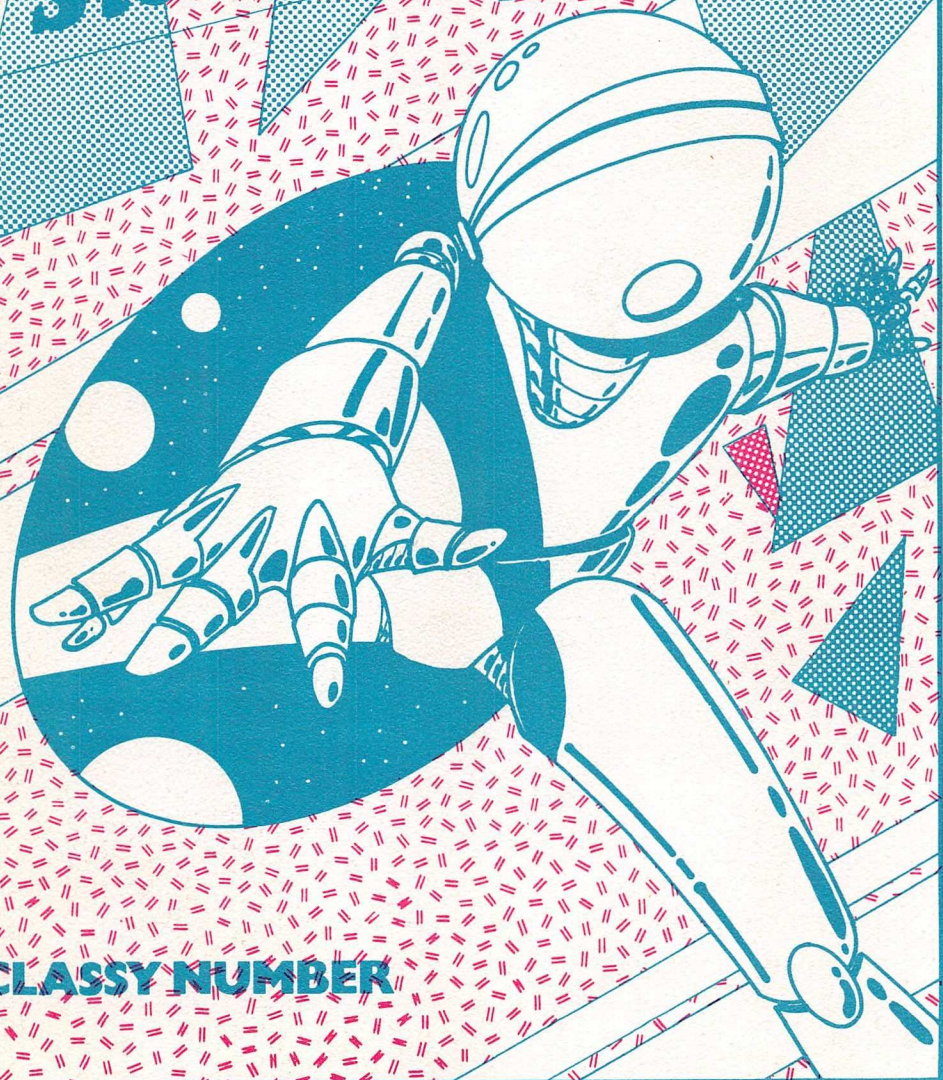


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# WONDER Stories

number 7



LAST CLASSY NUMBER



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

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

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Fan Guest of Honor

**RUSTY HEVELIN**

Toastmaster

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**• PROGRESS REPORT NUMBER FOUR •**

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 Rue Morgue Press. Printing by Rowley & Co. Copyright © 1981 by Denvention Two, Inc. Contributions will not be returned without an S.A.S.E.

*recd. 5/12/81*



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# EDITORIAL

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Ah, at last we're starting to get letters. Some are printed elsewhere in this issue. One in particular is spotlighted in this editorial. Cy Chauvin writes:

"I am writing because of a comment Harry Andruschak published in his fanzine: he suggested banning weapons (in costumes or elsewhere) at Worldcons. I think this is an excellent idea—I don't often agree with Harry, but this is a very good idea. He proposes it on the basis that it might dis-interest some fringe-fans in attending Worldcons if they can't display their latest wares, but I think such a ban is important because it would emphasize that there is No Future in Violence. Fandom all knows this; no sf fan believes that it is possible to survive a Nuclear War, unlike some politicians we know. We can't ban nuclear weapons, but we can (to an extent) ban weapons in fandom. Isaac Asimov has said that 'Violence is the refuge of the incompetent'—let us show that this is true in fandom.

"Considering the recent killing of John Lennon, the idea gains more importance. Perhaps we can set an example to the mundane world? (SF fans are certainly more sensible than rock fans.)"

Your hardbitten and occasionally cynical editor, long a believer in the essential harmlessness and cathartic value of vicarious violence in art and entertainment, holds ambivalent feelings about Mr. Chauvin's suggestion. Certainly I might argue his final assertion. I suspect the primary difference between SF fans and rock fans is that there are *more* of the latter, and so their obnoxiousness is made more manifest in large gatherings. It could also be argued that fans of *anything*, by definition, are not altogether right in the head. But that's a side issue.

I also have a distaste for the perception of human beings who only just tumbled to the possibility that real-life violence can be a Bad Thing with the death of John Lennon. Harlan

Ellison has addressed *that* issue pretty graphically in the March issue of *Heavy Metal*.

But all this begs the point. What about weapons at the Worldcon? The convention committee, my co-editor Phil Normand, and I all feel that the issue should neither be derided nor swept politically out of sight. To this end, we suggest the following:

As early as is effectively practical in Denvention Two, a forum will be made available to spokespersons of both the pro- and anti-weapons views. If *you* feel strongly, one way or the other, and would like to volunteer for a spot on the panel, write us. At the end of the forum, a poll will be taken of the convention members in attendance. The result will determine official Denvention Two policy for the remainder of the convention. If the "pro" votes prevail, it will be business as usual. If the "anti" votes carry, then we (the convention committee) will urge all to disarm. Naturally we cannot and will not do this by force. But we will exert every non-violent and moral sanction to abide by public sentiment.

This will, of course, not be officially binding on any other convention committee, including succeeding Worldcons. But it is hoped that members of other committees will pay attention to these proceedings as a kind of cultural barometer.

If apathy carries the day, then that will lead to its own conclusion.

That's it, then. The issue and proposals are aired to the convention public. Naturally I wonder a bit whether this editorial will stimulate latent plotters out there to attempt an armed coup at Denvention Two.

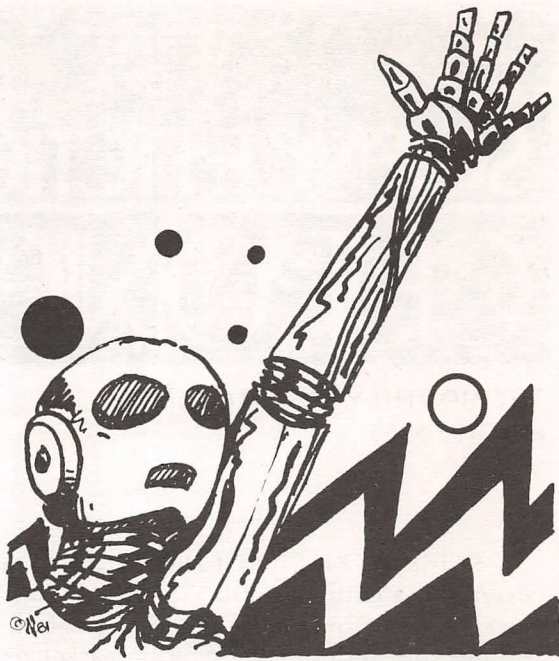
If so, fine. Plotting to take over a world SF convention would be a lot like conspiring to hijack the *Titanic*.

—Edward Bryant



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At-Con News . . . . .	Graham England

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# MEMBERSHIP INFO

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Carolyn H. Thompson, David Anderson

It is my opinion that human intelligence could not create such a fiendishly complicated registration system as custom and tradition have foisted upon committees so innocent, ignorant and naive as to volunteer to host a world science fiction convention. Only an alien intelligence aided by inconceivably advanced technology could devise the incredible confusions of keeping track of pre-supporters, supporters, voting members, non-voting members, conversions from supporting to attending, attending members who paid before Sept. 15, members who paid after Sept. 16 but before March 31, members who paid after April 1 but before July 15, etc., etc. All this means that names must be entered, re-entered and updated multiple times, addresses kept current for mailing progress reports, information on dealers' tables, the art show, the masquerade sent to those who request it, plus all the other functions of convention planning. All of this done by unpaid volunteers in their spare time for the mortification of their flesh and the abasement of their pride that they shall be better and more humble beings hereinafter.

We do the best we can and all things considered most con committees achieve prodigies, but we don't do it alone, folks. We do it with a lot of help from our friends.

I have tried to write a note of acknowledgment to all who have agreed to help at registration, and I hope you have received your card from me. If not there is still time to volunteer, join the fun, and see some of the backstage excitement of running a world convention. Write today.

## Review of Basic Membership Information

There are two types of membership you can hold in Denvention Two: supporting and attending. Supporting memberships receive all progress reports from time of joining, the convention program book, and any post-con report. They also may vote on the 1981 Hugo Awards and on the Worldcon site selection for 1983 if they meet the deadlines. Attending members also may attend the programs, art show, sales room, and parties at the convention. 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 is incorrect, PLEASE WRITE US IMMEDIATELY.

## Denvention Two Membership Rates

Dates	Attending	Supporting
Prior to Mar. 31, 1981	\$35	\$15
Apr. 1-July 15, 1981 (No mail-in memberships after July 15)	\$45	\$15
At the door	\$55	\$15

The membership rate change dates refer to the date POSTMARKED on your envelope. NO NEW MEMBERSHIPS OR CONVERSIONS POSTMARKED LATER THAN JULY 15, 1981, CAN BE ACCEPTED BY MAIL.

You may convert your membership from supporting to attending at any time. To do this, you must pay more money. This is the difference between the amount of money you paid as a sup-



porting member and the current rate for an attending membership. **DO NOT SEND CASH IN THE MAIL.** Anyone over the age of 11 must purchase an attending membership in order to attend Denvention Two. Children under the age of 11 who are accompanied by an adult (over age 18) do not have to purchase a membership, but they must be accompanied by an adult at all convention functions. Children not accompanied must purchase attending memberships at the regular rate.

All attending members of Denvention One are automatically attending members of Denvention Two.

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. "Guest of" memberships may be changed by the purchaser by mail up to July 15 or at the convention. Unconverted "guest of" memberships may not vote.

Please notify us of any change of address as soon as possible.

There will be no membership cards. There will be personalized identification badges at the convention. Unless you tell us that you want a specific fannish name or nickname on your badge, we will put on the badge 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.

THERE WILL BE A CHARGE FOR  
REPLACEMENT OF A LOST BADGE

THERE WILL BE A CHARGE FOR  
REPLACEMENT OF A LOST BADGE

THERE WILL BE A CHARGE FOR  
REPLACEMENT OF A LOST BADGE

What I tell you three times is true (even the second time).

### Registration Hours

The registration desk at the convention will be

set up in the West Lobby of the Hilton Hotel. We will be open for business at 12 noon on Sept. 3 and will close at 9 p.m. On Sept. 4 we will be open from 8 a.m. to 9 p.m. Registration will close one hour before the masquerade.

### !Back Issues!

Back issues of PR 3 will be sent to new members while the current supplies last. There are **NO MORE** back issues of PR 1 and 2.

### Processing of Memberships

Processing of the mail is caught up as of Feb. 2, 1981. We are already anticipating the flood of mail around March 31 (the next rate change).

The first thing that any new member will receive from us is a copy of the current progress report. These are sent out once a month and may take two weeks to reach the new member. Thus it could be six weeks until the new member hears from us, **UNLESS** a self-addressed, stamped envelope (SASE) is also sent to us. If we have an SASE for a new member, we send a copy of the receipt to him or her immediately. We are not using reply cards due to the prohibitive new postal rates.

### Receipts

We file each membership receipt in the member's record folder unless an SASE has been sent with a request that the receipt be sent to the member. If you want your receipt, send us a request with an SASE.

### Going, Going, Gone . . . ?

If any of you think you have a current address for any of our missing members, we would appreciate it if you would write and tell us.

172 A BOWLAND, Deb  
1096 S BROWN, Paula  
1660 S PAXTON, James T.R.  
1724 S ROEDER, Larry W., Jr.  
1764 P SANO, Ben



---

# Programming

The scheduling of major events during Denvention Two will be:

**Thursday, Sept. 3.** Introduction of authors and other guests in the Hilton ballroom.

**Friday, Sept. 4.** Guest of Honor speeches in the Hilton ballroom.

**Saturday, Sept. 5.** Masquerade in Currigan Convention Center Arena.

**Sunday, Sept. 6.** Hugo Awards ceremony in Currigan Convention Center Arena.

## Literary Programming Track

These are some of the programs and panels we're planning for Denvention Two. Obviously there will be subsequent additions, subtractions, and changes, but this should offer some idea of the spectrum of literary programming. Ideas, suggestions, and volunteers are all eagerly solicited.

**Children of the Damned:** what's it like to have a writer as a parent?

**Why Are the Science Fiction Critics Wrong?**

**Space . . . Lots of Space:** the libertarian current in science fiction.

**It Only Hurts When I Moo:** the full panorama of cattle mutiliation.

**Charles Platt Presents the CELEBRITY TALENT HUNT!**

**But What's Clarion Done for SF Lately?** 13 years of a noble experiment.

**Christian Science Fiction and Fantasy**

**Ronald Reagan's Magazine of Science Fiction:** a modest proposal for the 80's.

**If Al Capone Had Been a Programmer:** computer crime.

**The "I Hate Everything" Panel**

## The Misinformation Panel

**Urban Renewal in the 25th Century:** cities and futures.

**Midnight Horror:** supernatural readings in the dark.

**The Science Fiction Dating Game . . .** with your host, Ed Bryant.

**A Flagon of Wonder:** the bar story panel

**Works in Stasis:** readings by the *Last Dangerous Visions* authors.

**Origins of World War III:** cures for optimism.

**Clone Arrangers:** genetic duplication in SF writers.

**Evolution:** the generation of a major SF novel, recounted by its author, agent, editor, book-seller, etc.

Along with panels, Denvention Two is planning:

**Author's Showcase** series featuring readings (in the Hilton).

**Author discussion groups** which allow a small group of people a chance to speak with an author under informal circumstances.

**Autograph sessions** at the Currigan Convention Center Exhibition space.

The Denvention Two programmers expect to include a very special feature called BOBBING FOR AUTHORS, as yet another new approach to letting fans and readers interact with writers. This will be something similar to the standard discussion groups, but with a novel setting: fans will get to meet authors in a sauna and hot tub complex. "Bobbing for Authors" will take place in a hot tubbing center close by the Hilton. This program will be sexually mixed, with swimwear optional. The cost for an hour's use of the facilities will be \$4-5.00 per fan/reader, and nothing

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**Isaac Asimov:** "There is no way, for anyone fascinated by science fiction, to get out of reading *LOCUS*. It is the *Time* magazine and Walter Winchell of the field. It misses nothing, tells everything, keeps you abreast and in the swim, and I wouldn't be without it.—And I won't be for I have put down the money for a lifetime subscription."

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

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

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for participating authors. Lawrence Talbot will (tentatively) be coordinating the program. Since we've never seen something like this attempted, we're still unsure how many people will wish to take advantage of this novel opportunity. If you're interested, either as a reader or writer, please indicate such by sending a card to HOT TUB, c/o the Denvention Two address.

### Science Track

A survey of the Voyager missions to Jupiter and Saturn conducted by a member of the Voyager scientific team.

The presentation of a plan for manned exploration of Mars developed at a Spring 1981 workshop at the University of Colorado and a discussion of long-range goals of colonization and planetary engineering.

The description of a Total Energy Concept using photovoltaic cells enveloping highways to provide energy in the future through an integrated media approach using slides, original art and prints.

A slide lecture on "The Space Program, or How Can I Get Off This Planet?" given by the founder of the Solar System Exploration Fund, a fund for donations to NASA.

A discussion of the basic principles of rocketry.

### Art Programming Track

Sarah Clemens will be bringing her slides of *The Painted Dream: The History of Fantastic Art*, soon to be out as a book from Greenwood Press. Sarah has written and directed scripts for the planetarium shows at the Science Museum and Planetarium of Palm Beach County, where she is the assistant curator. Several of these shows have dealt with science fiction themes, including one on Chesley Bonestell.

Darrel Anderson of Everyman Studios and Oxo Films is organizing an ARTJAM EVENT.

### Fan Track

A series of programs dealing with fan activities in different areas of the United States (and perhaps abroad) at different periods in the past fifty years.

A retrospective panel on Denvention I, of course, featuring attendees of the 1941 Worldcon.

"How To Enjoy Your First Convention," presented by Rusty Hevelin and Gay Haldeman.

### Films

Daytime films will be shown at the Plaza Cosmopolitan Silver Glade Ballroom.

Evening films will be shown at the Hilton. We will have films Wednesday afternoon for early comers.

### Video Rooms

The Video Rooms will be located in the Denver Marina Hotel.

### Robots

In addition to speakers from science and industry, we are planning a demonstration of home-built robots. Please let us know if you are planning to bring a robot to Denvention Two.

### Special Interest Groups

Thus far, only four special interest groups have contacted Denvention Two for space. We must know in advance the name of the group, the title of the program item, whether it is open or closed to the convention at large, the number of people expected, and any other pertinent information.

Special interest groups so far:

- Star Trek fandom
- Cartoon/Fantasy Organization
- Japanese fans
- Gay fans

Any special interest groups planning their own functions, banquets, etc., MUST contact the convention Programming Committee via the Denvention box number.



## Meals

We are planning a series of meals throughout the convention with the "Author's Brunch" format. Each table will have an author present whose identity will not be known before the meal.

Right now (in January), we are in the planning stages for three meals: a Friday brunch at the Hilton, a Saturday breakfast at the Hilton, and a Saturday night dinner at the Buckhorn or similar Western style restaurant. We will have menus and other descriptions of the meals on a flyer included in the mailing of Progress Report 4 in April. There will be an order form and specific prices given at that time. Please keep in mind that we must have advance reservations for these meals, so send in your reservations as soon as possible. Space for all these meals is limited.

---

## **GOPHERS**

---

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 help-

ing 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.

Those of you who have sent us a form will be getting a card from us informing you that we've processed your form. Each person with the form has been assigned to one major area (of his or her choice).

The respective department heads will contact you so they can better assign you to a particular task. If you haven't received a postcard and have sent in a form, please let me know. Those of you who have volunteered to help but have not filled out our "Tricky Form," please send it to us, completed, ASAP, as we need the release to cover certain legal aspects and to be able to place you where you want to be.

If you have any questions or comments about working during (or before) the con, please write Denvention, c/o George Cain. Looking forward to working with you!

## **TRIVIA BOWL**

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.

Anyone who has not been able to find a team or any team which is short of members: there may be an answer. If you are looking for a team or an additional member, send us your name, address

and specialty/need, if available. We are planning on making up a list of people/teams to send in response to inquiries. We won't make direct matchings (that's up to the individuals involved), but we are willing to publish this list in order to help people participate in the Trivia Bowl.

Send any correspondence to: Buz Sencenbaugh, Trivia Bowl, c/o Denvention Two.

## **W.A.F.F.**

**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.

We have had inquiries from the United States and Australia. Please contact us as soon as possible so we can schedule films.

—Dale McBeath

July 3, 4, 5, 1981

for more send SASE to:

CIRCLE OF JANUS

Science Fiction Club

1415 N. Somerset Ave.

Indpls., IN 46222



Indianapolis, Indiana

Holiday Inn I-70 East at Shadeland Ave. exit 89

singles \$31.00, doubles and double doubles \$37.00

PHILIP JOSE FARMER

Goh.

WILSON "BOB" TUCKER M. C.

RAY BEAM FanGoh.

REGISTRATION:

\$8.00

before June 1st 1981

\$10.00 at door



## CON SUITE

The con suite is the heart of the convention. This is the attitude held by Denvention's Con Suite staff, headed by Dana Longo Cain. We want this to be one of the best con suites ever—a place that's always available for fen to gather, relax and get plastered.

Dana's from the south and is a firm believer in southern hospitality, even if it's happening out west. This is why our con suite is going to be open 24 hours a day.

They said it couldn't be done. They said we were fools to try it. But we're trying it anyway. Our con suite may not be the biggest or the fanciest, but we want it to be the friendliest. Expect to find plenty of food and drinks. Expect to find plenty of friends. And expect to be able to find the con suite open all the time.

Keeping a Worldcon con suite open continually is not inexpensive or easy. We're going to need lots of help and cooperation. Anyone who knows how to have a good time and can help others do so, responsibly, is prime con suite staff material. If you'd like to help in this area (one of the more enjoyable Worldcon staff positions), please write Dana Cain, c/o Denvention Two.

## BABYSITTING

Babysitting will be available at Denvention between the hours of 9 a.m. and midnight. There will be an LPN on duty during these hours. For the nights of the Hugos and the Masquerade we must have reservations. No lunch or dinner will be provided to the children. There will be a charge of \$1.50 per hour per child for the babysitting service. This will be collected in advance. No sick children will be accepted. If you have any questions or wish to make reservations, contact:

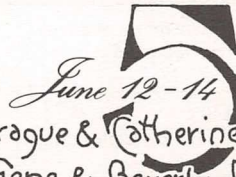
Phyllis Alvis  
3150 Endicott Dr.  
Boulder CO 80303

## HANDICAPPED CONCERNS

The Denvention Two committee would like to hear from those who may need special transportation facilities so we can make plans. Please let us know when you send in your membership or send us a note if you are already a member. We can't directly help you with special housing, but most of the hotels have a limited number of rooms available. Please inquire when you make your reservation. We'd like to hear from you as soon as possible—we want everyone to enjoy the con to the fullest.



# X-CON



June 12-14 1981

L. Sprague & Catherine Crook de Camp  
Gene & Beverly DeWeese  
\$7.50 til May 15, \$10 at the door  
% M.P. Indo, 1743 N. Cambridge  
#301, Milwaukee, Wisconsin 53202

# HOTEL

# Information

As many of you may already know, room reservations at the Hilton were held up for a while. The head of their sales department left for another job and reservations were not being accepted until we could review everything with their new staff. This took a while as we ran into problems with Christmas vacations. Our apologies for any inconvenience this may have caused you.

All has now been resolved and reservations are now flowing smoothly. As of February 3, 1981, we have a total of 588 rooms reserved. In the Hilton we have filled 335 of the 650 rooms in our block (52%) and sorry, Virginia, all the cheapest rooms are gone. We have also filled over 95% of the Marina's 200 rooms—by the time you read this, I'm sure the rest will be gone. None of the other hotels is over 15% filled.

If you have questions or your reservation is incorrect, call the Denver Convention and Visitors Bureau, (303) 892-1112 and talk to Debe Lucero. If you have lots of time you can write: 225 W. Colfax Ave., Denver CO 80202.

The Marriott has told us they canNOT guarantee completion and opening by September 3, 1981. They are generally ahead of schedule, but there's something about the sprinkler system that seems to be worrying them. So we won't be taking reservations for the Marriott.

## McDONALD'S

(Take heart, Herbangelists and Hogu lovers.) There is a McDonald's next to the hotel (i.e., touching). They have agreed to stay open extra hours during the convention, tentatively from 6 a.m. to 1 a.m. each day.

Hotel	Room rates in U.S. dollars. Does not include tax (currently 7½%).			Suites	Blocks from Hilton	Blocks from Conv. Center	Free Parking?	Party (P) or Non-party (NP)
	Single	Double or Twin	Each Addnl. Person					
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
Holiday	\$49 \$69 for triple or quad	\$59		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



# The POORFANS Guide to Fleabag Hotels

All things are relative, and sleaziness is in the eye of the beholder.

There are some fans who probably regard the Denver Hilton as sleazy. This guide to the alternative hotels is not for them. For those people, these hotels would doubtless be considered uninhabitable.

However, there are a good many other fans who consider the Hilton and the other official Denvention 2 hotels uninhabitable in the sense that they're out of reach because of price. More than \$70 for a single for one night??!! Even by crowding a half a dozen fans into a room (and don't let the hotel management catch you doing that) it ain't cheap.

So here is a list of those other hotels, along with a few words of analysis and explanation.

First of all, you must understand that you're on your own in this. We on the committee cannot make arrangements or reservations for you, and the Convention and Visitors' Bureau doesn't like to admit that these hotels even exist. Many of the hotels will not accept reservations, either by mail or phone. You have to show up in person and plunk down your money, in advance and usually including a damage deposit. Nevertheless, for whatever help it might be, we're giving you the full address and phone number of the hotels. (Note: the ZIP on all of them is 80202, except for the Athens and Pierce, which are both 80204).

Even in the pits, there are gradations of elegance, and so these hotels are rated according to desirability. It's largely a subjective evaluation; your judgment may differ; feel free.

Three factors are balanced in trying to determine the desirability quotient: location, rattiness (or rundown-ness, if you prefer), and renovation.

ALL of these hotels are basically old and rundown, but some of the older ones have been kept up better than some that are not so old and are therefore more rundown. Got it?

Because of the location factor, two hotels, the Dover and the Kenmark, both fairly clean and spacious, are six and seven on the list instead of three and four, as they might be if they were closer in.

Some hotels that might seem to be ideally located are far down on the list.

Cost of rooms was not taken into consideration in rating the hotels. There's a remarkably narrow spread between the least expensive rooms (\$8.60 for a single with no bath at the Athens) and the most expensive (\$21 for a double with bath at the Pierce). Weekly rates (not all the hotels have weekly rates) range from \$30 for a single at the Clifton to \$45 for a buffet with bath, also at the Clifton, which has weekly rates only.

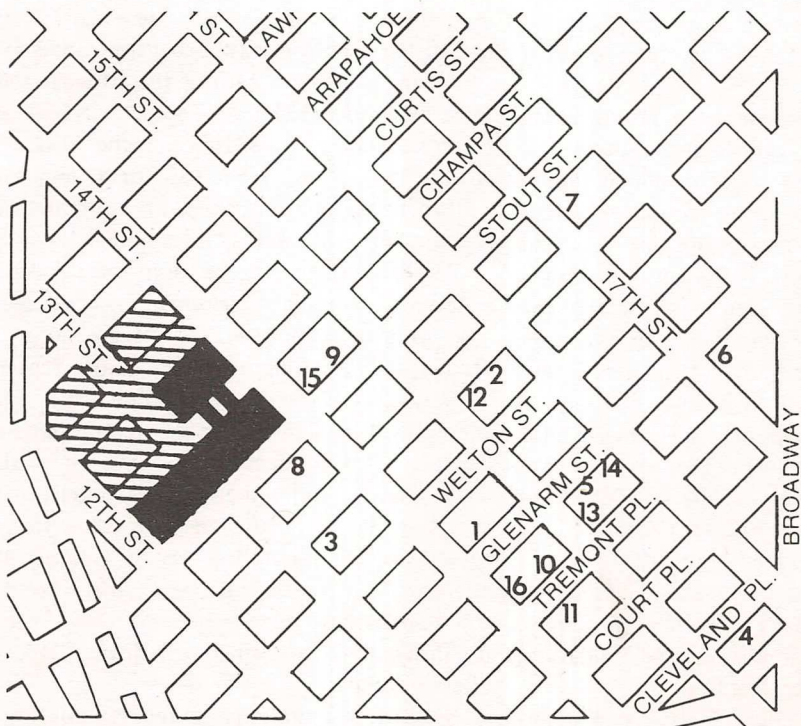
We're not listing exact room rates for all the hotels for two simple reasons: First, we weren't able to get room rates for all the hotels, and second, they're going to change before September anyway. There's also the possibility that not all these hotels will be in existence by September. There's a lot of demolition going on in downtown Denver, and some of these hotels are very tempting targets. Just between the time the survey for this report was begun (October 1980) and now (Feb. 1, 1981) no fewer than three downtown hotels have been either torn down or closed in anticipation of being torn down. Others are likely to follow.

So this is a preliminary report. For Progress Report 5, or perhaps as a flyer available at the con, we will have an updated list, giving detailed

information on rates.

Here, then, is our carefully considered compilation:

1. West Court, 1415 Glenarm, 893-0571. 140 rooms.
2. Standish, 1530 California, 534-3231. 120 rooms.
3. Pierce, 1302 California, 534-2271. 68 rooms.
4. Harris, 1544 Cleveland Place, 825-6341. 75 rooms.
5. DeWitte, 1520 Glenarm, 534-9384. 60 rooms.
6. Dover, 1744 Glenarm, 892-1401. 78 rooms.
7. Kenmark, 532 17th St., 623-6113. 110 rooms.
8. Athens, 1320 Stout, 534-5301. 50 rooms.
9. Kenny, 1445 Stout, 534-9389. 45 rooms.
10. Clifton, 1453 Tremont, 825-9569. 18 rooms.
11. Courtland, 1414 Tremont, 534-0149. 35 rooms.
12. Colonial, 1506 California, 623-9652. 40 rooms.
13. Delphi, 429 15th St., 825-7545. 35 rooms.
14. Melvyn, 1544 Glenarm, 534-9530. 45 rooms.
15. O'Neil, 1407 Stout, 534-1277. 45 rooms.
16. St. Francis. 411 14th St., 825-5381. 50 rooms.
17. Glenarm, 1517 Glenarm. (Closed for remodeling. This may mean it will move up on the list in the next report, or it may mean it will vanish entirely.)





## SHUTTLE BUSES

We will be running shuttle buses during the hours that the Convention Complex is open. We will run four buses directly back and forth between the Hilton and the Convention Complex and another two will make the circuit of the Convention Complex and all the hotels. The buses will run on a limited basis for half an hour before and after the hours indicated so that dealers and workers can get to the Convention Complex before it opens and back after it closes. They run late on the nights of the Hugo awards and Masquerade.

Please notice that the buses do not run all night. We'd love to run buses all night for the convenience of partygoers, but we can't afford it. The limited hours below cost nearly \$10,000.

Date	Day	Start	End
Sept. 3*	Thurs.*	2:00 p.m.	7:00 p.m.
Sept. 4	Fri.	9:00 a.m.	6:30 p.m.
Sept. 5	Sat.	9:00 a.m.	12 midnight
Sept. 6	Sun.	9:00 a.m.	12 midnight
Sept. 7	Mon.	9:00 a.m.	3:00 p.m.

\*Buses will be running only between the Hilton and the Convention Complex on Thursday.



## CLASSIFIED ADS

**NATIONAL FANTASY FAN FEDERATION** Amateur Short Story Contest. Send SASE for rules and blanks to: Donald Franson, 6543 Babcock Ave., North Hollywood, CA 91606. Mention Denvention.

**PERRY RODENT** wants you to attend Bubonicon 13 in Albuquerque, New Mexico, August 28, 29, 30. The weekend before Worldcon. Guest of honor will be Mr. Fred Pohl. For more information: ASFS (Dennis Virzi), 429 Graceland SE, Albuquerque, New Mexico 87108.

**TRIVIA BOWL**—need another teammate? My specialties are Star Trek, Stranger in a Strange Land, Logan's Run, and more! For more information, write Pam Arkin, 4594 South Akron St., Englewood, CO 80111, U.S.A.

**EXPERT MIMEOGRAPH SERVICES** from Joint Venture Enterprises, c/o Dick and Nicki Lynch, 4207 Davis Lane, Chattanooga, TN 37416. Electrostencils cut. Color printing available. We can print your fanzine! Send SASE for specific quote.

**CURIOUS BOOKSHOP**, we need your address! Contact Denvention.

**BALTIMORE '83** says why not vote today? Voters are guaranteed the lowest attending rate at the Worldcon . . . and **BALTIMORE VOTERS** opt for unbeatable facilities, experienced committee, and a great city at affordable prices. Ballot enclosed . . . Baltimore '83, Inc. / Suite 1807 / 8 Charles Plaza / Baltimore MD 21201.

**POUL ANDERSON** GUEST OF HONOR  
FAN GUEST OF HONOR  
**DON C THOMPSON**

TOASTMASTER  
**Lee Killough**

\$9.00 before April 30, 1981  
\$12.00 after & at the door

### FRIENDS

C. J. Cherryh  
Wilson Tucker  
James Gunn  
Glen Cook  
Robert Chilson  
Carl Sherrell  
Ardath Mayhar  
John Kessel  
Robin Bailey



Continental Hotel

CONQUEST II  
4228 Greenwood Place  
Kansas City, Mo. 64111  
(816) 753-2450

The 12th SCIENCE FICTION CONVENTION of the  
KANSAS CITY SCIENCE FICTION and FANTASY SOCIETY



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## SOME OF YOUR BHLOOD

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If you are planning to take a crack at winning the Heinlein Award (an inscribed-to-the-winner copy of the manuscript of *The Number of the Beast*) and/or want to be entered in the donor-prize drawing, read the following VERY CLOSELY. It is essential that you follow these instructions exactly; if you don't you may miss out.

If you are a SUPPORTING member of Denvention Two, you must submit proof of your donations (Xeroxes of your donor cards, receipts, etc.) clearly showing your name and donation dates. Be sure you send copies only. Keep your originals; we can't return anything, and you may need that paper one day.

Along with your proof of donations, you must submit a 3 x 5 card with the following information lettered or typed (please!) *on one side only*: your name, an address where mail will reach you even if you move (ya wants yer prize doncha?), your Denvention membership number, and, at the top, big and bold, one of these words (not both, please, not both!): HEINLEIN or DRAWING. If you are entering the Heinlein Award competition and wish also to have your name in the pot for the drawing, submit *two* 3 x 5 cards, one for each purpose.

VERY IMPORTANT: Mail your proof and entry card(s) to reach us *no later than 4 September 1981*. The address: BHLOOD, Denvention Two, Inc., Box 11545, Denver CO 80211, ATTENTION: PRIZES.

Whatever Dame Fortune brings to you will be mailed to the address you give us as soon after the con as possible.

If you are an ATTENDING member, all of the above applies to you except the need to mail us your entries. Bring them (and some of your bhlood, too) with you to the Bhlood Drive room (Terrace Room, Hilton Hotel) any time between the hours of 10 a.m. and 4 p.m. on 4 September, the day of the drive. Needless to say, if you are an

attending member who for some reason cannot attend, mail your entry(ies) to reach us by the 4 September deadline.

We realize this is a tad complicated, and we're sorry it has to be this way. But SF fans are readers of the "literature of ideas," right? They're smart, right?

Now then, for them as have missed our earlier reports, the rules for the Heinlein Award and eligibility for the donor-prize drawings:

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 him by Mr. Heinlein. The "donor year" is 5 September 1980 through 4 September 1981. Donations made at the con will count toward the year's total. All bona fide attempts to donate will count as donations. All donations and attempts to donate must be verifiable. (All blood banks give receipts for valid attempts to donate.) 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, BNFs, and other generous folks.

Last PR we said we'd let you know whether or not items contributed for the donor-prize drawing are tax-deductible. They are. Please start them rolling our way today. Use the address above, *without* the "attention" line.

Finally, we still need volunteers to help with the drive. And we're waiting to hear from YOU. Use the same address as that for drawing prizes.

—Karl & Carole Pflock



# AUSTRALIAN FANNISH PRODUCTIONS

presents

ITS LATEST COMING ATTRACTION:

## AUSTRALIA IN 83!

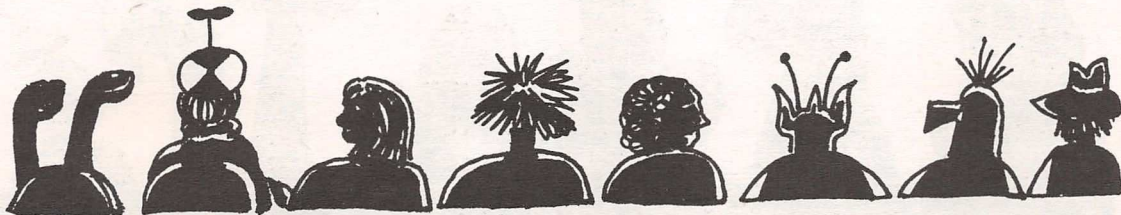
### FEATURING AUSTRALIA

You've always wanted to visit Australia. To see the Southern stars; to observe the unique flora and fauna in their natural habitat; to travel over the Great Barrier Reef; to visit the 'Centre', especially Ayers Rock; or Tasmania and it's magnificent South-West.

The major cities on the South-East coast (Adelaide, quite close to the premier wine-producing area, the Barossa Valley; Melbourne, site of the 1975 World Science Fiction Convention; and Sydney, Australia's oldest city, built around a magnificent harbour, and the proposed site) are all major fan centres, cosmopolitan cities and worth visiting in their own right.

### AND STARRING SYDNEY

in which Australian fandom was founded in 1935 (only one year after the Los Angeles SF Society, which is the world's oldest SF club). Sydney has much to offer the visitor: Sydney Harbour including its landmarks such as the Harbour Bridge and the Opera House; its coast-line of surfing beaches as close as 10 minutes from the centre of the city; a well-preserved historical aspect despite being founded in 1788; and its heart: King's Cross, which is its night-life centre, a 24-hour food and entertainment district.



**THE SCENE:** A hotel in King's Cross.

The selected site, the New Chevron Hotel, is currently undergoing refurbishment. However, it was built as a major tourist hotel and has more than adequate convention space for the proposed con: this includes the Grand Ballroom (134' x 70') which can comfortably seat 1600 theatre-style, and can be sub-divided; the Silver Spade Room, with stage, lighting and dressing rooms, capable of seating 600 restaurant-style and even more theatre-style; the Palm Court (70' x 60'), ideal for Huckster and Art Show space; the James Cook Room (100' x 40'), a large foyer-like area, planned as display/handout, registration and socialising area; and the Manning and Onslow Rooms, for Roundtables, Special Interest Programming, etc.

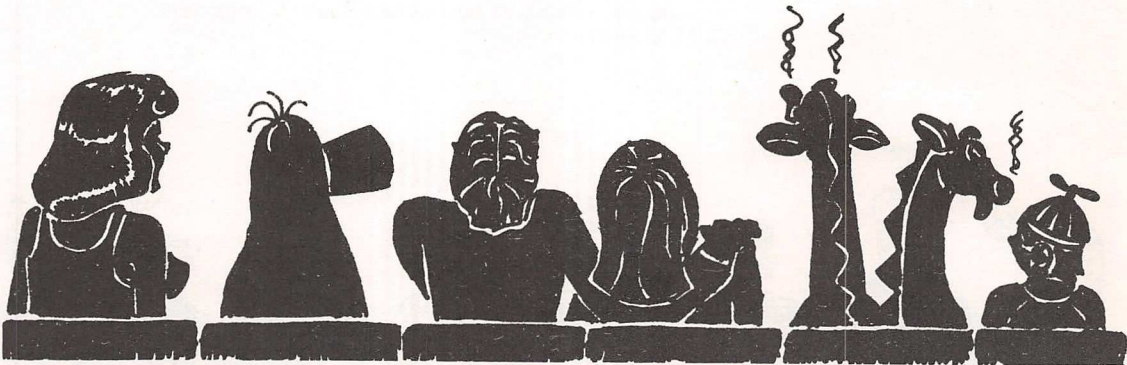
The hotel's large choice of suites gives us additional flexibility for special displays or extra discussion areas.

And for the attendee, there is King's Cross and its large range of food, services and alternate accomodation for the Con-goer who wants everything.

**THE PLOT:** It's not original - it's a re-write of those friendly, fannish, not-too-large Worldcons of a few years ago (like Aussiecon) where you could meet people whom you wanted to meet and even arrange to re-meet them.

But there is a plot-twist - an original Programme which will take you back to those cons when you used to want to attend Programme items because they looked interesting.

And parties where you can fit in the room.





**THE CAST:** Not a cast of thousands. But the right people - ranging from well known leads to enthusiastic neofen. Large enough to be interesting but small enough not to be overwhelming.

**THE CREDITS:** Fans running the bid have been in fandom for an approximate collective total of 472 years ! They have been involved in the organisation of most recent Australian cons: 14 were on the Aussiecon (1975) Worldcon Committee; most of the Executive jointly organised the last five Sydney regionals, including the 1979 Australian National Con; and other Committee members have worked together on numerous major and minor cons.

*Jack Herman (Chair), Carey Handfield (Vice Chair), Shayne McCormack (Secretary), William Good (Treasurer), Robin Johnson, Eric Lindsay, John Foyster, Merv Binns, Keith Curtis and fifty others will make Australia in 83 the greatest Worldcon of your life !*



## VOTE [1] AUSTRALIA for the 1983 Worldcon.

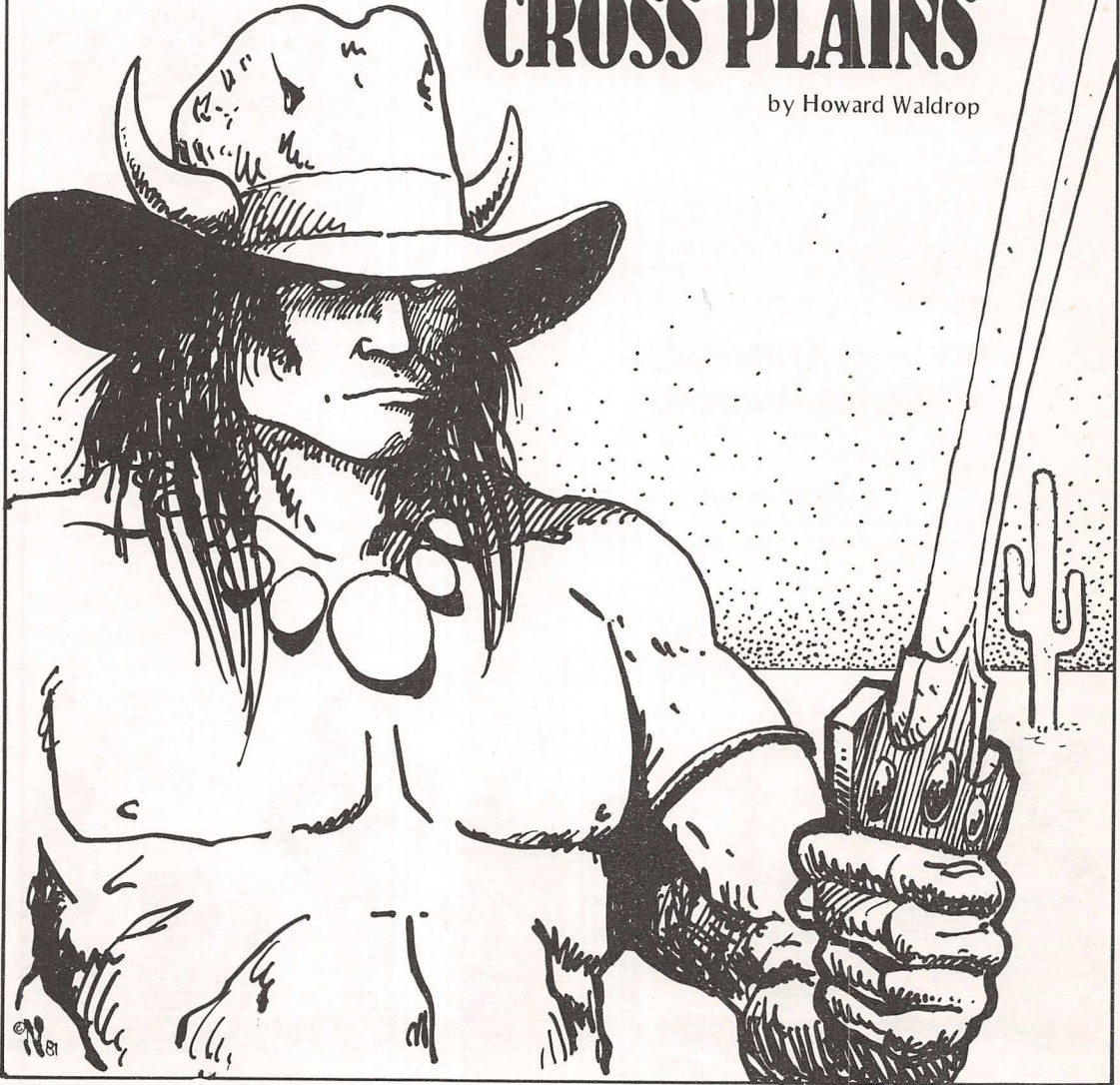
Authorised: Jack R Herman for the  
Australian Bidding Committee for the 41st Worldcon.  
c/- PO Box A491, Sydney South, 2000. Australia



Howard Waldrop is a high-magnitude star in the firmament of SF writing luminaries who inhabit the vicinity of Austin, Texas. His first professional sale was a funny story to the Playboy party jokes page. His sales have since been more impressive (though never equaling that first high per-word rate). Howard's only published novel is *The Texas-Isareli War* (written with Jake Saunders) which is still in print from Del Rey six years after its first publication. Thus the Waldrop reputation for literary excellence has been founded almost exclusively on a bedrock of fine short stories, two recent examples being "Horror, We Got" in *Shayol* and "The Ugly Chickens" in *Universe 10*.

# JOURNEY to CROSS PLAINS

by Howard Waldrop





What can I tell you?

This article was written fourteen years ago, by a kid who was nineteen years old and in the last throes of some kind of hero worship (though he didn't know he was in the last throes) he would soon shake off. And, sorry to say, that kid was me.

Ed Bryant thinks this article has some kind of historical value or something, since no one seems to have had the success at much the same thing in the years since. So, damn Ed's eyes, here it is, exactly as it was written then. Except . . .

Except, taking my cue from the Canuck poet Leonard Cohen, I've gone back and added impertinent footnotes, generally castigating my younger self for its crimes against humanity, its writing, etc. What Cohen did in *Death of a Lady's Man* was to provide, on one page, a poem from 1969-1972, and on the facing page what his 1975 self thought about the person who had written those lines. An act of self-immolation, folks, before your very eyes.

And another couple of things you should remember as you read this. I was heavily under the influence of James Agee's *Let Us Now Praise Famous Men*, and the Paul Williams-Chester Anderson-edited days of *Crawdaddy* magazine, in its first incarnation.

Also, the Robert E. Howard boom hadn't developed yet at all; there were maybe ten or twelve of his stories in reprint paperback anthologies, and a couple of hardcovers. It wasn't until late in the same year that the Conan books came back into print and started the whole thing.

And, that this article was done to the best of my then-ability for a general audience. (US Magazine/paperbook, not the People ripoff, of a little later, or *Countdown*, or magazines like that come to mind as markets I had in my head then.) How I ever hoped to sell it, or what I was thinking when I wrote it, well, damned if I know.

I'll shut up now, and leave you to the gentle tortures this wild-eyed, style-deaf, uncultured young punk, who used to be one of me, tell you about his . . .

## JOURNEY TO CROSS PLAINS

June 11, 1966: A clear day that should come off hot.<sup>1</sup> It is 6:30 in the morning, and my father tells me to use his car rather than my old '51 Chevy for the trip. A trip that will take me a hundred and fifty miles there and a much longer way back, it seemed.

I set out west on U.S. 80, through Ft. Worth and Weatherford, and out into the bleary, hilly land beyond. The sun keeps its promise and comes up hot.<sup>2</sup> I wore a yellow short-sleeved shirt, slacks and tennis shoes. I looked like the All-American boy.<sup>3</sup> Beside me on the seat were a couple of themebooks, a state map, and three paperback books. My shirt pocket was full of Bic pens, from the look of the notes I have here before me, blue medium points.<sup>4</sup>

I was going out in search of part of America and Texas gone exactly thirty years to that day. The three books on the seat were *Worlds of Weird* and *Weird Tales*, edited by Leo Margulies, and *Swords and Sorcery*, edited by L. Sprague de Camp. All contained stories from the old pulp *Weird Tales*, stories written by Robert E. Howard:

Born 1906, Peaster, Texas. Only child of Dr. and Mrs. I.M. Howard. Moved to Cross Plains, Texas, 1915. First sale to *Weird Tales* at the age of nineteen. In eleven years sold more than 160 stories and novelettes to such magazines as *Argosy*, *Strange Stories*, *Magic Carpet*, *Oriental Stories*, *Fight Stories*, and *Ghost Stories*. Unmarried. Died 1936.<sup>5</sup>

1. You will see references to this again. Pay attention.
2. See footnote 1.
3. I looked like the All-American nerd.
4. Aren't you really interested in this kid with his pocket full of pens and what he might have to say to you? Do you have any idea what this article is about, already? Do you care?
5. At last, a clue as to what the author might be writing about!

You get to Cross Plains, Texas (pop. in 1936–1100, pop. in 1966–1100) by going out Highway 80 to Cisco and turning south on U.S. 183 to Rising Star and west on State 136 for six miles, and you are there.

It was 10:30 Sunday morning when I got there after following trucks up and down hills all the way out 80. Sunday mornings in this part of the state means most people are in church. I had only a vague idea of what to do or where to go, that in the form of the name of the town's newspaper editor. My only hope was to wait till after church, look him up, introduce myself, and hope for the best.<sup>6</sup>

Cross Plains is small. It consists of three or four gas stations (two of them Encos<sup>7</sup>), a few grocery stores, some merchandise houses, a bank; the rest are houses. There are two stoplights, and one of them wasn't working.<sup>8</sup> The town was still, resting under the sun, and there were seven or eight cars in the downtown area.

I decided there was nothing to do but find some shade and wait, so I pulled into a Gulf station that looked like the only thing open in town. It was across the street from one of the churches. I stopped and climbed out.

The attendant got up from his straightback chair and came out to me. "Can I help you, son?"

I told him that I only wanted a coke. Then I tried an outside shot, asked him if he ever heard of a writer named Robert E. Howard, who lived in Cross Plains in the thirties.

"Bob Howard?" he asked. "A writer from here

a long time ago?"

I said yes.

"Yeah. I knew him. You should ask my brother, he used to run with him when they were boys. D.C. Lee."<sup>9</sup>

I asked where I could find him. He said at the Coffee Cup, or some such restaurant name. I started to ask directions to the place.

"Here he comes now," the attendant said.

A pickup pulled in on the gravel near the cement of the station driveway. Two men got out; one looked vaguely like the attendant. I went to him, introduced myself.

Mr. D.C. Lee had graying hair and warm eyes over which he wore dark-rimmed glasses. He was wearing work clothes and a khaki cap.<sup>10</sup>

"Do you work for a newspaper?" he wanted to know.

I told him no, that I went to college, that I wanted to write an article on Robert E. Howard, and that I would appreciate anything he could tell me about the man.

It was thirty years to the day after Howard died. We sat down between the pumps, Mr. Lee drinking a cold drink of some kind while I rummaged around with my pens and notebooks. It was hot and getting hotter.<sup>11</sup>

Mr. Lee thought Howard in a class by himself among all the people he had ever known, thought him to be also the most ambitious person he had ever met. He was sportsminded, loved to hunt, fish and ride horseback, although he never went in for athletics at school. He was quiet and stud-

---

6. *This oaflike kid really knew how to prepare for an interview, know his subjects, arrange introductions beforehand, didn't he? Pre-sumptuous brat. "I think I'll drive over to Oxford today and interview all the people who knew Faulkner."*

7. *Let's see the hands of all those over the age of 30.*

8. *The author has changed tense in this sentence.*

---

9. *I'll get around to telling you later that this was J.H. Lee. See, I thought back then you had to write articles like they were happening right then. I'd been reading too many Craw-daddy's for my own good.*

10. *He was at work. What else would he be wearing?*

11. *See footnote 1.*



ous, and had a limited number of friends. He stayed home most of the time as he got older, with his writing and caring for his mother, who had become a semi-invalid while Howard was still young. He did not go in for women much until the last four or five years of his life.

When they had been younger, he and Lee sometimes spent the night at each other's houses. Robert would tie his right hand to the bed because he had violent dreams and would wake up swinging.

Robert had written an article later on Camp Colorado, a ghost town stuck back in the brush some miles away from Cross Plains. A photograph was used to illustrate it, showing D.C. Lee standing beside a statue commemorating the first Hereford brought into West Texas. He, Robert, and some friends had spent time there while Howard was researching for the article.

During the Depression, the money Howard got from his writing made him the richest man in town, even though editors sometimes went as long as a year before paying him for a story.

Mr. Lee once had some of Howard's magazines and such. He and his wife donated them to Cisco Junior College.

Dr. Howard was a country doctor, gone most of the time on his rounds and house calls. Robert had been essentially raised by his mother, and he worried himself about her illness all the time he was writing. In his thirtieth year, in June, his mother went into a comatose state.

On June 11, 1936, D.C. Lee met Robert coming out of the post office with his mail. They talked for nearly an hour. Howard was despondent about his mother; he talked that death and sickness were unfair to older people who had lived lives and had memories. Mr. Lee talked with him about it, then Robert went home.

"They called me thirty minutes later," Mr. Lee said.<sup>12</sup>

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12. *I've been fairly quiet here, as I got most of the interview right, and these are about the only interesting things about Robert E. Howard you'll learn from this whole article.*

From the newspaper accounts:

Howard went home and spoke to the nurse who attended his mother. He asked her if she thought his mother would ever come out of the coma. The nurse told him she didn't think his mother would ever wake up again. Robert went to his typewriter, wrote out a paraphrase from Dowson's "Cynara":

All Fled—all done, so lift me on the pyre;  
The Feast is over and the lamps expire.

He then went through the house and out to his car. He sat down in the front seat, opened the car pocket and took out his revolver.<sup>13</sup> He shot himself in the head. He was taken to the hospital, where he died the next day. His mother died the same afternoon, never having come out of the coma.

When Mr. Lee had finished I asked directions to the Howard home. Mr. Lee's brother-in-law lived there, it turned out. I thanked Mr. Lee and his brother J.H. for the interview, and gave them the paperbacks; they didn't know Howard's works were beginning to be reprinted and hadn't seen any of them. I waved goodbye to them.<sup>14</sup>

The house:

Second from the corner at the intersection of 36 and FM 880. In the front, cactus plants, three of them, stand beside the road. The front: the yard and a low picket fence and two short pecan trees. A walk leads up to the porch, from the ceiling of which hangs a porch swing. The house itself: T-shaped, the long part off-center from the middle of the house but not far enough to be L-shaped. The roof is covered with hexagon shingles, a chimney projects up out of one of the front rooms.

At the door I'm met by Mr. Eugene Grider, the owner. I explain why I'm here. He says fine, go ahead and have a look. Mrs. Grider is not at home. Yes, he knows this is the old Howard home, but

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13. *It wasn't a revolver, it was a Colt .32 caliber automatic.*

14. *The casualness of this interview still strikes me as too good to be true, 14 years later.*

he did not know Howard or the family.

There are five rooms and a bath: two hall bedrooms, a living room, a kitchen, a dining room. The long part of the house is in its entirety a screened-in back porch. I move through the house slowly, trying not to be curious.<sup>15</sup> I go out on the screened porch then into the back yard. At the far back, two sheds. A fence extends the back and side yards. The yard itself has shrubs and trees—peaches and cedars. Near the back fence: a garden, rows of different vegetables. Coming around off the highway and to the back of the house is the driveway (where thirty years and some hours before Robert Ervin Howard ended his life).

I thank Mr. Grider and walk back across the street to the car. I stand there and look both ways down the road and around the house. A few other houses, a grocery store. The road going away to the left and right. Heat coming up off the road, with the sun beating down.<sup>16</sup> I drive away, back to Rising Star, but instead of left I cut right at the stoplight. One more place to go.

You turn out the highway to Coleman once you get to Brownwood, twenty-eight miles from Cross Plains. Left four or five blocks, then out the Brownwood-Brady highway for a mile or two. At the entrance you turn in. Greenleaf Memorial Cemetery.

I parked the car, got out and began to walk. Row on row of stones, marble, granite. Most are old, the marble is grayed or black, the raised letters are beginning to wear. The cemetery is huge, extending nearly a half-mile down the road-front, at least that wide back from the road.

The groundskeeper's house is near the entrance, but I didn't go there.<sup>17</sup> I began to walk through the paths between the lines of headstones. There are trees here, some large, some small, shrubs and bushes.

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15. *This was possibly the understatement of this century, anyway.*

16. *See footnote 1.*

17. *That's because I was stupid.*

Up above and behind the cemetery is a gravel works. Every few minutes a rockcrusher roars like a dragon from the hill.<sup>18</sup>

Two-thirds of the way back, near the center, I came on the marker, a huge one. HOWARD. In Roman Block. On the side facing the entrance.

From Mr. Lee:

"It was the saddest funeral I'd seen in my life. It was Cross Plains' first double burial. I was one of the pallbearers for Bob. Dr. Howard stood there talking to both coffins for forty-five minutes."

I went around and stood at the front of the graves. It was headed by a triple tombstone which said:

HOWARD

ROBERT E. Author & Poet 1906-1936	HESTER ERVIN Wife & Mother 1870-1936	ISAAC M. Physician 1871-1944
-----------------------------------------	--------------------------------------------	------------------------------------

"They were lovely and pleasant in their lives  
and in their death they were not divided."

There were footstones at Robert's and his mother's spaces.

I stood for a while, then went back to the car, turned it around and left.<sup>19</sup>

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18. *This is the first bit of more than see-cat-goo writing in this article. Also the last.*

19. *There were three more paragraphs to the article, but, boys and girls, they were cheesy.*





To accurately identify emotionally disturbed individuals, Foster, Algozzine, and Kaufman developed the Cat Test. This simple yet novel test is easily administered by professionals, parents and aides. It involves three simple steps: (a) place testee in empty room facing far wall, (b) place cat into center of room, close and latch door, and (c) after 10 minutes, open the door. Foster et al. note that the Cat Test allows fine discriminations between subsets of emotional disturbance. They offer the following guidelines for interpretation of results.

1. Obsessive Compulsive—four neat, meticulous piles of fur to be found in the corners of the room—cat alive, but cold.
2. Socialized Delinquent—fur scattered randomly about room and on testee—cat alive, still cold.
- 3a. Manic/Depressive (Manic Stage)—pieces of cat scattered randomly about room—cat terminated.
- 3b. Manic/Depressive (Depressive Stage)—pieces of testee scattered randomly about room—emotional stability of cat suspect.
4. Paranoid Reaction—testee cowering in far corner of room—cat alive and sleeping in center of room.
5. Psychopathology—only evidence of cat is skin, wrapped loosely about testee's head—cat assumed terminated.
6. Schizophrenic Reaction—testee in center of room carrying on long existential discussion with cat—cat alive, but confused.
7. Neurotic Reaction—testee asking cat for advice about migraine headache—cat alive but still confused.

8. Catatonic Reaction—testee in corner of room with back arched, hair on end, hissing and refusing to acknowledge presence of cat—cat alive, confused, and sexually aroused.

from: *Children and Adolescents with Learning Disabilities* by Cecil D. Mercer, © 1979, Charles E. Merrill Co.

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## RIDES AND ROOMS

Lester E. Simons is willing to share a room, preferably at the Hilton, with a non-smoker. His address is: 11 Regal Way, Harrow, Middlesex, HA3 ORZ, U.K.

I'm a 21-year-old male that's looking for a roommate to share a double at the Hilton. I prefer a non-smoker male for a roommate. My interests are quite varied; in sf they're literary/fannish. I like to party! Write: Paul Abelkis, P.O. Box 815, Brea CA 92621.

Share gas and hotel. George Barbera, 13209 Monarch N.E., Albuquerque NM 87123.

"I am a male; I've checked. I prefer to ride or room with a no preference but will settle for female or male. I party all night and turn in early. I breathe nitrogen and oxygen with only trace contaminants. Some of my favorite books are . . . *Zanzibar*, *Stranger* . . . , and *Illuminatus!* My favorite perversion is lint racing. I'm seeking a ride and/or roommates." Richard S. Holmes, 1303 East Wilson, Apt. 204, Batavia IL 60510.

Non-smoking female, prefer to room with non-smoking females. Parties OK, but not every night. Non-drinker, Christian but don't mind drinkers and non-believers. Love: Lloyd Biggle, Jr., H. Beam Piper, Jacqueline Lichtenberg, etc. SW/ESB. Poetry and embroidery. Will need a ride to & from Grand Junction CO or Colorado Springs. Lynn M. Gibbs, 409 Burgoyne St., Mountain View CA 94043.



# PRELUDE TO INVASION

## The Coming of The STAR CRABS

QUICKLY, THE SPHERE GROWS TO  
FILL THE SKY.

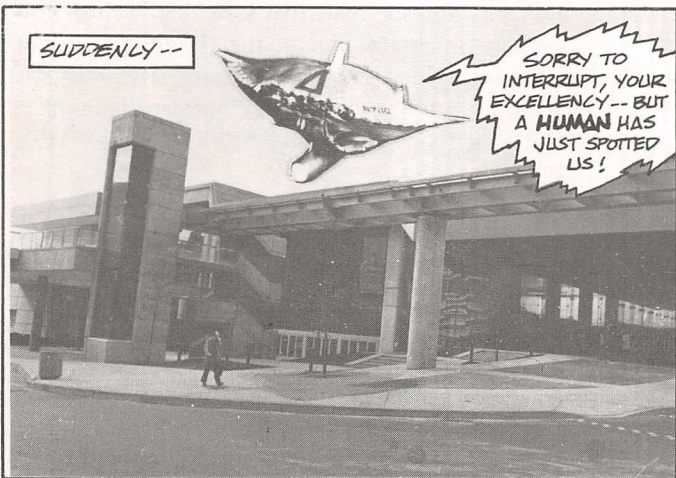
THE SCOUT  
SHIP KNIFES  
THROUGH THE  
ATMOSPHERE OF  
THE PLANET...

...THE PLANET  
THAT WILL ONE  
DAY BE A NEW HOME  
FOR THE STAR CRABS.

SCOUT RECORDING: PRIME TARGET IS **BALTIMORE**,  
A SEA PORT -- ACCESSIBLE BY BOAT, TRAIN, PLANE,  
AND SPACE CRAFT -- HIGHLY  
RECOMMENDED FOR 1983  
INVASION!

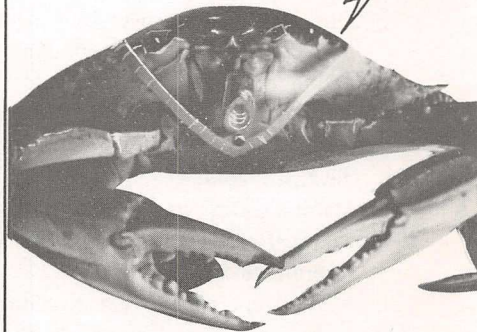


SUDDENLY --



SORRY TO  
INTERRUPT, YOUR  
EXCELLENCY -- BUT  
A **HUMAN** HAS  
JUST SPOTTED  
US!

WE HAD NOT EXPECTED ANY OF THEM TO BE  
WALKING ON THE PLANET'S SURFACE, SINCE  
THERE ARE **OVERHEAD WALKWAYS** TO SHOPS AND HOTELS.



THEY SURE DO, YOUR EXCELLENCY! AND YOU CAN USE  
THOSE OVERHEAD WALKWAYS TO GET TO **HARBOR PLACE**, ONE  
OF THE NEWEST COLLECTIONS OF SPECIALTY SHOPS ON THE EAST  
COAST -- WHERE YOU CAN BUY EVERYTHING FROM COMIC  
BOOKS TO SEA FOOD!

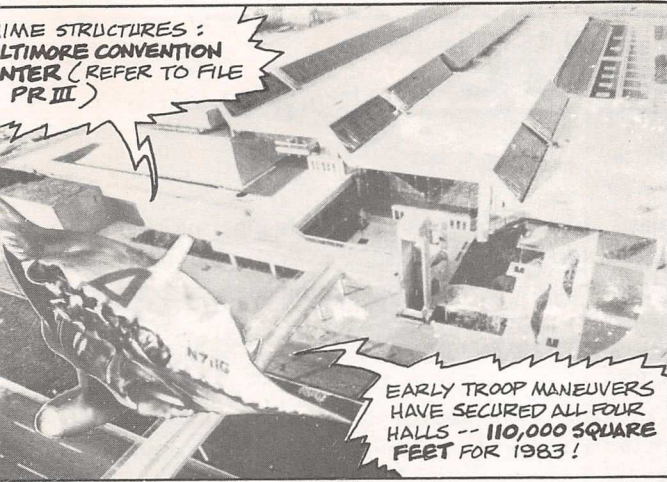


Documented by  
MARK WHEATLEY  
& MARC HEMPEL

AND OUR INFILTRATORS  
ARE INSURING THAT WE'LL BE  
WELCOME AT THE BRAND NEW  
**HYATT HOTEL**  
AND OTHERS!







TIME STRUCTURES :  
BALTIMORE CONVENTION  
CENTER (REFER TO FILE  
PR III)

EARLY TROOP MANEUVERS  
HAVE SECURED ALL FOUR  
HALLS -- 110,000 SQUARE  
FEET FOR 1983!

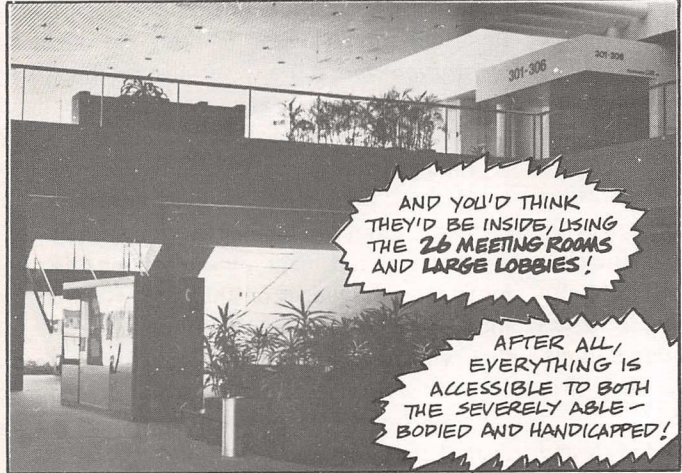


ON THE CRAB PLANET, THE KING CRAB  
MONITORS THE REPORT... YES, YES.  
EARLY REPORTS OF THIS MODERN, CONVEN-  
IENT STRUCTURE MAKE IT AN OBVIOUS CHOICE.  
BUT IT IS IMPORTANT THAT YOU CONFIRM A  
RUMOR THAT IS SWEEPING THE GALAXY--

-- DO  
THEY  
REALLY  
EAT...?



HERE  
S!  
W



AND YOU'D THINK  
THEY'D BE INSIDE, USING  
THE 26 MEETING ROOMS  
AND LARGE LOBBIES!

AFTER ALL,  
EVERYTHING IS  
ACCESSIBLE TO BOTH  
THE SEVERELY ABLE -  
BODIED AND HANDICAPPED!

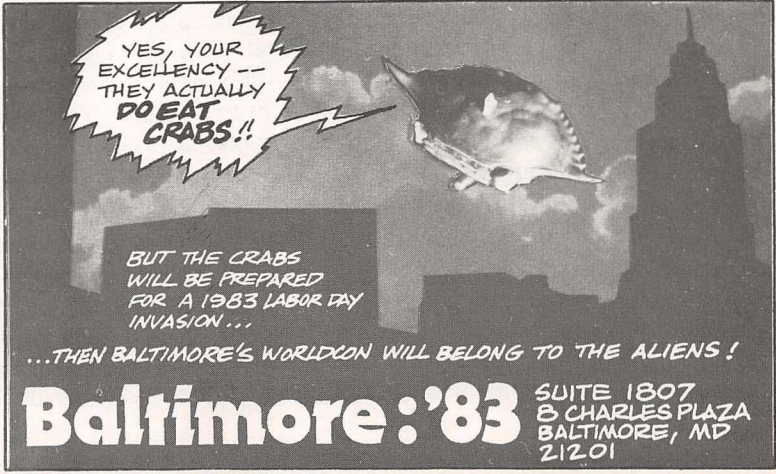


YES, YES -- I KNOW  
BALTIMORE GOES OUT OF  
IT'S WAY TO MEET THE  
NEEDS OF EVERYONE --

-- BUT,  
I WANT TO  
KNOW IF  
THEY ...



WAIT A MINUTE!  
YOU SAID  
SEA FOOD?!  
YOU MEAN...?



YES, YOUR  
EXCELLENCY --  
THEY ACTUALLY  
DO EAT  
CRABS!!

BUT THE CRABS  
WILL BE PREPARED  
FOR A 1983 LABOR DAY  
INVASION...

...THEN BALTIMORE'S WORLDCON WILL BELONG TO THE ALIENS!

**Baltimore: '83** SUITE 1807  
8 CHARLES PLAZA  
BALTIMORE, MD  
21201



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# MASQUERADE

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—John, Bjo & Lora Trimble

The masquerade will take place on Saturday, Sept. 5, starting at 7:30 p.m. in the Denver Sports Arena. The bad news is that the Arena is about 8 blocks from the Hilton Hotel. However, the good news by far outweighs this minor inconvenience: the Arena has four large dressing rooms, one with carpeting, all with sinks, mirrors, toilets and showers (you won't have to walk 8 blocks back to the hotel, dripping blue makeup and silver glitter!) There are enough dressing rooms so that couples can help dress each other without shocking the modesty of either (or both . . . or all) sexes. The dressing rooms also have lockers so large or unwieldy costumes may be brought early to the Arena for storage.

Though we cannot legally block off the dressing room area of the hallway, the spectators can be rerouted whenever possible to leave the traffic clear for costumed folk. There will be a large photographers' area, out of sight of the stage, so flashes will not interfere with staging or presentations. Seating for the costume entrants so they may enjoy the masquerade will be arranged.

The stage will be 20 feet deep, 32 feet wide and 42 inches high from the floor. The ramp down the center of the Arena will be 8 feet wide, 42 inches high and approximately 75 feet long, at the end of which will be steps. An incline would be impossibly expensive to build, so there will only be steps to reach the stage or get off it. The ceiling inside the Arena is very high, but costumed fans will have to go under a ten-foot-high doorway to reach the stage. With these measurements, critical presentation or staging plans can be rehearsed at home with your costume.

Assistants will be on hand to help; you may bring your own helper also. Every costume entrant is urged to bring supplies needed, though we will

have emergency sewing needs, pins, spirit gum, etc. (suggestions needed for this!) and helpers for making certain your costumed stage entrance is the best possible.

*There will be no pre-judging* of the entire costume contingent. There will be a special time (to be announced at Denvention) just before the masquerade for those who, for *any* reason, *wish* to have the judges take a close look at their costume for workmanship or costume detail. At this time, entrant will wear or bring the outfit *with registration card* and any verification (book cover, Xeroxed description, etc.) necessary to the costume to announced location for judges' inspection.

Taking the place of the highly inefficient and frustrating "pre-judging" will be, instead, a completely arbitrary (handling a Worldcon is *not* a democracy!) judgment by the masquerade committee and the judges on the taste of any costume showing up for presentation on the stage. Make of that what you will; pre-judging is just that, after all, with a great deal more discomfort and inconvenience for the people who *have* exercised good taste in their costumes.

REGISTRATION for the masquerade will take place at the convention; pre-registration did not seem to work at former conventions, according to our information, and it only increases the possibility of having to duplicate lost or forgotten paperwork. Look for MASQUERADE REGISTRATION cards at the convention registration desk, on flyer handout tables, or stop anyone wearing a MASQUERADE COMMITTEE badge or ribbon. Look for us. We're at Denvention to see that we all have a beautiful masquerade, but you have to do some of the work.

Registration cards have to be filled out before the masquerade begins; there will be no cards



available to be filled out while walking on stage! At the start of the masquerade, the Children's Division will be judged (*and* awarded) first, then the adult divisions will be accepted on stage by presentation of the registration card. Anyone who brings a filled-out registration card to the stage during the first judging will be allowed into the masquerade until 9:30 p.m. At that time, judging will stop. Any costumes which do not arrive in time to make it through the first run-through will not be judged in the Denvention Masquerade. Late costumes may be displayed in the Hall Costume run-through during the judges' deliberation time.

After deliberation of the first run-through, the judges will ask back all those costumes they feel deserve a second look. **ONLY COSTUMES WHICH WERE IN THE FIRST RUN-THROUGH WILL BE ALLOWED IN THE SECOND RUN-THROUGH.** When the judges retire to deliberate the final winners, more Hall Costumes and any latecomers may be allowed to display their costumes. At approximately 10:45 p.m. the winners will be announced and the masquerade will be over, so that costumes can be photographed and everyone can go to their parties.

**JUDGES** will be five people who have been involved in costumery in some fashion: masquerade winners, costume designers, artists known for their nifty costume illos, authors **ONLY** who describe costumes well enough to execute them as wearables. The judges will also be regional: one from each coast, the others from different areas. (**VOLUNTEERS CONTACT THE TRIMBLES.**)

Someone has to try this idea, so we'll jump right in; there has been considerable discussion about the problem of novices being judged against the consistent masquerade winners, with no real solution being possible until we at least give it a try. So, Denvention will have three divisions: **MASTER OF COSTUME** for the winner of three or more Worldcon first prizes (or *anyone* who wants to be included in this division to take on the Big Guns!); **JOURNEYMAN COSTUMER** for gen-

eral costume judging; **CHILDREN** under 12 years of age. Children under 10 may not be judged with adults unless they are part of a group composed of adults also; children over 10 may choose to remain in the Children's Division or be judged in any of the other divisions. At the judges' discretion, they may add a **NOVICE** for costumers entering their very first Worldcon masquerade. Costumes will be judged for stage effect, workmanship or presentation.

Categories are entirely up to the judges; none will be "writ in stone" ahead of time, forcing judges into contortions of interpretation to fill each category! Amy Falkowitz *suggested* categories to include: **Best Film Media** (TV, movies, most detailed or complete copy of an extant costume, perhaps); **Best Science Fiction** (best interpretation of a book cover or description or . . .); **Best Fantasy** (subdivided into Tolkien, etc.); **Most Beautiful**; **Best Presentation**; **Best Group** (in the case of several divisions being represented, we'd work on the theory that the highest division would be judged; a Master *should* try to upgrade the quality of everyone's costume); **Most Original Fantasy** (not based on any film, book or other extant medium); **Most Original Science Fiction** (ditto); **Best Costume Based on an Artist's Conception** (something hanging in the art show, maybe?); **Most Humorous**; **Most Convincing Alien**; **Best Construction**; **Best of Show**; **Judge's (or Judges') Choice**; **Special Category** (i.e., costume for convention GoH; perhaps even judged by GoH, or some other outstanding reason for a special category).

Judges will, at their discretion, divide any category into special awards for groups, individuals, males, females, children, etc. Prizes will be awarded: firsts, seconds, thirds and honorable mentions as the judges feel are warranted. A certificate of participation will be given to every masquerade entrant; this is not a prize but a souvenir. Prize certificates will be awarded to the winners, along with a suitable prize, to be announced at Denvention.



Note that the listing of a category or division does not automatically make it a part of the Denvention Masquerade unless the judges decide there are enough quality costumes to warrant judging in that area. Other categories may also be added. These are listed here only as suggestions for your costume planning.

We could hardly word it any better than Marjii Ellers did for the several masquerades she's handled in the Los Angeles area, so with only a slight bit of editing, here are her notations on the various kinds of costuming seen today in science fiction conventions:

**THE HALL COSTUME:** Everyday wear for alternate worlds. If you belong in the SCA, the English Regency, Darkover, Star Trek or Wars, Logan's Run, Dorsai, BSG or whatever, then your costume is one you wear to enjoy the convention and send out recognition signals to others of your ilk.

The Hall Costume may be exotic, colorful, dashing or stark, but fundamentally it is comfortable, easy to live in and appropriate for wearing in this world as well as in the imaginary one. It must be neat and clean. A hotel willing to have a convention must not be turned off by embarrassing semi-nudity or scruffiness. Although its principal purpose is to validate your inner character as Princess Leia or Conan, excellence in concept and execution is rewarded by a moment on the masquerade stage to show off your hard work. The Hall Costume is not part of the Denvention Masquerade competition, but will be given, at the masquerade, special notice.

In the masquerade competition, there are two basic types of costume, according to Marjii:

**THE DISPLAY COSTUME:** Overwhelming, stunning, dazzling the observer; a transformation of the wearer into a character by means so elaborate and extraordinary it could not possibly be worn in the halls. The Display Costume is often heavy, uncomfortable, fragile, difficult to transport and takes up a great amount of room on the stage. Wearing it anywhere else would be as im-

practical as decorating your car antenna with a live orchid. Both originality and competence count with a Display Costume. When you personify a character, bring the relevant book or illustration with you so the staff may present it to the judges. Original costume designs are enhanced by evocative names or titles. The total effect is the sum of all the parts: story, color, line, movement, sound and presence.

And there is:

**THE PRESENTATION COSTUME:** A presentation is a very short skit, song, dance, duel, joke or some other activity. The key word here is *SHORT*. By the very nature of the event, the masquerade audience is conditioned to expect something new every two minutes. Longer entertainment belongs on other programs. You must never bore the audience. Here the costume may be relatively simple, but out of the ordinary in comparison with Hall Costume or street clothes.

(The above is reprinted from *The Masquerader's Guide: Three Ways To Have Fun with Your Clothes on*, by Marjii Ellers.)

Naturally, between the Display and the Presentation Costumes outlined by Marjii, there are many in-between areas which are happily filled by costumers of all kinds!

Hall Costumes will be invited to fill in the times between first and second judgments of the Masquerade. Hall Costumes will not be judged with the Masquerade, but may be judged on their own, if there is enough response to this idea. Since the judging breaks are also a time for the audience to take a relief run or mill around a bit, Hall Costume wearers should be aware that there will be somewhat less attention and more noise at this time. Therefore, there will be no verbal or sound presentations allowed. Hall Costumes worn during the masquerade will all receive a certificate of participation.

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After a thorough survey of past masquerade judges, it is a fact that no matter how terrific a costume is, if it's been seen in the halls every day of the con



(or even for many hours) before the masquerade, the judges automatically think of it as "old hat" and mentally discount it, even though they strive to be fair. Take heed!

On the question of nudity, the problem is legalities imposed on us free spirits by people who would be only too glad to stick the convention itself (plus the Masquerade Committee) for "contributing to the delinquency of a minor" if there are *any* under-age people in the room with a nude model of any sex! Our ruling stands: if your costume is clever and artistic enough (one teddy bear will *not* suffice!) it may make it, but the salient parts must legally be covered in some manner. Actually, it takes only a twit with a body to make a nude costume; a really clever costumer makes the observer *think* he or she is seeing more than is really revealed!

#### MASQUERADE RULES

1. No outright nudity, due to legal hassles about minors in the audience.
2. Be careful about glitter, makeup or other gunk which could ruin others' costumes.
3. Assistants must be registered.
4. Presentation time limit: 60 seconds.
5. Costumes may be entered as a Hall Costume or a Masquerade Costume, not both.
6. A costume may not be worn in the Denvention Masquerade if it has been worn in any other Worldcon masquerade. (This does not obviate made-over costumes, costume parts or other uses than the exact costume worn before.) The costume may have been worn (and awarded prizes at) regionals or other masquerades before a Worldcon.
7. The costume should be fan-made; professionally made costumes constitute an unfair advantage over fan efforts.
8. Weapons shall comply with Denvention, hotel and Arena rules. Where the effect is needed, permission should be obtained from Security for un-peace-bonding. Remember, as

Marjii Ellers says: "In costume, where effect is everything and reality is nothing, no one needs real weapons." Dangerous play with weapons will not be tolerated.

9. No smoking anywhere around the Masquerade costumes, in the dressing rooms or in the photography area. This rule will be very strictly enforced.

10. No live animals without special permission.

11. No flame, fire or smoke effects or use of flammable materials without special permission (including permission from the Fire Marshall); the costume will be disqualified if judges—and Masquerade Committee—are taken by surprise!

12. No projectiles of any kind on the stage.

13. The Masquerade Committee and/or the judges have the right to disqualify any costume. "This," as Marjii comments, "is to protect the convention against the real crazies." We heartily concur!

Photographers will have the entire back hall of the Arena given over to flash and non-flash areas. With the aid of photographers who (we hope!) will suggest the right lighting and backgrounds, we will try to light for nonprofessional film so amateurs don't end up with bluish or greenish contact prints. There will be chairs, benches and backdrops to accommodate various costumes. All photographers using the area will be required to register in advance, as there may be a cut-off of the number of photographers allowed in the area if too many cameras sign up for the masquerade. Registration cards will be available all over the convention: look for them.

As soon after the masquerade as possible, a list of the costumed contestants, with addresses (where permitted) will be given to all the photographers, and the photo registry address list will be given to the contestants. In this manner, we hope to finally put everyone in touch with each other for the chance to offer and purchase photos. Perhaps it will also avoid the problem mentioned by Charles Groark under the MASQUERADE PUZ-



ZLES ANSWERED section!

### MASQUERADE PUZZLES ANSWERED

In Denvention Progress Report No. 3, we posed some questions which have puzzled us for some time, and to our surprise, we got some answers! For instance:

To "What kind of prizes would *you* like to win for your costume?" the answers ranged from (a) certificates; (b) money; (c) something to wear, such as a pendant; (d) photo of the costume—the commonest complaint on this idea was that winners seldom received the photos; (e) ribbons; (f) gift certificate for dealers' room or for costume material. There was no conclusive vote on these prize ideas. Any reaction, costume contestants?

Not many people even remember a masquerade announcer, but those who did mentioned Pat Kennedy, Tony Lewis and David Gerrold as people who handled a high-tension event with panache and verve. Congratulations, gentlemen!

Nobody *had* a "best masquerade" to remember; there were problems with them all, so we still have a chance to produce the Perfect Denvention Masquerade (ahem)!

The discussion on whether there should be set categories evolved the *suggested* categories listed under JUDGING; everyone who answered this one agreed that the judges should be trusted to make their own decisions, since nobody could predict how any masquerade would go in costume choices. Suggestions for categories were varied; they may help form a framework for future judging, too.

How long should presentations be? The consensus was that all necessary action or words could be fitted into 60 seconds. Some great presentations have done so; anything over that becomes boring unless it is very unusual indeed. It was agreed that special permission might be obtained for some cases to go over that limit.

Wild enthusiasm (which we hope carries over into attending the program items!) was shown for the idea of panels, demonstrations and workshops on costuming and makeup, with the result that

Denvention plans to have something for the costumers (see the program when they have it shaped up). It was agreed that, ideally, workshops on such things as accessories, makeup and how to walk on a stage should happen before the masquerade; discussions on after-the-fact items such as why certain costumes didn't win or how to shop for your next costume could happen after the masquerade.

High on the Most Memorable Costume list for everyone who ever saw it is Karen and Astrid Anderson's famous vampire act: Bat and Bitten. Following close behind that is Angelique Trouvere's "centauress" costume (which *looked* nude, but had everything hidden, just). Mentioned in passing (thank you!) was a long-time-ago Oz group with John Trimble as The Scarecrow, Felice Rolfe as The Patchwork Girl and Bjo as Ozma. Another fond memory was Jack Harness' famous "duck" series (Duck Savage, Lord Bane's Fowl, etc.) and a passing mention of the other funny Harness pun-costume when he showed up in a poncho decorated from head to toe in silver cardboard cutouts representing a giant zipper: he was, of course, that famous horror film, *The Fly* . . . hoog!

Our query on "do photographers share photos with costumed participants?" brought the greatest number of answers. John Upton pointed out that few photographers could afford to send out free color slides or prints to everyone, yet when a price was asked, the photographers often got a hassle about it. Sandra Miesel commented that while friends sometimes gave her copies of costume photographs and others have allowed her to buy copies of their photos at cost, strangers didn't usually come forward to offer pictures under any terms. However, Charles M. Groark poignantly explains why a photographer might hesitate to approach a costumed female: "I don't get the photos until after the con, so how can I share them with contestants? Going up to a young woman who is wearing an extremely scanty costume and saying 'I've just taken your picture and I'd like to send you a copy, so can I have your



name and address, please?" is a very good way to be sneered at (if you're lucky) or end up writhing on the floor in agony (if you're not!)" We feel the exchange of contestant and photo registries will help alleviate this problem.

When we asked "what useful purpose, in your opinion, does pre-judging serve?" we already knew the answer: it was originally to remove the badly made costume, the twit who shows up in the hotel towel, the nudie, etc. etc. . . . but the system broke down almost before it got off the ground because sometimes that badly made costume is the *very best* some well-meaning type can ever do, and nobody we know has the heart to deny this hopeful his or her moment on the stage! As for the others, a bit of judgment on the part of the people allowing costumes on the stage (*not* just assistants; one of the working committee) will take care of that problem as well as it could have been managed by a pre-judging. Nobody can find any reason to make costumed people stand around, missing their dinner, having their makeup run, watching their costumes wilt around them, only to carry on a senseless tradition. So we're done with it, for Denvention!

Everyone feels we should have something going on during judges' deliberations but they also feel strongly that it should *not* be something artistic or requiring attention (such as a chorale). We agree, which is why Hall Costume and late costume presentation seems an ideal "entertainment" during which the audience can also make necessary runs, relax, move around.

Sandra Miesel, well known for her dazzling costumes, feels there should be some special attention to the subtle costumes. This is a problem we're still working out; other viewpoints would be appreciated.

We've been asked if, after Denvention is over, will we share our paperwork for running a masquerade with others? Indeed we will. Bjo is planning a book on how to run a science fiction convention and to that end is collecting paperwork from all conventions which will share them with

her. The general idea is to help assure that small conventions will have a chance of survival after launch. Anything that works at Denvention will be freely offered to anyone else who wants to improve their con masquerade; anything that *doesn't* work will be analyzed to see why it failed and how future conventions can build on our mistakes.

Fair enough?

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# The ART SHOW Scoop

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—Gail Barton

## 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 plus first 5 pieces. \$2.00 each for the next 5 pieces. \$2.00 non-member fee for artists who are not members of the convention. \$.50 each for nametags and other very small items such as jewelry and other miniatures. These may be entered in addition to the regular piece limit of 10. Up to 10 such extra items may be entered in this way.

7. Nametags will be displayed 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 and quick sale price. Items may be displayed "Not For Sale." *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 at the quick sale price. After the last voice auction, written bids will be allowed until checkout.
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, send it in something reusable and 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).
  21. Artists sending their fees and/or art work before the show will have reserved space.
  22. Let us know before the mailed-entry deadline (August 29, 1981) if you need special display, as in electricity or suspension. The ceiling is 60 ft. high and hanging wires must be installed far ahead of time.
  23. Yes, there will be locking glass display cases for small sculpture and jewelry.
- If you have questions, please write to me at 31 Rangeview Dr., Lakewood CO 80215. Or call me at (303) 233-6958. Sorry, we do not accept collect calls.

#### 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

Offal is getting worse.

4. If you are using an agent, you, rather than the agent, should let us know.

*This is because we have no way of knowing 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.*

5. Remember the © notice and signature.
6. 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.

## ART LoC

*I'm having these letter excerpts printed because they bring up a number of points that I find useful, or interesting to comment on. They are from a letter by Kennedy Poyser critiquing the art show rules. Those comments from the letter not printed are those that simply say "Fine," "OK," or "Yes, I agree."*

Phil Normand called this morning asking for feedback on Worldcon art show procedures, general impressions, etc. I'm responding as husband-of-an-artist who goes to lots of cons, as an art auctioneer, and as convention editor for Fantasy Artists Network, the fan equivalent of ASFA. (As editor, I'm in touch with most of the con art shows around the country, so I've formed opinions about which procedures work for the various sizes of cons, and what impact a seemingly insignificant rule or procedure can have on art sales and smoothness of art show operation.)

2. I'm in favor of limiting major shows to originals and fine-art prints, for the reasons cited

in PR 3, and because allowing offset prints aggravates an already-existing volume problem. Also, prints tend to get bid up beyond their intrinsic worth in auctions, and they glut the auctions because they're priced low enough that they're more likely to make the four-bid minimum than more expensive original work. (This opinion is contrary to our best interests, I'd have you know, since Victoria sends prints to a number of shows through the mail. At cons we attend, though, the prints are sold through our dealer table at a flat rate.) Some artists will howl about Rule 2, though, because auctioning prints is fairly lucrative. I might point out that prints like Darrell Anderson's are in a gray area, because they're a direct-to-plate, fine-art process, even though run on an offset press.

*2. I'm glad to know about the direct-to-plate method of Darrell Anderson. I will allow it.*

6. Fee structure is similar to that found at many cons, and is probably OK, though you'll be plagued with nametags in the auctions for the same reasons cited in No. 2 above. The one flaw in the fee structure, for a large show, is that it doesn't recognize that the main thing the concom is supplying is display space. A person with 10 small pieces pays the same rate as someone with much larger work which takes up 5 to 10 times as much space.

That's the virtue of the Boskone and Norwescon systems. Artists "rent" 4x6 rectangles of space and can do with it as they see fit. Art show organizers like small pieces because they're more manageable, and artists would rather display larger pieces because they look more impressive and are more likely to win awards. Your fee structure encourages larger pieces, and actually penalizes the artists who bring smaller work. Your 10-piece limit recognizes the danger of giving a disproportionate share of the space to a single artist but really doesn't do much to solve the problem.

*6. The space rental system does not prevent an artist from having a disproportionate part of the show if he or she works small. I received a call*



from an artist who does jewelry design and was very indignant because she was limited to 10 pieces. She was not mollified by the idea of putting 20 pieces in, either (modifying the extra 10 limit on nametags to cover other miniature work). Apparently she was used to putting in 40 or 50 items. She did not say exactly how many, but clearly 10 or 20 was much too small a number for her taste. If you happen to be a painter, you can't match a figure like 40 or 50 items without renting a lot of expensive space.

Second, I've never been in a show using the space rental system. I've been in about 75 shows and helped in at least 30 of them. I am used to it and know how to work a piece limit system. I'd rather stick with what I know than fumble badly using a system I have personally never used or worked with.

Third, Bjo Trimble said that she had seen a lot of non-science fiction/fantasy art in shows using the space rental system. Artists in some cases seemed to think that since they had rented the space they could put anything in it regardless.

7. Do you want Denvention to be remembered as "nametag Worldcon"? I like nametag art, too, and people like to wear them at cons (which is a good reason to have the early auction mentioned in PR3), but this rule affects the way artists plan for the con. They come to show their work to impress editors and fans, and they come to sell enough work to pay con expenses, etc. With rules 6 and 7, a clever artist would bring 10 LARGE pieces (probably NFS) to impress people, and 10 nametags to pay the bar bill. Ten x 200 artists equals 2,000 nametags; a case of excess, wouldn't you say?

Of course, you won't have that many tags, but here is a good example of an innocuous procedure having an unwarranted impact on the makeup of the show. You might consider having the nametag display as a separate part of the show, with most sales by written bid or flat price, with an early mini-auction of the hotly contested

pieces. Try to downplay its role in the show, though.

7. So far, the artists who have sent in their fees have not been following the system that your hypothetical clever artist does. They will be a separate part of the show, as I said earlier. I do wish to have an early auction on them, as I have said also. It seems to me that the space rental system strongly encourages nametags, while the piece limit strongly discourages them. My first instinct on finding out about the space rental system at Boskone was to send 96 nametags (6 per square foot x 16 square feet). I didn't do it because of the sheer labor of draining them. On the other hand, I have seen no more than six to a dozen nametags at the last few large western cons I have attended. [Sourdough's note: The 1980 Westercon had a nametag section similar to ours, in philosophy at least. In a 150-artist show they had two flats full of nametags. This does not seem at all excessive to me.] I hope that what I have set up will work without looking absurd. If it does look absurd on my own head be it. It may just be a one-time experiment with the rest of you sheering off if it bombs.

11. I like the idea of quick-sale prices, because that tends to increase overall sales (especially from buyers who have to leave early, who are afraid the piece might get bid up too high in the auction, or who are concerned their hangovers might preclude public attendance).

Quick-sale price, for newcomers to art shows, places a burden on them to correctly judge the value of their work. (They also have to set minimum bids, but then the auctions tend to compensate for those who vastly underrate their work.) I did an analysis of minimum bid vs. auction price at Westercon 32 and found that, overall, pieces sold at auction for twice the minimum bid. You might, therefore, point out in your rules and artists' information flyers that a rule of thumb for setting a quick-sale price is to double the minimum bid (or triple it, if you want to be on the safe side.)



12. Seems reasonable, if you allow enough time to auction all those popular pieces. Boskone and NECon 2 required 8, and still had a lot in the auctions, but East Coast people are familiar with the system and more inclined to bid on paper. I've always been troubled by this kind of rule shunting a lot of popular but inexpensive work into the auctions. A \$5 sketch can enter the auction at \$8 because buyers commit themselves to so little risk. All these little pieces take valuable auction time away from major work. I don't know what to do about it, though. Our hypothetical clever artist will probably practice the "Boskone Gambit," setting really low minimums to give buyers enough bidding room to get the piece into the often overheated, large-con auctions.

13. Another rule I don't know what to do about. I don't appreciate buyers who maneuver to get work "cheapo" either, but since I purchase a fair amount of SF art, I also understand the buyer viewpoint. We don't go to con art shows to make hefty donations to artists; we go to buy art we like as reasonably as possible. A good buyer especially looks for beginning artists whose work is substantial enough that it will increase in value. This no-sales-minimum rule discourages craft in buying. It also discourages accurate minimum-bid setting and artists' craft in pricing, since it unduly protects those who practice the Boskone Gambit. It also doesn't solve the cheapo buyer problem, since they can get work for minimum so long as the bid is placed prior to the auction cutoff. It's better, I think, to leave work up for sale to the HIGHEST written bid right up to art show check-out time. An unusually low-priced piece will attract enough buyers who, perhaps, have extra money because they didn't get the one they wanted in the auction. This extends the tension of bidding-and-buying, which is what actually raises prices. It also helps keep artists honest in setting their minimum bids and thereby helps reduce the volume of inexpensive work in the auctions.

It's been my experience that a buying period AFTER the auctions will substantially increase

overall sales, partly because buyers unsuccessful in the auction will come back to the art show room flush with money earmarked for art, and partly because seeing a \$50 piece finally go for \$500 makes them reassess what they consider a "reasonable" price for a given work.

Some examples of shows I've helped run or auctioneer (keep in mind that the major change in procedure from the one year to the next was just keeping the show open AFTER the auction for sales to the highest written bidder): V-Con 7 (1979)—sales of \$1600; procedure change for V-Con 8 (1980)—sales of \$5200. Orycon I—\$1900; Orycon II—\$6300. Roc\*Kon '79—about \$300; Roc\*Kon '80 (with fewer people)—sales of \$900, HALF of which occurred after the auction.

Finally, you must admit that a piece which doesn't go after several days of bidding and two auctions is probably either overpriced or not very good. Why set up a procedure which just protects artists who don't know how to price their work, doesn't really encourage bidding, and might possibly deprive you of additional thousands in overall sales?

*13. I don't mind people getting work for the minimum bid, as long as they bid. They are then taking the risk of getting bid up. If no one does—great—they get it for the written minimum bid. What I object to is the numerous people I overhear at every convention who say to each other, "No, I won't bid. I'll wait till after the auction and get it for the minimum." This lot then sits on their hands through the auction and crowds the buying afterward, taking no risk and being very smug about it.*

*I do like your suggestion of written bidding after the auctions are over until check-out. At the same time, any work that has no bid on it may be purchased by quick sale at any time before the close of the show.*

17. OK. You should add that art must be shipped in reusable containers, or you're going to have a hell of a time after the con packing and returning



the unsold work. Committees just want to crawl off and rest after a Worldcon, and the art show people will be too busy with bookkeeping and check-mailing to get very excited at the prospect of spending several days with cardboard and tape packing up the unsold work. It won't get done very fast, or very well, and the artists will get pissed at the delay and some of the badly packed art will be damaged in transit.

In fact, I'd discourage mail-in art to a Worldcon. You're going to have troubles enough with 100-200 on-premises artists.

18. OK, but send those things to preregistered artists so you won't have to handle all that paperwork on-site.

The main problem is that there MUST be a system of preregistration so you can plan the show and encourage artists to think ahead. You want to turn away Whelan just because Joe Fan got there first?

Finally a lot of this is pertinent for high-volume shows, but not so crucial for small ones.

18. *I am sending the paperwork. Thank you on this comment. I am registering artists who send their money and paperwork ahead of the show. They do have reserved space and will get priority hanging. I would appreciate knowing roughly how much size they'll need. I was doing this anyway as a matter of course but I am glad you reminded me to tell people so. It was the same with a number of other things also that I took for granted as S.O.P. that I have received worried letters on. For example, a number of people thought that I wouldn't have locking glass cases for small sculpture and jewelry because I didn't say I would.*

*Thanks a lot. See you at the convention.*

*—Gail Barton*



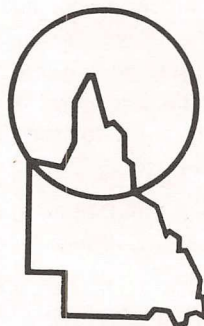
# What other Worldcon offers egg creams?

## New York in '86

G.P.O. Box 2586 Brooklyn, NY 11202

(a funny sort of advertisement)

# ON YOUR WAY TO THE '83 WORLDCON



Dear Worldcon Member

Even in these far-out days I suspect that most people like stories to have beginnings, middles, and endings in that order. I feel somewhat uncomfortable starting in the middle, going on to the beginning, and not having an ending, but perhaps you can put up with it.

A while back I discovered a place which I thought was the perfect site for a World SF Convention. It had all sorts of desirable characteristics (and yes, I am going to bore you with them) and one or perhaps two undesirable characteristics and I think that, honestly, I have to tell you about them as well.

This particular spot doesn't have a lot of science fiction fans. Now that I think about it, it probably doesn't have any. For that matter, it doesn't have a large population at all - thirty to fifty thousand, depending on whether you count only the permanent residents or add in the visitors. I guess that makes it clear that the place is popular - and that it must have plenty of accommodation. Both are true, and it is pretty cheap to stay there - compared to a metropolis, anyway. On the other hand, it's hard to organize a convention when there are no fans within hundreds of miles...

(onward!)



Now this place (why be coy? I'm talking about Cairns, in Northern Queensland) has got fine places to stay, superb and cheap and varied food, near-perfect weather, and, well, it's time to look at that other little problem problem.

Cairns is a long way from the main population centres; because it is hard to reach, less people go there than would like to. All the same, it is worth making the try because it can solve one big problem.

People who came to Australia for the '75 Worldcon mostly tried to see some of the country - that's a natural enough thing to do. But as they found out, Australia is big. You can't cover the whole place in a few days.

If you want to get an idea of the nature of a country like Australia, you need to pick a small area which has a bit of everything. Guess where? Yep, Cairns.

Cattlecountrybeachessugarfarmingmountainsscavesvastrivers  
wildlifehistoricalsitesbarrierreeforiginalaustralians-  
sportfishingwalkingtoursoutbacktropicalforestwaterfalls-  
weirdtrainsANDthebasefortheworld'slongestmilkrun.

All within a rentacar's day's drive of Cairns; pity it's so far from the big cities.

But it isn't any more. If you are coming from North America you can now take a QANTAS flight to Townsville (continuing to, say, Sydney), from which Cairns is an easy and interesting day's drive (or 'bus, or fly is you want to spend that much). That way you can have a quick look at a wonderful and representative part of Australia on your way to a World Convention.

There is one worry; you might find Cairns so attractive that you don't want to move on (that's one of the ways the population grows). But if it's better than a Worldcon, it must have a lot going for it.

If you want more information about Cairns and how to get there on your way to the '83 Worldcon, write to me, John Foyster, 21 Shakespeare Grove, St Kilda, Victoria 3182 Australia. Maybe you won't wait until '83.

PS: In case you hadn't thought about it, Cairns is close to Sydney, but a long way from B.... and C....



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# WARGAMING

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Flint Webb

Since the last progress report there have been a lot of changes in the wargaming part of the program, not the least of which is a change of leadership. Due to Tim O'Hare's promotion to assistant head of programming the responsibility for the wargaming has been given to me.

My goal is, first, to increase communication between science fiction fandom and wargamers, and second to provide a full range of games for the wargaming fan. The focal point, the D&D tournament, has also undergone changes. Ron Windsor unfortunately may not be able to attend the convention and has bowed out as designer of the D&D tournament. In his place we have reached a tentative agreement with the Denver Gamers Association (DGA). The DGA is well known in gaming circles for its annual gaming convention, Genghis Con, and has had a great deal of experience designing and running as a group D&D tournaments, one of which, Furioso, has been published by Dimension Six. For more information about the DGA see the article by Mick McCallister.

Although final agreement has not been reached with the DGA, I can tell you a few things about the tournament. It will be a single-round tournament with several sittings to minimize interference with other activities and to make better utilization of Dungeon Masters. The DGA has found this format to work very well and has had no complaints about unfair scoring. The tournament will run one and a half hours with a half hour of set-up time; this will allow a well organized group plenty of time to reach the objective, but probably not enough time to get back.

An entry form is enclosed to pre-register. You can reserve singly for \$3.00 or as a group of six for \$15.00. Reservations will be on a first-come, first-serve basis, with the number of people limited

by the number of Dungeon Masters—speaking of which, anyone who would like to D.M. please write indicating your experience. There will be a checkout section with the DGA on Thursday night.

The DGA has also volunteered to run tournaments for Traveller, Diplomacy, Cosmic Encounters and Gamma World. They will also offer their "Cash Dungeon" in which players pay for their characters' abilities and equipment. We are working with the DGA on other ideas including Stellar Conquest, Nuclear War, Nuclear Destruction, Cosmic Wipeout, Dune, Darkover, Time Tripper, Kingmaker, Machiavelli, and the possibility of having some new game to be introduced at Origins. Some of these I may run myself (or with your help). All tournaments will be subject to entrance fees. Let me know what games you would like to see in the program, whether they are in the above list or not.

For the computer gaming part of the program, tentative agreement has been made to have a chess program which demonstrates artificial intelligence. Other than this I hope to get several mini-computers with programs supplied by the DGA and other sources.

As part of my desire to get gamers and SF fandom together, I would like to have several panels. For instance:

1. What is fantasy role playing?
2. Designing games from novels—including both authors and game designers (hopefully some authors who are leery about selling the rights to their books).
3. Books based on games.
4. General discussion about game designing.
5. Comparative analysis of various fantasy and science fiction role-playing games.
6. Play-by-mail games.
7. Designing computer games.



Let me know if you like these ideas, have any more suggestions, would like to be on any of these panels, or know someone who you feel should be on one of these.

I hope to make this an event for gamers as well as for science fiction fans. I am eager to hear from you about your ideas and will make every effort to implement them.

### DENVER GAMERS ASSOCIATION TO ASSIST AT WORLDCON

The Denver Gamers Association, a non-profit coalition of hobbyists, professionals, and games enthusiasts from Denver and the Rocky Mountain region, will be sponsoring and organizing a day of games at Denvention Two, featuring a Dungeons & Dragons<sup>tm</sup> tournament and demonstrations and tournaments for many other science-fiction and fantasy-oriented boardgames, miniatures games, and role-playing games.

This is the third year the DGA has been in existence, and their major annual convention, Genghis Con, is the largest games convention in the Rocky Mountains. In 1979, the organization provided a gaming section for Penulticon, inaugurating their own convention with the assistance of the science fiction convention committee. Since then Genghis Con has become an independent event. Genghis Con II had an attendance of about 600; Genghis Con III (June 5-7, 1981, at Colorado Women's College) may reach 1,000.

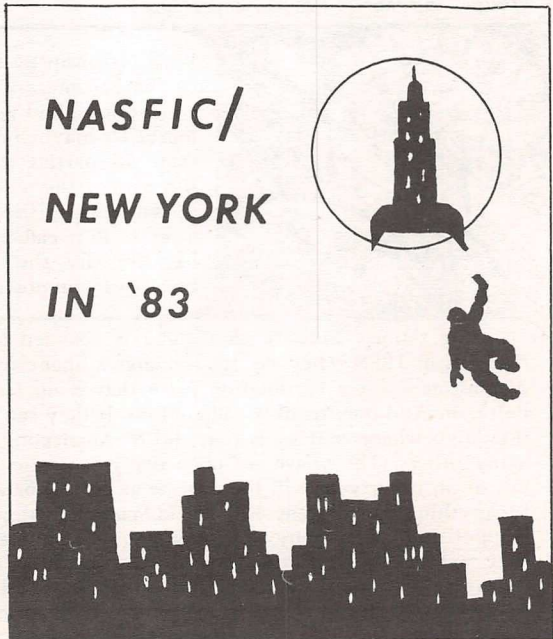
The DGA fine-tunes their tournaments and floorwork with a series of small, one-day events over the course of the year. Their Cosmic Encounters tournament rules have been accepted as official by the game's designers, and their Dungeons & Dragons<sup>tm</sup> tournaments are considered by many hobbists to be among the best organized and moderated in the country.

The DGA is currently negotiating with members of the gaming industry to lure the major companies into participating at Denvention Two. So far, tentative arrangements have been made for Eon Products, publishers of Cosmic Encounters,

Quirks, and Darkover, and designers of Avalon Hill's Dune game, to attend and run tournaments in all four games. Representatives of Fantasy Games Unlimited, publishers of Space Opera, are planning to come, and a local game company, Dimension Six, will provide programming. Marc Miller, designer of Games Designers Workshop's role-playing game Traveller, a science-fiction game with the flavor of a Larry Niven novel, has agreed to provide special recognition for winners of the planned Traveller tournament. More developments are expected in the coming months.

Once the Denver Gamers Association has completed its Genghis Con III in June, the organization will put its energies into making the games day at Denvention Two a major event of the convention. Anyone interested in more information about Genghis Con III or in helping with the games events at Denvention, including "DM's," should contact the DGA directly:

The Denver Gamers Association  
P.O. Box 2945  
Littleton CO 80161





Operation: Invasion  
Data-bank: Worldcon  
Mode: Debriefing

# Baltimore: '83



Our advance intelligence reports (see *Denvention Progress Report 3*) were right! The Baltimore '83 Committee *does* combine extensive experience with fantastic facilities almost custom-designed for the Worldcon, offering one of the best bids in many years—accessible to all the world, inexpensive, yet benefitting from their years of work on Worldcons and regionals at every level. Our reconnaissance crab-flyer shows their walkway system tying over 2000 hotel rooms to their Convention Center, harborside shopping mall, restaurants, aquarium, planetarium.... Four huge meeting halls for dealers, artists, and major con functions with 26 smaller rooms to provide maximum flexibility for fandom's many special interests.... Restaurants to satisfy any taste or budget....

Our operatives have determined that Baltimore '83, Inc., is a tax-exempt, non-profit corporation created to put on this Worldcon. The Chair is Michael Walsh, Vice-Chair is Edie Williams, Secretary is Scott Dennis, and the Treasurer is Shirley Avery. In addition, there's Ron Bounds, Avedon Carol, Jack L. Chalker, Charlie Ellis, Doll and Alexis Gilliland, Alan Huff, Bob Lovell, Ted Manekin, Joe Mayhew, Judy and Barry Newton, Rosa and Bob Oliver, Mark Owings, Peggy Rae Pavlat, Lee Smoire, Somtow Sucharitkul, Kim Weston, Sue Wheeler, Eva Whitley, and many, many more. Both the veteran Washington Science Fiction Association and the Baltimore Science Fiction Society are sponsoring groups—talk about big-con experience!



We'll just drop by the Baltimore '83 party at *Denvention* to meet some of the Baltimore-Washington fen, sample their tasty snacks and heady concoctions, and get to watch the strange ritual of *Backrubs for Baltimore!* Or maybe take the Chrono-crab Time Dilator to one of the more than 50 parties they've *already* thrown at regional and local cons throughout the world! Ask anybody who was at *Discon II* or who goes to *Balticons* or *Disclaves*—this committee knows how to do a great con, how to do it elaborately yet inexpensively, and how to have fun! They have the city, the facilities, the experience, and the drive to put on the best Worldcon possible!

Scouting reports indicate that there is no need to worry about the NASFiC in 1983. They say it's too large a financial risk and manpower commitment for a consolation prize that is no larger than their own *Balticon*. And they're all Worldcon fans. If they can't run the Worldcon they'll go wherever it is, as they did to *Aussiecon*, *SeaCon*, and many, many others. They have set up a really fantastic Worldcon for 1983 but in no other year will the deal be as great, nor will these fans settle for anything less than the 41st World Science Fiction Convention. Their competition can bid any year, and, should they lose, have already said they will do so. Baltimore can't bid again until 1986 under the current rules. With *Baltimore*, and only *Baltimore*, it's 1983 or nothing!





Gentlemen:

Although Mr. Platt is no doubt a fine gentleman possessed of impeccable manners (and probably remains more sober at conventions than I do), I fear that he has, inadvertently I'm certain, somewhat misrepresented the events that took place at Brighton. In the interest of truth . . .

First, although portions of his account are true, he has made one fundamental error. To my best recollection, none of the encounter between Mr. Platt and myself took place inside John Bush's party, and Brian Aldiss took no part whatever in the proceedings. I was on my way to the Bush party, and Mr. Platt had just left it: Brian Aldiss was saying something (possibly impolite) to Platt from the doorway when I came up. This is no doubt the origin of Platt's minor confusion.

At our second encounter, Harry Harrison did not just happen to be passing. Harry and I were together. Indeed, when I took off my glasses preparatory to removing some minor portions of Mr. Platt's anatomy, it was to Harry that I gave them; and the combat (much desired by several onlookers, although in honesty it is not altogether certain for whom they were rooting) never took place because Harry held my arm, restraining me on the grounds that blood should not be shed in the hallways of such an elegant hotel.

"But he called me a fascist, Harry," I protested.

"Hell, Jerry, you ARE a fascist," said Harry.

But I had not at that time met Mr. Platt. Harry and I have known each other for years, and he can get away with saying outrageous insults. Especially since Joan Harrison is the toughest person I know and she remains inexplicably attached to that running dog of—but that's another story.

Another point: I doubt that I or anyone else has ever intimidated Dick Geis; God knows I would never be so foolish as to think I had succeeded in such an unlikely endeavor. Accuse me of something possible!

Finally: it is certainly true that I was, in one or another way, abusive to Mr. Platt in Brighton. He

wasn't all that polite to me, either. We have since had a sober conversation (you'd be amazed at how much the absence of three previous convention days aids communication) and indeed Mr. Platt has gone out of his way to be professionally helpful, for which I much thank him.

Best wishes,

Jerry Pournelle

Dear Chuck,

I was interested by your article, "Denver Before and After Dark." Fen always want to know what there is to do in a con city besides con activities (Denver has a nightlife!?).

However, comparing Evergreen to Sausalito was a bit harsh. I realize Evergreen is somewhat tacky (having lived there for years), but really! Besides, I feel that people who live right off of the middle of downtown Denver are in no position to snipe . . .

Sincerely,

Beverly Bishop

Dear People,

Enclosed is my check for \$25.00 for a membership in the Denvention 2.

As a former worldcon chairman I must protest the escalation of convention rates. I know of no reason why you should be charging \$25.00 for membership this far in advance of the convention. By my estimates, you will have somewhere between \$50,000 and \$100,000 in membership fees before the convention begins. Can you possibly justify this kind of income with *legitimate* expenses? I seriously doubt it, and I want you to know that a number of fandom's old timers are watching closely for hanky-panky. The non-profit status of the Worldcon is being jeopardized by the

excessive rates being charged by Noreascon and yourselves.

Sincerely,  
Ted White

*Conventions have become a much more complicated affair since 1967 when Mr. White was chairman of Worldcon. It is regrettable that the price of so much has escalated over the years. We have estimated that it will cost \$145,000 to put on Denvention Two. We have to be as sure as possible that the money will be available. To that end we, as have conventions before us and after us, scaled the membership fees to encourage as many as possible to join early. Indeed, 455 people will be attending Denvention Two for a fee of \$10, while another 600 will attend for \$15.*

*Commitments have to be made years in advance for hotel and convention facilities. Deposits have to be made months before the convention. The postal bill is staggering, with another rate increase due to take effect before this progress report takes to the mails. The printing bill for the progress reports and program book will consume more than 20% of the planned income.*

*Perhaps, in your judgment, some of these expenses are not legitimate. But we, those who are charged with putting on the convention, must make those judgments for Denvention Two. We on the committee do not ask for sympathy. We wanted to run Worldcon. Yes, we can justify the expenses as legitimate. You will see the balance sheet when the convention is over. Remember, the numbers may be larger, but the value of the money is about the same as back in 1967.*

—Robert N. Alvis  
Treasurer



## THE GREATEST SCIENCE FICTION OF 1973

“I predict that one of the favorite tricks of policemen will be revealed. They will be exposed as going to bars, buying drinks for young ladies, and then arresting them on drunk driving charges. This will be a coast to coast scandal.”

—Doctor Gil E. Gilly

“An earthquake will occur in the state of Mississippi in mid-summer. It will be felt in neighboring states. Damage will be slight, however, except in the northeast Mississippi area, where great destruction will occur.”

—Bertie Catchings

“President Nixon will not be impeached nor will he resign.”

—Colonel Arthur J. Burks

“A woman will be appointed Justice of the Supreme Court.”

—Al Manning

“Congressman McClosky of California will come to the fore of politics. He will become a winner. He will, in fact, become the greatest president since Abraham Lincoln.”

—Ted Owens

“Due to an increase in lice (which I have predicted a few years ago) a trend toward shorter hair will be effected.”

—Doctor Ingrid Sherman

“Dean Martin may have a health problem and definitely should be careful of his nose.”

—Ruth Zimmerman

“The Hilton Hotel in Denver, Colorado, will be the scene of a tragedy. This will long be remembered by people everywhere.”

—Doctor Gill E. Gilly

*[The preceding are tomorrow's headlines from Predictions for 1974 by Renowned Psychics from Around the World, compiled and edited by Warren Smith, Award Books, 1973.]*



# NEW MEMBERS

- 3529 ADAMS, Earl G.  
 \*3183 ALDERSON, Daniel  
 \*3184 ALDERSON, Daniel (GO)  
 \*2785 ALVORD, J. Clinton  
 3292 ALVORD, J. Clinton (GO)  
 \*3174 AMELLA, Vincent  
 \*3216 AMOS, Carolyn  
 116 ANDERS, Paul  
 \*3233 ANDERSON, Darryl  
 \*2762 ANDERSON, Lynn  
 \*3113 ANDREW, Stefan  
 \*2746 ANTHONY, Paula-Ann  
 \*2996 ANUTA, Natasha  
 \*2827 APKE, Alexander M.  
 \*2824 APKE, Edward M.  
 3388 ARA, Aleta  
 \*2825 ARKIN, Pam  
 3380 ARMSTRONG, August  
 \*3128 ARNOLD, Richard W.  
 \*3490 ASBRIDGE, Susan  
 \*2751 ASCHENBACH, James  
 \*2786 ASCHENBACH, Joseph  
 \*2897 ASPLER, Joseph  
 \*2774 ATKINS, Dawn  
 3263 ATTIYA, Yoel  
 \*2733 AUSTIN, Alicia  
 \*2574 AVERY, Richard  
 \*3275 BACHELLIER, Jean-Paul  
 3521 BACON, Ian  
 \*2822 BAGDIGIAN, Bruce Z.  
 \*2731 BALDRIDGE, Sue  
 \*2922 BARBICH, Debi  
 3012 BARBIERI, Elaine M.  
 \* 133 BARD, Barry  
 \*3324 BARNARD, P.J.  
 \*3172 BARNES, Pam  
 2555 BARRETT, Marshe  
 \*3295 BARTON, Billie J.  
 3480 BAS, Aje  
 \*2841 BAUM, Allen  
 \*2787 BEAM, Mary Ann  
 \*3041 BEAM, Ray  
 \* 142 BECHTOLD, Alan  
 3223 BECKSTROM, Judy M.  
 \*3160 BELL, Francis X.  
 \*3176 BELLINGER, Mike  
 \*2713 BELTON, Joanne  
 \*2886 BERCARICH, Doris  
 \*3374 BERG, Beverly  
 \*3011 BERKOWSKI, Maureen  
 3286 BERMEL, Guy  
 3288 BERRIMAN, Chris E.  
 \*3524 BETHANCOURT, Kay  
 \*3241 BETHEL, Kimberly E.  
 3436 BILMES, Joshua  
 \*3527 BISGEIER, Craig  
 3130 BISHOP, Gerald  
 \*3311 BLITMAN, Leslie  
 \*3376 BLOND, Martine  
 \*2724 BLYLY, Don  
 3457 BOCK, Nora Siri  
 \*3266 BOGSTAD, Janice M.  
 \*3261 BOGSTAD, Janice M. (GO)  
 \*2776 BOLLETTINO, Laura  
 3291 BOLT, Colin E.  
 3159 BOND, Patricia E.  
 \*3335 BOSTICK, Trudy Ann  
 \*2708 BOUGHER, Lynn Y.  
 \*2581 BOUSKA, Amy S.  
 \*2833 BOWNE, Susan A.  
 3253 BOYLE, Andrew P.  
 \*3334 BRAIDEN, James  
 3121 BRANS, Dennis  
 \*2821 BRAUER, Frederick A.  
 \*3250 BRAULT, Ed (Capt.)  
 \*3278 BRAYTON, Barbara  
 \*2600 BRENNER, Mayer A.  
 \*2823 BRENT, Robin  
 \*2887 BROUGH, David A.  
 3358 BROWN, Ann Lovetta  
 \*3394 BROWN, Jeff  
 \*2815 BROWN, Pam  
 \*2784 BROWN, Russell  
 \*3391 BRUDY, John  
 \*3437 BRUNNER, Frank  
 \*3304 BUCKWALTER, Jan  
 \*3537 BULLIS, David  
 \*3438 BURT, Andrew  
 \*3439 BURT, Andrew (GO)  
 \*2796 BUTLER, Charles W.  
 3387 BUYERS, Terry  
 2884 CADY, Thomas Gray  
 \* 195 CAMPBELL, Chris  
 \*3323 CAMPBELL, Eddie  
 \*3381 CANNON, Douglas  
 \*3066 CANTOR, David A.  
 \* 196 CAREY, Burt, Jr.  
 3165 CARL, Lillian S.  
 \*2738 CARLSON, Debora  
 \*3433 CARROLL, Caroline T.  
 \*3434 CARROLL, Michael W.  
 \*2873 CARTON, Bill  
 \*3483 CHEEK, John C.  
 \*3525 CHILSON, Robert  
 3526 CHIMNEYVILLE F&S SOCIETY  
 \*3513 CHRISTENSEN, Kevin M.  
 \*3514 CHRISTENSEN, Shauna O.  
 \*2659 CHRISTIANSBANE  
 \*3053 CHRISTANSON, Cory  
 \* 213 CLARESON, Tom  
 \*2773 CLARK, Beverly  
 \*3042 CLIFFORD, Barbara  
 3351 CLOYD, John F.  
 \*3010 COHEN, Lisa  
 \*3230 COLLAMER, Candy  
 3283 COLLINS, Bruce  
 \*3221 CONNELLI, Kathleen  
 \*3405 CONNOLLY, John G.  
 \*3450 CONNORS, Patrick M.  
 \*3510 CONRY, Susan C.  
 3105 COOPER, Neil  
 \* 228 CORDRAY, Kent David  
 \*3410 COWAN, Mary E.  
 2556 CRAIG, Paul Robert  
 \*3141 CRASKE, Mark  
 \*3118 CRESPO, Rolando  
 \*2745 CRISCI, Donna  
 \*3218 CRONAU, Greg  
 \*2562 CROWE, Edith L.  
 \*2891 CUMMINGS, Robert W.  
 \*2820 CUNNINGHAM, Lowell  
 3469 CUPP, Sandra P.  
 \*3468 CUPP, Scott A.  
 \* 243 CURRY, Jean  
 \*2794 CURTIS, Richard L.  
 \*3200 DAKINS, Mark  
 \*3386 DALESSIO, Connie  
 3354 DALGAARD, Niels  
 2698 DAMASCUS, Hope V.  
 \*3115 DAMMANN, Mickey  
 2830 DARTT, Arthur C.  
 \*2642 DAVIDOV, Harry Louis  
 \*3262 DAVIS, Brian  
 \*3400 DAVIS, Carol  
 \*2614 DAVIS, Diana  
 \*3014 DAVIS, Elbria  
 2781 DAVIS, Phoebe A.  
 2703 DAVIS, Walter M.  
 \*3507 DAWSON, Bruce  
 \*3224 DE BUTY, Doug  
 \*3017 DEER, Aaron J.  
 \*3475 DELESSIO, Dawn M.  
 \*3474 DELESSIO, Michael R.  
 \*3492 DELLAQUILA, Larry  
 \*3482 DELNA, Sanden  
 \*2999 DEL REY, Judy-Lynn

\*3000 DEL REY, Lester  
 \*3496 DEWEY, Jean M.  
 \*3383 DICKINSON, Julie  
 \*3131 DICKINSON, Mike  
 \*3179 DIEL, Diana  
 2868 DIETZ, Loren Michael  
 \*3015 DIKTY, Ted  
 2699 DIONNE, Wayne  
 \*2792 DIX, Jody M.  
 \*2645 DOMENICO, Arwen S.  
 \*2643 DOMENICO, Marjorie B.  
 \*3313 DONAHUE, Mary Ann  
 \* 271 DONEWITZ, Ira  
 \*3161 DONNEL, Jean Ann  
 \*3132 DORRELL, Paul  
 \*2845 DOWNING, Jim  
 \*2756 DUFF, John III  
 3463 DUNCAN, James  
 \*2548 DUNHAM, David R.  
 \*3446 THE WHITE EAGLE  
 \*2997 EAMON, D. Roderick  
 3133 EARP, Bernard  
 282 EASTERBROOK, Martin  
 \*3307 ECK, Margaret  
 \*3500 EDELMAN, Scott  
 \*3344 EDMUNDS, Barb  
 \*3096 EDWARDS, Tad  
 \* 288 EHRENPREIS, Charles  
 \* 293 ELLIS, AI  
 \*2844 ENNIS, Marty  
 \*3390 ESHBACH, Lloyd A.  
 \*2462 EVANS, Barney  
 \*2716 EVERLING, Michael  
 \*2947 FAIRHURST, Donald  
 \*2948 FAIRHURST, Nancy  
 3508 FARRAN, Randy E.  
 \*3100 FARWELL, Troy  
 3284 FAULDER, Richard  
 \*3470 FAUNT, Doug  
 \*3004 FAUSEL, Edward F.  
 \*3006 FAUSEL, Kay L.  
 \*2532 FEDOR, Steve  
 \*3281 FELDBAUM, Gary Keith  
 \*3282 FENSKE, Keith  
 3151 FERREE, Richard N.  
 \*3007 FIELDS, Bryan  
 \* 308 FISHER, Leah  
 \*2869 FITZPATRICK, Peggy L.  
 \*3188 FITZPATRICK, Sandra L.  
 \* 316 FLEMING, James  
 \*3489 FORD, Bonnie Ruth  
 3134 FORSGREN, Rune  
 3302 FOX, Diane  
 3301 FOX, John  
 3148 FRAHM, Leane  
 3352 FRAMBACH, John  
 \*2828 FRAZIER, Robert A.  
 \*2706 FREAS, Kelly  
 \*2705 FREAS, Pauline  
 \*2870 FREDERICKSON, Chris  
 \*3495 FREEMAN, Carol A.  
 \*3454 FREEMAN, Keith H.  
 \*3430 FREEMAN, Linda  
 \*2857 FRERICHS, Loren H.  
 \*3101 FRIEDMAN, Leah  
 3477 FROST, Terry  
 \*3049 FUJIOKA, Raymond  
 \*3326 FUNNELL, Gwen  
 3055 FURBER, Roby  
 \*3347 FURPHY, Shiloh  
 \*3331 GALACCI, Raymond R.  
 3290 GARDNER, Elizabeth  
 \*3408 GARFIT, Kelly  
 3153 GARRETT, Randall  
 2573 GARRY, Michael A.  
 \*3095 GENSHEIMER, Virginia  
 3407 GEORGE, David  
 \*3272 GERJUOY, Judith  
 \*3268 GERUS, Edward A.  
 \*3269 GIGUERE, Paul  
 \*3316 GILHAM, Andy  
 \*3401 GILLEN, Katie  
 \*3217 GLASSMAN, Peter  
 \*2893 GLENDENNING, Brian  
 3273 GOBRECHT, Robert A.  
 \*3349 GODWIN, Felix  
 \*3063 GOMES, Ron  
 \*2576 GOMOLL, Jeanne  
 \* 350 GOOD, Kathy  
 \*2950 GOODWIN, Lynne Anne  
 \*2949 GOODWIN, Michael  
 \*2571 GOREHAM, James N.  
 \*3406 GOTTLIEB, Laurie Pearlma  
 3320 GOULD, Michael  
 \* 356 GRANT, Charles L.  
 \*3234 GRANT, Don  
 \*3435 GRASSO, Richard J. Jr.  
 2755 GRAY, Wayne  
 \*2951 GRAYSON, Ashley D.  
 \*1337 GREEN, Gary  
 \*3054 GREEN, Nita  
 \*1338 GREEN, Resa  
 \* 358 GREEN, Steven J.  
 3149 GREENWAY, Alan  
 \*3201 GRIFFITH, Kurt E.  
 \*3270 GRIMSHAW, Nick  
 \*3094 GROARK, Charles M.  
 \*3515 GROVE, Sandra Dee  
 \*3432 GUNN, Kevin  
 3111 GUNNELL, Stephen  
 \*2840 GUTHRIDGE, George  
 \*3196 HABENICHT, Alexandra  
 3127 HAGAN, Mary E.  
 3509 HALL, Edward A.  
 3106 HALLEDAY, Dave  
 \*2757 HALPERN, Joel M.  
 \*3425 HAMLIN, Kaye E.  
 \*3424 HAMLIN, Ronald U.  
 3519 HANNA, Judith  
 \*3039 HANRAHAN, Jamie E.  
 \* 378 HANSEN, Charles Ford  
 \* 385 HARRIS, George E.  
 \* 393 HAZEL, Bruce  
 \*3009 HEARD, Robert W.  
 \*3421 HEFFRON, Patricia  
 3339 HELN, Arora J.  
 \*2851 HENDERSON, Gideon  
 \*3051 HENEGHAN, Jack  
 3147 HENNESSY, Katrina  
 \*2732 HERKELRATH, Randy  
 3056 HERRIG, Kathleen  
 3494 HERRINGTON, Matthew J.  
 3154 HEYDRON, Vicki Ann  
 3142 HIBBERT, Joy  
 3285 HIEATT, Gordon  
 \*2955 HIGGINS, Gail J.  
 \*3227 HILLSTROM, Dan  
 \*3321 HOARE, Martin  
 \*2810 HODGKINSON, Bill  
 \*2808 HODGKINSON, Debbie  
 3108 HOFF, Gary  
 \* 408 HOLM, David W.  
 \*3067 HOLMES, Chris  
 \*2615 HOPPER, Eric  
 \*2875 HORNE, Kath  
 \*3419 HOWELL, Lorraine  
 \*3420 HOWELL, Trevor  
 \*3258 HULSE, Charles R.  
 \*3255 HULSE, Pris  
 \*3487 HUNNEWELL, Gary  
 \* 428 HUNT, Roy  
 \*2744 HURST, David A.  
 3257 HYLIN, E. Carl  
 \*3473 INGRAM, Diana  
 \*3471 INGRAM, Earl  
 \*3472 INGRAM, Heather  
 \*3533 ITO, Linda  
 \*3314 IVY, William H.  
 \*2629 JACKOWSKI, Ann Marie  
 \*2632 JACKOWSKI, Walter  
 \*3329 JACKSON, Catherine  
 435 JACKSON, Coral  
 3135 JACKSON, Rob  
 \*2560 JELSEMA, Rebecca



\*3185 JEWELL, Jane  
 \*3252 JOHNSON, Monica M.  
 \*3392 JOINER, David P.  
 3289 JONES, Tim  
 3189 JUERS, David W.  
 \*3539 KAPLAN, Ruth B.  
 3467 KAPPESSER, Peter J.  
 \*2740 KAPROVICH, Diane L.  
 \*3069 KAVENY, Philip E.  
 \*3305 KEEBLER, Lee R.  
 \* 460 KEEGAN, Catherine  
 \* 470 KERNEST, Hans  
 \*3099 KERNS, Scott  
 \* 472 KEY, Christopher  
 \*2953 KIDD, Thomas  
 \*3359 KILLUS, James  
 \*3164 KINDIG, Richard H.  
 \*3409 KING, Michael  
 \* 476 KING, Paul G.  
 \*2736 KINGSBURY, Donald  
 3035 KIRBY, David B.  
 3431 KIRK, Larry A.  
 \*3384 KLEIN, Christina  
 \*2572 KOHOUT, Rudolph E.  
 2754 KOLKER, Rich  
 \*2782 KOON, Steven G.  
 \*3449 KRESS, Nancy A.  
 \*3382 KUCHARICH, M.N.  
 \*3462 KUYKENDALL, Karen  
 \*1480 KYLE, Arthur  
 \*1481 KYLE, Kerry  
 \*1482 KYLE, Ruth  
 \*2559 LACKEY, Lynda  
 \*3177 LAFRANCE, Dawn  
 3453 LAHIFF, Maureen  
 3317 LANGFORD, Dave  
 \*3476 LARSON, Debra A.  
 \*3393 LASHWAY, Colleen  
 \*3277 LA VASSEUR, Pamela J.  
 \* 499 LAWRENCE, Gerald (Boris)  
 \*2831 LAWSON, David F.  
 \*3251 LAWTER, Roger D.  
 3362 LAY, Toni  
 \*2772 LEACH, Linda  
 \*2797 LEE, Rebecca  
 \*2800 LEE, Ronald  
 \*3364 LEONARD, Harry  
 2628 LESTANG, Francois  
 3322 LEWIS, Chris  
 3315 TEXAS A&M UNIVERSITY L  
 \*3516 LIVINGSTON, Brian J.  
 \*2789 LLEWELLYN, Mike  
 3104 LLOYD, Craig  
 \*3330 LOFSTROM, Keith  
 \*3136 LOKIER, Margaret  
 \*3481 LOPEZ, Jose M.  
 \*2871 LOTT, Douglas A.  
 3353 LOXTON, David  
 \*2793 LUBKIN, David  
 \*2846 LUNNEY, Frank  
 3485 LURIE, Perriane  
 \* 694 LUTZ-NAGEY, Lin  
 \* 695 LUTZ-NAGEY, Ro  
 3517 LUNCH, Mrs. Peter S.  
 \*3448 LYNN, Carolyn G.  
 \*2848 MACY, Sharon  
 \*3232 MADLE, Billie L.  
 \*3050 MADLE, Robert A.  
 \*2767 MAHONEY, R.H. (MD)  
 \*3169 MAILLOUX, Serge  
 \*3501 MAISEL, David  
 3162 MALONE, Pat F.  
 \*3235 MANNING, Yvette  
 \*2872 MARKHAM, Maria  
 \*3219 MARRON, Lynn  
 \*2758 MARSHALL, Ted  
 \*3276 MARTEL, Dominique  
 \*3155 MARTIN, Dennis L.  
 \*2876 MATIESON, Craig  
 \*3166 MAUFFRAY, Joseph L.  
 \*3016 MAY, Julian  
 3417 MAYER, Lester G.  
 \*3260 MAYHARD, Jeff  
 3337 McALLISTER, Capt. R.W.  
 3338 McALLISTER, Dolores R.  
 \*3119 McARDLE, Thomas  
 \*2818 McBRIDE, C. Caye  
 \*2739 McCARTHEY, Peter  
 \*3423 McCARTHY, Shawna  
 \*3137 McCAUL, Jill  
 \*3346 McCLELLAN, Bill  
 \*3097 McCLYMONDS, Karen  
 \*2702 McCOY, Sean  
 \*2463 McCRONE, A. Frances  
 \*2712 McCURRY, Sharane  
 \*3528 McDANIEL, Patricia  
 \*3504 McMULLIN, Joye H.  
 \*3418 McMURRIAN, Althea  
 3479 MELBOURNE SF CLUB  
 2765 MELNICK, Linda  
 \*3460 MERCIER, Mary Frances  
 \*3458 MERCIER, Patricia  
 \*3459 MERCIER, Philip John  
 \*2843 MERRIGAN, Timothy  
 \* 561 MERTENS, Mary  
 \*3125 METAGAMING (GO No. 1)  
 \*3126 METAGAMING (GO No. 2)  
 \*3046 MICHALOS, Theodore A.  
 \*3303 MIKOL, Paul  
 \*3367 MILLER, Deanna Sue  
 \*3310 MILLER, Rosemary  
 \*3033 MINNIS, Roger A.  
 \*3226 MINTUS, Bonnie  
 \*3511 MITCHELL, Betsy  
 3411 MITCHELL, Dennis W.  
 \*3370 MOE, Thomas S., Jr.  
 \*3428 MOIR, Lillian E.  
 \*2894 MOLLOY, Michael  
 \*3318 MOLONEY, N.P.  
 \*2956 MONTAGUE, Andrea  
 \*2896 MOONEY, John  
 \*3505 MORLEY, Michelle  
 \*3114 MORLOCK, Karen B.  
 \*3001 MORRIS, Ann  
 \*2998 MORRIS, Kendall  
 \*2995 MORRIS, Kendall F.  
 \* 586 MORRIS, Skip  
 \*3300 MORRISON, Roberta F.  
 \*3377 MOUMON, Jean Pierre  
 \* 588 MOYER, Bill  
 3038 MUELLER, Mary Anne  
 \*3372 MUIJE, John  
 \*3259 MURDOCK, Daryl  
 \*3256 MURDOCK, John W.  
 \*2839 MURDOCK, Zachary J.  
 \*3059 MURRAY, Richard  
 \*3427 NACHMAN, Heather  
 \*2832 NADEAU, Marilla  
 \*2838 NADEAU, Marilla (GO)  
 \*2835 NADEAU, Marilla (GO)  
 \*3385 NAKAOKA, Richard  
 \*3229 NASH, Don  
 \* 594 NEASE, Kristi Ann  
 \*2570 NEMETH, Stella  
 \*3389 NICHOLS, Anne  
 \*3170 NICHOLSON, Peter  
 \*2798 NIELSEN, Hayden Patrick  
 \*2801 NIELSEN, Hayden Teresa  
 \*3484 NITTE, Frank Jr.  
 \* 603 NOLAND, Pamela  
 3138 NORDEN, A.B.  
 \*3052 NORMANDY, Elaine  
 \*2829 NUDELMAN, Laura  
 \*2874 NUSSBAUM, Nicholas  
 \*3455 NUTTALL, Stan  
 \*3228 O'BRIEN, Marion  
 \*3518 ODA, Steve  
 \*9004 O'HARE, Timothy J.  
 \*3375 O'KEEFE, Paula J.  
 \*2882 OKUMOTO, Cathy  
 \*2889 OLJNYK, Martha Sophia  
 \*3465 ORICK, Sheila  
 \*3415 OSBORN, Michael  
 \*3058 OZZIE  
 3109 PACKER, John

\*3466 PAINTER, Gregg  
 3144 PALTER, Daniel Scott  
 \*3145 PARENTE, Lois E.  
 \* 626 PARRISH, James  
 \*3319 PASSFIELD, Wendy  
 \*3140 PATERSON, Joan  
 \*3368 PATTISON, Jim  
 3464 PAULK, Mark  
 \*3350 PEARCE, James W.  
 \*2737 PECK, Claudia A.  
 3357 PEDERSEN, Ellen  
 \*3363 PELOQUIN, Ronald  
 \*3361 PEMBERTON, Judy  
 3173 PENGELLY, Dave  
 \*2658 PENNINGTON, Michael Euge  
 \*2656 PENNINGTON, Michele Jean  
 \*3247 PEOPLES, Lisa  
 \*3414 PETERS, Patricia A.  
 \*3498 PETERSON, Patty  
 \*3150 PETOCK, Lawrence J.  
 \*3019 PIPER, Karin  
 \*2769 POE, Stephen D.  
 \*3379 POOK, Jim William  
 \*3402 POOLE, Robert W., Jr.  
 \* 650 POPE, Judy Renee  
 \*2717 POPE, Vicki  
 \*3005 POULIOT, David L.  
 \*3242 POURNELLE, Alex  
 \*3244 POURNELLE, Frank  
 \*3238 POURNELLE, Jerry  
 \*3246 POURNELLE, Philip  
 \*3248 POURNELLE, Richard  
 \*3240 POURNELLE, Roberta  
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 \*3530 PRIVITT, Gary L.  
 \*3531 PRIVITT, Lizbeth  
 \*3532 PRIVITT, Randi Beth  
 \*3422 PRYKE, Alan  
 \*2816 PUTNAM, Linda C.  
 2707 QUESENBERRY, Joan  
 3456 RAWSON, Ellen  
 \*3120 RAY, Brandon  
 \*3440 RAY, Kathy M.  
 \*3506 REECE, William M., Jr.  
 \*2561 REESE, Edwina Lee  
 \*2596 RICHARDSON, Douglas C.  
 \*3486 RICHARDSON, Sylvia  
 \* 685 RIENIETS, Judy King  
 \*2558 RILEY, Cindy T.  
 3478 ROBERTS, Helena  
 \*2726 ROBERTS, Peter  
 \*3348 ROBIN, Doris T.  
 2569 ROBIN, Marcy H.  
 3325 ROBINSON, Roger  
 3057 ROBINSON, Eric  
 \*3003 ROGERS, Alva  
 \*3112 ROMERO, Robert  
 \*2598 RONDEAU, Jim  
 \*2599 RONDEAU, Melody  
 \*2775 ROTH, Charles  
 \*3461 ROUTH, David  
 \*3171 ROW, Dave  
 \*3192 ROWINSKI, Glenn  
 \*3193 ROWINSKI, Glenn (GO)  
 3110 ROWLEY, Cedric  
 \*2578 RUNIN, Steven E.  
 \*2741 RYAN, Charles C.  
 \*2743 RYAN, Mary C.  
 \*2849 SABERHAGEN, Fred  
 \*2852 SABERHAGEN, Joan  
 \*2748 SACHTER, Louise  
 \*3254 SAKLAD, James R.  
 \*3124 SANDBERG, Karol  
 \*3444 SANDERSON, H.P.  
 \*3445 SANDERSON, Joy  
 \*3064 SATER, Scott  
 \*3264 SATTERFIELD, Dale  
 \* 712 SATTERFIELD, Jim  
 \* 241 SATTERFIELD, Susan  
 \*2895 SAVILLE, Bruce  
 \*3037 SAYER, Mary  
 3267 SCHALLES, Jeff  
 \*2563 SCHLICH, Stephen E.  
 3512 SCHLUTER, Joe  
 \*3503 SCHMIDT, Joyce  
 \*3502 SCHMIDT, Stanley  
 \*3178 SCHNEIDER, Heather  
 \*2618 SCHOFIELD, Barb  
 \*3451 SCHORER, David  
 \*2575 SCHOUTEN, Herman  
 \*2568 SENIER, Nancy Leigh  
 2826 SEVCIK, Coletta M.  
 \*3366 SHAW, Barclay, Jr.  
 \*2858 SHELLENBARGER, Shane  
 \*2795 SHEPHERD, Randall L.  
 \*3013 SHIMBO, Fara  
 \* 734 SHIMBO, Robert  
 \*3129 SIDERS, Ellen  
 \*3168 SIEBER, Renee  
 \*3265 SIEGEL, Dana B.  
 \*2888 SIMMONDS, Darlene  
 \*2890 SIMMONDS, David  
 \*3356 SJOGREN, Lars-Olof  
 3360 SKINNER, Dorothy  
 3215 SLADE, Martin A.  
 \*3416 SMELLEY, David L.  
 \*2742 SMITH, Jeffrey John  
 3287 SMITH, Keith R.  
 \* 752 SMITH, Melvin Ray  
 \*3271 SMITH, R.E.  
 \*2957 SMITH, V. Michael  
 \* 762 SPEER, Jack  
 \*3139 SPEITEL, Camilla  
 \*2778 SPENCER, Henry  
 \*3497 SPERLING, Linda I.  
 3143 SPRINGALL, Frank  
 3117 SQUIRES, Carol S.  
 \*3491 STADINGER, Paul  
 1819 STANNARD, Tim  
 \*3225 STEFAN, Jeri  
 \*3222 STEINER, Mahala  
 \*3163 STEPHENS, Lynn  
 \*2819 STEPHENSON, James  
 \*3060 STEVER-SCHNOES, David  
 \*2761 STODOLKA, Carol  
 \*2763 STODOLKA, Frank  
 3107 STONE, Grant  
 \*2718 STONE, Nancy J.  
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 \*3499 STRICKLAND, John K., Jr.  
 \*2892 STRONG, Ray  
 \*2850 STROUD, Terry  
 \*2883 STROUP, Chris  
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 \* 69 STUBBS, Curt  
 \*3447 STUBBS, Mary M.  
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 \*3378 SUMMERS, Frank  
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 \* 799 TAYLOR, John  
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 \*3180 TELESCO, Anthony  
 \*3308 TENNISON, Barbara  
 \* 802 TESSER, Gary  
 \*2834 THING, Eric  
 \*2836 THING, Sue Ruth  
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 \*2952 THOMPSON, Holly  
 \*3123 THOMPSON, Howard  
 \* 810 THOMPSON, Valerie  
 \* 812 THORNHILL, Ira Mitch  
 \*3340 TIDWELL, Janice M.  
 \*3341 TIDWELL, Robert W.  
 \*3175 TOBER, Suzanne  
 \*3442 TODD, Russ  
 \*3103 TOMEZIK, Sandra  
 \*3002 TOMKO, Bruce  
 \*2710 TOMPKINS, Dorothy  
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 \* 56 TRIMBLE, John  
 \*3280 TRIMBLE, Lora  
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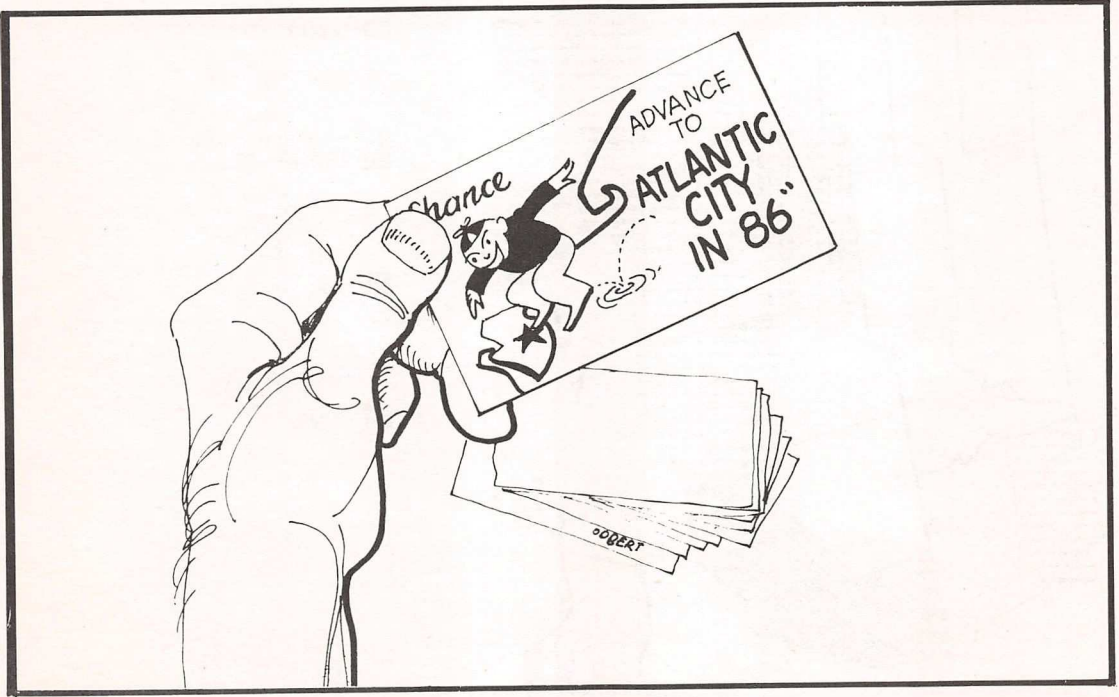
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- \*3312 TURNER, Kelly
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- \* 833 VANDERVORT, Vandy
- \*3441 VANT, Judy
- \*3062 VARELA, Linda
- 3538 VEJCHAR, Alfred
- \*3369 VELASQUEZ, Debra Lynn
- \*2557 VERBA, Craig Martin
- \*2617 VILAIN, Michael
- 3236 WALENTA, Pam
- 3522 WALLS, Brian R.
- 3493 WARD, Charles D.
- \*3068 WARD, Michael J.
- \*3008 WARNER, Rex
- \*2847 WATSON, Philip A.
- \*3345 WAUFORD, Melissa
- \*3018 WAX, Nancy
- \*3327 WEAVER, Michael
- \*3534 WEAVER, Richard
- 2764 WEBB, Clay
- \*2783 WEBB, Flint
- 2766 WEBB, Jeanette
- \*2771 WEBER, Kimberly
- \*2799 WEIKERT, Karen Ann
- \*3116 WELLS, Robert S.

- \*2856 WESELY, Mike E.
- \*3452 WEST, William E.
- 3395 WHELAN, Audrey Price
- 3396 WHELAN, Michael R.
- \*3237 WHISTON, Bob
- \*2842 WHITE, Donya
- \*3214 WHITE, Theodore
- \*3202 WICKSTROM, Erica
- \*3332 WICKSTROM, Erica
- \*3146 WIDDON, Bennie W.
- \*3371 WIGHTMAN, Nancy
- \*3373 WILLIAMS, Susan
- \*3231 WILLIS, Connie
- \*3306 WILLIS, Perry
- \*2725 WILSON, Catherine
- \*3333 WILSON, Mark G.
- \*3365 WILSON, Thomas Luke (GO)
- 2577 WINKLER, Jane Lee
- 3355 WITTCHEN, Erik
- \*2837 WOLFF, David T.
- \*3194 WOODIN, Mike
- \*3034 WUTZKE, Jerry
- 3412 YAGER, Gary
- \*3065 YEAGER, J.M.
- \* 893 ZDROJEWSKI, Ed
- \*2749 ZEEK, Anne Elizabeth
- 3309 ZIELINSKI, Michael

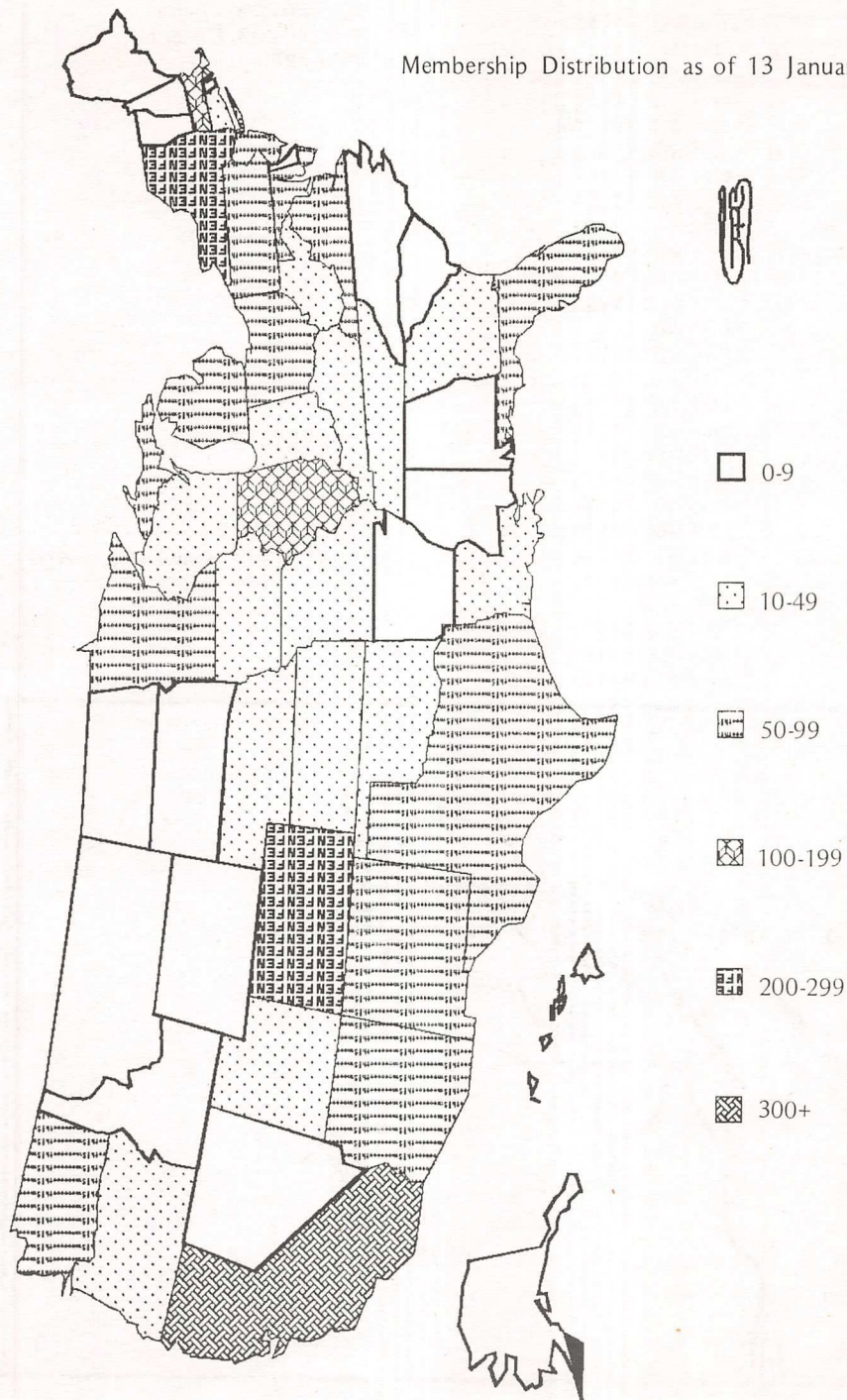
- \*3536 ZITZOW, Cynthia
- \*3535 ZITZOW, Elizabeth
- \*2954 ZRILICH, Franz

**CURRENT MEMBERSHIP TOTALS AS OF  
FEB. 1, 1981**

Attending .....	2,238
Supporting .....	637
Total .....	2,875



Membership Distribution as of 13 January 1981





## EAST TO WEST

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.

## Anthems Away

Charles Platt's plea for a science fiction anthem to revitalize the world conventions (see *Locus* Letters in issue 240) has fallen on fertile ground. The Denvention 2 committee has agreed to run a competition for a science fiction song. Joe Haldeman has agreed to be the final judge.

Entries, in the form of cassettes, sheet music, records, or singing telegrams (remember: you've got to furnish both words *and* music) should be sent to Charles Platt, 9 Patchin Place, New York NY 10011. Include return postage.

The Denvention 2 Committee reserves the right not to use the winning entry.

The chairman of the 1982 Chicago convention would not comment until he took a committee vote. *LOCUS* February 1981/13

## Rue Morgue Bookshop

WE HAVE ONE OF THE  
LARGEST MYSTERY  
STOCKS IN THE WORLD

When you come to Denver for Worldcon don't forget to bring your mystery want list. You may never come across another store like ours. Visit our tables, our store, or write for our catalogs of new & used mystery books.

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(303)443-8346

A Mystery Bookstore



**FINANCIAL REPORT  
DENVENTION TWO**

**Income August 1979 through January 31, 1981**

Memberships . . . . .	\$48,124.60
Dealers' tables. . . . .	5,905.00
Advertising. . . . .	682.30
T-Shirts. . . . .	151.25
Art show . . . . .	45.00
Rocky Mountain Oyster . . . . .	8.00
Hugo Book. . . . .	110.00
Interest . . . . .	411.45
	\$55,437.60

**Expenses through 1/31/81 (17 months)**

Refunds. . . . .	\$ 75.50
Advertising. . . . .	572.36
Stationery . . . . .	517.33
Sales Room Expense . . . . .	100.00
Bidding Expense . . . . .	2,950.00
Thin Air Wonder Stories. . . . .	1,292.49
Gasoline . . . . .	34.50
Parking . . . . .	9.25
Telephone . . . . .	1,609.32
Postal Expense . . . . .	2,979.43
Progress Reports . . . . .	7,968.71
Art Show. . . . .	41.00
Operations Expense. . . . .	116.40
Program Expense. . . . .	17.83
Computer . . . . .	2,553.74
Registration Expense . . . . .	1,046.00
Hugo Expense. . . . .	444.00
Supplies. . . . .	1,150.53
Equipment Rental. . . . .	325.00
Party Expense (Noreascon II) . . . . .	459.72
T-Shirts. . . . .	1,050.00
Capital Expense . . . . .	1,478.32
Bank Expense. . . . .	53.13
Bad Checks . . . . .	143.00
	\$26,987.56

**Balance in:**

Checking Account . . . . .	\$ 21.80
Savings Account . . . . .	8,428.24
Certificates of Deposit . . . . .	20,000.00
	\$28,450.04



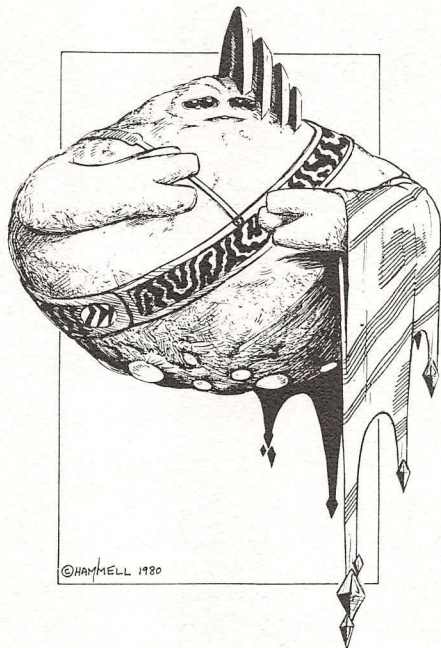
**MAY WE QUOTE YOU ON THAT?**

Excerpt from an interview with Ray Bradbury, conducted by Arthur Unger of the *Christian Science Monitor News Service*, printed in the *Rocky Mountain News*, January 31, 1980.

"Despite his acceptance of the idea of equality of living creatures on other planets, Bradbury has narrow views of the role of women in our society.

"'Women are not interested in science,' he said. 'Boys read *Popular Mechanics*, but girls couldn't care less. There are two races of people on earth—men and women, and we'll always be that way.'"



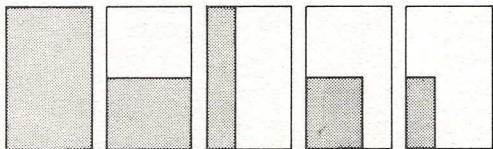


## PROGRAM BOOK ADVERTISING RATES

	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

### MECHANICAL REQUIREMENTS (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



**BLEEDS:** Please add 30% more to the advertising rate for bleeds. No solid reverse bleeds will be accepted.

**COLOR:** Full color is not available, except for inserts as supplied

by the advertiser. Spot color is available for \$70.00 per color, with quotes on request.

**HALFTONES:** There will be no additional charge for screened halftones, if pre-screened negs or photostats are provided. Sized negatives should be no finer than 133 line and sized photostats should be no finer than 100 line. Please add \$11.50 extra for each halftone which will require screening. The originals for this production should be black-and-white glossies marked for size.

**WE RESERVE THE RIGHT** to modify all ads which do not fit our mechanical requirements or design standards.

**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 Phil Normand, 2525 East Fourteenth Ave., Apt. 1, Denver, Colorado 80206.



## PLEASE READ THIS

There are three committees who are bidding for the right to organize and hold the 1983 World SF Convention. Among these is Worldcon Scandinavia. That's us! However, this advert which you are reading right now will very likely be the last you will see from us before the actual voting at Denvention II. We would like to explain why.

Proximity is the key to our problem. As most fans know, the decisive votes in each year's site selection contest come from American fandom. This means that each bidding committee must make itself and its program known at the major US conventions. Because of this circumstance we (and the Australians, of course) are at a distinct disadvantage compared to our Maryland competitors. That is why you have not seen or heard more of us. It is quite simply impossible for a large number of Worldcon Scan's members to attend a large number of major US cons. For a few cons we could manage this - but not for the enormous number of locals and regionals which are held almost weekly in the United States. It's not that we wouldn't like to - we just can't.

We understand, therefore, that we cannot compete quantitatively with any major US bid. So we will have to change our tactics slightly. You may not see or hear so much of Worldcon Scandinavia, though this Progress Report should reach every eligible voter at Denver, and you are the ones who count. Because we are very definitely still in the race. In fact, we still believe we can win - with your help and your votes. Don't forget, we are still the committee offering the most original, most memorable 1983 worldcon available.

For example, we have earlier hinted at Worldcon Scandinavia's desire to introduce a number of innovations at the 1983 Worldcon. We'd like to present the first of these now by taking this opportunity to invite the winners of the 1981 and 1982 John W. Campbell awards for new writer to be our special guests at the 1983 Worldcon in Copenhagen. This is our way of supporting new talent and encouraging a continuing revitalization of the science fiction field while at the same time introducing to Europe the potential leaders of tomorrow's SF.

Lastly, the World SF Convention has only been held in a non-Anglo-Saxon country one single time in its entire history. And never in Scandinavia. Give us a chance and we promise you one of the best world cons ever! Vote Scandinavia in '83!



# WORLDCON SCANDINAVIA '83

*Information and presupporting memberships (\$2 or £1)  
P.O. Box 10040, S-220 10 LUND, Sweden*