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**THE 39th
WORLD
SCIENCE FICTION
CONVENTION**

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DENVER 1981

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and out of fandom, who cared, and
gave a hand.*

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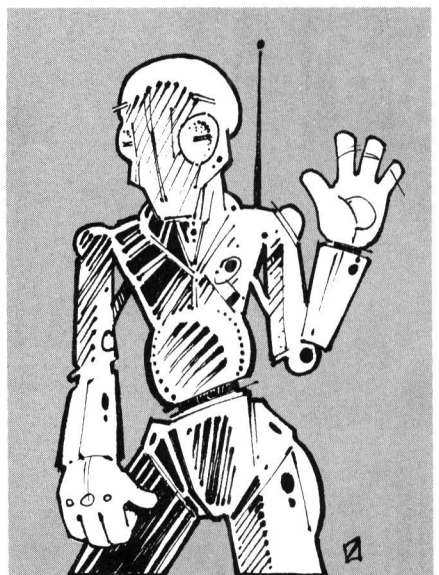
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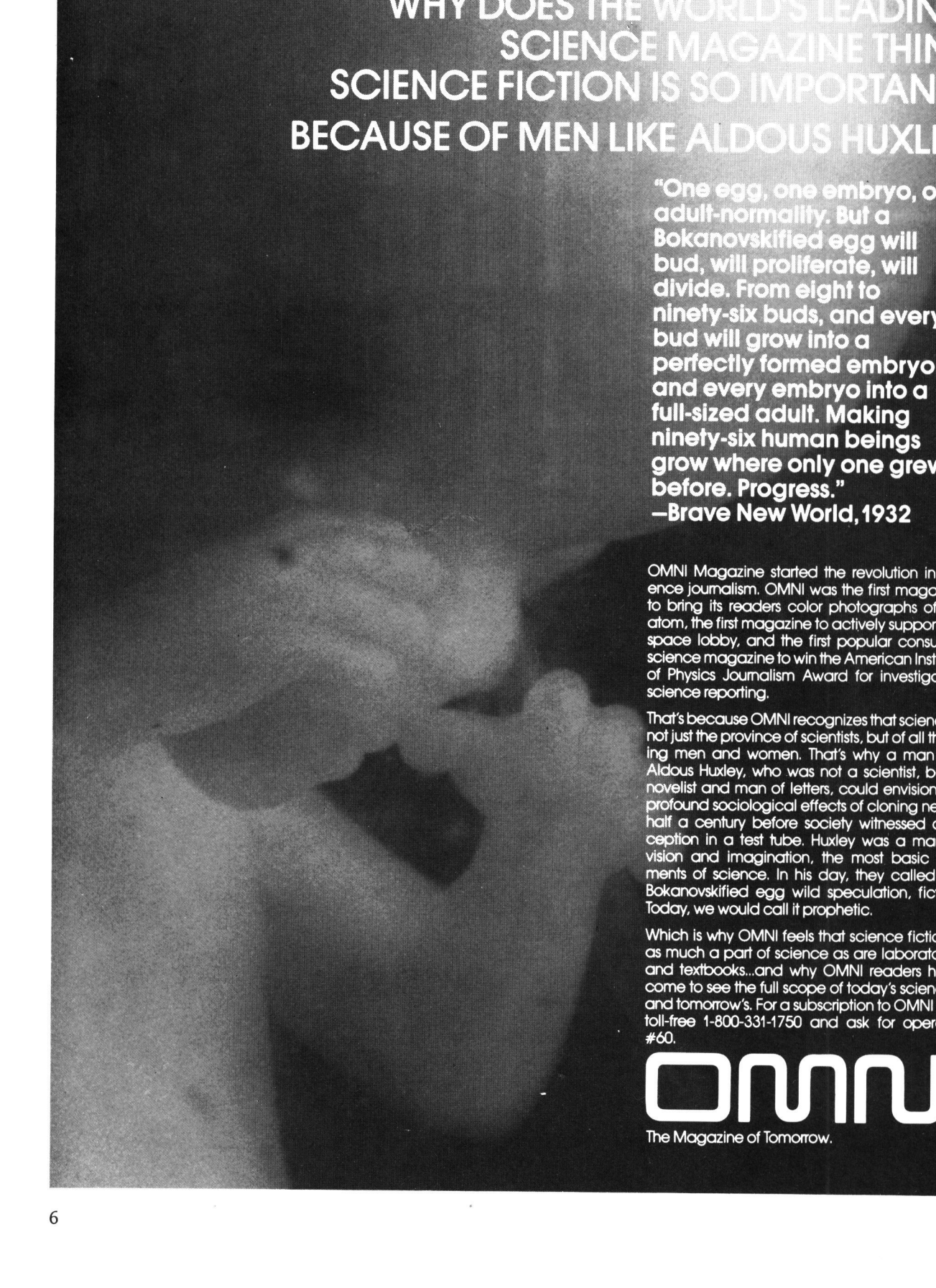
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GUEST of HONOR

C.L. Moore

An Open Letter to C.L. Moore by Robert Bloch

Dear Kat:

They've asked me to do a piece about you for the Program Book. But if you don't mind, I'd rather not. Somehow it seems wrong for me to just go into a number on your career as a writer. When I think of you, there's so much more than just that to recall.

Do you remember a long-ago day in May, 1937, when you and

your friend Marjorie paid your first visit to California?

You were still working as a bank secretary back in Indianapolis, your home town, but already you'd become quite a famous young lady.

Or perhaps a famous young man.

That's what the readers of *Weird Tales* thought when they read your tricky byline—"C.L. Moore"—on your very first story, "Shambleau," published back in '33.

And how they loved that yarn! It catapulted you immediately into the front ranks of science-fantasy writers—the first gal who'd made it in the one hundred and seventeen years since the publication of *Frankenstein*. Sure, others had written ghost stories and supernatural stuff, but you were the

only woman to win the SF sweepstakes. Those series characters of yours, Northwest Smith and Jirel of Joiry, were top favorites, and now you were writing legitimate science fiction for *Astounding Stories*.

By this time, of course, the secret was out. You were definitely feminine—and attractive. No wonder Henry Kuttner fell for you.

Strange, isn't it, how we all got together for the first time during that two-week period forty-four years ago—good God, is it really that long?

You met me because I was visiting Hank at his home; both of us were fledgling fantasy writers then. Fritz Leiber was a newly married young actor and would-be author living just a stroll away from Hank in Beverly Hills. Forry Ackerman, whom we also saw, down on New Hampshire Street, was a red-hot SF fan whose greatest triumph was to collaborate with you on a story.

No doubt about it, Kat—you were far and away the most outstanding and accomplished member of this quintet, but others would have been hard-put to realize it. You had none of the characteristics of today's Women's Libbers; you didn't talk about your work, you were shy rather than aggressive, and to a casual observer I guess you'd have seemed like a typical Midwestern girl on a holiday. You giggled when we posed for comic snapshots in a "photo parlor" and screamed



Photo: Jay Kay Klein

as we rode the roller coaster at the beach. Deny it if you will, but you came off as a real pussycat, and it's obvious that Henry was already heading for a collision-course ending at the altar with you three years later.

I don't know when the psychological counselors began telling everybody that marriage is a partnership. It doesn't matter—nobody had to tell you and Hank. Or the fans who read those brilliant stories the two of you turned out together under almost twenty pseudonyms for almost twenty years. No one has ever matched your record, and no one ever did more to elevate the literary level of the field. The pieces which bear your stamp most clearly—work like “Judgment Night,” “Vintage Season”—are part of science fiction's history.

But everyone knows that. I'd rather

C.L. Moore: A Bibliography

After C.L. Moore's marriage to Henry Kuttner, the two produced such an astounding body of work in collaboration that we find it beyond our means to list everything. This bibliography, then, consists mainly of those stories which are by Ms. Moore alone.

Series: *Jirel of Joiry*

- The Black God's Kiss—Oct. 1934, *Weird Tales*, S
- The Black God's Shadow—Dec. 1934, WT, S
- Jirel Meets Magic—July 1935, WT, S
- The Dark Land—Jan. 1936, WT, N
- Quest of the Starstone (with H. Kuttner)—Nov. 1937, WT
- Hellesgarde—April 1939, WT, N

Jirel of Joiry (Paperback Library, 1969) contains all the *Jirel* stories except “Quest”

Black God's Shadow (Donald M. Grant, 1977), first illustrated edition, Alicia Austin. Same contents as *Jirel of Joiry*.

Series: *Northwest Smith*

- Shambleau—Nov. 1933, *Weird Tales*, S
- Black Thirst—April 1934, WT, S
- Scarlet Dream—May 1934, WT, S
- Dust of the Gods—Aug. 1934, WT, N
- Juhli—Mar. 1935, WT, N
- The Cold Grey God—Oct. 1935, WT, N
- Yvala—Feb. 1936, WT, N
- Lost Paradise—July 1936, WT, N
- The Tree of Life—Oct. 1936, WT, N
- Quest of the Starstone (with H. Kuttner)—Nov. 1937, WT
- Nymph of Darkness (with F.J. Ackerman)—Dec. 1939, WT
- Werewoman—1938, *Leaves No. 2*
- Song in a Minor Key—Feb. 1940, *Scientisnaps*

remember the personal moments we shared, like the time I visited you and Hank in South Laguna after the war.

That's when I discovered firsthand just how closely you two collaborated—to a point where he'd leave the typewriter and you'd take his place, picking up the story exactly where he'd left off, and without even exchanging a word about it. Partnership? It was a bloody miracle.

And you—the most admired and acclaimed lady to grace the *genre* since the late Mary Wollstonecroft Shelley—what would people say if I told them you had a lifelong hangup on the works of Beatrix Potter? The creator of “Shambleau” getting turned on by reading about Peter Rabbit—too much, baby!

Hank's death in 1958 was the end of an era; not just for you but for the science fiction field. That's when you switched to teaching and to writing for television. Funny how our paths continued to cross; a few years later I was out in Hollywood myself. And when I did my first screenplay at

Shambleau and Others (Gnome Press, 1954) includes stories from both series marked “S,” above.

Northwest of Earth (Gnome Press, 1954) includes stories from both series marked “N” above.

Judgment Night (Gnome Press, 1952), collection: Judgment Night; Paradise Street; Promised Land; The Code: Heir Apparent.

Doomsday Morning (Doubleday, 1957) novel

Other Stories

- The Bright Illusion—Oct. 1934, *Astounding Stories*, B
- Tryst in Time—Dec. 1936, AS, B
- Greater Than Gods—July 1939, *Astounding Science Fiction*, B
- Fruit of Knowledge—Oct. 1940, *Unknown*, B
- There Shall Be Darkness—Feb. 1943, ASF
- No Woman Born—Dec. 1944, ASF, B
- Daemon—Oct. 1946, *Famous Fantastic Mysteries*, B
- Vintage Season—Sept. 1946, ASF, B

The Best of C.L. Moore (Ballantine Books, 1975) intro. by Lester Del Rey. Collects all stories marked “B” above.

Warner Bros. you had an office in the writers' building too. Remember those long afternoon coffee-breaks we used to share? I recall you taking me onto the *Maverick* set to watch one of your teleplays being shot. Somehow the idea of C.L. Moore, the first lady of science fiction, turning out scripts for something like this or *77 Sunset Strip* really knocked my socks off. I guess you had trouble keeping your own hosiery in place, because not too long afterwards you remarried and abandoned TV to its own devices, and you didn't publish any new fiction, either.

But I'm doing what I didn't want to do—digging into history and telling you things you already know.

What I really want to tell you, Kat dear, is that what you *did* do—in that span of spectacular achievement stretching from 1933 until you stopped contributing to the field—has always been remembered. Remembered so well and so fondly that you're being honored by a whole new generation of fans and writers. And no one deserves it more.

Odd the way things work out. You and Hank and Fritz and Forry and I, back there in the beginning—all of us trying to scrounge a living in the midst of the worst depression this country has ever known—each clinging to an identity that could be established only in the pages of a lowly and despised pulp magazine. If anyone had told us what the years would bring we'd never have believed it possible.

Correction. One thing we *would* have believed. Even then, like all your readers, fans and fellow-writers, we were ready to swear that *you* were going to make it. Your talent and imagination were already beginning to revolutionize the *genre*. That may sound like flattery, but it's the plain and simple truth. Because you did something very few ever achieve—you established yourself as one of the great writers of science fiction with your very first story.

And you always will be.

Much love—from all of us—
Bob



Photo: Jay Kay Klein

Ben Bova and Cliff Simak

Clifford D. Simak

An Appreciation

by Poul Anderson

Oftimes it is an honor to be chosen as the one who shall pay homage. This honor has come my way now and then, always deeply appreciated but never more than on the present occasion. I have been asked to write a few words of introduction for Clifford D. Simak.

Nothing comes free, and my pride is tinged with nervousness. After all, why is a comparative newcomer like me—only published for a third of a century—introducing a writer who

GUEST of HONOR

stood at the top of my science fiction pantheon when I was in my teens? That wasn't the beginning of Clifford Simak's career in our field, either; at the time, he was already among its leaders. Since then, as awards became established, he has been collecting them with both hands. I can't say whether the culminating one has been the Grand Master title bestowed by Science Fiction Writers of America, or his central role at this convention, or anything else: because as a matter of fact, I don't believe that any culmination is in sight. He simply goes on writing, beautifully, inventively, entrancingly—in short, so damn well that his colleagues would seethe with helpless envy if they weren't too full of admiration.

Besides, he's a fine, warm, altogether likeable human being. A generation ago I would not have hesitated to call him "loveable," but that word has been too much abused of late. Gentle and gentlemanly though he be, Clifford Simak is no teddy bear but a man, with the inner iron that belongs to any healthy individual. In him it has the form of finely tempered steel, made more evident by his stories than by his soft-spoken person.

This brings me to my second reason for feeling a bit shy. What can I possibly say about his work? If your interest in science fiction is genuine—and surely it is, or you wouldn't be here—then you know what he has done. Perhaps you don't know every single part of it, for after so many years the canon is admittedly large, but at least you are familiar with enough to realize what a treat you have in store as you discover the rest.

Of course, if you are young you can never quite experience the thrill that was mine when the "City" series came out in magazine form over a period of years. To you it is a unified classic, a mighty oak in our forest, leaves full of light and shadow and mysterious rustlings; but I watched that tree grow! However, you can read new Simak tales as they appear, while I do too, and look up the older ones,

and find the same freshness in all.

They speak for themselves. They don't need me or anyone else to do so.

Perhaps you'll allow me a few remarks anyway. Anthony Boucher used to talk of "the noble pleasure of praising." Moreover, some people always misunderstand any writer, even in a friendly spirit. I don't claim to be immune to that failing myself, but let me give you a personal reaction or two.

Clifford Simak has often been called "pastoral," and it's true that when he deals directly with his own Midwestern earth he's one of the best regional writers that the U.S.A. has ever had. He evokes the land, its people, and their soul superbly. Yet he is just as capable of dealing with a megalopolis, a machine, or an alien planet and the creatures thereon. Nobody can better summon forth a sense of vastness, strangeness, and, sometimes, dread.

He has been called "reverent" and "religious." Without wishing to intrude upon his beliefs, I will point out that his stories do frequently embody awe and wonder and a due sense of humility in the face of these; but they embody a certain hard-headed realism as well, not to mention considerable humor.

He has been called "pacifistic," and again his private opinions are irrelevant, but what we find is—yes—a lot of decent, *simpatico* characters, but also a recognition that evil exists and conflicts occur.

He has been called a fantasist, and this may be more nearly correct than the other designations. Not only does he like to bring in the archetypes of myth and legend, he has added delightful, or eerie, new concepts to them. (When something disappears around our house, my wife and I still say that the cobbles must have stolen it.) Nevertheless he nearly always puts his figures, no matter how imaginative, into a solidly structured, logical framework. He maintains a basic respect for scientific fact and method and has, indeed, written a number of "hard science" stories.

Thus Clifford Simak, like any other major writer, will not fit into anybody's neat little category. He is as independent, multifaceted, and surprising as life itself.

His style, too, is unique. An editor once remarked to me that, if ever there was a field loaded with stylists, it is modern science fiction. Even so, a Simak piece remains unmistakable, and outstanding, in its use of language. I wonder how many young writers his example has inspired to do their very best with words, learning more as time went on and yet never satisfied. Probably there are quite a few; certainly I have been one of them, and still am.

If a single phrase cannot describe his creations, how shall it describe the creator? Cliff (now I feel free to be as informal as he usually is) would find fulsomeness embarrassing. He's a modest fellow; with accomplishments like his, he can afford to be, though to him it comes naturally.

For most of his adult life, until retirement, he was a journalist, rising through the ranks—which included science reporting—to a high executive position with the principal newspaper of Minneapolis. Such work is demanding in the utmost, but in spite of that he carried on a parallel career in science fiction, which soon became brilliant . . . and still is, needless to say. He did this by sheer persistence, setting himself a standard of so-and-so much writing time to put in at home, minimum, every day that it was possible. The method is altogether characteristic of the man. Characteristic, too, is the fact that he succeeded equally well in being a husband and father, maintaining a happy family life to the present moment: no small achievement either. You'll find his company marvelous, but be sure to keep on your toes, lest you miss depths of meaning in what you hear him say.

Afterward go home and look forward to his next work, and his next, and his next. Cliff has been with us for a long time, but he has not grown old, nor will he ever. ■



Clifford D. Simak: A Bibliography

This is undoubtedly incomplete and only mentions American editions and printings.

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 "The Loot of Time"—1938, *Thrilling Wonder Stories*
 "Madness from Mars"—1939, TWS
 "Rim of the Deep"—1940, ASF
 "Masquerade" ("Operation Mercury"—1941, ASF
 "Earth for Inspiration"—1941, TWS
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 "Tools"—1942, ASF
 "Ogre"—1944, ASF
 "Lobby"—1944, ASF
 "Mr. Meek Plays Polo"—1944, *Planet Stories*
 "Limiting Factor"—1949, *Startling Stories*
 "Eternity Lost"—1949, ASF
 "The Call from Beyond"—1950, *Super Science Stories*
 "Second Childhood"—1951, *Galaxy*
 "Courtesy"—1951, ASF
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 "Worrywort"—1953, Gal
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- "I Am Crying All Inside"—1969, Gal
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Rusty Hevelin, Himself

by Bob Tucker

This is the true and unvarnished story of my dad, Rusty Hevelin, and of his meteoric rise to fame and fortune as well as the fannish guest-of-honorship at a world convention. It took him only forty years to achieve the lofty heights and even today you may still see the Gosh-wow-oh-boy twinkle in his eyes.

This year marks Rusty's fortieth year in fandom, and the fortieth anniversary of his very first convention. As a callow teenager living in Riverside, California, and reading that crazy Buck Rogers stuff, he somehow discovered the Los Angeles Science Fantasy Society in 1941 and attended one of their notorious Thursday night meetings to discover what "fanac" was. Whatever it was, it didn't bite and didn't scare him.

At that meeting he met other young fans like himself, Ray Bradbury, Forry Ackerman, and Walter Daugherty, who encouraged him and contributed to his delinquency. It is possible that he learned of conventions that first night, and in particular of an upcoming "worldcon" to be held in Denver on the next fourth of July weekend. Someone probably explained what a worldcon was . . . sort of like fanac, only more crowded.

Fired with fannish enthusiasm, Rusty quit his job as a photographer and a photo lab technician and set off for exotic Denver by thumb, bus, and boxcar with nothing more in his pockets than five dollars and some loose change. (Dad always had nerve. Some guts, some brass, but plenty of nerve.) He arrived in Denver with just eleven cents in his pocket and went down to see what a convention was all about. A huge crowd of about 75 people were in attendance, and he was entranced.



Rusty Hevelin

Photo: Jay Kay Klein

After that first Denver worldcon Rusty went on to Philadelphia because it seemed the thing to do at the time—there were other fans there. He joined the Philadelphia club and was made president in almost no time at all; there wasn't even a question of ballot box stuffing. In February 1942 he began publishing *Nebula*, one of fandom's earliest newspapers, and stayed with that task until he was caught up in the Marine Corps and the war interrupted his fanac. He returned to fandom in 1946, somewhat like MacArthur returning to the colors, all bright-eyed and bushy-tailed and ready for action. In 1946, Rusty became a newspaper publisher once again when he took over *STEFNEWS* from another fan, Jack Speer.

The year 1975 was a golden year for dad . . . he won the Down Under Fan Fund election (DUFF) and journeyed to the worldcon in Australia to see what fanac was like down there. He spent three weeks touring Australia and fandom there is just now recovering. Today he moves from con to con in his bright red van, huckstering here, huckstering there, to make expenses. He doesn't earn his living from convention huckstering. As soon as he has sold enough books and magazines to cover the expenses of the trip he closes down his table and goes off to join the room parties . . . or to conduct yet another auction. He is an indefatigable auctioneer, and I suspect he has raised several thousand dollars for the two transportation funds, DUFF and TAFF, as well as for the convention committees by auctioning their artwork from the shows.

I can't guess how many conventions he attends each year, but I can report that he has been at home *twice* when I phoned. Twice in the same year.

He has a houseful of books, magazines, and fanzines—literally a houseful, because he is a packrat and takes home with him every issue of *Weird*

Tales or Astounding Stories that he can find. His collection goes back to the true golden age of science fiction when Hugo Gernsback was an apprentice and Harry Bates a schoolboy. He also saves string.

And now, today, forty years after his introduction into the world of fandom, he is back again as the Fan Guest of Honor. If he seems lost, it is because there are more than 75 fans at this year's convention. If you find him jingling coins in his pocket, ask him if those coins are the same eleven cents he had when he reached Denver in 1941.

There remains but one question to settle. Some people wonder out loud why dad's surname is not the same as mine. It's a simple answer. He didn't marry my mother.

THE ONLY TRUE STORY OF RUSTY HEVELIN

by Joe Haldeman

(with help from *Gay Haldeman*).

I don't know what Bob Tucker said in the preceding piece, but I doubt that any of it was true. Here is the true story of Rusty Hevelin:

Born the bastard son of a robot (hence "Rusty") and a California barmaid, Hevelin eventually found a limited kind of fame in gourmet circles as Southern California's most meticulous artichoke peeler . . .

Well, that's not all true, either. Just the California part.

Rusty came into fandom in 1941, when he went to a Los Angeles Science Fantasy Society meeting and met such luminaries as Forrie Ackerman and Ray Bradbury. Hooked on the stuff, he hitchhiked from Riverside, California, to Denver for the first Denver. (This is what persistence in fandom can get you—forty years later, he not only drives his own car to Denver, but gets the con committee to pay for the gas.)

Before the mundane world interfered, Rusty got deeply involved in fan writing and publishing. After Denver, he went to Philadelphia with Bob

Madle, where he joined the Philadelphia Science Fiction Society and wound up president. He wrote for fanzines such as *Fantasite*, co-edited the last issue of the *Fantascience Digest* with Bob, and started a newszine called *Nebula: The Fantasy Fan Record*. In 1942 he joined the Marines and they decided there weren't enough Japanese in Philadelphia, so sent him off for an extended vacation in the South Sea Islands, where he served as meteorologist (sunny with occasional strafing).

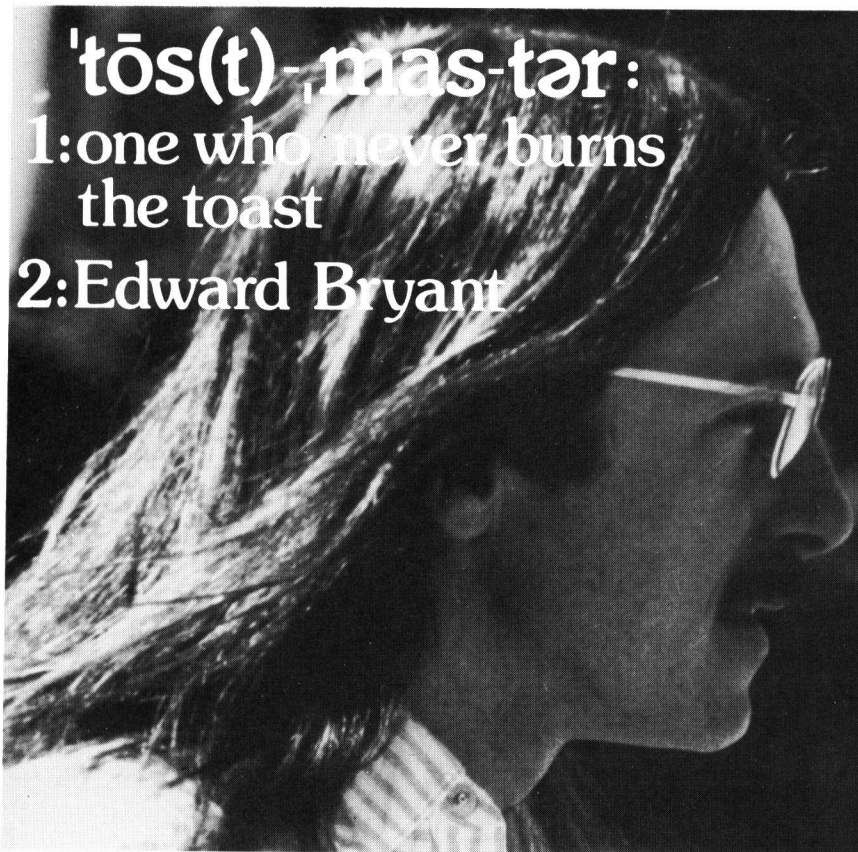
After the war, Rusty was probably the best-known fannish traveler, mooching off fans from coast to coast from 1945 to 1947.

In 1948 he dropped out of sight, went off to Antioch College and got married. He resurfaced in '56, going to NYCON II, but until '65 his only fan activity was the Fantasy Amateur Press Association.

We got Rusty back for good in 1965—he went to Midwestcon and then Tricon, and hasn't missed any subsequent U.S. Worldcon. He started huckstering in '68 and has been separating innocent fans from their money ever since. In 1971, he retired from the mundane world in order to devote all of his time to fandom, travel, and reading. He once made 22 cons in one year, a regimen that would have killed a drinking man.

Rusty has been what they call a "perennial" (once you plant him, he keeps coming up no matter what you do) toastmaster and Guest of Honor at such midwest cons as Minicon, Icon, Chambanacon, Archon, and Confusion. In 1975 he won the Down Under Fan Fund and went to the Worldcon in Australia.

Right now, June '81, he's fiddling with a campfire and slowly growing back his beard. We're on a month-long camping trip in Maine—Rusty was so eager to do it that he missed his first Midwestcon in years—and we're indulging in a beard race. It's very tiring, trying to grow a beard and write at the same time. Since I can't stop the beard, I guess I'll stop writing. ■



'tōs(t)-mas-tər:
 1: one who never burns
 the toast
 2: Edward Bryant

Learned to write. Sold stories to *Amazing* and *Galaxy*. Moved to Denver, 1974. Sold stories to *Analog*, *New Dimensions*, *Orbit*. Learned to use typewriter. Sold stories to *Omni* and *Penthouse*.

(Bryant came along with a whole goon squad of other writers, 1970. Wrote some stories so good for a long time I thought Gardner Dozois had written them. Other guy, kid named Gerry Conway, wrote story so good once I thought Bryant had written it.

(Bryant went the usual Hugo and Nebula finalist route beginning 1973. Won two Nebulas in the last couple of years. They kept handing him awards. He kept taking them home.)

~~“Trying to take over the East Side, you rats!” snarled Mancutti.~~

Stood looking at the shine on my shoes while Bryant talked. Wanted me to accompany lady friend of his on Amtrak from MidAmeriCon back to San Antonio. Friend of his was named

Penny. She was enough to make a Zen monk climb a kudzu vine.

“Fifty dollars a day, plus expenses,” I said. Left Bryant. Helped lady get a five-foot stuffed shark into the baggage rack overhead on the Texas Eagle.

I took off my hat, wadded my trenchcoat under my head, closed my eyes. I opened them. The lady was looking at me as if waiting for instructions.

“Do anything you want, kid,” I said, “as long as you don’t play with matches.”

Slept with my face open all the way to Texas. If I’d have had on a red, white and blue tie, people would have tried to stuff letters in my mouth.

~~The alley was filled with deadly Illinois weather; Chicago lightning and Cicero thunder.~~

Met Bryant again, 1978. St. Louis on a night when you could have used the air for dessert topping. Bunch of SF rowdies were whooping it up. I was down on my luck.

“Let’s go halfies on a room,”

The E. Winslow Bryant Caper

by Howard Waldrop

~~Somewhere a foscœe barked.~~

I met the guy for the first time five years ago.

He held out a hand like a thin pink spider. All I remember were big porcupine eyes, pasty face, hair Rapunzel could have climbed down.

He was dressed in the kind of clothes rich winos wear. Neo-Neil Young-Chocolate-manhole-cover-marshmallow-submarine outfit. The kind that makes somebody look like he had been standing in a Glidden Paint Store when the Apocalypse came.

Real zoot.

“You Waldrop?” he asked. “Ken Keller said I should look you up.”

I thought, *Don’t take Ken’s word for everything*, but what I said was, “Gee, how nice to meet ya.”

(Info in the Bryant file: Born 1945 White Plains, N.Y. Family and he moved to Wheatland, Wyoming, soon after. Some siblings, one now a state legislator. Attended University of Wyoming. Started for an aeronautical engineering degree. Couldn’t find the sky with both hands tied to his hat. Changed to English. Read some science fiction. Attended Clarion workshops. Sold some stories to places like *Jugs* and other one-handed magazines.

Bryant said, with all the old-fashioned charm of a cop taking a bribe.

Worst half of a hotel room I ever bought. The traffic was fierce. The hotel sounded like the Astrodome on Free Gun Night. Even the hotel dicks had a nice word for everybody. I don't like a place where *everybody's* having a good time.

Bryant gave some speeches. Some ginzo piped wise halfway through one. This Bryant character glared at him, said "I hope the Brain Fairy left a nickel under your pillow last night." The wise guy's face looked like a collapsed lung.

I was beginning to admire this E. Winslow Bryant. Sure, he was just a writer, but he lived by The Code.

~~I shook the rain off my hat and stepped into the room.~~

Bryant talks about geeks. He's the kind of guy who gets really excited talking about geeks. Me, I can take them or leave them.

There was this terrarium at the hotel. The hotel staff was growing dead weeds in it. To show off their handiwork, they had set the glass case in the middle of the lobby.

"Damn fine bunch of dead weeds," a tourist said to a bellhop.

"Needs a geek," said Bryant to me.

"People would throw it junk food," I said.

"Maybe they could put a dispenser here. You know, approved geek food."

"Maybe they could set up a cage full of live chickens," I said. "Like a lobster place. *You* pick the chicken. *You* feed it right to the geek."

"*You* get to keep the beak and the feet," said Bryant.

Later I saw him rereading *Nightmare Alley* and underlining important passages.

~~A lead bee buzzed past my noggin. I jerked Judge Colt from his leather bench. KERCHOW! he said. It was the death sentence for Jones.~~

E. Winslow Bryant's one of those handsome guys. Glasses, long hair,

thin, tall, the nice kind of mustache that lets a guy enjoy a good meal twice.

He can write as good as most people open a tube of toothpaste. You can find some of his stories everywhere you look. Things called "Sharking Down" and "Prairie Sun" and "The *Hibakusha* Gallery." He won the awards for stories called "giANTS" (last year) and "Stone" (a double thumbfull of years ago).

You can tell how good a writer is by his publishing record. If he hasn't written a novel, but has had books of short stories published, he's good.

Any ginzo can write a novel. All it takes is paper and a lot of the stuff that puts the ape in apricot.

E. Winslow Bryant's got three collections of stories out, soon to be four. *Among the Dead; and other events leading to the Apocalypse* (1973), which they just sent to the cornfield; *Cinnabar*, which is mostly stories set in some future burg by that name; and this year's *Wyoming Sun*, which has all his good stories about a state useful only for keeping Colorado from bumping into Montana.

Later this year the kahunas at

Pocket Books are going to print *Particle Theory*, which is full of stuff so good you'll want to fight your grandmother after you read it. You'll feel like you've been conked on the beezer with a sock full of nickels after you track your glims over the tales therein.

E. Winslow Bryant also edited a job called *2076: The American Tri-centennial* which, to cash in on all the 200-year hoopla, the publisher printed late in 1977. The closest he came to writing a novel was when he and Harlan Ellison did *Phoenix Without Ashes*, which was the novelization of Ellison's teleplay for the series *The Starlost*. (What the producers did to that teleplay shouldn't have happened to Hitler. Or Hoover.)

~~It was night on the bridge, and the lights of the city looked like something Utrillo had painted after too many cognacs. The sound of the sleet as it fell was like some guy crumpling a cigarette package over and over.~~

I helped E. Winslow Bryant move from an apartment so small you couldn't laugh HO HO HO, you had to



laugh ha ha ha. He was moving into a place that looked like Bacall's roost in *Dark Passage*, everything so curved and rounded and smooth you'd think the architect wanted to be reincarnated as a beach ball.

"What'll you ask to help me move?" he asked.

"Fifty dollars a day, plus expenses," I said. "I never vary my fee, except in cases where I rescind it altogether."

We moved and moved and moved for hours, and so far it had just been books we were taking out of the place. He lived on the third floor, so I began to feel like Sisyphus in that book by the noted French humorist, Albert Camus.

I moved the last of many gross thousands of books and found another door into the apartment.

"So that's where it went!" said Bryant.

~~I went back to my office and put my feet into the worn notches on the desk. I reached in the drawer for the~~

~~Fighting-Cock-bottle-and-poured-myself-a-drink-in-a-glass-you-could-have stood-a-broom-in--~~

Bryant's some toastmaster, too. I've seen him give and take with the best Yahoo audience. Mostly give. He looks so nice to be so nasty.

But him being toastmaster at Denvention meant somebody had to write a bio of him for the program book.

So this Phil Normand character came into my office and shook the rain off his hat.

"So what you're saying, Normand, is that you want me to tickle the typer keys and do a thing on how good a writer and how nice a toastmaster this E. Winslow Bryant geezer is?"

"Your sign does say H. Franklin Waldrop, Private Writer, doesn't it?" he asked.

"I can't do it." I sighed. The calendar on my desk said Jan. 4 and already 1981 was the worst year of my life. "Some things a guy can't do. Let your partner down. Get involved

with a client. Spill your guts to the cops about something held in confidence. Say nice things about Bryant.

"No," I said, shifting in my chair. "I can't do it. I can't go against The Code."

Normand looked at me, took a black little cigar from a gold case, tapped the cigarillo against the crystal of his expensive watch.

"The committee is willing to give you fifty-five dollars a day, plus expenses," he said.

~~The knives went into him as silently as a warm jeep sinking into a musky bog.~~

I'm staring at the paper in the typer and thinking of how to say nice things about Bryant. The rain on the skylight is as quiet as a lullaby out at the Orphans' Home.

Nobody calls. Nobody comes by. Nobody cares whether I live or die or go to New Ulm.

Somewhere, a roscoe barked. ■

Edward Bryant: A Selective Bibliography

"Her Lover's Name Was Death"—1971, *Fantasy & Science Fiction*

"The Ten O'Clock Report Is Brought to You By . . ."—*Again, Dangerous Visions* (Doubleday, 1972)

"Audition: Soon To Be a Major Production"—1972, *Infinity Four* (Lancer)

"2.46593"—1973, *Eros in Orbit* (Trident)

Among the Dead and other events leading up to the Apocalypse (Macmillan, 1973), collection: The Hanged Man; Shark; No. 2 Plain Tank Auxiliary Fill Structural Limit 17,605 lbs. Fuel—PWA Spec. 522 Revised; Adrift on the Freeway; Jody After the War; Teleidoscope; The Poet in the Hologram in the Middle of Prime Time; The Human Side of the Village Monster; Among the Dead; File on the Plague; The Soft Blue Bunny Rabbit Story; Tactics; Sending the Very Best; Their Thousandth Season; Love Song of Herself; Pinup; Dune's Edge.

"Going West"—1974, *Orbit 13* (Putnam)

Phoenix Without Ashes (Fawcett, 1975), with Harlan Ellison. Novel.

Cinnabar (Macmillan, 1976), series collection: The Road to Cinnabar; Jade Blue; Gray Matters; The Legend of Cougar Lou Landis; Hayes and the Heterogyne; Years Later; Sharking Down; Brain Terminal.

2076: The American Tricentennial (Pyramid, 1977), anthology, editor.

"Particle Theory"—1977, *Analog*, Nebula Nominee

"The *Hibakusha* Gallery"—1977, *Penthouse*. Nebula Award Nominee.

"Stone"—1978, *Fantasy & Science Fiction*. Nebula Award Winner, 1979. Hugo Nominee.

"giANTS"—1979, *Analog*. Nebula Award Winner, 1980. Hugo Nominee.

Wyoming Sun (Jelm Mountain Press, 1980), collection: Prairie Sun; giANTS; Teeth Marks; Beyond the Sand River Range; Strata.

"Dark Angel"—1980, *Dark Forces* (Viking)

Particle Theory (Pocket Books, 1981), collection: The Legacy of Hans Christian Sauro-pod (essay); Particle Theory; The Thermals of August; Hays and the Heterogyne; Teeth Marks; Winslow Crater (poem); Shark; Precession; Stone, Strata; The *Hibakusha* Gallery; giANTS; To See.

"Freezing to Death"—1981, *Shayol No. 5*

"War Stories"—1992, **The Last Dangerous Visions**

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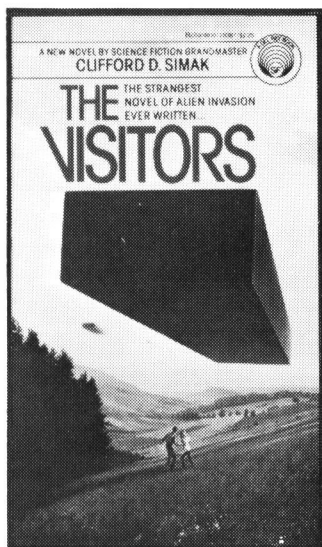
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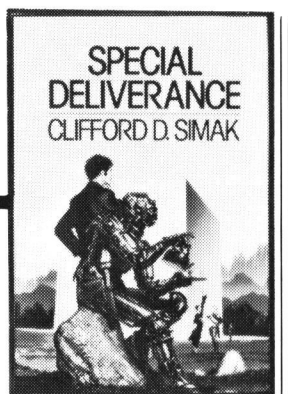
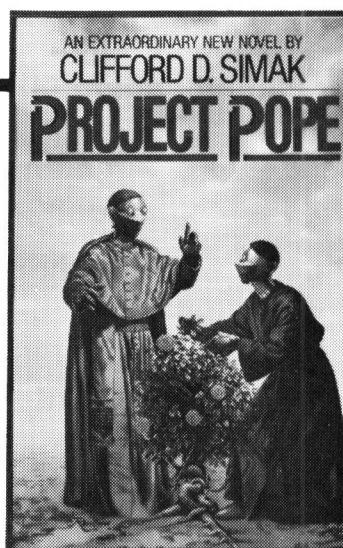


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William Barnwell

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Brian Aldiss

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***Timescape Books salutes Ed Bryant, toastmaster of
Denvention Two, and author of Particle Theory, coming in
October.***

TIMESCAPE BOOKS

Hardcovers distributed by Simon & Schuster.

Paperbacks published by Pocket Books.

PROGRAMMING and PREMISES



POINTS OF INTEREST

HOTELS

- 1 COSMOPOLITAN
- 2 EXECUTIVE TOWER INN
- 3 HILTON
- 4 HOLIDAY INN
- 5 MARINA
- 6 RADISSON

CONVENTION COMPLEX

- 7 CURRIGAN EXHIBITION HALL
- 8 ARENA & THEATRE

OTHER PLACES

- 9 BUS STATION
- 10 CIVIC CENTER (park)
- 11 COLORADO HERITAGE CENTER
- 12 CONVENTION & VISITORS' BUREAU
- 13 DENVER ART MUSEUM
- 14 DENVER PUBLIC LIBRARY
- 15 LARIMER SQUARE
- 16 RTD INFORMATION CENTER
- 17 SAKURA SQUARE
- 18 STATE CAPITOL
- 19 UNION STATION (trains)
- 20 U.S. MINT

LEGEND

-  HOTEL
-  entrance
-  POINT OF INTEREST
-  CONVENTION COMPLEX
-  entrance
-  16TH ST. MALL (UNDER CONSTRUCTION)
-  DIRECTION OF TRAFFIC

MAP BY BRUCE MILLER

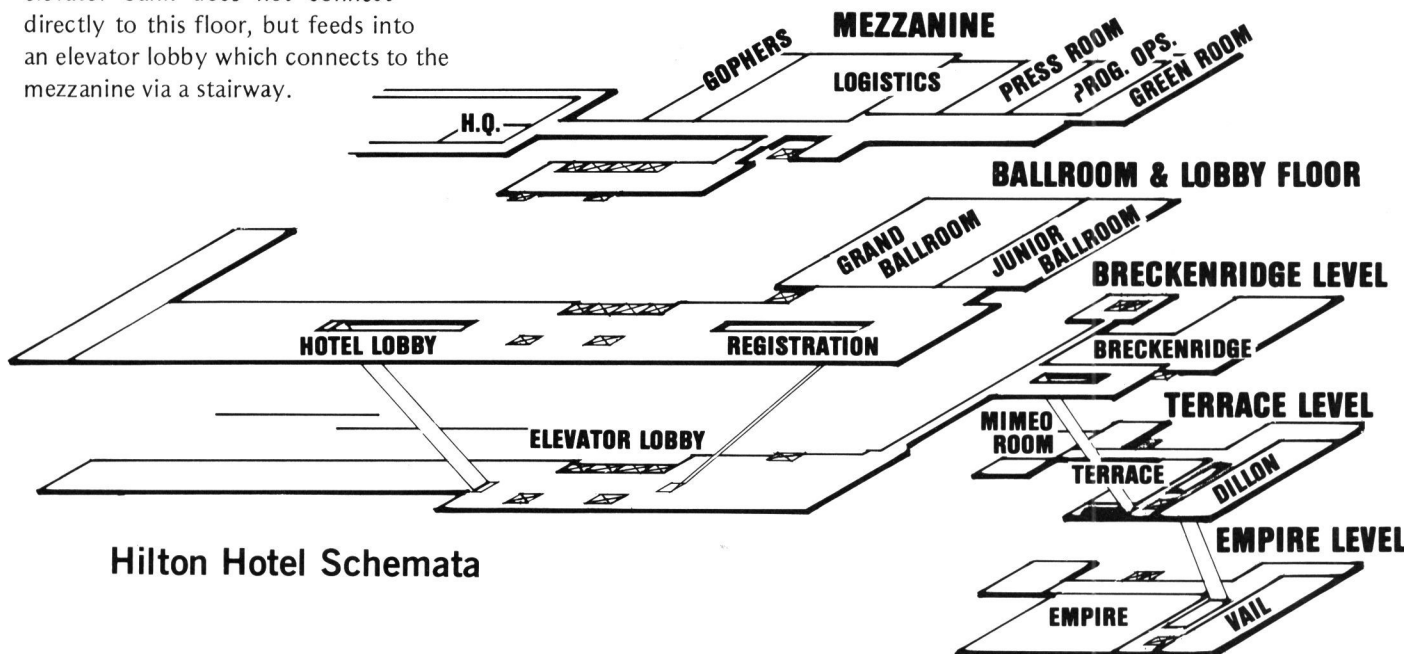
Hotels

HOTEL INFORMATION

The **Denver Hilton** is on Court St. between 15th and 16th. It snakes exits out to all four sides of the block. The Hilton's function space is divided into two sections, the ballroom area and the convention center area. The convention center area starts at ground level on the SE side of the hotel. There is an outside exit here (the one nearest the McDonald's on the east corner) and the convention complex area extends down two more floors. It is connected to the ballroom area and the rest of the hotel by a single corridor. The ballroom area is one floor above ground level and can be reached via escalator from the ground floor. **Registration and Information** will also be here. The mezzanine above the ballroom level contains all the convention and hotel offices. The main elevator bank does not connect directly to this floor, but feeds into an elevator lobby which connects to the mezzanine via a stairway.

The **Plaza Cosmopolitan** is located at 18th and Broadway. This is two blocks, one NE and one north, from the Hilton. Program items of two types will be held here. **Day films** will be shown on the ground floor in the Silver Glade ballroom. The remaining function space, on the mezzanine level, will be devoted to the **Gaming Programming** being run by the Denver Gaming Association. The mezzanine function space can be reached by the elevators at the west end of the lobby or by the stairs at the east end of the lobby, just south of the entrance to the Silver Glade ballroom.

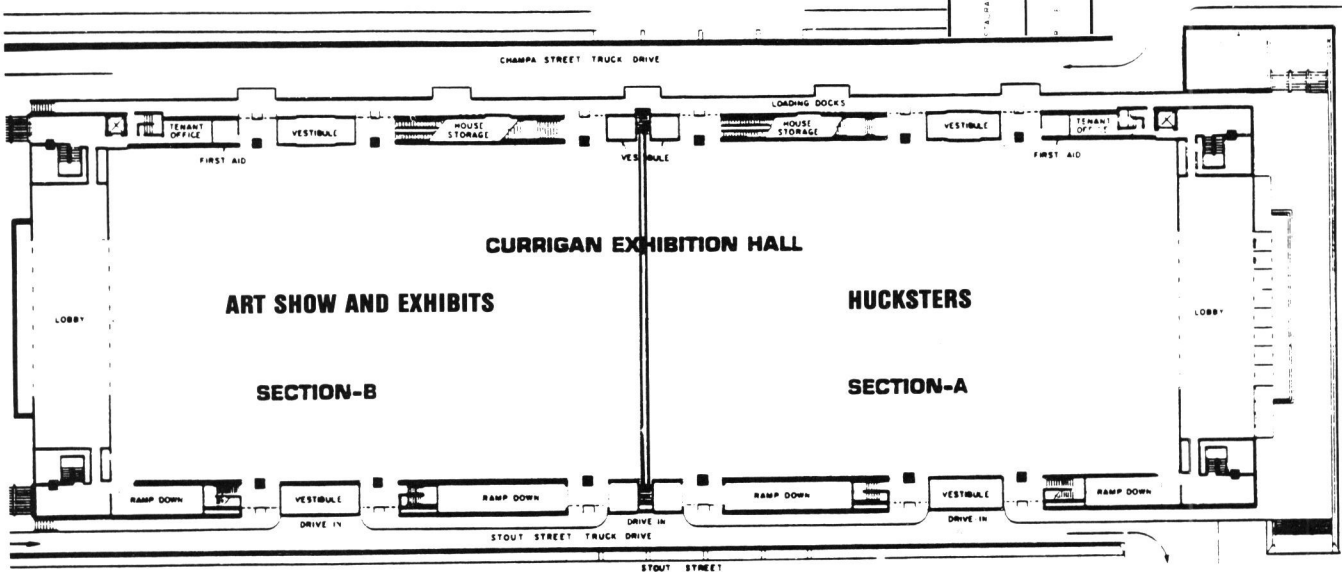
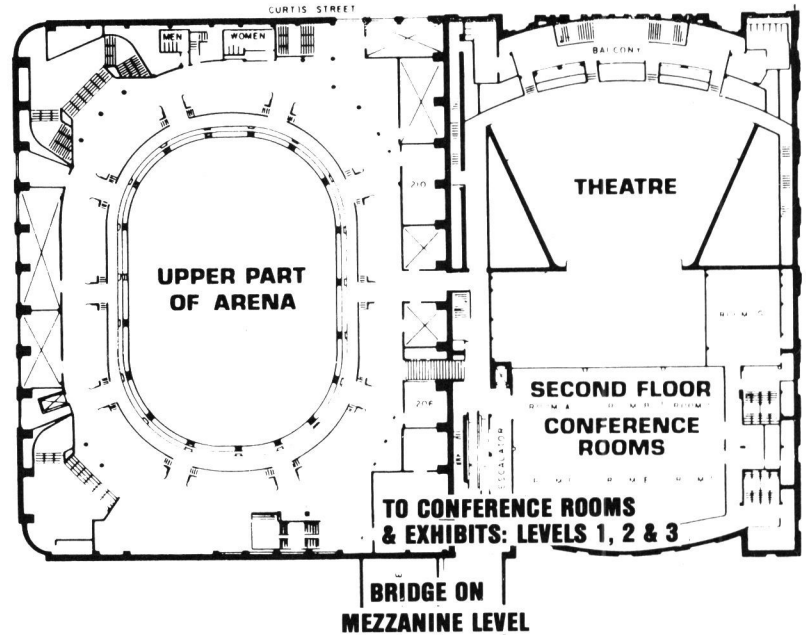
The **Best Western Denver Marina** is located on Colfax Ave. at the intersection of 13th and Court. It is two blocks SW on Court St. from the Hilton. The **Video Rooms** and other miscellaneous programming will be in the Marina. The **Big Horn Room** is on the ground floor at the far north end of the lobby. All the other function rooms are on the fifth floor.



Hilton Hotel Schemata

Currigan

Currigan Exhibition Hall and the Denver Convention Complex will be referred to as Currigan even though only part of it really is. The Sales Room and Art Show are entered from 14th St. between Stout and Champa. The exhibits area, conferences rooms, and Arena (where the Hugo Awards presentations and Masquerade will be) are a block further NW on 14th, between Champa and Curtis. The two sections are connected by a second floor bridge.



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THE MAGIC MAY RETURN edited by Larry Niven, in which fine writers of fantasy and science fiction invade the world of *The Magic Goes Away* with their own stories. Illustrated by Hugo award winner Alicia Austin.

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Program & notes

PROGRAMMING

Check your pocket program for details of all programming.

LITERATURE TRACK

Grand Ballroom—Hilton
Thursday: 1 p.m.—5 p.m.
Friday, Saturday, and Sunday:
11 a.m.—5 p.m.
Monday: 11 a.m.—3 p.m.

SCIENCE TRACK

Empire Room—Hilton
Thursday: 1 p.m.—5 p.m.
Friday, Saturday, and Sunday:
11 a.m.—5 p.m.
Monday: 11 a.m.—3 p.m.

FAN AND ART TRACK

Junior Ballroom—Hilton
Thursday: 1:30 p.m.—5:30 p.m.
Friday, Saturday, and Sunday:
11:30 a.m.—5:30 p.m.

AUTHOR'S SHOWCASE

Dillon Room—Hilton
For times and authors schedule, see Pocket Program.

DAY FILM ROOM

Silver Glade—Cosmopolitan
check pocket program for times

TRIVIA BOWL

Breckenridge Room
Friday: 2 p.m.—6 p.m.
Saturday: 2 p.m.—6 p.m.

BLOOD DRIVE

Terrace Room—Hilton
Friday: 9 a.m.—5 p.m.

WORLD SCIENCE FICTION SOCIETY

Vail Room—Hilton
Friday, Saturday, Sunday, and
Monday: 9:30 a.m.—11:30 a.m.

GUEST OF HONOR SPEECHES

Grand Ballroom—Hilton
Friday: 7:30 p.m.

MASQUERADE

Curragan Convention Center Arena
Saturday: 7:30 p.m.

HUGO AWARDS

Curragan Convention Center Arena
Sunday: 7:30 p.m.

PERSONNEL

Denvention Two would like to thank all of you who are donating your time and effort to help make this a great Worldcon. We could never do it without you.

Personnel head George Cain will be endeavoring to keep our volunteers happy and busy throughout the con while he and his staff continue to encourage more people to assist us.

Each fan working on the convention for two or more hours in one day will receive a pass for the Denvention Two Gopher Hole and Crash Space. This means free munchies and crash space until we run out of room.

By the time many of you read this, Denvention Two will be history. The committee will be counting up the money. If we show enough profit, Denvention will refund membership money to volunteers, starting with those who worked the most. Due to the committee's tight budget and many expenses, this cannot be guaranteed and may not be too likely. Do remember that Noreascon II said the same thing, and they were able to give out some refunds anyway.

Whether or not you volunteer, the personnel staff hopes we can help you have a great time at this year's Worldcon.

WEAPONS POLICY

The policy of Denvention Two regarding weapons, model weapons, and blades shall be as follows:

All Denvention Two members, by accepting their membership badges, agree to the "peacebonding" of any weapons, model weapons, or blades they may have in their possession. "Peacebonding" as used herein is defined as the fixing of any such weapons, models or blades in scabbards, cases, holsters or displays, in a semi-permanent fashion such as wiring, soldering or chaining. No weapons, models or blades will be removed from their scabbards, cases, holsters or displays except in such areas as Denvention Two may designate (the Biltmore Room in the Hilton).

The following will be grounds for revocation of membership:

1. Violation of peacebonding.
2. Any fighting involving weapons, model weapons or blades.
3. Violation of any state, city or federal law involving weapons.

The City and County of Denver forbid the carrying of firearms without a Denver permit.

A brief word of caution: Many zap guns, "laser pistols," etc., bear a resemblance to real firearms ranging from remote to striking. While this should not present a severe problem in fan areas, the public areas outside the hotels are a different story. The Denver police do not like having guns pointed at them and can be a nasty group when it comes to dealing with weapons (albeit nicer than the muggers). A xenon tube discharge somehow just doesn't measure up to the impact of a 158 grain, jacketed hollow-point slug fired from a .357 cartridge. 'Nuff said.

—Bruce Miller

MIMEO ROOM

We know that all true fans are interested in good reproduction (or was that sex?) so we will have repro facilities available to all members of the convention. The Mimeo Room will be located at the Hilton Hotel (Beverly Room, Terrace level) and will be open during the regular function hours. Here your two charming (??) hosts, Tom Longo and Garth (the raging Canadian) Danielson will be waiting to serve you. With almost fanatical fervor, these two (2) wild guys from Minneapolis have vowed to keep the Mimeo Room open at hours even The Copy Cat won't match. This means that if you are wondering (sp., but I like it) around the convention at three in the morning with nothing to do, you should stop in at the Mimeo Room—it's probably open.

In an effort to bring you absolutely the cheapest possible repro rates we are offering the following:

The first 100 copies of one page are FREE. One page only, and don't try giving 33 friends pages 2-34 to bring in—we'll notice. After that the cost will be \$1.00 per hundred (single side) or \$1.50 per hundred double-sided pages plus \$1.00 per E-stencil. For those wishing to bring typed stencils to the convention to run off for W.O.O.F. or any other purpose, the mimeograph machines we will be using are nine-hole Gestetners. Speaking of which, special rates are available for W.O.O.F. (The sixth annual time capsule of the World Organization of Faneditors is to be assembled at Denvention Two. Those wishing to participate should have 300 copies of their contribution brought to or left in the Faan room. The contribution should be delivered by Saturday, Sept. 5, at 9 p.m. The collation will be held Sunday at a time and place to be announced.)

So get active and do some fanac to

bring to the Worldcon. You know that you'll have slaves to print it for you.

—Bruce Miller

classifieds

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SCIENCE FICTION CHRONICLE, P.O. BOX 4175, NEW YORK, N.Y. 10163

about Art

Hullo all. As I write this it is May 11. The Program Book has a fairly early deadline, so I can't thank here all of the people who have helped put on this Worldcon's art show. Many of you will have decided to help with it after this date. I can, however, thank some and give a few words of advice/warning to future art show committees. I thank the good folks of the Fantasy Artists' Network for their many good bits of advice and labor. I thank Bjo and John Trimble for advice and help—particularly with the art flats and logistics.

Murphy loves art shows: *If Something Can Go Wrong, It Will*; and especially: *It Takes Longer* and *Costs More*. Try to find someone who *likes* to write letters, and a free carpenter, and someone with a big truck. Make friends with the fire marshal.

As the art shows have gotten bigger, there has developed a need to divide up the space for each artist in some equitable manner. There are three ways that have been developed to do this. this.

1. **The Piece Limit System.** The artist is limited to a number of pieces entered, usually 8-10-15-20. They can be any size.
2. **The Boston System.** Square footage is rented in advance. You may put as many pieces as you can on it that leaves room for the bid sheets. Usually there are different fees for this rental, depending on whether the artist is a professional or an amateur.
3. **The Jury System.** This has not been used by a science fiction art show yet, to my knowledge. Artists are invited to submit pieces for judging.

Those that pass are put in the show. This is the most common type of show in galleries and museums.

The Piece Limit is the older system in SFshows. It is the one that is most common in the West and in many smaller shows elsewhere. The main advantage is that the artist is not penalized for size. The main disadvantage is that it's hard to tell how much space you'll need. The Boston System is slowly spreading in the East. Its main advantage is that you know ahead of time just what space you will need. This makes for a tidy show. It is also very good if you happen to work in jewelry or miniatures. Its main disadvantage is that it is a very expensive show to enter if you work in standard to moderately large painting sizes. It is also harder to enter such a show if you're new to the game, since it's difficult to make space for walk-ins. The Juried Show would tend to limit shows to professionals only. Since the SF art world has a very large number of transitional or semi-pros, this could get awkward.

I choose to use the Piece Limit System mainly because I have never personally had anything, or done any work, in a Boston-type show. I am familiar with the Piece Limit System and like it. It was also in use at St. Louis Con, LACon, Big MAC, Iguana-Con, and all the WesterCons. I believe it to be the most flexible and fairest all-around system—even if it is a bit hectic at times.

Thanks once again to all of you who entered, helped in the show, or just patted my back at a nervous moment.

—Gail Barton

HOW TO BUY ART

The Sketch Table. Look on the artwork on the back or bottom for the price and pay at the cash box. You will be given a receipt to show the guards at the door.

Quick Sale Price. If a piece of art has *no* written bids on the bid sheet, it may be purchased for the Quick Sale Price written on the top of the bid sheet by the artist. Get a person at the art show desk to help you with this. Do not remove the work from where it is placed. The piece will be marked "SOLD," and you will be given a receipt and your name will be registered in the art control sheet of that artist to prevent mixups. We would prefer that you leave the work in the show until the last auction so that people may see it, but if you need to leave early, arrangements can be made to release the art from the show earlier.

Written Bid. a.) You have bought a piece by written bid if at the beginning of the last auction you have the highest written bid up to three (if there is a fourth bid, it goes to voice auction). b.) After the last auction, pieces with no bids on them may still be purchased by either quick sale or written bid.

Voice Auction: Works with four or more written bids will go up for voice auction. You pay on the spot after the auction and take the work after you have paid. ■

FOOTPRINTS ON SAND—A Literary Sampler

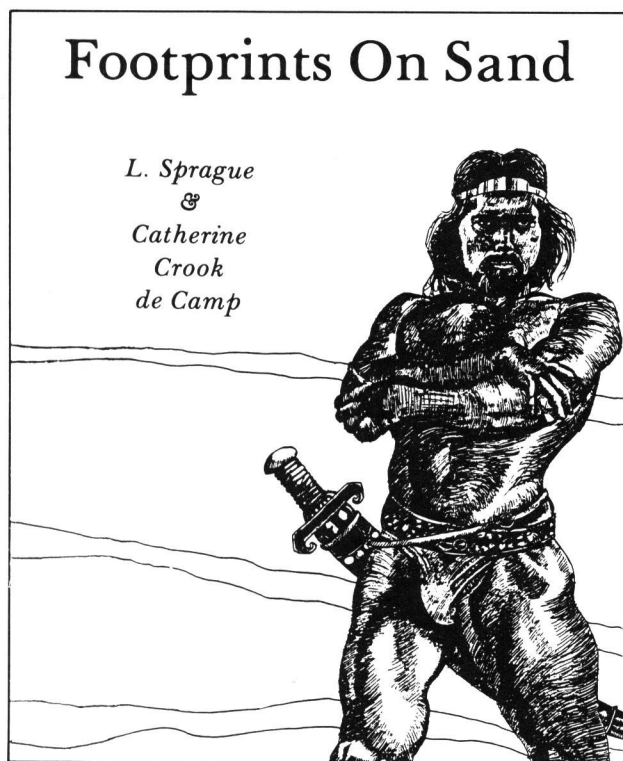
by

L. Sprague de Camp and Catherine Crook de Camp

Illustrated by C. H. Burnett

In celebration of the de Camps' appearance as Guests of Honor at X-Con, held in Milwaukee last June, the X-Con Committee prepared a "literary sampler" demonstrating the great variety of their work. Advent is now proud to offer *Footprints on Sand* for general distribution.

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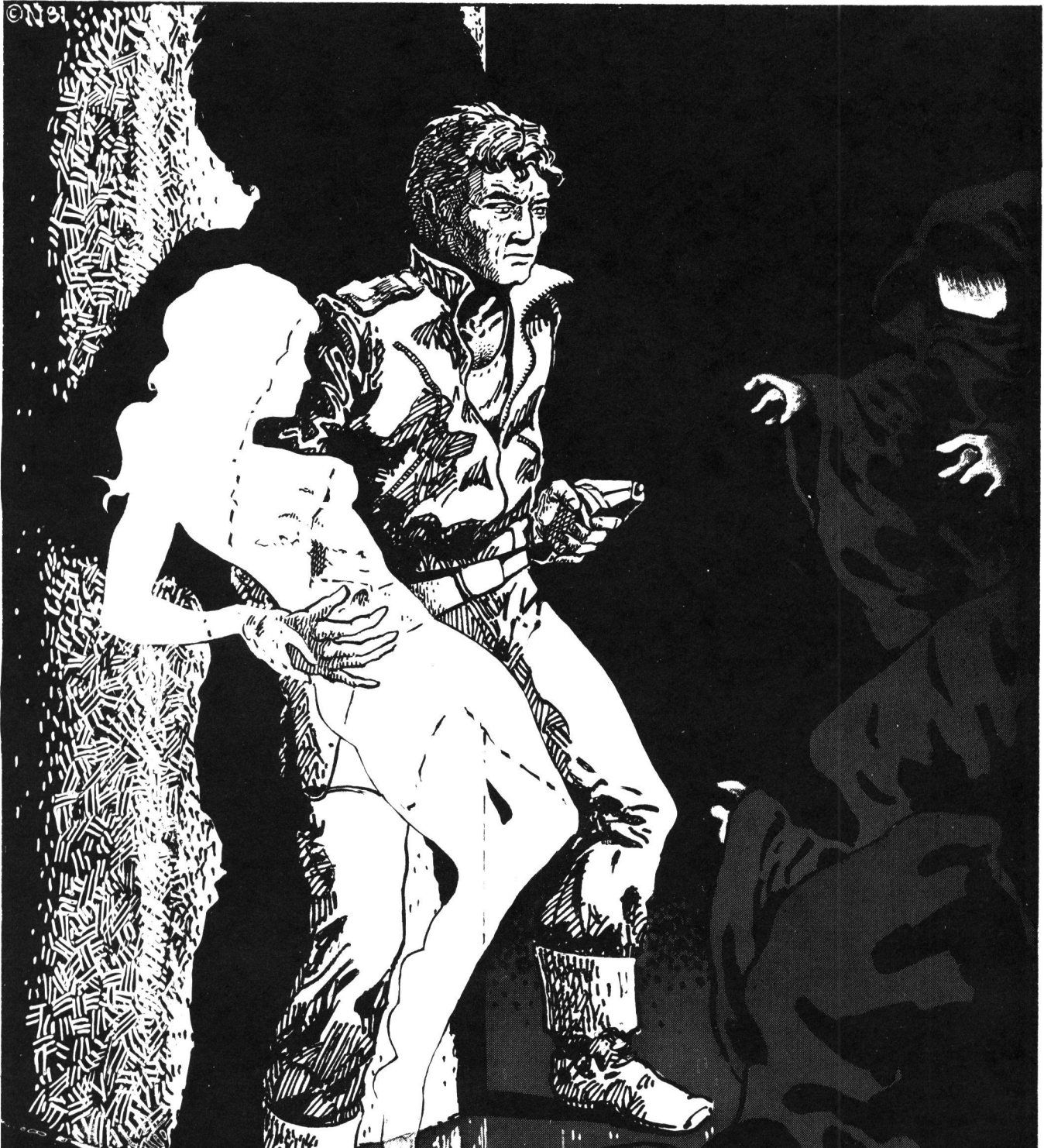


Illustration: Phil Normand after C. L. Moore

**C.L. MOORE &
FORREST J ACKERMAN**

NYMPH of DARKNESS

The thick Venusian dark of the Ednes waterfront in the hours before dawn is breathless and tense with a nameless awareness, a crouching danger. The shapes that move murkily through its blackness are not daylight shapes. Sun has never shone upon some of those misshapen figures, and what happens in the dark is better left untold. Not even the Patrol ventures there after the lights are out, and the hours between midnight and dawn are outside the law. If dark things happen there the Patrol never knows of them, or desires to know. Powers move through the darkness along the waterfront to which even the Patrol bows low.

Through that breathless blackness, along a street beneath which the breathing waters whispered, Northwest Smith strolled slowly. No prudent man ventures out after midnight along the waterfront of Ednes unless he has urgent business abroad, but from the leisurely gait that carried Smith soundlessly through the dark he might have been some casual slight-seer. He was no stranger to the Ednes waterfront. He knew the danger through which he strolled so slowly, and under narrowed lids his colorless eyes were like keen steel probes that searched the dark. Now and then he passed a shapeless shadow that dodged aside to give him way. It might have been no more than a shadow. His no colored eyes did not waver. He went on, alert and wary.

He was passing between two high warehouses that shut out even the faint reflection of light from the city beyond when he first heard that sound of bare, running feet which so surprised him. The patter of frantically fleeing steps is not uncommon along the waterfront, but these were—he listened closer—yes, certainly the feet of a woman or a young boy. Light and quick and desperate. His ears were keen enough to be sure of that. They were coming nearer swiftly. In the blackness even his pale eyes could see nothing, and he drew back against the wall, one hand dropping to the ray gun that hung low on his thigh. He had no desire to meet whatever it was which pursued this fugitive.

But his brows knit as the footsteps turned in to the street that led between the warehouses. No woman, of whatever class or kind, ventures into this quarter by night. And he became certain as he listened that these feet were a woman's. There was a measured rhythm about them that suggested the Venusian woman's lovely, swaying gait. He pressed flat against the wall, holding his breath. He wanted no sound to

indicate his own presence to the terror from which the woman fled. Ten years before he might have dashed out to her—but ten years along the spaceways teaches a man prudence. Gallantry can be foolhardy sometimes, particularly along the waterfront, where any of a score of things might be in close pursuit. At the thought of what some of those things might be, the hair prickled faintly along his neck.

The frantic footsteps came storming down the dark street. He heard the rush of breath through unseen nostrils, the gasp of laboring lungs. Then those desperate feet stumbled a bit, faltered, turned aside. Out of the dark a hurtling figure plunged full-tilt against him. His startled arms closed around a woman—a girl—a young girl, beautifully made, muscular and firmly curved under his startled hands—and quite naked.

He released her rather quickly.

"Earthman!" she gasped in an agony of breathlessness. "Oh, hide me, hide me! Quick!"

There was no time to wonder how she knew his origin or to ask from what she fled, for before the words had left her lips a queer, greenish glow appeared around the corner of the warehouse. It revealed a pile of barrels at Smith's elbow, and he shoved the exhausted girl behind them in one quick motion, drawing his gun and flattening himself still further against the wall.

Yet it was no nameless monster which appeared around the corner of the building. A man's figure, broad and misshapen. The light radiated from a flash tube in his hand, and it was an oddly diffused and indirect light, not like an ordinary flash's clear beam, for it lighted the man behind it as well as what lay before the tube, as if a greenish, luminous fog were spreading sluggishly from the lens.

The man came forward with a queer, shuffling gait. Something about him made Smith's flesh crawl unaccountably. What it was he could not be sure, for the green glow of the tube did not give a clear light, and the man was little more than a squat shadow moving unevenly behind the light-tube's luminance.

He must have seen Smith almost immediately, for he came straight across the street to where the Earthman stood against the wall, gun in hand. Behind the glowing tube-mouth Smith could make out a pale blur of face with two dark splotches for eyes. It was a fat face, unseemly in its puffy pallor, like some grub that has fed too long upon corruption. No expression crossed it at the sight of the tall spaceman in his leather garb, leaning against the wall and fingering a ready gun. Indeed, there was nothing to

arouse surprise in the Earthman's attitude against the wall, or in his drawn gun. It was what any nightfarer along the waterfront would have done at the appearance of such a green, unearthly glow in the perilous dark.

Neither spoke. After a single long glance at the silent Smith, the newcomer began to switch his diffused light to and fro about the street in obvious search. Smith listened, but the girl had stilled her sobbing breath and no sound betrayed her hiding place. The sluggish searcher went on slowly down the street, casting his foggy light before him. Its luminance faded by degrees as he receded from view, a black, misshapen shadow haloed in unholy radiance.

When utter dark had descended once more, Smith holstered his gun and called to the girl in a low voice. The all-but-soundless murmur of bare feet on the pavement heralded her approach, the hurrying of still unruly breath.

"Thank you," she said softly. "I—I hope you need never know what horror you have saved me from."

"Who are you?" he demanded. "How did you know me?"

"They call me Nyusa. I did not know you, save that you are of Earth, and perhaps—trustworthy. Great Shar must have guided my flight along the streets tonight, for I think your kind is rare by the sea edge, after dark."

"But—can you see me?"

"No. But a Martian, or one of my own countrymen, would not so quickly have released a girl who dashed into his arms by night—as I am."

In the dark Smith grinned. It had been purely reflexive, that release of her when his hand realized her nudity. But he might as well take credit for it.

"You had better go quickly now," she went on, "there is such danger here that—"

Abruptly the low voice broke off. Smith could hear nothing, but he sensed a tensing of the girl by his side, a strained listening. And presently he caught a faraway sound, a curious muffled wheezing, as if something short-winded and heavy were making laborious haste. It was growing nearer. The girl's caught breath was loud in the stillness at his elbow.

"Quick!" she gasped. "Oh, hurry!"

Her hand on his arm tugged him on in the direction the squat black searcher had taken. "Faster!" And her anxious hands pulled him into a run. Feeling a little ridiculous, he loped through the dark beside her with long, easy strides, hearing nothing but the soft fall of his own boots and the scurrying of the girl's bare feet, and far behind the distant wheezing breath, growing fainter.

Twice she turned him with a gentle push into some new byway. Then they paused while she tugged at an unseen door, and after that they ran down an alley so narrow that Smith's broad shoulders brushed its walls. The place smelled of fish and decayed wood and the salt of the seas. The pavement rose in broad, shallow steps, and they went through another

door, and the girl pulled at his arm with a breathed, "We're safe now. Wait."

He heard the door close behind them, and light feet pattered on boards.

"Lift me," she said after a moment. "I can't reach the light."

Cool, firm fingers touched his neck. Gingerly in the dark he found her waist and swung her aloft at arms' length. Between his hands that waist was supple and smoothly muscled and slim as a reed. He heard the fumble of uncertain fingers overhead. Then in an abrupt dazzle light sprang up about him.

He swore in a choked undertone and sprang back, dropping his hands. For he had looked to see a girl's body close to his face, and he saw nothing. His hands had gripped—nothing. He had been holding aloft a smooth and supple—nothingness.

He heard the fall of a material body on the floor, and a gasp and cry of pain, but still he could see nothing, and he fell back another step, lifting an uncertain hand to his eyes and muttering a dazed Martian oath. For look though he would, he could see no one but himself in the little bare room the light had revealed. Yet the girl's voice was speaking from empty air.

"What—why did—O, I see!" and a little ripple of laughter. "You have never heard of Nyusa?"

The repetition of the name struck a chord of remote memory in the Earthman's mind. Somewhere lately he had heard that word

spoken. Where and by whom he could not recall, but it aroused in his memory a nebulous chord of night peril and the unknown. He was suddenly glad of the gun at his side, and a keener awareness was in the pale gaze he sent around the tiny room.

"No," he said. "I have never heard the name before now."

"I am Nyusa."

"But—where are you?"

She laughed again, a soft ripple of mirth honey sweet with the Venusian woman's traditionally lovely voice.

"Here. I am not visible to men's eyes. I was born so. I was born—" here the rippling voice sobered, and a tinge of solemnity crept in. "—I was born of a strange mating, Earthman. My mother was a Venusian, but my father—my father was Darkness. I can't explain . . . But because of that strain of Dark in me, I am invisible. And because of it I—I am not free."

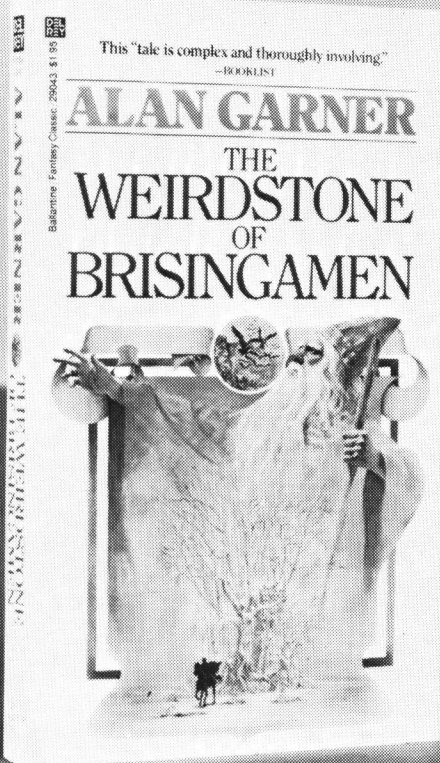
"Why? Who holds you captive? How could anyone imprison an invisibility?"

"The—Nov." Her voice was the faintest breath of sound, and again, at the strange word, a prickle of nameless unease ran through Smith's memory. Somewhere he had heard that name before, and the remembrance it roused was too nebulous to put into words, but it was ominous. Nyusa's breathing whisper went on very softly to his shoulder. It was a queer, unreal feeling, that, to be standing alone in a bare room and a girl's sweet, muted murmur in his ears from empty air.

"The Nov—they dwell underground. They are the last remnant of a very old race. And they are the priests who worship That which was my father. The Darkness. They prison me for purposes of their own.

"You see, my heritage from the lady who bore me was her own lovely human shape, but the Thing which was my father bequeathed to his child stranger things than invisibility. I am of a color outside the range of human eyes. And I have entry into—into other lands than this. Strange lands, lovely and far—O, but so damnably near! If I could only pass by the bars the Nov have set to shut me away. For they need me in their dark worship, and here I must stay, prisoner in the hot, muddy world which is all they themselves can ever know. They have a light—you saw it, the green glow in the hands of the Nov who pursued me through the dark tonight—which makes me visible to human eyes. Something in its color combines with that strange color which is mine to produce a hue that falls within man's range of vision. If he had found me I would have been—punished—severely, because I fled tonight. And the Nov's punishments are—not nice.

"To make sure that I shall not escape them, they have set a guardian to dog my footsteps—the thing that wheezed on my track tonight—Dolf. He sprang from some frightful union of material and immaterial. He is partly elemental, partly animal. I can't tell you fully. And he is cloudy, nebulous—but very real, as you would have discovered had he caught us just now. He



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has a taste for human blood which makes him invaluable, though I am safe, for I am only half human, and the Nov—well, they are not wholly human either. They—”

She broke off suddenly. Outside the door Smith's keen ears had caught a shuffle of vague feet upon the ground, and through the cracks came very clearly the snuffle of wheezing breath. Nyusa's bare feet pattered swiftly across the boards, and from near the door came a series of low, sibilant hissings and whistlings in a clearer tone than the sounds the great Dolf made. The queer noise crescendoed to a sharp command, and he heard a subdued snuffling and shuffling outside and the sound of great, shapeless feet moving off over flagstones. At his shoulder Nyusa sighed.

“It worked that time,” she said. “Sometimes I can command him, by virtue of my father's strength in me. The Nov do not know that. Queer, isn't it—they never seem to remember that I have inherited more from their god than my invisibility and my access to other worlds. They punish me and prison me and command me to their service like some temple dancing girl—me, the half divine! I think—yes, I think that someday the doors will open at my own command, and I shall go out into those other worlds. I wonder—could I do it now?”

The voice faded to a murmurous undertone. Smith realized that she had all but forgotten his presence at the realization of her own potentialities. And again that prickle of unease went over him. She was half human, but only half. Who could say what strange qualities were rooted in her, springing from no human seed? Qualities that might someday blossom into—into—well, he had no words for what he was thinking of, but he hoped not to be there on the day the Nov tried her too far.

Hesitant footsteps beside him called back his attention sharply. She was moving away, a step at a time. He could hear the sound of her bare feet on the boards. They had almost reached the opposite wall now, one slow step after another. And then suddenly those hesitating footfalls were running, faster, faster, diminishing in distance. No door opened, no aperture in the walls, but Nyusa's bare feet pattered eagerly away. He was aware briefly of the vastness of dimensions beyond our paltry three, distances down which a girl's bare feet could go storming in scornful violation of the laws that held him fast. From far away he heard those steps falter. He thought he heard the sound of fists beating against resistance, the very remote echo of a sob. Then slowly the patter of bare feet returned. Almost he could see a dragging head and hopelessly slumped shoulders as the reluctant footfalls grew nearer, nearer, entered the room again. At his shoulder she said in a subdued voice,

“Not yet. I have never gone so far before, but the way is still barred. The Nov are too strong—for a while. But I know, now. I know! I am a god's daughter, and strong too. Not again shall I flee before the Nov's pursuit, or

fear because Dolf follows. I am the child of Darkness, and they shall know it! They—”

Sharply into her exultant voice broke a moment of blackness that cut off her words with the abruptness of a knife stroke. It was of an instant's duration only, and as the light came on again a queer wash of rosy luminance spread through the room and faded again, as if a ripple of color had flowed past. Nyusa sighed.

“That is what I fled,” she confided. “I am not afraid now—but I do not like it. You had best go—or no, for Dolf still watches the door I entered by. Wait—let me think.”

Silence for a moment, while the last flush of rose faded from the air, to be followed by a ripple of fresh color that faded in turn. Three times Smith saw the tide of red flow through the room and die away before Nyusa's hand fell upon his arm and her voice murmured from emptiness,

“Come. I must hide you somewhere while I perform my ritual. That color is the signal that the rites are to begin—the Nov's command for my presence. There is no escape for you until they call Dolf away, for I could not guide you to a door without having him sense my presence there and follow. No, you must hide—hide and watch me dance. Would you like that? A sight which no eyes that are wholly human have ever seen before! Come.”

Invisible hands pushed open the door in the opposite wall and pulled him through. Stumbling a little at the newness of being guided by an unseen creature, Smith followed down a corridor through which waves of rosy light flowed and faded. The way twisted many times, but no doors opened from it nor did they meet anyone in the five minutes or so that elapsed as they went down the hallway through the pulsing color of the air.

At the end a great barred door blocked their passage. Nyusa released him for an instant, and he heard her feet whisper on the floor, her unseen hands fumble with something metallic. Then a section of the floor sank. He was looking down a shaft around which narrow stairs spiraled, very steeply. It was typically a Venusian structure, and very ancient. He had descended other spiral shafts before now, to strange destinations. Wondering what lay in store for him at the foot of this, he yielded to the girl's clinging hands and went down slowly, gripping the rail.

He had gone a long way before the small, invisible hands plucked at his arm again and drew him through an opening in the rock through which the shaft sank. A short corridor led into darkness. At its end they paused, Smith blinking in the queer, pale darkness which veiled the great cavern that lay before them.

“Wait here,” whispered Nyusa. “You should be safe enough in the dark. No one ever uses this passage but myself. I will return after the ceremony.”

Hands brushed his briefly, and she was gone. Smith pressed back against the wall and drew his gun, flicking the catch experimentally to be sure it would answer any sudden need. Then he settled back to watch.

Before him a vast domed chamber stretched.

He could see only a little of it in the strange dark pallor of the place. The floor shone with the deep sheen of marble, black as quiet water underground. And as the minutes passed he became aware of motion and life in the pale dark. Voices murmured, feet shuffled softly, forms moved through the distance. The Nov were taking their places for the ceremony. He could see the dim outlines of their mass, far off in the dark.

After a while a deep, sonorous chanting began from nowhere and everywhere, swelling and filling the cavern and echoing from the domed ceiling in reverberant monotonous. There were other sounds whose meaning he could not fathom, queer pipings and whistlings like the voice in which Nyusa had commanded Dolf, but invested with a solemnity that gave them depth and power. He could feel fervor building up around the dome of the cavern, the queer, wild fervor and ecstasy of an unknown cult for a nameless god. He gripped his gun and waited.

Now, distantly and very vaguely, a luminance was forming in the center of the arched roof. It strengthened and deepened and began to rain downward toward the darkly shining floor in long streamers like webs of tangible light. In the mirrored floor replicas of light reached upward, mistily reflecting. It was a sight of such weird and enchanting loveliness that Smith held his breath, watching. And now green began to flush the streaming webs, a strange, foggy green like the light the Nov had flashed through the waterfront streets in pursuit of Nyusa. Recognizing the color, he was not surprised when a shape began to dawn in the midst of that raining light. A girl's shape, half transparent, slim and lovely and unreal.

In the dark pallor of the cavern, under the green luminance of the circling light, she lifted her arms in a long, slow, sweeping motion, lighter than smoke, and moved on tiptoe, very delicately. Then the light shimmered, and she was dancing. Smith leaned forward, breathlessly, gun hanging forgotten in his hand, watching her dance. It was so lovely that afterward he could never be sure he had not dreamed.

She was so nebulous in the streaming radiance of the light, so utterly unreal, so fragile, so exquisitely colored in the strangest tints of violet and blue and frosty silver, and queerly translucent, like a moonstone. She was more unreal now, when she was visible, than she had ever seemed before his eyes beheld her. Then his hands had told him of her firm and slender roundness—now she was a wraith, transparent, dreamlike, dancing soundlessly in a rain of lunar color.

She wove magic with her dancing body as she moved, and the dance was more intricate and symbolic and sinuous than any wholly human creature could have trod. She scarcely touched the floor, moving above her reflection in the polished stone like a lovely moonlight ghost floating in mid-darkness while green moonfire rained all about her.

With difficulty Smith wrenched his eyes away from that nebulous creature treading her own reflection as she danced. He was searching

for the sources of those voices he had heard, and in the green, revealing light he saw them ringing the cavern in numbers greater than he had dreamed. The Nov, intent as one man upon the shimmering figure before them. And at what he saw he was glad he could not see them clearly. He remembered Nyusa's words, "—the Nov are not wholly human either." Veiled though they were in the misty radiance and the pallor of the dark, he could see that it was so. He had seen it, unrealizing, in the face of that squat pursuer who had passed him in the street.

They were all thick, shapeless, all darkly robed and white-faced as slugs are white. Their formless features, intent and emotionless, had a soft, unstable quality, not shaped with any human certainty. He did not stare too long at any one face, for fear he might make out its queer lack of contour, or understand the portent of that slug-white insubstantiality of feature.

Nyusa's dance ended in a long, floating whirl of unhuman lightness. She sank to the floor in deep obedience, prostrate upon her own reflection. From the front ranks of the assembled Nov a dark figure stepped with upraised arms. Obediently Nyusa rose. From that dark form, from the slug-like, unfeatured face, a twittering whistle broke, and Nyusa's voice echoed the sounds unerringly, her voice blending with the other's in a chant without words.

Smith was so intent upon watching that he was not aware of the soft shuffling in the dark

behind him until the wheeze of labored breath sounded almost upon his neck. The thing was all but on him before that sixth sense which had saved him so often before now shrieked a warning and he whirled with a choked oath of surprise and shock, swinging up his gun and confronting a dim, shapeless immensity out of which a dull glow of greenish light stared at him. His gun spat blue flame, and from the imponderable thing a whistling scream rang quaveringly, echoing across the cavern and cutting short that wordless chant between the Nov and the girl.

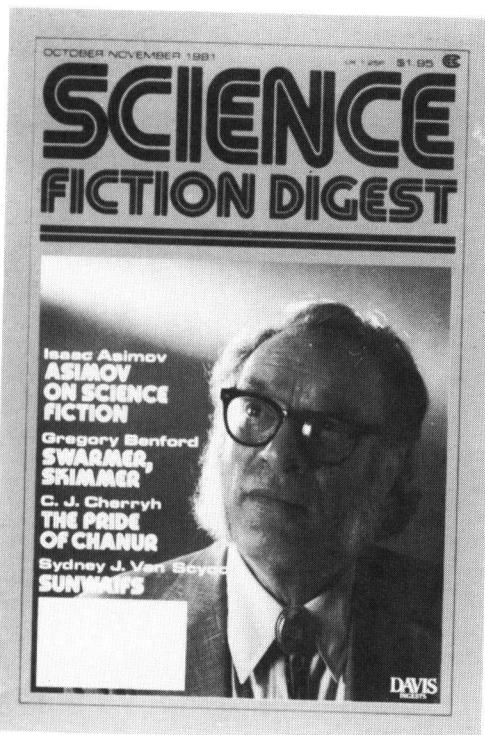
Then the dark bulk of Dolf lurched forward and fell smotheringly upon Smith. It bore him to the floor under an engulfing weight which was only half real, but choking thick in his nostrils. He seemed almost to be breathing Dolf's substance, like heavy mist. Blinded and gasping, he fought the curiously nebulous thing that was smothering him, knowing he must win free in a few seconds time, for Dolf's scream must bring the Nov upon him at any moment now. But for all his efforts he could not break away, and something indescribable and nauseous was fumbling for his throat. When he felt its blind searching his struggles redoubled convulsively, and after a frantic moment he staggered free, gulping in clean air and staring into the dark with wide eyes, trying to make out what manner of horror he had grappled with. He could see nothing but that dull flare, as of a single eye, glowing upon

him from an imponderable bulk which blended with the dark.

Dolf was coming at him again. He heard great feet shuffling, and the wheezing breath came fast. From behind the shouts of the Nov rose loud, and the noise of running men, and above all the high clear call of Nyusa, screaming something in a language without words. Dolf was upon him. That revolting, unseen member fumbled again at his throat. He thrust hard against the yielding bulk and his gun flared again, blue-hot in the dark, full into the midst of Dolf's unstable blackness.

He felt the mass of the half-seen monster jerk convulsively. A high, whistling scream rang out, shrill and agonized, and the sucking organ dropped from his throat. The dim glow of vision dulled in the shape's cloudy midst. Then it flickered, went out. Somehow there was a puff of blackness that dissolved into misty nothing all about him, and the dark shape that had been Dolf was gone. Half elemental, he had gone back into nothingness as he died.

Smith drew a deep breath and swung round to face the first of the oncoming Nov. They were almost upon him, and their numbers were overwhelming, but his flame-gun swung its long arc of destruction as they swarmed in and almost a dozen of the squat, dark figures must have fallen to that deadly scythe before he went down under the weight of them. Pudgily soft fingers wrenched the gun from his hand, and he did not fight hard to retain it, for he remembered the blunt-nosed little flame-



DENVENTION TWO IS OUR DEBUT!

This fall, SCIENCE FICTION DIGEST joins ANALOG and ISAAC ASIMOV'S SCIENCE FICTION MAGAZINE under the Davis Digests imprint. Our premier issue is hot off the presses! See it—and register for a free subscription giveaway—at the Davis booth (#G-16) in the huckster room, Curriqan Convention Center.

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thrower in its holster under his arm and was not minded that they should discover it in any body-to-body fight.

Then he was jerked to his feet and thrust forward toward the pale radiance that still held Nyusa in its heart, like a translucent prisoner in a cage of light. A little dazed by the swiftness of events, Smith went on unsteadily in their midst. He towered head and shoulders above them, and his eyes were averted. He tried not to flinch from the soft, fish-white hands urging him forward, not to look too closely into the faces of the squat things swarming so near. No, they were not men. He knew that more surely than ever from this close sight of the puffy, featureless faces ringing him round.

At the brink of the raining light which housed Nyusa the Nov who had led the chanting stood apart, watching impassively as the tall prisoner came forward in his swarm of captors. There was command about this Nov, an air of regality and calm, and he was white as death, luminous as a corpse in the lunar reflection of the light.

They halted Smith before him. After one glance into that moveless, unfeatured face, slug pale, the Earthman did not look again. His eyes strayed to Nyusa, beyond the Nov who fronted him, and at what he saw took faint hope again. There was no trace of fear in her poise. She stood straight and quiet, watching, and he sensed a powerful reserve about her. She looked the god's daughter she was, standing there in the showering luminance, translucent as some immortal.

Said the leader Nov, in a voice that came deeply from somewhere within him, though his unfeatured face did not stir,

"How came you here?"

"I brought him," Nyusa's voice sounded steadily across the space that parted them.

The Nov swung round, amazement in every line of his squatness.

"You?" he exclaimed. "You brought an alien to witness the worship of the god I serve? How dared—"

"I brought one who had befriended me to witness my dance before my father," said Nyusa in so ominously gentle a tone that the Nov did not realize for a moment the significance of her words. He spluttered a Venusian blasphemy in a choked voice.

"You shall die!" he yelled thickly. "Both of you shall die by such torments—"

"S-s-s-zt!"

Nyusa's whistling hiss was only a sibilance to Smith, but it cut the Nov's furious flow abruptly short. He went dead quiet, and Smith thought he saw a sicker pallor than before spreading over the slug face turned to Nyusa.

"Had you forgotten?" she queried gently. "Forgotten that my father is That which you worship? Dare you raise your voice to threaten Its daughter? Dare you, little worm-man?"

A gasp ran over the throng behind Smith. Greenish anger suffused the pallid face of the priest. He spluttered wordlessly and surged forward, short arms clawing toward the taunting girl. Smith's hand, darting inside his coat,

was quicker than the clutch of his captors. The blue flare of his flame-thrower leaped out in a tongue of dazzling heat to lick at the plunging Nov. He spun round dizzily and screamed once, high and shrill, and sank in a dark, puddly heap to the floor.

There was a moment of the deepest quiet. The shapeless faces of the Nov were turned in one stricken stare to that oddly fluid lump upon the floor which had been their leader. Then in the pack behind Smith a low rumble began to rise, the mutter of many voices. He had heard that sound before—the dawning roar of a fanatic mob. He knew that it meant death. Setting his teeth, he spun to face them, hand closing firmer about the butt of his flame-thrower.

The mutter grew deeper, louder. Someone yelled, "Kill! Kill!" and a forward surge in the thick crowd of faces swayed the mass toward him. Then above that rising clamor Nyusa's voice rang clear.

"Stop!" she called. In sheer surprise the murderous mob paused, eyes turning toward the unreal figure in her cage of radiance. Even Smith darted a glance over his shoulder, flame gun poised in midair, his finger hesitating upon the catch. And at what they saw the crowd fell silent. The Earthman froze into stunned immobility as he watched what was happening under the rain of light.

Nyusa's translucent arms were lifted, her head thrown back. Like a figure of triumph carved out of moonstone she stood poised, while all about her in the misty, lunar colors of the light a darkness was forming like fog that clung to her outstretched arms and swathed her half-real body. And it was darkness not like any night Smith had ever seen before. No words in any tongue could describe it, for it was not a darkness made for any vocal creature to see. It was a blasphemy and an outrage upon the eyes, against all that man hopes and believes and is. The darkness of the incredible, the utterly alien and opposed.

Smith's gun fell from shaking fingers. He pressed both hands to his eyes to shut out that indescribably awful sight, and all about him heard a long, soft sighing as the Nov sank to their faces upon the shining floor. In that deathly hush Nyusa spoke again, vibrant with conscious godhood and underrun with a queer, tingling ripple of inhumanity. It was the voice of one to whom the unknown lies open, to whom that utterly alien and dreadful blackness is akin.

"By the Darkness I command you," she said coldly. "Let this man go free. I leave you now, and I shall never return. Give thanks that a worse punishment than this is not visited upon you who paid no homage to the daughter of Darkness."

Then for a swift instant something indescribable happened. Remotely Smith was aware that the Blackness which had shrouded Nyusa was spreading through him, permeating him with the chill of that blasphemous dark, a hideous pervasion of his innermost being. For that instant he was drowned in a darkness

which made his very atoms shudder to its touch. And if it was dreadful to him, the voiceless shriek that rose simultaneously from all about him gave evidence how much more dreadfully their god's touch fell upon the Nov. Not with his ears, but with some nameless sense quickened by that moment of alien blackness, he was aware of the scream of intolerable anguish, the writhing of extra-human torment which the Nov underwent in that one timeless moment.

Out of his tense awareness, out of the spreading black, he was roused by a touch that startled him into forgetfulness of that dreadful dark. The touch of a girl's mouth upon his, a tingling pressure of sweet parted lips that stirred delicately against his own. He stood tense, not moving a muscle, while Nyusa's mouth clung to his in a long, close kiss like no kiss he had ever taken before. There was a coldness in it, a chill as alien as the dark that had gathered about her translucency under the light, a shuddering cold that struck through him in one long, deep-rooted shock of frigid revulsion. And there was warmth in it, headily stirring the pulse which that cold had congealed.

In the instant while those clinging lips melted to his mouth, he was a battleground for emotions as alien as light and dark. The cold touch of Darkness, the hot touch of love. Alienity's shuddering, frozen stab, and humanity's bloodstirring throb of answer to the warm mouth's challenge. It was a mingling of such utter opposites that for an instant he was racked by forces that sent his senses reeling. There was danger in the conflict, the threat of madness in such irreconcilable forces that his brain blurred with the effort of encompassing them.

Just in time the clinging lips dropped away. He stood alone in the reeling dark, that perilous kiss burning upon his memory as the world steadied about him. In that dizzy instant he heard what the rest, in their oblivious agony, could not have realized. He heard a girl's bare feet pattering softly along some incline, up and up, faster and faster. Now they were above his head. He did not look up. He knew he would have seen nothing. He knew Nyusa walked in a way that no sense of his could perceive. He heard her feet break into an eager little run. He heard her laugh once, lightly, and the laugh was cut off by the sound of a closing door. Then quiet.

Without warning, on the heels of that sound, he felt a tremendous release all about him. The darkness had lifted. He opened his eyes upon a dimly lighted cavern from which that rain of light had vanished. The Nov lay in quivering windrows about his feet, their shapeless faces hidden. Otherwise the whole vast place was empty as far as his eyes could pierce the dark.

Smith bent and picked up his fallen gun. He kicked the nearest Nov ungently.

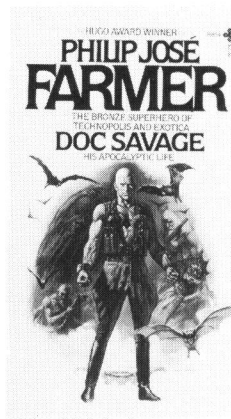
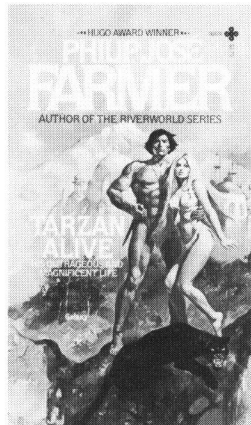
"Show me the way out of this place," he ordered, sheathing the flame-thrower under his arm.

Obediently the sluggish creature stumbled to his feet. ■

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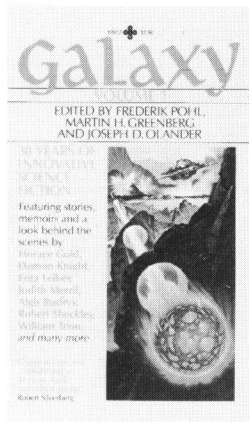
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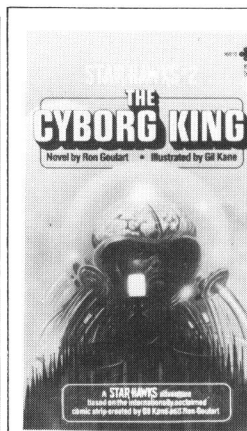
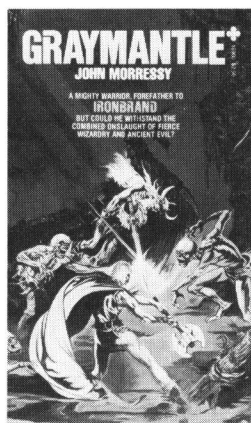
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(Illustration by Paul)

The revolvers of the time-travelers came up almost simultaneously, the sights lined on the brain. The guns roared rapidly, spitting fire.

The World of the Red Sun

BY CLIFFORD D. SIMAK

This year marks a Golden Anniversary for Clifford Simak. His first story, "The World of the Red Sun," was published in the December 1931 issue of *Wonder Stories*. Though it is hardly representative of his later, high quality writing, we felt we should mention it because of its fortuitously chosen

setting. Perhaps Cliff had this planned all along, or perhaps it was the unconscious influence of that enthusiastic prognosticator, Hugo Gernsback. At any rate, the coincident convergence of that first city in that first story and our present festivity is too good to let pass unnoticed. "The World of the Red Sun" takes place in Denver, seven million years in the future. It's obvious that we were destined to help celebrate his fiftieth year in the field of science fiction. Congratulations, Cliff. And thanks.

Like many authors who started young, Cliff Simak would just as soon the world forgot that first tale. And so, though we know with what compassion fans view the early work of

their favorites, we have decided not to reprint "The World of the Red Sun." Besides, it's readily available to the knowledgeable fan. We are, however, presenting the Frank R. Paul illustration and the author portrait which appeared with the story.

The ad illustrating *Everyday Science and Mechanics* is from the same issue of *Wonder Stories* and seemed similarly appropriate. Just look out your hotel window.

The autobiography and photo are reproduced from *Thrilling Wonder Stories*, June 1939. The article which they're from was entitled, "Meet Our Science Fiction Family. Here They Are! The Men Behind THRILLING WONDER STORIES."



CLIFFORD D. SIMAK

Author of "The Loot of Time," "Madness From Mars," etc.

BORN August 3, 1904 on a southwestern Wisconsin farm near the historic old city of Prairie du Chien. Gave up the idea of going out west and becoming a cowboy after I spent four years riding a horse to a small town high school, five miles each morning and evening. Attended normal school after that and taught rural school for several years. Went to the University of Wisconsin, majoring in journalism. Learned more about newspaper work in the first few weeks of actual work on a northern Michigan semi-weekly than I did in all the time I spent at university. Since then have newspapered in Michigan, Iowa, North Dakota, Missouri and Minnesota. At present am managing editor of a daily paper at Brainerd, Minnesota.

First science-fiction story I ever wrote, "World of the Red Sun," was published in the December, 1931 issue of the old *Wonder Stories*.

Married in 1929. No family unless you count our Scottie pup, Hoot Mon Tyke. By-line on stories really should include Mrs. Simak's name as well, for she acts as critic and typist. Tells me which stories will sell, those that won't. She hasn't missed yet!



Clifford D. Simak

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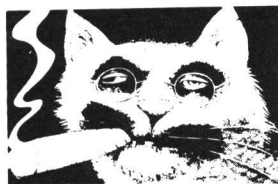
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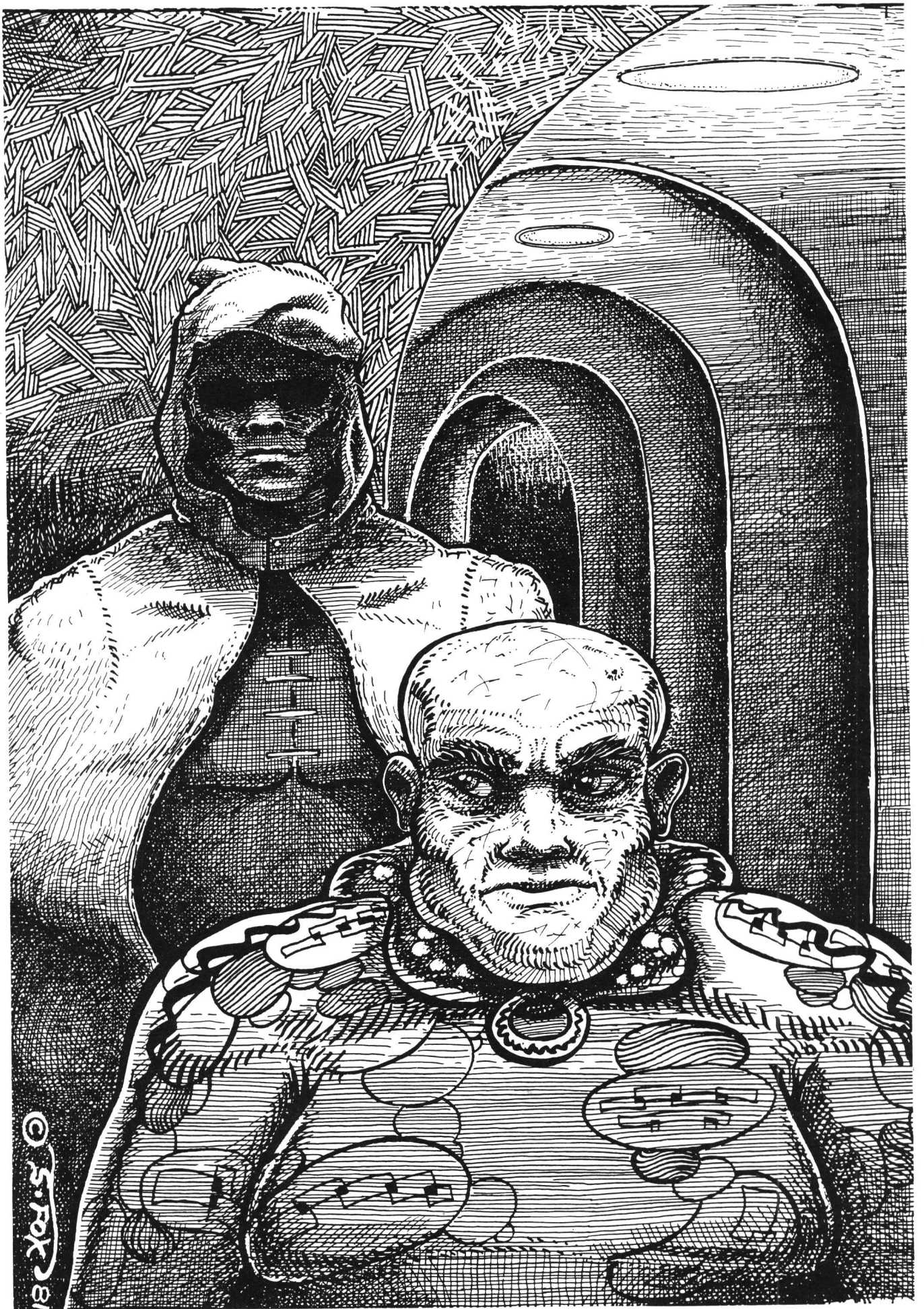
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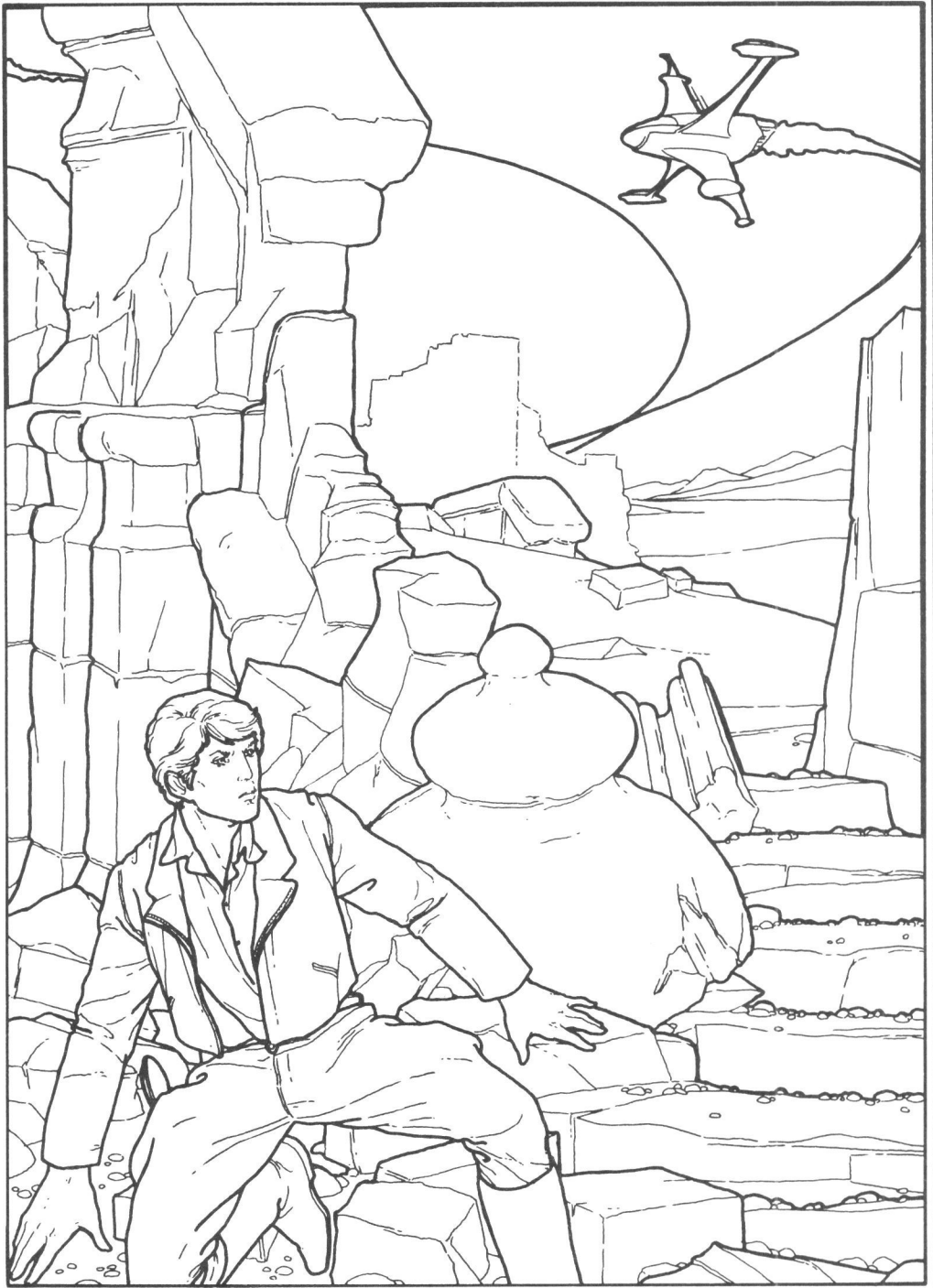


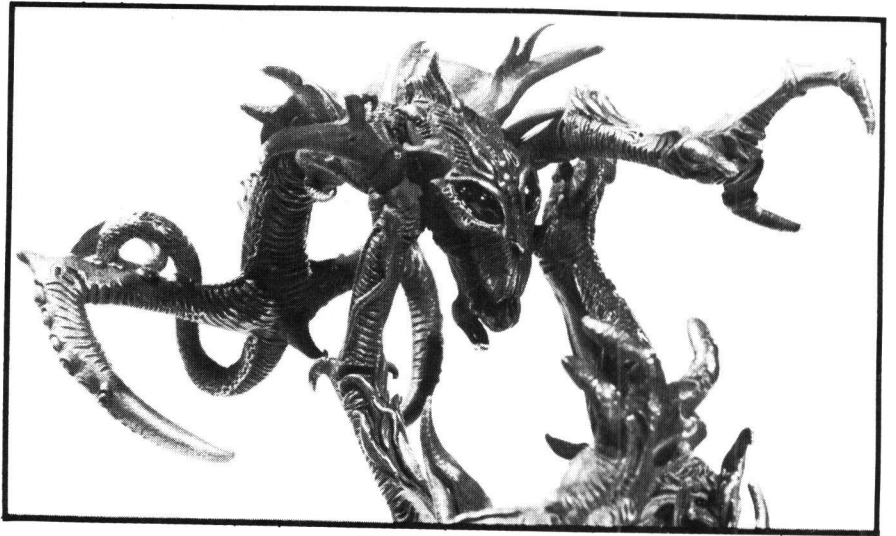
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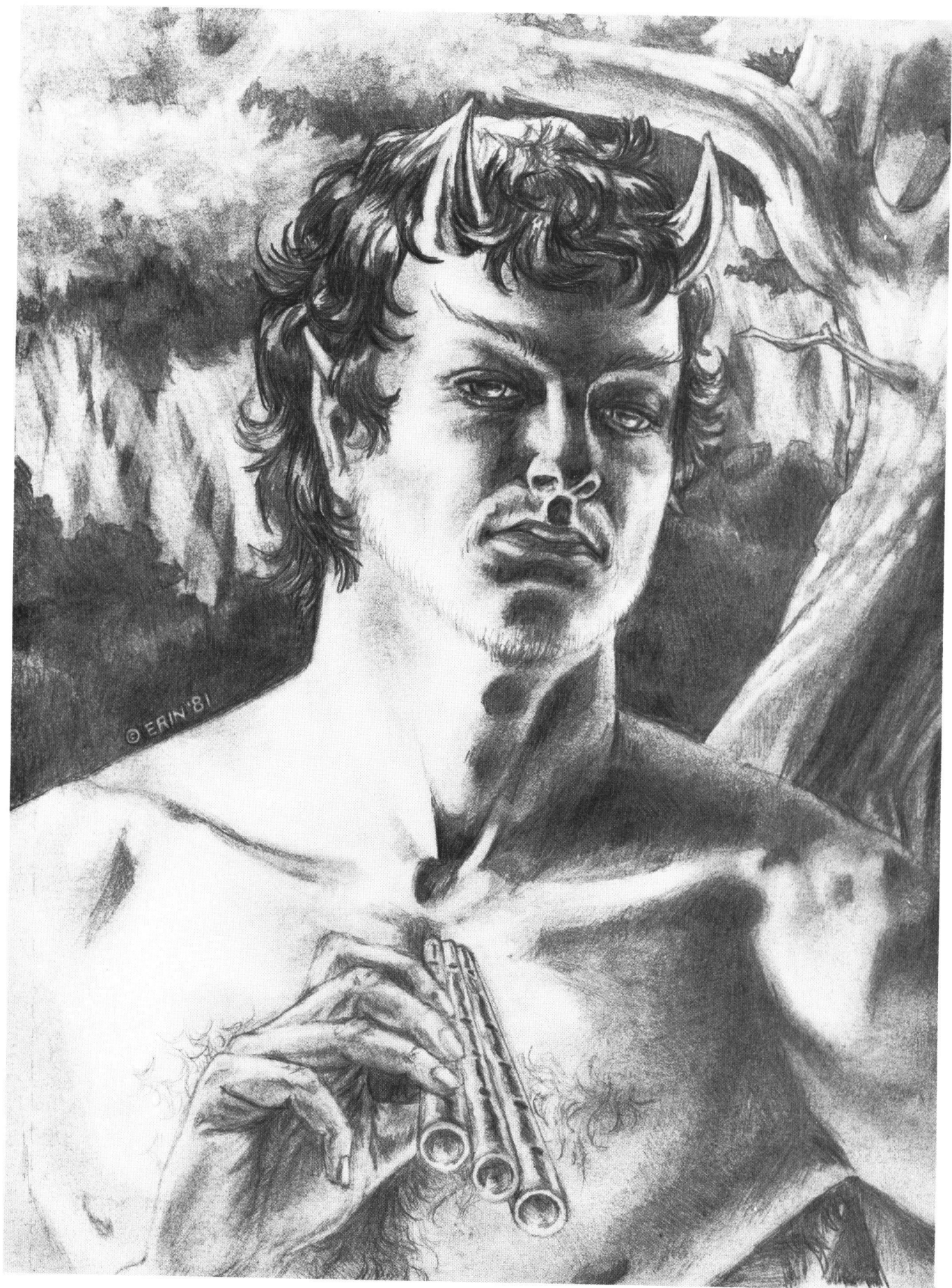
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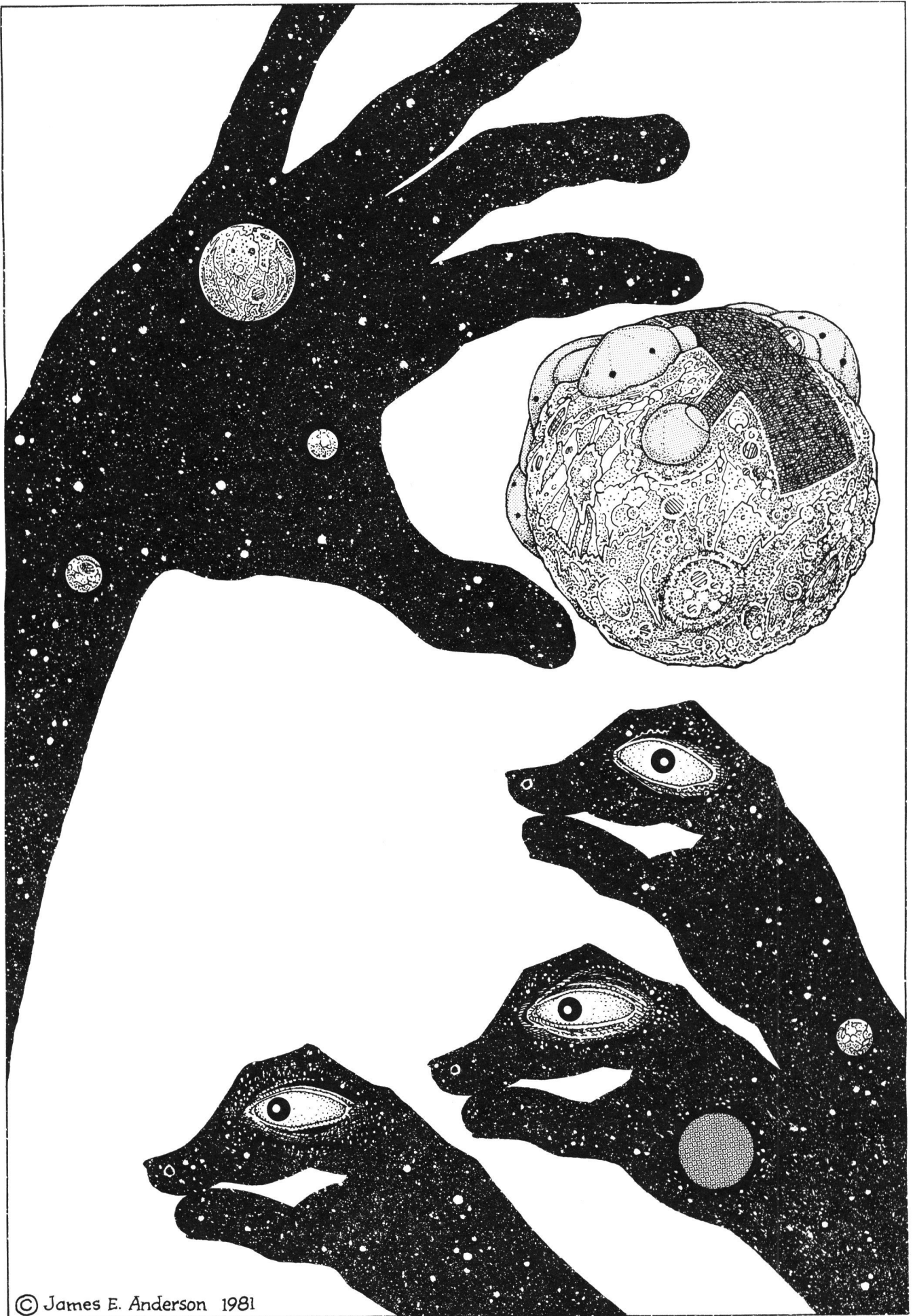


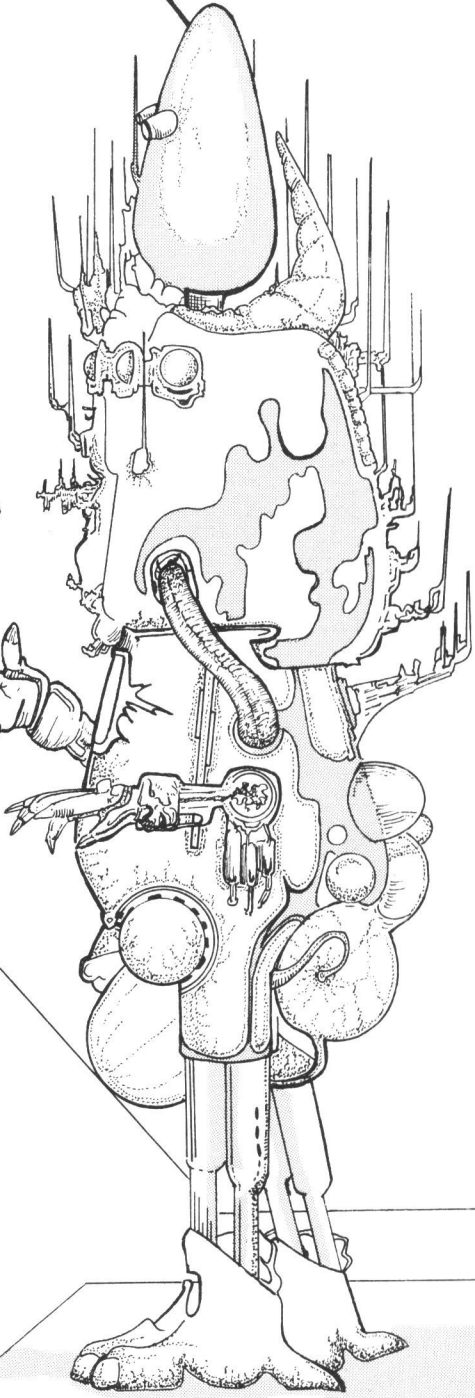
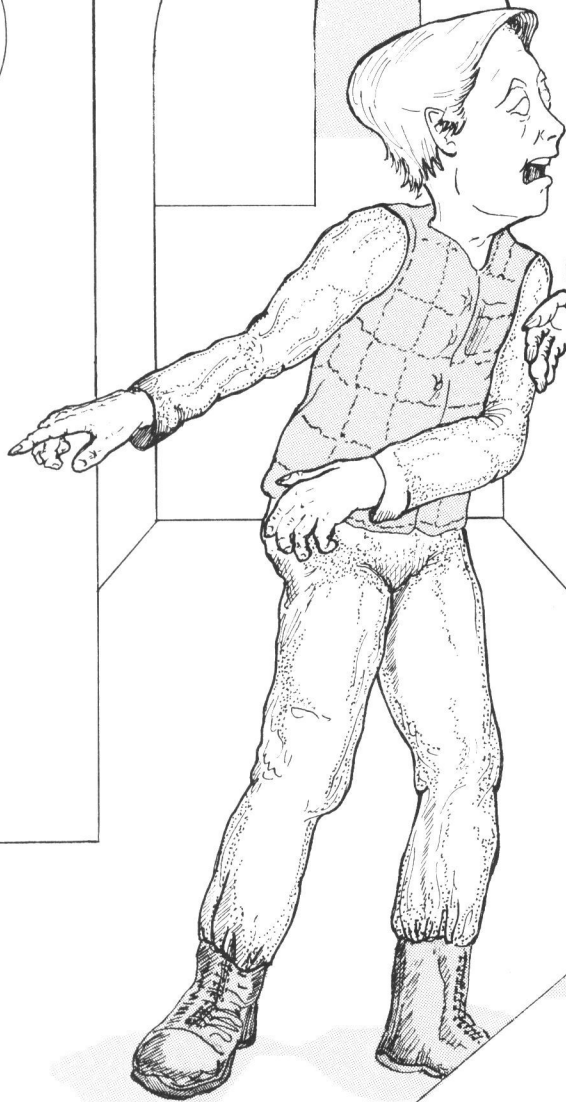
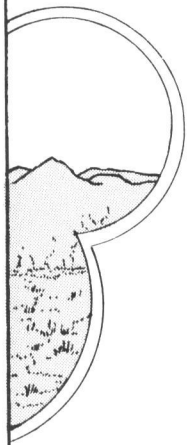


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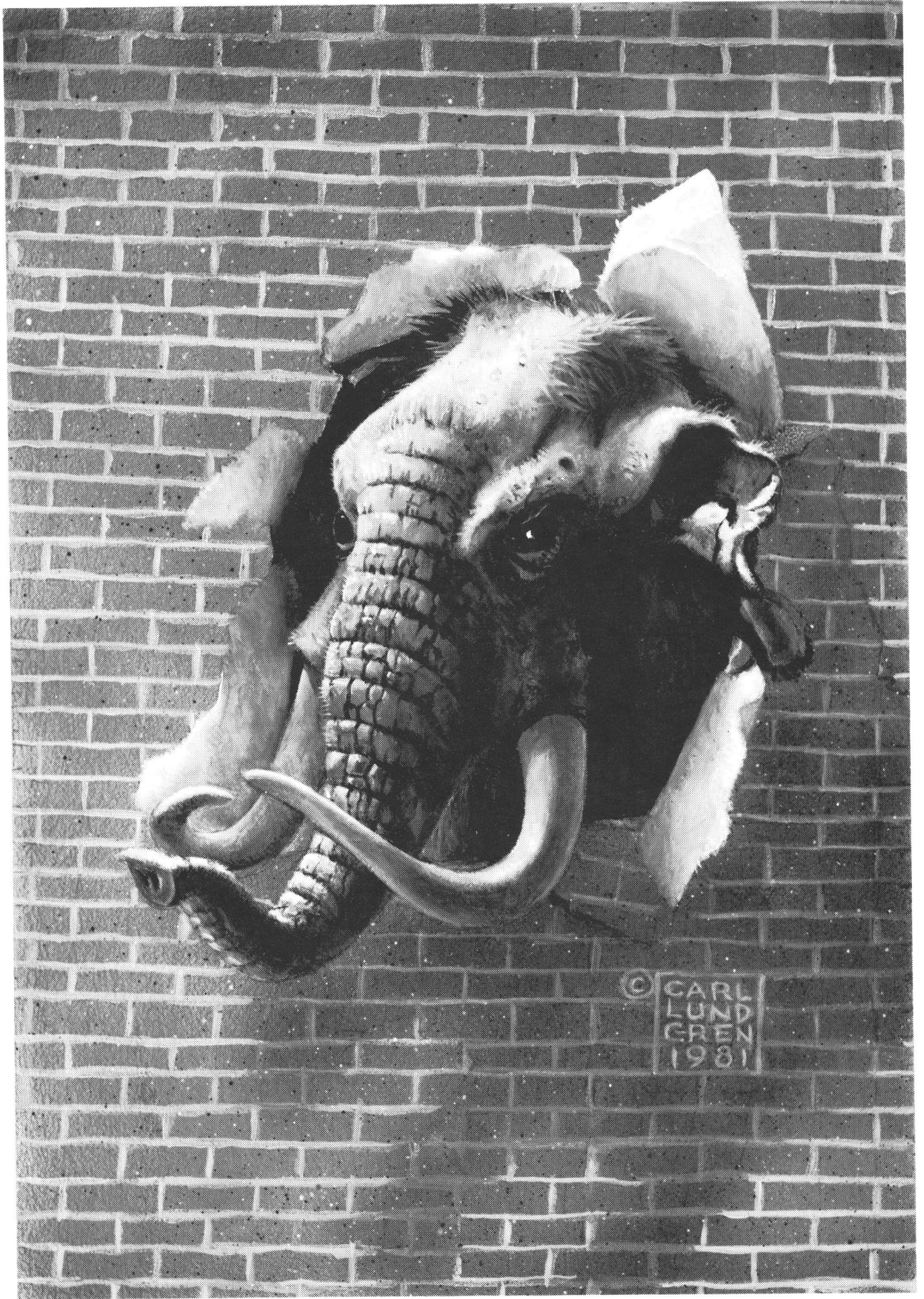


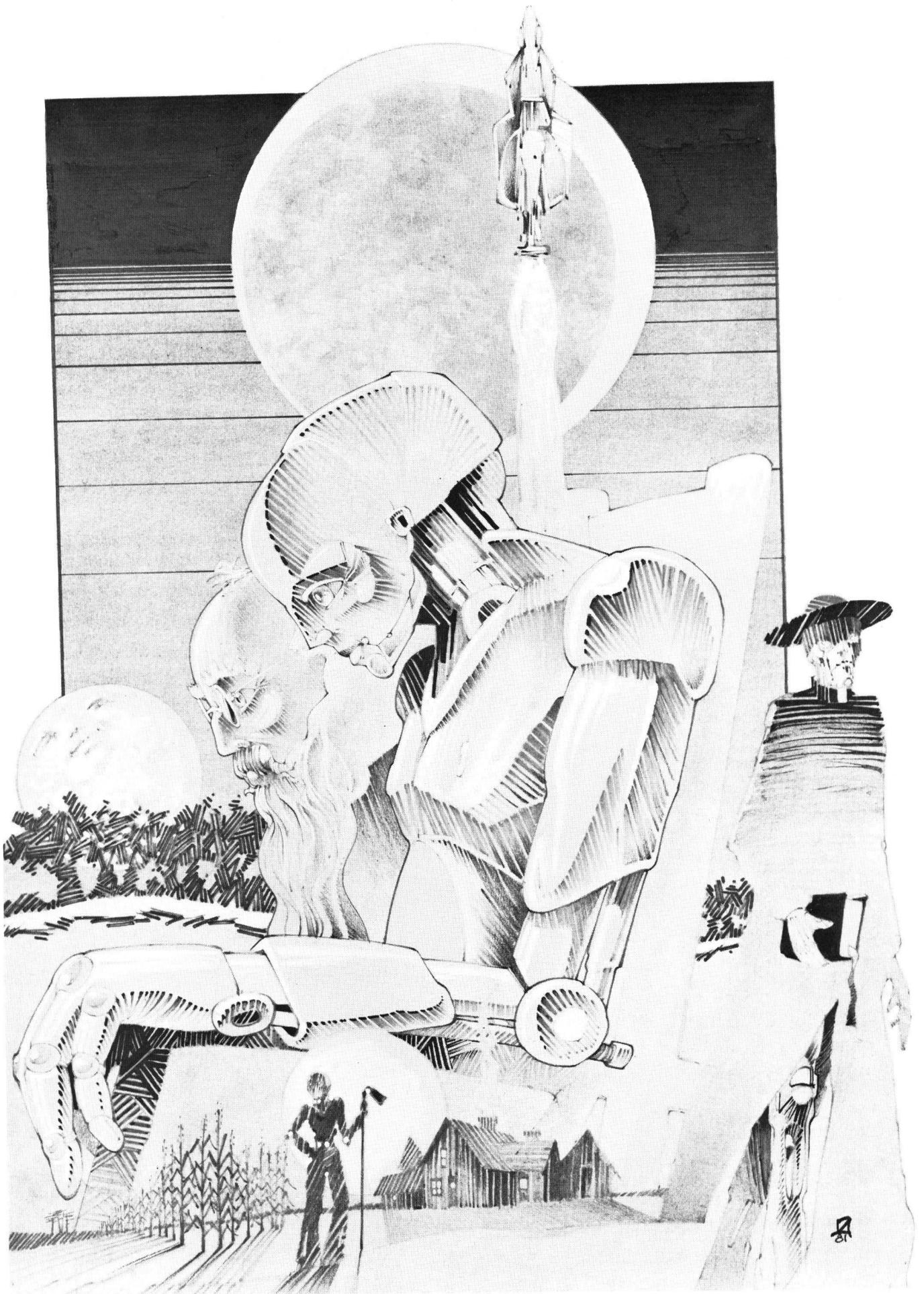










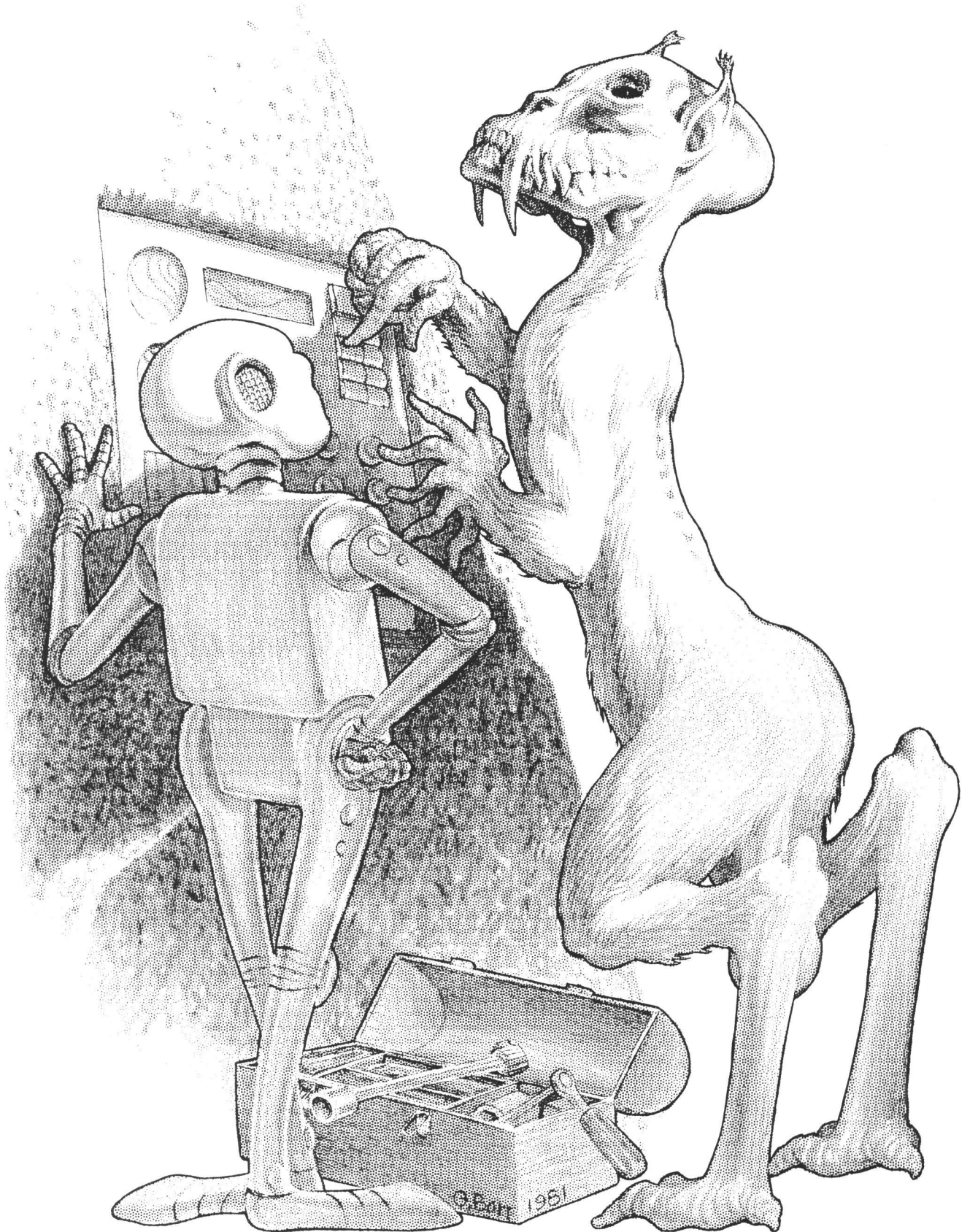




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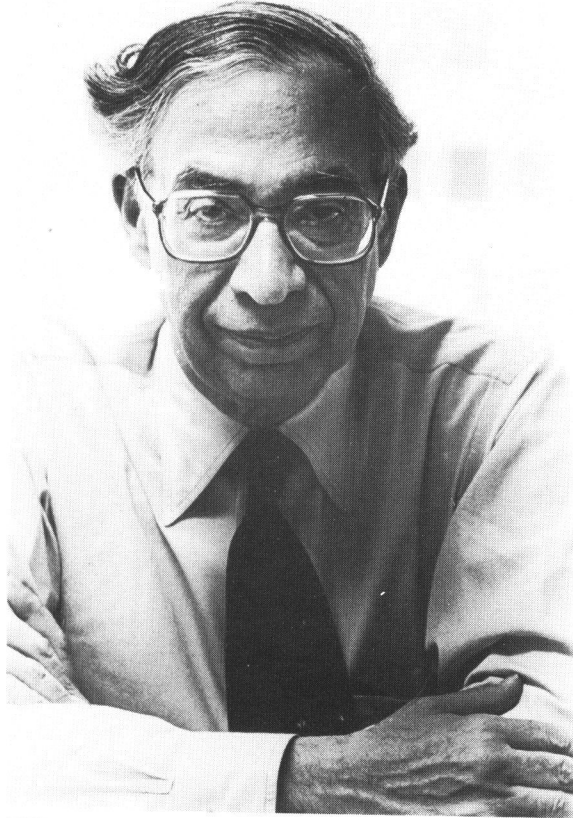
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W

hen Donald A. Wollheim attended the 1st Denvention in 1941, it was two years before he would edit the first science-fiction paperback. It was an anthology, and Don has since assembled over 100 sf collections.

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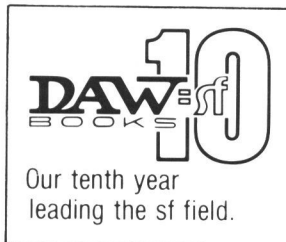
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JANUARY 1982

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FEBRUARY 1982

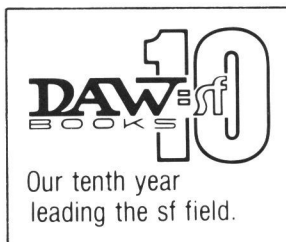
RAPE OF THE SUN. What happens when a super-species from the stars wants our little sun for its museum? It happens—in Ian Wallace's sensational, new interstellar thriller.

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Philip K. Dick
Gordon R. Dickson
Suzette Haden Elgin
M. A. Foster
Mark Geston
Stuart Gordon
John Jakes
Dean R. Koontz
Ursula K. Le Guin
Tanith Lee (in sf)
Edward Llewellyn
Barry Malzberg
Andre Norton
Brian Stableford
Jeff Sutton



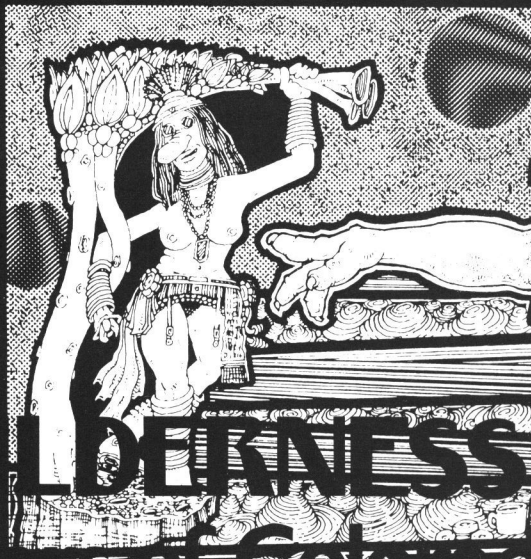
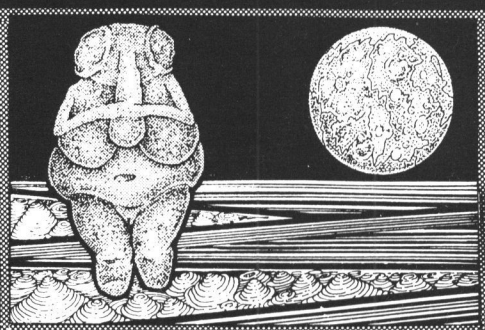
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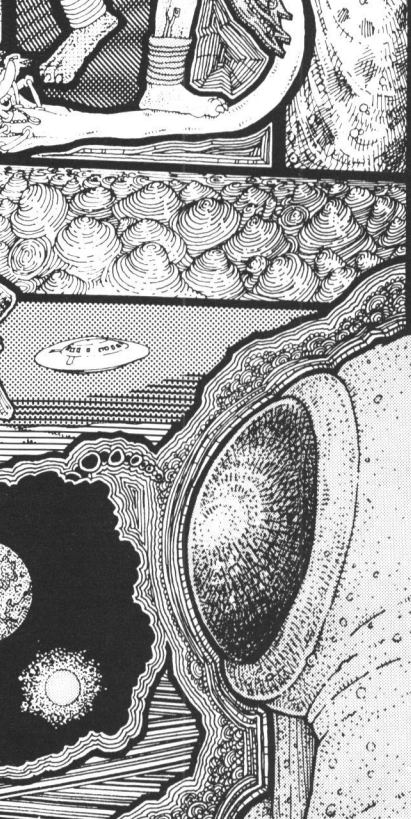
FEN (a plurality of fans)



AN WILDERNESS

forty years of Colorado fandom

by C. Thompson



© James E. Anderson, 1981

The CFS was initially organized for the sole purpose of putting on Denvention in 1941, but there had been a purely fan group, the Denver Science Fictioneers, briefly in 1940.

What happened was that exactly half of Denver fandom—Wiggins and Martin—hopped a boxcar and spent the Labor Day weekend of 1940 in Chicago, attending the second World Science Fiction Convention, Chicon I. Chuck Hansen and Roy Hunt stayed home. When the others returned, they brought the joyous news that Denver would host the 1941 Worldcon.

Apparently, according to all extant versions of the story, the Denver bid was totally unplanned. At the afternoon business session on the second day of Chicon, the subject of discussion was the site of the next year's con. New York, Cleveland, and Chicago groups made bids. Los Angeles and Philadelphia groups were asked to bid but sensibly declined. Martin was observing the proceedings with minimal interest when to his astonishment the revered leader, Olon Wiggins, rose to his feet and offered Denver as a compromise. The compromise of course was accepted, and the pair returned to Denver to start making plans.

The Denver group had one advantage over modern con-sponsoring fans: They didn't have as long a time to worry about it. Chicon was in September 1940; Denvention was over the fourth of July weekend in 1941. Ten months. Lew Martin quit his job to work full-time on the con. The Colorado Fantasy Society was hastily organized as a support group. Help was recruited from whatever sources possible. Forrest Ackerman was a tireless worker on the West Coast and was responsible for getting the guest of honor. Don Wollheim was one of the "secretaries at large," and Robert Lowndes, Paul Freehafer, Bob Tucker, J. Michael Rosenblum and Vol Molesworth were listed as representatives.

Chuck Hansen worked as hard on the con as anyone else in Denver, and then was sent out of town by his

employer, so he missed the con.

Walt Daugherty took over the chores of master of ceremonies for most of the events at the con.

Guest of Honor at Denvention was Robert Heinlein, whose speech, "The Discovery of the Future," was long remembered, discussed, praised and quoted both by those who heard it and those who heard about it. Forry Ackerman still speaks of it as the best Guest of Honor speech he ever heard.

Official figures for the first Denvention show an attendance of about 90, but Tucker, who ran detailed accounts of it in *Le Zombie*, insists that the actual attendance was closer to 65—maybe 75, counting walk-ins.

Denvention had at least one or two innovations. Some of the events were filmed with a 16mm movie camera and edited with commentary added by Roy Hunt. Walt Daugherty brought recording equipment from Los Angeles and made some 65 discs of the programming.

Worldcons have led to the extinction or splintering of any number of local fan groups. The tensions and pressures are often just too much. It didn't happen in Denver.

The Colorado Fantasy Society, which had exploded from an original membership of about four to more than a hundred in order to get Denvention accomplished, immediately shrank back to the small economy size when the con was over, and it has endured through the years almost intact.

Bob Peterson from Wyoming was stationed in Denver during the war and became a permanent CFS member. Olon Wiggins dropped out of the group in the '40's, attending meetings occasionally and maintaining a loose association with it, but taking little active role in fandom, either local or national, after Denvention.

Others who have been in the CFS at one time or another over the years but are no longer in it include Stan Mullen, Paul Denis O'Connor, Charles Schneckman, Camille Cazedessus and Emile Greenleaf.

Forty years?!? Has there really been fannish life in Colorado for that long?

Well, incredible as it may seem to some people who have been only dimly aware of life of any kind in Colorado for that long, fannish activity in the state goes back almost to the beginning of fandom itself.

The Science Fiction Fan, which became a widely respected fanzine, was first produced by Denver's Olon Wiggins in 1936. In the miniscule world of fandom, Wiggins became as well known as Forrest J. Ackerman, Charles Hornig, Jack Speer, Don Wollheim and Sam Moskowitz.

Moskowitz gives a significant amount of space to Wiggins in *The Immortal Storm*, his thunderous history of fandom in the '30's, but feuds were at least as common back then as they are today. If Moskowitz ever had a kind word for Wiggins, you won't find it in *TIS*.

According to *All Our Yesterdays*, Harry Warner Jr.'s more subdued history of fandom in the '40's, Wiggins was so firmly identified with Colorado fandom that when three other young Denverites, Chuck Hansen, Roy Hunt, and Lew Martin, started publishing *The Alchemist* in 1940, many fans in other parts of the country assumed that the whole thing was an Olon Wiggins hoax and that he had simply invented the names.

They were wrong. Hansen, Hunt, and Martin were very real fans (and still are). They attended high school together, discovered SF together, and have remained the core of what must certainly be the most stable fan group ever—the Colorado Fantasy society.

Members currently active (in the sense of getting to most of the meetings; the CFS credits its longevity to the fact that it doesn't do anything *too* active) are Hansen, Hunt, Peterson, Norm Metcalf and Bob Alvis. Lew Martin still lives in the area and is still a member of the CFS, but is not a regular attendee. The group meets every Saturday evening at the home of one of the members.

The CFS, since 1941, has been content to remain a very small group of close friends sharing mutual interests. The subject of doing anything as ambitious as getting involved in another Worldcon simply never comes up at their meetings.

When Camille Cazedessus moved to Denver in the mid-1960's and started contacting local fans, he discovered the CFS because that was all the organized fandom there was. Caz, publisher of *ERB-dom*, tried to talk the CFS into expanding its membership and becoming a "real" fan club.

The resistance to that idea was absolute.

Undaunted, Caz, using the mailing list of a New York SF book distributor, contacted all the area fans he could and announced the formation of a brand new Denver Area Science Fiction Association.

On the evening of Dec. 21, 1968, in a raging blizzard, DASFA was born.

About 20 people showed up for that first meeting. It was the same night the first manned space capsule swung around the moon.

DASFA has been meeting regularly since then on the third Saturday of each month at 7:30 p.m. Most meetings are in the basement of the Southwest State Bank at 1380 S. Federal. The exceptions are in August, when there's a picnic, and December, when there's a Christmas orgy.

Caz remained the dominant figure in DASFA throughout its first year because he had, after all, won a Hugo (some members didn't even know what a Hugo was at first), and he had a huge collection of books and magazines, and he was a dealer. It was a

pleasure to visit his home in Evergreen.

If Caz ever had any intention of turning DASFA into some kind of personal power base, it never really showed. He got the group organized, led some of the more naive members around by the hand for a while, provided rudiments of a fannish education to most of them—and then let the group go its own way.

Caz became less and less of a personal influence, attending meetings less and less frequently, and finally moved away from Denver entirely.

In the fall of 1969, because a few DASFA members had been to one or two real conventions, the program was a "demonstration con." Everyone came to the meeting in costume; Caz had set up a single huckster table; there was an art show and an auction; there were no panels, but there was a film. And of course there was a party afterwards. Practically a whole con-weekend's worth of experience crowded into a few hours.

It was so much fun that the next year the "demonstration con" took all of Saturday afternoon and evening, and the third year it was moved into a motel and started becoming Milehicon.

As Caz started fading into the background, other Denver fans emerged to take his place of leadership.

Easily everyone's favorite was Doris (the Elder Ghoddess) Beetem, who, with her two daughters Rose and Doris the Younger (or Dee), formed a natural nucleus for the fannish element. Doris the Elder became the second director of DASFA, and she was an influential leader on a quiet, personal, face-to-face basis, but she refused to stand up in front of the group and conduct meetings that way. She delegated that job to Judith Brownlee (who later became director in her own right and was the driving force behind the development of the Milehicons for several years).

Close friends of the Beetems and of Judith Brownlee and part of that circle were Gail Barton, DASFA's leading artist, and two young fans, Paul and

Helen Angel, who came to the meetings dragging their reluctant but tolerant mother, Helen.

Don C. Thompson, much older than most of the other fans, was respected because of his long gray beard and because he had a largish book and magazine collection himself.

In the fall of 1971, Paul Angel, in his frustration at not being able to get into SLAN-APA right away, decided to form D'APA, consisting of himself and a few other DASFA members.

Among those he invited to join was Don C. Thompson, an event that altered the course of Thompson's life drastically and permanently. His contribution to D'APA, *Don-o-Saur Coprolites*, became *DON-o-SAUR* a couple of years later, and *DON-o-SAUR* got Thompson a total of five Hugo nominations (four for best Fan Writer, one for best Fanzine); and that in turn is what led directly to his becoming co-chair of Denvention 2.

Denvention 2 was not a direct or inevitable offshoot of DASFA or the Milehicons.

DASFA stabilized with a membership of about 70; Milehicon remained a fairly small "relaxacon" with a little more emphasis on programming than Bubonicon or BYOBcon, but not much. The people who ran the Milehicons year after year made it clear they didn't want it to get too big.

In fact, the closest thing to a bitter split in DASFA came on that issue.

At this point it's necessary to introduce Lois Newman into the story.

Lois Newman was in some ways the successor to Caz. Both had national reputations before moving to Denver. Caz published *ERB-dom* and was a dealer from Louisiana. Lois was widely known as the proprietor of a book dealership in Los Angeles and as a fan active in Westercons. She was welcomed to Denver, and when she opened the world's largest SF bookstore in Boulder (it really was), she was doubly popular.

The bookstore became a sort of focal point for fans throughout the area, much more than DASFA ever was. Lois met fans who had never heard of DASFA and couldn't care less.

Lois had long dreamed of becoming a Worldcon chairman.

She was in a unique position to contact the other fans who could get excited about the concept of another Denver Worldcon and who would be willing to actually work on it.

Quietly and carefully, Lois put together the committee that, with few major changes except the departure of Lois herself, was to actually do Denvention 2.

Ed Bryant, Fred Goldstein, Suzanne Carnival, Bob and Phyllis Alvis, Don C. and Carolyn Thompson, Phil Normand, Charlotte Donsky, Gordon Garb . . . all these original members of the committee are still involved. A few others have left, and dozens have been added, but the inner core has been remarkably stable.

Getting back to that threatened rupture in DASFA . . .

It was Lois's idea to use Milehicon to get experience for a Worldcon, and to that end she volunteered to serve as chairman for Milehicon in 1977, with her hand-picked committee. There was strong opposition to the idea, spear-headed by Judith Brownlee. The vote against Lois was nearly unanimous.

Lois and her committee then entered a bid for the 1979 Westercon, but by the time that was voted upon, Lois had left Denver and was of little or no help. Denver was crushed in the Westercon voting.

Don C. Thompson inherited the chairmanship of the Lois Newman committee, which seemed to have nothing left to do but create a whole new con to serve as a training ground for Denvention 2.

The first Penulticon was in November 1977, with Leigh Brackett and Frederik Pohl as Pro Guests of Honor and Bruce Pelz as Fan GoH. It was a surprisingly successful con, and it was

followed by two more successful Penulticons that proved to fandom at large that Denverites were capable of putting on largish cons.

Colorado now has active fans throughout the state, and the numbers are increasing with Worldcon publicity. There are now fan groups in Colorado Springs, Fort Collins, Boulder and maybe still in Karval (where Rose Beetem organized Karvalcon while she was teaching in that tiny community).

The largest group of organized fans in the state (other than the Denvention 2 committee itself) is still DASFA, and the smallest is probably still the CFS.

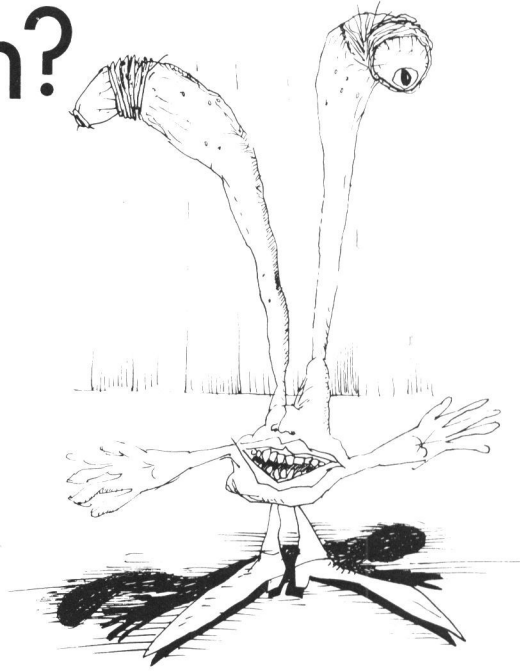
Many DASFA members are also concom members, and two CFS members are on the concom. But the clubs as such are not officially involved in the Denvention planning.

And that fact is probably the best guarantee that there still will be fannish life in Colorado after Denvention 2 is a thing of the past. ■

Is it true DASFAans have more fun?



Come on, find out for yourself! Join us for an all-night DASFA meeting on the third Saturday of any month, except August (picnic month) and December (orgy month). Festivities begin at 7:30 pm in the Southwest State Bank, 1380 S. Federal, Denver. DASFA sponsors such wonders as MileHiCon and the Periodical Lungfish. For more information call 934-7659 or 761-3477.

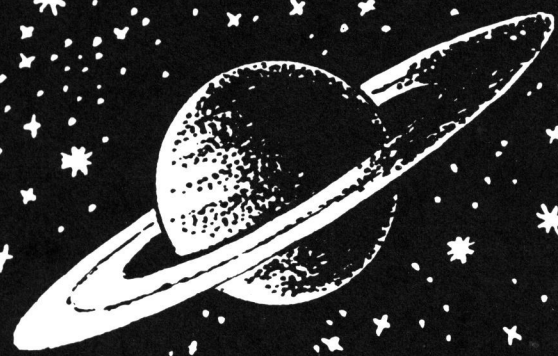


FROM OUT OF THE PAST
VIA
THE LAPSED-TIME EXPRESS
GREETINGS
FROM
DENVENTION 1941
THE CONVENTION COMMITTEE
AND
FIRST FANDOM OF COLORADO

*Charles Ford Hansen
Roy V. Hunt
Robert C. Peterson
Lew B. Martin
Olon F. Wiggins*

Our Congratulations and
Best Wishes to the Honored
Guests, Denvention Two,
the Working Committee and
the entire Membership.

WELCOME BACK TO DENVER!



ROY HUNT

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Roy Hunt ~ Colorado's First Fan Artist



The Gods of Shipapu

"Before us was a gulf in which the moon could have swum."

Five from Moonfoam and Sorceries
by Stanley Mullen



Star Odyssey

"Kings have knelt here,
Praying to squat idols,
Splay-footed, scaly things
Of dead stone."

Roy Hunt became interested in fantasy and science fiction illustration at the tender age of 16 when *Tarzan of the Apes* debuted in its comic strip form. He met Chuck Hansen while attending West High School and later, with Lew Martin, they published *The Alchemist*, one of Denver's earliest SF fanzines.

Roy was an open admirer of Hannes Bok and his stylish drawing soon led him to become a much sought-after addition to the pages of fanzines throughout the country. In addition to the cover for the first Denvention program book in 1941, he provided the design for the Pacificon membership badge in 1946 and he was commissioned to do 13 full-page illustrations for Stanley Mullen's *Moonfoam and Sorceries* (Gorgon Press, Denver 1948).

Though his fan activities lessened in the 1950's, he continued to paint

Deathbound

"Each shadow life imagining
Itself the prince of shadows."



A Strange View of a River

"That night he dreamed a strange
dream."

and do private commissions. He became a founder of "The Council of Four," a Sherlockian group consisting of Hansen, Martin, Olon Wiggins, and himself, and in 1960 they published *The Science-Fictional Sherlock Holmes*. In 1967 he compiled *The Something Hunt*, a series of Sherlockian paintings published as a portfolio by Luther Norris. An interest in the characters of Sax Rohmer led to *Fu Manchu and Company*, a portfolio of 13 portraits and scenes published in 1969-1970 by Luther Norris's Pontine Press. His most recent project is a series of 15 paintings of military figures of World Wars I and II: Baron



Rada Drums

"Dark of the moon!
Awake, shadow-gods, awake!
The night air trembling in the hills
To the roar of rada drums . . ."

The Hound of the Baskervilles—*The
Something Hunt*



von Richthofen, T.E. Lawrence, General George Patton, and the like.

His work has moved from the fabulous worlds of the imagination through the fabulous worlds of adventure through the larger-than-life heroes of our modern world. At 68, his paintings are as atmospheric and enjoyable as ever. ■



The screen's first Fu Manchu, Warner Oland—*Fu Manchu and Company*

"If you're going to work with me in the future, you'll either have to chuck Rima or marry her!"

Sir Lionel Barton, from *Daughter of Fu Manchu*
—*Fu Manchu and Company*

The Rue Morgue

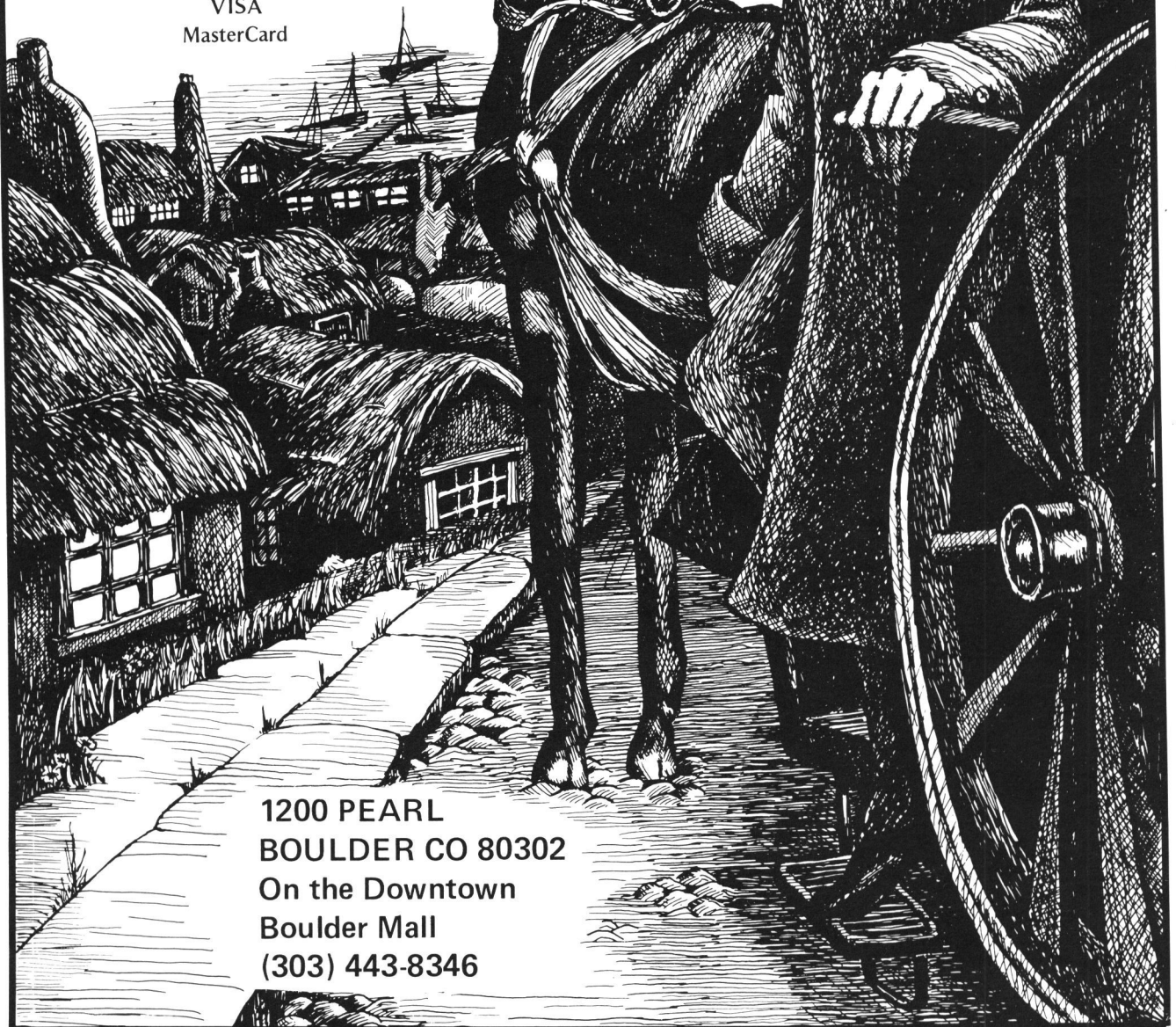
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1981 HUGO

NOMINEES

The following is a listing of the top five (or six, in cases of a tie) nominees in each of the 11 Hugo categories for 1981, plus the John W. Campbell Award, as determined by the nominating ballots submitted by the membership of Denvention Two. The Awards will be presented Sunday evening, September 6, at the Auditorium Arena in Denver.

BEST NOVEL of 1980

Beyond the Blue Event Horizon, by Frederik Pohl (Del Rey; SF Book Club)
Lord Valentine's Castle, by Robert Silverberg (Harper & Row; SF Book Club)
The Ringworld Engineers, by Larry Niven (Holt, Rinehart & Winston; Phantasia Press; SF Book Club; *Galileo* 7/79-1/80)
The Snow Queen, by Joan D. Vinge (Dial Press; SF Book Club)
Wizard, by John Varley (Berkley/Putnam; SF Book Club)

BEST NOVELLA of 1980

"All the Lies That Are My Life," by Harlan Ellison (*F&SF* 11/80; Underwood/Miller; *Shatterday*, Houghton Mifflin)
"The Brave Little Toaster," by Thomas M. Disch (*F&SF* 8/80)
"Lost Dorsai," by Gordon R. Dickson (*Destinies* 2-3/80; Ace)
"Nightflyers," by George R.R. Martin (*Analog* 4/80; in *Binary Star* No. 5)
"One-Wing," by George R.R. Martin and Lisa Tuttle (*Analog* 1&2/80; *Windhaven*)

BEST NOVELETTE of 1980

"The Autopsy," by Michael Shea (*F&SF* 12/80)
"Beatnik Bayou," by John Varley (*New Voices III*)
"The Cloak and the Staff," by Gordon R. Dickson (*Analog* 8/80)
"The Lordly Ones," by Keith Roberts (*F&SF* 3/80)
"Savage Planet," by Barry B. Longyear (*Analog* 2/80)
"The Ugly Chickens," by Howard Waldrop (*Universe* 10)

BEST SHORT STORY of 1980

"Cold Hands," by Jeff Duntemann (*JA'SFM* 6/80)
"Grotto of the Dancing Deer," by Clifford D. Simak (*Analog* 4/80)
"Guardian," by Jeff Duntemann (*JA'SFM* 9/80)
"Our Lady of the Sauropods," by Robert Silverberg (*Omni* 9/80)
"Spidersong," by Susan C. Petrey (*F&SF* 9/80)

BEST NONFICTION BOOK of 1980

Cosmos, by Carl Sagan (Random House)
Di Fate's Catalog of Science Fiction Hardware, by Vincent Di Fate and Ian Summers (Workman)
Dream Makers, by Charles Platt (Berkley; in England, *Who Writes Science Fiction?*, Savoy Books)
In Joy Still Felt, by Isaac Asimov (Doubleday)
Warhoon 28, by Walt Willis, edited by Richard Bergeron (privately published)

BEST PROFESSIONAL EDITOR of 1980

James P. Baen (Ace Books; *Destinies*)
Terry Carr (*Universe*, *Best SF of the Year*)
Edward L. Ferman (*Fantasy & Science Fiction*)
Stanley Schmidt (*Analog*)
George Scithers (*Isaac Asimov's Science Fiction Magazine*)

BEST PROFESSIONAL ARTIST of 1980

Vincent Di Fate
Stephen Fabian
Paul Lehr
Don Maitz
Michael Whelan

BEST FANZINE of 1980

File 770, ed. Mike Glycer
Locus, ed. Charles N. Brown
Science Fiction Chronicle, ed. Andrew Porter
Science Fiction Review, ed. Richard E. Geis
Starship, ed. Andrew Porter

BEST FAN WRITER of 1980

Richard E. Geis
Mike Glycer
Arthur D. Hlavaty
Dave Langford
Susan Wood

BEST FAN ARTIST of 1980

Alexis Gilliland
Joan Hanke-Woods
Victoria Poyser
Bill Rotzler
Stu Shiffman

BEST DRAMATIC PRESENTATION of 1980

Cosmos (KCET, PBS)
The Empire Strikes Back (Lucasfilm)
Flash Gordon (Famous Films B.V.)
The Lathe of Heaven (WNET, PBS)
The Martian Chronicles (Stonehenge Productions)

NON-HUGO AWARDS

THE JOHN W. CAMPBELL AWARD (for Best New Writer, 1979-1980)

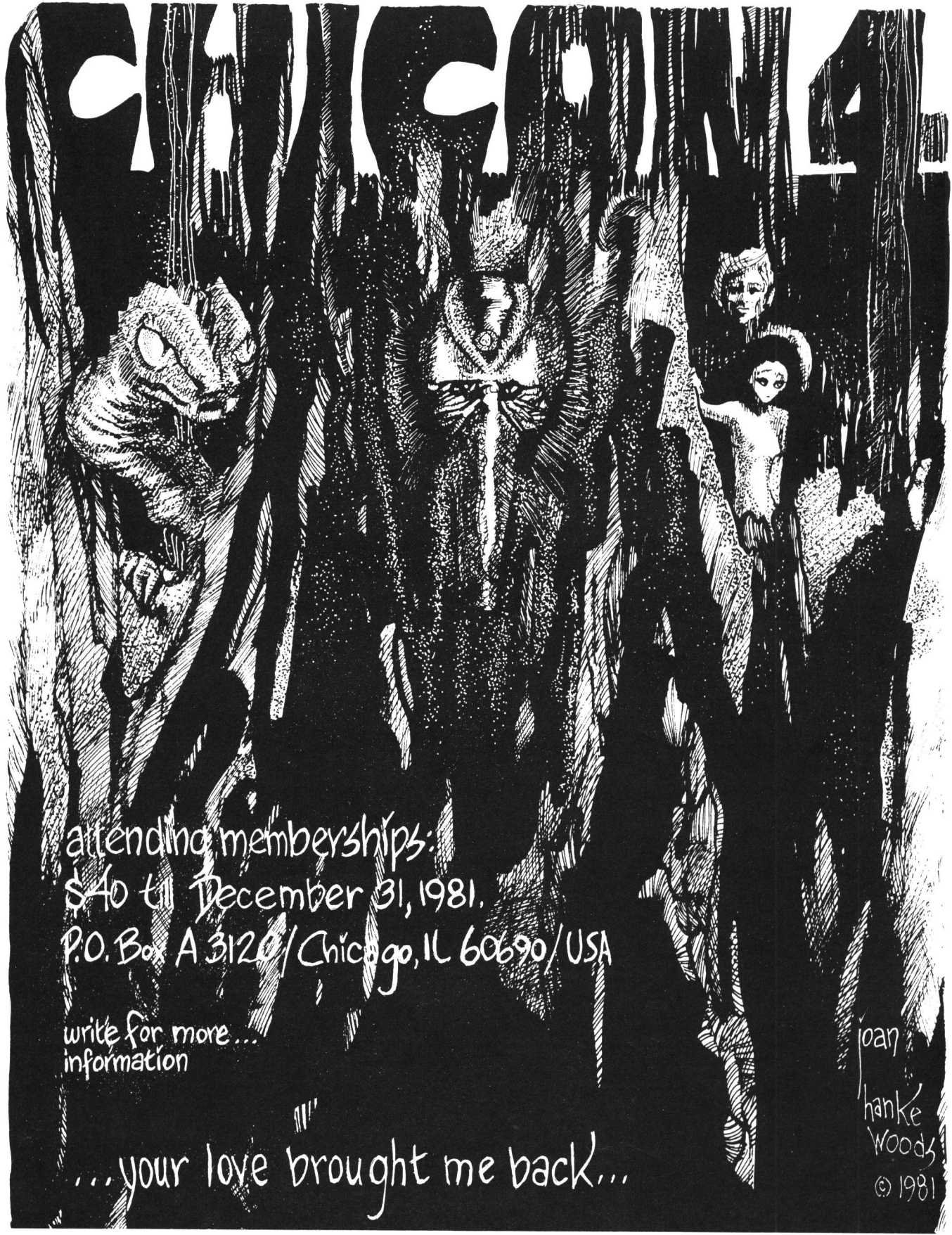
Kevin Christensen¹ (*in Destinies*)
Diane Duane² (*The Door Into Fire*)
Robert L. Forward² (*Dragon's Egg*; in *Omni*)
Susan C. Petrey² (*in Fantasy & Science Fiction*)
Robert Stallman¹ (*The Orphan*; *The Captive*)
Somtow Sucharitkul² (*in Isaac Asimov's Science Fiction Magazine*; in *Analog*; in *Other Worlds . . .*)

¹ First year of eligibility.

² Second and final year of eligibility.

The following eligibility decisions were made for this year's nominees:

1. The 13 chapters of *Cosmos* were ruled to be a complete, self-contained entity and not a continuing series, and the show is thus eligible in the Dramatic Presentation Category.
2. "The Brave Little Toaster" is technically a novelette, but the preponderance of nominations have placed it in the Novella category.
3. "One Wing" may technically be a novel, but the preponderance of nominations have placed it in the Novella category.
4. *Warhoon 28* received nominations in both the Fanzine and Nonfiction Book categories, and it has been placed in the latter.
5. *The Ringworld Engineers*, although published in a limited press edition in 1979, was ruled by the Noreason committee in conjunction with Denvention to be eligible for the 1981 awards.
6. *Superman II*, although released in Australia in 1980, was ruled ineligible this year, and presumably eligible next year at Chicon IV.
7. "Best Fanzine," rather than the incorrect "Best Amateur Magazine" that appeared on the nominating ballot, will be the terminology used on the final ballot.
8. Final ballots must be signed. Clubs, "guests of" and other non-assigned or nonentities may not vote.



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1970
Novel: *The Left Hand of Darkness*, by Ursula K. Le Guin
Novella: "Ship of Shadows," by Fritz Leiber
Short Story: "Time Considered as a Helix of Semi-Precious Stones," by Samuel R. Delany
Dramatic: news coverage of Apollo XI
Professional Magazine: *Fantasy & Science Fiction*
Pro Artist: Frank Kelly Freas
Fan Magazine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Tucker
Fan Artist: Tim Kirk

1971
Novel: *Ringworld*, by Larry Niven
Novella: "Ill Met in Lankmar," by Fritz Leiber
Short Story: "Slow Sculpture," by Theodore Sturgeon
Dramatic Presentation: No Award
Professional Artist: Leo and Diane Dillon
Professional Magazine: *Fantasy & Science Fiction*
Fanzine: *Locus* (Charlie & Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Alicia Austin

1972
Novel: *To Your Scattered Bodies Go*, by Philip Jose Farmer
Novella: "The Queen of Air and Darkness," by Poul Anderson
Short Story: "Inconstant Moon," by Larry Niven
Dramatic Presentation: *A Clockwork Orange*
Amateur Magazine: *Locus* (Charlie & Dena Brown, eds.)
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Fan Artist: Tim Kirk
Fan Writer: Harry Warner, Jr.

1973
Novel: *The Gods Themselves*, by Isaac Asimov
Novella: "The Word for World Is Forest," by Ursula K. Le Guin
Novelette: "Goat Song," by Poul Anderson
Short Story: "Eurema's Dam," by R.A. Lafferty; and "The Meeting," by Frederik Pohl & C.M. Kornbluth (tie)
Dramatic Presentation: *Slaughterhouse Five*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Energumen* (Mike Glicksohn & Susan Wood Glicksohn, eds.)
Fan Writer: Terry Carr
Fan Artist: Tim Kirk

1974
Novel: *Rendezvous with Rama*, by Arthur C. Clarke
Novella: "The Girl Who Was Plugged In," by James Tiptree, Jr.
Novelette: "The Deathbird," by Harlan Ellison
Short Story: "The Ones Who Walk Away from Omelas," by Ursula K. Le Guin
Amateur Magazine: *Algol* (Andy Porter, ed.); and *The Alien Critic* (Richard E. Geis, ed.) (tie)
Professional Artist: Frank Kelly Freas

Professional Editor: Ben Bova
Dramatic Presentation: *Sleeper*
Fan Writer: Susan Wood
Fan Artist: Tim Kirk
1975
Novel: *The Dispossessed*, by Ursula K. Le Guin
Novella: "A Song for Lya," by George R.R. Martin
Novelette: "Adrift Just Off the Isles of Langerhans," by Harlan Ellison
Short Story: "The Hole Man," by Larry Niven
Professional Artist: Frank Kelly Freas
Amateur Magazine: *The Alien Critic* (Richard E. Geis, ed.)
Dramatic Presentation: *Young Frankenstein*
Fan Writer: Richard E. Geis
Fan Artist: Bill Rotsler

1976
Novel: *The Forever War*, by Joe Haldeman
Novella: "Home is the Hangman," by Roger Zelazny
Novelette: "The Borderland of Sol," by Larry Niven
Short Story: "Catch That Zeppelin!" by Fritz Leiber
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Dramatic Presentation: *A Boy and His Dog*
Fanzine: *Locus* (Charlie & Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Tim Kirk

1977
Novel: *Where Late the Sweet Birds Sang*, by Kate Wilhelm
Novella: "By Any Other Name," by Spider Robinson; and "Houston, Houston, Do You Read?" by James Tiptree, Jr.
Novelette: "The Bicentennial Man," by Isaac Asimov
Short Story: "Tricentennial," by Joe Haldeman
Dramatic Presentation: No Award
Amateur Magazine: *Science Fiction Review* (Richard E. Geis, ed.)
Professional Editor: Ben Bova
Fan Writer: Susan Wood and Richard E. Geis (tie)
Professional Artist: Rick Sternbach
Fan Artist: Phil Foglio

1978
Novel: *Gateway*, by Frederik Pohl
Novella: "Stardance," by Spider and Jeanne Robinson
Novelette: "Eyes of Amber," by Joan D. Vinge
Short Story: "Jeffy Is Five," by Harlan Ellison
Dramatic Presentation: *Star Wars*
Professional Editor: George H. Scithers
Professional Artist: Rick Sternbach
Amateur Magazine: *Locus* (Charlie & Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Phil Foglio

1979
Novel: *Dreamsnake*, by Vonda McIntyre
Novella: "The Persistence of Vision," by John Varley

Novelette: "Hunter's Moon," by Poul Anderson
Short Story: "Cassandra," by C.J. Cherryh
Dramatic Presentation: *Superman*
Professional Editor: Ben Bova
Professional Artist: Vince DiFate
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Shaw
Fan Artist: Bill Rotsler

1980
Novel: *The Fountains of Paradise*, by Arthur C. Clarke
Novella: "Enemy Mine," by Barry B. Longyear
Novelette: "Sandkings," by George R.R. Martin
Short Story: "The Way of Cross and Dragon," by George R.R. Martin
Nonfiction Book: *The Science Fiction Encyclopedia*, edited by Peter Nicholls
Professional Editor: George H. Scithers
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Bob Shaw
Fan Artist: Alexis Gilliland
Dramatic Presentation: *Alien*

Non-Hugo Popular-Vote Awards

The following are not Hugos (a term now restricted to those awards defined in the World Science Fiction Society constitution), but were also voted on by the Worldcon membership. The John W. Campbell Award for Best New Writer was sponsored up to 1979 by the Conde Nast Publications, and has now been taken over by Davis Publications. The Gandalf Awards in fantasy are sponsored by Lin Carter and S.A.G.A.

1973
John W. Campbell Award: Jerry Pournelle

1974
Campbell: Spider Robinson and Lisa Tuttle (tie)
Gandalf Award (Grand Master of Fantasy): J.R.R. Tolkien

1975
Campbell: P.J. Plauger
Gandalf (Grand Master): Fritz Leiber

1976
Campbell: Tom Reamy
Gandalf (Grand Master): L. Sprague de Camp

1977
Campbell: C.J. Cherryh
Gandalf (Grand Master): Andre Norton

1978
Campbell: Orson Scott Card
Gandalf (Grand Master): Poul Anderson
Gandalf (Book-Length Fantasy): *The Silmarillion*, by J.R.R. Tolkien (edited by Christopher Tolkien)

1979
Campbell: Stephen R. Donaldson
Gandalf (Grand Master): Ursula K. Le Guin
Gandalf (Book-Length Fantasy): *The White Dragon*, by Anne McCaffrey

1980
Campbell: Barry B. Longyear
Gandalf: Ray Bradbury

Special Committee Awards

The following awards were made by the convention committees themselves rather than by popular vote. In the early days they were sometimes called "special Hugos," though this would not be permitted under the current rules.

1955

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

Special Hugo: LouTabakow, for "SVEN, the best unpublished short story."

1960

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

1962

Cele Goldsmith, for editing *Amazing* and *Fantastic*

Donald H. Tuck, for *The Handbook of Science Fiction and Fantasy*

Fritz Leiber and the Hoffman Electronic Corporation, for the use of science fiction in advertisements

1963

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

Special Hugo: Isaac Asimov, for science articles in *F&SF*

1967

CBS Television, for *21st Century*

1968

Harlan Ellison, for *Dangerous Visions*

Gene Roddenberry, for *Star Trek*

1969

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

1972

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

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

Nueve Dimension (Spain), for excellence in magazine production

1973

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

1974

Chesley Bonestell, for his illustrations

1975

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

Walt Lee, for *Reference Guide to Fantastic Films*

1976

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

1977

George Lucas, for *Star Wars*

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—Dr. Jerry Pournelle

The journey outward has begun and we've lived to see it start.



Art By Brian Sullivan/Flandrau Planetarium

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PREVIOUS WORLDCONS

The following is primarily taken, with permission, from the Noreascon II Program Book, and was compiled with the assistance of Fred Patten.

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

1977	Miami Beach	SunCon	Jack Williamson (pro) Robert A. Madle (fan)	Hotel Fontainebleau	2050	Don Lundry
1978	Phoenix	IguanaCon	Harlan Ellison (pro) Bill Bowers (fan)	Hyatt Regency & Adams Hotels, Phoenix Con- vention Center & Symphony Hall	4283	Tim Kyger
1979	Brighton	SEACON '79	Brian Aldiss (UK) Fritz Leiber (U.S.) Harry Bell (fan)	Metropole Hotel	3114	Peter Weston
1980	Boston	Noreascon II	Damon Knight & Kate Wilhelm (pro) Bruce Pelz (fan)	Sheraton-Boston & Hynes Civic Audi- torium	5850	Leslie Turek
1981	Denver	Denvention Two	C.L. Moore & Clifford D. Simak (pro) Rusty Hevelin (fan)	Denver Hilton	?	Suzanne Carnival & Don C. Thompson
1982	Chicago	Chicon IV	A. Bertram Chandler & Frank Kelly Freas (pro)	Hyatt Regency Chicago	?	Ross Pavlac & Larry Propp

FOOTNOTES:

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

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

³ (1953) Popularly known as Philcon II.

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

⁵ (1956) Popularly known as Nycon II.

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

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

1983 SITE SELECTION

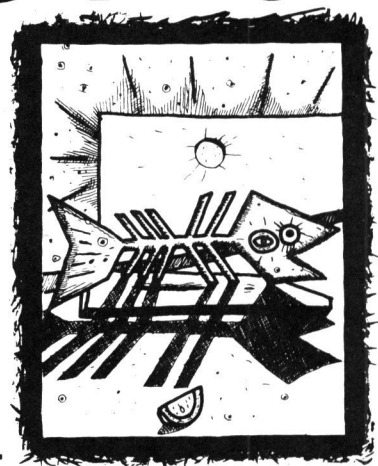
Bidding to host the 1983 World Science Fiction Convention are committees for Sydney (Australia), Baltimore (USA), and Copenhagen (Denmark). The decision between them is to be made by the members of Denvention Two. A voting table is expected to be open Friday and Saturday afternoons in the vicinity of registration, with voting closed at 6 p.m. Saturday. The winner will be announced at Sunday's session of the Business Meeting, and will probably be selling memberships later in the convention. Remember that to vote you must pay a \$7.50 voting fee, which guarantees you a supporting membership in the winning convention; you can convert to attending membership within 90 days for no more than another \$7.50. (But people who don't vote may be charged more, at the discretion of the winning committee). The bidders will probably have lots of people at the convention eager to press their case if you are willing to listen. ■

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art by robert klippel

When I first started reading science fiction in the nineteen-fifties, we seemed to be living in a fool's paradise of immortality. The untimely deaths of Cyril Kornbluth and Henry Kuttner in 1958 shocked me—and all other SF readers—but by and large we were a youthful field and the vigor seemed to carry us through. It seemed somehow reasonable that most of us would be around forever.

Things do change.

This is not intended to be an essay *about* synchronicity; rather, it is a citation of one lone example. Suffice it to say that synchronicity involves the concept that the phenomena most of us might define as coincidences are actually not that at all—rather those seemingly inexplicable juxtapositions of commonplace events we tag coincidence are actually linked together in some sort of super-pattern. We simply marvel at the apparent odds against whatever happened happening, and mentally shrug.

My last shoulder-rubbing with synchronicity involved H. Warner Munn. Many of you will recognize Munn as the long-time fantasist and historical novelist, who died of cancer on January 10, 1981, at the age of 77. He wrote a minor classic in *The Werewolf of Ponkert*, a novel of lycanthropy in which the innovation was the story being told from the eponymous werewolf's point of view. *Merlin's Ring* and *Merlin's Godson* formed two-thirds of an Arthurian fantasy trilogy. His recent *The Lost Legion* was a huge historical novel published by Doubleday. Until the end, Munn was an active and vigorous writer. I met him only once.

I'd planned to spend two weeks in the Pacific northwest in early November 1980. I would spend a week visiting friends in Seattle; then fly to Portland for Orycon and another few days seeing people I'd not seen in years. Thursday night, November 6, I boarded a United flight for Seattle. As usual, I took an aisle seat in the non-smoking section. The cabin was sparsely populated. No one sat

between me and an elderly, amiable-looking man by the window. As the flight attendant went through the safety lecture and the plane taxied onto the runway, the old man by the window made a few conversational gambits. I answered politely. I did notice that he was reading a William Hope Hodgson collection—that probably should have tipped me that I wasn't sitting next to your average appliance sales manager returning home from a corporate meeting.

"Nice weather here in Denver," he said. "It's as nice as when we took off."

"When was that?" I said.

"This morning. On the east coast. Plane's made a lot of stops."

I generally avoid getting into conversations with fellow passengers. But this time—"Are you visiting Seattle or heading home?" I said.

"Home. I was at a writers' conference in the east."

My attention was pricked. "Oh?"

THE SORROWS OF SYNCHRONICITY

by Edward Bryant

"Well, actually it was a kind of fantasy convention."

"Oh, really?"

"Yes," he said. "I write fantasy."

"Uh," I said. "Who are you?"

"I'm H. Warner Munn."

"Really?" I babbled. "*Werewolf of Ponkert* and *Merlin's Godson* and *The Banner of Saint Joan* and, um, wow—" I'm afraid I acted, well, fannish. And I started to think: *what are the odds against finding myself on this plane in this row on this night by this man?* "Gosh, wow, Mr. Munn," I said, or words to that effect. I reached into my tote bag and pulled out the current issue of *Fantasy*

Newsletter I'd bought that afternoon to read on the plane. I turned to the page that began "To Saint Joan," a feature article that included Munn's photograph. Sure enough. It *was* the same person.

Half the flight we talked. We talked about writing and fantasy and *Weird Tales* and H.P. Lovecraft. Munn spoke of his plans for the third *Merlin* novel. He matter-of-factly mentioned his shaky health and his expectation of going into the hospital the next week for tests.

He also spoke of the World Fantasy Convention he'd attended in Baltimore the previous week. He was delighted that his friend Manly Wade Wellman had received the Life Achievement Award. But there was also a wistful tone in his voice; he, Munn, had not been awarded that honor. But there was always another year. Wasn't there?

Of course there wasn't, but he didn't know that for sure at the time. For the second half of the flight, he slept. His son and daughter-in-law were not there at the gate in Seattle to meet him, so my friend and I accompanied Warner Munn down to the baggage area where his family finally showed up. He and I shook hands and parted. I had no inkling that in two months I would pick up his obituary in *Locus*.

My sadness, when I read that obituary, was deep. For the brief time we'd spent together, I had come to like the man very much. And much as I love and admire Manly Wade Wellman's fiction, I wish that somehow, in 1980, the life award at the World Fantasy Convention had gone to another.

But that's not the moral to this story. I don't think I know the moral. I know only my bewilderment, and feel the shock and ineffectual rage as not only the Munns, but also the Sue Petreys and Robert Stallmans and Susan Woods and so many others are wrenched away.

No, I don't know the moral. But perhaps I will eventually, when the patterns become clearer. ■

DENVENTION ONE

Membership Update

Apparently no official attendance roster exists for DENVENTION I. Even the exact number of attendees is uncertain—somewhere between 65 and 100, according to various reports. So in compiling this updated list, we have had to rely on the memories of some of the fans known to have attended, on some of the con reports published soon afterward, and on the DENVENTION I section of Harry Warner Jr.'s *All Our Yesterdays*.

For assistance in determining the current status of some of the people listed, and in identifying some of the more puzzling names, we wish to thank particularly Harry Warner Jr. and Bob Tucker.

The list is divided into four sections. The first consists of people who are either *known* to have attended, *probably* attended, or were so closely connected with promoting the con that they were at least attendees in spirit. Next is a string of the names printed in the DENVENTION I Program Book and identified as members of the Colorado Fantasy Society, official sponsors of the con. Some of these probably attended, but we don't know who. If you do, let us know. The third grouping of names is from a page in the Program Book listing friends and well-wishers of DENVENTION I. Some of these, as you can see, are just for fun. And finally, there's a small group of friends or CFS members known *not* to have attended.

We specifically request and welcome additional information about any of these names.

Group I: Certain or probable attendees

ACKERMAN, Forrest J. (alive and well—a&w—in LA)
 BALTER, Elsie (a&w as Elsie Wollheim)
 BARRON, Rusty (a&w as Rusty Hevelin)***
 BRADY, Franklin (lost to fandom—ltf)
 BRONSON, Phil (ltf)
 CHAUVENET, Louis Russell (a&w in MD)
 CLASS, Allen (deceased—d.)
 COHEN, Chester (d.)
 DAUGHERTY, Eleanor and Walt (a&w in LA)
 DAWSON, Dave (ltf)
 DEGLER, Claude (ltf)
 DEUTSCH, Bill (ltf)
 DIKTY, Ted (a&w in OR)
 DOREAL, Mr. & Mrs. M. (ltf)
 ELDER, Dave (ltf)
 EVANS, E. Everett (d.)
 FORTIER, Joe (ltf)
 FREEHAFER, Paul (d.)
 HAMILTON, Edmond (d.)
 HANSEN, Charles Ford (a&w in Denver)*
 HART, Dale (d.)
 HAWKINS, Willard (ltf)
 HEINLEIN, Robert & Leslyn (Leslyn ltf; Robert a&w in LA)****
 HUNT, Roy (a&w in Denver)*
 KLEYHAUER, Alfred D., Jr. (a&w in Denver)†
 KNIGHT, Damon (a&w in WA)
 KORNBLUTH, C.M. (d.)
 KORSHAK, Erle (ltf)
 LANG, Adam (ltf)
 LIEBSCHER, Walt (a&w in CA)
 LOWNDES, Robert A.W. (a&w in NYC)
 MADLE, Robert (a&w in MD)
 MARLOWE, Leonard (ltf)
 MARTIN, Lewis (a&w in Boulder, CO)*
 MASSION, Chales (ltf)
 McKEEL, Al (ltf)
 MEUKEL, Elmer (ltf)
 MICHEL, John (d.)
 MILLARD, John (a&w in Toronto)
 MORJO (Myrtle R. Douglas) (d.)
 PERDUE, Elmer (a&w in LA)
 ROTHMAN, Milton (a&w in Phila.)
 SCHWARTZ, Cecil H. (ltf)
 SCHWARTZ, Julius (a&w in NY)
 SHAW, Larry (a&w in CA)
 THOMPSON, Don B. (ltf)

UNGER, Julius (d.)
 WALSEN, Fred John (ltf)
 WIDNER, Art (a&w in CA)
 WIGGINS, Olon (a&w in Denver)**
 WILLMORTH, Norm "Gus" (a&w in CA)
 WOLLHEIM, Don (a&w in NYC)
 YERKE, T. Bruce (d.)

Group II: Members of the CFS; con attendance uncertain

AUTREY, Gene (ltf)
 BELING, Charles A. (ltf)
 BERSI, Ray (ltf)
 BRADLEIGH, Helen (Claude Degler invention)
 BRIDGES, Lynn (ltf)
 BUSH, Jim (ltf)
 CASEY, Lee (ltf)
 CASTELLARI, Bert (d.)
 COUNTS, Floyd (ltf)
 DE LA REE, Gerry (a&w in NJ)
 DONOVAN, Jack (ltf)
 DOUGHERTY, Donald J. (ltf)
 EVANS, Emrys (ltf)
 FRAULA, E.L. (ltf)
 GAETZ, Roderick (ltf)
 GILBERT, Joe (ltf)
 HANSEN, Earl Barr (ltf)
 HANSON, Burce L. (ltf)
 HODGKINS, Russ (a&w in CA)
 HOUGH, Henry H. (ltf)
 HOUSTON, W.S. (d.)
 JONES, Bob (ltf)
 JOQUEL, Arthur L. II (ltf)
 KEELEY, Jerry (ltf)
 KUHN, Richard J. (ltf)
 KUSLAN, Louis (ltf)
 KUSLAN, Gertrude (ltf)
 LAROCK, Seymour (ltf)
 LINN, Bob (ltf)
 LUCAS, George (ltf)
 MANNING, Faye (ltf)
 MANNING, Marvis (ltf)
 MANNING, Vincent (ltf)
 MacDONALD, Edwin (ltf)
 McCOURT, Frank (ltf)
 MARGUILES, Leo (d.)
 NYSTROM, Betty (ltf)
 O'BRIEN, Eleanor (ltf)
 OSCAR (if present already dead; Oscar was the Decker Dillies club mascot—a skeleton)
 PARKS, Celia (ltf)
 PAUL, Maurice (ltf)

POGO (Patti Gray) (Itf)
 REISS, Malcolm (d.)
 ROBERDS, Sulley (d.)
 ROBINS, Jack (Itf)
 ROSENBLUM, J. Michael (d.)
 RUSSELL, Samuel D. (d.)
 SCHUMAN, Phil (Itf)
 SCHWARTZ, A.L. (Itf)
 SCULLIN, Vince (Itf)
 SEHNERT, Art (Itf)
 SIENKIEWICZ, Ray J. (Itf)
 SINGLETON, Earl (Itf)
 SISSON, Rosalie (Itf)
 SISSON, William (Itf)
 STUDLEY, Bob (Itf)
 SWISHER, R.D. (d)
 TACKETT, Roy (a&w in NM)
 TAKACS, Steve (d.)
 TAYLOR, Glen (Itf)
 TEST, Roy (Itf)
 THOMPSON, Robert G. (Itf)
 WASHINGTON, Ray Jr. (Itf)
 WEBSTER, Douglas (Itf)
 WINTERBOTHAM, R.R. (d.)
 WRIGHT, Tom (Itf)

Group III: Well-wishers not listed as CFS members

BIRCH, Al G. (Itf)
 BRADBURY, Ray (a&w in LA)
 CARSON, Mearl (Itf)
 CHAMBERLAIN, Edwin (Itf)
 CONWAY, Bowen††
 CONWAY, Graham††
 CONWAY, Rogert††
 CONWAY, W. Kermit III††
 CONWAY, Millicent Diana††
 CORWIN, Cecil (Itf)
 COUNTS, Edwin (Itf)
 DEGLER, Robert (fictional brother of Claude Degler)
 ERICKSON, Walter (Itf)
 FRANCIS, Dale R. (Itf)
 GALLET, Georges H. (d.)
 GORDON, Millard Verne (Itf)
 GOTTESMAN, Sarah Delano (Itf)
 HASSE, Henry (d.)
 "HELEN OF NEWCASTLE" (Helen Bradleigh, whom see) (inventive guy, Degler)
 HOFFMAN, R.A. (d.)
 KORSHAK, Melvin (also known as Earl or Erle Korshak)
 LAVOND, Paul Dennis (pen name for Kornbluth, Lowndes and Pohl)

McILWAIN, David (Itf)
 MOLESWORTH, Vol (d.)
 MORLEY, Wilfred Owen (pen name for Lowndes)
 RAYMOND, Hugh (John Michel)
 REINSBERG, Mark (a&w in MD)
 REITROF, John (Fortier spelled backward—Itf)
 SCHNEEMAN, Charles (d)
 SILVEY, Bill (Itf)
 TULLIS, George (Itf)
 VAN DORNE, Sophia (Itf)
 WELLS, Braxton (Itf)
 WRIGHT, Weaver (F. J. Ackerman)

Group IV: Members or well-wishers known not to have attended
 BRAZIER, Donn (a&w in MO)
 CAMPBELL, John W., Jr. (d.)
 GNAEDIGER, Mary (d.)
 HORNIG, Charles D. (Itf)
 McILWRAITH, Dorothy (d.)
 PALMER, Raymond A. (d.)
 POHL, Frederik (a&w)
 SMITH, Clarissa (d.)
 SMITH, E.E. (d.)
 TREMAINE, F. Orlin (d.)
 TUCKER, Wilson or Bob (a&w in IL)
 WARNER, Harry, Jr. (a&w in MD)

****Guest of Honor at Denvention I
 ***Fan Guest of Honor in 1981
 **Chariman of Denvention I
 *On Denvention I committee
 †Filmed Denvention I events
 ††Pen-names of various Futurions



Guest of Honor
GENE WOLFE
 Fan Guest of Honor
BOB WAYNE
 Toast Master
CHAD OLIVER
 Other Guests
HOWARD WALDROP
LEIGH KENNEDY
ED BRYANT

Full convention membership - \$8 One day membership - \$3
 Dealer's table - \$25

For information and memberships write:

Robert Taylor
 P.O. Box 9612 N.W. Station
 Austin, Texas 78766

Or call : (512) 443-3491

OCT. 2·3·4 **AUSTIN, TEXAS**
ARMADILLOCON III

Robert F. Aickman, author (June 27, 1914–
Feb. 17, 1981)
J.O. Bailey, author, educator (Aug. 12, 1903–
?)
Francois Bordes (Francis Carsac), scientist,
author (1919–May 1, 1981)
Francis J. Brueckel (Frank J. Bridge), author.
Roger Blondel (B.R. Bruss), author, artist
(1895–1981)
Doris Pitkin Buck, author (Jan. 3, 1898–
Dec. 4, 1980)
Compton N. Crook (Stephen Tall), author
(1909–Jan. 15, 1981)
Teddy DeVita, fan.
Alex Endemano, fan.
Romain Gary, author (May 8, 1914–Dec. 2,
1980)
Riley Hughes, author (?–Mar. 8, 1981)
Janie Lamb, fan (April 12, 1908–May 6, 1981)
Jean Linard, fan.
Barry P. Miller, author (?–June 21, 1980)
H. Warner Munn, author (Nov. 5, 1903–Jan.
10, 1981)
Kris Neville, author (May 9, 1925–Dec. 23,
1980)
Susan C. Petrey, author (April 7, 1945–Dec.
5, 1980)
Walter Reineckie, fan (?–Jan. 2, 1981)
Joseph Samachson (William Morrison), author
(Oct. 13, 1906–?)
Paul Sauerlander, fan.
James H. Schmitz, author (Oct. 15, 1911–
April 18, 1981)
J. Vernon Shea, editor.
George O. Smith, author (April 9, 1911–
May 1981)
Charles Percy Snow, essayist (1905–1980)
Robert Stallman, author (1930–Aug. 6, 1980)
George Rippey Stewart, author (May 31–
Aug. 22, 1980)
Lou Tabakow, fan, author (1915–May 16, 1980)
Motoichiro Takabe, artist.
Arthur R. Tofte, author (?–May 21, 1980)
Frank Utpatel, artist.
Susan Wood, fan, editor (Aug. 27, 1948–
Nov. 12, 1980)

In Memoriam

Dervention II
Bid Committee
member Randy
Rohrbough
died in 1978
after a rock-
climbing fall.
We wish that he would
have lived to see
this WorldCon.
'Here's to
Randy Rohrbough,
he's with us tonight.'

COME TO THE
SCIENCE FICTION WORLD
OF YOUR
DREAMS



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ROCKY
MOUNTAIN
WEST

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Denver East	2901 E. Colfax	333-8616
Boulder	1717 Pearl St.	443-4500
Colorado Springs	220 N. Tejon	635-2516

The World Science Fiction Society

CONSTITUTION

August, 1981

ARTICLE I — Name, Objectives, Membership, and Organization

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

ARTICLE II — Science Fiction Achievement Awards (the Hugos)

- SECTION 1:** Selection of the Science Fiction Achievement Awards, known as the Hugos, shall be made as follows in the subsequent Sections of this Article.
- SECTION 2:** *Best Novel:* A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year. A work originally appearing in a language other than English shall also be eligible in the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of his work from consideration if he feels that that version is not representative of what he wrote. The Convention Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the story is within five thousand (5,000) words of the new category limits.
- SECTION 3:** *Best Novella:* The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.
- SECTION 4:** *Best Novelette:* The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.
- SECTION 5:** *Best Short Story:* The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.
- SECTION 6:** *Best Dramatic Presentation:* Any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible.
- SECTION 7:** *Best Professional Artist:* An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during the previous calendar year.
- SECTION 8:** *Best Professional Editor:* The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year.

- SECTION 9:** *Best Fanzine:* Any generally available fannish publication devoted to science fiction, fantasy, or related subjects, which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year. The words "fanzine" and "fannish" shall be defined only by the will of the membership, and the Convention Committee shall impose no additional criteria.
- SECTION 10:** *Best Fan Writer:* Any person whose writing has appeared in magazines of the type defined in Section 9 above.
- SECTION 11:** *Best Fan Artist:* An artist or cartoonist whose work has appeared through publication in magazines of the type defined in Section 9 above or through other public display during the previous calendar year. Any person whose name appears on the final Awards ballot for a given year under the Professional Artist category shall not be eligible for the Fan Artist Award for that year.
- SECTION 12:** *Additional Category:* Not more than one special category may be created by the current Convention Committee with nomination and voting to be the same as for the permanent categories. The Convention Committee is not required to create any such category; such action by a Convention Committee should be under exceptional circumstances only; and the special category created by one Convention Committee shall not be binding on following Committees. Awards created under this Section shall be considered to be Science Fiction Achievement Awards, or Hugos.
- SECTION 13:** *Name and Design:* The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Convention Committee may select its own choice of base design. The name (Hugo) and the design shall not be extended to any other award.
- SECTION 14:** *No Award:* At the discretion of an individual Convention Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be cancelled for that year. In addition, the entry "No Award" shall be mandatory in each category of Hugo on the final ballot. In any event, No Award shall be given whenever the total number of valid ballots cast for a specific category is less than twenty-five percent (25%) of the total number of final Award ballots (excluding those cast for No Award) received.
- SECTION 15:** *Nominations and Voting:* Selection of nominees for the final Award voting shall be done by a poll conducted by the Convention Committee under rules determined by the Committee. Final Award voting shall be by mail, with ballots sent only to Society members. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus "No Award." The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)). Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Convention Committee. Voters shall indicate the order of their preference for the nominees in each category.
- SECTION 16:** *Tallying:* Counting of all votes shall be the responsibility of the Convention Committee, which is responsible for all matters concerning the Awards. In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority vote winner is obtained.
- SECTION 17:** *Exclusions:* No member of the current Convention Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Convention Committee, then this exclusion shall apply to members of the Subcommittee only.

ARTICLE III — Future Convention Selection

- SECTION 1:** The Society shall choose the location and Committee of the Convention to be held two (2) years from the date of the current Convention. Voting shall be by mail or ballot cast at the current Convention with run-off ballot as described in Article II, Section 16, and shall be limited to Society members who have paid at least five dollars (\$5.00) towards membership in the Convention whose site is being selected. The current Convention Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Convention. The minimum voting fee can be modified for a particular year by unanimous agreement of the current Convention Committee and all bidding Committees who have filed before the mail ballots are set. The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.
- SECTION 2:** Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the above" and "No preference" after the bidders and with equal prominence. The minimum fee in force shall be listed on all site-selection ballots.
- SECTION 3:** The name and address information shall be separated from the ballots and the ballots counted only at the Convention with two witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter. A ballot voted with first or only choice for "No

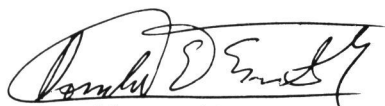
preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying. "None of the above" shall be treated as a bid for tallying. If it wins, the duty of site selection shall devolve on the Business Meeting of the current Convention. If the Business Meeting is unable to decide by the end of the Convention, the Committee for the following Convention shall make the selection without undue delay. When a site and Committee are chosen by a Business Meeting or Convention Committee, they are not restricted by region or other qualifications and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years. If no bids qualify to be on the ballot, the selection shall proceed as though "None of the above" had won.

- SECTION 4:** Bids from prospective Committees shall be allowed on the ballot by the current Convention Committee only upon presentation of adequate evidence of an agreement with the proposed sites' facilities, such as a conditional contract or a letter of agreement. To be eligible for site selection, a bidding committee must state the rules under which the Convention Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding committee to any member of the Society on request.
- SECTION 5:** To ensure equitable distribution of sites, North America is divided into three (3) regions as follows: *Western:* Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states and provinces westward; *Central:* Central America, Mexico (except as above), and all states and provinces between Western and Eastern regions; and *Eastern:* Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward. Convention sites shall rotate in the order Western, Central, Eastern region.
- SECTION 6:** A Convention site outside of North America may be selected by a majority vote at any Convention. In the event of such outside Convention being selected, there shall be an interim Continental Convention in the region whose turn it would have normally been, to be held in the same year as the overseas World Science Fiction Convention, with rotation skipping that region the following year. To skip a region without giving it an interim Continental Convention shall require a three-quarters majority vote. Selection of the site of such Continental Convention may be by vote of the Business Meeting or by such other method as the competing bidders might agree upon.
- SECTION 7:** Each World Science Fiction Convention Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Convention to be selected one year hence to make presentations.
- SECTION 8:** With sites being selected two (2) years in advance, there are therefore at least two Convention Committees in existence at any given time. If one should become unable to perform its duties, the surviving Convention Committee shall determine what it is to do, by mail poll of the Society if there is time for one, or by decision of the Committee if there is not time.

ARTICLE IV — Constitution and Powers of the Business Meeting

- SECTION 1:** Any proposal to amend the Constitution of WSFS shall require for passage a majority of all the votes cast on the question at the Business Meeting of the Society at which it is first debated, and also ratification by a simple majority vote of those members present and voting at a Business Meeting of the Society held at the World Convention immediately following that at which the amendment was first approved. Failure to ratify in the manner described shall void the proposed amendment.
- SECTION 2:** Any change to the Constitution of WSFS shall take effect at the end of the World Science Fiction Convention at which such change is ratified.
- SECTION 3:** The conduct of the affairs of the Society shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.
- SECTION 4:** Business Meetings of the Society shall be held at advertised times at each World Science Fiction Convention. The current Convention Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with *Robert's Rules of Order, Newly Revised*, the Standing Rules, and such other rules as may be published by the Committee in advance.
- SECTION 5:** The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Convention Committee, distributed with the Hugo nomination ballots, and printed in the Convention book, if there is one.

The above copy of the WSFS Constitution is hereby Certified to be true, correct, and complete:

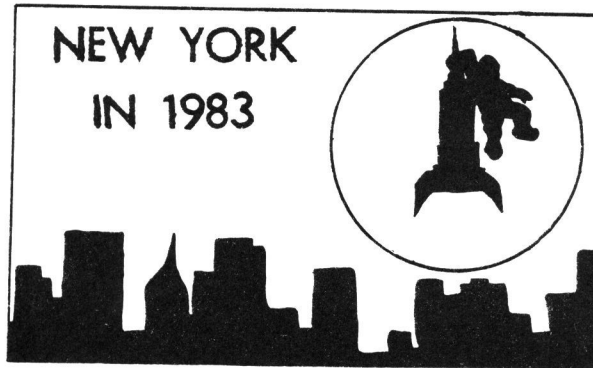


Donald E. Eastlake, III
Presiding Officer

1981/4/23
Noreascon II Business Meeting



George P. Flynn
Secretary



New York in '83/
NASFiC NY '83

Committee:

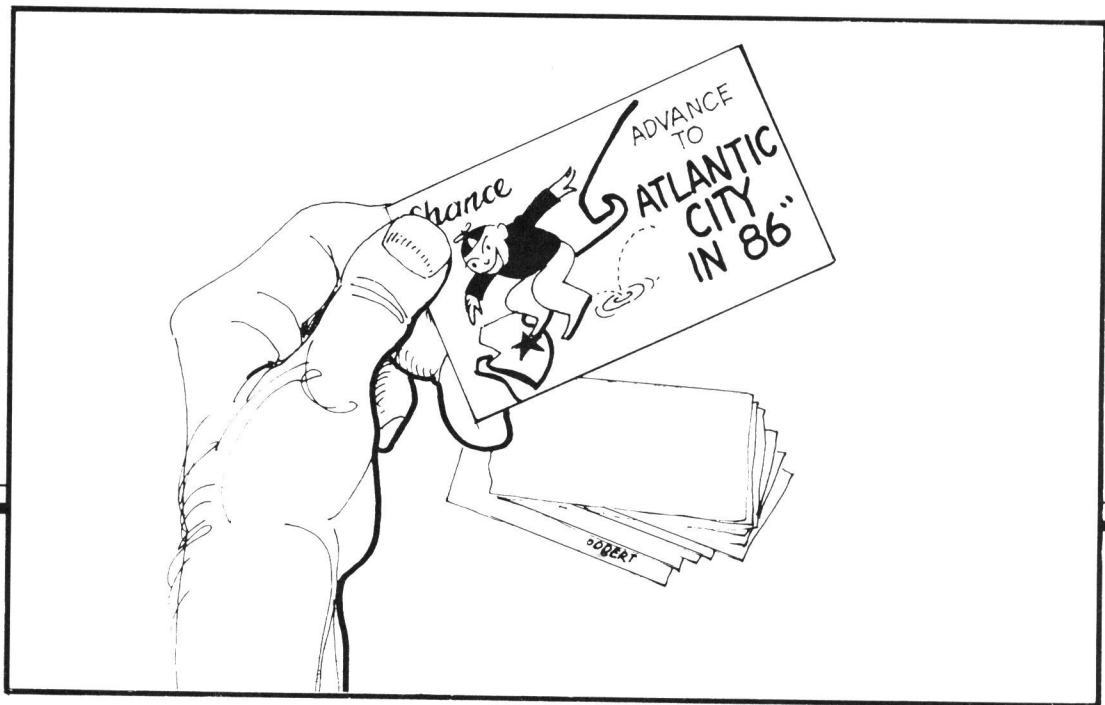
- Brian Burley (Chair)
- Thom Anderson (Treas.)
- Robert Sacks (Sec.)
- Joe Braman
- Rick Buchanan
- Fred Kuhn
- Robert Osband (Ozzie)

Hotel: The NY Statler,
site of the '67
Worldcon

"Write us in on the Worldcon ballot"

A statement of principles of the bid committee:

The philosophy of the World Science Fiction Society encourages overseas Worldcons whenever a competent bidding committee enters a bid by allowing them to bid without regard to rotation and by providing for a NASFiC for the North American fans in that circumstance, so that North American fans may in good conscience vote for a worthy overseas bid knowing that they will not deprive themselves of a major national convention. The New York in '83 committee has entered its Worldcon bid in accordance with this philosophy. We feel that we can provide the fans with an extraordinary Worldcon. If the fans, as is their right, choose an overseas Worldcon, we will provide an extraordinary NASFiC.



RULES for the WORLDCON BUSINESS MEETING

- RULE 1:** Business of the Annual Meeting of the World Science Fiction Society shall be transacted in one or more sessions called Preliminary Business Meetings and one or more Main Business Meetings. The first session shall be designated as a Preliminary Business Meeting. At least eighteen (18) hours shall elapse between the final Preliminary Business Meeting and the one or more Main Business Meeting. One Business Meeting session shall also be designated the Site-Selection Meeting where site-selection business shall be the special order of business.
- RULE 2:** The Preliminary Business Meeting may not pass, reject, or ratify amendments to the Constitution, but the motions to “object to consideration”, to “table”, to “divide the question”, to “postpone” to a later part of the Preliminary Business Meeting, and to “refer” to a committee to report later in the same Business Meeting are in order. The Preliminary Business Meeting may alter or suspend any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at this Meeting with the consent of the original maker. Absence from this Meeting of the original maker shall constitute consent to amendment and to such interpretations of the intent of the motion as the Presiding Officer or the Parliamentarian may in good faith attempt.
- RULE 3:** The deadline for the submission of non-privileged new business shall be two hours after the official opening of the Convention or eighteen hours before the first Preliminary Business Meeting, whichever is later.
- RULE 4:** Six (6) identical legible copies of all proposals requiring a vote shall be submitted to the Presiding Officer before the deadline given in Rule 3 above. All proposals or motions of more than seventy-five (75) words shall be accompanied by at least one hundred additional identical, legible copies for distribution to and intelligent discussion by the Meeting attendees unless they have actually been distributed to the attendees at the convention by the Convention Committee. All proposals or motions shall be legibly signed by the maker and at least one seconder. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda. The Presiding Officer will reject as out of order any proposal or motion which is obviously illegal or hopelessly incoherent in a grammatical sense.
- RULE 5:** Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to each section. Time shall be allotted equally to both sides of a question. Time spent on points of order or other neutral matters arising from a motion shall be charged one half to each side. The Preliminary Business Meeting may alter these limits for a particular motion by a majority vote.
- RULE 6:** Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as above.
- RULE 7:** Unless it is an amendment by substitution, an amendment to a main motion may be changed only under those provisions allowing modification through the consent of the maker of the amendment, i.e., second-order amendments are not allowed except in the case of a substitute as the first-order amendment.
- RULE 8:** A person speaking to a motion may not immediately offer a motion to close debate or to refer to a committee. Motions to close debate will not be accepted until at least one speaker from each side of the question has been heard, nor will they be accepted within one minute of the expiration of the time allotted for debate on that motion. The motion to table shall require a two-thirds vote for adoption.
- RULE 9:** In keeping with the intent of the limitations on debate time, the motion to postpone indefinitely shall not be allowed.
- RULE 10:** A request for a division of the house (an exact count of the voting) will be honored only when requested by at least ten percent (10%) of those present in the house.
- RULE 11:** Motions, other than Constitutional amendments awaiting ratification, may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.
- RULE 12:** These Standing Rules, and any others adopted by a Preliminary Business Meeting, may be suspended for an individual item of business by a two-thirds majority vote.
- RULE 13:** The sole purpose of a request for a “point of information” is to ask the Presiding Officer or the Parliamentarian for his opinion of the effect of a motion or for his guidance as to the correct procedure to follow. Attempts to circumvent the rules of debate under the guise of “points of information” or “points of order” will be dealt with as “dilatatory motions” as specified in *Robert’s Rules of Order, Newly Revised*.
- RULE 14:** Citations to Articles, Sections, or specific sentences of the Society Constitution or Standing Rules are for the sake of easy reference only. They do *not* form a part of the substantive area of a motion. Correct enumeration of Articles, Sections, and Rules and correct insertions and deletions will be provided by the Secretary of the Business Meeting when the Constitution and Standing Rules are certified to the next Worldcon. Therefore, motions from the floor to renumber or correct citations will not be in order. The Secretary will also adjust any

other Section of the Constitution equally affected by an amendment unless otherwise ordered by the Business Meeting. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary and to that of the next available Business Meeting as soon as it is discovered.

- RULE 15:** At all sessions of the Business Meeting, the hall will be divided into smoking and non-smoking sections by the Presiding Officer of the Meeting.
- RULE 16:** The World Science Fiction Society Business Meeting is a mass meeting of the Society's membership which the Convention is required to sponsor in accordance with the WSFS Constitution and these Standing Rules. Therefore, (1) the quorum is the number of people present and (2) the decisions of the Chair as to who is entitled to the floor are not subject to appeal. The motion to adjourn the Main Meeting will be in order *after* the amendments to the Constitution proposed at the last Worldcon Business Meeting for ratification at the current Business Meeting have been acted upon.
- RULE 17:** If time permits at the Site Selection Meeting, bidders for the Convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.
- RULE 18:** These Standing Rules shall continue in effect until altered, suspended, or rescinded by the action of any Business Meeting. Amendment, suspension, or rescission of these Standing Rules may be done in the form of a motion from the floor of any Business Meeting made by any member of the Business Meeting, and such action will become effective immediately after the end of the Business Meeting at which it was passed.

The above copy of the Standing Rules for the Governance of the Worldcon Business Meeting is hereby Certified to be true, correct, and complete:

Donald E. Eastlake, III
Presiding Officer

1981/4/23
Noreascon II Business Meeting

George P. Flynn
Secretary

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



INTERVENTION GAMMA

LARRY NIVEN

Author of "Ringworld" and
Co-author of "Lucifer's Hammer"

MARION ZIMMER BRADLEY

Creator of Darkover

And Special Fan Guest

FRANK DENTON

**GUESTS
OF HONOR**

SPECIAL GUESTS

MEMBERSHIPS:
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Then \$12.00 to Nov. 1st
\$15.00 at the door

C.J. CHERRYH

Author of the "Morgaine" and
"Faded Sun" Trilogies

PAULA CRIST

Actress/Stunt Woman

**NOVEMBER
6 - 8, 1981**

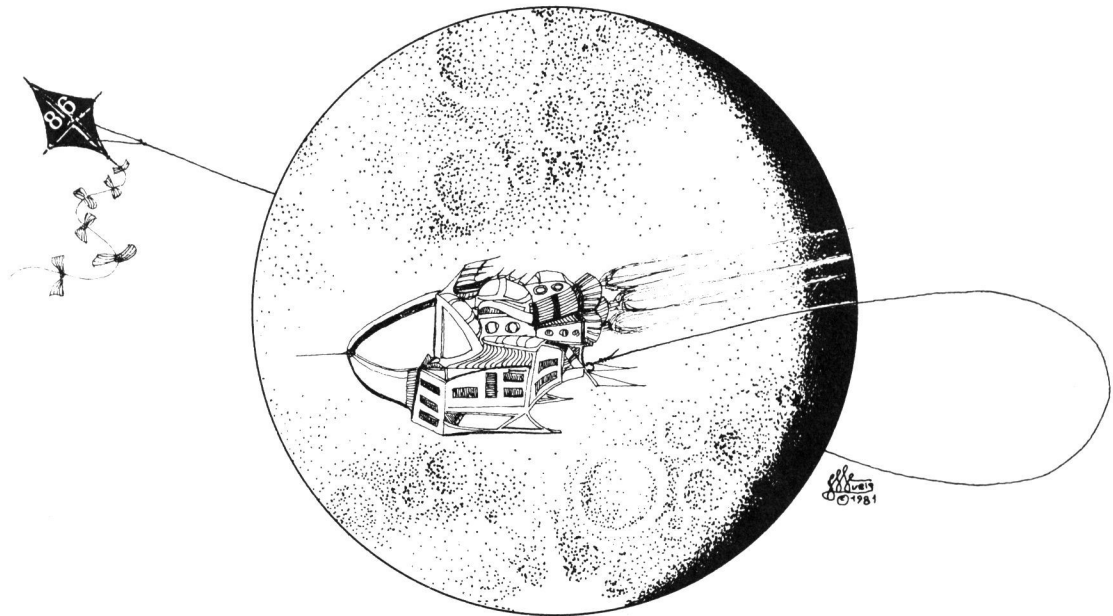
INTERMOUNTAIN SCIENCE FICTION CONVENTION GAMMA
P.O. Box 151366, Salt Lake City, Utah 84115 Ph. (801) 486-0601

TRI ARC TRAVEL LODGE
SALT LAKE CITY, UTAH

BUSINESS passed on to DENVENTION TWO

The following nine items of business were passed on to Denvention II by Noreascon II. Items 1 through 7 were passed at Noreascon II and will become a part of the WSFS Constitution if ratified at Denvention II. Items 8 and 9 relate to committees formed at Noreascon II which may report to Denvention II. Persons wishing to submit additional business for consideration at Denvention II, in accordance with the Standing Rules, should contact Donald E. Eastlake, III, Presiding Officer, Denvention II Business Meeting.

- ITEM 1:** MOVED, to amend Article II, Section 15, of the WSFS Constitution by inserting the following:
Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Memorial Award for Best New Writer.
This motion would ban the Gandalf and other awards not listed in the motion from the official nomination and voting ballots. It contains 27 words.
- ITEM 2:** MOVED, to amend Article II, Section 16, of the WSFS Constitution by adding the following:
The complete numerical voting totals, including all preliminary tallies for first, second, . . . places, shall be made public by the Convention Committee within ninety (90) days after the Convention.
This motion makes the Hugo voting totals public. It contains 27 words.
- ITEM 3:** MOVED, to amend Article II of the WSFS Constitution by adding the following new section:
Best Non-Fiction Book: Any non-fictional work relating to the field of science fiction or fantasy appearing for the first time in book form during the previous calendar year.
This motion would make permanent the special Hugo category that was introduced at Noreascon II. It contains 29 words.
- ITEM 4:** MOVED, to amend Article II, Section 9, of the WSFS Constitution by deleting all of the first sentence after "which has published" and inserting the following in place thereof:
two (2) or more issues which appeared in the previous calendar year.
This changes the fanzine publishing requirement from four issues with one in the previous year to simply two issues in the previous year. It has 11 words.
- ITEM 5:** MOVED, to amend Article III, Section 1, of the WSFS Constitution by striking "five dollars (\$5.00)" and inserting in its place "ten dollars (\$10.00)".
This motion increases the default site-selection voting fee (which is also the initial fee towards membership in the selected convention) from \$5 to \$10. If ratified at Denvention II it would first affect the 1984 site selection held in 1982. This motion is less than fifty words.
- ITEM 6:** MOVED, to amend Article II of the WSFS Constitution by deleting the first and sixth sentences of Section 15 (to be renamed "Voting") and inserting the following new section before it:
Nominations: Selection of nominees for the final Award voting shall be done by a poll, conducted by the Convention Committee, in which each Society member shall be allowed to make five (5) equally weighted nominations in every category. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Convention Committee.
This motion standardizes the Hugo nominations procedure to what has actually been done in most recent years. The motion contains 61 words.
- ITEM 7:** MOVED, to amend Article II, Section 15, of the WSFS Constitution by adding the following:
No nominee shall appear on the Final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.
This motion allows as few as three nominations to appear on the Hugo ballot in cases where less popular nominees were nominated by fewer than 5% of the people who nominated in that category. It contains 45 words.
- ITEM 8:** The report of a committee formed to take action to protect the names used by WSFS. This committee can be contacted through its Chairman, Donald E. Eastlake, III / PO Box N, MIT Branch PO / Cambridge, MA 02139 / United States of America.
- ITEM 9:** The report of the Committee on the Permanent Organization and Incorporation of WSFS: The draft of a new Constitution printed in Noreascon II Progress Report Four was considered seriatim at the Noreascon II Business Meeting, but only through Article VI. The remainder of the draft Constitution was recommitted to a newly formed committee, which is authorized to submit revisions to the text from Article VII to the end of the draft, but to make no changes in Articles I to VI as approved at Noreascon II. This Committee can be contacted through its Chairman, Craig Miller / 9115 Beverlywood Street / Los Angeles, CA 90034 / United States of America.



1936

FIRST SCIENCE FICTION CONVENTION

1953

FIRST HUGO AWARD

1986

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IN THE CITY WHERE IT ALL BEGAN

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2071 ANDERSON GARY L.	3628 BAHNISCH MARK	4204 BASS ANNETTE V.
4504 ANDERSON JAMES E.	2248 BAILEY DIANA	3973 BASTIAN DAVE
3898 ANDERSON JOHN	1028 BAILEY MIKE	0139 BATARD ERIC
1012 ANDERSON KAREN	2247 BAILEY ROBERT	1044 BATEMAN GARY

2370 BATEMAN SHARON	3553 BENEDICT MARTHE	4084 BIENIEWSKI PATRICIA
1045 BATES CHRIS	3596 BENFORD ALYSON	4083 BIENIEWSKI RICHARD
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2178 BATTY DANNY N.	1052 BENFORD JOAN	3436 BILMES JOSHUA
2653 BATTY WARD D.	3595 BENFORD MARK	4348 BILUTTA STACEY LYNN
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3223 BECKSTROM JUDY M.	3092 BERLYN MICHAEL	2631 BLACK ANN
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3160 BELL FRANCIS X.	1060 BESTLER CHIP	2791 BLEANEY TED
3552 BELL JUANITA S.	1061 BESTLER LEAH	1068 BLIEVERNICHT GARY
0899 BELLEFEUILLE YVES	3524 BETHANCOURT KAY	3311 BLITMAN LESLIE
3176 BELLINGER MIKE	3241 BETHEL KIMBERLY E.	3376 BLOND MARTINE
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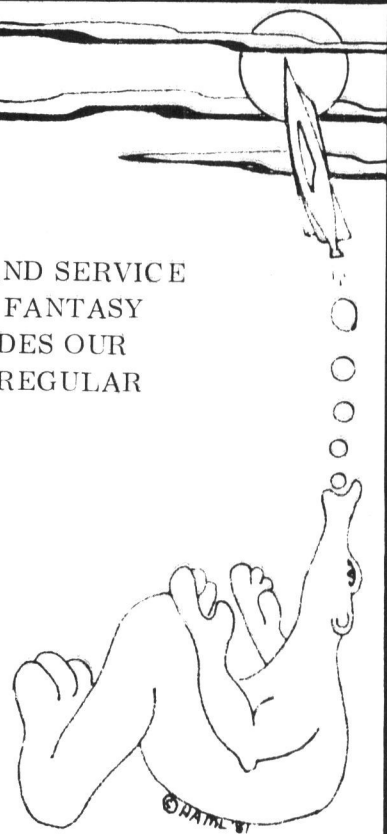
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0181 BROWN DONALD	4109 CAGE RUSSELL	2863 CHANDLER A. BERTRAM
4322 BROWN ELYZABETH	2302 CAGLE THOMAS ERIN	1991 CHANDLER HUON A.
4529 BROWN J. FRASER	3674 CAGWIN THOMAS	1136 CHAPEK-CARLETON LORI
3394 BROWN JEFF	1119 CAHALANE GARY PETER	3865 CHAPMAN B. M.
4338 BROWN MARGARET E.	2507 CALCATERRA MARIE E.	0205 CHAPMAN CHERYL LYNN
4139 BROWN NANCY	4547 CALDWELL JENNI	0206 CHAPMAN JOHN P.
2815 BROWN FAM	2971 CALHOUN CAT	1137 CHARNAS JO
1096 BROWN PAULA	1120 CALLAHAN CHRIS	1138 CHARNAS STEPHEN
1097 BROWN ROBERT L.	0192 CALLAWAY ROBERT L.	1139 CHARNAS SUZY MCKEE
2784 BROWN RUSSELL	4323 CAMENGA JOHN W.	2591 CHARNAS SUZY MCKEE (GO)
1098 BROWN SHARON L.	0194 CAMP DONNA L.	2590 CHARNAS SUZY MCKEE (GO)
4276 BROWN TED	1121 CAMP RICHARD E.	2589 CHARNAS SUZY MCKEE (GO)
3901 BROWN WILLIAM	0195 CAMPBELL CHRIS	2398 CHARNEY JACOB
2373 BROWN WILLIAM A.	3642 CAMPBELL DUANE	0207 CHARNEY JEAN O.
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1100 BROWNSTEIN STU	3381 CANNON DOUGLAS	1140 CHARTERS LAWRENCE I.
0858 BROYLES LYNN	2881 CANNON ROBERT	1141 CHATTANOOGA SF ASSOC.
3391 BRUDY JOHN	4238 CANON RACHEL SUSAN	1143 CHAUVIN CYRUS R.
4421 BRUMMER WESTON	4300 CANOFUS ONE	3483 CHEEK JOHN C.
4205 BRUNDIGE SUSAN E.	3066 CANTOR DAVID A.	4486 CHENEY CARL
2437 BRUNK RANDALL JAY	2454 CANTOR MARTY	3801 CHERRY DAVID A.
3437 BRUNNER FRANK	3850 CAPALDO KATHLEEN A.	4595 CHERRY STEPHEN LEE
0007 BRYANT EDWARD	3840 CAPLAN ROBERT	0210 CHERRYH C. J.
0008 BRYANT EDWARD (GO)	1122 CARD KRISTINE A.	2227 CHESHIRE DOUGLAS W.
2610 BRYTTAN RUSTY	1123 CARD ORSON SCOTT	3525 CHILSON ROBERT
2323 BUCHAN CRAIG	0196 CAREY BURT JR.	3526 CHIMNEYVILLE F & SF SOC.
3030 BUCHANAN GINJER	4583 CAREY DOUGLAS S.	3557 CHIN M. LUCIE
1101 BUCHANAN RICK	2622 CAREY STEPHEN A.	2960 CHRISSINGER CRAIG W
3892 BUCHHOLZ JOHN D.	3855 CARL H. PAUL	3513 CHRISTENSEN KEVIN M.
1102 BUCKLEY E. D.	3165 CARL LILLIAN S.	3906 CHRISTENSEN ROBERT
3304 BUCKWALTER JAN	1124 CARLETON GORDON	3514 CHRISTENSEN SHAUNA O.
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3537 BULLIS DAVID	3700 CARMICHAEL CHRISTINE	3053 CHRISTIANSON GARY
0186 BUNN BILL W.	1126 CARMICHAEL JOHN	4173 CHRISTOFFERSEN GARY
0187 BUNN CHERYL	3750 CARNIVAL KLAUS	4172 CHRISTOFFERSEN JEFF
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1104 BURGER JOANNE	2936 CAROL AVEDON	3657 CHULSKI THOMAS J.
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2448 BURKE MICHAEL	4470 CARPENTER EILEEN	2511 CINII I ABRO
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1109 BURNETT JAMES H.	3976 CARRILLO JENNIFER	2500 CLAREMONT CHRISTOPHER
1110 BURNHAM CRISPIN	1127 CARRINGTON GRANT	2501 CLAREMONT CHRISTOPHER ()
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3438 BURT ANDREW	3434 CARROLL MICHAEL W.	1147 CLARK BEVERLEY
3439 BURT ANDREW (GO)	3607 CARSON DAVID	2773 CLARK BEVERLY
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1112 BURT PAUL	1128 CARSON JOHN	4314 CLARK DAVID
4564 BUSH ANNE-MARIE	4104 CARSON KATHARINE	3748 CLARK KIM R.
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2499 BUSHROE MICHAEL W.	1130 CARSON VICTORIA M.	4380 CLARKE J. BRIAN
1114 BUSHYAGER LINDA E.	2873 CARTON BILL	2866 CLARKE JUDY
1115 BUSHYAGER RON	2228 CARTWRIGHT WARREN LEE	1148 CLAYPOOL GAVIN
1116 BUSSEY MICHELE	4239 CARTY SHARON ANNE	1150 CLAYTON-CARROLL ALINE
2796 BUTLER CHARLES W.	1131 CASEY COREEN	0215 CLEAVER FRED
3989 BUTLER CHRISTOPHER R.	0200 CASS DWIGHT E.	2010 CLEMENT BRUCE
3702 BUTLER JOHN	4586 CASSUTT MICHAEL	1151 CLEMENT HAL
4097 BUTLER ROBERT W. JR.	0201 CASTEEL NEIL	3866 CLEMENTS DAVID
2150 BUTLER SAMUEL GREGORY	1132 CASTLE LINDA	3601 CLEVELY LENA
4000 BUTTERFIELD DAVID A.	4488 CAVANAUGH CHARLES H.	3042 CLIFFORD BARBARA
3387 BUYERS TERRY	4489 CAVANAUGH JEANNE E.	1152 CLIFFORD ROBERT J. III
1118 BUZZARD THOMAS G.	1133 CAVIN BILL	1441 CLIFFORD RUJE L.
4105 BYNUM FRANKLIN A.	2379 CAVIN WILLIAM I.	4235 CLIFFORD SUSAN NADINE
2145 BYRD BRENT A.	1134 CAVITT WILLIAM T.	4569 CLIFT GRANT MARK
	2522 CECIL ANN	2402 CLOYD DAVID
3756 C. W. ENTERPRISES	4062 CERA CATHERINE A.	3351 CLOYD JOHN F.
3029 CADY CHARLES EARL III	3804 CERISE DAVID	2519 CLOYD SUSAN L.
4091 CADY KATHE	3577 CHAFFEE DOUG	3827 COADY MARTY

0216 COBB GARY E.	3696 COWLING ALISON	2604 DAVIS AVERY
4009 COBB HUGH H.	1170 COX GEOFF	3262 DAVIS BRIAN
2115 COCHRANE ELAINE	2609 CRABB TERRI	3400 DAVIS CAROL
4061 CODE DEANNETTE	1171 CRAGG EDWARD E.	2614 DAVIS DIANA
4179 COFFEY C. J.	2556 CRAIG PAUL ROBERT	3014 DAVIS ELBRIA
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Breckenridge in '85

{an out-of-country worldcon
bid surrounded by the
State of Colorado! }

The Committee (experienced chaps!)

Jim Freund - chairfreund

Jon Singer - regional liaison

Cynthia Williams Freund

Stu Shiffman

Elliot Kay Shorter

Larry Comodry



The Story so far ~

How can we run an out-of-country Worldcon bid, and yet be surrounded by Colorado? Let us quote an excerpt from The People's Almanac #2:

"...According to the Colorado Historical Society, a strip of land 90 mi. long and 30 mi. wide in the Breckenridge area had been a no-man's-land due to an early surveyor's error, but was officially made part of the U.S. on Aug. 8, 1936, with a special proviso that the area retain 'the right to be a free and independent kingdom three days each year'."

We wondered who our hosts would be until we discovered that this non-American region for those three days is in fact part of the Republic of Montmartre. (You may remember reading or hearing about Montmartre a couple of years ago when her listings were excised from the NY Telephone book, and the Republic sued for four million dollars--in dimes!) Upon inquiring if her government would be interested in having the 1985 World Science Fiction Convention, we got a very positive response via a letter from the President himself!

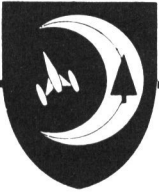
We have therefore decided to recognize Montmartre's overriding claim to the land. You can back us by taking out your Pre-Supporting Membership now so we can afford to promote the bid with zines, parties, presentations, and more.

For pre-supporting membership, send US\$1.50 to

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2366	GOODHALE GEORGIA LOU	2586	GROW JAMES E.	3993	HANSCOM RAE MONTOR
1322	GOODIN JOY	1341	GRUEN RICHARD P.	1356	HANSEN ANNE
4478	GOODSON WILLIAM, W. JR.	2392	GRUNSETH BENITA	0378	HANSEN CHARLES FORD
2950	GOODWIN LYNNE ANNE	0363	GRZYWACZ CATHY	1357	HANSEN THORE
2949	GOODWIN MICHAEL	3186	GUBELMAN CHRIS	1358	HANSEN TOM ARNE
1324	GORDAN DAN	4482	GUENTER JAMES	1359	HANSON BRUCE W.
4347	GORDON HOWARD	0364	GUIDRY JOHN H.	2066	HANSON STEVE
2571	GOREHAM JAMES N.	4142	GULICK JAMES	4316	HARALDSTED ERIK
4398	GOSSAGE HENRY E.	4519	GUNDERSON ELEANOR	3545	HARCOURT JILL K.
1325	GOTTESMAN REGINA E.	0366	GUNN JAMES E.	1360	HARDIN LAWRENCE G.
4286	GOTTLIEB LAURIE (GO)	3432	GUNN KEVIN	4406	HARKER JAMES
3406	GOTTLIEB LAURIE PEARLMAN	1342	GUNNARSSON ARVID	1361	HARNESS JACK
4428	GOTTLIEB LOUIS GRANT	3111	GUNNELL STEPHEN	0030	HARPER LEANNE CHRISTINE
1326	GOTTLIEB SHERRY	4165	GUNNESON VICKIE	4531	HARPER RALPH
3320	GOULD MICHAEL	4572	GURNEY-MAWBY BRUCE	1362	HARPER TIM
0352	GOULD THOMAS PHILIP	0236	GUSS JENI	3567	HARRELSON SUSAN
2122	GOURDUNKIAN TOMAS	1343	GUSTAFSON DAVID	1363	HARRIGAN HAROLD
1327	GOVAKER DAVID	4274	GUSTAFSON JON	1364	HARRIGAN LISA DEUTSCH
1328	GRABER CARL HERSCHEL	2840	GUTHRIDGE GEORGE	3943	HARRINGTON DONALD F.
4593	GRADY DAPHNE GAY	3679	GUTHRIDGE MARY	4370	HARRIS DELL
2224	GRADY HENRY A. JR.	2506	GUZZO DIANE R.	0385	HARRIS GEORGE E.
1329	GRADY HENRY ALLEN			2339	HARRIS JEFF
2814	GRAHAM CHUCK	4280	HAAS DEBORAH	0386	HARRIS JOHN A.
1330	GRAHAM CLAIRE E.	1344	HAAS KAREN	1365	HARRIS MATTHEW GLEN
4375	GRAHAM DAVID C.	3196	HABENICHT ALEXANDRA	2391	HARRIS NEIL
2817	GRAHAM JEAN	3127	HAGAN MARY E.	4477	HARRIS PATRICK LEE
4073	GRAHAM R. STEVE	1345	HAGHT CINDY	4371	HARRIS VEDA
3593	GRAMS CHRISTINE A.	1346	HAINES DONNA MCCLYMONDS	4293	HARRISON JOAN
0354	GRAND MARK	4507	HAINLEY BILL	4209	HARRISON LINDA
4456	GRANDYS SUSAN K.	4224	HAIRE BARBARA G.	4301	HARTLING JOHN C.
1331	GRANT BILL	4385	HALDEMAN CYNTHIA	2175	HARTMAN KIMBERLY G. T.
0356	GRANT CHARLES L.	0368	HALDEMAN GAY	2176	HARTMAN MARK
3234	GRANT DON	1347	HALDEMAN JOE W.	4256	HARTSOOK GUY
2670	GRANT MARY JO	2289	HALE MARION	1366	HARTWELL DAVID
1332	GRASSO ELYSE M.	0370	HALL BILL	2335	HARVEY ANDREW
3435	GRASSO RICHARD J. JR.	3509	HALL EDWARD A.	4449	HARVEY DARRYL
1333	GRAU FRANCES A.	2377	HALL JOHN H.	3570	HARVEY RONALD B.
1334	GRAU RAY W.	4575	HALL KATHLEEN CELESTE	1367	HARVIA TEDDY
1335	GRAY LOUIS ELMER WARREN	1348	HALL KRISTINA A.	2623	HARWOOD PAUL
4202	GRAY RANDY	2662	HALL MELISSA MIA	0387	HASELTINE SUSAN J.
2755	GRAY WAYNE	4033	HALL TRENTON	2026	HASKELL FRED A.
2951	GRAYSON ASHLEY D	3106	HALLEDAY DAVE	2005	HASSALL PETER
1336	GREATHOUSE LESTER K.	0371	HALLORAN ROBERT	2081	HASTIE DAVID JOHN
3755	GREEN CHRISTINE	2757	HALPERN JOEL M.	2986	HATTON CHRISTOPHER
4200	GREEN DAVID	3719	HALTER KIRK B.	2513	HAWES RICHARD
1337	GREEN GARY	1349	HALVORSON MARK W.	1368	HAWKINS DONNA
0357	GREEN KELLY	3811	HAMBLÉN MICHAEL L.	0388	HAWKINS JANE E.
3054	GREEN NITA	0372	HAMBLETON JIM	0389	HAWKINS RANDALL
1338	GREEN RESA	0373	HAMILTON CHARLES	4598	HAYES BRADLEY N
4236	GREEN SCOTT E.	0374	HAMILTON MARK E.	1369	HAYES PAT
3938	GREEN SHOSHANNA	2144	HAMILTON NORA	4210	HAYNES KELLEY ANNE
0358	GREEN STEVEN J.	3425	HAMLIN KAYE E.	4312	HAYTON LAURA
3603	GREEN VICKI JAN	3424	HAMLIN RONALD U.	0392	HAYWARD SUNN
4395	GREENBERG CAROLYN	4008	HAMMAR DAVID B.	0393	HAZEL BRUCE
1339	GREENE ELWARD	2258	HAMMEL AARON	4168	HAZEN DEBBIE
2382	GREENLEAF EMILE	2255	HAMMEL JAMES M.	1370	HEALEY-OGDEN MARLENE

3009 HEARD ROBERT W.
4379 HEATLEY ALEX
1371 HEATON KENNETH C.
2475 HEDGE CAROLINE
3735 HEFFERNAN KATE
3421 HEFFRON PATRICIA
2355 HEIL SUSAN
0395 HEIL TERRY
0009 HEINLEIN ROBERT A.
4391 HEINLEIN VIRGINIA
3839 HELFRICH GARY
2929 HELLER MARY
4368 HELLERSTEIN NATHANIEL S.
1372 HELLINGER STUART C.
3983 HELMICH RICK
3339 HELN ARORA J.
3909 HEMINGWAY FAITH
1373 HENDERSON ARTHUR L.
1374 HENDERSON FLOYD E.
2851 HENDERSON GIDEON
1375 HENDERSON REBECCA
2029 HENDRICKSON COLIN E.
2246 HENDRICKSON DAVID
2030 HENDRICKSON KAREN
3051 HENEGHAN JACK
4228 HENLEY GARY W.
3147 HENNESSY KATRINA
1376 HENRICKSEN ANITA V.
1377 HENRICKSEN KEITH T.
4332 HENRIKSEN HAF
4331 HENRIKSEN MARY
2644 HEPPELLE ROBERT F
2190 HERKART JANET P.
2189 HERKART PAUL G.
2732 HERKELRATH RANDY
1378 HERMAN JACK R.
2544 HERMAN RICHARD C
3056 HERRIG KATHLEEN
3494 HERRINGTON MATTHEW J.
2343 HERRIOT MANDY
1379 HERRUP MARK
2991 HERSHAW DIANA
3610 HEUER ALAN
0005 HEVELIN RUSTY
0006 HEVELIN RUSTY (GO)
3154 HEYDRON VICKI ANN
3142 HIBBERT JOY
4198 HICKEY JAMES
3619 HICKEY JOHN KEVIN
4255 HICKLIN TOM
1380 HICKMAN CAROLYN
1381 HICKMAN LYNN A.
1382 HICKMAN MATT
2973 HICKS DEBRA LYNN
2375 HICKS SARA J.
3285 HIEATT GORDON
1383 HIGGINS BILL
2955 HIGGINS GAIL J
3917 HILDRETH DIANNA
0401 HILL KIRK N.
2466 HILLESTAD ANN R.
0031 HILLESTAD CHARLES A.
3706 HILLIARD MARGARET
1384 HILLIS ROBERT L.
1993 HILLS GREG
3227 HILLSTROM DAN
1385 HILT MARGARET A.
4277 HILTON DARLA BAACK
4278 HILTON JAMES L.
1386 HIMELHOCH DEBORAH ANN
4237 HINES WILLIAM JR.
0402 HIRSH IRWIN
1387 HIRSHMAN BRET
1388 HITCHCOCK CHIP
2450 HITESHAW MARK
2451 HITESHAW MIMI
4054 HITTENRAUCH KATHRYN M.
2393 HLAVATY ARTHUR D.
3321 HOARE MARTIN
4164 HODD SHARON
2810 HODGKINSON BILL
2808 HODGKINSON DEBBIE
3108 HOFF GARY
4021 HOFFMAN ANTHONY P.
4022 HOFFMAN LINDA
1389 HOFSTETTER JOAN
0404 HOGUE LEE
1390 HOKA SHERLOCK
1391 HOLDEN LARRY J.
0406 HOLDOM LYNNE
1392 HOLIK RONALD
4522 HOLLAND CHRISTOPHER
2007 HOLLAND GEOFF
4523 HOLLAND MELANIE
1393 HOLLAND RON
3812 HOLLANDER LOUISE ANN
2526 HOLLEMAN JANE
2530 HOLLINSHEAD MARIE
2174 HOLLIS JOHN A.R.
1394 HOLLYN NORMAN
3757 HOLLYWOOD BOOK AND POSTER
0408 HOLM DAVID W.
4289 HOLMAN VANCE
2358 HOLMBERG JOHN-HENRI
1524 HOLMEN RACHEL
3067 HOLMES CHRIS
0409 HOLMES J. ERIC
3788 HOLMES KARL
2663 HOLMES RICHARD S.
4299 HOMER CAROL ELAINE
1395 HONDROS KLEED A.
3977 HONOUR ARTHUR
4403 HOOD NORMAN L.
2084 HOPFNER JOHN M.
2860 HOPKINS BEN W
2615 HOPPER ERIC
1396 HORMATS GAIL
4533 HORNBAACH KATHY
2875 HORNE KATH
2633 HOROWITZ EILEEN
3777 HORTMAN JEAN
3842 HORTON RICHARD
2286 HOSKI VALLI M.
4093 HOSLER RONALD L.
1397 HOUGH HELEN
3651 HOUGHTON MIFFLIN COMPANY
2180 HOUSTON RICK
2039 HOWARD CHERI DEW
0414 HOWARD DENYS
2414 HOWARD GERI
2278 HOWARD JOHN J.
4052 HOWARTH JOHN
1398 HOWE ANTONY
3669 HOWE MICKIE S.
3668 HOWE STEVEN D.
3419 HOWELL LARRAINE
3420 HOWELL TREVOR
4096 HOWES PAUL R.
4017 HOYT MARJIE
0417 HSU RICHARD
1399 HUANG JIM
2217 HUCK KENNETH
0420 HUDGINS HANK
0422 HUDSON JAMES F.
1400 HUDSON PETER
3953 HUETT KIM
0425 HUFF ALAN
0426 HUFF CHET
1401 HUFFORD KEITH
2315 HUGHES WARREN
3966 HULING CHILD
3965 HULING DEAN R.
2512 HULL ELIZABETH A
1402 HULLAND JOHN
3258 HULSE CHARLES R.
3255 HULSE PRIS
0658 HUMPHREY THOMAS A.
0427 HUNERYAGER GREG
1403 HUNGER JAMIE R.
3487 HUNNEWELL GARY
4570 HUNT ELIZABETH
2679 HUNT JANE CELIA
0106 HUNT ROY
1404 HUNTER BARRY R.
1405 HUNTER PAMELA L.
2744 HURST DAVID A.
1406 HUSBY ALAN A.
0430 HUTCHINSON LINDA
0431 HUTCHINSON MARTIN
1407 HUTTON JEANNE A.
3257 HYLIN E. CARL
2920 IBSEN JAMES
2469 IENNACO MARK
4011 IKEGUCHI WENDY
3957 IKIN VAN
0433 ILLIG TODD E.
1408 ILLINGWORTH TIM
2183 ING WENDELL
3473 INGRAM DIANA
3471 INGRAM EARL
3472 INGRAM HEATHER
4472 INGRAM MARGARET
3912 INSELBERG LEE
1409 INSLEY ALICE
2283 INSLEY ANGELA T.
1410 INSTON AANDI
2032 IRICK JULIA S.
2031 IRICK MAX L.
4129 IRVIN JON C.
1411 IRWIN M. A.
1412 IRWIN MARK D.
3561 ISAACS DORI C.
2187 ISAACS FRED P.
1414 ISHIZAKI AUDREY
3533 ITO LINDA
2477 IVERSON DANA
3314 IVEY WILLIAM H.
0434 IVIE KATHRYN
3675 JACKOWIAK DIANE
2629 JACKOWSKI ANN MARIE
2632 JACKOWSKI WALTER
2253 JACKS JERALD IRA
3329 JACKSON CATHERINE
0435 JACKSON CORAL
4441 JACKSON DOUG
0436 JACKSON JAMES G.
3999 JACKSON JOHN F.
3135 JACKSON ROB
2040 JACKSON STEVEN G.
0439 JACKSON TERRY
2011 JACKSON TRINA
1415 JACOBS REBECCA J.
1416 JACOBSON JANICE
2196 JACOBSON PATRICIA C.

0442 JADICK PAULINE F.
 1417 JAEGER VEL
 2249 JAKOBCIC FREDERICK CARL
 1418 JAKUBISIN GAYLE
 2014 JAKUBISIN GAYLE (GO)
 2676 JAMES GRACE MARY
 1419 JAMES PHILIP CHRISTOPHER
 1420 JAMES RICHARD
 4340 JAMIESON PERRY
 4411 JAMISON PAUL E.
 3733 JAMES DEBORAH
 1421 JANSEN TROND
 1422 JAROG DENNIS
 3891 JARRETT KARLA
 3832 JARVIS SHARON
 2560 JELSEMA REBECCA
 1423 JEMISON FRANKIE
 1424 JENKINS CAROL S.
 4241 JENKINS STACEY
 4483 JENNINGS BRADLEY N.
 0446 JENNINGS JAMES P.
 2345 JENSEN CHAS
 3872 JENSEN MARK A.
 4571 JENSEN WILLIAM J.
 4279 JERMAN LETITIA
 2457 JESBERG ANNE
 0448 JEUDE SAMANDA B.
 3185 JEWELL JANE
 2647 JEZEK LARRY A
 1425 JOHNSON BARBI
 3187 JOHNSON ELEANOR
 2719 JOHNSON FRANK
 1426 JOHNSON K. HEATHER
 1427 JOHNSON KAY
 3807 JOHNSON LAURIE
 0450 JOHNSON M. DAVID
 3252 JOHNSON MONICA M.
 2354 JOHNSON NED
 1428 JOHNSON ROBIN
 4120 JOHNSON RYAN
 0032 JOHNSON SANDRA
 1429 JOHNSON STEPHEN T.
 4552 JOHNSON STEVEN VINCENT
 0101 JOHNSON TOM
 1430 JOHNSON VERA
 2902 JOHNSTON ARLENE R.
 2329 JOHNSTON CHRIS
 0451 JOHNSTON JIM
 2903 JOHNSTON RANDY
 2901 JOHNSTON ROGER A.
 3392 JOINER DAVID P.
 3821 JONES ALBERTA
 1431 JONES DALLAS LEE
 2419 JONES DAVE
 2069 JONES EDDIE
 3908 JONES JEFF D.
 2226 JONES LENORE JEAN
 4113 JONES MARK
 2068 JONES MARSHA ELKIN
 2244 JONES MICHAEL D.
 0452 JONES NANCY A.
 2271 JONES PATRICK L.
 2934 JONES RAYMOND
 1432 JONES STAN
 3289 JONES TIM
 1433 JONES WAYNE H.
 1434 JONSSON AKE
 1435 JORDAN JEAN
 1436 JORDAN KENNETH
 2494 JOSSERAND EARL
 0454 JOYCE JOHN
 3189 JUERS DAVID W.

3687 JULIAN CAROLINE G.
 1438 JUMPER GEORGE G.
 4024 JUMPER JOYCE
 1439 JUOZENAS JOAN G.
 1440 KADEN NEIL E.
 0455 KADLECEK DAVID
 4085 KAHLER DANIEL L.
 4420 KAHN FRANCES
 2474 KAHN SANDY
 4268 KAHN SHARON
 0457 KAISER DWAIN
 1442 KAN KATHARINE L.
 3744 KANE JORDIN
 1443 KANTER BEVERLY
 2490 KANTOR SUSAN L.
 2296 KAPLAN DAVID J.
 2878 KAPLAN GAYLE A
 2013 KAPLAN RUTH B.
 3539 KAPLAN RUTH B.
 1444 KAPLOWITZ IRA ALLAN
 3467 KAPPESSER PETER J.
 3899 KAPUSTKA JEFF
 1445 KARP DAVID
 2740 KARPOVICH DIANE L.
 4424 KARR PHYLLIS ANN
 2363 KASTING JIM
 4343 KATCOFF MARTIN S.
 4353 KATIN NEIL A.
 1446 KATO KEITH G.
 0458 KATZ ROGER A.
 1447 KATZ SHERRY L.
 0459 KATZE RICHARD
 1448 KAUFMAN GAIL S.
 2965 KAUFMAN JERRY A
 1449 KAUFMAN KEITH
 3069 KAVENY PHILIP E.
 2975 KEAHEY SAT NAM KAUR
 3704 KEARINS ROD
 1472 KECK MELISSA M.
 3305 KEEBLER LEE R.
 1450 KEEFER LEAH E.
 0460 KEEGAN CATHERINE
 2496 KEELEY ROBERT J
 0463 KEENER MICHAEL
 2385 KEENER MICHAEL (GO)
 2106 KEESAN MORRIS M.
 1451 KEIFER MARGARET FORD
 4160 KEITH GREGORY
 0411 KEITH LORNA
 4037 KEIZER GREGG
 3982 KELLOGG MRS. THOMAS
 3981 KELLOGG THOMAS F.
 2349 KELLY DAVE
 3614 KELLY JAMES PATRICK
 3546 KELLY M. BRIAN
 2147 KELLY PATRICK J. JR.
 0465 KENNARD MARY S.
 3027 KENNEDY BARBARA J.
 0033 KENNEDY JOHN
 1453 KENNEDY MARGARET
 0034 KENNEDY MICHAEL R.
 0469 KENNEDY PATRICK M.
 1452 KENNEDY PATRICK M.
 4270 KENT WALTER
 1454 KEPNER BILL
 0470 KERNST HANS
 3099 KERNS SCOTT
 2276 KERPAN MICHAEL E. JR.
 1455 KERR MICHELE
 0471 KESSEL JOHN
 1456 KESTNER JOANN

2721 KETTER GREG
 0472 KEY CHRISTOPHER
 1457 KEYES EDEN RAIN
 1458 KEYES WILLIAM R.
 3559 KIBBEE THAYA
 2953 KIDD THOMAS
 1459 KIDD VIRGINIA
 1460 KILIAN JEFFREY A.
 2689 KILLIAN DAVE
 0475 KILLOUGH LEE
 0474 KILLOUGH PAT
 3359 KILLUS JAMES
 4045 KIMMEL GEORGIA WINDROW
 4046 KIMMEL STEPHEN D.
 0127 KINDIG RICHARD H.
 1461 KINDRED CRISS ANNETTE
 1462 KINDT ANNEMARIE
 2037 KING DEBORAH A.
 3409 KING MICHAEL
 0476 KING PAUL G.
 1927 KING TAPPAN
 1463 KING TERRY LEE
 1464 KING TRINA E.
 3907 KING WENDY F.
 2736 KINGSBURY DONALD
 4295 KINGSFORD SHARLEEN
 4294 KINGSFORD SHARON
 2693 KINGSLEY MICHAEL
 2967 KINGSLEY STEPHEN D
 3035 KIRBY DAVID B.
 1465 KIRK JUDY
 3431 KIRK LARRY A.
 2202 KLAEHN THOMAS J.
 2484 KLAUS BRIAN
 0479 KLAUS DAVID K. M.
 3384 KLEIN CHRISTINA
 1466 KLEIN JAY KAY
 3556 KLUCK JOHN R.
 2807 KLINCK KAREN
 4539 KLINE JOHN
 2027 KLINE WILLIAM D.
 2237 KNOPF ARNOLD
 2238 KNOPF MARYANN
 2527 KNUDSON SVEN
 2528 KNUDSON YVONNE
 4494 KNUTSON GREGORY
 0481 KOCH IRVIN
 0483 KOEGL WILLIAM G.
 1467 KOESTER LAURIE L.
 1468 KOESTER SANDRA E.
 1469 KOESTER THEODORE W.
 4509 KOFOED KARL B.
 2572 KOHOUT RUDOLPH E.
 4174 KOLAR NANCY E.
 2754 KOLKER RICH
 0486 KOLOVARIS CHRISTOS
 0487 KOMAN VICTOR
 1470 KONKIN SAMUEL E. III
 2274 KONKIN SAMUEL E. III
 1471 KONKOL KENNETH R.
 2782 KOON STEVEN G.
 0558 KOPASKA-MERKEL DAVID C.
 4056 KOSCHEL DIANE G.
 2012 KOTTING CHRIS
 2582 KOUDOULIAN GREG
 2585 KOUDOULIAN LINDA
 2489 KOVALCIK RICHARD
 3024 KOZLOWSKI MICHAEL
 3597 KRAL DOUGLAS
 3182 KRAMER ERIC
 1473 KRANISH CLIF
 4246 KRANTZ JOSEPH

1474 KRAUEL KATHRYN K.
4216 KRAUSS DEBBIE
4360 KRAUSSE MONICA ANNE
3449 KRESS NANCY A.
3091 KREUTLEIN PETER D
2509 KREVITSKY ROBIN
1475 KRIFTCHER ARLINE E.
0489 KRISTIANSON RANDY C.
3626 KROLIK BARBARA
3625 KROLIK JOSEPH D.
1476 KRUPP JUDITH
1477 KRUPP ROY S.
3382 KUCHARICH R. F.
1478 KULIGA ANNMARIE
3462 KUYKENDALL KAREN
1480 KYLE ARTHUR
0491 KYLE DAVID
1481 KYLE KERRY
1482 KYLE RUTH

1484 LA BELLE PATRICE
2559 LACKEY LYNDA
4231 LADD SCOTT ROBERT
4515 LADD COMPANY
1485 LAFFERTY R. A.
4081 LA FOLLETTE SARA L.
3177 LAFRANCE DAWN
3453 LAHIFF MAUREEN
4562 LAKE LILITH
1486 LAMAR JOHN
2593 LAMBERT JOHN R.
2055 LAMBERT MARGARET R.
1488 LANDAN BARBARA
2034 LANDAN STEPHEN R. DR.
1489 LANDAU JIM
3578 LONDON SIGNE
2118 LANE BEV
2359 LANE CHUCK
3606 LANE DARYL F JR.
1490 LANE JAMES F.
1491 LANE JAMES F.
1492 LANE TIMOTHY
3895 LANGER L.
3317 LANGFORD DAVE
0493 LANGNER JOHN W.
1493 LANGNER SARAH B.
2123 LANGRIDGE JEFF
1494 LANGSAM DEVRA MICHELE
2608 LANZA JOSEPH
2611 LARISSOU ROBERT C.
4423 LARSEN DAVE
3753 LARSEN LANCE F.
4201 LARSON CARRIE L.
3476 LARSON DEBORAH
2550 LARUE DAVID M
0035 LARUE STEPHEN
1483 L.A. SCIENCE FANTASY SOC.
3393 LASHWAY COLLEEN
4196 LASHWAY PETER
0494 LASKOWSKI GEORGE J. JR
1495 LATTIN JOSEPH
4048 LAUFLE DAVID
1496 LAURENT ROBERT H.
2505 LAURION OWEN K.
4251 LAVAL INTERNATIONAL, INC.
3277 LA VASSEUR PAMELA J.
0495 LAVENDER DEE DEE
0496 LAVENDER ROY
0497 LAVIANA DONNA L.
1497 LAWLER JOANN
0498 LAWRENCE ANN L.
0499 LAWRENCE GERALD

3956 LAWRENCE MARK
1498 LAWRENCE P. M.
2831 LAWSON DAVID F.
0500 LAWSON JERRY L.
3251 LAWTER ROGER D.
3362 LAY TONI
2685 LAYTON W. JOHN
0816 LAZAR JUDY T.
2772 LEACH LINDA
3728 LEAR KATHY
2696 LEBOVITZ NANCY
1499 LEE JOHNNY M.
2797 LEE REBECCA
2800 LEE RONALD
2959 LEECH JONATHAN
4561 LEFAY MORGAN
0501 LEIBOWITZ HOPE
2285 LEIFESTE DALE I.
0503 LEIGH DENISE PARSLEY
2198 LEIGH STEPHEN W.
0504 LEININGER BILL
1500 LEISMER LINDA
4333 LEMAN BOB
2334 LENEHAN CARY
3364 LEONARD HARRY
3978 LEONARD MICHAEL A.
0505 LERNER FREDERICK
3837 LERNER SHERYL RUBIN
2104 LESHENDOK MAUREEN P.
2105 LESHENDOK THOMAS V.
2963 LESHER JANET
1501 LESKOVSEK ZIGA
2628 LESTANG FRANCOIS
3621 LESURE MICHELLE
3698 LESZE RICHARD
4098 LETSON RUSSELL
1502 LEVENSON ELISE
2683 LEVIN ROBERT
4496 LEVIN ROBERT
1503 LEVINE CYNTHIA
1504 LEWIS ANTHONY
3322 LEWIS CHRIS
4492 LEWIS DOUGLAS C.
1505 LEWIS HENRY CHARLES
2352 LEWIS KAREN
1506 LEWIS SUFORD
2078 LEWIS TAWNA LEE
3751 LIBIS STEVEN R.
1507 LICHTENBERG JACQUELINE
1508 LICHTENBERG SALOMON
1509 LIDFELDT TORUN
1510 LIDRAL BOB
0508 LIEBERMAN DANIEL F.
1511 LIEBERMAN PAULA
1512 LIEN ANTON
2508 LIEN DENNIS
4155 LIESEMER BONNIE
2638 LIEVEN ANDRE
2592 LIGGETT JONATHAN
0903 LIGHT JACK
0509 LIGHT PAT
4036 LIGHTHALL CRAIG
1513 LIGHTSEY FLOYD
1514 LILLIAN GUY H. III
1515 LINDBOE WENDY
1516 LINDOW ELLEN C. MASON
1517 LINDOW MICHAEL W.
0511 LINDSAY ERIC
1519 LINDSAY TAMAR
1520 LINGARD GORDON
2945 LIPTON JEFFREY H
1521 LITT ELAN JANE

2442 LITTLE SUSAN M.
3516 LIVINGSTON BRIAN J.
2479 LIZON RICHARD
1522 LJUNGBERG TOMMY
3661 LLEWELIN BILL
2789 LLEWELLYN MIKE
3104 LLOYD CRAIG
1523 LOCKE THOMAS E.
3952 LOEBEL VICKI LYNN
2299 LOEHR JAMES P.
3330 LOFSTROM KEITH
1526 LOGUE KATHEI
3136 LOKIER MARGARET
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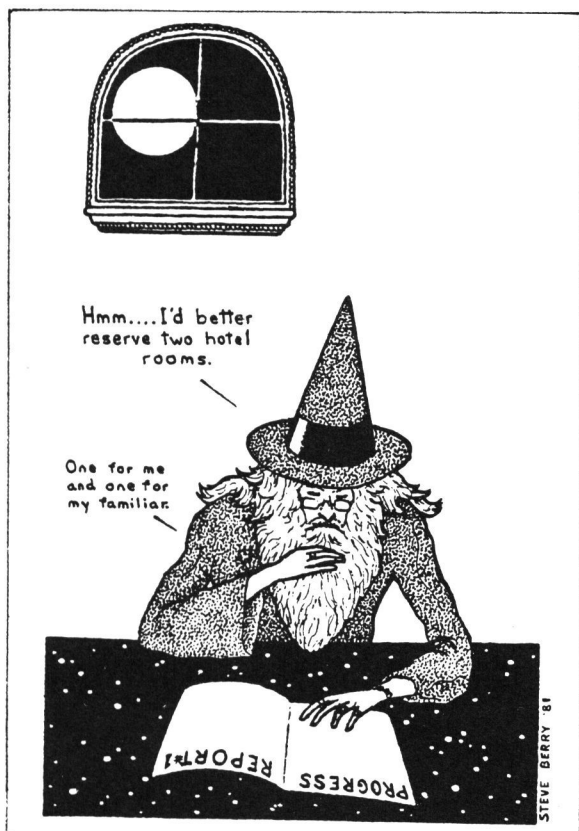
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 4372 TOM KATHRYN D.
 2686 TOMAINO SAMUEL J.
 0818 TOMENSKY GREGORY M.
 3103 TOMEZIK SANDRA
 3002 TOMKO BRUCE
 4324 TOMLINSON JOHN
 2710 TOMPKINS DOROTHY
 2899 TOMPKINS SUZANNE
 3079 TOOMI JURI
 2239 TORRES DINEH L.
 2304 TOURTELLOT DIXIEANNE
 3870 TRACY-BENITZ JAMIE
 1879 TRAUTMAN SUSAN L.
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 0820 TRAVIS DAVID
 4192 TRAVIS MARK D.
 2369 TRAXLER DAVID JAMES



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THE LASFS PAPERS

1. THE FOUNDING OF THE LASFS

In its May 1934 issue, "Wonder Stories" announced the formation of the Science Fiction League, and called for chapters of the SFL to be created around the world. As a result, the first meeting of the Los Angeles Science Fantasy Society was held on 27 October 1934. On 13 November 1934, the club was formalized as Chapter 4 of the SFL, the Los Angeles Science Fantasy League (LASFL), the name it was to bear for the next 5½ years.

WONDER STORIES FOR FEBRUARY, 1935



THE LOS ANGELES CHAPTER

This is to announce that on November 13, 1934, the LOS ANGELES SCIENCE FICTION LEAGUE, Chapter Number Four, was formed and organized by E. C. Reynolds, the Director. Charter members include the following (member number follows name): William S. Hofford (285), Alfred H. Meyer (502), Donald H. Green (96), Alvan Mussen (371), John C. Rohde, Jr. (401), Roy Test, Jr. (417), and E. C. Reynolds (315).

The first meeting of this Chapter was held at 8:00 p. m. on October 27th, 1934, by Mr. Reynolds, the Director. All the members were present and two visitors, Edward Hightig and Jack Hogan. Mr. Meyer suggested that the next meeting be held on November 12th at 8:00 p. m. for the purpose of electing officers and drafting by-laws. The motion was seconded by Mr. Rohde and carried. The meeting was adjourned at 8:30 p. m. and followed by general discussion. The minutes were recorded by William S. Hofford, Acting Secretary.

Members who wish to join this Chapter should address: LOS ANGELES SCIENCE FICTION LEAGUE, E. C. Reynolds, Director, 3235¼ Descanso Dr., Los Angeles, Calif.

The **SCIENCE FICTION LEAGUE**

—a department conducted for members of the international SCIENCE FICTION LEAGUE in the interest of science-fiction and its promotion. We urge members to contribute any item of interest that they believe will be of value to the organization.

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HUGO GERNSBACK,
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CHARLES D. HORNIG,
Assistant Secretary

In 1984, the Los Angeles Science Fantasy Society, Inc. will celebrate its 50th anniversary. We would like to invite all of SF fandom to share these celebrations with us, and we have an ideal opportunity to do this if the World Science Fiction Convention comes to Los Angeles in 1984. The LASFS joins with the LA in '84 Bidding Committee to invite you to:

VOTE LA IN '84/L.A.con II



NAME-THE-RAT CONTEST

Every convention should have a mascot, and the cute, cuddly, friendly fellow above is the totem for L.A.con II, the World Science Fiction Convention to be held in Los Angeles in 1984 [should we win].

We chose this to be our symbol because 1984 is the Chinese Year of the Rat, and in honor of the rats in George Orwell's novel, 1984. Unfortunately, as yet he [or she] is without a name. This is a condition that simply cannot be allowed to continue, so it was determined to have a name-the-rat contest.

The person who comes up with the name judged best by the LA in '84 Bidding Committee will win a free membership in L.A.con II, and an LA in '84 tee-shirt, featuring our rat. In case of duplicate entries, the earliest submission will be declared the winner. The decision of the judges is final.

Send your entries to LA in '84; Name-The-Rat Contest; PO Box 8442; Van Nuys, CA 91409.

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2138 TREICHEL MARY
1881 TREMBLAY PAUL J.
1882 TREMBLEY ANNE E.
0822 TREND GREGG T.
2053 TREND MONICA
3540 TRICON CLAUDE
0053 TRIMBLE BJO
0056 TRIMBLE JOHN
3924 TRIMBLE KAREN G.
3280 TRIMBLE LORA
2225 TRIMMER LIAM
0823 TRIMPI ALLAN
2913 TROCCHIA GREG
1883 TROIDL DAVID A.
0824 TROJAN WILLIAM T.
2291 TROTINER GLEN MARC
4334 TROUP HENRY
4587 TROUTMAN TERESA
4106 TRUJILLO CHARLOTTE
4107 TRUJILLO JON F.
1884 TRUNGOVE D. JOHN
1885 TRUNGOVE YVONNE
3649 TUCHMAN JANICE LYN
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3190 TURNEY ED
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1894 TUZZO VINCENT M.
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4563 TYNKER
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2252 TYRA SANDRA S.

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2410 UNCAPHER CAROL J.
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2313 UNDERWOOD SALLY
1895 UNDERWOOD TIM
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4146 URBANIC DEAN
4147 URBANIC DEAN (GO)
3573 UREN RICHARD D.

2389 VAHSHOLTZ JON
1896 VALANCE MARSHA
2597 VALEPA P. J.
2305 VALERY FRANCIS
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2287 VAN BRINK DAVID
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0833 VANDERVORT VANDY
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1898 VAN DORN GRETCHEN H.
0835 VANFOSSEN CHERYL
0836 VAN NAME MARK L.
1899 VAN NAME MARY A.
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0838 VARDEMAN ROBERT
3062 VARELA LINDA
0839 VARGO ANNA
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2200 VENEZIA MYRA C.
2557 VERBA CRAIG MARTIN
1905 VERBA JOAN MARIE
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2435 VERONDA JILL
2518 VERRE CHARLES L.
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3888 VICK RICKI A. (GO)
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4131 WAGNER JANE
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4234 WAIGHT LAURA
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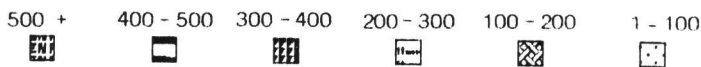
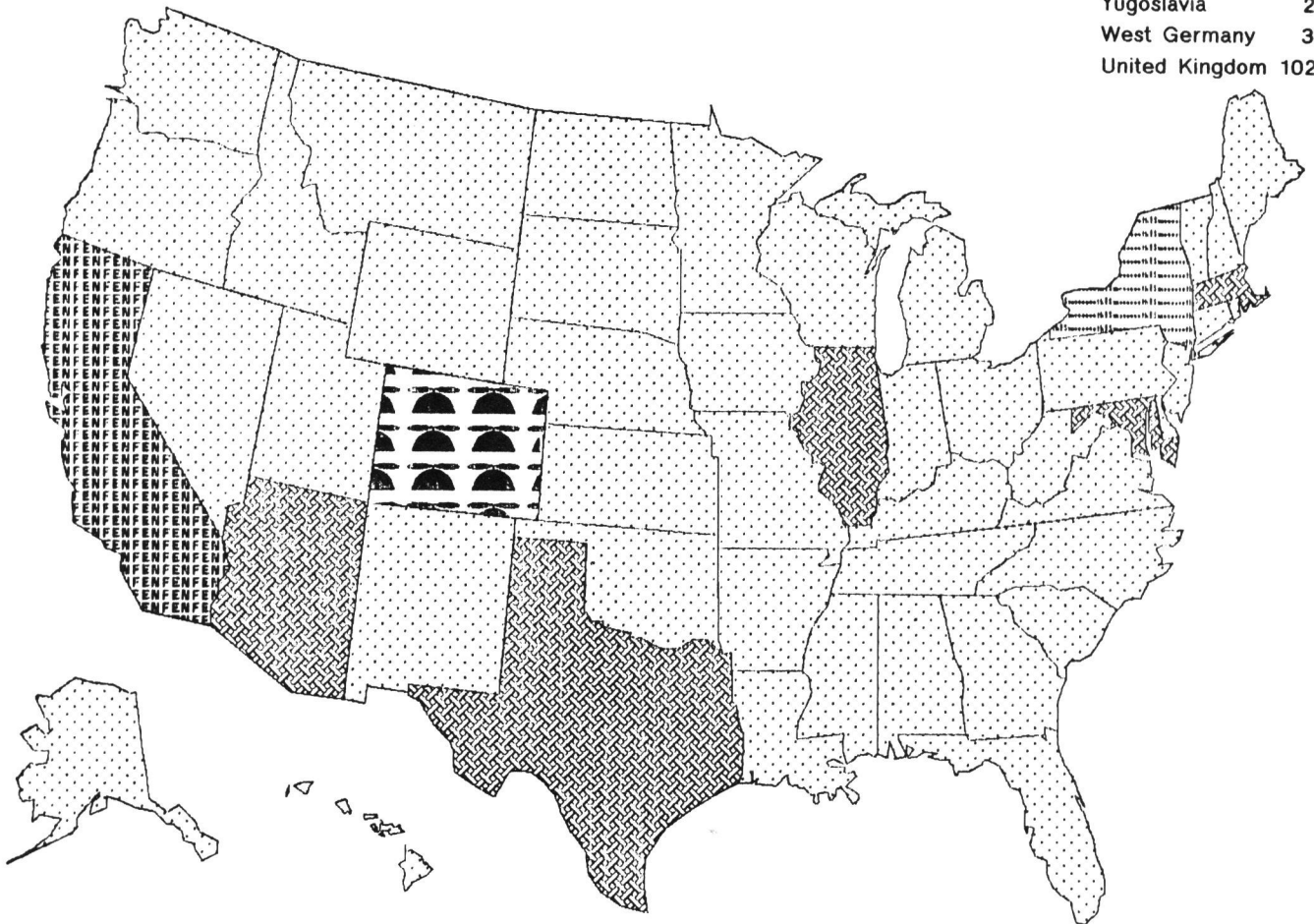
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The Coming of the STAR GRABS

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WORLDCON COMIX

HOME BASE -- THIS IS SCOUT ONE. WE ARE APPROACHING THE PLANET EARTH, AND WILL SOON PICK UP OUR INFILTRATOR FROM THE BALTIMORE '83 PARTY AT DENVENTION!

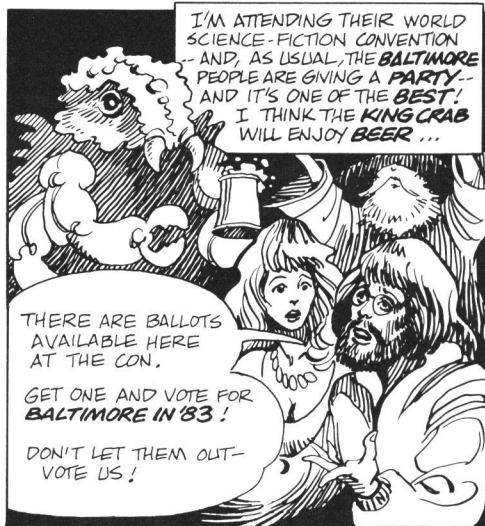
FROM THE CRAB NEBULA THEY COME -- SEEKING THE PLANET OF BLUE AND GREEN... THESE CRABS OF THE SPACEWAYS -- THESE CRUSTACEANS OF COSMIC ORIGIN.



REPORT OF INFILTRATOR: FOR QUITE SOME TIME NOW I HAVE BEEN GOING FROM CITY TO CITY SPYING ON THE EARTHLINGS. EVEN UNDISGUISED I'VE CAUSED VERY LITTLE COMMENT. IT WAS A STROKE OF GENIUS TO ASSOCIATE OUR INVASION WITH THE SCIENCE FICTION MOVEMENT OF EARTH.



HMM... ALMOST OUT OF BEER. I'LL HAVE TO HIT THE BALTIMORE IN '83 PARTY!

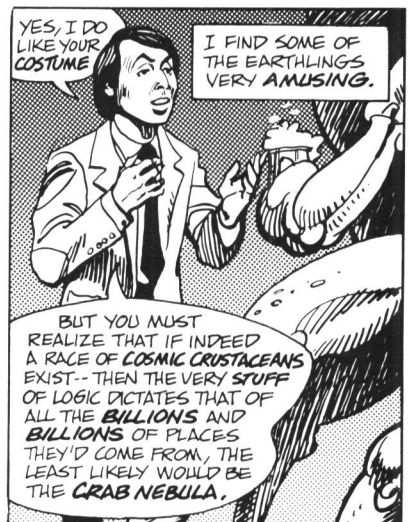


I'M ATTENDING THEIR WORLD SCIENCE-FICTION CONVENTION -- AND, AS USUAL, THE BALTIMORE PEOPLE ARE GIVING A PARTY -- AND IT'S ONE OF THE BEST! I THINK THE KING CRAB WILL ENJOY BEER ...

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DON'T LET THEM OUT-VOTE US!



YES, I DO LIKE YOUR COSTUME

I FIND SOME OF THE EARTHLINGS VERY AMUSING.

BUT YOU MUST REALIZE THAT IF INDEED A RACE OF COSMIC CRUSTACEANS EXIST -- THEN THE VERY STUFF OF LOGIC DICTATES THAT OF ALL THE BILLIONS AND BILLIONS OF PLACES THEY'D COME FROM, THE LEAST LIKELY WOULD BE THE CRAB NEBULA.



PERHAPS WE COULD KEEP SOME OF THEM AS PETS AFTER THE TAKE OVER. MANY OF THEM ARE VERY BRIGHT AND COULD BE TAUGHT TRICKS.

THE FIRST NOVEL I EVER WROTE WAS ABOUT CRABS. THAT'S BECAUSE I'M FROM BALTIMORE AND I KNOW CRABS!

A GREAT CRAB COSTUME.

CRABS... HMM...



BUT THEY MUST BE BROKEN OF ONE VERY DISGUSTING, VULGAR HABIT...

LET'S GO HAVE SOME CRABS AND BEER!

BY THE GREAT SPACE CRAB --!

--THEY EAT CRABS!!

THIS YEAR, VOTE WORLDCON FOR **Baltimore: '83**

SUITE 1807
8 CHARLES PLAZA
BALTIMORE, MARYLAND
21201

STOP BY THE PARTY THIS WEEKEND AND FIND OUT WHY BALTIMORE IN '83 WILL BE THE BEST WORLDCON EVER!

WE INTERRUPT "HEE HAW" TO BRING YOU THIS **SPECIAL REPORT!** AT 10:00 AM EST, RADAR IN AUSTRALIA PICKED UP A FLEET OF **CRAB SPACESHIPS!** NUMBERING IN THE **HUNDREDS,** THESE SHIPS WERE APPROACHING THE CITY OF **BALTIMORE, MARYLAND.** BALTIMORE IS BEST KNOWN FOR ITS 1983 BID FOR A **WORLD SCIENCE FICTION CON!**

SPECIAL REPORT

Correspondents:
MARK WHEATLEY • MARC HEMPEL

WORLD CON COMIX

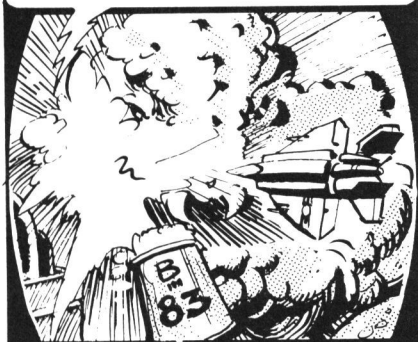
THE FLEET APPEARED IN MARYLAND SKIES — THREATENING OVER 2000 HOTEL ROOMS, SHOPPING MALLS, RESTAURANTS, HARBOR ATTRACTIONS, AQUARIUM, AND PLANETARIUM ...!



THEY MADE A LOW PASS OVER THE **CONVENTION CENTER,** WHICH IS VIRTUALLY CUSTOM DESIGNED FOR A WORLD-CON! IT HAS **FOUR** HUGE MEETING HALLS FOR DEALERS, ARTISTS, AND MAJOR CON FUNCTIONS — WITH **26** SMALLER ROOMS FOR FANDOM'S MANY SPECIAL INTERESTS ...!



GIANT CRABS TOOK A WALK DOWN THE HARBOR FRONT, CHECKING OUT THE **SHOPS AND RESTAURANTS** THAT CAN SATISFY ANY TASTE OR BUDGET...!



ALL THROUGH THIS CRISIS, BALTIMORE AND WASHINGTON FEN HAVE LENT THEIR EXPERTISE ON CRABS TO THE NEWS MEDIA AND MILITARY! THEY LEFT THEIR NUMEROUS **PARTIES FOR '83** AND **BACK RUBS FOR BALTIMORE** TO SHARE THEIR TASTY SNACKS AND HEADY CONCOCTIONS WITH THE HOMELESS AND CURIOUS ...!



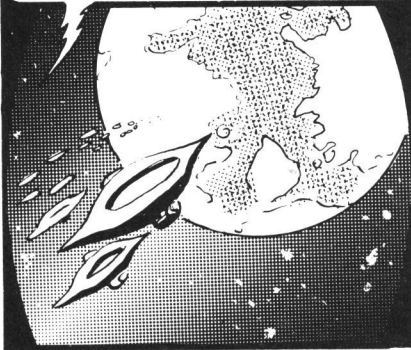
WE INTERVIEWED ONE OF THEIR SPOKESMEN: "THE MILITARY IS GOING ABOUT THIS ALL **WRONG!** WE HAVE THE **EXPERIENCE** TO DEAL WITH CRABS — PEOPLE LIKE MICHAEL WALSH, EDIE WILLIAMS, SCOTT DENNIS, SHIRLEY AVERY, RON BOUNDS, AVEDON CAROL, JACK L. CHALKER, CHARLIE ELLIS, DOLL AND ALEXIS GILLILAND, ALAN HUFF, BOB LOVELL ..."



...TED MANEKIN, JOE MAYHEW, JUDY AND BARRY NEWTON, ROSA AND BOB OLIVER, MARK OWINGS, PEGGY RAE PAVLAT, LEE SMOIRE, SONTOW SUCHARITKUL, KIM WESTON, SUE WHEELER, EVA WHITLEY, AND MOST OF **WSFA** AND **BSFS** ARE TAKING THE ATTACK TO THE CRABS AND THEY'RE HITTING THEM WHERE IT HURTS!" AND SO THE CROWDS OF CRABS HURRIED BACK TO THEIR SHIPS!



AND SOON THE SHIPS WERE STREAMING OFF OF THE PLANET! WHEN REACHED AGAIN FOR COMMENT, THE **BALTIMORE IN '83** SPOKESMAN USED THE CHANCE TO EXPLAIN WHY THEY DON'T WANT THE **NASFI** IN 1983...



"IT'S TOO LARGE A **FINANCIAL RISK** FOR A CON NO LARGER THAN OUR OWN **BALTI-CON!** AND WE'LL BE AT THE WORLD-CON NO MATTER WHERE IT'S HELD!" ABOUT THE **CRABS,** WHO HAVE THREATENED AN **'83 ATTACK,** "THEY'D JUST BETTER WATCH THEMSELVES! WE'LL JUST DRIVE 'EM AWAY AGAIN — BECAUSE **WE EAT CRABS!**"



WSFS BUSINESS MEETING

There will be a Business Meeting of the World Science Fiction Society (WSFS) held in four morning sessions during Denvention Two. If you are a member of Denvention Two you are automatically a member of WSFS for this year, and if you are an attending member you have the right to attend the Business Meeting. The awarding of the Hugos and the selection of committees and sites for the annual World Science Fiction Convention is governed by the WSFS Constitution, which is printed in this Program Book.

At present, WSFS has no officers and is governed solely by its annual Business Meetings, held at the Worldcons in accordance with the Constitution and the Standing Rules (which are also printed in this Program Book). If you are an attending member and choose to be among the few who attend the Business Meeting, you will have a voice in the future of these institutions. You can also, by following the procedures listed in the Standing Rules, submit New Business. If you attend the Business Meetings, be sure to bring your Program Book so you can refer to the Constitution, Standing Rules, and business under consideration which was known at the time the Program Book was typeset.

Because of the large amount of business expected, there will be four sessions of the Business Meeting at Denvention Two, on Friday, Saturday, Sunday, and Monday mornings from 9:30 to 11:30 in the Vail Room of the Denver Hilton. The first two meetings will be Preliminary Business Meetings, and the second two will constitute the Main Business Meeting. The Preliminary Business Meetings decide which items of business will be considered at the Main Business Meetings and set time limits on debate. Items are dropped if their consideration is objected to by a 2/3 vote at the Preliminary Business Meeting. The Main Business Meetings are where the items left are debated, possibly amended, and disposed of. In effect, through the Preliminary Business

Meetings, the Business Meeting acts as its own Committee on Resolutions, an arrangement that has worked quite well in the past.

The first Preliminary Business Meeting will handle any changes to the Standing Rules, set up the business carried forward from Noreascon II (last year's Worldcon), receive committee reports, and set up as much new business as it can get through. The second Preliminary Business Meeting Saturday will handle items left over from Friday and any last-minute new business; if time permits and the Preliminary Business Meeting agrees to do so, some substantial consideration of business may occur Saturday morning. The first Main Business Meeting session Sunday will also be the Site-Selection Meeting where the winner of the 1983 Worldcon will be proclaimed. Sunday's and Monday's meetings will handle the remaining substantial consideration of business.

The Presiding Officer of the Denvention Two Business Meeting will be Donald Eastlake, and its Secretary will be George Flynn. At the time the Program Book was typeset, the positions of Timekeeper, Parliamentarian, and Sergeant-at-Arms had not yet been filled.

SEACON '79 LIMITED

Income and Expenditure Account

December 1, 1978, through December 31, 1979

Income	
Memberships	29,023
Sponsorships	1,655
Sundry	3,710
Bank deposit interest	1,092
TOTAL	35,480
Expenditure	
Ceremony and banqueting expenses	3,197
Film programme	4,643
Main programme	820
Security	1,486
Badges and Hugo award costs	948
Hotel facilities and hospitality	11,653
Insurance	508
Programme book costs	3,397
Postage, stationery and telephone	3,709
Traveling	414
Progress reports	1,212
Audit fees	500
Bad debts	640
Sundries	1,993
Depreciation	8
TOTAL	35,128

Excess of Income over Expenditure before taxation	352
Corporation tax on the profits of the period estimated at 40%	262
Retained Profits carried forward	90

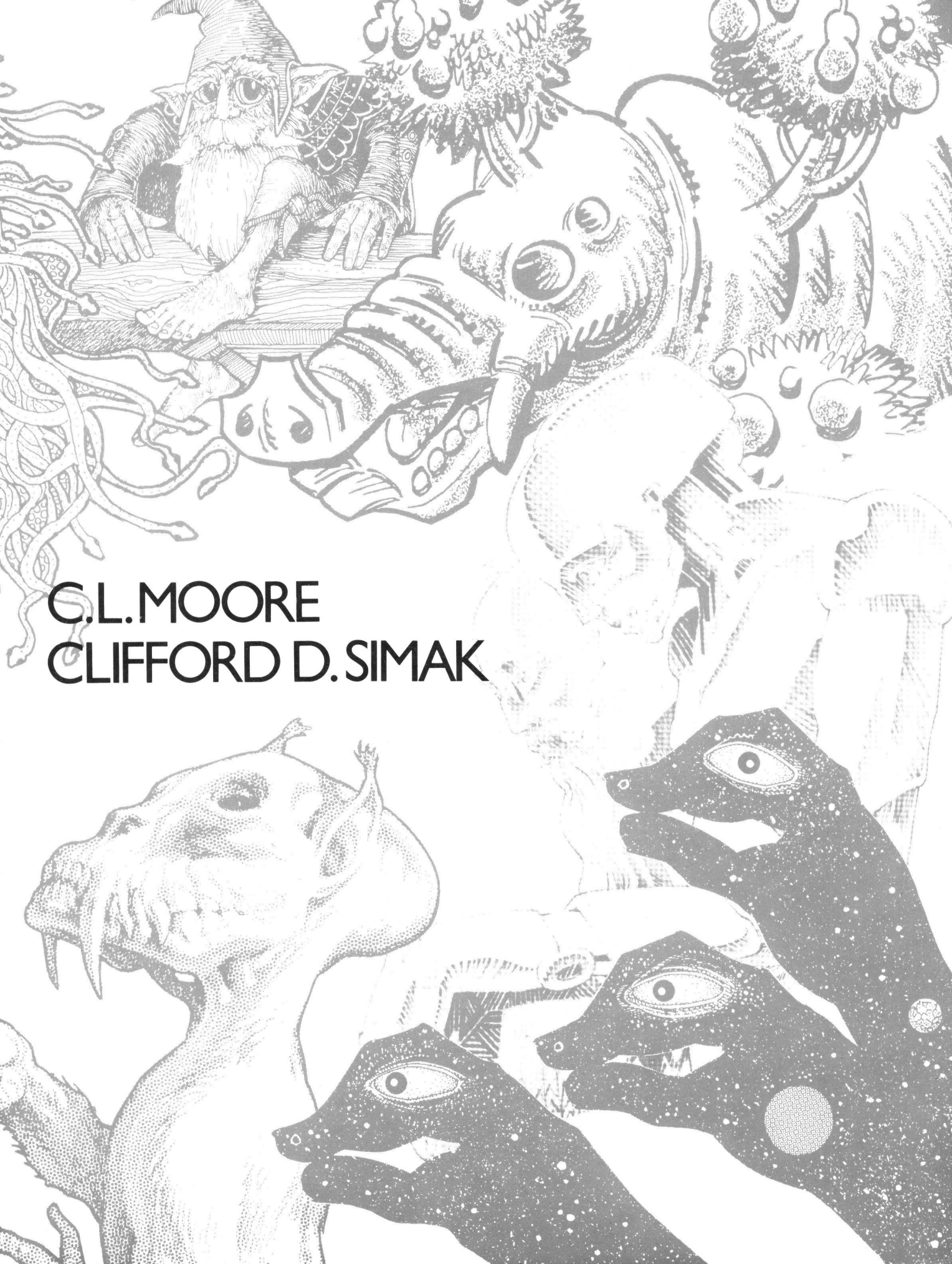
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AUTOGRAPHS

This page is brought to you by the "Australia in '83"
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G.L. MOORE
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