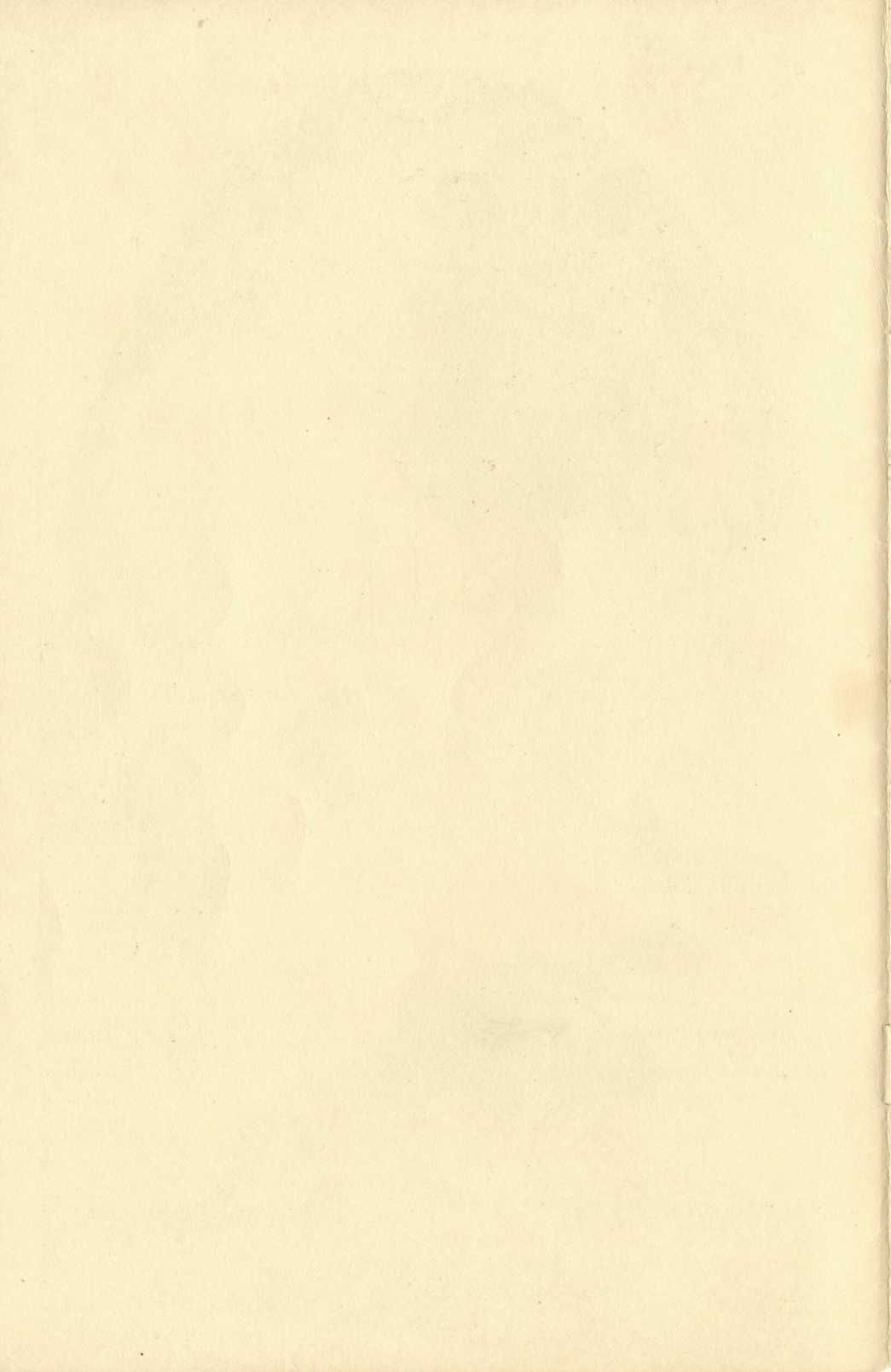


THE CAT 6

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GUESTS OF HONOR

ED BRYANT

SUZY MCKEE CHARNAS

BOB VARDEMAN



CON COM

Chair
Vice Chair
Program
Art Show
Publications
Films
ConSuite
Mundane Publicity
Memberships and Registration

Sharon Alban Maples
Carol De Priest
Gay Miller
Wolf Forrest
Cristi Simila
Trini Ruiz
Benita Grunseth
Frances Robertson
Mike Bushroe

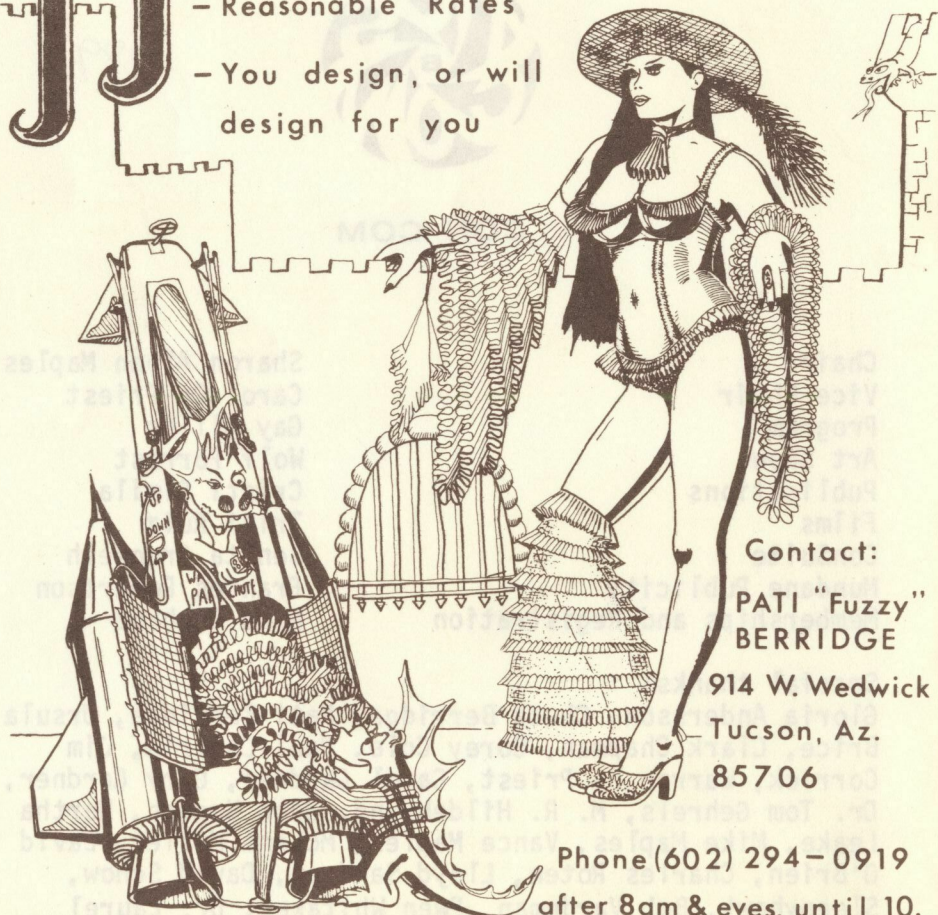
Special thanks:

Gloria Andersson, Chuck Berridge, Pati Berridge, Ursula Brice, Clark Chapman, Corey Cole, Paul Coltrin, Jim Corrick, Warren De Priest, Carol Gardner, Gary Gardner, Dr. Tom Gehrels, M. R. Hildebrand, John Hughes, Martha Leake, Mike Maples, Vance Maples, McLane Miller, David O'Brien, Charles Roten, Lloyd Sandman, David Schow, Sleepyhawk, Bob Vardeman, Ewen Whitaker, Dr. Laurel Wilkening and many, many more.

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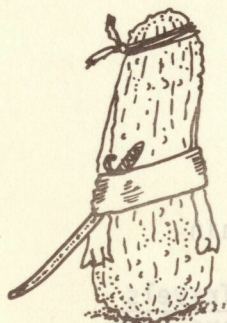
Phone (602) 294-0919
after 8am & eves. until 10.

SCHEDULE

FRIDAY

- 2 pm Registration and Games Room open
3 - 9 pm Dealers Room, Art Show open and close
7:30 - 8:30 pm Meet the Authors Party, pool area
(Bring your books!)
ConSuite opens early evening, time unspecified
9 pm Films begin:

9 pm Portrait of Jennie
10:45 pm Lost World of Sinbad
12:20 am "Superman"
12:30 am Invasion of the Body Snatchers
2 am "Mr. Dingle the Strong"
2:30 am "Chameleon"



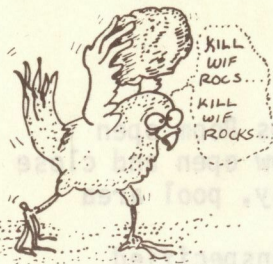
SATURDAY

- 10 am Registration and Games Room open
10 am - 9 pm Dealers Room, Art Show open and close
10 - 12:30 pm "The Planetary Encounters Game":
Clark Chapman, Ewen Whitaker,
Dr. Laurel Wilkening, with Martha
Leake moderating
Accompanying NASA Films
12:45 - 2 pm "The Games Fans Play":
Corey Cole, Lloyd Sandman & others
1 - 5 pm Films in the ConSuite:
Frederik Pohl: Ideas in SF
Plus Short Features
2:15 - 3:15 pm "The Con Game":
Ed Bryant, Suzy McKee Charnas,
Bob Vardeman
3:30 - 5:30 pm Auction
5:45 - 7:30 pm Readings from Works-in-Progress:
Ed Bryant, Suzy McKee Charnas,
Bob Vardeman
ConSuite opens after Readings

8 pm

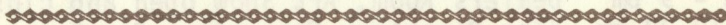
Films begin:

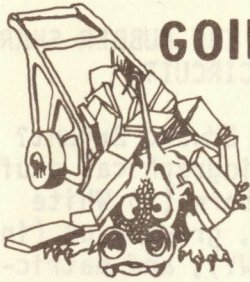
8 pm Trailers & Cartoons
 8:30 pm What's Up, Tiger Lily?
 10 pm Mysterious Island
 11:45 pm Yellow Submarine
 1:20 am "Architects of Fear"
 2:25 am "The Monsters Are Due On
 Maple Street"
 3 am "Demon with a Glass Hand"
 4:05 am "After Hours"



SUNDAY

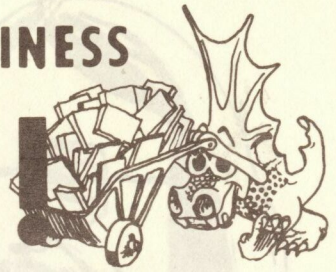
10 am Games Room opens
 10 am - 2 pm Art Show open
 10 am - 5 pm Dealers Room open
 12 - 2 pm Banquet and GoH Speeches
 2 - 7:45 pm Films in the ConSuite:
 2 pm Cartoons Again
 2:20 pm "Superman"
 2:30 pm Gulliver's Travels
 4 pm The Time Travellers
 6 pm The Illustrated Man
 2:30 - 5 pm Auction
 8 pm Dead Dog Party, ConSuite





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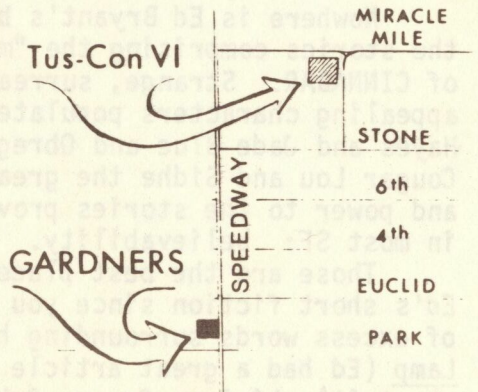
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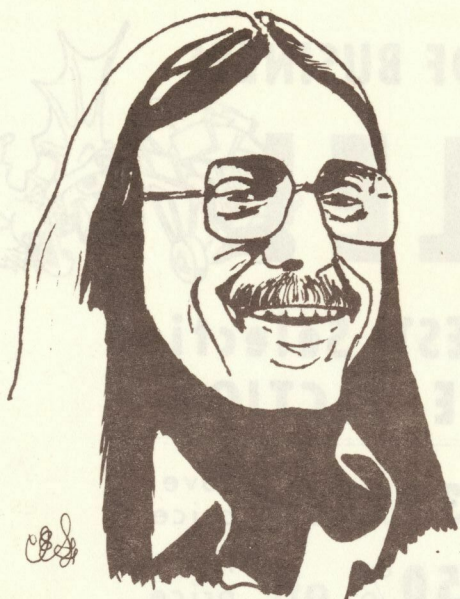
622-6030

MON.-SAT. 10^{am}-7^{pm}



EDWARD BRYANT

FAST MAN ON THE RUBBER SHARK
CIRCUIT



Who is Edward Bryant? The usual biographical stuff like being born (in White Plains, NY), growing up (in Wheatland, WY), and matriculating (and in public, too, finally being graduated from the University of Wyoming with a MA in English) don't tell much about Ed Bryant. For instance, nowhere in all that is it mentioned that he wore an "Eat Out Often" t-shirt to the premier showing of JAWS. Yes, it was Edward

Bryant in the balcony cheering on the shark. His fascination with the order *Elasmobranchii* resulted in the 1973 Nebula nominated short story, "Shark".

But Ed Bryant isn't a one-subject writer. The depth and feeling put into the stories collected in the 1973 hard-cover collection, *AMONG THE DEAD*, proves that. These are bleak and beautiful stories, compelling and finely crafted. Ed could have rested on his laurels with this collection, except that the Library of Congress printed up thousands of library cards crediting "Edwin P. Bechenbach" with the authorship. This forced Ed to greater efforts. They were worth it because they resulted in *CINNABAR*.

Nowhere is Ed Bryant's black humor so apparent as in the stories comprising the "mosaic" novel that is his world of *CINNABAR*. Strange, surreal and oddly identifiable and appealing characters populate this future world. Tourmaline Hayes and Jade Blue and Obregon the eclectic scientist, Cougar Lou and Sidhe the great white shark all give a depth and power to the stories providing a commodity sadly lacking in most SF: believability.

Those are the best places to start when checking out Ed's short fiction since you don't have to dig through piles of excess words surrounding his jems in Rolling Stone, Nat-Lamp (Ed had a great article on anthrax here -- ask him about it), LA Free Press, Orbit, Quark, New Dimensions, The

Magazine of Fantasy and Science Fiction, Analog, etc. etc. etc. His first story appeared in AGAIN, DANGEROUS VISIONS and his most recent accomplishment was winning a Nebula for "Stones" (after being rooked out of the award for both "Shark" and "Particle Theory", an honest to Ghu hard SF story, sorta). And he's even co-authored a novel with Harlan Ellison, PHOENIX WITHOUT ASHES, a "Starlost" book which had almost as much success as the original television show.

Novelist, short story writer, editor (2076: THE AMERICAN TRICENTENNIAL, published in 1977 by Pyramid-Jove-Berkeley-? Books), shark fancier, what else is there to Ed? What else but a razor-sharp wit, an engaging lecturer on the art of writing, and perhaps the best of the younger crop of fannish toastmasters, cadging more free meals in this capacity than anyone this side of the generation gap and Bob Tucker. In fact, Ed is such a great toastmaster fans overlook the fact that he's a damned good writer. The people putting on TusCon realized this and have turned the tables on him by actually inviting him to be one of the dual GoHs instead of toastmaster.

Harlan Ellison wrote that Ed is peculiar, so peculiar he should be on display at the Smithsonian (presumably next to the sharks). This isn't the Smithsonian but Edward Bryant is on display for all to admire at TusCon. Do it worshipfully (and don't let him lure you into taking a bath in his tub -- he travels with Sidhe, a *Carcharodon megalodon*).

-- by Bob Vardeman



SUZY MCKEE CHARNAS



Ever since I offended a neo-pro at MidAmeriCon by admitting to not having read their novel, (It would not have bothered me so much except that when I did read that particular book, I liked it!), I try to read at least one work by an author in advance of meeting them.

So, in 1978 I sat down and read **WALK TO THE END OF THE WORLD** in anticipation of meeting Suzy McKee Charnas. The novel, although extremely well written (it

was nominated for the 1974 Campbell award and suggested for the Nebula), left me a little worried. It was feminist to the point of seeming strongly anti-male, painting an utterly depressing portrait of a completely male-dominated society, and I wondered if I would have a female Harlan Ellison on my hands.

I was delightfully disappointed. This was a vibrant woman, accompanied by a charming husband and a lovely step-daughter (her stepson had stayed at home). More important, she had an alert and comprehending outlook on the world and the friendliest attitude I had encountered in a long time. And, yes, Suzy is a feminist. And because "feminist" is a loaded word, open to widely differing interpretations, I will clarify my concept of "feminist" and "feminism" by exemplifying Suzy McKee Charnas' ideal world: it is a world in which the differences between male and female are strictly biological, a fact which should not limit what kind of person you are in that world.

To me, **WALK TO THE END OF THE WORLD** is a look at a side of our social and human makeup I had previously refused to recognize, but can no longer ignore. Perhaps her background as an economic historian, her two years in Nigeria as a Peace Corps worker, and, most of all, her years of teaching and working as a member of a drug treatment

team in New York City high schools, uniquely qualify Suzy to discern some of the less pleasant possibilities in today's (and tomorrow's) society. I do know that this is an author who writes about real people and real possibilities.

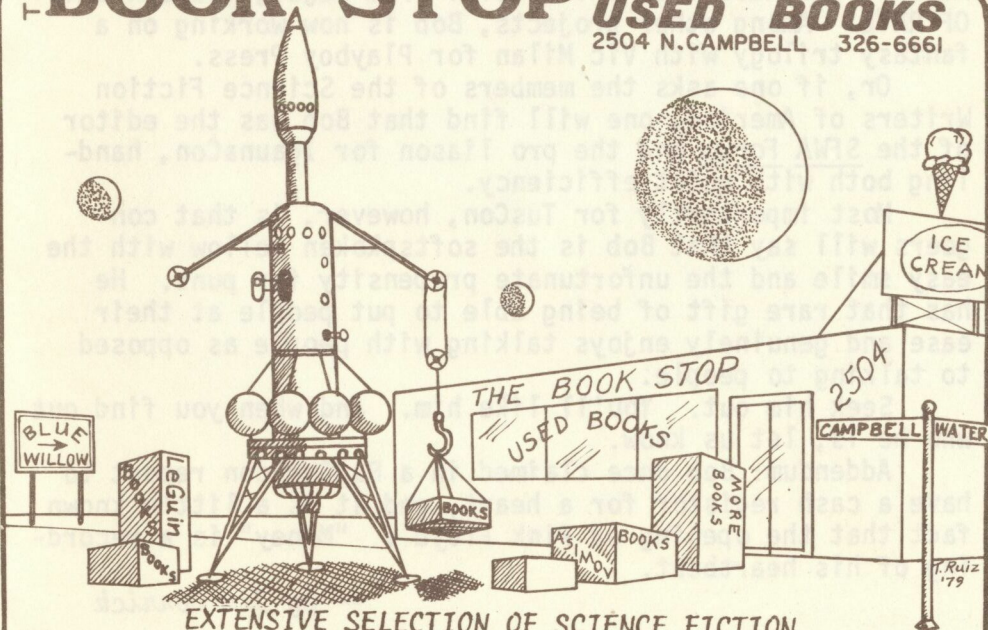
In 1969, after marrying Stephen Charnas, Suzy moved to Albuquerque, New Mexico, where she began writing full time. She has written a sequel to WALK TO THE END OF THE WORLD, MOTHERLINES, which deals with a totally female society. Both books have recently been released by Berkley in paperback. Her stories can be found in issues of Khatru, OMNI, ALGOL, and KOLVIR. A new story, "Scortched Supper on New Niger", will appear in NEW VOICES 3, to be released this spring by Jove Books. At present, Suzy does some voluntary teaching at an Albuquerque alternative high school and is working on a vampire novel.

-- by M.R. Hildebrand

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BOB VARDEMAN



Who is Bob Vardeman? Well may you ask, for when we asked Bob, he promised to get back to us. He did not, so we can only surmise that he is still grappling with that thorny question.

So, who is Bob Vardeman? Well, if you ask fanzine readers, you will discover that Bob was the publisher of Sandworm and other miscellaneous tidbits, all of which were written in an easy, readable style. His fan writing career reached its peak in 1972 with a nomination on the Hugo Ballot for Best Fan Writer.

If you ask the discerning reader of "Adult Fiction", you will find that Bob was responsible in whole or in part for such endeavors as PLEASURE PLANET and ROOM SERVICE SEX. And, if you ask the readers of fantasy or SF, you will find that Bob has had stories in TRICENTENNIAL and SWORDS AGAINST DARKNESS III, and a novel from Major, THE SANDCATS OF RHYL. Among other projects, Bob is now working on a fantasy trilogy with Vic Milan for Playboy Press.

Or, if one asks the members of the Science Fiction Writers of America, one will find that Bob was the editor of the SFWA Forum and the pro liason for IgaunaCon, handling both with quiet efficiency.

Most importantly for TusCon, however, is that congoers will say that Bob is the softspoken fellow with the easy smile and the unfortunate propensity for puns. He has that rare gift of being able to put people at their ease and genuinely enjoys talking with people as opposed to talking to people:

Seek him out. You'll like him. And when you find out who he is, let us know.

Addendum: Bob once claimed in a BayCon con report to have a cash register for a heart, and it is a little known fact that the opening of Pink Floyd's "Money" is a recording of his heartbeat.

-- by Jim Corrick

TUSCON VI MEMBERSHIP

- | | | | |
|----|---------------------|----|----------------------|
| 1 | Edward Bryant | 45 | Sam Stone |
| 2 | Suzy McKee Charnas | 46 | Isabelle Stone |
| 3 | Bob Vardeman | 47 | John P. Alexander |
| 4 | Sharon Alban Maples | 48 | Mary Parchman |
| 5 | Carol De Priest | 49 | Tom Daeffler |
| 6 | Gay Miller | 50 | Anita V. Hendricksen |
| 7 | Cristi Simila | 51 | Keith T. Hendricksen |
| 8 | Wolf Forrest | 52 | Susan Kantor |
| 9 | Trini Ruiz | 53 | Karen Kuykendall |
| 10 | Mike Bushroe | 54 | John C. Mead |
| 11 | Ursula Brice | 55 | Terry Ruiz |
| 12 | Gloria Andersson | 56 | Diane Stusnick |
| 13 | Benita Grunseth | 57 | Caralyn Bame |
| 14 | Frances Robertson | 58 | Charles Bame |
| 15 | Sleepyhawk | 59 | Emily Bramblett |
| 16 | Robert Ayala | 60 | Carol Buchanan |
| 17 | Paul Coltrin | 61 | Charles Englestead |
| 18 | James Corrick | 62 | David Hamilton |
| 19 | Carol Gardner | 63 | W. Scott Kardel |
| 20 | Gary Gardner | 64 | Jim Nintzel |
| 21 | Jarel Hambenne | 65 | Cinda Smith |
| 22 | Iven Lourie | 66 | Leland Smith |
| 23 | Maira Lourie | 67 | Scott S. Smith |
| 24 | Mike Maples | 68 | Gordon Zaft |
| 25 | Jim Messerich | 69 | Josh Weissberger |
| 26 | David O'Brien | 70 | Robert Cain |
| 27 | Charles Roten | 71 | Richard Coyle |
| 28 | Carol Oberlitner | 72 | Jeffrey S. Elledge |
| 29 | Brian T. Davis | 73 | Alice Gallagher |
| 30 | McLane Miller | 74 | Dorothy Gallagher |
| 31 | Warren De Priest | 75 | Susan Landerman |
| 32 | Bruce Farr | 76 | Toni Moore |
| 33 | Kim Farr | 77 | Charles Wiggins |
| 34 | Marty Massoglia | 78 | Bruce Dane |
| 35 | Terry West | 79 | Gi Gi Dane |
| 36 | Bob Woodburn | 80 | Fred Haskell |
| 37 | Terry Wadsworth | 81 | Virginia Stusnick |
| 38 | Sandy Kahn | 82 | Vernor S. Vinge |
| 39 | Erin McKee | 83 | Simon Sandoval |
| 40 | John Wantland | 84 | Anthony Ruiz |
| 41 | Dawn Ayres | 85 | Brian Sullivan |
| 42 | Kathryn Dopp | 86 | Dennis Seiler |
| 43 | Corey S. Cole | 87 | Lisa Doner |
| 44 | Lyndsee L. Ohran | 88 | Lori Armbruster |

PLANETARIUM SHOW

The Flandrau Planetarium, located on the University of Arizona campus on Cherry Avenue, has made available to TusCon members discount tickets to the latest planetarium show, "Islands of Xanadu". The tickets, good through November 25th, will admit you to a fascinating and enigmatic program that is virtually a journey to the exotic worlds of space and the future, both natural planets and man-made space colonies. Half-price tickets will be available for \$1.25 at the con registration desk. If you need tickets at times when the registration desk is not open, simply accost a member of the committee.

Planetarium schedule through November 25:

Wed. - Thurs. 4pm, 7:30pm

Friday 4pm, 7:30pm, 9pm

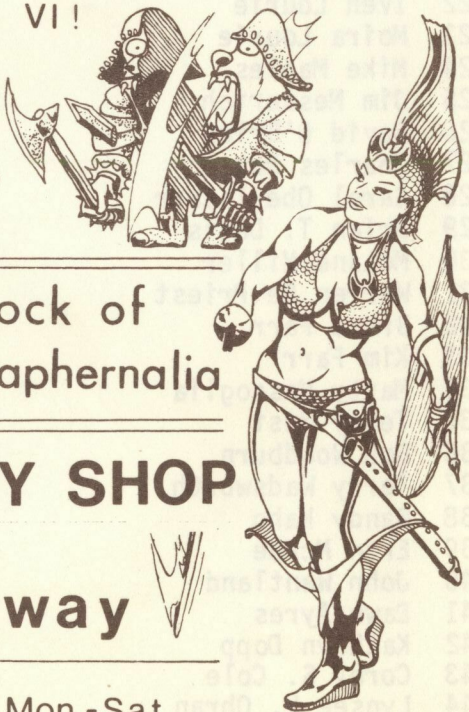
Sunday 1pm, 2:30pm, 4pm, 7:30pm



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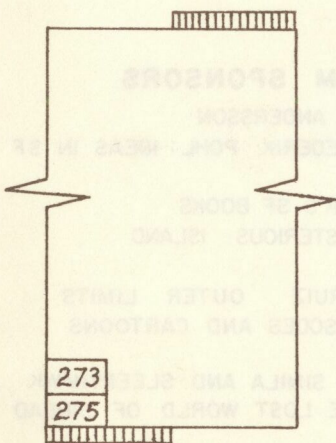
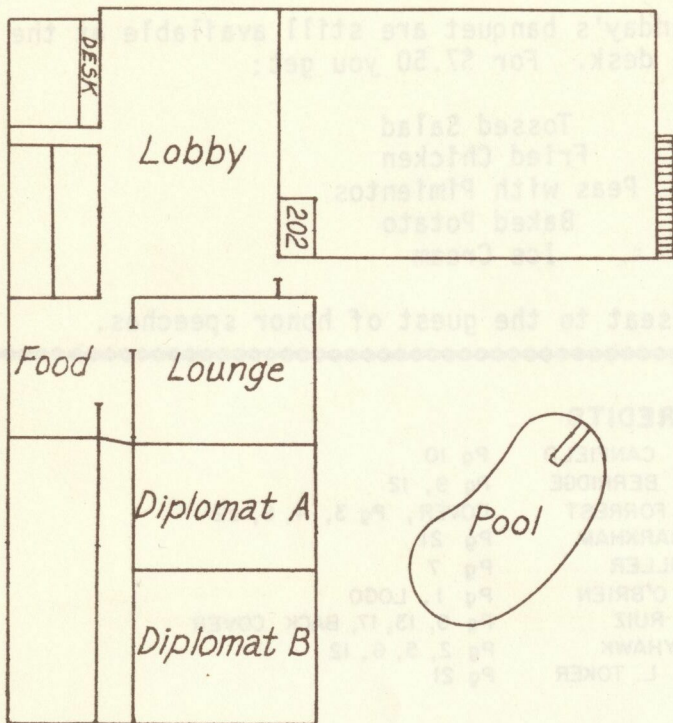
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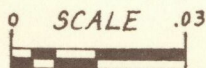
Lobby: Registration

Room 202: Games Room, upstairs

Diplomat A: Art Show, Dealers Room

Diplomat B: Panels, Films Auctions, Banquet

Rooms 273-275: Con Suite, upstairs



$1 \text{ inch} = 7.6092897 \times 10^{-16} \text{ Parsec}$

SUPPORT YOUR LOCAL BANQUET

Tickets to Sunday's banquet are still available at the con registration desk. For \$7.50 you get:

Tossed Salad
Fried Chicken
Peas with Pimientos
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Ice Cream

and an up-front seat to the guest of honor speeches.

ART CREDITS

GRANT CANFIELD	Pg 10
CHUCK BERRIDGE	Pg 9, 12
WOLF FORREST	COVER, Pg 3, 4, 8, 22
TAD MARKHAM	Pg 21
GAY MILLER	Pg 7
DAVID O'BRIEN	Pg 1, LOGO
TRINI RUIZ	Pg 9, 13, 17, BACK COVER
SLEEPYHAWK	Pg 2, 5, 6, 12
SUSAN L. TOKER	Pg 21



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FILM NOTES

MYSTERIOUS ISLAND

In this Harryhausen adaptation of Jules Verne's novel, a group of Union soldiers escapes from a Confederate prison camp sometime during the American Civil War. They escape in a Confederate Army observation balloon which, through the "miracle of Super Dynamation", (i.e. Ray Harryhausen special effects), is blown halfway around the world to deposit our intrepid heroes on an island in the South Pacific. The island is inhabited by an unseen presence which (or who) silently aids the castaways. Could the island be mysterious? Yes! And also inhabited by giant animals, some of them vicious.



The movie strays significantly from the Verne novel by the addition of two women castaways for the sake of love interest, and giant creatures for the sake of us young-kids-at-heart who love stop-motion monsters. Excellent animation and a passable script contribute much to the adventure. The acting is above par for a Harryhausen film and for once there's actually a plot underneath all that action. All these elements combine to make what is arguably Ray Harryhausen's best film; if he doesn't do something to reverse

the downward slide of his recent efforts, it is likely to remain so for all time.

-- Trini Ruiz

THE ARCHITECTS OF FEAR

During its brief two year run on the ABC television network, "The Outer Limits" produced some innovative and occasionally brilliant short-stories-on-film. All too many of the stories adhered to the monster-on-the-loose or monster-in-the-attic formulas, at the behest of the network. It was the infrequent well-conceived and executed segment of "The Outer Limits" that has earned for the series its justly revered place in SF film history. Such an episode is "The Architects of Fear".

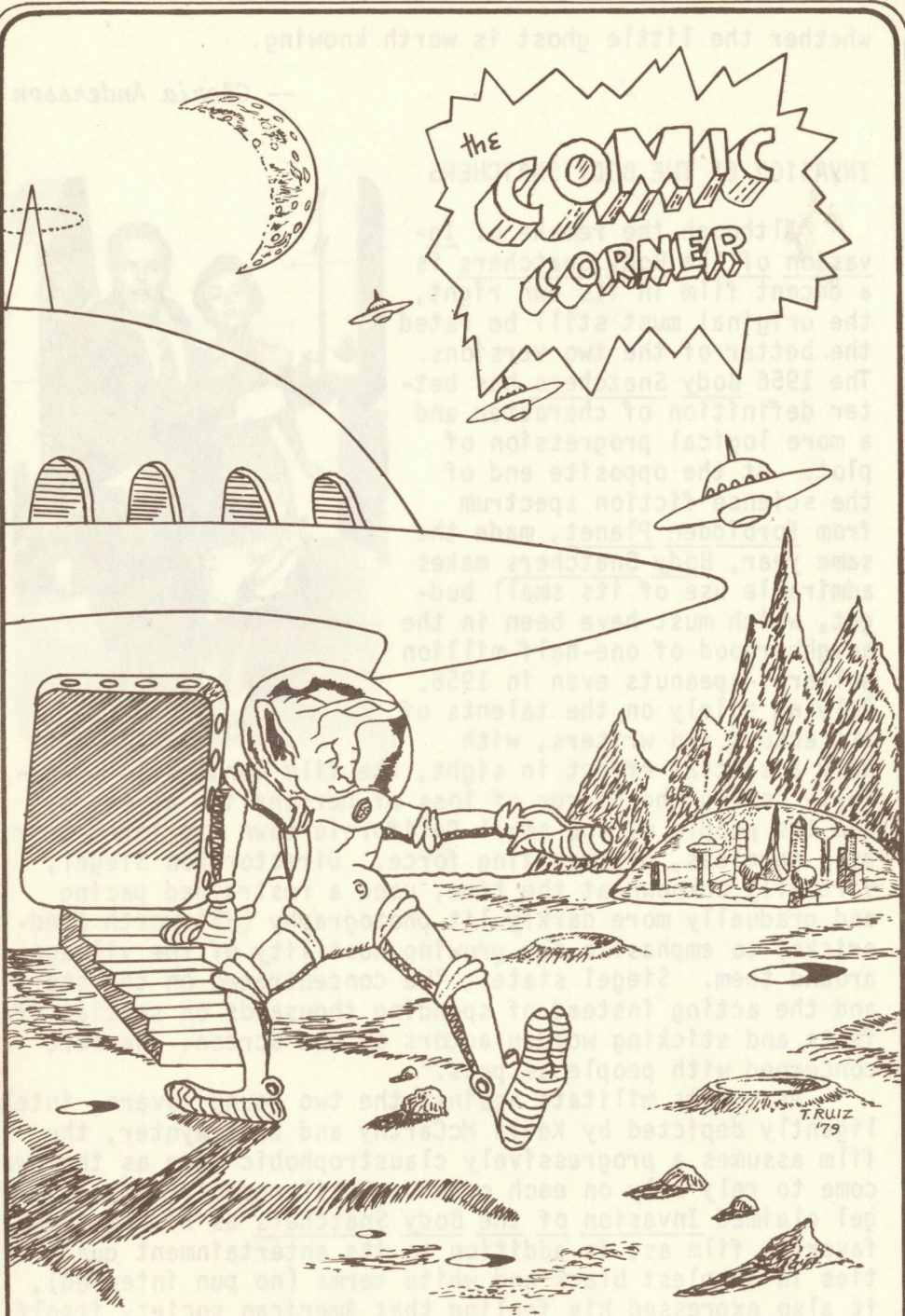
A group of scientists, in secret, develops a plan that they hope will unify Earth's quarreling nations in response to a common threat; in this case, an invader from space. The plan calls for the creation in the laboratory of a pseudo-alien being and presenting "him" to Earth's populace as the vanguard of an invasion force. "The Architects of Fear" presents an absorbing and sympathetic performance from Robert Culp as well as one of the most perfectly balanced scripts of "The Outer Limits" TV series. This film comes to us through "The Outer Limits Archives" and the courtesy of United Artists Television.

-- Trini Ruiz

PORTRAIT OF JENNIE

"Portrait of Jennie" is a fragile little ghost story of the love between a painter and his spectral model. It is set against the backdrop of an American metropolis and has an air of quaintness due to the slips in time of little ghost Jennie, back to her parents' in their 1900-ish show biz world, back to her convent days and so on.

"Portrait" offers fine compelling performances from Jennifer Jones in the title role and Joseph Cotten as her artist friend. This is a picture mainly to be seen for its delicate impressionistic mood, it is mildly haunting and, at times, memorable. In fact, by analyzing or reviewing the charm of such a picture it is all too easy to talk it to death, better to see it and decide for yourself



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whether the little ghost is worth knowing.

-- Gloria Andersson

INVASION OF THE BODY SNATCHERS

Although the remake of Invasion of the Body Snatchers is a decent film in its own right, the original must still be rated the better of the two versions. The 1956 Body Snatchers has better definition of character and a more logical progression of plot. At the opposite end of the science fiction spectrum from Forbidden Planet, made the same year, Body Snatchers makes admirable use of its small budget, which must have been in the neighborhood of one-half million dollars - peanuts even in 1956. Relying solely on the talents of its actors and writers, with

nary a special effect in sight, the film manages to powerfully convey the horror of loss of personality as one by one the people of the small California town are taken over by a nameless, dehumanizing force. Director Don Siegel, virtually unknown at the time, used a restrained pacing and gradually more darkly lit photography (Ellsworth Fredricks) to emphasize the growing hostility of the village around them. Siegel states, "We concentrated on the story and the acting instead of spending thousands on special effects and sticking wooden actors on the screen. We were concerned with people as pods."

As events militate against the two young lovers, intelligently depicted by Kevin McCarthy and Dana Wynter, the film assumes a progressively claustrophobic tone as the two come to rely only on each other. Until recent times, Siegel claimed Invasion of the Body Snatchers as his best and favorite film as, in addition to its entertainment qualities in simplest black and white terms (no pun intended), it also expressed his feeling that American society itself was becoming less and less human without benefit (or participation) of entities from space.



-- Trini Ruiz

WHAT'S UP, TIGER LILY?

At the height of the James Bond film craze in the mid-Sixties, Woody Allen defecated on the whole institution of secret agent films with this zany spy spoof, thereby restoring things to their proper perspective. What was known in Japan as a serious spy-versus-spy melodrama (replete with handsome hero, comely lady-in-distress, and sinister bad guys from "the other side"), was taken by Woody Allen, its soundtrack excised and replaced with new, improved Woody Allen style dialogue. The result must be some kind of quirky, satirical classic. Our brave Japanese secret agents, now encumbered with Brooklyn-accented English, are attempting to recover a stolen top-secret formula for **CENSORED!** The movie is a bizarre combination of Oriental acting styles and incongruous dialogue similar in some ways to Monty Python humor, and just as convulsive.

If the film has a weak point, it has to be the insertion of footage of the Lovin' Spoonful group singing at intervals in the film. Seemingly added only to pad out the film to feature length, they contribute nothing to the film and would be better edited out. Where's my pair of scissors?

-- Trini Ruiz

THE TIME TRAVELERS

During the sixties, American International Pictures turned out a number of eerily atmospheric horror films freely adapted from the works of Edgar Allen Poe. The Pit and the Pendulum, The Premature Burial, and The Mask of the Red Death are three that come immediately to mind in this series characterized



THE TIME TRAVELERS

by opulent sets and costuming and dark, brooding photography. When A.I.P. turned their attentions to Science Fiction, however, the results were something else again.

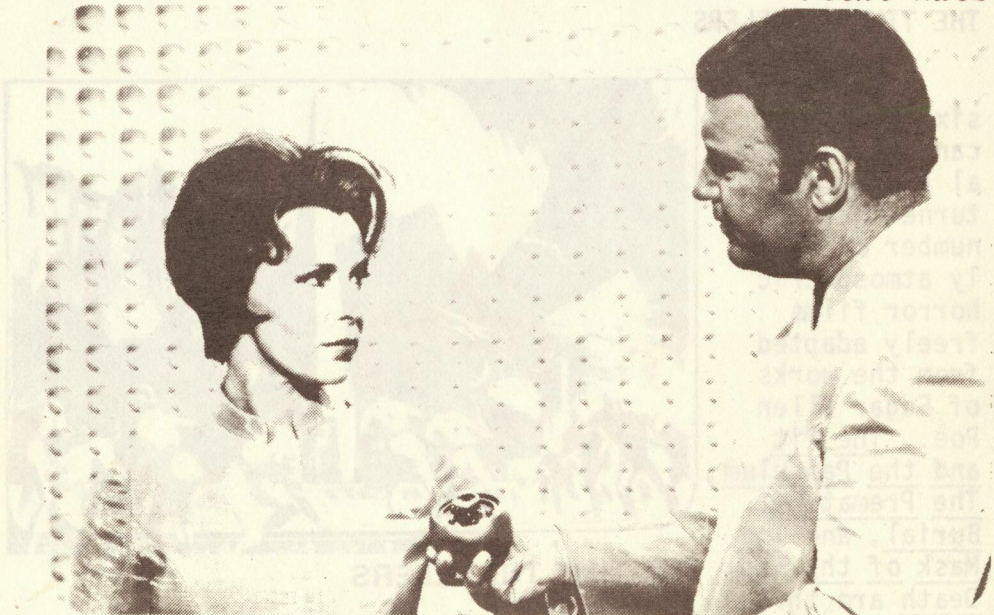
The Time Travelers is a film whose shoddy production values and insufficiently developed script precluded any chance it had of achieving distinction. And yet, the grain of an excellent story idea is occasionally evident in its muddled production.

In the story, physicist Preston Foster and his staff have developed a viewscreen with which they hope to peer into the future. To their amazement (and the audience's delight), they discover that the device is not merely a window to look into the future, but actually a doorway to physically pass through to other time periods. The future Earth is found to be desolate and dying but still inhabited by small remnants of civilization.

Richard Matheson once said on the subject of A.I.P.'s production of Master of the World (for which he wrote the screenplay), that given a larger budget "and a better director, the film could have been another 20,000 Leagues Under the Sea." Something similar could be said of The Time Travelers. A halfway decent film, of unrealized potential, it needed only some tender loving care from its makers to become a classic of its kind.

Watch for Forry Ackerman in a brief scene as an engineer squaring the circle.

-- Trini Ruiz



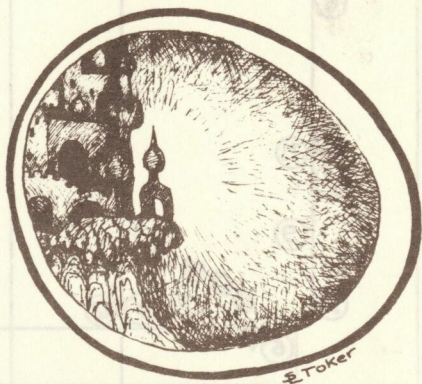
The Illustrated Man

THE EXECUTIVE INN

This is the second TusCon to be held at the Inn and we have mixed feelings about out-growing their facilities -- these are nice and reasonable people. Should you, however, encounter any difficulties with the hotel staff, please refer these matters to Sharon Alban Maples.

Check-out time Sunday is 3pm and you are welcome to stash your luggage behind the front desk.

The Inn's restaurant, The Westwood Room, serves delicious and moderately priced food, the only drawback being that they adhere to mundane meal hours.

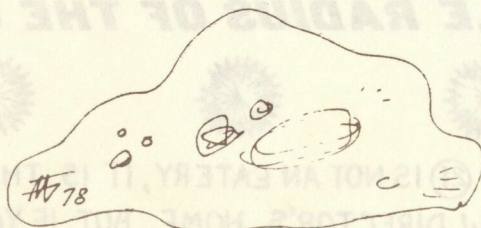


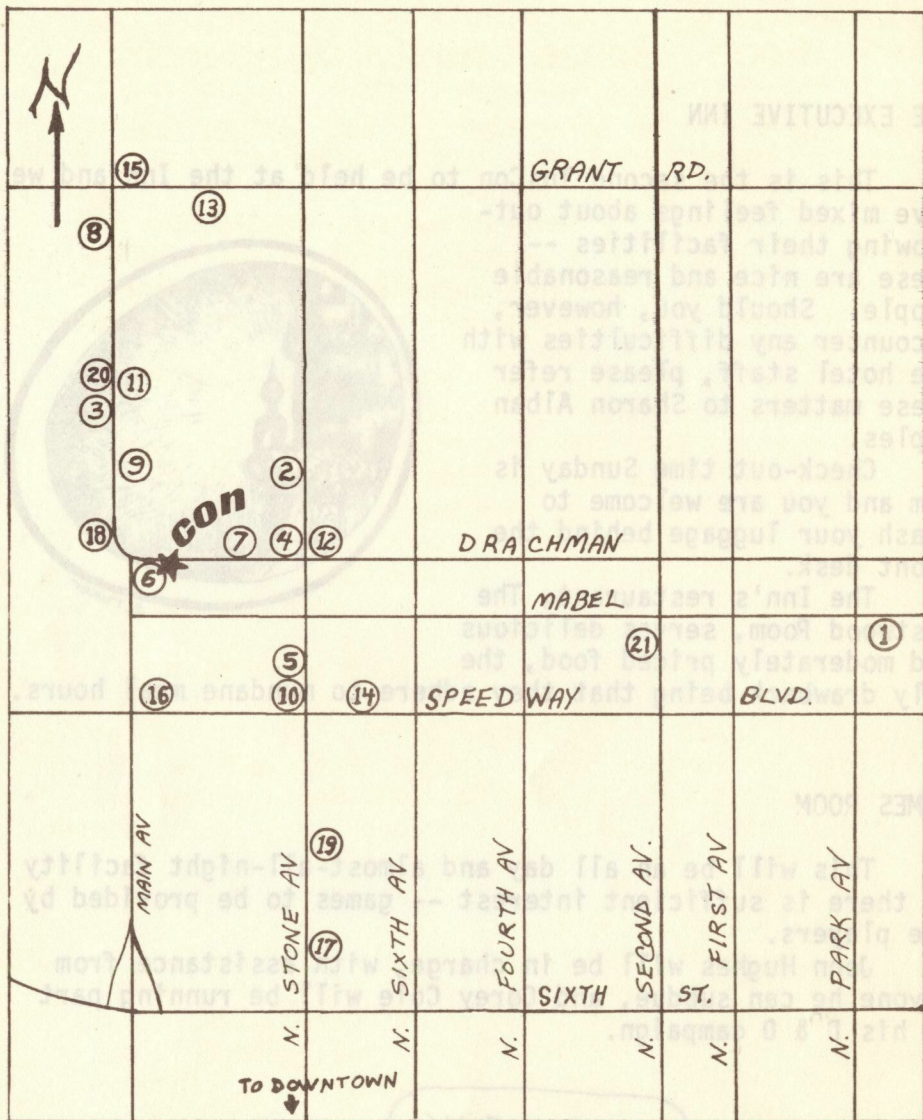
GAMES ROOM

This will be an all day and almost-all-night facility if there is sufficient interest -- games to be provided by the players.

John Hughes will be in charge, with assistance from anyone he can subdue, and Corey Cole will be running part of his D & D campaign.

WELL BLESS MY
VACUOLES, WHAT
HAVE WE HERE?





ALL PLACES WITHIN A MILE RADIUS OF THE CON



NOTE: (21) IS NOT AN EATERY, IT IS THE ART SHOW DIRECTOR'S HOME. BUT IF YOU ARE AN INTERESTED PERSON....



Food, Booze and Dirty Laundry

- ① Corleone's Italian Garden Restaurant, 1035 E. Mabel
Hours: Weekdays 5-11pm, Sunday 5-10pm \$3-\$6
- ② Damiano's Italian Cuisine, 1535 N. Stone
Hours: Friday & Saturday 11am-10pm \$3-\$10.50
- ③ La Fuente Restaurant & Lounge, 1749 N. Miracle Mile
Hours: Friday 11am-11pm, Saturday 12-11pm, Sunday
11am-10pm \$2.30-\$6.75 dinner Reservations suggested
Mariachi band
- ④ Pack-Em Inn, 22 W. Drachman Hours: Friday - Sunday
11am-12pm \$5.75-\$6.25 Steaks
- ⑤ Pizza Hut, 1115 N. Stone Hours: Friday & Saturday
11am-2am, Sunday 11am-12 midnight \$2.75-\$9.95
Salad bar, Sandwiches, Spaghetti
- ⑥ Sambo's, next to Executive Inn Open 24 hours \$2-\$5.25
- ⑦ Shakey's Pizza Parlor, 106 W. Drachman Hours: Friday &
Saturday 11am-2am, Sunday 11am-12 midnight \$2-\$7.50
Bunch of Lunch \$2.25 Salad bar
- ⑧ Sir George's Royal Buffet, 2303 N. Miracle Mile
Hours: Friday & Saturday 11am-8:30pm, Sunday 9:30am-
8:30pm Lunch \$2.65, Dinner \$3.65 All you can eat
- ⑨ Village Inn Pancake House, 1550 N. Miracle Mile
Hours: Friday & Saturday 6am-2am, Sunday 6pm-12am
Breakfast \$1.65-\$2.15, Sandwiches \$1.85-\$2.95, Dinner
\$3.85-\$5.95
- ⑩ Whataburger, 1107 N. Stone Hours: Friday & Saturday
10am-1:30am, Sunday 10am-11:30pm \$.69-\$2.27
- ⑪ Ye Olde Lantern Restaurant, 1800 N. Miracle Mile
Hours: Friday & Saturday 11am-12 midnight, Sunday
12 noon-10pm Lunch \$3-\$4.50, Dinner \$7-\$14
- ⑫ Zantigo's Mexican-American Restaurant, 1400 N. Stone
Hours: Friday & Saturday 10am-12 midnight, Sunday
10am-10pm \$.58-\$2.45
- ⑬ Circle K, 247 W. Grant Open 24 hours Beer & wine only
- ⑭ 130 E. Speedway Open 24 hours Hard Liquors
- ⑮ Lavicio's, 380 W. Grant & 360 W. Speedway Open 24
⑯ hours Beer & wine only
- ⑰ Super City Discount Liquors, 710 N. Stone Hours: Fri-
day & Saturday 9am-8pm, Sunday 12 noon-5pm
- ⑱ Danny's Market, 1333 Miracle Mile Strip Hours: Friday
& Saturday 9am-8:30pm, Sunday 9am-7pm
- ⑲ Half Hour Laundromat, 930 N. Stone Hours: 6am-11pm
Coin-operated
- ⑳ China Palace, 1833 N. Miracle Mile Hours: 11:30am-10pm,
Sunday 12pm-9pm \$1.95-\$5.50

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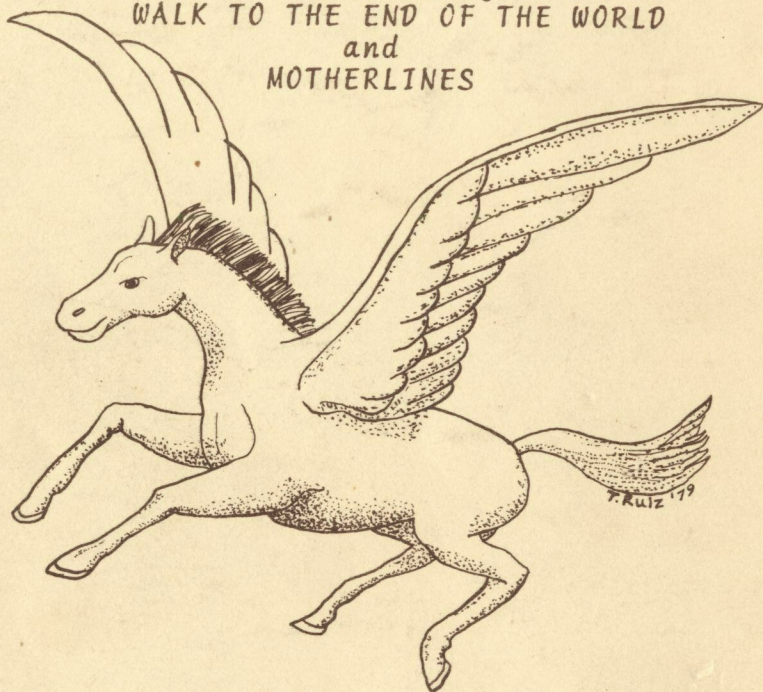
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