

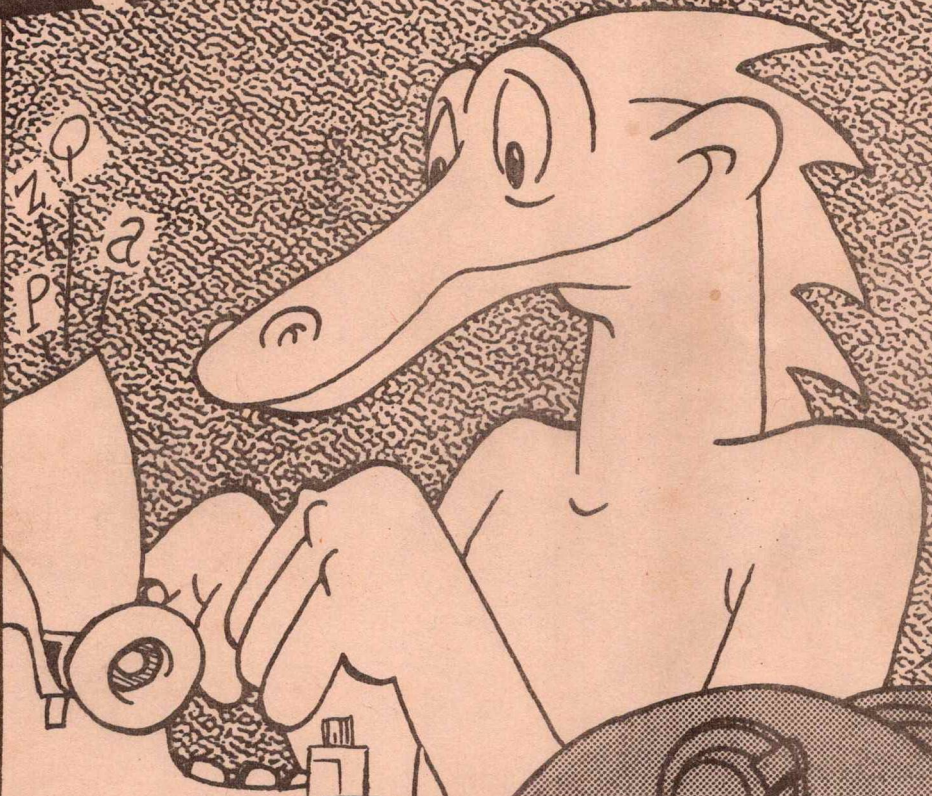
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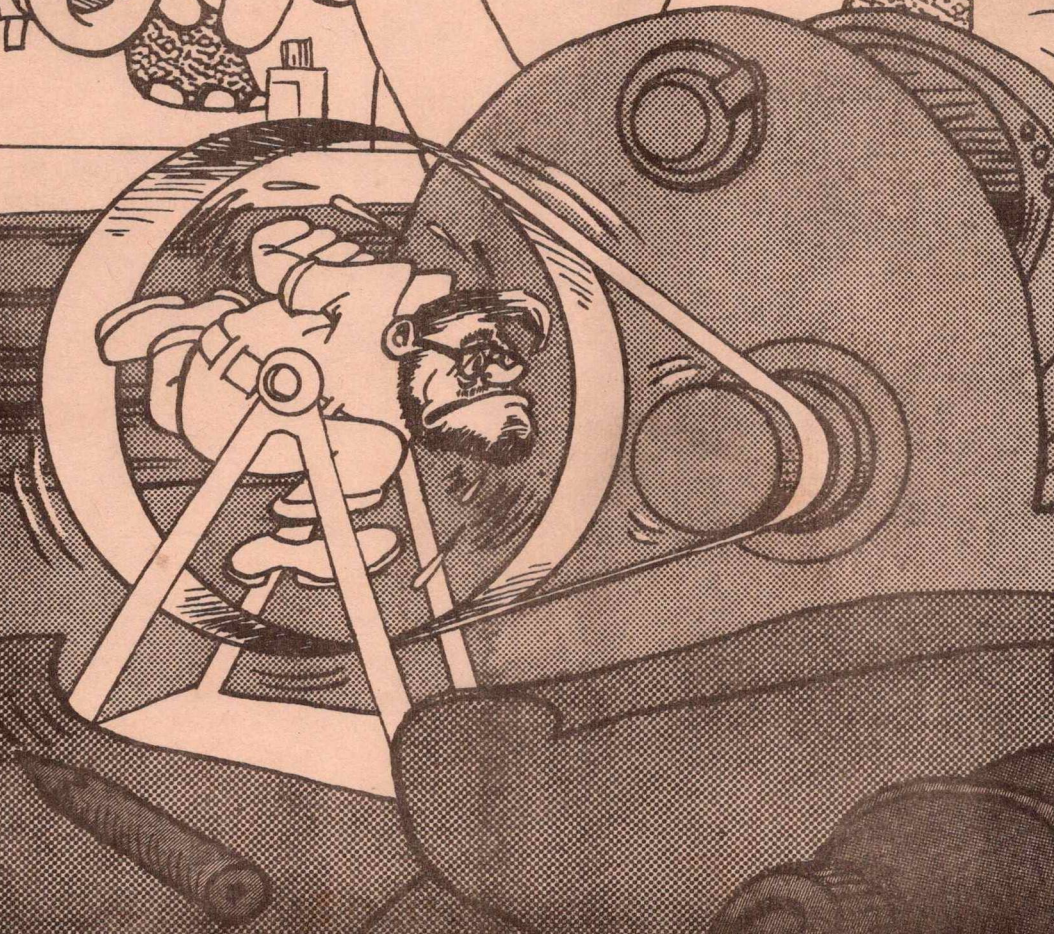
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WORLD CON ORGANIZATION
OF FAN EDITORS

Timecapsule 2

1977

Suncon, Miami Beach

Worldcon 35

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Gary Farber, under the auspices of whose Fan Programming Office of Suncon this is being assembled, wishes his greetings (and apologies for non-contribution) conveyed.

Deadline for next issue: Midnight, Friday Sept. 1, 1978
at Iguanacon, Phoenix, AZ

Official Encapsulator: Bruce Pelz

SPECIAL TO ME #2

Published for the second Capsule of the Worldcon Organization of Faneditors, September 1977, by Bruce Pelz, 15931 Kalisher St., Granada Hills, CA 91344 (Phone 213-DO 1 STAR). Distribution at SunCon, the 35th World Science Fiction Convention, Miami Beach. Incubulous Publication 1199.

GONE TO HIS LAST AWARD... Once again, the Fan Hugos are a source of dissatisfaction and contention, with some people trying to finagle the eligibility rules to as to exclude certain publications, and other people objecting that this is unfair to the field as a whole, and still others advocating the elimination of the fan Hugos completely.

I have several ideas on the matter, and 1 primary suggestion: get as much discussion done before the end of 1977, when Iguanacon must decide on its rules for eligibility (or its interpretation of the rules, of you want to pick nits), so that the concom can make its decision(s) from as broad a base of opinion as possible. If no other forum is offered, I will offer my genzine PROFANITY, and even guarantee to get the thing out on a quarterly schedule for the next year. (Obviously, I'd prefer to let someone else offer the forum and not stick myself with such a deal.)

In any case... the first thing to try to figure out is the reason for having the fan Hugos in the first place. Obviously, it is to honor fan efforts in various areas: writing, art, and publishing. It would appear that the awards are counterparts to some of the professional Hugos. Best Fan Artist and Best Professional Artist seem to be exact counterparts. Best Fan Writer is the counterpart of the four fiction Hugos -- and we might well consider making it "Best Fan Writing," and limit the nominations to specific pieces of writing, in order to clarify the basis of the award. And Best Fanzine (or even Best Amateur Publication/Magazine or whatever the wording these days) is the counterpart of Best Professional Publisher. Again, we might well consider reworking the title to Best Amateur Publisher, since the Best Fanzine title is a holdover, and we did change Best Professional Magazine to Best Professional Publisher. These considerations are based, of course, on the supposition that the fan awards are counterparts of the professional ones. If there is some other rationale for their existence, it should be brought forth and examined.

Now, how about eligibility? There has been a lot of speculation as to what differentiates the amateur from the professional in the way of magazines: some use a criterion of solicitation of advertising; or of making one's living from the publication; or of paying contributors to the publication. I suggest there may be a simpler way to make the determination, but it will not be a very popular way: is the publication done primarily for sale, as evidenced by availability through subscription? I suggest that a professional writer of science fiction may not necessarily make his living from that means. Some do, but others make their living from other writing (including technical writing for companies), and others make their living from jobs quite unrelated to writing of any kind. I suggest that it isn't necessary that a magazine allow its publisher to make a living from it in order that it be a professional magazine. (One could make several unkind comparisons with the generally-recognized professional SF magazines...) It is only necessary that the magazine be designed to bring in money. (Why, if the SFWA -- an organization of professional SF writers limited membership to those who make their living from writing SF, they would be reduced to a very small fraction of their present size!) And I again suggest that the intent to use a publication to bring in money is evidenced by the announcement of subscription rates (as opposed to a 'sample copy' price, which is an introduction device to cover shipping costs on copies to be used by the recipients as means to further copies via 'the usual.')

Perhaps this idea will be as unpopular as the one I made via a small-circulation discussionzine last year (that a series of awards by a panel of judges be established for fanzine material), but if so, it too can be shot down by argument and opinion. Go to it... .

WHO WOULD HAVE GUEST... Another area where it seems, to me, important that the reasons behind the procedures should be articulated is that of selection of Guests of Honor for conventions -- especially the larger, more prestigious ones. I can see two reasons for having Guests of Honor: to draw to the convention those people who want to meet the Guests, but would not have attended otherwise, and to pay tribute to the Guests for what they have done in/for the field. For some of the smaller conventions, the first reason is quite important -- without the 'draw' of the Guests of Honor, the cons might well have financial difficulties. But the larger cons should not need such a 'draw,' and they can concentrate on the second reason for selecting a particular Guest of Honor. So let's concentrate on that, too.

The contributions of various people to the SF field break down into two groups: "What Has Heesh Done For Us" and "What Has Heesh Done For Us Lately?" In general, I prefer the first group; there are still many people who deserve to be Worldcon Guest of Honor for their works-in-total, but who may not stand out through the shining glare of some recent arrivals. For that matter, there are several continuing Honorables who have not yet, to my knowledge, been tapped for Worldcon GoH: Niven, Clement, Freas, Wollheim, Brunner, H.L.Gold, Dickson, Chandler, Reynolds, Vance... . (I am quite glad that SunCon and Iguanaccon have chosen two of the ones that were on my list of The Untapped that I ran just after Discon, when I was especially hacked off at KayCeyCon for running the RAH GoH show for a Third Appearance.) Why not C.L. Moore? Judy Merrill or Zenna Henderson (if the latter can be winkled out of her hideaway) or Andre Norton (same problem)? In the case of a totally shy writer who nevertheless deserves being honored, is there a Worldcon with enough guts to honor him or her (James Schmitz has the same problem) either in absentia or by representation? Why not, if the main idea is to honor the person? (Rather than putting himer on display.)

The real example of selecting the Current Luminary instead of the Total Contributor for Guest of Honor, is in the Fan GoH area. SunCon again deserves congratulations for their choice of Bob Madle, but how about other concons -- has anyone tried asking Dick Eney, Terry Carr, Charles Burbee, Sam Moskowitz, George Scithers, Dave Kyle? (I can see there might be a problem asking some of the deserving fans of the past to be FGoH, since they are now Pros, but it should still be attempted; some might still prefer being thought of as fans... .)

:... :... :... :... :... :... :... :... :... :... :... :... :... :... :..

TO WORK IT OUT I LET THEM IN

Since last issue, LASFS gave up on trying to build a second storey on its clubhouse, and bought instead, a new property. It has two buildings, one of which will be used for the meeting and the other for the library and general socializing. Right now (082777) the renovations are still going on in the building to be used for the meetingroom, so the club is meeting outdoors between the two buildings. (The rest of us, as usual, hide in the socializing areas.) We should be moved in by the end of September, and then have to worry only about paying off the \$20,000.00 we had to borrow to buy the place (in addition to the \$40,000.00 net from sale of the old clubhouse) and get the reconstruction done.

The Projects have been going on fairly well. The Fanzine Bibliography is now done through the N's, and is about 18,000 cards. Revised estimate of finishing Stage I (the General Collection) and starting Stage II (The APA Mailings) is summer of 1979. The Fan Tarot Deck is still going well, and if I continue to throw lallygaggers out and replace them with artists who can do a card in less than a year, I ought to be done by 1980 -- or at least 1984. More than half are in now, but there are still many to go. By the time it's finished, it will probably cost twice what I originally estimated to publish the thing. (Though some recent advice from Bonnie Dalzell may help cut the expense, as well as spread some of it out over the next couple years: I am now having the cards photographed as 4x5 transparencies immediately, instead of getting color negs as interim show-off pieces, since the eventual color-separations can be made directly from the transparencies.) The deck will eventually be 84 cards... .

NOLA FANDOM: SUMMER 1977

As reported by Ira M. Thornhill, who can still be found at 1900 Perdido Street Apt. B97; New Orleans, LA 70112; phone (504) 524-9835.

Destined for the SunCon edition of the Worldcon APA, and almost certainly for SFFPA/ShaFPA . . . possibly even for inclusion as part of F&L#4.

I should probably have subtitled this thing something like, "The Way I See It, Me." But that would've been wasted on too many of you, so ...

While I was in Detroit for Autoclave a few weeks ago I first had it really impressed upon me that there actually was a nice little worldcon apa going, and that if I wanted to be a good little fanzine fan I'd have to get together a few pages of natter, mimeo three hundred copies, and take it with me down to SunCon. Right! I promptly forgot all about it.

However, when I finally got back to NOLA, the next week, Don Markstein (during one of his frequent 'coffee breaks' from his efforts at packing all of his apartment's contents into boxes for a move to Austin with Beth, who'll be attending graduate school there this fall, asked me what I was doing for the worldcon apa. It was becoming obvious that I was NOT going to be allowed to ignore the entire thing. Pretending total innocence, I told Donald that I wasn't 'quite sure' yet, and asked what he was going to do. Don picked another fanzine up off the floor, broke up a fight between one of his pet cigar roaches and Beth's cat, Wolfe, flashed me one of his infamous, patented Markstein grins, and said something like, "Well, I thought that since I'm moving and don't have much time I'd just do a few pages of mailing comments." Only momentarily stunned, I quickly gathered my wits well enough to acknowledge that it was indeed a great idea . . . and would Don let me borrow last year's 'mailing' so that I could 'borrow' his plan? Yes, he would be more than glad to do so BUT, the mailing was already packed away and would be difficult, if not impossible, to locate. Would I care to come to Austin after they'd settled in and use it there? Very briefly I actually considered it, but decided that my marriage was more important to me than being able to do MCs for the worldcon apa. And Janet, I was certain, wouldn't be particularly enthusiastic about me visiting Austin for such strictly fannish reasons.

So! What was I to do? Don and I spent several seconds talking about the concept of a "Worldcon APA" . . . what purposes it should, theoretically, fulfill, what we would like to see it contain, etc. (why a 300 copy count?...) And, before we'd gone back to work, an idea had been planted in my subconscious. I've been complaining for some time that NOLA fandom, like much of the rest of Southern fandom, has too little visibility in other fan areas--that nobody really knows (and consequently, few care) what the current state of NOLA fandom is. It's a problem that I can't hope to actually solve (certainly not through a zine buried in the depths of a Worldcon apa), but I can use the remainder of these pages to give you some of my thoughts and feelings about the current state of fandom in the NOLA area. I know that I'm going to find it difficult, I don't want to anger anybody too greatly, and things are in a period of change right now. But, maybe that's the best possible reason for me to do it.

I think that it would be safe for me to say that there is something

of a tradition, in NOLA fandom, of feuding, politics, and factionalism. It can all become quite complex, and should a 'true' and complete history of NOLA fandom ever be written I'll be the first person in line to buy the book and to read the bloody details of all of those conflicts . . . but there's no way, friends, that I am going to make any attempt to write that history. Instead, what I'll do is attempt to describe what your basic faanish fanzine fan would find the situation to be were he to move into NOLA this month. Basically I'll be talking about three (four if you stretch a point slightly) groups.

If a fan who had just moved to NOLA had some degree of experience in 60's fandom--or was currently fairly well known--the first group that he'd be likely to come into contact with is the Sons of the Sands. Lester Boutillier is one. And Guy Lillian. Don Walsh. Justin Winston aligns himself with this group. And I'm certain that there are others who are either full 'members' or, at least, float around its fringes and associate themselves with it--certainly there are any number of femmefen who are involved to some degree with the group, but who's names I don't know. Why, you might ask, the Sons of the Sands? Unfortunately, answering that question would involve a more detailed history of NOLA fandom in the 60's and early 70's than you'd care to hear or I'd be able to tell--I'd not even know all of the 'important' details, much less the 'minor' ones. Just let it pass with a general statement that many of these people were involved, along with Donald Markstein, with a very active mid-sixties period of NOLA fandom. They and Don formed the New Orleans Science Fiction Association (NOSFA) during that period, watched it grow into a reasonably active organization that was able to bid for and stage a couple of DeepSouthCons, etc., and then watched it fall apart as they began to feud among themselves. After a while, they reformed into the current group. At this writing, they must be considered largely a group of formerly active fen (it may be of some importance, with relation to that statement, that they're also generally older than NOLA's more active fen). With two exceptions . . . Boutillier, who is relatively active in general fanzine fandom, SFPA and some other apas, and some segments of convention fandom; and Guy Lillian, who remains reasonably active in SFPA and, again, some segments of convention fandom . . . most of these people seem to restrict their activities to attending DSCs, an occasional worldcon, brief appearances and/or huckstering at local cons, and their own Saturday night meetings (I'd suppose that they also maintain old friendships in other areas of the country, too; tho if they do it's not obvious in fanzine lettercols and the like).

NOTE RE RICK NORWOOD: until he moved away from NOLA a few years back, Rick would've almost certainly been considered a member of this group. Last year, Rick, with PDA Enterprises, was responsible for the publication of Hal Clement's LEFT OF AFRICA. I sometimes find myself wondering if he might, were he still living here, be able to help inspire some of the other SOTS people to greater activity. How much is his influence really missed? Sadly, we'll never know.

NOTE RE DONALD MARKSTEIN: One of the things that our little immigrant fan would miss, from the still-active 60's fen, is Don Markstein. I said it earlier, but it stands repeating . . . Donald has left New Orleans. He's living in Austin now, and says that he

doesn't foresee returning to NOLA. For a large part of the last ten years, Markstein was NOLA's most active (and, most visible to the outside fanworld) fanzine fan. I believe that if anybody in NOLA during that period could've produced a generally available zine of faan/hugo quality it was Don. But, during most of the period his main activity wasn't in 'general' zine fandom, it was in apas. Don was something of a manic Apahack--active in as many as six at one time--and maintaining a consistently high level of SFPA activity (let me hasten to add that Don was at times active in other areas of fanzine fandom--and convention fandom--but apas seem to've been his real love). There are persons who, I'm certain, would like to see me discuss (in bloody detail) the conflicts that Don has, over the years, been in some manner involved with. I refuse. Don's human, has faults, and has been involved in several conflicts in the past . . . right, and the same is almost without exception true of all of us. And, at any rate, because Don has left NOLA (unfortunately, during a period of what look to be major changes in NOLA fandom), that particular bit of history is unimportant here. Of course, Don's going thru a good many changes of his own . . . he was half-responsible for the first fannish con in NOLA in some time when he combined efforts, last March, with Stven Carlberg and produced the first Stven&Don'sCon. He's also becoming less and less active in SFPA and other apas and threatening to produce a generally available zine again. Yes, Don's changes (even tho they'll not be happening in NOLA) look very much as if they deserve close observation.

The second group which our hypothetical immigrant faan would be likely to contact is NOSFA . . . the New Orleans SF Association. And, it would almost certainly be a horribly frustrating experience. Why?, you ask. Well, it seems that after the old guard (the current SOTS and Markstein) broke away NOSFA was left with no really powerful leadership. After a short period, Jim Mule, a trekkie with little knowledge of, or interest in, sf fandom (fanzine, convention, or otherwise) outside of trekdom--and with an aversion to things fannish, stepped into the gap. After a period of evolution NOSFA became, and remains, a Mule-dominated organization of largely anti-fannish trekkies. (And, usually, they don't even care to deal with non-NOSFA NOLAfen.) For the last four years, under Mule's direction, NOSFA has staged a yearly trekcon called VulCon--more often a failure than a success. This year, because VulCon couldn't afford a ST GoH, there was some effort made to convince Jim that he should make a move to change the nature of the con . . . that he should make use of local resources by inviting George Alec Effinger or Kenneth Smith as GoH, that he should provide fannish panels and other programming of that nature, and that he should invite a Fan GoH from outside the NOLA area. The effort, like the convention, was a failure.

COMMENTS: This, Ghod help us, is the group which is staging the bid for a 79 NOLA worldcon. Nothing more really need be said about that. Mule may well have destroyed our chances for the next ten years. I'd need to say, however, that it's not really as bad/hopeless as I've probably made it sound . . . there are any number of NOSFA members (Ron Juge, Beverly Traub, and Dana Adams spring immediately to mind) who, if given the proper environment and opportunity, might easily learn to enjoy and participate in faandom outside of what they've become accustomed to. It's sadly true,

however, that no such change in orientation will be likely to take place for as long as they remain loyal to Jim Mule's idea of what fandom is all about.

If he were still casting about for a home, our imaginary immigrant might next encounter a nameless group of new NOLafen . . . the group which gives me cause to hope for some serious changes in NOLA fandom in the next year or so. Were I a joiner or organizer this would be the group that I would be a member of. Who else fits? Crazy artist Delmonte. Tom Longo. JoAnn Montalbano. P. Lyle Craig. Possibly Cousint. To some extent, John Guidry--even tho he has, for quite some time, dealt mostly with the SOTS. Gail White could probably also be said to fit in here more easily than anywhere else. What it really amounts to is a group of people who have not been involved in NOLA fandom until quite recently . . . of those named, Delmonte and Lyle actually live in Baton Rouge, and are named as a part of this group/movement because almost all of their fanac has involved this group--and because they usually consider themselves a part of it. Almost all of these people share an ability to get along with all of the other segments of NOLA fandom. And that's important to the future of NOLA. We share an interest in fanzines (tho for myself it's more properly--according to Janet--termed a fetish), are generally fannish, and have a growing interest in staging fannish cons in the city. This is where the really significant unknown factors in NOLA fandom are found. This is where the new blood and the new ideas and the new enthusiasm are found. This is where the newest wave of NOLA zines will come from . . . IS already coming from. This is NOLA's best hope for unity, and for a shot at a serious and successful series of DSC and worldcon bids in the future. Now, I don't want to make it sound like we're going to go out tomorrow and take over the (fannish) world. We're not, and I know it. But, with continuing luck, we are going to give NOLA a visibility in the fannish community that it hasn't enjoyed in many years. And it's going to be fun to watch, and be involved in those changes, too.

Finally, my fourth group--and actually I'm not even certain that it should be mentioned at all. But, there does exist a large group of people in NOLA who are fen, in a sense, but who float around outside the boundaries of the groups that I've outlined. People like Dennis Theriot, Dean and Mary Sweatman, John Dillworth, and the many persons who show up at cons or lectures only to disappear as soon as the 'event' is over . . . and there are almost certainly many that I'm not even aware of. Filmfen, some of them; comics fen with, perhaps, only marginal interest in sf/fanzines/etc.; fringe-fen, if you want to use that term; 'collectors'; and so on down the line. But they do exist in NOLA, just as they do in every city, and because it's not impossible to tap their resources--because they can be important--I feel obligated to mention them.

Okay, all of this has admittedly been over-simplified in order to keep it at a reasonable size. A true statement of NOLA fandom's status would require detailed listings of many individual relationships. Impossible. Disagreements are welcome. There will be rearrangements by next year. Ask me about them in Phoenix. (8/26/77)

FIRE & SMOKE #1 from George Beahm, 13 Gainsborough Place, Newport News, Virginia, 23602. A one-shot for the 1977 Worldcon in Miami, Florida.

BY WAY OF INTRODUCTION: I'm 24, ummarræed, entered fandom through Ned Brooks in 1971, and am an ex-Field Artillery officer, once stationed at Fort Riley, Kansas. With Ned, I edited and published THE VAUBHN BODE ART INDEX, a massive effort which took 5 years of intensive effort, since Vaughn's records were sketchy, and his collection spotty. We printed 2500 copies, sold 1500 of them, and were pleased with the results; many Bode fans wrote in, congratulating us on the effort, and LOCUS, SFR, and RB-CC all spoke well of the effort.

My fascination with bibliographies continued, which prompted me to write a second index, which at this point looks as if it may be part of an on-going series. In January 1977, I began research on an index to Tim Kirk's artwork--I remember vaguely how it was: sitting in front of a typewriter with 8 boxes of fanzines surrounding me, and stacks of files from Tim's collection. Fortunately, Tim's records were well nigh complete, and between our collective efforts, most of his stuff is recorded and properly listed in the second index, KIRK'S WORKS. In fact, on this project, things just snow-balled. George Barr contributed a long article about Tim, which certainly stands as a major contribution to the book, and both Tim and Bill Rotsler contributed reprints; Tim's "Difficulties in illustrating fantasy works" saw print in COM-ART, a short-lived art magazine focusing on artists and their works, and Bill's contribution is a biographical sketch, just updated, done on Tim for VERTEX. Both Stuart Schiff and Harlan Ellison declined, since they were swamped with their own projects, but Herb Arnold, an incredibly talented artist and writer in his own right, will be doing an article on Tim. Then we added a 18,000 word interview on Tim, along with over a hundred drawings and illustrations and photographs by Tim. And of course the annotations by Tim on his works. And, thankfully, the chore of designing is left in the capable hands of Tom Reamy (NICKELODEON editor/publisher, famed SF writer, TRUMPET editor, Nickelodeon Graphics manager). And I'm tired. Let me catch my breath--I'd like to start on a third index. Any suggestions?

MY INTERESTS: as one may guess, my- primary interest is in illustrated books and original artwork. I consider both to be investments and very worthwhile items to collect. Original artwork has particularly been an investment. In 1971, I remember seeing Frazetta oil paintings at the New York Comicons, with price-tags of \$700 or \$800. Now, due to his exposure in THE AMERICAN ARTIST, ESQUIRE, and other major magazines, his oils have escalated in price drastically...And early Frazetta investors have come out ahead. And who, years ago, would have thought Hannes Bok would be so incredibly expensive these days? In his time, he would sell oils at \$15 and up...Now the only Bok oils available are the reprinted material, the folios, and similar efforts.

In SF & Fantasy, I enjoy Roger Zelazny's work, Harlan Ellison's work (his non-fiction more than his fiction, though), and practically anything by Bradbury, though his best works were published long ago. I wish Harlan Ellison's HORNBOOK would be published--I had occasion to read some of the installments, which reminded me of his material for THE GLASS TEAT. Fascinating.

How times change. Some years back, Ned Brooks and I went to Will F. Jenkin's home--most of you probably remember him as Murray Leinster, prolific writer who took the Hugo award for "Exploration Team" in 1956. He used to live in Gloucester, Virginia, a half hour's drive from here. Because of the general inaccessibility of his abode, fans rarely visited him, although he thoroughly enjoyed meeting fans, going over his works, and discussing Virgil Finlay and his contemporaries. Now he's gone, and his incredible archives are in the Syracuse University Library. I mention this because he wanted to give all the material to William and Mary College, but when they refused to let him speak on campus "because you don't have a college degree," the college lost out on Leinster's archives. Now, years later, they have finally accepted science fiction on its own terms--the writer in residence for 1977-1978 is Avram Davidson (THE PHOENIX AND THE MIRROR, URSUS OF ULTIMA THULE, etc). How times change...

HOW & WHY I ENTERED FANDOM:

Back in 1971 I met Ned Brooks, who had the biggest Bode collection outside of Bode himself. His interest in Bode's work prompted me to start on the VAUGHN BODE INDEX, and, later, indexes on other artists. I was glad to see people who could speak my own language--although I soon became a frequent loccer to fanzines, a fanzine editor with my BODE BULLETIN and a con attendee (Disclaves, NY Comicons, the 71, 74, & 76 Worldcons, and numerous minicons), my primary interest in fandom was not the art, nor the elaborate fanzines, which oftentimes were beautiful, but the people who cared enough about fantasy and science fiction to respond to my letters. For fans are different than the "mundanes." I don't know if we are any better, and I sometimes wonder if we are as Tom Reamy says "star begotten," but we are different. Personally, I have fanaced because I want to communicate--I enjoyed Zelazny's and Bradbury's and Ellison's works, and I enjoyed talking to and being with people with similar interests. I spent two years as a Field Artillery Officer with a 155mm self-propelled howitzer battalion. While there, I found no kindred souls, nobody who would even admit to reading SF, though one friend was receptive to the idea and thoroughly enjoyed STAR WARS. Imagine living for 2 years in the company of contemporaries whose main interest was in the Army and promotions and maintaining the status quo and who, in the long run, reminded me of Thoreau's "Civil Disobedience." I left the Army with no regrets. Bruce Arthurs felt the same way, and he left, too.

But where in the world could one meet such a wide range of people with different interests and occupations? Fandom is a cross-section of people in our society: students, teachers, engineers, physicists, librarians, artists, writers, publishers...and the list goes on. Where else could you find publications like the long-gone but always remembered greats like ENERGUMEN and RICHARD E. GEIS? Where else could you find people who give so freely, willingly, of their time and energy to put on a convention? Some, like the Durham minicons hosted by Edwin and Terry Murray, have been put on quarterly--and to this day, with attendances over 100 people per con, they still don't realize a profit, nor ask for a membership; they rely strictly on contributions!

Although I've met some incredibly boring people in fandom, these are the exceptions, not the rule. And wherever you go, fans are bound to be there, if only you look hard enough. In Manhattan Kansas, I soon met Karen and Pat Killough (Karen writes SF under the name of "Lee Killough") and that incredible non-stop fan, Jan Howard Finder. I don't know what it is, and I can't define it, but fans seemingly gravitate toward each other. And in this cold and uncaring world, perhaps that is just what we need more of.

Where v=lc by James Jennings of 3565 Berry Dr., Studio City, CA, 91604

Those of you who are familiar with Special Relativity know that $1/\tau$ where $v=lc$ is undefined. I don't know what I'm going to do with this 'zine. I hope future editions will be imaginative. At the suggestion of a friend (Alan Winston) I am reprinting something I wrote last June after finishing an English Term Paper. Apologies to T. S. Eliot.

THE LOVE SONG OF J. ALFRED TRUFAN

Let us go then, you and I,
 Where the galaxy's spread out against the sky
 Like a World Con gathering at registration;
 Let us go through certain overcrowded cons,
 The stifled yawns
 Of sleepless nights in three day con hotels
 And all night restaurants with coffee smells:
 Fans that wander like a tedious argument
 From one program to the next.
 To lead you to an overwhelming question...
 Oh, do not ask, "What is it?"
 Let us go and make our visit.

In the room the trufen roam and yell
 Talking of Niven and Pournelle.

The yellow gas that rubs its back upon the starship hull,
 The stellar gas that rubs its muzzle on the starship hull,
 Licked its tongue into the corners of the ramfield,
 Lingered upon the flame that did not dull,
 Let fall upon its back the deadly rays of fusion,
 Slipped by the vortex, made a sudden leap,
 And seeing that it was an unmanned ramscoop flight,
 Fused once behind the ship and fell asleep.

And indeed there will be time
 For the stellar gas that fuses with white heat
 Rubbing its back upon the starship hull;
 There will be time, there will be time
 To prepare a race to meet the races that we meet;
 There will be time for Big Bangs to create,
 And time for all the works and plans of man
 That write and change the theories of our fate;
 Time for you and time for me,
 And time yet for a hundred indecisions,
 And for a hundred visions and revisions,
 Before the sailing of the starry sea.

In the room the trufen roam and yell
 Talking of Niven and Pournelle.

And indeed there will be time
 To wonder, "Do I dare?" and, "Do I dare?"
 Isn't mankind just a passing fare?
 With a blue world as the limit of its lair—
 (They will say, "How this species fails to strive!")
 The morning launch, the payload rising firmly to the sky,
 The rockets tall but modest, yet advancement almost seems to die—

(They will say, "But how these men refuse to strive!")
Do I dare
Disturb the Universe?
In a minute there is time
For decisions and revisions that a time warp might reverse.

For I have known them all already, known them all—
Have known the Xerox, Ditto, paper reams,
I have measured out my life with APA 'zines;
I know the fingers typing to the APA's call
Beneath the voices from the meeting room,
So how should I presume?

And I have known the Smofs already, known them all—
The fans that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
When typed a fringe fan, hiding near the wall,
Then how should I begin
To spit out all the "Gosh-Wows" of my neo ways?
And how should I presume?

And I have known the plots already, known them all—
Worlds that are waterless and white and bare
(But will be Earth-like, given proper care!)
Is it Espers in distress
That make me so digress?
Ships that warp along the ether or head for planet fall.
And should I then presume?
And how should I begin?

I should have been a cloud of dust and gas
Drifting across the void of silent space.

No! I am not first lensman, nor was meant to be;
Am a computer voice, one that will do
To guide a starship, start a scene or two,
Advise a man; no doubt an easy tool,
Deferential, glad to be of use,
Politic, cautious, and meticulous;
Full of high sentence, but a bit obtuse;
At times, indeed, almost ridiculous—
Almost, at times, the Fool.

I grow old . . . I grow old . . .
My hand contains a fanzine, rolled.

Shall I stay at big hotels? Do I dare attend a Con?
I shall go to mundane meetings, where others all have gone.
I have heard the lensmen thinking, off and on.

I do not think that they will think at me.

I have seen men riding starward on light rays,
Bouncing the thin wind of the photons back
When the wind blows the light sail, white 'gainst black.

We have lingered in the Cosmos that might be
By space girls toned a martian red and brown
Till mundane voices wake us and we drown.

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This is the second issue of this apazine, so I guess mailing comments are in order.

Special to Me (Pelz) The idea of using an annually available spot like this as a sort of statement of one's current situation in fandom isn't bad. Since I've gone through a couple of radical (for me) changes in the past few months, I suppose I could stand to sit back here and take stock of things.

I suppose everyone who has read this far has noticed that I live in Austin, Tex. (Everyone, of course, except you, Bruce--naturally, you'll be reading your own comment first.) What, forgotten already? It was only a couple of paragraphs ago. Well, okay, then, I live in Austin, Tex. Nothing unusual about that, of course--dozens of people live in Austin, Tex. Unless you happen to know me, in which case it may seem incredible that I live anywhere except New Orleans, La. Well, it's like this.

For months now--maybe as long as a year--I've had a growing feeling that something was up; I was getting set to do something or other totally out of character, as I put it recently. Slight change in attitudes and priorities, or something like that. Meanwhile, I was sort of carrying on as usual, going to work, putting out fanzines, doing all my usual stuff. One of the fannish type things I was doing was setting up a small party (64 guests and some crashers) called Stven&Don'sCon.

If you'd like to see some of the photos taken there, along with a short description of it by myself, Ira M. Thornhill is probably wandering around the con (if this zin, actually does manage to get distributed at the WorldCon) with copies of *New Matrix* under his arm, or you can get them from him at 1900 Perdido, New Orleans, La. 70112. I'm not going to say much about the con itself here except to say that after some reflection, I have to say it's the best I ever attended.

(Small digression about the *New Matrix* description mentioned above. He was using my Selectric to type the issue up, and was over one of the last nights we spent there to finish up. After a few minutes of shuffling pages around, he suddenly announced he had a half-page hole in the issue. Somewhat later, he handed me a layout page with a half-page vertical to fill. "I need 57 lines," he told me. A few minutes after that, I handed him back camera-ready copy. No first drafts for an old composer-on-stencil like me!)

Anywho, we held it March 4-6, about a week and a half after Mardi Gras, which is where I'd first met Beth Schwarzin, local femmefan of whom I had heard much. (The party I was with happened to run into the party she was with on Royal Street.) We saw a lot of each other at Stven&Don'sCon, and kept on seeing a lot afterward. Three weeks later, when she needed a place to stay, I offered mine--what the hell, she'd already spent all but two or three nights there; I might as well give her a key and tell her to move in all her stuff.

And when she moved to Austin to go to school, I moved with her. In a way, I was looking around for something to do (I've felt myself doing that before, but have never been handed something this radical before), and that was suddenly presented to me, I guess, but what the hell, I feel better than I ever have before in my life, so I must have done the right thing.

That's one thing that's happened in the past year. Another might have helped trigger the examination into what I was doing and where I was going that I talked around earlier. I had my 30th birthday, my 15th anniversary in fandom and my 10th as a fan publisher. (In fact, that latter--gack!--is day after tomorrow--looks like I'm not going to do the big zine I said I would to mark the occasion.) The New Orleans Science Fiction Association, which I helped found, had its 10th anniversary. It just doesn't seem that long.

I decided once and for all to fold *Tandstikkerzeitung*, at least until I feel like publishing a zine for trade again. After two issues in two years, it's about time I admitted to myself that I'm tired of it. Instead, I'll be publishing a very occasional personalzine to go to a muchmore limited mailing list, oriented less toward

response than just keeping in touch with a few people. Also on the fanzine front, I've been reducing my apa involvement (along with everything else), but have revived *RALLY!*, this time with Stven Carlberg. *RALLY!* is a not particularly serious newsletter loosely centered around SFPA, tho we hope to increase participation some from other areas. (One current story sheds new light on the Carl Brandon "hoax." Another scoop for *RALLY!*!)

Also, and I suppose I'm laying myself open to charges of dementia by admitting this, I'm going to start a faanish, response-oriented, chatty, opinionated zine about comic books. There are apas in comics fandom, so maybe it can support one--or at least provide enough entertainment for me to where I'll keep it going awhile. Usually, when I get the uncontrollable urge to natter about funnybooks, the pulps of my generation, I rejoin CAPA-alpha. This time, I'm doing something different. But that urge does strike me every few years, and I don't know of any benefit I get from not giving in to it.

So that's about where I stand now, I guess. More thrills and surprises (especially to myself) in the next installment.

Honors flysis (Warren) Interesting stuff on setting up convention film programs. I've had very limited experience with that, myself, but did have the pleasure of working on what amounted to a spectacular film program on an extremely limited budget, for Stven&Don'sCon. (Forgive me for dwelling on that, but it ~~was~~ the high point of the past year for me.)

The way we originally planned the con, we'd have minimal programming and maybe rent a feature and some shorts from Budget Films. Then somebody--I forget whether it was Stven or I--had the brilliant idea of arranging for Marcus Wielage to bring his Betamax and his fantastic library of tapes. As it turned out, that's most of the programming we had--somehow, we just couldn't interest ourselves in setting up panels and lectures and stuff--but it went over extremely well, despite the fact that we didn't manage to get it set up nearly as well as we originally hoped.

The original idea was to pump the films through every TV set in the hotel, but after much scurrying about, we finally realized that we simply couldn't afford to rent the necessary equipment. Just as well, we finally decided--it would have been something to brag about, at least until such things become common for small cons (give it five or ten years, at most), but who wants a con where everybody sits in his room watching television?

In fact, after some deliberation, we came to the conclusion that we couldn't even afford to hire one of those six-foot TV projectors, but would have to go with just a single set with a bunch of chairs around it. Which, as it turned out, was completely adequate for our needs, and even enhanced the do-it-yourself nature of the con. (The whole con seemed to consist of one long string of people finding interesting and fun ways to entertain one another--we could never have planned anything as nice as it turned out--and having a big suitcase full of Betamax tapes up in front of the room, with no particular schedule on them, made it perfectly natural for anyone who wanted to see a movie simply to ask for it.)

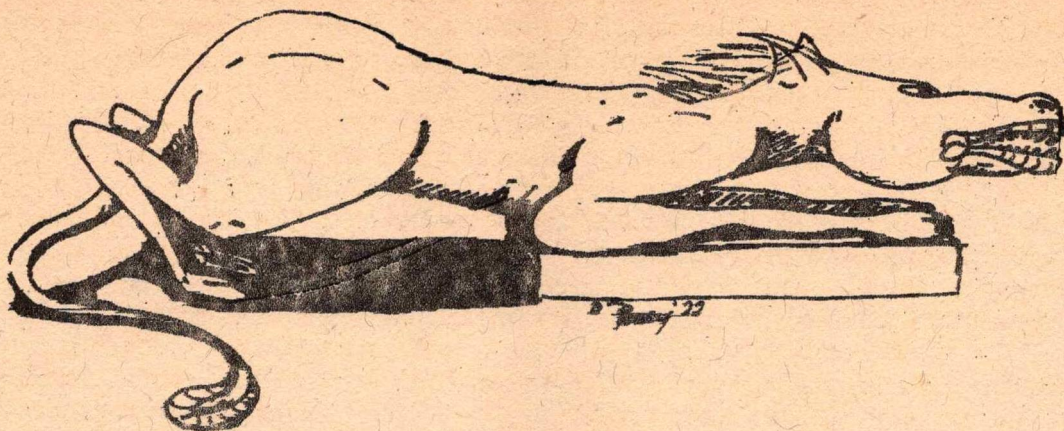
So basically, what we wound up with was *the* most fabulous film "program" of any con I've ever been involved with, and all it cost us was a portion of Marc's expenses. Within a few years, of course, everyone will be using Betamaxes and similar electronic toys for cons, but having actually worked on it myself, I feel like a pioneer.

No other zines seem to elicit comments that still seem timely after a year (tho I'll be interested in what others have to say to Dan Alderson's), so on to the Disclaimer:

BRITAIN IS FINE IN '79!

NEW ORLEANS IS SHITTY WITH THE PRESENT COMMITTEE!

I suppose by saying this, I've given Jim Mulé an opening to blame the debacle of his World-Con bid on me, but what the hell, he's been saying for months that he'd be better able to pull it off if only he could get the support of the older fans in the area. What he can't seem to be made to realize is that *first* he has to put up a bid people can respect--*then* he gets the respect. Anyway, nobody will see this until after he's gone down in inevitable defeat, so I'm not breaking a promise I gave him not to say anything in print that might damage his "chances." Tho I have, until recently, been fairly prominent in New Orleans fandom, be it known that I have *never* had any involvement in the most ineptly run bid in recent years. I still support N.O. for the WorldCon, but only with a responsible committee.



MAN-O-WAR 71

Burnt Buddah Pub. 01

As I sit here before this typewriter my sense of wonder is constantly expanding. Tommorrow we leave for the Worldcon. This zine is intended for the Worldcon APA and "we" are the occupants of a slanshack that rests at 6221 Wadsworth Dr. On the morrow we will collect our caravan and set out for Birmingham for the DSC then we are to drive down to Miami. This is all going to be very redundant when it is read, I know, however I am still having a little trouble convincing myself that I am actually about to embark on the journey to my first worldcon.

I am also astounded at the idea of participating in this APA. It is beyond the scope of my pryor experience and I have been wondering how I was going to handle it.

I first heard of the Worldcon APA from Lester Bouttillier when he first inquired as to what I was planning to write about. The next mention of it came from Mitch (Ira M.) Thornhill when he told me of his plans for the same. I inquired of him in return where he had heard of it. He told me that he had been told by Don Markstien. At this point I started to ask him if he knew what Don planned on doing, but I figured that Don would probably just dash of a few quick pages of mcees. Mitch informed me that he take advantage of it to paint the picture of N.O. fandom as he saw it. I asked him if I could steal that idea. When he said no I was left in a bit of a predicament.

I have finally come to the conclusion that if I have anything to say at, on, or about this convention, this is the place to do it.

If you have seen the site selection ballot for 1979 then you are aware of the fact that there is a bid out of N.O.. I would like to make it clear that I have no conection whatsoever with this bid or the people who are responsible for it. I voted for Britan. If N.O. were the only bid this year then I would not have voted. (I am so opposed to this bid that I very nearly started a loose association of people under the name New Orleanians For Britan. This would have been a similar orginization to the Jews For Jesus, but it never got off the ground.)

I could go on and on about how the chairman of the bid is a trekkie neofan named Jim Mule' who puts on Star Trek conventions in N.O. and how his committe is a group of rank neos who aren't quite sure of what exactly is fandom, but I won't.

Enough is enough.

New Orleans has a horrible reputation as a feud city but I have found that this is becoming less and less true. Most of the people here are to angry at each other to speak and now with Don gone to Austin I can't think of who'll be present to be the center of all the hate that has no direction with his absence. I hope it won't be me.

This is a first for me in many ways. It is my first out of town con, my first DSC, my first worldcon. and my first vacation since I moved away from home. As of now everything has gone wrong.

Mitch and I, together with a fan artist from Baton Rouge named Ronnie(Delmonte)Lee are involved in the production of a high quality seriocom zine called New Matrix. New Matrix was to have come back from the printers today and Ronnei wasto have brought them down to N.O. with him before we all left for the conventions. Ronnie called a little earlier to tell us that he had gotten his hand caught in an offset printing press and crushed his thumb and forefinger. At that time the printer was just beginning to make the plates to print New Matrix. New Matrix was to have made it's debue at the DSC and at the Worldcon.so we are now forced to drive up to Baton Rouge to get Ronnie and New Matrix. This means that we have to leave two hours earlier than we had planned and that I will be unable to get any of the sleep that I had intended to get. The drive to Birmingham is going to be hell.

I discovered today as I was driving down the street that my automobile was making a rather odd noise in the vicinity of my front left tire. Being that I was about to embark upon a rather lengthy trip I decided to have a mechanic look at the car to see what was causing the oddity. The only problem with that was that it was after five and there wasn't a real live mechanic around to be found for blood or money. I called a car service center at the Woolco dept. store and I was told to come right over and I would be taken care of. I should have known better right then and there because when I went over there the service center was in the process of closing. So was every other car care center in the city. It seems that on this very evening there is a special nationwide conference of every car care center general Manager there is to be found.

What to do?

Cry.

It was at this point that I espied a gentelman who I knew to be a mechanic and whom was also a frequent customer of the convinience store with which I am employed. After a certain amount of begging and cajoling I convinced him to have a look at my poor car. After a quick examination he decreed that the damnable thing is suffering from a broken transmission motor mount. This, while being a serious and regretable ailment is fortunately not fatal.

I CAN DRIVE.

HAILLELUJAH!!!

It is ten thirty and we are leaving at ten to start picking everyone up. I still have to run this off.

I can't type anymore.

TOM LONGO
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second. Publishing & co-editing a 40-page monthly magazine leaves very little time for other activities. In fact, DELAP'S F & SF REVIEW has now grown beyond the capabilities of two people to produce in their spare time, and we are presently in the process of making some production changes. Neil Barron has joined our staff as Associate Publisher, and we're making Dick Witter's F & S F Book Company our sole distributor. We were marketing DF&SFR to bookshops ourselves, at a 40% discount, and Witter charges 50% for his services; but the hassle of keeping separate accounts for a growing number of bookshops (40+), plus wrapping & mailing individual shipments each month, has simply grown to the point that it's cheaper to pay Witter the extra 10% to do the work for us. (And Witter pays regularly, which is more than some of the bookshops do.)

Also, I have a new major project now to take up whatever spare time isn't occupied with DF&SFR. I hesitate to mention it without having anything in hand to produce as evidence, since it sounds improbable even for the s-f field, but I have so far been paid \$4,500.00 for producing s-f for young girls; a certain publisher having discovered that nobody else is producing s-f for young girls and deciding this is an untapped gold mine. I dunno how far this project is going to get, but so far I've got \$4,500 for considerably less work than it takes to produce one Laser novel, so I'm not complaining.

In case you noticed the change in typefaces between the first page and this one, this second page is being typed on the daily newszine typewriter at DeepSouthCon XV; specifically, on Saturday, Aug. 27th at 3:20 p.m., a fairly dull moment in the afternoon.. It's been a nice, relaxed convention so far. I had assumed that the DeepSouthCon was just a stopover for most fans on their way to SunCon, but a surprising number aren't going any farther than this. Don Wollheim told me at some length why Miami Beach isn't worth going to (having mostly to do with the location, not the convention). One happy surprise that I found is a certain painting in the Art Show; it's one I'd wanted at the MidAmeriCon last year but couldn't afford, and never expected to have a second chance at. So far I'm the only bidder on it ... The Art Show here is quite good; lots by Gaughan and Lehr and Whelan and Ellis, and some Freas work. Almost no amateur stuff, though. I've appeared on a panel this morning: "The Fanzine: An art or a compulsion", along with Charlie & Dena Brown, Mike & Pat Meara, Gil Gaier, Ned Brooks, and Cliff Biggers. We agreed it's more of a compulsion than an art. There is active bidding competition between Atlanta and Chattanooga for the '78 DeepSouthCon, with charges that Heinlein's name is being unfairly used. (Apparently Heinlein has said that he'd consider attending a DeepSouthCon in Chattanooga if they held a blood drive. This does not necessarily mean that he would not attend a DeepSouthCon anywhere else even if it had a blood drive.) And I have been invited to join John Guidry and Jeremy Barry in renting a car and driving to SunCon from Birmingham, with a two-day stopover at Disney World en route.

Fred Patten Alan Ruster Edward Love
Jeremy Barry Doug Wirth John H. Guidry

INMATES OF THE BIG DRIVE, BIRMINGHAM TO
MIAMI BEACH, SUNDAY - WEDNESDAY, IN A DARK BROWN
CHEVROLET IMPALA STATION WAGON, FLA. → 1E-89865

THIS IS THE DEVIL'S SNOWBALL
Thrown from Jack Harness, 1248 Cahuenga LA 90038

MOVIE REVIEWS: #1 "THE WIZARD OF WARS"

Once upon a time, a young orphan lived on a drab farm, with an Aunt and Uncle who provided love but not deep, genuine understanding. One day, a flock of storm troopers arrive. The aunt and uncle fled into the cellar but the orphan is out talking to a wizard and escapes their fate. Soon, though, the orphan is on a fantastic journey and meets a silly mannikin with no brains, a tinhorn spaceman who has no heart, and a cowardly king of beasties. Now, a wicked sorcerer tried to steal the orphan's small friend, Artoo-Deetoo (or 'To-to for short) but the orphan rescued the small, yipping friend. A good wizard (a kind of Glendale the Good) has a request to make of the orphan...eventually, a wizard is melted down and the companions gain what they lacked, in a city where everything is green as emerald.

#2 "THE MISADVENTURES OF SUPERMAN"

Long ago, in a ~~galaxy~~ solar system far away, was the paradicial planet Krapton, where the inhabitants subsisted entirely on fruits and nuts and the planetary slogan was, "WE ARE WHAT WE EAT." In the Great House of Kryptonwood, a Science Council has been called, transcending the laws of time and space.

BOR-ON "Have I got a riddle for you! Listen, what goes on four legs in the morning, two at noon, and three in the evening?"
MOR-ON (YAWN) "A rainbow-reptile from the Southern Continent does that...possibly for religious reasons. Shhh. Here comes Jor-El..."
JOR-EL "Gentlemumble of the Science Council, Krapton is-a gonna hit the fan!"
BOR-ON "Now, Jor-Baby, you know the rules of the Science Council. A member can only propose one crack-brained scheme per moon-revolution. And only last week you were telling us that Krapton is flat."
JOR-EL "But your planet, she's-a gonna go boom. She's-a gonna split open like-a a rotten spumoni. I can mumble rockets that can transport us to another world. I'm-a gonna mumble you an offer you can't refuse."
COUNCIL WILD FINGER GESTURES, CANNED LAUGH TRACK
JOR-EL "I find your lack of faith...distressing."
(INTERLUDE, WHILE JOR-EL GOES HOME VIA KRAPTON'S RAPID TRANSIT SYSTEM OF STEAM-POWERED POGOSTICKS AND ENTERS A BUILDING THAT LOOKS A LITTLE LIKE THE GRIFFITH PLANETARIUM)
JOR-EL "That's-a funny thing. Everytime my wife comes on stage, i hear this tiny music box play, "SOMEWHERE, MY LOVE."
LARA "Jor-El! You look so dejected! Did the Science Council laugh at you? Did the Science Council refuse to let you build a fleet of rocket ships to fire out of our Condominium apartment?"

JOR-EL "Worse than that. They rejected my Environmental Impact Report and I ran out of steam on the Freeway."

LARA "Look, Jor-El! You were right! There's going to be a catastrophe very quickly! I just saw the sign!"

JOR-EL "What sign?"

LARA "The sign for the projectionist to start the Sensurround Machine! I can feel the Krypton-quake now...look! the buildings on the right are shaking to the ground! The buildings to the left are cracking apart in the quake! The other buildings on the block are exploding in the tremors!"

JOR-EL "Well, there goes the neighborhood."

LARA "But at least there is room in your model rocket for one survivor of our proud planet, to go to that planet Earth you discovered."

JOR-EL "You're right. Mama mia, I've-a put on-a so much weight, I couldn't fit."

LARA "I'm referring to our son, Kal-El. HE can go to that other planet. In its weaker gravity, he would have an enormous strength."

JOR-EL "Yes, and I've measured their intelligence. Compared to them, he would have an enormous intelligence."

LARA "He would have an enormous *swanzstucker!*"

JOR-EL "That goes without saying."

LARA "Just think! our son is almost one Kryptonian year old, the time when every Kryptonian says their first word. He will say it alone, in space, after witnessing the explosion of a world, the loss of his parents, his record collection, everything. He will have experienced being shot into space. Oh, what will our son say?"

*SPECIAL EFFECTS SEQUENCE:
One rocket, hurtling into space.
One planet exploding, stock shot THX from F.O.B. Lucas.
Cut: to rocket interior.*

KAL-EL "Gurgle, goo-goo." *(eyes narrow in concentration, and intellect dawns. Triumphantly, Kal-El throws his rattle up into the air, and in zero-gravity slow motion it turns and turns, briefly being replaced by a baby-rattle shaped ship...his own. Cut back to Kal-El's face as he says his first word: "Help!"*

Scene Change to rural America. An elderly couple we will find out are named Ma and Pa Kent, sip geratol together. Suddenly, the Sensurround cuts in again.

MA KENT "Look, Pa...what's that ugly thing with the tail fins on the back and the antenna sticking out in front, with all that black smoke coming out of it's rear?"

PA KENT "I dunno, Ma...and that rocket it's in doesn't look purty either."

MUCH LATER,
CLARK KENT "Did someone commit a crime?
Go see Kal.
SINGS IN THE Need a rescue just in time?
SHOWER Go see Kal.
If a villain's on the loose
You want in the calaboose,
Go see Kal, go see Kal, go see Kal."

RINGWORLD DYNAMICS # 2

by Dan Alderson for Worldcon APA 1977 = WOOF #2 and APA L #642

Resurgent Fylgpress Publication #837

Universe Center = 6720 Day Street, Tujunga, California 91042 : 213-352-2153

In RINGWORLD DYNAMICS #1, I gave the algorithm for finding out how long it would take for Larry Niven's Ringworld to fall into its sun after the Fist of God event, providing that there was no restoring mechanism provided by the Ringworld's Builders and still functioning. This time, I'll briefly repeat the formulas and input data and give the answer and a few remarks on obtaining it.

The formula is: $T = \sqrt{(R^3/G[M+m])} t$, $t = \int_0^1 dx/\sqrt{[v_0^2+Q(x)]}$, $v_0 = \sqrt{(R/G[M+m])} V_0$, where $Q(x) = (4/[\pi(1+x)]) K(4x/(1+x)^2) - 2$, and $K(z) = \int_0^{\pi/2} d\theta/\sqrt{(1 - z \sin^2\theta)}$.

K is the complete elliptic integral of the first kind. It is tabulated in numerous widely-distributed tables (such as Abramowitz and Stegun's "Handbook of Mathematical Functions with Formulas, Graphs, and Mathematical Tables"). Although it isn't quite 'popular' enough to be a single-key built-in function on pocket calculators, it does appear in the mathematical function packages available with many programmable calculators. And it is almost always present in the mathematical function subroutine libraries of large science-oriented general-purpose computer facilities such as the GPCF (General Purpose Computer Facility) at JPL where I work, mainly with a Univac 1108 computer. π is, of course, the famous ratio of circumference to diameter for a circle, now computed to more than 100,000 decimal places, but approximately 3.142. $R = 1.496 \times 10^{13}$ centimeters [one Astronomical Unit] is the radius of the Ringworld. $M = 1.989 \times 10^{33}$ grams [the mass of Sol] is the mass of the Ringworld's sun. $m = 1.899 \times 10^{30}$ grams [the mass of Jupiter] is the mass of the Ringworld. And $G = 6.670 \times 10^{-8}$ centimeters³/gram/second² is the universal constant of gravitation. Finally, $V_0 = \alpha v/\mu$ is the initial inward (radial towards its sun) velocity of the Ringworld imparted by the Fist of God impact. $\alpha = 1$ is an efficiency; $\mu = 7.350 \times 10^{25}$ grams [the mass of Luna] is the mass of the Fist of God object; and $v = \sqrt{(2GM/R)} = 4.211 \times 10^6$ centimeters/second is the velocity of the Fist of God object (assumed moving radially) at impact. This gives $V_0 = 1.630 \times 10^2$ centimeters/second, v_0 (a nondimensional scaled version of V_0) = 5.471×10^{-5} , t (a nondimensional scaled version of T) = 1.412×10^1 , and T (the time for the Ringworld to fall into its Sun after the Fist of God impact, ignoring the size of the sun) = 7.090×10^7 seconds = 2.246 years.

This result compares very well to that ("about = 3 years") obtained, using a few more approximations and with definitely different Fist of God parameters ("A 100 km radius body traveling 100 km/sec"), by Ctein in A SOLUTION TO THE EQUATIONS OF MOTION OF THE RINGWORLD GRAVITATIONAL INSTABILITY in WOOF #1.

I used four-digit figures because the various input numbers were readily available to that accuracy, and it was relatively easy to do the numerical integration to the same precision. Of course, the Noble Niven never said that any of the values were exact (particularly Fist of God parameters), but I have given the formulas so that anyone can check my arithmetic & integration, or can use any alternate values for the input data that they may prefer. The general result, confirming Ctein's, is however not in doubt: Niven's Ringworld must have stabilizing mechanisms that Louis Wu and his motley crew didn't notice or learn about.

For RINGWORLD DYNAMICS #3, I plan to give the gravitational potential around a Ringworld (It's in closed form if you count the K function as such) and use it to draw some conclusions about the feasibility of using the Ringworld sun to transport the Ringworld to a place of safety from the Galactic Core Explosion.

I wonder if anyone else will have evaluated the time integral for WOOF #2? It turns out to present some numerical difficulties: perhaps next time I'll explain how I evaded them, if anyone would like to know.

Stay well and happy!

-F

For those interested in technical details, this is typed on RexRotary L-90 light green stencils using an old IBM Selectric with the ribbon off and the pressure set at the top setting (5). The balls used are Prestige Elite (this one), Light Italic, Script, and Letter Gothic. It will be run off on Fibertone (what used to be called TwillTone) Gold, using a RexRotary M4 electric mimeo.

I also have a BDC-11 spirit duplicator that I use for most apazines, and 11 other typers which I bought because I am crazy... They all work, but I seldom actually type anything on them.

Now that I have admitted that I'm crazy, we can discuss sex, politics, and religion, any of which will drive you mad if you aren't already, especially if taken seriously. Since it is written that the last shall be first, etc., I will just say that I am a sort of crypto-Christian - I was raised a Methodist but have let it slide because I am allergic to any sort of public ceremony and because I think that organized religion, on the whole, is morally bankrupt. I am not very political... I am generally in favor of the principles set for in the US constitution, but I don't think they go far enough in support of personal freedom - for example, I don't think that anyone should ever be compelled to testify against his will, whether it would incriminate him or not. In actual practice, I suspect that we are ruled by evil men because the desire to rule is evil in itself - if they weren't corrupt when they attained power, they will be if they keep it long enough. Politics is like traffic*, there are no permanent solutions. Who can you trust to do for you what you can't do for yourself? I think the government tries to do too much - I don't want them to do for me things that I wouldn't do for myself even if I could, such as censorship and mass murder. As for sex, I am in favor of it...

To get back to more fannish matters... Though Ghu knows mass murder is science-fictional enough - STAR WARS must set a new record for the number of people killed on screen in a movie. But what do I want to do next? Well, I would like to publish more titles in the Purple Mouth Press line - things that are amazing to read and have good art. So far I have had only reprints, as good (and even bad) fantasy gets published professionally without much trouble. But if you have written something amazing and delightful and can't get it published and we can find an appropriate illustrator...

I also want to inventory my book collection on IBM cards. I have quite a few titles already on coding sheets (listing author, title, publisher, place, date, etc.), but haven't found anyone to do the actual key-punching. This would be useful for reference - I could print out a listing by title, a listing by author, etc. - and for insurance purposes.

I would also like to get another mimeo, a small portable one - then I could run two color occasionally without the bother of changing ink in the Rex, and I could have a mimeo at cons, etc. When I was at AussieCon I used a beautiful little portable Roneo belonging to Bill Wright, but I haven't been able to find out if they are available or who has them.

I apologize for the lack of art in this zine, but at least we can have some verse -

...That, quhen the Sonne is at the hycht,
Att nonne quhen it doith schyne most brycht,
The schaddow of that hydduous strenth
Sax myle and more it is of lenth.
Thus maye ye Iuge, in to your thoct,
Gyfe Babilone be heych, or nocht.

-ANE DIALOGUE, Sir David Lindsay
of the Mownt (1490 - 1555)

* Traffic is when the car in front wants to go slower and/or the one behind wants to go faster.



For WOOF 2 Worldcon Combozine 1977 Capsule

Price \$5.20

Gra Poole, 23 Russet Road, Cheltenham, Glos., GL51 7LN, England.

Copies of the first three issues are now out of print but may be obtained by raiding the trash bins of prominent fen. Copies of the next three issues are collectors items as many flawed copies with incorrect serial numbers, inking errors and blank spaces were minted. Copies of the next 18 are extremely rare since they exist only in the mind of the editor.

AN ABC GUIDE TO MIGRATORY BRITISH FAUNA

THE GRAPO (*Grapodermis Exterminitae*). Extremely scarce. The Grapo is a small, almost insignificant creature that is rarely seen by outsiders but whose voice is frequently heard followed by shouts of derision. Several times a year in a strange breeding cycle Grapos are splendidly multicoloured and are known to have yellow plumage with a strange motif and the words SPI adorning their breasts. It is at this time of the year that they are most frequently seen and can be dangerous unless plied with drinks, food and other pleasant offerings whereupon it will faunch upon you. Previously sighted in France and Belgium ornithologists are predicting that the Grapo may be seen as far afield as North America or even Canada this year.

THE MEARAE (*Knockus Neptunus*). The Mearae, richly coloured creatures, are known mainly to travel in pairs. Often found lurking around Small Friendly Dogs but in the past have been associated with Hell and the devil by simple minded country folk. The female of the species sports Neptunous Knockers (hence the name) which she proudly displays to all. A present of a breeding pair of Mearae is being made to Canada as a goodwill gesture by Her Majesty the Queen in Her Silver Jubilee year.

THE PEWESTON (*Filthus Professionalus*). Speculation about the Peweston is rife. Ann Dromeda in her book PEWESTON: FACT OR FICTION? claimed that the famed king of the land was nothing more than the invention of a certain Malcolm Edwards but her dissertation is now treated with scorn by British naturalists. The Peweston suffers from the same affliction as the Grapo and is never seen without glasses. Has been known to migrate to North America in previous years and was sighted several times in 1975 although a promised report on these strange events has yet to appear. The Peweston, too, is scarce, and is subject to a conservation year in 1979 during which a large convention of enthusiasts, scientists and Peweston-spotters will meet in Brighton, England.

THE ROBERTS (*Taffawinus Cunilingus*). A Tuff little lagomorph that lives mainly in burrows. Unlike other members of the genus the Roberts is an egg layer. A vegetarian creature that is expected to burrow the first Trans-Atlantic tunnel in an attempt to save postage on copies of Checkpoint. Entrancing creature that breeds well in captivity and provides amusement for many. Closely associated with *Rattus Norvegicus*.

THE VERNON (*Brummus Pharmacologicus*). A creature reputed to rarely smile but your correspondent can explode this fallacy for he has

actually seen with his own eyes the Vernon smiling - once. Often in the company of The Baxter this creature is seen in many parts of the world but lives mainly on the continent of Europe and the United Kingdom. The most renown specimen is to be found in the pharmacy department at Aston University in Birmingham, England where early pioneering history in tropical medicines was made with the aid of a Vernon affectionately called Brown who was later stuffed and mounted for public display.

Following the recent openness of the CIA the following illegal tape recording has been released to the press.

"Hello, is that Mr Laurentiis?...Hello sir, this is Sam, in charge of special effects. I don't quite know how to put this sir but we've got a little bit of a problem. Someone's stolen the giant mechanical ape.Hold it....Hold it Mr Laurentiis, everything's under control, we've still got Rick Baker and his monkey suit....Yes, I know it cost two million to build Mr Laurentiis....No sir, I don't think Universal have got it, they've cancelled their version....Yes, I agree, it must have been difficult to smuggle it off the set....No sir, it couldn't have been taken out bit by bit, we'd have noticed if an arm or a leg was missing. May I make a suggestion sir? It might have walked off the picture....No sir, I know people aren't allowed to walk out on your pictures but he hasn't signed a contract....Yes Mr Laurentiis, we'll get him to sign as soon as we find him....We had a word with the gatekeeper but he's 85 years old and Kong could have walked right past him so long as he had a pass....I know sir, we don't give any ape a pass but this was a special case. I think the boys issued it as a joke....No, he can't write sir, he put his thumb print on the pass card....No sir, the gatekeeper can't remember any tall strangers leaving the studios but we know it's not hidden on the set. We've searched everywhere Mr Laurentiis, even the roof....No sir, he's too big to get into a lift....I've checked the toilets sir....No, I haven't checked the ladies but I don't think he's there. My secretary went half an hour ago....No, she's not back yet sir....Yes sir, I'll deduct the time from her pay packet."

"Hang on a moment sir, I've just been handed a message. It looks like Kong's got outside the studios as we thought....Well sir, there's ice cream all over the Highway outside....No I don't think apes like ice cream. That must be why he jumped on the van. Apparently he's leaving a trail of footprints heading into the city. Just a moment, I'll look through the window to see if I can spot him. I think I can see him! Yes, it looks like him climbing the World Trade Centre! Just a moment and I'll get my binoculars on him. He's half way up the building now and there's a man leaning out of the window banging his foot with a broom....No sir, we don't want him damaged....Yes Mr Laurentiis, I'll inform the legal department to obtain an injunction against broom attacks. He's reached the top now Mr Laurentiis and he's jumping to the opposite tower....Yes, he just about made it sir. Wait a minute Mr Laurentiis, I think he's got something in his hand....No, it's not a banana, it looks like a girl. And there's some helicopters firing at him now sir....Pardon Mr Laurentiis? You want me to rush the cameras over there right away?....Yes sir, I'll inform the cameramen but all the TV networks are going to be there too....Yes Mr Laurentiis, it'll be on all the TV stations....Thank you sir, we thought you'd appreciate our little publicity stunt. 'Bye.'"

from Lester Boutillier, 2726 Castiglione St., NOLA 70119

TTP Publication #146

X
X
X
X
X

XX

Hi! I'm a new kid on the block. I missed the first disty. (Shame, shame on me!) And since i don't have a copy of that first disty before me, i can't do mailing comments. So i'll have to contend myself with natter.

This zine is being written on August 22, 4 days before i leave for The Deep South Con and StunCon. Procrastinating little devil, aren't i? Yes, the last year has seen me so far behind on so many activities that i'm almost tempted to shuck all the backlogs and start again-----but not yet!

As of today there will be 18 to 20 "known" New Orleans fans at StunCon, the largest NOLA contingent since New Orleans fandom collectively transported itself to St. LouisCon in 1969. This is due in part to the worldcon bid being conducted by one of the fringe groups of NOLA fandom, whose 7 committee members are expected to be here (at StunCon). But even discounting them, a baker's dozen is still a handsome parcel of fans.

StunCon itself may be a watershed convention. I'll say no more than that here. WOOF deserves nothing but happy, friendly, smiling zines.

But i can't see it getting many large zines. I don't think there's any minac requirement, or at least i hope there isn't, but i don't know if i'll have time to do more than this one page for the second disty. I don't have anything planned for this zine whatsoever, and time is running short on me. Yeah, yeah, i know that's my own fault. Well...

I made it to Rivercon this year, where i rode on the fabulous riverboat (fabulous because this particular annual excursion is a fannish one) and generally had a jolly time. And i must say that Louisville deserves its reputation as Derbytown. Almost every local business tries to sell its wares with some connection to the famed Derby. Filthy Pierre and i commented on this, and made the observation that Phil Foglio was there without his famed derby and that this may have been because as soon as he arrived in the city somebody with The Chamber of Commerce snatched the hat from his head and that the next day might see the mayor of Louisville at some public ribbon-cutting ceremony adorned in a fine, new derby.

Anyway i had an excellent time at Rivercon and at this very moment am bubbling over with anticipation of The DSC in Birmingham, which from all indications looks to be one of the three or so best DSC's to date and one of the best cons of the latter 70's. The date, the weekend before the worldcon (which is the traditional date for The DSC), has its disadvantages but this year is proving to have its advantages too, as fans from all over the world are planning to converge on The DSC as a prelude to StunCon. The geography worked out quite well. Birmingham is "on the way to" Miami Beach for almost everybody-----well, more or less.

Next year i'll be in Phoenix for the worldcon. But after that? That will depend on my finances. I've yet to attend a KublaKhan or Midwestcon. And i'd like to soon very much. We'll see.

The shock is still with me, folks, from the deaths of Elvis Presley and Groucho Marx. I'll not go into any mini-tribute to either of these two giants of 20th century America here. I hope to do special commemoration oneshots to these men later on. But i get the spooky feeling that all our pasts are being seperated from us and that we'll have very little left (except in artifacts and tape and memories) of anything but the dismal present and the bleak future. And now we hear that South Africa may have the bomb, the singularly most depressing piece of news to come along in the past year.

Well, i said WOOF was supposed to be for smiling, friendly, happy zines. So let's change the subject.

If you see mat at StunCon and say hello, but i walk by, don't think me rude. I'm sometimes a little hard of hearing. I had my ears professionally tested and found nothing wrong, so maybe it's my wandering mind. Anyway i'm much looking forward to StunCon as well as The DSC. For all its problems it should provide a lotta fun. If the con hotel descends into chaos, the fannish/fanzine fans can retreat to the Eden Rock for a "substitute con." I don't think it'll quite come to that tho-----i hope.

South Gate Again in 2010!

May The Project Be With You!

WEFT OF THE SUN

WEFT OF THE SUN is Alan Winston's second warped W.O.O.F. zine

WEFT OF THE SUN

the 81st zine by Alan P. Winston
Northridge Campus Residence, 24154
Street, Northridge, CA 91330
Commenced 8-3-77 for W.O.O.F. #2

It is, I think, worth explaining that in the following song, lowercase letters indicate the line the main singer (or whoever has the guitar) sings, while UPPER CASE LETTERS INDICATE THE MASS RESPONSE. Also, an asterisk in the middle of a word shows a syllable mark.

THE GAFLATING PANEDS

(1) oh you can't get the Hugo
NO YOU CAN'T GET THE HUGO
with a hekto zine
WITH A HEKTO ZINE
cause you ain't gonna get
CAUSE YOU AIN'T GONNA GET
your fingers clean
YOUR FINGERS CLEAN

OH YOU CAN'T GET THE HUGO WITH A HEKTO ZINE
CAUSE YOU AIN'T GONNA GET YOUR FINGERS CLEAN
I AIN'T A GONNA PUB*UB MY ZINE NO MORE

(chorus) AIN'T A GONNA PUB MY ZINE NO MORE
AIN'T A GONNA PUB MY ZINE NO MORE
I AIN'T A GONNA PUB*UB MY ZINE NO MORE

(2) oh you can't get the Hugo
NO YOU CAN'T GET THE HUGO
using mimeo
USING MIMEO
cause you gotta turn the crank
CAUSE YOU GOTTA TURN THE CRANK
and that's way too slow
AND THAT'S WAY TOO SLOW

OH YOU CAN'T GET THE HUGO USING MIMEO
CAUSE YOU GOTTA TURN THE CRANK AND THAT'S WAY TOO SLOW
I AIN'T A GONNA PUB*UB MY ZINE NO MORE

(CHORUS)

(3) (to earlier format)
Oh you can't get the Hugo
publishing ditto
you'll be blue and red from head to toe

(CHORUS)

(4) Oh you might get the Hugo
with an offset press, but an offset press/lacks fannishness
I AIN'T A GONNA PUB*UB MY ZINE NO MORE

I might as well introduce myself, since I did rather a nonexistent job of that last year. There are excuses: I was younger then, and didn't fully comprehend the enormity of the idea of a *ghasp* yearly apa. I think I've got it now ~~aha / hah~~
~~It / hah / hah / hah / hah~~

At any rate, my name is Alan Winston. At the moment, I am sitting in front of a typewriter at a house in Pacific Palisades, a house that I have lived in for nearly nine years. I have to be out by the fifteenth of August. In September, immediately after returning from the Worldcon, I will move into a dorm at California State University at Northridge, simultaneous with the starting of my freshman year there. (If anyone cares, it looks like I'm gonna end up as a Business major with a minor in Computer Science. I'm on the rolls as a Journalism major. Yay, teamc)

I am currently seventeeen, a regrettable condition that will be ended in November of this year. I am overweight (*sub*), glasses-wearing (~~ugh~~) and congenitally slobby. (That may well be slobbish, but I don't really want to bring it up before the OES's Standards Board.)

I am fairly active in fandom at present: I attend LASFS meetings each week, publish regularly in APA-L, LASFAPA, CANADAPA, CAPRA and this apa (I've hit every distribution so far!) and am on the waiting lists for APA-50 and FAPA. I write the (very) occasional LoC and occasionally consider pubbing a semi-personal zine called MANSHONYAGGER. I generally decide against it for lack of time. I review sf for DELAP'S (thus earning a portion of my title 'Disgusting Sercon Fan' (the 'Disgusting' part was for eating a napkin at Westercon)), and I may be fanzine reviewer for NEW LIBERTARIAN WEEKLY in a month or so. (No, I'm not a libertarian. However, Sam Konkin is a nice guy, and he does pay a penny a word.) I am also film chairman of LOSCON IV, operating on a budget of no dollars and very little sense.

Which reminds me. Do you people know about LOSCON IV? It is a LASFS sponsored convention, to be held November 4-6, 1977, at the Quality Inn in Los Angeles. Out of towners are not only welcome, but actively solicited. (Er, let me rephrase that.) We would very much like to have attending members from out of the area, partially as a move toward breaking up the insularity of LA fandom (speaking for myself there) and partially because we need all the members we can get, whether they come from LA, Phoenix, New York or Altair IV. If you'd like some more information, you might try looking for Marty Massoglia or me somewhere in the corridors of the Fontainebleau.
~~ITL / hah / hah / hah / hah / hah / hah / hah / hah / hah~~

*

Why do I do this? Why do I want to be in an annual apa, where the idea of mailing comments is ridiculous to the point of imbecility? Why? Masochism? Lack of spine? Total truthhood? All of the above?

Maybe because it gives me a chance to run my filksongs, and noone can complain for a year. Therefore:

MINAC

I sit down at my typer/Type one stencil for my zine
I cut the stencil deeply/so the copies will be clean
I run off a hundred copies/so my files get a few
and I don't need more than one page/cause my writings's clear and true.

Oh, if minac is one page/why should anyone do two?
Or three, or four, or even more/the way some people do?
If you can't say what you have to/in one page or even two
Best to abort, and cut it short/before you run it through.

Oh a stencil costs some money/and to fill it costs some time
To run off another side/ costs more than another dime
Besides, no one will read it/ save for a fanatic few
So it minac's only one page/ why should anyone do two?

Live well.
It is the best
revenge.
'Bye-APW

HEMERALOPIA
number one

WOOF 2

SunCon, 1977

published annually for the WorldCon APA by Tim C. Marion, who is for the moment still residing at 614 72nd St., Newport News, Va. - 23605, phone (1)(904) BILL TEA late Friday and/or Saturday evenings only, please. Sunday 14 August 1977. Norwegian Gnome Publication 219. Davort Press Publication 15. Illo by Jim Young; electrostencil by Linda Bushyager.

|||||

Well, here I am at last, finally doing my zine for the WorldCon apa. I have been planning to join for some time, but the main problem was that I didn't have a copy of the first mailing to comment on. This problem was soon alleviated when I discovered a copy of same in the midst of Dan Steffan's voluminous fanzine collection, which I purchased from him at this year's DisClave. I was at the last year's WorldCon, but at the time, I must not have been cognizant of the fact that this was going on. I think it's basically a good idea, I mean, joining an apa where you only have to contribute 2pp a year? Why, that's even ~~worse~~ better than FAPA. I haven't heard of an idea like this since APA: Jarnevon bit the dust. The first mailing was collated at Poskone I believe in 1971. There was tentatively another mailing scheduled for the next year's Poskone, but I don't think it ever appeared (if it did, I would very much appreciate knowing full particulars, if only for the purpose of further crowding my head with unimportant fannish trivia). By the way, I did not mention my plans to join WOOF to Jim Young, so I don't know why he came up with that idea at this year's MiniCon, where he presented the illo to me. It was only after I arrived home from the MiniCon/BaltiCon trip that it actually occurred to me what I could use the illo for...



WOOF makes my fifth apa presently. I also belong to Apanage, APA-50, SLANAPA, and Oasis. I also will very soon be invited into FAPA, may join yet another invitationly apa (besides Oasis) called SpinOff, am interested in joining OMPA if I could just get the editor to cooperate with me, and am considering dropping APA-50. As far as I can remember, that is my current apa involvement. I suppose some words of introduction are also in order... Not that I really feel like saying very much, considering how many times I've gone through this in the past. I have been in fandom for almost seven years now, and have been in a variety of apas and have published the gamut of different fanzines during that time.

Presently I am doing a pergezine (not to be confused with a purgezine) called So It Goes, available for a polite request (on the understanding that you intend to write me a letter of comment) or accepted trade (if you send me your fanzine and you don't get anything back from me, then it isn't an accepted trade...) or accepted artwork or 50¢ or 5/\$2. The writing is primarily con reports by me, although that's subject to change. The kind of artwork I use are fantasy and humor/cartoon pieces; I generally do not find much interest in stefnal and/or superhero illos.

If you happen to be a lonely soul with nothing better to do at the convention than sit down and read this mailing, and should you happen to be even lonelier (enough to want to meet me), then I must tell you that I stand about 5'10", am neither thin nor thick (although some would argue about the former), and have long dark blond hair. Occasionally I may be running around wearing a terrycloth tank-top with my name on the back in blue. I warn you, though - I'm a snob.

MAILING COMMENTS

Pruce Pelz - Well, if the idea of an annual WorldCon apa is an insane idea, as you admit (would you prefer a monthly WorldCon apa?), then doing mailing comments is an equally insane idea. So... why not? / Are you still in Stobcler? Is there any way I can persuade you to do more frequent contributions to FAPA? I enjoy Profanity and hope that you will come out with another issue very soon now. / You are a librarian? Put, but...who was it that told me you were the mayor, meyer?

Don Fitch - Well, by my definition, anyone who belongs to more than four apas is Obviously Mad...so what does that make us both? By the way, I enjoyed the report of the Ponca Tribal Fair that you sent me; hope you received and enjoyed So It Goes.

Bill Warren - Greetings; gee, I believe this is our first contact. Your essay on convention handling of films was very informative, but of course left me with little to comment on. Of all the films you mentioned, I think I've only seen two - LOGAN'S RUN and THE MANCHURIAN CANDIDATE, both of which I enjoyed. Have you ever seen THE ROCKY HORROR PICTURE SHOW?

Don Marzstein - How 'bout that, Don, here we meet in an apa again. / I would try to do my part to keep OMPA from drowning by my joining; but I can't seem to get anything out of the editor, Keith Walker. Probably due to the days when I was editing South of the Moon and would mention each issue under OMPA that the apa was heading toward its death (which was nothing less than what the members were telling me), and he would always get sullied up at me and write nasty reviews of SOTM in his little crudzine. / APA-50?? Really? / Archie Comics Digest?? Really?

Fred Patten - I very much enjoyed that series about the history of the WorldCons when it was being serialized in the MidAmeriCon progress reports, and I wish you the very best of success with completing it. Of course, I also wish you success with DF&SFR - it looks very nice and professional and all that - but I'm afraid I just don't very much get into that sercon stuff.

Official hellos to Greg Chalfin, Dan Alderson, and Ctein.

Tim Marion

~~300 S. Main St., Apt. 5~~ ~~Edwardsville, Ill. 62025~~ ~~(618)656-8825~~

Writing for a regular apa is sure a good way to keep busy. Ever since WOOF started, it seems like writing for it is all that I do nowadays.....

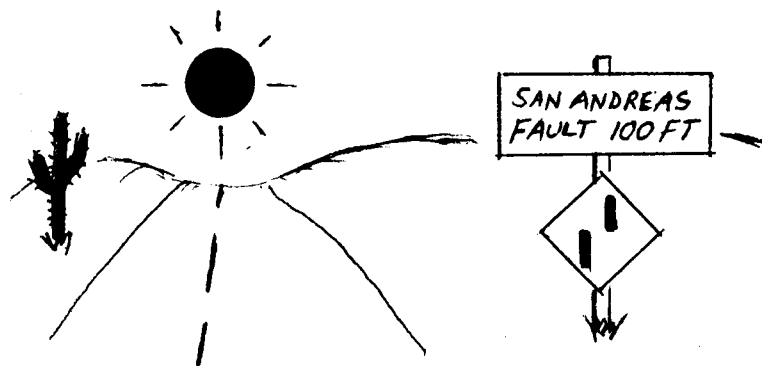
Once again I am writing for the Worldcon Apa but am not (and will not be) at the Worldcon itself, but instead on vacation in my home town of Altadena, Calif. I did attend a con of a different nature, however, the National Model Railroad Association's national convention, this year held in Denver, Colorado in July. It was interesting to compare this with the Science-Fiction Worldcons that I have been to in the past (St.Louiscon, LACon); the general operation seem similar, although there seemed to be more side trips in the model-railroad convention than in the science-fiction conventions, and the MR convention attendees seemed to have a higher average age than the SF attendees and not so much extra stuff like room parties, skinnydipping, etc. but more official side trips to points of (railroad) interest in the area. The NMRA convention had about 3500 attendees, the largest ever, and featured a huge display by model manufacturers, lectures on railroads, models, photography, etc., model building contests, photography contests, locomotive power contests, a freight switching contest, auctions, swap shops, night movies, tours of home and club layouts in the area, an awards banquet, and so on. I managed to win third place in the switching contest. Any other combination science-fiction/model-railroad fans out there? Anyhow it's interesting to see how other types of fandom live.

Now for comments on WOOF #1, I thought of putting in comments like "BILL WARREN: Yes. BRUCE FELZ: What do you mean? JOHN SNEED: Your third page was blank in my copy; could you give me another one." and so on, and seeing if anyone remembered or referred back to the first issue to see if any of this made sense. Or putting in a zine identical to my zine in WOOF #1 and seeing if anyone noticed. But with fans having the memory that they seem to have, I probably wouldn't get away with this. Se.....

☞ DON FITCH: Yes, it's interesting to have corresponded with people in an Apa and then later meet them in person. That's how I got into LASFS via Apa L. ☞ ALAN WINSTON: Skateboard lanes in freeways? They probably should be provided with on-and off-ramps over the rest of the lanes, but if you want to cut down on the skateboarder population you could build the ramps without curbs or guard rails, thus ensuring Survival The Most Skillful. ☞ DON MARKSTEIN: A Guinness-type book of fannish records would be very interesting. The only thing is, fans being what they are, the book would become obsolete even faster than the Guinness book, except in categories like apa-longevity. / Agree with you on comics in general; Donald Duck has always been one of my favorites, for example. ☞ DAN ALDERSON and CTEIN: The presence of TWO (count 'em) independent analyses of the Ringworld Stability Problem in the same issue must certainly make that the All-Ringworld-Stability-Problem-Analysis issue of WOOF. It's interesting how the collapse time (a few years) seems to be very insensitive to the magnitude of the cause of the collapse, within fairly broad limits. Reminds me of the problem of balancing a pin; somebody in Apa L a few years ago claimed that quantum-mechanical uncertainty effects caused the pin to topple over within 1 second. This is in fact true, but it is also true that effects millions of times as strong will also take about the same time to topple the pin, as the time is related logarithmically to the size of the perturbation. ☞ MIDAMERICACON '76 BULLSHEET: I wonder if anyone from the Worldcon Apa came out into the masquerade yelling "Collators".

DEPT. OF SELF-DESCRIPTION:

Besides SF and Model Railroading, I am interested in Medieval Music, Stamp & Coin Collecting, and other things. My job is teaching physics and elementary astronomy at Southern Illinois University at Edwardsville. Also interested in Photography and Mathematical Puzzles.



Funny how these deadlines creep up on you. It seems like I was just doing a zine for WOOF #1. . .

WOOF #1 had about 20 contributors and a copy count of 300, which should have provided a lot of copies for "potential contributors". I wonder if many of them will be contributing this time, or if we'll simply see a few die-hards from among the original 20, or what. I hope the one-year interval isn't so long that everybody has forgotten that there is such a thing as WOOF (or so long that most people have lost their copies of WOOF #1 and have nothing to comment on).

Luckily, the residence time for objects on my coffee table is somewhat over one year, so WOOF #1 was still there, ready to be commented on, and so. . .

Comments on WOOF #1:

RAYUD DRINK FANS Perhaps the government could be persuaded to let Barq's sell both Red Drink and Clear Drink, with the former carrying a statement on the label: "Warning: ~~Larks' Yonix~~ The FDA has Determined that drinking tens of thousands of gallons of this product may cause cancer", while the latter could carry the statement: "Warning: The CSA has determined that this drink callously negates our Southern heritage". Then the customers could take their choice, and we'd see what the people really wanted without the need for pressure-group letter-writing campaigns.

ALEX POURNELLE Every once in a while, when thinking about the Dark Ages of electronics (vacuum tubes, relays, huge machines that ran hot and smelled funny) I realize that the people who designed and used that equipment didn't know they were in the Dark Ages, but simply thought that that was how things worked. I then realize that we don't realize that this is the Dark Ages of IC's, home computers, etc. And imagining what an electronic engineer from around 1940 would think if a modern home computer had been sent back to him in a time machine, we get a hint of what we might think if we could see what typical electronic equipment of the early 21st century would look like.

BILL WARREN An extremely good guide to running films at cons. This should be combined with similar guides about other aspects of con running and made available to all potential con runners. Perhaps people with experience with these other aspects of cons could do zines for future WOOF's giving their advice, guidelines, etc., and after a few years a suitable selection (including pertinent mailing comments) could be reprinted. / One such comment regarding films: Be sure to test the equipment beforehand in the room where it is actually going to be used. In this way you can assure that the image is large enough and bright enough (if not, use lenses of different focal length, brighter bulbs -- whatever it takes) and that the sound is clear and loud enough. If you plan to plug the sound into the hotel's P.A. system, it is particularly important to check this out in advance, since there are a lot of things that can go wrong with such an arrangement, but they can usually be fixed if you have enough time. // One other point on con running that should be written down somewhere: Name badges should be legible from a distance! Design the badge accordingly, use a suitable typewriter (i.e., with a large typeface), and have enough spare ribbons available.

Creative Reading Undescribably Delicious

For WOOF #2 to be collated at Sun-Con, the 35th World Science Fiction Convention, Miami Beach Fl.

Jeff Siegel
3765 Mound View Ave.
Studio City, Calif., 91604
(213) 761-2630

Finally! The yearly WOOF comes back to life to be created Saturday sometime. One year between issues does seem quite a long time, but it is better than once every five years. This is my only APA I contribute to besides APA-L and I still don't know what to think of it. / *----The first time I heard of it I didn't know what to think of it. I first heard about it at the LASFS meeting just before the '76 Westercon. A man named Charles Lippincott came to tell us about a movie called "STAR WARS". He mostly had slides of artists' conceptions of some scenes. Before he started I went off with a group of people to play a new Avalon-Hill game that I was told was great. We played that game, Kingmaker, and after a while I had to leave. People were talking about the movie.

MidAmeriCon comes around. In a small room that was quite away from the main convention activities there was STAR WARS stuff. It all looked very interesting, the short dome-topped robot that looked like a garbage can, a gold colored robot that had an almost human face, a suit that was black that had a belt with buttons on it and a unit with more buttons on a plate which covered the chest and a helmet that looked like a gas mask and one of those Nazi helmets, and there were some silver things that looked like fancy pipes that I was told were "Light Sabres", whatever they were. The display was mighty interesting, but it left me only with a feeling of "I wonder how it will turn out? I'll have to go and see it to find out." People were talking about the movie.

Time passes by. There was little or no programming at LOSCON 4 except the Trivia Quiz and the STAR WARS presentation that the same man, Charles Lippincott, was going to show. This time I know enough about the film to be more than "Interested". It was very nice. There were only about 20-30 people in the room. The show consisted of slides of the artists' drawings, some stills, some other assorted pics and the teaser which was to be shown in theaters before the movie came out. That short film was enough to tell me not only that I should see the movie, but that I should see it on the first day. The 'short' was shown over by popular demand. The same show was given at a later LASFS meeting. Now I am talking about the movie.

Now I have seen the movie 12 times I realize I should have paid attention to the movie people were talking about.

I have to catch the plane now. See you again at Iggy Con...

How do you tell a WOOF zine? By its bark.



Hi. I'm Guy H. Lillian III. This is

=====

Me

=====

A zine for the second collation of W.O.O.F., Suncon, 1977, 2 pages of information about my favorite subject ... me. They used to give astronauts a psychological test wherein the prospective spaceniks were asked to give 25 answers to the question "What are you?" Realizing that I'm

75% strangers, I think I'll borrow that test and apply it to myself ... It seems as good an introductory schtick as any. Here goes.

- (1) I AM GUY H. LILLIAN III. Pretty well self-explanatory. My father was Guy H. Lillian Jr. (And there's no doubt about it, since we look too much alike.) That's me there, by Alan Hutchinson.
- (2) I AM A MALE. Not much doubt about that, either.
- (3) I AM 28. For this I must trust my birth certificate and the word of my parents, who say that I was born on July 20, 1949, in Mojave, California. July 20 ... ah, I had a helluva 20th birthday. 27th wasn't bad either.
- (4) I AM A READER. Of: Joyce, Plath, Dickey, most contemporary poets, Hemingway, Traven, Bellow, science fiction, Stephen King spook books, and, when the atavistic mood strikes, comics.
- (5) I AM A FAN OF Phil Dick, R.A. Lafferty, Stephen King, pre-Tides of Lust Delany, Carlos Castaneda, James Tiptree, Alfred Bester, Algis Budrys, Ursula K. LeGuin, Poul Anderson, and hosts of others.
- (6) I AM A SPECIAL FAN OF Phil Dick and Ray Lafferty. I have everything Phil Dick ever published in book form except A Handful of Darkness. Sell me a copy.
- (7) I AM A FORMER EMPLOYEE OF NATIONAL COMICS. Yep. Throughout most of 1974 I was working at the home of Superman, Batman, and other weird types in multicolored tights. I got this job because
- (8) I AM THE FORMER #1 COMIC BOOK LETTERHACK IN THE WORLD. Yes, that's where you heard my name before. I had about 125 letters, or LOCS (which I always pronounced "locks"), published in various comics over about a ten year period. Most were comments to the grandest editor of them all, Julius Schwartz, whom I discussed at some length in my article, "Strange Schwartz Stories" in Amazing World of DC Comics #3. God bless Julius Schwartz. There are two great men in the world, and Lafferty is the other.
- (9) I AM CURRENTLY AN UNEMPLOYMENT INTERVIEWER IN LOUISIANA. It's a lot less interesting than my editorial assistant's job at DC, but it pays better.
- (10) I AM A RESIDENT OF 631 DAUPHINE STREET, NEW ORLEANS, LOUISIANA, 70112. Which has a telephone begging for use: 504/524-3210.

- (11) I AM PARTIAL TO REDHEADS, but I never let that get in my way when something, err, someone else nice comes along. I like sharp ladies soft & smart who like to talk and love to listen.
- (12) I AM A CONGOER. This worldcon is my third. I was at Big MAC last year, attended the Heinlein reception; I was at St. Louiscon, watched the Ellison-Shorter confrontation with dismay. I've also attended several DeepSouthCons (the best regular convention around, I'll wager), and many more. I hosted one, Halfacon '75, in, uh, '75.
- (13) I AM A MOVIE NUT. Favorites: Chinatown, Frankenstein, King Kong (do you dare ask which one?), Dr. Strangelove, 2001, Paths of Glory, Psycho, Belle et Bete, La Dolce Vita, all Hitchcock, all Kubrick.
- (14) I'M AN OSCAR FREAK. Name a year in the last 40. I'll tell you the Oscar winners. Got'em memorized.
- (15) I'M A HUGO FREAK. To return to the s.f. fold ... have a complete collection of the novels gathered together on my top shelf. Last year I cheered home The Forever War, a winner. This year I cast my vote for Children of Dune, Man Plus, Sweet Birds, in that order.
- (16) I AM NOT A FAN OF RINGWORLD, but I like most of the other Niven material I've read. Except Inferno.
- (17) I AM THE OWNER OF A HONDA CIVIC, and a new one, too. It's teensy but it's mine, and if Luck smiles upon me, it will have conveyed me to this convention.
- (18) I AM TOTALLY ENAMoured OF STAR WARS. Especially the bar scene. To quote a friend, "They all look like that at 3 o'clock in the morning."
- (19) I AM A CELEBRITY HOUND. I love going out of my way to look at somebody famous. I've seen four presidents in the flesh ... even saw Nixon once in his underwear, look me up for the story ... 3 Academy Award winners ... a dozen Senators, a multitude of lesser lights ... lots of Nobel Prize winners, including Saul Bellow, a really nasty son of a bitch. They're just people like you & me.
- (20) I AM A CARTER VOTER. And I ain't sorry.
- (21) I AM A GRADUATE OF THE UNIVERSITY OF CALIFORNIA. BERKELEY. Class of '71. Veteran of People's Park and a nine-student seminar with Lillian Hellman. Both stimulated me more than any other events in my college life, even when Tom Hayden said hi on the street.
- (22) I AM A MASTER'S DEGREE HOLDER FROM THE UNIVERSITY OF NORTH CAROLINA IN GREENSBORO. M.F.A. Mighty Fine Artiste. Or: use your imagination. Fred Chappell, one time actifan, taught me to rite gud.
- (23) I AM A PUBLISHED AUTHOR. "Dead Niggers", Greensboro Review, 1973. Listed as "A Short Story of Distinction", Best American Short Stories 1974, Martha Foley, ed.
- (24) I AM A PUBLISHING FAN, member of the Southern Fandom Press Alliance for 6½ years, SAPS for four years, NYAPA for three years, LASEFA since '76. My zines are published under the auspices of the imaginatively-named GHLIII Press, of which this is #315.
- (25) I AM SICK OF TALKING ABOUT MYSELF.

So that's Me, W.O.O.F. Come on up during the con, or drop me a letter or a phone call ... and let's talk about you.

A CHICKEN ON MY BACK #1

For the second Time Capsule of WOOFF
A zine bt not long by Tim Kyger
505 S. Roosevelt D-1 Mesa AZ 85202
Typed on 21 Aug. 1977

Hello. Rather than tell you who I am (who cares?) or do MCs (I haven't even seen WOOFF #1) I'm gonna tell you all something about something that i've shared a great concern for most of my life. America's space program. Space is, of course, gotten to by the spending of great sums of money, and those great sums of money are given the NASA by the Congress. Since everyone moans and groans about NASA's budget (and they don't do anything about it either) I thought that you might like to know who in the Congress holds the pursestrings over NASA---wich committees, and who the people on those committees are.

First off, the process is two-fold. Money is authorized to be spent to a certain level by the (In the House) Committee on Science and Technology and in the Senate by the Committee on Commerce, Science, and Technology. These committee authorizations do not appropriate the money to NASA that they authorize, but instead, set an upper limit on what the House Appropriations Committee can spend on NASA. In the House, the subcommittee of the House Appropriations Committee, er, ah, subcommittee---is the Subcommittee on HUD and Independent Agencies. The same names are the case in the Senate; the Appropriations Committee has a Subcommittee on HUD and Independent Agencies.

SENATE Subcommittee on HUD and Independent Agencies Members

Proxmire (chaircritter), Stennis, Bayh, Huddleston, Leahy, and the Republicans are Mathias, Case, and Bellman.

HOUSE Subcommittee on HUD and Independent Agencies Members

Boland (chaircritter), Traxler, Baucus, Stokes, Levill, Loggs, Furlison, Alexander. Republicans: Coughlin, McDade, Young.

House Committee on Science and Technology Space Science and Applications Subcommittee Members:

Thornton (chaircritter), Fuqua, Harkin, Krueger, Flipppo, McCormack, Brown. Republicans: Hollenbeck, Dornan, Forsythe.

Senate Committee on Commerce, Science, and Transportation Subcommittee on Science, Technology, and Space Members

Stevenson (chaircritter), Ford, Long, Hollings, Zorinsky, Riegle. Republicans: Schmitt, Goldwater, Griffin.

OK, people; these are the guys that sock it to NASA. Ya wanna see a more active space program in this country, these guys are the ones to bitch at in the Congress.

Soon, I'll have a list on their voting records, and this will be side two of this thing. I'll have to type it up later; i'm all out of stencils.

Page Two of Chicken on my Back

Forget what I said on that first page; that was several days ago, it's now Saturday, the 27th of Aug., and I leave for SunCon on Tuesday. BD Arthurs, who's going to run this off for me, will be back on Monday from BubioniCon. All of which means that I'm not going to get that voter survey done; I don't have all of my source material in yet, nor have I read it at all.

And I start school on Monday, and i'm working fulltime until then at my job...until I leave for SunCon. And, I have tons of things to be done at school...and I have these apae coming up on deadline for me: WOOF, AZAPA, LASFPA, Shadow-FA, ern SFPA, and OASIS...so i'm going to run this in all of them. Minac Kyger *sigh*

I do want to say something about the committee listings on page 1, tho. Ever wonder why NASA doesn't get much money? Proxmire and Bolland are the chairs of the NASA funding committees, and the people on those funding committees for NASA are their, for the most part, not from any interest in NASA, but from an interest in HUD related affairs. This is a generalization of the grossest, most inaccurate sort, but it seems to me that people who are into the HUD type thing are generally not too thrilled by space, preferring to spend that money on the inner city or somesuch. The two appropriations committees that NASA has to go through are filled with such congresspersons. And you wondered why..!

It can still be changed.

Write these guys; the space program you save may be your own. NASA will be facing a massive budget fight in fiscal 1979 (next year); save it now, right now. Start to write these guys now, and let them know that you want space, and why.

And, since this thing will be in so many apae, i'd like to ask you all a favour. As you may know (and probably could care less about) i'm on the IggyCon Com. Well, a fellow concomm member has asked me to ask the members of the various apae that i'm in a question: What Are Your Top Ten Favourite Films? Those of you in WOOF, of course, could care less about this, but the rest of you---LASFPA, SHSFPA, OASIS---could I please have some feedback on this? Please?!

Things have been interesting this summer. I got to see the space shuttle's first free flight (lovely!) and since i'm going to SunCon, i'll get to see the Titan III-Centaur D-1E launch of Voyager 1 from the Cape, and see the cape itself. Only, ;et's see now...⁴ days till we leave! Can't wait. I've never been through the deep south before, and i'm curious as to what that will be like. And besides, I like to travel, and this is a neat opportunity to do so.

sigh I have to pack yet, iron the last batch of laundry done last night, I have some labs to write up already (you bet!), an Apa-L zine to do, trash to take out, Bruce Balfour's still in the city and i'd like to run around with him...the list of things I have to do between now and Tuesday stretches outwards and out. So does this stencil, and i've run out of things to say, really.

So what i'll do is to promise all of you non-WOOFers that i'll be back in, later, next is sue with real, honest-to-god MCs this time, and no shit, I will!

Maybe. I do have to get started on the next Iggy PR, and it's going to be twice the size of the last one, and i'll be in school, and working...

Tim Kyger, harried.

STAR WARS - A RATIONAL VIEW

by Marty Cantor
4544 Laurel Canyon Blvd.
Apt. #4
Studio City, Calif. 91604

GOURMET TOBACCO
11965 Ventura Blvd.
Studio City, Calif. 91604
(213) 761-2411

Customized Moffattization for APA-L, LASFAPA & WOOF Hoo Hah Publication No. 146
*****written July 16, 1977*****

This zine is intended primarily for inclusion in APA-L; however, as it does not seem inappropriate to place this zine in LASFAPA and WOOF, I do believe that it behooves me to add this short preface. In writing this zine, I am adopting a persona that I have used only in APA-L and AZAPA. Those LASFAPANS who have only met me in that APA should be made aware of the fact that I write in different personas in different APAs - and I would like to point out that I do not intend to use this persona (which is really tailored to the esprit of APA-L) very often in APA-L or LASFAPA. To those WOOFers who are reading me for the first time, let me say that I may or may not believe what I am about to write; and, if you want to see other aspects of me, read what I have written in the above-mentioned other APAs.

Last night a kind-hearted soul took pity on me and my financial poverty and took me to see STAR WARS. I have been hearing many things about STAR WARS (many of them quite negative by my lights), and I have been watching many otherwise level-headed people going googah over the movie (which actions I have been viewing with considerable distaste). I have previously typed my reactions to this observed childish behaviour. I have also commented upon those things told to me about STAR WARS that I have found to be negative to me. I have also written that I would not make my final judgement about STAR WARS until I had viewed the movie. I have now seen the movie, so let me get right to my review.

WOOF That part of STAR WARS that can be categorized as SPECIAL EFFECTS is just the most...well, superlatives fail me. Nobody has been able to convey to me how absolutely magnificent are these effects. The meticulous realism of the costuming and the sets, including the dents and dings on the armour and the machinery, is more than incredible and more than awesome. In the light of this absolute fidelity and respect for reality that is shown by the makers of this film, there are a few errors that are made blinding by their presence; for, had not the makers of STAR WARS been as precise with the rest of their technical effects as is a maker of fine watches with his timepieces, these flaws in the effects could have been otherwise overlooked.

Now I have heard it said that having sound in space is necessary for dramatic effect. That is like saying that every musical composition must end with a crashing finale. There is no sound in space, and the film makers could have utilized this fact to provide some eerie drama. I was bothered by how rapidly the planet and the Death Star blew up. I believe that in real time the explosions would have been more extended (and more awesome). I was also annoyed by the fact that the spaceships behaved as if they were atmospheric flyers whilst they were dogfighting, and this I just don't understand. The technical and special effects people showed enough competence to have had the spaceships deploying in a more realistic manner. Yet I must say that, despite this defect, the dogfights (and especially when Solo and Luke were at the guns of Solo's ship) were amongst the most mind-bogglingly wonderful moments in screen history. I was enthralled.

I would also like to mention that the music for STAR WARS, whilst being mostly mediocre and unmemorable, performed one function that much movie music seems to miss. The music was never obtrusive, and it always heightened the dramatic effect of what it was (literally) underscoring. As such, I have to consider the music as a successful effect, even though it was, in itself, not much of anything good. It did not detract from those oh so magnificent SPECIAL EFFECTS. But -

Yes, but --- Alec Guinness is such a good actor that he just does not seem able to play a part badly. Guinness made Kenobi come alive as a character. And, since Luke Skywalker was supposed to be naive, I guess that I would have to say that he was competently represented. However, the rest of the cast were just cardboard caricatures; and since the lavish use of SPECIAL EFFECTS shows that Lucas was not writing a camp movie, this is a serious defect. Not the worst one, though.

What absolutely turned me off was the garbage plot of STAR WARS. My ghod, Space Opera right out of the 30's. 1930's Space Opera (which phrase I use in its peforative, and original, meaning) trash is what gave Science Fiction its bad name amongst those who love the written word. With decades of fine Science Fiction having been written, why did Lucas have to use such an outdated and inept plot? Except for the SPECIAL EFFECTS (which I keep capitalizing because they are so damnably good), this movie would have been obsolete even had it been filmed 30 years ago. The plot just makes me feel ashamed to point to this movie and say that it is Science Fiction. Lucas claims credit for writing STAR WARS. For the life of me, I just do not understand why he didn't go out and hire the services of any one of the untold dozens of real Science Fiction writers who know how to write stories that wouldn't make a two-year-old child blush. The writer of this abortion should shoot himself.

What is even worse (if such a thing is possible) than this tripe are the actions of many of the Science Fiction fans who have seen this movie. The fact that they like STAR WARS doesn't bother me - it is their actions which I find abominable. These fans are behaving in a most childish Trekkie-like manner. What makes this behaviour hypocritical is the fact that many of these otherwise mature fans are people who put down Trekkies for behaving in the same uneducated manner. I find this sickening - after all, such actions can be expected from Trekkies (who are too narrow and inexperienced to know any better). Science Fiction fans are supposedly more mature than Trekkies, and I would expect from them at least a recognition that the technical marvel known as STAR WARS has Science-Fictional flaws. I can understand why many of these fans enjoy STAR WARS, but I do not understand their hysterically obscene behaviour as a method of showing appreciation of this movie that they like.

Obviously, I am upset by STAR WARS. A tenth rate writer could have easily made it into the best movie of all time. I mean, can you imagine just what could have been done making a movie of James White's STAR SURGEON? (And James White is a top notch Science Fiction writer.) A depiction of the battle at Sector General Hospital (utilizing the SPECIAL EFFECTS in STAR WARS) would have been staggering. I am saddened at the missed opportunity.

For those WOOFers who are unfamiliar with me, let me mention a few things about myself. I am OC of APA-L and OE of LASFAPA. I own a small tobacco shop just a few blocks from the LASFS; and, whilst I have been in fandom for only a few years, I have been a reader of Science Fiction for over thirty years. Currently, my main fanac is APAwriting. I also sometimes write reviews for Delap's F & SF Review. Venting my spleen, as I have done in the above review, is a style of APAwriting that I utilize only once in a while. Actually, I thought that I had stopped using this method of writing - it seems, however, that it was appropriate for what I had to say.

MARGARET'S MARKINGS

being a one-shot for WOLF before Suncon begins. written Tuesday the 30th of August (or 31st), 1977. My address is: 365 E.15th Avenue, Columbus, Ohio 43201.

My typewriter does not always behave. I hope this can be read.

I am looking forward to Suncon. For one thing: it is vacation. The entire week is vacation, in fact. No getting up at the crack of dawn. I can sleep in. At the Suncon I can see all sorts of people that I can't ordinarily see. Glimpse at authors from afar, because there probably are too many people around to permit me to glance from anear. Buy sf goodies. Look at costumes/watch old sf movies. I love old sf and horror movies. Heaven. At this con I can even go ice skating at this one. I am flying to Florida. It would take a minimum of 24 hours of driving to get there, plus 24 hours of driving to get back. As I see it, that is four very long days--of vacation yet--gone. So an airline is making some money off of me. If I could only teleport! That would make life a great deal easier.

I stick to regionals in the midwest area, due mainly to time restraints; one can only go so far in a weekend without pushing it. Then, too, going to a con on a weekly basis would be a real drain of money. Suncon is not without expenses. Plane fare is \$160 round trip from Columbus going coach rate at night. That rate is, of course, set by the feds. There has been much debate about deregulating airline fares. The airlines are strongly opposed. My guess is that if fares are deregulated, competition will force the rates down quite a bit. As it is now, there may be several airlines going the same place, but no matter which one you fly on, the fare is still the same. I looked into other modes of transportation. To go by AMTRAK, I would have to go from Columbus to Chicago, spend the night in Chicago, then go to Florida. That seemed rather pointless; also, the trains literally are always late. AMTRAK trains usually arrive in Columbus about 2 hours late or so. To go by bus is only 10 dollars cheaper than to go by plane. So plane it is.

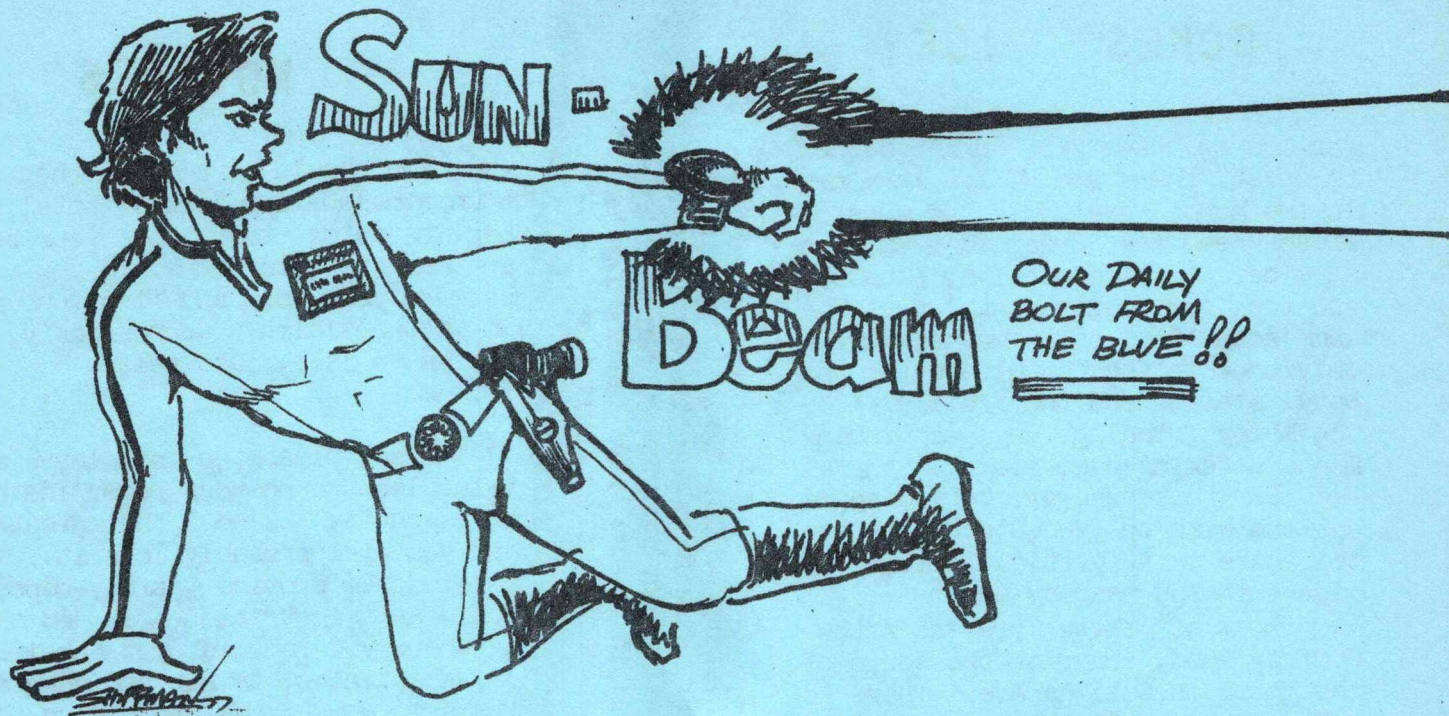
Oh, joy. I can hardly wait. A Worldcon, in Miami, even. If the Worldcon turned out to be a major disaster, I still will be booked into a snazzy hotel in the center of a place which has the reputation of being one of the places in the country. I haven't ever been there before, so I must judge for myself. I hope that this time it does not take as long to judge costumes, and no four hour long plays, please.

I am in several apas already, but would not mind joining another one or two. Are there any apas around focusing on horror and supernatural literature or just horror and the supernatural period who are looking for contributors? Make yourself known; I will be happy to join up.
~~XX~~
~~XX~~

Neat.

And why go to Suncon? Because I want to, and why not?

People who run around in circles shall be known as big wheels.



WANT ADS

The Baby-sitting room needs a lot of volunteers. Please contact Myron Rapkin in Imperial Suite 4 or via mail box at the SunCon Office near registration.

Bruce and Flo Newrock can also use a few people to help out with registration in the lobby. The work is long, hard, and very unrewarding as to monetary recompense, but come by anyway if you've a few hours to spare. Your friends may thank you when they don't have to wait so long in line.

Steve Davidson can also use a few people in the Banquet booth for selling tickets. See him at his booth.

Movie projectionists are also needed. Big Lee Haslup is in charge of the movie projectionists, and is in need of either 8 mm or 16 mm projectionists. Messages left in the SunCon Office will be gratefully acknowledged. If we do not get enough volunteers, then there will be no cause for complaints if Lee should fall asleep in the middle of Deep Throat and you never get to see the ending.

HUCKSTER ROOM

Food and drink will be allowed in a limited area of the huckster room. However, if you damage any merchandise—you will pay for it. Also, Florida sales tax will be collected. Get your pennies out!

IMPORTANT NOTICE

The hotel has asked us to inform all SunCon members that there is a definite policy against putting up signs except at a few designated spots, namely two blackboards, all of which are strewn about the registration area. This means that if you put up a sign in an elevator or on a wall, the odds are very great that a hotel security person will tear it down. We are trying to get permission for more sign area, but will not know until later on. We will let you know as soon as we know ourselves.

COKES? ICE?

In case you haven't searched for ice or cokes yet, don't bother to do so. There are NO ice machines in the hotel available to guests. If you need ice, order it from room service. (It's expensive, plus tax and tip for delivering it.) The same goes for coke machines. The only ones in the hotel are for the hotel staff, and they will not be too happy finding any convention members taking them away.

For those who are very desperate and wish to go outside the hotel, here is a partial listing of places in the near-by area:

Most of these are on Arthur Godfrey Road, four blocks south of the hotel on Collins Ave. There is a Burger King 25 minutes away by foot, with a KFC next to it. Pantry Pride is a 15 minute walk. Yangtze, a Chinese food restaurant, is only 7 minutes away, and at that same relative distance is a Dutch Oven and a Lums. A short ride by car will bring you to a King's Rest (331 A. G.), next to a drug store, with not too expensive prices; Manny's Rest. (412 A.G.); Hostess Pantry, a Deli and Bakery, without a lunch counter, and fairly expensive; Panda Ice Cream and Yogurt (523 41st St.); Phil's Deli, with kosher food; the Pantry Pride mentioned at 560 41st St. also has ice and cokes; the Shop-Rite has no ice; the Texaco at 500 41st St. does have ice; Forge Liquors at 432 41st is not a discount store, but not too bad. Down around 16th and Collins is the Lincoln Mall, a good shopping district having a Woolworths, grocery store, and many other stores.

Up north around 61st and Collins is Pumpernicks, a deli that is pretty reasonable in prices and very good in food.

A word of warning: If the hotel finds you carrying liquid across the lobby, you will be charged a "corkage fee", which is quite expensive. Be circumspect about breaking the hotel rules. Miami Beach is under tight control by the unions, and the hotel did not make the rules itself, but must enforce them.

The Fanzine Fan Lounge/Fan History/Neofan Exhibit is in the Francine Room on the Mezzanine and will open Tomorrow. There is a bulletin board for fanzine fan messages and mimeo facilities.

The Fanzine programming is in the Louis Phillippe Room—starting Friday at noon.

NOTICES

You should be alerted that the Fountainbleu is a "class" hotel and has its maids turn down your beds in the late afternoons. If you come back to your room and find your bed in that position, do not panic, do not go to jail, just relax.

Also, please do not leave any valuables around your room. The hotel security is not the greatest and you will probably lose it. The hotel does provide safety-deposit boxes at registration desk and that is where you should put any items of value. Also, do not put down any items in the lobby and leave them unattended—they will not be there when you return.

If you have special dietary needs concerning the banquet, let us know before Friday afternoon and they can be taken care of.

The Film Program was not settled as of press time this morning, so please check the board outside the film rooms to see what times which films are playing. At various times throughout Thursday, Friday, Saturday, and Sunday, we will be showing clips from Star Wars, and these clips will be auctioned off during the General Auction on Sunday afternoon. Seating is limited.

Filthy Pierre's filk singalongs will be at 10:00 P.M. on Thurs, Fri and Sun, after the masquerade on Sat. Mostly upbeat lyrics to familiar tunes. Keyboard accompaniment and songsheet provided. Gather outside the Louis Phillippe room on the mezzanine. From there we'll go to where the singing will take place. If you get there and we've left, we will leave directions to follow us.

Volume 35, Number 1
Sept. 1, 1977

Temporary Editor: Ira Lee Riddle
Assistant: Melody Levinson

THE SUNBEAM

FRIDAY

Volume 35, Number 2 Sept 2, 1977. Good morning and welcome to Suncon!

Changes in the Program

FIRST FANDOM PANEL — Time changed from 2pm to 3pm. Plus Fred Pohl will also be on the panel.

The Surroughs Bibliophiles will hold their Dum Dum in the Club Gigi at 1pm Saturday. The Guest of Honor is Leigh Brackett. Tickets cost \$8.50 and may be purchased in the huckster room from the Coriells.

NEW SPECIAL PROGRAM — 4pm East Ballroom: The star of the Logan's Run tv show will speak and answer questions. Film from the series will be shown.

Film Exhibit Room has been changed from the Pasteur Room to the Bonaparte A in the South Wing and will be open starting Saturday at 10am.

Interested Parties

The Fanzine Programming is in the Louis Phillippe Room starting Friday at noon.

The Fanzine Fan Lounge/Fanhistory Room/Neofan Exhibit is in the Francine Room on the mezzanine and will open Friday. There is a bulletin board for fanzine fan messages plus mimeo facilities.

There will be an open meeting of the Fanzine Activity Awards committee on Saturday night after the Masquerade in the Fanzine Fan Lounge (Francine Room).

There will be no N3F Room this year. For information on the National Fantasy Fan Federation stop by Joanne Burger's table in the huckster's room.

There will be an Empire of the Petal Throne game for Joanne Burger's play-by-mail group Friday in Fontainebleau 1245 beginning at 9pm. If anyone is interested in playing later come by about 8pm.

Forrest J Ackerman will narrate Fritz Lang's METROPOLIS on Sunday from 4-6pm in the Lafayette Room.

The Britain in '79 committee is having a special party at 10pm Friday night in the Imperial-2 Room. All are invited to see traditional British fan activities; knurdling, hum-&-sway, slides, and a "Britain in '79" sing-song!

Friendly Texan Oarty (Part II) to be held in Font. 891 after the masquerade. Please bring your own glass and ice.

There will be an open party for gays and non-gays after the masquerade in Imperial 2.

There will be a collation of WOOFF, the Worldcon Organization of Faneditors, the yearly amateur press association one hour after the masquerade in the Francine Room

On Friday at 7pm in the East Ballroom see "The Sentinal Transcendant" and "Sesame Strip" (for Patia) danced and choreographed by Joan Rapkin.

Baltimore in '80 presents: Lord Baltimore versus Chester Peake, "The Wonder Crab" with prurient interludes by a kazoo band. 3pm Saturday in the Voltaire Room.

Masquerade

The masquerade will be open to the public at 8pm Saturday. Contestents should report to the entrance of the Jade Promenade (next to the Grand Ballroom) at 7 to register.

Photography areas will be set up for those photographers who wish to take pictures with other than available light (eg anyone with a flash) during the masquerade. Areas will be set aside for both flash photography and tungsten balanced floodlit photography. These areas will be open both before and after the masquerade on a space available basis. Photographers wishing to take photographs before the masquerade may report to the Jade Promenade starting at 7pm. Photography will be at the convenience of the contestants.

NO FLASH PHOTOGRAPHY WILL BE PERMITTED DURING THE TIME THE CONTESTANTS ARE ON STAGE. Violators of this rule may be asked to leave.

Business Meetings Notice

The large program book issued at registration should be brought to all business meeting sessions. It contains the agenda for the first half of the meeting.

Friday noon is the latest to submit new business items.

...Overheard

"You can't say that about everyone."
"Speak for yourself."

wife: "Can you collect of the insurance if I kill myself?"

husband: "My dear, you don't have any insurance."

wife: "Then you do love me! "

The Sunbeam would like to remind the convention attendees that the correct spelling for the main convention hotel is: Fontainebleau. Not Fontainebleau. Thank you.

Suncon needs help! If anyone would like to offer their services as projectionist, gopher, info desk, etc please come to the courtesy desk and volunteer. Worldcons are audience participation events!

If anyone has news, is going to hold an open party, wants information spread, and more! in The Sunbeam leave it in the newsletter cubbyhole in the committee room or in the box near the freebie table or contact the editor, David E. Romm, who will be circulating.

All SFWA members are invited to go to the Galileo Magazine table in the Hucksters Room to have their photo taken. Each author will receive a free B&W glossy photo in return. Photos will be used in future issues.

THE SUNBEAM

SATURDAY

Volume 35, Number 3; Sept 3, 1977. Good morning: Nice day if it don't rain.

The Committee Says:

ANY AND ALL REAL HOTEL COMPLAINTS SHOULD BE WRITTEN DOWN AND TURNED IN TO THE INFORMATION DESK TO BE GIVEN TO DON LUNDRY, CHAIRMAN. COMPLAINTS DON'T DO US NO GOOD IF WE DON'T HAVE THEM WRITTEN DOWN.

The con is in urgent need of volunteers to help gopher and in general grease the machinery of a well-run convention. Contact the Information Desk. Thank you.

Changes in the Program

The Production of MIKADO ABOUT NOTHING has been canceled due to circumstances beyond control. The RISFA players regret disappointing the convention and hope to present it in the future.

IN THE FRANCINE ROOM:

SERCON CRITICISM AND ANALYSIS--HOW TO WRITE IT (Sat 2pm): Sandra Meisel instead of Richard Delap

APA-HACKS AND OE'S--HOW THEY DO IT (Sat 3pm): Mike Blake, Mike Wood, and Dave Romm instead of Meade Frierson and Karen Pearlston

FAN ARTIST PANEL (Sun 1pm): Add Phil Foglio

PERSONALZINE WRITERS PANEL(Sun 3pm): Add Tim Marion and Cy Chauvin

FEMINISM IN FANDOM(Sun 4pm): Add Lesléa Luttrell

The Orange Felt hats used yesterday at the Meet the Professionals Party will be on sale in the Art Show at the Poster Shop at \$1 a hat.

Masquerade

The masquerade will be open to the public at 8pm Saturday. Contestants should report to the entrance of the Jade Promenade (next to the Grand Ballroom) at 7pm to register.

Photography areas will be set up for those who wish to take pictures with other than available light during the masquerade. Areas will be set aside for both flash and tungsten balanced floodlit Photography. These areas will be open at 7:15 before and then after the masquerade on a space available basis. Photographers wishing to take photographs before the masquerade may report to the Jade Promenade at 7:15pm. Photography will be at the convenience of the contestants.

NO FLASH PHOTOGRAPHY WILL BE PERMITTED DURING THE TIME THE CONTESTANTS ARE ON STAGE. Violators of this rule may be asked to leave.

ATTENTION: Vote for your favorite artwork at the artshow. All convention members may vote for their favorite art and drop the ballot in the popular vote box. Exhibiting artists and special exhibitors are eligible to vote.

General Auction

Bring lots of money as there will be an abundance of goodies. Included are such items as the STAR WARS clips (16mm) being shown as part of the film program., 16mm featurettes on FUTURE WORLD and THE ISLAND OF DR. MOREAU, and the art from the fanartists war.

If you wish to enter anything in the auction, contact James Sutherland. He will be in the Committee Room from 5-7pm Saturday, or leave a note at the information desk.

Interested Parties

The annual Hogu Awards Banquet will be held at McDonald's at 1pm Saturday. Meet us in the lobby and we'll walk over there together. The Hogu Awards for the year's best hoaxes, parodies, and putridities. You better come...if you don't, you might win something.

First Fandom will meet Sunday evening after the banquet--not on Saturday--in the press room in Imperial 5.

Second Fandom, for those fans who have been active in fandom from 1939-1952, will meet in the Voltaire Room following the banquet. For further information see Sue Sanderson, Roger Sims, or Ruth Kyle.

There will be no N3F Room this year. For info on the N3F stop by Joanne Burger's table in the huckster's room.

Joe Haldeman Autograph Party: 10pm until midnight, Font. 2549. Copies of all his books available; sponsored by St. Martin's Press.

There will be a Boston in 1980 party Saturday night after the masquerade in assorted rooms between 900 and 924. The film room will be showing: 12:00-Boston in 80 Slide Show; 12:15-Massachusetts: A Special Place (with Leonard Nimoy and Arlo Guthrie); 12:55-Apollo 11 (a NASA silent film); 1:15-Boston in 80 Slide Show; 1:30-Space 2999; 2:10-Boston in 80 Slide Show; 2:25-Boston, One of the World's Great Cities

3:00pm Saturday, Voltaire Room, Baltimore in 80 presents: Lord Baltimore vs. Chester Peake "The Wonder Crab" with prurient interludes by a kazoo band.

LA in 81 Bidding Party -- Font. 311 one hour after the masquerade. Everyone welcome.

Two of the co-chairmen of ULTRACON: MIAMI, invite as many as can fit in the room to a party at 1am Saturday night in Font. 1579. BYOB, but we'll supply the entertainment (free sf movies).

The Friendly Texan Party (Part 2) is open to everyone in Font. 677 after the masquerade.

The Apanage party will be Saturday night following the masquerade. All past and present members are invited. Given by the OE--Joanne Burger, Font 1245.

General Technics open party. Sometime Saturday night/Sunday morning. Inquire at Huckster's Table for further details.

There will be an open party and poker game(s) for all con attendees Saturday after the masquerade in Presidential Suite A on the 14th floor. Mobile Infantry welcome. Please bring your own ice.

Mass march on Burger King. Everyone invited. Rendezvous at 4pm Saturday at the bulletin board.

Interested Parties (Cont.)

ROCKY HORROR PICTURE SHOW is, by all accounts , showing on Saturday at Midnight at the Coconut Grove Theater in Miami! Let's do the time warp again...

There will be a collation of WOOF (the Worldcon Organization of Faneditors, the yearly amateur press association) one hour after the masquerade in the Francine Room.

There will also be a meeting of anyone interested in the FAAn Awards at the same time.

All SFWA members are invited to go to the Galileo Magazine table in the Huckster's Room to have their photo taken. Each author will receive a free B&W glossy photo in return. Photos will be used in future issues.

Volunteers are needed to work in the Fan Room -- if we have them the room could be open 24 hours. We could also use Gestetner operators.

Forrest J Ackerman will narrate Fritz Lang's METROPOLIS on Sunday from 4-6pm in the Lafayette Room.

There will be a campaign of Space Quest each night of the con. Inquire at the Tyr Gamemakers huckster table, pillar G3.

The soda machines are nonexistent in the hotel. There are two outside, by the Health Club. If you go outside the hotel, make a left 3 blocks to Arthur Godfrey Ave, turn right, and there are gas stations with Coke for 30¢ and a bit further down is a Pantry Pride (Sat 8-6, Sun 9-6) and a few resturants.

FILM PROGRAM

SATURDAY

11:30am Alice in Wonderland (1933)
1pm Dr. Jekyll and Mr. Hyde (1931)
2:30 The Blob
4:00 The War Game
5:00 I Married A Witch
6:15 Incredible Shrinking Man
7:45 Turnabout
9:15 Five Million Years to Earth
11:15 Voyage to the Bottom of the Sea

SUNDAY

1:15am Robin and Marian
3:15 Burn Witch Burn
4:45 Lost Horizon (1937)
6:45 Mad Love
9:15 Wizard of Oz
11:00 Tarzan and his Mate

ADDITIONAL TO THE AUCTION--The collection of Star Trek material of the late P. Schuyler Miller will be auctioned off, proceeds to go to his widow.

RUMOR...The Prostitutes Union is charging the equivalent of a corkage fee, known as an uncorkage fee...

The Sunbeam wishes to congratulate Freff on his decision to run for President of the USofA in 1980. We wish him luck.

'Twas 3 weeks before Suncon in Don Lundry's house.
Everyone worked hard, especially his spouse.
The mail was all answered with speed and with care,
In hopes more then 3,000 fans would show there.

And upstairs Lee Smoire's awake in her bed,
While visions of function rooms danced in her head.
2 A.M. and Don had lain down in his nap,
But Grace was up feeding the babe in her lap.

When up from the kitchen there arose such a ruckus
I padded on down to kick someone's 'tuchus.'
A crash to my right, I turned and yelled "Yipe!"
For there stood a short man with glasses and pipe.

He was scowling and bitching and cussed like George Carlin,
I knew in a moment it must be St. Harlan.
I know what'll happen if I go to that con
to do program I'll be pestered with flunkies from Don.

I'll see Bloch and Jack Vance, er, Jack Dann and
Bill Hixon, old Offutt, John Shirley, Flahsh Pohlman
Frank Dietz, and lots of those stupid fans, ghod they're a bore!
I'm through with sf as I've told you before.

We talked for a while and I promised him much,
'Till he calmed down and was more like Starsky than Hutch.
So appeased, he agreed he might give it a try
As he jumped in his sportscar and waved us goodbye.

He flipped us the bird as he sped out of sight
Yelling, "Good Worldcon to all and to all a good night.

Rides

-- Lee Smoire

RIDES NEEDED TO

Birmingham AL -- Andy Whitehead
Atlanta GA -- Avery Davis

Rm 1573

Miami airport Sunday noon -- Allan Beatty

Rm 1140 or Fanzine Room

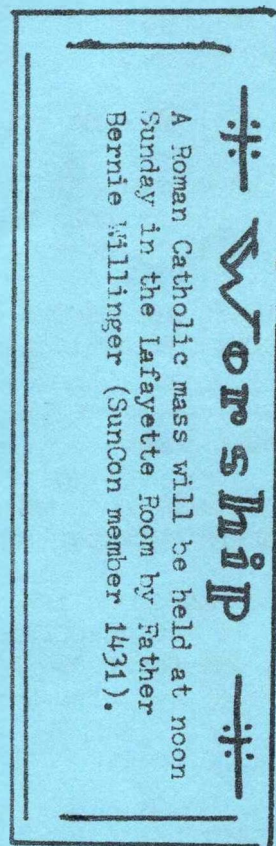
Trying to reach French person who rode with me on same limosene. I would like to exchange books au anglaise for books au francais. M. Brewer, chambre 1243 ou 1245.

Need a ride to LA? I'll be leaving here late Monday in a semi-crowded car until we get to Tallassee. Thence Tuesday to LA. I need someone to help drive, and I'll pay for gas if you do your share. Other arrangements can be discussed. Call 279-8430 between 10pm and 1am on Saturday or Sunday. Thanks, Scott C. Lillie.

OFFICIAL ACCURATE ESTIMATE of attendance as of 9am Saturday: 1800

Editor: Dave Romm

Queepublication #5



WOOF

LUCKY THIS
APA ISN'T CALLED
"A&A!!"



Time Capsule Number Two CW 1977



National Aeronautics and
Space Administration

**Viking News Center
Pasadena, California
(213) 354-6000**

**Viking 2
P-18296 (color)
January 22, 1977**

MARTIAN UTOPIA — On August 20 and again on September 9, 1975, Titan/Centaur rockets thundered skyward from their Cape Canaveral launch pad near the Kennedy Space Center in Florida. The Viking spacecraft they hurled into the darkness of space were virtually identical in design and mission concept — their purpose: to sweep away the mystery of Mars and carry out the first scientific probe for extraterrestrial life beyond Earth on the surface of another planet. After successful arcing flights of more than 400 million miles through space, the Viking Orbiters placed themselves and their Lander partners into highly precise orbits about the red planet — Viking 1 on June 19 and Viking 2 on August 7, 1976. The Viking 1 arrival set the stage for some of the most exciting moments in our nation's dynamic 200-year history. On July 20, 1976, at 5:12 am PDT, the Viking 1 Lander came to rest on Mars' "Gold Plain" — Chryse Planitia, and began one of the most exciting and successful planetary investigations ever attempted.

With the Viking 1 Lander's success still in headlines, Viking 2's Lander landed with equal success September 3, thousands of miles away on the other side of Mars and closer to the north pole where precious water vapor concentrations had been detected by the Orbiters. The place: Utopia. Thousands of pictures have been taken by the four Viking "Martians," many in full color. This picture was taken September 24, early in the afternoon, by Lander 2. It was summer in the north, with high daytime temperatures about -20°F and lows at night reaching a frigid -120°F in the thin CO_2 atmosphere. The scene is typical of the pictures taken at both landing sites — rock strewn and rusty orange in color. The hilly horizon is false, resulting as an artifact of the Lander's tilt on the surface. The terrain is really quite flat though etched by numerous small gullies. The rocks are typical of those found as volcanic basalts associated with thin lava fields on Earth. The color is believed to be the product of oxidation in the iron-rich soil, and the fine reddish dust is generally distributed globally on the surface and in the atmosphere. It is the atmospheric suspension of the fine material that produces the salmon coloration of the sky. The camera view is toward the rear of the Lander — a wind-shielded thermoelectric generator at the left bearing our national flag, and a large high-masted antenna for Earth-Mars communication at the right. Three camera targets can be seen mounted on the Lander between the two, and these are used to calibrate for both black-and-white and color pictures.

The Viking spacecraft will continue to operate for an extended mission program throughout 1977 and into 1978. These NASA spacecraft are providing a major component of new knowledge which will be significant for decades to come in helping us to understand our solar system, the origin of life and the laws of the Universe, and to cope with the problems of our own closed environment here on Earth. The Viking success is a national success.

Viking is a National Aeronautics and Space Administration (NASA) project under the management of NASA's Langley Research Center, Hampton, Virginia. Launch operations were conducted by the Kennedy Space Center at Air Force Cape Canaveral launch facilities under the tracking eyes of the Eastern Test Range. Flight and mission operations are conducted at NASA's Jet Propulsion Laboratory in Pasadena, California, utilizing the world-wide radar and communication facilities of the Deep Space Network. The Jet Propulsion Laboratory was responsible for the Orbiter system and Martin Marietta Aerospace for the Lander system. Additional NASA agencies and support contractors all across the nation contributed to the development of the spacecraft and to the conduct of the program, and more than 10 000 men and women have provided the skills needed to achieve the ultimate success.

