



**IGUANACON
PROGRESS
REPORT 4.**

Just the facts, ma'am...

GOPHERS

Want to get "back stage" and see what really happens at a convention? Are you interested in a chance to meet the guests on an informal or individual basis? Help us make the convention the way that you want it? People are needed in all areas. Your help will be appreciated. Contact us through:

Volunteers
Iguanacon
P O Box 1072
Phoenix, AZ
85001

RADIO OPERATIONS

People with either armed forces radio experience or a ham radio license to work as central radio operators at Iguanacon. If you are interested and can meet the qualifications please send your name and membership number to:

Iguanacon
Attn: Operations Communications
36th World Science Fiction Convention
P.O. Box 1072
Phoenix
Arizona
85001

ORGANIZED CHARTERS

Bus from Seattle for \$110 per person round trip. Write to the Northwest SF Society, 13001 79th Place NE, Kirkland, WA 98033 for further information, or call Becky Bennett at 822-9129.

Plane from New York for approximately \$242 round trip. Write to Gail Kaufman at 145 East 15th Street, New York, NY 10003 for further details.

SECURITY VOLUNTEERS

People eighteen of age or older to work as Iguanacon Security volunteers. You must be eighteen years old and furnish proof of age. If you are interested in working your tail off for little or no reward except knowing that you have helped others to enjoy a convention that you didn't see because you were too tired after working your 22½ hrs per day then send your name as a volunteer to

Iguanacon
Attn: Security
36th World Science Fiction Convention
P.O. Box 1072
Phoenix
Arizona
85001

PHILATELIC STATION

The U.S.P.S. grants special post office cancellations for important guests and events around the country. This year, IguanaCon will have a Post Office for three days at the convention. Each day a different cachet envelope will be sold. The picture on the envelope is an original print by a professional artist. The three covers will cost \$2.00 apiece. The cancellation on the envelopes was provided by Taral. For more information and details please see the program book at Iggy.

ART SHOW

For the convenience of some of some of the convention attendees, the Art Show will have the option of "immediate purchase". This means that pieces may be purchased outright without the person having to attend the Art Auction. The immediate purchase price will be considerably higher than the minimum bid price for obvious reasons. Also, this option will be up to the individual artists. A space will be provided on the Art Show Bid Sheet for an immediate purchase price. It will be left to the artists' discretion to name the price.

—Ken Moore

MASQUERADE UPDATE

We're very excited about doing the Iguanacon Masquerade, and feel that the professional facilities will give us a lot of opportunities to do some interesting things, and to make the show enjoyable both for the people in costume and for the people watching. While our writeup attempts to prepare contestants for the potential problems (temperature, transportation, etc.), the opportunities for excellent presentations and viewing of the costumes are at least as important.

We need lots of people in costume, though, to be able to put on the show, so I'd like to take this opportunity to ask everybody out-there-in-fandom to make exciting costumes and wear them. We can run a smooth, comfortable, interesting show, but the Masquerade belongs to the participants. The more (and better) the costumes, the more (and better) the show will be.

We're looking forward to it.

—Ellen Franklin

AUCTION

IguanaCon will be having an auction in addition to the art auction. The arrangements will be very much like the arrangements for the art auction; 10% commission for Iggy and 90% for the person whose item is being auctioned. All auction questions, auction materials, and any auction material donations (PLEASE!?) should be mailed to:

IguanaCon
PO Box 1072
Phoenix, AZ 85001
ATTN: Mike Skloff

NEW WSFS CONSTITUTION

The final report of the Committee designated by SunCon to draft a new Constitution for the World Science Fiction Society is available to any fan who wishes to see it if he/she will mail \$1.00 to Bob Hillis at 1290 Byron Ave., Columbus, Ohio 43227 or Larry Smith at 875 Oakland Park, Columbus, Ohio 43224. The final report contains the complete text of the proposed Constitution and is fourteen pages long; all requests will be answered promptly and sent out via first class mail.

CAR RENTALS

Enclosed in this PR is a rate card for EconoCar Rentals. We have checked and found their rates to be as cheap as, or in most cases, cheaper than anyone else in town. Especially in a town that sprawls a minimum of 20 miles, and a maximum of 75 miles from the con site, and has no public transport system to speak of. So anyone who has no transportation at the con might consider them as a viable alternative to hitchhiking. They are nice people who are giving us quite a break, and are also quite fannish. (Their general manager takes three hour lunch breaks. At least.) If interested, it would probably be best to call them ahead of time toll-free at 800-228-1000 to reserve a car. They will pick you up at the airport, the hotels, or even at the bus station, even though it is only two blocks from the hotel.

IGUANACON

30 Aug. - 4 Sept. 1978

Adams & Hyatt Regency Hotels
Phoenix Convention Center

36th WORLD
SCIENCE FICTION CONVENTION



Professional Guest of Honor
Harlan Ellison

Fan Guest of Honor
Bill Bowers

Toastmaster
F.M. Busby

European Guest of Honor
Josef Nesvadba

ART CREDITS

D. Carol Roberts.
Cover, pp. 1,5,10,14
 Linda Streckler.pp. 16,17
 M. Ruth Maynard.p. 7
 Gail Barton.p. 13
 Jerome Nelson.pp. 3,12
 J.E.P.p. 27
 Randy Mohrp.6
 Deb.p. 23

LOGO BY TARAL

TABLE OF CONTENTS

Fast Facts . . . Inside Front Cover
 One Man's Fandom
 by Harry Warner Jr.p. 3
 Squeaky Chairs.p. 6
 Membership Dept.p. 7
 Publications.p. 24
 Programming, and lots of
 other stuff.p. 12
 Films.p. 26
 An Alien Heat
 by Teresa Nielsenp. 28

Tim Kyger	Chair
Curt Stubbs	Liaison, Operations Director
Bill Patterson	Publications
Carol Hoag	Memberships
Jim Corrick	Programming & Hugo Award Subcommittee Chair
Mary Williams	Treasurer
Jim & Doreen Webbert	Treasury Advisors
Patrick Hayden	Fan Programming
M.R. Hildebrand	Programming
Ted Pauls	Art Show
Larry Smith	Huckster's Room
Ross Pavlac	Convention Services Director
Ellen Franklin	Services Vicechair
Bob Vardeman	Masquerade
Greg Ampagoomian	SFWA Liaison
	Press Agent

Lord Jim Kennedy (Film); John Fong (Film); Bruce Miller (Trivia Bowl); Bob Woodward (Paper Airplane Contest); Gay Miller (Roast Coordinator & Hugo Award Subcommittee); Sharon Maples (Food Functions); Gale Burnick (Author's Forum); Zetta Dille (Meeting Secretary); Laurence C. Smith (Business Meeting Secretary); Robert Hillis (Business Meeting Presiding Officer); David Klaus (Convention Newsletter); Shane Shellenbarger (Computer Games); Terry West (Memberships); Kandi Barber (Personnel); Mahala Stubbs (Masquerade & Services); Mike Skloff (Auction, Correspondence Secretary); John Singer (Convention Moose Instructor); Bruce Pelz (Art Auction); Jack Chalker (Head Auctioneer); Cherokee (Computer Services); Doreen Webbert (Convention Witch); Glen Blankenship (Staging & Facilities); Lynne Aronson (Memberships); Bob Webber (Convention Pun Consultant); Barry Bard (Stamps & Postal Station); Allen Bostick (Mailing Director); Kathi Schaefer (Chair Attache); Mahala Steiner (Operations Director Attache); Jim & Doreen Webbert (Blood Drive); Mike Lampe (Publications); B.D. Arthurs (Publications); Allen Bostick (Publications); M.R. Hildebrand (Publications).

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Special thanks to Bob Kearns and Darlene Rutherford for devotion and work above and beyond the call of duty ... or the contract. Our hats are off to you. Special thanks also are due to Allen Bostick, Who Happens To Understand The Post Office. Poor Allen ...

Typeset by Century Graphics and Nickelodeon Graphics; Thanks to all of the people who worked on this issue.



DENVER IN '81

COME MEET THE FUTURE—

DENVENTION 2—the 1981 World Science Fiction Convention, forty years after Denvention 1. Our basic philosophy is that the Worldcon is for all fans—we want you to come and share the 1981 Worldcon experience with us!

THE CITY—

DENVER, COLORADO—heir to that special tradition called Western Hospitality, thriving today in an easy life-style of warmth and friendliness. Denver is blessed with a mild, mile-high climate nurtured by the sheltering majesty of the Rocky Mountains.

THE HOTEL—

THE DENVER HILTON—across from the Civic Center, the Denver Hilton is set amid the commercial and business activity of the community. Go ahead, take advantage of the clean, crisp air and clear blue sky. Stroll to historic Larimer Square, fashionable stores, the dramatic Denver Art Museum, the U. S. Mint, Botanical Gardens and the Denver Zoo. With Denver at your doorstep, the Denver Hilton is an excellent headquarters for an exciting visit to this exhilarating city. Also, there is UNDERGROUND parking for up to 1400 cars!

THE COMMITTEE—

Don C. Thompson—Chairman, Suzanne Carnival, Edward Bryant, Carolyn Thompson, Gordon Garb, Phil Normand, Fred Goldstein, David Anderson, Bruce Miller, Bob Alvis, Charlotte Donsky, Peter Alterman, Daniel Darlington, John & Leigh Kennedy, Olon Wiggins*, Roy Hunt, Lew Martin, Randy Rohrbough.

* Chairman of Denvention One.

For a pre-supporting membership, mail \$1 to:
Denvention Two Bidding Committee
Box 11545, Denver, CO 80211.

ONE MAN'S FANDOM

There had been boasts or complaints periodically over the years, at the way fandom was growing. But those occasional remarks on the topic seemed premature when the real growth explosion occurred in the 1960's.

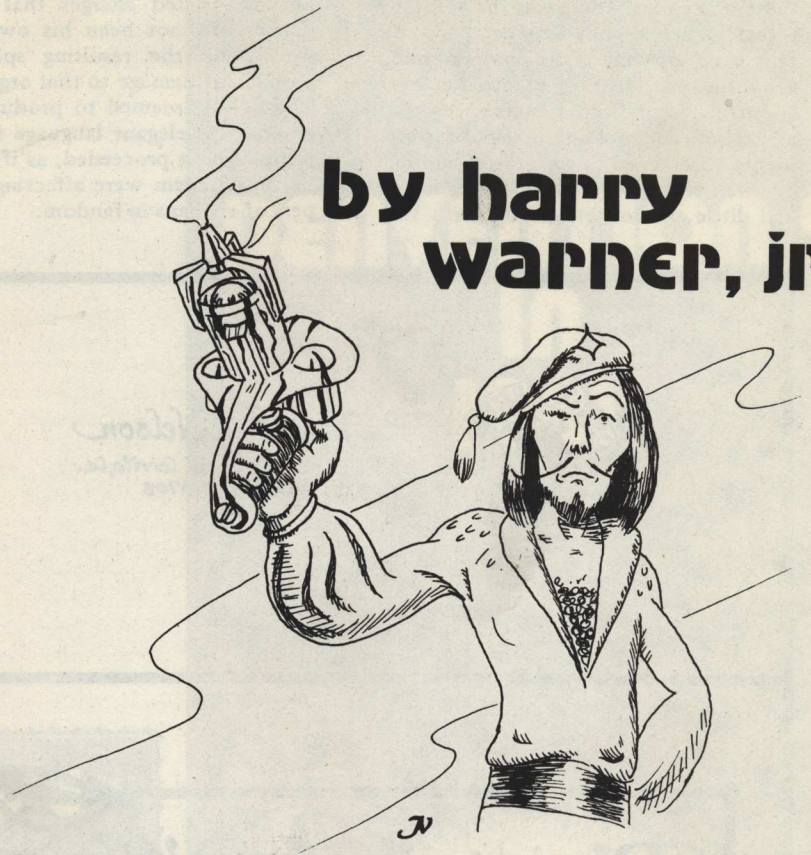
Until the 1960's, for instance, no worldcon had experienced attendance substantially higher than 1,000, and only once, at the 1952 ChiCon II, had that mark been claimed. (Exact counts at worldcons are almost impossible to pin down, and this certainly isn't the place to launch into extended explanations of why there is dispute about them.) But the last three worldcons of the 1960's, in New York, Oakland and St. Louis, averaged nearly 1,500 attendees. Even more dramatic is the comparison with attendance figures for cities' previous worldcons: in 1956, the second NyCon had attracted fewer than 900 persons, the Clevention of 1955 had perhaps 300 on hand, compared to about 850 for the 1966 worldcon in that city, and as recently as 1964, the worldcon in the Bay Area had barely 500 persons on hand.

Then there was the growth in public attention to fandom in the 1960's, a fallout from the sudden emergence of science fiction and fantasy fiction as fields rivaling mystery and western stories on the paperback racks. So many fans and former fans appeared on radio and television networks that we grew somewhat blasé and hardly realized the awesome nature of, for example, Ray Bradbury serving as a commentator on Apollo flights. Even less excitement was stirred up by a circumstance which fans even in the 1950's could hardly have imagined: that the St. Louiscon in 1969 would present Hugos not only to former fans Bob Silverberg and Harlan Ellison for the best fiction, but also to astronauts for the best moon landing.

There were more fanzines than ever before, in all probability, in the 1960's, more regional cons, more local fan clubs with special emphasis on college and high school groups, and above all, more specialized subfandoms.

It's impossible to decide whether fandom grew so fast that it spawned these specialized subdivisions in instinctive protection against bloating the main body, or whether the interest in subfandoms was one reason fandom grew so fast. However it may have been, the 1960's saw the creation or the full flowering of some of the largest subdivisions. In the latter part of the decade, "Star Trek" appeared on televi-

by **harry
warner, jr.**



sion. It won the affection of some existing fans, but it also created an entire fandom of its own which had only tenuous connections with science fiction fandom in general. Sword & sorcery fandom, already in existence in the 1950's, gained awesome strength during the 1960's, in this case with less obvious distinction between general fandom and this subdivision. Tolkien fandom continued to gather strength in the 1960's, serving as a fertile field for crossover fans who had first shown interest in either general fandom or Tolkien fandom, then broadening interests to embrace both fields. As the decade ended, *2001—A Space Odyssey* suddenly made the movie subfandom more respectable to fandom as a whole, after long years of relegation to the status of a bunch of fans interested only in monster films and interminable variations on the Frankenstein-Dracula themes.

This bigger fandom could accomplish more things than had been possible before. The idea of raising money to finance a fan's journey to another continent had come up repeatedly in the past. Several such efforts had succeed-

ed, one or two had failed, then the TransAtlantic Fan Fund had managed to sponsor three such journeys in the last five years of the 1950's. But the pace almost doubled in the 1960's, when ten fans made TAFF trips from the United States to England or from England and Germany to the United States. Fan art, which had been mostly something meant to break the monotony of typing in fanzines, suddenly emerged in the 1960's as a major part of worldcons, where some art show exhibits were commanding prices not far below those paid for much mundane art. Obviously, the increased numbers of fans were doing things to fandom's economy by their augmented buying power. If collectors didn't drive up prices of books and magazines quite as far as the rarest comic books were valued, they came close enough to attract the attention of mundane dealers. By the end of the 1960's, it was almost impossible to find real bargains in prozines, Arkham House editions, or other treasures in non-specialist shops.

All this growth in fandom wasn't unaccompanied by growing pains. There were bitter accusations among factions.

Oldtime fans grumbled about the limitless quantities of Trekkies who were rivaling tribbles in ubiquity at large cons. The Star Trek enthusiasts felt some discrimination on the part of these older fans. There was the constant threat of a real split between pros and fans over such matters as programming at worldcons. Division of opinion over Vietnam, dramatized first by pros who advertised their stand in signed statements, threatened to spread to fandom.

Then there were the disputes which had little or nothing to do with fan-

dom's expansion. One worldcon had minor violence and a small boycott as the outgrowth of its effort to prevent one fan from attending on moral grounds. FAPA ejected a member on unsubstantiated charges that a contribution had not been his own original work, and the resulting split caused permanent damage to that organization. The decade seemed to produce stronger and less elegant language in fanzine disputes as it proceeded, as if the fighting in Vietnam were affecting the tempers of civilians in fandom.

Many unexpected things happened in fandom during the 1960's. But to me, the strangest of them was the way so many fans reacted to the nation's space program. The first sputniks had been greeted with acclaim, but when the United States began to send men to the Moon, a startling proportion of fans reacted in ways ranging from apparent indifference to downright opposition to the space program. Their reasons seemed based on a few main considerations: the fact that space was being explored under the direction of government bureaucrats instead of the sturdy individualists of prozine stories, a belief that the money should be spent on earthly problems, and downright disappointment that the wonderful old dream of flying to the Moon was now nothing but a mundane reality.

Then there was the surprising fact that some long-gafiated fans made abrupt returns to fandom during this decade. One of them, Dick Geis, promptly won a Hugo for best fanzine. There were many others who showed increased ability to stay up all night at cons or publish fanzines. Duggie Fisher re-emerged as Ray Fisher, calmly using some material which he had accepted many years ago just before gafiation in the giant new fanzine he was soon publishing. Tom Reamy, whose tragic death occurred just a few months ago, was another example.

But there were less satisfactory things about fandom in the 1960's. Its constant growth was probably the reason why the myth-making and the word-coining which characterized fans in the 1950's dwindled in the next decade. There were so many fans specializing in so many fields that this sort of activity was comprehensible to fewer and fewer with every passing year. It's hard to think of anything which happened in fandom during the 1960's as the equivalent of the South Gate in '58 drive, the creation of quote-cards, or the legendry which grew up about Oblique House during the preceding ten years.

Then there was the growing toll which death was taking of both fans and the pros who were most visible at fan events as the 1960's progressed. Almost all fans and many pros had been young during the 1940's and even the 1950's. But by the 1960's, many of the pioneering pros were growing old and some of the fans were being cut down in the prime of life. The death which probably shocked fans most severely in the 1960's was that of Ron Ellik, who was involved in a fatal automobile accident after having been one of the most active, best-liked fans for years.

On the other hand, a more pleasant phenomenon became increasingly visible



R. Faraday Nelson

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Phoenix in '80

THE HOTEL: The Adams Hotel, with more than 37,000 square feet of function space, located in downtown Phoenix.

COMMITTEE: Alan Bostick, Curt Stubbs, Mahala Stubbs, M. R. Hildebrand, Bruce D. Arthurs, and Bill Patterson.

Westcon Bid

in the 1960's. Second generation fans were following parental inclinations, attending cons, publishing fanzines, and otherwise acting like full-fledged fans themselves. Followers of *Yandro* could observe the evolution of Bruce Coulson, the son of Robert and Juanita. My old co-editor on *Spaceways*, Jim Avery, had a son who was quite active for several years as Red Avery. There were also increasing quantities of two-generation fans involving entire families. Most of them were most active as congoers, but the Couch clan near St. Louis had two parents and three children who were prominent in almost every phase of fanac.

Outside North America, fandom had mixed circumstances during the 1960's. The British Isles ran contrary to the general trend for fandom to grow. A handful of United Kingdom fans were prominent, local clubs thrived in a few cities, but it was a bad decade for fanzines over there after Irish Fandom began to slow its output. On the other hand, Australian fandom, which had begun to revive in the late 1950's, showed stupendous increases in quantity, quali-

ty and energy during the 1960's. At the end of the decade, fans were thinking about how they could get to Heidelberg, because German fandom was persuasive and diligent enough to have won the worldcon for 1970.

Fanzines are the aspect of fandom that interest me the strongest. So I like to think that the biggest debt we owe today to the 1960's is for its fine heritage of fanzines which were both good and so long-lived that some of them still exist today. Some of these survivors of the 1960's had begun in the 1950's, but gained full fame and familiar characteristics in the 1960's. The volume in which I keep a record of incoming mail has served me since May of 1969. Looking at the entries on its first page, covering just a couple of weeks, I'm impressed at how many fanzines which arrived then still survive today: *Instant Message*, *SFReview*, *Ashwing*, *Locus*, *Tightbeam*, *Riverside Quarterly*, *Amra*, and *Munich Round Up*, for instance. For that matter, six out of the eight fanzines which won Hugos during the 1960's (not counting a one-shot, "Who Killed Science Fic-

tion?") still can be counted among the living, although *Niekas* published in 1977 its first issue in an eternity and *Warhoon* is at this writing a few weeks away from its own revival from extended non-appearance.

There are lots of other matters which I haven't even mentioned despite their importance in fandom in the 1960's. There was the continuing growth of confans, hundreds of whom are almost never involved in fanzines or collecting or any other aspect of fandom, yet become as famous as more versatile fans for their ubiquity at cons. Fandom interacted with the underground press, the youth rebellion, and several other phenomena of the mundane phase of the 1960's. Fans and former fans assumed increasing importance in the professional science fiction world.

I wouldn't want to try to squeeze all the important things about fandom during the 1960's into one history book. In fact, that's one main reason why I have no intention of trying to write one. This might be one of the best proofs of how fandom grew during that decade.



squeaky chair

Yes, we have had some problems with IguanaCon recently. Some of them major, some of them not so major. And again, yes, there have been some changes. Greg Brown has resigned as chair and from the committee due to a lot of problems,

However, we have weathered the worst part of the storm, and are rebuilding as fast as we can with some excellent help from some of our excellent friends. While the list is long, there are some people who deserve a short boost of egoboo for their help and advice. They are: Bruce Pelz, Elayne, Ross Pavlac, Larry Smith, The Collective Wisdom of Columbus Fandom, Bob Hillis, Rusty Hevelin, Yale Eidekin, Larry Propp, Greg Bennett, Kathi Schaefer, Jack Chalker, and last but not least, Jim and Doreen Webbert, who although they have had to resign their positions as treasurers of IguanaCon due to health problems are continuing to act as treasurers emeritus, advising Mary Williams, who was their choice to replace them. They will also be helping with the blood drive at the convention, but I digress...

Contrary to popular rumor, things are starting to fall into place very nicely. (Maybe a bit late...*sorry* about PR3...) The programming is set up and is undergoing final confirmation. We have a competent Convention Services staff headed by Larry Smith, who promises to do yet another fine job at it. This Progress Report will be out on time, or it looks as if it will, as I type this in early April. Enclosed you'll find your final Hugo Ballot, and a Site Selection ballot. However, due to the shakeup on the committee, the lateness of the PRs, and so forth, there may be many unanswered questions that this PR and the others do not answer. So ask already. My number is 602-277-2311. You hear something, a rumor or such, check it out! Just don't call between 12 midnight and 12 noon local time; we have a partial daysleeper here, and I go to sleep about midnight. Curt Stubbs, whose house this is, gets up early for work. Feel free to call, but please, not late local time, OK? Between Curt and myself, someone should answer the phone, and have an answer. (And if your question/problem should be of the membership persuasion, call Carol Hoag at 602-326-2600. Same time rules apply.)

There has been some discussion on Harlan Ellison's position on the ERA Boycott as stated in the last PR, and it appears that the committee position

wasn't very clear on this subject. IguanaCon has no official stand, nor will it, on the pro-ERA groups' boycott of Arizona, or on the IguanaCon Professional Guest of Honor's endorsement of that position. As a committee caught between a rock and a hard place, we opt to sit firmly on the nearest fence. All of the people on the IguanaCon Executive Committee support the passage of the ERA. However, we are also all sf fans, and are very dedicated to our brainchild, IguanaCon. We have a WorldCon to nurture and present to the many people who paid their memberships to us in good faith and in expectation of a WorldCon being held in Phoenix, Arizona on Labor Day, 1978. They did this long before the pro-ERA boycott of Arizona began. We also have a responsibility to those merchants who have made commitments to us upon our making the commitment with them of holding IguanaCon. We have told them that we would have a few thousand people here over Labor Day, 1978; they believed us, and have taken us at our word.

As a Committee, we stay neutral. However, Harlan is not neutral; he is our Guest of Honor besides. But what Harlan Ellison does as an individual is entirely his concern. Harlan Ellison wants to talk about the ERA, and wishes to use his Guest of Honor position to do so. We are obliged to do this, as what Harlan does with his GoH speech is entirely his business. There are people who do not like this use of the WorldCon Guest of Honor position as such a platform. To them I would recommend that they avoid Harlan's speech and any other program items that he's on; it would be absurdly easy never to see Mr. Ellison the entirety of the convention and still have a great time.

Harlan has asked us to help people who want to camp out rather than spend money at the hotels with information on camping sites and so forth. Very well; we shall try. But I advise against camping out in Arizona in late August *most* strongly unless you've had lots of experience in desert camping before; otherwise it'd really be better that you not come at all. It's dangerous out there, outside the city, and that's no exaggeration. I personally feel that asking someone to camp out in those conditions is close to criminal, but if people want to do so, we'll try to let them know where they can camp.

But be advised, campers. The average temperatures at this time of year are around a high of 101 degrees F and

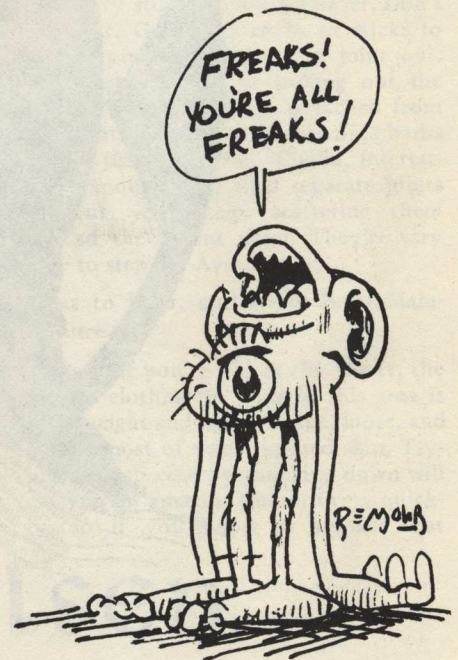
average lows of about 75 degrees F; humidity about 25% (around here it's referred to as the 'monsoon.')

Watch out for the cactus and the other dangerous flora and fauna. Don't bring any fresh fruit or vegetables; they'll be confiscated at the border due to the threat of insect infestations brought in on the plants. I haven't checked this out yet, haven't had the time, but the nearest campsite I know of to Phoenix is about 20 miles from the hotels, and the closest *free* campsites are about 50 miles away from the hotels. All of these campsites will be crowded with people from Phoenix headed out of the city for the Labor Day weekend. There are no backyards available in Phoenix with the fans here, as they're all booked up at this point.

I am not trying to play Cassandra, but we do want to point out that if you feel that strongly about the ERA boycott of Arizona, that it's probably better that you not come if you were planning on camping out to avoid the hotel expense.

The WorldCon belongs to everyone in the science fiction/fantasy community, and our prime concern as a committee is to provide as many people as enjoyable a time as possible. We feel that we have a fine time to offer to all. We'd like to see you all over this Labor Day weekend to enjoy the diversity of opinions and experiences that we have to offer. I don't know what else to say other than I hope to see you all in September.

-Tim Kyger



FINAL RAMBLINGS

from the Membership Department



By the time you all read this there will be less than three months left before IT happens. It's hard to believe that we, the committee, have been working on this convention for two whole years, but it's true. It feels more like ten. Memberships have just this month (March) passed the 3000 level, and they promise to keep coming. For the last four months it has looked as if it snowed in my living room, it's so covered with membership forms, letters, changes of address, requests for information and all the other paraphernalia associated with the processing of memberships.

Plans for registration are beginning to shape up. Although a final decision has not been made at this time, the registration tables will most likely be in the mezzanine of the Hyatt Hotel (if this ends up not being the case, ample signs directing you to the registration area will be provided). Those who are preregistered—that means most of you reading this—with attending memberships will be directed to, one part of the area, while the others will receive their registration materials in a different area. Again, signs will be provided. Doreen Webbert has requested that those who are preregistered know their membership numbers, as she wants to have registration set up numerically, but those who have lost their membership cards don't need to panic. First of all, they're not required as identification (although some sort of ID will be needed so that we do not give name badges and all that to the wrong person), and second, there will be computerized listings of everyone by number and name, and, hopefully, hoardes of gofers willing to help people with finding their membership number and what-not.

With the hours that we are planning to use for registration, there should be a minimum of waiting in line, but do keep in mind that if you arrive at 4 PM Friday there *will* probably be some waiting in line. Registration will be open late Wednesday afternoon and evening, and plans are in the offing to have the tables open perhaps all night Thursday and Friday.

Remember, those of you who have purchased more than one membership under your name, you must send me the name(s) of your guest(s) prior to August 1, 1978, so their names may be incorporated into the membership list. Otherwise some Joe Fan could come wandering in claiming to be your guest, and how would we know? We wouldn't, and that could cause real problems. So please, write in now and let me know

just who all these guests are, OK?

Please keep those changes of address coming in, folks. And if you know of anyone who is thinking of becoming a member, tell them it would be a good idea to join by August 1 so they won't have to wait in line while their name badges are typed etc. The committee is doing its level best to see that registration runs smoothly, and you can help.

Speaking of help, if you want to volunteer to help with registration, please write to me care of P.O. Box 40934, Tucson, AZ 85717. I need volunteers badly, and who knows, you might even enjoy it. T'would certainly give you a different perspective on the WorldCon. IT is just a few more months away, for all of us...

—Carol Hoag

LOST AND NOT FOUND

The following is a list of those people who had their Hugo nomination ballots returned by the Post Office. If you know the present whereabouts of anyone on this list, please contact the committee.

75. Terrence Adamski	358. James R. Frenkel	1201. Patricia Rooney
127. Jerry Douglas Bell	408. Mark Grand	1931. William Charles Roth
168. Michael J. Brockman	513. Don G. Keller	779. Sidney A. Sampson
181. Stewart Brownstein	1142. Cindy Leichter	808. William R. Shepherd
1036. Robin C. Carr	1147. Ralph Ludwig	1294. Leonard E. Simon
1366. Ann L. Chancellor	583. Marcelle H. Lyn	842. Pat Sommers
251. Richard E. Cross	684. Barry Parker	998. Patricia Ann Stone
295. Debra S. Dollar	714. Nicholas J. Polak	871. Edward G. Sunden II
2139. William J. Fanning	730. John Railing	

IGUANACON MEMBERSHIP RATES

\$20.00 until July 1, 1978
\$25.00 thereafter and at the door
Supporting Membership \$7.00 at All Times



The Committee for Boston in 1980 has been actively bidding for and working towards holding the 1980 Worldcon in Boston for five years. We believe that we have the best Facilities, the best City, and the most capable Committee and we hope that after reading this advertisement, you will agree. You can join us as a Pre-Supporting member by sending one dollar or more to us (we also accept Pre-Opposing memberships for two dollars). PreSupporting (and Pre-Opposing) members of Boston in 1980 will get a dollar credit towards registration at the 1980 Worldcon if we win.

Our Philosophy

We believe that the Worldcon belongs to the fans, not to the convention Committee, and that the Committee holds the Worldcon in trust for fandom. This imposes certain unwritten obligations on the Committee: the traditions must be followed and innovations should be made only to enhance — not disrupt — the Worldcon. In short, the Committee is responsible to fandom for running the Worldcon right.

Now, every fan has his or her own definition of what "right" is. We don't feel that the Committee should select one or another, but should try to encompass all of these feelings of what a Worldcon should be. There should be no attempt to exclude any aspect of fandom. And in order to be responsive to the needs of fandom, it is essential that the Committee maintain prompt and open communications with the convention membership.

This is the kind of Worldcon we want to put on for you. We have enjoyed running Regionals and working on Worldcons in the past and we believe we have demonstrated our enthusiasm and ability. Of course we will make mistakes — that is inevitable. But we can admit our mistakes and work to correct them. With fandom's help, we're willing to do our damndest to make the 1980 Worldcon the best ever. We'll be working for you — and with you.

Think about it.

Our Facilities

The Sheraton-Boston Hotel and the Hynes Auditorium are directly connected as shown in the diagram on the next page. You won't have to cross a street or walk through a tunnel — you can step directly into the Hynes from the hotel's convention floor.

The Sheraton-Boston Hotel is the flagship hotel of the entire Sheraton chain. Since it hosted Noreascon in 1971, it has been expanded to 1,430 sleeping rooms and 42,318 sq. ft. of function space ranging up to the 15,796 sq. ft. Grand Ballroom complex.

The Sheraton-Boston has been the site of the last six Boskone regional SF conventions. Because of this past experience, we know that the hotel staff enjoys working with fans and is familiar with the needs of a science fiction convention. They know what a Worldcon is all about and are looking forward to hosting another one.

The hotel offers all the usual amenities: color TV, air-conditioning, ice and soft drink machines on every guest room floor, room service, etc. In addition, they provide reduced rate parking, a year-round dome-covered swimming pool, and nine restaurants and lounges including an ice cream parlor.

The Hynes has an auditorium that seats 5,161 people along with an additional 120,000 sq. ft. of exhibit space. It has 23 meeting rooms, plenty of utilities, and a

The Committee for Boston in 1980 ★ Post Office Box 714 ★ Boston, Massachusetts 02102

SHERATON—BOSTON HOTEL
1430 Sleeping Rooms

HYNES AUDITORIUM
120000 sq. ft. Exhibit Space
Direct Entrance to Hotel
EXHIBIT ARCADE
BALCONY TO AUDITORIUM
MEETING ROOM

5000 Seat Auditorium
FOYER
STAGE

LOBBY LEVEL

- KON TIKI PORTS RESTAURANT
- LOBBY BAR
- AIRLINE TICKET OFFICE
- FLORIST
- FRONT DESK
- ESCALATORS TO BALLROOM COMPLEX
- NEWSSTAND
- SHOPPING ARCADE

5th FLOOR

- YEAR-ROUND SWIMMING POOL
- JACUZZI WHIRLPOOL
- GAME ROOM
- BARBER SHOP
- LANAI SUITES

3rd FLOOR (CONFERENCE LEVEL)

- DIRECT ENTRANCE TO JOHN B. HYNES AUDITORIUM
- BEACON CONFERENCE COMPLEX
- 28 MEETING ROOMS AND SEMINAR ROOMS

- UPSTAIRS PUB
- ESCALATORS

2nd FLOOR (PLAZA LEVEL)

- BALLROOM COMPLEX
- GRAND BALLROOM
- CONSTITUTION ROOM
- INDEPENDENCE ROOM
- REPUBLIC BALLROOM
- LIBERTY COMPLEX
- ESCALATORS

RESTAURANTS

- FALSTAFF ROOM
- PAVILION COFFEE HOUSE
- PERSIAN LOUNGE
- ICE CREAM PARLOR

- ESCALATORS

floor loading capacity that would allow a huckster to have five tons of books at his table.

Both the Hynes and the Sheraton have convenient off-street loading docks for hucksters and exhibitors.

The Sheraton-Boston and the Hynes Auditorium are located in the **Prudential Center** — a modern complex of stores, offices, and apartments with its own underground parking garage. The Pru also has a 24 hour supermarket, a liquor store, branches of Brentano's Book Store, Saks Fifth Avenue, and Lord & Taylor, twenty-two other stores including restaurants from plain to fancy, a 50-story-high observation deck, and an excellent multi-media show called "Where's Boston?"



I support Boston in 1980.

— Linda Bushyager

Our City

Boston is a great city to visit.

The Sheraton-Boston Hotel and Hynes Auditorium are located in the heart of Boston's Back Bay area, surrounded by stores and a variety of eating places and convenient to public transportation. On Boylston Street, which borders the Prudential Center, you will find restaurants ranging from Jewish delis, to Chinese cafeterias, to creperies — plus book stores, movie theatres, camera stores, the Jazz Workshop, and the Institute for Contemporary Art. All within a couple of blocks.

Boston was founded in 1630 and has preserved many of its older buildings. With its compact downtown area, it's a fine city just to walk around in and a 25¢ subway ride will get you to most parts of town (unless perhaps your name is Charlie). Logan International Airport is only three miles from the Sheraton-Boston across the harbor and you can get between them for 50¢ by public transportation or \$2.50 by limousine.

It's also convenient to get to the hotel by car, bus, or train. The Massachusetts Turnpike (Interstate 90)

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passes under part of the Prudential Center and has an exit right there. Just a few blocks from the hotel is the Back Bay Railroad Station, and if you are coming by bus, the Greyhound and Trailways Bus Stations are also handy.

Bookstores abound in the Boston/Cambridge area including many long-established used book stores. Harvard Square and the Harvard University area are just a short subway ride across the Charles River in Cambridge. There you can find more restaurants, stores, and theatres including the Science Fantasy Book Store.

The waterfront is another interesting area with an excellent Aquarium, a replica of the Boston Tea Party ship, and the real U.S.S. Constitution. Then there is the Freedom Trail on which you can walk to such historic sites as the Old North Church and the Paul Revere House. Then there is the Museum of Science with the Hayden planetarium, Chinatown, and many other attractions.

The current legal drinking age is 18, and drinks may be served on Sunday.

I am not a dedicated "cons-for-cons'-sake" convention goer. I attend only the ones where experience or rumor assure me that I'm in for a good time.

Consequently I'm quite familiar with Boston Fandom and Boston conventions.

In my repeated experience, no convention committees have been more competent, experienced and professional, no conventions more painless fun than those in Boston. Nor are there many more civilized cities in the world in which to set a convention.

Boston is where I'd like to spend my Labor Day Weekend come 1980, and I hope to see you there. Discover baked beans—the power source of the future!

— Spider Robinson

Our Committee

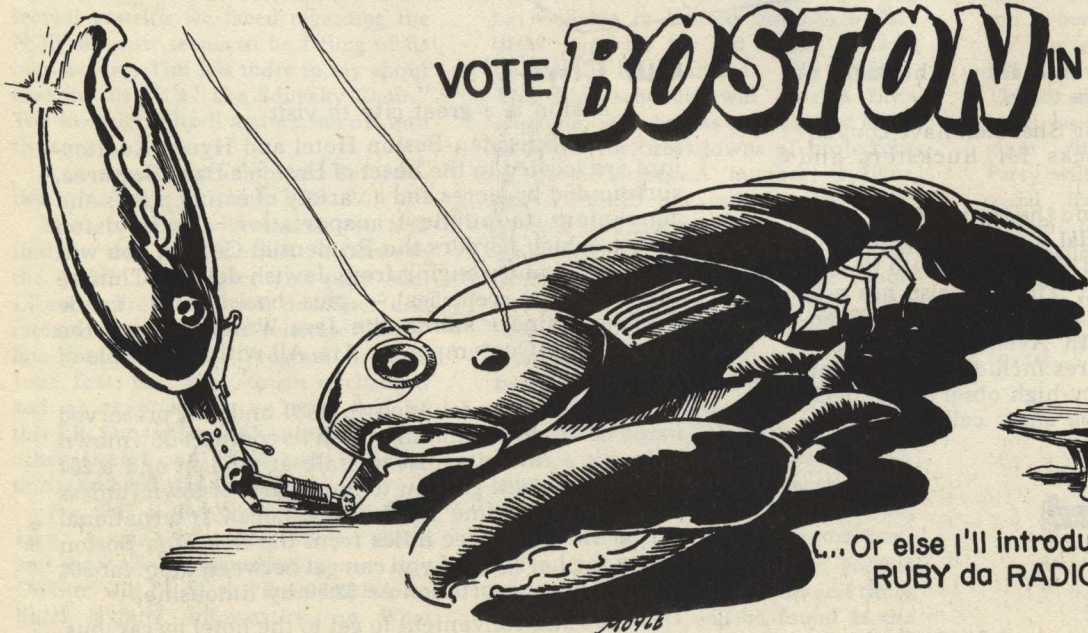
We have a large and enthusiastic committee with lots of experience. All of us have worked on Boskones, the Boston regional science fiction convention. Most of us worked on this year's Boskone 15 that had over 1400 attendees, two tracks of main program, an original fannish musical, a 3-projector synchronized film program with 6 features that ran on time, discussion groups with free refreshments, a Regency Dance, many pros starting with John Brunner GOH, Punday night with Spider Robinson, over 50 hucksters tables, over 700 pieces and 70 artists in the Art Show, SFWA and ASFA meetings, a Friday night costume party for 1000, computer games and board games, etc., etc., etc., all in 3 days right after the great blizzard of 1978. Imagine what we could do with 5 days in the summer!

The Committee is incorporated as a non-profit organization (Massachusetts Convention Fandom, Inc.) and at the time this ad is being put together, we have applied to the IRS for a tax exempt ruling but have not yet gotten a response.

Our officers and members are **Leslie Turek**, Chairman; **Jill Eastlake**, Treasurer; **George Flynn**, Secretary; Tony Lewis; Harry Stubbs; Ann McCutchen; Jim Hudson; Bill Carton; Suford; Drew Whyte; John Turner; Krissy; Spike MacPhee; Seth Breidbart; Ellen Franklin; David Stever; Terry McCutchen; John Houghton; Paula Lieberman; Donald Eastlake; John Spert; Kath Horne; Jerry Boyajian; Mike Saler; & Chip Hitchcock.

BRUCE THE BIONIC LOBSTER SEZ-

VOTE **BOSTON** IN **1980**...



(...Or else I'll introduce yez ta RUBY da RADIOACTIVE CLAM!!)

The Committee for Boston in 1980 ★ Post Office Box 714 ★ Boston, Massachusetts 02102

Boston in 1980

SOME OF OUR FRIENDS AND SUPPORTERS

— **Alabama** —
Freff

— **Alaska** —
Sharon M. Albert
J. David Jaye

— **Arizona** —
Tim Kyger

— **California** —
Amy & Stew Brownstein
Ed Finkelstein
David Gerrold
Richard P. Gruen
Bruce E. Pelz
Jeffrey N. Roloff
James Shull
Marianne Turlington

— **Connecticut** —
James W. Reynolds
Ed & JoAnn Wood
Alan J. Zimmerman

— **ENGLAND** —
Robert Jackson
Eddie & Marsha Jones
Peter H. Mabey

— **Florida** —
Laura Dolan
Margaret Gemignani
William Jenrette
Tad Markham
Joseph K. Wilcoxon

— **Georgia** —
Mary K. Francis
Richard Garrison
Barry & Kathy Hunter
Ginger Kaderbek

— **Illinois** —
Joan Hanke-Woods
Tom Marcinko
Tom Morley
David A. Vogel
Gene Wolfe

— **Indiana** —
Paul M. McCall
Steve Skirpan

— **Iowa** —
Mark L. Olson

— **IRELAND** —
Anne McCaffrey

— **JAPAN** —
Masahiro Fukuda

— **Kansas** —
Jan Howard Finder

— **Louisiana** —
Lester G. Boutillier
Linda Karrh
Sheila Strickland

— **Maine** —
Craig Mathieson

— **Maryland** —
Maureen P. Leshendok
Erwin S. Strauss
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— **Massachusetts** —
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David B. Affler
Jean A. Berman
William E. Bowman
David Brown
Selma L. Burrows
David A. Cantor
R. Mark Chilenskaskas
John H. Costello
Richard L. Curtis
John Delaney
Craig Gardner
Kathy Filipowicz
Wendy Glasser
Laurie Gottlieb
Claire E. Graham
Cynthia Hanley
Richard Harter
Mitchell Hollander
Gail Hormats
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John F. Lescher
Katheï Logue
Shirley S. Maiewski
Peter A. Neilson
Anne Norton
Nicholas Nussbaum
Betty & Pat O'Neil
Jonathan Ostrowsky-Lantz
Frank Ostrowsky-Lantz
James Pilvinis
Jeffrey Del Pepe
Susan Rajunas
Lisa & Steve Raskind
A. Joseph Ross
Ronald M. Salomon
Rich Saltzman
David Shank
Richard B. Sims
Courtney Skinner
Beverly Slayton
Chris Smith
Paul Starkis



(*Massachusetts continued*)

Mike Symes
Gerry Tremblay
Paul Tremblay
David A. Vanderwerf
Richard N. Waterhouse
Sylvia Wendell
John R. Wickwire
Tina Zannieri
Harold & Virginia Zitzow

— **Michigan** —
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William S. Higgins
George J. Laskowski
Stephanie L. Rosenbaum

— **Minnesota** —
Jan Applebaum
David Dyer-Bennet
Susan Guthman
Sue Maki
Don Nelson
Garth J. Renn
Rick Tatge
Renee Valois

— **Missouri** —
Mark C. Fairfield
Dennis K. Guthrie
David K. M. Klaus

— **New Hampshire** —
Brendan DuBois
Joseph P. Shaine

— **New Jersey** —
Vivian Bregman
Stephen E. Fabian
Roy S. Krupp
Karl & Lin Olson
Beresford Smith
David L. Travis

— **New York** —
Diane Brown
Erwin H. Bush
Pat Connolly
Ira Donewitz
Peter A. Frisch
Carol & Rene Gobeyn
Richard Greunder
Kristina M. Hall
Carole & Wayne Karchesky
Karen Kasting
Ed Kawasaki
Pat & Peggy Kennedy
Daniel F. Lieberman
Cyndi & Michael Moslow
Robert Osband
Brian, Elizabeth, & Sean Perry
Scott Rosenburg
David Solo
John Vanible
Benjamin M. Yalow

— **Nova Scotia** —
Jeanne & Spider Robinson

— **Ohio** —
Lisa Beaulieu
Juanita Godwin
Margaret Laux
Ross R. Pavlac
Michael Tallan
Elizabeth A. Wilson

— **Ontario** —
Wayne Fowler
John Hanna
Bill Hickey
John L. Millard
Mary Jane Reich

— **Oregon** —
John M. Burt

— **Pennsylvania** —
Linda E. Bushyager
Susan Casper
Barbara Geraud
Rebecca Jirak
Mark H. Kernes
Dan Konecny
Jim & Laurie Mann
George Paczolt
Ben Pondexter
Eric Rowe
Dave Wentroble
Eva Whitley

— **Rhode Island** —
— **and Providence Plantations** —
Robert Auxier

— **Tennessee** —
Shelby Bush
Irvin Koch

— **Texas** —
Gregg Ackley
Joe Sartelle
C. A. Thompson
Bob & Constance Wayne
Marye Wexford

— **Vermont** —
Kathryn A. Drexel
Carl W. Joecks
Fred Lerner
Andrew Sigel

— **Virginia** —
Alan R. Hill

— **Washington** —
Kathy Anderson
Becky & Gregory Bennett
Jane E. Hawkins
Dale & Michael Vraney

— **Wisconsin** —
Ken Konkol
Richard S. Russell

— **Unknown** —
D. W. McDonald
Lawrence Ruh

PRE-OPPOSERS: Arizona: Tim Kyger Colorado: C. R. Martin Maryland: Steve Miller Massachusetts: Jean A. Berman, Brons, Fred P. Isaacs, and John Mitchell

PROGRAMMING

We have quite a bit of programming scheduled for Iguanacon—particularly when one considers that, in addition to the general program, there will be the Authors' Forum, the People's Room Programming, and the fannish programming. Consequently, there should be enough program items and enough program variety to satisfy everyone.

Our general program is a mixture of talks and panels, old faces and new faces (there are a number of people who have not appeared on worldcon programs before this year, and we hope you will check these people out to see what they have to offer), old program stand-bys and new program items (or at least relatively new to worldcons). We have programming geared for those interested in the literature of SF, in writing, in fantasy, in SF art, in the space program, in SF films, and in the people who write the fiction.

One series, which we hope will become a tradition in worldcon programming, is the New Writers in Profile series. We will be having three of these items, during which two new writers will be able to talk, giving an idea of why they became SF writers, what they are trying to do with their writing, and what they hope to accomplish in the future. These New Writers in Profile panels will allow people to become more familiar with some of the promising new writers in the field, writers who have not yet established themselves so completely in the public eye as older and better known authors.

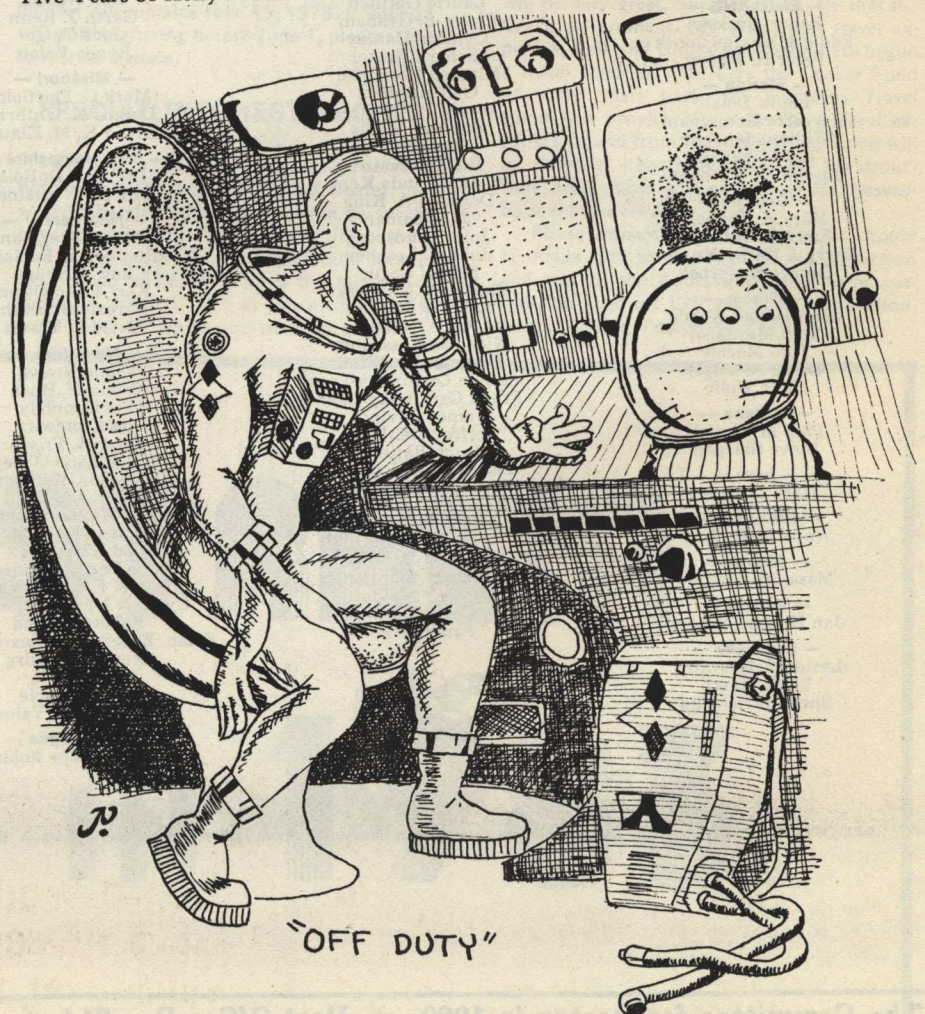
Also, we have several excellent talks scheduled. Jerry Pournelle's "Survival With Style," which deals with alternative energy sources, should be of interest to everyone who is concerned with this planet's diminishing natural resources. Mack Reynolds' talk on "SF and the Socioeconomic Future" is a natural for Reynolds, whose work deals so much with the socioeconomic development of this planet over the next century. James Gunn's "The Immortals: From Print to Film and Back Again" will deal with the evolution of a work of fiction into a TV series. Additionally, there will be two talks that concern the designing of exhibits for the Smithsonian, Bonnie Dalzell's "Space Animal Talk," which will describe her work on the Alien Animal Exhibit at the Smithsonian, and Donald Simpson's "Alien Space Probe," which will deal with his work on designing the alien space probe exhibit for the Smithsonian.

Another item, for those interested in the work of Ursula LeGuin, Frank Herbert, M.A. Foster, and C.J. Cherryh, will be the Social Science and SF Symposium that will deal primarily with the plausibility of the societies designed by these writers and the techniques and methods they employ in constructing their societies. This symposium will be co-ordinated by Dr. Reed Riner of the Department of Anthropology, Northern Arizona University. During the symposium, there will be a talk by C.J. Cherryh on "Archaeological Worldbuilding."

We will also be having several excellent slide shows, Vincent Di Fate's history of SF paperback art, "From Then to Now: You Still Can't Tell a Book by Its Cover," and his "Di Fate's Art"; Robert Lovell's "Century 21 Slide Show"; and Kelly Freas' "Twenty-Five Years of Kelly Freas."

Naturally, there will also be a number of panels, ranging from "The Future of Horror" to be moderated by Chelsea Quinn Yarbro to "The Whole Is Greater Than the Parts: From Short Stories to Novel" to "The Illustrator's Lot" to "Singing the *Space War Blues*," moderated by Richard Lupoff, to "Editing the Anthologies" to "The Ungentle Art of Publicity," moderated by Ray Nelson, to "Beyond *Star Wars*?" to "Heroic Fantasy," moderated by Andrew Offutt, to "If I Had to Do It Over, Would I Become an SF Writer?"

As mentioned, you can expect to see some old, familiar faces such as Gordon Dickson, Terry Carr, Robert Silverberg, Roger Zelazny, Jerry Pournelle, Andrew Offutt, Kelly Freas, Hal Clement, and Bob Tucker and less familiar ones such as Elizabeth Lynn, Marta Randall, Thomas Monteone,



SON OF PROGRAMMING

Vincent Di Fate, Suzy McKee Charnas, Freff, C.J. Cherryh, Jack Haldeman, and C.L. Grant. Not that these will be the only ones on the program, and even if your favorite writer does not appear on the program, he or she may well be at the convention.

—Jim Corrick

THE ELLISON ROAST

As you may have heard, we're roasting Harlan at Iguanacon, this being the main entertainment at the banquet, Sunday at 1:30 PM. Harlan has agreed to stand up and be the target for the best shots that ten or eleven of his peers have to offer, provided he has the last shot, of course. Bob Tucker has agreed to be our Roastmaster, and I don't think we could find a better one. We are in the process of firming up a panel of roasters to share the dais with Harlan and Bob. I will be working with all of them to help make this one of the most entertaining events of the convention. Arizona in August will set the mood, and we hope to see you all there.

At Harlan's request, any profits will be split in one time donations to NOW and *Unearth* magazine.

—Gay Miller

HUGO AWARDS

The Annual Science Fiction Achievement Awards, the Hugos, for 1977 will be awarded at Iguanacon, Sunday night of the convention at the Hugo Presentation Ceremony to be held in the Symphony Hall of the Phoenix Civic Plaza. For more information on the Presentation, please see the section on the Hugo Presentation Ceremony under Programming.

Enclosed with PR4, you will find the Final Hugo Ballot. The voting instructions are on the ballot. Please read these instructions before voting and please be sure to include on your ballot the requested membership number, printed name, and signature. Without at least the latter two of these, the ballot will be invalidated (this information is necessary in order to check the authenticity of each ballot and to insure that no one votes more than once).

We would like to thank George Flynn, Bruce Pelz, and Andrew Whyte for their aid in determining the eligibility of certain nominees. None of these three, however, saw any of the nominating ballots, but without their help, the task of compiling the Final Ballot would have been much more difficult.



The Final Ballot must be received by the Hugo Sub-Committee by July 31, 1978 to be counted.

HUGO PRESENTATION

As reported in PR3, the Hugo Presentation Ceremony will be held in the Civic Plaza Auditorium, Sunday night of the convention. This is, of course, where the Hugos will be awarded, those same awards that you as members of the 36th World Science Fiction Convention voted, and if you wish to see the final results, then come to the Presentation. In addition to the Hugos, the John W. Campbell Award for Best New Writer and the Gandalf Awards will be presented, as well as several other traditional awards given by various groups such as the Big Heart Award.

(CONTINUED ON PAGE 20)

CONTRIBUTE TO WOMENSPACE

World Science Fiction Convention, 1978

Susan Wood
2236 Allison Rd.
Vancouver, BC V6T 1T6

A PLACE OF OUR OWN

"A Place Of Our Own" owes its beginnings to Susan Wood and the Westercon 30 committee. I have been working since then with Susan's and Jeanne Gomoll's help to produce a place for discussion of the human side

of SF and fandom in all of its manifestations. This will be an area where acrimony is left outside and a sincere effort to understand other people's viewpoints is made. As the plans stand now, there will be a room for formal programming and a lounge where discussion, either spontaneous or prearranged, can be held. Among the pro-

gram items being planned are such panels as "Women in Fandom: Over the Years", "Different forms of Marriage in Fact & SF", and "Non-patriarchal Futures". No smoking will be permitted in either room due to Arizona State Law and the large number of people bothered by cigarette smoke.

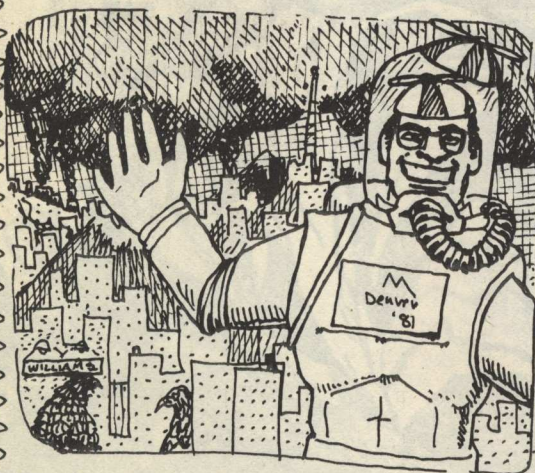
—M. R. Hildebrand



EXPLODING THE MYTHS OF FANDOM

no. 87

**CONTRARY
TO
POPULAR
BELIEF,
THERE
IS
AIR
IN
DENVER!**



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information
write

Denvention '81 Bid Com
P.O. Box 11545
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*The Great Moments in Science
Fiction Series is brought to you
by the people planning another
Great Moment...*

the committee for

SEATTLE in 1981



*We have the site! We have the experience!
And we have Fun while we get the job done!*

*We'll have some bidding 'activities' going
on at Iguanacon. Drop in, get acquainted,
and let us elaborate. Or, if you prefer, send
a self-addressed stamped envelope to us at
Post Office Box 24207, Seattle, Washington 98124.*

*Presupporting memberships only \$1.00, or
6,000 lbs. of nuts and berries for our mascots.*

2082. Mitchell L. Botwin
 2083. Peter Weston
 2084. J. David Bennett
 2085. Michael Dean Tippens
 2086. William G. Koegl
 2087. Kristine A. Card
 2088. Orson Scott Card
 2089. David R. Negrette
 2090. Jay Deneheim
 2091. Guest of Jay Deneheim
 2092. Donna M. Gilbert
 2093. James Pilvinis
 2094. Coreen Casey
 2095. Karen Angela Crouch
 2096. Clark Denning
 2097. Terri Whitney
 2098. Shiloh Furphy
 2099. Pandora Lamontagne
 2100. Anne Golar
 2101. Barry Walden
 2102. C.M. Drahan
 2103. Jeffrey C. Clark
 2104. Lee Hoffman
 2105. Terry H. Cox
 2106. Mary Anne Mueller
 2107. Dale Lane
 2108. Vanessa Tait
 2109. Steve Tod
 2110. Wayne H. Jones
 2111. Joel M. Halpern
 2112. Virginia Aalko
 2113. Vivian Bregman
 2114. Phil Foglio
 2115. Marilyn J. Mix
 2116. Michael D. Barker
 2117. Erik J. Biever
 2118. Mike Bushroe
 2119. Robert A. Vineyard
 2120. Robert E. Toomey, Jr.
 2121. Margaret E. Drake
 2122. William Hickey
 2123. Harriet Sylvester
 2124. Chris B. Mills
 2125. River Oljan
 2126. C.I. Uurtamo
 2127. Margaret Laux
 2128. Guy Harris
 2129. Theresa M. Brooks
 2130. Ashley McConnell
 2131. Robert Doyle
 2132. E.A. Kersane
 2133. John L. Hughes
 2134. Toni Weiner
 2135. Jim Hershberg
 2136. Lorna Hopkins
 2137. Bruce Kvam
 2138. Susan Sackett
 2139. William J. Fanning
 2140. Ronald W. Blankenship
 2141. Reuben Fox
 2142. Elizabeth Pope
 2143. Jeff K. Whitney
 2144. Billie M. Polson
 2145. Ruth Robinson
 2146. Randall Butterfield
 2147. Wanda J. Butterfield
 2148. L.B. Hilbert
 2149. Guest of L.B. Hilbert
 2150. John Raymond Lorentz
 2151. Robbie Sue Paixao
 2152. Jerri Olson
 2153. Noel Rosales
 2154. Mike Evans
 2155. Richard Hsu
 2156. Doris Salomon
 2157. David Lawter
 2158. David Lewison
 2159. Mariel Coombes
 2160. Mack Reynolds
 2161. Gerda K. Oberg
 2162. Marlene Morey

2163. Robert Morey
 2164. Ed Lillie II
 2165. Charles L. Baker
 2166. R.A. Lafferty
 2167. Janice Jacobson
 2168. T. Devon Baker
 2169. Humberto Garcia
 2170. Frederick Draper
 2171. Jay Brandon
 2172. William Seil
 2173. Glen Oswald
 2174. Ruth B. Kaplan
 2175. Patricia D. Wall
 2176. Connie J. Stanley
 2177. James Wright
 2178. Neville J. Angove
 2179. Robin Tanner
 2180. Russell B. Miller
 2181. Glenn Garrett
 2182. F. Chierchio
 2183. Cathy Ball
 2184. Juanita Godwin
 2185. Hollis Rodney Williams
 2186. George H. Peterson, Jr.
 2187. George E. Reynolds
 2188. Martha Mittelstadt
 2189. Nancy A. Strowger
 2190. Linda Williams
 2191. Ken Strowger

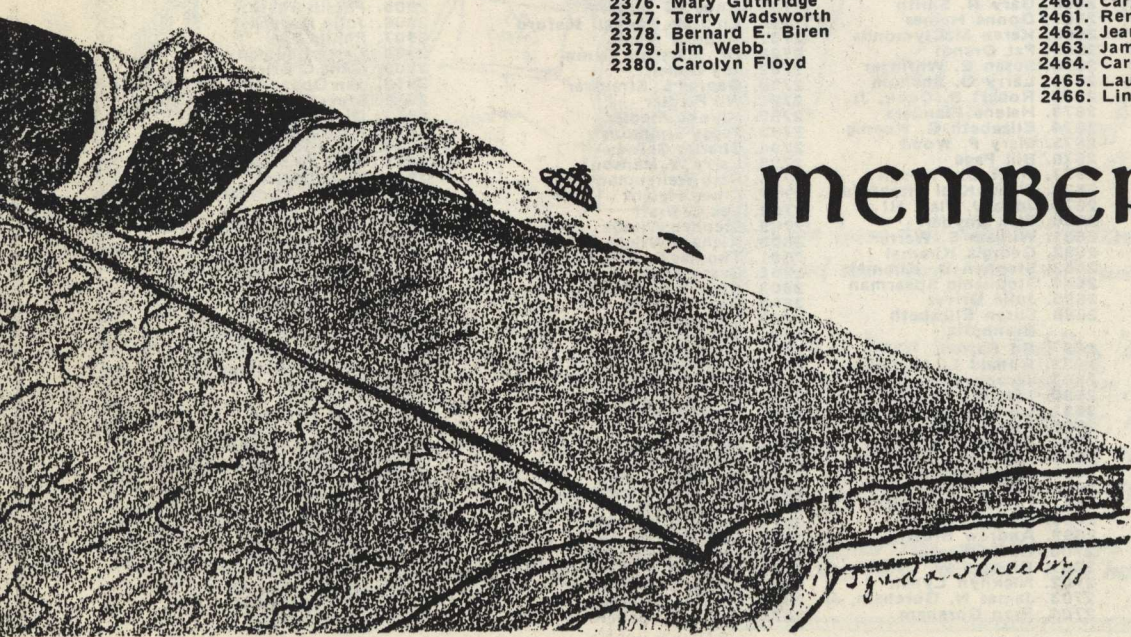
2192. Roy McInville
 2193. David Anderson
 2194. Lin Nielsen
 2195. Gary A. Watkins
 2196. Barbara G. Watkins
 2197. R. Carl Martin, Jr.
 2198. Karyn S. Martin
 2199. Linda Shadle
 2200. Paul Thomas Miller, Jr.
 2201. Sue Bowen
 2202. Louise Sachter
 2203. Sarah Sue Hardinger
 2204. Patricia Wheeler
 2205. Thomas J. Klaehn
 2206. Shelley C. Olson
 2207. Steven Trout
 2208. Paul Genteman
 2209. Maureen Genteman
 2210. Alan Genteman
 2211. Michele Arvisu
 2212. Catherine Iliff
 2213. Steven R. Lee
 2214. Sandi Fadden
 2215. Patricia A. Munson
 2216. Kathryn J. Routliffe
 2217. David Schlosser
 2218. Ingrid Neilson
 2219. Patricia C. Jacobson
 2220. Allen R. Carlson
 2221. Judith A. Lucero
 2222. Barbara Slater
 2223. Terri Niven
 2224. A. Frances McCrone



2225. Bruce M. Miller
 2226. S. Kearns
 2227. Deborah A. Himelhoch
 2228. Debra Lynn Etheridge
 2229. Glenn J. MacMillen
 2230. Peggy Ann Dolan
 2231. Nathan Faut
 2232. Louise J. Olson
 2233. Diana L. Paxson
 2234. David A. Darlington
 2235. Terry L. Quinn
 2236. Frank Hood
 2237. Annmarie Kuliga
 2238. Kathy Blake
 2239. Mike D. Owen
 2240. Chip Morningstar
 2241. Katherine Bonham
 2242. Pat Mueller
 2243. Terry Whittier
 2244. David Walton
 2245. Tom Mitchell
 2246. Linda Carlson
 2247. Marcia J. Ristow
 2248. Ian McKee
 2249. Cathy McKee
 2250. Guest of Suzy McKee Charnas
 2251. Bette Farmer
 2252. Kim Ladd
 2253. Dick Lupoff
 2254. Pat Lupoff
 2255. Deedee Plauson
 2256. Carol Simmons
 2257. Larry L. Romo
 2258. Michael Kandziora
 2259. Karrie Dunning
 2260. Howard L. Davidson
 2261. Chris Powell
 2262. Mark E. Hamilton
 2263. J. Barry Ziegler
 2264. Alan Hauck
 2265. Rosemary Altmann
 2266. Peter Edick
 2267. Carol James
 2268. Alice N. Smith
 2269. Patti
 2270. Verlene Riddle
 2271. Robert Groll
 2272. Barzerko Lounge
 2273. Linda M. Steele
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 2275. Dennis W. Penaa
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 2278. Kit Canterbury
 2279. J.R. Holmes
 2280. Mary Jean Holmes
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 2283. D. Michelle Chambers
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 2290. Denise Leigh
 2291. Jessica Ann Thran
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 2294. Richard Mantegani
 2295. Daniel Frank Lieberman
 2296. Consuelo G. Yokum

2297. Fritz Leiber
 2298. J.L. Stevenson
 2299. Kathryn Francoeur
 2300. Darlene Francoeur
 2301. Peggy Francoeur
 2302. James Dean Schofield
 2303. Richard Earl Avery
 2304. Carla Crittenden Avery
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 2306. Mary Sayer
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 2308. Mark Rogers
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 2338. Øyvind Myhre
 2339. Torun Myhre
 2340. Karen Kuykendall
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 2343. Sarah H. Nelson
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 2346. Richard D. Stafford
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 2386. Sheila Currier
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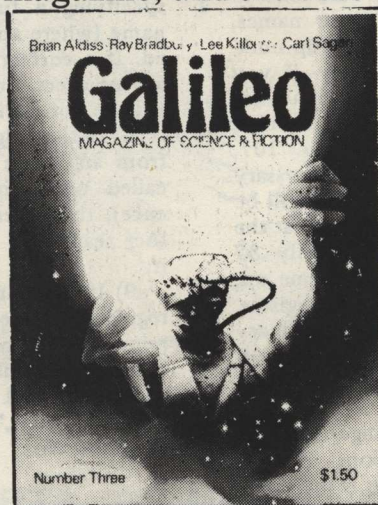
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Preceding the awards ceremony will be the Guest-of-Honor speeches by Harlan Ellison, Josef Nesvadba, and Bill Bowers. You will be able to listen to and view all of these activities in comfort in the rather plush chairs of the auditorium.

Except for the award nominees and the committee, for whom there will be a reserved block of seats, seating will be first come, first served; admittance will only require that the person have his or her Iguanacon nametag. Since there are plenty of chairs and since the acoustics are excellent, you should not feel that you are being discriminated against if you should have to sit in the rear of the auditorium.

—Jim Corrick

TRIVIA BOWL

This is an official Trivia Bowl update. This supersedes what you read in previous Progress Reports.

We are limiting the competition to 32 teams. Teams generally have four people on them, but it is possible to play with just three. Five (or more) on a team is OK, too, but only four can play in any one game. I know that most of you won't sign up until the last minute, no matter what I say or do but we really would appreciate it if you'd sign up in advance. We will have two lists—one for complete teams, and one for fragments and individuals. If you would like to register in advance, send your names, addresses, Iguanacon membership numbers, and team name (if any—if you don't have one, we'll make one up for you...so you'd better have one) to Bruce M. Miller, 1190 S. Bellaire no. 107, Denver, Colo., 80222. It isn't necessary to sign up in advance, as there will be sign-up sheets posted prominently at the con, but there is room for only 32 teams, and, should any byes come up, they'll go to the first teams to register. We will be running the preliminary matches throughout the early portion of the con. The rules are based on the old G. E. College Bowl.

Some things never change. We still can use more trivia questions. The address is new, but the format is the same. We would still like them typed or printed (I know that all of you have perfectly legible handwriting, but we are practically illiterate and need all the help we can get) on 3x5 index cards. Please include source information as well as your name and address (they'd go nicely on the back of the card?). Also include answer, please. If you can't manage to get them on cards, send them anyway, and I can transfer them (but I don't like it). Please feel free to write.

—Bruce M. Miller

TRIVIA RULES

1) The Quizmaster will read a toss-up question. Contestants must buzz before answering. Answers may not be given until the person is called on.

2) There can be no conferring between team members before or during the answer to a toss-up question. Any activity the judges deem to be conferral in nature will result in the question being voided for the team and transferred to the other team.

3) Only one person on a team may offer an answer to a toss-up question. A contestant who buzzes and is called on will be given an appropriate amount of time to answer. If they fail to answer correctly, the Quizmaster will transfer the question to the other team, saying, "Can you take it, (name of other team)?"

4) A contestant may buzz before the Quizmaster finishes reading a toss-up question (and is encouraged to do so). However, if their answer is wrong, their team is penalized 5 points, and the question is repeated for the other team.

5) If no player from either team offers a correct answer, a new toss-up question will be asked.

6) After receiving 10 points for a correct answer to a toss-up question, a bonus question will be given to the team whose member correctly answered the toss-up question. The team may confer on a bonus question. Buzzers are not used for bonus questions.

7) If a question for a name without specifying a full name, a correct last name (where applicable) will be accepted. If a correct last name is given with an incorrect first name or initial, this will be considered an incorrect answer.

8) If the judges hear a correct answer from anywhere other than the person called upon (in particular, the audience), that question is voided and neither team may obtain any points from it.

9) If the teams are tied at the end of regulation time, there will be a two minute overtime composed of toss-up questions exclusively. If the teams are tied at the end of overtime, they enter "sudden death," and the first team to go ahead wins.

Dying of the Light by George R. R. Martin (Simon & Schuster, published as *After the Festival*, *Analog*, April-July, 1977)

Lucifer's Hammer by Larry Niven and Jerry Pournelle (Playboy Press)

Gateway by Frederik Pohl (St. Martin's Press, *Galaxy*, November, 1976-March, 1977)

No Award

BEST NOVELLA OF 1977

"A Snark in the Night" by Gregory Benford (*F&SF*, August, 1977, part of *In the Ocean of Night*, Dial Press)

"The Wonderful Secret" by Keith Laumer (*Analog*, September-October, 1977, part of *The Ultimax Man*, St. Martin's Press)

"Aztecs" by Vonda N. McIntyre (2076: *The American Tricentennial*, ed. Edward Bryant, Pyramid Books)

"Stardance" by Jeanne & Spider Robinson (*Analog*, March, 1977)

"In the Hall of the Martian Kings" by John Varley (*F&SF*, February, 1977)

No Award

BEST NOVELETTE OF 1977

"Ender's Game" by Orson Scott Card (*Analog*, August, 1977)

"Prismatica" by Samuel R. Delany (*F&SF*, October, 1977)

"The Ninth Symphony of Ludwig Van Beethoven and other Lost Songs" by Carter Scholz (*Universe 7*, edited by Terry Carr, Doubleday Books)

"The Screwfly Solution" by Racoon Sheldon (*Analog*, June, 1977)

"Eyes of Amber" by Joan D. Vinge (*Analog*, June 1977)

No Award

BEST SHORT STORY OF 1977

"Jefty is Five" by Harlan Ellison (*F&SF*, July, 1977)

"Lauralyn" by Randall Garrett (*Analog*, April, 1977)

"Dog Day Evening" by Spider Robinson (*Analog*, October, 1977)

"Time-Sharing Angel" by James Tip-tree, Jr. (*F&SF*, October, 1977)

"Air Raid" by John Varley (as Herb Boehm, *Isaac Asimov's Science Fiction Magazine*, Spring, 1977)

No Award

BEST DRAMATIC PRESENTATION OF 1977

Close Encounters of the Third Kind (Columbia Pictures)

"Blood! The Life and Future Times of Jack the Ripper" by Robert Bloch and Harlan Ellison (Alternate World Recordings)

hugo nominees

BEST NOVEL OF 1977

The Forbidden Tower by Marion Zimmer Bradley (DAW Books)

Time Storm by Gordon R. Dickson (St. Martin's Press)

The Hobbit (Rankin/Bass Productions)
Star Wars (Twentieth Century Fox)
Wizards (Twentieth Century Fox)
No Award

BEST PROFESSIONAL ARTIST OF 1977

Vincent Di Fate
Stephen Fabian
Frank Kelly Freas
Rick Sternbach
Michael Whelan
No Award

BEST PROFESSIONAL EDITOR OF 1977

James Baen (editor *Galaxy*, Ace Books)
Ben Bova (editor *Analog*)
Terry Carr (editor *Universe*)
Edward L. Ferman (editor *F&SF*)
George H. Scithers (editor *Isaac Asimov's Science Fiction Magazine*)
No Award

BEST AMATEUR MAGAZINE OF 1977

Don-O-Saur (Don C. Thompson)
Janus (Janice Bogstad & Jeanne Gomoll)
Locus (Charles & Dena Brown)
Maya (Rob Jackson)
Science Fiction Review (Richard E. Geis)
No Award

BEST FAN WRITER OF 1977

Charles N. Brown
Don D'Amassa
Richard E. Geis
Don C. Thompson
Susan Wood
No Award

BEST FAN ARTIST OF 1977

Grant Canfield
Phil Foglio
Alexis Gilliland
Jeanne Gomoll
James Shull
No Award

NON-HUGO AWARDS

THE JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by Conde-Nast)

Orson Scott Card ("Ender's Game," *Analog*, August, 1977)
Jack L. Chalker (*A Jungle of Stars*, Ballantine, 1976)
Stephen R. Donaldson (*Lord Foul's Bane*, Holt, 1977)
Elizabeth A. Lynn ("We All Have To Go," *Future Pastimes*, ed. Scott Edelstein, 1976)

Bruce Sterling ("Man-Made Self," *Lone Star Universe*, ed. by Steven Utley & Geo. Proctor)
No Award

THE GANDALF AWARD FOR GRAND MASTER OF FANTASY

Poul Anderson
Ray Bradbury
Ursula K. LeGuin
Michael Moorcock
Roger Zelazny
No Award

THE GANDALF AWARD FOR THE BEST BOOK-LENGTH WORK OF FANTASY OF 1977

A Spell For Chameleon by Piers Anthony (Del Rey Books)
Lord Foul's Bane by Stephen R. Donaldson (Holt)
The Shining by Stephen King (Doubleday, Signet)
Our Lady of Darkness by Fritz Leiber (Berkley, published as *The Pale Brown Thing*, *F&SF*, January-February, 1977)
The Silmarillion by J.R.R. Tolkien (edited by Christopher Tolkien, Houghton-Mifflin)
No Award

banquet

Before we roast Harlan, those people there to see the deed done will have served to them a Banquet. We have room for a thousand people at the banquet, and except for special guests, the tickets are available on a first come, first served basis. Ticket price is \$15.00. Smoking and non-smoking sections are available; please indicate when you send in your money what section you would prefer. Money should be sent to the IguanaCon PO Box, addressed ATTN: Sharon Maples. We would like to request that you send separate checks for

the banquet from all other monies tendered for IguanaCon. The banquet will be at 1:30 PM Sunday of the convention in the Hyatt Regency Ballroom. The menu is:

Entree
Veal Scallopine "Marsala"
Risotto Rice
Celery Hearts Mornay
String Beans Lyonnaise
Salad
"Esquire Salad"
Romaine & Spinach Leaves
Tomato
Mushrooms
Bacon Bits and Croutons
Dessert
Regency Ice Cream, served with Strawberry Sauce

For those of you who wish a vegetarian meal, the veal will be substituted with egg parmesan, and the bacon bits will be withheld. Please indicate what meal you wish when you order your ticket.

—Sharon Maples

faanish programming

'The Question has been asked: Whither Fandom? To the Illuminated Stfnist, the answer is obviously, of course: *Hither!* There have been those who have asserted that the answer is, of course, *Thither*, but heed them not for they are fakefans and Ghuists. And heed we must to the perennial cry 'Fandom is Here To Stay!' Where? Not at *my* place, I hope—I don't have the *room!*'

Frederick Gunneson
Cosmic Plins no. 17
May, 1947

It is a truism that there are damned few fans who aren't willing, when asked, to venture elaborate structures of opinion, observation, and prediction

UNITED FOR OUR EXPANDED SPACE PROGRAMS*

is a taxpaying, grassroots organization dedicated to political action to bring about a radical recommitment of this and allied nations to the exploration and use of outer space for the benefit of all. Join us. Memberships: \$4.99 Passive, \$15.00 Active, \$100 Lifetime. For further information contact:

*U.F.O.E.S.P.
P.O. Box 27236
San Francisco, CA 94127

about What's Going On, Where, Why, How, Who, and Whether It Matters. So far, my job as Fan Programming Coordinator has been not so much a matter of casting about for discussable topics as it has been a matter of condensing them down into manageable segments. Symposia and panels so far include "Insurgency in Fan History," "Fiawol vs Fijagdh vs Fijagdwol vs You," "Past, Futures" (oldtime fans discussing what they thought fandom would be like in 1978 Back Then), anecdotal panels talking about such things as slanshack living, and quite a few others, as well as a number of standard explanatory features for the newcomers (e.g., How You Do a Fanzine, etc...).

Probably the ultimate exercise in fanish omphalopsychosis yet lined up is the Critic's Circle, a panel-cum-discussion group featuring some of the most opinionated and articulate fanish commentators around—an event guaranteed to stimulate your slannish tendrils, boggle your broad mental horizons, pump of the octane rating of your vital elan, and bring awe to yer sensitive fanish face, if you have any interest whatsoever in that lopsided beast we call fandom.

Besides about 30 events of this sort, we will also be continuing the precedent set by SunCon in providing a lounge/mimeo room for fanzine fans and hangers-on, where you may find out about the current fanzines, read old fanzines, talk—yes, you will be allowed to talk!—buy supplies, and Pub Your Ish or simply rest your Null-A-trained double brain.

Is there a subject you want discussed? A controversy aired? A pet

peeve spayed? If you do—and it has anything to do with Fandom qua Fandom (which is a pretty undefinable range), don't hesitate—write to me now at 656 Abbott, Annie Hall, E. Lansing, Michigan, 48233, or call (517) 337-2098. We really appreciate your feedback.

—Patrick Hayden

AD RATES

Like this progress report, Iggy's Program Book will use a three-column format, and this means that there are more possibilities for ad sizes and formats. For the Program Book, we will be offering full page (7½x10"), half-page (horizontal—7½x5"; vertical—3½x10"), quarter-page (¾x5"), one-third page (horizontal—4½x5"; vertical—2½x10"), and one-sixth page (horizontal 4½x2¼"; vertical—2¼x5"). The rate structure will be as follows:

	Fan	Pro
Full Page	\$35	\$70
Half Page	\$20	\$35
Third Page	\$18	\$30
Quarter Page	\$15	\$20
Sixth Page	\$10	\$15

The Program Book will be the last pre-convention publication of IguanaCon. Deadline for ads remains June 15, 1978. If your ad will not be arriving before June 1, please write to reserve a space.

SPECIAL INTEREST GROUPS

We have a number of meeting rooms in both hotels and the Convention Center that we will be glad to make available to special interest groups for either the entire convention or for a day. Such groups should contact us as soon as possible, since the number of rooms is limited. Let us know the date(s) and time(s) for which you want the room.

BLOOD DRIVE

The IguanaCon Blood Drive will take place August 31 and September 1, 1978 at the Phoenix Room of the Civic Center, across the street from the Hyatt Regency Hotel between 10:00 a.m. and 4:00 p.m., both days. If you plan to donate blood, please write us for a prescreening pamphlet and return it to: IguanaCon Blood Drive, P.O. Box 1072, Phoenix AZ 85001. If the donation is accepted by Blood Services, they will return the lower half, with a scheduled time for your donation. Under Arizona law, you may donate if you are under eighteen, but you must have a Minor Donor Card. Please let us know if you need one, and we will send it to you.

We are currently asking authors to get in touch with Bubbles Broxon, our Pro Liaison for the Blood Drive. Although no formal arrangements have been made at this time, there may be a Blood Donors function at the convention.

NESVADBA TRAVEL FUND

Josef Nesvadba has tentatively accepted IguanaCon's invitation to come to the States as a special guest of honor. Mr. Nesvadba is in a unique position among the IguanaCon Guests of Honor, in that his travel expenses will be very great. Since it is unlikely that the Czech government will grant him travel expenses, Leif and Gloria Andersson have begun a travel fund for him. Like the Tucker Fund of some years back, the Nesvadba Travel Fund will provide Mr. Nesvadba's travel expenses to and from IguanaCon. The Fund will be raised by donations, which are tax deductible, from those who wish to see Mr. Nesvadba at the convention.

Please donate generously. Checks should be made out to Leif and Gloria Andersson and sent to the Anderssons, NOT to IguanaCon. So send to: Leif and Gloria Andersson, 428 E. Adams, Tuscon AZ 85705.

AUSTRALIA

IN 1983

P O BOX J175
BRICKFIELD HILL
N S W 2000

MEMBERSHIPS

Memberships in IguanaCon will remain \$20 until July 1, 1978, and \$25 thereafter and at the door. Please remind people who have not yet joined that memberships bought before August 1, 1978 make life easier on all of us. Also by August 1, "guest-of" memberships should be converted to the name of the attendee in order to have name-badges made up. New memberships and conversion of Supporting memberships to Attending memberships should be accompanied by a check or money order and a covering note with name and address to aid in the speedy processing of the memberships. Supporting memberships are convertible by enclosing the difference between the supporting and attending membership rates at the time of conversion—i.e., \$13 until July 1, \$18 thereafter. Address membership correspondence to: IGUANA-CON Memberships, P.O. Box 1072, Phoenix, Arizona 85001.

HOTEL RATES

Hotel room rates for IguanaCon have been set at:

Hyatt Regency	Adams
Single \$26	Single \$26
Double \$34	Double \$34
Rollaway bed \$8	Triple \$36
	Quad \$40

Suites in both hotels start at \$55 per day and go up from there. Please send room reservations to the hotels, *NOT* to Iggy; if you enclose a one-night deposit with your reservations, your room will be guaranteed. If not, it's pot luck—and better get there before 6:00 p.m.

FAN CABARET

If you like to entertain (and don't mind being seen with D.C. Fontana and Spider Robinson), plan on being in the Fan Cabaret. Please contact us at P.O. Box 1072, Phoenix AZ 85001.

HUCKSTERS' ROOM

The IguanaCon Hucksters Room will be located in the Civic Plaza Convention Center, across the street from the Hyatt Regency. There will be 100 to 150 tables available, at a non-escalating \$40 per table. Partial tables are available by arrangement only, through Ted Pauls. The Convention Center has sixteen loading docks convenient to the Hucksters' Room.

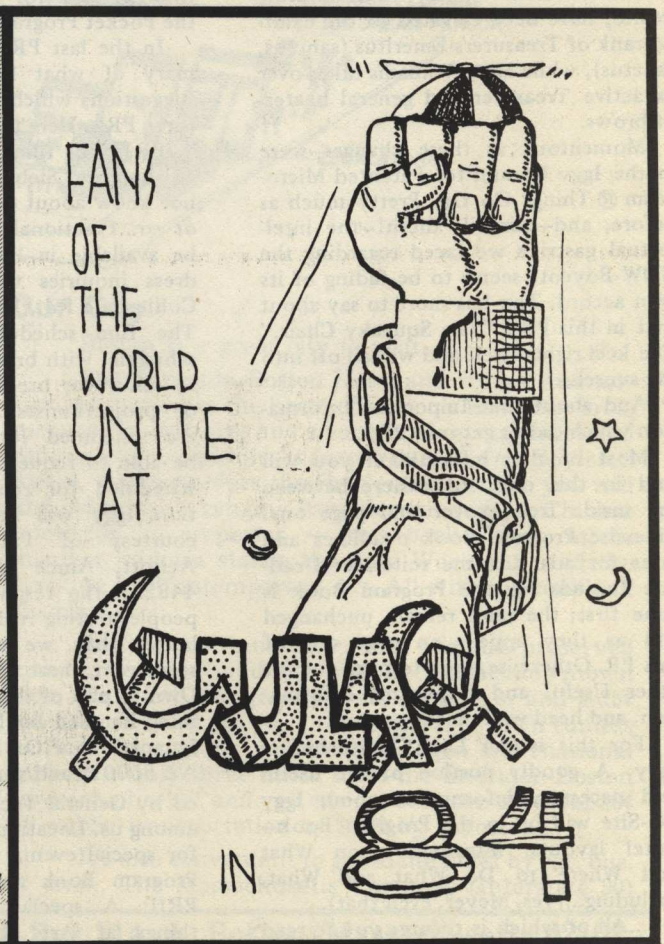
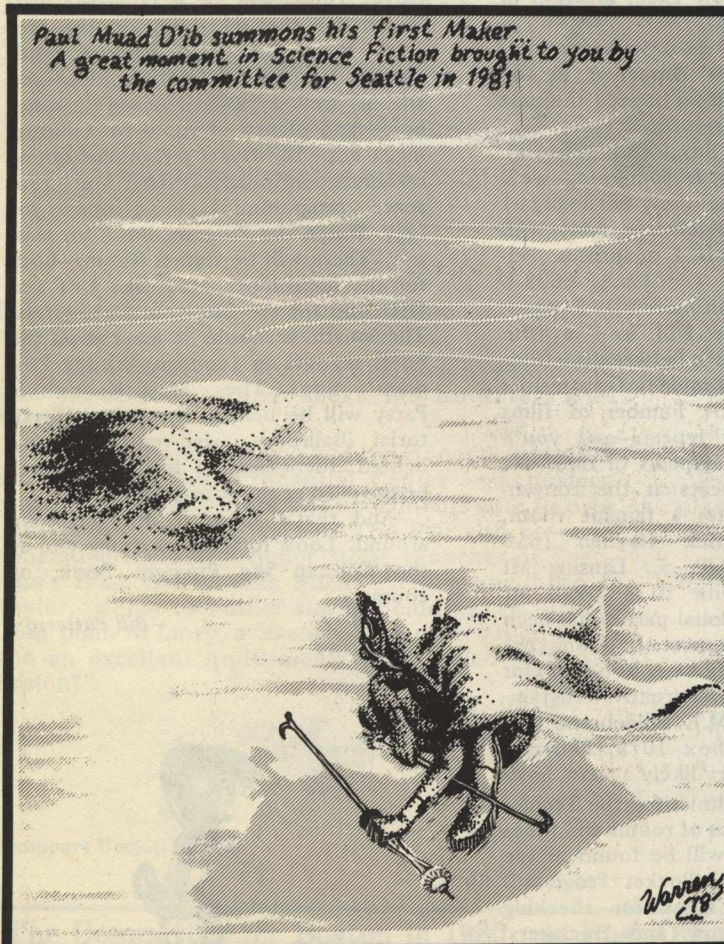
Because of City regulations, there will be *NO WALL SPACE* available for displays and hangings. Banners and displays of dimensions greater than 28 x 44" must be fire-proofed, and displays using open flames, flammable liquids, or compressed gas must have a permit from the City of Phoenix.

Address checks or requests for help or further information to: Ted Pauls, 6603-E Collinsdale Rd., Baltimore MD 21234.

ART SHOW UPDATE

Art show rules and entry form requirements were published in the third progress report. Briefly, print full name and address on each work, including 3-D pieces. The Art Show will not contain art-oriented huckster material. Postage, Insurance, and Copyrights are the responsibility of the artist. Art will not be returned unless return postage is included. The registration fee is \$5.00. No display fee is charged for five pieces or less; for more than five pieces, a display of 25 cents is asked per piece. The Art Show collects a 15 percent commission on all sales. Any entries later than noon on August 30, 1978 will be subject to space availability. Subject to cash-availability, IguanaCon will try to settle Auction sales by the end of the convention.

Mail Artwork to: IguanaCon Art Show, P.O. Box 1072, Phoenix, Arizona 85001.



publications

Whups...is it that time again... already? The fingers and toes count out all right—but I can hardly believe it. Why, it seems like just yesterday that I was setting out for MAC with a group of friends who hoped not so much as they feared...and now IguanaCon is almost on us. *Sigh*

What (Changes) Hath(Time)Wrought?

Let's see...PR3 was late. This you already know. Very late. Due to a combination of events starting with the death of Tim's father back in October and continuing thence from the merely frustrating to the unbelievable. One result of some *very* late additions to PR3 was that some important information didn't get into it. More about this later. And there were several changes in the composition of the Iggy Committee in March—Greg Brown resigned as Chairman, and my erstwhile colleague in these publications, Tim Kyger, was elected Chairman in his stead—which is why I find myself writing this instead of sinking into the slothful lethargy which is my wont between odd-numbered publications. Jim and Doreen Webbert, troubled by deteriorating health, have been elevated to the exalted rank of Treasurers Emeritus (sanctus, sanctus), while Mary Williams takes over as active Treasurer and general beater-of-brows.

Momentous as these changes were in the Iggy Committee Patented Microcosm® Things Go On. Pretty much as before, and—mirabile dictu!—the intellectual gastritis we faced regarding the NOW Boycott seems to be fading of its own accord. Tim has more to say about that in this PR's "The Squeaky Chair." The keel rights itself and we sail off into the sunset...

And about that Important Information which didn't get into PR3...

Most of that information you will find in this one, somewhere between the inside front cover and page one. Likewise Program Book deadlines and rates for ads. Let me reiterate: Deadline for ads for the Program Book is June first; the rates remain unchanged and as they appear on page one of this PR. Otherwise, look to page one for other Useful and Important Information, and heed well these notes.

For this is Our Last Chance before Iggy. A goodly portion of the useful and necessary information about Iggy On-Site will be in the Program Book—hotel layouts, information on What and Where to Do What and What, including...(yes, Meyer, even that)...

...All of which is to urge you to read

the Program Book at your earliest opportunity. And, while skimming for useful information, you might want to stop and look at the pictures in the Ellison portfolio. As they say, intimacy is the sincerest form of flattery.

And, speaking of pictures, Be It Noted that somewhere nearby the registration and Gopher Hole areas will be a large photo layout of Your Humble and Obedient Committee Members. These are people who can help, if anything goes wrong or needs attention. So grab them at will. Discreetly, of course (Midwesterners, take note...).

And, speaking again of pictures, I don't think we've mentioned anywhere that D. Carol Roberts will be acting as convention photographer. D will be roving the convention, camera in hand, to capture those memorable moments and immortalize them. Due to her superspecial dedication, we will all be able to see these immortal moments the day after they happen on a large bulletin board provided for just this purpose, probably in the Hyatt atrium lobby on the mezzanine (no promises, though: look for the exact location in the Pocket Program).

In the last PR, we promised a summary of what has happened to the suggestions which have littered the past three PR's. Here they are:

PR1: The filing box for PR's suggested by Jim Sieber is something we'll not know about definitely until August or so...Fractional hucksters' tables will be available in limited quantities. Address inquiries to Ted Pauls, 6603-E Collinsdale Rd., Baltimore MD 21234... The film schedule will have a firm schedule, with breaks between the films to allow for breakdowns of projectors or projectionists...A number of films are scheduled for repeats—and you'll be able to request repeats of films not scheduled for repeats at the convention...Iggy will have a fanzine room, courtesy of Patrick Hayden (656 Abbott, Annie Hall, E. Lansing MI 44823)...the response to our call for people hosting regional parties has been better than we expected. Along the same vein, there will be A Room of Our Own as part of the Alternative Programming handled by M.R. Hildebrand (c/o IguanaCon, P.O. Box 1072, Phoenix, AZ 85001) and very likely a room hosted by General Technics for the Techies among us. Locations of rooms and times for special events will be found in the Program Book and Pocket Program... PR2: A special kiosk for checking things at Art Show and Hucksters'

Room has been suggested, but no definite word has come down yet from the hotels and convention center. This information, too, will be in the Program Book...We've been kicking around the idea of having badges printed in large type on a computer typesetter, but this is as yet uncertain, because we don't know whether the machine will be available for us to rent. By the time we know, of course, it'll be too late to let you know, so it's a matter of "wait and see"...I'm afraid the leaflets table will be the same happy anarchy it always has been, since no one wants to spare the time and energy to keep them neat. We'll do our best, but...Then again, there's nothing to stop you from collating your own ADAPA...No outdoor programming is planned (*you've got to be kidding...*) on accounta the heat; however, there is a good possibility that the reception-costume party surrounding the Masquerade in the Symphony Hall will spill onto the Civic Plaza, weather permitting, and around the gorgeous fountain there. As Tim said in PR2—it's a great place to hold a room-party...There will be a fanartists war. Watch for the scheduling in the Program Book...Iggy will have a good-sized radio network, walkie-talkies and all, as well as a centralized "gopher hole" and plenty of room for filksinging. I hope the Hyatt atrium mezzanine resounds continually...PR3: Much pro-space programming is planned for Iggy. Watch the Program Book for this, too...There will be Games Rooms—both for the impromptu kind, like EPT and D/D, and for the Electronics gamesters. The locations should be marked on the hotel layouts in (you got it) the Program Book...The Meet-the-Authors Party will be held in the Adams Territorial Ballroom, well-ventilated and lighted...Identification for authors will be unveiled at the convention...

And that's about it, for this time around. Look forward to seeing you at the Con...in the Program Book, of course...

—Bill Patterson



World Convention 1980

By car, plane, or train, chances are Baltimore is closer to you than any other bid. You can save your travel money to spend in Baltimore's fine seafood restaurants, which are within minutes of our three convention hotels and our brand new Convention Center, all on Baltimore's unique Inner Harbor. You can stroll over the harbor walkways to the Davis Planetarium at the Maryland Science Center, or rent a paddle boat or sailboat to tour the port.

Our hotels are the Baltimore Hilton, the Lord Baltimore, and the Holiday Inn-Downtown. You'll be less than 8 miles from the airport and less than five minutes from any of the con activities. Put Baltimore in your future. Vote Baltimore for your 1980 Worldcon. It is your choice.

PUT BALTIMORE
IN YOUR FUTURE

BALTIMORE MEETS THE CHALLENGE

The Committee

CHAIRMAN SUE WHEELER
VICE CHAIRMEN STEVE MILLER MARK OWINGS
TREASURER BILL SIMMONS
SECRETARY TED PAULS

information or \$1.00 pre-
supporting membership from:

Ted Pauls
6603 Collinsdale Rd.
Apt E.
Baltimore, Md. 21239

films

The ultimate deadline of the World-Con itself draws ever closer. New concepts, opportunities, and discoveries arise, like mushrooms sprouting from a rain-drenched lawn. Yet a cruel reality—a metaphorical lawnmower, if you will—roars on through: Old information proves false, that brilliant idea is found impractical after all, the latest figures arrive and, sigh, we have to cut the budget.

On the sunny side, though, a number of exciting yet vague ideas from our early pipe-dreaming days look as if they're crystalizing into reality. D Roberts's "American fannish filk-rock musical" *Fans: The Pro And Con Of Them* (based on the play *Hair*, by Jerome Ragni and James Rado), which had for a while been an iffy proposal, is going on, sponsored by the film room. We actually have a cast and a budget for props and costumes (sort of)—everything but a stage. The hotels have forbidden us the close-circuit tv programming we hoped to run—but through the great generosity of such video tape fen as Marc Wielage and LA's "Cartoon/Fantasy Organization," it does look as though we'll have a tv room. We'll be able to present playbacks of memorable moments from the live program and, going one step beyond similar undertakings at past cons, organize a special Iguana TV News Corps to bring you fuller and weirder coverage than ever before. If you have a Ted Baxter complex, be sure to see me during the con's first days, or leave word at the Registration Desk.

The film program proper has had to suffer grievous cuts as the budget was adjusted to lower-than-anticipated attendance (so get that sister of yours who reads Bradbury to join...sell your mom a membership...ask about our special rates for pet dogs, cats, goldfish...Uncle Iguana wants YOU!). I think we've preserved the integrity, if not the epic quality, of the schedule I'd completed a few months ago. We've dropped most of the films of interest primarily for their historical importance, like the episode of the old *Space Patrol* tv series (guest-starring my hero, Lee Van Cleef) and the *Buck Rogers* serial. Films of lesser value, included mainly to juxtapose with more significant ones, are also gone: *Voyage Into Space*, a kitsch/camp Japanese space flick in the "Starman" tradition, with a plot-line identical to *Alphaville*; and *Camelot*, to have rounded off an "Arthurian" trilogy in the Swords & Sorcery series.

Still, we are doing what was held to be most vital in the first place. An

important faction of the Committee feels the major function of the World-Con film program is to present the popular classics. We'll be showing *Forbidden Planet*, *The Day The Earth Stood Still*, *2001*, and so on, to help maintain them as fannish traditions. I feel that the single greatest thing we can do is to offer works of fantastic cinema that fans probably won't get to see elsewhere; and we're still doing that, too. There is frequent SF superstar Charlton Heston's first film, the rare silent fantasy *Peer Gynt*. We're getting *Ugetsu*, a delicate, eerie, and sensual Japanese samurai/ghost story. Opposite the better known *Doc Savage* we'll show the virtually unscreened superhero satire *Fearless Frank*, a surrealist black comedy that should be a fannish classic if ever there was one.

The grand survey in pursuit of Fandom's ten favorite films has been completed now. I must confess I'm no student of demographics, and I'm sure the sample on which our "Top Ten" was based is not perfect: it has a heavy West Coast bias, since I was personally able to poll only California and Arizona, and my own odd circle of friends is most likely not representative of fandom as a whole. How inaccurate might this make our Top Ten list? Well, I did find regional differences. For instance, though *Star Wars* and *2001* are about equal in most of the nation, there is an *overwhelming* preference for the former in LA; and *The Rocky Horror Picture Show* would have missed the top ten were it not for Phoenix and Detroit. However, the general patterns that have emerged seem pretty much what one would expect of fans.

Twenty-eight percent of the top 40 films are comedies, a figure that climbs to 40% if "soft core" comedies such as *Barbarella* and *A Boy And His Dog* are counted. Taking the top 60, a predictable 38% is that Buck Rogers Stuff (if anything, one would have expected more), 28% is fantasy, 27% real-world mainstream (we can at least be proud that most of those selected were bona fide mainstream classics like *The African Queen* and *Citizen Kane*. Then again, *The Good, The Bad, And The Ugly* was more popular than *One Flew Over The Cuckoo's Nest...*), and 7% Errol Flynn and Richard Lester swash-bucklers.

The intent of this survey was not to determine fandom's top performers and, indeed, most of our Favorite Films seem to succeed *despite* the actors involved (as in *Dark Star* and *Flesh Gordon*), without actors involved (*Fantasia* and other cartoons), or with actors notable for only one or two roles, such as the adequate casts of *The Day The Earth Stood Still* and (as I expect history will soon prove) *Star Wars*. Of course, this is no measure of the enormous populari-

ty of cases like Tim Curry and Richard O'Brian in *Rocky Horror*, or of Danny Kaye, whose films are conspicuously absent from the list, despite his evident following in the West at least. As best as can be determined from such "star vehicles" as do show up, there do not appear to be any particularly popular screen females with the fen, leaving a handful of male stars split between comics and dashing, macho types. The Beatles are the most mentioned by far, followed, with no special preferences, by Basil Rathbone, Humphrey Bogart, Charlton Heston, Peter Sellers and Woody Allen. It's harder still to pick individual *directors* whose work appeals to Fandom. Lucas and Kubrick come to mind for their superpopular space epics, although *American Graffiti* and *THX-1138* have no notable followers, and only the three SF films of Kubrick seriously represent him in the tally. (His *Barry Lyndon* was mentioned twice.) The two most popular directors over-all come out as Richard Lester—of *The Bed Sitting Room*, early Beatles films, and *The Three/Four Musketeers*, and others—and Woody Allen. More films of Federico Fellini were mentioned than any other director, but never by more than a few people.

What, ultimately, are Fandom's Favorite Films?

- 1) *Star Wars*
- 2) *2001: A Space Odyssey*
- 3) *Cabaret*, tied with another "divine decadence,"
- 4) spectacular, *The Rocky Horror Picture Show*
- 5) *Phantom Of The Paradise*
- 6) *Casablanca*
- 7) *The Wizard Of Oz* and *The Day The Earth Stood Still*
- 8) *Dark Star*
- 9) *King Kong*
- 10) *Forbidden Planet* and *A Clockwork Orange*

Ten of these thirteen films will constitute our "Top Ten" series. At the moment, we also have a list of the other film program we intend to present, although it is still impossible to actually *guarantee* that they all will be available come Iguanacon itself.

It is my hope that every one at the con will be glad to catch them again, and discover some *new* favorites as well.

Extraterrestrials on Earth

This Island Earth
Five Million Years To Earth

Swords & Sorcery

Siegfried
Peer Gynt
The Sword In The Stone
Monty Python & The Holy Grail
The Golden Voyage Of Sinbad
Ugetsu
Jason & The Argonauts

FUN IN THE SUN IN '81



The Exploration of Space

A Trip To The Moon
The Woman In the Moon
Forbidden Planet
Alphaville
A Voyage To Arcturus

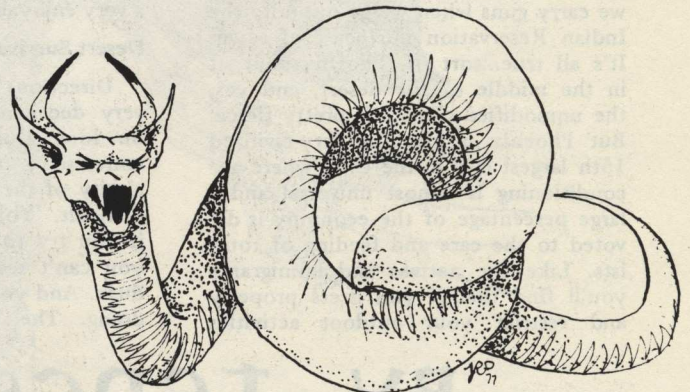
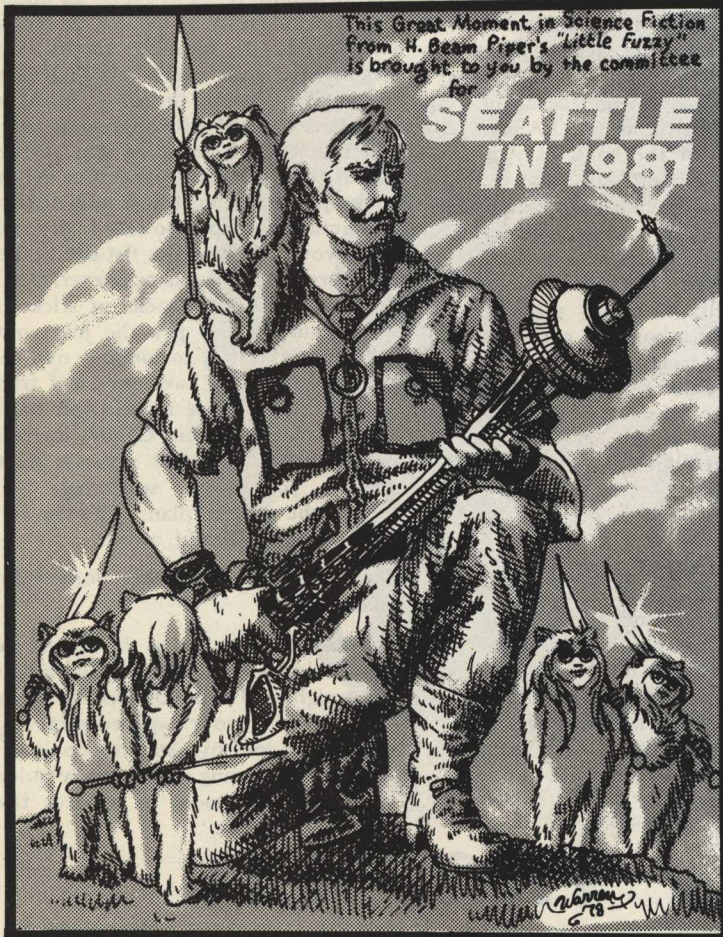
Future Society
Man In Outer Space
 1984
Metropolis
THX-1138
Gladiators

Other Realities
His Majesty, The Scarecrow
Of Oz
5,000 Fingers Of Dr. T
The Lorax
Alice's Adventures In Wonderland

Authors on Screen
 —H.P. Lovecraft:
Die, Monster, Die
The Haunted Palace
The Shuttered Room
The Dunwich Horror
 —H.G. Wells:
Island Of Lost Souls
The Man Who Could Work Miracles
Things To Come
The Time Machine
 —James Gunn:
The Immortal
 —Robert A. Heinlein
Destination Moon

Double Features
Doc Savage, and Fearless Frank
Dr. Strangelove, and The Bed-Sitting Room
Phantom Of The Paradise, and Get To Know Your Rabbit

Plus,
 that ultimate super-classic
Dinosaurus!
 —Lhord Jim Khennedy



AN ALIEN HEAT.

First, go read *Dune*. Follow it up with *Satan's World*, or any one of several books by Hal Clement. Think about human survival in an alien climate and culture. Think about spending the Labor Day weekend in Phoenix, Arizona.

By this time, if you've put any degree of effort into the visualizations, you've probably dehydrated somewhat. Go get a beer and keep reading.

The Valley of the Sun, in central Arizona, is an easterly chunk of the Mojave desert, a place where the annual rainfall is about seven inches and the landscape, when untouched by the hand of man, is composed of large sunbaked rocks and small desiccated shrubs. If you're into large numbers, the weather will oblige you with statistics like 'expected high tomorrow' (average temperature in July, for instance, is about 105, which is figuring in the nights too; readings of over 115 are not uncommon) and 'days since last rained'. And as the perversity of the universe would have it, August is one of the worst seasons of the year, when high summer temperatures combine with a predictable series of summer thunder showers, showers the locals refer to as 'the monsoon', and the humidity soars.

Have fun.

Ah, Phoenix...a place of many surprises. Like thermal shock, exploding cars if you're a reporter, second degree sunburn, dust storms, valley fever, heat-stroke, heat prostration, dehydration, a good dozen poisonously biting sorts of fauna, and all those damned cacti. If nothing else gets you, the green chili will.

So, maybe you're feeling a tidge apprehensive. Calm down. I've just given you a standard spiel for the benefit of tourists, not-from-heres, and relatives back East who want to know if we carry guns when we go out onto the Indian Reservation northeast of town. It's all true...sort of. Phoenix *does* sit in the middle of the desert, and yes, the unmodified climate is pretty fierce. But Phoenix is also the very-civilized 15th largest city in the U.S., where air-conditioning is almost universal and a large percentage of the economy is devoted to the care and feeding of tourists. Like the natives and immigrants you'll find that if you dress properly and restrict your outdoor activities

during the day, the heat is no problem; and the nights are lovely and the sunsets even better. If you're at all adventurous there are sights and pleasures in Phoenix (and Arizona) not to be duplicated in the known universe, and even if you're disinclined to stir out of your hotel at all, you can still eat, drink, and shop for something pleasing to take home without stepping outside at all. By no means need you be uncomfortable at IguanaCon.

On the other hand...

Fingers.

The problem with this lovely, irrigated, air-conditioned and insulated city is that visitors and newcomers are apt to be seduced into forgetting that just out past the last suburban development is, indeed, that alien world; and travelers can and do forget that they'll be going through empty miles of it. We like the desert. But we're wary of it. Unfortunately, every year there will be a few unwary people who have car breakdowns twenty miles outside of town, don't know how to handle the problem, and wind up dead of heat and dehydration in a wash somewhere. And many others turn up with nasty sunburns, various heat sicknesses, cactus spines embedded in tender places, and various other ills of the flesh—all unnecessarily.

Phoenix isn't Boston; it isn't LA; and it's well to have in the back of your mind that this demands different responses to the environment, sometimes. But please don't be alarmed by all these admonitions, and especially don't let them keep you from coming and enjoying yourself. Chances are, for ninety-nine out of a hundred congoers, they won't be necessary at all. My only intent is to help make sure that no one has his or her time here spoiled by some avoidable problem; you're here to have a good time, and Phoenix is, after all, a very enjoyable place.

Desert Survival

Directions and distances can be very deceiving, the more so if you're on foot. Dust haze and mirages, or, conversely, the occasional extreme clarity of the desert air make judgment difficult. You dehydrate much faster if you try to walk during the day, but you can't see what you're doing after dusk. And you need to see what you're doing. The footing is loose stones,

sand and gravel, interspersed with thorny bushes, washes, ubiquitous and potentially painful cacti, and quite a variety of poisonously-biting beasts. Stay with your car; it's infinitely more spottable than you are, and can provide shade and water.

If you plan any expeditions out into the desert (say, to see the Temple of the Skulls), tell someone where you're going and when you ought to be back. And take water, lots of it. Survival equipment, solar still plastic sheets, that sort of thing, I leave to your ingenuity and the Boy Scout Handbook. And, for the love of Heaven, exercise your common sense.

A word here about cacti: most of them are quite decorative and above-board species; the saguaro (the big multi-armed things) are the state flower and are especially beloved of souvenir manufacturers and the Chamber of Commerce, and after them the scale goes all the way down to little hedgehogs and pincushions that need only be stepped over. They're nice exotica. But there is one sort of cactus that should definitely be avoided, an iniquitous species know as Cholla, or teddy-bear cholla, or jumping cactus (yes, Virginia, the stuff really exists). It does not actually jump, though it might as well. It is covered with extremely sharp spines that catch anything that brushes against them (which is why they appear to jump); the same brush will disjoin the section of cholla touched, and suddenly you're left with a fist-sized piece of misery stuck in your whatever. Don't touch it. Grab two rocks or sticks to use as pincers and pry the joint out. Then settle down to pulling out the spines, which will have detached from the joint. They have microscopic barbs at the tips. More fun. Cholla, interestingly enough, will shed separate joints without your help, scattering them around the parent plant. They're very easy to step on. Avoid, avoid.

What to Wear, and Other Body Maintenance

Even if you're not in the desert, the proper clothing to wear in this area is light weight and light-colored, loose, and covers most of your exposed skin. Trying to keep cool by shucking down will get you an amazing sunburn very quickly, so if you know or suspect that

By TERESA nielsen

you're susceptible to burning (don't judge by what you've experienced in cooler and hazier climes) use some kind of sunscreen. And remember that you can burn right through thin or translucent cloth. Remember that you can burn in weird, unprotected places, like your ankles or the top of your head. Lips are particularly vulnerable, both to the sun and to dryness. Use chapstick. Please, any sunburn—particularly a second-degree one—can make you sick and miserable for the duration of your stay and then some—and what way is that to spend a WorldCon?

Since most of the fans at the convention will spend their time in the well-cooled comfort of the hotels and convention center, dehydration ought not to be a problem. But just in case (and in the aftermath of alcohol), it might be a good idea to get a lot of liquids. Salt tablets are not nearly as useful for fending off dryness; even people with bona fide cases of heat illness, usually manifested by weakness, headache and nausea, or in more extreme cases, with paleness and sweating, are advised to take only a teaspoonful of salt to a gallon of water to recover.

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Now, it may be that in your infinite wisdom, O fan, that you find something strenuous to do outside during the convention. If so, you could find yourself with a high fever, little perspiration, dizziness, and hazy vision. Unless you've been drinking corflu, you could have heatstroke. This is serious. Please don't come down with it. If you do, get undressed and go to bed, and talk somebody into sponging you down until your temperature gets down to about 102. Drink the salt water solution described above and stay in bed. Better yet, cancel all the above and get in touch with some medical personnel. Best of all, avoid it in the first place.

There's one fairly strange side effect of the heat. If you sit around in a nice, cool, dark spot (say, at the Hyatt Regency bar) and exit it, in mildly-lubricated condition, into the street, you are likely to fall flat on your face. The effects of the alcohol will be speeded up and enhanced. This curious effect is first cousin to thermal shock, which is not nearly so amusing. Basically, if you are very hot, and walk into a very cold environment (and energy crisis notwithstanding, some of the businesses in Phoenix air-condition themselves into the Ice Age), you can do anything from feel dizzy to faint dead away. It's something to watch out for, or to try if you're really bored or can't afford beer.

Coping With The Culture

I swear to Ghod, Phoenix is civilized, and gets more like Los Angeles every

year, dammit. To the inexperienced eye, it looks like a collection of undistinguished buildings spreading outwards from a dry riverbed (the Salt River, but that's another story). But, in principio, Phoenix was settled (in more or less chronological order) by various Southwestern Indian tribes, the Spanish (or Mexicans, or Chicanos, if you prefer), some standard Western ranching farming-and-hellraising Anglos, a lot of Mormons from Utah and other places, interned Japanese and Nisei, sunseeking retirees who've holed up in Sun City and Leisure World, and, since WWII, everybody and his brother. It's an eclectic mixture, endowing Phoenix with some endearing peculiarities and a certain stubborn backwardness.

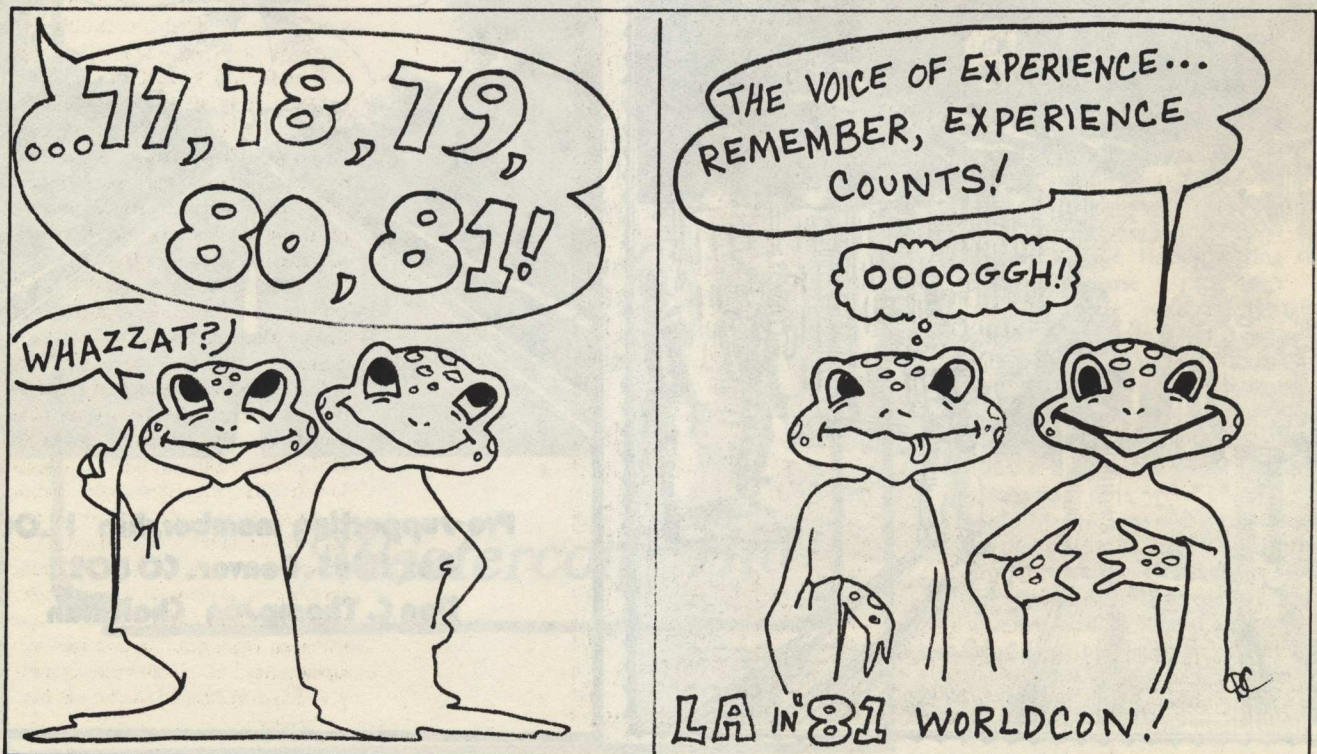
For instance, the streets are excellent, laid out broadly at 90-degree angles, generally running two ways, with a rudimentary logic to their naming and numbering. However, the overall city planning, and especially the mass transit system, are appallingly bad, since the local governments tend towards a laissez-faire don't-give-a-damnism. So the city sprawls and sprawls, and you can't get anywhere without a car. But once in a car, you'll do beautifully.

The whole city is like that: free-wheeling, badly run, and conservative. But certain enclaves do have their own special characters. Tempe is the home of Arizona State University, some thirty thousand students, and numerous savory, unsavory and putrid student hangouts. Mesa used to be solidly Mormon, though it's less so lately; it has

a Mormon Temple there, which is kind of an interesting place, and if you go there they'll show you a movie and give you a copy of the *Book of Mormon*, which is great science fiction, circa 1830.

Scottsdale is another odd place. It bills itself as 'The West's Most Western Town', which translates into English as 'Tourist Trap'. But it's high class and pretty expensive, catering to the sort of blizzard-buzzard tourist that buys original Charles Russel imitations. The center of Scottsdale is rigged up to look rather like a movie set of the Old West, if the chief commercial concerns of the Old West had been boutiques, restaurants, poodle-clipping services and Western art galleries. Further north Scottsdale is modern but still expensive. It's kinda pretty in places. I hereby ignore the suburb of Paradise Valley, which is mostly residential and Very Expensive indeed.

Out east of Mesa, tucked under Superstition Mountain (as in Lost Dutchman Gold Mine, as in truly a dangerous place to go nosing into) is the, uh, settlement of Apache Junction, which is a very insignificant rathole I'm personally fond of. So far I don't think the Junction has incorporated as a town of any sort, and has resisted being annexed by anybody else. There are few paved streets and almost no improvements, since the inhabitants run heavily to practical libertarianism and John-Birch-and-BPEO belligerence. If you drive out that way there are lots of small places where they'll try to sell you



mineral specimens (generally a good buy), and perhaps even a map showing the location of the Lost Dutchman Gold Mine. If the map is pretty enough to hang on your wall and the price is right (say, under fifty cents), you might even buy one.

Most of everything else is like a sprawling and dusty Los Angeles. If you're driving through, try to make witty conversation to pass the time.

Viva la Raza, And All That

Phoenix is not quite as Mexican as, say, Quebec is French. Nevertheless, the area was originally Spanish, and the border is only a few hours away, and the Chicano population is large and active. Being in Phoenix for at most a week, as you will probably be, this fact will not impinge on your consciousness all that much. Maybe you will feel impelled to take home an imported embroidered muslin shirt or a piece of a large ceramic green-painted bull. Many visitors have been known to do so. However, that will be about the extent of your exposure to the local Latin culture, except for one thing: Mexican food. You have to try it while you're here: it's tremendous. Eventually it becomes addicting; for instance, Con-

Com member Tim Kyger is widely reputed to mainline taco sauce, while Patrick Hayden is into the Hard Stuff (eating straight green Jalapeno peppers). Me, I'm into snorting tortilla chips.

Anyway, you'll be missing out on a lot of chili machismo if you leave without trying the stuff once. Impress the folks back home with tales of how you french-fried your esophagus. Because, in truth, Mexican food, when properly prepared, is milder than Szechuan Chinese and probably no worse than Indian curry. It just has a dire reputation.

There are, however, a few things of which the first-timer should be aware. Gentle readers, you should be grateful for these warnings, because I'm foregoing a lot of the pleasure I should rightfully have watching you crisp your tongues and slather taco filling down your collective fannish fronts. I'm telling you where the rocks are. Phooey.

First, be advised that red chile and green chile are significantly different. Red chile, the ripe form of the herb, is, illogically enough, the cooler and milder sort. Green chile, on the other hand, is of indeterminate potency and sometimes takes the varnish off a piano. Restaurants, almost without exception, will prepare a meal with either sort, so speak up if you have preferences.

Less urgently, there is also a difference between a flour tortilla and a corn tortilla; corn tortillas are the live form of Doritos, while flour tortillas are like extremely thin, tough crepes.

Don't bite the bottom of a taco. This is an ethical absolute.

Another request restaurants are likely to comply with is for translations. Tacos and enchiladas can come stuffed with a lot of things besides red beef, and how many people can translate 'chimichanga' or 'relleno' right off the bat? So again, ask.

Finally, just because you see someone else doing something like eating green peppers as though they were potato chips, or tossing down tequila-salt-and-limes without flinching, do not assume that you can do the same. You're gambling your throat linings against your assessment of the presence of bravura, long training, or counter-irritants in the ingestion-of-toxic-materials displays you see.

If you have a yen for further manifestations of Southwestern culture, whether for hand-carved Don Quixotes and onyx burros, unofficially imported substances (Tucson is theoretically the importing capital of the nation) or look at the border towns a day's drive to the south (keep your hand on your wallet and remember that they are not at all typical of the rest of the country), well, that's once again up to your own ingenuity.

And All The Rest

Like I said earlier, I hope I haven't scared anybody off. The main reason for all the scare tactics is that, since space is limited, I thought it better to issue the necessary warning and information with slight embellishment, and leave it to you all to find out about this place by yourselves. If I had world enough and time...if I could tell you about all there is to see and know about Arizona. This would be a booklet all by itself. How can you cover a state that has within itself wonders like Monument Valley, the Grand Canyon of the Colorado, Canyon de Chelly, the Painted Desert, and a guy who is trying to build a commercial flying-saucer-shaped zeppelin, not to mention museums holding some of the finest collections of Southwestern Indian art, the Air Force's boneyard of old aircraft, hundreds of fascinating Anasazi and Hohokam ruins and archaeological sites, Jacob Waltz's lost gold mine, Paolo Soleris' Arcosanti, Taliesin West and the Meteor Crater? I wish I could. A lot of people reading this will probably be coming to Arizona for the first and last time, for IguanaCon. You'll have opportunities then that you might never have again. And all I've done is try to keep you from falling into the cactus.

Sigh.





It's the Ides of March; the deadline for this progress report is April Fool's Day. So if we seem a bit tentative when you read this in June, please understand and bear with us. We will be publishing a newsletter closer to the convention with more specific information.

THE FACILITY

The Masquerade will be Saturday night of Iguanacon in Symphony Hall at the Phoenix Civic Center. Symphony Hall is two blocks from the Adams and one block from the Hyatt. It is a 2800-seat professional facility with a full size stage; the seating is fixed with no center aisle and no ability to set up a runway. We will try to provide some seating for the contestants where they will be able to see, but the layout of the Hall may prevent this.

The temperature in the Hall will be set at 68°F (19°C). We had hoped to have a warm room for some contestants but the Civic Center heat and air conditioning are centrally controlled and we will not be allowed to bring in space heaters. If your costume is "brief" we advise you to have a wrap.

There's an outside chance we will be able to provide an air-conditioned shuttle for transporting contestants between the hotels and the Hall. But if this doesn't work out, contestants should be prepared to travel outdoors for one or two blocks. There are limited dressing facilities in the Symphony Hall and we will allot them on a first-come, first-serve basis to those who request in advance. Some of the passageways in Symphony Hall are only 3½' wide and 8' high and there are a small number of steps and ramps to negotiate. We're planning to have the hall open sometime during the day Saturday for contestants to walk through their performance and to work on technical effects and other details.

JUDGING

In addition to the usual awards, there will be a special pre-judging in a "Workmanship" category. It will assess the care and accuracy of the detailed costume work which is often invisible from a distance. There will also be a special award presented by the contestants for the costume they consider to be the best in the show. Presentations will be limited to 2 minutes, unless you can convince us in advance that yours deserves more time (and we plan to be hard to convince).

PHOTOGRAPHY

We plan to have professional quality color slides taken of each costume, with overnight processing so that people can view them the next day. We intend to sell copies at cost, so that those of you who want pictures can get good ones without having to worry about it during the masquerade. No flash photography will be allowed during the masquerade itself, though we hope to have a reception afterwards for contestants and members of the audience with some space set off for photography.

THE NEWSLETTER

We will be preparing a newsletter describing all the details about how things are going to work, for distribution after June 15. Anyone with the smallest possibility of entering the masquerade should write for the newsletter, because it will provide you with all details of when and where you should check in, floor plans of the stage set up, judging procedures, etc.

HELPERS

As is always true in running a masquerade, we will need helpers. We'd particularly appreciate hearing from volunteers in advance so we can plan more easily and send you a copy of the newsletter.

THE COMMITTEE

The Boston Masquerade is a group of fans who have been working on conventions for a number of years. The group is chaired by Ellen Franklin with support and assistance provided by Brons & Selma Burrows, Don & Jill Eastlake, George Flynn, John Houghton, Jim Hudson, Chip Hitchcock, Krissy, Tony & Susan Lewis, and Ann & Terry McCutchen. Our special facility information was reported to us by Jo Ann Wood.

WRITE TO US:

We need to hear from anybody with any special requests, such as dressing facilities, special lighting or sound, people with costumes which will not be able to negotiate the aisles, ceilings, or steps on the route from the hotel to the hall, or people who would like to make long presentations.

We hope that you will write to us with suggestions or requests that will help us put on a great Masquerade; we know we're going to try.

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Phoenix At Your Doorstep

You're right on the doorstep of the magnificent Phoenix Civic Plaza with its 120,000 sq. feet of unobstructed exhibit space and the 2500 seat Symphony Hall. You can just step across the street for everything from ballet and symphony to musical comedy. Phoenix is filled with things to do and see. You can go to the horse races, the dog races or golf at one of the valley's more than 60 golf courses. Tennis Clubs with the ultimate in facilities are just minutes away from the hotel and if you want a taste of the "old west" you can go horseback riding, or picnicking in the desert.

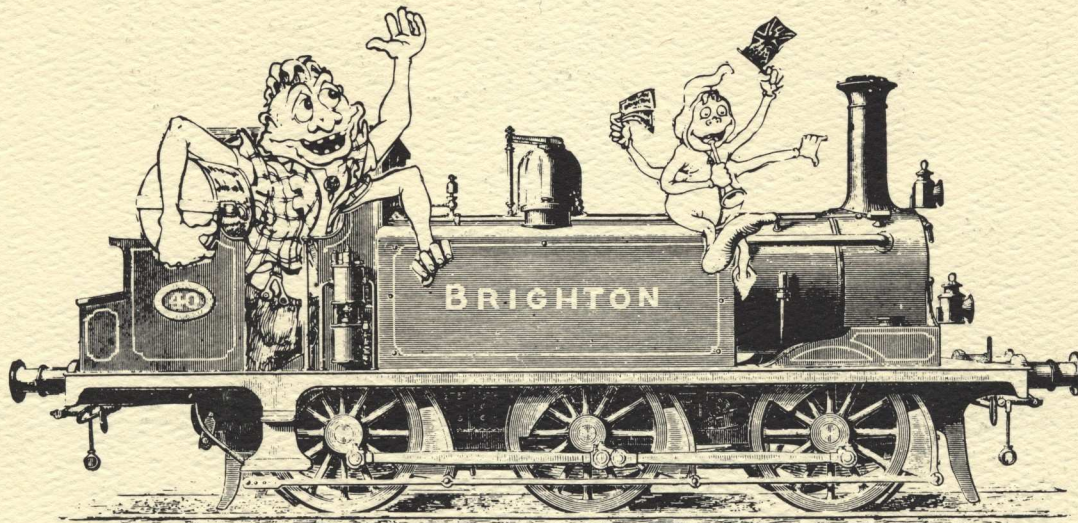
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1979 sounds a long way away — but don't be deceived. If you haven't registered yet you can't afford to hesitate. We're hard at work now planning and organizing what we hope will be the best Worldcon ever. YOU can keep abreast of the situation, receive our souvenir progress reports and help us in our advance planning by joining SEACON '79 NOW.

Membership rates are \$7.50 (£4.50) Supporting, and \$15.00 (£9.00) Attending. Send dollar remittances to your local agent as shown below, or send payment in sterling directly to us at SEACON '79, 14 Henrietta Street, London WC2E 8QJ, England.

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USA (West Coast) Agent: Fred Patten, 11863 W. Jefferson Blvd. No. 1,
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USA (Central) Agent: Jan Howard Finder, PO Box 2038, Fort Riley, KS 66442

Canada Agent: John Millard, 86 Broadway Ave. Apt. 18, Toronto,
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