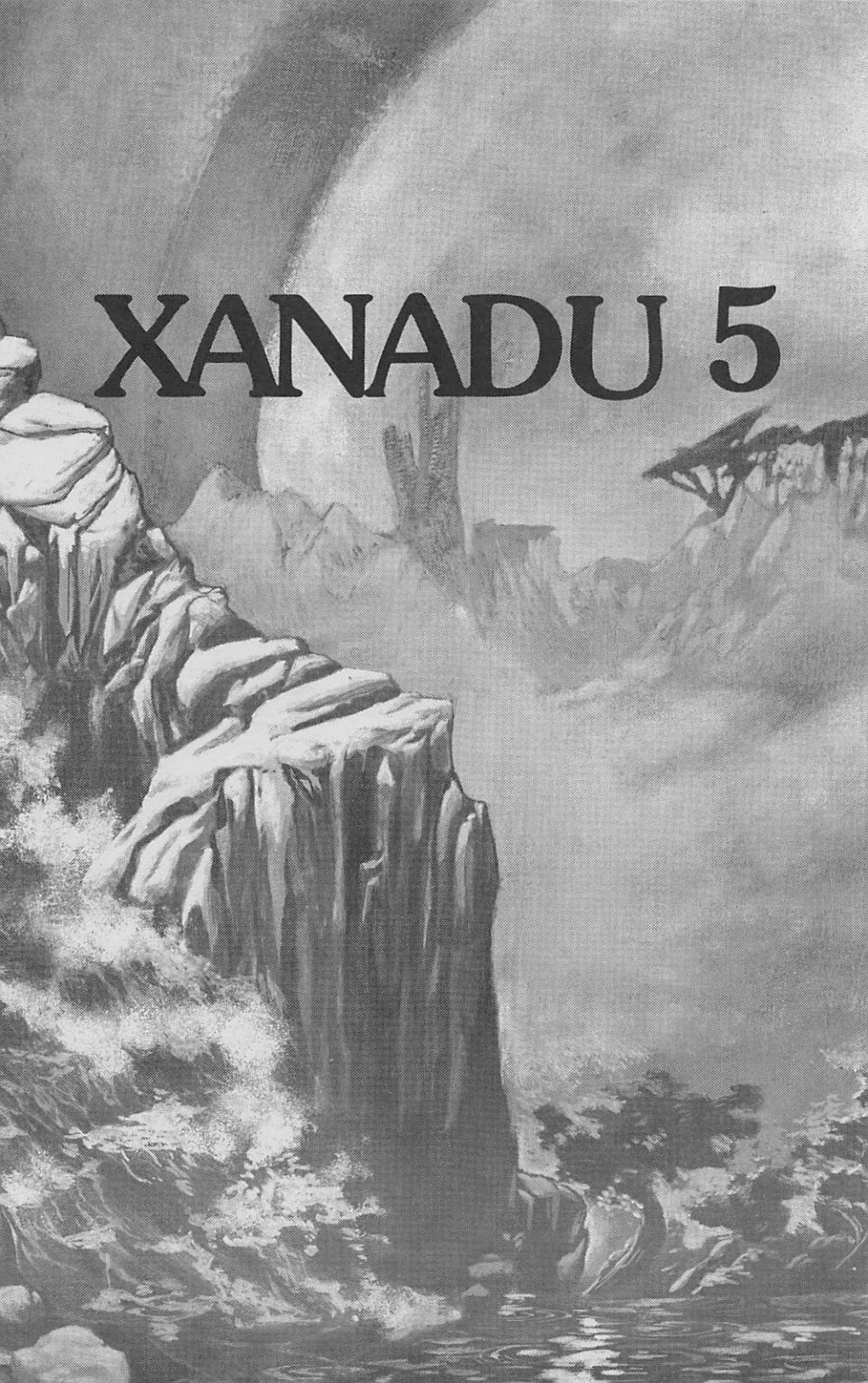


# XANADU 5



**Xanadu 4 expresses thanks to those who helped last year:**

Marla Baer-Peckham, David Baer-Peckham, Frank Bass  
Russell Castagnaro, Don Crohan, DAGR  
Mike Dillson, Father Drake, Rick Dunning  
Mike Griffin, Chris Hall, Belinda Henson  
Eric Jamborsky, Pat James, J. J. Johnson  
Zanny Leach, Grant Lloyd, Lesley The Keg-Hefter  
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*JIM BAEN*

EDITOR OF BAEN BOOKS

*TOASTMASTER*

*WILSON*

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AUTHOR OF YEAR OF THE QUIET SUN

AND WELL-KNOWN FAN

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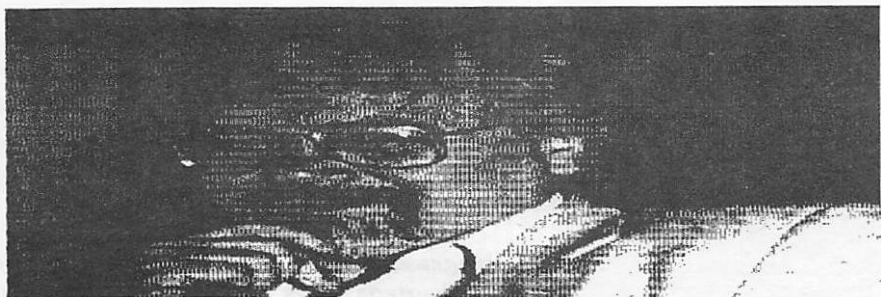
**Video:**  
Mike Townsend

**Filing:**  
Daughter

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**Xanadu 5 expresses special thanks to:**

Evansville Gaming Guild  
Game Designers Workshops  
Mayfair, Inc.  
Nashville Area Gamers  
New Infinities, Inc.  
RPGA  
TSR  
Ardais Productions



## JIM BAEN: A Personal View by David Drake

The most important thing about Jim Baen, as editor/publisher and certainly as a man, is that he believes in things. We'll get back to that later.

\*\*\*\*\*

Jim was raised in upstate New York. After high school, he spent a hitch in the Army as a Morse intercept operator in Bavaria. If that sounds like fun to you, it means you don't know what a Morse intercept operator does. (For that matter, it means you haven't been in the Army.) If it sounds like more fun than some of the places young soldiers were being sent a few years later — maybe so, but *those* decisions aren't being made by the young soldiers involved.

The Army provided him with two valuable skills. First, the ability to hammer out material at a keyboard — from a sound sleep or the depths of a hangover — because somebody needed the material *now*. Second, the ability to treat extremely complex equipment not as an electronic idol but rather as hardware that does something useful when you use it correctly.

Back to the U.S. and the early 1960's; a job driving a forklift; a job managing a genuine Greenwich Village coffee shop complete with folk singers ("the Stars of Tomorrow here tonight, at the Cafe Basement"); CCNY on the G.I. Bill; a highly idiosyncratic radicalism that, in Jim's words, included "Peace, Love, Granola — and a credible nuclear deterrent"; and, at last, the first steps into the exotic, romantic world of publishing.

Jim became the assistant editor of GALAXY and IF magazines, then published by UPD Inc. The magazine's editor at that time was possibly the worst the field has ever known (yes, I'm aware that there's a great deal of competition for the award). On the other hand, Jim's recent predecessor as assistant was Judy-Lynn Benjamin, later Del Rey; quite possibly the best (if not necessarily the most influential) editor in the field.

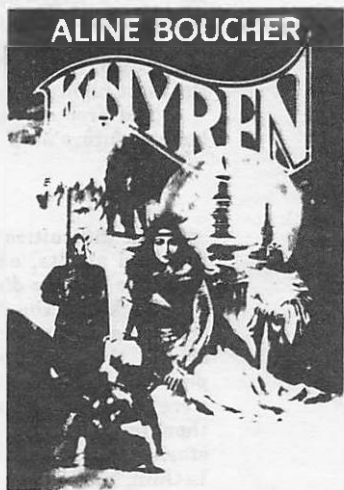
# NEW FROM BAEN IN OCTOBER

Kill a convict, get a map: There's only one way into the Solitaire system and that's by means of human sacrifice. Only when a freshly dead corpse is present can a ship navigate the torturous nebula surrounding Solitaire—a nebula that just may possess the spark of life in its depths. The author of *Cobra*, *Cascade Point* and *Triplet* leads us on an exciting adventure in a new science-fictional universe where the powers of the intuitive mind are just as important as the laws of science.



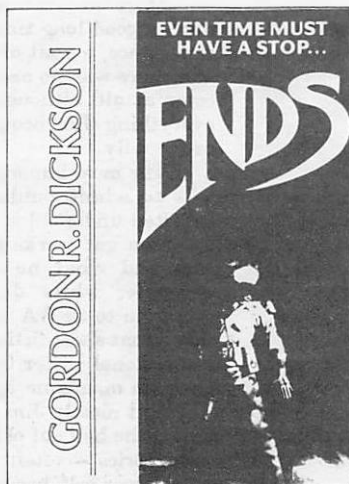
69784-6 • 384 pages • \$3.95

**BAEN BOOKS**  
Distributed by Simon & Shuster  
1230 Avenue of the Americas  
New York, NY 10020



69781-1 • 384 pages • \$3.50

She was a stranger in a very strange land... In this elegant adventure, a twentieth century jogger is transported from her comfortable suburban neighborhood to a world at once primitive and scientifically advanced. A world where women are chattel and it takes more than a pair of Reeboks to survive. This is the story of one woman's struggle to triumph over fate.



69782-X • 352 pages • \$3.95

All things have a time of innocence. A time when the world is new and no false steps have been taken. When no good fight has yet been lost, and no good cause turned bad. But that is only the beginning. Sooner or later that step is taken, the fight lost in a cause become unworthy. Time must have a stop; entropy will out. That is the theme of this companion volume to *Beginnings*: **ENDS**.

Jim's boss had come up through the pulps. He initiated Jim in the slash-and-burn editorial techniques that were necessary when magazines were slapped together from copy provided by half-cent-a-word hacks.

Having taught what he could teach, Jim's predecessor left in 1973 — and left Jim in charge of two of the most highly-regarded magazines of the 50's.

The problem was that the magazines appeared to have no future at all.

\*\*\*\*\*

The difficulties were two-fold: the publisher was in financial straits, and the previous editor had been ... well, I've already discussed his competence, haven't I?

Tackling the latter problem first, Jim quickly contacted a number of authors and agents to get back stories that his predecessor had rejected. I have a personal stake in this, as the first two Hammer stories were involved. To put the incident in Jim's own words, though: "Oh, David, Jake had rejected *much* better stories than yours. I got a story back from Ursula LeGuin, and it won the Nebula that year." (It did, too: *The Day Before The Revolution*.)

The payment problem was more intransigent. GALAXY offered only a little less than ANALOG and a little more than F&SF. The trouble was that the competing magazines paid on acceptance, while GALAXY writers had to wait until their work appeared to be paid.

More accurately, GALAXY writers weren't paid until a good long time *after* publication. From my own experience, a wait of four months was about average — and there was no assurance that the money was going to come at all, although, as it turns out, it always did — everything Jim acquired for GALAXY was paid for — eventually.

The most important thing Jim did about the problem was to admit publicly that it existed. Nobody was solicited under false pretenses.

Jim got works from name authors who respected him and what he was doing. Jerry Pournelle, for example, while describing the GALAXY payment situation to SFWA in terms no franker than Jim's own, noted that short-fiction payments were less important to a professional writer than the advertising he or she gained through magazine appearances.

But mostly Jim took stories from the slush pile and edited the hell out of them. Most issues contained several first stories — often the only story that particular author would ever sell, because he or she just wasn't publishable without the sort of editorial involvement that's almost unheard of today.

Don't mistake what I'm saying: this wasn't the sort of loving care that Maxwell Perkins lavished on Thomas Wolfe (until Wolfe finally revolted and switched publishers). Jim edited with a blue pencil the size of a machete and an unhesitating willingness to cut, change, add or do *any* damn thing the story needed, without any namby-pamby silliness like asking the



# NEW IN NOVEMBER FROM BAEN

The launch of a grand new future history!

David Drake has conceived of a galaxy-spanning future history of unparalleled scope and detail. He calls it **CRISIS OF EMPIRE**. Within its framework he is co-authoring with some of the best military sf authors in the business a series of novels that will delight all readers of military and historical sf.

The first crisis of any empire: succession, keeping the hard won territory intact once the conqueror can no longer personally rule. Drake and Thomas take this fundamental problem to galactic extremes. The Emperor has died, and his heir is a mere child. Will the men who guide the fate of empire rally to his cause? If they do not, interstellar civilization will dissolve in a civil war to end all civil wars...

69789-7 ■ 320 pages ■ \$3.95



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DAVID DRAKE

THOMAS T.  
THOMAS

A NEW FUTURE HISTORY FROM THE CREATOR  
OF HAMMER'S SLAMMERS

## CRISIS OF EMPIRE

Book I: AN  
HONORABLE  
DEFENSE

ALSO APPEARING IN  
NOVEMBER

A new collection from Vernor Vinge.  
**THREATS AND OTHER PROMISES**, featuring  
a charming new life form in "The Blabber."

VERNOR VINGE  
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and Other  
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author what he thought of the changes. If the author could've done it right, the story wouldn't have come over the transom the way it came — and anyway, there wasn't time.

Did it happen to me? You bet. Not so much the Hammer stories (I don't mean *not* the Hammer stories); but when I read my non-series story *Ranks Of Bronze*, I found the conclusion had been expanded by some 300 words that I'd never seen before.

Did I like the experience? Would I like the experience of being bugged by a Shetland pony?

But Jim was right. Right in my case, to the extent that I send Jim's version rather than my own when somebody wants to reprint the story; and right in the larger sense, because he wasn't being paid to fill a magazine with either unpublishable crap or blank pages. When Jim left UPD in 1978 to become SF editor of Ace Books, GALAXY (into which IF had been folded) remained a respected magazine.

\*\*\*\*\*

Ace had its own problems. The company's SF line, run sequentially by Don Wollheim, Fred Pohl, and Pat LoBrutto had been the most consistent factor in SF book publishing throughout the 50's and 60's. Unfortunately, the line's most consistent feature throughout the 70's was a publisher who didn't pay royalties.

Ace was taken over by a conglomerate which appointed a new publisher, Tom Doherty; Tom hired Jim Baen as his SF editor. Between them, they cleaned house and paid out sums well into six figures — before the SFWA auditors went over the books.

No, that isn't the way you've heard the story before. Yes, it's the truth. On a more general level, nobody who's done business with Tom or Jim will tell you either man has to be threatened by SFWA before he'll pay out sums he owes and has the capacity to pay.

Jim then got down to the business of setting up a viable SF line. His editorial philosophy involved — and still involves — dividing submissions into works which have commercial possibilities and those which don't, then discarding the uncommercial pile. (The last part of that equation should be obvious to an editor. It isn't to a lot of them.)

After this first cut, Jim winnowed the commercial pile into works of literary merit and those without such merit — and published from the former category.

A more normal editorial technique (and not only among those Bob Collins described as 'green girls from Vassar') is to determine literary merit first, then choose commercial works from that pile. In fact, either system works fine *if* you're right every time; but errors in judgement occur, and they're more likely to occur at the subsidiary level.

Is it better to make a mistake that causes you to publish a bad book that makes money rather than a good book that loses money? Well, it's better for your company ... and I won't embarrass anybody by citing famous examples of what happens when an editor of the latter type makes mistakes on both sides of the equation.

From the author of *Pyramids and After*  
*the Fact, the truth behind the*  
*legends of*

# THE WHITE BULL

FRED SABERHAGEN

Fred Saberhagen brings new light to bear on some old myths, viewing the legends of King Minos and the Minotaur, Daedalus and Icarus, Theseus and Ariadne, through a uniquely science fictional lens.

Daedalus and his young son Icarus are newly arrived on Crete when the realm of King Minos is disturbed by the arrival of strange visitors from the sea. The sacrifice of a bull to Poseidon calls up two strange beings: a menacing bronze man and a humanoid with a white pelt and the head of a bull. The White Bull has a mission on earth, to administer to the stubborn Greeks the principles of a liberal, high-tech education. But the Greeks are not the best of students, most especially not the hot-blooded Theseus, Prince of Athens. The Minotaur himself must learn it's not wise to meddle in the affairs of primitive peoples; they just might take offense.

6974-3 ■ \$3.95



## New in December from Baen Books

BAEN BOOKS Distributed by Simon and Schuster.

1230 Avenue of the Americas, New York NY 10020

ERIC VINICOFF

# MAIDEN FLIGHT

The Windriders colonized the clouds to escape the war-ravaged surface of Earth—but War wasn't done with them yet.

United by need and common loss the Windriders and underground dwellers are interdependent and nonviolent. But there is a hawk amongst the doves: the military ship *Shenandoah*. Armed with stealth technology and other terrors from the old world, it plunders its weaker fellows—and takes no prisoners. It's up to Linda Grigg, ex-wingrider and bored mother of two, to undertake a secret mission to unite the Windriders in a campaign of retaliation against the pirate *Shenandoah*. But no one wants to start another World War III.

69795-1 ■ \$3.50

# NEW DESTINIES

JIM BAEN

NEW DESTINIES, the paperback magazine of science fiction and speculative fact. What does that mean? "Good, fascinating stuff," according to *The Washington Post*. "This is the series that out-Analogs *Analog*," reports Darrell Schweitzer in *Aboriginal SF*. This is what NEW DESTINIES stands for: real people, real problems, real science, and no compromises.

The latest issue features stories and articles by Charles Sheffield, F. Paul Wilson, Dean Ing, and Jim Baen himself. Write to us about subscription information and get a free poster!

69796-X ■ \$3.50



Instead, Jim built up his backlist with reprints that people still wanted to read (the Baen spoor in a backlist is marked by the words Anderson, Dickson and Laumer); cultivated up-and-comers of the same ilk (Harrison, Pournelle and Saberhagen come to mind); and searched out real newcomers on whom he was willing to take a chance when others wouldn't.

In my particular case (which I think was typical), Jim asked my agent for a collection of Hammer stories — not a fix-up, a collection — knowing that I'd never written anything longer than 9,000 words; that I was terrified of committing myself to do so; and that only half the necessary wordage had thus far been written (over a period of five years). Faced with such faith on an editor's part, I could only agree.

The SF division of Ace books became a major profit center in a corporation which was being flushed down the tubes by its owners, despite anything Tom could do. (If you see Tom, ask him about the Binghamton warehouse.)

So Tom left to found Tor Books, and Jim shortly followed him to start Tor's SF line from scratch.

\*\*\*\*\*

Before he left, Jim did one further thing: he pushed hard and successfully to get Susan Allison as his replacement, because he could trust Susan (who'd been his assistant, though she'd moved to Pocket by then) to deal ably and honestly with the books he'd left behind. Writers who've had a sympathetic editor replaced in mid-book by somebody on a different wavelength (that's most professional writers) can well appreciate this bit of thoughtfulness on Jim's part.

And that sort of genuine regard for his writers' well-being was a lot of the reason the new Tor line looked a great deal like the Ace SF line. There wasn't more money, but it came fast. More new writers. Opportunities for big-name writers to do things they'd always wanted to do ... for less money than maybe they could have gotten for what *other* people wanted them to do.

And writers who'd done all right at Ace got what can best be called development contracts: multi-book deals for enough money to permit them to quit their day jobs, even though neither Jim nor Tom expected the books to earn out — at first. The notion of treating a writer well before he or she was worth much, in the hope that you'd be treated well when the author was valuable, was an unusual one in publishing.

The new line worked out well enough (relationships based on trust included) that when Simon and Schuster needed a new editor for their paperback SF line, they tried to hire Jim.

Instead, they got Baen Books.

\*\*\*\*\*

Baen Books is a distributed line of Simon and Schuster (just as, for example, Zebra Books is). The separation from Tor was amicable to the degree that Jim is an equal co-owner of Baen Books with Tom Doherty and the investor who funded Tor to begin with.

cont. on pg 30

ANNOUNCING,  
IN JANUARY

A MILES VORKOSIGAN ADVENTURE

# BROTHERS IN ARMS

by Lois McMaster Bujold

Readers and critics are united in their praise for Lois McMaster Bujold. These are responses to the first two Vorkosigan adventures:

"Splendid... This superb first novel integrates a believable romance into a science-fiction tale of adventure and war." —*Booklist*

"I've read SHARDS OF HONOR about twenty times; THE WARRIOR'S APPRENTICE not so repeatedly but I'm working on it."

—Aeronita C. Belle, Baltimore, Md.

"The action [in THE WARRIORS APPRENTICE] is fast, furious, and delicious... Best of all, Bujold achieves a fine balance of comedy with intelligence, heroics with loss, so THE WARRIOR'S APPRENTICE goes far beyond simple entertainment." —*Focus*

"These books have it all—action, galactic wars, political intrigue, romance, humor, and well-developed characters." —*Ohio Writer*

And for her last book, *Falling Free*,

"Bujold is one of the best writers of SF adventure to come along in years." —*Focus*

"How to break down a talent like Bujold's into analyzable components? Best not to try. Better to say, 'Read, or you will be missing something extraordinary.'" —*Chicago Sun-Times*

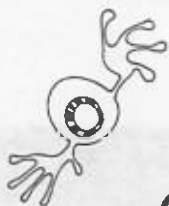
**BROTHERS IN ARMS**  
is her latest. We know you'll like it.

69799-4 • 352 pages • \$3.95



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# Magic Carpet Ride

or

## Guide To The Convention

Welcome to Xanadu 5. We hope you enjoy the convention. Below are general descriptions of a few events at Xanadu and the rules we must enforce during the convention. For a full listing of the program, please see the schedules in the book and pocket program.

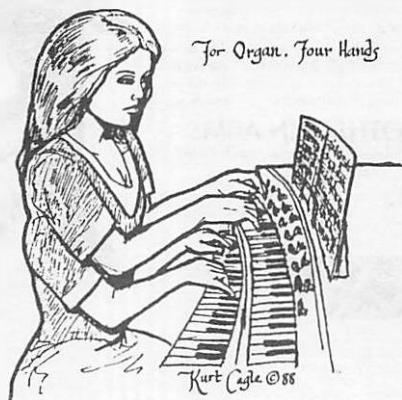
**Costumes:** We are sharing the hotel with the Bridge Players, therefore the Hotel requests attendees not wear "costumes" in the hotel lounge (bar), restaurant, and lobby (hotel check-in area). To handle this problem, we have the following suggestions:

- 1) Avoid these areas;
- 2) Wear "mundane" clothing in these areas;
- 3) Wear a raincoat/overcoat over any possible costume...

... and there will be a special raincoat/overcoat ~~flashing~~ judging during Intermission at the Maskeraid. For more details, see Registration desk.

**Drinking Age:** Legal drinking age in Tennessee is 21. Proof of age will be required at registration in order to get a drinking age badge. Anyone without the properly-colored badge will not be served alcohol.

**Registration:** Attendees of the convention should wear badges at all times (except for Maskeraid contestants during the Maskeraid). Persons not wearing badges will be denied access to convention functions. See pocket programs for badge colors. All members will be asked for identification to verify age and for acceptance of checks written to the convention. The convention reserves the right to refuse to sell membership to anyone.



For Organ. Four Hands



**Weapons Policy:** Since we are occupying two hotels across the street from each other, we request weapons only be worn during Maskeraid times, from 8:00 P.M. November 19th through 1:00 A.M. November 20th (Saturday night). Remember, all weapons worn in public areas, including outside the hotel, must be peacebound; bladed weapons and imitation firearms must be securely fastened in a scabbard or holster with a safety strap. **Removal of weapons from restraining devices is not allowed.** Working projectile weapons, **LaserTag™**, **Photon™**, and other tag or assassination games are not allowed. Convention/hotel security reserves the right to inspect any weapon. Weapons used as part of a Maskeraid presentation must be safe. Huxters may sell weapons in the Huxter Room if they are properly wrapped when sold. If you purchase a weapon, please take it to your room immediately. **Persons violating these rules are subject to immediate confiscation of the weapon(s) until the end of the convention.**

**Post No Bills:** Don't post any signs on the hotel walls. We will be providing easels and boards to post signs and flyers during the convention.

**Gaming:** The Evansville RPGA group and Games Extraordinaire will be running most of the tournaments, and prizes will be awarded in most tournaments. Tournaments includes: **BattleTech™**, **Illuminati™**, **Warhammer 40,000™**, **Battle For Moscow™**, **RoleMaster™** (run by Randall Doty of **Iron Crown**), and **Toon and Paranoia** (run by Gerald D. Swick of **Steve Jackson Games** and **West End Games**). Alain Ardais will be hosting a demo of his **Heroes In Hell™** game, still in development. Others TBA.

**Children's Programming and Babysitting Services:** We are providing our traditional track of programming for kids. Readings, cartoons and more are planned. Babysitting will be available at \$2.00 per hour. **For those working on Xanadu, however, babysitting is free while you are on duty.**

**Pool and Jacuzzi Hours:** The pool is open from 8:00 A.M. to Midnight. Please, no glass in the pool/jacuzzi area.

**Handicap Access:** Access to the Atrium and function areas is available via ramps. The hotel is three stories high and has two elevators.

# Xanadu Program Schedule

**Please Note:** The Games Room Schedule will be posted at the Game Registration Desk and Game Room entrances. Consult the Pocket Program Guides and Bulletin Boards for the Video Room Schedule and Road Map. Con Suite opens when 1) beer arrives, 2) Coke arrives, 3) food arrives, and 4) attendees arrive on Balcony (sometime Friday before 6:00 P.M.). For Babysitting and Children's Programming times, see separate schedules. Parties may commence at any time; see doors and Bulletin Boards.

*Rooms and/or times of programming events will be changed intentionally to confuse attendees. Please consult Pocket Program (if existant) and/or Bulletin Boards (if updated) for correct information. If the Program Book and Pocket Program Guide both give correct information, this is purely coincidental.*

Lost And Found, Information, etc., see Operations Room 3238 - 3240

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## *Friday, November 18, 1988*

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10:00 A.M.	Registration opens	Corridor
12:00 Noon	Huxter Room opens for check-in	Cumberland Room
1:00 P.M.	Art Show opens for Artist check-in	Salon D
3:00 P.M.	Huxter Room opens for sales	Cumberland Room
4:00 P.M.	Art Show opens for sales	Salon D
6:00 P.M.	Video Room opens	Salon A
7:00 P.M.	<b>Opening Ceremonies</b> — Introduction of guests, con committee, <del>bridge players</del> , announcements, etc.	Salon B
7:30 P.M.	<b>The Jerry Page Entertainment Hour</b> — Intrigue, Suspense, Humor, Thrills; rated PG, for Mature Audiences — enter at your own risk.	Salon B
8:30 P.M.	<b>Using Crystals for Meditation and Healing</b> — Pat Neely, local psychic and huxter, demonstrates occult knowledge	Salon B
9:00 P.M.	Huxter Room closes	Cumberland Room
	Art Show closes	Salon D
	Dance Set-up, after which, The Dance	Salon C



10:00 P.M.	Registration Closes and moves to Operations Room	Corridor Suite 3238 - 3240
11:00 P.M.	Filking	TBA (actually, we refuse to tell you)
2:00 A.M.	Dance closes	"IT'S NOT MY FAULT!" - T.C. Salon C
	Video Room closes	Salon A

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### *Saturday, November 19, 1988*

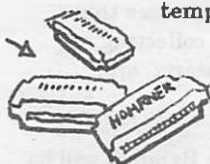
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9:00 A.M.	Art Show opens for Artist check-in	Salon D
10:00 A.M.	Registration opens	Corridor
	Art Show opens for sales	Salon D
	Video Room opens (sometime around here)	Salon A
	Huxter Room opens for sales	Cumberland Room
	Coffee and Donuts Break #1	Rooms 2208 - 2210
11:00 A.M.	<b>The Problems Minors Face In and Out of Fandom</b> — Jeff Gomez of <i>Gateways Magazine</i> presents these issues of importance to young fans and their families. Prizes to be given. Subject materials of a mature nature; we advise children to be accompanied by an adult.	Salon C
12:00 Noon	<b>New Professionals</b> — Newly published (or about to be) artists, writers, and game designers tell the neverending saga of that first sale (or sales). Alain Ardaïs, Alan Clark, Vicky Kime, Bill Levy, Kevin Ward and C.S. "Charlie" Williams. Moderator — Bob Tucker.	Salon C

**Future Technology I** — Les Johnson will discuss recent developments in high-temperature superconductivity, including a demonstration of a high-temperature superconducting ceramic

Salon B

HARMONICA  
CONVER-  
GENCE



12:45 P.M.	<b>Crashing The "New Wave"</b> — Al Fennelly debunks the harmonic convergence with a sidelook at other current fads.	Salon B
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- 1:00 P.M. **You're So Baen, You Probably Think This Book Is About You,<sup>1</sup> or, Baen On Books** — Jim Baen reveals important information on getting published. Other participants TBA. Salon C
- Artists demonstrate their crafts. Atrium
- 2:00 P.M. **Fifty-Year Retrospective of Superman** — by it's a bird, no, it's a plane, no, it's ... Julius Schwartz, mild mannered pro in disguise as DC Comics Senior Editor of Superman Comics, who will show slides on this subject. Salon B
- Back In The Saddle** — Anne and Larry Bauer discuss the post-Challenger era of space exploration. Salon C
- 3:00 P.M. **New Publishers** — James Riley of **Unnameable Press** (Book Publisher) and Tom Fuller of **Centaury Express** (Audio Cassette Presentations) talk about their adventures in publishing. Salon C
- Report From Planet X** — Conley Powell reprises recent developments in his search for the tenth planet, and presents other highlights of this summer's meeting of the American Astronomical Society Salon B
- 4:00 P.M. **Shared Universes** — Writers, artists and game designers (oh my!) explain what it's like to design, exchange data, write for, etc., popular series. Randall Doty, designer of Middle Earth Role Playing for Iron Crown Enterprises, C.S. Williams, author of "A Sticky Business" in the Uneasy Alliances Thieves' World series anthology, with Gerald D. Swick, designer of Toon and Paranoia for **Steve Jackson Games** and **West End Games** as Moderator. Other participants TBA. Salon B
- Can Scientists Wear Matching Socks?** — Anne and Larry Bauer, Jann Melton and Judy Powell describe what it's like to be married to a scientist/engineer. Salon C
- 5:00 P.M. **A Panel On Pulp**s — Gerald Page moderates this discussion on writing for, reading and collecting pulps with Eric Jamborsky, Julius Schwartz, and Bob Tucker. Salon C
- Artists stop demonstrating because the Banquet will be being set up Atrium

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<sup>1</sup>This pun is Richard Gilliam's fault.

	Last Call for Maskeraid Registration; see Registration desk	Corridor
6:00 P.M.	Huxter Room Closes	Cumberland Room
	Banquet starts (on time, we hope)	Atrium
7:00 P.M.	Art Show closes	Salon D
	Awards presentation and announcements	Atrium
7:30 P.M.	Banquet ends	Atrium
	Art Auction set-up	Atrium or Salon C
	Nashville Gaming Association meets, Kurt Wagner <sup>1</sup> , President, presiding	Salon B
8:00 P.M.	Art Auction	Atrium or Salon C
9:00 P.M.	Maskeraid pre-judging	Salon B
9:30 P.M.	Children's Maskeraid	Atrium
10:00 P.M.	Maskeraid — The Real Costumes	Atrium
	<b>During the Intermission</b> — the Raincoat/Overcoat Flashing Judging <sup>2</sup> will be held ... and who knows what may occur	
	Dance Set-up	Salon C
After Maskeraid	Filking  (we still won't tell you where it is)	TBA
	Dance	Salon C
2:00 A.M.	Dance closes	Salon C
	Video Room closes	Salon A

### *Sunday, November 20, 1988*

10:00 A.M.	Art Show opens for Final Sales	Salon D
	Huxter Room opens	Cumberland Room
	Coffee and Donuts Break #2	Rooms 2208 - 2210
	Video Room opens (somewhere around here)	Salon A

- 11:00 A.M. **Why Do We Do This To Ourselves? — Have Huxter Wares, Will Travel** — a few huxters tell their experiences at cons; probably rated PG for Mature Audiences. Participants include Tim Eades, Steve and Sue Francis, Vic Martine, Scott Merritt and Dick Spelman. Salon B
- 12:00 Noon **Future Technology II: Robotics** — Elaine Hinmann presents a demonstration of the working of robots in the present and future space program. Salon C
- Shoney's Inn, checkout time
- 1:00 P.M. **Gaming Awards Presentation** Salon B
- Ramada Inn checkout time
- 2:00 P.M. **Art Show closes for artist checkout** Salon D
- Huxter Room closes for huxter checkout  
Cumberland Room
- ~~The conchairs check out and go to Acapulco~~
- 4:00 P.M. **Video Room closes** Salon A
- ~~Dead Con-Chair~~ Dog Party commences Balcony



<sup>1</sup>It's all George Gore's fault.

<sup>2</sup>It's all Gary Robe's fault.

# Babysitting and Children's Programming

*(Programming for the Young and the Restless)*

Suites 3106-3108

*Friday, November 18, 1988*

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Before 7:00 P.M.	Cartoons and Silly Stuff
7:00 P.M.	Movie (TBA)
9:00 P.M.	Assorted cartoons
10:00 P.M.	Movie — American Tale (tentative)
Midnight	Kid Pickup

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*Saturday, November 19, 1988*

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10:00 A.M.	Movie — TBA
12:00 Noon	Reading
12:30 P.M.	Lunch Break — Feed the Kids
2:00 P.M.	Nap-time reading
3:00 P.M.	Magic Show
4:00 P.M.	Swim and Kidjuzzi Party
5:00 P.M.	Dinner Break
7:00 P.M.	Make a Costume — Beth and B.J. Willinger
9:30 P.M.	Children's Maskeraid in the Atrium
10:30 P.M.	Kid Cleanup
11:00 P.M.	Movie or Other Stuff
2:00 A.M.	Kid Pickup

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Sunday, November 20, 1988

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10:00 A.M.            Cartoons

12:00 Noon            Final Kid Pickup

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Nashville Gaming Association  
Meeting: 7:30 P.M., Salon B  
Saturday, November 19th

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## **Wilson "Bob" Tucker and the Search for the Origins of Fankind: Early Fan and His Beginnings — Part One**

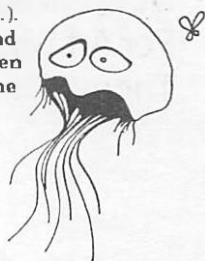
**A Doctoral Research Thesis  
by B.S. Leaky**

The spring of 1988 marks the end of the first complete decade of fossil hunting in the midwest region, and a more exciting and fruitful ten years in the search for primitive fankind cannot be imagined. Fragments of fossilized bone from hundreds of early fen have been unearthed and identified that together outline the complexity and direction of fannish prehistory over the last 2 or 3 million years. The past decade has witnessed the birth of a new view of the beginnings of Fan.

As the dinosaurs slid into decline, a small shrew-like creature, *Editorialis Cheapskatius*, climbed down from the trees and emerged into dominance. At that time, the main fare of these shrewish creatures had been a small breed of primitive mammal, *Scripticus Hackus*, who filled only insignificant, submissive roles in the local niche. On such nourishment, and with little regard for the normally sedate pace of evolutionary advancement, these predatory, shrew-like creatures quickly evolved to their present state — Apes.

But an equally unprecedented evolution simultaneously occurred among *Scripticus Hackus*, on a somewhat smaller scale, however. Indeed, it was among *Scripticus* that our most exciting discoveries were made.

For long years our scientists have studied the cave paintings and primitive scratchings which are attributed to such early *Hackus* creatures as *Authoropithecus Nivenanthicus* and *Homo Pournelle* (though some argue that, indeed, *Pournelle* is not true *Homo* at all, that debate is not germane to our purposes.). It was at sites near these cave paintings that we found evidence which leads us to conclude an advance had been made among the *Authoropithecus* which marked the emergence of a new breed of Fan.







SPIDER ROBINSON • *SF GOH* • STEPHEN DONALDSON • *FANTASY GOH*  
REAL MUSGRAVE • *ARTIST GOH* • DAVID DRAKE • *SPECIAL GUEST*  
CHARLIE GRANT • *TOAST MASTER* • CHARLETTE PROCTOR • *FAN GOH*  
BOB MAURUS • *SPECIAL ARTIST GUEST*

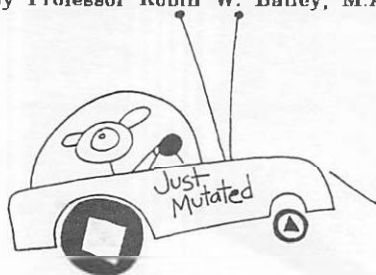
This fossil, which following the traditions of great anthropologists of naming their discoveries, we fondly deemed Wilson "Bob" Tucker, marked the first arrival upon the scene of a new creature, Homo Erectus (so named because it stood straight up), though the female members of our team insist it should actually be called Homo Erectus Erectus (straight up and straight out). Making its home primarily in the Illinois region along the white shores of Lake Bloomington and the Jacksonville Gorge, it was apparently — and this marks the greatest departure from the earlier Homos — a quite witty and charming fellow of infinite mirth, with highly developed social skills and an amazing sexual stamina.

Rather than resorting to the sometimes murky and undecipherable cave scratchings of its authoropithecus forbears, Tucker developed the hammer-and-chisel technique (another advance), and carved its earliest stories in the mystery and science fiction genres. Found among the usual grave sites and trashpits of its dwelling places were copies of such notable works as *The Long, Loud Silence* (which, though translation is still incomplete, we take to be an exhortation, perhaps of a zen-like faith), and *The Year Of The Quiet Sun* (an early attempt at primitive calendar astronomy), and the most accessible *Resurrection Days* (more religious stuff). In all, some twenty-five such works and several briefer tablets have been unearthed to date.

All the physical evidence indicates that Tucker was a wall, white-haired, quite good-looking creature of a most amiable and highly social nature. Well-preserved, one might say of our fossil. It thrived mostly on fried chicken and Beam's Choice Bourbon (another advance over its scotch-drinking cousins whose taste buds had not yet developed to any notable degree), and the occasional eating of an egg-roll-like morsel after midnight. It participated also in many strange rituals of an ecstatic nature, such as "Smoothing," a communal celebration involving the aforementioned bourbon and a sound made by pursing the lips together while imitating a cow with a lisp, and the symbolic conversion of young attractive femfen (early female fan) into bugs.

So, we have seen through our Tucker the rise of early Fan in the midwest. There are questions yet to be solved as we contemplate the evidence of unearthed bones and stone carvings of our ancestors, however. There is some evidence of a Great Staple War between Homo Erectus and Editorialis Cheapskatus. And what of the truth behind the so-called "Rubber Band Jar" controversy? Did Tucker actually design and fly the first pterodactyl, as some have suggested? These are just a few of the mysteries yet to be solved if we are to come to a true understanding of the origins of Fankind.

Submitted by Professor Robin W. Bailey, M.A.,  
B.S., Q.T.



# DeepSouth Con 27

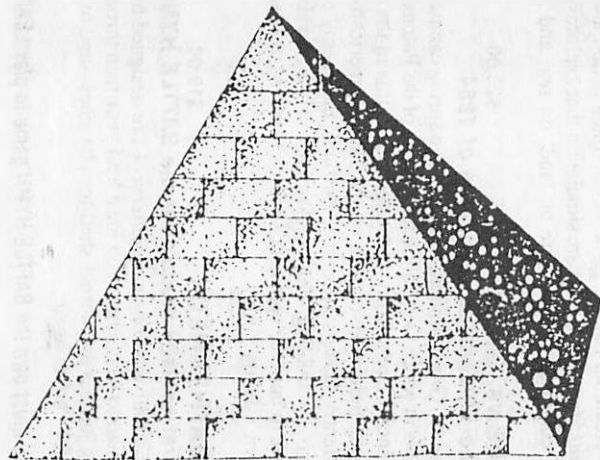
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As an aside, one of the constants has been the female and feminist writers Jim's published: in the latter category, Joanna Russ at GALAXY and Baen, and Jessica Salmonson at Tor. Though Jim's got a deserved reputation for publishing Macho Military SF (in Ginjer Buchanan's term), at Ace he published Lynn Abbey's first novel to feminist acclaim — and promoted the book much more heavily than he did HAMMER'S SLAMMERS at the same time.

What works, works.

\*\*\*\*\*

I started out by saying that Jim believes in things,  
In good stories.

In trying — once — the thing that nobody else in publishing would try.

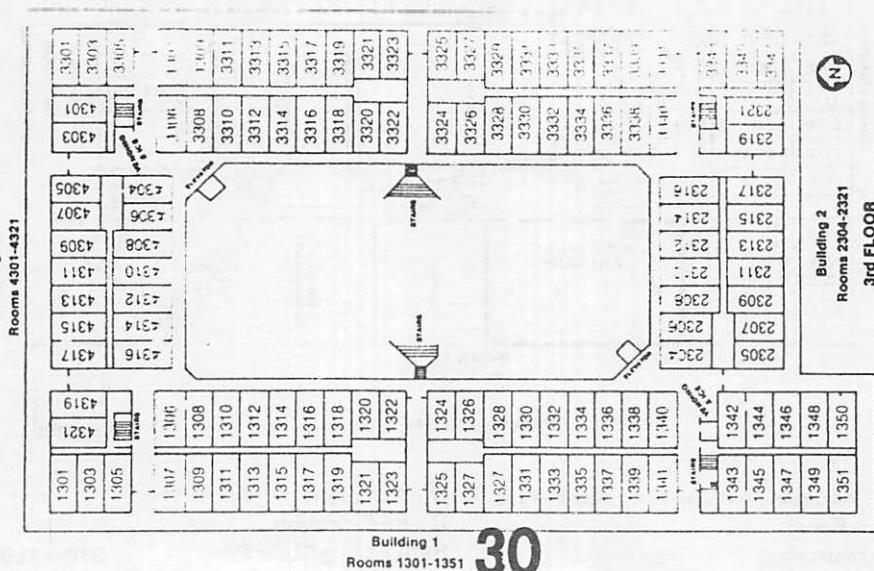
In computers (before I had a computer); in IBM computers (before I had an IBM computer); in clones (I still don't have a clone).

In trust and friendship as bases for business relationships.

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