

ConStellation

Progress Report 2

August 1982

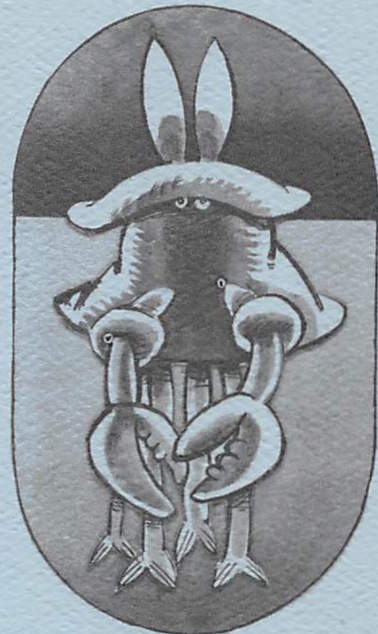
CRABS OF OUR SOLAR SYSTEM



MERCURY: Mean and grumpy, these antisocial crustaceans are regarded with caution and contempt. Quick to criticize and rude on the telephone, they are known to make lousy surgeons.



VENUS: Very religious, Venusian crabs are known to glow after death. A mauve glow is said to denote paradise, while those who glow olive or yellow ochre are said to go straight to hell. *Plaid is divine.*



LUNA: Moon crabs are quite derivative. Susceptible to fads and crazes from Earth, they have no culture of their own. Rabbit ears went over big, as did hoola hoops and Bob and Ray.



EARTH: Shell crabs carefully after washing and scrape out the fins. Dry well. Sprinkle with salt, pepper and lemon juice. Fry in butter until crisp. Serve with beer, fries and tartar sauce.



MARS: Shades of red sand pass for currency denominations on Mars; Martian crabs spend most of their time "trying to make a pile" while foraging around long-vanished tidelines, or standing on line at the sand bank deposit windows.



JUPITER: The gas crabs of Jupiter are hard to spot; they are natural impersonators, crab "chameleons", and can be *anything*—pterodactyls, vultures, convention chairmen. Gas crabs of Jupiter on Earth include Jerry Falwell, Charles Manson, and Andy Warhol.



ConStellation

The 41st World Science Fiction Convention
Box 1046 • Baltimore, Maryland • 21203 • USA

The Committee

Bringing you the 41st World Science Fiction Convention in Baltimore, Maryland, 1 through 5 September 1983 at the Baltimore Convention Center on the Inner Harbor.

Guest of Honor—John Brunner

Fan Guest of Honor—David Kyle

Toastmaster—Jack L. Chalker

The Chair—Michael Walsh

Fluid Functions—Edie Williams

Program Co-ordinator—Peggy Rae Pavlat

Assistant—Jim Gilpatrick

SF Programming—Alan Huff

Fan Programming—Avedon Carol

Science Programming—Pat Kelly

Space Programming—Robert Lovell

Exhibits and Displays—Lee Smoire

Masquerade—Marty Gear

Assistant—George Paczolt

Masquerade Programming—Sally Fink

City Functions—Miriam Winder Kelly

Hugo Ceremonies—Jack L. Chalker

Films—Edie Williams

—Kim Weston

—Gary Svehla

Video Program—Phil Cox

Fixed Functions

& Facilities—Ted Manekin, Vice Chair

Art Show—Bob Oliver

Auctions—Joe Mayhew

Huxters' Room—Natalie Paymer

Game Room—Ray Galacci

Legal—Al Phillips

Treasury—B. Shirley Avery, Treasurer

Budget—Mark Owings

Food Functions—Eva Whitley

Administration—Scott Dennis, Secretary

Assistant—Sue Wheeler

Publications—Elaine Mandell Stiles

Assistant—Dori Isaacs

Progress Reports—Steve Stiles

Program Book—Dan Steffan

Registration—Chris Lubs

Headquarters—Dalroy Ward

Communications—Barry Newton

Personnel—Lois Wheeler

Logistics—Jul Owings

Office—Larry Ruh

Technical Services—Charlie Ellis

Medical Services—Harold Bob

WSFS Business—Kent Bloom

Hugo Awards—Bill Evans

Our Agents Overseas

Australia

Carey Handfield

Box 91

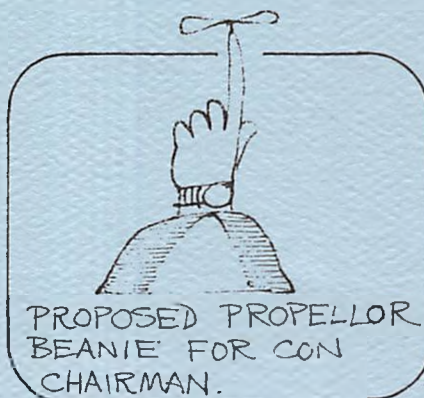
Carlson, Victoria 3053

France

Pascal J. Thomas

11 bis rue Vasco de Gama

75015 Paris

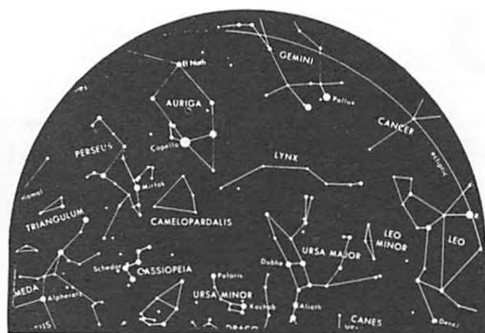


AF82

ERRATA

On page 10, the first sentence of Ted White's article should read "in the Summer 1953 issue".

On page 16, the total number of Australian members should



CONSTELLATION PROGRESS REPORT 2



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Progress Report Schedule:

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Advertising Rates

Full Page
Half Page
Quarter Page

Ad Deadline

1 December 1982
1 April 1983

Image Area

7 1/2" x 10"
7 1/2" x 4 3/4" or 3 1/2" x 10"
3 1/2" x 4 3/4" or 7 1/2" x 2 1/4"

Mailing Deadline

15 January 1983
15 May 1983

Fan Rate

\$50
\$35
\$25

Pro Rate

\$100
\$ 70
\$ 50

Classified ads are 10¢ per word, 20 word minimum.

Rates quoted for Progress Report 3 only. PR 3 mailing guaranteed by 15 January 1983 or advertising refunded. Camera-ready copy only at these rates, please.

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IT'S FOR YOU

"Once upon a time in the village of Prosaic in the country of Mundane there lived a youth called Jophan. Now this youth was unhappy, because in the length and breadth of Mundane there was no other person with whom he could talk as he would like, or who shared the strange longings that from time to time perplexed his mind and which none of the pleasures offered by Mundane could wholly satisfy. Each day as Jophan grew nearer to manhood he felt more strongly that life should have more to offer than had been dreamed of in Mundane, and he took to reading strange books that told of faraway places and other times. But the people of Prosaic mocked him, saying that the things described in his books could never come to pass, and that it was as foolish to think of them as to aspire to climb the great mountains that surrounded the country of Mundane."

—From *THE ENCHANTED DUPLICATOR*
by Bob Shaw and Walt Willis

When Shaw and Willis wrote *The Enchanted Duplicator* in 1952, fandom was a much smaller community than it is today. But then, as now, fandom represented a refuge from the world of Mundane where we could find others like ourselves. Our common interest in SF, our "sense of wonder" and curiosity about the possibilities of human endeavor seemed to set us apart from most of our contemporaries—and bring us a special kinship with each other.

Today there are more fans and more roads to fandom than there were back in 1952, when Jophan had to fight his way through typos and over-inking to find the Magic Mimeo. Many of the kids who were trying to "produce the perfect fanzine" back then have raised kids of their own in fandom. Some are professional writers or artists today, and most of them have managed to maintain their roots in fandom as "Profan" did. We will try to present that relationship throughout ConStellation programming.

Central to fandom, of course, there has always been Science Fiction—the continuing speculation about human potentials. Historically, we dreamed of creating the technology to walk on the moon, look at the stars close-up, perhaps even meet other sentient races. Today, perhaps the human factors are more crucial—will we use the technology to build worlds, or will we use it to destroy ourselves? How much can science help us to solve our problems and how often will it be used instead as a means to avoid confronting those problems?

Fandom itself has always been what sociologists and community planners like to call a "community of interest"—in this case, people who all tend to want to build their own little worlds.



So we're going to look not just at world-building (or world-destroying) technology at ConStellation, but also at the human beings who will be using that technology—and that means, yes, us: Fans.

—Peggy Rae Pavlat
and Avedon Carol

SPECIAL EVENTS NOTE: Several plays are currently being reviewed for possible production at ConStellation. Because of the interest shown by you and the lateness of PR 1 we are extending the deadline for submissions through the end of September, 1982. Further information as to whether or not there will be a play produced will appear in PR 3.

If you are currently between the ages of 10 and 13 years old and would be interested in actively participating in functions relating to science fiction and science fiction fandom, please write to us c/o ConStellation Programming, PO Box 1046, Baltimore, MD 21203 and we will put you in touch with the folks who are planning these activities.

NOTE: We won't blame it on the computer... but there was a "glitch" in the Programming information in PR1. "Baby Fandom" is a term born in the mid to late 1960's when we looked around and saw (it seemed very suddenly) quite a number of babies and young children coming to cons with their fan parents. A number of these families have continued to be active convention fans... but the term is clearly out of date, since these folks are now fans in their own right.

—Peggy Rae Pavlat

MEMBER SERVICES

ConStellation, in keeping with its philosophy of serving the entire fannish community, will provide a number of special services to its members. As any of us think of others they will be added on if they are at all feasible.

Amerlsan (American Sign Language) interpretation will be provided during some portions of ConStellation. How often and for which items depends primarily on the wishes of those individuals who want interpretation and let us know in advance.

Secondarily, how often the program items and other events will be understandable to a portion of our attendees depends upon the efforts of those of you who are familiar enough with Amerlsan to provide interpretation. However, we promise to be reasonable about how long at a stretch you are asked to interpret!

SCIENCE PROGRAM

We are developing a top quality science program for ConStellation. However, we can't do it without your help.

I believe the most successful speakers on science at a con are those who read and/or write SF. So, if you are a reader or writer who is involved in the sciences in any capacity and would like to talk about what you do, you're our sort of person.

If you are interested, or can suggest someone, please write Pat Kelly, c/o ConStellation, PO Box 1046, Baltimore, MD 21203.

—Pat Kelly

ConStellation

SPACE PROGRAM

Since we are all going to spend the rest of our lives living in the future, we all have a vested interest in making sure that the future that actually comes to pass is the best of all *possible* futures. If you are interested in shaping the future, it's up to you to do something about it. If you are interested in seeing the human race get into space within your lifetime, you may wish to become involved in the ConStellation Space Program. This space program is intended to be an effective tool to promote public awareness of the benefits of space development. The materials that we assemble for ConStellation will then be available for use in other forums.

Essentially we want to put together the best possible collection of artwork, displays, models, films and slides, using space for the benefit of the human race. This is where you come in. We need space-related artwork. We need models of moon bases and asteroid mining equipment. We need amateur film makers who want to do realistic special effects. We need input from musicians and computer animators. We need input from anyone with technical expertise or connections with the aerospace industry or NASA. We need your ideas, especially your ideas.

Write to me for further info. I'll send details of what we want and what we already have, and I'll put you in direct contact with the other like-minded people you'll want to coordinate with. It's *your* space program. It's *your* future.

—Bob Lovell

ART SHOW UPDATE

Information as to fees, etc. will be published in PR3. If you have any other questions concerning the art show we will gladly answer them if you send a SASE. Detailed rules and forms will be sent to all artists and/or agents at a later date. However, please note the rules listed below.

1. All work must have a science, science fiction, fantasy or fannish theme.

2. **Submit original work only.** Prints that are final artistic endeavors are welcome. Prints that are reproductions (i.e., multilith, offset, thermographic, photographic, etc.) are not acceptable. Art photographs are permissible as are collaborations. Plagiarism, including the unlicensed use of copyrighted material, will not be allowed. Slip-case pottery and sculptures can be construed as plagiarism unless you have created the mold they came from. Assembled models are not acceptable even if you have modified them.

3. Flat work must be matted or framed. Suspended items must be wired. All work must have the artist's name, address, piece title, minimum bid, etc. on the back (flatwork), bottom (3-D), or attached (suspended). In other words, all work must be display ready. Small items (less than approximately

5 x 5 inches) should be in a case of secured in some other manner to prevent pilferage.

4. Agents or carriers must have an original, signed and dated letter from the artist giving them the authority to act as the agent or carrier at ConStellation, with payment instructions clearly spelled out. We will retain the letter in our files.

5. Space reservation is in advance only. There will be *no* entry at the door. Also let us know in advance if you will require electrical connections, suspension, table space or other special considerations. We will supply the bid sheets, hooks, clips, tape, etc.

We still need volunteers! If you are willing to help, please let us know. Whether you wish to volunteer or are seeking information, please send all inquiries to ConStellation Art Show/Box 1046/Baltimore, MD 21203. Thank you.

—Bob Oliver

HUGO AWARDS CEREMONY

It is intended that our Hugo Awards Ceremony be a memorable and exciting event. We're just now starting to firm up our plans for the ceremony, which will be held in its traditional Sunday night slot, but we already know that we need help from some of you. Specifically, we would like to hear from anyone with extensive collections of slides of major SF authors, award winners, etc., past and present, color preferred but not essential. We also would like color slides of Hugos of the past, particularly unusual ones (like the originals, which were Oldsmobile hood ornaments against a backing, or 1967's lucite Hugos), and slides of previous awards ceremonies as far back as they go. If you have such slides, or pictures easily convertible into slides, *do not send them now* but please write Jack Chalker, Hugo Awards Ceremony, care of the ConStellation box number and tell him what you have. We intend only to copy the pictures, by the way, and will return all originals, used and unused, as well as giving credit to the photographers.

—Jack Chalker

EXHIBITS AND DISPLAYS

We already have a costume exhibit, among other ideas, to fill the display areas in the lobby and mezzanine of the Convention Center, but we still need input from you. If you have an exhibit in mind or know of someone who might wish to display something, please contact ConStellation Exhibits Box 1046, Baltimore, MD 21203.

Remember, any and all ideas are welcome.

Thank you.

—Lee Smoire

HUCKSTER ROOM UPDATE

So far, one-third of the 230 available 8' x 2½' tables have been sold. The remaining tables still cost \$100 for one table, \$225 for two tables, \$400 for three tables, and \$650 for the maximum four tables.

Tables may **ONLY** be purchased by ConStellation members. If you have not already sent in your membership fee and wish to pay for it and your tables together, please send *separate* checks. Any aides, assistants or helpers must also be members of ConStellation. **There will be no Huckster Room pass of any kind.** ConStellation attending memberships are \$30.00 until 31 December 1982.

Full payment must accompany table reservations. All reservations must include a letter which specifies the types of merchandise. **Any table request not meeting these requirements will be returned.** Tables are available entirely on a first-postmarked, first-served basis; however, ConStellation reserves the right to refund payments of any Huckster for any reason.

Hucksters with fewer than four tables may purchase additional tables (up to a total of four) at any time as long as they are available.

Remember, there is no choice of location, except that Hucksters with more than one table may request a corner location. ConStellation will assign locations in a predetermined order as reservations are received. There are *no* wall tables. *All* tables will have access to electricity at no extra charge.

Two Hucksters sharing one or more tables will be treated as a single Huckster, except that both will be listed in the Directory. Make your own arrangements.

All correspondence should be sent to: ConStellation/Attn.: Hucksters' Room/Box 1046/Baltimore, MD 21203. Thank you.

—Natalie Paymer

FOOD FUNCTIONS

Currently we're examining two possible food functions and we'd like your opinion on both before things are finalized. First and foremost, is a grand Baltimore-style Crab Feast, as promised in the bid. We intend to deliver, but it has raised a lot of questions and has been the subject of much debate. As of now, preliminary plans call for a full-scale crab feast only (i.e., Maryland crab soup, corn on the cob, blue crab Maryland style and all the beer you can drink, served in the traditional manner—you wear old clothes, sit at long tables covered with newspaper and crabs are dumped in front of you and shared). If this were to be held in the Convention Center, where the con actually is, it would have to be done on Monday afternoon.

Question 1: Is Monday ok for you adventurers in Maryland cuisine or should we go off-premises,

such as in a quasi-outdoor circus tent nearby, on an earlier day? The tent system can be used at any time but might add to the cost of a ticket. What do you think?

Many people seem to enjoy going to a food function at worldcons, even when no awards are given (although we do plan some rather esoteric entertainment, a souvenir crab mallet and a comic book on how to eat crabs and the moral justification for same). However, some of those people, for reasons of religion or just food preference, don't want to eat crabs. It should be obvious from the above that a crab feast isn't the sort of thing where you can substitute entrees. Thus, in order to accommodate the non-crab eating population, we would have to enlarge to a Maryland-style crab feast and bull roast. However, since there could be no separate tickets—just double entrees, double soup, etc.,—this system would effectively double the cost to everyone who attended the combination food function rather than just a crab feast.

Question 2: Should we proceed with our crab feast or should we make it a crab feast and bull roast despite the fact that it would markedly increase the cost to everyone?

Your answers to the above questions, or the lack thereof, will determine what decisions we make, so we'd like to hear from you on a postcard, addressed to **FOOD FUNCTIONS**, ConStellation, PO Box 1046, Baltimore, MD 21203.

We are also considering a second food function, if it can be worked out. If you want to give us an opinion at the same time as you're telling us your feelings on the crab feast, please do. The author brunch at Denver was sold out, but because Westerners think 9 a.m. is brunch time, more attendees were there than authors, most of whom passed up a meal to get some sleep. Knowing SF fans as we do, we have been thinking of a Midnight Author's Brunch during the con. Are enough of you interested in this for us to proceed further with it?

Results (or lack of the same) along with progress and definite plans for both the crab feast and the "brunch" will be given in PR 3. Please let us hear from you.

—Eva Whitley

MEET THE PROS PARTY

Anyone, particularly those who complain bitterly at these events, who has any serious and workable alternative to funny hats is urged to write Meet the Pros Party, c/o ConStellation, PO Box 1046, Baltimore, MD 21203, and tell us. Without a doubt the party provides a valuable service even if it is crowded, if only to tell all the fans what authors and artists are really at the con. We have a nice, very open area for it, but we'd really like some alternatives to those funny hats (branding NOMAD on each pro's forehead has already been ruled out as too time-consuming to apply).

—Jack Chalker

MASQUERADE

"I don't care what a great prop it would make; back in the basement it goes!"



In order to insure that the Masquerade runs as smoothly as possible for everyone, we have made final decisions in several key areas of the competition.

DAY & TIME: The Masquerade presentation will be held Saturday, September 3, 1983 beginning at 8 p.m. in Halls C & D of the Baltimore Convention Center. From noon to 1 p.m. of the same day there will be a meeting of all registered Masquerade contestants to review the rules and discuss any problems. Afterwards, from 1 to 2 p.m., contestants will have access to Halls C&D to familiarize themselves with the layout and facilities. You must be registered for the Masquerade Competition to attend these meetings.

REGISTRATION: We will be pre-registering Masquerade contestants at the con. There will be a separate Masquerade registration desk in the registration area. At that time you will have to turn in any typed introductions or cassette tapes for use at the Masquerade. We will close out Masquerade registration by noon on Saturday, September 3.

JUDGING: As previously announced, judging will be by skill division as instituted by the Trimble at Denvention. The divisions that we'll be using are:

YOUNG FAN—Anyone under 13 years of age

NOVICE—Anyone over 13 years of age who has never before entered a Worldcon Masquerade

JOURNEYMAN—Anyone over 13 who has entered previous Worldcon competition but has not won enough awards to qualify for Master

MASTER—Anyone who has won three (3) or more major prizes (First, Second, Third or Special Judges Award) at previous Worldcons (Note: 1st, 2nd or 3rd in any adult division at a Worldcon using the Division System would qualify as a major prize).

MEDIA—Anyone whose costumes are copied from films, TV shows, plays, comic books/strips, etc.

Any contestant may, at his or her request, be entered in a division higher than the one for which they qualify, but will receive no special compensation. In general, judging standards for a division will be determined by that group's most skilled member.

JUDGES: We are seeking people who have demonstrated a knowledge of costumes either through their writing, their art or their costume design. One of our judges will be Michael Whelan, the Hugo Award winning artist. We are also talking with several previous Worldcon Masquerade winners about the possibility of their becoming judges. We are looking for both a sexual and geographic balance. Your suggestions are welcome.

AWARDS: The judges will be free to award as many or as few prizes as they wish in each division, plus any special prizes. All contestants placing in any division will be awarded a special parchment certificate, hand lettered with their name(s). These certificates will be presented at ConStellation. Additionally, the top prize winners will be awarded brass plaques, which will be smaller duplicates of the award certificates. These will be sent to the winners within 30 days after the Con.

ConStellation

Lucasfilms Ltd. will also be providing prizes for some of the divisions.

AMENITIES: We will attempt to incorporate as many of the amenities suggested by Peggy Kennedy in *The Kennedy Compendium* and Mike Resnick in *Masquerade 1* as practical. We will have some stools and leaning boards, reserved seating for contestants, on-site dressing areas, liquids with straws and emergency repair facilities. In addition, we will video tape the entire masquerade presentation and arrange to show it later at the convention. If possible, we will also arrange to have closed circuit TV in the dressing areas and photo area so that as many of the contestants can see as much of the presentation as possible.

PHOTO AREA: We will have an area reserved for photographers adjacent to Halls C & D. We expect to be able to publish dimensions, lighting levels, etc., in a later PR along with stage dimensions and the floor plan that we expect to be using. Depending upon the space available, we may have to limit access by pre-registering photographers. We are investigating the possibility of having an official photographer, with a large format camera, who will take photographs of all the contestants and sell prints afterwards. This would in no way prevent others from taking pictures but would insure that a professional picture is available for those who might want one.

GENERAL RULES:

1. There will be *no* live microphones on stage during the competition. If you want a special introduction, you have two choices: A—You can *type* it out on 8½" x 11" sheets of white paper, one side only, in all capital letters and double spaced with phonetic pronunciations where necessary for the MC to read exactly as written; or B—You can tape record it on a standard size cassette, using standard biasing and equalization (no metal tape, no Dolby, please) and play it when you come on stage. If you choose either of these options, you *must* bring the script or the tape with you when you register for the Masquerade, and you must identify it with your name, leaving room for your contestant number. We will preview all intros for content prior to your appearance on stage.

2. All presentations will be limited to a maximum of 60 seconds (one (1) minute), from the time you first set foot on the stage. Please keep this in mind when you are taping and/or writing your introduction.

Note: We are considering modifying the time rule along the lines proposed by Karen Schnaubelt for *Costume Con One*, i.e., for groups of contestants numbering more than four there will be one additional minute allotted for every additional four people. We would like to hear your comments on this proposal.

3. No costume that has previously been entered in a Worldcon Masquerade will be eligible for an award.

4. Professionally made (purchased or rented)

costumes won't be eligible for an award.

5. No dangerous or potentially dangerous props will be allowed.

6. Nothing shall be permitted which represents a real possibility of damage to the health, well being or costumes of other contestants, or the audience.

7. Total nudity, even when covered with body paint, is prohibited; partial nudity is not.

8. Each contestant may appear only *once* in the Masquerade competition. He or she may not appear in more than one division.

9. We are currently planning for only a *single* run through. Plan your presentation accordingly.

10. The Young Fan contestants will appear first, then the other divisions. We will attempt a mixture of skill divisions and costume styles for variety in the presentation. If you have a reason for wanting to appear early or late, we will try to accomodate you if you let us know in advance, but we reserve the right to arrange the contestants as we see fit, regardless of entry number. If you are not ready to go on when your number is called, you may or may not be given a second chance to appear.

11. In matters of interpretation, the decision of the Masquerade staff, the judges and the Masquerade Chairman will be final.

12. No flash pictures will be permitted of contestants in the Hall.

13. We reserve the right to modify any of the above rules as needed but will announce it in later PR's. If you strongly object to any of them write to us *now*!

Sally Fink, who has won several previous Worldcon Masquerade awards, will be in charge of Masquerade related programming. Sally and Ann Chancellor are planning an exhibit of previous Worldcon costumes. We are planning to have a post Masquerade meeting/bitch session on Sunday for any interested parties.

If you have any special requirements, write to us about them as soon as possible so that we can tell you if you can be accomodated. (On Saturday morning of ConStellation, *nothing* will be possible.)

In the remaining two PR's we will answer any general interest questions you may have and give you as much information about the facilities themselves as possible.

—Marty Gear

1985 WORLDCON SITE SELECTION

The Constitution of the World Science Fiction Society as amended at Denvention governs the site selection for the 1985 Worldcon. The official copy is printed in Chicon IV Progress Report 3, pages 22-25. In accordance with the provisions of the Constitution, ConStellation will accept bids from qualified bidders for inclusion on the site selection ballot for the 1985 Worldcon until 1 March 1983. Bids received after that date will be eligible as write-in candidates, but WILL NOT be pre-printed

on the ballots.

Only cities from the Central Region of North America, as defined in Article III, Section 5 of the Constitution, and from outside the three defined regions of North America, are eligible to bid for the 1985 Worldcon.

In order for a bid to be accepted and put on the ballot, a bidding committee must provide ConStellation with "adequate evidence of an agreement with the proposed site's facilities." A copy of a letter of agreement for facilities capable of hosting the Worldcon is sufficient. Bidders must also furnish a written copy of the rules under which they intend to operate, if selected, and must be prepared to send a copy of these rules to any member of the World Science Fiction Society who requests it. A short description of the site and name(s) of the bid chair(s) should also be included. These will be put on the ballot to identify the bid.

A few unofficial words of observation: as of this writing, the only bid for the 1985 Worldcon known to us is for Melbourne, Australia. Anyone with questions about how to enter an official bid should write Kent Bloom c/o ConStellation.

There are also several groups actively bidding for the interim Continental Convention (popularly known as the NASFiC) which would be held in the Central Region should the Worldcon be awarded to a city outside the North American regions. If, as seems likely, there is a good possibility that a site for an interim Continental Convention must be chosen, we intend to sponsor an at-con site selection voting procedure similar to that used for the Worldcon. Anyone interested in bidding for such an interim Continental Convention should contact me with basic information about your committee and site, and any comments or suggestions you have about NASFiC site selection procedures, as soon as possible. Remember, should a NASFiC site selection be necessary, bidders should be from the Central Region.

—Kent Bloom



RIVERSIDE QUARTERLY

The critical magazine of science-fiction and fantasy

IN RECENT AND FUTURE ISSUES

Lloyd Biggle, "Science Fiction Goes to College,"

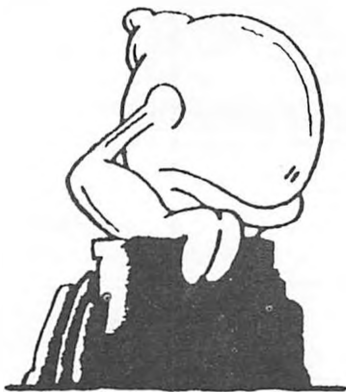
S. C. Fredericks, "Philip Jose Farmer and the White Goddess,"

R. A. Lafferty, "No Stone Unthrown,"

Bernd Rullkotter, "On Soviet Readers and Fans of Science-Fiction,"

Karen Schuldner, "Notes on Dhalgren and Triton,"

James Wade, "On Being Scared Out of One's Knickers: Carl Claudy's Kane-Dolliver Juveniles."



Plus columns, reviews, articles by Peter Bernhardt, Bill Blackbeard, Jim Harmon, Harry Warner, Joe Christopher, Doug Barbour, Alexei Panshin, etc.

Plus letters and poetry by Poul Anderson, Bob Bloch, Tom Clareson, Samuel Delany, Tom Disch, Joyce Carol Oates, Joanna Russ, Sheryl Smith, etc.

Plus art by Derek Carter, Grant Canfield, Vincent diFate, Mary Emerson, Phil Hawkins, Pat Hodgell, Mark Schirmeister, Steven Utley, etc.

Subscriptions \$5 (four issues) from:

RIVERSIDE QUARTERLY
P. O. Box 1763
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Four out the 24 back issues are now available--#4, 22, 23, and 24--with the others being scheduled for re-printing (the next being #11 and #12). All sell for \$1.25 each.

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by Bob Shaw

by Bob Shaw



It has to be love, hasn't it?

John Brunner is one of those authors who is so much in love with the whole gaudy carnival of SF that, when economics permit, writing about it is its own reward. I began to enjoy his fanzine writing in the early 1950's, when he was making his first professional sales, and even today when I see his

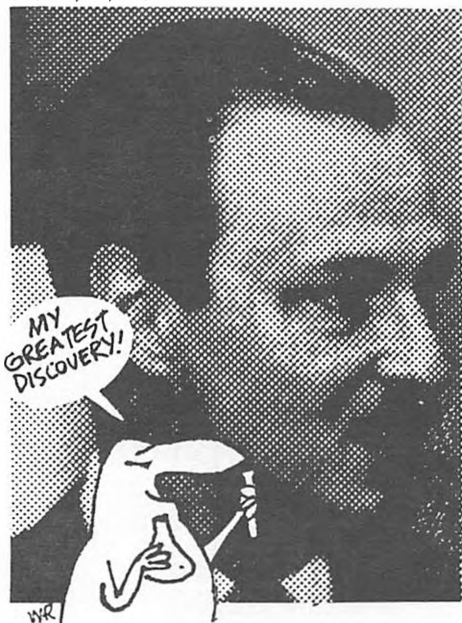
Lest the above should create the impression that he has a monomania about science fiction and fandom, I should mention some of John's other interests. The ones I happen to know about include food and wine, cooking, travel, puns, linguistics, poetry, crafts, song writing, history, medieval German music, politics, protection of the environment, and CND. And when he takes an interest in something he doesn't merely dabble, as so many of us tend to do. For instance, in spite of being a

very busy man, he gives up a lot of his time to speak at nuclear disarmament meetings.

On top of all that, he has been a boozing buddy of mine for years. So enjoy his company in Baltimore, by all means—but don't forget that we want him back.

—Bob Shaw

Photo by Jay Kay Klein



ONE PROFAN LOOKS AT ANOTHER

by Ted White

I first encountered Kilian Houston Brunner as the author of "The Wanton of Argus," a novella which appeared in the Summer 1983 issue of *Two Complete Science-Adventure Books*, a magazine which published two 'novels' per issue and damned little else. I was asked to write about the fannish side of John Brunner since he and I go back to the very early fifties and I am known for my fannish reminiscences as well as my proish anecdotes. The trouble is, the only stories I know about John concern some of his practices at conventions, practices I hasten to add are in no way demeaning but might not be considered proper fare for print—especially by John.

I dug out some old fanzines in which John had letters published—*SFR*, *Yandro*—to see what I could find. In them were a number of fascinating discussions of the problems John's had with his American publishers. I believe no one in science fiction has suffered more outrageous slings or arrows from anonymous copyeditors, those enemies of professional writers, than John. In one instance a copyeditor actually combined two of his characters into one, doing undeniable violence to a book for which John had had high hopes.

Back in the fifties there was Lee Hoffman's brief-

lived *Gardylou!*, her late fifties folk-fanzine which lasted only a few issues but for which I believe John wrote a column on British skiffle music. Skiffle was a fifties phenomenon in Britain—sort of the bastard child of jugband music and folk music with just a hint of rock lurking off stage.

John has been involved in music for about as long as he's been writing science fiction, if not longer. He wrote the lyrics for a number of fifties folksongs, and perhaps the music too, which went hand in hand with his liberal politics (Remember when folksongs were the mainstay of liberal politics? Remember when Bob Dylan was relevant?).

But if I have been able to provide herein none of the *inside dirt* or *revealing anecdotes* I believe were expected of me I don't want to leave you with the impression that in fact John Brunner and I have had nothing to do with each other. We have inhabited geographically separated portions of the same microcosm for more than thirty years, and if circumstances have kept us from becoming bosom buddies, we have nonetheless shared considerable mutual respect and admiration (it's possible that I admire John more than he does me, but I'm sure John admires himself no less than I do), and we have managed to help each other out in professional situations more than once.

As a reader of Ted Carnell's British *Science-Fantasy* magazine in the fifties and early sixties I was aware of a series of stories he published there

which rivaled Moorcock's early Elric stories in my estimation: John Brunner's stories about the Traveller in Black.

Soon after I became editor of *Fantastic* magazine, in late 1968. I wrote to John to ask him what had become of that series, and was there any possibility that he had any further stories left to be told? By then John was building a sizeable reputation for himself with his SF, but had published little fantasy in a number of years.

Well, as it happened, John *did* have another Traveller in Black story, "The Wager Lost By Winning," which I published in the April, 1970, *Fantastic*. Terry Carr, who was then editing the Ace Specials, read the story (and its blurb which mentioned the two previous stories in the series), and decided they'd collect nicely into a book with perhaps one more novelette to round it out. The end result was the book publication of *The Traveller in Black*.

Although I subsequently serialized a number of John's SF novels in *Amazing*, I think we were both happiest with the outlet I gave John in *Fantastic* for his fantasies, which were much more likely labors of love for him.

But as for *fannish* anecdotes, I'm awfully sorry...but I just don't seem to have any about John. I hope I will be forgiven.

—Ted White

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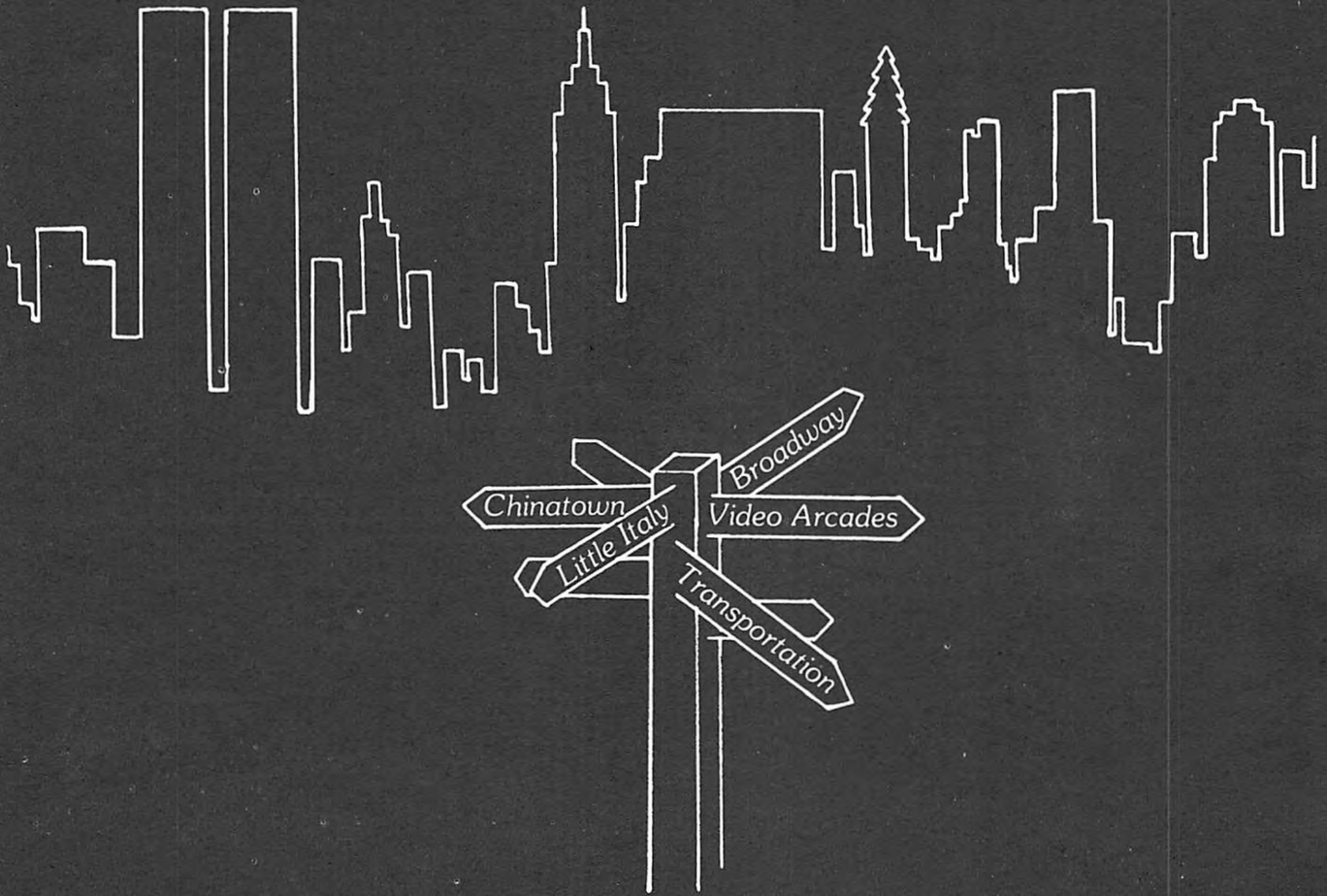
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A BALTIMORE PRIMER



by Jack L. Chalker

I lived in Baltimore for more than thirty years, and while I traveled during that period to every other state and dozens of other countries, it was always home. Baltimore was, even in the old days, a very lively, exciting city to live in, but it suffered from two major problems. First, whenever it had an image at all, it was either as a Washington suburb or as upliftingly beautiful as, say, Camden or Toledo. Some of this remains today—Bowie Kuhn keeps trying to get the Orioles to move to Washington, at one point noting, “They’re like Minneapolis and St. Paul,” and a few years ago, gearing up for a major promotional campaign, the Chamber of Commerce took a nationwide poll on Baltimore’s image and found that, over all, it didn’t have one. The majority of those polled thought, for example, that Baltimore was a small suburban division of metro D.C., that Johns Hopkins was in Philadelphia, and that Ft. McHenry was in Boston. Randy Newman’s “Baltimore”, depicting the city as an urban hell something like the South Bronx, didn’t help—and he had never been in the city when he wrote that.

By the way—Randy Newman was practically hauled here after that song came out, and admitted to being so unfair he cancelled a quarter of a

million dollar promotion of the song, as well as publicly apologizing to the city.

Well, some of the image is changing now, finally, and a lot of people (too many, some locals think) are discovering that Baltimore is, in fact, a fun and fascinating place, but you’ll understand why Baltimoreans have an extremely defensive air and are very thin skinned about the above, and are quick to defend the city.

First of all, Baltimore and Washington are not twin cities; the forty miles of interstate that connects the two may as well be, culturally, about the distance between Baltimore and Novosibirsk. Some confusion lies in the fact that Baltimore is a much larger city than Washington, yet has a smaller metro area. Baltimore is ninth in population, Washington twenty-first, but in metro area Washington’s three and a half million is far greater than Baltimore’s slightly more than two million. There’s a reason other than big government for that. You see cities get massive federal grants based on their *metro* populations, Washington is a 100% company town, and that company determines who’s in what metro area. Right now a couple of cities that actually are only two or three miles

from the Baltimore city line are officially “Washington metro area”. You can see right there why the two cities do not get along.

Baltimore has an image as a blue-collar town, and certainly the port, third largest in North America and second busiest, is the city’s lifeline. However, the fact that most of the jobs in the city for the past decade are white collar jobs; insurance, finance, institutions, even the government, have pretty well taken over and dominated the job market. While Baltimore would actually like more blue collar jobs and industry, it is basically a city of professionals, not laborers. Institutions like Johns Hopkins Hospital, the John F. Kennedy Institute, and others make the city, to cite just one example, the medical research capital of the nation.

It is, and has been, a city of huge parks (just one, Druid Hill Park, is almost twice the size of Monaco), history and culture. H. L. Mencken, Ogden Nash, and others were born and lived their lives here; Dos Passos wrote *U.S.A.* here, Hammett created the Continental Op here, Poe wrote many of his major works here (and is buried here as well). Rosa Ponselle’s operatic foundation is here, too, and

Dorothy Lamour was the first chairwoman of the Convention and Visitors Council. It has a top-ranked symphony, major permanent theaters staging original plays regularly, and all the other cultural attractions only a major city can offer.

Baltimore also has the only honky-tonk and strip tease district that applied for, and got, historic preservation funds as a cultural monument! For a good tour of The Block, see Ron Bounds.

Of course, with all this and the great seafood besides, it has all the problems of every major city as well. Most downtown districts were failing, and most still are, but not Baltimore's. Downtown has become a major showplace to the country and the world, and one reason for it is a series of politicians absolutely wedded to the city and skilled in getting what was needed out of both private and federal sources. Taking a cue from the KGB, Baltimore planted a number of deep moles within the Washington bureaucracy who surface during Democratic administrations to get the city anything it wants—and protect it during Republican ones.

Add to the above a fellow working off a guilty conscience with genius named James Rouse, and you have the reason why downtown Baltimore is getting more visitors per year than Disney World. Rouse is the inventor of the suburban shopping mall that killed the core of the cities; now a retired zillionaire who even built his own medium-sized city from scratch, he began to suffer guilt pangs that he'd killed the inner cities of the nation. Most of what you'll see when you get to the Inner Harbor is Rouse's plan, and it's stunning, but it's important not only in turning around big cities and making them places people want to move into, not out of, but for the fact that planners and developers from all over the country were attracted to the *rest* of the city and are now making Baltimore a living and changing urban laboratory. The future of the city in America is being planned and created in Baltimore, with a minimum of federal funds, or even taxpayer's funds of any kind, by folks like Rouse, David Murdoch, and others. What they do here is then translated to what they try to sell other cities on doing. There are, in fact, seminars held in Baltimore, regularly attended by officials of cities all over the globe, on just how to do what was done here. And it's never finished—it keeps going and going, and that makes living in Baltimore fun.

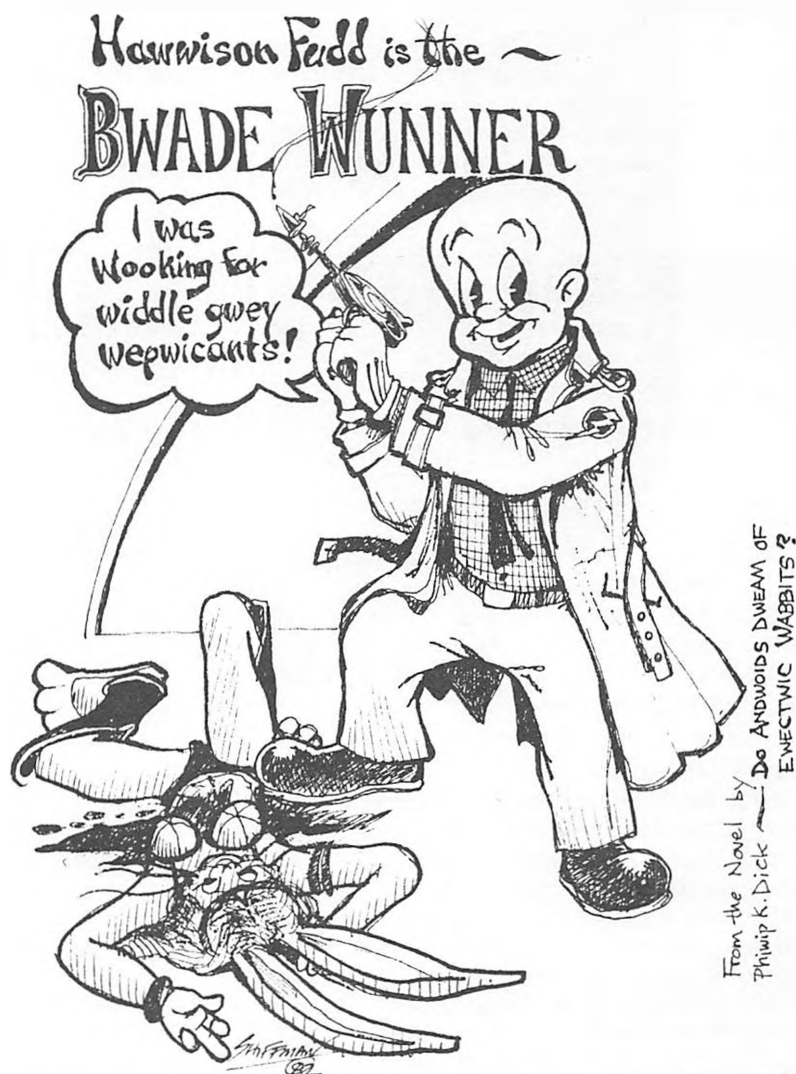
A nice aspect to it all is that you will see very few projects or teardowns, except around the Inner Harbor itself where warehouses had to go to make the place a great gathering spot for millions of people. Whole neighborhoods are being restored and preserved; many of the ancient rowhouses are very modern inside and look on the outside as if they had just been built.

Baltimore's ethnic neighborhoods share that restoration and preservation. The city is the largest collection of small towns in America, with each section having its own mini-downtown and services, and people tend to identify with their

neighborhood first, then the city, then the state. Bawlmerese, the city dialect, is not universally spoken, but is often encountered to the bewilderment of out-of-towners (warning: it is a cross between South Philadelphia, Brooklynese, and Old English and we'll try and get a mini-dictionary to you for the con).

Well, I could go on and on, but the fact is that you'll have to see Baltimore to realize that it's a great place. If you haven't been here at all, or not recently, prepare for a pleasant shock.

—Jack Chalker



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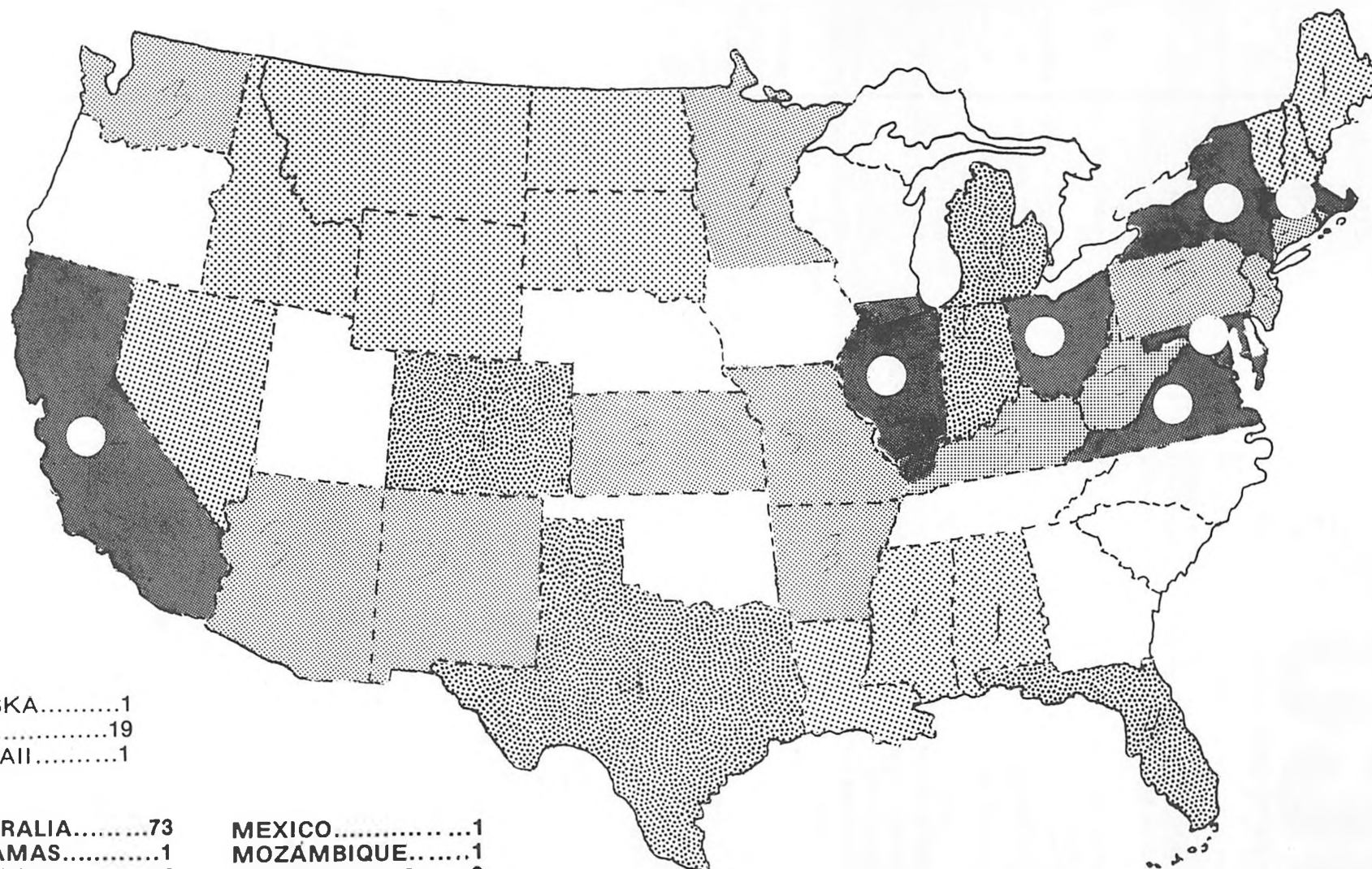
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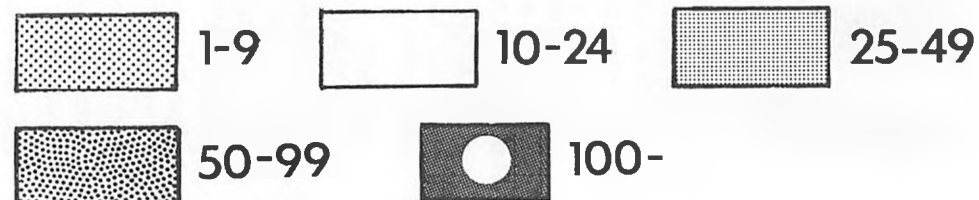
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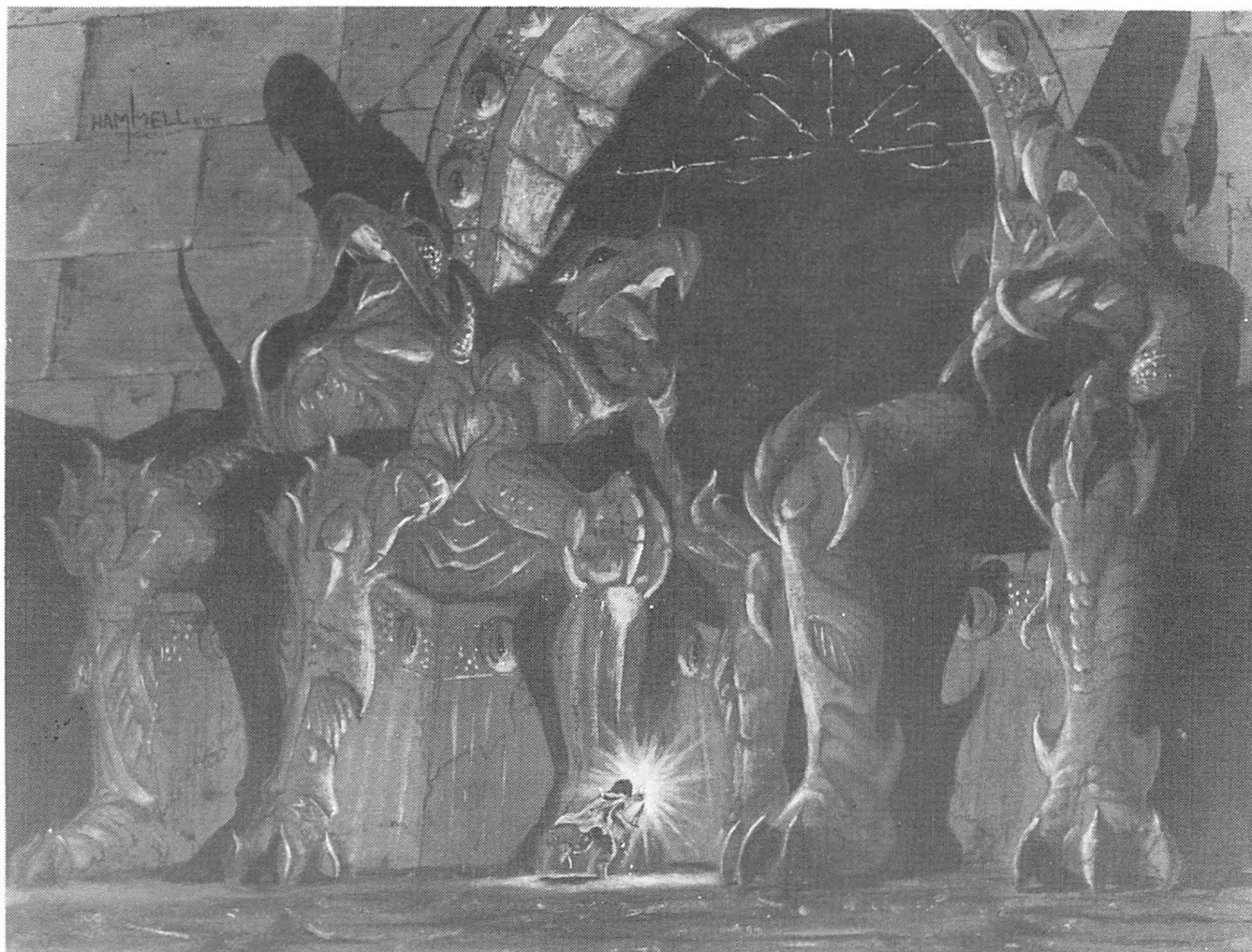


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There are three types of memberships in ConStellation, Attending, Supporting and Children's. Supporting members have all the voting privileges and receive all the publications. The only distinction between them and Attending members is that they can't attend. All those holding Children's memberships must be accompanied by an adult. Children won't receive any publications unless they purchase a regular membership.

Supporting memberships are \$10.00 through 31 December 1982. Attending memberships are \$30.00 from 1 July through 31 December 1982. Parents may buy Children's memberships for children 6-12 as of September, 1983 for \$5.00. (Dates always refer

to the postmark on your letter.) Children under 6 will be admitted free. There are no other free memberships except for our Guests of Honor.

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—Chris Lubs

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3118A David FORSTEN
2929A Brian M. FRASER
1758A Ann E. FRAZER c/o D.Lawson
2727A Frank Kelly FREAS
2726A Pauline B. FREAS
2928A Chris FREELIN-LITTLEJOHN
2826A Giovanna FREGNI
3117A Pam FREMON
2825A Mary K. FREY
2824A David FRIEDMAN
3116A Wanda A. FROSTICK



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 3114A K. W. GATEWARD
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 2926A Donna GAUSE
 2822A Guest of Maria V. GAVELIS
 2823A Maria V. GAVELIS
 2725A Denise A. GENDRON
 3111A Jane GERBER c/o Chelton
 3112A Claire GERBER c/o Chelton
 2766A Ken GETLING
 3110A Katie GILLEN
 2925A Denise E. GIRARDEAU
 2924A Priscilla GLYNN
 2821A Lera June GOULD
 2820A Mitchell E. GRAY
 2819A Brian A. GREENE
 3109A Suzanna GRIFFIN
 2923A Jan GRIFFITH
 2922A Sandra Dee GROVE
 2699A Jim GRUNST
 2698A Mark J. GRYGIER
 2697A Julie GUERARD
 2696A Peter GUERARD
 2269A Nathan D. GUEREVICH
 2694A Joe GUMBINGER
 2695A Cyn GUMBINGER

H

2693A Karen V. HAAS
 2818A Barbara G. HAIRE
 2817A Cynthia HALDEMAN
 2692A Leta HALL
 2921A Sandra L. HALL
 3108A Stephanie HALL
 3107A Rebecca HAMADOCK
 3106A Cynthia HANLEY
 3105A Guest of Cynthia HANLEY
 3104A Kelley HARKINS
 3103A Kevin HARKLESS
 3102A Andy HARPER III
 3101C Child of Andy HARPER
 2920A Michael HARPER
 3100A Paul M. HASBROUCK
 3099A Kim E. S. HAUG
 3098A C. M. HAYNES
 3096A Don W. HEISER
 2919A Colin S. HELMER
 2813A Janice HENNESSY
 2814A Mike HENNESSY
 2815C Shane HENNESSY
 2816C Trevor HENNESSY
 3095A Glenna HERSHBERGER
 3094A Gene HESS
 2691A Jack HETTCHE
 2690A Will HETTCHE
 2918A Lynn A. HICKMAN
 2812A Gail HIGGINS
 2917A John F. HILBING
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 3093A Susan HOAK
 2916A Priscilla HOBBS
 3092A Elizabeth HOLDEN
 2687A Frank T. HOLLANDER
 2811S 2nd Lt. Harry HOPKINS III
 3091A Steven F. HUDSON
 3089A Guest of Rock HUEFTLE
 3090A Rock HUEFTLE
 3088A Elizabeth Anne HULL
 3087A Vida HULL
 3086A Robert L. HURLEY

2810A Lee INSELBERG
 3085A ISHER
 2686A Christopher C. ISON



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3084A Kathryn F. JACKSON
 2809A Melissa JAMES
 2685A Lee JAMILIK
 2915A Brigitta JENKINS
 2689A Martha Jane JILL
 3083A Kenneth R. JOHNSON
 3082A Ned JOHNSON
 3081A Kathryn E. JONES
 2808A Franklin JORDAN
 2684A Judith JUDSON
 2966A Guest of Louis JURENA
 2967A Louis JURENA

K

2914A Laurence P. KAMP
 3080A Pete KAUP
 2913A Mark M. KELLER
 2912A Bonita M. KELLEY
 2807A Matthew KELLY
 3079A Debra KEMNITZ
 2683C Jesse KENDALL
 1188A Linda Ann KENT
 2682S Desmond KENTER
 1234A Deborah K. KILGORE
 3078A Anthony Scott KING
 2911A Linda D. KING
 3077A William F. KING
 3076A Jay KINNEY
 3075A Annette KLAUSE
 3074A Mark KLAUSE
 2806A Chris KNIGHT
 2910A Robert E. KNOWLDEN
 1166A Karl KOFOED
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 3072A Mickey KOGUT
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 2805A Ted KOPPEL
 2681A Eric KRAMER
 2909A Barbara KRASNOFF
 2680A Dave KRATZ
 2908A James R. KRATZER
 3070A Chris KRAWICE
 2907A Tommy KUCERA
 3069A David KURLANDER
 2679A Kathleen KYLE

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2519A Mike LALOR
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 3066A Clinton LAWRENCE

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 3060A John LOCKHART
 2904A Jerry LOCKLEE
 2674A Tom LONGFELLOW
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 3056A Michele LUNDGREN
 2673A Dan LUXEMBERG
 2678A Joe LaCOUR
 2677A Pat LaCOUR
 3065A Shirley A. LEBU
 3064A Steven LEBOWITZ c/o Dempsey
 2906A Tom LESHENDOK
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 2803A Michael W. LINDOW
 2676A Bruce D. LITMAN
 2675A Karen LITMAN
 3062A Joyce LITTLE
 3061A Robert LITTLE

M

2797A Aubrey MAC DERMOTT
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 2667A Peter M. MAKUS
 3048A Patrick MALLOY
 3047A Sharon Alban MAPLES
 3046A Deborah MARLATT
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 3054A Dan MC AULIFFE
 3053A David MC CLURE
 2672A Sean MC CORKLE c/o Kratz
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 2800A William MC CRONE
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 3051A Tim MC FADDON
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 2799A Terry MC KEE
 2798A Margaret MC KENZIE
 2903A Patricia MC NALL
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 2664A Charles F. METZLER
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 3044A Paul MEYER
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 3043A Patricia MICHEALS
 2793A Debbie MILLER
 2792A Rosemary MILLER
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 2790A Guest of MINDBRIDGE LTD
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 3042A Lynne C. MOORE
 3041A Martin J. MOORE
 3040A Carl D. MOYER
 2902A R. J. MURPHY
 2668A Deanna B. MacKENN
 2802A George F. McAULAY II
 2671A Sue M. McGANN
 2670A Patrick L. McGuire
 2669A Kevin McNULTY





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1939A Ingrid NEILSON
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2662A Robert W. NEWMAN
3038A Ruth Ann NICHOLS
2661A Sandra K. NICHT
2901A John C. NINE

2660A Bob NISSEN
2900A Paul NOLAN

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2789A David O'NEILL
2481A Gene OLMSTEAD
2659A Bob ONDIRA
2788A Giles ORR
3037A Pat ORTEGA
2658A Mildred OSLICA
3036A Michael OST

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2787A Suzanne Ellen PAGE
3035A Betsy PAINTER
3034A Sharon M. PALMER
2786A Alexei PANSHIN
2657A Carol PAOLUCCI
2656A Lois E. PARENTE
3033A Helen M. PARKER
3032A John E. PARNUM
2655A Allen B. PATTERSON Jr.
2654A Guest #1 of Allen PATTERSON
2652A Guest #3 of Allen PATTERSON
2653A Guest #2 of Allen PATTERSON
3031A Patrick S. PAUL
2785A Mark PAULK
2651A Brian D. PEARSON
2650A William P. PEIRCE
2649A Lloyd F. PENN
2899A Lloyd PENNEY
2898A Jon A. PETERSON
3030A Missy PETERSON
2648A Tom PHANEUF
3029A Debroah L. PHILLIPS
3028A Laura PHILLIPS

2897A Robert M. PINAHA
3027A Michael PINTO
2896A Joel David POLLACK
2784A Carol W. POLLARD
3026A Norman POLLOCK
3024A P. J. PORTER
2895A Frank G. PROCYK

R

2783A Scott RAKOW
3025A Carol Ann RASMUSSEN
3023A Elizabeth C. RAUNHOLT
3022A Gretchen RECTOR
3021A Wayne RECTOR
2894A Glenn REGIS
2893A Michael J. REHAK
2892A Anne REYNOLDS
3019A Mark E. RICHARDS
3020A Veva E. RICHARDS
2891A Michael RICHTER
2890A Steven W. RIDDLE
3018A Ray RIDENOUR
3017A Susi RIDENOUR
3016A John RIEHL
2889A Jackie RILEY
2887A Mike RILEY
2886A Yvonne ROBERT
3015A George ROCK
2647A Betsy E. ROGERS
3014A Cecil ROGERS
3013A Kate ROGERS
3012A Mark ROGERS
2646A Michael L. ROGERS
3011A Nancy ROGERS
2885A Kathleen M. ROMER
3010A Elizabeth A. ROOT
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1986

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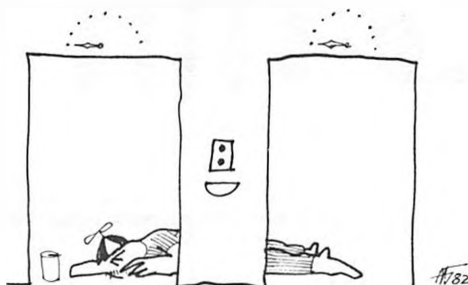
3008A Guest of Steve RUSK
3009A Steve RUSK

S

2884A Stephen SAFFEL
2644A Steve SALABA
2643A Amber SALGER
3007A David SALYERS
2882A Clifford SAMUELS
3006A Sylvia SANDBERG
2780A Louis J. SAPIENZA
2779A Sandra A. SAPIENZA
2778C Sara L. SAPIENZA
3005A Michele SATANEK
2881A Sharon SBARSKY
2880A Dave SCALZI
2879A Kath SCALZI
2878A John A. SCHMIDT Jr
2838A Marc W. SCHNEE
2877A Deborah C. SHANKS
3004A Adrienne SHANLER
2640A D. M. SHEA
2639A Rickey Steven SHEPPARD
2638A Ellen G. SIEGEL
3003A Kathy SILER
2876A Dave SILVA
2975A Marcia SILVA
2642A Alice SIMMONS
2637A H. Leslie SIMMONS
2636A Mrs. H. Leslie SIMMONS
2635A Patrick SKOVAN
2641A Jackie SLEEMAN
2873A Cynthia L. SMITH
2872A David B. SNIDER
2634A Debora A. SOHNS
2633A Mike SOHNS
3002A Eugene SOMMER
3001A Susan SPARENBERG
3000A Dale LaRoy SPLITSTONE
2775A Jon S. SQUIRE
2883A Thalia ST. LOUIS
2632A Peter STAMPFEL
2998A Walter G. STAPLES Jr.
2999A Janet Kirlin STAPLES
2631A Julie S. STEELE
2630A Valerie J. STEWART
2871A John STOPA
2870A Joni STOPA
2629A Donna STRUWE
2628S James STYLES
2997A Helen SULLIVAN c/o Dempsey

T

2869A Tim TARRANTS
2776A John TERRILL
2627A Ellessar M. TETRAMARINER
2626A Jim THOMPSON
2868A James E. THOMPSON
2964A M. G. THOMPSON
2867A Robert THOMPSON
2996A Kathleen E. TIBBETTS
2965A Charles M. TIMPKO
2995A Ray c/o Chelton TITUS
2994A Susan L. TOKER
2993A Guest #1 of Samuel TOMAINO
2992A Guest #2 of Samuel TOMAINO
2991A Alison TOMKINS
2625A Ellen TORRANCE



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2866A David TRISTAN
2865A Terry TRISTAN
2990A Douglas TROTTER
2989A Elizabeth TROTTER
2864A Guest of Nancy J. TUCKER
2774A James TUDOR
2775A Judith TUDOR

U

2988A Pilar M. UELMAN
2863A Anthony URGO

V

2624A Susan VAN DE WEERT
2773A Victoria VAYNE
2862A Charles N. VENEZIA
2861A Myra C. VENEZIA
2987A Michael VERINA c/o Kaup
2772A Steve VERTIGER

W

2771A Lillian WACHBROIT
2985A Guest of Ralph WACHTER
2986A Ralph F. WACHTER
2960A Karen WALL
2770A Michael J. WALLIS
2623A Michele WALSH
2614A Keith WALTER
2984A Michael WARD c/o Wolfgang
2983A Rosanne WASSERMAN
2982A Paul WATSON c/o Chelton
2981A Helen WEBB
2315A Irv WEIBE
2622S Richard W. WEILGOSH
2980A Will WEISS
2859A Bob WEISSINGER
1956A Letitia C. WELLS
2858A Dan WHITE
2621A Joseph K. WILCOXEN
2620A Ricky E. WILES
2979A Anita Hester WILLIAMS
2978A Shelia WILLIS
1922A Carole WILSON
2977A Jerry WILSON
1880A Patrick WILSON
2857A Douglas E. WINTER
2856A Lynne G. WINTER
2976S T. V. WOLANSKY
2855A Guest of Gene WOLFE
2854A WOLFGANG THE RHINELANDER
2975A David F. WOLFGANG
2619A Betsy WOLLHEIM
2618A Don A. WOLLHEIM
2617A Elsie WOLLHEIM
2616A Anne WOOD
2615A Clay WOOD
2613A Karen A. WOODALL
2612A Michael P. WOODALL

2853A James K. WOOSLEY
2974A Andrea L. WRIGHT
2611A Nancy M. WRIGHT
2610A Willard L. WRIGHT
2852A Abbie WYSOR
2973A John WYSOR

X

The UNKNOWN

Y

2851A C. James YANCY
1938A Holly YAO
2609A Alice YERGEN
2608A B. Jean YERGEN
2607A Nola YERGEN
2972A YOGANATHAN
2971A Blanche YOUNG
2970C Christopher YOUNG
2969A Jim YOUNG
2968C Kathleen YOUNG

Z

2850A Judy ZELAZNY
2849A Roger ZELAZNY
2874A Michael R. ZIPSER
2848A Liz ZITZOW c/o Houn
2559A Ron ZUKOWSKI



COMIC STRIPS AT AN EXHIBITION

Electrons are eaten every day.

ConStellation

AMAZING joins George and the Dragon!

AMAZING *Science Fiction Stories*, the world's very first science fiction magazine, has been acquired by Dragon Publishing, a division of TSR Hobbies, Inc., the DUNGEONS & DRAGONS® people. George Scithers, formerly editor of *Isaac Asimov's Science Fiction Magazine*, has joined Dragon Publishing as the editor of AMAZING and to work on other SF projects.

The new publisher plans substantial investments to make AMAZING first in every way, with more pages per issue, more money for writers, and more frequent publication. E. Gary Gyax, the President of TSR Hobbies, Inc., hopes to see the revival of AMAZING's sister publication, *FANTASTIC Stories*, as well.

AMAZING is looking for the same wide range of fantasy and of science fiction that Elinor Mavor used so effectively. Our rates are 4¢ to 6¢ per word (shorter stories receiving the higher rate), payable on acceptance, for First North American Serial Rights, plus a non-exclusive option at a specified additional payment, when exercised, for use in anthologies based on the magazine.

The address of record of the magazine and the publisher is: AMAZING Science Fiction Stories, Dragon Publishing, P.O. Box 110, Lake Geneva WI 53147. Members of SFWA may send manuscripts directly to the editor at P.O. Box 8243, Philadelphia PA 19101.



Dragon Publishing, P.O. Box 110, Lake Geneva WI 53147



TITAN: Largely a philosophical race, these crabs spend all their time pondering the nature of God, Reality, Truth and like that. Like the crabs on Pluto, most of them are starving on welfare. A small minority are wealthy through their interests in biological warfare.



SATURN: Since Saturn is the most disgusting, evil planet there is, it stands to reason that any crabs "living" there must be equally obnoxious. All our *energy*, our *resources*, our every *waking* moment, must be directed to the bombardment and annihilation of Saturn!



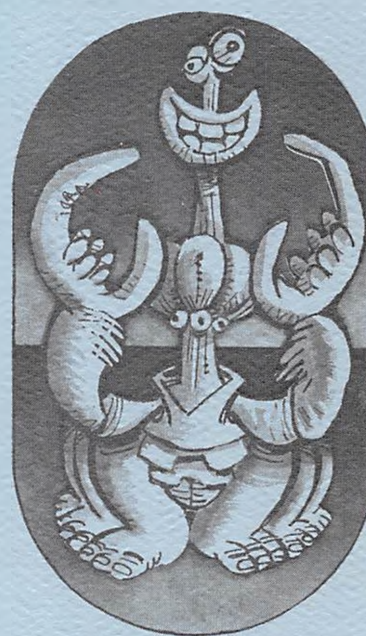
IO: Io is, as everyone knows, where the action is. Io is groovy, trendy, and with-it. These crabs' clothes are great! The girls sometimes wear skirts with Op-Art Designs, and there's one really *fab* item: a motorcycle with bull's-eye designs!



URANUS: Coarse and vulgar, hairy and smelly, covered with mucus and often overgrown with neurotic complexes. Anal and fond of useless acquisition. These crabs live as parasites in the cavity of a host animal. They mean well.



NEPTUNE: Inhabited by the longest lived crabs in the solar system—also the *slowest*. They were tying their shoelaces during the Mesozoic and waiting for the bus during the Jurassic Period. While we were living in caves and painting ourselves blue, they were living in condos and painting themselves blue.



PLUTO: Crabs on Pluto are quite creative. Among them can be found artists, writers, musicians, actors, playwrights, sculptors and poets—all starving on welfare. *They have no talent whatsoever.*