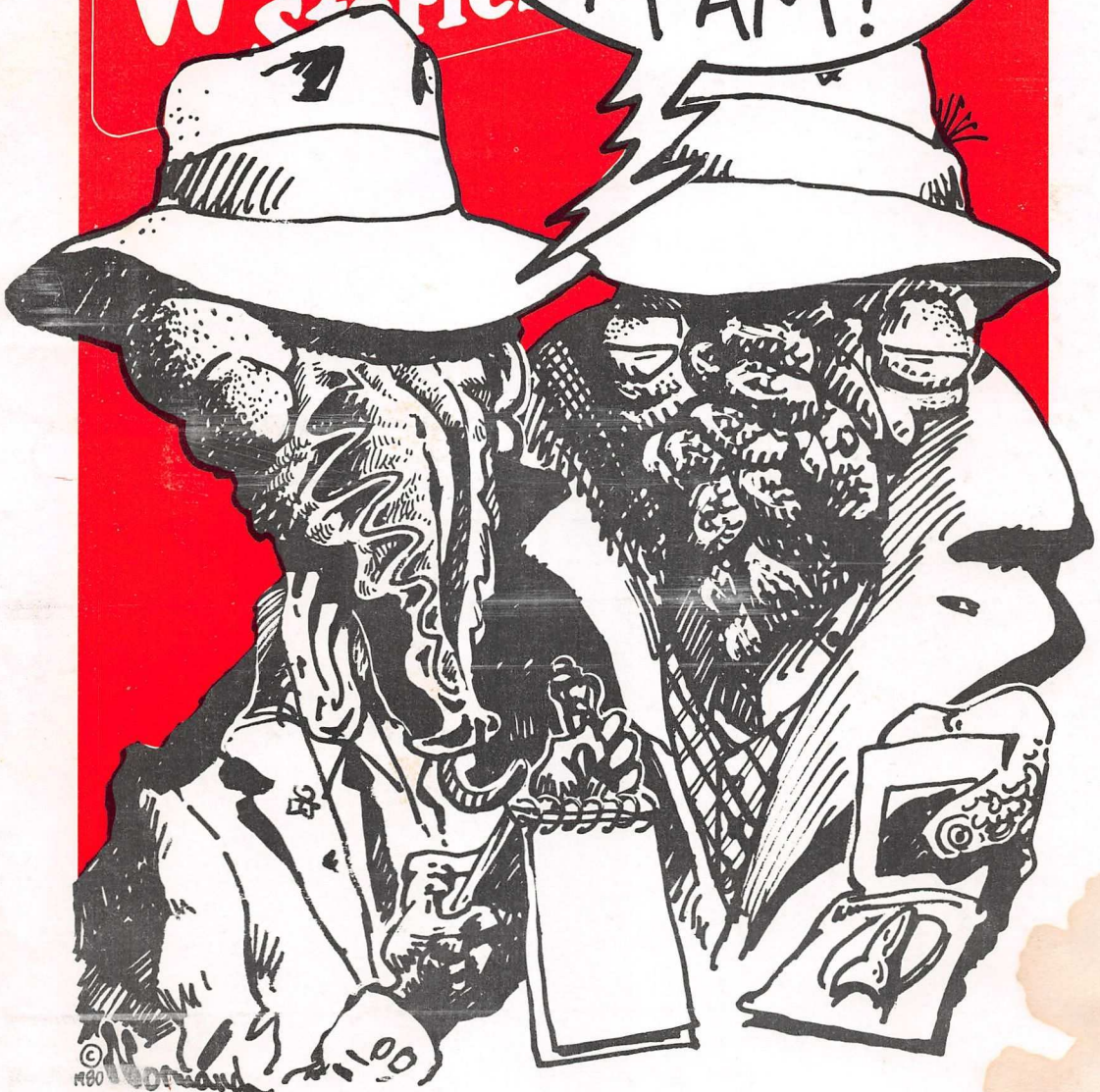


THIN AIR  
WORLD  
Stories

6

JUST GIVE  
US THE FACTS  
M'AM!



© 1980 [signature]

PROGRESS REPORT NUMBER THREE

# MILE HIGH COMICS

THE LARGEST SELECTION  
OF COMICS, SCIENCE  
FICTION AND FANTASY  
IN THE GALAXY.



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**DENVER**  
2901 E. Colfax  
308 S. Broadway

**COLORADO  
SPRINGS**  
220 N. Tejon

# DENVENTION TWO inc.

The 39th World Science Fiction Convention  
September 3-7, 1981 Denver, Colorado



Guests of Honor \_\_\_\_\_

**C. L. MOORE and  
CLIFFORD D. SIMAK**

Fan Guest of Honor

\_\_\_\_\_ **RUSTY HEVELIN** \_\_\_\_\_

Toastmaster

\_\_\_\_\_ **EDWARD BRYANT** \_\_\_\_\_

**Box 11545, Denver, CO 80211**

## • PROGRESS REPORT NUMBER THREE •

THIN AIR WONDER STORIES/DEN-VISIONS is the official Progress Report of DENVENTION TWO, published by Denvention Two, Inc. Edited by Edward Bryant and Phil Normand. Designed by Phil Normand. Typeset by The Aspen (Rue Morgue) Press. Copyright © 1980 by Denvention Two, Inc. Contributions will not be returned without a S.A.S.E.

# EDITORIAL

Facts?

You want facts?

The intelligence has finally punched through to us editors in the ivory tower perched high atop the plush editorial office suites of *Thin Air Wonder Stories* that you readers want more facts in Denvention Two's progress reports. For a long time we've known the conventional publishing wisdom that fiction is on the wane and readers increasingly desire biographies, documentaries, inspirational works, and self-improvement tomes.

Richard Seaton wore a flowered Aloha shirt into space in the *Skylark* series.

The capybara is the largest living rodent.

*Rocky Horror* fans at Denvention Two will be easily able to maintain their costumes as there

is an above-the-street passage leading directly from the Denver Hilton to the lingerie department of the May D&F department store.

Facts. You'll see more of them here. In honor of facts, this is the special TAWS nonfiction issue. Science fiction's ace journalist Charles Platt covers the Brighton worldcon. Interviewer Lew Shiner shows us a new side of Campbell Award-winner Lisa Tuttle. Randy Vanderhurst shares with us the absolutely true and final word on the cattle mutilation phenomenon.

Facts. If you're really nice, in future issues we'll tell you what Mamie Van Doren and Murray Leinster had in common. And the major medical advances in achieving new hope for the dead. And the name of the Denver store that's sold Gnome Press editions of Conan for \$1.50.

Be patient.

—Edward Bryant

# ADVERTISING RATES

The last official Progress Report booklet of Denvention Two will be P.R.4. There will be an eleventh-hour update which will be designated P.R.5; however, no ads will be taken for it. AD DEADLINE FOR P.R.4: Feb. 20, 1981.

## DISPLAY ADVERTISING RATES

	PRO	FAN
Back cover . . . . .	\$175.00	\$175.00
Inside F/B cover . . . . .	125.00	125.00
Full page . . . . .	100.00	60.00
Half page . . . . .	75.00	45.00
Quarter page . . . . .	50.00	30.00

## CLASSIFIED ADS

Set solid, no display, 15¢ per word, \$3.00 minimum, name and address free.

## MECHANICAL REQUIREMENTS (w x h in inches)

Full-page copy . . . . .	.5-7/8 x 7-1/4
Half-page copy . . . . .	.5-7/8 x 3-5/8 or 2-7/8 x 7-1/4
Quarter-page copy . . . . .	.2-7/8 x 3-5/8

All art must be camera-ready. No halftones more than 133 lines. We reserve the right to adjust or refuse any ads which do not meet our design standards.

## PROGRAM BOOK

DENVENTION TWO PROGRAM BOOK is being planned. Space sizes available are (w x h in inches):

Full page . . . . .	.7 x 9-1/16
Half page . . . . .	.7 x 4-3/8
One-third page, vertical. . . . .	.2-3/16 x 9-1/16
One-third page, horizontal. . . . .	.4-5/8 x 4-3/8
One-sixth page . . . . .	.2-3/16 x 4-3/8

## DISPLAY ADVERTISING RATES

	PRO	FAN
Full page . . . . .	\$190.00	\$75.00
Half page . . . . .	131.00	52.00
One-third page . . . . .	115.00	46.00
One-sixth page . . . . .	65.00	25.00

AD DEADLINE FOR PROGRAM BOOK: June 1, 1981.

PAYMENT: Ads must be reserved 2 weeks in advance of the deadline. Ads reserved and not delivered, or not cancelled 2 weeks before the deadline, will be charged 50% of space rate. Full payment must accompany all fan and classified ads. 5% to all professional advertisers if payment accompanies ad copy. If billed, net 30 days. Make all checks payable to Denvention Two. Send all ad reservations, copy, and inquiries to: AD-VENTURE graphics, 539 E. Mississippi Ave., Denver CO 80210.

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## OVERSEAS AGENTS

<b>FRANCE:</b> Pascal Thomas E.N.S. 45 Rue D'Ulm 75005 Paris, France	<b>SCANDINAVIA:</b> Richard McKinney Box 3054 S-220 03 LUND Sweden
<b>AUSTRALIA:</b> Carey Handfield P.O. Box 91 Carton, Victoria Australia 3053	<b>ENGLAND:</b> Linda Hutchinson 14 Bowmont Road Tadley Basingstoke Hants England RG26 6SA



## DENVENTION TWO CON COM

Co-chairs . . . . .	Suzanne Carnival, Don C. Thompson
Treasurer . . . . .	Robert N. Alvis
Amateur Films & Robots . . . . .	Dale McBeath
Art Show . . . . .	Gail Barton, Sourdough Jackson
Art Programming . . . . .	Constance Maytum
Babysitting . . . . .	Phyllis Alvis
Banquets . . . . .	Charlotte Donsky
Executive Consultants . . . . .	Peter Alterman, Alan Swain
Films . . . . .	Bill Warren
Hotel Liaison . . . . .	Jo Cordle
Hugo Ballots . . . . .	Steve Larue
Legal Counsel . . . . .	Charles Hillestad
Masquerade . . . . .	John and Bjo Trimble
Operations Head . . . . .	Barbara McDonald
Operations Supervisor . . . . .	Bruce Miller
Personnel Management . . . . .	George Cain
Photography . . . . .	Sandi Johnson
Programming Head . . . . .	Leanne Harper
Programming Sub . . . . .	Tim O'Hare
Publications . . . . .	Phil Normand
Press Relations . . . . .	Jody Taylor
Registration . . . . .	Carolyn Thompson
Sales Room . . . . .	Fred Goldstein
Secretary . . . . .	Candy Collamer
Services Head . . . . .	David Anderson
Pre-Registration . . . . .	Carolyn Thompson, David Anderson
SFWA Liaisons . . . . .	Karl and Carole Pflock
WSFS Business . . . . .	Donald Eastlake III
Writers' Programming . . . . .	Ed Bryant

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# MEMBERSHIP INFO

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David Anderson

## Types of Membership

There are two types of membership you can hold in Denvention Two: supporting and attending. Supporting memberships receive all progress reports, the convention program book, and any post-con report. They also have the right to vote on the 1981 Hugo Awards and on the wordcon site selection for 1983. Attending membership has everything a supporting membership does and the right to attend the convention. Your type of membership shows on the mailing label of the PR envelope.

## Concerning Your Mailing Label . . .

Please look at the mailing label on the progress report envelope. It shows your member number, member status and mailing address. If you think any of the information on it is incorrect, PLEASE CONTACT US IMMEDIATELY!!

## Back Issues . . .

Back issues of PR 1 and 2 will be sent to new members while the current supplies last.

## Denvention Two Membership Rates

Dates	Attending	Supporting
Sept. 16, 1980 - Mar. 31, 1981	\$35	\$15
Apr. 1 - July 15, 1981	\$45	\$15
No mail-in memberships after July 15, 1981	\$55 (at the door)	\$15

## Membership Conversion Postmark Dates

The membership rate change dates (March 31 or July 15) refer to the date POSTMARKED on your envelope when we receive your money (just like the IRS and income tax forms). In order for you to buy an attending membership (or convert from supporting to attending) at the above rates, you must mail the money before the March 31 or July 15 deadline.

## Deadline for MAIL-IN Membership Registration!!!

No new memberships or membership conversions postmarked later than JULY 15, 1981 can be accepted by mail; after that date you will have to wait until the convention itself. This is also the last date to convert "guest of" memberships by mail.

You should join before MARCH 31 to receive the first mailing of the Hugo and site-selection ballots.

## Converting Supporting Membership to Attending

You may convert your membership from supporting to attending at any time. To do this, you must pay more money: the difference between the amount of money you paid to join as a supporting member and the current rate for an attending membership. For example, if you join as a supporting member for \$10 and then want to convert when the attending rate is \$25, you must pay \$15. If you do not know how much you have paid, write to us and we will tell you. You must send an SASE though.

## Special for Denvention One Members

All the attending members of Denvention One (the 1941 Worldcon) are automatically attending members of Denvention Two. We would appreciate all the help anyone can give us in tracking down those who are still around in fandom (such minor unknowns as Robert Heinlein, Forrest J. Ackerman, Rusty Hevelin, etc.).

## Contents of Envelopes . . .

**DO NOT SEND CASH!!**

**DO NOT SEND CASH!!**

**DO NOT SEND CASH!!**

What I tell you three times is true . . .

PLEASE do not send cash to us through the mail; it is so discouraging to open those empty envelopes. Send either money orders or checks, made payable to DENVENTION TWO. Also, please enclose a note or letter with the money, explaining what the payment is for, and for whom. If we have notified you of your membership number, please mention it also. The mailing address is:

Denvention Two  
39th World Science Fiction Convention  
P.O. Box 11545  
Denver CO 80211, U.S.A.

## The Purge Has Been Done . . .

By the time you read this, a letter will have been sent to all UNPAID SITE SELECTION VOTERS and NON-CONVERTED PRESUPPORTING MEMBERS. It informed them that they did not respond to our mailing in January 1980, and that if they do not send in any money for memberships they will be removed from the files. If you know of anyone this applies to, you could inquire if they received the letter.

## Processing of Memberships

The mail is now being collected and processed several times per week. When the surge from September has been processed, people should be

able to receive a reply card within ten days from the time we get their piece of mail. The card will let you know that we have received your letter, check or COA. Maria Alvarado is currently in charge of the mail collecting and processing.

## Changes of Address

PLEASE—notify us of any change of address as soon as you have the new address. The progress reports should reach you if you leave a forwarding address.

## Mr. Keen Thanks All of You . . .

Many thanks to all of you who wrote in with new addresses for our lost people. We have been able to greatly reduce the number of lost people in our files. The only people we now cannot find are listed below. If you think you have an address for one of them, please write and tell us.

- 172 A BOWLAND, Deb  
Lakewood CO 80226
- 1096 S BROWN, Paula  
Canada V5V 3Y5
- 1660 S PAXTON, James T.R.  
Seattle WA 98105
- 1724 S ROEDER, Larry W., Jr.  
Washington DC 20007
- 1764 P SANO, Ben  
Clifton Park NY 12065

## Membership Statistics Discussion

Some questions have been asked about how membership numbers could be larger than 2400 when total membership was less than 1800. The membership numbers are not consecutively assigned—there are blocks of unassigned numbers. Numbers between 101 and 999 are reserved for members who were presupporters, 1 through 99 for Guests of Honor and ConCom, and the numbers from 1001 up were assigned to the other members (all site-selection voters first).

## Children's Memberships

Anyone over the age of 11 must purchase an attending membership in order to attend Denvention Two. Children (under the age of 12) who are accompanying an attending adult member (over 18 years old) do not have to purchase a membership. They may receive a children's badge which will allow them entry to the convention facilities when accompanied by their attending parent or legal guardian. This children's membership will not have any voting rights.

Children not accompanied by an attending adult must purchase attending memberships at the regular rate.

Babysitting services will be available if there is a need. If this is a concern of yours or if you would like to help out, please write:

Phyllis Alvis  
3150 Endicott Dr.  
Boulder CO 80303

## Multiple/Guest Memberships

When an individual purchases more than 1 membership, the first membership is in his/her name, and the other memberships are listed as that person's name (GUEST OF). These extra memberships may be changed by the purchaser to the real name of the person who will be using the membership at any time up until the cutoff date for mail memberships (tentatively Aug. 1, 1981). If the membership is not converted before the cutoff date, the purchaser will have to convert the membership to a real name at the convention. Unconverted guest memberships may not vote.

## Charge for Replacement Badges

There will be a charge for replacement of a lost badge.

## Refunds and Transfers of Memberships

We are sorry, but we cannot honor requests for refunds of membership fees. Memberships may be transferred to another person on receipt of

a written request from the current holder of the membership.

## Membership Cards

There will be no membership cards; there will, of course, be personalized identification badges at the convention.

## Fannish Names and Nicknames

All mailings done by Denvention Two will be sent out to each member by his/her real name. We plan to have the members' names on their convention membership badges when they are picked up by the members. Unless you write in and tell us that you want a specific fannish name or nickname on your badge, the name we put on the badge will be the name we are using for the mailings. If you ask us to put another name on your badge, please PRINT it clearly when you write to us.

## Registration Area Smoking/Non-Smoking Policy

Since registration is in an open area, smoking will be permitted, but certainly not encouraged. The smoking policy for other areas of the convention will appear in these reports.

## What To Do in Denver (and Colorado)

If you are interested in sightseeing in Colorado, here are some places you can contact:

Colorado Visitors' Bureau  
225 W. Colfax  
Denver CO 80202

Boulder Visitors' Bureau  
1001 Canyon Blvd.  
Boulder CO 80302

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# PROGRAMMING

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Since the last progress report, our facilities plans have become more firm. We will be using the Currigan Convention Center as well as the major downtown hotels. The following is a list of locations and corresponding program items. Keep in mind that this *is* tentative.

## CURRIGAN CONVENTION CENTER

Arena: Hugo Awards Ceremony, Masquerade

Theater: Day films

Conference Rooms: Special Interest Groups,  
Exhibits

The Art Show and the Sales Room will be located in Currigan as well.

## HILTON HOTEL

Major Programming Tracks

Trivia Bowl

Worldcon Amateur Film Festival

ROBOTS! seminar

Night films.

And so forth. The Hilton will be the main hotel for general programming.

## COSMOPOLITAN

Fantasy Role-playing and Wargaming

Any special interest groups or anyone else who wishes to use Worldcon facilities must contact me as soon as possible with information on the number of people expected, the content of the program item, the name of the group involved and the preferred time and day. No scheduling of special interest groups will be done after all space is allotted or at the convention.

## Authors' Brunches

We have tentative arrangements with 5-6 restaurants, in the hotel and outside. With price ranges from \$4.00 to \$20.00, we hope to have something within everyone's reach. Reservation forms and author lists will appear in Progress Report No. 4.

## Films

Bill Warren from Los Angeles has graciously consented to handle our film programming for us. He has handled several Westercon film programs as well as the 1972 Worldcon films.

## First Aid

The American Red Cross and Denvention Two are sponsoring a free course in Cardiopulmonary Resuscitation. The course will take four hours and will teach CPR and the Heimlich Maneuver. Sign up at the convention. Attendance will be limited depending on the amount of equipment we can get. The course will be presented by Suzi Stefl.

—Leanne C. Harper

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# ROBOTS!

---

- 1) *A robot may not injure a human being, or, through inaction, allow a human being to come to harm.*
- 2) *A robot must obey the orders given to it by human beings except where such orders would conflict with the First Law.*
- 3) *A robot must protect its own existence as long as such protection does not conflict with the First or Second Laws.*

*Handbook of Robotics  
56th Edition, 2058 A.D.  
(Isaac Asimov)*

Robots are no longer found only in the pages of our fiction or the minds of dreamers. They are here now, today, sorting our mail, building our cars, and handling dangerous materials in our labs and universities.

Artificial intelligence is also emerging from our books to reality. There are chess programs that can beat the average player, and seem to enjoy it, and computer-controlled buildings which respond and

adapt to changes in the seasonal environment.

You may have even noticed a few odd-looking fans at the past few worldcons who, upon closer examination, were remotely controlled or micro-processor-controlled robots which followed their creators there to seek out more of their own kind.

A special portion of the 1981 worldcon programming will be devoted to robotics: the science and reality behind the fiction. Featured events will

include talks and demonstrations of home-built robots, panels and slide shows of industrial robots, and a possible conference on artificial intelligence and a robot ballet.

If you are interested in bringing your robot, or would like to participate in the events, please send an SASE with a brief description of your robot or ideas for panels to ROBOTS!, c/o Denvention Two.

—Dale McBeath

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## SOME OF YOUR BHLOOD

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Things are proceeding apace with our plans for a record-setting bhlood drive. In the next PR, we'll give you detailed information on what you must do to establish your eligibility for the Heinlein Award and the donor prize-drawing. This time, we . . .

But wait! From the far reaches of Nagri Gramalian fandom we hear cries of "Heinlein Award?! Donor prize-drawing!?! Wha. . .!?" So: The Denvention Two member who has the best bhlood-donation record during the year before the con will receive a copy of the manuscript of "*The Number of the Beast—*," inscribed to the winner by Mr. Heinlein. Here are the rules for the Heinlein Award: (1) The "donor year" is 5 September 1980 through 4 September 1981, the day of the con drive. (2) Donations made at Denvention will count toward the year's total. (3) All bona fide attempts to donate will count as donations. (4) All donations and attempts to donate must be verifiable. *Save your donation receipts!* All blood banks give receipts for valid attempts to donate. You can donate bhlood once in 56 days (every 8 weeks). Attempts to donate sooner than 56 days after your last donation won't count for the award. Don't try it. (5) Should there be a tie for best donor of the year, the winner will be selected in a drawing, with the runners-up receiving prizes too.

As for the prize drawing, all Denvention members who donate or attempt to donate bhlood at the con or within 56 days prior to the date of our

drive (i.e., any time from 10 July 1981 on) will be included in a drawing for many wondrous treasures donated by writers, BNF's, and other generous folks.

Both the drawing and the Heinlein Award competition are open to all Denvention Two members, attending *and supporting*.

Now then, as we were saying, this time we'd like to ask anyone out there who has something he/she/it/?? would like to donate as a prize for the drawing to get in touch soonest. We expect to have about 200 at-the-con donors and who knows how many precon donors. Obviously, we need mucho giveaways. We already have some commitments from writers and others, and we are making direct solicitations to others. But we need *your* help too. If you've got anything that you would be willing to part company with but which you think any trufan would be more than happy to shed a pint of blood for, please give us a hand (pun intended, but hardly worth it). It doesn't have to be of any great monetary value—in fact, we'd prefer it not to be—just something of interest. We think these donations may be tax-deductible. We're looking into it and will let you know in our next report.

Volunteers, prize donors, *et al.*, write: BHLOOD, Denvention Two, Inc., Box 11545, Denver CO 80211, or fill out the Denvention Two Volunteer form and specifically mention the Bhlood Drive.

—Karl & Carole Pflöck



# W.A.F.F.

The competition continues . . .

In our last episode, the W.A.F.F. had opened invitations to the members of Denvention Two with a brief description of events leading to "The Final Screening." An urgent call had been sent to "The Members" to bring non-commercial films or animation for judgment before the board of W.A.F.F.! Heartened by the many responses received thus far, we continue now with tonight's adventure:

"The Rules!"

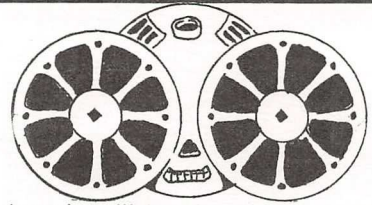
(cue organ music up to full, fade starfield to black, and cut, fading in to next scene.)

**Eligibility.** Any person or group can submit their original non-commercial films produced in the last four years. Films will be open as to subject matter, but, as part of the judging will be by the audience, remember that this is a science fiction convention. Those who submit films should be members of Denvention Two, attending or supporting.

**Technical Requirements.** Submitted films should be in 8mm, Super8 or 16mm format. Any special equipment such as synchro-sound devices or special lenses may have to be provided by the entrant. A list of available equipment will be sent with the official rules and entry form.

**Copyrights and Clearances.** For your protection, please check with your country's laws concerning copyrights for the contents of your films.

**Judging.** All entries will be pre-screened by the judging panel and projectionists for running time and special requirements. Pre-screening will allow W.A.F.F. to contact the entrants if questions arise with time for questions and clarification from the entrants before the final judging. Final judging will be by a panel of judges and audience response through questionnaires.



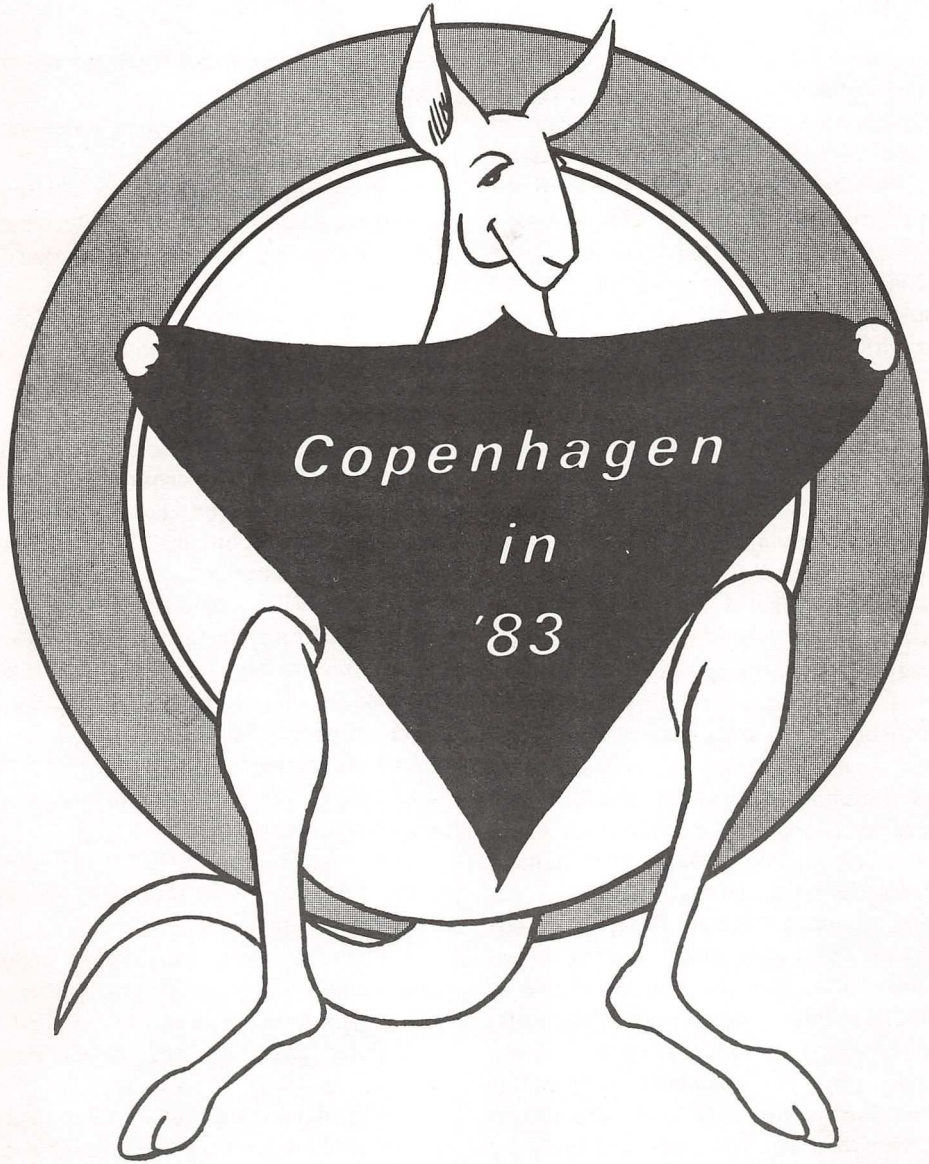
**Prizes.** Awards will be given in seven categories: Grand Prize, First, Second and Third prizes in 8mm/Super8 and 16mm divisions. Awards will include trophies for the above, plus possible cash and merchandise to be announced. Every entry will receive a certificate of participation, one per film. Certificates of merit and award will be given to each member of the production team and cast shown in the credits for the seven award categories.

**Entering Your Film.** An SASE should be sent to W.A.F.F. c/o Denvention Two, Box 11545, Denver CO 80211, for a copy of the rules and regulations, and an official entry form which *must* accompany each film. Once received, the entry form should be completed and returned ASAP to W.A.F.F. with a check or money order for the \$10.00 entry fee. (This entry fee does *not* include membership in Denvention Two.) This fee will cover handling and return postage. Each film should be packaged and insured by the entrant. W.A.F.F. will not be responsible for films damaged in transit. Each item entered should be well marked with return name and address. Return address should be printed plainly on the film leader.

**Deadline for Entry.** All entries should arrive at W.A.F.F. by July 1, 1981. Any films received after that date are not guaranteed eligibility in the competition or a public screening.

**Liability.** W.A.F.F. holds no responsibility for the loss or damage of any entry. Please make sure that a return address is visible on all items entered.

—Dale McBeath



*Herman create great cons*

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# MASQUERADE

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The Trimbles have been asked to handle the Denvention Two Masquerade and we've accepted with the hopes that we'll get a great deal of assistance and feedback from costume fans everywhere. We definitely need to hear from anyone who has something to say about being (a) a costumed participant; (b) a spectator; (c) one of the assistants/coordinators; (d) a photographer; (e) all of the above. Nothing is too sacred to be considered "traditionally untouchable" and we'd like to present a relaxed, enjoyable, quite memorable Denvention Two Masquerade, so Speak Up!

Lora Trimble is helping us, with hopes there will be enough interest in a Young Fans' Costume Parade and Presentation, with both judging *and* awarding of prizes early in the evening for 13-year-olds and under. She would like to hear from fans her age who have opinions on this to help coordinate a really workable event for young fans.

The masquerade will be held in the Convention Center Arena, eight blocks from the Hilton. There will be shuttlebus arrangements especially for costumed fans. *If at all possible* we will arrange to safely store costumes and makeup ahead of time at the Arena for people who want to dress there. Arrangements will also be made to guard purses, glasses, medication and cameras. The arena has four dressing rooms on the main floor, 45- to 60-person capacity, plus four small meeting rooms with 50-person capacity; we plan to utilize as many of these rooms as we can get. If possible, one set of restrooms on the arena floor level will be set aside *only* for costumed participants.

The arena floor is the size of a standard basketball court (which it is), and there will likely be seating on that floor around the stage and runway. This will mean "in the round" staging, so plan for that. Any special lighting or sound will have to be arranged *well ahead of time*, keeping in mind that

union lighting "experts" often do not pay attention to detail.

There is a 6 ft. x 12 ft. service elevator to other levels of the arena.

A full set of masquerade rules will be published in Progress Report No. 4 as rules accumulate from PR to PR as we hear from interested fans. But to start:

1. Outright nudity is RIGHT OUT; a costume better be *very* artistic if it shows a lot of bare skin to warrant being allowed on the stage.

2. Problems such as glitter thrown into the audience or gunk that rubs off on others' costumes will be dealt with arbitrarily.

3. Assistants will be allowed backstage to aid with makeup, etc., but shall be registered to keep traffic at a minimum.

4. There will be early signups, as at Noreascon Two, with a form being readied now for a future PR. The reward for early signup will be answers to any masquerade questions. Contact the Trimbles direct with any questions.

Now to untangle a few NOTS:

1. Judges will NOT be just any fans, but experienced costume fans.

2. Photographers will NOT be in the same area as the audience to distract from the stage with lighting and flashes.

3. Prejudging will NOT involve being in costume so early that makeup runs, feathers molt and both wigs and tempers frazzle!

4. Extra fancy costumes will NOT be run back-to-back.

5. The masquerade will not be so officious that we forget there are *people* inside those costumes!

6. A masquerade canNOT be run singlehandedly; VOLUNTEER workers gladly welcomed!

7. Costumed participants will NOT have to stumble around an unknown area; a future Progress

Report will have an especially drawn map of the arena with the stage (on and off area), dressing rooms, photo area, route to the stage (with measurements) and other pertinent information about where you're going to have to traverse with your costume.

Some extras: There will be straws for drinking, extra safety pins, duct tape, staplers, sewing kits and other quick-mend items on hand, with costume-minded go-fers to help with such emergencies. What else should we have?

Meanwhile, we suggest that every fan who has ever wanted to enter a masquerade get a copy of MASQUERADE No. 1, The Magazine of Science Fiction Costume (\$4.00 per copy from Mike Resnick, 11216 Gideon Lane, Cincinnati OH 45242) and *read it*. This excellent 'zine has articles, suggestions, warnings and handy hints from some of fandom's top costume winners. The Trimbles are going to take much of the advice tendered in MASQUERADE. We aren't too proud to accept other fans' ideas, so WRITE NOW (it's too late to bitch at Denvention Two!) and tell us what you've always wanted to see happen at a Worldcon masquerade!

—John, Bjo & Lora Trimble  
696 S. Bronson Ave.  
Los Angeles CA 90005

### Masquerade Puzzles

What kind of prizes would *you* like to win for your costume?

Do photographers share photos with costumed participants?

What useful purpose, in your opinion, does prejudging serve?

Should there be entertainment during judges' deliberations?

If so, what kind of entertainment?

Who is your favorite masquerade announcer? Why?

What was the best masquerade you ever attended? Why?

Should there be set categories for prizes?

If so, what should they be?

Do you favor letting judges pick categories to fit entries?

How long should any presentation be?

Should there be panels, demonstrations or workshops on costuming and makeup?

Before or after the masquerade?

What is the most memorable costume you ever saw at a convention?

Should there be special judging for subtle costuming?

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## TRIVIA BOWL

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What does the number 666 mean in *Number of the Beast*? What four-word phrase was used as the main advertising slogan for the film *Close Encounters of the Third Kind*? These are two examples of the questions that will be asked at the Denvention Two Trivia Bowl. Questions will be drawn from: films, authors, television, music, and science fiction/fantasy literature. The bowl will make extensive use of audio and visual media including over 200 slides.

Each team will get a chance to play a practice match, after which they will be seeded according to their score. We'd like to encourage cities as well as clubs to form teams to compete. Teams consist of four members and an alternate. There is an entry fee of \$5.00 which will be refunded at the time of the team's first match.

Send a check payable to Denvention Two with your team name, a list of members, and some "trivia" information about your team. Please keep this payment separate from advance reservations for Denvention Two. We'll send you confirmation and a receipt for the \$5.00 deposit. There is a 16-team limit so hurry and send in your team's entry.

By the way, the answers to the above questions are: the number of alternate universes (6<sup>66</sup>)

and "We are not alone." Send any correspondence to: Buz Sencenbaugh, Trivia Bowl, c/o Denvention Two.

Charles Platt is a long-time editor, journalist, and fiction writer, whose novels have included *TWILIGHT OF THE CITY*, *THE GAS*, and *SWEET EVIL*. Presently he is a columnist for the *Fetish Times*. Berkley Books this autumn published *DREAM MAKERS: THE UNCOMMON PEOPLE WHO WRITE SCIENCE FICTION*, a collection of thirty profiles of writers ranging from Kurt Vonnegut to Harlan Ellison. The book has also been published in Britain by Savoy Books under the title *WHO WRITES SCIENCE FICTION*. "Letter from a Recidivist" is presented by TAWS as one writer's view of that peculiar phenomenon known as a Worldcon.

# LETTER FROM A REC/ DIV/ ST

a memoir of the 37th World Science Fiction Convention in Brighton, England  
by Charles Platt

Today I saw London policemen walking down the street laughing and drinking beer. One of them gave a Jamaican girl his helmet; she put it on and then kissed him passionately. There, on a Monday morning, in the middle of the street, they enjoyed a long and sexy embrace. And then they walked off together, he with his arm around her, she still wearing his helmet. Such things are permitted, during the Notting Hill Carnival.

The day before yesterday, at an elegant party, in a hotel suite paid for by one of Britain's most prestigious hardcover publishers, I saw a respectable middle-aged novelist jump onto a coffee table and do an impromptu tribal dance, bellowing inarticulately, like King Kong. Then, while other guests watched bemusedly, he ran into the other rooms, fell about screaming on the floor, got up, and started pummeling the door with his fists. Such things are permitted, during the World Science Fiction Convention.

Sometimes all the rules seem suspended. There are no prohibitions or penalty clauses. The whole world feels friendly and you can drop your guard. Such occasions are so rare it's hard to resist writing about them.

I arrived in Brighton with Tom Disch, John Clute, 1,000 assorted *New Worlds* magazines, and a sense of morbid fatalism. Lemming-like, we had come on a coastal pilgrimage which seemed like folly, yet had an air of inevitability. It is as hard for any one-time science-fiction devotee to turn his back on the genre as it is for an ex-con to go straight. The temptation toward recidivism is always there.

So, by Thursday lunchtime, I was stacking my magazines on a table in the huckster room—a windowless cavern with a floor like polished asphalt and walls the color of an airplane interior. Wan fluorescent lighting enhanced the claustro-



phobic effect; I felt as if I were in some modern refugee encampment.

But there were compensations. I soon discovered that a few freaked-out diehard readers of speculative/experimental fiction are still extant, tenaciously clinging to their anachronistic late-sixties ideals. These misfits, characterized by their spaced-out faces and bad karma of righteous alienation, constituted the majority of my customers. Every hour or so one would pop up in front of me, exclaiming over the continued survival of *New Worlds* magazine. Seventy-five pence would be extracted from a ragged pocket and for a few minutes we would complain to each other, like senile war veterans, about lack of innovation in modern fiction. Sweet rapport! Then my customer would move on and I would subside back into my solitary vigil, while at Ron Bennett's table, nearby, a jostling throng of pulp collectors eagerly continued to snap up decaying comic books for 15 or 20 pounds apiece.

Three more days of this! An intriguing opportunity to study the product-consumer interface, I told myself; but God, it was dull. And with a product like mine, one didn't have the distraction of getting rich. By Thursday evening I was ready for some *fun*, and I went to find it at the Futura Books party, where a glamorously attired but not-quite-nubile hostess allowed my presence when I remarked that I was an old friend of Futura's founder, Anthony Cheetham (who I last saw nine years ago when we were in a transvestite bar together near Times Square).

I met Gregory Benford, who agreed to be included in the book of science-fiction profiles I am writing; and I talked to Joe Haldeman about *his* book of profiles, focusing on Grand Masters of the genre. "Who are you planning to interview in England?" I asked him. "Who's *old*?" he replied.

Meanwhile, Robert Silverberg was playing with an SX-70 camera, taking pictures of the toilet. There he goes, flaunting his wealth, I thought to myself, using that expensive machinery to produce vulgar, absurdist, expensive, instant color pictures.



My illusion was shattered, however, when the party hostess came over and asked what the hell he was doing with *her* camera, which was to have been used for photographing celebrities at the party. Too bad; no film or flashbulbs left, now. Silverberg handed her his pictures of the toilet, disarmed her with his usual charm, and we went off for a Chinese meal.

Later I got quite drunk at the Pocket Books party, where I met Robert Sheckley, who kindly told me "I feel as if I know you," then ruined the effect by using the same line on several subsequent strangers who wandered up to him. By 1 a.m. the party was dying; it was too late for me to catch a lift back to London in John Clute's rented car, so I went and passed out on a couch in the Berkley suite—a pattern that was to repeat itself over the next few days.

At 9:30 sickly light from a storm-torn sky penetrated the green velvet curtains of my luxury accommodation and woke me. I staggered out and trudged through drizzle to a gray-concrete shopping plaza. Here I purchased milk, in the kind of British cartons that never open properly, and then hurried to the huckster room just in time for its early 10 a.m. opening.

Providentially, I had brought hard-boiled eggs and whole-wheat bread from London; I sat munching this reassuringly dull food, drinking milk out of torn cardboard, and selling an occasional magazine. This made me feel better. Later, I ate lunch—more bread, and some greasy room-temperature cheese. This, too, cheered me. To sate myself completely, I went to the bar downstairs, where they were kind enough to serve me a pint of water. Then I went to hear R.L. Fanthorpe describe how he wrote 150 novels in his spare time. It was a gung-ho confessional, full of hearty humor and absurdist anecdotes about expedient work for abysmal pay. In his prime Fanthorpe could produce a novel in one weekend, dictating it onto tapes which were transcribed by his wife, daughter, and students at the family's secretarial college. I admire hack authors, for what they lack in

finesse they make up in honesty. But Fanthorpe's wit became so self-denigrating it was painful; he stood there denying his worth, and the audience laughed with him as he laughed at himself. It became too sad, so I left.

Friday's first social event was the Omni party. Fred Pohl arrived at it just ahead of me, and was challenged by a zealous hostess who only allowed him in when he produced his invitation. A hard party to gatecrash! "I was personally invited by Ben Bova," I lied, when it was my turn to be interrogated.

"Ben who?" she said.

"The fiction editor of the magazine that's paying for this party," I explained, slowly and carefully.

She sighed. "Well, all right. You can stay." She eyed me dubiously. "Just *don't drink too much.*"

Even a gatecrasher can take only so much abuse. "You not only need to learn how to give a party," I said, with the sanctimoniousness of an imposter who has nothing to lose, "you also need to learn some elementary good manners."

Then, stylishly, I thought, I left and joined Alexei Panshin, sitting in the hall by the elevators. Until recently I never talked to Alexei, assuming he would be as monotonous as his writings about Heinlein; only when he accosted me at a party in New York earlier this year and told me forcefully that he and I had a lot in common did I begin to appreciate his tenacious social persona and relentless wit. Here, in hippie-hat and sandals, is a true Man of the People, proud not only to have been uninvited to the Omni party but to have been thrown out of it. As we chatted he remarked that he had never yet received more than \$5,000 for any one novel, and he sounded so satisfied with this state of honorable poverty that I suggested he make himself a button to advertise the fact. He seemed to like the idea.



# BALTIMORE



RIPE FOR  
**INVASION**  
THEY CAME FROM THE  
**CRAB**  
NEBULA, ASKING,  
"WHICH WAY TO THE  
**BLOCK?"**

*WAGGLES 80*

Operation: Invasion

## Baltimore: '83

Data-bank: Worldcon



**BALTIMORE**—a city ready for a Worldcon! A great location, for one thing, around Baltimore's stunning Inner Harbor, a waterside cluster of restaurants, shops, and parks unmatched anywhere else. A committee that brings together Baltimore and Washington fandom, one of the most experienced groups in running SF cons, including Worldcons. Yet, for all this, facilities are not expensive, so your money goes to the con, not to rent the space, where it's spent on you....

Operation: Invasion

## Baltimore: '83

Data-bank: Worldcon



**PRIME TARGET: THE BALTIMORE CONVENTION CENTER.** . . . Appears to be the best place ever for a Worldcon. Broad atriums with plants, trees, places to sit—even bars—around which are grouped 26 rooms with capacities ranging from 100 to 2000, allowing maximum flexibility no matter what the size of the con. Additionally, its four main halls open into column-free space of over 110,000 square feet, and can be divided into many smaller spaces. And they're in addition to the 26 rooms mentioned.... They have more space than any other Worldcon has ever had—and it's all theirs.

The 17,000 sq.ft. lobby area is open, beautiful, ideal for hassle-free registration and just mingling. The entire center has been booked for 6 days for one small, flat fee. Already in full operation and host to many huge cons, by 1983 it'll be seasoned and experienced. It must be seen to be believed. . . .

Operation: Invasion

## Baltimore: '83

Data-bank: Worldcon



From the Convention Center, you can stroll for blocks on the overhead walkways without ever touching a street, lofted above traffic and into the pleasant pocket parks and pedestrian promenades which now lace the downtown area. You are minutes from over 2000 hotel rooms and nearly a hundred restaurants and eating places (including, but not limited to, fresh Chesapeake seafood) all of which can be reached without ever fighting traffic or waiting for a light to change. You can visit the top of their World Trade Center for a panoramic harbor view, take a harbor cruise or a short trip to Ft. McHenry National Monument, visit the Science Center & Planetarium, tour the 18th century frigate *Constellation* (first ship in the Navy), stare at the fish in the National Aquarium (it's North America's largest) and eat a score of national cuisines. Try a peppermint lemon stick, indulge in crabs and beer with the locals, have a suit of clothes made, attend a play, hockey game, movie, ethnic festival; rent a boat, fly a helicopter—**all without crossing a single street!!!**

Operation: Invasion

# Baltimore: '83

Data-bank: Worldcon



**WARNING!** The Baltimore in '83 Committee matches the local facilities with the flexibility and experience necessary to run a Worldcon. Almost the entire committee has worked on prior Worldcons all over the world in just about every capacity. The bedrock of the committee brought the SF community the highly regarded **Discon II** in 1974, combining a creative and enjoyable convention with the largest crowd up to that time! Ask anybody who was there just how much fun it was. The top committee members worked in every area and on every level of Noreascon II. The Baltimore SF Society annually holds its regional convention, **Balticon**, with a draw of more than 2500, so large cons are neither new nor intimidating. The Washington Science Fiction Association, known for its party spirit and one of the most respected SF groups in the world, has two worldcons under its belt. The reservoir of hands-on Worldcon experience and talent in the area is more than 150 fans deep!!!

Operation: Invasion

# Baltimore: '83

Data-bank: Worldcon



**COMMITTEE:** Baltimore '83, Inc., is a non-profit corporation created to put on this worldcon and is fully tax-exempt. The Chair is Michael Walsh, Vice-Chair is Edie Williams, the Secretary is Scott Dennis, Treasurer is B. Shirley Avery, and facilities liaison is Ted Manekin. Also Ron Bounds, Avedon Carol, Jack Chalker, Charlie Ellis, Doll & Alexis Gilliland, Alan Huff, Bob Lovell, Joe Mayhew, Judy & Barry Newton, Rosa & Bob Oliver, Mark Owings, Peggy Rae Pavlat, Lee Smoire, Somtow Sucharitkul, Kim Weston, Sue Wheeler, Eva Whitley, and many, many more. As we said, more than 150 in all with hands-on worldcon experience....

Operation: Invasion

# Baltimore: '83

Data-bank: Worldcon

**TO ALL ARRIVING FORCES:** Be sure to pay close attention to the artists and dealers areas at the convention center and to bring plenty of money to help deplete them. The Huckster Room is 30,000 sq.ft. of continuous space with no pillars, unlimited floor loading, 120-280V electrical service at 30-ft. spacings in the floor, 14,500 sq.ft. of extra, secured storage space, 9 loading docks on the same level, and plenty of light to read the most obscure titles by....

Operation: Invasion

# Baltimore: '83

Data-bank: Worldcon



## ART SHOW

The Art Show will be handled by fans with extensive art show experience, including not only regional cons but also Discon and Noreascon. It'll be in 25,000 sq.ft. of continuous space, no pillars, 100 ft.-candles maximum color-corrected lighting system, and more. . . .

Operation: Invasion

# Baltimore: '83

Data-bank: Worldcon



## GETTING THERE:

Located on major transportation routes across the North American continent, Baltimore is easily reached by land, sea, or air. Busses and high-speed trains are frequent and convenient from almost everywhere, but particularly from the populous Bos-Wash magalopolis. For those who drive, there's even a freeway spur (I-395) which feeds traffic directly to the Convention Center, and numerous parking garages with thousands of spaces tied into the walkway system (plus hotel parking, of course). The stunning, newly rebuilt airport has become a hub for low-cost flights from much of the world—\$250 from LA round trip, \$280 from San Francisco, and even London at \$210 one-way. You can even sail to the con, docking at a marina at the con's doorstep. You can get there, in other words, in any way known to man.

Operation: Invasion

# Baltimore: '83

Data-bank: Worldcon

**SUMMARY:** This looks like one of the best Worldcon bids ever offered, with all the strengths everybody cries for and none of the weaknesses. They have the city, the facilities, the experience, and the drive to put on the best Worldcon possible. *They know how to do it and how to do it right!*

Operation: Invasion

# Baltimore: '83

Data-bank: Worldcon

**WANT MORE INFORMATION?** Drop by the Baltimore in '83 party at your nearest con (they seem to make most of them no matter where they are) and become a pre-supporter, maybe get a **Backrub for Baltimore!** Or, if you can't, then write

Operation: Invasion

# Baltimore: '83

Data-bank: Worldcon



**P.S.:** They will not take the NASFiC. It's too large a financial risk and manpower commitment for a consolation prize that is no larger than their own Balticon. They need 1983 since they get the best financial deal then—facilities are so popular that by '86 it might be too expensive to bid. And they are all Worldcon fans—they will go to the 1983 Worldcon even if it's elsewhere, as they went to Aussiecon, SeaCon, and others. They have set up a really fantastic world SF convention for 1983, but no other year will do as well, and they will settle for nothing less than the 41st World Science Fiction Convention. Their competition can bid any year—they can't. So, with them, it's 1983 or nothing. . . .

The Committee

# Baltimore '83

Suite 1807  
8 Charles Plaza  
Baltimore, Maryland  
21201

YOU MEAN  
THEY ACTUALLY  
EAT CRABS ?!



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# DENVER BEFORE and AFTER *Dark*

As great as a science fiction convention might be, most people don't want to party twenty-four hours a day for seven straight days. Once in a while, at least, a break is nice, and Denver and Colorado have plenty of opportunities for an escape to reality. If you don't want to miss a single second of the con, come a week early or stay a week after to capture some of the Colorado sun. In any event, consider this your handy dandy guide to the "Mile High City" and "Colorful Colorado."<sup>1</sup>

## Fifteen-Minute Walk

If you want to cram your sightseeing into one-hour slots between con programming, if you didn't bring or can't afford a car, or if you simply enjoy walking, you will still find plenty to keep you occupied within a casual stroll from your hotel. Your first stop might be the Denver Civic Center, immediately south of the central business district. This is a five-block open space surrounded by your usual collection of city and state monument architecture.<sup>2</sup> Speaking of monuments, one of them even looks like it was cast by Stanley Kubrick for a non-speaking part in *2001*. On the crest of Capitol Hill overlooking the Civic Center Park is the State Capitol Building. The exterior is relatively uninteresting, since it is a copy of the U.S.

capitol, but walk through the interior. It is a delightful example of conspicuous consumption. They used the entire world's supply of Colorado onyx to line the interior of the building. Also, take the spiral staircase to the panoramic view in the dome. Just watch out for legislators. If one of them bites you, you'll probably need a tetanus shot.

The Capitol Building faces the Denver City and County Building. Denver is one of the first combined local governments in the country and probably one of the last, given the love-hate relationship with the surrounding counties (mostly hate, that is). Also surrounding the "square" is the Denver Library, the Colorado Supreme Court, the State Hysterical<sup>3</sup> Building, and the Denver Art Museum. Speaking of the art museum, it looks like a surrealist medieval<sup>3</sup> castle. You will either love it or hate it. The art collection is not the Met, but then again, what did you expect? This is the "Wild West." It is worthwhile, anyway. The Colorado Supreme Court shows how you can bring a building in on budget. They saved money by not building the first two floors. You'll know what I mean when you see it. The State Historic Building is next door, and it looks like a slab of cheesecake laid on its side. They saved construction costs by slicing the building in half diagonally.

If you are willing to stand in line, don't miss the Denver Mint, which is a block west of the Civic Center. They create an endangered species there, the copper penny. Immediately north of the City

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1. *Registered trademarks of the Make Coloradans Rich Association.*

2. *Otherwise known as Neo-Prison Block or Early Ugly.*

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3. *I like this spelling better.*

and County Building is the Denver Convention Bureau if you want to pick up a lot of the typical tourist propaganda. By the way, you can't get lost in Denver if you remember that when you can see the mountains, you're looking west. They split the state like a knife blade, and any view of them will knock your socks off on a clear day.

From the Civic Center, proceed to the Sixteenth Street Mall (assuming it is completed by convention time). It will either be a ten-block delightful pedestrian mall with trees and park benches (and free buses) or a torn-up construction mess depending upon interest rates, public opinion, and politics. In any event, it is the main shopping street of the central business district. If your hotel is downtown, you will be no more than three blocks from it.

Located approximately in the middle of the mall but perpendicular to it is Skyline Park, a three-block long linear mini-park. It has three fairly interesting fountains and is a good place to get wet, lunch, and watch the opposite sex (or the same sex, depending upon your preference).<sup>4</sup> Another great people-watching location is the First National Bank Plaza. It is just a quarter-block brick open space with a poorly designed fountain, but during weekday noon hours, people congregate to hear the summer open air concerts.

The Sixteenth Street Mall dead-ends into what is known as the St. Charles Historic District, a collection of pre-turn-of-the-century warehouses and commercial buildings. It is the area where Denver had its first boom, and most of the old buildings still remain. About half of them have either been renovated or are in the process of being renovated. The showcase of the area is Larimer Square, two solid blocks of restored Victorian retail structures. It is touristy, but well worth an hour or so. Within a block of Larimer Square, there are several interesting, funky restaurants with 1960's style entertain-

ment such as jazz and folk singers. The area also abounds with art galleries. If you get a last-minute urge to wear a costume at the con (*not the masquerade*, since rented costume is tacky to say the least), try the American Costume Company on Blake Street.

Just a stone's throw from Larimer Square is the Cherry Creek Parkway, which leads to the confluence of the Cherry Creek and the Platte River. There is a mini-park there with a kayak run, bike path, and transportation museum. It is nothing like San Antonio's River Walk, but give it time. In any event, it is amazing how the city and its sounds disappear when you are one story below the city ambling along a quiet stream.

Across Cherry Creek from Larimer Square is Auraria, a "joint" campus for three colleges which may or may not be a play on words. In the middle of the campus is the Ninth Street Historic Park, which is a block of tiny restored Victorian structures and buildings vintage 1850's to 1880's. West, across the interstate highway and the Platte River from the Auraria campus, is the Denver Sports Complex consisting of the stadium and the arena. There might even be a football or baseball game during the convention run.

You will probably also want to make a stop right downtown at the Denver Center of Performing Arts. Assuredly while the convention is going on there will be one or more plays (Broadway and/or classic), several "artsy" movies, and possibly a symphony or two.<sup>5</sup> There are a concert hall and several theaters in the complex, the interiors of which captured national attention when they were built. You can't miss the center because it is about an eight-story high open glass arch covering a vacated street in the middle of the center.

Another interesting stop in the central business

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4. *Denver, by the way, is also known as the "Queen City of the Plains."*

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5. *There are several other movie theaters in Denver, of course, but who is going to those when you can see "The Turkey That Pecked Seattle" for "free."*



district would include Sakura Square, which is Denver's Japanese cultural center, an entire block of Oriental restaurants, shops, and businesses. Nearby is the Federal Complex which includes the U.S. Post Office, U.S. Court Building, the new Customs House, and the Federal Tower Building. Scattered throughout the area are numerous churches and cathedrals sufficient to satisfy all tastes from Buddhists and Moonies to Catholics and Presbyterians.<sup>6</sup>

If you have a taste for the historic, stop by the Molly Brown House, the home of the heiress "Unsinkable" Molly Brown.<sup>7</sup> It is a registered Denver landmark found in the Capitol Hill residential area adjacent to downtown on the south and east. Surrounding the central business district on the north and east are Victorian historic districts of Highlands, Curtis Park, and Clement's Park.

Speaking of Victorian, don't miss the Brown Palace Hotel, probably Denver's finest old hotel. If your taste runs to new hotels, try the Fairmont. All other hotels are just hotels.

If you simply want a panoramic view of Denver you might take the outside elevator in the Security National Building. The ride is nothing like the Fairmont elevator in San Francisco, but what is?

#### Half-Hour Drive

Denver has two amusement parks, Ely's Gardens and Lakeside Amusement Park, which are in as good a condition as you find amusement parks these days except for the Disneyland category. The Red Rocks natural outdoor amphitheater is worth visiting. There might even be something going on during the convention and at night it is spectacular. Denver has quite a few parks, with Cheeseman Park and Washington Park

probably being the best close-in parks. You might also want to go to City Park, which contains Denver's version of a zoo and the Natural History Museum. If you are interested in water skiing, try Sloan's Lake, Cherry Creek Reservoir, or Chatfield Dam, all fairly close or adjacent to the metro area.

If your taste wanders to flowers, Denver has a very nice botanic gardens. Woody Allen even shot part of *Sleeper* there.

Your chance of meeting someone new (non-fan, that is) is probably best at Washington Park, Cheeseman Park, or Sloan's Lake Park. Cheeseman Park, by the way, often has topless sunbathers, which leads to traffic congestion, to say the least.

There is also golf, tennis, racquetball, auto racing, greyhound racing, horse racing, swimming, boating, and night-clubbing, but I am sure all those interested can find those spots in any tourist brochure. Fairly amusing melodrama can be found at Heritage Square, which is otherwise a typical tourist trap.

#### One-Hour Drive

Colorado got its start with gold and silver. You can find a taste of that by driving to the mining towns of Central City, Idaho Springs, and/or Georgetown. Georgetown has the cleaned-up "cutesyness" of Disneyland's main street, while Central City is a rough, unfinished "cowboy" town. Central City, by the way, claims to be the richest square mile on earth. As long as you are in the immediate area, make a drive to the top of Mount Evans (14,260 feet). You'll probably find snow. St. Mary's Glacier will assuredly have snow. There is nothing like an August snowball fight. Also stop at Evergreen, a mountain community a mere forty miles or so from Denver.<sup>8</sup>

Golden is worth a stop since it has both the Colorado Railroad Museum and the Coors Brewery. So is Boulder, with the main campus of the University of Colorado. Boulder is also known as Hot Tub City or "Marin County East." You know

—DENVER continued on p.50

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6. *There are plenty of dirty movie theaters for those of you seeking other types of "services."*

7. *If you don't already know why she was "Unsinkable," don't embarrass yourself by asking.*

8. *Colorado's version of Sausalito, California.*

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# ART SHOW RULES

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This time I am giving some commentary on the rules as so far set down and a couple of additional ones that seem necessary.

We are going with the Currigan Convention Center. Fees are going up a bit.

## Rules

1. All work must be original and have a *science fiction*, *science* (particularly Space), *fantasy*, or *fannish* content.

*Should be self-explanatory. The art show is for science fiction, fantasy, and related subjects. Landscapes of Montana, portraits of the artist as a young man, and pet drawings have other markets. Each work that is put in the show that is irrelevant takes room away from work that is about the subject the show is for. This is not fair to the other artists. Nor will it improve your reputation.*

2. Prints are acceptable only if they are hand done as in wood block, hand stone lithography, direct negative plate manipulation, or other forms in which the print is the final artistic product in itself, not a copy of an already completed work. Commercial multi-lith copies of drawings should not be entered nor should enlarged photographs of finished work. Only one print of each design will be hung. It should be signed and numbered.

*The print restriction is due in part to the tendency for all of the shows I have seen lately to be virtually identical due to all the prints. Let's see some new stuff. Few people are doing true art prints, and I want to encourage it.*

3. Photography will be accepted if it is not a reproduction of another work.

*There is such a thing as art photography, as distinct from photographs of art. There is also special effect photography. Let's see some.*

4. Collaborations are acceptable.
5. Plagiarism is NOT acceptable. If you are bor-

rowing someone's design or style, have their permission and do it as a collaboration. For example:

- A. Artist A does a dragon design. Artist B, with permission of Artist A, carves it on a box. This is a collaboration.
- B. Artist A does a drawing of a dragon. Artist B, without the knowledge of Artist A, copies the dragon as part of their drawing or painting and sells it as an original. This is plagiarism. It is illegal as well as immoral and fattening.

*Unfortunately, there has been some plagiarism around the shows lately. DON'T.*

6. Fees. \$5.00 general entry and first 5 pieces. **\$2.00** each for the next 5 pieces, makes \$10.00 more. \$15.00 total for 10 pieces in the show for con members. **\$2.00** extra if you are not a convention member makes \$17.00 total if you have 10 pieces in the show.

Nametags can be entered up to 10. They will have a \$.50 (50¢) apiece entry fee, or \$5.00 for 10 nametags.

So if you enter up to the number limit in both categories and are a member of the convention, your total fees will be \$20.00. If you are not a member of the convention, they will be \$22.00.

The auction will take 10% of sales.

7. Illustrated name tags will not be counted under the number limit. You may put up to ten in the show. They will be hung separately.

*Illustrated nametags are made to be worn. They should be no bigger than 3 in. x 4 in. They are usually smaller than this if made to be put in the plastic envelopes with the pin on the back. Put them in the show either in the plastic envelopes or else matted or pinned or something. Keep it small. Part of the point of a special place to put the nametags is that they don't take up much room. If I can arrange it there will be a special nametag auction early in the con so that people can wear them at the convention.*

8. There will be a sketch table. Prints may be placed on it. There will be a fee of 10¢ apiece. *The sketch table is a convenience for the artists entered in the show. Sketch table art can be matted but this is not required. This art will not be auctioned or hung up. It sells at flat prices. The artist's name and price for the work should be on the back. The sketch table will be watched, but we do not guarantee against loss or damage. People tend to paw around on sketch tables, and wrinkles develop. It is recommended that you don't put pieces worth more than \$15 on the sketch table. You can put stuff on the table during the convention until the last auction. It's also recommended that you don't mail stuff for the sketch table. A list of your sketch table sales will be kept and paid to you on request during the convention. The good folks of the Fantasy Artists Network have volunteered to run this for us.*

9. All entries must be matted or framed or otherwise ready for display.
10. All works must have artist's name, address, work's title, and minimum bid price on the back or otherwise attached.
11. There will be two or more auctions. Please state your minimum bid (what you can bear to sell it for) and quick-sale price.

*The quick sale price means what you'd like to sell it for. This should be somewhere between what you can bear to sell it for (min. bid) and what you could maybe sell it for if it really bids up.*

12. Items with four or more written bids will go to voice auction. There will be *no* exceptions to this.

*Four bids to go to auction. This is emphatic due to some shows I have attended which put up 3-bid items (when the bottom was 4 bids) for special friends or pushy agents.*

13. At the end of the auctions, items not bid on will still be for sale for the quick-sale (not the minimum bid) price.

*That's why we have the quick-sale price. I don't dig those buyers who won't take the risk of bid-*

*ding so that they can get stuff cheapo after the auctions are over for the minimum bid.*

14. Deadline for entries is September 3, 1981 (the first official day of the con).
15. Deadline for mailed entries is August 29, 1981. This date is for arrival, not postmark, so mail early.
16. Send to: Gail Barton  
31 Rangeview Dr.  
Lakewood, CO 80215.

If sent to the hotels or to the Denvention chairman it may never be seen again!

17. If you mail work, provide return postage. *If you don't send return postage or an agent to pick your stuff up after the show, consider it donated to defray our expenses. I can't store your artwork for years while you make up your mind to come and get it.*
18. We will provide bidsheets, control sheets, and labels for the works.
19. If you enter models in the show, they must be scratch-built.
20. NO smoking, eating, drinking, photographing, roller skating, or other hazardous behavior in the art show. No con badge, no service (shirt and shoes are optional).

### Strong Suggestions

1. Hanging cords on paintings and drawings.
2. Mount sculptures on solid bases
3. If you use fragile sculptural materials (e.g., wax, sculpy, papier-mache, glass, plastic model parts. etc.), I strongly suggest you bring it by hand rather than mailing it. The Post Office is getting worse.
4. Let us know if you need special display, as in electricity or suspension.
5. If you are using an agent, you, rather than the agent, should let us know.

*This is because we have no way of knowing*

ART RULES continued on p. 33

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# HOTEL

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## Information

Denvention Two suffers from the same malady that has afflicted all the recent worldcons—our headquarters hotel doesn't have enough sleeping rooms to accommodate all our membership. We have a large number of rooms available in nearby overflow hotels, though, and it shouldn't cause anyone too much inconvenience.

Our headquarters hotel is the Denver Hilton. This hotel will contain the majority of the daytime program tracks and all the nighttime programming. We will be running a shuttle bus system from the Hilton to the Convention Complex during the day (i.e., when anything is going on at the CC). At night I'm afraid you're on your own, although emergency transportation can be provided. The Convention Center will contain the art show, sales room, and some of our major daytime programming. The masquerade and Hugo presentations will be held there as well.

Hotels are divided into three classes: party, non-party, and the fuzzy gray areas in between. You are free to hold parties in designated non-party hotels, but if we receive any noise complaints (even if it's only 9 p.m.) you'll get shut down. At party hotels, noise complaints are apt to be ignored a lot until the wee hours of the morning. The other hotels haven't been designated one way or another. We will try to steer a middle course and be fair to everyone in these hotels. It should be noted, however, that parties will generally work better in one of the party hotels simply because that is where all the party-goers will be. If you hold a party in the Executive Tower Inn, don't expect a crowd.

### THE HOTELS

**The Denver Hilton.** As previously noted, the Hilton is our headquarters hotel. We have 650 rooms blocked here (yes, Virginia, this is the largest hotel in Denver). It is reasonably nice and does contain a swimming pool outside on the 5th floor. (Warning: it gets cold at night in Denver. Bring your winter swimsuits.) The rooms vary a lot, from broom-closet size to cavernous. Of course, the price charged varies accordingly. A single will cost you \$38, \$51, \$58, \$64, or \$70. How can you tell in advance? You can request a single Hilton room rate as one of your hotel choices, and if it isn't available, the Convention and Visitors' Bureau people (who are graciously handling reservations for us) will go to your second choice. See the rate and reservation section for more details.

The Hilton has underground parking available, but it isn't free or even cheap to hotel guests. There are also outdoor lots next door which are slightly cheaper. The Hilton is an officially designated party hotel.

**The Denver Marina.** This is a nice place. We would have used it as our headquarters if it were only a decent size. We have 200 (of a total 236) rooms blocked. It isn't fancy, but it is cheap. It's almost two blocks (short ones) from the Hilton. There is free guest parking until they run out of spaces. There is a small swimming pool on the roof. This is another officially designated party hotel.

**Holiday Inn: Denver Downtown.** A fairly typical Holiday Inn. For some reason their rates start higher than any of our other hotels, but children under 18 (a very liberal definition of a child) are not charged for when sharing a room with their parent or guardian. The Holiday Inn is two blocks from the Hilton. Free parking, outdoor swimming pool. We have 300 (of 405) rooms blocked.

**Plaza Cosmopolitan.** This is an older hotel. It is still in a good state of repair, but it has no swim-

ming pool. The room sizes vary quite a bit here, even though they all go for the same prices. There is underground and outdoor parking available, neither being free. We are using this hotel's function space for our gaming programming. The Cosmopolitan is also two blocks from the Hilton. We have 350 (of 400) rooms blocked.

**Executive Tower Inn.** Conveniently located next to the Denver Convention Complex, the E.T.I. unfortunately has only 338 rooms, 250 of which are blocked for us. This is the only hotel we have with an enclosed swimming pool, not to mention the athletic club. There is free parking for hotel guests. Due to its great distance from our other hotels we have designated this hotel as non-party. (You may be willing to travel there to party—we're not willing to go there to keep them from shutting you down.)

**Radisson Hotel.** Somewhat less than the flagship of the Radisson chain (unless it was a white flag), this is somewhat out of the way, being 3 blocks due east from the Cosmopolitan, or 5 blocks from the Hilton. It is cheap, however. Free parking for guests. This is another non-party hotel.

**Marriott Hotel: City Center.** The Marriott is a nice, new hotel. In fact, it's a little too new: it isn't built yet. The original opening date was Sept. 1, 1981 (two days before ours), but they are ahead of schedule. If it is open on time, we have 500 rooms blocked. If it isn't, I guess we don't. If you can't get into the hotel of your choice, you could try here. We should know in time for our next PR whether or not they can guarantee the rooms being ready. The Marriot, finished or not, is 6 blocks from the Hilton and 5 from the Convention Complex. We have not decided whether this would be a party or non-party hotel if it existed.

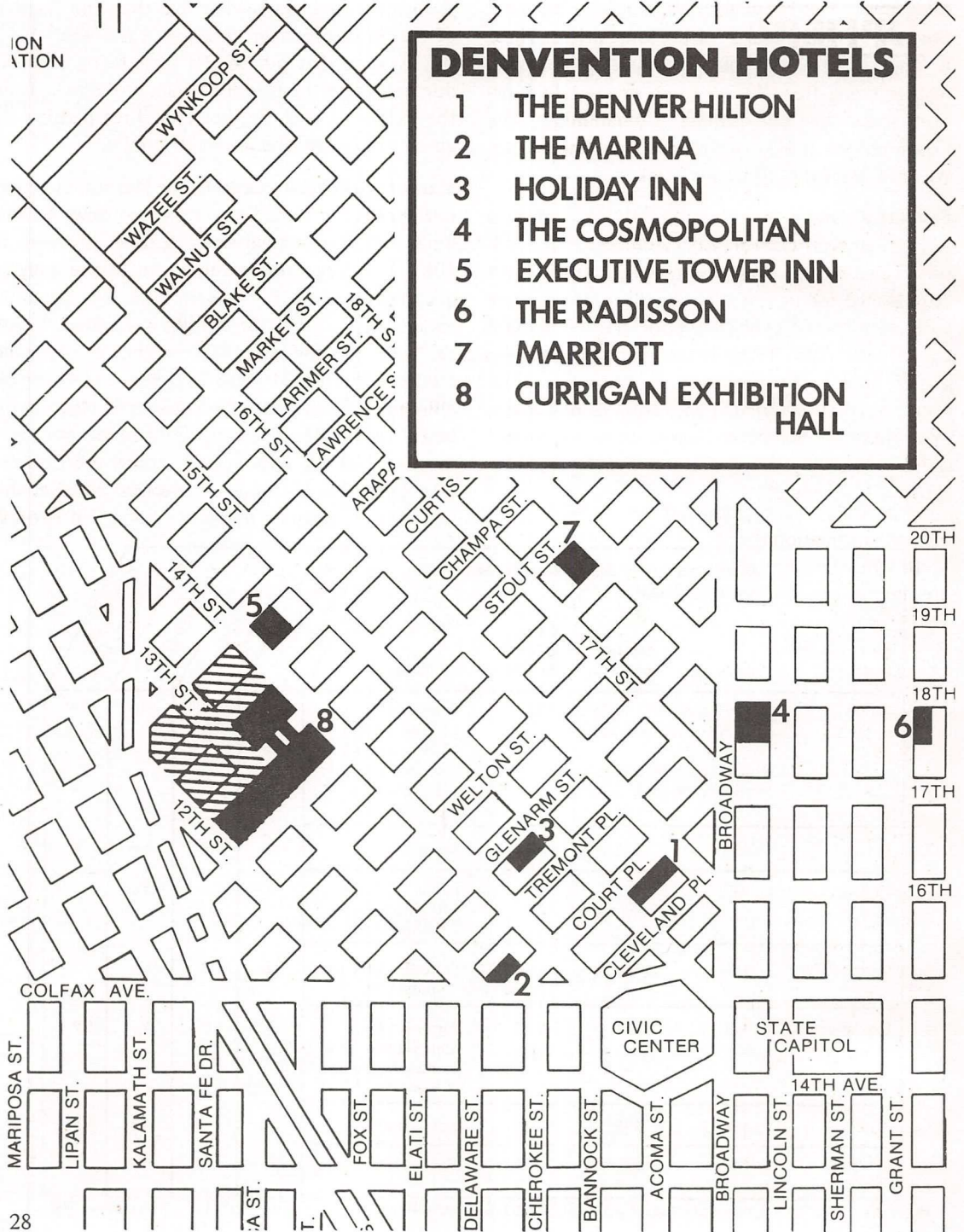
<i>Room rates in U.S. dollars. Does not include tax (currently 7½%).</i>					<i>Blocks from Hilton</i>	<i>Blocks from Conv. Center</i>	<i>Free Parking?</i>	<i>Party (P) or Non-party (NP)</i>
<b>Hotel</b>	<b>Single</b>	<b>Double or Twin</b>	<b>Each Addnl. Person</b>	<b>Suites</b>				
Hilton	\$38, \$51, \$58 \$64, \$70	\$52, \$65, \$72, \$77, \$82	\$8	Small Suites: \$162 w/ 1 bdrm \$224 w/2 bdrm Exec. Suites: \$287 w/1 bdrm \$349 w/2 bdrm	0	8	No	P
	Multi-rate rooms. See note on reservation form.							
Marina	\$36	\$42	\$7	Not available	2	6	Yes	P
Holiday	\$49	\$59 \$69 for triple or quad		Parlor w/1 bdrm: \$100. Parlor w/ 2 bdrms: \$150	2	5	Yes	
Cosmopolitan	\$46	\$54	\$10	Suites available thru hotel only.	2	9	No	
Executive Tower Inn	\$45	\$51	\$6	Parlor is \$56. Suite is parlor plus 1 or 2 bdrms billed at usual rate.	9	1	Yes	NP
Radisson	\$38	\$48	\$10	Not available	5	13	Yes	NP
Marriott (maybe)	\$45	\$55	\$10	Not yet set	6	5	No	

We will have "An Impoverished Fan's Guide to ~~Sleazy-Cheap~~ Inexpensive Hotels" in the next PR.

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# DENVENTION HOTELS

- 1 THE DENVER HILTON
- 2 THE MARINA
- 3 HOLIDAY INN
- 4 THE COSMOPOLITAN
- 5 EXECUTIVE TOWER INN
- 6 THE RADISSON
- 7 MARRIOTT
- 8 CURRIGAN EXHIBITION HALL



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# GOPHERS

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A Worldcon requires a great number of people to insure proper functioning. What this boils down to is that we need YOUR help. Not only do we require your services during the convention, but we would greatly appreciate it if some of the more experienced and knowledgeable fen would help us with the preparation before September rolls around. Those of you who live near the Denver area should contact us even if your time is scarce. And there is some important work that people living out of state can do before the con.

We need staff level positions filled as soon as possible. Experienced con workers, volunteer thyself! If you don't have much convention experience, but have special skills that are applicable, we want you as a part of the staff. When filling out the volunteer form, the more experience-related information the better.

If you haven't helped much at cons before, or are among the growing numbers of new fen, the best place to learn how a convention works is at a Worldcon. Obtain personal satisfaction by helping at the con in a type of job that is directly relevant to your interests. A great way to meet different fen is to be visible while helping at the con.

When you help us, we'll take care of you properly. Benefits include free crash space for all volunteers needing it, open 24 hours throughout the con. Thirst-quenching liquids and assorted munchies will be provided in the "Gopher Hole" continuously. Helper parties and special seating during the Hugos and masquerade are among the incentives to volunteer. A small memento for those who work long hours is possible. Every attempt will be made to give special treatment to the volunteers. We will reserve a block of sleeping rooms for staff in our headquarters hotel. In order to do this we have to hear from you well in advance.

For those thinking about the monetary aspects—there can be no payment for your services because of the minimum wage laws of the state of Colorado. Free memberships are also not feasible;

but just in case we have money left over at the end of the con, membership money will be returned to the most deserving volunteers. In the remotest possibility (lots of money unspent at the closing of the con), room rents will be paid. Previous experience shows that the money spent at the con equals the amount taken in by the memberships (and other sources); therefore, don't plan on any money to be reimbursed. It's not that we're unwilling to provide refunds, but we're simply unable to.

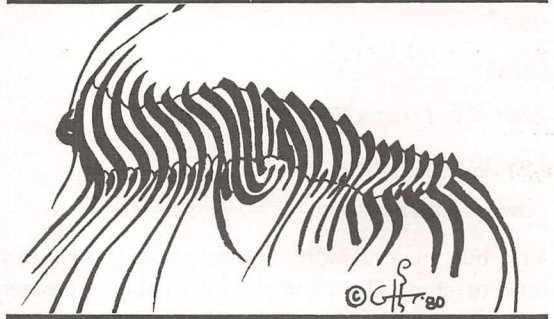
The variety of jobs at the con allows your working time to be very flexible. Optimally, gopher level jobs run smoothly on two-hour shifts, and staff level positions work efficiently with four-hour shifts.

In response to a question: We need all volunteers to purchase a con membership.

Please fill out the volunteer form included with the progress report, giving us as much information as feasible. Include on the form not only your previous experience but also the areas of the con that most interest you. Include more detail than the form calls for if you can. If you're not sure you can help us or not, fill out the form anyway explaining that. When you realize how much we're depending on you, you'll help us if you at all can.

Once enough of the volunteer forms are received, we'll inform you of possible job placement and other appropriate information. If you have any questions about working during (or before) Denvention, do communicate by writing Denvention Personnel, c/o George Cain.

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*Lisa Tuttle, a 1974 co-winner of the John W. Campbell, Jr., Award for best new writer, has amassed a considerable body of highly regarded short fiction since her stories started seeing publication in 1972. In truth, she appears to have twin literary reputations: one in science fiction, the other in supernatural fantasy and horror. Her collaborative SF novel WINDHAVEN, written with George R.R. Martin, will be published by Simon & Schuster in 1981. Recently she completed a novel of the supernatural called FAMILIAR SPIRIT.*

*Our interviewer, Lewis Shiner, is yet another of the Austin writers, though his interests center more around mystery fiction than SF. At dim Texas barbecues, he has frequently been mistaken for Philip Marlowe. Lew's interview with Lisa Tuttle is an expansion of an earlier piece first published in "Tales from Texas," copyright © 1980 by Bob Wayne. We thank Bob, Lew, and Lisa all for their kind permission to rework and reprint.*

# THIN AIR INTERVIEW: LISA TUTTLE

*Let's start with your typewriter. You use a Selectric II, don't you?*

That's correct.

*Any reason for using that over the smaller Selectric I?*

Not really. I bought it used, and the Selectric II was what was available. I did want a Selectric, though. I feel it's the best machine.

*Do you use a carbon ribbon, or the new lift-off type?*

Carbon.

*What about corrections?*

I use Ko Rec Type.

*Have you ever tried the lift-off ribbons?*

Yes, but they're more expensive, and they also tend to chip. The standard ribbon gives a cleaner look, though they're harder to find nowadays.

*What about the new self-correcting typewriters?*

I've never used one. I'd have to experience one before I could make a judgment.

*Word processing seems to be all the rage these days. Does that sort of technology appeal to you?*

No, I don't think so. I think I'd be a sloppier writer if I could just go back and change a word. It's better to retype the whole page and reconsider it.

*What type face do you use?*

Adjutant 12.

*That's an elite size face, isn't it?*

That's right, 12 pitch. But the typewriter needs cleaning and it's stuck so that it spaces for ten pitch. I kind of like the look it gives the type—makes it easy to read.

*What about paper?*

The kind I prefer, though it's more expensive, is



25% cotton Gilbert Bond, 20 lb. This is my good paper, of course, for final drafts.

*What about for working drafts?*

Whatever the cheapest white mimeograph paper is. Right now I'm using Carlton Duplicator. I like the weight of the mimeograph paper—it's more substantial than the cheap paper you buy in a dime-store.

*Do you Xerox your final drafts or use carbon paper?*

Carbon paper. I also Xerox if I need three copies.

*How many times do you use a sheet of carbon paper?*

I never noticed. All that I can, I suppose, usually around 20 times. Until the copy is illegible. I'd prefer to Xerox, of course, but I try to save money.

*Do you use a desk or a typing table?*

A desk, but I have a typing table next to the desk, where I keep a notebook and various stages of the manuscript.

*Do you have filing cabinets?*

I have two two-drawer filing cabinets, and in them I have all my correspondence, my manuscripts, plus various magazines and things from my newspaper days.

*What sort of organizers do you have for pencils, paperclips, etc.?*

I have a juice can covered with papier mache for pencils and pens, a thing that looks like a light bulb for my paperclips, and of course I have the desk drawers.

*What sort of chair do you prefer?*

I have a metal office chair with a padded back and a padded seat. It's on wheels, swivels, and is from the Delwood Furniture Company, United Chair division.

*What kind of lighting do you have?*

Daylight is my first choice. After daylight, anything else is second-rate. I have a hundred-watt bulb in the ceiling for night work.

*Do you ever compose in longhand?*

Occasionally. If I'm traveling or something. I might stop in the middle of a page at the typewriter and write a line or two in longhand.

*You type well, then?*

Are you kidding? I used to make my living as a typist. I could do over a hundred words a minute when I was going good.

*Once you've got a manuscript completed, it's time for proofreading. Do you use pencil or pen?*

A black, felt-tip pen.

*What if you make a mistake in that black ink when you're proofreading?*

That can be a problem. I'm afraid I end up whiting the whole thing out and rewriting it off to the side.

*What's your choice in a dictionary?*

I used to use the American Heritage Dictionary, the paperback edition. I think it's the best of the cheap paperback dictionaries. Now that I have room for it, though, I use Webster's New World Dictionary, Second College Edition.

*Do you use clasp envelopes?*

Oh yes. I lick them and use the clasp both. A paranoid reaction, I suppose.

*Not at all. Tell me, have we left anything out?*

Not really. I think we've dealt with the real, important questions here, and we seem to have covered just about everything.

*Thank you, Ms. Tuttle.*

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# WARGAMING

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Wargaming and computers will be a part of the programming at Denvention Two, with a significant amount of manpower going into the design and usage of the Gaming and Computer rooms.

The gaming programming is going to be broken down into three major areas; a Dungeons and Dragons competition; exhibitions, panels and demonstrations by and including some of the producers of major national home computers and also with local computer hobbyists; and wargaming panels, open gaming and demonstrations by wargame manufacturers of their newest and most popular games.

The Dungeons and Dragons competition will be a demanding championship tournament for very experienced players. Mr. Ron Windsor of Syracuse, New York, one of the finest dungeonmasters this writer has ever encountered, has agreed to design the competition dungeon and run the tournament.

From all the entries we receive, Ron will pick the most qualified 108 applicants to play in the tournament and also 12 alternates. The entry form will be included in the next Progress Report (No. 4).

For the novice players there is still hope, however. Should there be enough interest, a second competition, for novices, might become a reality.

Few people have access to or the chance ever to buy a large corporate-size computer, but the interest in computers is growing exponentially. This boom is being fed by the availability of the new moderately priced home computer units. These units, which can do almost anything that the hobbyist could want, are of such interest to the scientific and gaming communities that Denvention Two has decided to make them an important part of the programming.

The computer portion of the programming will include talks, demonstrations and panels by representatives of many major home computer

companies including Texas Instruments and Radio Shack. Also some local hobbyists are going to join in the discussions and panels and give exhibitions and allow gaming on their personal units.

As for the rest of the wargaming programming, plans at this time are at best sketchy. The Denver Gamers Association, which runs its own successful local gaming conventions, has been approached to handle most of this end of the activities, and we are sure that they will be of high quality. However, it can be noted that Avalon Hill and TSR, wargame manufacturers, have been contacted and seem responsive to the idea of joining in panels on wargaming and demonstrating some of their games.

The facilities for wargaming at Denvention Two will be, except for the company computer demonstrations, located at the convention facilities of the Cosmopolitan Hotel. There will be function rooms for the Dungeons and Dragons competition along with separate rooms for the remainder of the wargaming. One room, which will also be used for open gaming, shall be available 24 hours a day during the convention. The company computer demonstrations will take place in the Hilton Convention Center.

Please address all questions and suggestions (graciously welcomed) to:

Denvention Two Wargaming  
c/o T.J. O'Hare  
12188 East Kepner Place  
Aurora, Colorado 80012

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We will be taking advance orders for THE DENVENTION TWO BOOK OF HUGO NOMINEES only until the end of January, 1981. The book will be a limited edition of 1500-2500 copies and will include all the stories appearing on the final Hugo ballot for 1981. In order to assure the completion of this project, we urge you to reserve a copy now. Send \$10.00 to HUGO NOMINEES BOOK, Box 11545, Denver CO 80211.

## SALES ROOM

First, a note to those hucksters I haven't reached via flyer: Tables are, and *probably* will stay at, \$65 each. They will most likely be six feet long, although we may use eight-foot tables. This depends upon what we can get; in any event, this factor alone will not affect price. Wall space is first reserved, first served. Payment for tables is the only way they can be reserved. The purchase price of a table (or tables) does *not* include a free membership; that is extra. Passes good for admission to the sales room only will be provided free of extra charge. More detailed information for hucksters is available for a SASE.

Plans now call for us to be using the Currigan Convention Center for the sales room, art show, and some programming. The available space for both the sales room and art show is 50,000 square feet, of which 30,000 square feet will be used for the sales room. This amount of space is quite adequate. There will be 262 tables, and even with this many, things will be far from cramped.

—Fred B. Goldstein

### ART RULES continued from p. 25

*whether or not the agent is legit unless you tell us so. We want the money to go to you, the artist, rather than some agent.*

6. Remember the © notice and signature.
7. Try to keep the size of individual pieces down. Most pieces in a show of this type are one foot square to 2 ft. x 3 ft. or so. Larger pieces seldom sell and are harder to transport anyway. Even at Worldcon, pieces with minimum bids over about \$200 seldom go up to auction. Most of the action is in the \$15-\$250 range. College art departments may like paintings to be 4 ft. x 6 ft., but SF and fantasy art buyers don't.

—Gail Barton



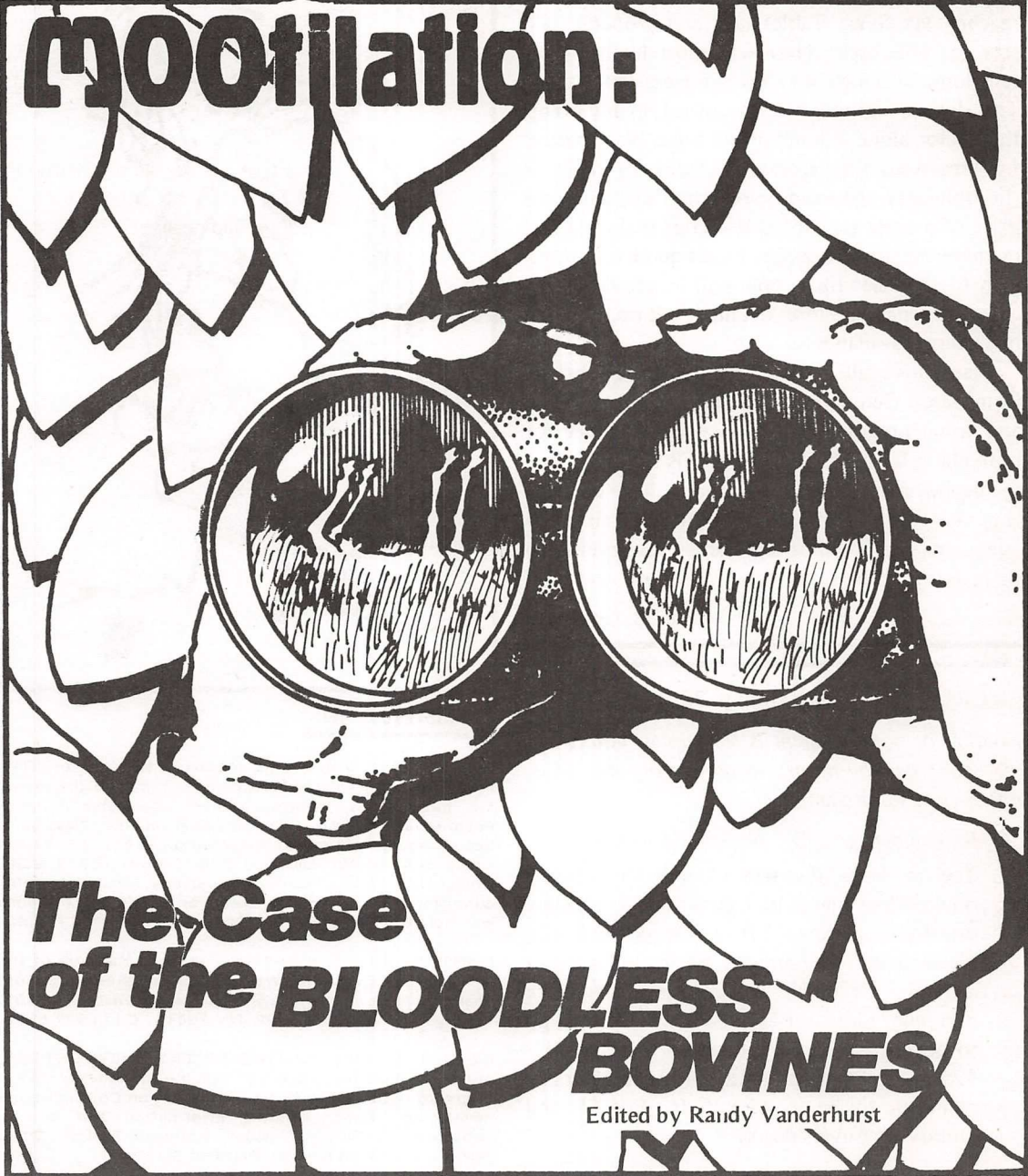
### CLASSIFIED ADS

**THE GREEN DOME:** the magazine for fans of "The Prisoner," with Patrick McGooohan in the limelight. News, fan info, LoC's, photos, artwork, contests! Articles: Portmeirion, Asimov, The Prisoner in the Classroom, Secret Agent, and more! Subscription 1981: U.S. \$7.00, single U.S. \$2.00. Overseas subscription: U.S. \$10.00, single U.S. \$3.00. Published quarterly, mailed in mint condition. Check, money order, or I.M.O. to: Florence Hatcher, 824 W. 176th St., New York NY 10033, USA.

**FANTASY ARCHIVES, SF & Fantasy Literature** of the 19th & 20th Centuries. We specialize in the uncommon. Search service, comprehensive catalogs available: inquire. 71 Eighth Ave., New York NY 10014. (212) 929-5391.

**NEW! THE SPECULATIVE FICTION NEWSLETTER,** quarterly fanzine, issue II, Volume I, January 1981; interview with Sharon N. Farber, report on Count Dracula newsletters, news, reviews, information and humor. Subscribe: \$2.00 for 4 issues, Kathleen Taylor, editor, Box 19, SharWinn Estates, Redfield SD 57469.

*S. Randy Vanderhurst, DVM, is a licensed veterinarian in one of the rougher sections of mountain Colorado. He knows whereof he writes. Presently teaching animal science at the West Campus of Colorado Mountain College, Randy has frequently dug for material into the diaries of his late uncle, Dr. James Perrier, the esteemed veterinarian of Rolling Fork, Mississippi. (Editorial note: at this time it is expected that Denvention Two will see a major multimedia program item concerning cattle mutilation on the agenda. We intend this to be a colorful and useful addition to our western motif.)*



# **Mutilation:**

## **The Case of the BLOODLESS BOVINES**

Edited by Randy Vanderhurst

*Excerpt from the diary of the late  
Dr. James Perrier, Veterinarian  
Rolling Fork, Mississippi*

**Cattle Mutilations . . . . . July 12, 1934**

Franklin Roosevelt must be totally out of his mind.

Now, in spite of the fact that the president is considered in these parts of Mississippi as being less than a savior and more of a leper, I must qualify my rash comment.

During the late part of June and the first weeks of July, veterinary practice in the Rolling Fork region was slowing down to a pace that was compatible with a sane existence. Calving was over, calves had either been cured of scours or their carcasses had been devoured by the chickens, and the sows that had not farrowed had been rendered into groceries. I breathed a sigh of relief for the first time in nine months.

Oh, the usual warm-weather cases were making their annual visits. I was treating hookworm, eczema, foot rot and all the sundry and isolated cases of domestic livestock disorders, but the rush had subsided for the humid months. Thank God!

You could imagine my surprise when I received a call from old Bill Farnsworth about his prize Hereford cow. It would seem from his phone call that the animal had expired during the night, and no logical explanation was at hand.

I drove the twelve miles to the Farnsworth farm in my practice vehicle, a well-used '28 Reo utility truck. The roads had dried by now, but the ruts had been formed into concrete by the Mississippi sun. My hemorrhoids were pounded beyond mercy. You could imagine my joyous anticipation regarding this call, after self-mutilation in the vehicle combined with the thrill of performing an autopsy on a dead cow lying in the hot sun.

Farnsworth was a good client. He had followed veterinary advice every time it was delivered. His confusion upon my arrival was not his normal behavior. He led me through the thick kudzu vine to the body of his recently departed animal, babbling,

as he walked, about "never having seen anything like it before."

The cow was in a posture common with many Clostridial or viral disease deaths. I was then amazed when I observed the pudendal or anogenital region, in that the entire area had been removed intact, as though excised with the assistance of surgical instruments. The eyes had been removed in a manner that was not predatory in nature. One ear had been cleanly excised, without evidence of teethmarks. I was quite shocked at the picture, since such a sight had never been described in the literature.

Mr. Farnsworth further elaborated. It would seem that several of his neighboring farmers had observed the same type of livestock death in the past two weeks. The economic hardships of the Depression had prevented the majority of animal owners from seeking veterinary advice. The whole pattern of deaths was very similar. Portions of the anatomy had been removed without any evidence of rodents, weasels or other predators having chewed on the remains. The amazing correlation in all cases was the lack of hemorrhage in any instance. There was not one death amongst them that had blood in the vicinity of the dead animal.

Upon return to my clinic, I researched the literature for any diseases of a communicable nature that could be in any way related to the case that I had examined. None existed. My intellect was piqued, and I decided to act.

The only farmer in the region of Rolling Fork that had not suffered from this plague was Wilbur Rommell, who had one of the largest farms in Issaquena County. My decision was to observe the Rommell farm and attempt to identify the cause of these needless deaths. Mr. Rommell agreed to my presence on the farm, since he too was worried regarding the potential loss of income from the demise of his stock. Thus I began my vigil at the Rommell farm.

I concealed myself in the ever-present kudzu vine at the edge of Mr. Rommell's largest pasture for three nights with no results. Finally on the

fourth the event transpired before my eyes.

At approximately two-fifteen in the morning, I noticed some movement at the opposite edge of the pasture. My spotting telescope revealed three large oxen of about 2200 pounds in weight being ridden by three men toward the center of the pasture. As the oxen reached a grazing cow in the pasture, they surrounded the animal and one man appeared to be doing something behind the animal in the tail region. Subsequently, the cow became recumbent and the other men began to do something in the neck region of the animal. My attention was obviously diverted toward the assaulted bovine and, unfortunately, I did not notice that my secrecy had been violated. I was rudely apprised of this fact by the appearance of the muzzle of a shotgun in my abdominal region.

The gentlemen with the weapon advised me to walk toward the far edge of the pasture by the fence-line, and I felt in no position to object to his line of logic. At the clearing beyond the pasture fence, I saw several vehicles, all bearing the familiar insignia of the Bureau of Animal Industries of the Agriculture Department of the United States of America. Naturally, I felt I was in safe hands at this point, since I reported all suspicious cases of tuberculosis and other communicable diseases to this very office of our government.

The officer in charge told me to remain by one of the vehicles until he was ready to discuss the conditions at hand with me. I observed the three oxen moving slowly toward us, with the passengers aboard. They arrived in the area of the vehicles, dismounted, and then moved their materials into the waiting cars. Needless to say, I was more than perplexed as to what had just transpired.

The officer in charge then proceeded to inform me that the event that I had witnessed was to be forgotten forever, both by me and them. My only recompense is that this diary has been designated to be read only upon my demise by my nephew, and thus I have broken no viable trust. My threatened penalty at the time was removal of my license to practice veterinary medicine and a

trumped-up prison charge regarding obstruction of justice.

The officer further explained just what had transpired that evening and demanded my silence in return.

It would seem that the whole mutilation episode had to do with Franklin Delano Roosevelt, the Depression in America and the current crop of veterinary graduates from the colleges of this great nation.

The arrangement was thus: every third night, veterinary officers of the Bureau of Animal Industry would park their vehicles near a farmer's field and unload trained oxen. Three of them would ride the animals into the field and surround a native bovine. One of the officers would then inject the animal in the pudendal region with a curare-type drug, which would cause muscular paralysis and subsequent collapse of the animal. While the animal was down on the ground, the two other veterinarians would insert catheters into the jugular vein and exsanguinate the beast. Once the blood was withdrawn into glass bottles, the doctors would surgically excise the perineal region between anus and genitals, so as to remove the evidence of the curare drug from the animal. The eyes and ear were also taken in order to confuse the post-mortem picture. The use of oxen reduced the presence of human footprints around the body. Further use of deodorized lion feces from the National Zoological Gardens in Washington, D.C., around each carcass assured the mystique of the slaying by causing a phenomenon. Lion feces would not have any odor to humans. However, the manure would still have a warning odor to any other animals in the region, and they would avoid the area. This explained why dogs would not approach the dead animals.

My emphatic appeal to the officer was as to ask why all this elaborate procedure was occurring in the first place. His explanation was shattering. The Depression, as we all know, has caused many economic concerns amongst all segments of our society. Veterinarians in particular had been

struck by financial disaster due to their link with agriculture. June of 1934 had produced a large crop of new veterinarians from the colleges across the country, since each new doctor had originally enrolled in 1929 or earlier in the pre-veterinary studies. The result was a surplus of vets by the Depression year of '34, and what would the people do? The newly formed Bureau of Animal Industries came up with this solution.

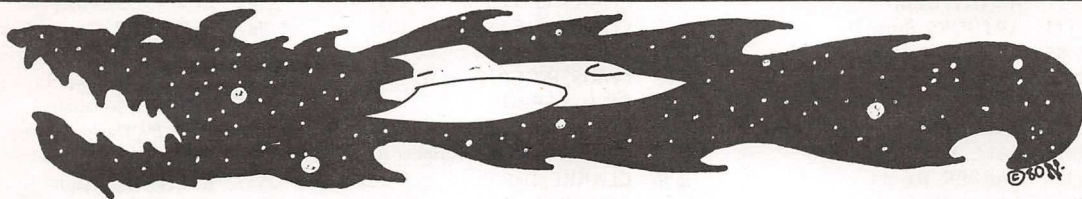
The cryptic officer proceeded to explain that every incidence of cattle mutilation reported to the bureau would result in twelve to fifteen veterinarians from the organization assigned to each case. The more cases, the more doctors employed by the government. Thus the surplus of doctors

was no longer a surplus, as all were gainfully employed. Simple? Simple! I was aghast at the logic.

Naturally I was quite angry at this bureaucratic method of curing the problems of our country. I was repulsed at the deceit involved. I was bound by government threat of disaster. My word has been good to the United States of America. I have not spoken a word about any of this to anybody.

However, my diary is a different matter. Should this type of episode ever occur again, this might supply some clue as to the underlying cause of the event.

*James Perrier, D.V.M.*



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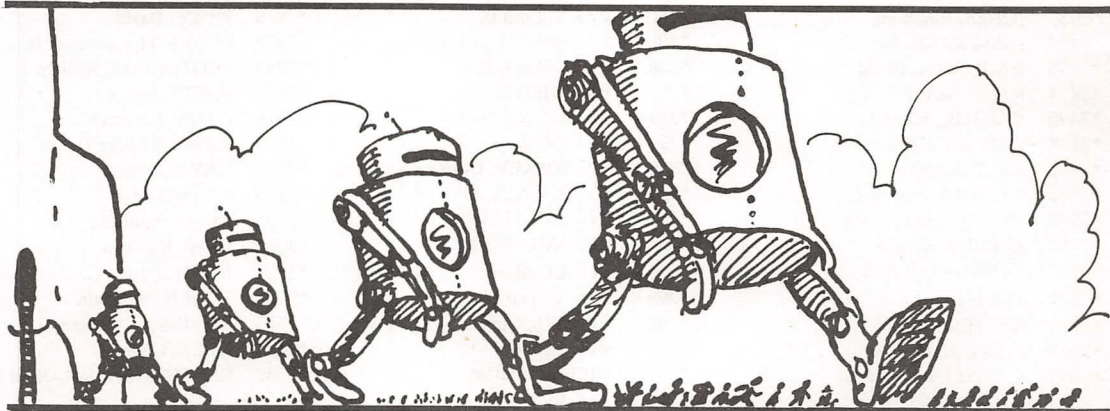
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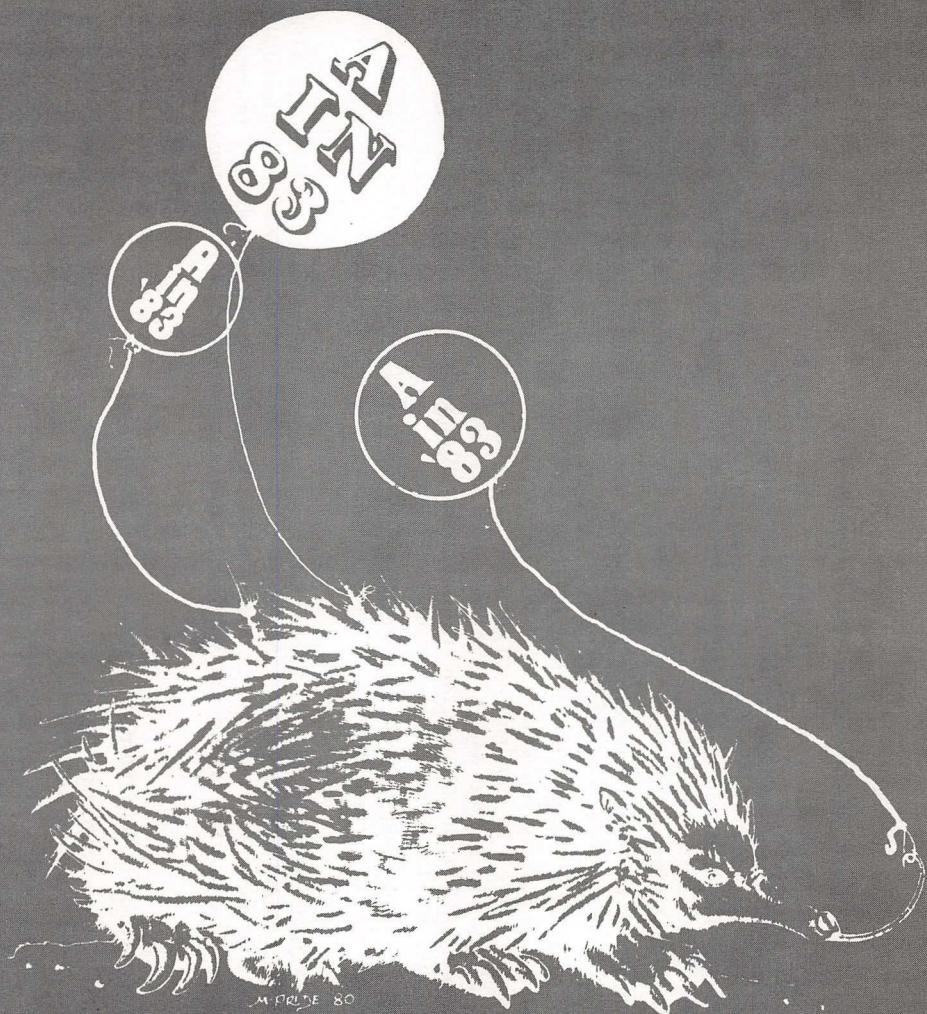
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 \*2665 BARNETT, Noralie C.  
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 \*2653 BATTY, Ward O.  
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 \*2590 CHARNAS, Suzy McKee (GO)  
 \*2589 CHARNAS, Suzy McKee (GO)  
 \*2398 CHARNEY, Jacob  
 \*2960 CHRISSINGER, Craig W.  
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 \*2500 CLAREMONT, Christopher  
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# WSFS Constitution, October 1980

*The new provision adopted at Noreascon II is shown in bold face.*

## **ARTICLE I — Name, Objectives, Membership, and Organization**

**SECTION 1:** The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS.

**SECTION 2:** WSFS is an unincorporated literary society whose functions are:

- A.** To choose the recipients of the annual Science Fiction Achievement Awards (the Hugos),
- B.** To choose the locations and Committees for the annual World Science Fiction Conventions,
- C.** To attend those Conventions, and
- D.** To perform such other activities as may be necessary or incidental to the above purposes.

**SECTION 3:** The Membership of WSFS shall consist of all people who have paid membership dues to the Convention Committee of the current World Science Fiction Convention.

**SECTION 4:** Members of the Society paying the minimum fee towards membership with their site selection ballots shall be members of the selected convention with the right to receive all generally distributed publications. Such members may convert to members with the right of general attendance at the selected convention and its Business Meeting by paying, within ninety (90) days of site selection, an additional fee, set by the selected convention 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 Convention, except those reserved herein to the Society, shall rest with the Convention Committee, which shall act in its own name and not in that of the Society.

**SECTION 6:** Each Convention Committee should dispose of surplus funds remaining after accounts are settled for the current Convention for the benefit of the Society as a whole. Each Convention Committee shall retain an independent accountant at least a year before their convention and shall publish a financial statement prepared by said accountant within ninety days after their convention and a final financial statement within a year.

## **ARTICLE II — Science Fiction Achievement Awards (the Hugos)**

**SECTION 1:** Selection of the Science Fiction Achievement Awards, known as the Hugos, 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 Convention 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 Novellette:* 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 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.

**SECTION 7:** *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 8:** *Best Professional Editor:* The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year.

**SECTION 9:** *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 Convention Committee shall impose no additional criteria.

**SECTION 10:** *Best Fan Writer:* Any person whose writing has appeared in magazines of the type defined in Section 9 above.

**SECTION 11:** *Best Fan Artist:* An artist or cartoonist whose work has appeared through publication in magazines of the type defined in Section 9 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 12:** *Additional Category:* Not more than one special category may be created by the current Convention Committee with nomination and voting to be the same as for the permanent categories. The Convention Committee is not required to create any such category; such action by a Convention Committee should be under exceptional circumstances only; and the special category created by one Convention Committee shall not be binding on following Committees. Awards created under this Section shall be considered to be Science Fiction Achievement Awards, or Hugos.

**SECTION 13:** *Name and Design:* The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Convention Committee may select its own choice of base design. The name (Hugo) and the design shall not be extended to any other award.

**SECTION 14:** *No Award:* At the discretion of an individual Convention 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 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 15:** *Nominations and Voting:* Selection of nominees for the final Award voting shall be done by a poll conducted by the Convention Committee under rules determined by the Committee. Final Award voting shall be by mail, with ballots sent only to Society 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)). Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Convention Committee. Voters shall indicate the order of their preference for the nominees in each category.

**SECTION 16:** *Tallying:* Counting of all votes shall be the responsibility of the Convention 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.

**SECTION 17:** *Exclusions:* No member of the current Convention 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 Convention Committee, then this exclusion shall apply to members of the Subcommittee only.

### **ARTICLE III — Future Convention Selection**

**SECTION 1:** The Society shall choose the location and Committee of the Convention to be held two (2) years from the date of the current Convention. Voting shall be by mail or ballot cast at the current Convention with run-off ballot as described in Article II, Section 16, and shall be limited to Society members who have paid at least five dollars (\$5.00) towards membership in the Convention whose site is being selected. The current Convention 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 Convention. The minimum voting fee can be modified for a particular year by unanimous agreement of the current convention 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-con 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 ballot and the ballots counted only at the Convention with two 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 Convention. If the Business Meeting is unable to decide by the end of the Convention, the Committee for the following Convention shall make the selection without undue delay. When a site and committee are chosen by a Business Meeting or Convention 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:** Bids from prospective Committees shall be allowed on the ballot by the current Convention 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 Convention 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 the Society on request.

**SECTION 5:** 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. Convention sites shall rotate in the order Western, Central, Eastern region.

**SECTION 6:** A Convention site outside of North America may be selected by a majority vote at any Convention. In the event of such outside Convention 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 World Science Fiction Convention, with rotation skipping that region the following year. To skip a region without giving it an interim Continental Convention shall require a three-quarters 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 7:** Each World Science Fiction Convention Committee shall provide a reasonable opportunity for *bona fide* bidding Committees for the Convention to be selected one year hence to make presentations.

**SECTION 8:** With sites being selected two (2) years in advance, there are therefore at least two Convention Committees in existence at any given time. If one should become unable to perform its duties, the surviving Convention Committee shall determine what it is to do, by mail poll of the Society 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 the Society 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 the Society held at the World Convention 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 World Science Fiction Convention at which such change is ratified.
- SECTION 3:** The conduct of the affairs of the Society 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 the Society shall be held at advertised times at each World Science Fiction Convention. The current Convention 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 Convention Committee, distributed with the Hugo nomination ballots, and printed in the Convention book, if there is one.

# Standing Rules for the Governance of the Worldcon Business Meeting

*New provisions adopted at Noreascon II are shown in bold face and old provisions deleted at Noreascon II are shown in italics within square brackets ([ ]).*

- 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 Meeting. **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 Meeting may not pass, reject, or ratify amendments to the Constitution, but the motions to "object to consideration", to "table", *and to "refer to committee" / to "divide the question", to "postpone" to a later part of the Preliminary Business Meeting, and to "refer" to a committee to report later in the same Business Meeting* are in order. The Preliminary Business Meeting may alter or suspend any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at this Meeting with the consent of the original maker. Absence from this Meeting 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 Convention 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 additional identical, legible copies for distribution to and intelligent discussion by the Meeting attendees **unless it has actually been distributed to the attendees at the convention by the Convention Committee**. All proposals or motions shall be legibly signed by the maker and at least one second. 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.** *[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 amendment motions are not allowed.]*
- 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.

**RULE 16:**

The World Science Fiction Society Business Meeting is a mass meeting of the Society’s membership which the Convention 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 *(at any time) after* the amendments to the Constitution proposed at the last Worldcon Business Meeting for ratification at the current Business Meeting have been acted upon.

**RULE 17:**

If time permits at the Site Selection Meeting, bidders for the convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.

**RULE 18:**

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.

## Business Passed on to Devention II

*The following nine items of business were passed on to Devention II by Noreascon II. Items 1 through 7 were adopted at Noreascon II and will become a part of the WSFS Constitution if ratified at Devention II. Items 8 and 9 relate to committees formed at Noreascon II which may report to Devention II. Persons wishing to submit additional business for consideration at Devention II should submit it in accordance with the Standing Rules to: Donald E. Eastlake, III / PO Box N, MIT Branch PO / Cambridge, MA 02139 / United States of America.*

**ITEM 1:**

MOVED, to amend Article II, Section 15, of the WSFS Constitution by inserting the following: 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.  
*This motion would ban the Gandalf and other awards not listed in the motion from the official nomination and voting ballots. It contains 27 words.*

**ITEM 2:**

MOVED, to amend Article II, Section 16, of the WSFS Constitution by adding the following: The complete numerical voting totals, including all preliminary tallies for first, second, ... places, shall be made public by the Convention Committee within ninety (90) days after the Convention.  
*This motion makes the Hugo voting totals public. It contains 27 words.*

**ITEM 3:**

MOVED, to amend Article II of the WSFS Constitution by adding the following new section: *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.  
*This motion would make permanent the special Hugo category that was introduced at Norreascn II. It contains 29 words.*

**ITEM 4:**

MOVED, to amend Article II, Section 9, of the WSFS Constitution by deleting all of the first sentence after "which has published" and inserting the following in place thereof: two (2) or more issues of which appeared in the previous calendar year.  
*This changes the fanzine publishing requirement from four issues with one in the previous year to simply two issues in the previous year. It has 12 words.*

**ITEM 5:**

MOVED, to amend Article III, Section 1, of the WSFS Constitution by striking "five dollars (\$5.00)" and inserting in its place "ten dollars (\$10.00)".  
*This motion increases the default site-selection voting fee (which is also the initial fee towards membership in the selected convention) from \$5 to \$10. If ratified at Denvention II it would first effect the 1984 site-selection held in 1982. This motion is less than fifty words.*

**ITEM 6:**

MOVED, to amend Article II of the WSFS Constitution by deleting the first and sixth sentences of Section 15 (to be renamed "Voting") and inserting the following new section before it:  
*Nominations*: Selection of nominees for the final Award voting shall be done by a poll, conducted by the Convention Committee, in which each Society member shall be allowed to make five (5) equally weighted nominations in every category. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Convention Committee.  
*This motion standardizes the Hugo nominations procedure to what has actually been done most in recent years. The motion contains 61 words.*

**ITEM 7:**

MOVED, to amend Article II, Section 15, of the WSFS Constitution by adding the following: 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.

*This motion allows as few as three nominations to appear on the Hugo ballot in cases where less popular nominees were nominated by fewer than 5% of the people who nominated in that category. It contains 45 words.*

**ITEM 8:**

The report of a committee formed to take action to protect the names used by WSFS. This committee can be contacted through its Chairman, Donald E. Eastlake, III / PO Box N, MIT Branch PO / Cambridge, MA 02139 / United States of America.

**ITEM 9:**

The report of the Committee on the Permanent Organization and Incorporation of WSFS: The draft of a new Constitution printed in Noreascon II Progress Report Four was considered seriatim at the Noreascon II Business Meeting, but only through Article VI. The remainder of the draft Constitution was recommitted to a newly formed committee, which is authorized to submit revisions to the text from Article VII to the end of the draft, but to make no changes in Articles I to VI as approved at Noreascon II. This Committee can be contacted through its Chairman, Craig Miller / 9115 Beverlywood Street / Los Angeles, CA 90034 / United States of America.

WSFS Constitution, Standing Rules, & Business Passed on to Denvention II typeset by Donald E. Eastlake, III

DENVER continued from p.23

what their version of heaven is when you learn that the Celestial Seasonings Company originated there.

Colorado Springs, an hour from Denver, deserves a whole vacation stay all by itself. It is the home of the National Air Defense Command and the Air Force Academy. The drive down and back is beautiful. Take the main highway down and take an alternate route back. If you've got a little extra time, Colorado Springs is the springboard for a drive to "Pikes Peak or Bust," the gold-mining town of Cripple Creek, and Canon City with its suspension bridge over the Royal Gorge.

### Four-Hour Drive

No description of Colorado is complete without an extended soliloquy on the Rocky Mountains. Colorado cities and towns are generally delightful, laid-back places, but most of us are here for the mountains. You can't get tired of the Rocky

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## EAST TO WEST

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TRAINCON—Anyone interested in traveling to Denver and back via train? Tentative schedule as follows: Leave Washington, D.C., 1 Sept. 1981, traveling via Baltimore, Philadelphia, Harrisburg, Johnstown, Pittsburgh, Fort Wayne. Arrive in Chicago 2 Sept. 1981, arrive in Denver at noon on the third. Leave Denver the 7th, arriving in Chicago the 8th and Washington/Baltimore the 9th. Enjoy two days of partying out to Denver, and the longest dead-dog party ever held coming back. For more info, write Martin Morse Wooster, 8906 Talbot, Silver Spring MD 10910. If enough people want, I'm willing to put out progress reports and see if Amtrak will give us a discount.

Mountains. You might get tired of John Denver,<sup>9</sup> but he was right on regarding Rocky Mountain highs.

If you have time for only one side trip, drive to Estes Park, which is the gateway to Rocky Mountain National Park. Don't stop in the town; continue on to the National Park itself. Cross the Continental Divide via Trail Ridge Road and end up on the Western Slope, returning through Winter Park and Berthoud Pass. If you insist upon seeing the ski resorts, drive to Vail on Interstate 70. You can see some mountains by returning through Climax, Leadville, Buena Vista, and Fairplay.<sup>10</sup>

If you decide to get off the road in the mountains, be careful. Every year a few hapless "touristas" discover the mountains can bite you in the rear.

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9. *Known locally as John Aspen.*

10. *Actually, you can't miss the mountains if you drive any place west of Denver.*

If you do not have a car and cannot afford to rent one, you can still see the mountains. Take the Denver Rio Grande Zephyr to Glenwood Springs. Denver Rio Grande is not part of Amtrak, thank God, and is the finest remaining train service in the western hemisphere. The Rocky Mountain Trout Almondine served by the restaurant car of the train is superb and comes complete with white linens and silver service. You get to see the Glenwood Canyon the only way it should be seen, which is in a vistadome liner. On the way you pass through approximately thirty tunnels including a fifteen-minute ride through the Moffat Tunnel. You pass through roadless areas of the Rocky Mountains and see unsurpassed scenery. You leave Denver approximately 7:30 in the morning and arrive in Glenwood Springs approximately 1:30 p.m. Stay in the Hotel Colorado and enjoy the local hot springs. Return the next day at 3:00 in the afternoon and arrive in Denver at 9:00 p.m. The price is reasonable, too.

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## A Mystery Bookstore

Speaking of travel, there are a variety of expensive Greyhound bus tours and inexpensive "self-guided" bus services. Within the central business district, bus service is even free.

### What To Wear

During the day, casual cottons and synthetics are ideal, but keep in mind that the evenings are cool and after the sun goes down a sweater or a light wrap will probably be necessary to be completely comfortable. You'll need more on a side trip to the mountains. Minimum temperature in Denver around Labor Day will probably be above 50° F. and maximum temperatures will probably be below 90° F., but don't forget those are averages only. The humidity should be relatively low, on the order of 36. Precipitation for the month will be only slightly over one inch and is never a problem. Generally, Denver's climate is hard to beat at any time of the year.

### Crime

Although you would not want to leave your Nikon camera unattended on a public street corner, crime should not be a problem. In fact, the statistics show that the central business district, where the con is being held, is the safest place to be in the metropolitan area, and Denver itself is probably as safe as or safer than most mid-sized cities. Prostitutes and pushers are neither pervasive nor blatant; however, I am sure that if you want or need either of their services, you can find them.

### Alcohol

For those who need potables, your best bet is probably Harry Hoffman Liquors, which is right downtown, or the Argonaut, which is a few blocks east of the central business district on Colfax.

—Chuck Hillestad

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### LETTER continued from p.16

Clute, my source of transport, once again deserted the festivities early, muttering sour epithets about "lack of intellectual purpose" and "wastage of unaffordable energy" (this was his first science-fiction convention). Thus it seemed my best bet, again, was the comfortable couch in the Berkley suite, if Victoria Schochet would be so kind as to look the other way. However, upon arriving at the suite, I was horrified to find a party in progress. The couch was being sat on by various science-fiction persons. The whole suite was full of them, drinking and shouting and laughing. Would they *never* leave?

Suffering from tired knees, I turned to Chris Morris for help. A rock musician, he sensibly travels with a radio/cassette machine. He kindly administered music therapy to me via stereo headphones for half an hour, restoring my spirit with what he modestly termed "the funkier band in the land" (his own). I did enjoy a delightful Tarot reading by Chelsea Quinn Yarbro, who got everything so wrong it was endearing; and I learned

the meaning of the "I'm backing Jackie" buttons that folk were wearing. This "Jackie fan club" was a cruel hoax on a well-intentioned prima donna who wanted the world to love her. I decided I must get a button for myself but, unlike everyone else, I would sincerely live up to its slogan.

I staggered to the adjacent hotel, where science-fiction fans were milling around in the lobby like waterbugs on a garbage dump. Among them (but, I hasten to add, not of them) was charming Simone Walsh, who coerced a friend into surrendering her "Jackie" button to me. In return, I told Simone the room number of the Berkley party, but such is my reputation in British fandom, she refused to believe me, and assumed it to be some unkind joke at her expense. So I returned to the party alone.

A little later, I put in my earplugs, lay down on the floor, and stuck my head under a bedside table. Tom Disch was sitting nearby; he had had so much to drink that he had become a kind of festive but monstrous conversational steamroller, lecturing a small audience on the right and wrong

way to use words in advertising copy. Tom's resonant baritone soon lulled me to sleep, but I was rudely awakened at 2:30 by Chris Morris, telling me that all party guests were being asked to leave. All we had to do was evict the noisy revelers and then wait while a tired-and-emotional John Silbersack painstakingly filled an aluminum wastepaper bin with bottles of gin and Scotch. "I'm going to keep this right beside my bed," he told us with interminable sincerity.

As I stretched out on the couch I wondered who could possibly have had the wit to invent the "Jackie" joke. First the fan club, and then a duplicated sheet which purported to list the names of those on the "backing Jackie" committee. The committee list, of course, was a fake, including (for example) Anne McCaffrey, who was said to be upset by having her name appropriated in this fashion.

My mind went back to 1963, when I had been so isolated that even Christopher Priest's company had seemed enjoyable. Suddenly I recalled a little joke we had perpetrated, back then, involving a similar fake list of names supporting an unpopular cause. That was it, of course! Priest, unaccustomed to creative thought, had remembered that old joke and recreated it (I might less charitably say stole it). So he was the culprit. I drifted off to sleep debating the best way of breaking the news to Ms. McCaffrey, who clearly deserved to know the identity of the man who had caused her such distress with his "prank."

Saturday dawned. I arrived at the entrance of the convention hotel just as Brian Aldiss was walking in. "Care for a drink?" he suggested jovially. It was 10:30 a.m.; I explained that I was carrying my breakfast in the Tesco shopping bag I had with me and I would be eating it while selling *New Worlds* magazines in the huckster room. "Oh my God!" he exclaimed in disgust.

Later I listened to Brian paying homage to the wonderful world of science fiction fandom. This was his deeply emotional guest-of-honor speech, which was extremely moving. Several members of

the audience in fact felt compelled to hurry out of the hall, and by the time Brian had finished I don't think there was a dry eye in the place.

At 5:30 sharp I packed up the *New Worlds* table and dashed to the Berkley suite to change into my off-white suit and shoes and tie for the Gollancz party at the Brighton Pavillion. Clearly this was to be *the* event of the weekend. Through some oversight I had not been invited, but I happened to have in my possession Michael Moorcock's invitation. Moorcock being my oldest friend in the field, it seemed only right that I should represent him while he was away in California.

Imagine my dismay when, having surrendered my invitation, I found myself faced with a butler who was announcing each guest personally to Mr. and Mrs. Bush, as if this were a Buckingham Palace garden party. I elected to give the butler my real name. Bush, the eternal gentleman, affected great pleasure to see me. "Here, this is Charles Platt, dear," he said to his wife, who gripped my hand with delight, as if I were an old friend. Wonderful people; it was quite clear that neither of them had any idea who I was.

I turned to David Pringle who, under the influence of the champagne, admitted that the initials of the person behind the "backing Jackie" hoax were C.P., thus confirming what I had already deduced. I went over to Christopher Priest: "Psst, give me five pounds and I'll keep it quiet," I suggested—sportingly, I thought. "Fuck off," he responded.

After the Pavillion party, and dinner with a transsexual friend at a charming old Jewish restaurant where the waitress told me I had a "clever face" (clearly this was a night for compliments!), I went to the costume parade. I find these events touching because they allow a moment of public acceptance for the fantasies of shy people. The reader who identifies with a science-fiction or fantasy character can *be* that character, on stage, for a couple of precious minutes, and be applauded. Of course, this isn't always the way it works; for instance, R.L. Fanthorpe appeared as a barbarian

with a whip, herding his wife and daughters, dressed as slave girls. I imagine this was not so much an exercise in fantasy fulfillment as an example of role reversal, though I may be wrong.

At the Pavillion, Eleanor Wood had suggested that I stop at John Bush's hotel suite around 10:30, where she would be finishing some literary-agent-type business. It turned out she had given me the wrong room number, but luckily I ran into Ian Watson, who knew the way. He was, however, insultingly drunk and caused a certain amount of trouble until his wife (unfairly, I thought) told him to stop bothering me "because Charles is bigger than you are."

Mr. Bush, as ever the perfect gentleman, welcomed us all into his plush quarters. I felt obliged at this point to try to explain to him who I was, but it didn't seem to matter. Anyone wearing a white suit, it seemed, must be "all right."

The obverse of this principle was demonstrated when Alexei Panshin, Joan Vinge, and one other, all casually attired, tried to gain admission a few minutes later. After a polite but brief exchange, John Bush shut the door on them. Their response was to start kicking it. The other guests at this very exclusive party politely pretended to ignore the insistent thud-thud-thud of Panshin's sandalled foot against the imitation oak panels, while Bush picked up the phone, presumably to summon hotel security guards.

I started chatting to a beautiful pure-blond Swedish girl, but because of the language problem, or her drunkenness, intelligent conversation proved impossible. And I began to wonder if this, really, was where the action was. So I left and went to the floor below, where the SFWA party was in progress. It was like moving from first class to steerage: the peasant folk wore ragged, stained clothing, drank simple ale, and strummed primitive folk instruments. Upstairs, the guests were sipping Campari or Martell and striking elegant poses amid the opulent furnishings; down here, men and women were sprawled about with no concern for respectability of speech or dress.

Since I was still wearing my smart outfit, I decided to return aloft and ignored the hoots and catcalls of my friends among the lower classes.

I found Brian Aldiss sitting on Bush's coffee table with his arm around Ms. Wood. Earlier, the Swedish girl had told me of an incident not long ago when she, too, had suffered Aldiss' gross advances—he had shamelessly slipped off his shoe and rubbed his socked foot against her leg during some contract negotiation, when she had been helpless to interrupt. "Aha, at it again, eh, Aldiss?" I exclaimed.

He shrank away from me and from Ms. Wood. "All lies!" he blustered.

"That's not what the young lady over there tells me," I said, gesturing to my Swedish friend. "About your gross acts, and your feet!"

"Yes! It is true!" she put in, with touching sincerity. For a moment she looked like a freshly molested schoolgirl.

"Arrg!" screamed Aldiss. He clutched his head and climbed onto the coffee table. People were beginning to stare. He started screaming over and over, "Arrg! Arrg!" still clutching his head and stamping his feet. Then he either lost his balance, or lunged for me, and we made our way somewhat noisily into the adjoining bedroom, where Aldiss fell on the floor and I sat down on the bed, taking care not to wrinkle my suit. To the many guests peering anxiously into the bedroom I started explaining that this behavior was quite common at British conventions and there was nothing to worry about. However, at the forefront of the group was Jerry Pournelle—and (alas!) he had heard Aldiss use my name. "So you're Charles Platt," he shouted. "Jesus Christ, if you weren't such a goddamned pipsqueak, I'd take your head off right now!"

A debate ensued between us over the definition of the word "fascist," which I had inadvertently (and, I hasten to add, incorrectly) used to describe Mr. Pournelle in a fanzine letter of some months ago.

"A fascist kills innocent people," he said. "Do



you agree?"

I allowed that this was a possible interpretation.

"Then can you tell me one reason, Mr. Platt, why I should not act in the role that you have given me?"

I stood staring at him, wondering what to say.

He waited a moment, then whipped off his glasses, put them in his pocket, raised his fists, and advanced on me. "Well, if you *can't* tell me one reason," he said . . .

"No! No! There are lots of reasons!" I gibbered.

"Oh, there are, are there?" He put his glasses back on. "Christ, I ought to take your head off right now. We should settle this outside in the hall. Either that or I'll sue you and attach your income for life. Do you realize, Mr. Platt, that in the United States of America 'fascist' is an actionable word? My lawyers have already advised me on this."

And so on. He was red in the face and raving, more menacingly than any football hooligan I had ever encountered. It was attracting a bit of attention; John Bush sensed something was happening to his party, but he wasn't quite sure what.

At this point, Brian Aldiss, unable to restrain himself any longer, barged between myself and Pournelle, pushed Pournelle out of the bedroom, slammed and locked the door, and started thrashing around on the floor, pounding feet and fists against the door panels in a kind of exuberant delirium. "Marvelous! I've waited years! Great! Wonderful! Is there another door we can use to get out of here?"

Indeed, there was a separate exit onto the hallway. We crept out, away from Pournelle's ravings, and went downstairs to the SFWA party, where we found Malcolm Edwards, barely able to stand, and quite miffed that he had not been invited to John Bush's party. The least we could do was lift him under the arms, carry him back up there, knock politely, and throw them in when they opened the door. Brian stayed and apologized for seeming to have attacked me. I left, fearing further Pournelle confrontations. However, not long afterward, I

met him in a corridor elsewhere in the hotel and continued our discussion of fascism.

"Name one word that is more derogatory, more insulting, than 'fascist,'" Mr. Pournelle challenged me.

"How about 'shit-eater'?" I suggested.

He considered it slowly. "Nope."

"Well, I think that's a worse insult," I said.

"Well, I don't. So can you give me one reason, Mr. Platt, why I should not instruct my lawyers to bring an action against you?"

"Come off it, Jerry," said Harry Harrison, who happened to be passing. "It's no big deal, I've called you a fascist."

There was a pause. "You have earned the right to say that, through friendship," Pournelle decided.

He and I continued talking rather pointlessly for about half an hour. I mentioned he had so intimidated Richard Geis that Geis would no longer print anything controversial about anyone, for fear of lawsuits, and thus Pournelle, in his vanity, had abridged free speech.

"Don't you realize, Mr. Platt," he replied, "that a lot of us are pretty damned sick of what people like you call *freedom*?"

"But you bullied Geis," I protested. "It's censorship."

"I prefer to use the word 'restraint,'" he said, with an evil smile.

I decided it was time to get some sleep, so I returned to the Berkley suite, where I found Chris and Janet Morris playing Chris's funky tape to Charlie Brown. I discreetly changed out of my white suit, relieved that it had not been marred by any bloodstains.

Next morning in the huckster room I was eating my usual breakfast of bread and milk (the hard-boiled egg supply had run out, alas) when Dave Hartwell and Page Cuddy stopped by. "I'm having a Hugo Losers Party tonight," Dave said, regarding me with some sympathy, since I was obviously a trifle ragged and kept glancing nervously at the door. He reassured me that it was unlikely that Jerry Pournelle would attend the

party. Page was also very reassuring: "If he attacks you, I'll stand in the way," she promised.

At 11 a.m. I was due to play the interviewer role with Brian Aldiss in the convention hall. To my surprise he seemed cherubic and ingenuous, as if his Dr. Jekyll persona of the previous night had never existed. The unfortunate effect of this was to render our public Q-and-A session extremely boring.

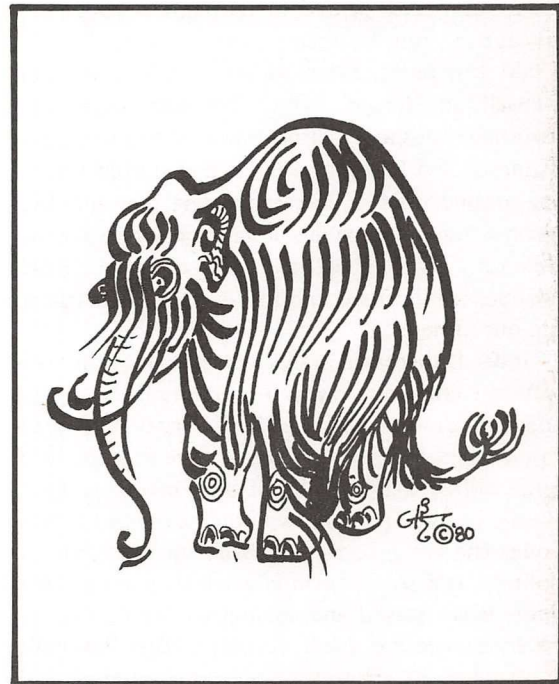
The total income from selling *New Worlds* magazines, at the end of Sunday, was about 250 pounds, leaving 350 pounds of the print bill still outstanding. Well, idealistic magazines shouldn't be expected to make money. I closed up shop, put all the unsold magazines back in the car, and went to the Hugo Awards ceremony. Then I went with John Clute to the Hugo Losers Party, ignoring his protests that it was time to return to London and get some rest.

At the party all the guests looked half-dead, remaining conscious only by willful masochism. I sensed everyone wanted the convention to continue, however. Chris Atkinson, Malcolm Edwards' bride-to-be, had collapsed earlier that day from exhaustion, but here she was back on her feet, mingling; and I myself wanted the event never to end. The trouble with forsaking science fiction is that it's so hard to find a social milieu to put in its place. Despite everything that maddens me in the literature, its practitioners are mostly so congenial, and so interesting. Here I am, now, becoming maudlin; and the whole embarrassing process of writing this account is an admission of an inability to turn away from the genre and its people. I detest groups, generally, but here is a non-group of alienated misanthropes, shy souls who are by nature non-joiners, whose work is done in solitude. How can one fail to be drawn to them when one shares such a fundamental affinity?

Naturally, science fiction has its share of bores and boors. But for every egotist there are a dozen shy, kind, sweet people, with their strange shared visions of fantasy and other-world possibility. In the course of producing my book of profiles I have

talked at length to nearly thirty of these people in the last few months, and the experiences have been uniformly delightful.

I had hoped for a climax to the convention, a fine note on which to end; instead we just drove home. Really the climax came the next day, when I awoke in my London flat and wandered out to buy a pint of milk for breakfast and found the street full of Jamaicans in wild costume; Africans doing tribal dances; steel bands on mobile trolleys; reggae music blaring from every other window; the third day of the Notting Hill Carnival in delirious splendor. I wandered shell-shocked through the streets, one of the throng, and it seemed as though you could go anywhere from Brighton to West London and find people partying, all sunshine and celebration, so that even London policemen could forget about "dignity" and get hugged and kissed and drunk, and the gray social wasteland of British urban life could metamorphose, briefly, into a gentle childhood world of mad fantasy and simple pleasure.



# FINANCES

## FINANCIAL REPORT DENVENTION TWO

August 1979 through September 30, 1980

Income through 9/30/80 (13 months)

Memberships .....	\$29,526.98
Dealers' Tables .....	2,615.00
Advertising .....	368.50
T-shirts .....	130.25
Interest .....	347.88
TOTAL .....	<u>\$32,988.61</u>

Expense through 9/30/80 (13 months)

Refunds .....	\$ 75.00
Advertising .....	491.46
Stationery .....	517.33
Bidding Expense .....	2,950.00
Thin Air Wonder Stories .....	1,292.49
Gasoline .....	34.50
Parking .....	9.25
Telephone .....	1,171.10
Postal Expense .....	1,535.43
Progress Reports .....	4,242.82
Art Show .....	41.00
Operations Expense .....	76.40
Computer Expense .....	1,454.50
Supplies .....	963.60
Equipment Rental .....	135.00
Party Expense (Noreascon II) .....	459.72
T-Shirts .....	1,050.00
Capital Expense .....	2,582.32
Bank Expense .....	28.82
Bad Checks .....	24.00
TOTAL .....	<u>\$18,031.24</u>

BALANCE (Income less expense) . . . \$14,957.37

Balance in:

Checking account .....	\$ 144.22
Savings account .....	4,813.15
Certificate of deposit .....	10,000.00
TOTAL .....	<u>\$14,957.37</u>



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*in*  
*1983*

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