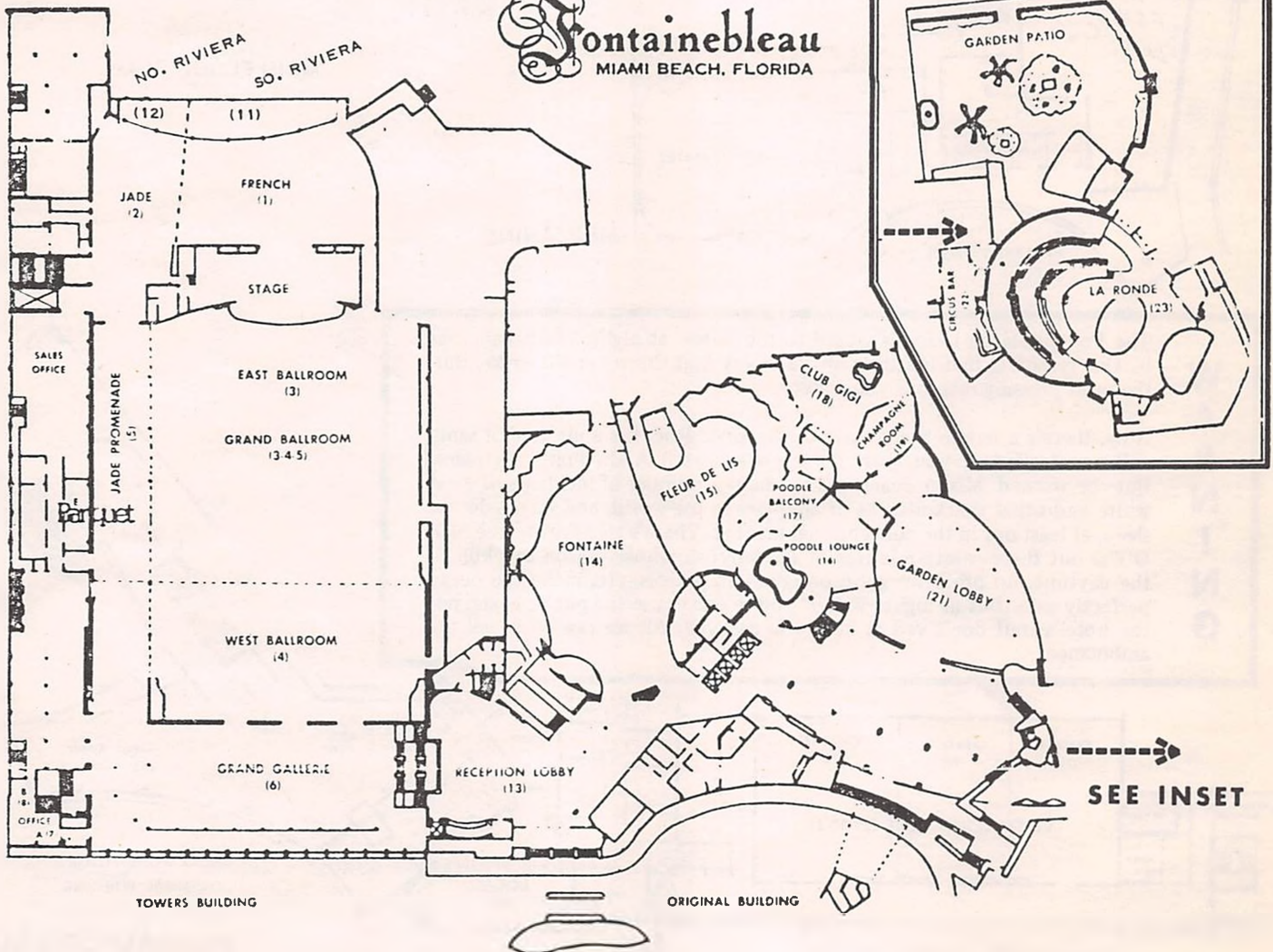
Now go up the stairs one flight (also accessible by main elevator) and walk left along the corridor until you reach the Gold Room complex. That's the site for fan programming, the fan exhibits, and, in the Board Room, the Duplicating Center.

There are a few places not shown, but that's all the main ones. With this you ought to be able to find the con no matter where you are. To help with the sticky spots, hotel diagrams of the "you are here" variety are all over the place.

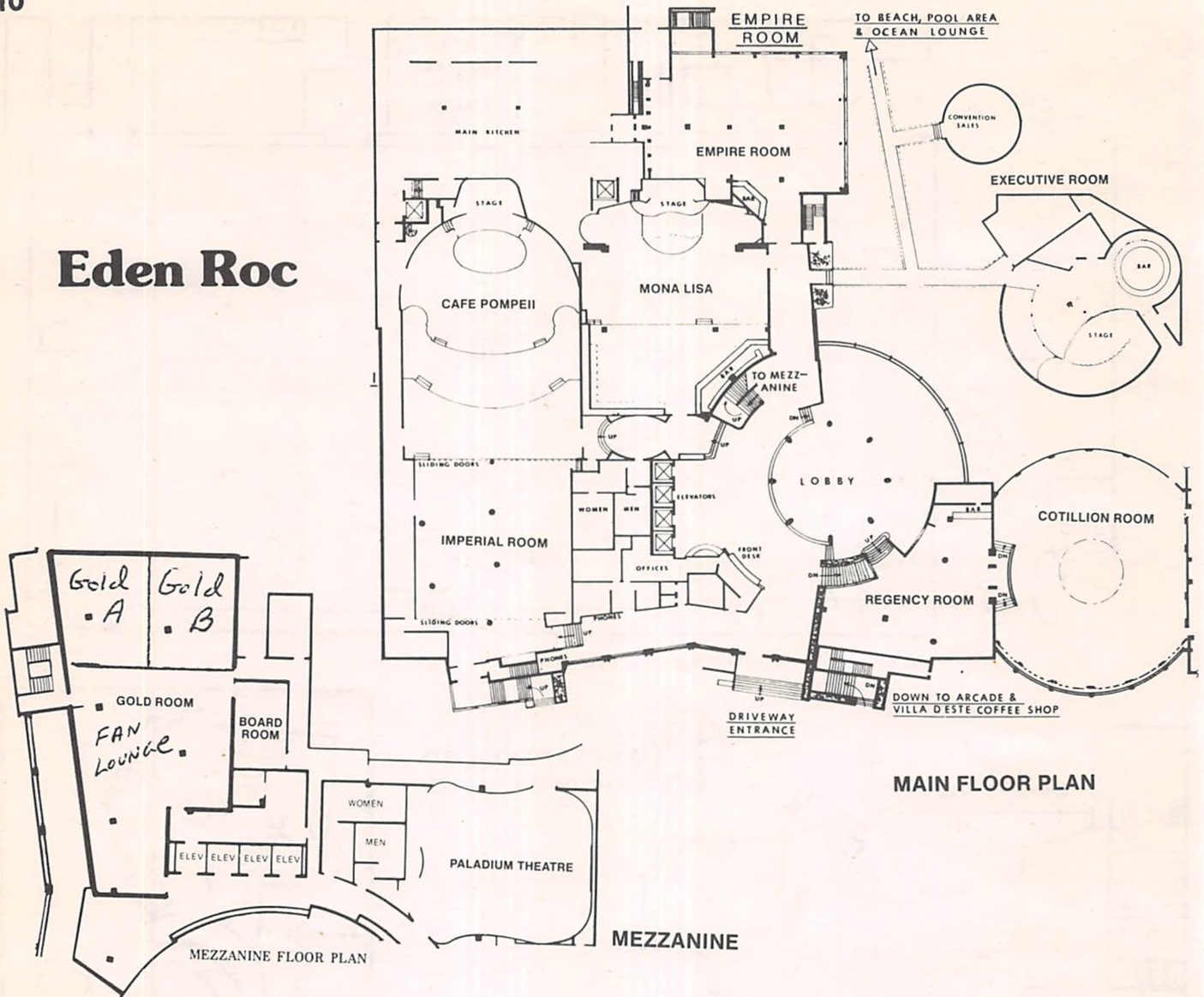
Oh, yes—the Press Room and Babysitting are on the fourth floor, turn left at the Versailles Gallery. Lost? Pick up a house phone and call headquarters. . .



Fontainebleau
MIAMI BEACH, FLORIDA



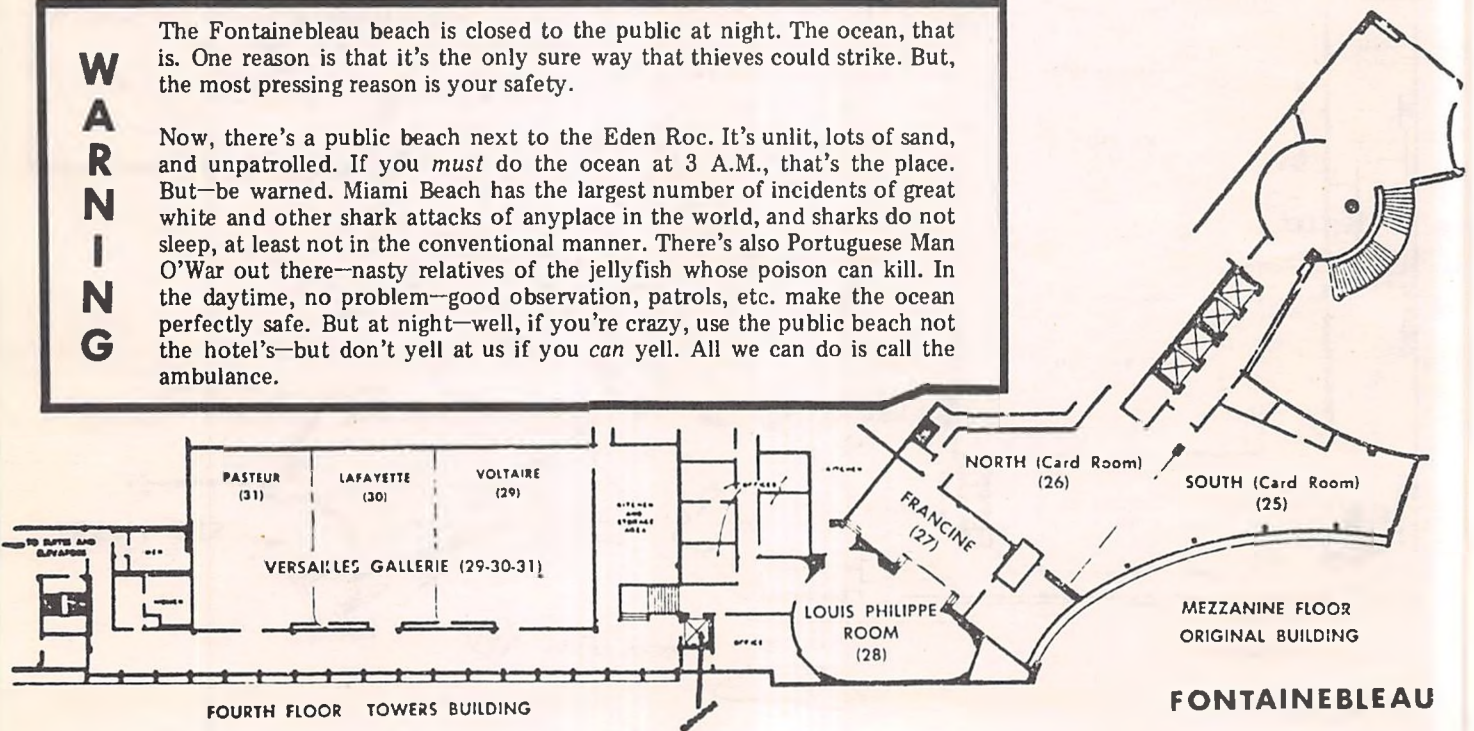
Eden Roc



WARNING

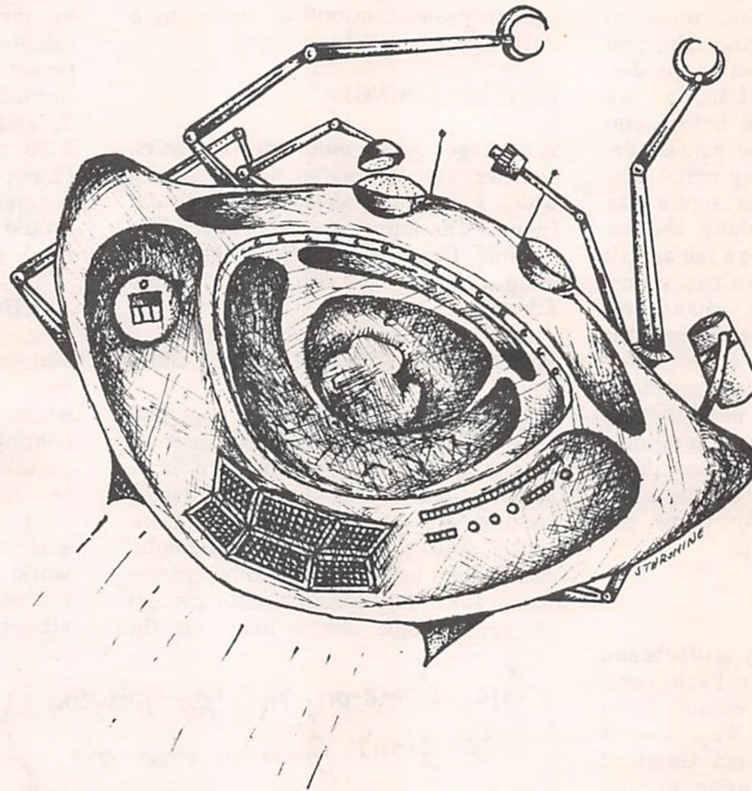
The Fontainebleau beach is closed to the public at night. The ocean, that is. One reason is that it's the only sure way that thieves could strike. But, the most pressing reason is your safety.

Now, there's a public beach next to the Eden Roc. It's unlit, lots of sand, and unpatrolled. If you *must* do the ocean at 3 A.M., that's the place. But—be warned. Miami Beach has the largest number of incidents of great white and other shark attacks of anyplace in the world, and sharks do not sleep, at least not in the conventional manner. There's also Portuguese Man O'War out there—nasty relatives of the jellyfish whose poison can kill. In the daytime, no problem—good observation, patrols, etc. make the ocean perfectly safe. But at night—well, if you're crazy, use the public beach not the hotel's—but don't yell at us if you *can* yell. All we can do is call the ambulance.



VOTE BALTIMORE FOR

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Baltimore's Convention Center, due for completion in 1978, will have 110,00 square feet of exhibit space and meeting rooms for 15 to 3,000 people.

Adjoining the Convention Center will be the headquarters hotel for the Baltimore WorldCon with over 800 guest rooms. Three other major hotels are within a few blocks of the Convention Center.

Located in the Inner Harbor area, the focus of downtown Baltimore's vitality, the Convention Center is within minutes of fine restaurants, museums, and local points of interest. For more information on Baltimore's bid for the 1980 WorldCon or for pre-supporting memberships at \$1.00 contact:

BALTIMORE IN 1980
c/o Ted Pauls
6603 E Collinsdale Rd.
Baltimore, Md. 21234

PROGRAMMING

FAANISH PROGRAMMING

Gary Farber has put together an entire program devoted to the other world of SF—the science fiction *fan*, which in this case, is short for fanatic. No, you don't have to be a true fan and understand the language to get in, but we think you'll be converted before you leave, so be warned. These panels, dialogues, talks, etc., featuring major fans from all ages, will be on topics like fanzine editing and publishing, the fan language, fan art (including a fan artist's cartoon war!), and even how-to sessions. Mimeographs will be in attendance. There will even be a workshop for people who want to run a convention—local, regional, national, or worldcon (you fools). All of this programming will be during the day—afternoons, really, which is your first lesson about fans—in the Gold Room of the Eden Roc. When you see the Art Show, the fan program is one flight up.

FAN EXHIBITS

There will be a great many artifacts and displays on exhibit at the Fanhistory/Neofans Room (What's a neofan? If you had to ask, it's you!). We'll have a special exhibit on your fan Guest of Honor, Bob Madle, featuring his old fanzine from the early days, *Fantascience Digest*, his prozine column, book, pictures, etc. There will also be a special exhibit on Florida legend Lee Hoffman, a map of North American SF groups, a graffiti board for all you would-be artists to decorate, slides of faanish conventions past and other happenings, videotapes of the great fan plays—Midwestcon Story, Mimeo Man, the Big Mac Neofan film, faanish commercials, etc.; a faanish bulletin board for establishing contact with old friends, general exhibits on the history of fandom and fanzines, the Hugo winning fanzines, *Fancylopedia*, a display of amateur press associations, even a display of Worldcon program books.

DUPLICATING ROOM

This is a room adjacent to the Exhibit and Programming areas in the Eden Roc, and will be set up with mimeo and

ditto machines, electric stencillers, and all the other necessities for publishing on-the-spot fanzines! All those who wish to be taught the techniques of fanzine production will be shown by a staff headed by Victoria Vayne.

FANZINE LOUNGE

A lounge with comfortable chairs, couches, etc., decorated by fan artists, which is a good place to relax with old friends. The lounge connects to the Fan Exhibit, Duplicating, and Fan Programming rooms, on the second level of the Eden Roc.

MEET THE PROFESSIONALS PARTY

Worldcons are big affairs; so huge that con veterans sometimes don't discover that the person they most wanted to see actually *was* there after all. People seeking professional authors, editors, artists, and publishers for autographs, etc., often have a tough time, particularly since only ten to twenty percent of such people are actually on the

program. For this reason the Meet the Professionals party was arranged; it's still a mob scene, but everybody's there, and pros will be suitable identified. It's in the late afternoon because this catches people before they all run off to dinner dates, parties, and major functions. SunCon's is on Friday, September 2, and is scheduled tentatively from 4:30 to 6:30 in the Fontaine Room. *Please* check pocket programs for more concrete information in case of changes (you'll get a pocket program at registration). A cash bar will be provided.

AUTHOR'S FORUM

MidAmeriCon's biggest success was the readings given by some major authors of works current or in progress. We are continuing this, and Gale Burnick has organized a program featuring some of the best names, old and new, in the field. It's an experience to hear the author read and interpret his or her own work. Check your pocket program at the con for when and where this daily attraction will be.



Marla Gold

FIRST-TIME CON GOERS — THERE'S HELP!

Don't hesitate to ask any question of the SunCon staff at any time. There will be an information desk in the registration area; even so, if you see any staff member anywhere they can probably answer your question or direct you to someone who can. *Please* don't hesitate to ask; we were all in your position once, as well, and every question is taken seriously if seriously given.

PROGRAMMING

Program is always the last thing to be firmed up; indeed, the Program Book's program is a guide only; the Pocket Program will tell you what and when, although who is sometimes subject to change, additions, etc. There'll be panels and talks and dialogs like mad, though—often by the top names in the field. Subjects range from heroic fantasy to a memoir of John W. Campbell by writers who knew him best; topics like socio-economics, feminism, collaborations, filksinging, NASA, cryogenics, and many, many more.

The program will be meaty, and will have a number of writers and other personalities not seen before at World Science Fiction Conventions. We think you'll be surprised—and pleased.

And, again, your Pocket Program should be your guide. . . .

FILMS

Our film program will be among the largest ever done for a science fiction convention, sometimes running in several rooms at once. The La Ronde Theatre is a perfect motion picture theatre with descending seats, etc. We are working on a preview of a major film, and have high hopes in this regard. Our major film room will run virtually 24 hours a day, featuring many of the major films of recent years, including the Hugo nominees and a special series of American Fantasy Film Classics (*Topper*, *Harvey*, *I Married a Witch*, *Death Takes a Holiday*, etc.), including many fine films rarely seen at cons or even on the Late Show.

And we'll have a special room devoted to the fantasies of the silent years. These greats will include *Metropolis*, *Dr. Jekyll & Mr. Hyde*, *Nosferatu*, *The Haunted Castle*, *Thief of Bagdad*, *Faust*, *Phantom of the Opera*, and many more.

Fantasy film fans will not be disappointed by SunCon!

MAYA 14

Special BRITAIN IN '79 ISSUE

The latest issue of Britain's top fanzine. Contents include:

BRIAN ALDISS — The British Contribution to Science Fiction

A major essay giving an overview of the British sf scene

BOB SHAW — The Bermondsey Triangle Mystery

His uproarious Eastercon '77 speech, illus. by Jim Barker

GENE WOLFE — British in Bloomington

Pen-portraits of the Britons in Gene's life

BOB SHAW — Wetfoot in the Head

On wetting Chris Priest's right shoe, and what Americans can expect on coming to Britain in '79 illus. by Harry Bell
ROBERT SHECKLEY — (I'm expecting an article. It could be about being an American in England; or about anything. . .)

MIKE GLICKSOHN — Winds Light to Variable, his column

British cons are like US ones, mostly. The beer's good too

PETER WESTON — Slice of Life, his column

His TAFF report on Discon 2, with photos

GREG PICKERSGILL — Britain's top fanzine reviewer, on what British fanzines can offer you

LETTERS — Charles Platt and Ted White on pie-killing, among other things; also Mike Moorcock, Brian Aldiss,

Dave Kyle, Marion Zimmer Bradley, among many others

COVER — by Angus McKie, one of Britain's top young professional cover artists

All contents original and specially written for this issue.

\$1 or 3 for \$4 from Robert Jackson, 71 King John St., Heaton, Newcastle upon Tyne NE6 5XR, U.K. Or see me in the Britain in '79 suite at Suncon.

Important message:

VOTE, NOW, for BRITAIN (Brighton) IN '79!

If you have already done so, our thanks.

MASQUERADE

1977 WORLDCON COSTUME BALL

The MidAmeriCon costume ball will be a hard one to follow, let alone to better. Some of the features of that event, such as the refreshments for the contestants and a check-stand for temporary custody of the contestants' more unwieldy props, are ones we cannot promise to provide, though we will try to do so. Others—the system for identifying contestants and the pace of the event—we think we can better.

On the night of the masquerade, we will ask those in costume to present themselves in the French Room about one hour before the audience is to arrive. Once there, those in costume will have their entry cards checked (these cards will be available at registration and from the convention committee headquarters during the convention), they may add the final touches to makeup and dress, and they will be looked over by the panels of judges. At that time, the masquerade staff will divide the contestants into two groups of approximately equal size; this division is for the purpose of making the parade and judging move faster and will divide the group into sections of about equal excellence. Young children will be put into the section that will go before the audience first.

The entry card will have space for each masquerader to put down the contestant's own name, the name of the character being depicted, the story from which the character is taken, and such other information that seems useful. Since this card is the means for the announcer, Larry Propp, to announce you and the means for the judges to identify you, it's very much to your advantage to fill out this card carefully and legibly!

Once the audience is in place, we will present the announcer and the judges—who, like the contestants, will be divided into two separate sections—while, at the same time, the *second* section of costumed contestants will be herded over to one side where they can watch the proceedings and the *first* section will be loosely bunched near the

announcer. Then, a runner will lead the first contestant to the head of the ramp, take his or her card, and pass it to the announcer. At the announcer's signal, the contestant will climb the ramp, walk (crawl, dance, slither, or whatever) along the runway. The announcer will announce; the contestant will pause to display the costume to its best advantage; and when the announcer says "thank you" (or before if you've run out of things to do), the contestant will continue to the end of the runway, down the ramp at the end, along an aisle that goes through the audience, and so on back to the contestant's area, from whence he or she may watch the rest of the affair.

When the last of the first section of costumes has run its course, the first section of judges will retire to consider its verdict, the second section of costumes will be herded into position, the audience and the announcer will take a deep breath, and the second half will go on. When that half is complete, there will be a couple of moments for the audience to stand up and stretch while the first section of judges returns with their preliminary selection. Then, the announcer will call up the contestants from the *first* section that the judges want to see again and give each a second run through of his or her costume presentation. This will repeat for the second set of judges and the second



EW
Ellis Whitby

THESE MASQUERADES ARE GETTING
TOO DAMN REALISTIC IF YOU ASK ME!

section of costumes. Finally, the winners will be announced and called back on stage.

Since the size of the audience is going to be simply too big for us to poll them all for a popular choice, we plan, instead, to run a quick ballot among the contestants themselves, during the masquerade, in order to get a "contestants' choice" winner. The judges will make awards for such traditional categories as "most authentic," "most beautiful (costume, not contents)," "Most Bug-Eyed-Monsterish," and such other categories that seem justified by the quality of the competition. Both individuals and groups may enter; in the case of a group, only one entry card should be filled out for the entire group. While an individual may participate in more than one group, you may *not* appear individually and as part of a group.

Again, because of the size of the whole affair, we must control the time of each contestant. Individuals and groups of two persons are limited to 60 seconds; when the announcer says, "thank you," you *must* stop your performance and go. Groups of three or more may take 90 seconds. The announcer, at his sole discretion, *may* allow more time for an exceptionally involved presentation—it can't hurt to ask him beforehand (do

not wait until the masquerade; ask *beforehand*)—but be prepared to stay within these time limits if he doesn't let you have extra time.

This means that you are simply going to have to time your act—beforehand—(you should rehearse in any case) and pace yourself to the available time. We do not encourage a verbal presentation; if you have something to be said, we strongly recommend that you either give a script (that you have read aloud and timed) to our announcer, or that you send a member of your group to say what's to be said through the announcer's microphone. The trouble with the masqueraders themselves making a verbal presentation is that the audience simply cannot hear you; this year, we're trying the experiment of separating the speaking part from the on-stage costumed figure. (Loud yells and the like, of course, need no amplification—these you're encouraged to do yourself.)

General cautions and beware: if you have any unusual special effects, fireworks, or the like, LET US KNOW IN ADVANCE. While we will try to make some provision for costumes whose presentation is to be accompanied by tape-recorded material, you *must* be prepared to have a member of your group

carry the tape and tape player to the announcer, to turn the player on and off at the proper time, and to bring the tape and player back. And, if we find we can't make the tape and microphone arrangement work, then you must be prepared to go on without. The staff of the masquerade has absolute authority to prohibit any special effect, prop, or action that the staff feels might be dangerous to others, dangerous to the contestant herself or himself, or otherwise objectionable. If in doubt, *Ask!* And ask well beforehand!!

On a more cheerful note: a costume doesn't need to be elaborate or involved—the object of all this is to have fun. Prizes are given for painstaking details, yes, but there's nothing to match getting the biggest laugh of the masquerade with a well-turned phrase. This year, we're trying hard to give the contestants themselves as good a view of the masquerade as we can—so, think up an idea, practice walking down a runway for an audience, polish up the words the announcer is to say the while—and join us for a fun time. Try to avoid what's been done to death at previous masquerades—such as routine "Star Trek," Tolkien, and naked lady presentations—and for this masquerade, think up something *new!*



Subscriptions: 4/\$4.00

Back Issues: (3,5-7) \$1.00



THRUST SF IN REVIEW

The magazine that takes a controversial look inside the science fiction field.

Contents of issue #8 include:

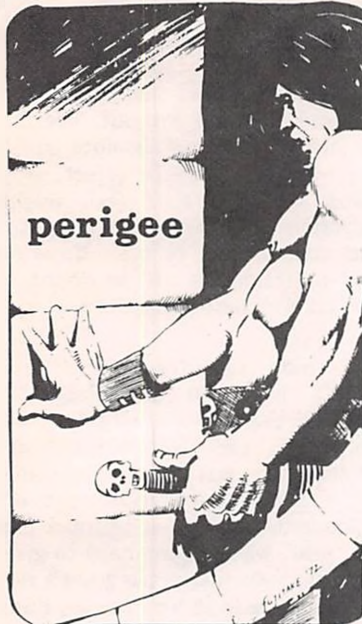
- MY COLUMN BY TED WHITE - Ted continues his informative and interesting column, formerly in *Algol*, with a look at sf illustrating.
- THE TED WHITE INTERVIEW - Another in our growing line of frank and controversial interviews.
- THE ALIENATED CRITIC BY DOUG FRATZ - A column of latent cynicism, this issue covering science fiction in the comic books.
- ESSAYING: THE DEATH OF WONDER BY DAVE BISCHOFF - A column on childhood, sf and the Sense of Wonder.
- WAR MIND - An sf comic strip by Matt Howarth.
- THE ECLECTIC COMPANY BY CHRIS LAMPTON - A column reviewing mainstream works by sf authors.
- BOOK REVIEWS - By numerous writers and fans.
- COLOR COVER BY ARTIE ROMERO
- INTERIOR ART by Dan Steffan, Rick Bryant, Grant Canfield, Jim McLeod and Jim Shull.

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FOR-YOUR-PLEASURE



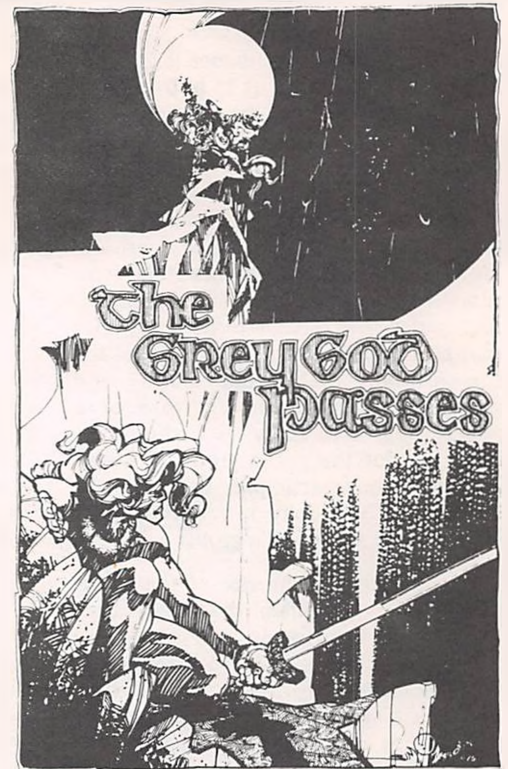
perigee

PERIGEE—A science fiction-fantasy magazine loaded with artwork. Aside from a full color cover painted by KELLY FREAS, it hosts an illustrated interview with DAN GREEN, a fantasy story with illos by DENNIS FUJITAKE, and a discussion on science fiction illustration by KELLY FREAS; plus work by ALAN WEISS, HOWARD CHAKIN, WALLY WOOD, and ROY KRENKEL. An outstanding value for \$1.50.



Fantasy Post Cards

FANTASY POSTCARDS—This collection of 8 fantasy scenes are printed on two colors of high quality stock and make excellent postcards. The set comes packaged in plastic with a decorative logo. Included are drawings by FRANK FRAZETTA, JEFF JONES, STEVE HARPER, NORMAN LINDSAY, and MIKE NALLY. \$1.00 per set.



THE GREY GOD PASSES—ROBERT E. HOWARD'S tale of Conn The Viking, told in five chapters with illustrations by WALT SIMONSON. This 44 page book is attractively bound in 100 lb. Strathmore cover stock imprinted with silver ink. \$4.00.



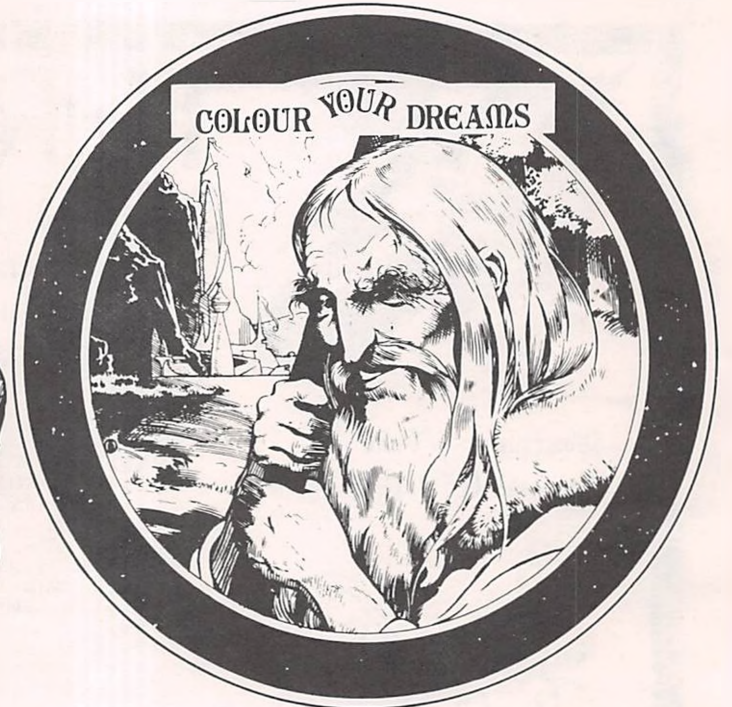
FLASH GORDON

HERITAGE Volume 1 #1b—A quality squareback paperbound book devoted to the exploits of the one and only FLASH GORDON. HERITAGE is a showcase of illustration filled to the brim with work by ALEX RAYMOND, AL WILLIAMSON, GEORGE EVANS, MIKE ROYER, STANLEY PITT, REED CRANDALL, BERNI WRIGHTSON, and FRANK FRAZETTA, plus graphic interpretations of FLASH GORDON'S adventures by NEAL ADAMS, REED CRANDALL, ESTEBAN MAROTO, STEVE HARPER, ADOLFO BUYLLA, CARLOS GARZON, and BRUCE JONES. An extravaganza of FLASH GORDON material by the top artists in the field. 76 pages. \$6.00.



VIRGIL FINLAY

THE BEST OF VIRGIL FINLAY—This is a tribute to the late, great, master of science fiction illustration. Cover to cover VIRGIL FINLAY illustrations. 36 pages. \$2.00.



COLOUR YOUR DREAMS—A PORTFOLIO—Here is a super folio of art in book form, printed on high quality stock. Besides covers of "Idyl" by JEFF JONES, *Colour Your Dreams* includes one full page drawing by each artist: BARRY SMITH, BERNI WRIGHTSON, MIKE KALUTA, MAXFIELD PARRISH, STEVE HICKMAN, ARTHUR

RACKHAM, ROY KRENKEL, NORMAN LINDSAY, WALT SIMONSON, DAVE COCKRUM, DENNIS FUJITAKE, J. ALLEN ST. JOHN, JOHN LINTON, FRANK SCHOONOVER, MIKE NALLY HOWARD PYLE, PHIL TRUMBO, and others; 30 drawings in all. A steal for \$1.50.

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open to all artists: Professional, amateur, fan, semi-pro and semi-fan.

The Professional Showcase

All Science Fiction and Fantasy artists are invited to participate in the SunCon, 35th World Science Fiction Convention, Art Show to be held at the Eden Roc Hotel.

Reservations for display space must be made and paid for by August 15. The Art Show Flyer with full information, fee schedule and a reservation form is available from the Art Show's Administrative Director:

Genie DiModica
183 Pinehurst Ave.
New York, NY 10033
(212) 781-6799 (sorry, no collect calls)

All Art Show entries must be original works of art and should be of a Science Fiction, Fantasy, Fannish or otherwise fantastic nature. Convention membership is not necessary to enter artwork in the show, but work must be submitted by the artist or by an agent representing the artist.

Large, 4' x 8' panels will be provided to hang framed or matted artwork. Tables and display cases will be available for three-dimensional work. Not For Sale items will be accepted for display and are eligible for awards but a NFS surcharge will be made. There will be facilities for the sale of prints and other multiple edition items and a sketch table will be available for items up to a value of \$10 (matting is not necessary for these items). We will make every effort to accommodate any special display requirements if notified sufficiently in advance.

THE EXHIBIT AREAS . . .

The General Art Show

This is the traditional World Science Fiction Convention Art Show and is

In addition to the General Show, facilities at the Eden Roc will allow us to set up a separate room as a Professional Showcase. Exhibition in the Showcase is by special invitation and will be limited to the work of professional artists. We will showcase professional work as opposed to "fan" artwork which should be displayed in the General Show. Since we recognize that artwork appearing in fanzines may be of equal or superior quality to that appearing in professional magazines, we will allow the invited artist flexibility in deciding which items to showcase and which to display in the General Show. We feel that the criteria should be the quality of the work as opposed to where a piece was published. But, we request the artists' cooperation in making this area a Showcase as opposed to merely a privileged display area.

The Poster/Print/Craft Shop

Facilities will be available for the sale of prints, posters and other reproduction or multiple edition items including crafts such as original stuffed animals, jewelry and T-shirts. One example of the work will be displayed. Copies of the work will be available for sale. This shop has been set up for the convenience of artists who have too few items to make the investment of money or time in a huckster table or booth feasible.

Special Exhibit

A special exhibit of past Hugo winners and this year's nominees is planned.

ART SHOW SERVICES AND OTHER INFORMATION . . .

Security

24 hour uniformed security will be

provided in both the General and Showcase rooms. In addition, the Art Show will have its own (plainclothes) security staff.

Sales Staff

Our sales desks will be open in every exhibit area, every day of the convention. Convention members will be given the opportunity to purchase artwork without the necessity of waiting for the auctions (see sales policy).

Awards

Awards will be given in professional and amateur divisions to the best work in the following categories: Science Fiction, Astronomical, Fantasy, Cartoon-Humor and Open Category (the open category may be selected by artists who feel that their work is not adequately described by the other category titles). There will also be two special merit awards given in each division. *All of the above awards will be selected by vote of the exhibitors in attendance at the show.* In addition, show directors' awards will be given and a popular award will be voted by convention members. Artwork in the General Show or the Showcase will be eligible for awards. Artwork in special exhibits, in poster shop or on sketch table will not be eligible.

Photography

For the artists' protection, photography of artwork will not be allowed in the Art Show. Artists may arrange to have selected works moved to an area where photography will be allowed under their direct supervision. Artists should obtain copyright information from the Register of Copyrights, Library of Congress, Washington, D.C. 20559.

Sales Policy

We believe that there are potential art customers who are unwilling or unable to wait through what has become the

TALLYTOWN'S fun in 2001

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The ideal site for
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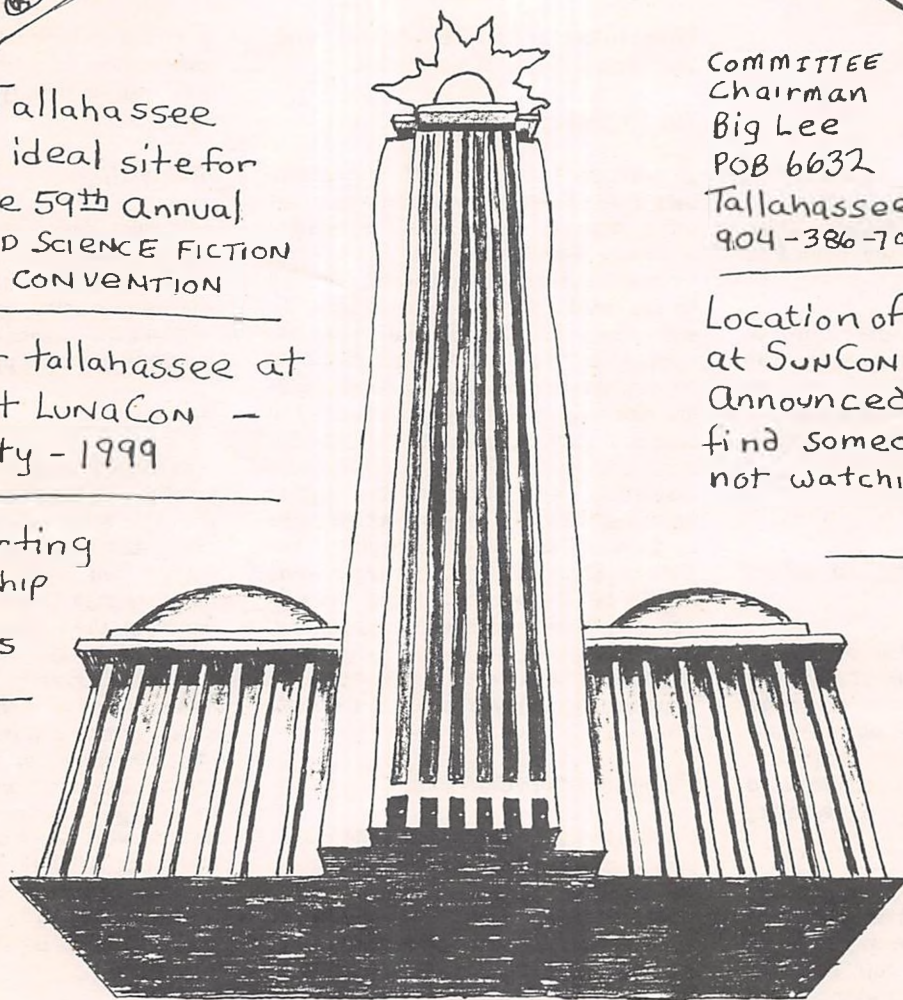
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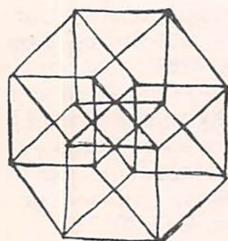
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find someone who is
not watching their room.
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Lee Hanky



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Aug 30 ~ Sept 3, 2001

Pictured is the New Florida
State Capital building ---
We hope you find it as
amusing as we do---

BANQUET

The 1977 Science Fiction Achievement Awards ("Hugos") will be distributed, along with the John W. Campbell and Gandalf Awards, at the Hugo Awards Banquet. The Fonainebleau banquet department takes great pride in their banquet fare, and we have sampled it and found it well above average. Unfortunately, banquet costs are through the roof these days, and we decided to keep the menu for this year's occasion to a \$10.00 charge. As a result, there is no choice of entree (sorry). The Hugo Awards Banquet is always an occasion; banquet tickets should be purchased by mail from us *now*; we will acknowledge your seat and will keep your ticket until you arrive at the con so you can't forget or lose it. Tables seat 10; if you or your group wants a full table, send in \$100 with the group names or the names of the people to be seated, all at one time. Do not order a table piecemeal; it can't be done. The best seats will go to the earliest purchasers.

Cash Bar Reception, 6:30

MENU

Supreme of Fresh Florida Fruits
 Roast Stuffed Vermont Turkey
 Garniture of Garden Vegetable and Potato
 Salade de Saison Key Lime Tart
 Choice of beverages
A la carte wine service is available.

Come join the fun. Send your \$10.00 per banquet ticket of \$100 per table, payable to SunCon, to the SunCon box now! After August 15, purchase your ticket when registering. Ticket sales close 48 hours before banquet.

traditional marathon style art auction. There is no particular reason why art purchases at Worldcons should be awards for endurance! In order to make purchasing artwork more convenient for convention members and give the artists greater control over the marketing of their artwork we are offering alternative sales methods in addition to the art auction. Except for sketch table and Poster Shop items which are straight sale only, the sales method for each item is determined by the artist. Sales methods are: auction, straight sale and "Quick Sale."

AUCTION RULES

Minimum bid is indicated by the artist. Convention members enter written bids on the bid sheet starting at or above the indicated minimum. Items with 2 or more written bids will go to voice auction Sunday or Monday. Items with one written bid will be sold to that bidder after bid close out on Sunday at 5 P.M.

Sunday Voice Auction will be held noon - 3 P.M. Items will be selected and indicated in the art show no later than 5 P.M. Saturday. A catalogue of Sunday auction items will be made available.

Monday Voice Auction will be held 11 A.M. until . . . Remaining items with 2 or more written bids will be auctioned.

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SF ART?



Starting with the highest written bid, items will be auctioned and sold to the highest bidder at the voice auctions. If no bid is made at voice auction, the item will go to the highest written bid. Written bids will be closed out at 5 P.M. on Sunday. (Showcase and General Show will close 5-6 P.M., Poster Shop will remain open.)

After bid close out:

Items with 2 or more written bids will go to Monday voice auction.

Items with 1 written bid will be sold to that bidder.

Items with no written bids (including unsold "Quick Sale" items) will be available for sale at minimum on Monday. Exception: In the unlikely event that the Monday auction runs under 4 hours, selected unbid items may be put up for voice auction after contested bids.

Art purchases and one bid items may be picked up Sunday between 6 and 7 P.M. and Monday 11 A.M. until 5 P.M.

STRAIGHT SALE

"Sale price" is indicated by the artist. The item may be purchased outright at that price by convention members on a first-come, first-served basis. "Straight Sale" items will not be auctioned. When artwork eligible for awards or on special exhibit is paid for it will be marked "sold" but will remain on exhibit until bid close out on Sunday. Art purchases may be picked up between 6 and 7 P.M. Sunday and 11 A.M. to 5 P.M. Monday.

"QUICK SALE"

The artist indicates both a minimum bid and a "Quick Sale" price. The "Quick Sale" price is set above the minimum bid to simulate the price increase which would be expected in auction. Unbid items may be purchased outright for the "Quick Sale" price from Saturday at 3 P.M. until bid close out time Sunday at 5 P.M. A written bid may be entered at any time on an unsold "Quick Sale" item until bid close out on Sunday. If a written bid is entered, the item immediately becomes subject to the auction rules and the "Quick Sale" price no longer applies.

ARTWORK CHECK-IN

Artists or agents delivering artwork should bring it with the completed registration forms to the main entrance of the General Art Show (Pompeii/Imperial Room of the Eden Roc Hotel) Thursday, Sept. 1, from noon until 6 P.M. All artwork, unless agreed in advance, must be available for hanging no later than 6 P.M. September 1.

ADVERTISING INFORMATION

Advertising in the SunCon Convention Journals and Program Book will be seen by more people than in any previous Worldcon publications. Distribution by subscription to libraries will present the SF field to readers never before reached by advertising in Convention publication.

ADVERTISING DEADLINE

Convention Journal #5: Oct. 15, 1977

MECHANICAL REQUIREMENTS:

Please read carefully. You may submit camera-ready originals, photostats, or negatives.

Size requirements

Negatives must be submitted in final printed size. Photostats and camera-ready originals (except full pages) must be submitted final printed size and must *not* be mounted on board. Full pages, however, may be submitted any size as long as they are proportioned to be

reduced to the size listed below:

Full page	7 1/4" x 9 3/4"
Half page	7 1/4" x 4 7/8"
Two column/full page	4 3/4" x 9 3/4"
Two column/half page	4 3/4" x 4 7/8"
One column/full page	2 1/4" x 9 3/4"
One column/half page	2 1/4" x 4 7/8"

AD LAYOUT AND DESIGN:

If you have non-camera ready copy and would like an ad made for you, send all information and we will quote a price. Deadlines for this service are one month earlier than those listed above. This service takes a good deal of our time so write early.

BLEEDS, INSERTS and COLOR:

Write for prices.

ADVERTISING RATES:

Rates are for Convention Journals only. Program Book rates will be published at a later date.

	PRO	FAN
Back cover	\$75.00	\$75.00

Inside front/

inside back cover	70.00	70.00
Centerfold	120.00	75.00
Two pages	105.00	65.00
Full page	60.00	35.00
Two columns/full page	45.00	25.00
Half page	35.00	20.00
Two columns/half page	25.00	15.00
One column/full page	25.00	15.00
One column/half page	15.00	10.00

For particular placement, other than listed, add 10%.

PAYMENT:

Full remittance must accompany all ads. Make all checks out to SunCon.

MAILING INSTRUCTIONS:

Pack ad copy carefully with cardboard coverings to prevent damage in mailing. Send ad with payment to: SunCon, P.O. Box 1343, Radio City Station, New York NY 10019. Ads will not be returned unless sufficient postage is included.

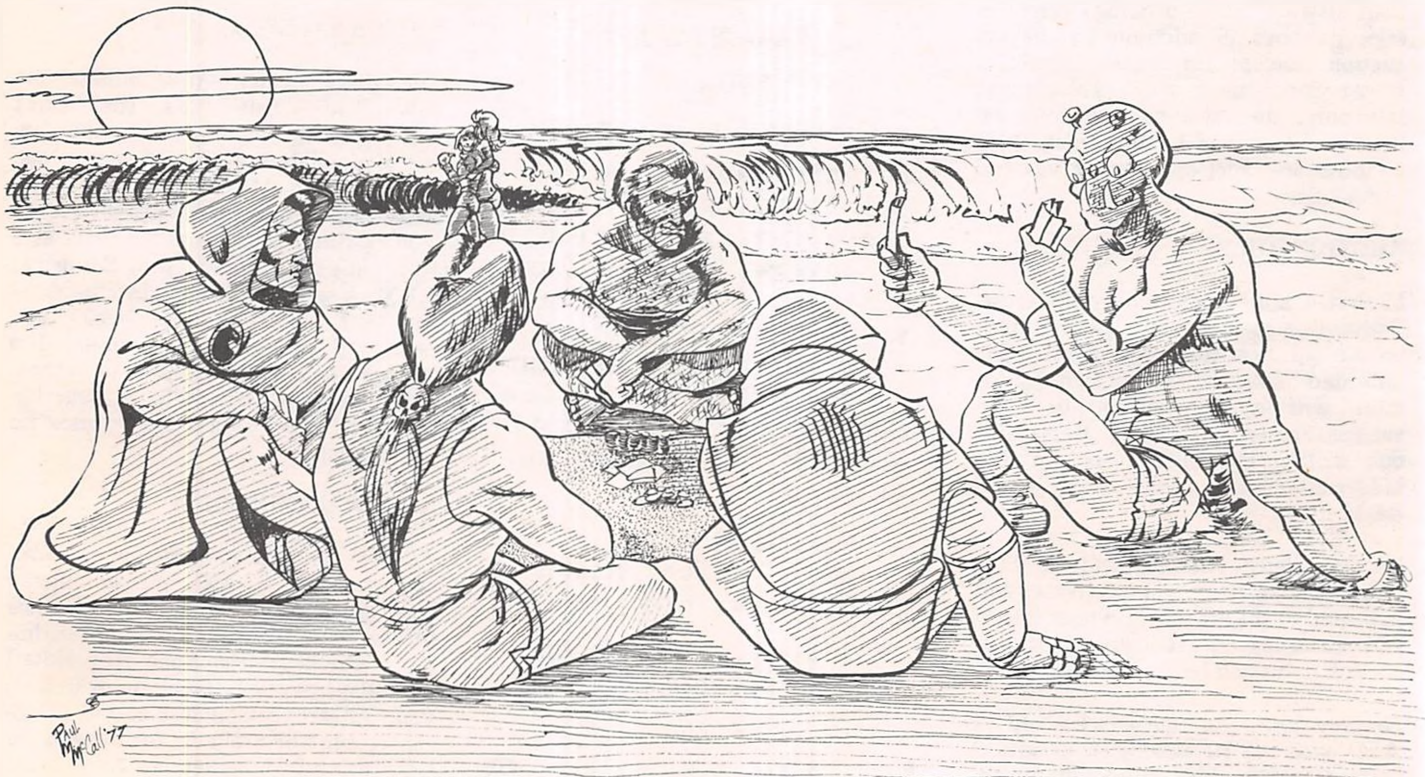
MEMBERSHIP RATES

Attending: \$35.00

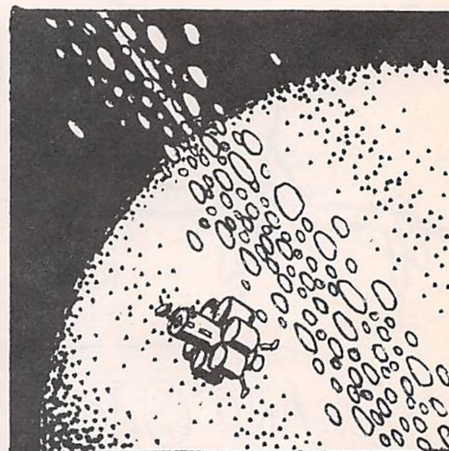
Supporting: \$7.50

At this stage of the game, we ask that new members pay at the door.

To convert supporting to attending membership, you must pay the difference between the supporting rate you actually paid and the attending rate at the time you convert.

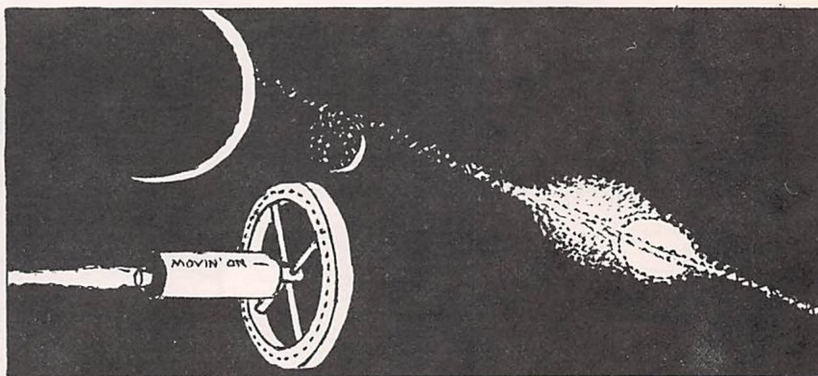
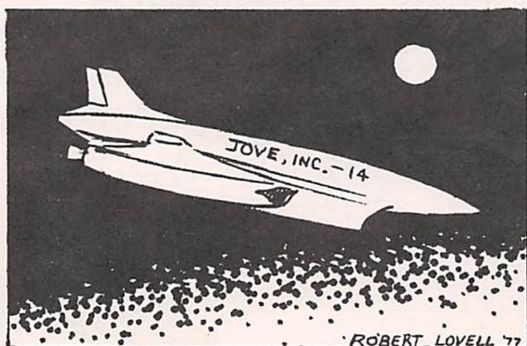


SPACE... INFINITE SPACE, THE ENDLESS FRONTIER: NEW WORLDS TO COLONIZE, UNLIMITED RESOURCES TO EXPLOIT, A WHOLE UNIVERSE TO EXPLORE! WE ARE AT THE THRESHOLD OF A NEW GOLDEN AGE; THE RESOURCES OF SPACE, LIKE SPACE ITSELF, ARE VAST, AND CAN HELP US SOLVE THE PROBLEMS THAT WE FACE ON EARTH. SPACE CAN DO FOR US WHAT AMERICA DID FOR OUR ANCESTORS: THE NEW WORLD REVITALIZED THE OLD, GIVING NEW HOPE TO MANKIND, TRIGGERING THE RENAISSANCE. WE HAVE A WHOLE UNIVERSE OUT THERE. WE ARE LIKE THE FIRST AMPHIBIANS CRAWLING OUT OF THE PRIMEVAL SEA ONTO DRY LAND; WE CAN BARELY COMPREHEND THE INFINITE POSSIBILITIES THAT LIE BEFORE US - THE NEXT GREAT PHASE OF OUR CONTINUING EVOLUTION. SPACE IS THE PLACE FOR THE HUMAN RACE! OUR SCIENCE FICTION DREAMS CAN COME TRUE WITHIN OUR OWN LIFETIMES, BUT ONLY IF WE MAKE THEM COME TRUE. IF YOU WANT TO HELP SHAPE YOUR FUTURE, JOIN US. WE'RE UNITED FOR OUR EXPANDED SPACE PROGRAMS. UFOESP IS A TAX-PAYING, GRASS-ROOTS POLITICAL ORGANIZATION. WE BELIEVE IN THE PROMISE FOR THE FUTURE THAT AN EXPANDED SPACE PROGRAM OFFERS US. UNLIKE THE N.S.I. AND THE L-5 SOCIETY WHICH CANNOT LEGALLY LOBBY, UFOESP CAN BECOME INVOLVED POLITICALLY. REMEMBER, WE - THE PEOPLE - ARE THE GOVERNMENT. THOSE POLITICIANS IN WASHINGTON ARE MERELY OUR ELECTED REPRESENTATIVES; THEY VOTE THE WAY WE TELL THEM TO VOTE. FOR INFORMATION WRITE TO UFOESP, BOX 7807, SAN DIEGO, CAL. 92107.



WHAT CAN YOU DO TO HELP? SIT DOWN RIGHT NOW AND WRITE TO YOUR CONGRESSMAN. HE CANNOT REPRESENT YOU PROPERLY UNLESS HE KNOWS WHAT YOU WANT. WRITE TO HIM AND TELL HIM HOW YOU WANT YOUR TAX DOLLARS SPENT. THE SPACE SHUTTLE CAN OPEN UP A NEW FRONTIER TO MANKIND. SOLAR POWER SATELLITES CAN END THE ENERGY CRISIS. WE ARE ASKING FOR MORE MONEY FOR THESE AND OTHER PROGRAMS WHICH ARE VITAL TO THE LONG-TERM SURVIVAL OF THE HUMAN RACE, AND WE WANT YOU TO JOIN US. IF WE MOUNT AN EFFECTIVE CAMPAIGN WE CAN HAVE THE PLANETS. OUR CHILDREN CAN HAVE THE UNIVERSE! QUITE LITERALLY, WE HAVE NOWHERE TO GO BUT UP.

WHILE YOU'RE AT SUNCON, DROP IN TO SEE US AT OUR TABLE IN THE HUCKSTER ROOM. AND DON'T MISS "CHRYSE", THE FIRST CONVOCATION, HUMANISTIC-REVOLUTIONARY, OF SPACE ENTHUSIASTS. "CHRYSE" WILL FEATURE PANEL DISCUSSIONS AND SLIDE SHOWS ON SPACE INDUSTRIALIZATION, EXPLORATION AND COLONIZATION. IF YOU HAVE EVER WONDERED WHERE WE'RE GOING - AND HOW WE'RE GOING TO GET THERE FROM HERE - "CHRYSE" CAN HELP SHOW YOU THE WAY.



ROBERT LOVELL '77

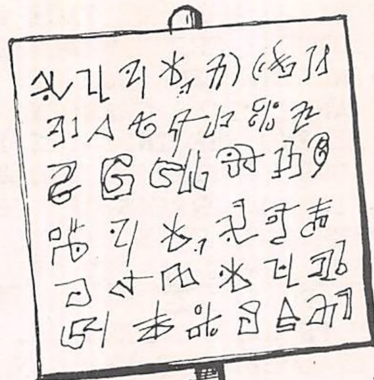
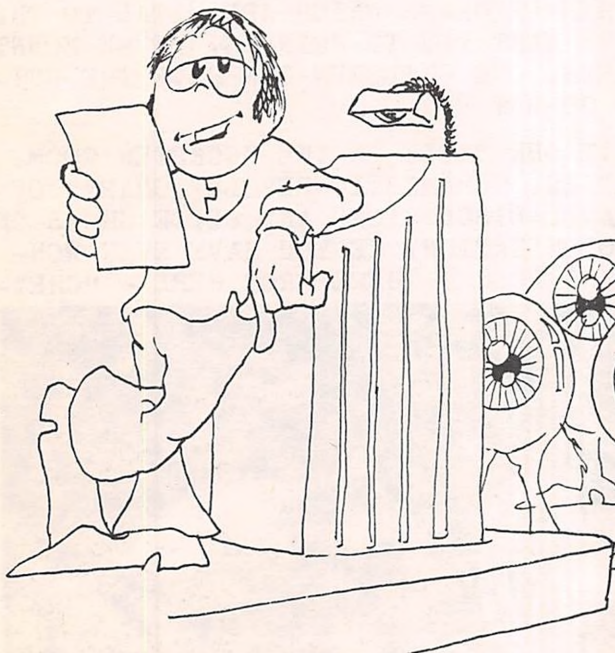
DON'T
TELL
ME



IT'S DEADLINE
TIME
ALREADY?

WR

...AND ONCE AGAIN
THE EYES HAVE IT!



OF COURSE, GETTING
THERE COULD BE A
LITTLE EXPENSIVE...



R. LOVELL '77



MICKENNEY

* TRANSLATION: "I'll be at SUN-CON, how about you?"

P. Foglio '76

CONVENTION RUNDOWN

JACK WILLIAMSON IN ALGOL

THE MAGAZINE ABOUT SCIENCE FICTION

July 29-31. A-CON 7, 16th Australian National Convention, The Pier Hotel, Glenelge. A\$10. Write: Paul Anderson, 21 Mulga Rd., Hawthornedene SA 5051, Australia.

July 29-31. RIVERCON III, Stouffers Louisville Inn, Louisville, KY. GoH: Larry Niven, Sandra Meisel. \$10. Rivercon, Box 8251, Louisville, KY 40208.

July 29-31. SUMMERCON, Ryerson Polytechnic Institute/Carlton Hotel, Toronto, Ontario. GoH: Philip Jose Farmer, Andy Porter. \$6. Summercon, Box 846 Sta. K, Toronto, Ontario, Canada M4P 2H2.

July 30-31. OKon. \$2 per day. OKon, Box 4229, Tulsa, OK 74104.

Aug. 7. SEIGUN FESTIVAL 4, Kyoto-Kinro-Kaikan, Japan. Info: Shigeru Hattori, c/o Sumi Yoshida, 30 Tanaka-Minami-Okubocho, Sakyo-ku, Kyoto (606), Japan.

Aug. 12-14. FANTASY FAIRE VII, Pasadena Hilton, California. GoH: Forrest J Ackerman. \$10. Info: Fantasy Faire VII, 1855 W. Main St., Alhambra, CA 91801.

Aug. 12-14. HIPPOTOCON 1, Sheraton-Homewood, Homewood, Illinois. GoH: Bob Tucker, Lou Tabakow. \$7. Info: Paula Gold, Box 51-A, RR # 2, Beecher, IL 60401.

Aug. 19-20. LAUNCHCON, Orlando, Florida. Arranges for people to see Titan III launches at Cape Canaveral. Info: V.I.S. Ltd., Box 4187, Arlington, VA 22204.

Aug. 26-28. BUBONICON 9, Ramada Inn East, Albuquerque, NM. GoH: Gordon Eklund. \$5. Info: Bubonicon, Box 13282, Albuquerque, NM 87112.

Aug. 26-28. B'HAMACON, Deepsouthcon XV, Parliament House, Birmingham, Alabama. GoH: Michael Bishop, Charlie & Dena Brown. \$5. Info: Penny Frierson, 3705 Woodvale Road, Birmingham, AL 35223.

Aug. 26-29. SILICON II, England. Info: Irene Bell, 9 Lincoln St., Gateshead, Tyne & Wear, NE8 4EE, U.K.

Aug. 30-31. FREDDICON, Fredericksburg, VA. \$2.50. Info: Freddicon, Box 1746, College Sta., Fredericksburg, VA 22401.

Aug. 30-Sept. 1. LAUNCHCON. Another Titan III launch. Info: V.I.S. Ltd., Box 4187, Arlington, VA 22204.

Science fiction has held a central place in my mental world ever since I discovered it during the first year of Gernsback's *Amazing Stories*, back when he was still calling it "scientifiction." Living in far New Mexico, I have seen other people in the field only now and then, but I've always felt that we belonged to a very important special world.

That sense that we were apart used to be stronger in my life.

from THE CAMPBELL ERA
in ALGOL #24

The story is a dream of personal freedom. The Stones leave Luna City in a second-hand spaceship, with no motives except an impatience with social restraints and an itch to see the universe. With the father in command, as captain of the ship, the family becomes once more the fully adequate social unit.

Here, I believe, Heinlein is dramatizing a personal concern that is also a dilemma of our technological world.

from YOUTH AGAINST SPACE
in ALGOL #28

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