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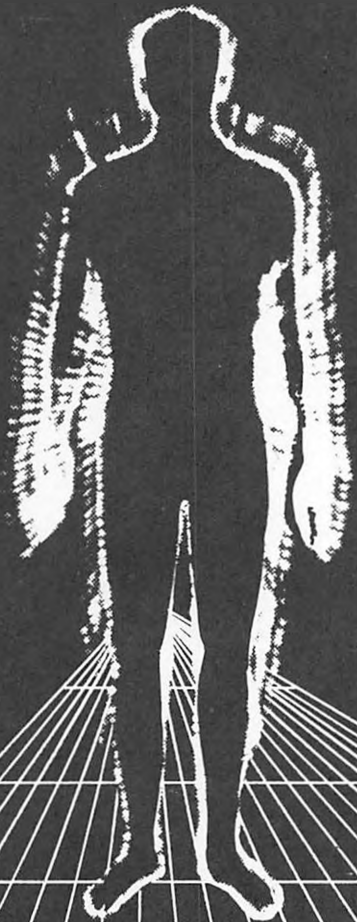
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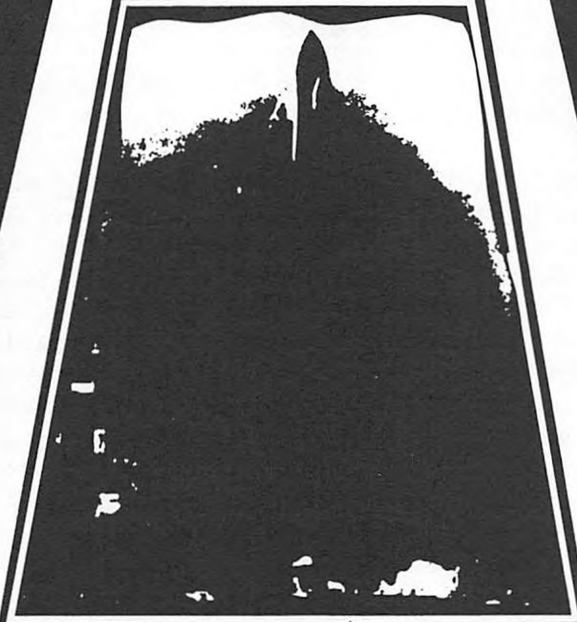
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What a Long Strange Trip It's Been . . .

How long and strange a trip, you ask.

Well, I reply, it depends on where you begin to measure things.

Some 44 years ago, a rather small group of fans held the first Worldcon (our *committee* is larger than the Nycon I attendance) and a goodly number of those youngsters are still with us . . . and do they have a lot to answer for!

Back in the late 1960s, I discovered the Washington Science Fiction Association and SF conventions (it's all Chalker's fault), in 1977 I managed to find myself running the SunCon Huckster room (and a tip o' the hat to Steve Dolan for mucho help), due to a phone call from Gary Farber, a year later I found myself helping some people at Iguanacon (The Con of No Sleep) and then . . . well, I think you get the idea.

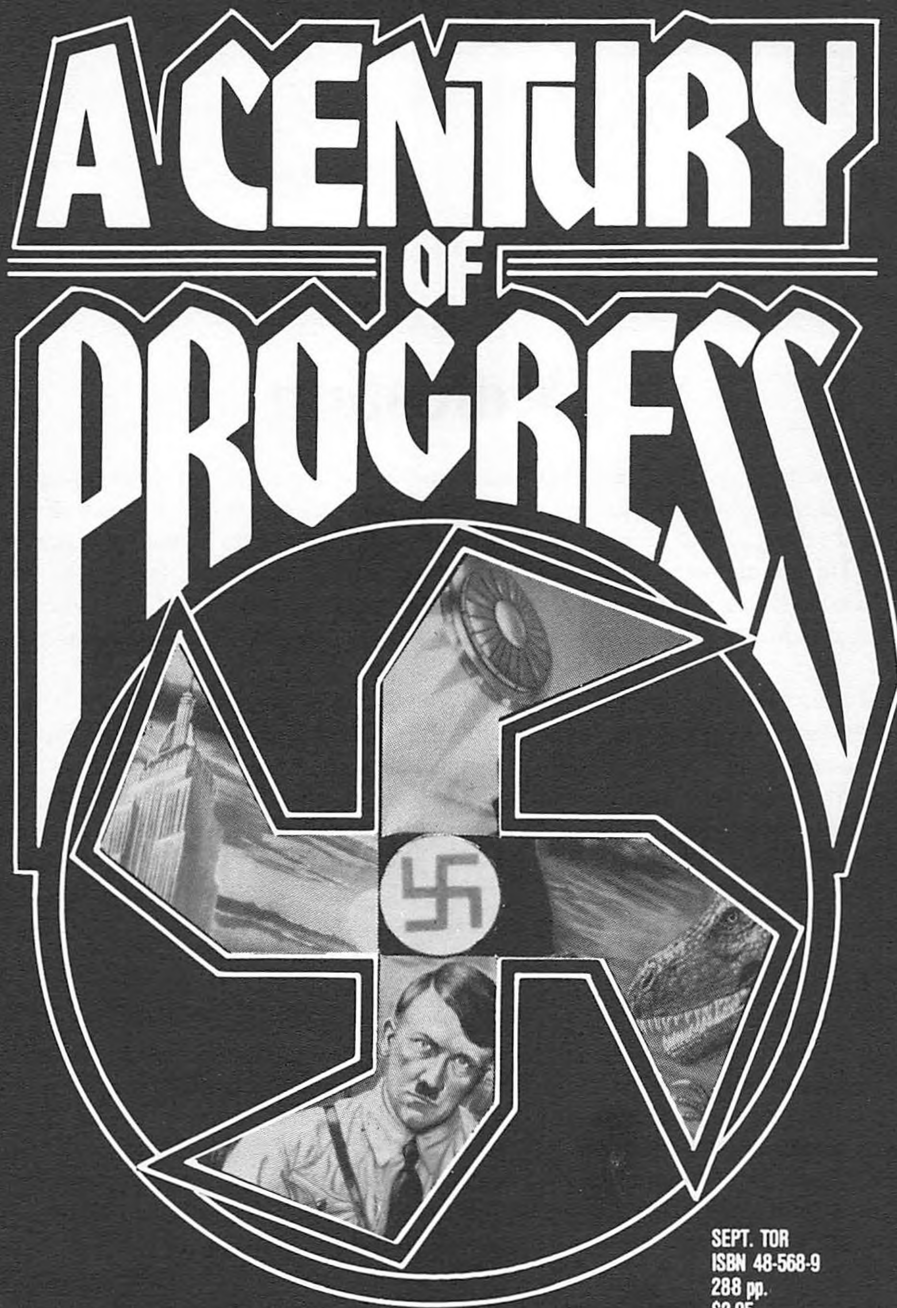
Four long years ago, a group of fans in the Baltimore-Washington area thought it would be a Good Idea to yet again bid Baltimore for a Worldcon. Two years later, their worst fears were realized . . . they won. And so, since 1981 an ever-growing group of fans from around the world have volunteered so much of their time helping to put together this thing called ConStellation. This convention, like previous Worldcons, has been run on volunteer labor, and it is to these people that any and all praise should be directed. To all of you who have worked on this convention, I thank you.

One last item: Do Good, Avoid Evil, and Throw a Room Party.

—Michael J. Walsh, Chair



TWO POSSIBLE FUTURES BATTLE FOR EXISTENCE IN OUR PRESENT.
IF THE WRONG SIDE WINS, THE THIRD REICH WILL NEVER DIE...



"Fred Saberhagen has always been one
of the best writers in the business."

— Stephen R. Donaldson, —

author of

THE ONE TREE



TOR BOOKS

— WE'RE PART OF THE FUTURE —

Dedication

On June 13, 1983 fandom and the ConStellation committee lost a dear friend. Bob Pavlat died after a brief illness diagnosed as pneumonia and Legionnaire's Disease. Bob was our Function Space department head (with the unenviable job of telling all the other department heads that they couldn't have the rooms they wanted when they wanted them). He was also one-fourth of a family effort for ConStellation. Peggy Rae Pavlat is division head for Fluid Functions (including all of programming and many other things); Eric Pavlat is Co-Conspirator for Kids' Activities; and Missy Pavlat is working in the staff den, helping to keep all of us sane.

It's never a good time to lose a husband, father, and friend, but less than three months before the largest Worldcon yet is a particularly bad time. One of the things that helped to keep us as a committee close together over this summer was the wonderful outpouring of fannish support, sympathy, and love for Peggy Rae, Missy, and Eric. Fans flew, trained, or drove in from Boston, New York, New Jersey, Philadelphia, State College, and many other places to be with the Pavlats at the funeral and through the difficult weeks afterwards, and many more (local and long distance) wrote or called frequently to offer support. The Fluid Functions department heads pitched in and kept the critical ConStellation work going, and going well. This spontaneous, genuine expression of care and concern meant more than the family can express, and Peggy Rae, Missy and Eric want to thank all of fandom.

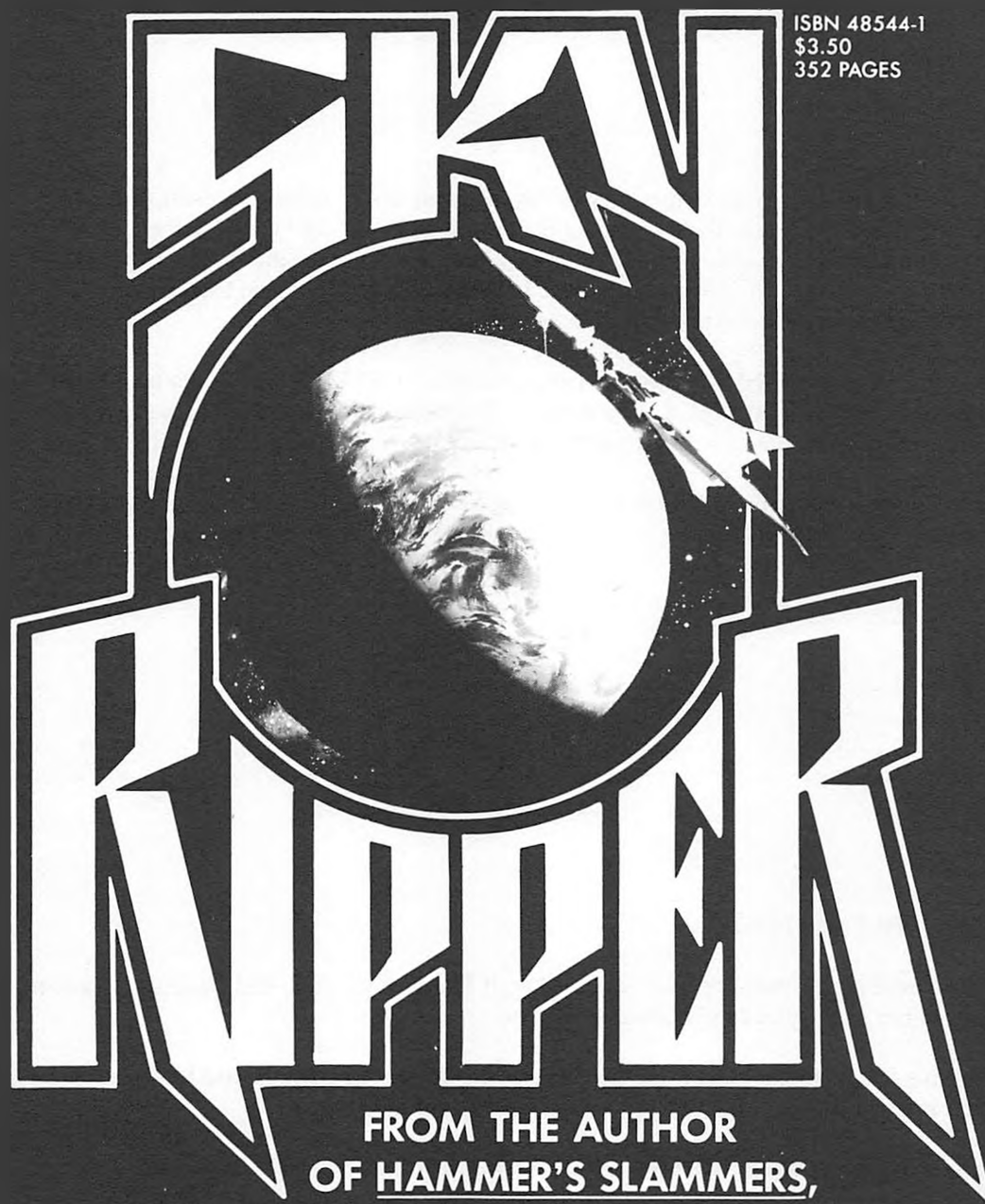
It also meant a lot to the rest of us on the ConStellation steering committee and the convention committee. It reminded us, in that critical three-month countdown, that fandom is a *family*. Like any family, we have our feuds and our disagreements, our frayed tempers and our headaches. It's rough to find the time outside work and home to take care of all the tiny and not-so-tiny details that make a convention a success. Often we have wondered just why we were knocking ourselves out. With Bob's death, fandom gave us the answer. We're part of the family, and the care and attention we give to making ConStellation a success is our way of saying thank you to fandom. Thank you not only for the support in times of crisis, but also for all the friendships, the fun, the fanzines, the clubs, the conventions, the room parties, the bid parties, the fannish politics, and the knowledge that is needed more and more in this alien "real world": we are a part of a worldwide network of people who care about each other, and about the future.

This one's for Bob. Thank you all, brothers and sisters.

—Jane Wagner, Publications Division


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BY DAVID DRAKE

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Two Memories of Bob Pavlat

Among Bob Pavlat's many accomplishments was his membership in First Fandom. He, Chick Derry, Frank Kerkhof, and a few others were the founders of the Washington Science Fiction Association (WSFA). For this, we all give him thanks. Bob and his wife, Peggy Rae, at one time or another held most of the elective offices in WSFA. For a goodly time, WSFA meetings were held at the Pavlat's home in College Park, Maryland. In recent years, Bob and Peggy Rae became convention going fans.

I met Bob at the first WSFA meeting that I attended back in 1952. I found him to be a very congenial, interesting, and cheerful individual. I learned that he had been dating, among others, one Phyllis King who was later to become my bride. In spite of this, Bob and I became the best of friends. Everyone liked Bob.

On behalf of First Fandom, all WSFA members, and fandom in general, I wish to express our deepest sympathy and condolences to Peggy Rae and her family. We will all miss Bob.

—*Bill Berg*

Bob Pavlat and I were friends.

When we were single, we supported one another. If I had a buck, Bob had 50 cents. When my car broke down, he got just as dirty as I did putting it together.

He took me into his home, and I felt like a Pavlat. I held him up when he had too many, and he stood up with me when I married Juanita. He was "Uncle Bob" to three of our children.

Bob was there when WSFA was born, and he midwived the sickly rascal and helped it grow into a lusty organization.

Bob Pavlat was a father, a fan, and my friend. My world is better for having known him.

Death can take our friends, but it can't take our memories.

—*Chick Derry*

IN AUGUST, FROM
TOR

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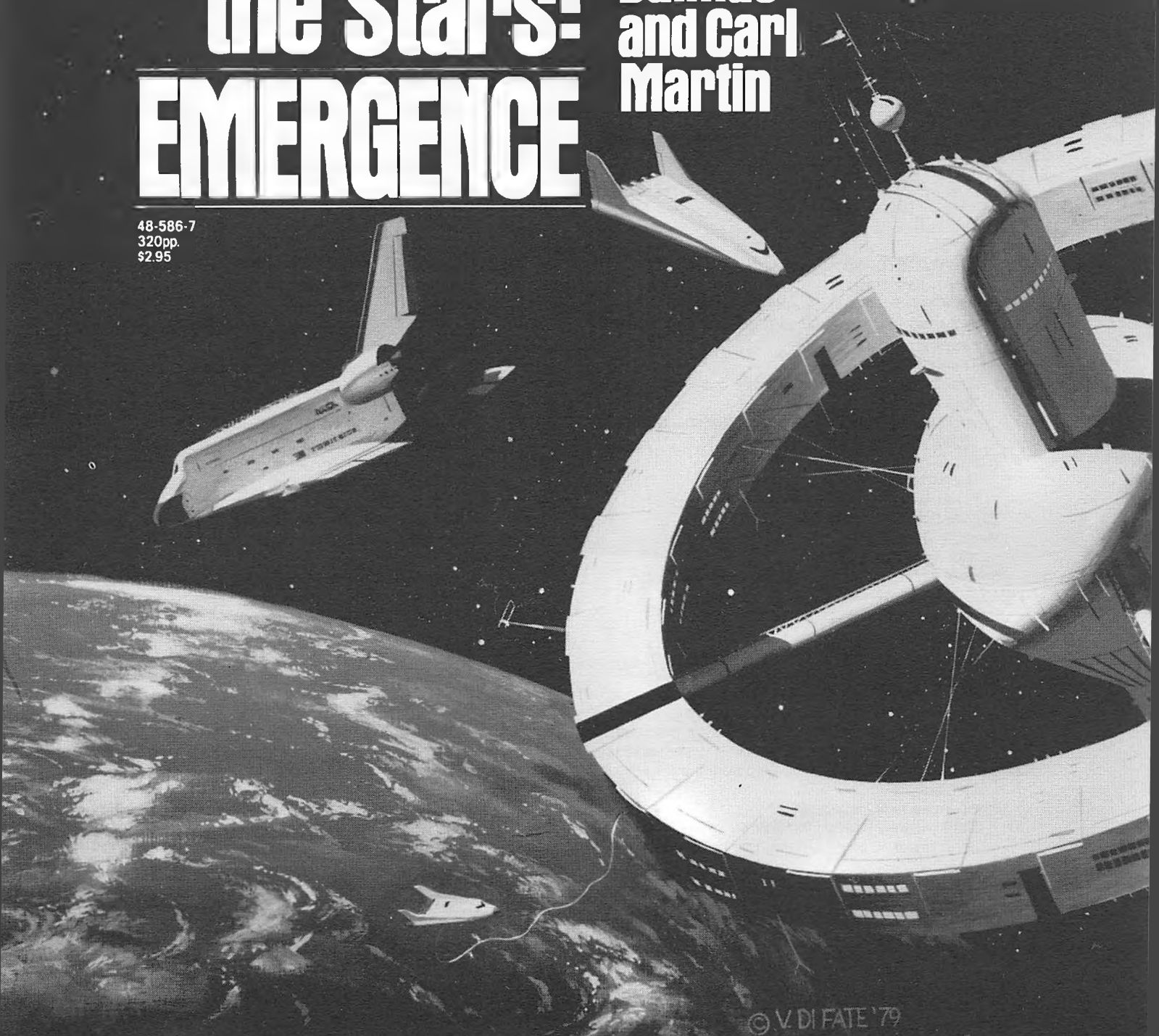
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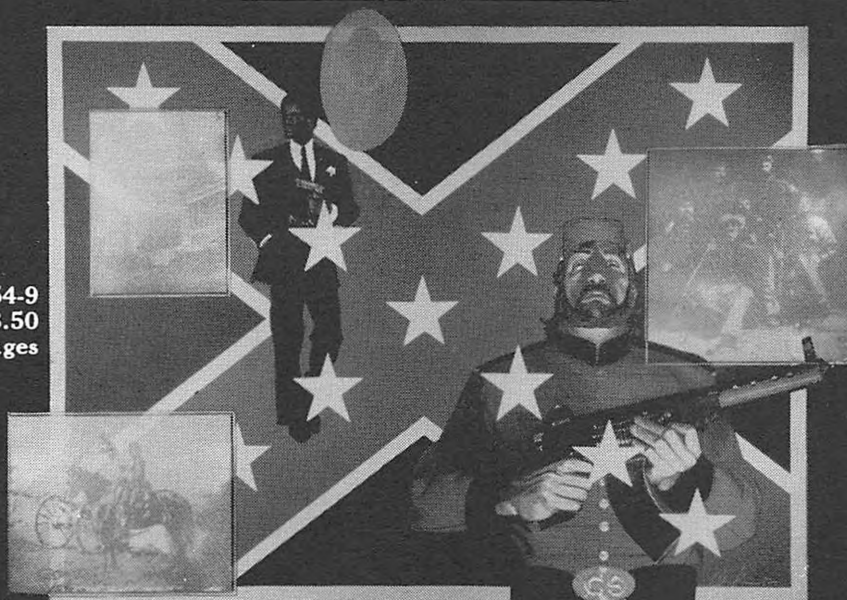
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BY HARRY HARRISON



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Assistant—Bobbi Armbruster

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Assistant—Michaelene Llewellyn
Amateur Films—Charlie Ellis
Film Operations—David Lawson
Projectionists—Ric Chevard, Ann Frazer, Gener Hirshel, John Kline, Mary Jean Lynch, Monica Moss, Susan Platts, Richard Preston, Glen Rowinski, Richard Shetron, Mike Stuzman, Ed Vitale, David Weinberg

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City Functions—Miriam Winder Kelly

Assistants—Sara Bronstein, Kenneth Heaton, Frances Freedman, Judith R. Hutchinson, Lowry Taylor and Ben Zuhl

SF & F Programming—Alan Huff

with David Bischoff and Robert MacIntosh

Fan Programming—Avedon Carol

Assistant—Kate Schaefer
Mimeo Room—Ed Bennett
Fanzine Displays—Gary Farber
Fan Lounge—Moshe Feder
Fanzine Art Display—Taral

with Linda Blanchard, Marty Cantor, Lise Eisenberg, George Flynn, Lucy Huntzinger, Patrick Neilson Hayden, Teresa Neilson Hayden, Jerry Kaufman, Suzanne Tompkins, Anne Vargo, and Mel White, and help from D. Potter, Joe Siclari, and Steve Stiles

Science Programming—Pat Kelly
with Steve Lubs

Space Programming—Robert Lovell

with Tim Kyger, Gary Oleson, Ray Hoover, Morris Hornik, Ed Hume, John Krout, Dennis Mateik, Keith Morton, Jim Muncy, and the Maryland Space Futures Association

Academic Programming—Donald "Mack" Hassler
with Carl Yoke and the Science Fiction Research Association

Guest Liaison—Fran Buhman

with Lou Benzino, T.J. Burnside, Pat Cash, Linda Dawe, Craig Glassner, Marsha Glassner, Nancy Handwork, Frances Holland, Ginny McNitt, Linda Melnick, Julia Moore, Gail Pittaway, Larry Propp, and Sheila Willis.

Green Room—Larry Carmody, Alina Chu, Teresa Miñambres, and Mary Anne Mueller (aka The Gang of Four)

with Cecilia Cosentini, Tom Gould, Ann Passavoy, Bob Passavoy, Midge Reitan, and Heidi Saha

Masquerade—Marty Gear

Deputy —George Paczolt

Back Stage Manager Anne Trembley

Chief Registrar—Pat Osborne

with Valerie Bazaras, Nancy Fees, Gil Fitzgerald, Ted Hammer, Toni Lay, Jan Lockett, Creede Lambard, Sharleen Lambard, Patti Mercier, Philip Mercier, Pam Osborne, Susan Phillips and Yvonne Robert.

Masquerade Operations Manager—Lori Meltzer

Costumer Assistants—Kent Bloom, Bob Cahill, John Carmichael, Maureen Dorris, Danny Gear, Louis Gottlieb, Morris Keesan, Philip Lucido, Patrick Molloy, Skip Morris, Sharon Sbarsky, Greg Thokar, Dineah Torres, and Tom Veal.

Den Moms—Alyson Abramowitz, Bobby Gear, Sue Phillips, Louise Sachter, Judith Weiss and Leonard Wenshe

Photo Area—Linda Sweeting, Manager

Official Photographer—Linda Sweeting
with Joseph Aspler, Alan Frisbie and Craig Glassner

Young Costumer Judges—Catherine Crook de Camp, Barbi Johnson, and Bjo Trimble

General Costumer Judges—Sally Fink, Chief Judge, Kelly Freas, Adrienne Martine-Barnes, Sandra Miesel, and Michael Whelan

Re-creational Costumer Judges—Chris Claremont, William Rotsler, and Lucasfilm

Workmanship Judge—Margaret W. Kennedy, Ph.D.

Master of Ceremonies—Pat Kennedy

Contestant Security—Tim Daniels, Chief Hardnose

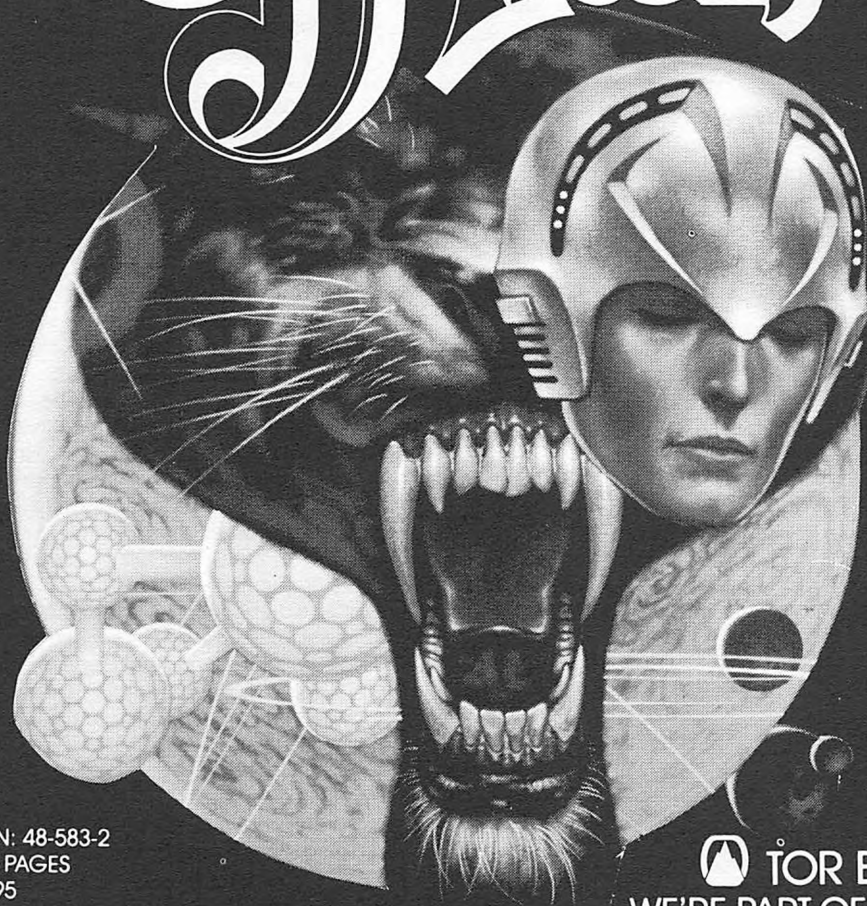
Jim Glenn, Deputy Hardnose
with Parris, Kurt E. Griffith, Letitia Wells, and Teresa Miñambres

TWO TOUGH, INTELLIGENT RACES NEED
THE SAME PIECE OF REAL ESTATE TO SURVIVE.
ONE OF THEM IS US. THE OTHER OWNS IT.

FROM THE AUTHOR OF
MILLENNIUM, COLONY, AND TEST OF FIRE—
A NOVEL OF
INTERSTELLAR COLONIZATION IN THE 21ST CENTURY

Ben Bova

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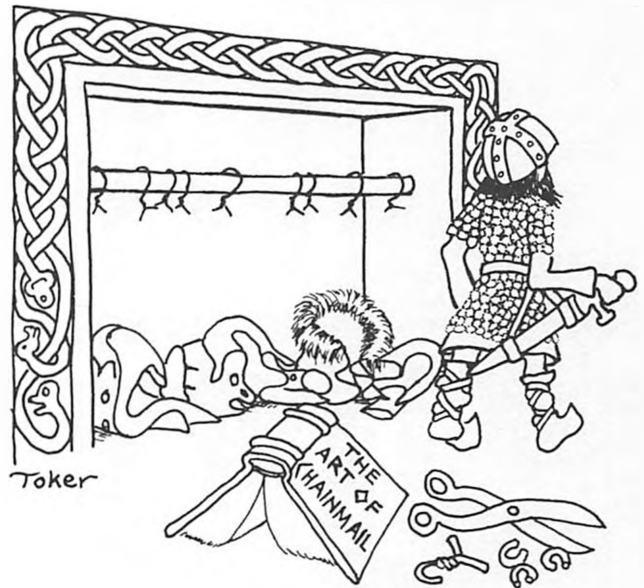
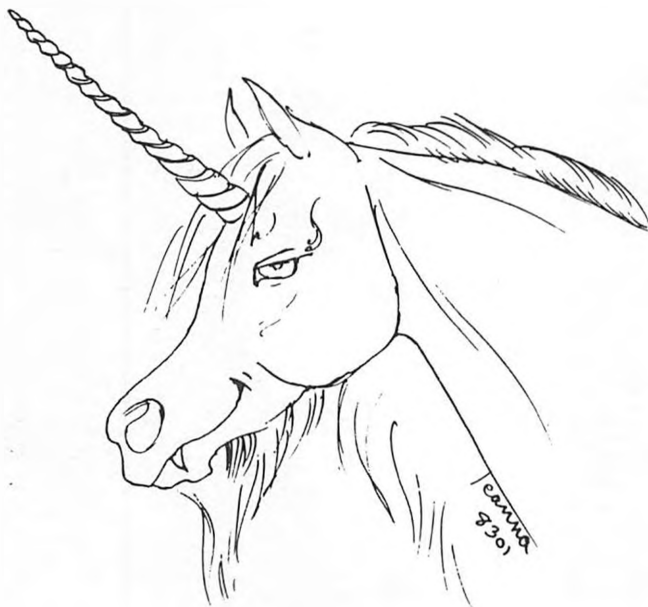
Masquerade Sound and Recording—Ron Robinson,
 Bill Sattler, Phil Mercier, and Liam Trimmer
 Young Fan Liaison—Meg Valance
 Video Direction—Charlie Ellis
 with Richard Albertson
 Costume Repair Table—Jane Schweppe
 Official Boswell—Marjii Ellers
 Masquerade Programming—Sally Fink
 with Jan Howard Finder and Karen Schnaubelt
 Turner
 Costume Exhibit—Sally Fink and Anne Chancellor
 with Kathryn Mayer
 Award Design—V.M. Wyman
 Calligraphy—Joe Mayhew, Cheryl Broomfield,
 Covert Camber Beach, Terri Crabb, Nancy Lebovitz,
 and Marye Wexford

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 Gary Oleson

ASSISTANT DIVISION DIRECTOR, SPECIAL EVENTS—
 Fred Ramsey

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 Reality Track Coordinator—Kathy Shields
 Assistant Coordinator—Tim Kane
 Night Owl Programming—Jim Roth
 Authors' Forum—Mary-Rita Blute
 with Greg Bennett, Craig Gardner, Louis Gottlieb,
 D. Larry Hancock, Sharon Kingsford, Sharleen
 Lambard, L. Creede Lambard, Gene Sargent, and
 Robert Taylor

Convention Skills Workshop—D. Jeannette Holloman
 Special Interest Group Meetings—Tamzen Cannoy
 Special Interest Group Liaison—Les Mayer
 Hugo Award Ceremony—Jack L. Chalker
 International Award Ceremony—Jack L. Chalker



Meet the Pros Party—Jack L. Chalker
 Writers' Workshop—Tamzen Cannoy
 Special Events Operations—Bob Casto
 with Allen Barwick, Val Bazaras, Becky Mathews,
 Andy Henzel, Evan Phillips, Ron Robinson, Joyce
 Shumski, Bill Spangler, Rana Van Name, Abbie
 Wysor, and John Wysor

SPECIAL EVENTS ASSISTANT DIVISION DIRECTOR—
 Ben Yalow

Aide—Ann McCutchen
 Assistant—*Draconis Vertus*

Radio Plays—David Easter

Kids' Activities—Jim Hudson, Coordinator

Co-Conspirator—Eric Pavlat

with Alex Boster, Chris Caspar, Hal Clement,
 Lynn Cohen, Elladon, Jennifer Ettlin, Lori
 Haldeman, Peter Hudson, Sharleen Lambard,
 Carla Lundgren, Anita Lundry, Melanie Lundry,
 Jessica McClanahan, Kathyann Meyer, Peter
 Schwacker, Meg Valance, and Larry Wood

Four to Eight Year Olds—Laura Jean Waight

Passing Fancies—Todd Dashoff

Discussion Groups—Candice Massey

Assistant—Diana Cartwright

with Robin Beal, Andi Bennett, Sue Blom, Dan
 Breslow, Margret Handley, Lisa Reynolds, Naomi
 Reynolds, David Stein, and Diana Stein

Filksings—Janet Wilson

with Randall S. McDougall, Elizabeth Stevens, and
 Glen Taylor

Dramatic Events—Sue Winfield

Technical Advisor—Paul Hume

Dragonsongs performance—Joanne Forman

Inside 2001: A Space Opera—Doll and Alexis
 Gilliland

Video Programming—Phil Cox
with Fran Buhman, Jan Cox, Phil Cox Jr., Dorothy Eckert, Barbara Goldberg, June Huxtable, Don Huxtable, Linda Melnick, Mike Pinto, Alex Potter, Linda Ralston, Bill Ritch, Scott Rivard, and Mike Weber

Trivia Contest—John C. Nine
Assistants—Greg Ruffa and Rolf Wilson
Master of Ceremonies—Bob Passovoy
with Jerry Corrigan, Jim DeTry, Ruth Ann Nichols, Erik Wilson, and Rose Geier-Wilson

FIXED FUNCTIONS AND FACILITIES —Ted Manekin,
Vice Chair

Convention Center Liaison—Lisa Hayes Manekin
Housing and Hotel Liaison—Lee Smoire
with Phyllis Kramer, Deborah Malamut, Bill Perkins, Sue-Rae Rosenfeld, and Ron Zukowski
House Manager—Steve Whitmore
Assistant House Manager—Jackie Whitmore
Head Ushers—Jim Bakke, Rick Katze, and Greg Thokar
Floor Supervisors—Charlotte Proctor, Trubie Turner and Brad Westervelt
Ushers—Yoel Attiya, Kent Bloom, Ham Channell, Liz Cole, Leslie David, John Desmond, Ian Dickson, Joan Elsinger, Erica Faigman, Alan Fillatt, Jan Howard Finder, Pamela Furnace, Judith Ann Gaskins, Dana Hudes, Mr. and Mrs. A. J. Johnson, Sherry Katz, Alexis Layton, Beth Leipold, Adelbert Lovelace, James R. Lovelace, William H. Lovelace, Brian Marick, Pat Morell, Kendall F. Morris, Virginia Nelson, Ruth Ann Nichols, Anna O'Connell, Buz Owen, Patrick Porter, Peter Roberts, Laura J. Schafer, Sharon Sharsky, Nick Simicich, Stephanie Staszak, Ilana Stern, Sam Tomaino, Liam Trimmer, David Wallace, Ricky Wiles, Susan Williams (usher for disabled persons), Dawn Wilson, Andy Wolcott, and Liz Zitzow.

Art Show—Bob Oliver
Auctions—Joe Mayhew
Triage—Barry Zeiger
Construction—Martin Deutsch
Art Programming—Wilma Fisher with Janny Wurts and the good folks of A.S.F.A., Inc.
Hucksters' Room—Natalie S. Paymer
Assistant—Mitchell L. Botwin
Loading Dock Manager—Gene Olmsted
Floor Manager—Meg Phillips, Thierry Phillips, Stephen Poe
Information Supervisor—McClinton E. Williams
Assistant—Ellen Paul
Autographs Supervisor—Ann Cecil
Exhibits & Displays—Roberta Koons
Transportation Coordinator—Bill Ochs
Game Room—Ray Galacci
Assistant—C. Flint Webb and Bruce M. Evry
with Fantek, David Heiss, Cheryl Lloyd, Ray Lloyd, Paul O'Neil, Fountain Shaw, Irv Weibe, and Dan White
Computer Games—Pat Kelly
Convention Suite—Theresa Renner
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CONVENTION Mottos—*There are no tickets; Murphy was an optimist*
Ghost of Honor—E. A. Poe



The Queen of ConStellation

What began long, long ago, at a convention far, far away, has turned into reality. The ConStellation committee has acknowledged us as its Queen. We feel obliged to undertake the duties, obligations, and fun of attending.

Proclamation

We, **Ellen, Regina**, will serve at all ceremonial functions. We will launch ships, preside at teas, host cotillions, attend parties, and present ConStellation to the press and invited guests. We look forward to welcoming you to our convention.

Whereas these duties are extensive and onerous, and
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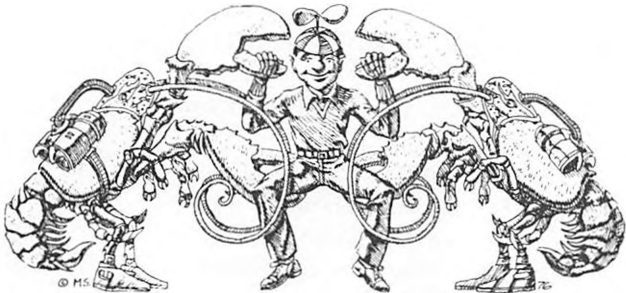
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The names below are a (regrettably incomplete) list of fans who have written us and volunteered to work at ConStellation, and whose names aren't on the committee list. If we missed your name, be assured that we do appreciate your help. If you haven't volunteered for anything yet, please stop by the Gopher Hole on the third floor of the Convention Center and help us out.

We'd like to thank all of the fans who have helped and will help--we can't/couldn't have done it without you.

--Jack Heneghan

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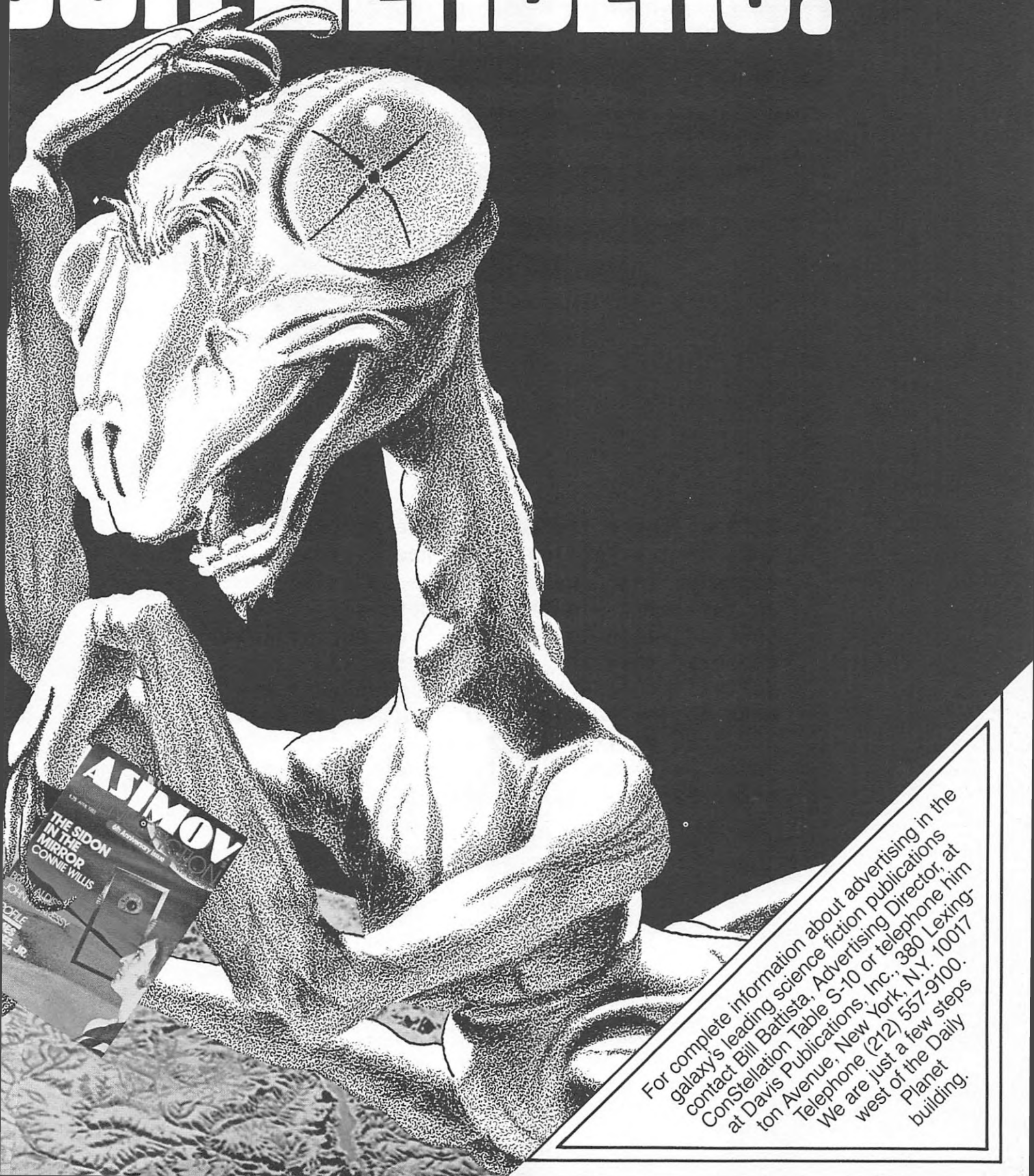
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The Future in the Present: How Tomorrow is Built from Today by John Brunner

Five or six years ago BBC-TV broadcast a series called “Connections” in which science correspondent James Burke traced the interrelationships not only between successive inventions, each of which depended on a previous development or discovery, but also between them and the changes in society which they entailed. (A book exists under the same title, and I cordially recommend it.)

More recently, I’ve been reading the work of France’s greatest living historian, Fernand Braudel, who in books like *The Structure of Everyday Life* and *The Wheels of Commerce* explores the links between, for example, the sort of crops one can grow in a given area and the type of culture which emerges in consequence.

Once one has been shown what to look for, it’s amazing what springs to the eye. Have you ever noticed, for example, how much Italian food resembles certain kinds of oriental cuisine? You have chickens, eggs, vegetables, and hot water: result, *stracciatella*...or egg-drop soup. (By the way, don’t believe anyone who tries to tell you that Marco Polo brought pasta back from China. There’s an Italian cookery book published in 1290 which describes how to make the stuff, and Polo didn’t get home until 1295. But it probably did come from China, nonetheless.)

Over the past 15-20 years, I’ve tried to cultivate an ability to spot such cross-cultural parallels, because in attempting to create “close-focus” SF—set in that part of the future that I myself may reasonably expect to survive into—it’s an indispensable tool for making my projections more credible. I’ve lost count of the number of times I’ve read a science fiction book or story where the writer made some colossal gaffe he/she could have avoided with a sounder knowledge of our own planetary history.

For there are cross-cultural linkages between past and present too, remember. One of my favourite quotations, one indeed that for me sums up everything I feel about SF, is the opening sentence of L.P. Hartley’s *The Go-Between*: “The past is a foreign country; they do things differently there.”

Taking our knowledge of the past, then, as our sole available guide for extrapolations into the days to come—about which we know only one thing for certain: things will be different from today—what kind of future do we find the seeds of?

A bleak and daunting one, I greatly fear, in strict accord with that bleak and daunting dictum of Hegel’s usually rendered into English as: “All we learn from history is that we learn nothing from history.”

For instance, it is a matter of record that every single arms race, without exception, has ended in precisely that war which it was designed to prevent. Currently we are confronted by politicians of every stamp begging us to believe that they want nothing so sincerely as a lasting peace, while ordering, deploying, and making plans to use ever more numerous and more expensive weapons.

Likewise, it is a matter of biological fact that a living organism cannot survive in an environment consisting of its own waste products, yet our society is arguably the most consumptive and wasteful ever seen. It is known that when a species exceeds the ability of the environment to support it, a phenomenon ensues called "population crash," and typically this involves the death of about two-thirds of the species' members. It is obvious that there is a limit to most of the resources we depend upon, such as coal, oil, and uranium, yet we do little or nothing to reduce our dependence by researching techniques to exploit the sun, wind, and tide, resources that will probably outlast humanity.

Perhaps worst of all, it is abundantly clear that we are entering a new age of wars of religious intolerance. (I regard communism in the Soviet sense as a religion; it has all the attributes, particularly an unwillingness on the part of its adherents to allow their beliefs to be modified by awkward experimental fact. The same applies to the western system and will continue to do so as long as our leaders persist in saying, "Well, we tried it last time and it didn't work, but our theories say it should, so we'll go on doing it until it does!")

Pessimistic though I may seem, I have long been resigned to my inability to imagine anything worse about the future than what I am sure to read in next week's newspapers. Combining fanaticism with the power to wreak, now, almost unlimited destruction can only be a recipe for disaster. It is my regretful but unavoidable conclusion that if ever humans are to travel to the stars, or fulfil the other dreams of science fiction, it will not be from our "civilisation" that they take off, but a very different one which has learned a brutal and yet salutary lesson.

—John Brunner

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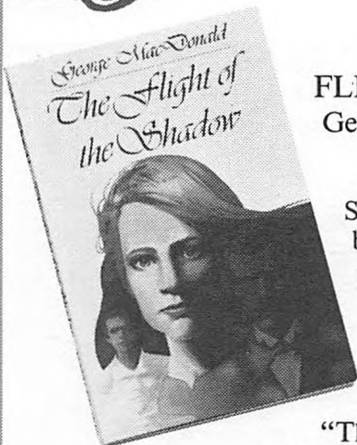
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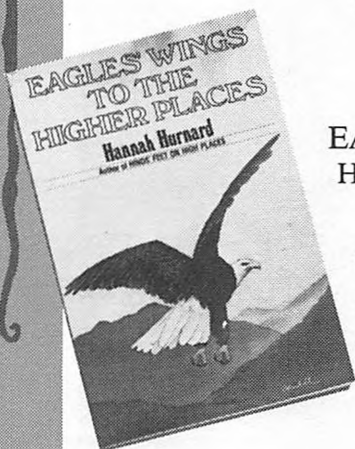
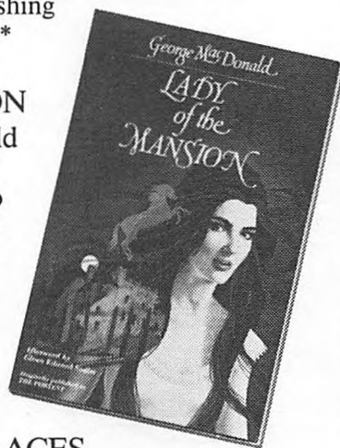


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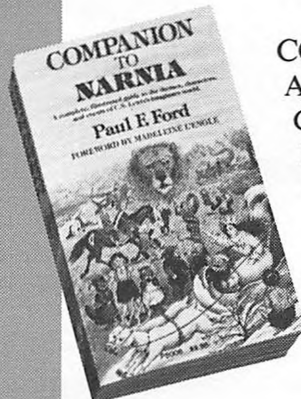
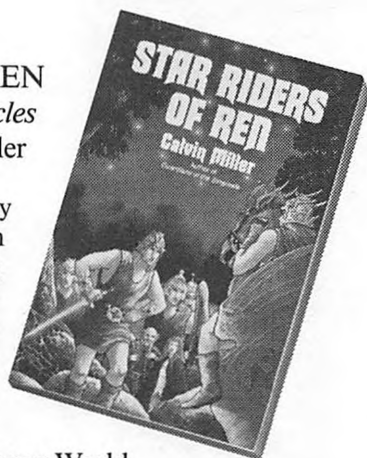


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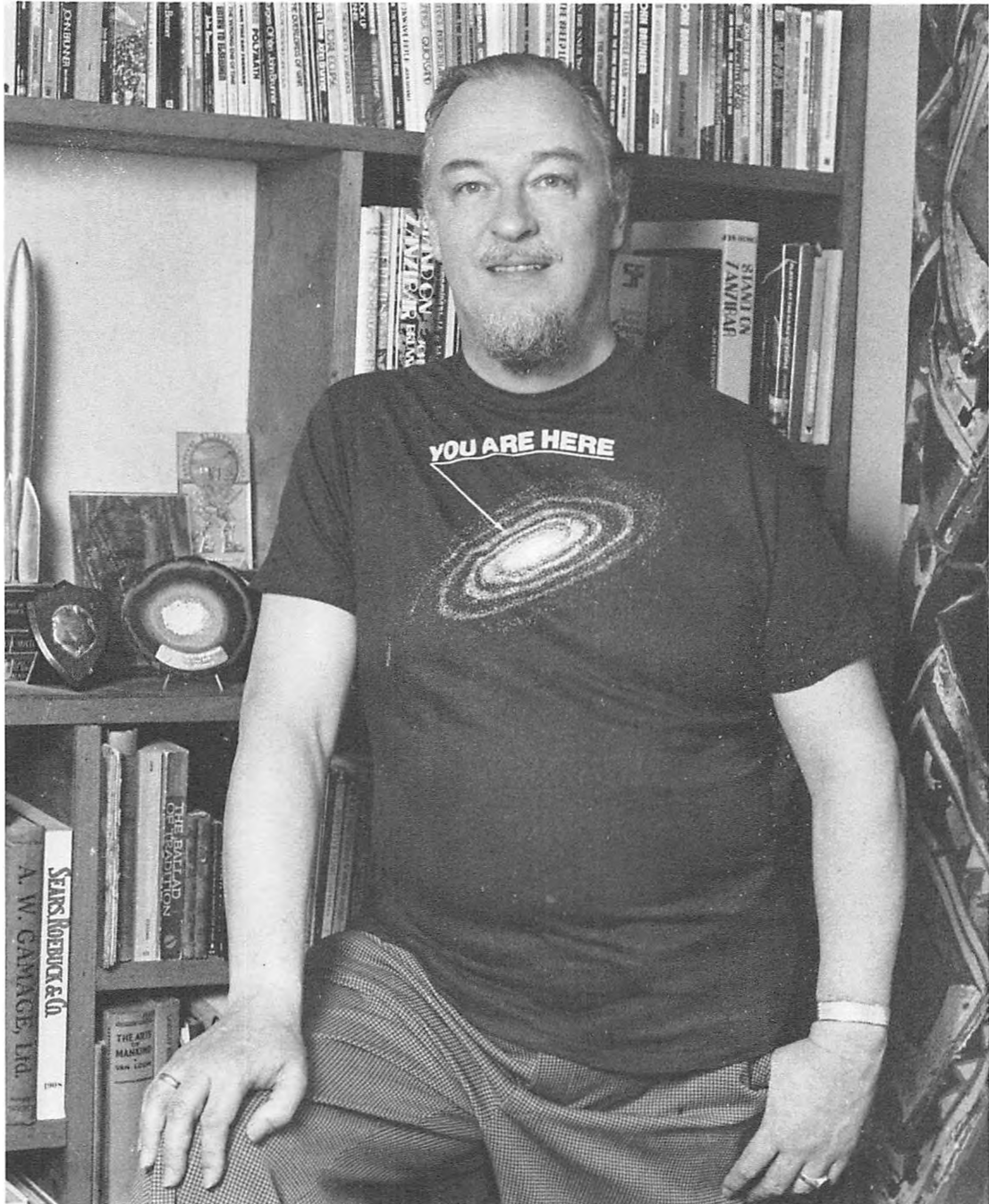


Photo by Nelson Redland

“WHO IS JOHN BRUNNER . . .?”

by Samuel R. Delany

“Well, he’s British,” Don Wollheim said to me across his cluttered desk. It was spring of 1962. We were at the old Ace Books offices: maroon battleship-linoleum on the reception room floor; overpainted office doors that stuck; and a freight elevator that was used more times than the main one, run by a taciturn elevator man, who, when, from year to year, he smiled, would become the talk of the office for a day. “And,” Don added, “he can write.”

The new Jack Gaughan cover painting for Brunner’s *Times without Numbers*, I recall, stood up against the window—many golden rings against a sunlit background around a half-materialized time traveler.

A few months later Ace would move to its present home on Avenue of the Americas. (A decade later, Don would leave to found his own SF company, DAW Books.) Today the *Science Fiction Encyclopedia* (Peter Nichols, ed; Doubleday, New York; 1979) characterizes the twenty-seven-odd SF novels Brunner wrote for Ace over that half-dozen year period as “literate space opera.” But you would need a sense of what *illiterate* space opera could be back then to appreciate either Don’s laconic 1962 comment or what the *SF Encyclopedia* says today. And there was something more in those novels of the declining days of the Galactic Empire or those of the survivors of the doomed planet Zarathustra than just a patina of literacy. There were vividly depicted men and women responding to problems, however grandiose, in remarkably real and believable ways.

A year later, my second SF novel appeared back to back with one of John’s “Keith Woodcott” books, *The Psionic Menace* (1963), in an old “Ace Double”; and a very proud young SF writer I was in such company.

In 1965, one December Wednesday morning, I was waiting for the mail on the dock at the harbor town of Adamas on the Greek island of Milos. Letters had been forwarded from New York. Owner of a dockside caféneon that served as town post-office, the postman handed me a white envelope as we walked together back from the steamer: it was a note of appreciation from London for a new book of mine, a single copy of which had arrived in the same dun mailsack. The letter was from one John Brunner. It hasn’t survived, but I recall such adjectives as “. . . fresh . . .” and “. . . original . . .” and it closed with an “. . . if you’re ever in London, please look us up.”

Four months later, tired out by two nights on the Orient Express and one on the sofa of an acquaintance of an acquaintance to whom I’d been steered for a London place to stay, I rang the bell in the downstairs hall of the Hampstead flat.

And a minute later, I was sitting in a warm and friendly living room, being offered sherry by John and cashews by his ebullient and charming wife Marjorie—and, a few minutes later, a much needed bath! They introduced me to the Nigerian student who roomed with them at the time. Mutual enthusiasms for Greece were aired and shared (the Brunners had spent several vacations there), plans were made for dinner and a trip to a folkmusic club, along with arrangements to meet Michael Moorcock, the inventive and energetic young editor of the English SF magazine, *New Worlds*. And when finally I was ready to return to my couch on the other side London, they loaned me a portable typewriter so I could get some work done while I was there in the city.

And, in that wonderful way that it sometimes happens, John had made the transition from a celebrity distanced by an ocean; John and Marjorie were now my warmest of friends.

John Kilian Houston Brunner was born in 1934. At various times he's talked to me about a somewhat isolated childhood, his early reading of Wells, Verne, and early pulp science fiction—pretty standard fare for a budding SF writer. But that budding in his case came very early. Professional publication began for him in 1952, with a pseudonymous SF novel whose title he's never publicly revealed; and in 1953 his first American sale, to *Astounding Science Fiction*, was the story, "Thou Good and Faithful." But with either the '52 or the '53 date, a little subtraction reveals a true prodigy. In 1966, the year I showed up on his Hampstead doorstep, John had just published an SF novel, *The Whole Man*, (1964) which was a good deal more than "literate space opera." It was a moving and psychologically deft exploration of the problems a man with telepathic ability might have in a real and richly envisioned world.

The Whole Man was the first of a series of books John wrote, more ambitious and written with a wider range of technical invention and a greater depth of field. *The Squares of the City*, a novel based on a game of chess, appeared in 1965. *Quicksand* appeared in 1967; and in 1968 John's Hugo Award winning novel *Stand on Zanzibar* exploded through the SF world. In the 1960s, British science fiction was flexing wings of an impressive span, with much of the excitement centering about *New Worlds* and the new work of Aldiss, Ballard, and various Americans living in England at the time, such as Disch, Zoline, and Sladak. But of all the impressive work to emerge from England in that exciting decade, Brunner's is the most grounded in the real problems of the times.

Personal anecdotes that fall between our first meeting and *Zanzibar*? Well, there was the time John came to stay with me in New York, only I'd forgotten he was coming and wasn't home—so an across-the-street neighbor, whose name I never did learn, took John and his suit cases in for the night after he'd been standing about for a bit on 6th Street and Avenue D. (We finally connected the next day.) That September, at the Pennsylvania home of Kate Wilhelm and Damon Knight, during my first Milford SF Writers Conference, John went over the first draft of a story of mine for me, *Aye and Gomorrah*, sentence by sentence, word by word, pointing out awkwardnesses, contradictions, and general infacilities in terms and telling. (I'd called some folks in the tale "froiks," and John suggested the more euphonious "frelks.") A year and a half later that story won me one of those beautiful eight-pound blocks of lucite with the glittering and glimmering things inside: a Nebula Award from the Science Fiction Writers of America for best short story of the year.

Am I grateful to John for his help?

Is the Pope Polish . . . ?

And did I mention that John was the first person to tell me that there *was* such a thing as SF fandom? Why not, he suggested, try a Worldcon? This year (1966) it's in Cleveland. You might enjoy it . . .

Then there was a return trip I made to London over the Christmas/New Year season of '66/'67, where, in the Brunner's guest room, I would get up at dawn, with the window going from black to blue, to work on Chapter Four of yet another SF novel.

Sitting with John over another glass of sherry, on an early-darkening winter afternoon, while in the kitchen Marjorie put the sausages in what would prove to be, later that evening, a truly heroic cassoulet, I brought out a question for John I'd been preparing for several days. "John," I said, "you know, at the beginning of *The Decline of the West*, Spengler mentions that Herodotus and Thucydides defined history as that which had happened in their own lifetimes; Thucydides says, at the beginning of the *Peleponesian Wars*, that, as far as his researches have shown, nothing very important happened in the world before he was born, and as far as he could tell nothing very important was likely to happen after his death. Well, apparently people took him at his word, and for the next thousand years or so, history was whatever had happened during Herodotus's and Thucydides's lifetimes." (John joined his fingers and nodded.) "Now our modern view of history as a series of cycles goes back at least to Marx of *The 18th Brumaire*, if not the spurious quote from Hegel he begins it with—"

"Vico . . ." John prompted, softly.

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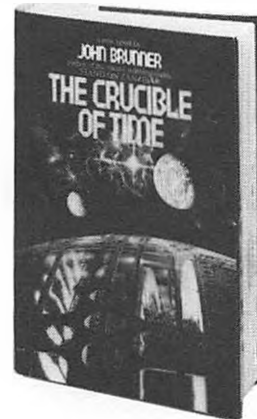
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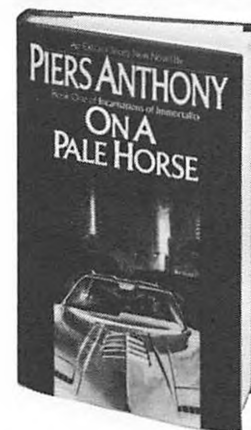
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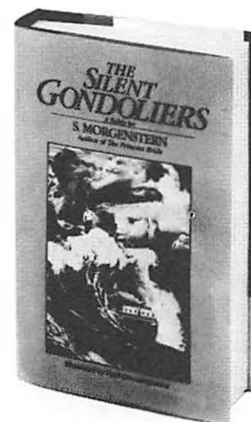
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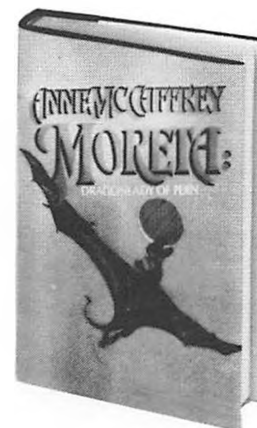


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“Yes,” I said. “Of course, and Vico. But certainly by the 20th Century, this notion of cyclic history—the rising and falling of civilizations according to some cyclic pattern—is pretty much shared by people as diverse as H. G. Wells, Toynbee, and Spengler.” (John nodded again.) “Now my question is this: there must have been some intermediate model. What, for example, did the Byzantines in the Eastern Roman Empire think about history? Anna Comnena wrote a history that wasn’t about Herodotus’s and Thucydides’s time. But it certainly wasn’t cyclic. What had it changed to?”

“Well,” John said, as though he’d been considering the answer as long as I’d been thinking about the question, “in the Eastern Roman Empire, specifically Byzantium, you probably first get the notion of history as the study of *written* documents. The history of history, as it were. That sounds rather Byzantine, doesn’t it? But I do believe the notion of history as the study of archives, documents, and records is the transition model you’re looking for.”

“Oh . . .!” I said.

And after the cassoulet and several glasses of a surprisingly full-bodied Beaujolais, I went back into the guest room, took out my notebook, and wrote down John’s answer to my query; you can read it, pretty much as I wrote it that winter night in London, on p. 116 of the current Bantam edition of *Nova*. But this is the kind of surprising intellectual readiness that’s always characterized John’s responses to any and every speculation—at least when he wasn’t writing witty lyrics to new protest songs or shirring the odd egg.

But one other story:

Shortly after *Stand on Zanzibar* was published (John was again paying a visit to the States) we went together up to New York’s Pacifica radio station, WBAI, whose studio was then on 38th Street just down from Grand Central Station. John was scheduled to make a broadcast tape of his marvelous story, “The Totally Rich,” (1963). As I recall, John left the control room and stepped through the double-thickness door of the studio, sat himself at the table before the mike, did the obligatory sound test, read half a sentence, cleared his throat, and asked could he start again.

“Sure,” said the red-headed engineer at the controls beside me. His name was Neal. “Go on. If you make a mistake, don’t worry. Just back up a sentence, and we can edit it out.”

Then John began to read again; he read straight through for 46 minutes without a cough, a hesitation, a clearing of the throat, any awkward pause, or even an uncertainty of phrasing. When he was finished, Neal turned to me with his mouth opened. “I’ve *never* seen anybody do . . . I mean, he didn’t make *one* mistake . . . I mean . . .” Only six months before, I’d spent some thirteen hours in the same studio with half a dozen professional actors trying to get somewhat under two hours of dialogue down for an SF radio drama, suffering through out-takes and re-takes, and re-re-takes, and then, indeed (with the same red-headed Neal), gone through another thirty-odd hours of cutting out just those coughs and stutters and miniscule hesitations to turn it into the easy and believable dialogue that comes so effortlessly from movie screens and radio speakers.

“Is that all right?” John asked from inside the studio. “Is there any part of it you’d like me to do over?”

“Eh . . . no,” said Neal, leaning into the desk mike. “No, it was fine . . . it was . . . wonderful! It was . . . unbelievable!”

Zanzibar was followed by the almost equally ambitious *Jagged Orbit* (1969), and, three years later, *The Sheep Look Up* (1972). They are three books from which you will learn more about pollution than you ever thought it was possible to know.

But by now the Hampstead flat had given way to a whole Hampstead house. Then, around 1973 or so, when I’d actually settled in England for a couple of years, and Marilyn, then my wife, was expecting our first child, John and Marjorie quit the city for a fine old house (“The Square House”—that’s what it’s called and that’s what it is) in Somerset’s South Petherton. I have two fond recollections of training down to see John and Marjorie

with half a dozen other well-wishers, who were coming for Marjorie's annual weekend-long birthday bash. The first year I came by myself. The next I brought my three-month-old daughter in a blue-quilted baby basket.

Just before Christmas, 1974, I returned to the States, more or less for good; and a few months later, in 1975, John's *Shockwave Rider*, a book that grew out of his intellectual encounters with the work of his friend, Alvin (*Future Shock*) Toffler, was published here to good reviews and substantial reader excitement.

Lighter works—and even some chapbooks of poetry—have fallen in and out around these very solid books. John has been a prolific writer. There've been fallow periods, of course, for reasons ranging from health to a general re-thinking of the world and his place in it. Sure, some books of his I've liked more than others. But I can honestly say I never read *anything* by John Brunner I've actively *disliked*. Given his incredible production (well over 75 books in thirty years of writing), that's as astonishing as his flawless performance at the WBAI studio back in '68.

Over a titanic range of work, John Brunner has maintained an unbelievably high level of story-telling craft; and, more, he has demonstrated throughout that range the most humane concern with, insight into, and intelligence over the most pressing problems of our epoch. And for that alone, no one in our SF fraternity deserves to be our guest of honor here at Worldcon more than he.

Of course, the interests of a writer like John Brunner don't stay static. (How could they!) I haven't seen anywhere near as much of him recently as I would have liked. But here are just a few of the other things I know he's done in the last half dozen years or more: he created the Martin Luther King Memorial Prize, which is given each year to a literary work furthering interracial understanding. He's worked for the Campaign for Nuclear Disarmament. And he's publicity officer for the annual folk festival that Marjorie Brunner runs, which has brought into their sedate little village over a hundred performers at a time. He cooks. And he's a life member of the Herb Society.

A handful of months ago, Ballantine published John's huge and lavish historical novel, *The Great Steamboat Race*, a book rich in history, excitement, and Mississippi river lore. As well, it's a ripping good story—and it isn't even science fiction!

But, then, that's the kind of ranging writer John Brunner is.

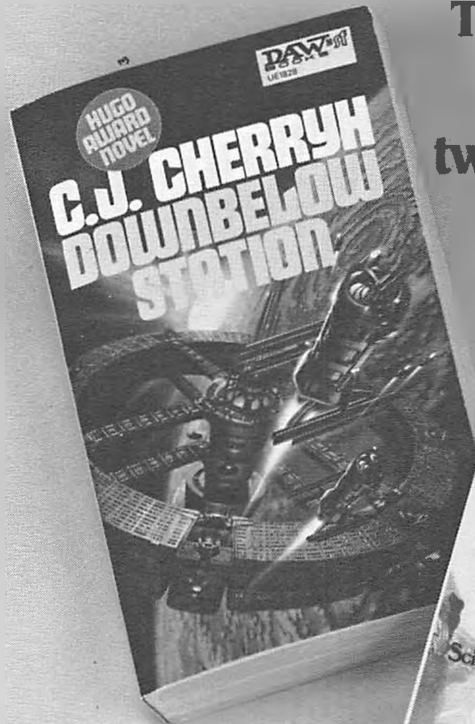
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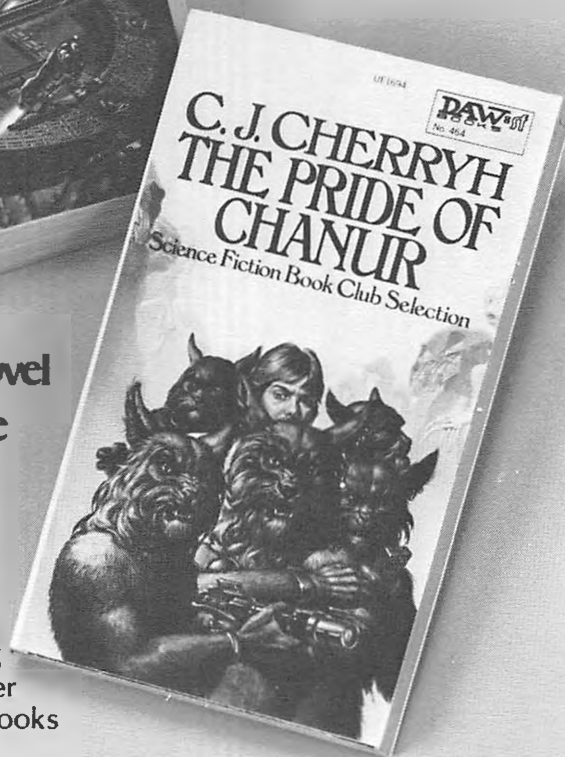


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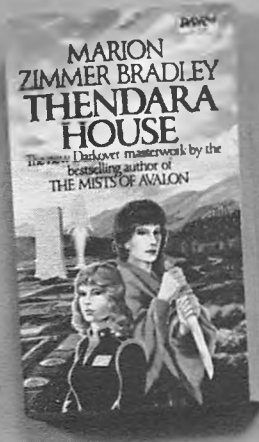
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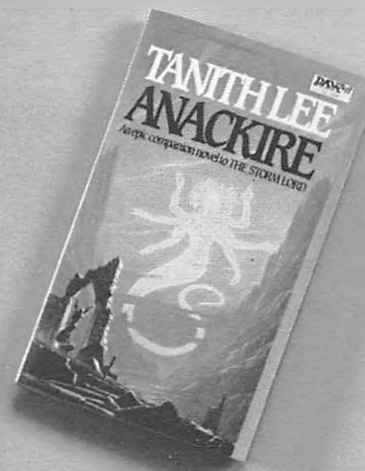


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JOHN BRUNNER

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Also attending ConStellation are DAW authors Jo Clayton, the author of nine DAW novels, and M. A. Foster, the author of six DAW novels. Hugo Award-winning DAW cover artist Michael Whelan is also at the convention.

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About John Brunner

John Brunner was born in Oxfordshire, England on September 24, 1934. He began selling SF while attending Cheltenham College (where he specialized in modern languages); before being drafted into the RAF, Brunner sold his first story to an American magazine ("Thou Good and Faithful," under the pen name John Loxmith, appeared in the March 1953 *As-tounding*). During and between various jobs (Industrial Diamond Information Bureau, editor for Books with Pleasure) Brunner continued writing. His first novel sale to the U.S. was in November, 1957; at that point he decided to try freelancing for the second time.

In 1959 John and Marjorie Brunner (married in 1958) became involved in the Campaign for Nuclear Disarmament, an affiliation that has deeply influenced Brunner's writing. His stories tend to be dystopian (warning stories) or about unified and pacified societies. ". . . writing mainly about the future, I have a

vested interest in there being a future for me to write about."

Brunner's *Stand on Zanzibar* won the Hugo for best novel in 1969. He has received the British Fantasy Award, the British SF Award (twice), the French *Prix Apollo*, the Italian *Cometa d'Argento* (twice), the European SF Convention Special Award as best Western European SF writer, and the American Clark Ashton Smith Award for fantasy poetry. Brunner is joint president of the Eurocon Committee with Alim Keshkov of the USSR; he is also co-chair of the committee which will be producing the 1984 Eurocon in conjunction with Eastercon in Brighton, England next Easter.

It is Brunner's avowed ambition to write just about anything one can write (excluding technical manuals and advertising copy). He also publishes contemporary novels, mysteries, thrillers, historical fiction, articles, reviews, and verse. ConStellation and NESFA Press have published a book of Brunner's filksongs; it is available at the Sales to Member desk.



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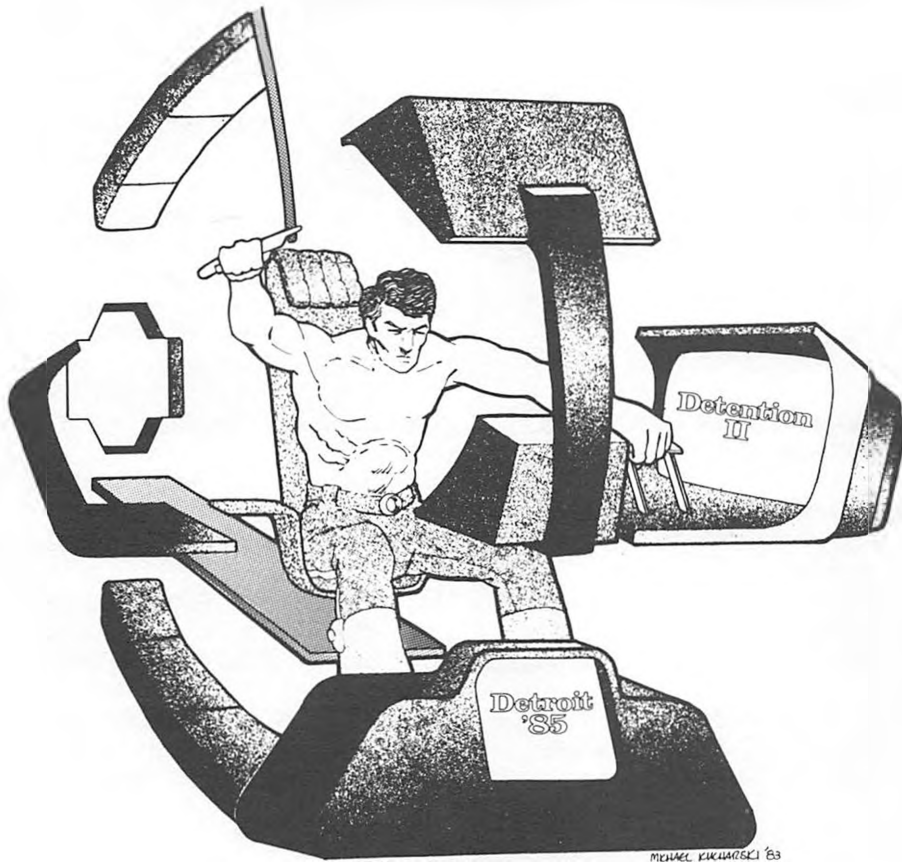
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Bibliography—John Brunner

It is John Brunner's avowed goal to write just about anything one can write. This makes compiling a bibliography of his work interesting, to say the least. What follows is a chronological list of most of Brunner's published SF and some other works. Fran Buhman, ConStellation's Director of Guest Relations, put this bibliography together, and we think it's as complete a list as is possible to achieve. Happy reading!

1951

Galactic Storm Curtis Warren (as Gill Hunt—house pseudonym).

1953

"Thou Good and Faithful" ASTOUNDING SCIENCE FICTION, March (as John Loxmith).

"Brainpower" NEBULA SCIENCE FICTION, Spring (as K.H. Brunner).

"The Wanton of Argus" TWO COMPLETE SCIENCE FICTION ADVENTURE BOOKS, Summer (as K. Houston Brunner).

1954

"Tomorrow is Another Day" AUTHENTIC SCIENCE FICTION, March (as K.H. Brunner).

1955

"Armistice" ASTOUNDING SCIENCE FICTION, January (as K.H. Brunner).

"Visitors' Book" NEW WORLDS, April.

"Fiery Pillar" NEW WORLDS, August (as K.H. Brunner).

"The Talisman" SCIENCE FANTASY #15, September.

"No Future in It" SCIENCE FANTASY #15, September (as Keith Woodcott).

"The Uneasy Head" NEW WORLDS, November.

"Death Do Us Part" SCIENCE FANTASY #16, November.

"Puzzle for Spacemen" NEW WORLDS, December.

1956

"Host Age" NEW WORLDS, January.

"Thing Friday" NEW WORLDS, February.

"Nuisance Value" AUTHENTIC SCIENCE FICTION, February.

"The Man Who Played the Blues" SCIENCE FANTASY #17, February.

"The Biggest Game" SCIENCE FANTASY #17, February (as Keith Woodcott).

"Proof Negative" SCIENCE FANTASY #17, February (as Trevor Staines).

"Fair" NEW WORLDS, March (as Keith Woodcott).

"The Windows of Heaven" (original title "Two by Two") NEW WORLDS, May.

"This Rough Magic" SCIENCE FANTASY #18, May.

"Mowgli" AUTHENTIC SCIENCE FICTION, May.

"To Make a Man" NEW WORLDS, June.

"Substitute God" (original title "By the Name of Man") NEBULA SCIENCE FICTION, July; (1958) FANTASTIC UNIVERSE, August.

"When Gabriel—" SCIENCE FANTASY #19, August.

"Hope Deferred" NEBULA SCIENCE FICTION, November.

"The Number of My Days" NEBULA SCIENCE FICTION, December.

"A Time to Rend" SCIENCE FANTASY #20, December.

1957

"Eye of the Beholder" NEW WORLDS #60/FANTASTIC UNIVERSE, January.

"The Kingdoms of the World" SCIENCE FANTASY #21, February.

"Out of Order" NEW WORLDS, April.

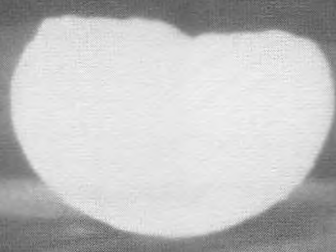
"Treason is a Two-Edged Sword" (aka "Treason") NEBULA SCIENCE FICTION, May.

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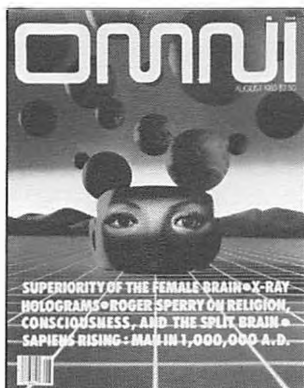
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"Rendezvous with Destiny" (original title "Lungfish") SCIENCE FANTASY #26, December; also in FANTASTIC UNIVERSE, March 1958.

Threshold of Eternity (1957/1958) NEW WORLDS, December, January, and February serialization.

1958

"The Hired Help" NEBULA SCIENCE FICTION, February.

"Earth is But a Star" SCIENCE FANTASY #29, June.

"The Man from the Big Dark" SCIENCE FICTION ADVENTURES (AMERICAN), June.

The 100th Millennium same as "Earth is But a Star."

"City of the Tiger" SCIENCE FANTASY #32, December; also in FANTASTIC UNIVERSE, November 1959.

1959

"The Trouble I See" NEW WORLDS, March.

"The Whole Man" SCIENCE FANTASY #34, April.

Threshold of Eternity Ace Books, publication of novel first serialized in NEW WORLDS.

The Brink Victor Gollancz; mainstream novel.

"Round Trip" NEW WORLDS, July; also in FANTASTIC UNIVERSE, September 1959.

Echo in the Skull SCIENCE FICTION ADVENTURES (BRITISH), August; also published as an Ace Double.

The World Swappers Ace Books.

"Elected Silence" (original title "Silence") GALAXY, October.

"Curative Telepath" FANTASTIC UNIVERSE, December.

1960

Slavers of Space published as an Ace Double.

"Badman" NEW WORLDS, March.

"The Fourth Power" NEW WORLDS, April.

Sanctuary in the Sky published as an Ace Double.

The Skynappers published as an Ace Double.

"The Gaudy Shadows" SCIENCE FANTASY #41, June.

"Report on the Nature of the Lunar Surface" ANALOG, August.

"Imprint of Chaos" SCIENCE FANTASY #42, August.

The Atlantic Abomination Ace Books.

"Prerogative" NEW WORLDS, November.

"All the Devils in Hell" SCIENCE FANTASY #44, December.

1961

Meeting at Infinity Ace Books.

I Speak for Earth published as an Ace Double (as Keith Woodcott).

Put Down This Earth first serialized in NEW WORLDS, June, July, and August.

"The Analysts" SCIENCE FANTASY #48, August.

1962

"Ouf de Coq" SCIENCE FANTASY #51, February.

"The Iron Jackass" ANALOG, March.

"Stimulus" NEW WORLDS, March.

"Spoil of Yesterday" SCIENCE FICTION ADVENTURES (BRITISH), March.

"The Word Not Written" SCIENCE FICTION ADVENTURES (BRITISH), May.

"Father of Lies" SCIENCE FANTASY #52, May.

"Such Stuff" MAGAZINE OF FANTASY AND SCIENCE FICTION, June.

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"Listen! The Stars!" ANALOG, July.
 "The Fullness of Time" SCIENCE FICTION ADVENTURES (BRITISH) #27, July.
Ladder in the Sky published as an Ace Double (as Keith Woodcott).
Secret Agent of Terra published as an Ace Double.
The Super Barbarians published as an Ace Double.
Times Without Number Ace Books, combining "Spoil of Yesterday," "The Word Not Written," and "The Fullness of Time."
 "Crack of Doom" NEW WORLDS, September and October (as Keith Woodcott).
 "Protect Me from My Friends" MAGAZINE OF FANTASY AND SCIENCE FICTION, November.
No Future in It Victor Gollancz (American reprint 1964, Doubleday); collection consisting of "No Future in It," "Puzzle for Spacemen," "Fair," "The Windows of Heaven," "Out of Order," "Elected Silence," "Badman," "Report on the Nature of the Lunar Surface," "The Iron Jackass," "Stimulus," and "Protect Me from My Friends."
1963
 "Some Lapse of Time" SCIENCE FANTASY #57, February.
 "Jack Fell Down" SCIENCE FICTION ADVENTURES (BRITISH), March.
The Dreaming Earth Pyramid Books; book version of *Put Down this Earth*.
 "Singleminded" IF, May.
 "The Totally Rich" WORLDS OF TOMORROW, June.
The Psionic Menace published as an Ace Double; same as "Crack of Doom" (as Keith Woodcott).
The Rites of Ohe published as an Ace Double, with *Castaways' World*.
Castaways' World published as an Ace Double, with *The Rites of Ohe*.
The Astronauts Must Not Land published as an Ace Double.
The Space-Time Juggler published as an Ace Double; same as "Wanton of Argus."
To Conquer Chaos NEW WORLDS, August, September, and October serialization.
 "A Better Mousetrap" IF, November.
Listen! The Stars! published as an Ace Double; expansion of novelette of same title.
1964
To Conquer Chaos publication of novel first serialized in NEW WORLDS.
 "See What I Mean!" ANALOG, January.
Endless Shadow (original title *Bridge to Azrael*) AMAZING, February; also published as an Ace Double.
The Crutch of Memory, Barrie & Rockliff; mainstream novel.
 "Fair Warning" ANALOG, May.
 "The Last Lonely Man" NEW WORLDS, June.
The Whole Man (aka *Telepathist*) Ballantine Books; based

on "City of the Tiger," "The Whole Man," and "Curative Telepath"; nominated for Hugo Award, 1965.
Enigma from Tantalus AMAZING, October and November; published as an Ace Double in 1965.
 "An Elixir for the Emperor" FANTASTIC, November.
1965
The Repairman of Cyclops FANTASTIC, January and February; also published as an Ace Double; revised and expanded, 1981.
 "Coincidence Day" ANALOG, February.
The Squares of the City Ballantine Books; Nominated for Hugo Award, 1966.
 "Wasted on the Young" GALAXY, April.
 "Speech is Silver" AMAZING, April.
 "Orpheus's Brother" MAGAZINE OF HORROR, April.
The Altar on Asconel IF, April and May; also published as an Ace Double.
 "Planetfall" ANALOG, May.
 "Nobody Axed You" NEW WORLDS, May.
The Day of the Star Cities Ace Books.
 "The Nailed Hand" SAINT MYSTERY MAGAZINE, July.
 "The Odds Against You" (original title "Against the Odds") IF, August.
The Long Result Faber & Faber (American reprint 1966, Ballantine Books).
The Martian Sphinx Ace Books (as Keith Woodcott).
Now Then Mayflower-Dell (American reprint 1968, Avon Books); collection consisting of "Thou Good and Faithful," "Imprint of Chaos," and "Some Lapse of Time."
Wear the Butcher's Medal, Pocket Books; thriller.
 "Even Chance" ANALOG, November.
 "Galactic Consumer Report No. 1: Inexpensive Time Machines" GALAXY, December.
1966
 "The Warp and the Woof-Woof" SCIENCE FANTASY #81, February.
 "The Long Way to Earth" IF, March; nominated for Nebula Award for Best Novella, 1966.
The Evil That Men Do NEW WORLDS, March and April; published as Belmont Double in 1969.
 "Break the Door of Hell" IMPULSE, April.
 "Galactic Consumer Report No. 2: Automatic Twin-Tube Wishing Machines" GALAXY, June.
A Planet of Your Own Ace Books; expansion of "The Long Way to Earth."
The Production of Time serialized in MAGAZINE OF FANTASY AND SCIENCE FICTION, August and September; published in 1967 by New American Library (reprint 1977, DAW Books); nominated for Nebula Award for Best Novel, 1966.
 "The Men in Black" STARTLING MYSTERY STORIES, Fall; revision of "The Biggest Game."

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N E W S L E T T E R

"No Other Gods But Me" revision of "A Time to Rend."

No Other Gods But Me Compact Books; collection consisting of "No Other Gods But Me," "The Man from the Big Dark," and "The Odds Against You." "Seizure" (original title "Children in Hiding") GALAXY, December.

Born Under Mars (1966/1967) serialized in the December 1966 and February 1967 issues of AMAZING; published by Ace Books in 1967.

1967

Out of My Mind Ballantine Books; collection consisting of "Eye of the Beholder," "Round Trip," "The Fourth Power," "Prerogative," "Such Stuff," "Singleminded," "The Totally Rich," "A Better Mousetrap," "See What I Mean!," "Fair Warning," "The Last Lonely Man," "Orpheus's Brother," and "The Nailed Hand."

"Judas" DANGEROUS VISIONS.

"The Vitauls" MAGAZINE OF FANTASY AND SCIENCE FICTION, July.

Quicksand Doubleday (paperback reprint 1969, Bantam Books; 1976, DAW Books).

"Whirlgig" BEYOND INFINITY, November.

"Galactic Consumer Report No. 3: A Survey of the Membership" GALAXY, December.

1968

Into the Slave Nebula Lancer Books; expansion and revision of *Slavers of Space*.

Catch a Falling Star Ace Books; expansion and revision of *The 100th Millennium*.

Out of My Mind New English Library; British version of the collection published in the United States in 1967; consisted of "The Man Who Played the Blues," "When Gabriel—," "The Fourth Power," "Such Stuff," "The Totally Rich," "See What I Mean!," "The Last Lonely Man," "Orpheus's Brother," "The Nailed Hand," and "Whirlgig."

"The Product of the Masses" IF, April.

"Pond Water" THE FARTHEST REACHES.

"Factsheet Six" GALAXY, July.

Stand on Zanzibar Doubleday (paperback reprinting 1969, Ballantine Books); Winner, Hugo Award for Best Novel, 1969; nominated for Nebula Award for Best Novel, 1968.

Bedlam Planet Ace Books.

Father of Lies same as the novelette; published as a Belmont Double.

Not Before Time New English Library; collection consisting of "Eye of the Beholder," "Treason is a Two-Edged Sword," "Round Trip," "Prerogative," "Sin-

gleminded," "A Better Mousetrap," "Fair Warning," "Coincidence Day," "The Warp and the Woof-Woof," and "Seizure."

1969

"Galactic Consumer Report #4: Thing-of-the-Month Clubs" GALAXY, January.

Times Without Number Ace Books; expansion and revision of the earlier novel.

The Jagged Orbit Ace Books; nominated for a Nebula Award for Best Novel, 1969.

Double, Double Ballantine Books.

The Evil that Men Do Belmont Books; publication of novel first serialized in NEW WORLDS.

Blacklash (British title *A Plague on Both Your Causes*) Pyramid Books; thriller.

Timescoop Dell Books.

Black is the Color Pyramid Books; fantasy thriller.

The Avengers of Carrig Dell Books (reprinted 1979, DAW Books); expansion and revision of *Secret Agent of Terra*.

"The New Thing" IF, December.

1970

"Fifth Commandment" VISION OF TOMORROW, March.

"The Wager Lost by Winning" FANTASTIC, April. *Good Men Do Nothing*, Hodder & Stoughton (American reprint 1971, Pyramid Books); thriller.

"Out of Mindshot" GALAXY, June.

"Fairy Tale" VISION OF TOMORROW, July.

The Devil's Work W. W. Norton; mainstream novel.

"The Invisible Idiot" SCIENCE AGAINST MAN.

The Gaudy Shadows Constable & Co. (paperback reprint 1971, Beagle Books); mystery novel.

Life in an Explosive Forming Press Poets' Trust; poetry collection.

1971

"The Inception of the Epoch of Mrs. Bedoneby-asyoudid" QUARK, February.

"Dread Empire" FANTASTIC-4; nominated for a Hugo Award for Best Novella, 1972.

Honky in the Woodpile Constable & Co. (paperback printing 1973, Sphere Books) thriller.

"The Easy Way Out" IF, June.

The Wrong End of Time Doubleday (paperback printing 1973, DAW Books).

The Traveller in Black Ace Books; collection consisting of "Imprint of Chaos," "Break the Door of Hell," "The Wager Lost by Winning," and "Dread Empire."

The Dramaturges of Yan serialized in the October and November issues of FANTASTIC; published by Ace Books in 1972.



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1972

From this Day Forward Doubleday (paperback printing 1973, DAW Books); collection consisting of "The Biggest Game," "The Trouble I See," "An Elixir for the Emperor," "Wasted on the Young," "Planetfall," "Even Chance," "Judas," "The Vitantuls," "Factsheet Six," "Fifth Commandment," "Fairy Tale," "The Inception of the Epoch of Mrs. Bedonebyasyoudid," and "The Oldest Glass."

The Stardroppers DAW Books; expansion and revision of *Listen! The Stars!*

The Sheep Look Up Harper & Row (paperback printing 1973, Ballantine Books); nominated for Nebula Award for Best Novel, 1972.

Entry to Elsewhen DAW Books; collection of revised stories, consisting of "Host Age," "Lungfish," and "No Other Gods But Me."

1973

"Who Steals My Purse" ANALOG, March.

Age of Miracles Ace Books; expansion and revision of *The Day of the Star Cities*.

"You'll Take the High Road" THREE TRIPS IN TIME AND SPACE.

The Stone That Never Came Down Doubleday (paperback printing 1975, DAW Books).

More Things in Heaven Dell Books; expansion and revision of *The Astronauts Must Not Land*.

Time Jump Dell Books; collection consisting of "Death Do Us Part," "Coincidence Day," "Speech is Silver," "Nobody Axed You," "Galactic Consumer Report No. 1: Inexpensive Time Machines," "The Warp and the Woof-Woof," "Galactic Consumer Report No. 2: Automatic Twin-Tube Wishing Machines," "Whirligig," "Galactic Consumer Report No. 3: A Survey of the Membership," and "The Product of the Masses."

The Overlords of War Doubleday (paperback printing 1974, DAW Books); translation of a novel by Gerard Klein.

1974

Web of Everywhere GALAXY, March and April serialization; Bantam Books.

Total Eclipse AMAZING, April and June serialization; Doubleday (paperback printing 1975, DAW Books).

"Bloodstream" VERTEX 2, Issue #2, June.

"Lostling" THE FAR SIDE OF TIME.

Polymath DAW Books; revision of *Castaways' World*.

Give Warning to the World DAW Books; expansion and revision of *Echo in the Skull*.

A Hastily Thrown Together Bit of Zork Square House Books; poetry collection.

"What Friends Are For" FELLOWSHIP OF THE STARS.

1975

"The Protocols of the Elders of Britain" STOP-WATCH.

The Shockwave Rider Harper & Row (paperback printing 1976, Ballantine Books).

1976

The Book of John Brunner DAW Books; collection consisting of fiction, non-fiction, poems, songs, translation, and miscellaneous.

Interstellar Empire DAW Books; omnibus combining "The Wanton of Argus" (same as *The Space-Time Juggler*), "The Man from the Big Dark," and *The Altar on Asconel*.

1977

"The Taste of the Dish and the Savor of the Day" MAGAZINE OF FANTASY AND SCIENCE FICTION, August.

"The Man Who Could Provide Us With Elephants" MAGAZINE OF FANTASY AND SCIENCE FICTION, October.

1978

"The Man Who Understood Carboniferous Flora" MAGAZINE OF FANTASY AND SCIENCE FICTION, April.

Tomorrow May Be Even Worse NESFA Press; poetry collection.

"The Suicide of Man" ISAAC ASIMOV'S SCIENCE FICTION MAGAZINE, July/August.

1979

"The Things That Are Gods" ISAAC ASIMOV'S SCIENCE FICTION MAGAZINE, Fall.

1980

The Infinitive of Go Ballantine Books.

Foreign Constellations Everest House; collection.

Players at the Game of People Ballantine Books.

"The Man With a God That Worked" MAGAZINE OF FANTASY AND SCIENCE FICTION, December.

1981

"The Complaints Department" ISAAC ASIMOV'S SCIENCE FICTION MAGAZINE, September.

"The Man Who Saw the Thousand-Year Reich" MAGAZINE OF FANTASY AND SCIENCE FICTION, November.

1982

"The Fire is Lit" ISAAC ASIMOV'S SCIENCE FICTION MAGAZINE, September.

Manshape DAW Books; revision and expansion of *Endless Shadow*.

1983

The Great Steamboat Race Ballantine Books; historical novel.

The Crucible of Time Del Rey, September 1983

"Greetings from First Fandom"

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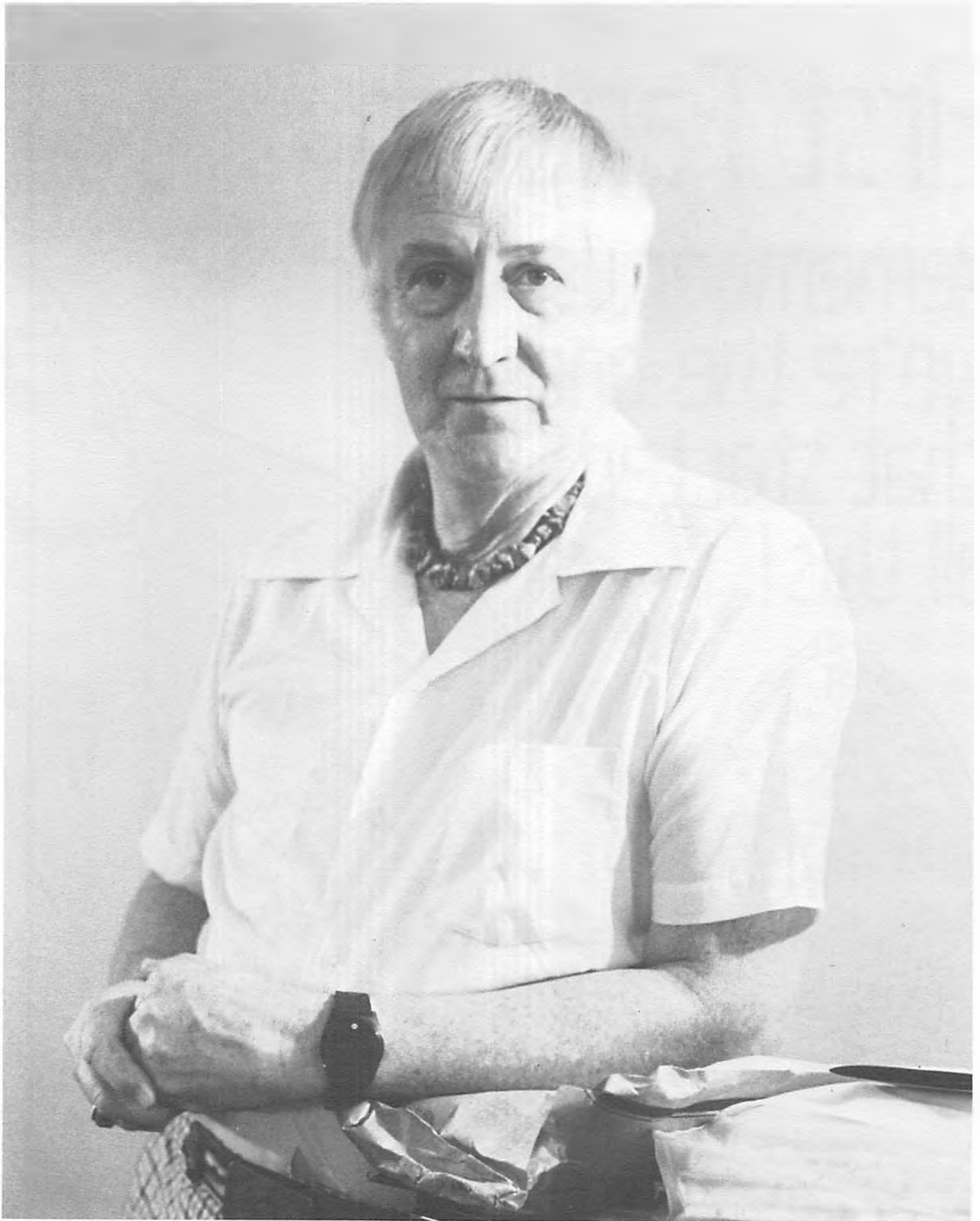


photo by J. Kevin Wolfe

Arthur C. Clarke recalls the days of Dave Kyle

It is (gulp) 31 years since I first encountered Dave Kyle, and the proof is in front of me at the moment—a photo I took on 4 May 1952 at a fan club meeting in Newark of Dave, Sam Moskowitz, and Martin Greenberg. (The *original* Marty Greenberg—not to be confused with later imitations of the same name.)

As one-half of Gnome Press, Dave designed my first hardcover editions (*The Sands of Mars*, *Against the Fall of Night*, and *Prelude to Space*). On one occasion I remember acting as volunteer shipping clerk for Gnome, helping to wrap books and carry them to the Post Office. If we'd known what Gnome Press First Editions would be worth a few decades later, we'd have taken them straight to the bank. . . .

And I wonder if Dave himself remembers conscripting me to mail out campaign propaganda on behalf of a candidate he favored? No—it wasn't for anything as important as the Presidency of the SFWA. It was for a guy named Eisenhower.

So Dave is irradicably associated with my earliest memories of the U.S. SF scene—especially the Indian Lake Convention at Beatley's Hotel, Bellefontaine, Ohio in 1952, where I met so many people who up to that time had been only names. Going through my photos of the convention has been an exercise of nostalgia; here's old "Doc" E. E. Smith, Mack Reynolds, Bob Tucker, Lloyd Eshbach, Lee Hoffman, Bea Mahaffey, Randy Garrett—and believe it or not, Bob Bloch with *Psycho* still seven years ahead of him, but looking exactly the same as he did when we met in Los Angeles only a few months ago. (Bob—one day the smooth-talking gentlemen who sold you that eternal youth contract is going to collect. . . .)

And I've just found an interesting juxtaposition in this volume of faded photos. Here's "Doc" Smith, hands on the tablecloth, addressing the massed fandom at one of the Indian Lake get-togethers—and listening with an air of extreme skepticism is Dave, flanked by Bob Tucker and Mack Reynolds (who, incidentally, I met for the last time walking down a Columbo street). Little could Dave have known that one day he would inherit the "Lensman" series, continuing it with more success than I would have believed possible.

My next memorable meeting with Dave (ignoring my wedding reception in 1953, which is just what I would prefer to do) was at the 1956 World Convention in New York. He was then chairman (with his wife Ruth as Secretary) and I had by then settled in Ceylon after my second underwater expedition, following one to the Great Barrier Reef the previous year. Dave has reminded me that I was the first non-American—should I say alien?—to be Guest of Honor at a Worldcon, and I note from my records that I produced a 5,500 word speech for the occasion. Far too long, nearing midnight, after witty addresses by Bob Bloch and Al Capp; I hope I had the sense to cut it short.

(In the small hours of that same night, long after I'd retired but my diving partner Mike Wilson hadn't, there was a knock on my door. As I blearily opened it, I looked down on the forlorn figure of an already well-known and soon-to-be famous writer. "I wish, Arthur," he said disconsolately, "that you'd ask Mike to leave my girl alone." A lot happens at conventions that isn't on the program.)

Since those far-off days, Dave and I have met on innumerable occasions (the *2001* set, the Apollo 11 launch, the Hotel Chelsea, my North London home . . .), and I only wish we could have made another rendezvous at the 1983 World Convention in Baltimore. But I'm delighted that Dave is Fan Guest (and incidentally that my Somerset near-neighbor John Brunner is Pro Guest). For Dave and Ruth are not only the Ultimate Fans—they are also very nice people.

For who else would have christened their son Arthur C.?

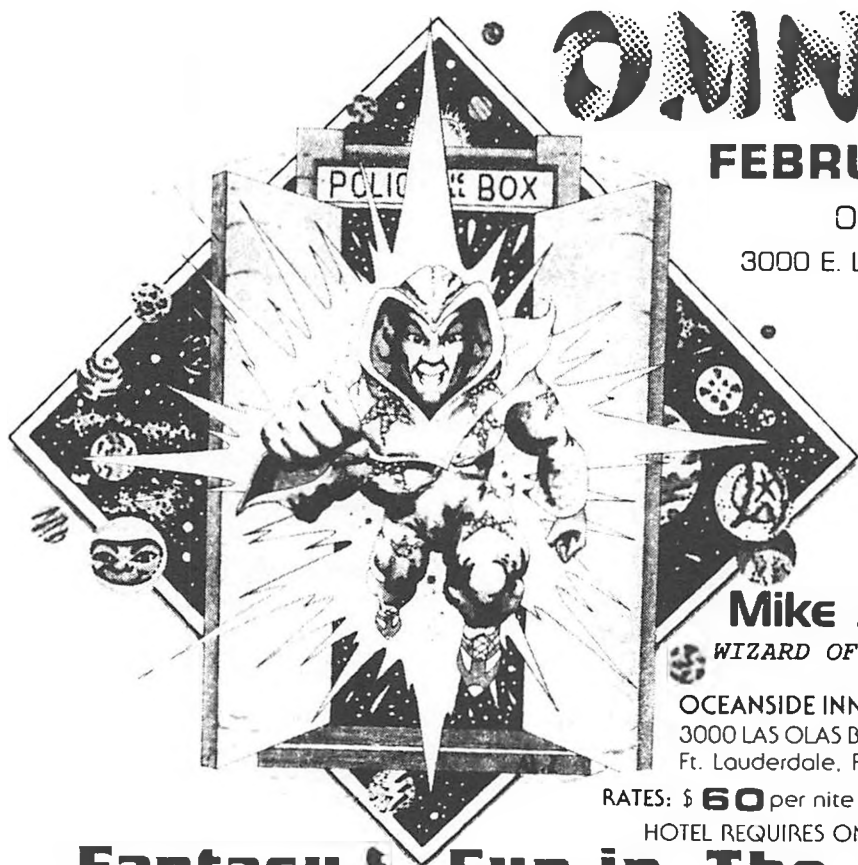
—Arthur C (MkI)
Colombo, Sri Lanka
4 June 1983

About Dave Kyle

Dave Kyle sold his first short story to Hugo Gernsback publications in 1936, and has sold other stories and several novels (continuing E. E. Smith's "Lensman" series) since then. He established Gnome Press Inc. as a pioneer hardcover SF book publisher in 1947, and published first hardcover editions of Arthur C. Clark and Isaac Asimov novels. Kyle has edited anthologies, and has published a two volume history of science fiction (*A Pictorial History of Science Fiction*, 1976, and *The Illustrated Book of Science Fiction Ideas and Dreams*, 1977). He has also lectured extensively on science fiction.

Kyle is being honored at ConStellation for his activities as a science fiction fan, however. He is a member of First Fandom; he was an attendee-founder of the first science fiction convention ever held, in 1936; he attended the first World Science Fiction Convention in New York in 1939; he chaired the 1956 Worldcon

(NewYorCon or NyCon II); and has published and contributed to fanzines. Kyle was director-founder of World Science Fiction Society Inc.; director-founder of Science Fiction and Fantasy Film Society; Hon. Managing Director and Vice Chairman of the British Science Fiction Association Ltd. 1975-77 (Arthur C. Clarke, Chairman); founder-past chairman of the Hydra Club in New York; and editor of *Science Fiction International News*. He has been Guest of Honor at many conventions, and has received the E. E. Evans Memorial Award (The Big Heart Award) at the 1973 Worldcon in Toronto for "outstanding contribution to science fiction fandom"; the British Science Fiction Association Ltd. Special Award in 1977 for his *Pictorial History*; and an outstanding achievement award from the International Society of Science Fiction, Horror and Fantasy of Hollywood in 1977, also for his *Pictorial History*. Kyle was nominated for a short story Nebula award in 1968.



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A Fragmentary Bibliography by David A. Kyle

Your editor, Jane Wagner, asked me to furnish a bibliography of my works for the Program Book. No one ever asked me for a bibliography before. I said “of course” (I was sure to have one)—“I’ll put one in the mail right away.” But then, lo! behold! when I went to my files, I found that I had only a biographical information sheet.

So I am doing the best I can, considering that I am in Florida, and my collection is in New York State. I’m taking my old card file, thoroughly in disarray with years of shuffling, in an attempt to reconstruct my creative life. The result here is fragmentary. My memory is not that good, my notes are not that extensive (Oh, how I envy you, Isaac!)

My first short story sold to Hugo Gernsback’s *Wonder Stories* in 1935 or 1936. I then submitted an illustration for it, but that was rejected, although passed on to Charles Schneeman who so excellently improved my artwork. That first “sale” was a misnomer. I got no money. In fact, the magazine metamorphosed into *Thrilling Wonder Stories* and “Golden Nemesis” was returned to me. The envelope contained manuscript, galley proofs (!), laudatory editorial introduction (!), and the Schneeman illustration page proof (!). With my first story, I had really, literally made a killing. This story was eventually published by Donald A. Wollheim in his first issue of *Stirring Science Stories* in February 1941. It was so successful that I received no money for it, and the magazine subsequently folded. (What, again?) However, I did illustrate it myself, re-drawing Schneeman’s re-drawing of the Kyle original, and thus became SF writer and illustrator in one blow. I was paid cash on the line for the illustration, just like any artist, which is why, when Dick Wilson (Nebula Award winner some decades later) and I shared bachelor quarters in NYC in 1939-40, I concentrated on the bread-and-butter immediate cash as illustrator, while he worked at being a speculative writer.

Robert W. “Doc” Lowndes is the one whom I must thank for making me an sf illustrator in 1939-40. He used me in his *Future Fiction* and *Science Fiction* magazines (and even

teamed me up with Dick Wilson years later, after the war). (It was he who dubbed me “the poor man’s Paul,” because I could draw somewhat in the style of the master, Frank R. Paul, whose “secret” was a draftsman’s double-nib. The “poor man” actually referred to Doc and his editorial budget.) It was also Doc who made me a modest success as a detective fiction writer in *Famous Detective* and *Smashing Detective Stories*, and featured my character “Paul Corey, Real Estate, Insurance, Private Investigations.” In March 1941, I did the illustration for a Doc Lowndes SF story in *Cosmic Stories* in which I used the faces of Dick Wilson and myself as the two inebriated earthmen.

According to my old work cards, I did five sports stories for Doc Lowndes: “Ten-Pin Tycoon” 1948, “Beanball Bugaboo” 1949, “Too Many Heroes” 1949, “Halfway Hurler” 1950, and “Touchdown Tyrant” 1950. Many famous SF writers did such pulp fiction, too. I specifically remember Jim Blish, Lester del Rey, Sam Merwin, Amelia Reynolds Long, Arthur Leo Zagat, Arthur J. Burks, and Frederik Pohl (under James MacCreigh). Fred and I collaborated on one sports story under the noms-de-plume of Kyle Ackerman and James MacCreigh, I recall. For Doc, I also did



“Three to Get Buried” 1951, “First Come, First Killed” 1951, “Blood Relations” 1951, and “Fourth Floor—Homicide!” 1951. I was thrilled in 1949 when the eminent editor Daisy Bacon bought my “Death Thumbs a Ride” for Street and Smith’s *Detective Story*. (Which also practically marked the demise of that famous publication. There it was again!)

After getting my B.S. from Columbia in 1951, I began to do some SF writing, besides editing and agenting. I did the collaboration with Edd Cartier on “The Intersteller Zoo” in the *Gnome Press Travelers of Space* (1951). Most of my published writing through the late 40s and most of the 50s in SF were the brochures, flap matter, and advertising copy for Gnome Press and the Fantasy Book Club. Then until the early 70s, I was thoroughly occupied with my radio station, WPDM, in Potsdam, New York.

For Ted Carmell, editor of *New Worlds* in England, I did some guest editorials (circa 1960) and maybe a story or two, I don’t remember. I do remember that I did “The Ferryman on the River” which ended up in Hudson (U.K.) hardcover

and Corgi (U.K.) softcover in 1968. For Ted's *New Writings* No. 18, I did the cover story, "Some Dreams Come in Packages" (1971).

When Fred Pohl became editor of his *Astonishing Stories* and later *Super Science Stories* in February and March 1940, I joined the ranks of other Futurian contributors. (What a thrill to illustrate the legendary Ralph Milne Farley!)

Another thrill for this young fan was working as an artist for the even more legendary F. Orlin Tremaine, the editor who began the golden age of *Astounding Stories*, to be succeeded by John W. Campbell, Jr. I worked on Orlin's *Comet Stories* (1940-41) and guess what?—it faded away after only five issues.

Also on the artist side of my SF interests was the designing of the famous Gnome Press books, which were so well received by fans and tradesmen alike in the late 1940s and early 1950s. I did the production of many of them (actually typesetting and such on the first two) and drew dust jackets for many of them. I still like the L. Ron Hubbard jacket (*Typewriter in the Sky and Fear*), am proud of the Asimov *Foundation* galactic spiral, but most enjoyed doing the

Conan series of covers, especially the map of the Hyborean Age done as an end paper in collaboration (after the fact) with Robert E. Howard. I've forgotten most of the details of my starting up the SF book line for Bouregy and Curl.

My literary output has been spasmodic. Credit Fred Pohl with getting me to write the most, from the early days of the Futurians (over 40 years ago) to my latest Lensman book today.

For Fred, I contributed to his *Worlds of Tomorrow* with an article (February 1967) predicting Arthur C. Clarke's (and Stanley Kubrick's) great success with the movie *2001* after visiting the set in England with Ruth and the two Arthur C.'s. For Fred in the same magazine three months later, there was my Nebula-nominated story I called "Count Ten," but which Fred re-titled "Base Ten." (He also did that with another story of mine in *IF—Worlds of Science Fiction*, December 1965; my "The Glass Globe" became "Toys for Debbie," which has been anthologized several times, probably because of his collaboration—the title change.)

"Deadlier Specie" (in *IF* of March 1968) was the first specifically identified exo-biological story of mine, although "Base Ten" was a precursor. The short story which Stan Schmidt published in *Analog* (1982) is part of that series, which is still being created.

My most satisfying creative work, to me that is, is the continuation of Doc Smith's classic Lensman series, the latest Bantam book of which (*Z-Lensman*, 1983) has been published to mark this convention appearance of mine. The other two novels have likewise been re-issued simultaneously: *The Dragon Lensman* (1980) and *Lensman from Rigel* (1982).

My most exciting (and honored) works, however, have been my two volume history of science fiction *A Pictorial History of Science Fiction* (Hamlyn, London, 1976) and *The Illustrated Book of Science Fiction Ideas and Dreams* (Hamlyn, London, 1977). They are the prettiest books in the field. I can boldly say. I'm particularly proud of the awards they've won. But I have one awful regret: the two volumes were published and distributed in such a way that many, many persons, fans or not, believed that there was only one book, not two. To this day, there are many who believe this.

Considering the research represented in the dazzling Hamlyn books, how come I don't have my own proper bibliography? I guess that this is the year, and weekend, when I am to look back and wonder about all the things that did happen in my fruitful SF life. Perhaps this ConStellation is meant to put my life in focus. I don't know what my professional credits are. But I have a much more terrible confession to make: I don't remember the extent of my fannish activities. Even the events of my first fannish contributions are hazy—I'm not certain of the date of my first fanzine (*Fantasy World* 193?). I don't know for what I should be blamed or praised or remembered or forgotten in fandom. What an ironic admission by your Fan Guest of Honor in this fragmentary bibliography!

—Dave Kyle

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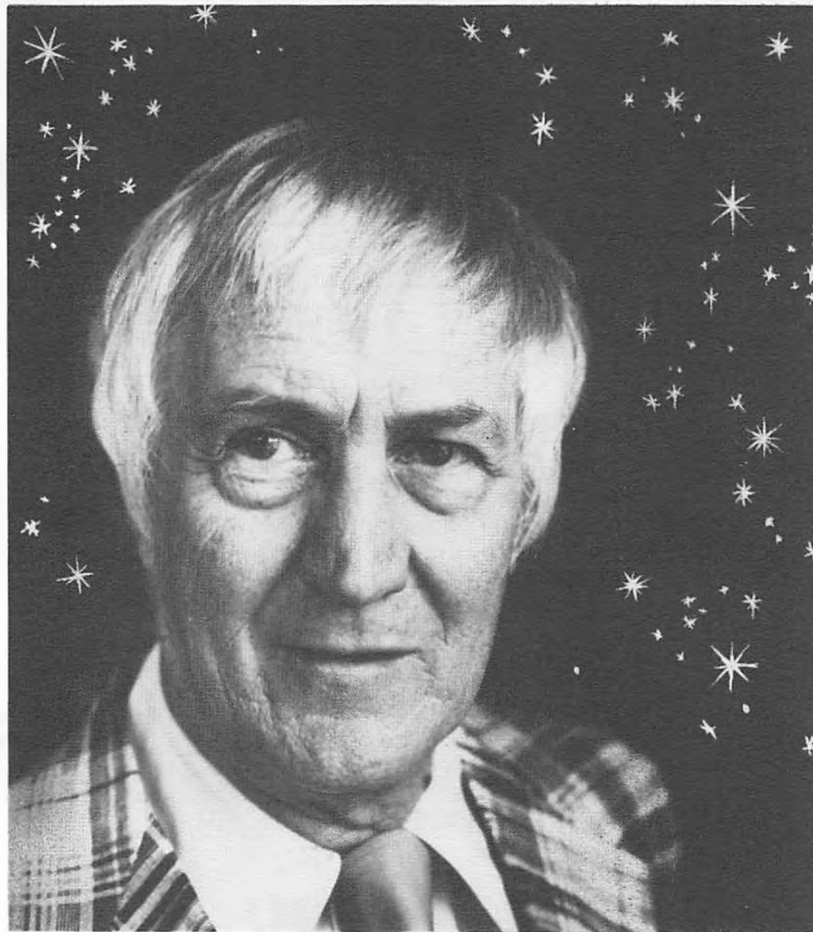


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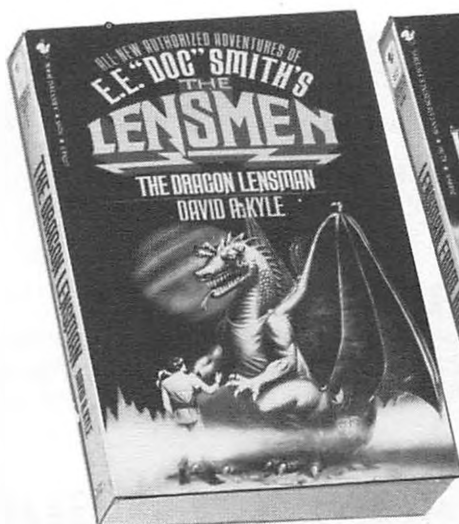
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Fan Guest of Honor
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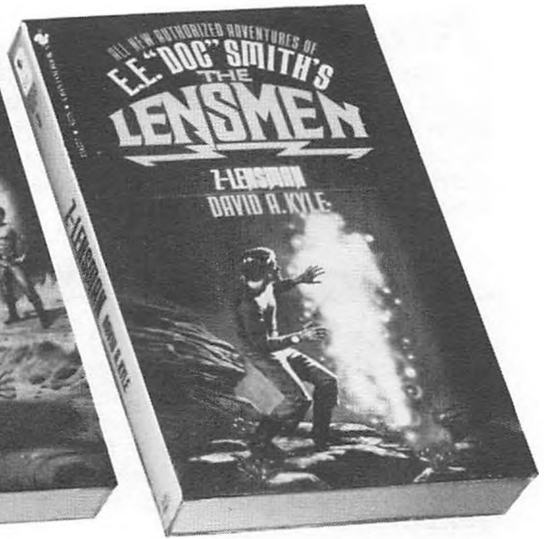
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F. M. Busby

We'll have two new novels by this wonderful science fiction writer coming in '84: **STAR REBEL** (February) and **THE ALIEN DEBT** (summer), both set in the same universe and featuring characters from the author's best-loved novel, **RISSA KERGUELEN**.

Joy Chant

We'll have two very special publications this fall from the author of **RED MOON AND BLACK MOUNTAIN: THE HIGH KINGS** (October), a magnificently-illustrated hardcover (with art by George Sharp) and **WHEN VOIHA WAKES** (November) a new romantic fantasy set in her enchanted land of Vandarei.

John Crowley

John's novel **LITTLE, BIG** gained tremendous praise upon our trade paperback publication and won the 1982 World Fantasy Award. This October, we will publish the book in rack-size for the first time, followed by uniform editions of his previous novels, **BEASTS** (November), **ENGINE SUMMER** (December) and **THE DEEP** (January). John is presently at work on his new novel, **AEGYPT**.

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Samuel R. Delany

This spring will see the publication of **STARS IN MY POCKET LIKE GRAINS OF SAND**, the first science fiction novel in eight years by the Hugo and Nebula Award-winning author of **DHALGREN**, **NOVA** and **TRITON**.

Randall Garrett & Vicki Ann Heydron

The bestselling science fiction adventure series, *The Gandalara Cycle* will continue with **THE WELL OF DARKNESS** (December '83), **THE SEARCH FOR KA** (summer '84) and another *Gandalara* book before the end of '84.

Parke Godwin

The winner of a 1982 World Fantasy Award and author of the Arthurian saga **FIRELORD** will tell the breathtaking story of Guinevere in **BELOVED EXILE** (summer '84) and then turns to the tale of the young St. Patrick in **THE LAST RAINBOW** (spring '85).

Harry Harrison

Harry's biggest science fiction novel ever, **WEST OF EDEN** will be coming in late '84. Coming soon as well is **A STAINLESS STEEL RAT IS BORN**, which will reveal the origin of the galaxy's most beloved rogue.

David A. Kyle

This year's WorldCon Fan Guest of Honor has just published **Z-LENSMAN**, the latest in his series of authorized adventures featuring E.E. "Doc" Smith's galactic guardians.

Ursula K. Le Guin

In 1984, we will publish her brilliant science fiction novel, **THE EYE OF THE HERON**, as well as a republication of the beloved *Earthsea Trilogy* with magnificent new covers.

Bantam Science Fiction and Fantasy

Only Great Books



s list of writers who are among the finest working today.
being from us in the next year and beyond.

Stephen Leigh

This fine young writer's highly-praised trilogy of the Hoorka Assassin's Guild concludes with **A QUIET OF STONE** (February '84).

R.A. MacAvoy

R.A. MacAvoy exploded on the scene this year with her highly-praised first novel, **TEA WITH THE BLACK DRAGON**. In 1984, we will publish her outstanding Renaissance fantasy trilogy, **DAMIANO** (January), **DAMIANO'S LUTE** (May) and **RAPHAEL** (late '84).

Richard McEnroe

This excellent young writer joins the Bantam list with a series of interconnected novels collectively known as *Far Stars and Future Times*. We'll lead off with **THE SHATTERED STARS** (January '84), followed by **WOLKENHEIM FAIRDAY** (July '84) and **SKINNER** (early '85).

Mike McQuay

The author of **LIFEKEEPER**, **ESCAPE FROM NEW YORK** and the *Mathew Swain* series will publish **JITTERBUG**, his most important book yet, in mid-'84.

Warren Norwood

Nominated for this year's John W. Campbell Award, Warren's upcoming novels include **THE SEREN CENACLES** (a collaboration with Ralph Mylius—October '83), **PLANET OF FLOWERS** (the concluding volume to his bestselling *Windhover Tapes* series—March '84) and the first novel in a major five-book saga, *The Double-Spiral War* (fall '84).

David Palmer

Another Campbell Award nominee this year, David's remarkably innovative first novel, **EMERGENCE** will be coming in late '84, followed by a powerful science fiction trilogy.

Byron Preiss & Michael Reaves

Their #1 fantasy trade paperback bestseller, **DRAGONWORLD** (illustrated by Joseph Zucker) has just been published for the first time in rack-size.

Elizabeth Scarborough

Her first two lighthearted Argonian fantasies, **SONG OF SORCERY** and **THE UNICORN CREED**, have garnered her great praise. Her finest book yet, **BRONWYN'S BANE**, will be published in December. Look for **THE HAREM OF AMAN AKBAR** in 1984.

Robert Silverberg

We'll have two major new novels by this Hugo and Nebula Award-winning writer in '84: **LORD OF DARKNESS**, an historical novel set in 16th-century Africa and **VALENTINE PONTIFEX**, the long-awaited conclusion to his bestselling Majipoor trilogy. In addition, we will publish the first rack-size edition of his retrospective collection of stories, **WORLD OF A THOUSAND COLORS**, and uniform editions of some of his finest older work, including **DYING INSIDE**, **DOWNWARD TO THE EARTH** and **BORN WITH THE DEAD**.

Sharon Webb

Sharon's first novel, **EARTHCHILD** gained her favorable comparisons to Le Guin, Asimov and Ellison. We'll publish the first rack-size edition of that novel in November, followed by the other two novels in *The Earth Song Triad*: **EARTH SONG** (March '84) and **RAM SONG**.

Chelsea Quinn Yarbro

We are pleased to welcome this popular writer to our list. In 1984, we will publish her next two powerful novels, **NOMADS** (May) and **A MORTAL GLAMOUR** (fall).

*Now, more
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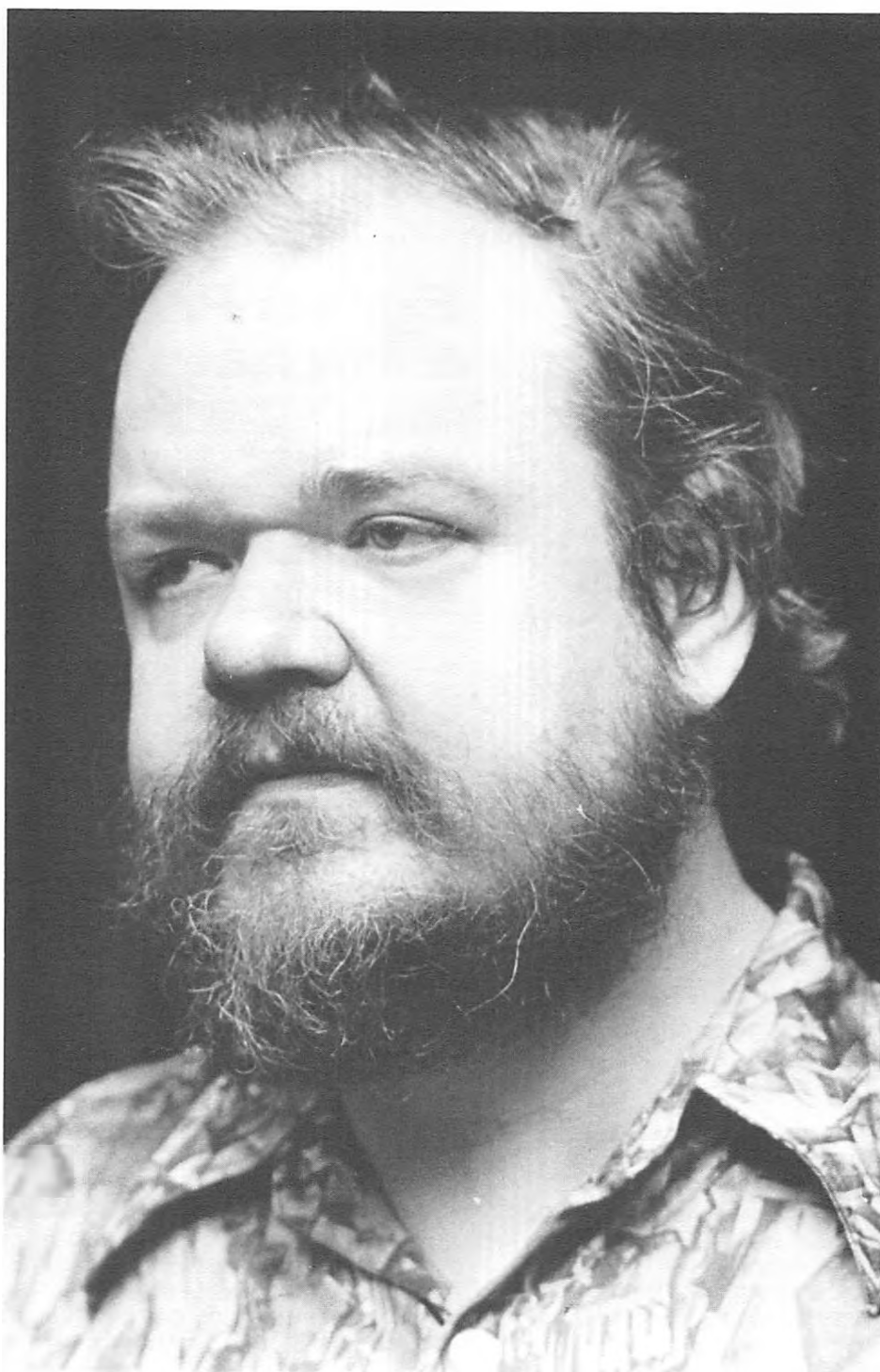


PHOTO BY
JAY KAY KLEIN

Jack L. Chalker

by Ann Hasbrouck Hunt

Jack Chalker has been identified with science fiction in Baltimore for almost a quarter of a century, so it's only logical that he was chosen as ConStellation's toastmaster.

He was born in Baltimore (although through a self-perpetuating error, his books and even *Who's Who* say otherwise) on December 17, 1944, and has lived his whole life in Maryland. He can't remember when he started reading science fiction, but it has always fascinated him. In 1958, he discovered fanzines through a letter in a comic book, and was soon writing for a large number of them around the country, and keeping up a huge correspondence. In 1959, he joined the Washington Science Fiction Association, and continues to be an active WSFAn. By 1960 he was doing his own fanzines (the first, *Centaur*, is a real collector's item now) and in 1961 he launched a small-scale book company with a Lovecraft bibliography that later grew into The Mirage Press Ltd.

On New Year's Day 1963, in the back of a Trailways bus coming from a WSFA party, Chalker, Dave Ettlin, and Mark Owings founded the Baltimore Science Fiction Society, a club that has had many incarnations but still exists as a huge and successful organization.

Chalker's first Worldcon was Chicon III in 1962, a high-school graduation present, and since that date he's missed only two Worldcons (1964 and 1965). He co-founded Balticon and has run numerous conventions not only locally but also in places like New York. He's worked on Worldcons at almost every level, both across the country and around the world. In 1968 he filled in for an auctioneer on an impulse at a Boskone, and since that time has sold more than four million dollars of art, managing to auction at every Worldcon since 1969. Also in the 60s his fanzine and fan book activities grew into The Mirage Press Ltd., a specialty book publisher and "developer" of projects. Among other books he edited during that time are *A Guide to Middle-earth* and *An Atlas of Fantasy*. Chalker's lone Hugo nomination was an editor for his fanzine *Mirage*, all issues of which are now collector's items. He headed the first (losing) bid to bring a world convention to Baltimore for 1967; ConStellation is the fulfillment of a long dream, and best of all, he says, he doesn't have to run it.

During all this period, Chalker also managed to earn a B.S. degree with a double major and triple minor, a Master's in the arcane area of History of Ideas, teach (mostly history and geography) in the Baltimore City Public Schools for a dozen years, and serve in the Air Force and National Guard as, of all things, a Special Forces Air Commando (he did their public relations, but he got the funny hat).

Although he had done some "writing for hire" work (whose nature he won't reveal), mostly to supplement his income, and some work in political and intellectual history for scholarly journals, Chalker only played around with writing fiction on his own until personal and financial problems in 1975 led him to sit down and write a novel, *A Jungle of Stars*, which had been batted around local SF fandom for years. The novel sold to Del Rey, and he hasn't failed to sell any of his fiction since. His second novel, *Midnight at the Well of Souls*, has something like a cult following, and made his reputation as well as selling like mad. By 1978 his writing income was exceeding his teaching income, so he quit to become a full-time freelance writer. He hasn't worked for anyone other than himself since.



Come get a taste of Philadelphia. Not our party munchies, our philosophy. We think a Worldcon should offer everything from a full round of programming to a comfortable place to just get together and relax. That's what we're going to be having at ConStellation:

1. **Enjoy our bid parties** with our own "Alien Blood" sangria punch and infamous Phil A. Delphia radio plays. (We'll be doing some of Phil's newest adventures here at ConStellation.)

2. **Enjoy our Great Tully Hunt.** If you're the first person at ConStellation to guess who the clue below refers to, you win a bottle of Tullimore Dew (subject to Maryland liquor laws).

Tulley Clue #1: "The author of one very hairy story"

3. **Enjoy our Daytime Programming** offered specially for ConStellation at our Bid Hospitality Suite.

The Philadelphia Facts:

Fact 1 - Philadelphia has the people. Our convention leadership is well known, competent and experienced at running cons - Larry Gelfand, Chairman; Wilma Fisher and Gary Feldbaum, Co-Vice-Chairman.

Fact 2 - Philadelphia has the facilities. Our main hotels, the new Franklin Plaza and the Philadelphia Centre Hotel, have the rooms and the space to accomodate a good Worldcon. Our special function space is comparable to our competitors'. We also feature an excellent Dealers' Room of 30,000 sq. ft. (with a loading dock on the same floor); a large Art Show space of 22,000 sq. ft.; good facilities for the Masquerade according to George Paczolt, and numerous modern meeting rooms. We will even have closed circuit TV hookups of special events to your room in the Franklin Plaza.

Fact 3 - Philadelphia has the food. Our main hotels are 4 blocks from Chinatown. They are also surrounded by a variety of restaurants to suit all tastes and budgets, including Fast Food, Mexican, Thai, Italian, French, German, Greek, Hungarian, Japanese, Indian and **several twenty-four hour restaurants.**

Fact 4 - Philadelphia has hotel experience. Philcons have been held at these main hotels for 4 years already and will continue to be there. These hotel staffs like fen, like our committee, appreciate our business. Our staff and theirs are used to each other so you can expect far fewer hassles!

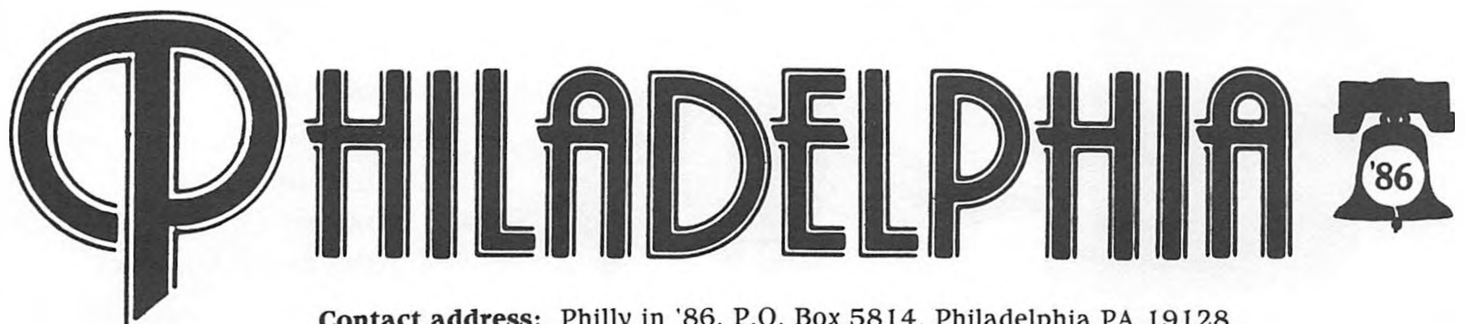
Fact 5 - Philadelphia has convention experience. Philadelphia held the very first Science Fiction convention, in 1936. Philcon has grown in numbers and success ever since. Noted for originating strong art programming, Philcon has a good variety of programs for different tastes. Our people have also worked on numerous Worldcons.

Fact 6 - Philadelphia has a superior elevator-to-sleeping room ratio. Think about it. How long have you had to wait for elevators at Worldcons and other cons? Fen just use them heavily. With more elevators per sleeping room, you won't have to wait as long. We have also planned ahead and will schedule a **live-in elevator/escalator repairman for the whole con.**

Fact 7 - Philadelphia has the hotels. The luxurious Franklin Plaza (indoor jacuzzi, pool, sauna, health club, etc.) and modern Philadelphia Centre Hotel (shopping arcade and transportation hub immediately beneath) are just a beginning. Philadelphia boasts numerous other hotels just a few blocks away including plush hotels like the Palace Hotel of Philadelphia (wetbars and refrigerators in every room, suites with full kitchens, swimming pool) and standard hotels like the Holiday Inn Center City. All price ranges, closeby, various recreational facilities and many rooms (more than 5,000 in easy walking distance), give our hotels what you need.

Fact 8 - Philadelphia has the city. What can you say about the city where it all began? There's history - Liberty Bell, Edgar Allen Poe House, museums galore. There's science - the world-acclaimed Franklin Institute, Fels Planetarium, etc. There's shopping, artwork, movies, gardens and much more, all in easy reach of our hotels.

Please join us for a Worldcon in **Philadelphia in 1986.** Become a presupporting member for only \$2, which gets you a subscription to **Greater Phanadelphia**, our bidzine, and supports our bid activities.



Contact address: Philly in '86, P.O. Box 5814, Philadelphia PA 19128

Also in 1978 he met Eva Whitley, who founded a convention in State College, Pennsylvania called Paracon, at which he was the Guest of Honor. They were married the same year, on a ferryboat crossing the Susquehanna River (Chalker has a thing for ferryboats, and his personal favorite of all his writings, "Dance Band on the Titanic," is an SF ferryboat story). They bought a house in rural Carroll County, Maryland, where they live today. On December 19, 1981 they became the parents of a son, David, who will be about terrorizing ConStellation. At still under two years old, this is his second Worldcon and his 15th convention.

Chalker continues to do three novels a year ("My normal, comfortable writing speed," he says), and has managed to make the best seller list with his last two novels. He's had options for films, but none have been made, and next year will see TAG Industries turn the Well World into a role-playing game. He travels a lot, always accompanied by his family, and still considers himself a "political" writer, although he divides his work into serious, totally non-serious, and "sneaky" novels and stories ("sneaky" ones are where he believes he uses broad adventure to make strong but not obvious statements). He professes a general contempt for ideologues and "isms," so be prepared. Whatever he does, it seems to work—he has a strong and loyal readership that keeps publishers asking for more.

Chalker has an outgoing personality and is a nonstop talker who much prefers fan parties to secret pro gatherings. As busy as he is at ConStellation, don't hesitate to talk to him—he's having as much fun as you are. Just find the party with the coffee machine.

—Ann Hasbrouck Hunt

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1

Bibliography—Jack L. Chalker

Jack Chalker has embraced the new technology—he keeps an updated bibliography on his home computer (a boon to your editor!). The following is divided by type of publication. Some of the things not listed below are the course of study for high school geography for the Baltimore City Public Schools (well, it *might* be considered SF by *somebody* . . .), text from progress reports for Discon II and Suncon, an appreciation of Ron Goulart for the 1979 Lunacon Program Book, and columns in all four ConStellation Progress Reports.

Novels:

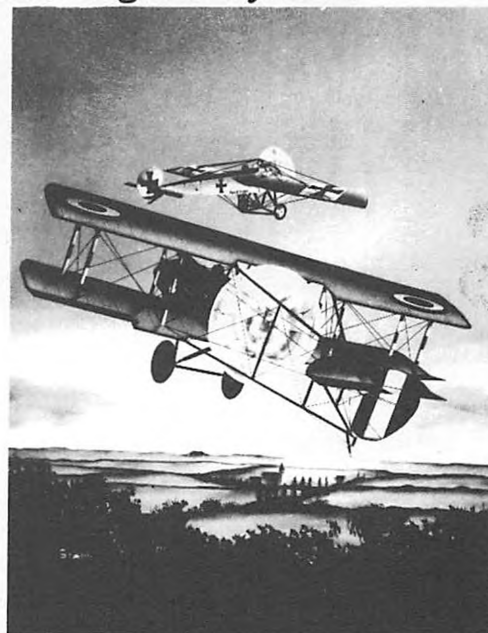
A Jungle of Stars Ballantine/Del Rey, 1976, 1980; also Editions Albin Michel, Paris, 1979 (in French).
Midnight at the Well of Souls Del Rey, 1977, *et al.*; also Penguin Books, U.K., 1981; Goldmann, Munich, 1978 (in German).
The Web of the Chosen Del Rey, 1978, 1981; also Wilhem Hein Verlag, Munich 1981 (in German); in a highly rewritten Hebrew edition (Tel Aviv, 1981).
Exiles at the Well of Souls Del Rey, 1978 *et al.*; also Penguin Books, U.K., 1982; Goldmann, Munich, 1980 (in German).
Quest for the Well of Souls Del Rey, 1978 *et al.*; also Penguin Books, U.K., 1983; Goldmann, Munich, 1980 (in German).
And the Devil Will Drag You Under Del Rey, 1979, 1982; sold to both France and West Germany.
A War of Shadows Ace: An Analog Book, 1979; Berkley-Putnam, which acquired Ace, plans a new edition with a new cover in 1983 (no longer an Analog Book).
Dancers in the Afterglow Del Rey, 1979, 1982; also Goldmann, Munich, 1982 (in German as *Der Tourister Planet*).
The Return of Nathan Brazil Del Rey, 1980 *et al.*; also Goldmann, Munich, 1980 (in German); Penguin edition planned for the U.K. in 1983.
The Devil's Voyage Doubleday, 1980, hardcover only; out of print after three printings, paperback rights in dispute; Japanese rights sold; book is a World War II novel, not SF.

Twilight at the Well of Souls Del Rey, 1980 *et al.*; also Goldmann, Munich, 1980 (in German).
Lilith: A Snake in the Grass Del Rey 1981 *et al.*; also Goldmann, Munich, 1981 (in German).
Cerberus: A Wolf in the Fold Del Rey, 1982 *et al.*; also Goldmann, Munich, 1982 (in German).
The Identity Matrix Timescape: Pocket Books, 1982; French and German sales pending; was third novel written, but not published until 1982.
Charon: A Dragon at the Gate Del Rey, 1982 *et al.*; German edition (Goldmann) pending.
Medusa: A Tiger by the Tail Del Rey, 1983; sold to Goldmann, Munich for German edition.
Four Lords of the Diamond Science Fiction Book Club, March 1983 main selection; contains all four "Diamond" books with some rewriting.
The River of Dancing Gods Del Rey, delivered in March 1982; Del Rey may not launch this whimsical fantasy series until February 1984.
Demons of the Dancing Gods Del Rey, delivered in October 1982.
Spirits of Flux and Anchor Tor Books, scheduled for 1984; first of a large novel (split by greed and economics into three books); delivered in February 1983; will be marketed as "Soul Rider" series.
Empires of Flux and Anchor Tor Books, scheduled for 1984; delivered in May 1983; second in the Soul Rider series.
Downtiming the Night Side Tor Books, sold but not yet written, scheduled to be delivered in December 1983.
Masters of Flux and Anchor Tor Books, not yet written; third in the Soul Rider series.

Short Fiction

"No Hiding Place" STELLAR 3, edited by Judy-Lynn del Rey, Del Rey, 1977; in print on special order basis.
"In the Wilderness" ANALOG, July 1978. A stand-alone chapter from a proposed sequel to *A Jungle of Stars*; sequel never written.

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"Dance Band on the *Titanic*" ISAAC ASIMOV'S SCIENCE FICTION MAGAZINE, July/August 1978; preferred version in *Best SF 1979*, edited by Wollheim with Art Saha, DAW Books.

"Stormsong Runner" WHISPERS II, edited by Stuart David Schiff, Doubleday & Co., 1979; out of print.

"In the Dowaii Chambers" NEW VOICES IV, edited by George R. R. Martin; was to go in the Berkley series, but Berkley cancelled; then sold to Blue Jay Books, now scheduled as a hardcover Blue Jay/St. Martins, January 1984 with simultaneous trade paperback edition.

Novelties

The Necromicon: A Study Mirage Press, 1967, as by Mark Owings. Because of this "Mark Owings," a very real person, it's been listed as a pen name of mine. Actually he was to do the book but could not, and I did it for him. He got the billing, and I got paid.

An Informal Biography of Scrooge McDuck Mirage Press, 1974; new edition planned for summer 1983 (we hope), with same text and cover as the long out-of-print original but including four new interiors by George Chastain.

Relevant Non-Fiction

The New H.P. Lovecraft Bibliography Anthem, 1961, compiler; out of print.

In Memoriam: Clark Ashton Smith Anthem, 1963, editor, out of print.

Mirage on Lovecraft Anthem, 1964.

The Index to the Science-Fantasy Publishers with Mark Owings, Mirage Press, 1966, two editions; history and bibliography of the specialty presses with commentary and analysis. We have been working on a monster update and revision for five years, and hope to get it out in another year or so; in the meantime, abbreviated parts are being serialized as the column "On Specialty Publishing" in *Fantasy Newsletter*, beginning with the January 1983 issue.

The Revised H. P. Lovecraft Bibliography with Mark Owings, Mirage Press, 1971; almost all Mark Owings, really.

"H. P. Lovecraft: A Bibliography" in *The Dark Brotherhood and Other Pieces*, Arkham House, 1965; reprinted in French in *L'Herne*, 1967.

Periodicals

Mirage amateur magazine of fantasy, 1960-1971, 10 issues; never officially folded—I occasionally get the urge to do another but sanity prevails.

Interjection usually appears in February mailings of the Fantasy Amateur Press Association, 1968-date; available only to FAPA members.

In Appreciation

ConStellation wishes to thank the Baltimore Science Fiction Society Inc., the Washington Science Fiction Society Inc., and the many fans who provided seed money to get the Baltimore in 83 bid off the ground.

Thank You's

Special thanks to Dawn Wilson for the art used on the usher button.

Special thanks to David Kirby for typing *The Enchanted Duplicator*.

Special thanks to Massachusetts Convention Fandom Inc (Noreascon II) for providing half funding for the Port Baltimore boat trips.

Matching Grants

ConStellation is a 501(c)3 non-profit organization, and may be eligible for matching funds from companies which have contribution programs. If you work for a company with such a program, check it out. ConStellation may be eligible for a donation equal to the amount you paid for your membership.

Weapons Policy

NO WEAPONS OF ANY KIND may be worn, carried, or displayed in any public part of the Convention Center or any of the hotels, including residential room floors. A weapon is anything that looks like or can be used as a weapon in the opinion of the ConStellation committee.

The only exception will be within the Masquerade staging area and during the Masquerade itself. Specific rules for weapons at the Masquerade appeared in P.R. 3.

Hucksters may sell weapons in the Huckster Room, but they must wrap the weapon securely, and you must leave the weapon in your room thereafter.

Headquarters

The Headquarters Department coordinates the various departments which provide internal services to the convention (Communications, Logistics, the Office, Signs, Technical Support, Volunteers, and the Staff Den). We try to help everyone else, so your stay will be more enjoyable. Remember to come and volunteer!

—Dalroy Ward

No Smoking Areas

No smoking will be allowed at any time in the Art Show, Dealers' Room (except for dealers), or in Halls C and D (major events—smoking will be permitted only during the crab feast). Other areas may be posted smoking or no smoking; we appreciate your cooperation.

Check Cashing Policy

The convention will not cash checks for members. If you want to pay for your city tour tickets, site selection, art, or other items with a check, you will have to show two IDs (traditionally a driver's license and a charge card).

WINDY CON X

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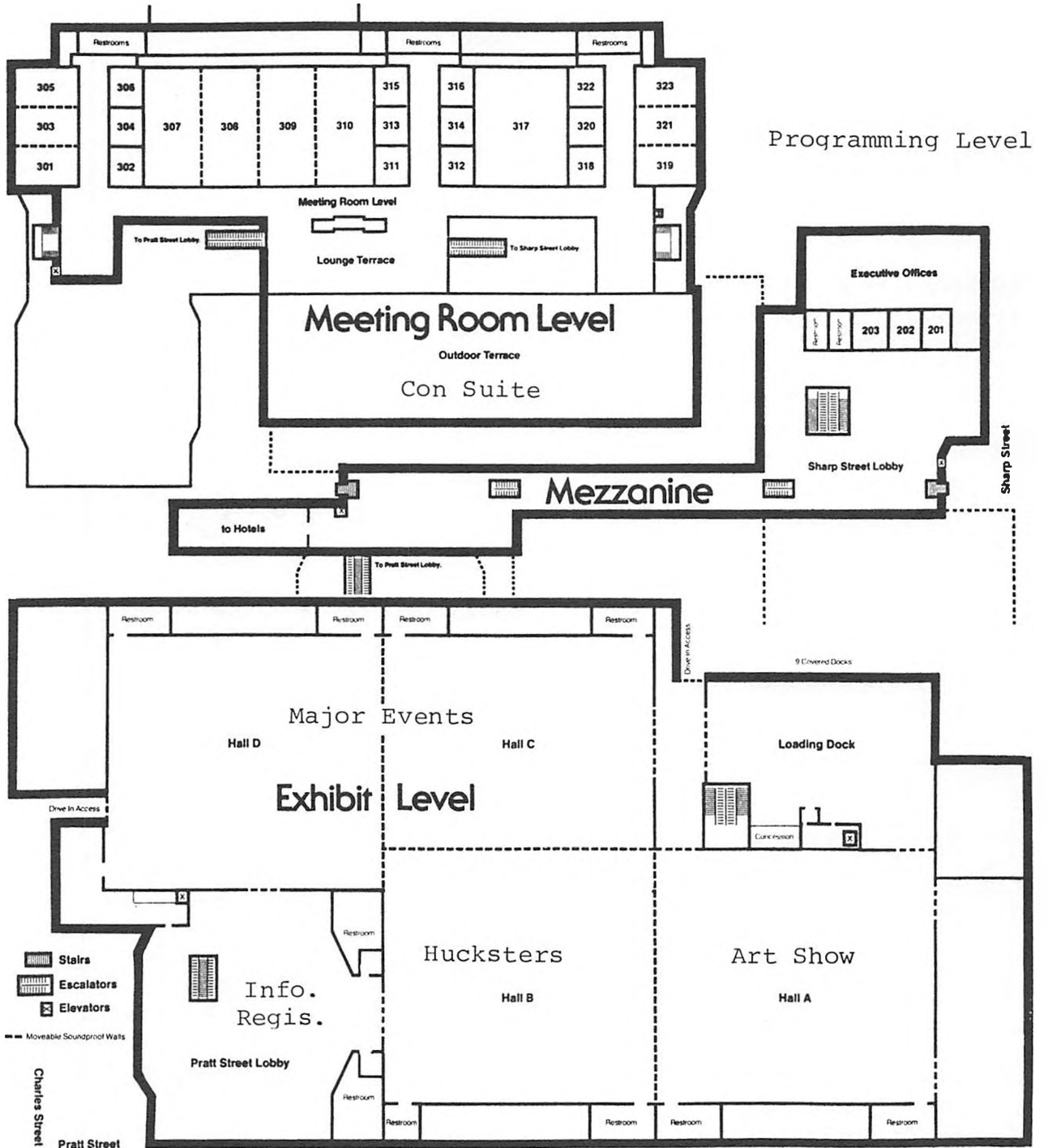
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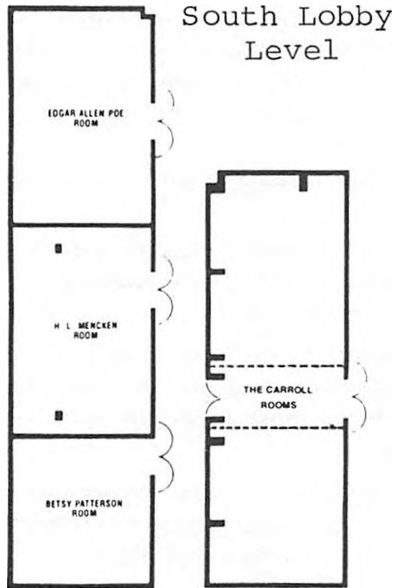
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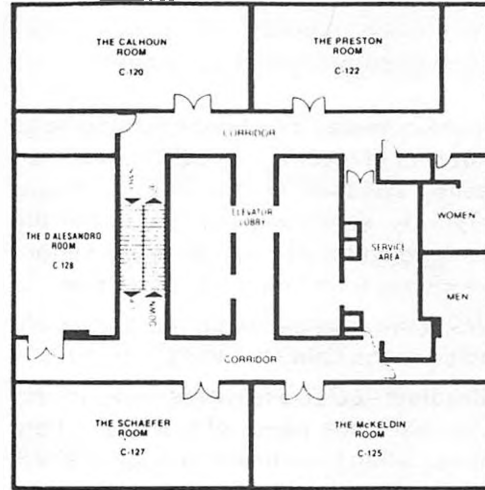
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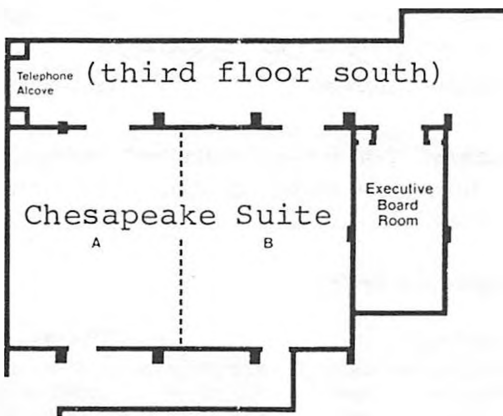
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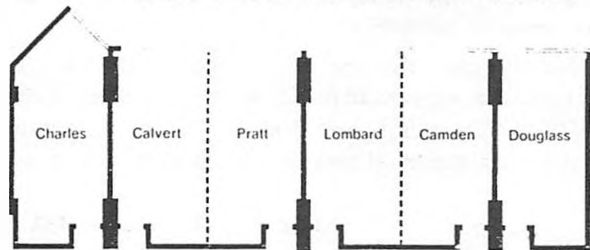
Cabana Level, South Tower



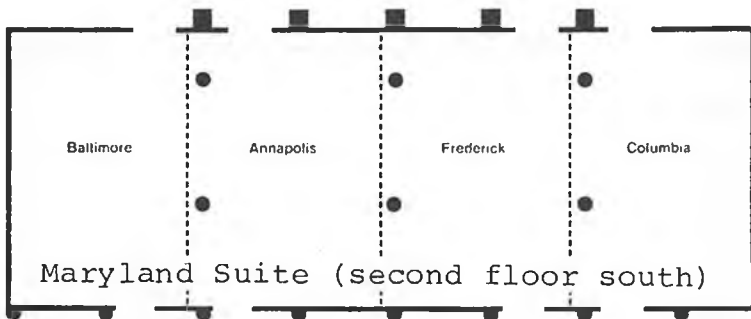
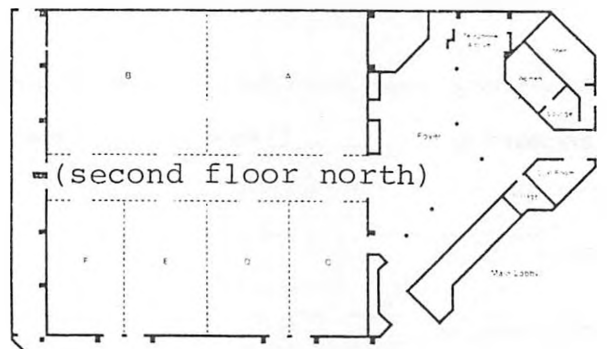
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Ben Bova: "*LOCUS* is the science fiction newsletter. No one who is interested in the field should be without it."

Marion Zimmer Bradley: "*LOCUS* is where I look first for shop talk—it is the real trade paper of science fiction. There have been times when I first heard through *LOCUS*, (not my agent) that a new book of mine is on the stands."

Algis Budrys: "Without a doubt, the single most valuable periodical within the SF community; a labor of devotion, a bulletin board, a monument."

Arthur C. Clarke: "*LOCUS* is the only periodical I read from cover to cover—including adverts!"

Fritz Leiber: "*LOCUS* has been both a pioneering publication and a consistently high performer. This little magazine sets the standards for accuracy and scope in its reporting of the news in the science fiction and fantasy publishing fields, and for level-headed interpretation of that news. I read it regularly."

Michael Moorcock: "As one who is notorious for his dislike of the social aspects of the SF world, I can say fairly that *LOCUS* is the only journal I know which retains a clear-sighted and impartial perspective on it. It's the only

SF journal that I see regularly or would wish to see regularly."

The New York Times: "Anyone whose interest in SF extends beyond reading it to wanting to read *about* it should be aware of *LOCUS*."

Frederik Pohl: "Charlie Brown has been a close friend for nearly twenty years, so anything I might say is suspect—but *LOCUS* is the most important publication in science fiction today."

Judy-Lynn del Rey: "*LOCUS* has become the *Publishers Weekly* of science fiction. It's must reading for anyone and everyone at all involved in the field."

Lester del Rey: "*LOCUS* is the one indispensable source of information for every reader and writer of science fiction. That's why I have a lifetime subscription."

Robert Silverberg: "*LOCUS* is indispensable."

Theodore Sturgeon: "Anyone who is remotely interested in the many aspects of SF must—I said *must*—be, or get, familiar with *LOCUS*."

Peter Straub: "I think it's the most *pertinent* magazine I get, and I'm very grateful that I subscribed."

The Wall Street Journal: "... the science fiction trade magazine ..."

Roger Zelazny: "For professionals and devotees alike, *LOCUS* is the world's most important publication about science fiction."

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\$25.00 for 12 issues (1st class)	\$25.00 for 12 issues (1st class)	\$32.00 for 12 issues (air mail)	\$27.00/yr USA/Canada (1st cl)
\$48.00 for 24 issues (1st class)	\$48.00 for 24 issues (1st class)	\$60.00 for 24 issues (air mail)	\$22.00/yr Overseas (sea mail)
			\$34.00/yr Overseas (air mail)

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Science Fiction/Fantasy Programming

SF/F programming and all of the other programming areas have planned many wonderful things for all the good fen at ConStellation. Check your pocket program for dates, times, and locations.

SF/F programming begins on Thursday, September 1 at 1430 (2:30 PM, if you aren't familiar with the 24-hour clock), shortly after Opening Ceremonies and the Keynote Speech. There will be two tracks on Thursday and Friday, three on Saturday and Sunday, and probably only one on Monday. SF/F Programming will begin about 11:00 AM each day, and will run until 6:00-6:30 PM, except for Monday, when it will end about 4:00 for closing ceremonies.

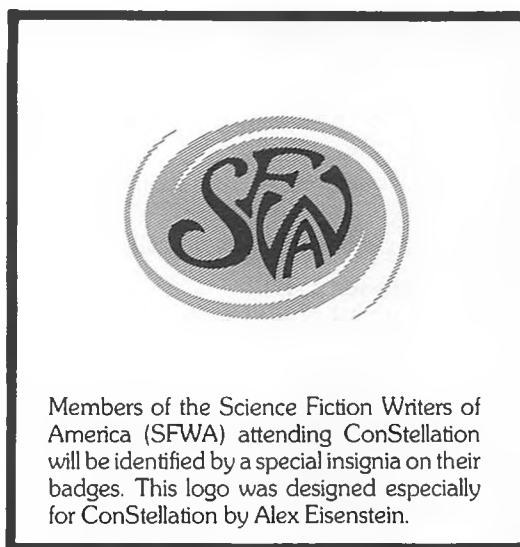
SF/F programming will feature mostly panels, but there will be some individual speeches, interviews, and the like. Since we have so many SF and fantasy pros attending ConStellation, we decided that panels would give the best opportunity for everyone to see their favorites. This was also the reasoning behind the third track of programming on Saturday and Sunday: the response to our program participant questionnaires was remarkable and we wanted to include as many people as possible.

At press time for the Program Book, it seemed likely that most SF/F programming would be held in the Convention Center, but some may be in the Hyatt. Again, check your pocket program.

We want to thank Mike Resnick for several excellent panel ideas, some of which we incorporated ("What Should a BEM Look Like?" and "Not Everyone Reads Scientific American") and A.C. Crispin (among others) for "Should You Write in Someone's Else's World?". We want to thank everyone who made suggestions for panels and participants, and if we used your idea without crediting you in print, you still have our heartfelt appreciation. If imitation is the sincerest form of flattery, then plagiarism must be a close second. If we missed thanking you, we hope you'll take private satisfaction in saying to yourself, "I thought that one up."

We think the program will provide something of interest to everyone who attends ConStellation, and we hope you'll take advantage of it. Please feel free to let us know what you think of it—gripes as well as praise. Those of us who plan and run programming at conventions rarely have the chance to attend much of it (too busy working, sigh).

Elsewhere in the Program Book is information on the other program departments: Space, Science, Fan, Kids, Academic, Art, Reality, Masquerade, and Special Interests (I think that's about all of them . . .). We have had a friendly rivalry through these last several months, seeing if we could one-up someone else's great ideas. We hope this will provide you, the at-



tendee, with a Worldcon program that you'll remember for a long time.

Welcome to ConStellation!


—Alan Huff

Science Fiction and Fantasy Program Items

Following are some (not all) of the topics to be discussed in Science Fiction and Fantasy Programming with tentative days and times. Check your pocket program for locations and participants.

Thursday, September 1, 1983

2:30 **TURKEY TROT:** Science Fiction's Most Outrageously Weird Inventions—Your panelists will describe their "favorites," and, we hope, come up with a few new ones for us.



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3:00 WHEN THE SIREN SOUNDS, IT WILL BE TOO LATE: ONE DAY TO LIVE—Our panelists will tell us what they would do with their last 24 hours. They will also tell us why they have only “one day to live.”

4:30 NOT EVERYONE READS SCIENTIFIC AMERICAN—Our panelists will let us in on what they and their colleagues use for source material. This is also a sneaky way to have the “Where do you get those crazy ideas?” panel without calling it that.

Friday, September 2, 1983

11:30 MAGIC AS A NATIONAL POLICY—What if we could just wish the Russians away? If magic became possible, how could it be controlled? If it fell into the “wrong hands,” how could an individual protect himself? Our panelist will let us in on their views.

12:30 THE WORLD SHAPERS: FANTASY—Our panelists will inform us as to what it takes to make a believable, cohesive fantasy world, and will tell us why some work so well and others don't.

1:00 IF YOU THINK YOUR VOTE IS IMPORTANT, JUST WAIT UNTIL NEXT YEAR—1984 is almost here. Our panelists will tell us what has been done to prevent it, and what could still happen to make Orwell's chilling future a reality.

2:00 SHOULD YOU WRITE IN SOMEONE ELSE'S WORLD?—Our panelists will discuss tie-in fiction and tell us of the ins and outs of writing in someone else's universe.

2:30 TRIED AND TRUE: COLLABORATION—Long-running collaborationists tell how they keep the relationship fresh.

3:30 GOH SLIDE SHOW—Jack Chalker narrates.

4:00 GOH SPEECH—John Brunner, Guest of Honor.

Saturday, September 3, 1983

11:00 THE PERNICIOUS GROWTH OF HEROIC FANTASY—Charles Platt speaks.

12:00 OUTGROWING ONE'S GENES—Genetic engineering and its effects on the future. Our panelists share their views on the good and the bad to be achieved by “reshaping” man in the laboratory.

12:00 SLUDGE FANTASY—What's good, bad, and formulaic about fantasy today? Our panelists know.

12:00 PHIL DICK: A RETROSPECTIVE—Paul O. Williams

1:00 RETURN OF THE COLLABORATORS—Our panelists and their trials and tribulations in starting a collaboration.

1:30 FAIR TRADE—Can we really utilize the resources of space and other worlds? Our panelists tell us whether we can use the riches of interplanetary and interstellar space to help replenish Earth's depleted resources.

1:30 WE'LL ALL GO TOGETHER WHEN WE GO—Panelists explore the various ways and means in which our species may come to an end.

2:30 LAND OF PLEASANT LIVING—Our panelists and their views on the urban jungle of the future.

3:00 JUDICIAL PROCEEDINGS—Crime and punishment in Earth's future. What will Earth do with the criminal in the future? Our panelists will tell us.

4:00 MANIFEST DESTINY—Is Homo Sapiens entitled to settle the stars? Once we achieve the technical ability to settle the stars, our panelists will tell us whether or not we'll do a good job of it.

4:30 LAND OF PLEASANT LIVING—On this panel, we'll hear about the future of the urban renaissance and how the cities will not die, but flourish.

4:30 LOVE THY NEIGHBOR—Can Homo Sapiens mate and crossbreed with alien races, either here on Earth or in the stars? Our panelists will explore this enticing subject.

Sunday, September 4, 1983

12:30 SPECTACLE! IS SPACE OPERA DEAD?—If it isn't, should we kill it? Our panelists share their views on the life and future of the epic adventure story.

1:00 MUSIC OF THE SPHERES: Interstellar Cultural Exchange—Would an alien appreciate Beethoven or Shakespeare or Rembrandt? Our panelists will also tell what they think of alien “culture.”

1:30 IS YOUR TV WATCHING YOU?—Not at all unlikely, some places. Our panelists' views on privacy and surveillance in the future.

2:00 A SECOND CHANCE—How high-tech can help the handicapped. Our panelists explore the future, good and bad, for the handicapped.

3:00 HIGH CRIMES AND MISDEMEANORS: Space Law—What will we do with criminals in space and on alien worlds? Our panelists will explore this aspect of future justice.

3:30 THE HOWARD AND GARDNER SHOW—Howard Waldrop and Gardner Dozois and the answers to life, the universe and everything, and a little bit more.

4:00 TEACH YOUR CHILDREN WELL—Our panelists look at high-tech education in the future, and tell us whether our grandchildren will need to learn or just to input.

4:30 WHAT SHOULD A BEM LOOK LIKE?—Our editors and artists will show and tell.

Monday, September 5, 1983

11:30 LABOR PAINS—Will the work place of the future be your living room? Our panelists look at what the future holds for the working class.

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WALTER TEVIS THE STEPS OF THE SUN

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JOHN McLOUGHLIN THE HELIX AND THE SWORD

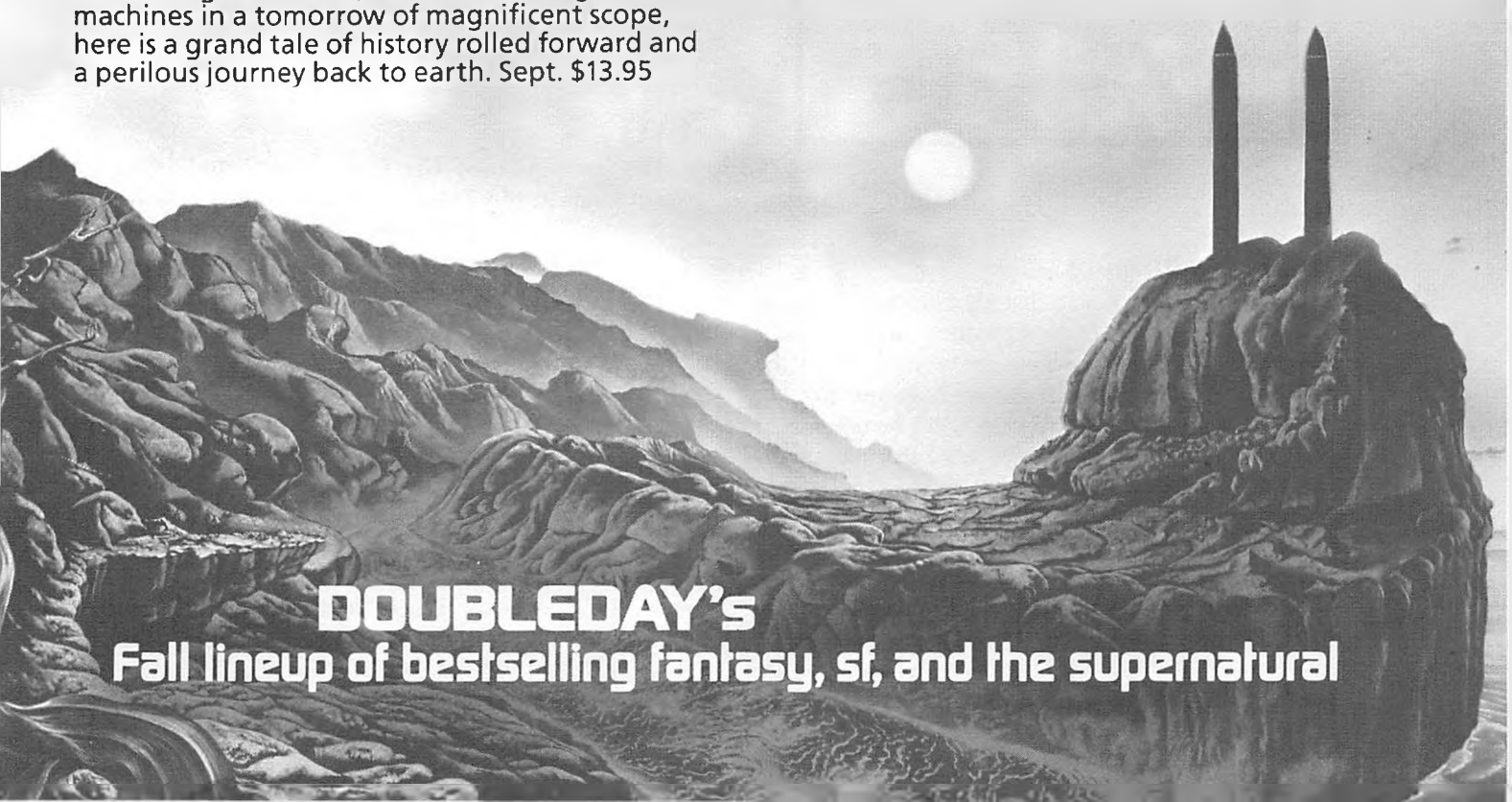
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2:30 WE'VE COME A LONG WAY, BABY!—Our panel will tell us how we've progressed compared to the SF literature of 25, 10, and five years ago, and what's happened since last year's Worldcon.

Art Programming

The Association of Science Fiction Artists is producing a series of workshops and panels for, by, and about science fiction art and artists. Art programming will consist of three phases—Artists and SF Art, Artists' Communication to Artists, and Art Selling and Publishing. Check the pocket program for times and locations.

—Wilma Fisher



Fan Programming

Moshe Feder once said that his time-travel fantasy involves going back to Noreascon II over and over again so he can see the whole convention—all of the things he missed. Moshe was so busy running fan programming at the 1980 Worldcon that he never even got to see his own program, let alone the other items that were available.

Anyone attending a North American Worldcon today doesn't have to be told that fandom has become big enough to create a sort of sensory overload. There isn't enough time in a year for an individual fan to meet all of the interesting people and do all of the interesting things that our little hobby-as-a-way-of-life has brought to us. A single day at a modern Worldcon

provides more programmed activities than were once available during the whole of Labor Day weekend. There's just no way to see and do it all.

Creating a separate "fan area" at ConStellation is our way of trying to reduce some of the sensory overload confronting Jophan these days. You'll know where to look for the Enchanted Duplicator—in the Hall of Roscoe. Gary Farber pored over his library to produce a display of some of the finer examples of amateur publishing that have enriched fandom's traditions. Taral, never sure he could make it to the convention himself, still worked hard all year to make sure we would have the works of some of our best fanzine artists represented. And Steve Stiles picked a few historic fanzine covers to make into posters for our walls. Of course, Baltimore's own Captain Mimeo, Ed Bennett, has command of the Mimeo Room, with the help of Jeff Schalles.

This year's DUFF winner, Jerry Kaufman, can't be with us, but he did suggest a programming item or two, and his help has been valuable. DUFF won't go unrepresented, though—Rusty Hevelin still has the slides from his own trip to Australia, and he'll be sharing them with us, running the TAFF/DUFF Auction, and of course joining Gay Haldeman to tell you "How to Enjoy Your First Convention."

We hope Moshe will be able to enjoy *his* convention this year. We created the Fan Lounge in the hope that everyone would have a chance to meet and talk to each other—which is why we put Moshe Feder in charge of it.

—Avedon Carol

TAFF

The Trans-Atlantic Fan Fund is a fannish fund which sends worthy fans from Britain to America and vice versa. TAFF began in the early 1950s when Walt Willis came from Ireland to the Chicago Worldcon.

This year's administrators are: **Kevin Smith, 53 Altrincham Road, Gatley, Cheshire SK8 4EL, United Kingdom;** and **Avedon Carol, 4409 Woodfield Road, Kensington, Maryland, 20895, United States.**

DUFF

The Down-Under Fan Fund is similar to TAFF, but it sends fans from Australia to America and vice versa. This year's administrators are: **Jerry Kaufman, 4326 Winslow Place North, Seattle, Washington, 98103;** and **Mark Ortlieb, 70 Hamblynn Road, Elizabethdowns, South Australia, 5113 Australia.**



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Science Programming

Those who attend a Worldcon for the first time are often shocked to find that there is extensive science programming. Some questions usually heard are "Why?" "Who cares?" "Why don't you talk about the things I care about?"

Why have talks about science at the Worldcon? It could be argued that the Worldcon was not meant to be a place for the concerns of the "real world" to intrude. The convention is to celebrate accomplishments in the field of science fiction, not science.

There is some truth in this; however, it is not reasonable to separate the subject matter of the fiction from the fiction. To enjoy Westerns one needs some understanding of the technology of the Old West. I believe that if the science programming increases the fans' understanding of the technology about which science fiction is written, and thus improves the fans' enjoyment of SF, the track is justified.

There is a second reason which to me is just as compelling as the first. Science fiction intrudes into the "real world" and I feel that turnabout is fair play. Since 1945 the western world has known that things

change FAST. To many people, science fiction serves as a means to understand and anticipate change. The novel *1984* by George Orwell is not only part of our literary culture, but also part of our political and ethical culture.

If by bringing science to the Worldcon we provide one idea for a good story, it is justified. If by bringing scientists to the Worldcon we provide one idea for one advance in science, it is justified.

Why don't you talk about the things I care about? This question is the easiest and hardest to answer. The easy answer is "Because we can't read your mind and anyway I am doing this program." The hard answer is "We can't always get people who want to talk about the most interesting subjects."

For the 1983 Worldcon, the goal of Science Programming is to discuss the implications of the developments in science. We hope the issues discussed will help some writer develop an interesting story. It should also help the fans enjoy the stories all the more for taking part in the development of the ideas.

—Patrick Kelly

Academic Programming

Each of the six academic programming events concerns itself in one way or another with methodology; that is, how things are done, either in science or in literary study or in that wonderful mix of science, literature, and marketing that we call science fiction. One year ago at Chicon IV, academic programming was also concerned with theory, but in addition dealt with the role of women in the genre, fandom, and miscellaneous topics. Selected papers from those 1982 sessions have been published (*Patterns of the Fantastic: Academic Programming at Chicon IV*, Donald M. Hassler, editor, Starmont House, Mercer Island, Washington, 1983, \$5.95 paperback).

We hope to publish selections from this year's program after ConStellation. Everyone is welcome to attend academic programming.

Friday: Literary Study and Scientific Approaches

Session I—*The Critic and the Writer: The Issue of "Critical Distance"*—10:30-11:30 AM

Chairperson: Martin H. Greenberg, University of Wisconsin—Green Bay

Panelists: Barry Malzberg, writer; Carl B. Yoke, Kent State University; Donald M. Hassler, Kent State University.

Session II—*Math, Astronomy, Time Travel, and Semiotics*—11:45 AM-1:15 PM

Chairperson: Elizabeth Anne Hull, William Rainey Harper College

Papers: Ed Boyno, Montclair State College, "The Mathematics in Science Fiction: Of Measure Zero"; Thom Dunn, Miami University, "Mapping the Ekumen: Astronomical Realities in the Hainish Fiction of Ursula K. Le Guin"; Thomas Wm. Hamilton, Wagner College, "The Scientific Standing of Invisibility, Time Travel, and Alternate Worlds Today"; Judith B. Kerman, Kent State University, "A Semiotic Comparison of the film *Bladerunner* and the novel *Do Androids Dream of Electric Sleep* by Philip K. Dick (see related paper with different methodology scheduled for Sunday, Session V).

Saturday: Computers, More Science, and Readership

Session III—*Cybernetic Visions*—10:30-11:30 AM

Chairperson: Judith B. Kerman, Kent State University

Papers: Constance Mellott, Kent State University, "Two Views of the Sentient Computer: Gerrold's *When Harlie Was One* and Ryan's *The Adolescence of P-1*"; C.W. Sullivan III, East Carolina University, "Scientist Heroes and Villians: The Early Years"; Rosemarie Arbur, Lehigh University, "Ars Scientia Equals Ars Poetica"; Hal Clement, writer and Milton Academy, "What is NOT Science"; James Gunn, writer and University of Kansas, "The

Readers of Hard Science Fiction"; Robert A. Collins, Florida Atlantic University, "The Readership of *Fantasy Newsletter*."

Sunday: Mixing Genres and Soviet Science Fiction
Session V—*Science Fiction at the Edge and in the Abyss*—10:30-11:45 AM

Chairperson: Donald M. Hassler, Kent State University

Papers: Janice Bogstad, University of Wisconsin, "Science as Mythos and Method: Extending Generic Definitions to the Crossover Novel"; Jared Lobdell, Muskingum College, "Fantasy Versus Immediacy: Clues from Thornton Wilder"; Philip Kaveny, University of Wisconsin, "The Cinematic Rendering of a Text: From Pessimism to Sentimentality in *Do Androids Dream of Electric Sheet* to *Bladerunner*" (see earlier paper in Session II); John Hand, Columbia College, "The Science of Warfare in the SF Novel."

Session VI—*Panel Discussion on Soviet Science Fiction*—12:00 noon-1:00 PM

Chairperson: Joe De Bolt, Central Michigan University

Panelists: Eremey Parnov, Chairman of the Science Fiction Department of the Soviet Writers Union; Maria Ossintseva, translator.

—Donald M. Hassler

Convention Skills: The Art and Science of Running a Science Fiction Convention

The months—sometimes years—of preparation for the few days of a convention require the coordination of an amazing (even fantastic and astounding!) array of skills. From masquerades to hotel contracts, the details can be overwhelming, even to the experienced. Among the fans attending ConStellation, we have a vast reserve of hard-earned convention wisdom to tap.

A series of panels and workshops will deal with matters, both practical and intangible, that go into coordinating a successful convention: art shows and auctions, bidding skills, committee recruitment, publicity and publications, legal aspects, registration, bookkeeping, programming, handling emergencies But wait, there's more!

What are the particular needs and advantages of small conventions? What about alternatives to the traditional convention? And just what makes a convention truly successful?

We may not be able to solve every problem, but we think this opportunity to pass on what has been learned will help future conventions.

Check your pocket program for times and location.

—D. Jeannette Holloman

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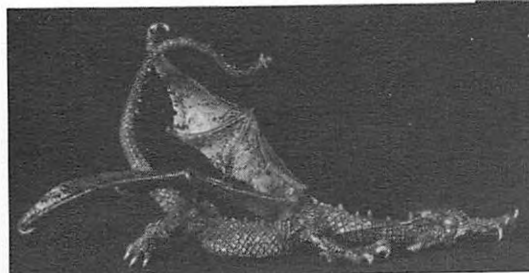
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Discussion Groups

Fantasy and SF authors, artists, and editors are scheduled for discussion groups. On Thursday, groups will begin at 3:00 PM and 4:00 PM. Discussion groups will begin as early as 9:00 AM on other days for earlybirds, and are offered throughout the day. The last groups of the day end at 5:00 PM.

To maintain the intimacy of the discussion, a pass system will be used for admittance, and only 15 fans will be allowed in each group. You can sign up for a particular discussion group at a table on the Mezzanine level of the Convention Center. When you sign up, you will be told when and where to pick up your pass. The pass will give the location of the group, and you must present it to get into the room. Check your pocket program for a list of the pros who are having discussion groups and the times.

—Candice Massey
Diana Cartwright

Kids' Activities—Designed by Kids, Open to Everyone

Supposedly the "Golden Age" of science fiction is 12. Kids often have the greatest sense of wonder. So why are all the kids at conventions playing video games, watching movies, or running in packs? Because panels like "Fan Feuds of the Fifties" are—to quote several—BOR-ING. There are things to do besides sitting and listening that may result in more fun and wonder.

Such as—a trip to the Aquarium; three sessions on worldbuilding; D&D, computer, and video game workshops; fantasy and comic art drawing; crab people; and even some brain dissection (we hope). All of these might be interesting to any convention member. That they are Kids' Activities doesn't mean *simple* or *dull*—only that the group of kids involved here *developed* the idea and made it happen.

Depending on our moods, we can call Kids' Activities either an experiment or an innovation. We ex-

pect the kids and "adults" who attend will get to know each other, participate in interesting events, and have fun doing things.

We plan to have fun—come by and you will too. Check the pocket program for times and locations. At the very least, it won't be BOR-ING.

—Jim Hudson, Coordinator
Eric Pavlat, Co-Conspirator

Alex Boster

Chris Caspar

Hal Clement

Lynn Cohen

Elladon

Jennifer Ettlin

Lori Haldeman

Peter Hudson

Sharleen Lambard

Carla Lundgren

Anita Lundry

Melanie Lundry

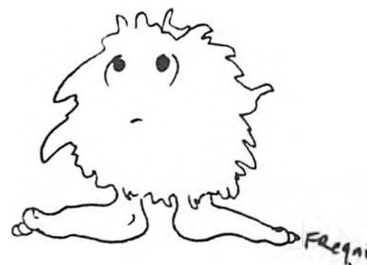
Jessica McClanahan

Kathyann Meyer

Peter Schwacker

Meg Valance

Lawrence Wood



Authors' Forum

The Authors' Forum will have performances by dozens of writers throughout ConStellation. We have transformed a Convention Center room into a coffeehouse, complete with small tables covered by red checkered tablecloths, bottomless bowls of cookies and pretzels, and a candle in an empty wine bottle on every table (we'll light the candles for our midnight horror and dark fantasy gatherings). Participants may have a traditional reading, or may choose to showcase their other talents; we'll have singers, guitarists, poetry recitations, slide shows, writing seminars, multi-media presentations, and readers' theater. Check your pocket program for a list of the authors who are participating and the times.

—Mary-Rita Blute



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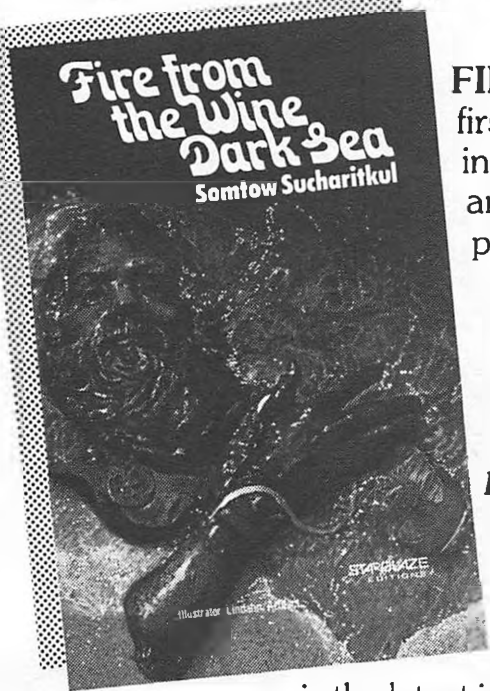
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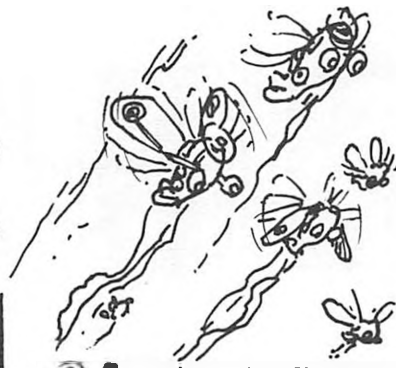
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clear war, world hunger, overpopulation, economic development, environmental pollution. Other, less dramatically crucial, issues play vital and immediate parts in shaping our lives every day.

What holds our society together and what must change to keep it from falling apart? The mass media seems bent on destroying the cultural diversity of our society by homogenizing our perceptions of it. Special interest politics has made a mockery of our representative form of government.

We are in the midst of the "information explosion," yet we have allowed our public education system to deteriorate to such an extent that many citizens are unable to read! Our privacy is threatened by the very same technology that enables us to radically increase productivity. Where do we say "stop, this is far enough," and who will we trust to stop?

These marvels of electronics may also be used for repression at home and abroad. How do we control this? How do we revitalize our republic and keep our personal freedoms? Will the growth of the government and the bureaucracy result in the ultimate static society?

In fact, is our very system of government so antiquated that we need to find another way to do things?

We don't expect to find "answers" to concerns like these, not in one weekend, anyway. This is simply the first attempt to present a thematically unified programming track of this nature. What we do hope to accomplish is to set a precedent, to find a point of contact between people and issues.

After all, if WE don't care about the future . . . who will?

—Kathy Shields

Reality Programming

Fans are interested in the future . . . or at least we have that reputation. This year, in keeping with the theme of ConStellation, we want to expand fan awareness of areas often overlooked in SF convention programming. Our focus is on the social and political aspects of the future. Our goal is to provoke some thought about the "real" world where we are going to spend the rest of our lives. In the process, maybe we will find some ways to influence this "real" world to make it better.

If there is a future you would like to see, what can you do to help make it happen? The possibilities for action in the socio-political arena on the individual and group levels are real and important for influencing the future. The idea of taking responsibility for the future is something we will discuss during the three days of "reality" programming (check your pocket program for the schedule).

Certain major concerns are clear: the threat of nu-



It's 11 o'clock.

Do you know where your
Congressman is?

We do.

We're the **American Space Foundation**.

Like it or not, Washington is where the action is. The Congress and the White House make decisions daily that affect mankind's quest for the stars.



Whether it's NASA's budget, FAA regulations, or industry's fight to launch its own space vehicles, the battles are won or lost in the nation's capital.

We've lost many of these fights in the past, and we can't afford to lose many more.

The **American Space Foundation** was created to give the space movement a strong voice in Washington — *where it counts*. It's our goal to insure the voice of pro-space Americans is heard in the halls of Congress, the White House and the bureaucracy.

It's our job to know where your Congressman is — how he stands on the key issues that affect the American space effort.

We want you to know, too.

Will you join us?

With your help we can make our voice heard.

And if you don't think it's 11 o'clock — if you're satisfied with our current progress in space — think how long it's been since a man walked on the moon.



YES, I want to join the **American Space Foundation** and make my voice heard in Washington. Here's my membership dues of \$15.00.

Name _____

Address _____

City/State/Zip Code _____

Phone Number _____

For more information, call **202/546-4474** or write **American Space Foundation**, 1013 Maryland Avenue, N.E., Washington, D.C. 20002.

Space Exhibits

There will be a separate Space Exhibit area on the second floor of the Hyatt, and we expect to have some space exhibits in the Convention Center as well. A variety of interesting items from Goddard Space Flight Center will be on display during normal programming hours. Space advocate groups will have tables for letter-writing campaigns to Congress and related activities. We'll show continuous films from NASA and JPL—signs with location and schedules will be posted. Some of these films are classics, such as "Four Rooms, Earth View," the JPL Voyager films, and films of the Apollo and Shuttle flights.



Space Programming

Space Programming will feature numerous writers, scientists, and space activists, including some people who aren't usually seen at an SF con (see the biographical sketches below). We'll have program items running from 10 AM to 5 PM every day, discussing three major topics:

Space Industrialization includes everything from solar power satellites to asteroid mining. It encompasses the exploration and exploitation of space resources; all aspects of business in space from the present communications satellites to the construction of permanent space habitats.

Space Science and Engineering encompasses the acquisition of knowledge in space and the expansion of our abilities to operate in space. It includes planetary science, space medicine, astronomy, advanced propulsion systems, and socio-political structures.

Building for Tomorrow includes space politics, grass-roots organizing, independent research activities, and generally raising the consciousness of the public about the possibilities of space.

Other program items include:

Exploring the Solar System—Dr. Geoffrey Briggs—NASA is once more planning to go into the solar system exploration business. Find out how they plan to explore the solar system, what they intend to look at first, and how they plan to escape the budget trap.

Raw Materials: Lunar vs. Asteroidal—If humanity is to build industries in space, it will need resources upon which to build those industries. This panel will discuss the use of some of the Earth's nearest neighbors for building those resources.

Space Industrialization—Dr. William Webster—Humanity has begun its movement into space. What will it be like? What kinds of work will there be?

Spacewatch—Dr. "Tom" Gehrels—Many scientists presently believe that the destruction of the dinosaurs was brought on by the impact of a large asteroid the Earth. There are still many more such asteroids floating in space in the vicinity of the Earth. Where are they and where are they going? What is being done to find them? How much of a danger are they to us?

L-5 Space Development Conferences—Dr. Jerry Pournelle—The L-5 Society held its second annual conference in April 1983. Through no accident whatever, many of the most inspirational speakers from that conference will also be at ConStellation. Find out what these conferences are all about from the chairman of the first one.

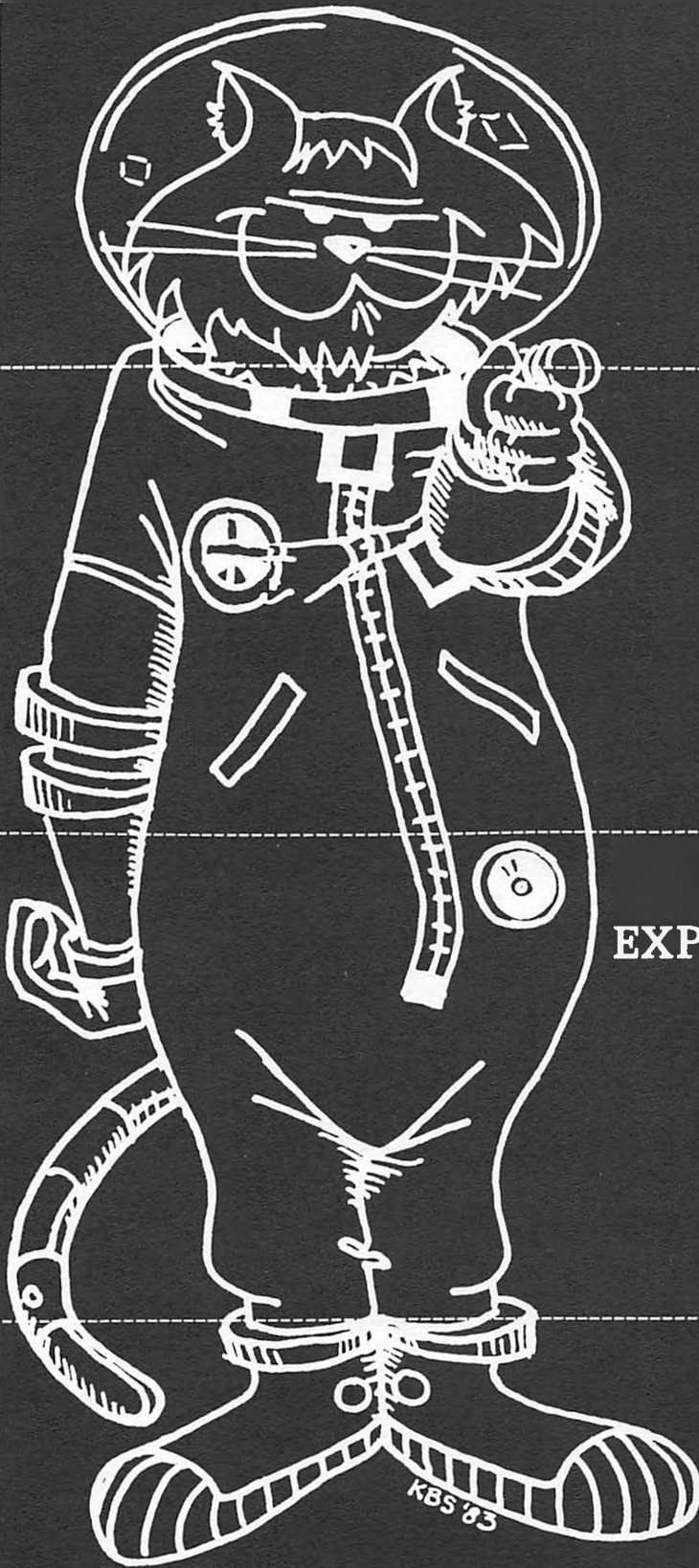
Search for Extraterrestrial Intelligence—Dr. Richard Berendzen—The President of American University will talk about where SETI fits in the scheme of things.

Promoting Space: Local Activity—Find out what you can do to promote our future in space from a panel of people who have done it.

Spacelab—Learn about the European Space on Agency's new space laboratory, which will fly in the space shuttle cargo bay for the first time a few weeks after ConStellation.

Space Politics: Washington vs. Grassroots—What can you do as a "grassroot" to support the space program? What do all those politicians do in Washington, and why? Two separate panels will discuss these questions, and how they connect.

The Right Stuff—Warner Brothers will bring a stellar team to ConStellation to promote the film version of Tom Wolfe's best seller *The Right Stuff*. Remember, this isn't fiction, it's history. They really did ride those things.



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Hyatt Regency, Ohio Center, Sheraton Columbus Plaza

2

FORM A DIVERSE EXPERIENCED COMMITTEE

Celia Smith: Chairman
Jean Airey, Barb Alexander,
John Ayotte, Tom Huff, Sally
Kobee-Ludwig, Van Siegling,
Larry Smith, Tom Van Horne

With interests and activity in art, Dr. Who, fantasy, fanzines, filking, gaming, hard sf, media, SCA, and numerous sub-fandoms.

3

VOTE COLUMBUS FOR 1985

4

There will also be a debate on "Resolved: that the United States should strive to secure and maintain a military advantage over any adversary in Space." These are but a few of the perspectives we will bring to bear on ConStellation's theme, "The Future in the Present: How Tomorrow is Built from Today." Check your pocket program for times and locations.

—Bob Lovell

Space Program Participants

The following people are participating in ConStellation's Space Program, but have not, to our knowledge, participated in a Worldcon before. We thought you'd like to know something about these "new faces." The list is far from complete, but is representative of the variety of new people attending ConStellation and Space Programming.

U.S. Representative Newt Gingrich is a leader in promoting space development. He has been instrumental in organizing the Congressional Space Caucus, and has been a vigorous advocate of space exploration and development. Gingrich was a Professor of History and Environmental Studies for seven years before winning election in 1978 as Georgia's only Republican Congressman. He represents about a half-million Georgians in 12 counties south and west of Atlanta.

Brig. Gen. Charles E. "Chuck" Yeager, USAF (Ret.) was the first man to break the speed of sound, flying a Bell X-1 Rocket Plane in October, 1947. He was a World War II ace before becoming a test pilot. His exploits as a pilot are legendary. He was once able to shock a near-unconscious pilot into landing by pretending that he, Yeager, needed help. At age 59, General Yeager is still testing planes for the Air Force.

The 3rd Annual L-5 Society Space Development Conference

San Francisco April 20-22 1984

1275 4th st. no. 242

SANTA ROSA, CA. 95404

	until April 1st	at the door
L-5 members	\$30	\$40
non-members	\$50	\$60

Del Rey brings you a bestselling tomorrow!

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Best Sellers

FICTION

	Last Week	Weeks On List
1 SPACE , by James A. Michener. (Random House, \$17.95.) The story of the American space program told through fiction.	1	10
2 MISTRAL'S DAUGHTER , by Judith Krantz. (Crown, \$15.95.) The art world of the 20's and the fashion industry of the 80's.	6	4
3 FOUNDATION'S EDGE , by Isaac Asimov. (Doubleday, \$14.95.) The struggle to keep civilization alive in a crumbling empire: science fiction, sequel to "The Foundation Trilogy."	5	8
4 THE VALLEY OF HORSES , by Jean M. Auel. (Crown, \$15.95.) Continuing the saga of human survival at the dawn of civilization begun in "The Clan of the Cave Bear."	4	4

Best Sellers

FICTION

	Last Week	Weeks On List
1 THE LITTLE DRUMMER GIRL , by John le Carré. (Knopf, \$15.95.) An English girl caught between Israeli intelligence agents and P.L.O. terrorists.	1	1
2 WHITE GOLD WIELDER , by Stephen R. Donaldson. (Ballantine/Del Rey, \$14.95.) Book Three of "The Second Chronicles of Thomas Covenant," a fantasy saga.	1	1
3 CHRISTINE , by Stephen King. (Viking, \$16.95.) A car that kills, loose among a Pennsylvania town's high-school set.	1	1

Best Sellers

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This Week	Last Week	Weeks On List
1 SPACE , by James A. Michener. (Random House, \$17.95.) The story of the American space program told through fiction.	1	17
2 2010: ODYSSEY TWO , by Arthur C. Clarke. (Ballantine/Del Rey, \$14.95.) A continuation of the tale begun in "2001: A Space Odyssey."	2	11
3 MISTRAL'S DAUGHTER , by Judith Krantz. (Crown, \$15.95.) The art world of the 20's and the fashion industry of the 80's.	3	11
4 MASTER OF THE GAME , by Sidney Sheldon. (Morrow, \$15.95.) The hidden truth behind a woman business tycoon's rise to power.	8	21
5 FOUNDATION'S EDGE , by Isaac Asimov. (Doubleday, \$14.95.) The struggle to keep civilization alive in a crumbling empire: science fiction.	4	15
6 THE VALLEY OF HORSES , by Jean M. Auel. (Crown, \$15.95.) Continuing the saga of human survival at the dawn of civilization begun in "The Clan of the Cave Bear."	4	4
7 TWICE SHY , by Dick Francis. (Putnam's, \$13.95.) Greed at work in the world of horse racing and computer programming.	13	14
8 FRIDAY , by Robert A. Heinlein. (Holt, Rinehart & Winston, \$14.95.) The adventures on Earth of an Artificial Person, a creature of genetic engineering, in the service of a Boss in outer space.	12	4
9 FOR SPECIAL SERVICES , by John Gardner. (Coward, McCann & Geoghegan, \$9.95.) James Bond against his old enemy SPECTRE.	7	9

Best Sellers

FICTION

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6 FRIDAY , by Robert A. Heinlein. (Holt, Rinehart & Winston, \$14.95.) The adventures on Earth of an Artificial Person, a creature of genetic engineering, in the service of a Boss in outer space.	6	5
7 THE MISTS OF AVALON , by Marion Zimmer Bradley. (Knopf, \$16.95.) The Arthurian legend seen through the eyes of four women who played leading roles.	8	5
8 THE VALLEY OF HORSES , by Jean M. Auel. (Crown, \$15.95.) A continuation of the saga of human survival at the dawn of civilization begun in "The Clan of the Cave Bear."	7	29
9 2010: ODYSSEY TWO , by Arthur C. Clarke. (Ballantine/Del Rey, \$14.95.) A continuation of the tale begun in "2001: A Space Odyssey."	4	19

The circled titles on these New York Times hardcover bestseller lists will be Del Rey paperbacks in 1983 and 1984.



#1 in Science Fiction
#1 in Science Fiction and Fantasy

Published by Ballantine Books

New York: the 24.



photo courtesy New York Convention & Visitors Bureau

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

New York is a collection of superlatives. It is the biggest, oldest, newest, best (and sometimes worst) of everything. It is the tourist and convention spot of the world. People from all over the globe flock to the Big Apple to see the Empire State Building, Statue of Liberty, Times Square, Broadway (Cats, anyone?), Chinatown (larger than San Francisco's), Little Italy, and more.

Travel to New York is, in general, cheaper than travel to any other point in the U.S. (especially if you are covering more than 500 miles and coming by plane). The reason is simple—more people are coming to New York, and since cost is based on the number of people going from point A to point B, fares are lower.

The people who live in New York and those who come here are active around the clock. Working. Playing. Sightseeing. And eating. Especially eating. No other city has so many fine restaurants serving so many different and exciting dishes. Dining here can be an adventure, an art, an education, but it is always a pleasure. With more than 23,000 restaurants, you can choose any cuisine any time of the day or night in any and every price range. You can be served the finest ethnic food, including Chinese, Thai, Italian, Indian, and French for less than three dollars a person or decide to treat yourself to some of the finest gourmet cooking in the world. All this is within walking distance of our hotels.

hour a day city!



© 1983 New York in '86

To house all of the tourists and conventions that come to New York, there are over 100,000 sleeping rooms and more function space than you can shake a peach dacquiri at, and we intend to use these facilities.

For Nycon IV, we have booked three Sheraton hotels in the heart of midtown Manhattan—the Sheraton Center, New York Sheraton, and Sheraton City Squire. These hotels have more than 2400 sleeping rooms reserved for the convention with over 125,000 square feet of function space, including a 30,000 square foot exhibit hall and a ballroom seating 3500 people.

The New York in '86 committee is made up of fans from all the major SF clubs in the New York area, all of whom have experience with running one of fandom's oldest regional conventions, Lunacon. Several members are part of the unofficial "Permanent Floating Worldcon Committee", the people who work on Worldcons year after year, in cities across the country, because the local committees respect their talents and abilities enough to ask them to serve as senior con committee members, even if they do live thousands of miles away.

Attend the bidding parties here at Constellation. Drink an egg cream. Try a peach dacquiri. Listen to a radio show. But get the facts. We are sure you will find that New York is the best possible site for the 1986 Worldcon. The best facilities. The best committee. The best of everything, 24 hours a day.

New York in '86 •• G.P.O. Box 2586 • Brooklyn, NY 11202

Astronaut Don L. Lind is a member of the NASA group responsible for developing payloads for the early space shuttle orbital missions. Before his selection as an astronaut in 1966, he worked at the NASA Goddard Space Flight Center as a space physicist studying low energy particles within the earth's magnetosphere and interplanetary space. He served as backup science pilot for the second and third Skylab missions.

Dr. Geoffrey A. Briggs is the Director of the Solar System Exploration Division at NASA headquarters, responsible for the U.S. program of planetary exploration. He is also the Executive Director of NASA's Solar System Exploration Committee, a group that has developed a plan to rejuvenate the planetary program. He has worked on imaging teams for Mariner, Viking, and Voyager missions, and is senior author of the *Photographic Atlas of the Planets* (1982, Cambridge University Press).

Dr. David C. Webb, President and Founder of Space Education Systems, is a writer, consultant, and leader of popular efforts to support space exploration and development. He was World Chairman of the nongovernmental part of UNISPACE 82, the United Nations Conference on the Exploration and Peaceful Uses of Outer Space. He was also founder of Campaign for Space, America's first political action committee for space. His less widely known accomplishments include geological exploration in the Arctic, crossing the Atlantic in a sailboat, and setting up a lobster export business in Antigua.

Dr. William J. Webster is a member of the Geophysics Branch at NASA Goddard Space Flight Center. His research interests include comparative planetology, terrestrial and extraterrestrial seismology, microwave remote sensing, weather satellite instrumentation, and communications satellite technology. His diverse research gives him a unique insight into the space program.

Dr. Wendell W. Mendell is a planetary scientist at NASA Johnson Space Flight Center. His research interests concern the use of infrared astronomy and spectroscopy for remote sensing of planetary surfaces. Since 1981, he has been working on an initiative with NASA for establishment of a manned research laboratory on the Moon during the first decade of the next century.

Richard L. White is a gaffiated fan who has become an astronomer at the Space Telescope Science Institute in Baltimore. The Space Telescope, to be launched by the space shuttle later this decade, will be the premier astronomical instrument of the century.

Dr. A.M.J. "Tom" Gehrels is a principal investigator for Project Spacewatch at the University of Arizona, a project for discovering new asteroids. Only a small percentage of the near-Earth asteroids have yet been discovered, and finding more may be critical for planning the exploitation of these potential sources of raw materials for Earth. Gehrels was a principal investigator on Pioneer 10, which recently left Earth's solar system. He has also served as a consultant to NASA for astronaut training and for comet and asteroid missions.



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January 13
through
January 15, 1984

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November 15, 1983	\$25
At the door	\$30

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Fear No Opponent

YOU Can Master Anyone Over the Game Table

(and Even Under it)!
*Learn Tried & True Game
Playing Secrets to Fame,
Fortune, and GIRLS!*

Revealed AT LAST! Secret SECRETS of POWER IN GAMING!

Why Reveal This Secret?

Because of consumer DEMAND! Game Players come up to US at every GAME CONVENTION to ask, "How come all Avalon Hill GAME Tournaments ARE WON BY Avalon Hill Game players ONLY? Rather than risk PHYSICAL injury and continued MENTAL harassment, we have no choice but to DIVULGE this secret SECRET that, incidentally, VERY FEW people know about.

Why all the CAPITALS?

Because people who are reading this ad are LOSERS, and they're the type that will have less trouble UNDERSTANDING it if it is written in BIG letters.

Why BOTHER with LOSERS?

Because even the Mets go on a HOT STREAK occasionally! And the WINNER of an AH Classic 500 was once a POSTER CHILD for birth Control! ANYONE can turn it around. All it takes is KNOWING the secret SECRETS to building confidence, which leads to fame, fortune, and GIRLS!

Why Do We Emphasize GIRLS?

Because at GAME conventions there aren't hardly ANY AT ALL . . . except standing at the side of those in the lead at the Avalon Hill GAME Tournaments. Girls ADMIRE those who can render an opponent impotent in "Amoeba Wars." Holding your ground in "Starship Troopers" against seemingly unsurmountable odds creates high ESTEEM in the eyes of idolatrous women. To watch YOU successfully snatch the treasure from the frenzying Orcs in "Wizard's Quest," or have the chutzpah to declare you'll win as the hated elf in "Magic Realm," is just the type of DECISIVENESS everyone respects. GIRLS will especially admire your MASTERY and LACK of inadequacy and will almost certainly let you put your hand on their thighs out of utter ADMIRATION. And while we can't ABSOLUTELY guar-

antee this, it's extremely likely and would make LEARNING OUR SECRET certainly worthwhile.

HOW Do I Learn?

It's "How Do YOU Learn." WE already know, and this is what we're trying to convince YOU to send us a paltry buck to find out.

HOW do YOU Learn?

We will send you ABSOLUTELY free, our giant full-color GAME Catalog that has pretty pictures and lots of short, simple one-syllable descriptive words that anyone with your MENTALITY could understand. All we ask is a good will donation of \$1.00 to cover the cost of postage & HANDLING by our already OVERWORKED mail-order department.

If They're OVERWORKED, Why Do We Bother SPENDING Money for this AD?

They're overworked shipping out ACTUAL GAMES by mail-order—this year has been Avalon Hill's BEST YEAR EVER, with shipments of SciFiction Games up 44% over last year; which includes shipments all over the world and Mississippi. All we want YOU TO DO is to get ahold of our GAME CATALOGS which show the games THEMSELVES in glorious full-color with ample descriptive copy of 500 words (or more) written by the DESIGNERS themselves who know a lot about the games.

APPLY this Secret in Your SPARE Time

That's right! Up to 10 HOURS a day is all you need to MASTER the tactics and strategy of Avalon Hill Games. Play "Black Spy" in a half-hour; or "Longest Day" in 36 hours. It's up to you. Lose up to 24-lbs. a week (some gamers do a 3-day convention without eating



Who WAS this man is more like it! Once a sane capable human being, reduced to an incoherent, babbling, glassy-eyed shell of a man, by a superior 112-lb master at Avalon Hill's "Dune" game.

at all); INCREASE your I.Q. within the FIRST DAY (just figuring out the rules).

Great GIFTS

Since MOST of you reading this ad already know about us, and you think we're pretty dumb to waste money doing this bit, CONSIDER the fact that 50% of Avalon Hill games are given as XMAS GIFTS. That percentage is lower in the summer. Regardless of the time of year, to play an Avalon Hill Game is a challenge, to GIVE one a subtle COMPLIMENT. We compliment YOU for reading this far, and seriously urge you to send the coupon to read up on the very LATEST in the way of quality Avalon Hill products.

FREE COUPON OFFER!

This coupon is FREE. To get the full-color GAME Catalog FREE, I agree to check off my choice from the list below.

Nice Game Catalog

I enclose \$1.00, and I understand that if I am not completely satisfied, then I have been had.

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ADDRESS _____

CITY _____ STATE _____ ZIP _____

Mail to:

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4517 Harford Road,
Baltimore, MD 21214-3192

Maryland Science Center

An exciting array of hands-on exhibits, live demonstrations, and entertaining shows awaits you at the Maryland Science Center, just a short walk from ConStellation's headquarters. And don't forget—if you show your convention badge, you'll pay only \$1 for admission (\$2 off the regular price).

Since opening in 1976, the Maryland Science Center has become one of the jewels in Baltimore's new Inner Harbor. From our waterfront perch, our building's massive red brick towers form one of the harbor's predominant features. The Maryland Academy of Sciences, which operates the Maryland Science Center, is rooted in a heritage of excellence and tradition that has flourished since our founding in 1797—the second oldest scientific institution in the country. For well over a century and a half, the Maryland Academy of Sciences has proudly served the Maryland area and visitors from around the world.

During ConStellation, take some time to come explore the “science” in “science fiction.” Exhibits on computers, holography, energy, and illusions investigate topics we see constantly in the SF genre. You can talk to a computer and learn how it works, or play an energy alternative game that lets you look into the future.

In the Davis Planetarium production of “Spacequest” we explore some classic science fiction themes: orbiting space stations and travel to other worlds (Mars, in this case). “Spacequest” also reviews our adventures in space, accomplishments that only a generation ago were considered only in the realm of fiction.

In just over seven years of operation, the Maryland Science Center has attracted over a million visitors from around the world. Our various exhibits and programs have gained both national and international reputation as innovative and exciting productions. We hope you take the time to come see us—look for information about us at the Convention Center.

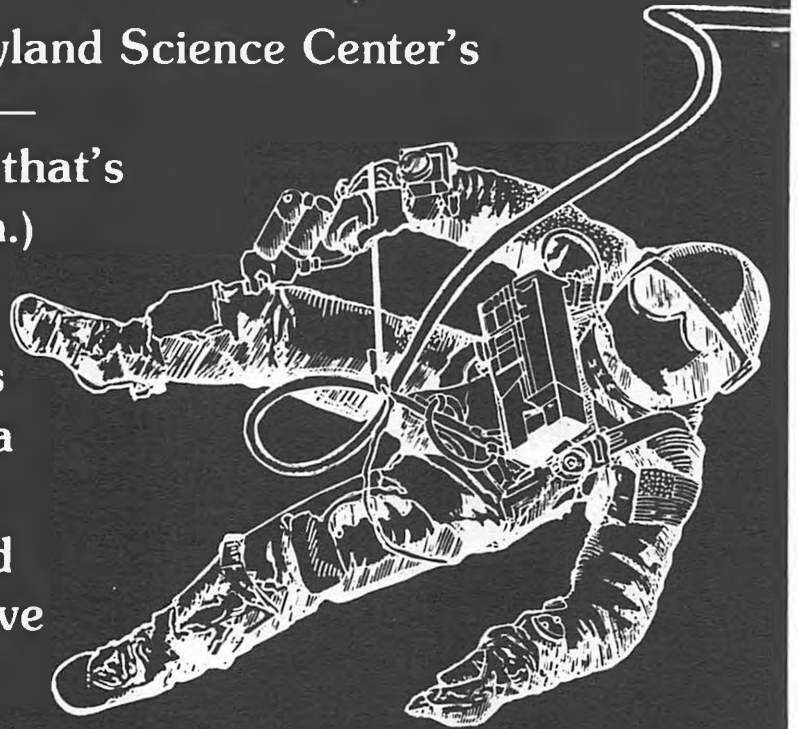
Don't forget the special ConStellation “Meet the Scientists” party on Friday afternoon in our Terrace Room, overlooking Baltimore's beautiful Inner Harbor. Check your pocket program to confirm the date and time.

—*Jim O'Leary*

THE MARYLAND SCIENCE CENTER WELCOMES WORLDCON

Take advantage of the Maryland Science Center's special salute to SF visitors—
Just a \$1 dollar admission (that's \$2 off the regular admission.)

The Planetarium, inside the Maryland Science Center, is featuring **SPACEQUEST**, a show that relives our past achievements in space and rekindles our desire to move ahead in the future.



SPACEQUEST admission \$1 extra.
Call 685-5225 for showtimes.

**The Science Center is just a few minutes
walking distance from the Hyatt.**

Night Owl Programming

This is ConStellation's answer to the Late-Late Show: alternative programming with a different theme each night of the convention.

We begin on Thursday night with SF and Fantasy Poetry, an up-and-coming part of the genre. There will be panels, but the focus is on the direct presentation of the works themselves—readings given in an appropriate setting. It's an opportunity to enjoy an aspect of SF and fantasy talent that many haven't yet encountered.

Our Special Event on Thursday evening is a Reader's Theatre production of works by Edgar Allen Poe. This is a unique style of presenting written narrative in dramatic form, and we think you'll be spellbound.

Friday will be a dark and stormy night . . . indoors, anyway. Instead of a horror panel at midnight, we have a whole night of horror and dark fantasy panels. "Why the Horror Never Ends" deals with sequels, evil, and the modern psyche. Malevolent beings used to be vanquished in the final scene, but these days the victory of Good over Evil is seldom so complete. Obviously there is a reluctance to dispatch a successful monster that can please the public once more, but what does this tell us about the acceptance of evil as a continuing presence in modern life? Maybe the triumph of good has always been an illusion. . . .

"Reel Horror" gives a panel of experts the chance to take on the films of the past year. And then there's the "Lost Gonzo Horror Panel." Back at Chicon there was this horror panel, see, and it started off with six people. Then more pros wandered in and joined the madness until the panel had more than doubled in size and everyone was talking about what *really* frightened them: their cars, their spouses—life in general and



everything in particular. True terror—enter at your own risk.

Saturday the theme is SF humor. After the Masquerade, we're giving a group of expert storytellers the chance to top each other in a SF Tall Tales competition. Each participant has a time limit, but otherwise there are no holds barred!

Saturday also features an SF Cartoonists jam session.

On Sunday night after the Hugo Awards, we will finish (in more ways than one) with a bang, not a whimper. In the true tradition of alternative programming, there will be a debate on "What's Wrong with the Hugo Awards?"

And if all that's not enough to keep you busy, tapes of vintage radio programs will be presented as a separate track during Night Owl Programming.

Those of you who stay awake, check your pocket program for exact times and locations.

—Jim Roth

Space & Time

Multiple winner of the Small Press Writers and Artists Organization annual award for Best Magazine, and now entering its 18th year of continuous publication, SPACE AND TIME offers the fullest range of fantasy, from savage swords & sorcery to chilling weird horror and challenging science-fiction, from traditional narrative to

epic poetry and experimental forms, lavishly illustrated, by some of the field's most exciting newcomers! Only \$4 per issue (subscriptions 2/\$7; 4/\$13) from SPACE AND TIME, c/o Gordon Linzner, 138 W. 70th St. (4-B), New York NY 10023. Mention ConStellation with order for a bonus back issue!





42nd World Science Fiction Convention

30 August - 3 September 1984

The Anaheim Convention Center

(opposite Disneyland)

Guest of Honor :: Gordon R. Dickson

Fan Guest of Honor :: Dick Eney

Memberships: \$40 through 31 December 1983
\$50 thereafter until further notice
\$20 corresponding

for information:

L.A. con II
P.O. Box 8442
Van Nuys, CA 91409

14 NEW TITLES FROM BERKLEY AND ACE:

AUGUST

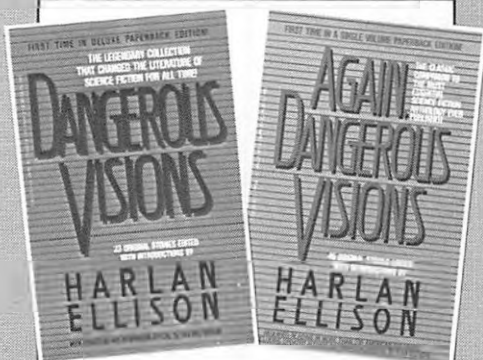


GOD STALK by P.C. Hodgell

Come to the city of Tai-tastigon, overrun with thieves and lousy with gods. Come meet Jame the Kencyr girl, apprenticed to the Master Thief and privy to all his secrets. Why, she stole the very bristles off the Sky King himself! Come now and listen to a tale even wilder than that... by one of the fantasy field's most exciting new talents!

"Bizarre and entertaining.... One of the best."—*SF Chronicle*

SEPTEMBER AND OCTOBER



DANGEROUS VISIONS AGAIN, DANGEROUS VISIONS

edited by Harlan Ellison

Have you re-read these lately? Have you lent them to a friend and not gotten them back? Now's your chance to have another crack at these landmark anthologies, in a new, matching trade paperback set (including illustrations by Leo and Diana Dillon).

HELLICONIA SPRING

by Brian W. Aldiss

"A novel of wide-screen panorama, imaginative incident, and suspenseful foreshadowing of events yet to come. Among other virtues (are) Aldiss's unflagging narrative energy, his gift for drawing character... Aldiss is working on a vast scale, not neglecting the complex ecology of a world where a single season endures nearly 6½ centuries, where great galumphing animals and tiny tic-transmitted diseases play equally important roles in planetary history... This is Shogun as penned by a professional visionary."—*Michael Bishop, Washington Post Book World*

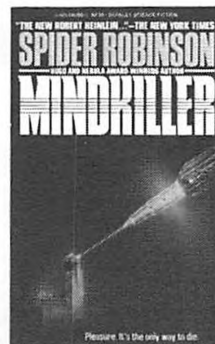


NOVEMBER

MINDKILLER

by Spider Robinson

From the author of CALLAHAN'S CROSTIME SALOON and STARDANCE, here is the major novel his fans have been waiting for. Joe was just an ordinary guy when he rescued Karen from an ugly attempt at suicide-by-sensory-overload. Ordinary in every way but one: he had no memories of his life earlier than the past few years. He figures he must have had an accident and amnesia—but what had happened to Joe was no accident. And what he does to find his lost past will keep you on the edge of your seat.



DECEMBER

THE WHITE PLAGUE

by Frank Herbert

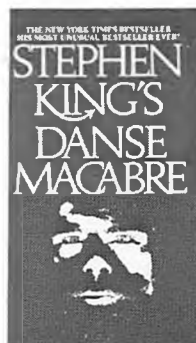
Everything that mattered in John O'Neill's life was ripped away from him in the IRA bomb blast that killed his wife and baby. To the police it was just one more tragic accident, but to O'Neill it was the end of the world. He took his time about getting revenge—but when he was ready, all life on earth would pay the price. A bestseller in the real Frank Herbert tradition full of suspense, adventure, and humanity.



STEPHEN KING'S DANSE MACABRE

by Stephen King

Reading DANSE MACABRE is like sitting down for a long cold beer with Stephen King. He'll tell you about the movies that scared him when he was a kid, and suggest a few (well, a hundred) books you ought to read if you love horror. By the end you'll feel completely satisfied—though you may not feel like going back to your room alone. If you loved CARRIE, SALEM'S LOT, THE SHINING, CHRISTINE—don't miss DANSE MACABRE.



THE BLUE SWORD

by Robin McKinley

A harsh and beautiful desert world, a hidden city filled with magic, a reclusive wizard, and Sorcerer-King, and a young woman far from the civilized comforts of home are the ingredients that make this splendid new fantasy adventure destined to be a classic. "Any book that, at one point or another, reminded me of *The Sheikh*, *Gunga Din*, *ISLANDIA*, and *THE LORD OF THE RINGS*, can't be anything but a true original."

—*Baird Searles, Isaac Asimov's SF Magazine*. By the author of *BEAUTY*.



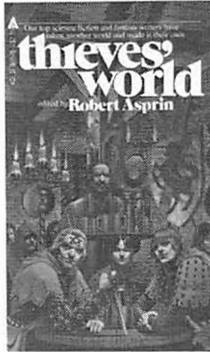
FANTASTIC.

OCTOBER

THIEVES' WORLD #5: THE FACE OF CHAOS

edited by Robert Lynn Asprin and Lynn Abbey

Welcome back to the most dangerous city in all fantasy! To ward off an invasion, the Rankan Empire has thrown Sanctuary to the wolves—but who is really being taken? Is it that notorious den of thieves, or is it the occupying Beysib army itself? Stories by Asprin, Abbey, Morris, Cherryh, Drake, and Paxson.



ESCAPE VELOCITY

by Christopher Stasheff

Stasheff jumps back five hundred years to finally reveal the events leading up to the collapse of the I.D.E. and the founding of the colony on Graymayre. Exciting adventure from the author of THE WARLOCK IN SPIITE OF HIMSELF!

JANUARY



THE WINDSINGERS

by Megan Lindholm

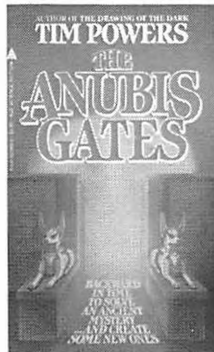
In her first novel, HARRY'S FLIGHT, Megan Lindholm introduced us to Ki, the taciturn Romni traveler, and Vandien, the wise-cracking rogue who shares her gypsy wagon and her adventures. Now the partners have run afoul of creatures who control the stormwinds with their song... and where in the world can one hide from the winds?

DECEMBER

THE ANUBIS GATES

by Tim Powers

A time travel extravaganza that ranges from a twentieth-century research lab to the nineteenth-century London underworld to a seventeenth-century plague, starring the most unlikely cast of heroes you'll ever love. Powers (THE DRAWING OF THE DARK) is back, and he's everything you thought he would be!



ARIEL: A BOOK OF THE CHANGE

by Steven R. Boyett

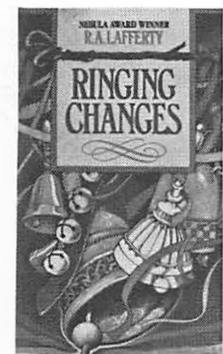
Having Ariel as his Familiar is not precisely what Pete expected, but then he'd never expected to meet a unicorn at all. Together they set out to discover the secrets of an Earth where Magic is law and gadgets are the anachronisms.

Cover art by Hugo-nominee Barclay Shaw

STARRIGGER

by John DeChancie

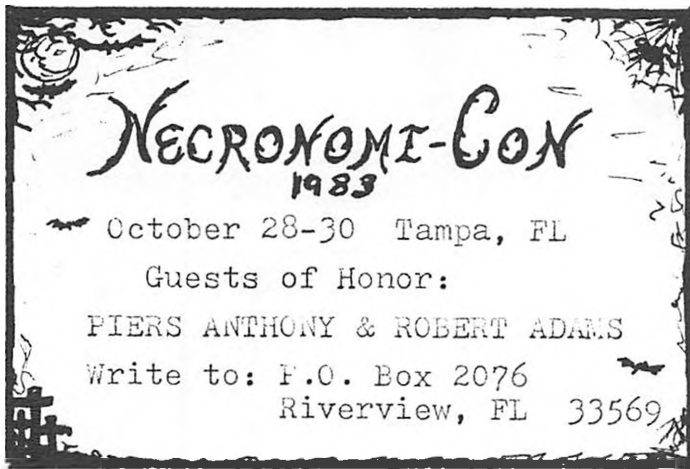
Jake McGraw, interstellar trucker, wants nothing more than to roll down the Skyway with a fully loaded rig—and to get to know the beautiful hitchhiker he's just picked up. But there's a rumor going around that Jake has the legendary Roadmap, an alien artifact that shows all the Skyway routes—including the ones that loop through time—and half the galaxy is chasing after him to get it!



RINGING CHANGES

by R. A. Lafferty

A new collection from SF's wildest wild talent. Here are twenty stories with that special Lafferty flair, including three brand new ones, that will set all the bells a-ringing!



Writers' Workshop

A Clarion-style writers' workshop was held on Wednesday, August 31, 1983 in conjunction with ConStellation. Manuscripts were solicited in the spring, and a final selection was made in early July. Approximately 10 people participated under the direction of Ed Bryant. The day-long workshop was planned as part of an effort to widen the variety and scope of activities of the 41st World Science Fiction Convention.

—Tamzen Cannoy

Special Interest Group Meetings

Meetings of this kind are especially valuable at a Worldcon—they allow people with specific interests to find each other at least once during the course of the convention! It's also a lot easier to make friends with 50 people than several thousand. The following are some of the groups that will be meeting; check your pocket program for times and locations.

First Fandom

First Fandom is an organization (now 25 years old) devoted to honoring the pioneers of science fiction, such as Hugo Gernsback, E.E. Smith, and John W. Campbell. If you were reading and collecting SF prior to January 1938, you are probably eligible for membership. We have a lot of fun, so if you meet the requirements, check your pocket program for time and location of the meeting.

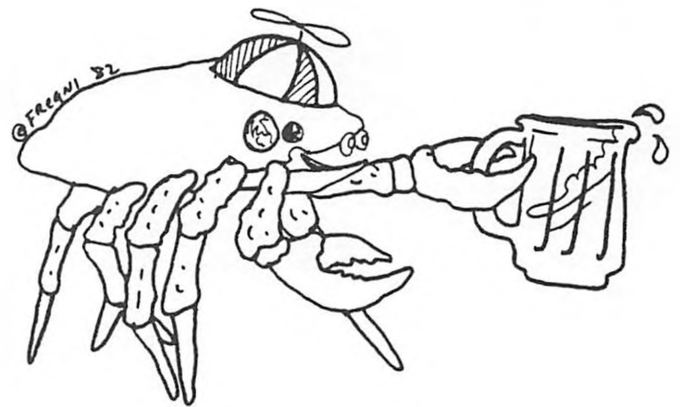
Hyborian Legion

The Hyborian Legion is an informal organization of Conan and Robert E. Howard fans, founded in 1955. Presently the chief instigator is George Scithers, pub-

lisher of the Legion fanzine AMRA, beginning in 1959 (71 issues and two fanzine Hugos to date). Legion gatherings are held occasionally at conventions, as Crom wills it.

Burroughs Bibliophiles

The Edgar Rice Burroughs Bibliophiles, the oldest extant fan group devoted to ERB (the man and his writings) will hold its annual Dum-Dum Luncheon at ConStellation. The Dum-Dum is tentatively scheduled for Saturday at 11:30 AM; check your pocket program for definite time and location. Guests of Honor are Denny Miller, Jack Williamson, and others. Tickets will be on sale until Friday evening by Vern Corriell (huckster room and drifting around) or from Randy Hawkins' table in the huckster room.



Becoming an SF Professional

The "Becoming an SF Professional" series of panels were such a hit last year at Chicon that we're repeating them. The series is directed primarily toward those individuals who would like to become professionals in the SF/fantasy field. Each day a panel of pros will address a different subject and discuss their experiences in the field. Panels are tentatively scheduled for 11 AM each day; check your pocket program for definite times and locations. Each panel will last approximately 35 minutes, followed by a 15-minute question and answer session.

On Thursday, the panel will discuss "Novelizations: Fun and Frustration." On Friday, the topic is "An Editor's-Eye Look at Publishing." Saturday we'll discuss "Producing Prints for P.R. and Profit," and Sunday winds up the series with "Publishing Shop-Talk."

—Becky Matthews

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or drop by the Blake's 7 tables in the Hucksters' Room

Games

The Cabana Level-South Tower of the Hilton is devoted to game playing (computer, role-playing, board, etc.). All officially sponsored game events as well as an open gaming area will be found here. The following companies are sponsoring game tournaments (T) and/or demonstrations (D):

Avalon Hill
Eon Products Inc.

Wizards (T)
The Second Annual World
Cosmic Encounters
Championship (T)

Fantasy Games
Unlimited
Flying Buffalo

Aftermath (T)
Berserkers (T), *Nuclear War* (T), *Tunnels & Trolls* (D), and *Mercenaries, Spies, and Private Eyes* (D)

Game Designers
Workshop
Gamelords Ltd.

Traveler (T)
Secret of the Tarot Master (D) and *Down Below Station* (D)

Historical Concepts
and Tales From the
White Hart
Steve Jackson Games

Cradle of Civilization (T)
Illuminati (T)

Over 40 prizes will be awarded to tournament winners.

In addition, FanTeck members are gamemastering the following tournaments: *Alien Encounters*, *Beneath Baltimore* (modern day role-playing for beginners), *Circus Maximus*, *Civilization*, *Down with the King*, *Gladiator*, *Star Fleet Battles*, *Swords & Stars*, *The Wannits* (fantasy role-playing for experienced players), *Titan*, and *Trial by Pylon*.

Check your pocket program for playing times and preregistration times for the games.

—Ray Galacci



Video Programming

The 41st World Science Fiction Convention is proud to present "The ConStellation Video Cassette Show," a unique compilation of classic television, British television, Japanese animation, and vintage science fiction and fantasy presentations. We offer these for your enjoyment and viewing pleasure; check your pocket program for times and locations. The video program is open to the public.

—Phil Cox

Films


For those of you who need megadoses of SF/F and horror films on a regular basis, have we got a program for you! We have over 35 of the best, the most obscure, the most popular films, and a scattering of really delightful cinematographic gems. We hope to have most or all of the Hugo Award nominee films in 35 mm prints.

Lucasfilm Ltd. has provided us with the first two of the Star Wars trilogy, plus a sneak preview of the new Indiana Jones movie and "The Making of *Return of the Jedi*."

Cartoons! We have ferreted out some outstanding cartoons for your perusal.

All films are open to the public; check the special film schedule for times and locations.

—Kim Weston and Gary Svehla



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100
FILMS
FREE
OF
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FOR
ITS
MEMBERS**

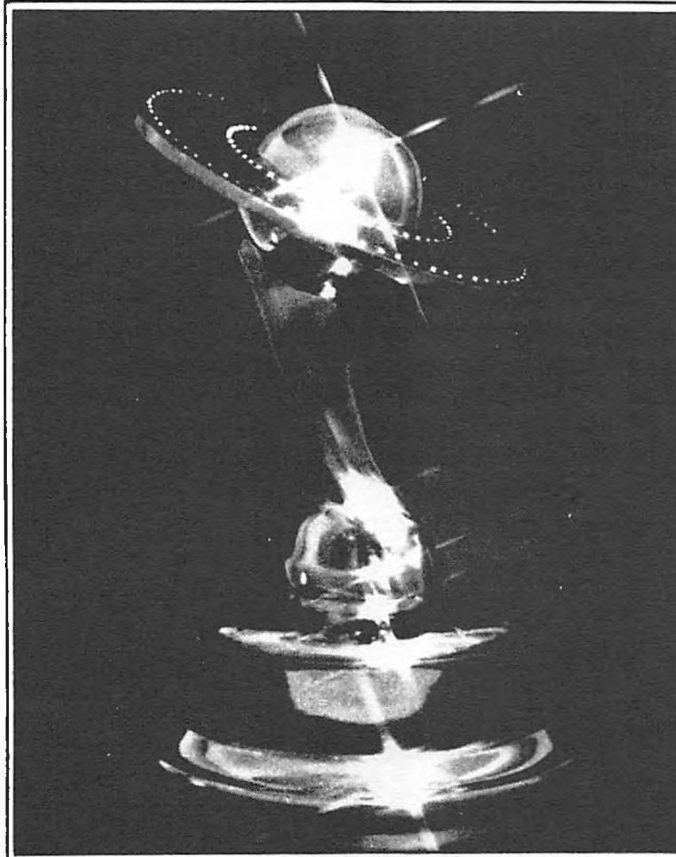


Photo by Richard DeSiato

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Trivia Contest

"The doorknob opened a blue eye and looked at him." Sound familiar? It's just a sample from our Famous First Words category in the ConStellation Trivia Contest, prepared and presented by ChUSFA (the Champaign-Urbana Science Fiction Association). A few of our more popular categories are: Great Barbeque Stories of SF; Ask a Silly Question; Close, but No Cigar; and Famous Blurbwriters' School.

The ideal contestant is knowledgeable in all areas of science fiction, fantasy, magazines, movies, TV, artists, fandom, filksinging, and so on. (Well, that's why the teams have four members . . .) In our experience, the *Jeopardy* format is the most enjoyable for the contestants and the audience (we keep score for the audience, too). We've planned for up to 16 teams at ConStellation, so we hope you've signed up early (especially if you're reading this after the convention). Check your pocket program for times and location.

The answers in this contest are verified by our competent staff, who check them against ChUSFA's 8,000

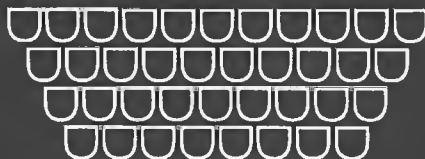
volume lending library. ChUSFA has presented five previous trivia contests (Windycon 8, Whatcon 1 and 2, Capricon 1 and 2). When we are not putting on trivia contests, we are often in them. Members of our staff have been on two different Worldcon championship teams.

Our Master of Ceremonies is (as always) Robert "Doctor Bob" Passovoy. The Trivia Director is John Nine, assisted by Greg Ruffa and Rolf Wilson (all life members—or more!—of ChUSFA). We would also like to thank the people who've helped us research and assemble this (and other) trivia contest(s): Jerry Corrigan (another life member), Jim Detry, Ruthann Nichols, Erik Wilson, Rose Geier-Wilson, and all the other members of ChUSFA.

Can't place those Famous First Words? It's the opening sentence from Henry Kuttner's *The Fairy Chessmen*, aka *Chessboard Planet* by "Lewis Padgett."

—John Nine

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Medical

Fans, please remember that this is a five-day convention. At past Worldcons, the excitement of seeing so many old friends from all over the world and going to so many good parties has caused many people to become ill from going for long periods without sleep and without eating properly. The most important feature of good health care is prevention of problems: doctors can help when you are really sick, but preventing illness saves money, saves spending time in a doctor's office or emergency room, and leaves you feeling better. Whatever moderation you can exercise will pay off in a more enjoyable Worldcon.

If you do become ill, a nurse will be on duty around the clock at the Convention Center. The nurse may be able to help with some minor problems; for other problems we will have a list at the Information Desk and at the nurse's station of well-qualified physicians who will be available to ConStellation members on a fee for service payment basis. If an emergency occurs, University of Maryland is the nearest facility, and Maryland General Hospital and Mercy Hospital are nearby.

If you are faced with a life or death emergency, call for help immediately (via the operator—Baltimore is not yet fully part of the 911 system). The paramedic system in Baltimore is second to none. Fans who are health providers or are trained in CPR should be aware that when the paramedics come they will want to take over completely and will not accept your assistance. The statute which protects paramedics for their actions only does so if they act within the defined system.

Many fans with medical skills have offered to be a part of a paramedic corps at ConStellation. We have chosen not to form such a corps for a number of reasons: (1) The available services are close and of excellent quality. Although we are large in terms of Worldcons, we are not large in numbers to the downtown Baltimore health service area. (2) Quality control and checking on credentials and certifications of volunteers would place a substantial burden on the committee. (3) Citizens acting on their own in a crisis would be protected by Maryland's Good Samaritan law; members of a planned convention health service would not be protected. We appreciate all your offers of help in this area.

—Harold Bob, MD

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The Hugo Crab Feast

The first Hugo Awards Banquet in years will be held from 5 to 8 PM on Sunday, September 4 in Hall D of the Convention Center.

All tickets were sold in advance (and they went quickly—we seem to have struck a chord). You can pick up your ticket (*Editor's Note: There Are No Tickets*) at the City Tours desk on the Mezzanine level of the Convention Center not later than 5 PM Saturday. You can “scalp” your ticket if you wish, but there will be no refunds.

Crab eaters should gather in the lower lobby of the Convention Center outside Hall D. Doors will open a little before 5 PM, and seating by table is reserved, although individual seats at tables are not. Please go to the table number indicated on your ticket. Once most of you are seated, we'll explain all about the mechanics of an intimate all-you-can-eat Maryland style crab feast for about a thousand fans. Then it's pig-out time. Dress informally, as crabs are eaten with the hands. Novices should also be warned to bandage all cuts on their hands before coming—Old Bay seasoning tastes great on crabs but can be like iodine in a cut.

Once the introductions are over, and everyone has had the opportunity to be fed once, feel free to move around, talk to any and all, table-hop, anything you like. If you like, pig out from 5 to 6, relax and talk

from 6 to 7, and then pig out again from 7 to 8. When you are first seated, you will be given a small charm to wear, your own souvenir crab mallet, a crab bib (just in case you dressed up anyway), and the Steve Stiles-Jack Chalker illustrated crab eating guide. The charm is important—it allows you to leave the room and come back in, and is also the admission back to your table for the best seat at the Hugo Awards. Wear it and don't lose it!

During the crab feast there will be strolling entertainment from Clam Chowder, and perhaps some other things if they work out.

At 8 PM, Hall C will be opened for general seating for the Hugo Awards Ceremony. Plan to be in your seat by then to avoid being trampled by the hordes.

—Eva C. Whitley

Hugo Awards Ceremonies and Other Awards

At 4 PM on Sunday, September 4 will be the International and Special Interest Award Presentations (check your pocket program for location). Among the awards to be given at this time are the Japanese Science Fiction Awards, the Pat Terry Award for humor in SF (Australian), and the Libertarian SF Award.

Following this ceremony will be the Hugo Awards Crab Feast in Hall D, with the Hugo Awards Ceremony afterwards in Halls C and D. If you are going to the crab feast, you will have an up-front reserved seat for the Hugos. If you aren't, seating for thousands is available in the back with an unobstructed view of the stage. Special wheelchair seating has been arranged; see the ushers. Everyone else will be seated on first-come, best-seated basis.

Toastmaster Jack Chalker and technical chief Charlie Ellis are planning a fast-paced awards ceremony with audio-visual support. At press time for the program book, we plan to begin the awards ceremonies at 8:30 PM, but if seating and clearing of the banquet take more time, this might be 9 PM; check your pocket program or the daily newsletter.

A brief history of the Hugo Awards will be followed by the presentation of this year's awards. The only award given other than the Hugos themselves and the John W. Campbell Award will be the First Fandom Hall of Fame Award. We hope to be fast, entertaining, and showy all at once.

A list of this year's Hugo nominees is in the Program Book.

—Jack Chalker

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THE NONBORN KING

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The *Silmarillion* forms the core of Tolkien's imaginative fiction—a key work that provides the background to the *Lord of the Rings* epic. Now all Tolkien fans can complete their trade paperback collections of Tolkien with this high-quality volume.
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Ride into the Greataway on Shenshi, a locomotive seventy kilometers long that moves through Dream Earth at the speed of thought in a future so distant that man has evolved into five different species; where computers are rainbows; where sleepers in the Domes create their own reality; where Starquin the Omniscient is imprisoned within the galaxy and only the Triad can free him. A rich and towering work of the imagination, *The Celestial Steam Locomotive* will speak to all those who have loved *Dune*, *Foundation*, and the *Riverworld* series. In this work, the award-winning author Michael Coney moves several giant steps closer to a grand synthesis of science fiction, speculative fiction, and high fantasy as he brings up the curtain on his masterful series "The Song of Earth."
303 pp. \$13.95 September

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In a spine-tingling and thrilling horror story, Theo Benedict visits Nantucket only to begin having strange dreams. Gradually she becomes aware that she is part of the plot of the Indian descendants of the island to win back their ancestral land.
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★ Hilary Milton ★

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Words and music, plus an introduction by Poul Anderson and a full color cover by Ctein.

Dealer's Room Tables A3 & A4

Filksinging

Filking (for those of you new to all this) is the grand tradition of singing fannish songs into the wee hours of the morning. Since filking seems to have evolved into two basic styles, we will have two rooms available. As of press time for the Program Book, the Mencken Room in the Hilton will be devoted to general singing—singalongs encouraged. The Patterson Room next door will be devoted to solo performances and recording. Free passage between them, of course; be sure to doublecheck the location in your pocket program.

Filking will begin Thursday and Friday nights at 10 PM. Saturday and Sunday, we'll start at 11:30 PM, after the Masquerade and Hugo Awards. We expect to have extension cords; bring your own recording equipment. Since both rooms will be used for other events during the day, we'll have to stop each evening (morning?) at 4 AM.

Come raise your voices in song (hopefully on key), and bring your new songs to share!

—Janet M. Wilson

Meet the Pros Party

The Meet the Pros Party will be held on the Terrace, third floor of the Convention Center, starting at 8 PM on Thursday, September 1. Pros (authors, artists, editors, and publishers) of the SF world will be bribed into showing up and wearing identifying buttons, and Toastmaster Jack Chalker will try to find and identify as many of them as he can (especially those who check in at the Pro Desk next to the Cash Bar).

Although this will be the usual milling throng, there is ample space both inside and on the outdoor terrace for quite a crowd, so come and mingle and meet all sorts of people.

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Cosmos and Chaos— Juggling to Keep Fandom Free

Look! Up in the sky! It's a sickle . . . it's a machete . . . no, its COSMOS and CHAOS, fandom's answer to offbeat humor, entertainment, maybe even juggling. After appearing at a number of regional conventions (the first show was only four months after learning how to juggle), Cosmos and Chaos performed at Chicon last year in front of over 2,000 people—and raised over \$1,000 for TAFF and DUFF. Although they perform only a handful of times each year, Cosmos and Chaos guarantee to do tricks that you'll never see on television . . . and with good reason!

Cosmos, in what passes for his "normal" life, is Stephen Leigh, author of *Slow Fall to Dawn*, *Dance of the Hag*, and the soon-to-be-released *A Quiet of Stone* (Bantam, 1982, 1983, 1983 respectively). Pet peeve: Not having a computer to talk about.

Chaos, who lacks anything approaching "normal" is, in this reality, Ro Lutz-Nagey, a former science writer who is currently starting up his own software company, Maycroft Inc., to sell Pathways (tm), a multi-branching shell program for educators. Pet peeve: (a) talking about computers at an SF con, and (b) being sober around inebriated fans.



City Functions

City Sights/Tours materialized to make it easier (and cheaper) for ConStellation members to see and enjoy our fair city. We offer special thanks to the following:

Mayor Schaefer, the officials (Jerry Slattery of Patapsco Waste Water Treatment Plant, Jeff Jerome of CHAP, Robert Schaffner—Offstreet Parking, Peter J. O'Connor—Harbor Fireboat Display, Deborah Gramkow of the Peale Museum) and the citizens of Baltimore for their cooperation.

Baltimore's Best merchants for offering restaurant and other discounts.

Massachusetts Convention Fandom Inc. (Noreason II) for providing half funding for the Port Baltimore boat trips.

Clam Chowder, Linda Melnick, Curt Harpold, and the Keheala Dance Troup and the Longship Company for their Port Baltimore cruise performances.

Maryland Science Center and our "reference scientists."

McCormick and Co.

NASA and the Paul E. Garber Aircraft Facility.

Judy Dobb of the University of Maryland's Westminster Catacombs (Poe's Grave) and those authors generous enough to read at the grave site.

Those volunteers who helped run City Sights/Tours at the con (including Sara Bronstein, Kenneth Heaton, Frances Freedman, Judith R. Hutchinson, Lowry Taylor, and Ben Zuhl).

—Miriam Winder Kelly

Dealers' Room

Prepare yourself for a trip into a world of fantastical things—our Dealers' Room is filled with all sorts of wonders. Carefully explore each of our 200 tables, loaded down with all imaginable goodies and delights!

The Dealers' Room is in Hall B of the Convention Center. We will be open the following hours:

Thursday, September 1:	Noon–6 PM
Friday, September 2:	10 AM–6 PM
Saturday, September 3:	10 AM–6 PM
Sunday, September 4:	10 AM–6 PM
Monday, September 5:	10 AM–3 PM

Come by and buy!

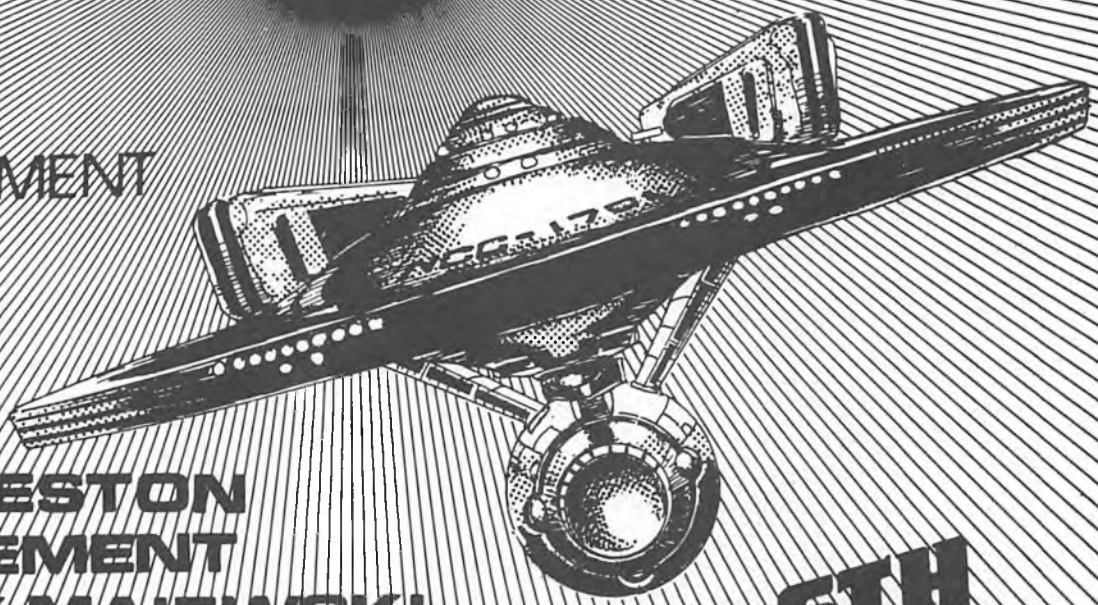
—Natalie Paymer

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Masquerade

Why a Masquerade at a Worldcon? Tradition, tradition! Science fiction literature is a premier example of a blending of the visual and literary arts, and many of us were first attracted to the genre by a Cartier, Bok, or Freas cover or illustration. It is perhaps for this reason that two of the most widely attended functions at any Worldcon are the Art Show and the Masquerade. Appearing in a Masquerade gives the participants a 60-second chance to display their imagination and creative talents before a mass gathering of their peers . . . and perhaps to pay homage to their favorite authors. Frederik Pohl in *The Way the Future Was* describes "the First World Science Fiction Convention" in New York at which Forrest J Ackerman and Myrtle R. Jones were "both of them stylishly dressed in fashions of the Twenty-fifth Century."

Over the years, SF masquerades have become both larger and more complex, and two distinct types of costumes have evolved: the "Presentation Costume," which appears only in the formal Masquerade competition, and may have required a year or more and several hundred dollars to construct; and the "Hall Costume," clothing that represents the wearer's "inner persona" and is both the delight of the media and the bane of hotel staffs wherever SF conventions are held. The Masquerade has also added more than its share to the various legends that surround Worldcons. Ask any old-time fan "why the No Peanut Butter rule at Masquerades?" and you will probably be enter-

tained with an hour's worth of stories (some of them true) about the BNF who dyed his skin with green food coloring and spent the next three months trying to get it off, and other stories of that ilk. (Remember, both the SCA and the Friends of the English Regency were startled by "some of us.")

ConStellations's Masquerade is being held on Saturday night in Halls C and D, and will be run under the "Division System" first used by Bjo Trimble at Denvention II. Basically, this system allows contestants to compete according to their experience level, and is designed to encourage participation by first-timers as well as old hands. Special prizes will be given for Workmanship, Originality, and by the contestants themselves, in Young Fan, Novice, Journeyman, Master, and Re-creation Divisions. To be sure that as many of ConStellation's attendees as possible can view the Masquerade, closed-circuit TV will be used to transmit the competition to several other rooms in the Convention Center. NOTE: *No smoking will be allowed in Halls C and D at any time (including during the Masquerade!)* Smokers, at least one of the closed circuit TV rooms will be a smoking room.

A costume exhibit with a baker's dozen of outstanding costumes from previous Worldcons is open in the Columbia Room of the Hyatt Regency during most of the convention. We are also having two slide presentations on Masquerades and costuming—check your pocket program for times and locations.

—Marty Gear

HARDCOVER SCIENCE FICTION & FANTASY IS ALIVE AND WELL AT PHANTASIA PRESS.

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GODS OF RIVERWORLD by Philip José Farmer

The fifth and final volume in the famous Riverworld Series, which once and for all, ties-up all the loose ends. Fabulous full-color dust-wrapper by Kevin Johnson.

650 copy boxed/signed/numbered 1st edition \$50.00

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Last year's Hugo Award winning author has again created a novel of epic proportions. This edition will feature a stunning full-color dust-wrapper by Phantasia discovery Phil Parks. First edition.

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A new light-hearted adventure-fantasy set on The Planet Krishna, where two opposing archaeologists attempt to prove their theories of evolution with respect to the Krishnans. With an exquisite full-color dust-wrapper by Victoria Poyser. First Edition.

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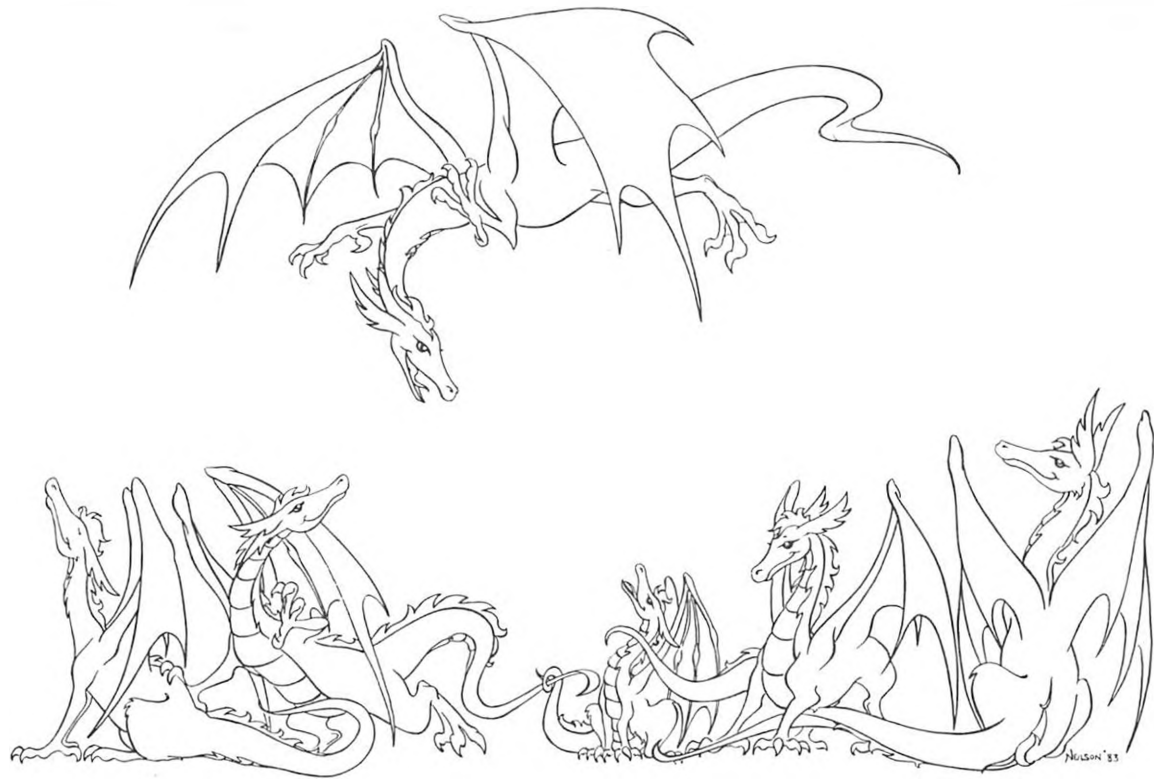
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These books and others are available at the Phantasia table in the dealers room.



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Dragonsongs

Anne McCaffrey, the Nebula and Hugo Award-winning author, is most known and loved for her series of books, *Dragonriders of Pern*. Among the colorful characters who inhabit this imaginary and yet vividly human world is Menolly, a young girl who wants to be a musician. Not only science fiction buffs have warmed to her, but an entire generation of younger women identify with her will to succeed—and many older women who remember only too well the pain and frustration of being told “girls can’t . . .,” an old, old syndrome that Menolly experiences and over which she triumphs.

Among these women is composer Joanne Forman. She started music lessons at the age of seven, and shocked her relatives, teachers, and friends by refusing to regard music as a social “accomplishment”; she took it seriously by beginning to compose at age 16.

She attended six colleges, managed to escape unscathed without a degree, and has always been an autodidact. She is the recipient of a National Endowment for the Arts Composer’s Fellowship, as well as other honors and awards. So far, she has to her credit five operas, nine song cycles, chamber and orchestral music, musicals, and ballets. She is also a playwright, journalist, and puppeteer. *Dragonsongs* is her first foray in the SF field. but not, she promises her last.

Performing *Dragonsongs* at ConStellation is Julia Ecklar, a 19-year-old college student who lives somewhere between Dayton, Ohio and Pittsburgh, Pennsylvania with two cats, a dog, and a boa constrictor.

She began music lessons at the age of 10, starting with the guitar, then expanding to the string bass, piano, and trombone; she has been studying voice for the past five years. She is now writing science fiction and fantasy in her spare time, and hopes to make her first sale soon.

Inside 2001: A Space Opera

A musical comedy in one act and five scenes.

Written by Alexis A. Gilliland

Music by Divers Hands

Directed by Doll Gilliland

The Players (in order of appearance)

First Ape	Joe Haldeman
Second Ape	Ron Bounds (or Charlie Ellis)
Space Slab, enigmatic	Bill Mayhew
Prof. Phineas D. Smith, E.E.	Alan Huff
Prof. Botvinik	Alexis Gilliland
Prof. Suslov	Brick Barrientos
Natasha Tambourina	Lee Smoire
Reporters	Avedon Carol Charles Gilliland
Pan Am Hostess	Ginny McNitt
Page	Charles Gilliland
HAL 9000	Ray Ridenour
Bowman	Joe Haldeman
Poole	Ron Bounds (or Charlie Ellis)
First Slab	Alexis Gilliland
Second Slab	Gay Haldeman
Third Slab	Bill Mayhew
Chorus	Judy Fetter, Judith Oarr, Linda Melnick, and all of the above
Other credits for this production:	
Photoessays	Charles Gilliland, Doll Gilliland, and Dick Preston
Costumes	Ray Ridenour
Music Direction	Doll Gilliland

Director's Notes: This satirical jaunt was originally concocted by Alexis Gilliland, shortly after the release of the movie *2001: A Space Odyssey*, for presentation at Disclave '70. It was resurrected in 1974 for Discon II, where it played to an SRO crowd and got a standing ovation. The 1983 revival was previewed at Balticon and now, by popular demand, resurfaces at ConStellation (check pocket program for time and location).

I don't know why I am invariably fated to have my casts scattered from hell to breakfast. What with "Bowman" in Florida, "Poole" on the Riviera, "Hal 9000" in Baltimore, and me in Arlington, Virginia, rehearsals are never what they should be. The production is fun, but never easy. However, the cast is enthusiastic and tolerant to the point of masochism, so it's "once more into the breach, good friends . . ."

—Doll Gilliland

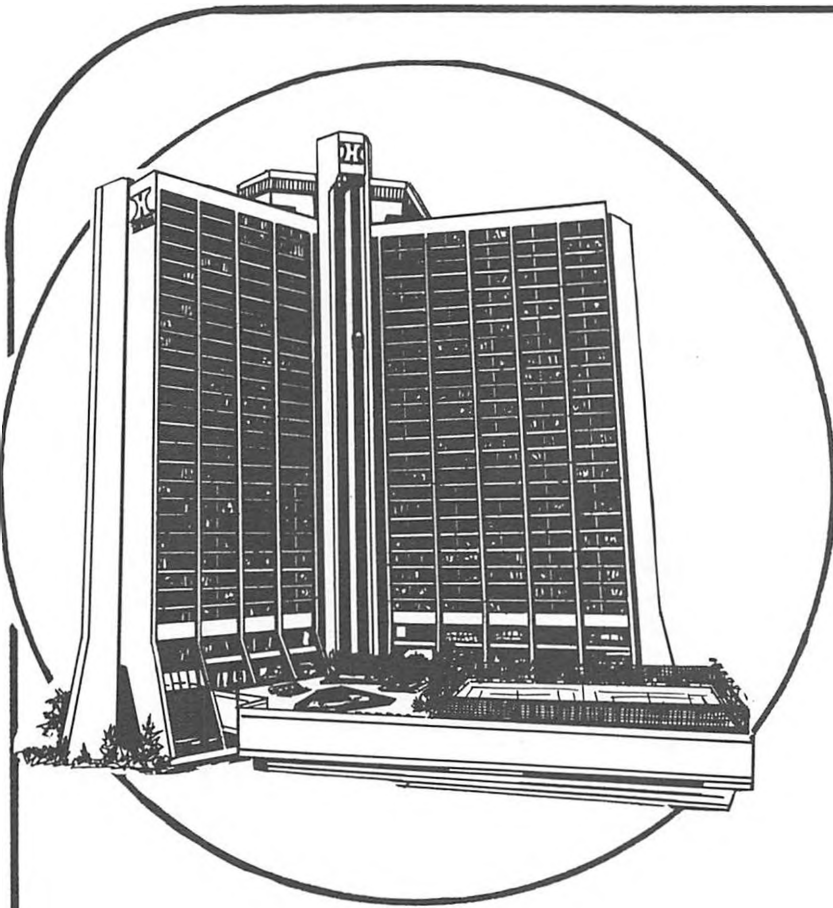
THE BEST

THE ATLANTA HILTON— A World Class Hotel

Atlanta has some of the best hotels and convention facilities in the world. And ATLANTA IN '86 has reserved the best of them for the 1986 Worldcon.

The 1,250 rooms of the Atlanta Hilton set high standards for roominess and quality of accommodations. And to give you sustenance between convention parties, you have restaurants which knowledgeable Atlantans seek out for their fine food: Nikolai's Roof, the Cafe de la Paix, and Trader Vic's.

Convention space at the Atlanta Hilton is unequalled in its flexibility with over 100,000 sq. ft. in 45 function rooms. Rooms range in size from 500 sq. ft. to the 41,000 sq. ft. Galleria Exhibit Hall and include an 18,000 sq. ft. Grand Ballroom and a 15,500 sq. ft. Grand Salon (each divisible into six rooms).



Atlanta: City of the Future

Atlanta is a city with a penchant for looking to the future. In Atlanta big ideas get turned into reality. Today, Atlanta boasts the world's tallest hotel and the world's largest airport. Tomorrow, anything is possible.

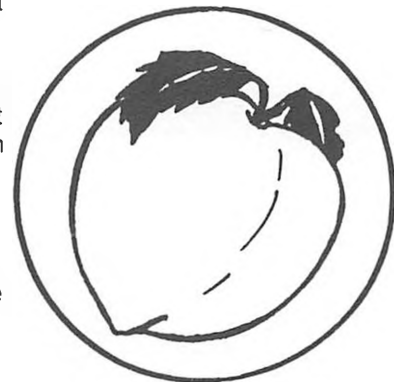
Atlanta has been acclaimed as the best place to live in the United States. It is also a great place to visit. Atlanta is one of the most popular meeting places in the country. It is also one of the lowest priced.

You can't find an easier place to reach than Atlanta if you come by auto, train or bus. And it's even easier to reach the world's largest airport. Atlanta's Hartsfield International Airport is the busiest connecting hub in the world. In-town transportation is easy too, by car, taxi, bus or MARTA rapid rail, the newest in the nation.

Atlanta's many dining establishments range from "down home" to "haute," and there are a number of restaurants located in especially atmospheric settings such as an authentic antebellum (pre-Civil War) home, a former slave cabin, a Victorian mansion and a converted church. Cuisines cover British, Continental, Chinese, French, German, Greek, Indian, Italian, Japanese, Korean, Mexican, Russian, Scandinavian and Vietnamese. But don't neglect the region's own unique dishes such as Southern fried chicken, country ham and red-eye gravy, grits, turnip greens, pot likker, corn bread, black-eyed peas, squash souffle, green beans and fatback, barbecue and Brunswick stew.

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

ATLANTA HAS IT ALL!



THE SHAPE OF

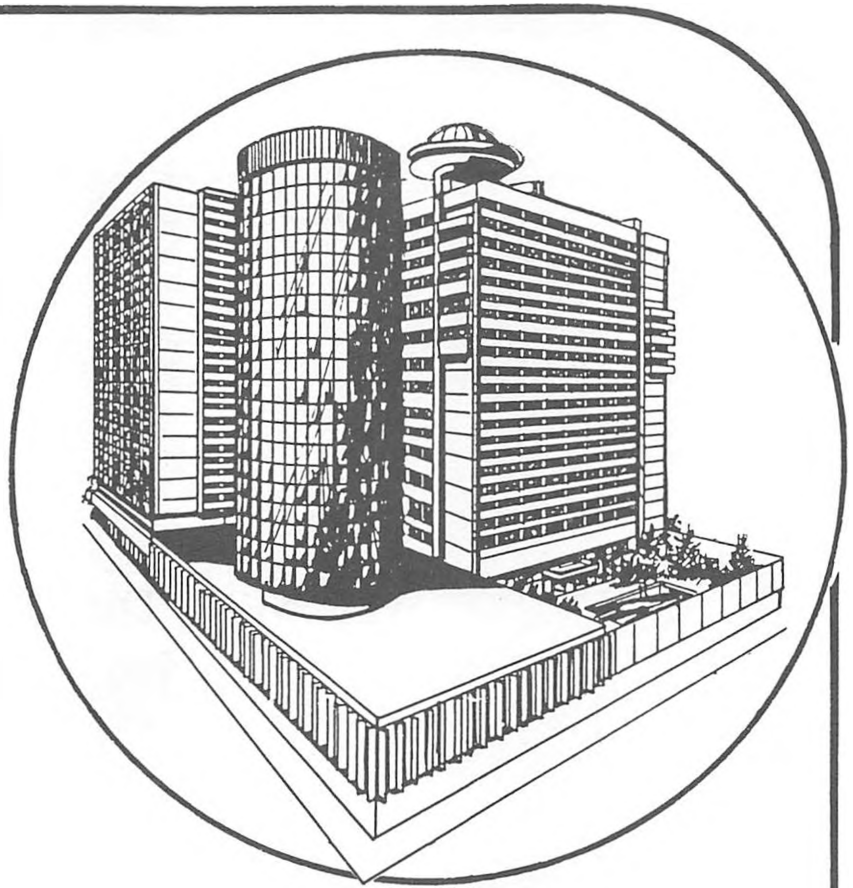
IN HOTELS

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The famous 23 story high atrium is the first sight to grab your attention when you enter the Hyatt Regency. This is the first of the modern atrium lobby hotels designed by John Portman. The 1,350 rooms are designed for comfort and each room in the main building has an outer and an inner balcony. The revolving Polaris Cocktail Lounge (41 minute round trip) gives a spectacular view while you have your meal but it is only one of the seven hotel dining places you can try.

Meeting and exhibit space in the Hyatt Regency include 29 function rooms from 400 sq. ft. to 17,500 sq. ft. plus another 50,000 sq. ft. exhibit area. The Hyatt Regency has become a legend to convention-goers from around the world.

In addition, nearby hotels have offered us over 3,000 rooms ranging in style and luxury from the YMCA (2 blocks away) to the Westin Peachtree Plaza (the world's tallest hotel, 1 block away).



Atlanta in '86: WorldCon of the Future

Come and visit us at ConStellation in the ATLANTA suite: look over our bid information, examine our hotels' convention facilities, the city, the committee – all aspects of our bid. Ask questions. Then make your decision: we are confident that you will find ATLANTA the best location for the 1986 WorldCon.

The **ATLANTA IN '86** committee includes fans with a broad range of talents and experience who have worked and run conventions from small regionals to full WorldCons. Penny Frierson and Ron Zukowski are co-chairmen, Jim Gilpatrick is assistant chairman, Mike Rogers, treasurer; Charlotte Proctor, secretary. In addition we have Dan Caldwell, Don Cook, Avery Davis, Meade Frierson III, Gail Higgins, Samanda Jeude, Brad Linaweaver, Dick Lynch, Nicki Lynch, Ken Moore, Mary Anne Mueller, Sue Phillips, Joe Siclari, Michael Smith and Mike Weber. Associate committee: Sue Abromavitz, Gail Bennett, Judy Bemis, Suellen Brundige, Jeff Copeland, Paul Cordsmeyer, Maurine Dorris, Patrick J. Gibbs, Deb Hammer-Johnson, Stuart Herring, Bob Hillis, Irvin Koch, Frank Love, Tony Parker, Larry Propp, Linda Riley, Bill Ritch, Liz Schwarzin, Nancy Segar, Larry Smith, Edie Stern, J. Robert Swanson Jr., Dan Taylor, Stephen Whitmore, Warren Williams.



When you have decided that **ATLANTA IN '86** is your choice, why not become a presupporting member? Your \$5.00 will not only help us throw a better party for you at ConStellation and at other cons, but you will also get a subscription to our fanzine, **SOUTH ON PEACHTREE** (first issue ran 30 pages), and the entire \$5 is credited toward your membership when we win. Talk about "your money's worth"!

THINGS TO COME

Send your name, address and \$5 to:
WORLDCON ATLANTA, Inc. – P.O. Box 10094 – ATLANTA, GA 30319

Discon III/ ConStellation III

We will bid no con
before its time...

Son of Shifting Gears

Jeanne Robinson will present a dance called "Son of Shifting Gears" during ConStellation. Fans who attended the 1982 Boskone will recognize "Shifting Gears"—it's unchanged (except for the music and the dancing).

The dance is arranged and performed by Jeanne Robinson, with music by Earl "Fatha" Hines and Nylons. Jeanne Robinson is the artistic director of Nova Dance Theatre, Halifax, Nova Scotia, a com-

pany which has toured and performed in eastern Canada. She studied at the Boston Conservatory and the schools of Martha Graham, Eric Hawkins, Nikolais/Louis, and Toronto Dance Theater; she has performed in New York with Beverly Brown DancEnsemble.

Jeanne and her husband Spider Robinson won Hugo and Nebula Awards for "Stardance," a novella later expanded to a novel about zero gravity dance. Fans who attended Noreascon II will remember Jeanne Robinson's dance "Higher Ground" based on concepts from *Stardance*.

Noreascon II Financial Summary

Prepared by Leslie Turek and Chip Hitchcock from figures provided by Treasurers Jill Eastlake (September 1978 through March 1981) and Linda Kent (April 1981 to date).

In reading this financial breakdown of Noreascon II, it is important to understand its limitations. These figures were constructed from individual reports of several thousand financial transactions. It was impossible for us to verify that every transaction was reported under the correct category, or to go back and track down every small discrepancy. Therefore, although we have done our best, there are inevitably some flaws in these numbers. Still, we feel they are 99% correct and useful to give a general idea of how the income and expenses of the convention could be attributed to the various areas.

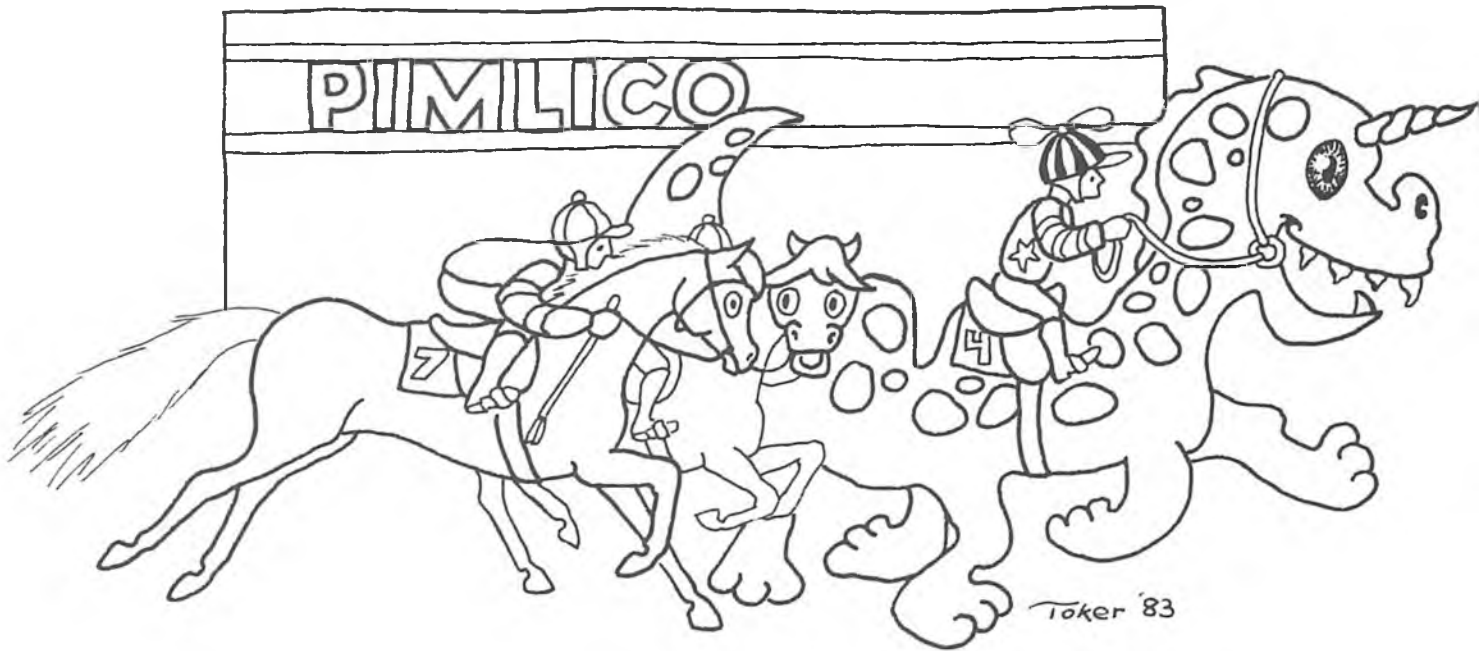
Some types of expenses have been allocated to the areas of the convention that incurred them; other types of expenses have not been so allocated. This should be kept in mind while looking at the expense figures. Examples of the types of expenses that have NOT been allocated to convention areas are:

- technical services, such as electricians and projectionists
- decorating contractor: tables, chairs, bulletin boards, etc.
- telephone calls made from the Noreascon II office
- cleaning services
- facilities rental costs
- guards and police
- fire marshals
- stationery and office supplies
- logistics and operations expenses

Many of these costs are significant and should be considered when evaluating the actual costs of a particular convention activity.

This is not a final financial report, since there are some expenses that are still to be incurred; the most significant of these is publication and mailing of the Post-Con Report (estimated at \$10000). However, this report does give a reasonably complete picture of the pre-con and at-con expenses (most of the optional post-con expenses have been isolated in the category "Reimbursements, Rewards, and Donations"). A more detailed financial report, expected to run at least 5 pages, is planned for the Post-Con Report.

Income Summary		Miscellaneous	
Registration fees	166319.76		3420.33
Dealers' fees	19185.04	Operations	15191.59
Sales Table	9973.72	General	1116.32
(cf Sales cost 7639.33)		Communications and Coordination	3980.94
Art Show fees	8999.00	Committee Den	679.80
Administrative	14255.18	Logistics	4478.22
Publications	9088.84	Office Supplies and Services	3251.15
Miscellaneous	5841.94	Photography	145.00
Total Income	233663.48	People Mover	499.19
		Security	796.97
		Technical Coordination	244.00
		Program	12786.94
		General	1951.97
		Film	9897.45
		Video	937.52
		Publications	29258.23
		(cf Publications income 9088.34)	
		General	440.66
		Progress Report 1	2107.99
		Progress Report 2	1743.83
		Progress Report 3	2489.37
		Progress Report 4	3427.61
		Progress Report 5	1239.88
		Pocket Program	1476.09
		Program Book	13578.75
		VotL	2454.04
		Post-con Report	300.00
		Registration	8259.34
		Reimbursements, Rewards, and Donations (post-con)	26723.63
		Sales Items	7796.33
		(cf Sales income 9973.72)	
		World Science Fiction Society	4038.38
		Total Expenses	208139.86
		Balance as of 1 April 1983	
		Income	233663.48
		Expenses	208139.56
		Balance	25523.92



must be one of those conventions in town

Classifieds

JOAN HANKE-WOODS art on notecards. 3 designs. SASE for info to: Marianne Turlington, P.O. Box 23414, San Diego, CA 92123-0414.

FIRST FANDOM FANZINE REPRINTS *The Bloomington/Science Fiction Newsletter*—Nostalgic News & Gossip of Fandom by Wilson "Bob" Tucker—29 issues, 1945 to 1953. Available by subscription only, \$5 per year, 4 mailings. Contact Ray Beam, Box 635, Galveston, IN 46932.

THE NATIONAL FANTASY FAN FEDERATION is the oldest SF correspondence club, founded 1941. Dues are \$8 per year. Send SASE for application blank to Donald Franson, 6543 Babcock Ave., North Hollywood, CA 91606. Mention ConStellation Program Book.

NEW JERSEY SCIENCE Fiction Society always welcomes new members. For details, write: NJSFS, P.O. Box 65, Paramus, NJ 07652.

RATCON 2002 Worldcon Bid. Publicity Manager: Ygor Rega, 342 Barkly St., Ararat, Victoria 3377, Australia. In the Ratfandom ditto fanzine tradition: CRUX, 4/\$2 to Crux Publications (same address).

"RATCONTEURS," Melbourne's Science Fiction Social Drinking and Discussion Group. Meets Friday, 6:30 PM Dinner, 9 PM in Bar (after Melbourne SF Club at Space Age Books) at enr Swanstan & Lensdale Streets.

ZOTTLY'S ZINE, the alien perspective; fanzine. Some media but stresses original creations. Stories from the aliens' point of view. Issue 1, \$6.00 UPS. Barb Knaus; 104 Clairtonica St.; Pgh, PA 15205.

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SCIENCE FICTION CHRONICLE: Subscribe for 2 years for \$33.60 and receive three free issues. This offer only good at the convention and through this classified until the end of September. Write SF Chronicle, Box 4175X, New York, NY 10163.

WHAT TO SEE AROUND BALTIMORE

by Jack L. Chalker

(Reprinted by request from P.R. 3)

In and Around the Harbor

- 1. Art Gallery of Fells Point.** A renovated 18th century house holds the works of contemporary artists who have formed an anti-gallery gallery co-op. A good chance also to check out Fells Point, a restored port area dating back to 1730 with some of the best bars, antique stores, as well as the best crab house in Maryland (and that's going some!), Obrycki's Crab House.
- 2. B&O Railroad Museum.** The largest railroad museum in the world is housed in Mount Clare Station, the country's first passenger depot (1830). Most of the legendary trains of the U.S. are here, and an exact replica of the *Tom Thumb*, America's first steam engine (the original cannot be restored to operation but it's here, too) still carries people on rides in the train area and often beyond. Open Wednesday-Sunday only, so see it before the con. The railroad train collection alone is so huge that you'll spend a day here.
- 3. Baltimore Museum of Industry.** Demonstrations include a belt-driven machine shop and loft garment shop, a working 18th century print shop and a 19th century drug store. Permanent and new exhibits highlight the new technology.
- 3. Brown's Wharf Maritime Museum.** The city's oldest warehouse, c. 1822. The displays and exhibits here highlight a working port of 1800. Odd and unusual for history buffs.
- 4. Carroll Mansion.** Elegant three-story townhouse when that meant mansion, built in 1808. Home late in life to the legendary Charles Carroll of Carrollton, this National Historic Site is furnished in period and even includes a somewhat controversial audio-animatronics set-up with mechanical guides. Closed Mondays.
- 5. City Hall Area.** City Hall itself was built just after the Civil War and is preserved that way despite the fact that it's used by the city as its center to this day. There is a cultural museum in the Rotunda. Across the street is War Memorial Plaza with noontime entertainment and lots of open space. The War Memorial itself is used mostly for public meetings and political gatherings, despite its name and original purpose.
- 6. Edgar Allan Poe House.** Historic site where Poe lived 1832-35 and where he first started writing and selling horror stories. It was a Poe family home for a century and a half, and so is now restored to just the way he left it except for all the extra Poe memorabilia. Tours 12-4 Wednesday through Saturday.
- 7. Fort McHenry National Monument.** It's because of this place that you have to hit that high note before the ball game can begin. One of the National Park Service's best total restorations, including "living history" exhibits and personnel, dungeon tour, sight and sound show, etc. The best way to get there is to take the half-hourly passenger ferry just out the front door of the Hyatt Hotel. Open until 8 p.m. every day. Midweek, an 1812 military tattoo ceremony is given by an historically correct precision Marine drill team.
- 8. Maryland Science Center.** Right on the Inner Harbor, this museum has the problem of being only 40 miles from the Smithsonian, so it *has* to be good—and different. The world's largest IMAX theater will, alas, not be completed by con time, but you can spend a full day with the more than a thousand exhibits, mostly hands-on, and its super computerized David Planetarium is one of the best and certainly the most modern in the country.
- 9. The National Aquarium.** Right on the Inner Harbor, this is the largest aquarium in the western hemisphere and takes about 3 to 4 hours to see properly. Over 5000 species are here in unusual and spectacular displays, and there is even a tropical rain forest (inhabited) at the very top. The descent through the shark tanks is a weird experience. A million people a year go through here, so plan to see it before the con starts or after the con is over. Unless you love standing in line for hours, don't try it on Labor Day weekend, when we'll share the Inner Harbor with about a million locals and tourists.

You have nothing to fear but . . .

FEAR ITSELF



Cover art and frontispiece by Kent Bash
ISBN 0-934438-59-5
288 pages, clothbound, \$13.95

FEAR ITSELF

THE HORROR FICTION OF STEPHEN KING

Introduction by Peter Straub
Foreword by Stephen King
Afterword by George A. Romero

Eleven critical essays by Fritz Leiber, Chelsea Quinn Yarbro, Charles L. Grant, and others.

FEAR ITSELF explores the phenomenal fascination with King's literature. Millions of people who enjoyed *Carrie*, *The Shining*, *The Dead Zone* & *Firestarter* are eager to examine the inner workings of King's fiction. How does he create a compelling atmosphere of mind-shuddering horror. Why are his books frightening and yet impossible to put down?

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FEAR ITSELF — for everyone who reads Stephen King.

Order from:

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10. The Shot Tower. This very weird-looking tower was used to make cannon shot during the War of 1812. Once common throughout the east, only three are left in the whole country now, and this one has a spectacular surround sound and light show on the War of 1812 in its base that's fun—and free. 10-5 daily.

11. Star Spangled Banner Flag House National Historic Site. The long name disguises the fact that this is the National Park Service's *other* museum to the War of 1812. The flag is in the Smithsonian, as it would have to be—it's as large as a six-story office building—but the one Key saw was made here. 10-4 except Mondays.

12. Maritime Museum. Includes the legendary sub *Torsk*, the Chesapeake lightship, a genuine oyster skip-jack, and many others. Just getting started—more ships are being restored and added all the time.

13. Westminster Church and Cemetery. Edgar Allen Poe is burried here, along with a legion of major historical personalities (not John Wilkes Booth, though—he's in Greenmount Cemetery along with Edwin). There are Egyptian-style tombs and catacombs beneath the church, built in 1852. Fritz Leiber and Bob Bloch once read the spookiest Poe here one midnight by candlelight.

14. World Trade Center. This I.M. Pei-designed building jutting into the harbor has the usual restaurant on top and an observation deck on top of that where, on a clear day, you can see Chesapeake Bay and the entire landscape for 50 miles.

15. The USF Constellation. Parked right in front of Harborplace and the Hyatt, this is the oldest ship in the U.S. Navy and older sister to the *Constitution*. Totally restored, with "living history" actors aboard including one who gives a cheerfully grisly account of being a doctor back in 1798, the museum also is the only one I know that is dedicated to the U.S.'s undeclared war with France 1798-1808, in which this ship made its big reputation.

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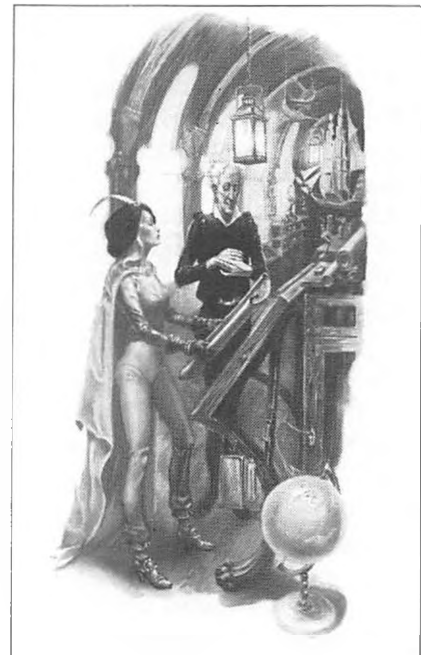
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16. McCormick & Co. Tea House. Next to the Hyatt, this giant yellow cube is the world headquarters for the world's largest spice company. After 50 years of saturation, it smells of every spice ever made or imported into this country, when the breeze is right. By special appointment only (you can't just walk in) they run an authentic period 18th century tea house, both high and low, on an upper floor, and tea there is an unforgettable experience. Heyer fans particularly take note.

17. Holocaust Memorial. Near the harbor on the campus of the Community College of Baltimore, this sobering memorial to those who died in the WWII camps is the only such in the U.S.

A Bit Further Out

18. Lexington Market. The oldest continuous city market in the U.S., it's been in business on the same spot since at least 1832. Open 7 days a week, it's a combination open-air market and food complex, with entertainment, both fixed and strolling, at the lunch hour. G-SASK, a bizarre obelisk in the center, is worth seeing, both for its very Disneyish audio-animatronics clock display and its computerized Visitors Center that tells you everything you ever wanted to know about anything in Baltimore, including how to get there.

19. Babe Ruth Shrine and Museum. Ruth was born here in 1895, and this house, which he bought again after retiring, was made by Mrs. Ruth and major league baseball into the home of all his memorabilia, original furnishings, and a 30-minute film. 10:30-4, Wednesday-Saturday.

20. Charles Street. Although Howard Street is the downtown shopping and office district, and Paca the small shop area, those are common to most major cities and nothing special (although they are undergoing extensive redevelopment). Charles, however, which splits Baltimore into East and West, is distinctive. The homes and shops here are original and restored, and quite unusual. If you want a choice of vegetarian restaurants, or you have to replace a sitar string, or you want to find a particular 78 RPM phonograph record, this is your street. It leads after a while to:

21. Mt. Vernon Square. This looks just like it's out of the mid-19th Century, which it is, complete with cobblestones and old architecture. The monument in the center is the first urban monument to George Washington and worth a visit and, perhaps, a climb if you're up to it. The buildings on the square, all 1830-1870, house the legendary Peabody Library, where Dos Passos researched and wrote *U.S.A.*, and the Peabody Conservatory of Music. Even the burger place there is in a period building and design, but the burgers are just like White Towers elsewhere (or White Castle, or Crystal, or whatever). Just keep going another couple of miles and you'll reach:

22. Baltimore Museum of Art. Besides the regular collection of more than 100,000 works, this is one of the top ten art museums in the nation. A wide-ranging collection runs from Antioch mosaics through the Old Masters to impressionism, cubism, and contemporary works, and includes a stunning sculpture garden.

23. Johns Hopkins University. This world-famous university is just behind the Baltimore Museum of Art. A landmark because it graduated so many great Americans, including myself, it will be the home of the Space Telescope starting in 1985. Come back then and see a *real* ongoing show.

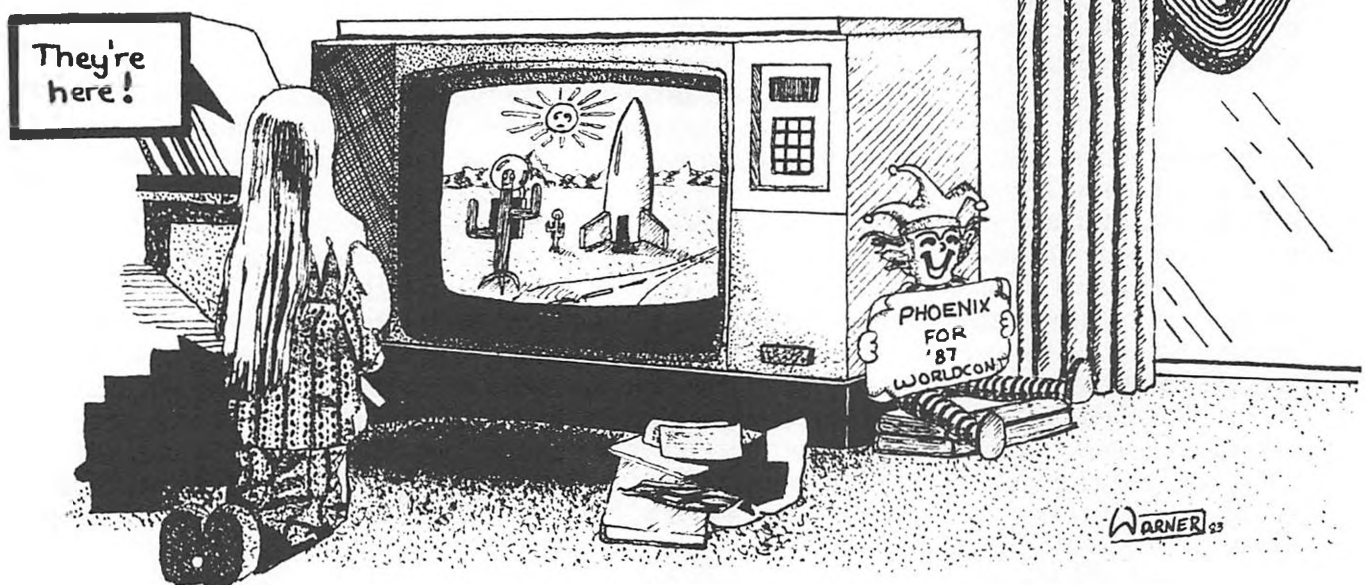
24. Baltimore Streetcar Museum. One of the finest I've seen, with at least one working example of every car ever to run in Baltimore, from 1859 horsecars to the last one in 1963. Plenty of track and rides are available, and the museum itself is fascinating, but because it is 100% owned and operated by part-time street car buffs it's open only odd hours on Thursday nights, plus Saturday and Sunday afternoons. Although it's right downtown, don't try to see it without exact directions from a native, since the only access is so hidden it might as well be a secret entrance.

25. Druid Hill Park. This main city park is over 140 acres. It includes the Baltimore Zoo, one of the nation's five largest and a mixture of old and new zoo styles. On the west side of the park is the Baltimore Conservatory, a Victorian-era giant greenhouse with a huge collection of tropical plants and flowers.

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26. Hampton National Historical Site. The third National Park Service attraction in the area, this Georgian mansion and its grounds is just as it was in 1790, built in the suburbs with a cupola tower high enough that the old sea captain who built it could see all the way to the harbor. You can't now, alas, but Washington really *did* sleep here, and so did Lafayette and all those other folks of the time. The formal English gardens and stable are maintained as they have been since they were first planted, and in the guest kitchen the old English tea house serves high tea at the proper times and snacks the rest.

27. Ladew Topiary Gardens. The English country house of the late Harvey S. Ladew sits surrounded by 22 acres of incredible topiary he planted, designed, and maintained. Really a stunning living fantasyland, worth a visit if you go up to Hampton (above).

28. H. L. Mencken House. The house is on the National Register and looks authentic. The neighborhood has changed little since Mencken's day, and has a nice feel to it. Unfortunately, the place is not open to the public, and all of Mencken's papers and memorabilia are in the Enoch Pratt Free Library downtown and open only on special occasions, except to scholars (as is the library's equally stunning Poe collection). I include this only because I've been asked about it.

29. Mount Clare. This Georgian home built between 1754 and 1760 housed three generations of Carrolls, covering the early history of the U.S. There are tours of the totally restored house, with different parts furnished in the periods of different major occupants in history. Well worth a visit for the history and the restorations, as well as (along with Hampton) a good feel of how the other one-hundredth of one percent lived way back then.

30. Walters Art Gallery. This art gallery ranks along with the Baltimore Museum of Art (see above) as one of the top ten museums in the country. Unlike the other, however, this houses primarily the collection of one individual zillionaire, William Walters. Different rooms not only have great art and artifacts from each period, from the Stone Age to the present, but the medieval collection also has a stunning collection of arms and armor, while the Egypt room has mummies, mosaics, and you name it. Needless to say, plenty of Old Masters and even ancient ones here. The collection takes hours to see, and, despite that and an addition that tripled the display space, less than half the collection can be shown at any one time.

31. Peale Museum. The country's oldest art museum is not a major one but it is certainly fascinating. Rembrandt Peale, legendary artist of the early 1800s, founded it mostly to display his own works and there are many here. Its Americana art collection is worth a visit.

I just thought of a few dozen more, including some major attractions, but this is enough for now. All I wanted to do was give you a taste of what's here, choosing my selections based on many letters and conversations with people I've had since we won the bid. No, there's no amusement park—yet—but Ray Bradbury, among others, wants to put one (with an SF/fantasy theme, of course) in the harbor, and others are bidding. As of now there's just a 19th century carousel right in front of the Science Center—but there are also motor boat and paddle boat rentals right at the harbor, too, as well as harbor cruise boats that leave several times daily and trips both across the bay to old Eastern Shore towns and south to the state capital of Annapolis, which is *totally* unchanged (except for cars and telephone poles) from when it was the nation's capital in the Confederation period.

—Jack L. Chalker

In 1939 the First World Science Fiction Convention was held in New York City. New York held other Worldcons in 1956 and 1967. We believe that it is time for another New York Worldcon. 1989, the 50th anniversary of the First Worldcon, is an appropriate year to return to the city where it all began.

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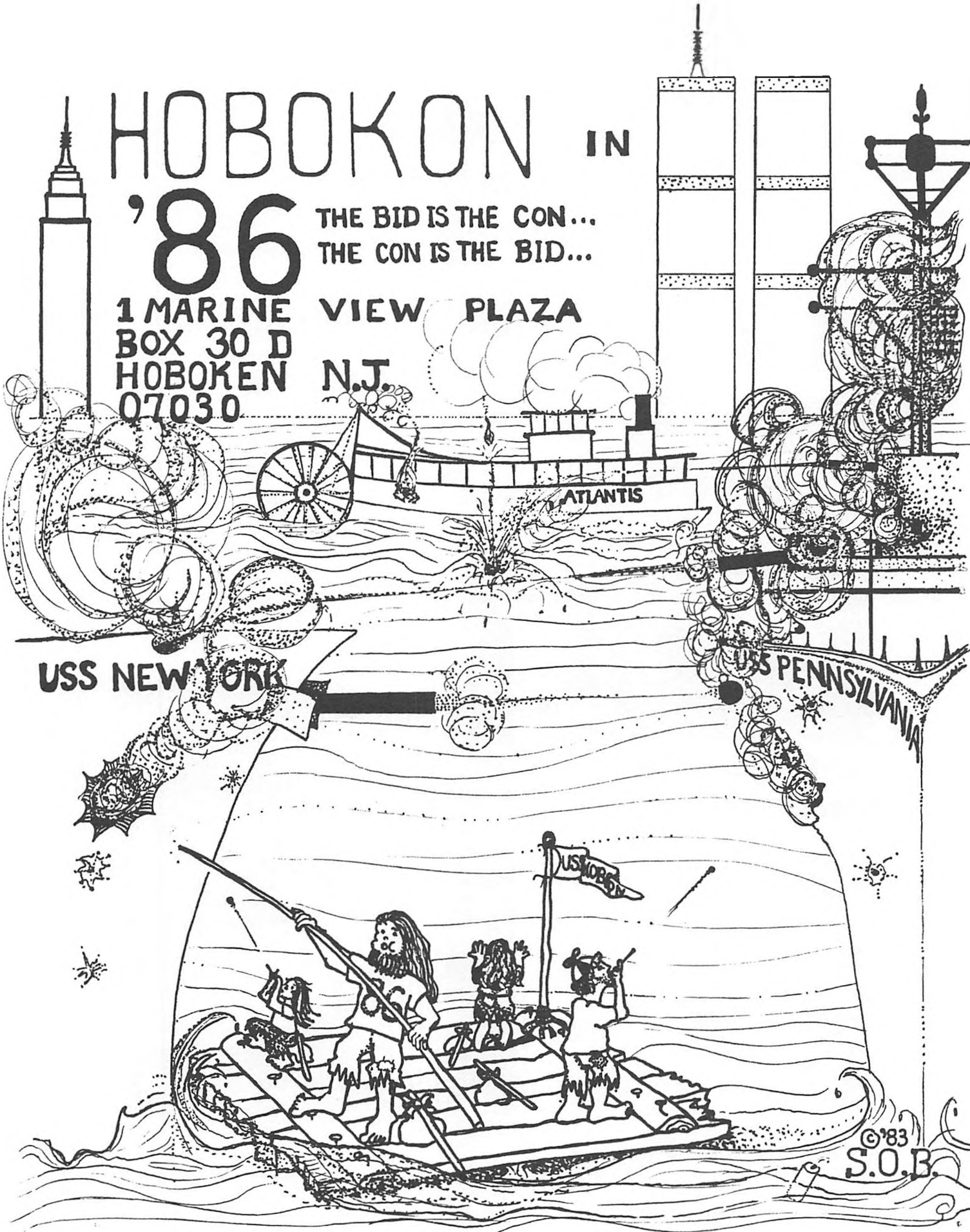
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WSFS Business

The Business Meeting of the World Science Fiction Society will be held on Friday, Saturday, Sunday, and (if needed) Monday from 10 AM to 12 noon. The Friday meeting has been designated as a Preliminary Business Meeting, where the agenda for the Main Business Meeting will be set. The Sunday session has been designated as the Site Selection Meeting, when selection will be made for the 1985 Worldcon site. Check your pocket program for location of the Business Meeting.

All members of ConStellation are entitled to participate and vote at the Business Meeting. All business for the Business Meeting must have been submitted to Kent Bloom c/o ConStellation before 10:00 AM on Thursday, September 1 to receive a place on the agenda of the Business Meeting. Refer to the Standing Rules published in this Program Book for further information.

—Kent Bloom

Site Selection

A table for voting to select the site of the 1985 Worldcon will be open at ConStellation on Friday and Saturday. The final deadline for casting a site selection ballot is 5 PM on Saturday. You must be a member of ConStellation and pay a \$20 fee to the 1985 Worldcon to vote. The \$20 fee entitles you to at least a supporting membership in the 1985 Worldcon. Details will be available at the site selection table (check your pocket program for location).

In the (likely) event that a site is selected from outside North America, a site for a North American Science Fiction Convention (NASFiC) will be determined by the Business Meeting if the competing bidders have not agreed on another method. As of the deadline for the Program Book, NASFiC bids for sites in Detroit, Columbus, and Austin had been received, and these bidders have agreed to a selection process. Final word on this activity will be available at the Site Selection session of the Business Meeting on Sunday.

—Kent Bloom

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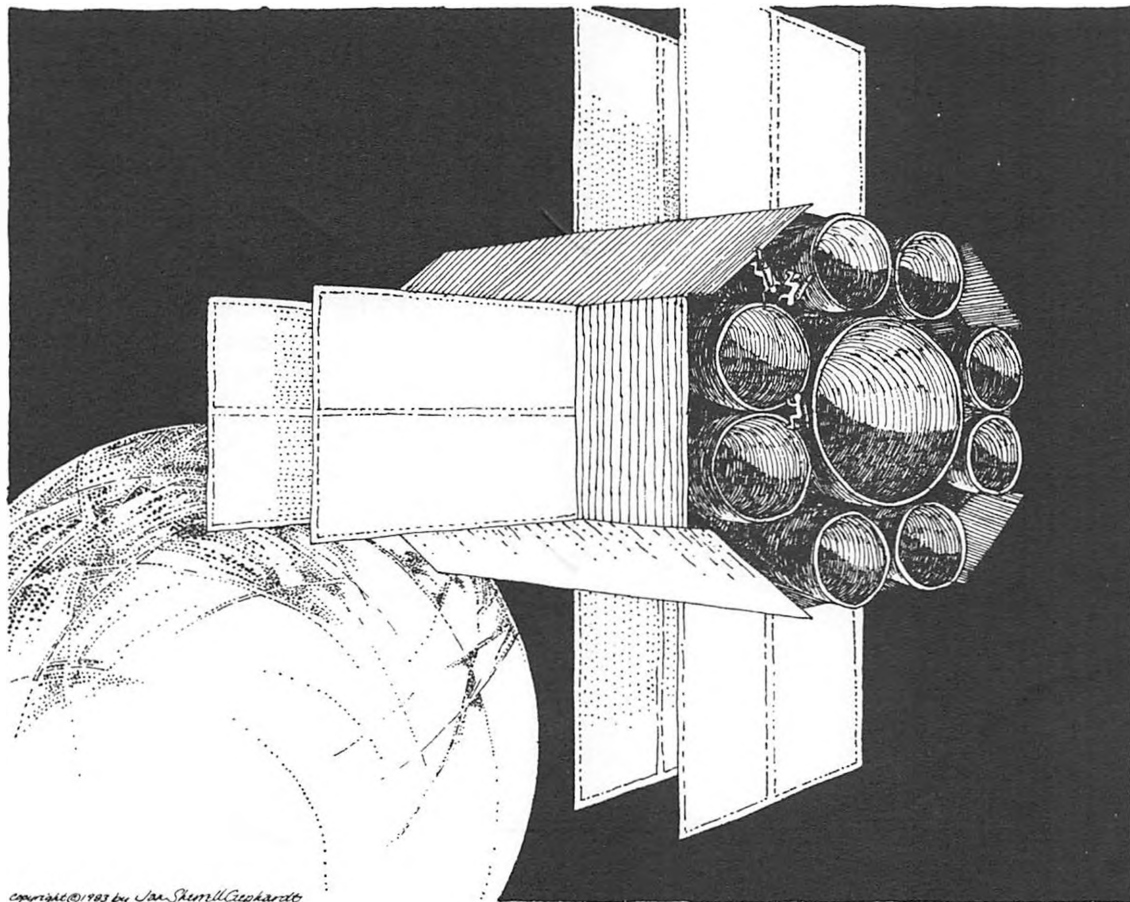
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Previous Worldcons

(with thanks to Fred Patten for the original research, and to George Flynn for the proofreading. Credit is given to the Noreascon II and Chicon IV program books.)

Year	City	Name	Guest of Honor	Site	Attendance*	Chair
1939	New York	Nycon I	Frank R. Paul	The Caravan Hall	200	Sam Moskowitz
1940	Chicago	Chicon I	Edward E. Smith, Ph.D	Hotel Chicagoan	128	Mark Reinsberg
1941	Denver	Denvention I	Robert A. Heinlein	Shirley-Savoy Hotel	90	Olon Wiggins
1946	Los Angeles	Pacificon I	A.E. van Vogt & Mayne Hull	Park View Manor	130	Walt Daugherty
1947	Philadelphia	Philcon I	John W. Campbell, Jr.	Penn Sheraton Hotel	200	Milton Rothman
1948	Toronto	Torcon I	Robert Bloch (pro) Bob Tucker (fan)	RAI Purdy Studios	200	Ned McKeown
1949	Cincinnati	Cinvention	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Hotel Metropole	190	Don Ford ¹
1950	Portland	NORWESCON	Antony Boucher	Multnomah	400	Donald B. Day
1951	New Orleans	Nolacon	Fritz Leiber	St. Charles	190	Harry B. Moore
1952	Chicago	TASFIC ²	Hugo Gernsback	Hotel Morrison	870	Julian C. May
1953	Philadelphia	11th Worldcon ³	Willy Ley	Bellevue-Stratford	750	Milton Rothman ⁴
1954	San Francisco	SFCon	John W. Campbell, Jr.	Sir Francis Drake	700	Lester Cole & Gary Nelson
1955	Cleveland	Clevelandon	Isaac Asimov (pro) Sam Moskowitz (Mystery GoH)	Manger Hotel	380	Nick & Noreen Falasca
1956	New York	NEWYORCON ⁵	Arthur C. Clarke	The Biltmore	850	David A. Kyle
1957	London	LONCON I	John W. Campbell, Jr.	King's Court Hotel	268	Ted Carnell
1958	Los Angeles	SOLACON	Richard Matheson	Alexandria Hotel	322	Anna S. Moffatt
1959	Detroit	Detention	Poul Anderson (pro) John Barry (fan)	Pick-Fort Shelby	371	Roger Sims & Fred Prophet
1960	Pittsburgh	Pittcon	James Blish	Penn-Sheraton Hotel	568	Dirce Archer
1961	Seattle	Seacon	Robert A. Heinlein	Hyatt House Hotel	300	Wally Weber
1962	Chicago	CHICON III	Theodore Sturgeon	The Pick-Congress	550	Earl Kemp
1963	Washington, DC	Discon I	Murray Leinster	The Statler-Hilton	600	George Scithers
1964	Oakland	Pacificon II	Edmond Hamilton & Leigh Brackett (pro) Forrest J Ackerman (fan)	Hotel Leamington	523	J. Ben Stark & Al HaLevy
1965	London	Loncon II	Brian W. Aldiss	Mount Royal Hotel	350	Ella Parker
1966	Cleveland ⁶	Tricon	L. Sprague de Camp	Sheraton-Cleveland	850	Ben Jason ⁶
1967	New York	Nycon 3	Lester del Ray (pro) Bob Tucker (fan)	The Statler-Hilton	1500	Ted White & Dave Van Arnam
1968	Oakland	Baycon	Phillip José Farmer (pro) Walter Daugherty (fan)	Hotel Claremont	1430	Bill Donaho, Alva Rodgers, & J. Ben Stark
1969	St. Louis	St. Louiscon	Jack Gaughan (pro) Eddie Jones (TAFF) ⁷	Chase-Park Plaza	1534	Ray & Joyce Fisher
1970	Heidelberg	Heicon '70 International	Robert Silverberg (US) E.C. Tubb (UK) Herbert W. Franke (Ger.) Elliot K. Shorter (TAFF)	Heidelberg Stadthalle	620	Manfred Kage
1971	Boston	Noreascon I	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Sheraton-Boston	1600	Tony Lewis
1972	Los Angeles	L.A.Con	Fredrick Pohl (pro) Robert & Juanita Coulson (fan)	International Hotel	2007	Charles Crayne & Bruce Pelz
1973	Toronto	TORCON 2	Robert Bloch (pro) William Rostler (fan)	Royal York Hotel	2900	John Millard
1974	Washington, DC	Discon II	Roger Zelazny (pro) Jay Kay Klein (fan)	Sheraton Park Hotel	3587	Jay Haldeman & Ron Bounds
1975	Melbourne	AUSSIECON	Ursula K. Le Guin (pro) Susan Wood & Michael Glicksohn (fan) Donald Tuck (Australian)	Southern Cross Hotel	606	Robin Johnson
1976	Kansas City, MO	MidAmeriCon	Robert A. Heinlein (pro) George Barr (fan)	Radisson Meuhlebach Hotel & Phillips House	2800	Ken Keller
1977	Miami Beach	SunCon	Jack Williamson (pro) Robert A. Madle (fan)	Hotel Fontainebleu	2050	Don Lundry



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Year	City	Name	Guest of Honor	Site	Attendance*	Chair
1978	Phoenix	IguanaCon	Harlan Ellison (pro) Bill Bowers (fan)	Hyatt Regency & Adams Hotels, Phoenix Convention Center & Symphony Hall	4700	Tim Kyger
1979	Brighton	SEACON '79	Brian Aldis (UK) Fritz Leiber (US) Harry Bell (fan)	Metropole Hotel	3114	Peter Weston
1980	Boston	Noreascon II	Damon Knight & Kate Wilhelm (pro) Bruce Pelz (fan)	Sheraton-Boston & Hynes Civic Auditorium	5850	Leslie Turek
1981	Denver	Devention Two	C.L. Moore & Clifford D. Simak (pro) Rusty Hevelin (fan)	Denver Hilton	3792	Suzanne Carnival & Don C. Thompson
1982	Chicago	Chicon IV	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Hyatt Regency Chicago	4275	Ross Pavlac & Larry Propp
1983	Baltimore	ConStellation	John Brunner (pro) David A. Kyle (fan)	Baltimore Convention Center	??	Michael Walsh
1984	Anaheim	L.A.con II	Gordon R. Dickson (pro) Dick Eney (fan)	Anaheim Convention Center	??	Craig Miller & Milt Stevens

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

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

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

³ (1953) Popularly known as Philcon II.

⁴ (1953) Replaced James A. Williams as Chairman upon Williams' death.

⁵ (1956) Popularly known as Nycon II.

⁶ (1966) Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon"), with Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen.

⁷ (1969) Replaced Ted White, who withdrew as Fan Guest of Honor to dramatize the TAFF winner.

1983 Hugo Nominees

BEST NOVEL

- ✓ *Foundation's Edge*, Isaac Asimov, Doubleday
The Pride of Chanur, C. J. Cherryh, DAW
2010: Odyssey Two, Arthur C. Clarke, Del Rey
Friday, Robert Heinlein, Holt, Rinehart, and
Winston
Courtship Rite, Donald Kingsbury, Timescape
Sword of the Lictor, Gene Wolfe, Timescape

BEST NOVELLA

- "The Postman," David Brin, *Isaac Asimov's Science
Fiction Magazine*, 11/82
"Brainchild," Joseph H. Delaney, *Analog*, 6/82
"Another Orphan," John Kessel, *The Magazine of
Fantasy and Science Fiction*, 8/82

"Unsound Variations," George R. R. Martin, *Amaz-
ing*, 1/82

"To Leave a Mark," Kim Stanley Robinson, *The
Magazine of Fantasy and Science Fiction*, 11/82

✓ "Souls," Joanna Russ, *The Magazine of Fantasy and
Science Fiction*, 1/82

BEST NOVELETTE

"Nightlife," Phyllis Eisenstein, *The Magazine of
Fantasy and Science Fiction*, 2/82

"Swarm," Bruce Sterling, *The Magazine of Fantasy
and Science Fiction*, 4/82

"Aquila," Somtow Sucharitkul, *Isaac Asimov's Sci-
ence Fiction Magazine*, 1/18/82

✓ "Fire Watch," Connie Willis, *Isaac Asimov's Science
Fiction Magazine*, 2/15/82

"Pawn's Gambit," Timothy Zahn, *Analog*, 3/29/82

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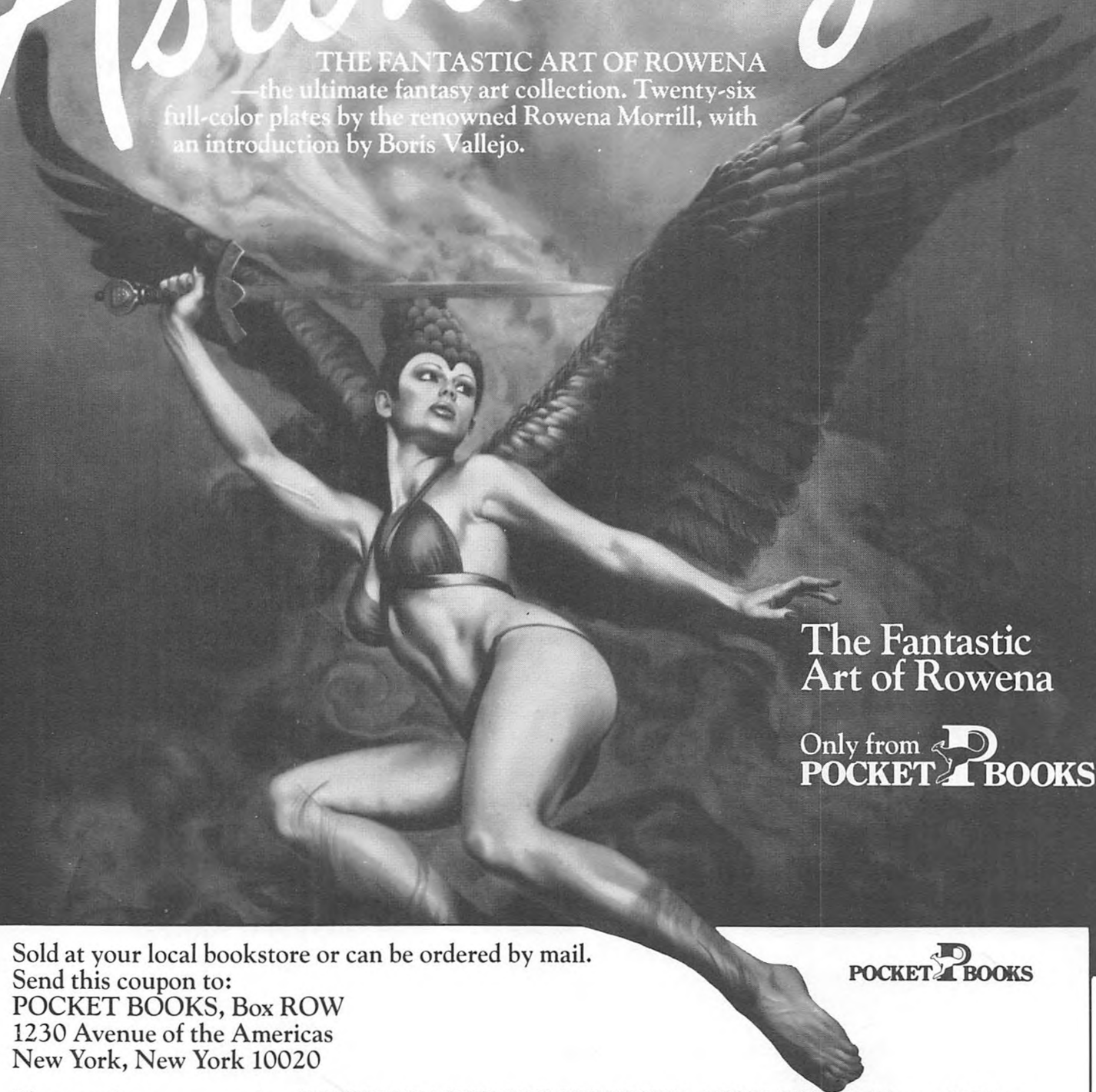
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Stanley Schmidt
George Scithers

BEST DRAMATIC PRESENTATION

Bladerunner
Dark Crystal
E.T.
Road Warrior
Star Trek II: The Wrath of Khan

BEST FANZINE

Fantasy Newsletter
File 770
Locus
SF Chronicle
SF Review

BEST SHORT STORY

"Sur," Ursula K. Le Guin, *The New Yorker*, 2/1/82;
revised in *The Compass Rose*
"Melancholy Elephants," Spider Robinson, *Analog*,
6/82
"Spider Rose," Bruce Sterling, *The Magazine of
Fantasy and Science Fiction*, 8/82
"The Boy Who Waterskied to Forever," James Tip-
tree, Jr., *The Magazine of Fantasy and Science
Fiction*, 10/82
"Ike at the Mike," Howard Waldrop, *Omni*, 6/82

BEST NON-FICTION BOOK

The World of the Dark Crystal, Brian Froud, text by
J. J. Llewellyn, Knopf
Isaac Asimov: The Foundations of Science Fiction,
James Gunn, Oxford
Engines of the Night, Barry N. Malzberg, Double-
day
A Reader's Guide to Fantasy, Baird Searles, Beth
Meacham, and Michael Franklin, Avon
Fear Itself: The Horror Fiction of Stephen King, Tim
Underwood and Chuck Miller, editors,
Underwood-Miller

BEST FAN ARTIST

Alexis Gilliland
Joan Hanke-Woods
William Rotsler
Stu Shiffman
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BEST FAN WRITER

Richard Geis
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Sandra Miesel
Warren Norwood
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TABLE R-2 AT THE CONVENTION

Past Hugo and Other Award Winners

1953

Best Novel: *The Demolished Man* by Alfred Bester
Best Professional Magazine: *Galaxy* and *Astounding* (tie)

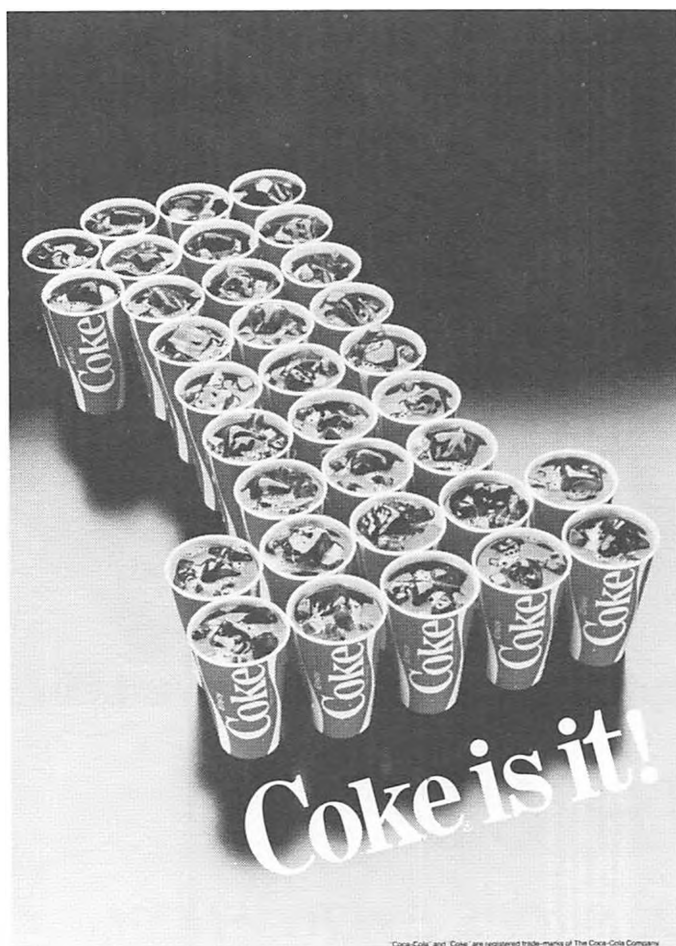
Best New SF Author or Artist: Philip José Farmer
Excellence in Fact Articles: Willy Ley
Best Cover Artist: Ed Emshwiller and Hannes Bok (tie)

Best Interior Illustrator: Virgil Finlay
Number 1 Fan Personality: Forrest J Ackerman

(Note: The word "Best" in the remaining awards is omitted for the sake of brevity.)

1954

(No Awards Given)



Bottled under the authority of the Coca-Cola Company by Mid-Atlantic Coca-Cola Bottling Company, Inc.

1955

Novel: *They'd Rather Be Right* by Mark Clifton and Frank Riley

Novelette: "The Darfsteller" by Walter M. Miller, Jr.
Short Story: "Allamagoosa" by Eric Frank Russell
Magazine: *Astounding*

Artist: Frank Kelly Freas

Fan Magazine: *Fantasy Times* (James V. Taurasi, Sr. and Ray Van Houton, eds.)

1956

Novel: *Double Star* by Robert A. Heinlein

Novelette: "Exploration Team" by Murray Leinster

Short Story: "The Star" by Arthur C. Clarke.

Feature Writer: Willy Ley

Magazine: *Astounding*

Artist: Frank Kelly Freas

Most Promising New Author: Robert Silverberg

Fanzine: *Inside & Science Fiction Advertiser* (Ron Smith, ed.)

Book Reviewer: Damon Knight

1957

American Professional Magazine: *Astounding*

British Professional Magazine: *New Worlds*

Fan Magazine: *Science-Fiction Times* (James V. Taurasi, Ray Van Houton, and Frank Prieto, eds.)

1958

Novel or Novelette: *The Big Time* by Fritz Leiber

Short Story: "Or All the Seas With Oysters" by Avram Davidson

Magazine: *Fantasy & Science Fiction*

Outstanding Artist: Frank Kelly Freas

Outstanding Movie: *The Incredible Shrinking Man*

Outstanding Actifan: Walter A. Willis

1959

Novel: *A Case of Conscience* by James Blish

Novelette: "The Big Front Yard" by Clifford D. Simak

Short Story: "That Hell-Bound Train" by Robert Bloch

SF or Fantasy Movie: No Award

Professional Artist: Frank Kelly Freas

Professional Magazine: *Fantasy & Science Fiction*

Amateur Magazine: *Fanac* (Ron Ellik and Terry Carr, eds.)

New Author of 1958: No Award (Brian W. Aldiss received a plaque as runner-up)

1960

Novel: *Starship Troopers* by Robert A. Heinlein

Short Fiction: "Flowers for Algernon" by Daniel Keyes

Professional Magazine: *Fantasy & Science Fiction*
Fanzine: *Cry of the Nameless* (F. M. and Elinor
Busby, Burnett Toskey, and Wally Weber, eds.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: *The Twilight Zone*

1961

Novel: *A Canticle for Leibowitz* by Walter M. Miller,
Jr.
Short Fiction: "The Longest Voyage" by Poul Ander-
son
Professional Magazine: *Astounding/Analog*
Fanzine: *Who Killed Science Fiction?* (Earl Kemp,
ed.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: *The Twilight Zone*

1962

Novel: *Stranger in a Strange Land* by Robert A.
Heinlein
Short Fiction: the "Hothouse" series by Brian W.
Aldiss
Professional Magazine: *Analog*
Fanzine: *Warhoon* (Richard Bergeron, ed.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: *The Twilight Zone*

1963

Novel: *The Man in the High Castle* by Philip K.
Dick
Short Fiction: "The Dragon Masters" by Jack Vance
Dramatic Presentation: No Award
Professional Magazine: *Fantasy & Science Fiction*
Amateur Magazine: *Xero* (Richard and Pat Lupoff,
eds.)
Professional Artist: Roy G. Krenkel

1964

Novel: *Way Station* by Clifford D. Simak
Short Fiction: "No Truce With Kings" by Poul An-
derson
Professional Magazine: *Analog*
Professional Artist: Ed Emshwiller
SF Book Publisher: Ace Books
Amateur Magazine: *Amra* (George Scithers, ed.)

1965

Novel: *The Wanderer* by Fritz Leiber
Short Story: "Soldier, Ask Not" by Gordon R. Dick-
son
Magazine: *Analog*
Artist: John Schoenherr
Publisher: Ballantine
Fanzine: *Yandro* (Robert and Juanita Coulson, eds.)
Special Drama: *Dr. Strangelove*



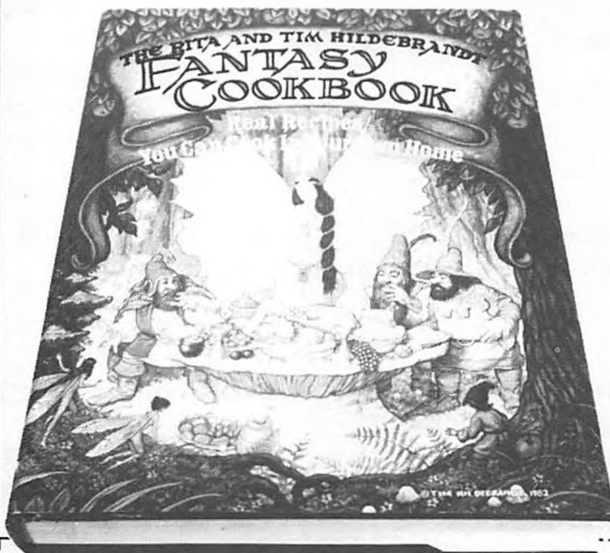
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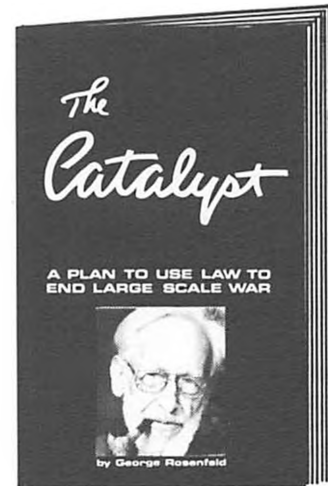
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2. **GOVERNMENT:** In a world in which nations have disarmed, what form of government do you and your people believe can administer that code of laws without endangering the integrity of your nation or the reasonable needs and existing liberties of its citizens?
3. **FINANCING:** How would you and your people propose to finance that government while insuring that you carry only your fair share of the cost?
4. **ARMS REDUCTION:** What program would you and your people propose as the least damaging and dangerous way of reducing the current supply of weapons and weapons manufacturing capability, so that the disarmed world can be attained and maintained by the code of laws administered by the government you propose?



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- FORMULATE A PLAN TO BEGIN THE DIALOGUE ON CAMPUS?**
- FURTHER BREAK DOWN EACH QUESTION INTO A SERIES OF TOPICS FOR DEBATE?**
- REFORMULATE THE FOUR QUESTIONS?**
- REWRITE THE CATALYST TO INCREASE ITS APPEAL?**

ANSWER: ALL OF THE ABOVE AND ANYTHING ELSE YOU CAN THINK OF TO APPEAL TO PEOPLE WHO COULD "GET INTO" PRESERVING A FUTURE FOR THEMSELVES AND THEIR CHILDREN IF THEY JUST REALIZED IT WAS POSSIBLE.



1966

Novel: . . . *And Call Me Conrad* by Roger Zelazny and *Dune* by Frank Herbert (tie)

Short Fiction: “ ‘Repent, Harlequin!’ Said the Tick-tockman” by Harlan Ellison

Professional Magazine: *If*

Professional Artist: Frank Frazetta

Amateur Magazine: *ERB-dom* (Camille Cazedessus, Jr., ed.)

Best All-Time Series: the “Foundation” series by Isaac Asimov

1967

Novel: *The Moon Is a Harsh Mistress* by Robert A. Heinlein

Novelette: “The Last Castle” by Jack Vance

Short Story: “Neutron Star” by Larry Niven

Professional Magazine: *If*

Professional Artist: Jack Gaughan

Dramatic Presentation: “The Menagerie” (*Star Trek*)

Fanzine: *Niekas* (Ed Meškys and Felice Rolfe, eds.)

Fan Artist: Jack Gaughan

Fan Writer: Alexei Panshin

1968

Novel: *Lord of Light* by Roger Zelazny

Novella: “Weyr Search” by Anne McCaffrey and “Riders of the Purple Wage” by Philip José Farmer (tie)

Novelette: “Gonna Roll the Bones” by Fritz Leiber

Short Story: “I Have No Mouth, and I Must Scream” by Harlan Ellison

Dramatic Presentation: “City on the Edge of Forever” (*Star Trek*, by Harlan Ellison)

Professional Magazine: *If*

Professional Artist: Jack Gaughan

Fanzine: *Amra* (George Scithers, ed.)

Fan Writer: Ted White

Fan Artist: George Barr



1969

Novel: *Stand on Zanzibar* by John Brunner

Novella: “Nightwings” by Robert Silverberg

Novelette: “The Sharing of Flesh” by Poul Anderson

Short Story: “The Beast That Shouted Love at the Heart of the World” by Harlan Ellison

Drama: *2001: A Space Odyssey*

Professional Magazine: *Fantasy & Science Fiction*

Professional Artist: Jack Gaughan

Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)

Fan Artist: Vaughn Bodé

1970

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

Novella: “Ship of Shadows” by Fritz Leiber

Short Story: “Time Considered as a Helix of Semi-Precious Stones” by Samuel R. Delany

Dramatic: news coverage of Apollo XI

Professional Magazine: *Fantasy & Science Fiction*

Pro Artist: Frank Kelly Freas

Fan Magazine: *Science Fiction Review* (Richard E. Geis, ed.)

Fan Writer: Bob Tucker

Fan Artist: Tim Kirk

1971

Novel: *Ringworld* by Larry Niven
Novella: "Ill Met in Lankhmar" by Fritz Leiber
Short Story: "Slow Sculpture" by Theodore Sturgeon
Dramatic Presentation: No Award
Professional Artist: Leo and Diane Dillon
Professional Magazine: *Fantasy & Science Fiction*
Fanzine: *Locus* (Charlie and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Alicia Austin

1972

Novel: *To Your Scattered Bodies Go* by Philip José Farmer
Novella: "The Queen of Air and Darkness" by Poul Anderson
Short Story: "Inconstant Moon" by Larry Niven
Dramatic Presentation: *A Clockwork Orange*
Amateur Magazine: *Locus* (Charlie and Dena Brown, eds.)
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Fan Artist: Tim Kirk
Fan Writer: Harry Warner, Jr.

1973

Novel: *The Gods Themselves* by Isaac Asimov
Novella: "The Word for the World Is Forest" by Ursula K. Le Guin
Novelette: "Goat Song" by Poul Anderson
Short Story: "Eurema's Dam" by R. A. Lafferty and "The Meeting" by Frederik Pohl and C. M. Kornbluth (tie)
Dramatic Presentation: *Slaughterhouse-Five*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Energumen* (Mike Glicksohn and Susan Wood Glicksohn, eds.)


Fan Writer: Terry Carr
Fan Artist: Tim Kirk
*John W. Campbell Award for Best New Writer: Jerry Pournelle


1974

Novel: *Rendezvous with Rama* by Arthur C. Clarke
Novella: "The Girl Who Was Plugged In" by James Tiptree, Jr.
Novelette: "The Deathbird" by Harlan Ellison
Short Story: "The Ones Who Walk Away From Omelas" by Ursula K. Le Guin
Amateur Magazine: *Algol* (Andy Porter, ed.) and *The Alien Critic* (Richard E. Geis, ed.) (tie)
Professional Artist: Frank Kelly Freas
Professional Editor: Ben Bova
Dramatic Presentation: *Sleeper*
Fan Writer: Susan Wood
Fan Artist: Tim Kirk
*Campbell: Spider Robinson and Lisa Tuttle (tie)
*Gandalf Award (Grand Master of Fantasy): J.R.R. Tolkien

1975

Novel: *The Dispossessed* by Ursula K. Le Guin
Novella: "A Song For Lya" by George R.R. Martin
Novelette: "Adrift Just Off the Islets of Langerhans" by Harlan Ellison
Short Story: "The Hole Man" by Larry Niven
Professional Artist: Frank Kelly Freas
Professional Editor: Ben Bova
Amateur Magazine: *The Alien Critic* (Richard E. Geis, ed.)
Dramatic Presentation: *Young Frankenstein*
Fan Writer: Richard E. Geis
Fan Artist: Bill Rotsler
*Campbell: P.J. Plauger
*Gandalf (Grand Master): Fritz Leiber

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1976

Novel: *The Forever War* by Joe Haldeman
Novella: "Home is the Hangman" by Roger Zelazny
Novelette: "The Borderland of Sol" by Larry Niven
Short Story: "Catch That Zeppelin!" by Fritz Leiber
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Dramatic Presentation: *A Boy and His Dog*
Fanzine: *Locus* (Charlie and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Tim Kirk
*Campbell: Tom Reamy
*Gandalf (Grand Master): L. Sprague de Camp

1977

Novel: *Where Late the Sweet Birds Sang* by Kate Wilhelm
Novella: "By Any Other Name" by Spider Robinson and "Houston, Houston, Do You Read?" by James Tiptree, Jr.
Novelette: "The Bicentennial Man" by Isaac Asimov
Short Story: "Tricentennial" by Joe Haldeman



Dramatic Presentation: No Award
Amateur Magazine: *Science Fiction Review* (Richard E. Geis, ed.)
Professional Editor: Ben Bova
Fan Writer: Susan Wood and Richard E. Geis (tie)
Professional Artist: Rick Sternbach
Fan Artist: Phil Foglio
*Campbell: C. J. Cherryh
*Gandalf (Grand Master): Andre Norton

1978

Novel: *Gateway* by Frederik Pohl
Novella: "Stardance" by Spider and Jeanne Robinson
Novelette: "Eyes of Amber" by Joan D. Vinge
Short Story: "Jeffty is Five" by Harlan Ellison
Dramatic Presentation: *Star Wars*
Professional Editor: George H. Scithers
Professional Artist: Rick Sternbach
Amateur Magazine: *Locus* (Charlie and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Phil Foglio
*Campbell: Orson Scott Card
*Gandalf (Grand Master): Poul Anderson
*Gandalf (Book-Length Fantasy): *The Silmarillion* by J. R. R. Tolkien (Christopher Tolkien, ed.)

1979

Novel: *Dreamsnake* by Vonda McIntyre
Novella: "The Persistence of Vision" by John Varley
Novelette: "Hunter's Moon" by Poul Anderson
Short Story: "Cassandra" by C.J. Cherryh
Dramatic Presentation: *Superman*
Professional Editor: Ben Bova
Professional Artist: Vincent DiFate
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Shaw
Fan Artist: Bill Rotsler
*Campbell: Stephen R. Donaldson
*Gandalf (Grand Master): Ursula K. Le Guin
*Gandalf (Book-Length Fantasy): *The White Dragon* by Anne McCaffrey


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1980

Novel: *The Fountains of Paradise* by Arthur C. Clarke

Novella: "Enemy Mine" by Barry B. Longyear

Novelette: "Sandkings" by George R. R. Martin

Short Story: "The Way of Cross and Dragon" by George R. R. Martin

Non-Fiction Book: *The Science Fiction Encyclopedia*, Peter Nicholls, ed.

Professional Editor: George H. Scithers

Professional Artist: Michael Whelan

Fanzine: *Locus* (Charlie Brown, ed.)

Fan Writer: Bob Shaw

Fan Artist: Alexis Gilliland

Dramatic Presentation: *Alien*

*Campbell: Barry B. Longyear

Gandalf (Grand Master): Ray Bradbury

1981

Novel: *The Snow Queen* by Joan D. Vinge

Novella: "Lost Dorsai" by Gordon R. Dickson

Novelette: "The Cloak and the Staff" by Gordon R. Dickson

Short Fiction: "Grottos of the Dancing Deer" by Clifford D. Simak

Non-Fiction Book: *Cosmos* by Carl Sagan

Professional Editor: Edward L. Ferman

Professional Artist: Michael Whelan

Fanzine: *Locus* (Charlie Brown, ed.)

Fan Writer: Susan Wood

Fan Artist: Victoria Poyser

Dramatic Presentation: *The Empire Strikes Back*

*Campbell: Somtow Sucharitkul

1982

Novel: *Downbelow Station* by C. J. Cherryh

Novella: "The Saturn Game" by Poul Anderson

Novelette: "Unicorn Variation" by Roger Zelazny

Short Story: "The Pusher" by John Varley

Non-Fiction Book: *Danse Macabre* by Stephen King

Professional Editor: Edward L. Ferman

Professional Artist: Michael Whelan

Dramatic Presentation: *Raiders of the Lost Ark*

Fanzine: *Locus* (Charlie Brown, ed.)

Fan Writer: Richard E. Geis

Fan Artist: Victoria Poyser

*Campbell: Alexis Gilliland

* Not Hugos but voted on by convention membership. John W. Campbell Award for Best New Writer was sponsored by Condé Nast Publications up to 1979, and was then taken over by Davis Publications. The Gandalf Awards in fantasy were sponsored by Lin Carter and S.A.G.A.

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Special Committee Awards

(The following are not Hugos and were not voted on by the convention's membership; they were made by the convention committees themselves. In some early cases, they were called "special Hugos," but only those awards defined under the present WSFS constitution may now be called Hugos.)

1955

Sam Moskowitz as "Mystery Guest" and for his work on past conventions

1960

Special Hugo: Hugo Gernsback as "The Father of Magazine Science Fiction"

1962

Cele Goldsmith for editing *Amazing* and *Fantastic*
Donald H. Tuck for *The Handbook of Science Fiction and Fantasy*

Fritz Leiber and the Hoffman Electronic Corp. for the use of science fiction in advertisements

1963

Special Hugo: P. Schuyler Miller for book reviews in *Analog*

Special Hugo: Isaac Asimov for science articles in *Fantasy and Science Fiction*

1967

CBS Television for *21st Century*

1968

Harlan Ellison for *Dangerous Visions*
Gene Roddenberry for *Star Trek*

1969

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

1972

Harlan Ellison for excellence in anthologizing (*Again, Dangerous Visions*)

Club du Livre d'Anticipation (France) for excellence in book production

Nueva Dimensión (Spain) for excellence in magazine production

1973

Pierre Versins for *L'Encyclopedie de l'Utopie et de la science fiction*

1974

Chesley Bonestell for his illustrations

1975

Donald A. Wollheim as "the fan who has done everything"

Walt Lee for *Reference Guide to Fantastic Films*

1976

James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*

1977

George Lucas for *Star Wars*

1982

Mike Glyer for "keeping the fan in fanzine publishing"

C O N S T I T U T I O N

of the World Science Fiction Society, ~~June 1983~~

March 1984

ARTICLE I — Name, Objectives, Membership, and Organization

- SECTION 1:** The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS.
- SECTION 2:** WSFS is an unincorporated literary society whose functions are:
- To choose the recipients of the annual Science Fiction Achievement Awards (the Hugo Awards),
 - To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons),
 - To attend those Worldcons, and
 - To perform such other activities as may be necessary or incidental to the above purposes.
- SECTION 3:** The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.
- SECTION 4:** Members of WSFS paying the minimum fee towards membership with their site-selection ballots shall be members of the selected Worldcon with the right to receive all generally distributed publications. Such members may convert to members with the right of general attendance at the selected Worldcon and its Business Meeting by paying, within ninety (90) days of site selection, an additional fee, set by the selected Worldcon Committee, of not more than the minimum voting fee and not more than the difference between the voting fee and the attending fee for new members.
- SECTION 5:** Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.
- SECTION 6:** Every Worldcon Committee shall include the following notice in each of its publications:
"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "Science Fiction Achievement Award", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.
- SECTION 7:** Each Worldcon Committee should dispose of surplus funds remaining after accounts are settled for the current Worldcon for the benefit of WSFS as a whole. Each Worldcon Committee shall retain an independent accountant at least a year before their Worldcon and shall publish a financial statement prepared by said accountant within ninety (90) days after their Worldcon and a final financial statement within a year.

ARTICLE II — Science Fiction Achievement Awards (the Hugo Awards)

- SECTION 1:** Selection of the Science Fiction Achievement Awards, known as the Hugo Awards, shall be made as follows in the subsequent Sections of this Article.
- SECTION 2:** *Best Novel:* A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year. A work originally appearing in a language other than English shall also be eligible in the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of his work from consideration if he feels that that version is not representative of what he wrote. The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the story is within five thousand (5,000) words of the new category limits.
- SECTION 3:** *Best Novella:* The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.
- SECTION 4:** *Best Novelette:* The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.
- SECTION 5:** *Best Short Story:* The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.
- SECTION 6:** *Best Non-Fiction Book:* Any non-fictional work relating to the field of science fiction or fantasy appearing for the first time in book form during the previous calendar year.

- SECTION 7:** *Best Dramatic Presentation:* Any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible; however, a sequence of installments constituting a single dramatic unit may be considered as a single program (eligible in the year of the final installment).
- SECTION 8:** *Best Professional Artist:* An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during the previous calendar year.
- SECTION 9:** *Best Professional Editor:* The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year.
- SECTION 10:** *Best Fanzine:* Any generally available fannish publication devoted to science fiction, fantasy, or related subjects, which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year. The words "fanzine" and "fannish" shall be defined only by the will of the membership, and the Worldcon Committee shall impose no additional criteria.
- SECTION 11:** *Best Fan Writer:* Any person whose writing has appeared in magazines of the type defined in Section 10 above.
- SECTION 12:** *Best Fan Artist:* An artist or cartoonist whose work has appeared through publication in magazines of the type defined in Section 10 above or through other public display during the previous calendar year. Any person whose name appears on the final Awards ballot for a given year under the Professional Artist category shall not be eligible for the Fan Artist Award for that year.
- SECTION 13:** *Extended Eligibility:* In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three-fourths (3/4) vote of the intervening Business Meeting of WSFS.
- SECTION 14:** *Additional Category:* Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this Section shall be considered to be Science Fiction Achievement Awards, or Hugo Awards.
- SECTION 15:** *Name and Design:* The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.
- SECTION 16:** *No Award:* At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be cancelled for that year. In addition, the entry "No Award" shall be mandatory in each category of Hugo Award on the final ballot. In any event, No Award shall be given whenever the total number of valid ballots cast for a specific category is less than twenty-five percent (25%) of the total number of final Award ballots (excluding those cast for No Award) received.
- SECTION 17:** *Nominations:* Selection of nominees for the final Award voting shall be done by a poll conducted by the Worldcon Committee, in which each WSFS member shall be allowed to make five (5) equally weighted nominations in every category. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Memorial Award for Best New Writer. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Worldcon Committee. No nominee shall appear on the final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.
- SECTION 18:** *Voting:* Final Award voting shall be by mail, with ballots sent only to WSFS members. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus "No Award." The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)). Voters shall indicate the order of their preference for the nominees in each category.
- SECTION 19:** *Tallying:* Counting of all votes shall be the responsibility of the Worldcon Committee, which is responsible for all matters concerning the Awards. In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. The complete numerical vote totals, including all preliminary tallies for first, second, . . . places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon.

SECTION 20: ²¹ *Exclusions:* No member of the current Worldcon Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

ARTICLE III — Future Worldcon Selection

SECTION 1: WSFS shall choose the location and Committee of the Worldcon to be held two (2) years from the date of the current Worldcon. Voting shall be by mail or ballot cast at the current Worldcon with run-off ballot as described in Article II, Section 19, and shall be limited to WSFS members who have paid at least ten dollars (\$10.00) towards membership in the Worldcon whose site is being selected. The current Worldcon Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon. The minimum voting fee can be modified for a particular year by unanimous agreement of the current Worldcon Committee and all bidding Committees who have filed before the mail ballots are set. The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

SECTION 2: Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the above" and "No preference" after the bidders and with equal prominence. The minimum fee in force shall be listed on all site-selection ballots.

SECTION 3: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter. A ballot voted with first or only choice for "No preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying. "None of the above" shall be treated as a bid for tallying. If it wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay. When a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by region or other qualifications and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years. If no bids qualify to be on the ballot, the selection shall proceed as though "None of the above" had won.

SECTION 4: The deadline for filing bids for prospective Committees to be included on the ballot, as well as all information needed for filing such bids, shall be published by the current Committee and sent to all members of WSFS at least four (4) months before the deadline for such bids. (Publication in a Progress Report prior to the date specified shall meet this requirement.)

SECTION 5: Bids from prospective Committees shall be allowed on the ballot by the current Worldcon Committee only upon presentation of adequate evidence of an agreement with the proposed sites' facilities, such as a conditional contract or a letter of agreement. To be eligible for site selection, a bidding committee must state the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding committee to any member of WSFS on request.

SECTION 6: To ensure equitable distribution of sites, North America is divided into three (3) regions as follows: *Western:* Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states and provinces westward; *Central:* Central America, Mexico (except as above), and all states and provinces between Western and Eastern regions; and *Eastern:* Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward. Worldcon sites shall rotate in the order Western, Central, Eastern region.

SECTION 7: A Worldcon site outside of North America may be selected by a majority vote at any Worldcon. In the event of such outside Worldcon being selected, there shall be an interim Continental Convention in the region whose turn it would have normally been, to be held in the same year as the overseas Worldcon, with rotation skipping that region the following year. To skip a region without giving it an interim Continental Convention shall require a three-quarters (3/4) majority vote. Selection of the site of such Continental Convention may be by vote of the Business Meeting or by such other method as the competing bidders might agree upon.

SECTION 8: Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected one year hence to make presentations.

SECTION 9: With sites being selected two (2) years in advance, there are therefore at least two Worldcon Committees in existence at any given time. If one should become unable to perform its duties, the surviving Worldcon Committee shall determine what it is to do, by mail poll of WSFS if there is time for one, or by decision of the Committee if there is not time.

ARTICLE IV — Constitution and Powers of the Business Meeting

- SECTION 1:** Any proposal to amend the Constitution of WSFS shall require for passage a majority of all the votes cast on the question at the Business Meeting of WSFS at which it is first debated, and also ratification by a simple majority vote of those members present and voting at a Business Meeting of WSFS held at the Worldcon immediately following that at which the amendment was first approved. Failure to ratify in the manner described shall void the proposed amendment.
- SECTION 2:** Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.
- SECTION 3:** The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.
- SECTION 4:** Business Meetings of WSFS shall be held at advertised times at each Worldcon. The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with *Robert's Rules of Order, Newly Revised*, the Standing Rules, and such other rules as may be published by the Committee in advance.
- SECTION 5:** The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Worldcon Committee, distributed with the Hugo nomination ballots, and printed in the Worldcon Program Book, if there is one.

5,6 - 2nd. Comm. -
7 - CONSTITUTION -

The above copy of the WSFS Constitution is hereby Certified to be true, correct, and complete:

(P)

Donald E. Eastlake, III
Presiding Officer

1983/6/12
Chicon IV Business Meeting

George P. Flynn
Secretary

Standing Rules for the Governance of the Worldcon Business Meeting

- RULE 1:** Business of the Annual Meeting of the World Science Fiction Society shall be transacted in one or more sessions called Preliminary Business Meetings and one or more Main Business Meetings. The first session shall be designated as a Preliminary Business Meeting. At least eighteen (18) hours shall elapse between the final Preliminary Business Meeting and the one or more Main Business Meetings. One Business Meeting session shall also be designated the Site-Selection Meeting where site-selection business shall be the special order of business.
- RULE 2:** The Preliminary Business Meetings may not pass, reject, or ratify amendments to the Constitution, but the motions to "object to consideration", to "table", to "divide the question", to "postpone" to a later part of the Preliminary Business Meetings, and to "refer" to a committee to report later in the same Annual Business Meeting are in order when allowed by *Robert's Rules*. The Preliminary Business Meetings may alter or suspend any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at these Meetings with the consent of the original maker. Absence from these Meetings of the original maker shall constitute consent to amendment and to such interpretations of the intent of the motion as the Presiding Officer or the Parliamentarian may in good faith attempt.
- RULE 3:** The deadline for the submission of non-privileged new business shall be two hours after the official opening of the Worldcon or eighteen hours before the first Preliminary Business Meeting, whichever is later.
- RULE 4:** Six (6) identical, legible copies of all proposals requiring a vote shall be submitted to the Presiding Officer before the deadline given in Rule 3 above. All proposals or motions of more than seventy-five (75) words shall be accompanied by at least one hundred (100) additional identical, legible copies for distribution to and

3 - election of 2nd. Comm.

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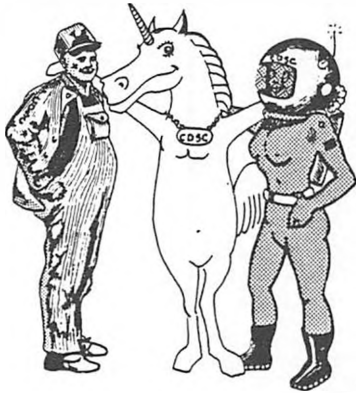
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WSFS Standing Rules — continued —

intelligent discussion by the Meeting attendees unless they have actually been distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals or motions shall be legibly signed by the maker and at least one seconder. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda. The Presiding Officer will reject as out of order any proposal or motion which is obviously illegal or hopelessly incoherent in a grammatical sense.

RULE 5:

Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to each section. Time shall be allotted equally to both sides of a question. Time spent on points of order or other neutral matters arising from a motion shall be charged one half to each side. The Preliminary Business Meeting may alter these limits for a particular motion by a majority vote.

RULE 6:

Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as above.

RULE 7:

Unless it is an amendment by substitution, an amendment to a main motion may be changed only under those provisions allowing modification through the consent of the maker of the amendment, i.e., second-order amendments are not allowed except in the case of a substitute as the first-order amendment.

RULE 8:

A person speaking to a motion may not immediately offer a motion to close debate or to refer to a committee. Motions to close debate will not be accepted until at least one speaker from each side of the question has been heard, nor will they be accepted within one minute of the expiration of the time allotted for debate on that motion. The motion to table shall require a two-thirds vote for adoption.

RULE 9:

In keeping with the intent of the limitations on debate time, the motion to postpone indefinitely shall not be allowed.

RULE 10:

A request for a division of the house (an exact count of the voting) will be honored only when requested by at least ten percent (10%) of those present in the house.

RULE 11:

Motions, other than Constitutional amendments awaiting ratification, may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

RULE 12:

These Standing Rules, and any others adopted by a Preliminary Business Meeting, may be suspended for an individual item of business by a two-thirds majority vote.

RULE 13:

The sole purpose of a request for a "point of information" is to ask the Presiding Officer or the Parliamentarian for his opinion of the effect of a motion or for his guidance as to the correct procedure to follow. Attempts to circumvent the rules of debate under the guise of "points of information" or "points of order" will be dealt with as "dilatatory motions" as specified in *Robert's Rules of Order, Newly Revised*.

RULE 14:

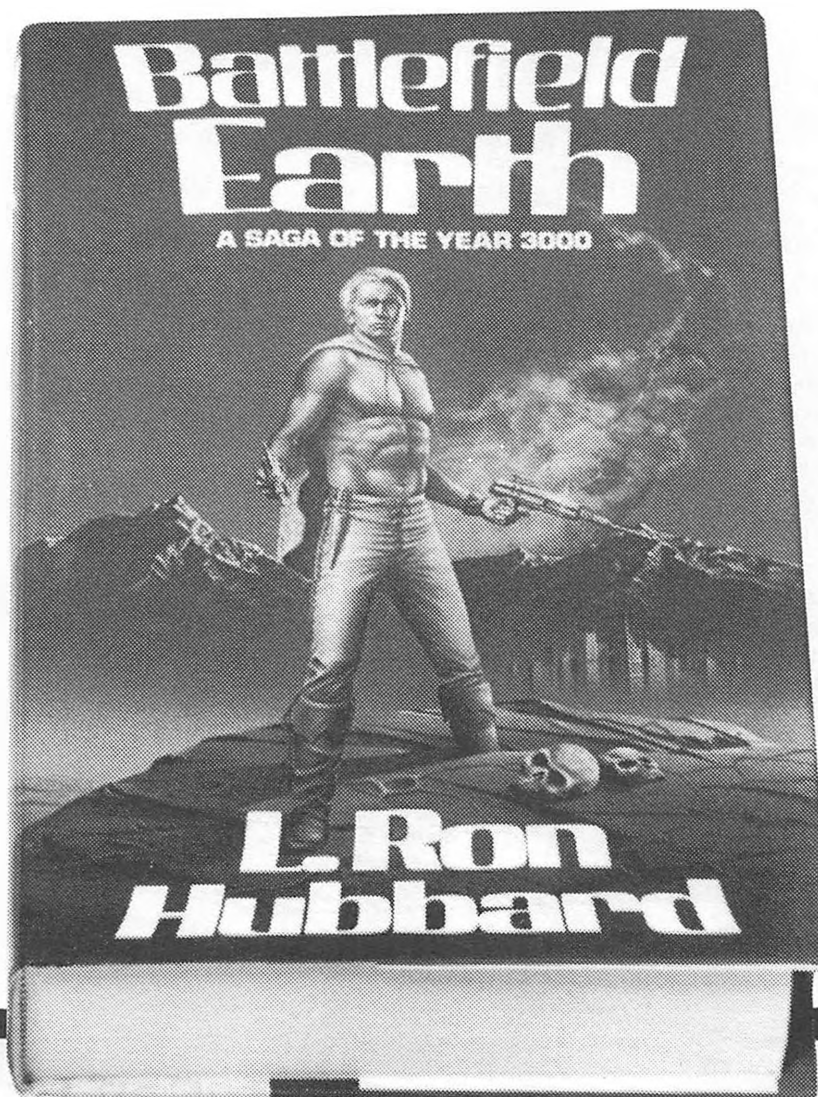
Citations to Articles, Sections, or specific sentences of the Society Constitution or Standing Rules are for the sake of easy reference only. They do *not* form a part of the substantive area of a motion. Correct enumeration of Articles, Sections, and Rules and correct insertions and deletions will be provided by the Secretary of the Business Meeting when the Constitution and Standing Rules are certified to the next Worldcon. Therefore, motions from the floor to renumber or correct citations will not be in order. The Secretary will also adjust any other Section of the Constitution equally affected by an amendment unless otherwise ordered by the Business Meeting. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary and to that of the next available Business Meeting as soon as they are discovered.

RULE 15:

At all sessions of the Business Meeting, the hall will be divided into smoking and non-smoking sections by the Presiding Officer of the Meeting.

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¹⁷
RULE 16: The World Science Fiction Society Business Meeting is a mass meeting of the Society's membership which the Worldcon is required to sponsor in accordance with the WSFS Constitution and these Standing Rules. Therefore, (1) the quorum is the number of people present and (2) the decisions of the Chair as to who is entitled to the floor are not subject to appeal. The motion to adjourn the Main Meeting will be in order *after* the amendments to the Constitution proposed at the last Worldcon Business Meeting for ratification at the current Business Meeting have been acted upon.


¹⁸
RULE 17: In the event that a Worldcon site outside North America is selected, selection of the site of the interim Continental Convention (hereinafter NASFiC) shall be a special order of business, and shall be taken up immediately after the announcement of the Worldcon site at the Site-Selection Meeting. Bids for the NASFiC should contain the information required of bidders for the Worldcon by the WSFS Constitution. Bids may be entered in writing to the Presiding Officer in advance, conditional upon selection of a site outside North America. Selection of the site and committee shall be as follows:

- .The Presiding Officer shall announce all qualified bids received in advance.
- .Bids shall be received from the floor.
- .Each bid shall be allowed five (5) minutes for a presentation to the meeting.
- .Voting shall be by written preferential ballot, with all members of the Worldcon present at the Business Meeting permitted to vote.
- .The Presiding Officer shall appoint three (3) tellers to count the ballots; each bid may appoint one observer.
- .The tellers and observers shall retire with the ballots. The meeting shall resume until the tellers return.
- .The tellers shall report the results to the Presiding Officer, who shall declare which bid has been selected.
- .The winning bid will be allowed five (5) minutes for a presentation.

¹⁹
RULE 18: If time permits at the Site-Selection Meeting, bidders for the convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.

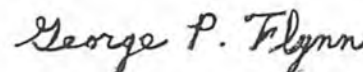
²⁰
RULE 19: These Standing Rules shall continue in effect until altered, suspended, or rescinded by the action of any Business Meeting. Amendment, suspension, or rescission of these Standing Rules may be done in the form of a motion from the floor of any Business Meeting made by any member of the Business Meeting, and such action will become effective immediately after the end of the Business Meeting at which it was passed.

The above copy of the Standing Rules for the Governance of the Worldcon Business Meeting is hereby Certified to be true, correct, and complete:



Donald E. Eastlake, III
Presiding Officer

1983/6/12
Chicon IV Business Meeting



George P. Flynn
Secretary

WSFS Constitution, Standing Rules, & Business Passed on to ConStellation typeset by Donald E. Eastlake, III
Proofread by George P. Flynn

Business Passed on to ConStellation

ITEM 1: MOVED, to amend the WSFS Constitution as follows:

A) Delete Sections 8, 9, and 10 of Article II and insert in their place the following four sections:

Best Professional Editor: The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year. A professional publication is one which had an average press run of at least ten thousand (10,000) copies per issue.

In Memoriam

Harriet Stratemeyer ADAMS, March 27, 1982.
Fred C. Brown, early 1982.
Claude CHEINISSE, September 9, 1982.
Czeslaw CHRUSZCZEWSKI.
Stanton A. COBLENTZ, September 6, 1982.
Edmund COOPER, March 11, 1982.
Buster CRABBE, April 23, 1983.
Kendell Foster CROSSEN, November 29, 1981.
Frederic DANNAY, September 3, 1982, one-half of Ellery Queen.
Gene DAY, September 23, 1982.
Jean DIXON (Oswald Train's mother).
Paul ELDRIDGE, July 28, 1982.
Lou FECK, November 4, 1981.
Mark FELDMAN, September 8, 1982.
Hélène (Hen) FLANDERS, August 13, 1982.
Vernon R. FORGUE, January 19, 1983.
John GARDNER, September 14, 1982.
Sir Alvin GERMESHAUSEN, July 24, 1982.
Maurice HANSON, 1981.
Larry HERNDON, August 28, 1982, Texas bookshop owner.
Joan Hunter HOLLY, October 17, 1982.
Josephine HOWARD, October 16, 1982.
Thomas P. KELLEY, February 14, 1982.
Francis K. (Bud) KEPPLER, October 24, 1982.
William P. McGIVERN, November 18, 1982.
Bruno ORLANDO.
Robert K. PAVLAT, June 13, 1983.
Francis L. PIPES, January 13, 1982, Air Florida Flight 90.
Larry PROPP, July 28, 1983, co-chair Chicon IV.
Ayn RAND, March 6, 1982.
Mark REINSBERG, 1982.
Mack REYNOLDS, January 30, 1983, SF author.
Robert S. RICHARDSON, November 12, 1981, wrote as Philip Latham.
Hubert ROGERS, May 12, 1982.
Frank SELETRI.
William TUNING, April 18, 1982.
Lumen Martin WINTER, April 4, 1982.

Best Professional Artist: An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.

Best Semiprozine: Any generally available non-professional publication devoted to science fiction or fantasy which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria: (1) had an average press run of at least one thousand (1000) copies per issue, (2) paid its contributors and/or staff in other than copies of the publication, (3) provided at least half the income of any one person, (4) had at least fifteen percent (15%) of its total space occupied by advertising, or (5) announced itself to be a semiprozine.

Best Fanzine: Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.

B) In Sections 11 and 12 of Article II, change “in magazines of the type defined in Section 10 above” to “in semiprozines or fanzines”. In Section 12, also change “Awards ballot” to “Hugo Awards ballot”, and change “for the Fan Artist Award” to “in the Fan Artist category”.

This would divide the present “Best Fanzine” Hugo Award category into separate “Fanzine” and “Semiprozine” categories, with the intent that the Fanzine category be limited to truly amateur publications. It would also establish a criterion for “professional” publications based on the size of the press run.

ITEM 2: MOVED, to amend the WSFS Constitution by inserting the following:

- A) There shall be a Standing Committee of WSFS. The Standing Committee shall consist of one (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees, and nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting. Elected members serve until their successors are elected. If vacancies occur in elected memberships in the committee, the remainder of the position’s term may be filled by the Business Meeting, and until then temporarily filled by the committee. There will be a meeting of the Standing Committee at each Worldcon, at a time and place announced at the Business Meeting. The Standing Committee shall determine and elect its own officers.
- B) The Standing Committee shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

This would set up a continuing mechanism for protecting and renewing the registration of the WSFS service marks (listed in Article I, Section 6). If this and the following item are passed, they should probably be inserted after Article IV, Section 4.

ITEM 3: MOVED, to amend the WSFS Constitution by inserting the following:

Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

This is a codification of current practice.

ITEM 4: MOVED, to amend Article II, Section 2, of the WSFS Constitution by altering the next to last sentence to read:

An author may withdraw a version of her or his work from consideration if she or he feels that that version is not representative of what she or he wrote.

This would replace by nonsexist language the only occurrences of “he” and “his” in the WSFS Constitution.

ITEM 5: MOVED, to amend Article II, Section 2, of the WSFS Constitution by replacing the first three sentences by the following:

Best Novel: A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year in English. A work originally appearing in a language other than English shall also be eligible in the year in which it is first issued in that language, provided such publication precedes the English-language publication.

Under both the current Constitution and this amendment, works of fiction originally appearing in foreign languages may be eligible for Hugos twice: when originally published, and in the year when an English translation is published. The amendment purports to clarify the language of this rule, but makes no substantive change.

ITEM 6: Report of the WSFS Mark Registration Committee: This Committee was continued at the Chicon IV Business Meeting to seek protection for the names used by WSFS.

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