

DALLASCON BULLETIN IV



DALLASCON BULLETIN is published quarterly by the Dallas in '73 Bidding Committee (Chairman: Tom Reamy; Vice-chairman: Joe Bob Williams; Secretary: Larry Herndon; Treasurer: Rosemary Hickey) at P.O. Box 523, Richardson, Texas 75080. Edited by Tom Reamy with an assist by all. DCB is distributed free to anybody and everybody and has a circulation of approximately 6000. Ad deadlines are: January 1, April 1, July 1 and October 1.

CONVENTIONS, MOVIE SCREENS, ADS, MASQUERADES, & SEALING WAX

TOM REAMY

Heidelberg, Germany won the Worldcon bid for 1970 (to be known as Heicon)—which, as they were bidding unopposed, was a surprise to no one. Boston won the 1971 Worldcon (to be known as Noreascon) bid over Washington, D.C. by a vote of 169 to 119. This was the first year in which only pre-registered members of a particular convention could vote so the turn-out was relatively small. A majority of the people at the Worldcon in St. Louis were more than likely unaware of the voting, and a lot of those who were didn't care enough to buy their memberships in advance.

This is the way it works: if you want to vote on the site of the 1972 convention, you must be a member of the 1970 con (where the voting takes place) and also a member of the con on which you are voting (1972). Because the 1970 con is in Germany, the voting for this one time only will be by mail. The voting-by-mail details have not been published yet but I imagine all members of the Heicon will be mailed ballots on which the bidders for 1972 are listed. If you don't wish to vote, discard it. If you do wish to vote, return the marked ballot with your membership fee. I'll let you know the full details as soon as I know them.

To join Heicon send 20DM for an attending membership or 14DM for a non-attending membership to:

Mario Bosnyak
6272 Niedernhausen
Feldbergstr. 26A, W. Germany

All rates are quoted in Deutsche Marks because of currency fluctuation. According to *Locus*, the rate of exchange in early November was 27-1/2¢ per DM. This isn't as complicated as it seems to be. The easiest method of payment will be an international money order obtained at the post office. They will do the conversions for you. If you have already purchased a non-attending membership you'll have to either convert it to an attending membership or send an additional 10DM if you want the con pub-

lications to arrive airmail. If you don't convert, you will receive them sea mail (four to six weeks delivery).

If you wish to vote on the site of the 1973 convention (you knew we'd get around to that!), you must be a member of the 1971 con in Boston and, as the vote-by-mail will not be in effect that year, you must also attend. Somewhere near the Noreascon registration desk will be a table at which you register for the 1973 con. You may either purchase an attending membership or a non-attending membership—either one allows you to vote. The non-attending membership costs a dollar or two less and can be converted later. (I would suggest that anyone who has paid a dollar for a Dallascon supporting membership get the non-attending variety. If Dallas wins, you can convert it to an attending with your Dallascon card instead of a dollar.)

When you register, you will be given a numbered ballot. Don't lose it. You can only vote with that ballot. The voting usually takes place late Saturday morning and you must have the ballot to be admitted.

The bidders give their spiel, do a soft-shoe, parade an array of famous people before you, each telling why a particular bid is the only true way to Nirvana, or anything else they think might get your vote. (An informal poll of the voters in St. Louis showed that most of them had already made up their minds before they came, but no one wanted to do away with the bidding presentations).

The ballots are marked, collected, counted, and the winner announced. This is greeted by wild cheering from some quarters and dismal groans from others. It's just like politics anywhere.

I hope you see how important it is that you vote—if you care at all where the convention will be held. Boston only won by 50 votes, which is not very many when you consider that there were almost 2000 potential voters at St. Louiscon.

The D.C. supporters who didn't bother to vote are probably moaning in their bheer right now that they could have swung the vote the other way—and the Boston supporters who didn't vote could be doing the same thing if only 26 votes had shifted to the other side. Your support and goodwill are appreciated but only your vote is counted.

A few new items were passed at

the St. Louiscon business meeting. (If you don't think the con rules are confusing, you should watch a business meeting in action. Something is voted in one year, modified the next year, and voted out the next. Very few of the rules seem to stay the same two years running. And the ironical part of the whole thing is: the con committees are only honor bound to abide by the rules. If they want to break them, there's nothing you can do about it. I think St. Louiscon is the only convention in the last few years that has left them intact. If they are fractured too severely, though, a general outcry usually arises from fandom. It may be only a tempest in a teapot but while it rages the squalls can get pretty high.)

The five-year foreign Worldcon rotation plan that was voted in last year was voted out this year. The old three-year North American rotation was re-established. This will not affect the conventions until 1975 when, instead of going overseas, it will go to the Western Zone. Beginning with 1972 the name will be changed from "World Science Fiction Convention" to "North American Science Fiction Convention" (NASFiC). The title "Worldcon" will rotate about the world independently of NASFiC. As far as I know the exact rotation plan hasn't been worked out but it will probably be slightly erratic. If, for instance, Australia is a part of the rotation (as it should be), the Australian fans might not want to stage a Worldcon every four or five years. I expect the rotation plan will take several years of heated business meetings to work itself out.

When the Worldcon title rotates back to North America, NASFiC will cease to exist that year and be "Worldcon" instead. The change of names from Worldcon to NASFiC will not affect the physical structure of the convention except in one instance. The Hugo Awards, according to the new rules, will be English language awards and will stay with NASFiC except the years when the Worldcon is in an English speaking country. That pretty well limits it to Australia and Great Britain.

In 1972 the Worldcon will be overseas (barring the unlikely event that no foreign convention wants it) and NASFiC will be in the Western Zone. In 1973, NASFiC will rotate to the Central Zone and the Worldcon will go who knows where. Dallascon may be a Worldcon but will more than

LIFE in DALLAS

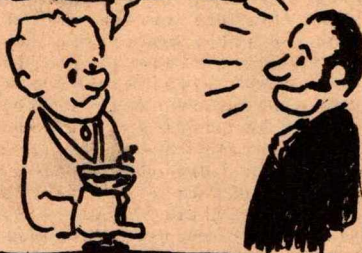
WRITTEN BY LARRY HERNDON
DRAWN BY LARRY LATHAM

AT A RECENT MEETING OF THE
DALLAS S-F SOCIETY (ALIAS DASFS)

JOE, EVEN THO THIS IS THE FIRST
TIME I'VE EVER ATTENDED A DASFS
MEETING, I AM VERY IMPRESSED...

EVERYONE IS SO CALM, LEVEL HEADED, AND
VERY BUSINESS LIKE... A REAL NO NONSENSE
GROUP!

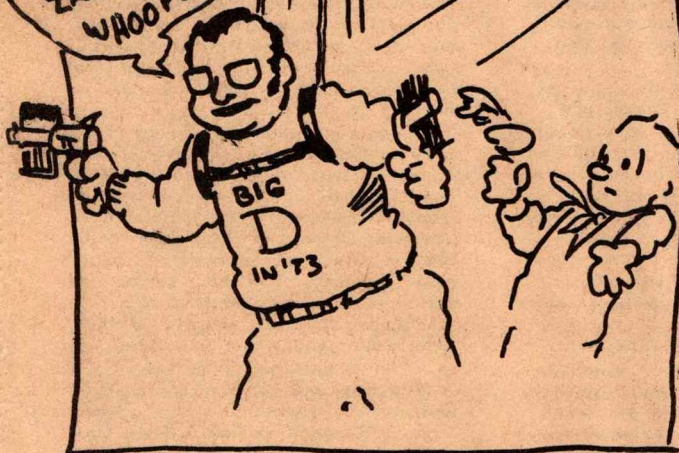
YOU'RE RIGHT!



AND YOU'RE BIDDING ON THE '73 WORLD CON - HOW NICE! WITH
THIS CLEAN CUT GROUP, YOU CAN'T LOSE! I MEAN, EVERYONE'S SO
FORMAL AND VERY SERIOUS ABOUT... EH?

YAHOO!

ZAP!
I'M BUCK ROGERS!
ZAP! YOU'RE DEAD!
WHOOPEE!



WHO WAS THAT,
PRAY TELL?

OUR CHAIRMAN
& LEADER...
TOM REAMY
(COUGH -- SIGH!)



LATHAM '69

likely be a NASFiC. And I'm not sure, until the rotation plan is settled, how soon we will know which we are (assuming that we are at all.)

The other new resolutions passed at the St. Louiscon business meeting are not quite so earth-shaking. Bermuda and other Atlantic islands have become a part of the Eastern Zone of North America. The "novelette" category has been dropped from the Hugo Awards—with the maximum word limit of the "short story" raised and the minimum word limit of the "novella" lowered to fill in the gap. This puts it back just about where it was a couple of years ago before the "novella" category was added. But don't hold your breath, it could be voted back in next year.

St. Louiscon was a very good convention. I felt at first that it had a strange atmosphere—nothing bad, just different. I finally decided it wasn't the convention after all, but me. In previous years I've gone to the Worldcons to enjoy myself—and sell a few Trum-pets. I went to St. Louiscon to enjoy myself, of course, but when you're bidding on a con yourself you can't just relax and let it flow over you. There's a certain amount of business (read: worrying) mixed with the enjoyment. You tend to look at everything from the standpoint of "The Bid". It's a weird new experience for me.

We chartered a bus in Dallas and 26 fans from the area went to St. Louis. The bus wasn't completely full so there was plenty of room to move around and stretch. There were two tables where card games went on far into the night. Liquor was flowing and everyone had a ball. Did you ever play spades with three drunks? At least it's easy to win. We left Dallas about 5:30 pm Wednesday, stopped in Tulsa about 11:30 to pick up five Oklahoma fans, and made it to St. Louis about 6:00 Thursday morning.

The trouble started immediately we started checking into the Chase-Park Plaza Hotel (two separate hotels joined together at the lobby level). The old codger at the desk was going to charge us more than our reservation confirmations quoted. "You people gave me some static so I won't register anyone until 8:00," I heard him say with my very own ears. The static consisted of our insistence on the quoted price. (I heard after the con that he was fired because he was giving everyone trouble—and was probably hired back again as soon as everyone left.) It was mostly a big misunderstanding. The hotel had gone up on the prices but, with the spectre of Baycon hanging over our heads, we had made reservations very early and beat the price change. Anyway, we had two hours to kill before we could unload the bus and get to our rooms.

And that was only the beginning of the trouble with the hotel. Nothing later affected me personally, but I heard hairy tales from others. The narcotic boys were raiding parties and searching rooms—they didn't find anything; the hotel tried to close down the meeting hall after the masquerade and

NEW cheap, cheap ad rates

Because of our new, lower printing costs we are able to reduce advertising rates accordingly. The new rates, beginning with DCB 4, are:

FANS:

full-page.....	\$15.00
half-page	9.00
quarter-page	5.00
eighth-page	3.00

PROS:

full-page.....	\$25.00
half-page	15.00
quarter-page	9.00
eighth-page	5.00

Also, with DCB 4, we are beginning classified ads. These will be \$1.00 for five lines of type including the name and address. They will be typed on this typewriter in a column this wide so you can judge how many words will fit. AND each issue we give a free classified ad to fans from three states selected at random. So, if your address is in California, Vermont, or So. Dakota, you have a free classified in the next bulletin. Next issue three more states will be selected at random.

Because this issue a little late—it was running late anyway and then Christmas got in the way (enough copies are lost anyway without risking the Christmas rush)—we're setting the deadline for #5 back to Feb. 1 instead of Jan. 1. We hope to be back on schedule with #6.

rock concert but people wouldn't leave. Actually, as the word spread, those who had left went back. They finally gave up and con went on with the all-night movies; the hotel refused to let the Boston group have a bidding party in their suite—but were willing to let them have it in a party room at a slight extra charge; Harlan Ellison, a breakfast in bed fan, said they had doubled the room-service fee during the con (I checked with our hotel about this and found there is no room-service fee, the only extra cost is the waiter's tip); the hotel overbooked and anyone who arrived at the con without a confirmed reservation—even a few with confirmed reservations went down the street (it was no inconvenience, really, as the other hotel was only half a block away and considerably cheaper but it was the principle of the thing); the Park Plaza section of the hotel reduced its elevator operators to one (1) during the night—it's 27 floors—and I heard horror stories of people being stranded for two hours. I only went to Park Plaza once and rode that lone elevator. When it arrived at the lobby floor, the doors opened and a lovely lady, very stylishly dressed with an air of wealth about her, staggered out

heaving two heavy suitcases before her. (This was in the wee hours of the morning.) Her piled-up hair-do was slightly askew and her face was a picture of outraged fury. "I've got to get out of this goddam hotel," she hissed to no one in particular. A slightly older gentleman shuffled along behind her carrying nothing muttering, "Yes, yes, yes".

I don't know if their problem was fandom or the general breakdown in the hotel.

When I got on the elevator for a return to the lobby, a middle-aged couple (not fans) were already on. They got off a few floors above the lobby and as they left the woman smiled sweetly and said, "Well, he does know how to work this thing after all." As the doors closed behind them, the elevator operator, a young man about 20, screamed, "You Bitch!" His face was the color of a brick and spittle was drooling from his chin. If he'd had a gun, he'd a shot her. I cowered slowly into the corner but he ignored me and began counting the buttons on his uniform.

I understand there were several elevators in operation after that night, I never went back to the Park Plaza side and the Chase had automatics. Most of the problems were solved after the first day what with frantic phone calls to the owner of the hotel chain and a few threats of suit for breach of contract. I had a nice long chat with our hotel after we got home. I wanted to doubly assure myself that none of those things would happen here. It's a dead certainty that the elevator situation won't arise. The Dallas Statler-Hilton has eight high speed automatic elevators—all right next to each other—that are in operation 24 hours a day.

The Chase-Park Plaza had blocked off 500 rooms for the Worldcon with 300 more in reserve. There were no other conventions except ours but there were several others in town. The other conventions were booking into the Chase-Park Plaza (science fiction cons seem to be the only ones that insist on having their people sleeping in the same hotel where the convention is located) and the hotel seemed to forget the Worldcon and gave rooms to the first persons who asked for them. When we checked in at 6:00 am Thursday morning, the day before the con started, no rooms were available to anyone without a confirmed reservation. It's a little impossible to believe that fans had already booked 800 rooms that early. I brought this up with our man at the Statler Hilton and he said, "They must be crazy. You can't get any return business with that kind of performance. You don't have to worry about anything like that happening with us. You're the only thing booked with us that weekend. Every facility in the hotel will be geared to suit your needs." Then he laughed and said, "My God, you're the most thorough group of people I've ever dealt with."

I also told him about the coffee shop being at capacity 24 hours a day. I've never noticed this before at Worldcons—perhaps because the coffee shop was

never so noticeably located—but any time I went in: 2:00 am, 4:00 am, for ghod's sake, it was full—and understaffed. The normal operation of the Statler coffee shop is to close off a portion of it at 10:00 pm and close all of it at 2:00 am—except when a convention is booked. Then, if the convention wants it, it stays open 24 hours. I told him that, judging by St. Louiscon, the whole thing would need to be open 24 hours with a full staff. He said that they would arrange it anyway that we wanted it. They can do this because there are no union employees in the hotel.

That may not sound terribly significant but it really is. Ray Fisher (the St. Louiscon chairman) told me they had considerable trouble with the various unions represented in the hotel. They could not raise or lower the movie screen (ah! the movie screen) without a union hand on the switch; they had to have a union projectionist and a union this and a union that. So, the absense of union employees may not mean much to the average con goer, but it means a hell of a lot to the con committee.

About that movie screen: it became the star of the convention. During the masquerade the screen was left down to serve as a backdrop for the costumes. Rick Norwood, costumed as Charlie Brown—mangled kite and all—fell off the stage at one point and grabbed the edge of the screen putting a four foot rip in it. (Someone in the audience yelled, "Rick Norwood is Charlie Brown!") After a hurried conference with the hotel, it was decided that the screen would cost \$200 or so to repair. Harlan Ellison, who discovered that the road to hell really is paved with good intentions, suggested that everyone present who wished contribute a dollar towards the repair of the screen rather than placing another financial burden on the committee.

This was a rousing, if unfortunate, success and nearly \$500 was collected. At the banquet the next night Harlan suggested that the overage be donated to Clarion College's Science Fiction Workshop. Several people, led rather vocally by Elliot Shorter, objected. Elliot didn't object to the money going to Clarion but to Harlan's deciding it on his own. Then this incredible rhu-barb developed with people shouting and screaming. Ray Fisher finally quieted it by suggesting that the money be used for a giant beer party on Monday. But that fell through because you can't buy beer on Sundays or holidays in Missouri. It was finally decided that the money would go into an emergency fund for future conventions. There wasn't as much left over, though, as had been thought. The hotel stuck the committee with over \$300. for, not repairing, but replacing the screen—which was due to be replaced anyway. It all seems like high-way robbery but I suppose there was nothing to be done about it.

One thing I did at St. Louiscon was scout around for objections to and criticisms of the Dallas bid. I was aware of some but none that I consid-

ered legitimate and a few that were absolutely paranoid.

Harlan told me that he had heard worries from some people about what would happen if Elliot Shorter came to Dallascon. Well, nothing particular I don't imagine—unless he had another disagreement with Harlan. I see Negro guests at our hotel every time I go down there. There's no Big Deal. There was a Negro convention one night when we were there for a business meeting. Only non-Texans seem to consider Texas as a part of "The South" anyway. As far as we're concerned "The South" begins at the Louisiana state line.

Bjo said she had heard us being criticized for spending too much money. "Buying the convention," is a phrase I've seen in the opposition press. How much are conventions selling for these days? Someone standing nearby asked what difference it made how much money we were spending. Bjo answered, none, it's dumb, but how can you answer it? It probably doesn't need an answer as the opposition press has also accused us of not spending enough money. You certainly can't answer both.

Then Bjo brought up our favorite bugaboo: comic fandom. I thought I had a very good idea when I thought of publishing this Bulletin. Look, guys, we publish a newsletter type thing and send it to everybody in fandom telling them how super we are and what a swell convention we could have. I know it'll cost a fortune but if we sell advertising in it, the ad money will pay all or nearly all of it! Something like that. Well it seems that a great many comic fans began buying those ads and some sf fans come completely unhinged about things like that.

There are also those who seem to think Dallas is a hotbed of comic fans. That just simply isn't true. I can't prove it, but it isn't. I doubt if there's more than ten or fifteen total. And most of them are equally sf fans. It's just that those few are extremely active in comic fandom and give the impression of being more. There aren't even enough comic fans here to form a comic club. The old Hydra Club was largely made up of sf fans and when we decided to break away and form an sf club, Hydra shriveled up and died. There have been several attempts to revive it but I think 12 people is the most they ever managed. DaSFS (Dallas SF Society) on the other hand is prospering. We must have 50 members who fortunately never all show up at once.

This comic business also seems to have arisen from the fact that there was a comic con in Houston this year. That's a little like criticizing Boston because there was a comic con in New York City—they're closer together than Dallas and Houston. The truth is: the comic fans in Houston just didn't ask our advice before they staged a comic con and they would very muchly resent our getting the credit/blame for it. The person who gave the Houston con such an adverse write-up in Locus reviewed it as if it were an sf con taken over by comic fans. It wasn't. It was adver-

tised as the Houston Comic Con and the plug I gave it in the Bulletin also stressed the fact that it was a comic con. The Locus reviewer should not have been surprised if he wandered into a horse show and found horses.

I've been advised by various fans to not mention the comic thing; to not give it credence by denying it. I've also been advised to explain it to those who have misunderstood. Since I couldn't very well do both and had to do one or the other, I chose the latter. I know a lot of the comic thing is from people who don't believe a word of it; it's just good propaganda and I don't blame them a bit for using it. But if anyone really and truly believes it, don't. Ray Fisher said that they had the same sort of thing when they were bidding because there's a comic con in St. Louis every year. His choice was to ignore it. But I felt the rational thing to do was explain. However, Ray did get the convention. Maybe there's something to be said for the non-rational approach.

But onward to less trivial things: Jon and Joni Stopa (and perhaps others) have been upset by ideas I mentioned on the masquerade—and they were only ideas tossed out for comment. I suggested the possibility of having the masquerade in the afternoon, rather than the evening. If it were in the afternoon, there would be things for people to do who didn't want to go whereas there isn't much else to do if it's in the evening. The opposition press rebutted that with: "If the masquerade were in the afternoon, nobody would go." Of course that isn't really a rebuttal but a confirmation that there is little interest in the masquerade and it survives only with a captive audience. But regardless that the competition inadvertently agreed with me, I think it was a rotten idea. It would reduce the festive mood of it all and that would be bad.

But what the Stopas objected to was my idea of staging it more like a fashion show than a melee. I think the problem there is the definition of "fashion show". The masquerade at St. Louiscon was, in my definition, a fashion show (even more so than what I had in mind). The St. Louiscon masquerade was beautiful—well organized, well presented, and it didn't last all night. I had in mind a slightly different ramp arrangement but basically the same thing.

There is one area, though, on which I want to make a major improvement: the photographers. I want to light the masquerade presentations so there will be enough available light to photograph the costumes during the presentations without using flashes or floods. Usually the best shots are at that moment but it is too annoying to the audience to have lights going off in their eyes.

The area set aside for flashes is necessary also—but it's very trying. Most of the pictures I take during these sessions seldom come out. If my flash goes off while someone else's flood is on, the picture is naturally overexposed. Others must have the same problem—it seems unavoidable.

Available light would solve all the problems: technically better and more interesting pictures taken during the presentations. There will be an area for flashes and floods of course, for those who prefer it. The hotel has the facilities. All it requires is a little planning.

Other criticisms have concerned the weather in Dallas over the Labor Day weekend. I couldn't say from experience what it's like then because I'm always away at the con, but I did check the newspapers for the last several years. I compared Dallas with St. Louis, New Orleans, Chicago, Los Angeles, Minneapolis and New York. I was a little surprised at what I found. Not that Minneapolis usually has the lowest temperature but that St. Louis usually has the highest—but with only about 10° difference. It's usually around 80° in Minneapolis and 90° in St. Louis with the other cities falling towards the higher end of the 10° span. I was checking the paper every day the week before St. Louiscon and was a little startled to see that the temperature in Dallas for most of the week was 3° to 5° below Minneapolis—but I admit that this year was an exception. The paper didn't give the humidity but it did indicate the rainfall. New York City usually had showers and New Orleans mostly had constant rain because Labor day is the middle of the hurricane season. The humidity in Dallas this year was around 50% but that's higher than normal. The humidity and the cool weather were side effects of the hurricane that hit Louisiana the week before St. Louiscon. So, you don't have to worry about the heat. It's just about the same as NYC or LA with a lower humidity.

Ben and Mary Ezzell, a couple of Rhode Island fans, have just moved to the Dallas area. At the last DaSFS meeting Mary said that I really needed to explain the climate and topography around Dallas; that most people in the East thought of Texas as deserts and prairies and she wouldn't be surprised if some expected Indian attacks. There's a saying, which obviously originated in Fort Worth, that Fort Worth is where the West begins and Dallas is where the East peters out. It's really kinda true because just to the west of Fort Worth the prairies do put in their first hesitant appearance but you have to go another 500 miles or so before you get to anything that could respectably be called a desert. There's any kind of terrain you want in Texas, actually: swamps on the Louisiana side and deserts on the New Mexico side—and everything in between. Dallas is in a woody area, just to the western edge of what is known locally as "The Big Thicket."

So much for geography. Of all the funny criticisms I've heard, the prizewinner was from a prominent fan (who will remain nameless) who liked everything we were doing in our campaign and admired our resourcefulness and all that and was ready to support us until he heard that once you get to downtown Dal-

las time reverts twenty years and the street signs are illegible. That is not true! There are now street signs on all the major wagon crossings and the others are left blank for Ed Cox to doodle on.

He also admitted that he had never been here but had once been in Beaumont and the humidity there was atrocious. I'm sure he's right (I've never been there) because it's on the Gulf. Dallas is over 500 miles from Beaumont and there's a considerable difference in the climate.

The reasons for supporting a certain convention bid vary quite a lot I suppose. I know my own reasons in the past have been fairly diverse. I supported New York in '67 because I wanted to go to New York City—not the best of reasons—and because I admired Ted White a great deal and, despite disagreeing with him on his convention, still do. I didn't vote in the '68 elections because, like a lot of people, I mistakenly assumed that Los Angeles had it sewed up. I supported St. Louis over Columbus, Ohio in the '69 bidding for several reasons: the St. Louis fans were friends of mine and I didn't know the Columbus people; Columbus made several serious blunders early in the bidding that showed their lack of experience; St. Louis was considerably closer to Dallas (a very bad reason); and I honestly believed that St. Louis would stage the better convention. The last is the only really good reason though the others are all perfectly legitimate if not exactly logical. I really had no particular preference between the '71 bidders. I knew neither the Boston fans nor the D.C. fans particularly well and I've been to neither city and have no particular desire to one more than the other. The experience of the committees and the convention facilities seemed about equal. It was a toss-up.

I'm sure people voted for one or the other for all the reasons but, from post mortems after the voting, the general consensus seemed to be that Boston won because it was their turn. D.C. had the Worldcon in '63 and Boston has never had. That, too, is not a very logical reason but a perfectly legitimate one. That could apply to our own bid. There's never been a Worldcon (or NASFiC) in Texas and there's only been one even reasonably close (New Orleans in '52). Of our competition, New Orleans, of course, has had one, Chicago has had three, Minneapolis has never had one either but there have been several fairly close.

Also, Boston advertised in the Bulletin and D.C. didn't. I'd like to think that had something to do with it.

The Dallascon Supporting Memberships need a little re-definition as several people seem to have forgotten their purpose. That purpose was not to raise money—I didn't expect to sell enough to make it financially significant but I underestimated it.

Bidding committees in the past have gotten into trouble listing as sup-

porters people who had said nothing more than, "Good luck on your bid." I didn't want that to happen with us but I did want to list the names of people who really supported us.

There are quite a few fans who have told me they support Dallas but who haven't bought a supporting membership. I could list those. I could list all the ones who have indicated a preference for Dallas. I could list all who might show a preference for Dallas. I could list all those who didn't not support Dallas. I could wind up listing everyone in fandom who didn't actively support one of the other bidders.

So, I figured the safest, surest way to have a list of supporters who really were supporters was to ask them to pay a dollar to prove it and let them know their names would be listed. I wasn't exactly expecting to be ununited by dollar bills. I had only 300 cards printed thinking that would be enough to last all the way. But we've almost reached that number in less than a year.

There have been a few special cases like the fan who gave me a dollar at Midwescon but asked that I not list his name because he didn't want to damage his relationship with the other bidders. There have been several who sent more than a dollar. Then there was the fan who sent a dollar because he wanted to help but warned us that he might decide to vote for someone else. An another who didn't want a supporting membership but sent a donation anyway. There have also been several who asked about buying full memberships. I can only say that you may buy full memberships if you want to as long as you realize that we are just bidding for the convention and there's no guarantee that we will get it.

Also any money that you pay us in the way of supporting or full memberships will not change the fact that you still must buy a '73 membership in order to vote at Boston and you must buy it there to get your ballot. Of course, if Dallas wins and you've paid more than the registration fee requires, we will give you a refund.

I don't even know what the membership fee will be in '73. It's \$6.00 in Boston so it won't be less than that I'm sure. With operating expenses rising as fast as they are and auction materials (the old standby for convention income) drying up just as fast, the only recourse seems to be the raising of the membership fee. Our hotel was surprised that we charged so little anyway. They didn't know of any con that charged less than \$20.00 and knew of many that charged a lot more. So it's up to you about buying full memberships—just be sure that you know you will have to buy another if you plan to vote—and that you've lost it if we don't win.

Would the persons who bought Dallascon Supporting Memberships number 248 and 249 please identify yourselves? Whoever sold them to you in St. Louis forgot to write it down.

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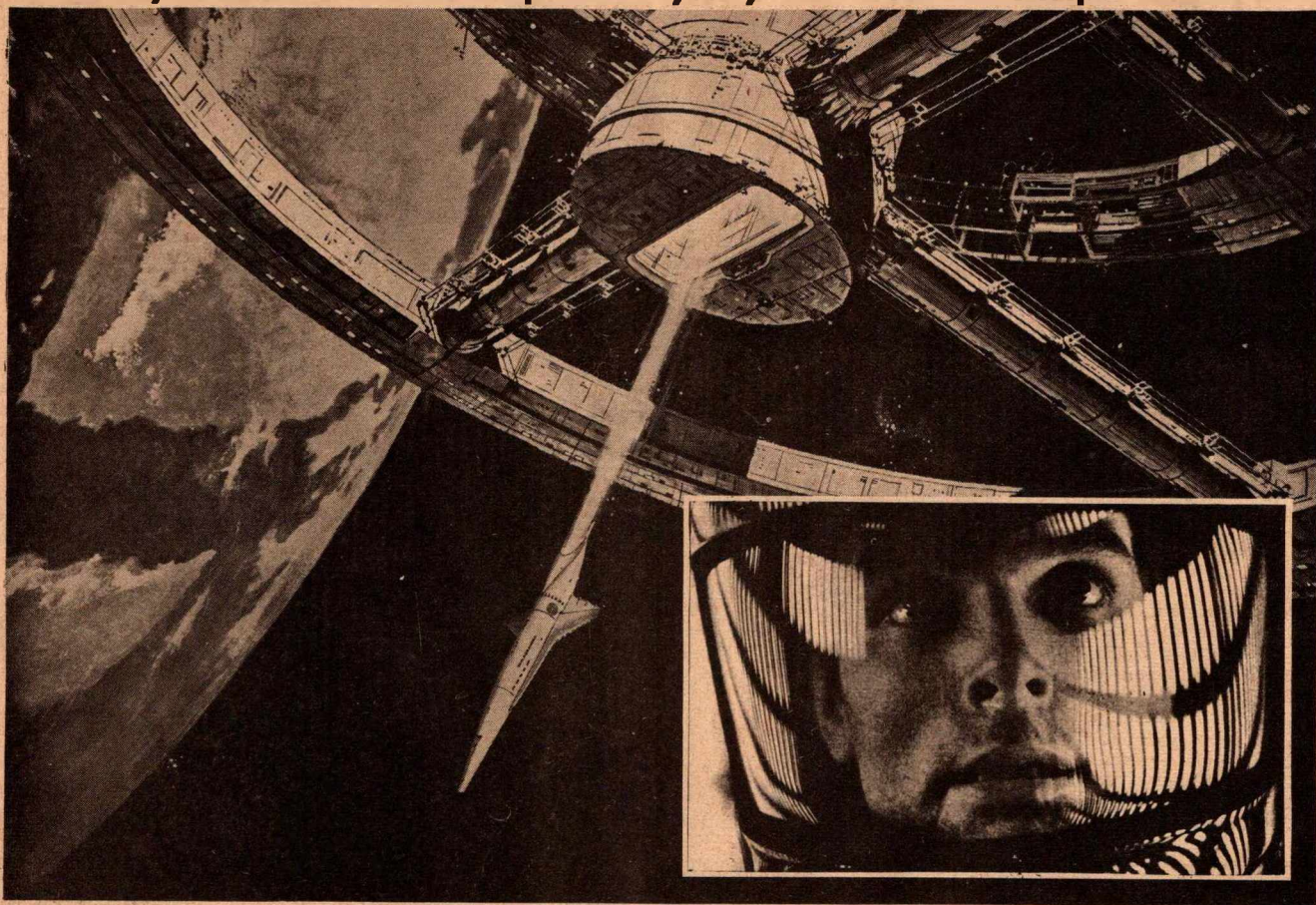
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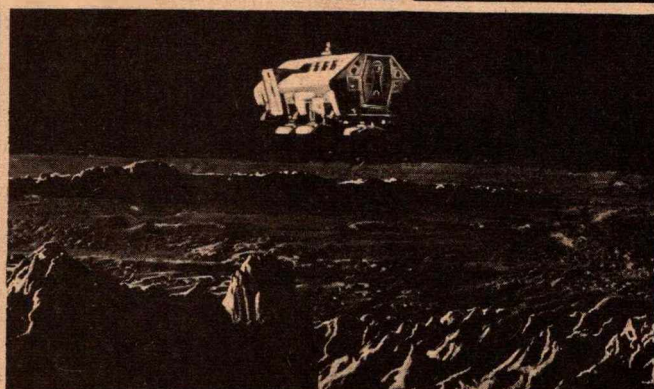
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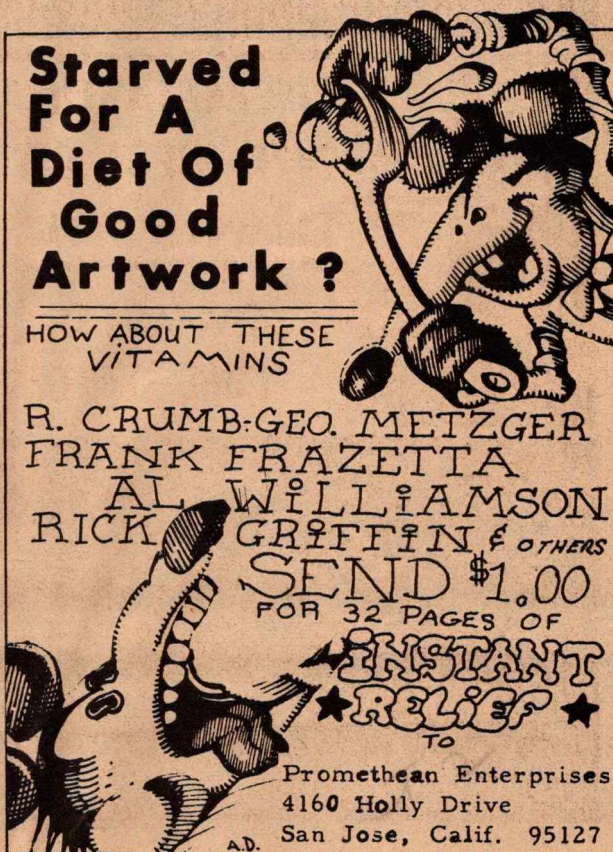
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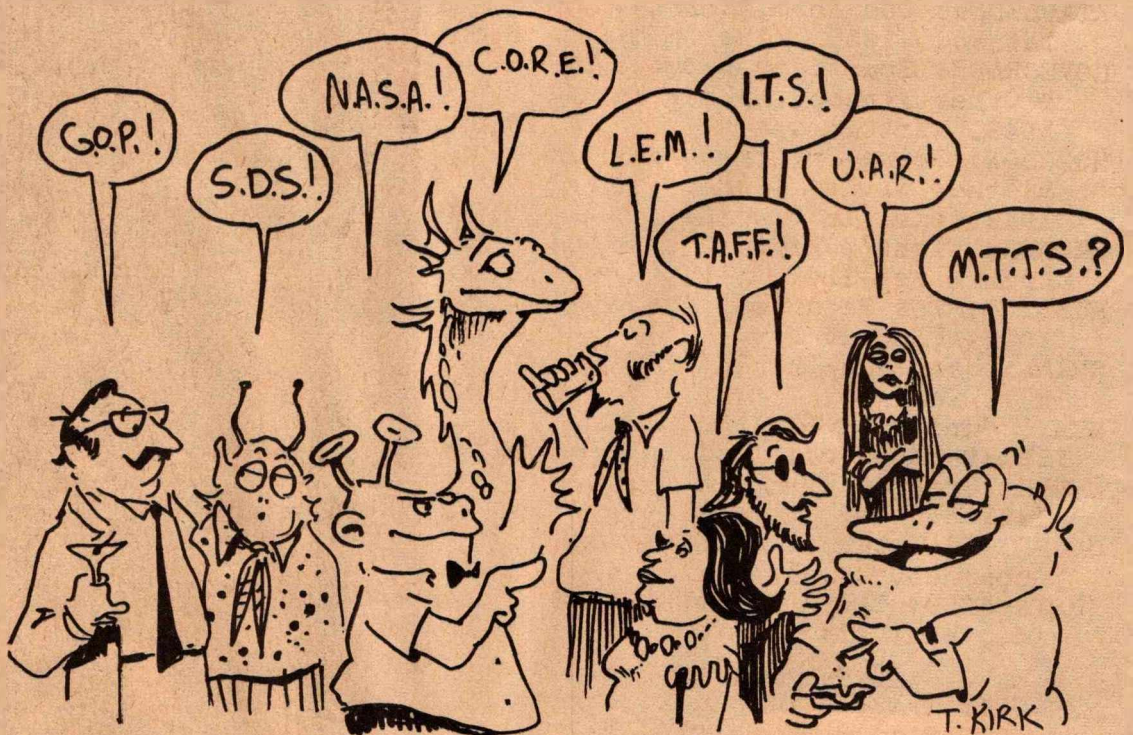
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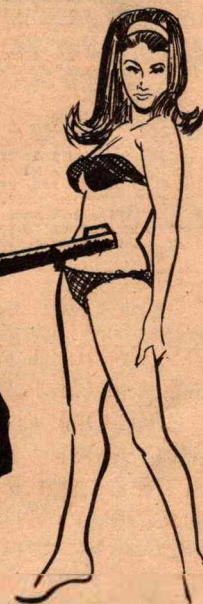
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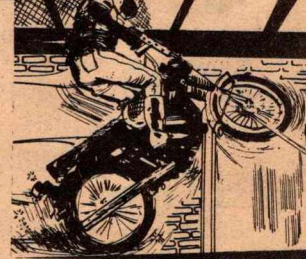
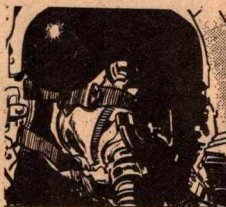
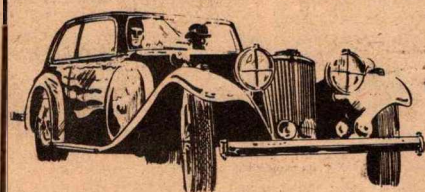
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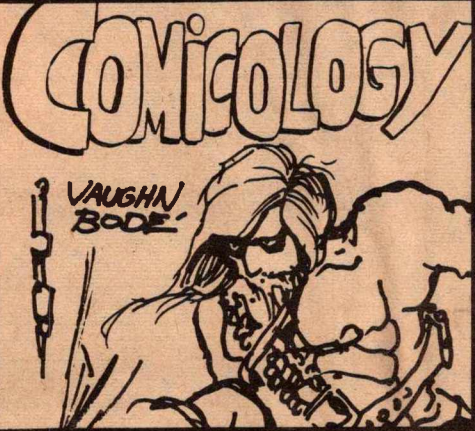
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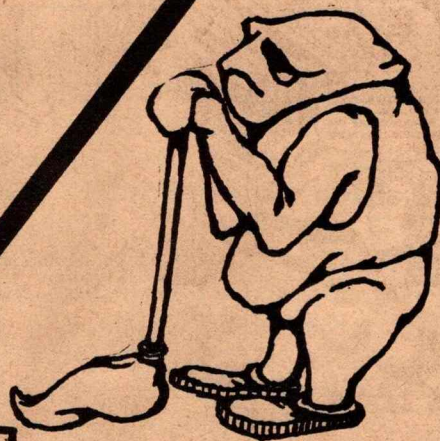
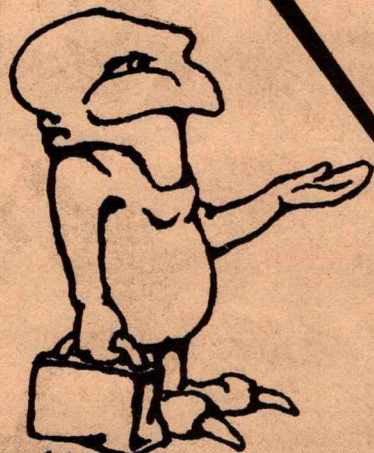
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UNNGH!

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Announcing STAR-STUDDIED #16... a special issue featuring graphic fantasy and science-fiction in its finest form... five stories which hi-light the talents of Jim Sullivan, Steve Stanley, Howard Keltner, Jim Starlin, etc., and climaxed by a magnificent STANLEY PITT portfolio and a photo-report on the 1969 Houston Con!

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(Make checks payable to Joe Williams, publisher)

Note: there are a very limited number of back-issues available at outlandish prices; please enquire.

Happy Birthday, Martha Beck!

DOOMS DAY

"A PLAY OF THE DEVIL'S KINGDS AND A SPLIT SECOND FOUND THE EMBARRASIN ON GUARDS... J SMITH

MIKE CHADWY 1969



Steve Ditko presents Mr. A. and the philosophy behind his character; Jeff Jones has part of a comic strip; Tim Kirk has a double page fold-out; Roy Krenkel did the cover; George Barr, Tim Kirk, Fredric Wertham, Harvey Kurtzman, Wallace Wood, Craig Robertson, Johnny Chambers, Don Glut, and many others contributed to the 5th issue of Guts, the magazine with intestinal fortitude. 32 pages, offset. From Jeff and Rob Gluckson, 10347 Monte Mar Dr., L.A., Calif. 90064. \$1.00 will bring issue #s 3-5.

G. Barr - 1968

orb

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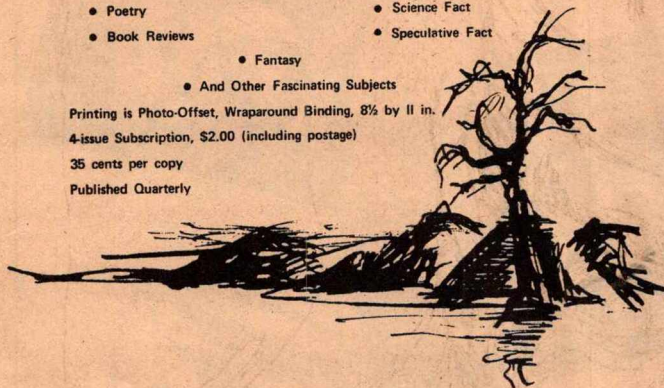
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HOT DAMN

HOT DAMN PUTS BACK WHAT THE COMICS CODE TOOK OUT!

One of Britain's foremost fanzine publishers, Mick Harris, gave up his fabulously successful monster-film magazine after a twenty-eight issue run just so that he could publish **HOT DAMN**. Needless to say, his publishing experience shows: it's a fine fanzine!

#1 features stories like "Pork-Chopped!", "Unholy Blood", "Ish-Tar" plus two more.

If you want rip-roaring horror, frightening science-fiction -- all beautifully illustrated by Britain's best -- then you'll definitely want **Hot Damn** #1.

It is totally offset, not half-size but with full-size pages. The cover is a masterpiece of sword-and-sorcery artwork.

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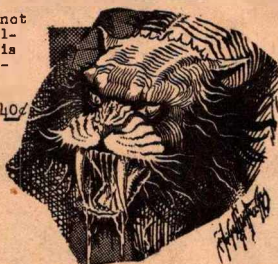
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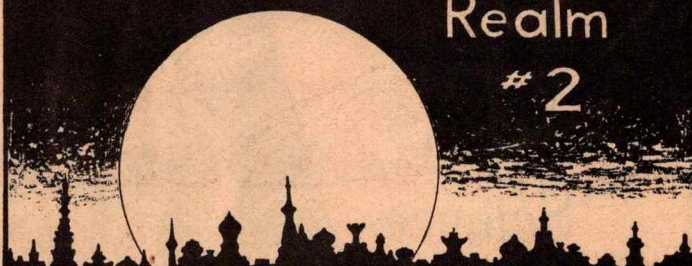
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Realm
#2



Come to the land of the imagination. Fantasy Realm. From the oil painting cover by Ed Romero, to the graphic and literary fantasy within, to the folio by the fantastic psychedelic artist, Ron Huertle, the contents of Fantasy Realm #2 are entirely worthy of the photo-offset process used. Mailing of #2 is projected for January 1, 1970.

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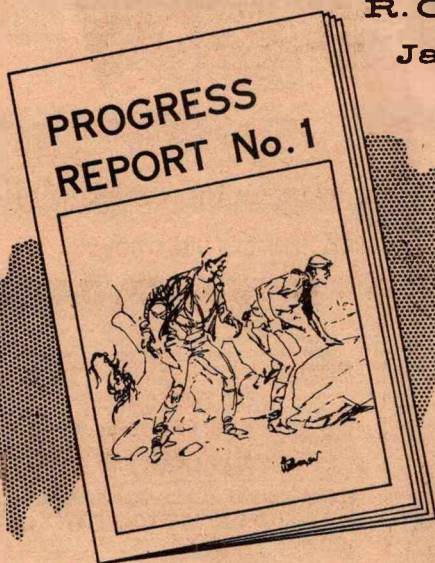
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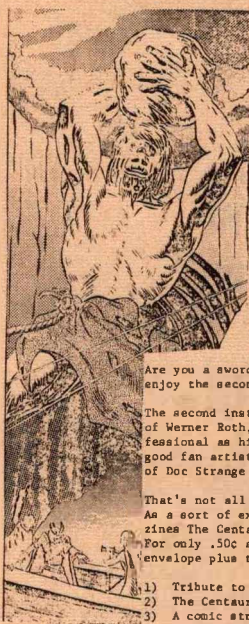


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Are you a sword and sorcery enthusiast? If you are you'll enjoy the second installment of The Centaur.

The second installment is drawn by none other than the son of Werner Roth, Gavin Roth, and the artwork is just as professional as his name. The front cover is by an extremely good fan artist Gerald Mooney, with back cover by Dan Atkins of Doc Strange and inside cover by Jack Kirby of Cap America.

That's not all that you'll get by purchasing this great mag. As a sort of experiment the editor has combined his two fanzines The Centaur and The Iliad number 2 into one giant issue. For only .50c and an 8c stamp you get the issue sent in a sturdy envelope plus these features:

- 1) Tribute to Boris Karloff (with 6 pics of Karloff).
- 2) The Centaur (second installment).
- 3) A comic strip drawn by Richard Hobart entitled "The Coming of One Jackson Mace."
- 4) And all the above mentioned pro artist covers.

Well, does that whet your sense of curiosity. It's a truly great buy, so don't pass it up. Get your copy from:

The Centaur
224 W. Franklin Ave. #3
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COMIC BOOKS TO SELL: DONALD WHITE 785 RICHMOND AVE. BUFFALO, N. Y. 14222

LISTED BELOW IS MY COMIC BOOK CLASSIFICATION METHOD

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CONDITION	1989-88	1987	1986	1985	1984	1983	1982	1981	1980	PUBLISHER
A	25¢	15¢	80¢	80¢	\$1.00	\$2.00	\$3.50	-	-	Marvel
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B	20¢	25¢	40¢	50¢	75¢	\$1.25	\$2.00	-	-	Marvel
	10¢	15¢	25¢	30¢	45¢	55¢	85¢	80¢	-	D. C.
C	15¢	20¢	25¢	35¢	50¢	80¢	\$1.50	-	-	Marvel
	-	10¢	15¢	20¢	25¢	30¢	35¢	40¢	50¢	D. C.
D	10¢	10¢	15¢	20¢	30¢	50¢	80¢	-	-	Marvel
	-	10¢	10¢	15¢	15¢	15¢	30¢	40¢	-	D. C.

- INSTRUCTIONS FOR ORDERING COMIC BOOKS PLEASE READ CAREFULLY
1. List the Name, Publisher, Volume No. & Group Letter Condition of each Comic Book that you wish to purchase on a sheet of paper. Enclose this list plus a STAMPED, SELF-ADDRESSED ENVELOPE to my address below:
DONALD WHITE
785 RICHMOND AVE. BUFFALO, NEW YORK 14222
 2. As each letter is received, I will remove the Comic Books that I have in my stock and reserve these for you for 4 weeks. I will list these Comic Books with the prices and send this list to you plus a stamped, self-addressed envelope.
 3. Upon receiving my list, select the Comic Books you want to order and send this order and the required money in the SASE furnished, to me.
 4. Postal & packing fee is charged at the rate of 25¢ per 12¢ size Comic Book. On orders over \$10 this fee is lower. Insurance charges will be added if requested (PLEASE SO STATE). I am not responsible for books lost or damaged in the mail unless they are insured.
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Also have GOLDEN AGE, Horror, and other Comic Books for Sale. Please inquire enclosing a SASE for a reply. Please state condition wanted.

Tom & John Mc Geehan, 405 E. 5th St., Santa Ana, Calif. 92701

Stop *** Stop

Do you collect any of the Monster/Science Fiction Movie Magazines? Or Brave & The Bold or Showcase comic books? What about NPP's 80 PAGE GIANTS or GK's Tarzan Comics since Russ Manning began illustrating it with #134? Would you like to have a 10 page mimeoed checklist of all of these mags & comics that provides not only a space to check which issues you have acquired or need, but the main info needed to identify issues and let you know how many issues are out, such as #, date, price, # of pages, company, which super hero is in the issue, etc.?

Free *** Free

Would you like to get this 10 page checklist mentioned above free? To do so, all you have to do is order our 26 page For Sale Listing for 25¢ (and this 25¢ is refundable with your first order, just deduct 25¢ from the price of your first order, if you decide to order). As we are fans, not dealers, most items we have for sale are one of a kind and sold on a first come first served basis. Most of these items are extras we have accumulated over the years while trying to complete our collections, or singles we've decided no longer to collect.

Comic Books at 15¢ Each ***

Yes, our For Sale Listing includes comics for as cheap as 15¢ each when bought by the set. And you can buy hundreds of individual issues of Marvel, NPP, GK, King, & other comics at 35¢ each, as well as Marvel & other Giant Comics at 75¢ each. Then we have Gum & Trading Cards (Batman, Superman, Green Hornet, etc.) at 1¢ each, old Science Fiction magazines at \$1.00 each, and Photos of Tarzan & Flash Gordon Big Little Books, etc., at 10¢ each. We also have for sale (variously priced) Edgar Rice Burroughs mags, BLB's, many Fanzines, Comic Strips, Monster Movie mags, Books, Paperbacks, and older Golden Age Comic Books. Plus we have a Want List of Gum Cards, Fanzines, and Comic Strips for which we'll trade our for sale ones for.

Comic & ERB Fanzines Wanted

We are aware of the existence of 1600-plus different issues of 420-plus comic slanted amateur publications (fanzines) and we possess a copy of about 1350 of them; not to mention Edgar Rice Burroughs fanzines. We would each like to own all 1600-plus fanzines, as well as all future ones that come out, and any past ones that we don't know exist. Therefore, we respectfully request that anyone who has or will publish a fanzine that we haven't ordered (Comic slanted or ERB) to please send us two copies (or at least one) of the issue/issue in an envelope, and we'll send you any reasonable amount immediately for them.

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The sixth issue of JOURNEY INTO COMICS is now available.

This is an 8 1/2 X 11 OFFSET zine at a cost of only 30¢. A subscription to numbers 6 and 7 is only 50¢. All issues are mailed flat in envelopes.

Number 6 includes:

- MANION OF MENACE
Script-Kevin Pagan
Art-P. LeGrazie, Jr.
- SPIRIT OF AMERICA
Script and Art-Charles T. Smith
- HYDRO
Script and Art-Joseph Jenkins
- JACK KIRBY AT DC
Article by Kevin Pagan
- CAROL CRAIG
Script and Art-P. LeGrazie, Jr.

PLAYTIME'S OVER, BOYS!!

... BUT YOU JUST SIGNED YOUR OWN DEATH WARRANT!

DON'T WHO ARE...

NOT REALLY... AND...

I'LL TAKE THOSE PAPERS

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Any two for 50¢.
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WITH THESE WORDS, one of the most unusual sales in the history of fandom begins! I have far too many back issue comics to list singularly, so to save myself a lot of time and trouble, and to save YOU a lot of money, I am offering these comics for sale at the rather unorthodox price of TWO DOLLARS PER POUND! I have on hand titles from various small companies (Charlton, Gold Key, etc.), but most of my stock is of the D.C. brand. ALL are in good to mint condition (65% MINT). Below is but a small sample of the items available:

ACTION = 258 260 262 263 273 279 282-284 287-291 293 307 309 320 322 326
329 331-333 335 337-343 345 348-350 352 354 357-359 361-372 374-381 383
ADVENTURE = 249 288 289 329 333 337-343 345-369 371-379 381 382 384
AQUAMAN = 45-48 ARMY AT WAR = 185 186 193 195 202 204 205 207-213
BATMAN = 199 201 202 204-207 209-212 214-217 BLACKHAWK = 239 242 243
CHALLENGERS OF THE UNKNOWN = 60 61 66-72 DETECTIVE = 373 374 378-381
385 386 388-392 FIGHTING FORCES = 119-122 FLASH = 164 167 170
175 177-179 182-184 186-191 G.I. COMBAT = 130-132 134-137

AS YOU CAN see, even from this partial listing, there are many fine comics in this collection. HERE'S HOW TO ORDER: Give at least three titles which you'd like the majority of your order to be composed of; name the company, or companies; and state how many pounds you wish. If you would like your order to be made up of mixed titles from one or various companies, please say so. I will try to meet your requests as best I can. Please make payment in check or money order, send cash at your own risk. Please add 50¢ on all orders under five pounds, and \$1.00 On orders of five pounds or more to help cover postage and insurance.

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EXTRA BONUS: FIRST five customers will receive an EXTRA paperback book!

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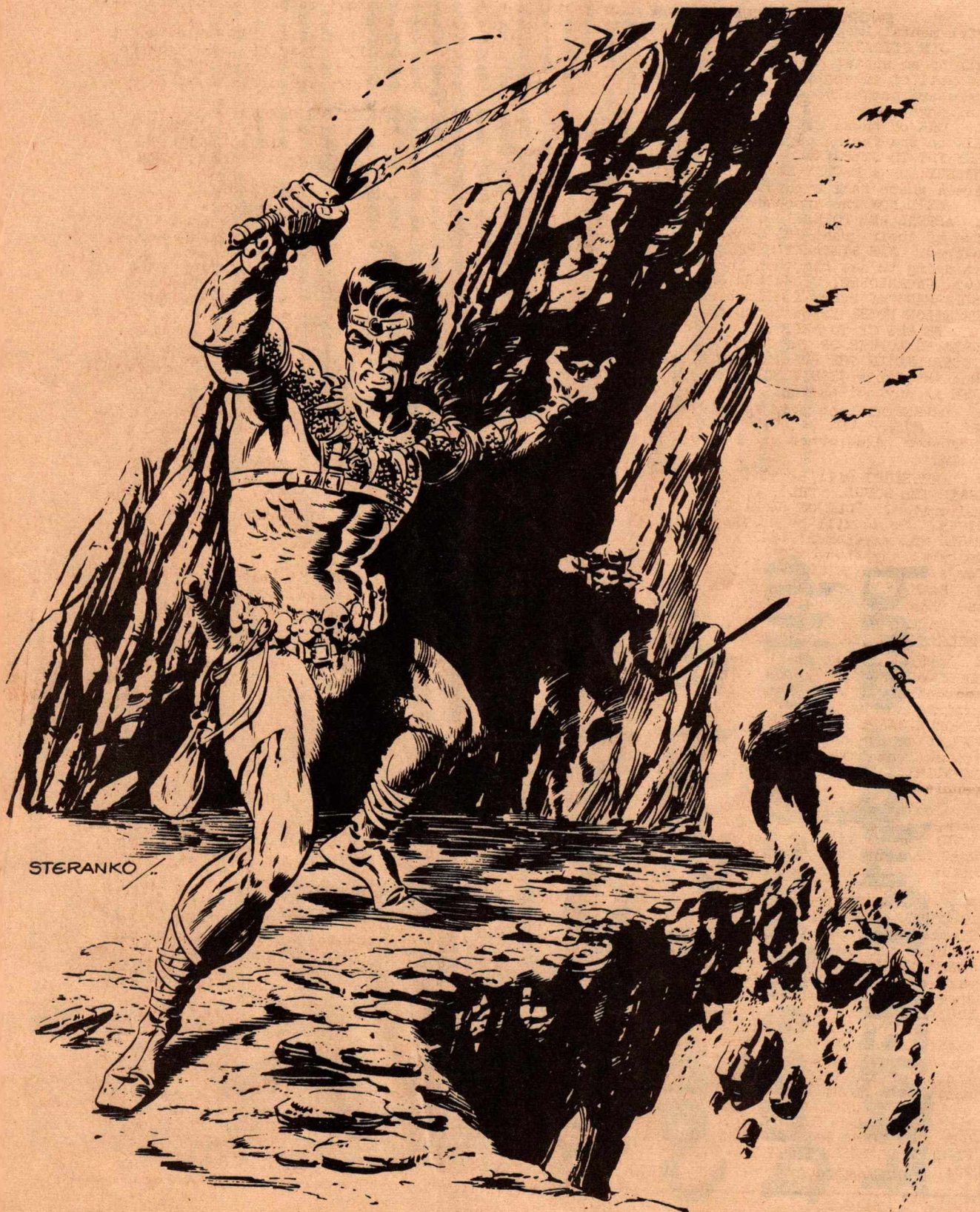
John Mazziotta 8523 Mt. Scott El Paso, Texas 79904

The following comics are for trade only. All are in vg-mint unless otherwise stated. (c)=coverless pm=pgs. missing (t)=taped

Detective #27-30(all nm-m) 31, 38, 49-65 All-Star #5-7, 10-12(all vg-m)
Sub-Mariner #1(mint) 10 (ink on spine) 17-26, 33(c) More Fun #52&53(both nm) 61(p-f) 88(pm) Daredevil Battles Hitler #1(mint) U.S.A. #1,10-14(all vg-m) Sensation #1(mint)18-20 (all vg-m) Holiday #1(mint) All-Flash #1, 6-10,23,32(all vg-nm) Action #7-17&38 (all vg-m) Mystic #3 ('40,t) 10 (double cover,rare! nm) Marvel Mystery #3(nm) 10(green ink on pgs.) 11-14,20(all vg-nm) 67(c) Human Torch (battle ish,nm) 9(t) 16-26(all mint) 30(cover loose) Whiz #4-10(all nm) 23(c) 73(c) Adventure #42(nm-m) 44 (stains on cover) 61-65(all nm) 94(1''piece missing from cover) Batman #2,19,39-45(all vg-nm) 47-57(allg-vg) Capt. America #2(mint) 12(c) #? (has date of 1942,nm) 27,35(f) 76(m) Flash #2,4-6(all m) 17(t) 25-39 (all mint) Superman #4&5(both nm) 6(store stickers on cover) 10(nm-m) 14(t) 33(2 pgs. photostat) 34-47(all nm-m) World's Finest #4(m) 5(pm) 6-9(all vg-nm) 15(ragged edges) 26-48(all vg-m) 69(mint)

Miscellaneous: BIG,big,books:((all are vg-m) Mickey Mouse('35) Adventures of Dick Tracy('34,ne side strip) Buck Rogers('34,ne side strip) M.Mouse Alarm Clock w/box, like new ('39) Buck Rogers Atomic Pistol,new Wanted!!! Golden-age D.C.,Timely,Fawcett,Walt-Disney,Quality,Fiction-House,MLJ, etc.

Also need Marvels,E.C.'s,Blb's,original art,fanzines,etc. Need many Disney Items. Send letter stating what your willing to trade for what you want. State condition of your items. Will trade Detective #27,28,& 38 for any of the following:(only in vg-mint) Superman #1, Action #1, Whiz #1, Marvel Mystery #1 or #2, Flash #1, Batman #1, All-Star #1 or #3. Also need Mystic #1(1940-41), Human Torch #1, any issues of All-Star except ones I am trading. (only in vg-mint)



STERANKO

IN THE ADVENTURE TRADITION OF Burroughs' Tarzan & Howard's ConanTALON

SWORD AND SORCERY...CONAN...BURROUGHS... These are words that conjure up the most colorful mental images, words that quicken the mind of any fantasy fan.

JIM STERANKO, the accomplished visual story-teller of our day, has said, "It would take a hell of an artist to depict VISUALLY what you read in WORDS in CONAN." Yes, it would require one hell of an artist to put that boundless BATTLE, WIZARDRY, SEX, and SETTING into VISUAL FORM. There are probably only a few men in the illustrative field alive today who could equal such a challenge.

ONE of those men is JIM STERANKO, with his newly acclaimed SWORD and SORCERY HERO, TALON. VIEW on the facing page the exciting promise of TALON and all his EXPLOITS. THE CHALLENGE HAS BEEN PUT TO STERANKO -- Give fantasy enthusiasts what we are craving for, VISUAL SWORD AND SORCERY, on a MATURE LEVEL. His ready reply is in the form of THE ADVENTURES OF TALON, and here's where fans everywhere, and of every nature, come in.

HEED NOW the announcement of the TALON VISUAL NOVEL. HERE ARE THE VITAL FACTS.....

1. **APPEAL AND POTENTIAL.** The followers of Robert E. Howard's CONAN are dying for a reincarnation of their great S&S hero; now TALON LEAPS FORTH, in exciting VISUAL FORM, to quench their desires. JIM STERANKO'S FOLLOWERS, who respect all that this modern great WRITER-ARTIST does, are dying to see him turn loose the full peak of his talent. THEY get STERANKO stronger than ever, UNCENSORED, UNCHAINED on every page of this unprecedented VISUAL NOVEL. FANTASY AND COMIC MEDIA FANS of every inclination will also revel at this PRESTIGE, EXCLUSIVE PUBLICATION. AND THE TALON NOVEL is designed to be a FABLED COLLECTOR'S ITEM in the NEAR FUTURE. THE PRESSES WILL BE SET UP TO MEET THE IMMEDIATE DEMAND ONLY! THERE WILL BE ONLY ONE PRINT RUN! ANYONE WHO RESERVES COPIES OF THE TALON VISUAL NOVEL NOW IS ASSURED HIS COPIES, BUT THERE WILL BE NONE STOCKPILED BY THE PUBLISHER FOR THE ANONYMOUS FANS OF THE FUTURE. In the future, anyone who owns the TALON VISUAL NOVEL can duly watch its value grow. TRULY, this will be a MOST TREASURED ITEM in any collection.

2. **COVERS** will be printed on the finest quality stiff paper, printed FULL COLOR, from FULL COLOR, FULL POWER PAINTINGS done exclusively for the TALON VISUAL NOVEL by STERANKO, who is now an accomplished Sword and Sorcery paperback cover artist making a big splash in the painting realm.

3. **INTERIORS** will be 30-50 PAGES of PURE Steranko handiwork, a COMPLETE SWORD AND SORCERY ILLUSTRATED NOVEL. THIS IS A REVOLUTIONARY NEW FORMAT, NO advertising, NO limits on the artist and writer. FULL OF DRAMA, PLOT, CLIMAX, CONQUEST, SEX, BATTLE, AND BLOODLUST OF EPIC PROPORTIONS. There will be no Juvenile Code holding this effort back....only STERANKO'S sense of TASTE and excitement will guide him, and HE HAS VOWED TO OUTDO HIMSELF, to get everything he wants to say about SWORD AND SORCERY out of his system. HE WILL WORK UNCENSORED, UNCHAINED, for a SPECIAL AUDIENCE -- YOU!

4. **EACH COPY** will be HAND NUMBERED -- EACH COPY will be UNIQUE. RARE, Limited Edition Books use this kind of painstaking process, and this will be a Rare, Limited Edition Book!

EACH COPY will be HAND AUTOGRAPHED by STERANKO, the crowning touch of care to this FABULOUS COLLECTOR'S ITEM. STERANKO'S PARTING GESTURE OF DEVOTED EFFORT!

5. **PRICE** is set at \$5, tentatively. At this price we will only meet the IMMEDIATE BUYING DEMANDS of the NOW FANDOM. In the future, the value is sure to skyrocket, and you will benefit accordingly if you choose to buy an extra copy or more, as many have done. RIGHT NOW, investigations are being made to see whether the REVOLUTIONARY TALON VISUAL NOVEL can be printed in a REVOLUTIONARY LIFE MAGAZINE SIZE at a reasonable cost. IF it is to be printed in this GIANT WAY after our cost survey, extra charges to cover the extra printing costs ONLY will be added to the tentative \$5 cost. BUT THINK OF IT -- ILLUSTRATED SWORD and SORCERY the size of LIFE MAGAZINE. BATTLE SCENES THAT COVER A WHOLE TABLE, SPREAD OUT! It would be worth a few extra pennies

6. **NEVER BEFORE** has such a project been launched. MORE VISUAL NOVELS on different high interest subjects can follow, and as each previous offering goes out of print, a new VISUAL NOVEL can be shortly available. THIS MANNER of VISUAL STORY WILL NEVER BE FOUND IN THE COMICS. Why? Because the COMICS CODE censors every word and every drawing, and thus the COMICS CODE holds visual story-telling down to a CHILDESH, WATER-LOGGED LEVEL. TALON will be on a MATURE LEVEL, done WITHOUT RESTRICTIONS, DONE for FANS and FANDOM ONLY.

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THE TWO STEP PROCEDURE -- tallying reservations rather than money, then notifying you of exact details is to protect all involved: JIM STERANKO, who must devote much of his valuable professional time to the challenge; RICH HAUSER, editor of SPA FON MAGAZINE, and sponsor-publisher of the TALON VISUAL NOVEL; and most importantly, to protect YOU. YOU do not pay a thing until all details are finalized and definite date of release is guaranteed.

WRITE TODAY -- YOUR RESPONSE may be the one to TIP THE SCALES and send TALON magnificently from LIMBO onto THE PRINTED PAGE. FANDOM has GROWN UP over the past few years; now LET'S ACT OUR AGE: LET'S MAKE OUR OWN SUPER-PRODUCTIONS! JIM STERANKO IS WILLING AND ABLE TO TELL HIS FIRST EPIC TALON STORY FOR FANDOM ONLY IN A BOLD AND MEMORABLE WAY..... SEND ORDERS AND SASE'S TO:

TALON PROJECT c/o RICH HAUSER; 4519 N. RICHMOND ST.; CHICAGO, ILLINOIS 60625

ITEMS WANTED: The following items are wanted for my collection; will pay cash or trade foreign comics. Write to:

COUNTE Georges L.
39, rue de Gerlache
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WANTED:

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VALOR
TERROR ILLUSTRATED
VAULT OF HORROR
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WEIRD SCIENCE FANTASY
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TWO FISTED TALES
IMPACT
PANIC
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MAD (#1 to 24)
3-D CRYPT OF TERROR
TALES FROM THE CRYPT

FICTION HOUSE, most issues of...

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SHEENA GHOST
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FIGHT
JUNGLE
JUMBO

MARVEL:

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Amazing Fantasy #15
Fant. Four #1 to 6, 8, 9, 11,
14, 15, 16, 21, 23
Fantastic Four Annual #1
Strange Tales Annual #1
Strange Tales #1 to 36, 38 to 61,
63 to 69, 71, 73, 74, 76
to 80, 82, 84 to 86, 91 to 96
Tales to Astonish #1 to 7, 9, 11 to 19,
22, 24 to 27, 29 to 31, 33,
36, 41, 42, 53, 59, 70

Dell, Gold Key: Turok #1, 2, 3, 5, 7, 8, 14, 16, 19, 20, 23, 26, 39
Kona #1, 3, 4, 6 Magnus #6

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MLJ, all issues of...

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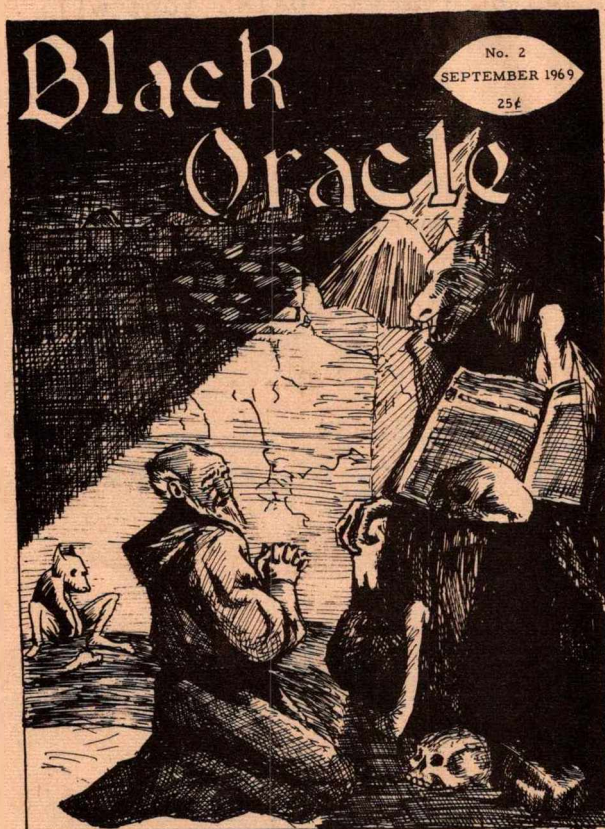
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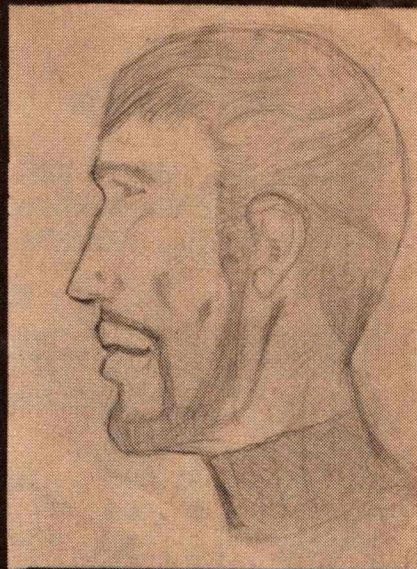
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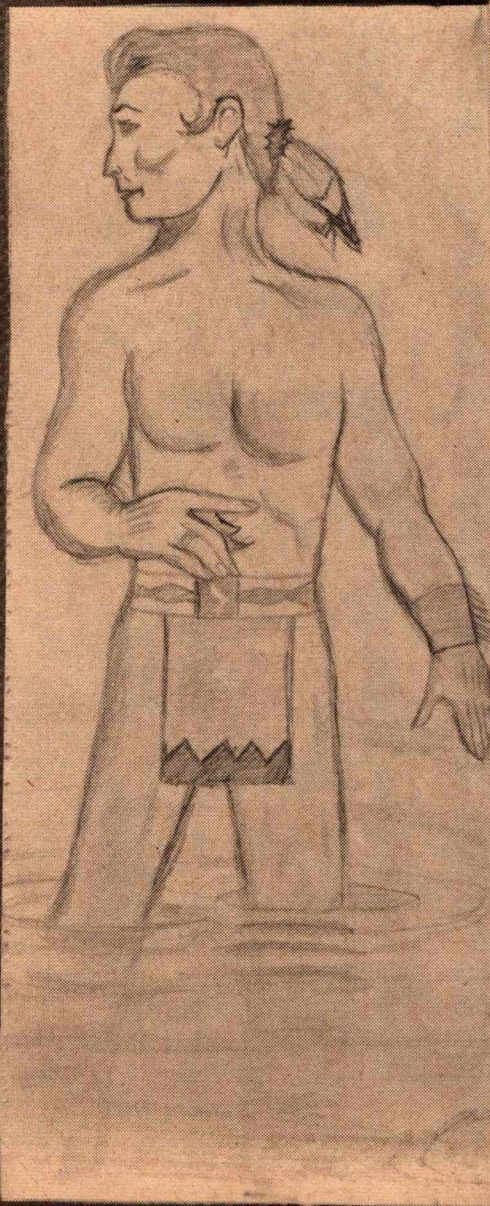
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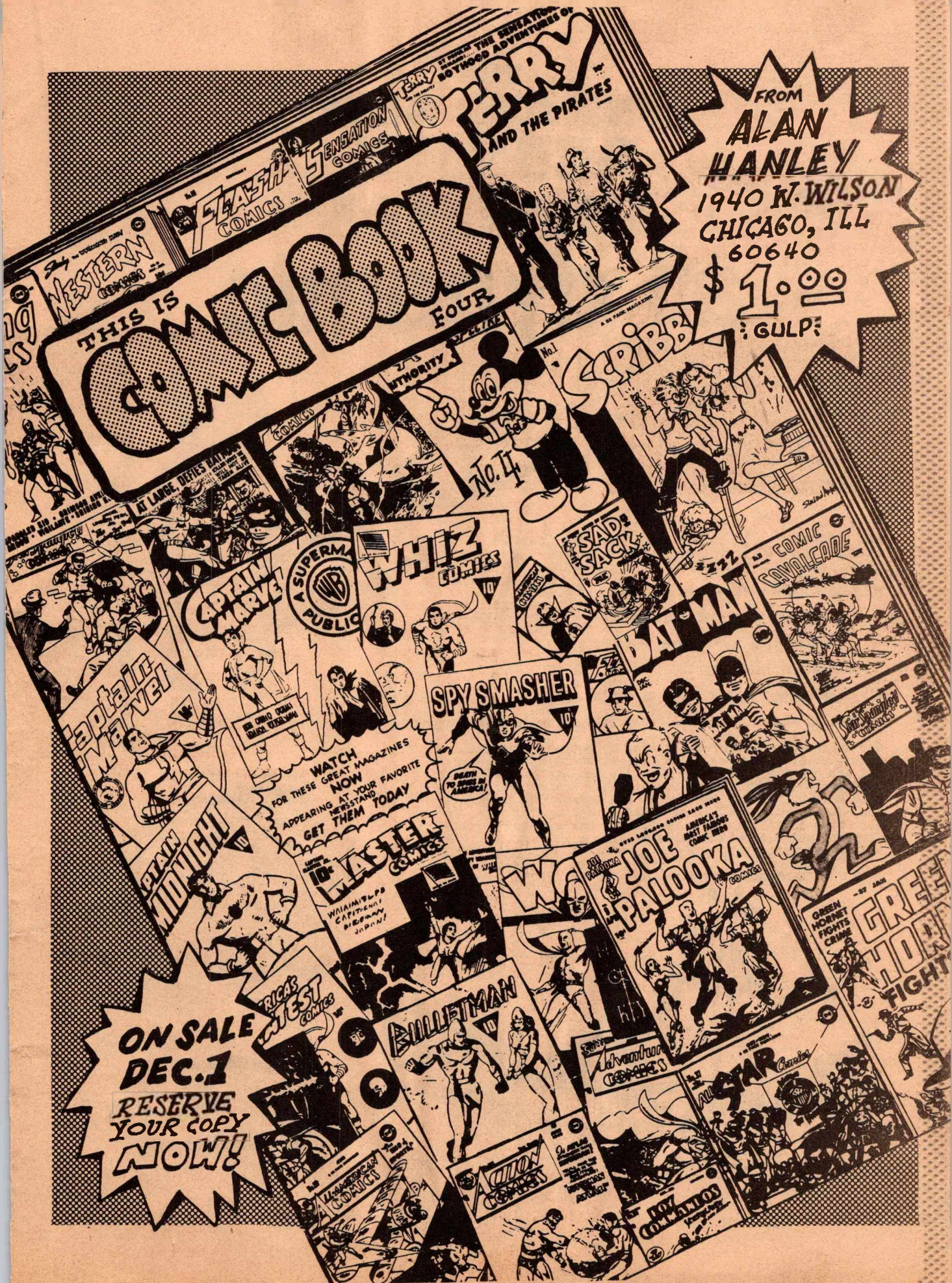
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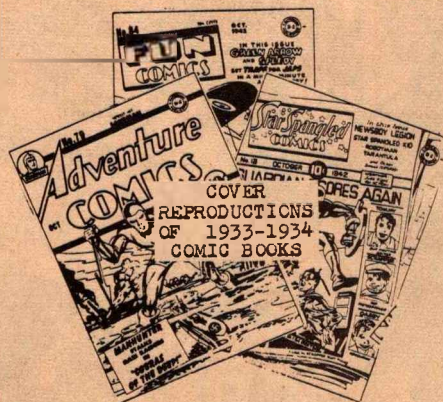
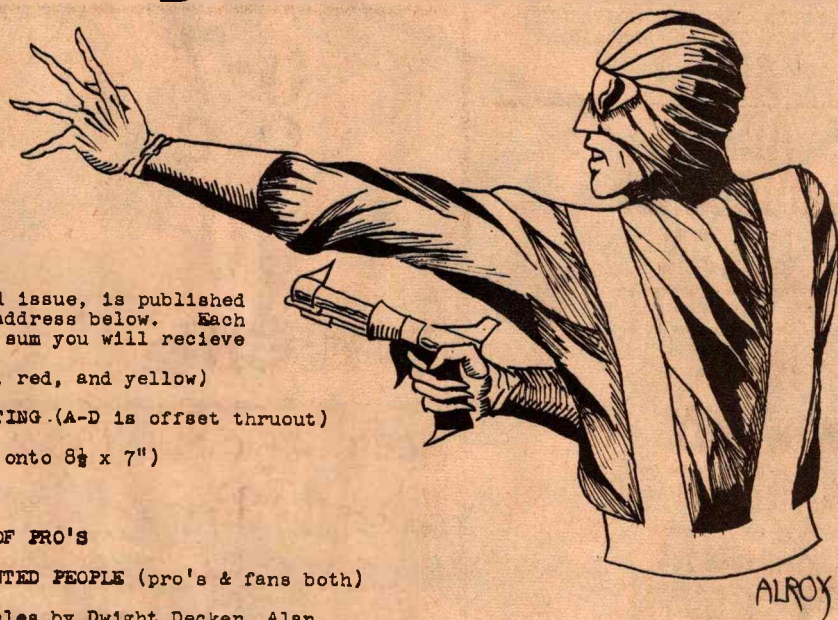
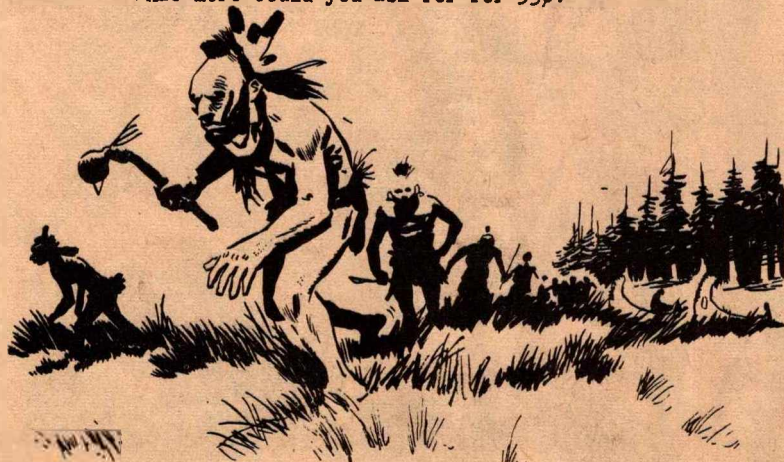
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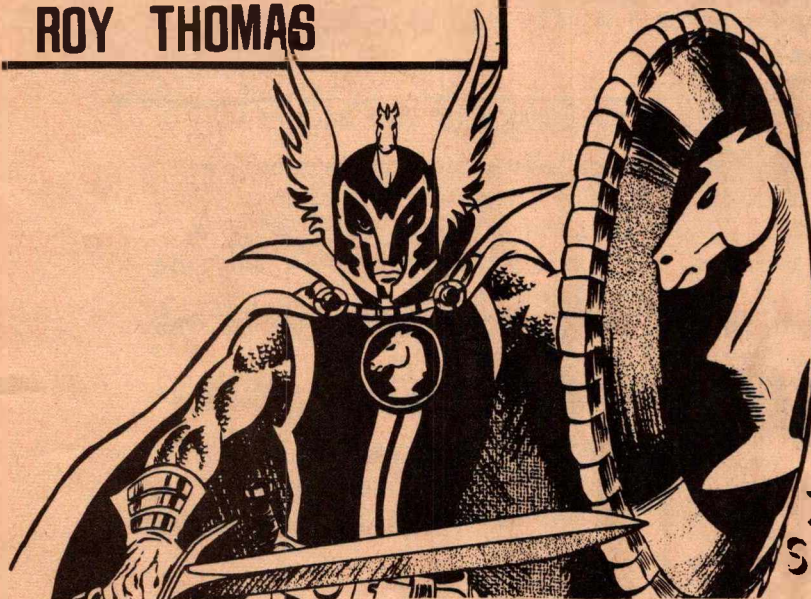
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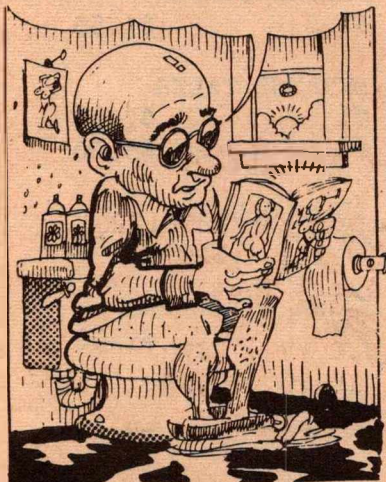
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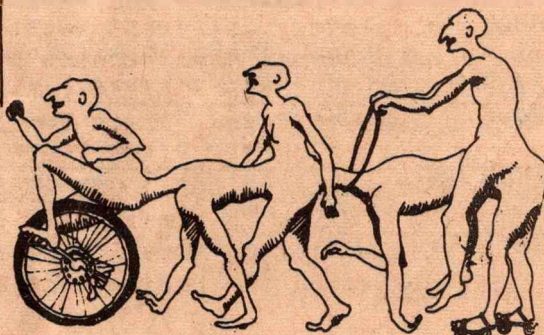
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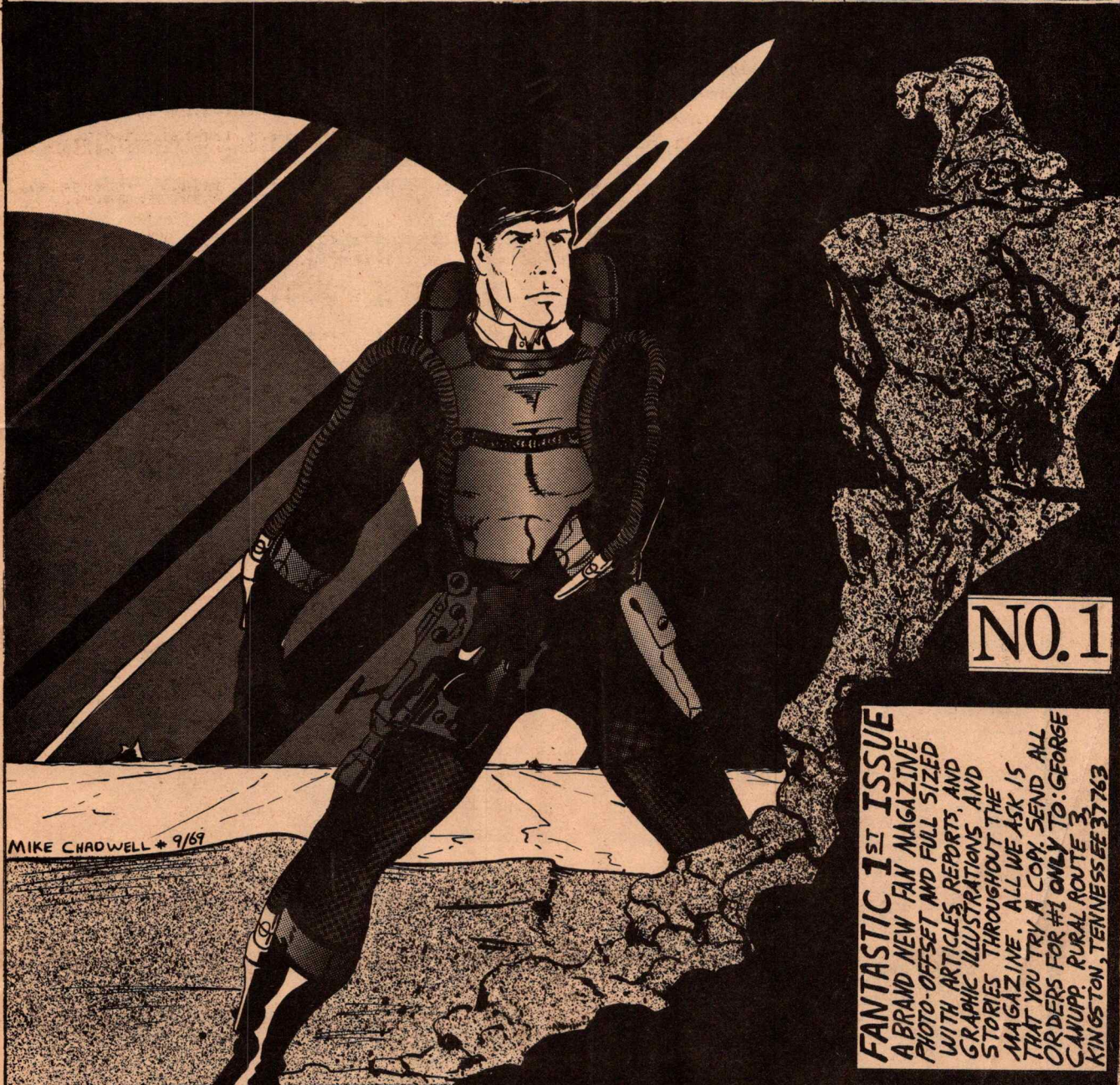
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POLICE 83, 89, 92, 93 all f, \$2.00¢, 94vg-f, 95vg-f, 97f, 100f-x All 4 have Spirit by Eisner \$2.50¢
SPIRIT 4vg-f \$7.50
SUPERMAN 58f, 59f, 60f \$3.50¢, 61f-x, 63f-x, 65f-x \$3.25¢, 64f \$3.00
WHIZ 96f, 109f-x, 110f-x \$2.00¢, 113f, 119vg-f \$1.50¢
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E C S F O R S A L E

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CRIME SUSPENSE 2x \$6.00, 6(vg, 12 pgs out, but 2 complete stories) \$1.00, 7vg-f (small piece out of cover) \$3.75, 9vg \$3.50, 10f \$3.75, 12vg-f \$3.50, 12f \$3.75, 18f \$4.00, 19g-vg \$3.25, 20f-x \$4.00, 21f \$3.75, 23vg-f \$3.50, 25vg \$3.00, 26f \$3.75, vg-f \$3.50
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WEIRD SCIENCE 18f Willi \$7.75, 20vg-f Willi \$7.75, 21vg-f Willi & Fritz \$9.00, 22f-x Willi \$8.50

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EXTRA 2, 3, 4, 5 ex, \$2.25¢
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CAPTAIN AMERICA 100 25¢, 101-110 18¢, 111-118 13¢
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SPIDERMAN 1 \$8.00, 13, 14, 17, 19, 20 \$1.00, 22-28, 30-32 60¢, 34, 37, 39-44 50¢, 46-48 40¢, 53-77 20¢
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ANNUALS

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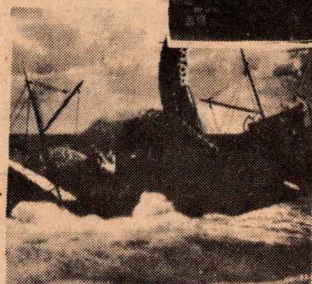
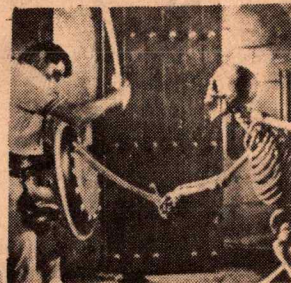
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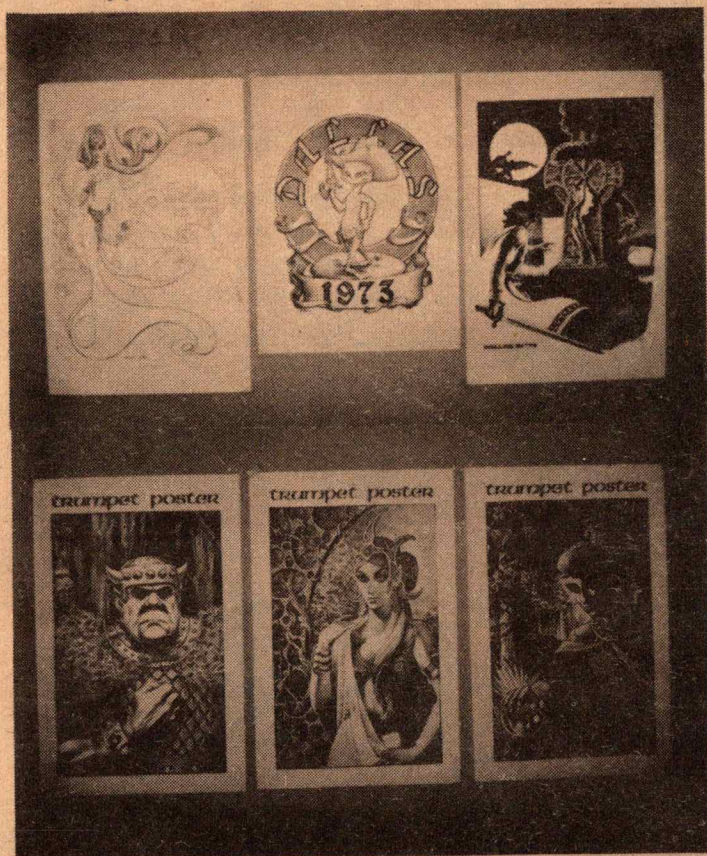
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