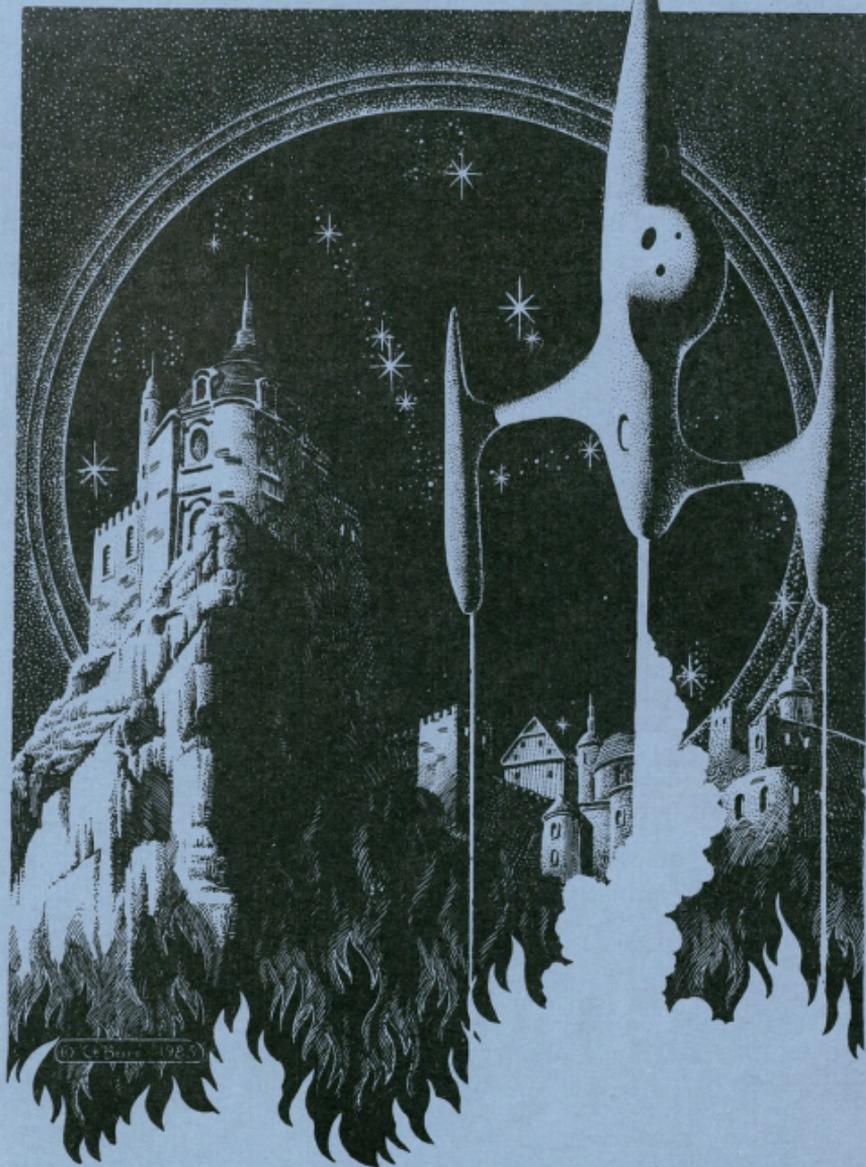
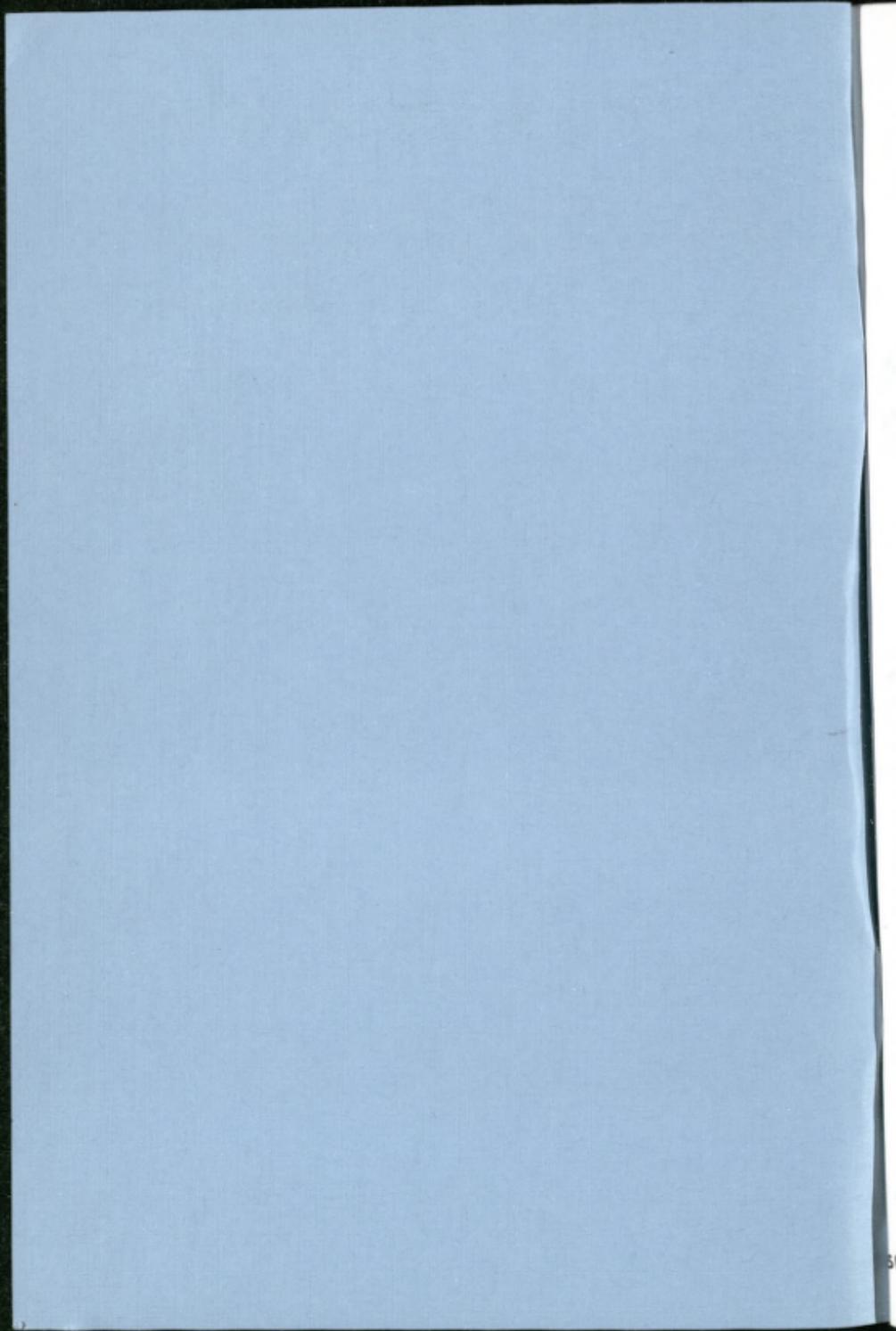


WESTERCON 36

1983



WESTERCON



# WESTERCHRON

July 1 - 4, 1983

Red Lion Inn - San Jose

Guest of Honor: **PHIL KLASS (WILLIAM TENN)**

Artist Guest of Honor: **ALICIA AUSTIN**

Fan Guest of Honor: **TOM WHITMORE**

Toastmaster: **DAMON KNIGHT**

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## TABLE OF CONTENTS

From the Chairman .....	2
The Committee .....	2
Hotel Map .....	4 & 5
Notes on the Care and Feeding of the Hotel .....	6
Phil Klass (William Tenn) .....	8
A William Tenn Bibliography .....	10
Alicia Austin .....	13
The Whitmore Equations .....	15
Damon Knight .....	17
Film Notes .....	19
Programming .....	22
Phoenix in '85 .....	25
Westerchron Security .....	26
Masquerade News, Information, and Rules .....	29
Storyfest .....	36
Children's Programming .....	37
Westercon History .....	38
Dealer's Room .....	42
How to Obtain Beautiful Art Works .....	45
Art Show Map .....	46 & 47
The Panels .....	51
Special Presentations .....	54
Who's Who .....	55
Bylaws of the West Coast Science Fantasy Conference .....	68
Welcome to Fandom! .....	71
Membership .....	81
In Memoriam .....	88
The Credits .....	92

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## FROM THE CHAIRMAN

People attend conventions like this for many different reasons. Some of you are here to party. Others are here to shop. A few (thank all relevant gods and goddesses) intend to work. Some of you want to meet Famous Authors. Others want to go to panels, seminars, discussions, and other "serious" events. We are hoping that all the above persons, and the other thousand of you, will find something to please you here this weekend.

If you have a problem with anyone on the Con staff, please talk directly to that person first. If this does not produce satisfaction, speak to his or her superior. This working through channels will proceed until the problem gets solved or gets to me. I am a Tyrant, and my word is final.

If you have a problem with the hotel, contact the hotel liaison. If the problem can be solved, he will solve it. If he can't, he will explain in words of one syllable or less exactly why the hotel objects so strongly to your throwing naked ladies into the pool from your sixth-story balcony.

When we were awarded the right to host this Westercon, we promised to make new and different mistakes. We have kept this promise. (To fill our quota, we also had to throw in some old, used mistakes. We apologize for this.) Our job is done. The success of this convention now rests on *your* shoulders.

Have fun!

—Lee Forgue  
Chairman



## THE COMMITTEE

Chairman .....	Lee Forgue
Deputy .....	Pam Davis
Secretary ..	Linda von Braskat-Crowe
Registration .....	Dona Kerns
Treasurer .....	Joel Spector
Hotel Liaison .....	Michael Siladi
Hospitality .....	Susan Potter
Art Director .....	Melisa Michaels
Program Book ....	Cynara Branden
Art Show .....	Renfield
Program Director .....	Lynx Crowe
Deputy .....	Phil Wayne
Films .....	Bill Hainley
Panel Coordinator ..	Diana Paxson
Readings .....	Paul Edwin Zimmer
Children's .....	Andrea Mitchell
Security .....	James Earley
Disabled Liaison ...	Andi Shechter
Director of Volunteers ....	Bill Keyes
Operations .....	Cyndi n'ha June
Masquerade .....	Flieg Hollander
Deputy ..	Adrienne Martine-Barnes
Dealer Liaison .....	Clint Bigglestone
SFWA Liaison .....	Diana Paxson

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# Portland WESTERCON 37

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**Harlan Ellison**

Toastmaster  
**Ed Bryant**

Fan Guests of Honor  
**F. M. & Elinor Busby**

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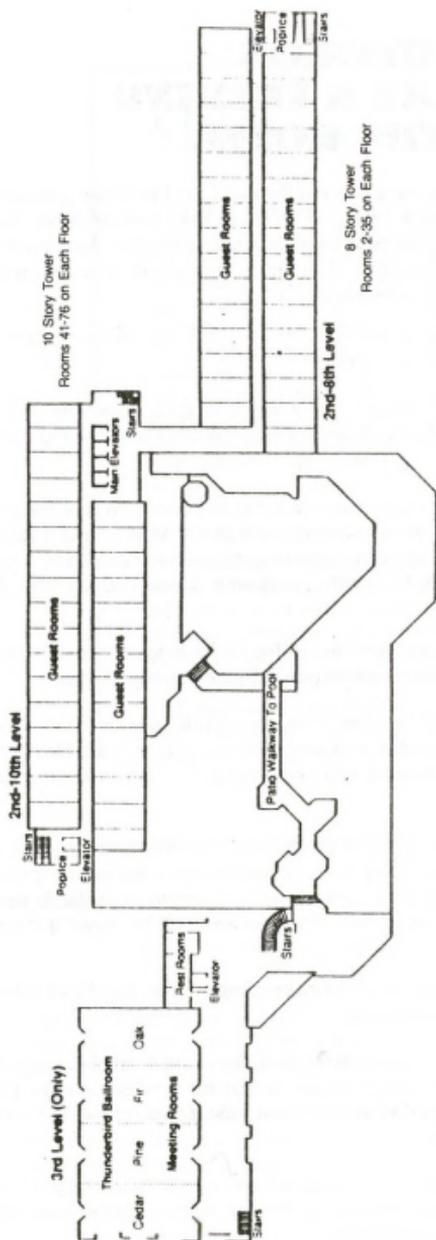
write for information

**Westercon 37**

POST OFFICE BOX 16155  
PORTLAND, OREGON 97216

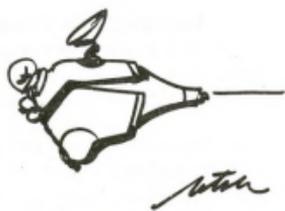
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## **NOTES ON THE CARE & FEEDING OF THE HOTEL**

Westerchron is very fortunate to have secured the Red Lion Inn of San Jose as the convention hotel, and to obtain the Le Baron Hotel as the overflow hotel. Both hotels welcome our business and will treat us with care and respect. As we will all be guests of these hotels for the next four days, they have asked us to return the favor and treat them with due consideration.

To help ensure as pleasant a stay as possible, Westerchron asks that you observe the following guidelines while at the hotels:

1. Please do not sleep in the hallways, lobby areas, or meeting rooms. If you need a place to stay, contact the Westerchron Information Desk and ask about any room-sharing notices.

2. While we all know that part of the fun of coming to Westerchron is dressing up in costume, the Red Lion Inn does have a dress code for Maxi's Dining Room and Lounge. It will be enforced, and many costumes will not meet that code. If you have any questions about what is and isn't appropriate, please consult with the maitre d'hotel at Maxi's.

The Red Lion Coffee Garden and Quiet Bar in the lobby have no specific dress code other than that shirts and shoes are required by health regulations.

3. The hotel Coffee Garden will be open from 6 am until 2 am every day. For those in a hurry or on a budget, a coffee and pastry service will be available by the Coffee Garden every morning. Likewise, a hot dog cart will be available for lunch and afternoon snacks.

4. The Red Lion Inn has a fine pool and jacuzzi available for use by registered guests. The pool and jacuzzi are normally available from early in the morning until 10 pm. Westerchron has made special arrangements for both to be available until 2 am, as long as noise levels are kept down. The pool area will be closed if it gets too noisy in the late evening.

Special towels are available from hotel housekeeping. The hotel has asked that there be no skinny-dipping in the pool.

5. Hotel check-out time is 1 pm. The Bell Captain does have limited storage for baggage if you will be checking out early but plan to stay for the day's events. The hotel may, on a limited basis, extend your check-out time if you contact the front desk early to make arrangements.

6. Please do not put any posters, flyers, or other items on the hotel walls. There will be bulletin boards for posting notices in the convention lobby (near the Information Desk) and in the elevator lobby.

## Alicia Austin Etchings

Hugo Award winning artist Alicia Austin has expanded into the fine art print media (etchings, dry point engravings, serigraphs, etc.)

Hand-pulled, limited editions, these reasonably priced multiple originals are offered first to Subscribers. For a non-refundable \$10 Subscription Fee, you will be given "first refusal" of each print as it becomes available. Purchase is NOT required; subscription advantages are "first refusal," a lower pre-publication price, and the ability to collect numbered-alike fine art prints.



The Alicia Austin multiple original Subscription List will be limited to 120 Subscriptions. One person may have more than one subscription. When the Subscription List is full, the only way to purchase these fine art prints will be through a gallery or occasionally in an art show (with a higher minimum bid).

If you wish to take advantage of this offer, please send \$10 payable to Alicia Austin to 6507 Franrivers Avenue, Canoga Park, CA 91307. You will be issued a certificate for the next available Subscription Number.

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7. Should you find yourself a bit short of cash, the hotel will cash checks from registered guests for up to \$25. Across the street from the Red Lion Inn is a First Interstate Bank with an automated teller. Four blocks from the hotel, on First Street, is a Bank of America branch with a Versatel automated teller.

If you use common sense and observe the above guidelines, your stay and Westerchron's stay at the Red Lion Inn and Le Baron Hotel should be a pleasant experience. Do your share to make Westerchron enjoyable for all.

—Michael Siladi  
Hotel Liaison

# PHIL KLOSS (WILLIAM TENN)

## Two Appreciations

by Debbie Notkin

You may have noticed from convention fliers that this Westercon's professional guest of honor is actually two people. You may have thought you were getting one pro guest named "Phil Klass (William Tenn)"—but you were wrong. They are actually two separate people.

The common myth is that William Tenn is the pseudonym that Phil Klass uses for his science fiction stories, but this is demonstrably untrue. First of all, Phil himself tells the story (to anyone who will listen) of the time he was at a convention and observed a very debonair, stylish, auctorial personage in a smoking jacket discoursing wittily to the crowd. When he asked someone in the back of the room who was speaking, the person replied, "William Tenn." Now, Phil will claim that the speaker was actually an impostor, but that's just a bluff. Anyone who knows Phil knows that he can't be William Tenn, because to be William Tenn he would somehow, somewhere have to have found the time to write all those brilliant stories, and writing time just doesn't fit into Phil's lifestyle. So, if you find a debonair auctorial personage discoursing at this convention, and he isn't Robert Silverberg, he'll probably be your extra guest of honor, William Tenn.

All this forces me to write two separate appreciations. William Tenn is a man whose stories I grew up reading, and whose stories I can re-read today with just as much pleasure (and timeliness) as they gave me in my teens. William Tenn is the man of whom Theodore Sturgeon said, "It would be too wide a generalization to say that *every* sf satire, every sf comedy and every attempt at witty and biting criticism found in the field is a poor and usually cheap imitation of what this man has been doing since the '40s." Well, maybe not *every* one, but most of them. Tenn writes everything from sidesplitting broad comedy to what he has called gentle satire—but one of his "gentle" satires is "Null-P," a tale of what happens when the President of the United States is chosen for being the most average man in the land. (Feel like you've been there recently?) His broader comedy includes a favorite of mine called "The Tenants," in which Mr. Tohu and Mr. Bohu rent the non-existent thirteenth floor of the McGowan Building, to the vast confusion of the manager. Tenn isn't always funny, either. "The Generation of Noah," for example, is one of the strongest direct statements against global war written anywhere inside or outside of the genre. Unfortunately, Tenn's popularity is in somewhat of a decline, largely because of the current unreasoning bias against short stories. If you read short stories, you already know his work; if you don't read short stories, make an exception—you'll find out why you're wrong.

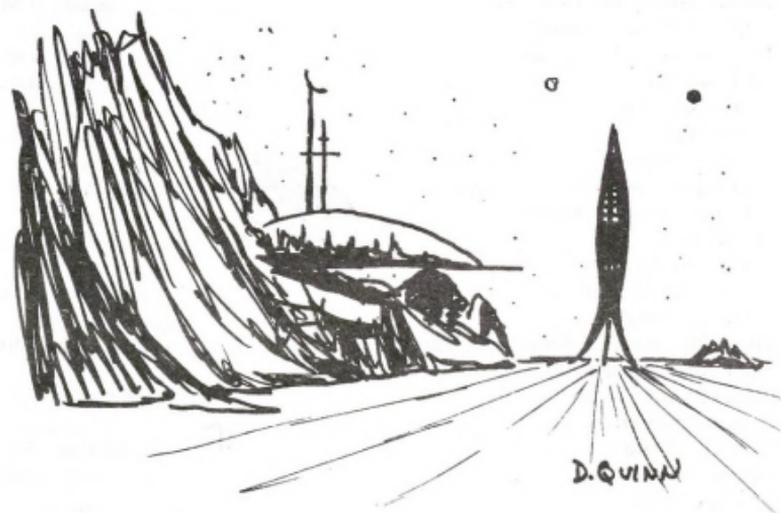
But what does all this have to do with Phil Klass? Phil has many wonderful qualities, but no one would call him debonair, stylish or auctorial. He's a great choice for a convention guest of honor for many reasons, not the least of which is that he won't be hard to find. Go to the best party, the most controversial panel, the most visible spot in the lobby—look for the most vehement conversation, the most involved participants, and listen for the loudest, most committed voices. Phil will be in that group, but to introduce yourself you may have to wait a while—he's

always busy, tossing out unorthodox opinions, playing devil's advocate (without being infuriating, which should be impossible), generally keeping everyone's minds awake.

Phil is the kind of friend who calls you at 11:00 pm (which is already 2:00 am his time) and two hours later you hang up the phone thinking it's been fifteen minutes, until you catalogue the list of topics you covered and the amount of food for thought you got out of the conversation. Phil is the only man in the world who can say, "Even if you're only a woman, you're not so stupid," to almost every woman in the science fiction circle and make no enemies. (If you're not Phil, don't try it—it won't work for you.) Phil can start asking you a question at the beginning of dinner and finish phrasing it over coffee, and be entertaining in the intervening hours. In short, he's an impossibility masquerading as a man masquerading as a writer.

Traditionally, most Westcon guests of honor have been West Coast notables. Phil, with his extraordinarily patient wife, Fruma, and their daughter, Adina, for whom the word precocious would have to be invented, nominally live in State College, Pennsylvania, which would make them East Coast residents. I don't believe it, because they're always here, living in a welter of borrowed houses, cars and typewriters, constantly telling you that they're leaving next week and, by the way, can you come to dinner next month? They send their Christmas cards from Pennsylvania, but I always expect them to be here before their cards are. East Coast residents with less conviction would be difficult to imagine; even when they are there, I think their hearts are very much here.

I can't tell you how to find William Tenn—if he's going to be here, I'd like to meet him myself—but you'll find Phil Klass where the action is, talking and gesturing at the center of a good-sized crowd of listeners. He's worth the wait to get a word in edgewise, and he's worth the time his friendship demands. He's a pretty special person, even if he *is* only a man.



## A WILLIAM TENN BIBLIOGRAPHY

Prepared by Gordon Benson, Jr.

### THE STORIES

- |  |                |             |
|--|----------------|-------------|
| Alexander the Bait (first published story)   | ASF            | 5-46        |
| Square Root of Man                           |                |             |
| Bernie the Faust                             | Playboy        | 11-63       |
| Seven Sexes                                  |                |             |
| Betelgeuse Bridge                            | Galaxy         | 4-51        |
| Wooden Star                                  |                |             |
| Brooklyn Project                             | Planet Stories | Fall 1948   |
| Wooden Star                                  |                |             |
| Child's Play                                 | ASF            | 3-47        |
| Seven Sexes                                  |                |             |
| Confusion Cargo (as Kenneth Putnam)          | Planet Stories | Spring 1948 |
| Square Root of Man                           |                |             |
| Consulate                                    | TWS            | 6-48        |
| Square Root of Man                           |                |             |
| The Custodian                                | IF             | 11-53       |
| Of All Possible Worlds                       |                |             |
| The Dark Star                                | Galaxy         | 9-57        |
| Wooden Star                                  |                |             |
| The Deserter                                 |                |             |
| Star SF #1 (Pohl, Ballantine) 1953           |                |             |
| Wooden Star                                  |                |             |
| The Discovery of Morniel Mathaway            | Galaxy         | 10-55       |
| Human Angle                                  |                |             |
| Down Among the Dead Men                      | Galaxy         | 6-54        |
| Of All Possible Worlds                       |                |             |
| Dud (as Kenneth Putnam)                      | TWS            | 4-48        |
| Eastward Ho!                                 | FSF            | 10-58       |
| Wooden Star                                  |                |             |
| Errand Boy                                   | ASF            | 6-47        |
| Seven Sexes                                  |                |             |
| Everybody Loves Irving Bommer                | Fant Adv       | 8-51        |
| Of All Possible Worlds                       |                |             |
| Firewater!                                   | ASF            | 2-52        |
| Time in Advance                              |                |             |
| The Flat-Eyed Monster                        | Galaxy         | 8-55        |
| Human Angle                                  |                |             |
| Flirgleflip (aka The Remarkable Flirgleflip) | Fant Adv       | 5-50        |
| Of All Possible Worlds                       |                |             |
| Generation of Noah                           | Suspense       | Spring 1951 |
| Wooden Star                                  |                |             |
| Hallock's Madness                            | Marvel         | 5-51        |
| House Dutiful                                | ASF            | 4-48        |
| Seven Sexes                                  |                |             |



THE STORIES (continued)

The Human Angle	Fam Fant Myst	10-48
Human Angle		
The Ioman Cycle (erroneously listed as The Ionian Circle)	TWS	8-48
It Ends with a Flicker (aka Of All Possible Worlds)	Galaxy	12-56
Wooden Star		
The Jester	TWS	8-51
Square Root of Man		
The Last Bounce	Fant Adv	9-50
Square Root of Man		
Lemon-Green Spaghetti-Loud Dynamite-Dribble Day (aka Did Your Coffee Taste Funny This Morning?)	Cavalier	1-67
Square Root of Man		
The Liberation of Earth	Future SF	5-53
Of All Possible Worlds		
Lisbon Cubed	Galaxy	10-58
Wooden Star		
The Malted Milk Monster	Galaxy	8-58
Seven Sexes		
A Man of Family		
Human Angle		
The Masculinist Revolt	FSF	8-65
Wooden Star		
A Matter of Frequency	SF Quarterly	5-51
Me, Myself and I (as Kenneth Putnam)	Planet Stories	Winter 1947
Of All Possible Worlds		
Medusa was a Lady	Fant Adv	10-51
A Lamp for Medusa		
Men in the Walls	Galaxy	10-63
Of Men and Monsters		
Mistress Sary	Weird Tales	5-47
Murdering Myra (mystery)	Suspect Det St	11-55
My Mother was a Witch	PS Magazine	1966
Square Root of Man		
Null-P	Worlds Beyond	1-51
Wooden Star		
On Venus, Have We Got a Rabbi		
Wandering Stars (Dann, Harper) 1974		
Party of the Two Parts	Galaxy	8-54
Human Angle		
Project Hush	Galaxy	2-54
Human Angle		
The Puzzle of Pripitiri	Out of This World Adventures	7-50
The Quick and the Bomb (mystery)	Suspense Spring	1951
Ricardo's Virus	Planet Stories	3-53
Sanctuary	Galaxy	12-57
Seven Sexes		
Servant Problem	Galaxy	4-55
Human Angle		



## THE STORIES (continued)

She Only Goes Out at Night	Fant Univ 10-56
Square Root of Man	
The Sickness	Infinity 11-55
Time in Advance	
The Tenants	FSF 4-54
Of All Possible Worlds	
Time in Advance	Galaxy 8-56
Time in Advance	
Time Waits for Winthrop (aka Winthrop was Stubborn)	Galaxy 8-57
Time in Advance	
Venus and the Seven Sexes	
Girl with the Hungry Eyes (Wollheim, Avon) 1949	
Seven Sexes	
Venus is a Man's World	Galaxy 7-51
Square Root of Man	
Wednesday's Child	Fant Univ 1-56
Human Angle	
Will You Walk a Little Faster?	Marvel 11-51
Wooden Star	



## THE BOOKS

The Human Angle	Ballantine HC 1956
A Lamp for Medusa	Belmont B60-077 1968
Of All Possible Worlds	Ballantine HC 1955
Of Men and Monsters	BB U-6131 1968
BBDR 29523, April 1981	
One Damned Story (forthcoming)	Owlswick Press
The Seven Sexes	BB U-6134 1968
BBDR 28956, October 1980	
The Square Root of Man	BB U-6132 1968
BBDR 29230, February 1981	
Time in Advance	Bantam A-1786 1958
The Wooden Star	BB U-6133 1968
BBDR 29306, August 1981	
Salvation (forthcoming)	

## BOOKS EDITED

Children of Wonder	S&S 1953; SFBC 1954
Outsiders: Children of Wonder (reissue of above)	Permabooks P291 1954
Once Against the Law (with Donald Westlake)	Macmillan 1968

The list of stories gives the magazine and date of original publication and the Tenn anthology (if any) in which it appears. Unfortunately there was not room to list the many other anthologies containing Tenn stories. The book list gives information for the first printing and for the four reissues in the last three years.

Special thanks to Phil Klass.

# ALICIA AUSTIN

Alicia Austin was born in Kentucky in 1942. As an "army brat," she lived in Texas (the Austin ancestral home), San Francisco, Germany, Japan and Arkansas before she was fourteen. She attended Sacred Heart Dominican College in Houston, Texas on an art scholarship where she studied fine arts. Alicia first discovered fantasy and science fiction in 1965 in Ottawa and Toronto, Canada. She entered her first art show at Worldcon in St. Louis in 1969 and promptly sold everything she had taken with her for the show—at very low prices! She was given her first assignment for publication in 1971 by Terry Carr after spending several years submitting work to fan magazines. As a glance at her publication list shows, professional work came slowly through the 1970s. Toward the end of the decade, her reputation for fine fantasy illustrations had grown and she was receiving assignments from several sources. In 1980 Alicia burst upon the publication scene with three books and a major short story, followed in 1981 by four books, a portfolio and short stories in several magazines. She has not forgotten her fan art despite her heavy schedule, and contributed to several program books and two covers to SFWA Bulletins. Although Alicia has won a Hugo as Best Fan Artist, her dream is to win the Hugo as Best Professional Artist. For the last two years she has been within the top ten in the balloting and hopes to continue to move up.

## AWARDS

- 1970 Hugo (Best Fan Artist)
- 1979 Balrog (Best Professional Publication—Age of Dreams)
- 1979 Howard (Best Fantasy Artist)

## EXHIBITS

- 1978 Dream Masters Gallery, Los Angeles, CA
- 1980 Camaraderie Gallery, Berkeley, CA
- 1980 Earthlight Gallery, Boston, MA
- 1981 A Change of Hobbit, Los Angeles, CA
- 1981 Books of Wonder, New York, NY
- 1981 Gallerie, Los Angeles, CA
- 1982 The Pendragon Gallery, Annapolis, MD

## MUSEUMS

- 1982 The New Britain Museum of American Art

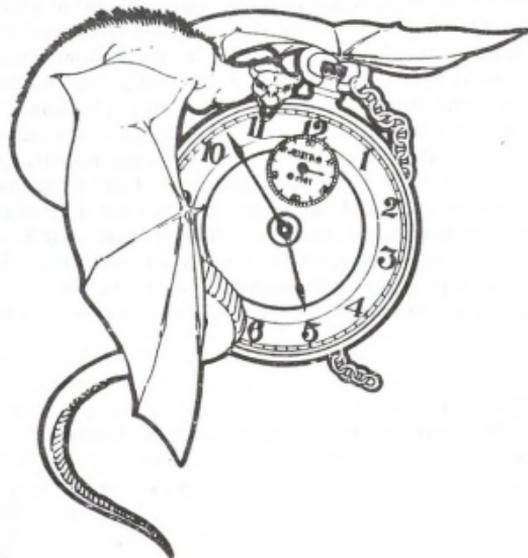
## PUBLICATIONS

- 1971 New Worlds of Fantasy #3, edited by Terry Carr
- 1971 Universe 1 and 3, edited by Terry Carr
- 1971 The Mask of Circe, by Henry Kuttner, published by Donald Grant
- 1972 Echoes from an Iron Harp, poetry of Robert E. Howard, published by Donald Grant
- 1975 A Witch Shall Be Born, by Robert E. Howard, published by Donald Grant
- 1977 Black God's Shadow, by C. L. Moore, published by Donald Grant



**PUBLICATIONS** (continued)

- 1978 Age of Dreams: The Illustrations of Alicia Austin,  
published by Donald Grant  
1979 Demon of Scatterry, by Poul Anderson and Mildred Broxon,  
published by Ace Science Fiction  
1979 Destinies Magazine, edited by James Baen, published by Ace SF  
1980 The Last Castle, by Jack Vance, published by Underwood/Miller  
1980 Destinies Magazine, edited by James Baen, published by Ace SF  
1980 Voorloper, by Andre Norton, published by Ace Science Fiction



- 1980 The Night Before Christmas, published by Tempo Books  
1980 The Ice Dragon, by George R. R. Martin, from Dragons of Light,  
published by Ace Science Fiction  
1981 The Magic May Return (an anthology), edited by Larry Niven,  
published by Ace Science Fiction  
1981 Scarlet Dream, by C. L. Moore, published by Donald Grant  
1981 Portfolio of Illustrations based on The Forgotten Beasts of Eld  
by Patricia McKillip, published by Schanes and Schanes  
1981 A Christmas Carol, by Charles Dickens, published by Tempo Books  
1981 Amazing/Fantastic Magazine, edited by Elinor Mavor  
1981 Asimov's SF Magazines, edited by George Scithers  
1981 Nirwana, a collection of short stories translated from English,  
published by Meulenhoff Nederland (The Netherlands)  
1982 Durandal, by Harold Lamb, an Illustrative Collaboration  
with George Barr, published by Donald Grant  
1982 Night's Master, by Tanith Lee, published by Meulenhoff Nederland  
1982 On Saint Hubert's Thing, by Chelsea Quinn Yarbro,  
published by Cheap Street

# THE WHITMORE EQUATIONS

by Rebecca Kurland

If Tom Whitmore should tell me that eating carrots reminds him of the Incredible String Band or that a story about a Greek philosopher has led him to an epiphany on the history of slapstick, I am not astonished. For some time now I have relied on Tom to make unusual associations without discrimination on the basis of creed, color, common sense or sensory input.

My sister remembers fondly that I once said, "Tom Whitmore has the most interesting cross-modal transfers."<sup>1</sup> While I don't recall this myself, internal evidence proves that only I could say that, and anyway, if he *can* hear symbolic logic or smell plate tectonics, so much the better. I suspect this sort of intersection (more like a traffic circle really) of perception and association that goes on normally in Tom's mind is the source of, *inter alia*, his fascination with all types of people, his amazingly eclectic tastes, and his ability to extract income with equal facility from booklore, oil import statistics, and poker hands.

I have known Tom Whitmore, man and boy, subject and object, premise and conclusion, fish (excuse me, Tom: "ghoti") and fowl, for eleven point something years now. (Tom will appreciate that "point something" is a precise amount arrived at using the magical "fudge factor" government agencies use to bend statistics to their will.) In fact, our early acquaintance is documented in various obscure apas and fanzines which do not bear on the discussion at hand (but do tie in neatly with the occasion). In fact, Tom and I go back so far that I remember a late-teen life-crisis discussion over *whether* he would become a career bookseller (it was obvious to me that he would, but Tom lacked my Delphic certainty).

But enough facts. The point is, after all these years of Tom-watching, to believe that he is best understood as the solution to a series of equations, like the Schroedinger Wave Equations, but more conclusive (well, *some-what* more conclusive: although Tom has been fixed physically in certain locations at certain times, mentally he is often at one cross-mode or other, and there's no telling where he'll turn up next).

Consider if you will, then, the case of your fan guest of honor, a 30<sup>1</sup>/<sub>2</sub>-year-old American male:

Tom is the summation of a Northern California upbringing literally surrounded by books (which replace furniture in his parents' house) and mathematics; an adolescence devoted to, apparently, committing most of genre fiction to memory (his emergence as a prodigy book collector occurred at this time); and a college education during which his major field of study was, at various times, mathematics, chemistry, biology, zoology, paleontology, and library science. (He can still talk knowledgeably about those fields and several others... go ahead, ask him.)

---

1. A "cross-modal transfer" is said to occur in the brain when stimuli received by one sense translate to responses in another sense, or "mode". In an extreme case, it could be "hearing colors". More commonly, it is what occurs when you hear the shouted command "Stop!" (aural stimuli) and instantly stop what you are doing (neuro-muscular response). What Tom does lies somewhere between these two cases. —Ed.

Tom manages to neatly integrate two (I think only two) careers: as one-third owner of The Other Change of Hobbit bookstore (out of The Portable Bookstore by Hook and Crook), which allows him to indulge his still-prodigious bookishness: and as something-or-other (declassified) for the government, analyzing statistics in new and wonderful ways, which keeps his mathematical turn of mind turning. And he still finds time for Morris Dancing at some point on that curve.

Tom's appreciation of the world around him knows no theoretical limits: he appreciates a good joke, a terrible pun, spicy food, bad and good movies, ideas about the nature of identity and the definition of units, folk music, rock music, punk music, photography, the poetry of Clark Ashton Smith and the fiction of Tom Robbins. Tom is a born appreciator, and if you become one of the many people he actively appreciates, you will know you are appreciated.

You can multiply any of Tom's variable habits by his personal constants to gain an amazing stability: when Tom finds something he appreciates enough, he sticks with it. That explains his late-60s-length hair as well as his lasting friendships and his disconcerting habit of recalling details from years gone by that the rest of us forget.

Tom is always prepared to accelerate verbal by-play at an alarming rate. I once walked into his bookstore and claimed to be looking for a book, "I can't remember the title or the author or what it was about, but it had a blue rocket and a red moon on the cover..." Whereupon Tom named, without pausing for breath, three titles that would fill the bill, with authors and plot synopses. If you challenge him on a philosophical concept, you'll get that treatment and worse (advanced players only, please).

Tom has a generous heart divided by zero selfishness. He is one of the hardest workers you'll ever see, and he's always volunteering to do more. He has contributed hugely to almost every Westercon that's happened, and to many other events as well, usually doing the less glamorous, more physically taxing jobs available. He jumps in just for the sake of being useful, I suspect, and likes to be of as much use as possible. (Which should have something to do with his guest-of-honourness here: it's about damn time.)

Of course, Tom has some traits of positively negative value: he drinks some of the vilest things around (including, gack, root beer). He *still* uses a Rapidograph for writing, against the counsel of wiser friends (myself, of course, included) who point out that Rapidograph-writing cannot be read. And sometimes Tom gets to punning, and then you have to grab him by his lips and give him a good shake if you want to talk about anything else. These anti-nodes of character, however, are necessary for the full solution to the equations, so I shall not dwell on them at length.

In balance, Tom is a well-balanced fellow, and always a good friend. If you don't know him, you ought to get to. Start a conversation about anything, and you'll have a great time. Just watch out for those hairpin turns in the mode.



# DAMON KNIGHT

by Dave Nee

Damon Knight is one of the grand old men of science fiction, having served his time as a fan, illustrator, writer, critic, editor, teacher, alleged leader of a literary gang, historian, founder of SFWA . . . Born 19 September 1922 in Baker, Oregon, he spent most of his childhood in the Columbia river town of Hood River. At the tender and susceptible age of 11, he was seduced by the garish pulp glories of *Amazing Stories*. This traumatic experience would scar him for life, as he proceeded to pursue and procure other works of scientification. Through the letter columns of the pulps, he discovered fans . . . and fanzines. Two issues of his own, *Sniide*, published while studying at the Salem WPA Art Center in 1940, would lead him to be abducted into the frenetic company of the Futurian Society in New York City.

His various careers have their origin in the 1940s. A brief stab at pulp illustration was blunted by the theoretically more lucrative rewards of writing fiction. He would hit his stride in the early 50s, in sardonic short stories best to be found, along with his telling commentary, appropriately in *The Best of Damon Knight*. There is an excellent bibliography in the Damon Knight issue of *F&SF*, November 1976.

Two stretches as an assistant editor at Popular Publications were punctuated with stints at the Scott Meredith Literary Agency. That second stretch on *Super Science Stories* was followed in 1950 with the editorship of all three issues of *Worlds Beyond*, from Hillman Periodicals. 1958-59 saw three issues of *Worlds of If*; 1959-60, a stormily-ended book review editorship at *F&SF*; 1969-66, editorial consulting for the science fiction line at Berkley Books. At this time he initiated his lengthy list of eclectic sf anthologies. Probably his most famous work as an editor began in 1966: *Orbit* would run 13 numbers from Berkley-Putnam, switching to Harper & Row in 1974 for another 8 (gaining some editorial freedom, but losing paperback editions and what Vonda McIntyre has dubbed the "peeled-eyeball" cover art of *Orbit* 11-18).

In 1945, his infamous dissection of A. E. van Vogt's *Worlds of Null-A* introduced his incisive critical acumen. In 1953 he began regular book reviewing and claims to have done "little else for nine years." A cursory examination of the preceding paragraphs will put *that* myth to rest. The best of these reviews form *In Search of Wonder*, a critical anthology whose original version won him a Hugo Award in 1956.

That year he co-founded, with Judith Merrill and "nominally" James Blish, the Milford Science Fiction Writers' Workshop, a monster whose progeny have spread across the nation in the last decade or so. From this group, he would meet his third wife, the preternaturally talented sprite, Kate Wilhelm.

Knight's last anthologies, *Turning Points* and *Westerns of the 40's*, were published six years ago; the final *Orbit*, three years ago. His most recent novel, *The World and Thorinn*, some two years old, is mostly material from *Galaxy* magazine circa 1968. So, while Knight the fan remains evident, and certainly the teacher persists, most of the other hats appear to have been shelved for the moment.

This is but a variation of previously published detail, a concatenation of signposts. Others could tell you more about Knight the man. But why don't you find out for yourself?

Just Published



# THE NONBORN KING

by Julian May

Julian May began her remarkable saga with *The Many-Colored Land*, which was nominated for both the Hugo and Nebula awards, and continued it with *The Golden Torc*. The Saga of Pliocene Exile has been called "a series of such scope and complexity that it will eventually rival *The Lord of the Rings* ... as among the best that science fiction has to offer" — Elton T. Elliott, *Science Fiction Review*. Of *The Golden Torc*, Baird Searles wrote: "Wagnerian in scale ... I read it with the same avid excitement I felt for *The Many-Colored Land*, and I finished it with the same craving for more" (*Isaac Asimov's Science Fiction Magazine*).

Well, here is more, as Aiken Drum, a young human with awesome mental powers, manages to usurp the Tanu throne. The same magic blend of adventure, rich pageantry, humor, and parapsychological drama, marks volume III of May's now-classic epic.

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## FILM NOTES

**Attack of the Killer Tomatoes** — 1978 — Directed by John de Bello. The ultimate grade B satire! Mutant tomatoes threaten the world and parts of California. Bloody Marys are available at the bar.

**The Bed Sitting Room** — 1969 — Directed by Richard Lester. Sir Ralph Richardson, Spike Milligan, Peter Cook, Dudley Moore. Off-the-wall black comedy from Britain about a band of survivors of WW III who attempt to maintain the pre-holocaust English way of life. Based on the play by Spike Milligan.

**A Boy and His Dog** — 1975 — Directed by I. Q. Jones. Based on the novella by Harlan Ellison. Hugo Award-winning adaptation of an unusual tale of post-nuclear survival. A boy, his dog, a girl—what a way to survive! (Warning—due to mature themes we ask parents to accompany children under 16. Parental discretion is advised.)

**A Connecticut Yankee in King Arthur's Court** — 1949 — Directed by Tay Garnett. Bing Crosby, William Bendix, Rhonda Fleming. Lavish musical based on Mark Twain's tale of a Connecticut factory worker who travels back to Camelot.

**Dark Star** — 1974 — Directed by John Carpenter. Written by Dan O'Bannon. This SF cult comedy classic started as a student project. Join the crew of the *Dark Star*, an alien closely related to a beach ball, and a bomb which has graduated from Philosophy 1A in this fun excursion. Worth seeing. Novelization by Alan Dean Foster.

**The Day the Earth Stood Still** — 1951 — Directed by Robert Wise. Michael Rennie, Patricia Neal, Sam Jaffe, Gort. Based on *Farewell to the Master* by Harry Bates. Generally acknowledged as the classic SF film. Though 30 years old, the message of non-violence and world peace is more meaningful now than ever.

**Dr. Goldfoot and the Bikini Machine** — 1966 — Directed by Norman Taurog. Vincent Price, Dwayne Hickman, Frankie Avalon. Grade B, but fun to see. Mad scientist who wants to take over the world must deal with bumbling spies.

**Dr. Strangelove, or, How I Learned to Stop Worrying and Love the Bomb** — 1963 — Directed by Stanley Kubrick. Peter Sellers, George C. Scott, Sterling Hayden, Keenan Wynn, Slim Pickens. Based on the novel *Red Alert* by Peter George. Classic black comedy dealing with failsafes and nuclear war. Peter Sellers plays three roles, including Dr. Strangelove himself.

**Happy Birthday Wanda June** — 1971 — Directed by Mark Robson. Screenplay by Kurt Vonnegut, Jr. Rod Steiger, Susannah York. To describe the visual impact of *Wanda June* is like trying to describe the Buddha on the wall—it's there. Although a great comedy, this film delivers a strong message of peace and non-violence. Anyone fur shuffleboard with Jesus?

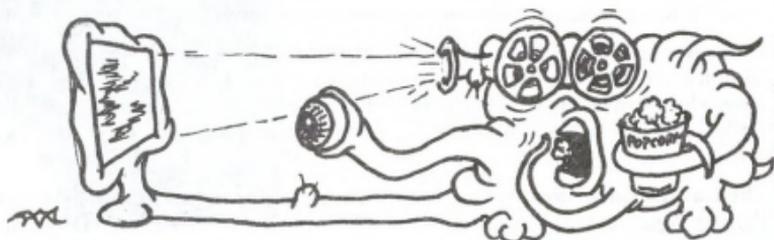
**The Last Days of Man on Earth** — 1974 — Directed by Robert Fuest. Jon Finch, Sterling Hayden, Patrick Magee. Loosely based on *The Final Programme* by Michael Moorcock. Adaptation of the book, bringing Jerry Cornelius to the screen. (Mature themes—parental discretion advised.)

**Royal Flash** — 1975 — Directed by Richard Lester. Malcolm McDowell, Oliver Reed. Excellent adaptation of the swashbuckling series. Malcolm McDowell is perfect as the bumbling Capt. Harry Flashman. Dazzling swordplay and delightful tongue in cheek entertainment.

**The Seven Faces of Dr. Lao** — 1964 — Directed by George Pal. Tony Randall, Arthur O'Connell, Barbara Eden. Based on the novel *The Circus of Dr. Lao* by Charles Finney. Excellent fantasy of the mysterious Dr. Lao and his wondrous circus of surprises.

**The Shape of Things to Come** — 1936 — Directed by William Cameron Menzies. Script by H. G. Wells, based on his book of the same name. Wells' Utopian vision of the future is brought to the screen. A classic genre film.

**Silent Running** — 1972 — Directed by Douglas Trumbull. Special effects by Douglas Trumbull, John Dkystra, Richard Yuricich. Music by Richard (PDQ Bach) Schikele. Songs sung by Joan Baez. Stars Bruce Dearn, Hewey, Dewey, and Louie. The most beautiful and frightening film I've ever seen. The last forests of man orbit in space—what will happen to the last forest of trees?



**Slaughterhouse 5** — 1971 — Directed by George Roy Hill. Michael Sacks, Valerie Perrine. Based on the book by Kurt Vonnegut, Jr. Billy Pilgrim is cast adrift on the sea of time. A modern Pilgrim's Progress from Dresden to the Planet Tralfamador.

**Start the Revolution Without Me** — 1970 — Directed by Bud Yorkin. Gene Wilder, Donald Sutherland. Mismatched twins, confused at birth, wreak royal havoc with the French Revolution.

**Three Stooges in Orbit** — 1962 — Directed by Norman Mauer. Larry Fine, Moe Howard, "Curly" Joe de Rita. Earth vs Mars, Mars vs the Three Stooges! Strictly for the kid in all of us, this is to laugh.

**Time After Time** — 1979 — Directed by Nicholas Meyers. Malcolm McDowell, Mary Steenburgen, David Warner. Totally delightful film of H. G. Wells pursuing Jack the Ripper through contemporary San Francisco.

**Time Bandits** — 1981 — Directed by Terry Gilliam. John Cleese, Shelly Duvall, Sean Connery. Often called "The Wizard of Oz of the 80s", *Time Bandits* is a madcap fantasy of six renegade dwarves and a young boy travelling through the portals of time. A magic delight for everyone.

**The Time Machine** — 1960 — Directed by George Pal. Rod Taylor, Yvette Mimieux. Based on the book by H. G. Wells. The classic story of a man from Victorian England who travels forward in time to a post-nuclear world.

**Wizards** — 1977 — Directed by Ralph Bakshi. Bakshi's finest, an animated vision of a society which exists within the laws of peace and sorcery, battling the growing threat of technological warfare.

## THE SHORTS

**American Time Capsule** — From the Declaration of Independence to Richard Nixon in three easy minutes.

**Bambi Meets Godzilla** — A foot-stomping finale.

**Bambi's Revenge** — The deer strikes back!

**Binary Bits** — Computer graphics and music to dazzle the screen.

**The Case of the Mukkinese Battlehorn** — Peter Sellers, Spike Milligan star in this short inspired by the classic Goon Shows.

**Dr. Devil & Mr. Hare** — Bugs Bunny meets Jekyll & Hyde.

**The Dove** — Bergman fans beware! Don't play badminton with death.

**Duck Amuck** — Daffy Duck's most surrealistic cartoon.

**Fish Heads** — From the land of Loomania comes the hit song by Barnes and Barnes now on film!

**The Frozen Logger** — A delightful animated piece about a logger who stirs his coffee with his thumb. Sung by Lee Hayes of The Weavers.

**Hardware Wars** — The ultimate spoof.

**Hareway to the Stars** — Bugs Bunny lifts off!

**La Jetee** — An inspiring SF short from France done in still photographs.

**Mad as a Mars Hare** — Bugs Bunny visits the red planet.

**Omega** — A visually stunning film on man's relationship to the infinite universe.

**Peabody's Improbable History** — Join Mr. Peabody and his boy Sherman in three adventures with the Wayback Machine: Lucretia Borgia, Wyatt Earp, and Annie Oakley.

**Rod Flash Conquers Infinity** — A tongue in cheek tribute to yesterday's serials.

**Running, Jumping, Standing Still Film** — Richard Lester directed this British comedy short starring Peter Sellers.

**Space Place** — History of man's exploration into space in ten minutes.

**Survivors** — The last two survivors of the world, a man and a woman, meet.

**Time Piece** — Pre-Muppets by Jim Henson. A study in time and its effects on society. Henson's first film—worth seeing.

**Violent is the Word for Curly** — The Three Stooges take over an all-girl school. Features their hit single, "Swinging the Alphabet."

**What's Opera, Doc?** — The classic Bugs Bunny cartoon. Bugs takes on Wagner's Ring.

**The Wizard of Speed and Time** — The incomparable Mike Jittlov.

## PROGRAMMING

The concept behind the program for *Westerchron* is the exploration of consciousness, human or otherwise: the perennial Great Frontier. The mind of man seems to be designed to reach out and explore that which surrounds him, and this is reflected in speculative fiction. One continually encounters the theme of the search. Always, in some sense, there is a pushing back of frontiers, a testing of limits, either of the explorer or the explored.

Time is a common thread in many of these explorations and quests. It appears to be at once both friend and foe, sometimes pressing (and occasionally oppressing), sometimes providing a needed period of resolution and rest. Time travel, into both the future and the past, has been a mainstay of speculative fiction throughout much of its history.

Human consciousness itself appears to rely upon time for a great deal of its functioning. The nervous system requires a finite period to respond to a stimulus, and thus is bound to time as a factor in its operation. Even our language (assuming one speaks one of the Indo-European languages) reinforces our focus on time, both through the usage of tense and in our concepts of past, present, and future. With this much emphasis on time it comes as no surprise that there is a rich body of speculative fiction dealing with time.

To speculate is to attempt to perceive an answer to the question, "What if...?" My particular view of speculative fiction is as part of a class of what I call "fantasy sharing systems": media and techniques for sharing imaginary pasts, presents, or futures. I include in this class such things as the dramatic arts, music, film, video, print, and role playing games.

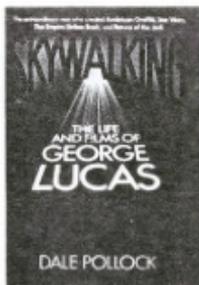
In creating the program for *Westerchron*, I have attempted to explore the concepts most often addressed in speculative fiction, as well as the media in which they are presented. The selection of panel topics, films, and presentations was designed around the idea of time as a common point of focus from which to conduct this exploration.

I'd like to take this opportunity to thank Diana Paxson, our SFWA liaison and panel coordinator, for her help in putting together the program. Without her help it probably wouldn't have happened.

I hope you enjoy the program as much as we enjoyed putting it together.

—Lynx Crowe  
Program Director





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# WESTERCON 38

## VOTE 1985 PHOENIX 1985 VOTE

Compare and then cast your ballot for the best WesterCon.

#### PHOENIX OFFERS:

- \* An experienced staff, including eight past convention chairs and a professional meeting planner.
- \* A co-operative and supportive group. This committee arranged for the special airline discount for WesterCon.
- \* Good travel connections, one of the country's busiest airports.
- \* Abundant sleeping rooms, over 600 available within the main hotel or in the nearest of our four overflow hotels.
- \* All four of these hotels are within a half-mile with no obstacles.
- \* 33,000 square feet of function space, all easily accessible and very flexible. This space borders a 5,500-square-foot convention lobby for the best gathering place of any WesterCon.
- \* A hotel ideal for a WesterCon.
- \* More than a dozen nearby restaurants, ranging from McDonald's to gourmet dining.
- \* Free parking for hotel guests and inexpensive parking for everyone.
- \* \$39.00 maximum for both single and double rooms.

These are the reasons we feel you should cast your vote for the 1985 WesterCon for Phoenix. Ask our opposition to provide the facts about their staff and facilities.

## PHOENIX IN '85

The Phoenix WesterCon Bid for 1985 is headquartered at the Ramada Towne House, site of the recent (very successful) LepreCon9. This hotel solves many of the problems that have plagued past WesterCons.

### *Problem*

1. Inaccessible function space
2. Lack of an informal gathering place
3. Inconvenient loading
4. No parking
5. Expensive parking
6. No ice
7. Inconvenient overflow hotels
8. Party closures
9. High hotel rates
10. Food not available outside the hotel

### *Solution*

All rooms on ground level or accessible by elevator

A 5500 square foot convention lobby

Ground level rooms for both dealers and art show

Three large parking lots

Charges as little as 60¢ per day or \$4 for the convention

Many icemakers on all floors and most suites, free to all parties

Three overflow hotels with no intervening obstacles

The whole hotel will be ours

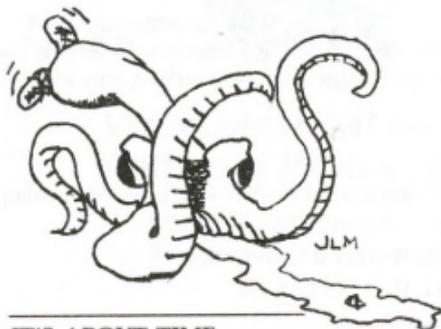
The TowneHouse has offered us the best rates in years—\$30 up to quad

Over 12 restaurants within 3 blocks of the hotel—some open 24 hours—ranging from McDonald's to gourmet dining

In addition our committee is experienced. We have the chairs of 10 past conventions, a professional meeting and travel planner, and experienced staffers from many regional cons on our committee and staff. This committee has been very co-operative in arranging travel discounts and other services to current and planned conventions.

When you consider all this we feel we have plans for an enjoyable, worthwhile, and inexpensive con. We ask that you cast your site selection ballot for Phoenix in 1985. Thank you for your attention.

—Phoenix in 1985 Committee



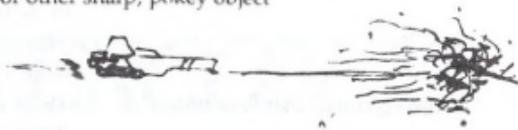
# WESTERCHRON SECURITY

I'm concerned about all the hassle over weapons at conventions. Personally, I think that they add to the atmosphere of a con. Some people, however, seem to feel threatened by blasters, pistols, swords and the like. The following rules are intended to make everybody feel a little safer, and to make weapons wearers a little more thoughtful. These are, now, *hard and fast rules*. Please read and follow them.

## GENERAL RULES

1. NEVER POINT A WEAPON AT ANYONE. Not even a fake zap gun. At best, you will only scare someone. At worst, you may end up dead. (Did you hear about the kid at a con who pulled a gun on a cop?) This rule is for your safety. Many people don't like having things pointed at them. They may take exception to it. You may get hurt.

2. Don't run with a sword or other sharp, pokey object in your hand or on your bod.



## EDGED WEAPONS

3. All edged weapons must have sheathes. The edges must be covered when you are taking a weapon from somewhere to someplace.

4. Any knife, sword, and/or other edged weapon must have some form of strap to prevent the inadvertent drawing of the weapon. Some sort of snap arrangement, so that you could draw it when you wanted to, might be best. This will keep some young John Carter of Mars from going, "Wow! Is that a sword?" ... draw, swing ... "Can I see it?"

## GUNS

5. Don't bring real guns to Westerchron. A con really isn't the place for your .45 Colt just because it looks good with your costume. Some people have some very realistic model guns. If I think that your gun is real, I will ask to see it, and I will check to determine if it is real. (If it isn't, think of my request as a compliment to your model-making ability.)

## ENERGY WEAPONS

6. Energy weapons can be a problem. The EPA has regulations regarding the use of lasers. If you haven't already done so, I suggest that you order a copy of those regulations and read them.

## ADDITIONAL POINTS

7. Don't involve anyone in *your* fantasy against his/her will, or without telling him/her about it first.

8. We support the policy of the Denvention II Committee:

"IF YOU KILL IT, YOU EAT IT!"

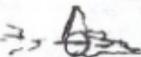
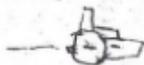
If at any time during the convention you have a security problem that directly and *only* concerns the convention (meaning it doesn't concern the hotel in *any* way) then call the con operations room, and they will put you in touch with con security. If your problem concerns the hotel, call hotel security. If they think the problem concerns con security, they will call us.

Do not call the police directly. If the problem warrants it, hotel security will contact the appropriate law enforcement agency.

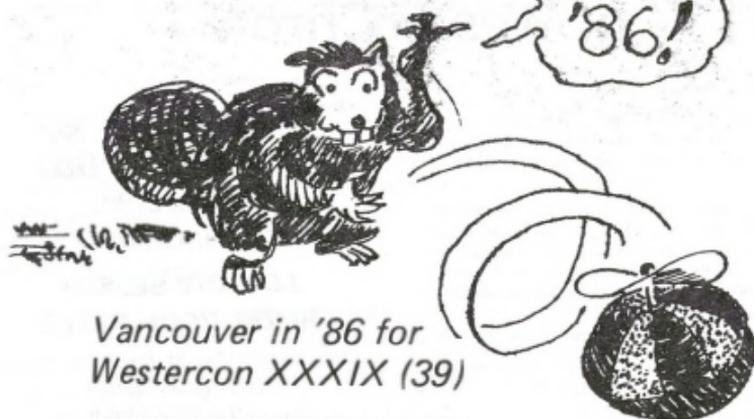
Please use common sense regarding your personal conduct. Remember that the laws of the State of California and the City of San Jose will remain in effect in the convention hotel.

According to California law, possession of weapons such as bullwhips, clubs, double-edged knives, nunchaku, shiriken, and many others, is a felony. It is usually okay if you have a costume on, but *be careful!* The "real" world is lurking just outside. If you leave the hotel for any purpose, think about leaving your blasters, jackboots, swords and bullwhips behind.

—James Earley  
Director of Security



## Chuckie's tossing his hat into the ring . . .

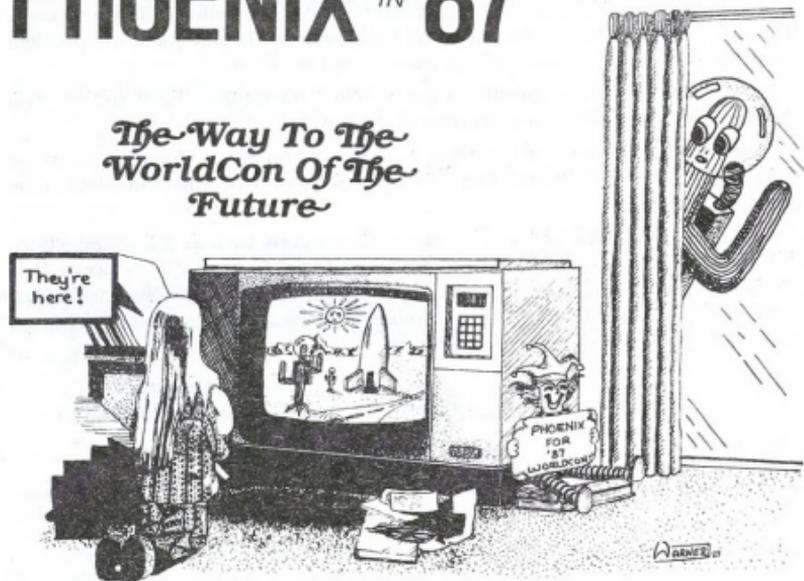


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# PHOENIX <sup>IN</sup> 87

*The Way To The  
WorldCon Of The  
Future*



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Our many Presupporters include Jack and Blanche Williamson, Kelly and Polly Freas, Alicia Austin and Jinx Beers, Lynanne and Michael Goodwin, Keith Williams, and Bruce Miller.

## MASQUERADE NEWS, INFORMATION, AND RULES

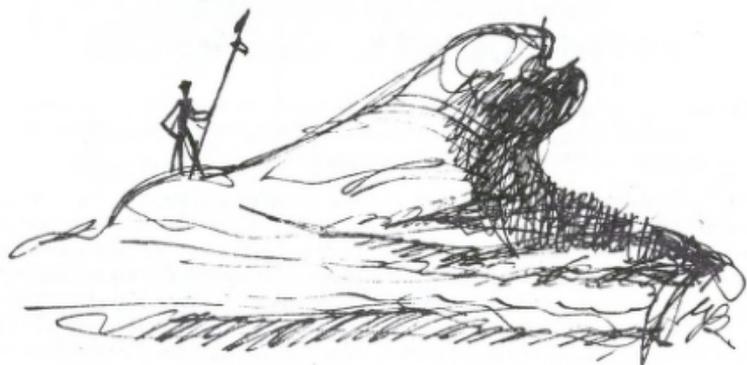
What is the Masquerade? Those of you who know the answer may skip the rest of the next few paragraphs and continue with the GENERAL INFORMATION. Those of you who are new around here read on.

In general usage a Masquerade is a dance or party in which all the persons present wear masks or costumes to disguise themselves and have the fun of pretending to be some(one/thing) else. In the fannish sense the Masquerade is closer to being an amateur Fashion/Talent Show, as the general attendee does not have to wear a mask or otherwise dress up. (You may attend in a costume without entering the Competition, too, and I recommend a bit of dress just for the fun of it.) Those who wish to compete for the Prizes or simply want to show off to others, or who want the glory of strutting on the stage or... (there are many reasons for entering the Masquerade) ... all do their best, and come showtime, they are out there trying to show you and the judges (and each other) what they can do in the way of creating images about the science-fiction and fantasy characters and worlds that we share.

The Masquerade organization is therefore a compromise, as you may notice in reading the RULES below. On the one hand, the people who are putting in great effort to make their costumes deserve a good environment to show off in and deserve their time on stage. On the other hand there are about 8 to 20 times as many people who have come to watch and be amazed and entertained by those in the first group. I feel that they deserve not to be bored and to have a good show put on for them. Given that we are here dealing with amateurs (some very talented, some just starting out), there are bound to be problems and compromises. As you watch, you watchers, remember that the people you are watching didn't \*have\* to do anything.

In addition, there has grown into being the tradition of Hall Costumes. These are costumes (generally easier to wear and less spectacular than Masquerade costumes) which your average fan wears in the halls of the convention hotel to give piquancy to the atmosphere of the convention and to satisfy primitive urges towards undirected play. I like them, I wear them in a loose sort of way, and they can be a lot of fun. If you are new here and you see someone in a costume you like, stop and say so, introduce yourself and talk. Most fans are friendly and don't bite, and they \*love\* egoboo.

I am hoping for a nice, old-fashioned Masquerade, by which I mean one where the emphasis is on the costume itself and the wearing of it, and on the relevance to our literature. I look forward to seeing a lot of great costumes with a minimum of hassle for all. If you are being hassled I want to know about it! Some hassles are inevitable, but by no means all, and I am at the disposal of those who sincerely want to solve a problem. If you are creating a hassle, however, I will deal with you as I would with any other hassle—harshly. I am arbitrary and dictatorial. (I am also fuzzy.) That being out of the way, on with the information.



## GENERAL INFORMATION

1. The Masquerade is at 8:00 pm (2000 hrs) Saturday Night in the Ballroom (upstairs).
2. ADMISSION IS BY TICKET ONLY!
3. Tickets are free and will be handed out at two different times on Saturday, 11:00 am and 2:30 pm. (See the RULES for further details.) Disabled persons and photographers should register for tickets before 2 pm at the Masquerade Registration Desk.
4. Entry in the Masquerade Competition will automatically give you a ticket for entry to the Masquerade area.
5. The Masquerade area will be the Main Ballroom and the hall in front of it out to the top of the spiral staircase. The photography area will be set up in the alcove near the spiral staircase. The conversation nook and passage to the roof walks will be open territory.

### REGISTRATION—DEADLINE: 2 PM SATURDAY

All Contestants must register for the Masquerade by 2 pm (1400) on Saturday and pay their \$1 entry fee. This is a fee per entry, not per person, and covers the cost of the I.D. photos, which you will get to keep. Masquerade registration is open the same hours as Convention registration. We ask those who come early to register early to avoid great crowds near 1400 on Saturday.

In addition all those who need the reserved seating mentioned below must register by the same deadline. We need to know how many seats to block for available-light photographers and for disabled persons. There will be no charge for this service, but photographers need to tell us if they will be shooting the stage area or the photo area. Remember, NO FLASH IN THE BALLROOM!

## TICKETS

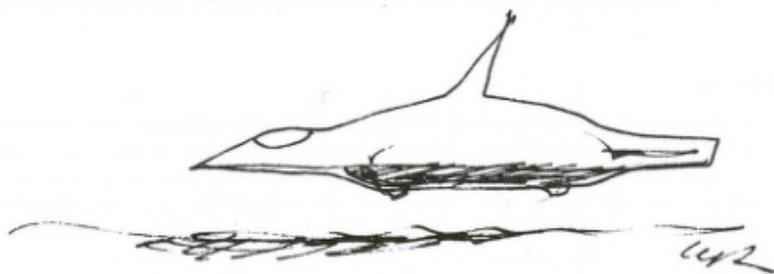
All seating in the Masquerade will be by ticket only! The ballroom will not seat all of those who will want to see the Masquerade, and the Fire Marshall won't allow us to have more than a certain number of people in the room even if we thought we could fit more in. The tickets will be handed out at two different times on Saturday (so that people will have a more even chance to get them), and tickets will be required for any entry to and presence in the ballroom and foyer area during the Masquerade. **THERE WILL BE NO CHARGE FOR TICKETS.** In order for the distribution to be fair, no one person will be allowed to pick up more than two tickets at distribution time. Exception will be made for parents with kids obviously in tow. We will do our best to avoid crowds and lines at both distribution and entrance time. Remember that the Masquerade will be broadcast live and videotaped for broadcast later. We hope to set out monitors in various public areas. Note that the photography area will be within the restricted zone, but visible from the unrestricted alcove space near the Masquerade.

## TECHNICAL

The stage area will be 16 feet deep by 24 feet wide with 8 foot wide wings at the rear for entrance and exit. The stage will be 30 inches high. There will be stairs up to the stage and a ramp down from the stage. The stage and exit ramp area will be as well lit as possible. There will probably not be screens over the entrance and exit areas (but I am working on it). Starting as soon as the hotel has the area set up (6:30-7:30 pm), contestants will be allowed to use the stage for technical run-throughs.

There will be a separate seating area for the contestants, with double-spaced seating to make it easy for the competitors to move in and out. You will be able to see the stage. There will also be reserved seating areas for disabled persons and available-light photographers. All reserved seating is by **REGISTRATION ONLY!**

Parade procedure is ad-lib. When you register, you will receive a costume number and half of your form will be taken for use by the judges. (It is this half to which your I.D. photo will be attached later.) You will keep the other half, part of which will be your receipt, and part of which will be the announcer's cue card. When you decide that you want to walk across, you will join the line, hand the cue card to a gopher, then ascend the stage and walk on when the announcer gives your number and costume name. (This will also be the cue for the sound man and the person who gives the first part of the form to the Judges.) Then you have 30 seconds on center stage, then parade out of the room, down the hall, to the photo area and back to the hall to watch the rest of the Masquerade.



## THE RULES

### COMMONSENSE

1. No projectiles, no gooey stuff all over the place, no atmospheric pollution, no lasers being fired, and no other activities which may endanger the audience or damage the hotel. See me if you have any doubts at all about whether your planned activities will fall under this rule.

### TIMING

2. Presentations are limited to 30 seconds on center stage. This does not include the walk-on/walk-off time. Center stage will be well defined. If you need more time, then you should see me IN ADVANCE! Advance does NOT mean an hour before the Masquerade, it means before the registration cutoff.

### SOUND

3. As mentioned in PR 5, it is probable, but not guaranteed that we will have a sound system. (We have someone to run it.) Detailed information one way or another will be found at the Masquerade Registration Desk. Also check at the Masquerade Registration Desk for information about microphones, etc. There will be a space on the entry form to indicate if you want the microphone or if you have a tape. Tapes must be handed in at the time of registration to be marked and sorted.

### CONTENT

4. Costumes which have no obvious science-fictional, fantasy, or fannish content will not be allowed on stage unless the designers can convince me that the costume has actually been modified to give it relevance to our genre. Examples of "non-costumes" would be belly-dancing outfits, SCA garb or Regency fancy dress. If you think I might miss something subtle, you will do well to look me up in advance, as I will yank anyone from line who is in a non-costume, and determine on the spot what the relevance is.

### NO FLASHING!

5. There will be \*NO\* flash photography permitted in the main ballroom during the masquerade. Flashers will be ejected. The stage area will be as well-lit as we can manage, and meter readings will be announced in advance of the run-through for those who are doing available-light photography. As noted above, there will be a well-lit photography area outside the ballroom. You will be permitted to use flash there or in the hall.

### LIMITS

6. No costume previously entered in a Westercon Masquerade will be allowed in the current one. I discourage, but will not ban, costumes entered in previous Worldcon Masquerades. Hall Costumes should not enter the Masquerade unless additional costuming has been applied. (For example, if your hall costume is Jirel of Joiry, then your Masquerade costume might be Jirel of Joiry dressed for Court, with additional robes and pizzazz.)

## WAIVERS

7. All competitors in the Masquerade will be required to sign a statement that you allow photography and videotaping of your costume for non-commercial purposes. Any competitor who is a minor must have this statement signed by their parent or guardian.

## RANKS

8. There will be two Ranks in the competitors, designated Novice and Journeyman/Master (or J/M). You must enter in the J/M Rank if you have won a prize in the Masquerade of any one (1) Worldcon, any two (2) Westercons or other large regional convention, or any three (3) small regional conventions. (For the purposes of this division I count Costume Con as the equivalent of a large regional due to its special nature.) All other competitors are classed as Novices. If you are a Novice, you \*may\*, if you wish, indicate that you want to compete in the J/M Rank. If you so indicate, then you are stuck with that choice. On the form there will be a place to indicate the Rank which you are entering in. If you have any question in your mind about your classification, please see me or one of my assistants. In general we will be too busy to worry about such things, but if I or any of my assistants spots an error in assignment of an entry as to either Class or Rank, the entry will be pulled until the error can be rectified.

## CLASSES

9. There will be two Classes of costumes in competition. These classes are Original and Re-Creation. (Note that \*all\* costumes are presumed to be the original work of their creators, and that this Class division refers to previous visual images.) A Re-Creation is a costume which attempts to re-create a visual image which has already been publically displayed (i.e. a book cover or illustration, comic book, video show or movie). An Original is a costume which is created from the imagination or based on a verbal or aural description. Note that if the cover of a book shows a picture of Our Heroine in an off-the-bust blue gown with an elaborate coif, and the book describes her as wearing (in a different scene) a striped jumpsuit and her hair in braids, then two different costumes could be made of Our Heroine, one a Re-Creation and the other Original (and both could win).

## AREAS

10. There will be three Areas of competition. These are Science Fiction, Fantasy, and Other. Assignment to these Areas will be made by the Judges. The first two are pretty obvious. The last will catch humorous costumes, fannish, peculiar groups, etc. In addition to the First in each prize category, honorable mention may be made as well. Further, the Judges will have some latitude in awarding special prizes in special circumstances.

## PRIZES

11. The Prizes for the winners will be the standard color glossy photographs of the costume. The Winners should be ready to come back on stage as they are announced, then report to the Photography Area to have the Prize Pictures taken. In addition, the winning contestants are asked to bring their costume to the Obligatory Masquerade Post-Mortem Panel which will be scheduled for Sunday afternoon. You won't have to wear it (unless you want to)—the idea is to have the costumes available for show-and-tell.



### HALL COSTUMES

12. There will be a judging of Hall Costumes this year. The prizes will be Polaroid photos of the winners, and will be awarded Sunday afternoon (see SCHEDULE). Since I see the purpose of a Hall Costume as show-off rather than competition, the judging will be on the Alastor System. You may recall that the ruler of that cluster, the Connatic, is given to wandering incognito, then revealing himself to punish miscreants and reward virtue. The judges of the Hall Costumes will be unmarked (and will change with time) and will have tokens which they will give to the wearers of Hall Costumes which impress them. By themselves these tokens may be considered to be Honorable Mentions. If a given person collects three of them, then she/he will be entitled to a Prize Picture. In addition the Hall Costume collecting the most ribbons will be the Grand Prize winner and will be announced at the Awards Ceremonies. Note that the tokens themselves are fully transferable.

## SCHEDULE

FRIDAY All Day Registration

### SATURDAY

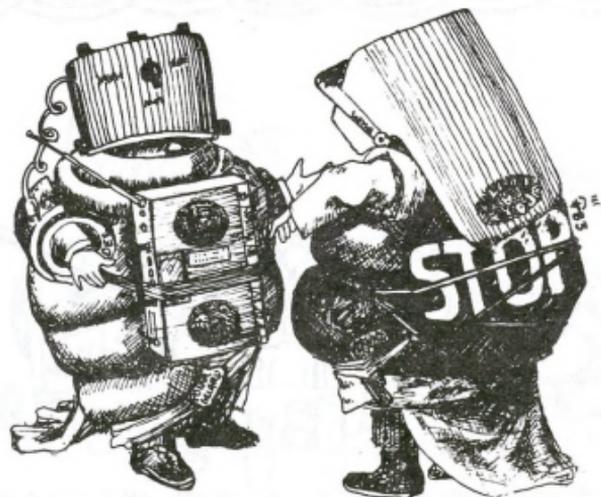
- 9:00 am to 2:00 pm Registration (DEADLINE 2 pm)
- 11:00 am Ticket Distribution Part I
- 2:30 pm Ticket Distribution Part II
- 5:00 pm Start Photo Area Setup
- 6:00 pm Start Ballroom Setup
- I.D. Photography of Contestants
- 7:00 pm Clear Ballroom and Hall (except Contestants)
- 7:30 pm Disabled and Photographer Entry
- General Entry
- 8:00 pm Masquerade Starts

SUNDAY 2:00 to 3:00 pm Prize Photos for Hall Costumes

The latter parts of this schedule are probably subject to change. Watch for announcements at the Masquerade Registration Desk.

This has been your arbitrary and dictatorial Masquerade Director. I will be in the vicinity of the Masquerade Registration Desk periodically through Friday and Saturday, and definitely there near closing time. If you can't get your question answered at the Desk, then have me found so I can deal with it.

—Flieg Hollander  
Masquerade Director



## STORYFEST

Who will your favorite authors be in 1993?

Some of them will be people who are just now beginning their writing careers, and whose work is still appearing only in magazines or obscure books from small publishers. Their names may yet ring no bells.

Some of them are at this convention.

Many of them may even have joined with such established and well-known writers as Ed Bryant, Marion Zimmer Bradley, Somtow Sucharitkul, Katherine Kurtz and Sydney Joyce Van Sycoc in reading samples of their new or forthcoming work (FREE!) at the STORYFEST in the San Martin/San Simeon rooms.

Science fiction and fantasy come in many forms, from the lyric to the novel. STORYFEST will feature writers of books, songs, poems and short stories. Many of them are already famous—but don't miss your favorite author just because his or her name doesn't ring any bells. Drop by the San Simeon/San Martin rooms, and you may discover an author whose work you will love for the rest of your life.

—Paul Edwin Zimmer  
Storyfest Coordinator

## AUTOGRAPH SESSIONS

Authors' autograph sessions will be held in the Hall outside the San Martin/San Simeon rooms (in conjunction with STORYFEST). Look for names and times on the schedule.



WILL THE FIRST ARTIFICIAL BLACK HOLE BE CREATED BY A LARGE GROUP OF FANS TRYING TO ALL FIT INTO A CON HOTEL JACUZZI?



## CHILDREN'S PROGRAMMING

There is a special area set aside for children to gather. Children of all ages will be welcomed gladly. The Children's Lounge will be open from 10 am to 6 pm Saturday, Sunday and Monday, and, if there is a demand, evening hours may be scheduled. There will be plenty of books, games and art supplies. Some programs have been scheduled.

On Saturday, there will be a costume workshop, during which a group masquerade costume will be constructed. The costume is scheduled for early in the masquerade and seats will be reserved for participants so they can watch the rest of the proceedings.

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## NOTES

	DATE	CITY & NAME	SITE	GUEST OF HONOR
I	September 5, 1948	Los Angeles	Park View Manor	
II	October 2, 1949	Los Angeles	Knights of Pythias Hall	
III	June 18, 1950	Los Angeles	Knights of Pythias Hall	Dr. Robert S. Richardson
IV	June 29 - July 1, 1951	San Francisco	California Hall (etc.)	George Pal
V	June 28 - 29, 1952	San Diego (Souwestercon)	U.S. Grant Hotel	Ray Bradbury
VI	May 30 - 31, 1953	Los Angeles	Hotel Commodore	Gerald Heard
VII	September 3, 1954*	San Francisco	Sir Francis Drake	Jack Williamson
VIII	July 3 - 4, 1955	Los Angeles	Hotel Commodore	Mel Hunter
IX	June 30 - July 1, 1956	Oakland	Hotel Leamington	Richard Matheson
X	July 4 - 7, 1957	Hollywood	Hotel Knickerbocker	Mark Clifton
XI	September 1, 1958*	Los Angeles	Alexandria Hotel	Richard Matheson
XII	July 3 - 5, 1959	Seattle	Moore Hotel	Alan E. Nourse
XIII	July 2 - 4, 1960	Boise (Boycon)	Owyhee Hotel	Rog Phillips
XIV	July 1 - 2, 1961	Oakland (Baycon)	Hotel Leamington	Fritz Leiber Jack Speer (fan)
XV	June 30 - July 1, 1962	Los Angeles	Alexandria Hotel	Jack Vance Alva Rogers (fan)
XVI	July 4 - 7, 1963	Burlingame	Hyatt House Hotel	Kris Neville F. M. & Elinor Busby (fan)
XVII	September 4, 1964*	Oakland (Pacificon II)	Hotel Leamington	Edmond Hamilton & Leigh Brackett Forrest J Ackeman (fan)
XVIII	July 3 - 5, 1965	Long Beach	Edgewater Inn	Frank Herbert Anthony Boucher (fan)
XIX	July 1 - 4, 1966	San Diego	Stardust Motor Hotel	Harlan Ellison John & Bjo Trimble (fan)
XX	July 1 - 4, 1967	Los Angeles (Shercon)	Sheraton West Hotel	Marion Zimmer Bradley Lon Atkins (fan)
XXI	1968*	Berkeley (Baycon)	Hotel Claremont	Philip Jose Farmer Walter J. Daugherty (fan)
XXII	July 3 - 6, 1969	Santa Monica (FunCon II)	Hotel Miramar	Randall Garrett Roy Tackett (fan)
XXIII	July 3 - 5, 1970	Santa Barbara	Francisco Torres	Jack Williamson Rick Sneary (fan)
XXIV	July 2 - 5, 1971	San Francisco (SFCOn 71)	Hilton Inn	Avram Davidson Don Simpson (fan)
XXV	June 30 - July 4, 1972	Long Beach	Edgewater Hyatt House	Lloyd Biggle Jr. Len Moffatt (fan)
XXVI	June 30 - July 4, 1973	San Francisco (SFCOn 73)	St. Francis Hotel	Larry Niven George Barr (fan)
XXVII	July 3 - 6, 1975	Oakland (oakLAcon)	Hotel Leamington	James Nelson Coleman (special) David Gerrold Charlie & Dena Brown (fan) Ian & Betty Ballantine (special)
XXIX	July 2 - 5, 1976	Los Angeles	Hyatt House Hotel	H. L. Gold Gregg Calkins (fan)
XXX	July 1 - 4, 1977	Vancouver	Totem Park Residence UBC Campus	Damon Knight Frank Denton (fan) Kate Wilhelm (special)
XXXI	July 1 - 4, 1978	Los Angeles (Westercon)	Marriott Hotel	Poul Anderson Don C. Thompson (fan)
XXXII	July 4 - 8, 1979	San Francisco (SFCOn 79)	Sheraton Palace Hotel	Richard A. Lupoff Bruce Pelz (fan) Sherry Gottlieb (special)
XXXIII	July 4 - 6, 1980	Los Angeles	Hyatt House Hotel	Roger Zelazny Bob Vardeman (fan)
XXXIV	July 2 - 5, 1981	Sacramento	Red Lion Inn	C. J. Cherryh Grant Canfield (fan)
XXXV	July 2 - 5, 1982	Phoenix	The Adams Hotel	Gordon R. Dickson Fran Skene (fan)
XXXVI	July 1 - 4, 1983	San Jose	Red Lion Inn	Robert Asprin (special) Phil Klass (William Tenn) Tom Whitmore (fan) Alicia Austin (artist)

\*Combined with the World Science Fiction Convention that year, with official joint Westercon/Worldcon guests, chairmen, convention name, etc.

#### NOTES:

- IV Tom Quinn replaced Steward Metchette as Chairman.
- XVIII Anthony Boucher did not attend.
- XX Brandon Lamont replaced Ted Johnstone as Chairman.
- XXVII Philip K. Dick did not attend.

#### CHAIRMAN & SPONSOR

E. Everett Evans / LASFS  
Walter J. Daugherty / LASFS  
Freddie Hershey / Outlanders  
Tom Quinn / Little Men  
Roger Nelson & William F. Nolan

E. Everett Evans / LASFS  
J. Ben Stark  
Lew Kovner / C. Donovan Foundation  
Marilyn Tulley  
Lew Kovner / CD Foundation & LASFS  
Anna S. Moffatt / Outlanders  
F. M. Busby / Nameless Ones  
Guy & Diane Terwilliger  
Honey Wood / GGFS

Al Lewis / LASFS

Al haLevy / Little Men & LASFS

Al haLevy & J. Ben Stark

Steve Tolliver & John Trimble

Dennis N. Smith

Brandon Lamont

Bill Donaho, Alva Rogers  
& J. Ben Stark  
Chuck Grayne & Bruce Pelz /  
Con-Fusion

John & Bjo Trimble

Jerry Jacks / Sampo Productions

Dave Hulan

Jerry Jacks / Sampo Productions

Lois Newman & Craig Miller

Bruce Pelz

Fran Skene

Ed Finkelstein & Mike Glyer

Jerry Jacks

Milton Stevens

Michael Garrels

Randy Rau / CASFS

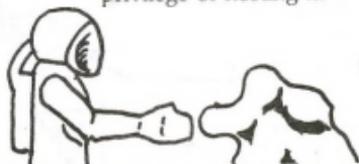
Lee Forgue

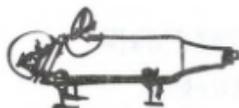
## WESTERCON HISTORY

Science fiction conventions began in the late 1930s in the Philadelphia and New York City area. The first World Science Fiction Convention, an annual gathering of SF fans and professionals from all over America (and later the world), was held in 1939. Worldcon moves from city to city, but in its early years it usually met on the East Coast.

In 1948 E. Everett Evans of the Los Angeles Science Fantasy Society proposed that an annual West Coast convention be started, for West Coast fans who couldn't afford to travel East each year. The first Westercon was organized by LASFS in September 1948. It was a one-day event with an attendance of 77. It wasn't until 1951 that Westercon became a weekend-long event, settled into the July 4th holiday, and began travelling to different cities. Since it originated as a "substitute Worldcon" it was often combined with the Worldcon during the 50s and 60s, when the latter came to the West Coast. Today Westercon is a major convention and is held whether Worldcon is on the West Coast or not.

At first Westercon was organized by the host city's local SF club. In recent years it has become traditional for an independent committee of fans (usually overlapping but not officially part of the club) to organize Westercon, for the purpose of business negotiations with hotels for meeting places. The Westercon site is voted upon by its membership, two years in advance. For most of its life it has shuttled between the Los Angeles and San Francisco areas, but today fan groups in other cities, such as Vancouver, Seattle, Denver, and Phoenix compete for the privilege of hosting it.





## THE INVISIBLE LITTLE MAN

The Invisible Little Man is an award given annually by the Elves, Gnomes and Little Men's Science Fiction, Chowder and Marching Society. It honors a person who has provided unsung service to science fiction for many years. The award is a beautiful invisible statuette of a small humanoid standing on a brass plate.

—T.W.

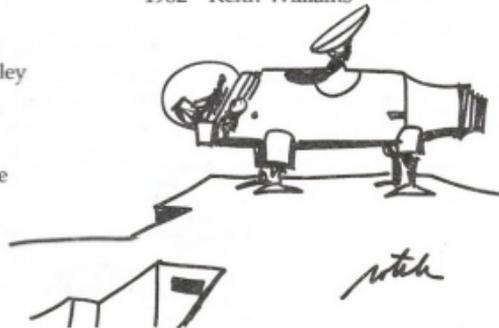
- 195? George Pal
- 195? Ray Bradbury
- 195? Arthur C. Clarke
- 1961 Cele Goldsmith
- 1962 Hal Clement
- 1963 Andre Norton
- 1964 Frederick Pohl
- 1965 L. Sprague de Camp
- 1966 Cordwainer Smith
- 1967 Charles Schneeman
- 1968 J. Francis McComas
- 1969 Judy-Lynn Benjamin
- 1970 Fritz Lang
- 1971 C. L. Moore
- 1972 James H. Schmitz
- 1973 R. A. Lafferty
- 1974 Randall Garrett
- 1975 A. Bertram Chandler
- 1976 Marion Zimmer Bradley
- 1977 Alva Rogers
- 1978 Frank M. Robinson
- 1979 Phil Klass
- 1980 Ian & Betty Ballantine
- 1981 David Hartwell
- 1982 Madeline l'Engle

## THE SAMPO AWARD

The Sampo Award is presented each year at Westercon for previously unrecognized services to fandom, to honor the unsung heroes of the science fiction fan community. The award takes its name from the magic hand-mill in Finnish folktales that grinds out whatever its possessor needs. Similarly, the Sampo Award honors those individuals who tirelessly produce the work, energy, and imagination that keeps fandom going.

The Sampo Award was created in 1970 by the now-defunct Sampo Productions (of Bay Area fandom) and was awarded by them until 1976. Beginning in 1977 it has been administered by an independent committee of judges sponsored by the Los Angeles Science Fantasy Society.

- 1970 Felice Rolfe
- 1971 Fred Patten
- 1972 Bruce Pelz
- 1973 Vonda N. McIntyre
- 1974 Emil Petaja
- 1975 Barry & Lee Gold
- 1976 Poul & Karen Anderson
- 1977 Bob Vardeman
- 1978 Ted Dikty
- 1979 Bill Warren
- 1980 Dave Nee
- 1981 Bill & Peggy Crawford
- 1982 Keith Williams



# WESTERCON ~ 38

The 1981 Sacramento Westercon 34 Committee  
wants to host another Westercon—

## WESTERCON 38

We have reserved the beautiful and spacious  
**SACRAMENTO RED LION INN**

This is the site of Westercon 34,  
the friendliest and most cooperative hotel  
to ever host a Westercon  
as anyone who attended Westercon 34 will attest.

**Mike Garrels**  
Chairman

**Debby McLeod**  
Vice Chairman and Treasurer

**Susan Stone**  
Secretary

# SACRAMENTO ~ IN ~ 85



SECOND EDITION

## ELIZABETHAN COSTUMING

FOR THE YEARS 1550-1580

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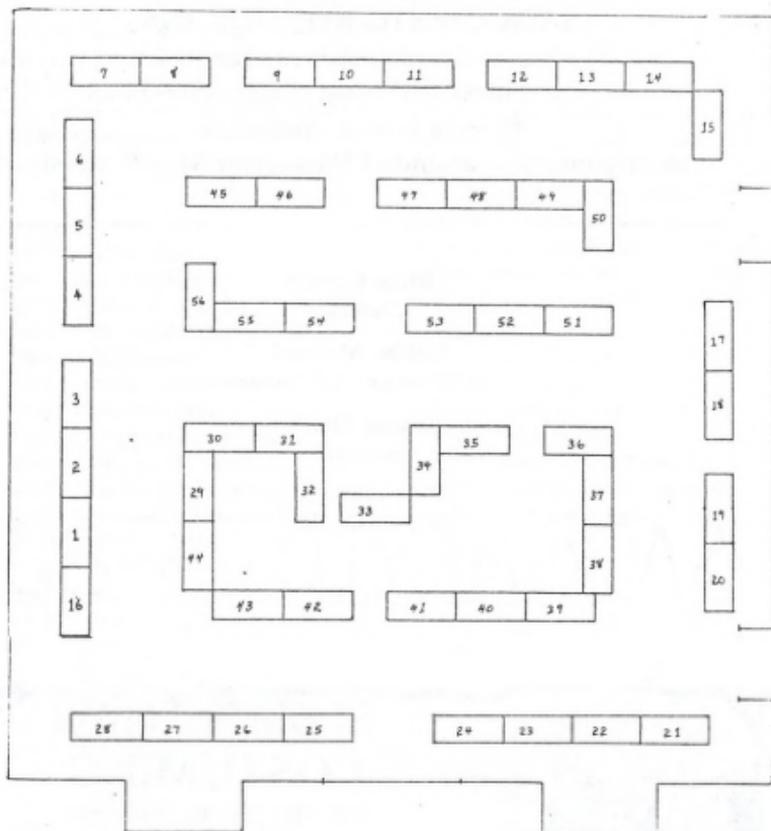
# DEALERS' ROOM

The Westerchron 36 Dealers' Room offers you a chance to: pick up the latest in Fantasy and Science Fiction literature; fill out your want lists for out-of-print material; purchase F&SF-related T-shirts and buttons; buy costuming accessories; and add to your collection of F&SF artworks. The Dealers' Room is open to general convention members during the following hours:

FRIDAY: 12:00 noon to 6:00 pm

SATURDAY and SUNDAY: 9:00 am to 6:00 pm

MONDAY: 9:00 am to 3:00 pm

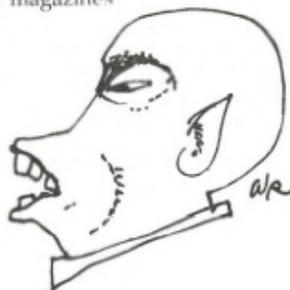


## RULES

In order to ensure Dealers' Room safety and enjoyment for all Westerchron members, we ask that you **DO NOT SMOKE IN THE DEALERS' ROOM**, do not bring food or drink into the Dealers' Room (the dealers may), and that you provide friendly and understanding cooperation to the uniformed security personnel.

## WESTERCHRON DEALERS

- Mark & Gail Bailey — Table 41: Clothing accessories, etc.  
Basement Books — Tables 49 & 50: Used hardcover and paperback books  
William R. Beeman — Tables 47 & 48: New/used magazines and books  
Jan Bender — Table 14: T-shirts, buttons, prints, etc.  
Robert L. Brown — Table 16: Bibliophile books and magazines  
Bryan Barrett Books — Tables 36 & 37: Limited edition books, etc.  
Darlene P. Coltrain — Table 54: Sculpture, jewelry, cloth items  
William A. Curry — Table 28: F&SF games, comics, paperbacks, etc.  
Scott Dennis — Table 1: T-shirts, note cards, prints, etc.  
The Dragon's Treasure — Tables 34 & 35: Sculpture, stones, etc.  
Emerald Dragon Enterprises — Tables 5 & 6: Jewelry  
Feathered Serpent — Tables 22 & 23: Alicia Austin & other art  
Fantastic & Amazing Galaxy — Tables 39 & 40: Magazines, some books  
Foster Publications — Table 27: Fanzines, comic books, etc.  
Locus Publications — Table 53: Locus magazines and some books  
Mac Cal Images — Tables 17 & 18: T-shirts, buttons and metal items  
Magic Dragon — Tables 7 & 8: Books, notecards, games, etc.  
Mere Dragons — Tables 29 & 30: Stuffed fantasy animals, swords, etc.  
Merlin's Bookshop — Table 43: Used F&SF books, primarily first editions  
Steve Moffatt — Table 42: Fantasy ceramics, armor, metal work, etc.  
Movie Memorabilia — Tables 19 & 20: Movie posters, stills, cards  
Movie Memories Poster Shop — Tables 45 & 46: Posters, stills, etc.  
Nighthawk Studio — Table 15: All kinds of costume accessories  
Off-Centaur Publications — Tables 10 & 11: Filk books, records, tapes  
The Other Change of Hobbit — Table 38: Books both new and used  
Diane Peterson (Book Lady) — Table 26: Bibliophile books and magazines  
Tony Raiola — Tables 31 & 32: F&SF books, magazines and related stuff  
Michael Reilly — Table 25: F&SF prints and original artwork  
Rik Thompson Books — Tables 2 & 3: Bibliophile books and magazines  
Arlin Robins — Table 9: Original jewelry and small sculpture  
Jim & Melody Rondeau — Tables 55 & 56: Used books, fanzines, etc.  
Sign of the Unicorn — Tables 12 & 13: Original jewelry & sculpture  
W. R. Slater, Books — Tables 51 & 52: Bibliophile books and magazines  
Star Clique — Table 33: Star Trek and ET items, used books, etc.  
William Trojan — Table 21: New and used hardcover and paperback books  
Unique Graphics — Table 44: New books, fanzines, magazines  
Willow Zarlow — Table 4: Original fantasy jewelry





331 62nd Street  
Oakland, California 94618  
415 654-2308

AN OPEN LETTER TO WESTERCON

Dear friends,

Of course you understand that our last best hope lies in space. Why else would you be here? You know that it isn't just the glamour or the adventure; it's knowledge, technology, an end to the poverty and misery which still grip most of humankind, a relief of the burdens upon Mother Earth, an infinite frontier. Like me, you must have rejoiced in the triumphs of the American space program, sorrowed at its decline, and fretted to see how fitfully it is getting under way again. But what can we, you and I, do?

Well, in fact, we can do quite a lot, and one opportunity lies right to hand this weekend.

There is a movement afoot to put an initiative measure upon the California ballot next year. This measure will, in the name of the people, affirm the importance of a reinvigorated space program, and call upon Congress and the President to take appropriate action. Although it will have no legally binding force, its political impact should be tremendous. For the first time, the people of an entire state -- the most populous state in the Union -- will have expressed their wish for an unlimited tomorrow, and for the actions that can bring us there.

Time is short, though. The deadline for collecting enough petition signatures draws nigh. If we can get those, a hard campaign still lies ahead, to explain the truth to the voters. (The problem is not that ordinary persons aren't interested in space. They are, regardless of what the news media say. But they lack a means of making their wishes known. That is what this movement is trying to provide.)

The Space Initiative needs signatures of qualified voters; money; volunteer help of all kinds. If you would like to join in, please go to the table in the dealers' room, or ask one of the representatives who will be explaining in detail on the formal program. This Westercon is a gathering which, over and above all the fun and fellowship, will try to help make the dearest dreams of science fiction come true.

Let's make 1984 a year not of doom but of joy.

Sincerely,

Poul Anderson

# HOW TO OBTAIN BEAUTIFUL ART WORKS AND SUPPORT THE ARTISTS

*Being Notes from the Director of the Art Show*

Here you are at Westercon 36, aka Westerchron. You will definitely take home lots of memories. Many of you will also take home some beautiful art dealing with science fiction, fantasy, or fen. Not to mention a few hangovers.

I think you will all enjoy this Art Show. We have many very fine artists displaying both 2D and 3D work. When you cruise through the show, take this program book with you. It has a map of the Art Show, telling what artists are where. Whenever you write a bid, you can note it on the map, making it much easier for you to recall (later) whose work you have bid on.

We are using a new kind of direct-sale mechanism this year. Under the "traditional" method, the artist set a fixed price for direct (non-bidding) sale, and it was invalid after the first bid was written. This year, we are using a multiplier to preserve the direct-sale option through the first couple of bids. It works like this:

Whatever the current written bid is, multiply it by the direct-sale factor; the result is the current direct-sale price. If no bid is written yet, use the specified minimum bid. For example, let's say a piece has a minimum bid of \$50 and a multiplier of 3. At the beginning, the direct-sale price is \$150 (3 times \$50). Now, if someone writes a bid of \$80, the direct-sale price becomes \$240 (3 times \$80). At this point, anyone can plunk down \$240 and buy the piece outright.

There are limits to this, however. If the piece gets three written bids, direct sale is now longer allowed for that piece; this is to discourage people from just paying the direct-sale price to keep the piece from going to the voice auction. Also, for a similar reason, no direct sales will be allowed on Sunday (too close to the auction).

Speaking of voice auctions: We are planning to have two auctions, one Sunday afternoon and the other Monday (yawn) morning. (I apologize for the early starting time—10 am—of Monday's auction, but we must make allowances for those who have early planes to catch, etc.) Our auctioneers are John Trimble, Bruce Pelz, and Wombat.

Each prospective bidder is asked to fill out a 3x5 card in advance, so we can have the check-identification information already when the checkout time happens on Monday.

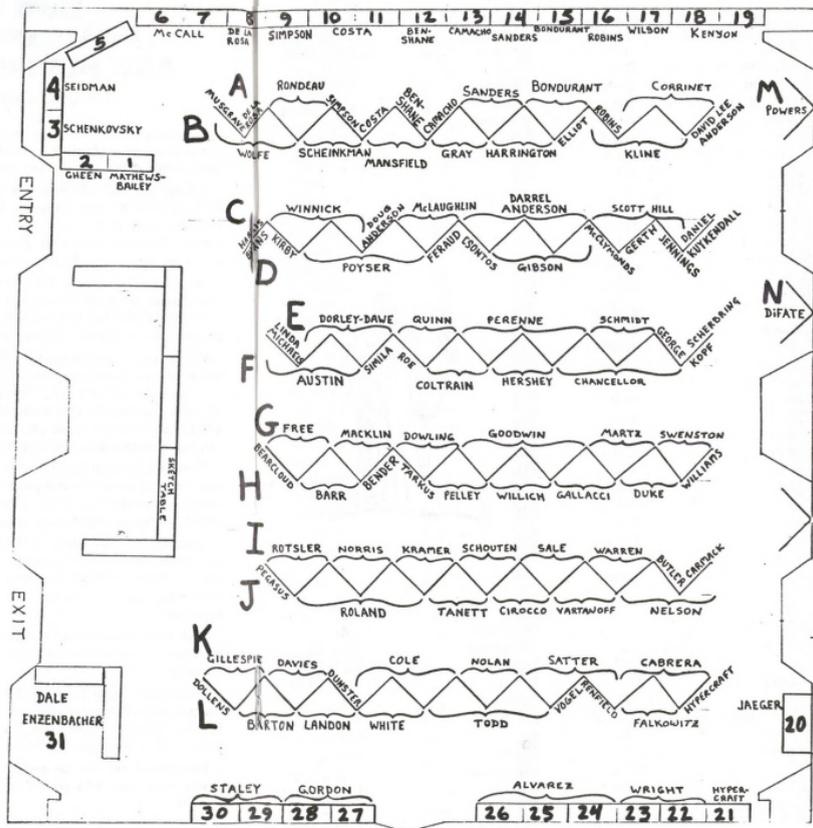
Successful voice bidders should be prepared to pay for their purchases immediately after the auction. This will expedite the pick-up procedure Monday, because Sunday buyers will merely have to show their receipts then, having already gone through the check-writing phase.

Purchased art can be picked up after 10 am Monday. Only for honest emergencies can art be picked up before then—after all, this is a show, not just a market.

—Renfield  
Art Show Director

## ART SHOW MAP

The large map gives the location of each artist's works. It is the aftermath of many years of trying to remember which pieces I had bid on, in various art shows. The index is to help you find any specific artist's work.





Mathews-Bailey . . .	Table 1
McCall . . . . .	Table 6-7
McClymonds . . . .	D 12
McLaughlin . . . .	C 6-7
Michaels . . . . .	E 1
Musgrave . . . . .	A 1
Nelson . . . . .	J 12-14
Nolan . . . . .	K 9-10
Norris . . . . .	I 3-4
Pegasus . . . . .	J 1
Pelley . . . . .	H 6-7
Perenne . . . . .	E 7-10
Powers . . . . .	M 1-2
Poyser . . . . .	D 3-6
Quinn . . . . .	E 5-6
Renfield . . . . .	L 13
Robins . . . . .	A 13
Robins . . . . .	Table 16
Roe . . . . .	F 5
Roland . . . . .	J 2-5
Rondeau . . . . .	A 3-4
Rotsler . . . . .	I 1-2
Sale . . . . .	I 9-10
Sanders . . . . .	A 9-10
Sanders . . . . .	Table 14
Satter . . . . .	K 11-13
Scheinkman . . . .	B 4-5
Schenskovsky . . .	Table 3
Scherbring . . . .	E 14
Schmidt . . . . .	E 11-12
Schouten . . . . .	I 7-8
Seidman . . . . .	Table 4
Simila . . . . .	F 4
Simpson . . . . .	Table 9
Staley . . . . .	Table 29-30
Swenston . . . . .	G 13-14
Tanett . . . . .	J 6-7
Tarkus . . . . .	H 5
Todd . . . . .	L 8-11
Vartanoff . . . . .	J 10-11
Vogel . . . . .	L 12
Warren . . . . .	I 11-12
White . . . . .	L 6-7
Williams . . . . .	H 14
Willich . . . . .	H 8-9
Wilson . . . . .	Table 17
Winnick . . . . .	C 2-4
Wolfe . . . . .	B 1-3
Wright . . . . .	Table 22-23

*Its About Time...*

*To Visit,  
to View,  
to Buy...*

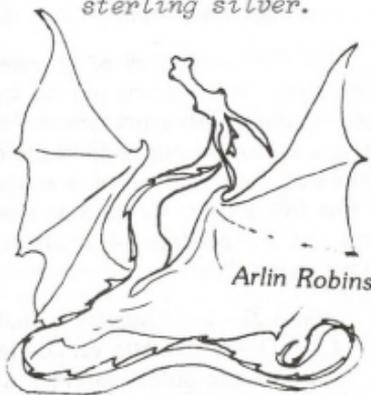


*In the Dealers' Room:*

*earrings,  
pendants,  
rings,  
penanular brooches,  
cloak clasps,  
buttons,  
stones,  
& other gift items.*

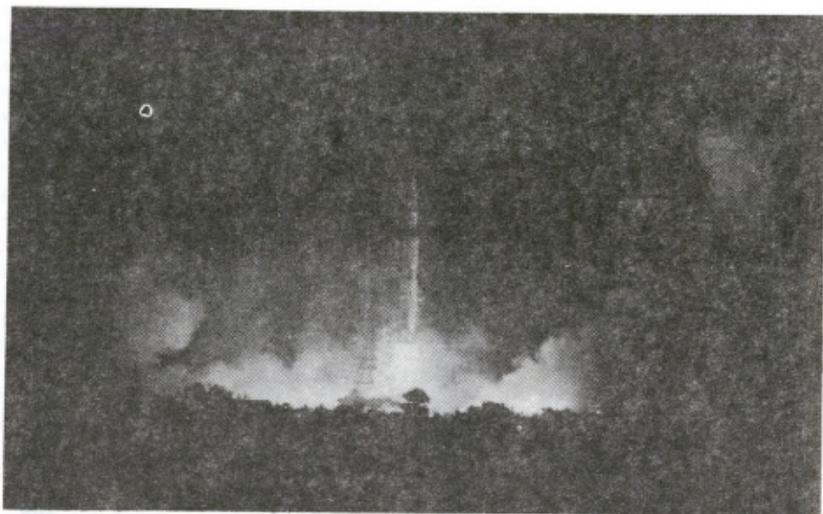
*In the Art Show:*

*signed & numbered  
gallery miniatures  
in bronze and  
sterling silver.*



*Arlin Robins*

# MINUS TEN AND COUNTING



*Minus Ten and Counting* is a collection of over twenty songs of the space program -- past, present, and future. It has an introduction by Poul Anderson, spectacular cover photos by Ctein, and interior art by Kelley Freas and Don Simpson, among others. Mostly, though, it has a lot of very good songs, by very good songwriters like Leslie Fish, Diana Gallagher, and Cynthia McQuillin.

All the songs in *Minus Ten* are original; many have never been published before. Most include full sheet music and guitar chords. A cassette including all of the songs from the book will be available soon, so everyone can hear -- and learn -- the songs at their best.

Off Centaur is pleased to present *Minus Ten* for the first time at WesterChron. We're doing our bit for the space program by contributing half of the profits from *Minus Ten* to pro-space organizations. We invite you to stop by our table in the dealer's room for your copy. You can also look over the rest of our stock of science fiction, fantasy, and other fine folk music. Or drop us a note (C# is fine) and we'll be glad to send you our catalog. Meanwhile, raise your voice for space -- the world is listening.

*Minus Ten and Counting* -- \$6.00 + .50 p&h

C-60 Dolby Cassette version available September 1, 1983

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*"The Folk Music of the Future -- Today."*

## THE PANELS

Panels are the meat and potatoes programming for any convention of readers of science fiction and fantasy. The solid response of the science fiction writing community has enabled us to put together a long and varied list of panels for your enjoyment. Over sixty professional writers, along with a leavening of artists, poets, scientists and others with appropriate expertise, will participate in the panels described below. We have tried to address a broad cross-section of interests related to science fiction and fantasy—there should be something for almost any taste! Come to listen, learn, and sometimes laugh. See your favorite authors in the flesh and get to know new ones. Enjoy!

To find out which authors will participate in which panels, and when and where those panels will take place, consult your insert convention schedule. Biographical sketches of authors and guests appearing at the convention are presented in the *Who's Who* in this program book.

—Diana L. Paxson  
Panel Coordinator

**Alien Ecologies** — What are the requirements for viable ecosystems and their accompanying life-forms on other worlds?

**The Artists' Round Robin** — SF and fantasy artists discuss technique, markets, art shows and other aspects of art.

**Beyond the Bicameral Brain** — Left and right brain or front and back? What does the structure of the hardware have to do with thinking?

**The Brave Little Tailor: Costume Engineering** — Masquerade winners and professional costumers discuss the design, construction, and presentation of SF and fantasy clothing and costumes.

**The Cauldron of Fantasy** — Traditional and non-traditional sources of mythic and cultural material in fantasy.

**Celtic Twilight or Celtic Dawn?** — Sources and uses of Celtic myth in modern SF and fantasy.

**Chariots of Fire: How to Keep Sane While Running a Convention** — A discussion by past and present convention committee veterans.

**Comparative Thaumaturgy** — A discussion of the similarities and differences between systems and techniques of magic from a variety of cultures.

**The Computer Who Loved Me** — So many writers want to discuss their experiences with word processing and computers that we decided to make this one a free for all, that is, a round robin on the pros and cons of writing with a computer.

**Consciousness: The Endless Frontier** — What is consciousness? Does it have to be organic? What would an artificial intelligence or an alien consciousness be like?

**Critical Mss** — Is literary criticism necessary, or just an evil? A discussion of the difficulties, dangers, and benefits of SF and fantasy criticism.

**Designing Alien Beings** — A look at alien critters from the scientist's, the writer's and the artist's points of view.

**Does Anybody Really Know What Time It Is?** — Relativity, physical and non-physical methods of time travel and the relationship of temporal theory to reality.

**Ecotopia Limited: Future Utopias, Dystopias and Other Visions** — Do SF writers predict the future? What kinds of futures do they predict, and why?

**The Fantastic Vision** — Artists discuss the visual arts as a medium for SF and fantasy.

**Feline Friends** — The dog may be man's best friend, but cat-like creatures dominate science fiction. How does this happen, and why?

**FIAWOL/FIJAGH: What's Happening to Fandom?** — Fandom may not be what it used to be, but what *did* it used to be, what is it and where is it going now?

**First Novels** — How to sell them, and what happens to you when you do?

**Getting Off the Dime** — How to stop talking about writing your story and actually get it down, and other good advice from veteran writers.

**How Do You Pull a Punch-Line in Zero Gee?** — The problems of writing humor in science fiction and fantasy.

**How Not to Sell a Story** — Dos and don'ts for marketing fantasy and science fiction.

**The Human Factor** — Anthropology, sociology, psychology and the other "soft" sciences as a basis for science fiction.

**It's Only a Game** — Adapting SF and fantasy for gaming, types of games, contracts and other secrets of the gaming world.

**The Killer "B's" of Science Fiction** — In a recent review in F&SF, Algis Budrys compared the work of Ed Bryant, Greg Benford and Greg Bear. Listen to the authors tell their side of the story.

**Magazines: The Long and Short of It** — Editors of SF/F magazines discuss their needs, requirements, and the state of the magazine field.

**The Magician in the Machine** — Special effects in science fiction and fantasy films today.

**Masquerade Post-Mortem** — Westerchron masquerade winners will display their costumes and discuss how they did it, and why...

**The Mercy of the Goddess, the Wrath of the Gods** — Invented and traditional mythologies in science fiction and fantasy.

**Musical Chairs: SF and Fantasy Publishing Today** — You think foreign policy is confusing? Try keeping tabs on the publishing industry. Experienced New York-watchers tell What's Going On Today.

**Nuts and Bolts: The Science of Writing 'Hard' Science Fiction** — A discussion of the background, skills and resources required for writing scientific fiction.

**Onward and Downward** — Dungeons and Dragons as a phenomenon, an influence and an opportunity in fiction.

**Philip K. Dick Memorial Panel** — A tribute to PKD and an assessment of his work.

**Poetry and the Future and the Future of Poetry** — A discussion of SF and fantasy poetry by practitioners of the art.

**The Politics of Space** — Now that the Shuttle is flying, dare we hope that the American Space Program is really going to get going at last? A discussion of the political and economic factors that may make or break it.

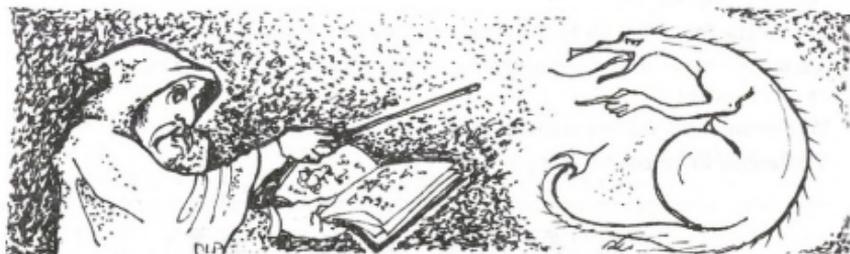
**Prehistoric Science Fiction** — Tired of the far future? Try the distant past! The use of prehistoric characters and settings in SF today.

**Science Fiction Classics** — Fans and writers from the early days of science fiction discuss classics of the Golden Age.

**Science Fiction: A Dramatic Art?** — Original and adapted science fiction and fantasy on the stage.

**The Science in Science Fiction** — What sciences get used, and how well? What are the right and wrong ways to present science in fiction?

**The Science of Magic** — Is magic just science that hasn't been accepted yet? Psychic abilities, consciousness, and the basic principles of magic.



**So You Want to be in Movies?** — Writing and adapting science fiction and fantasy for film and television.

**The Sounds of Space** — Music in, and for, science fiction and fantasy.

**The Space Initiative and NASA's 25th Anniversary Year** — Where are we going, and what can we do to help get there?

**Take Me to Your Leader (and How Do You Talk to It Once You're There?)** — What's really involved in communicating with other life-forms on this planet or any other?

**Teaching Them Write/Right** — The pros and cons of formal classes, workshops, mail-order courses and other ways of learning to write SF and fantasy.

**Techniques of Writing Fantasy** — Different types of fantasy, and similarities and differences between what works for writing fantasy and other types of fiction.

**The Ten Best Books in Science Fiction** — If you were stocking the SF library for a space station (remember, room is limited) what would you choose?

**There Goes the Neighborhood** — The opportunities and problems involved in living in a non-planetary environment.

**Thud and Blunder** — Martial arts in science fiction and fantasy.

**Writing for the Star Wars Generation: Science Fiction and Fantasy for Children**

**Yang and Yin: The Problem of Evil in SF and Fantasy** — Is there such a thing as absolute evil? What makes a fictional villain bad?

## SPECIAL PRESENTATIONS

In addition to the panels, there will be a number of special presentations on the program. As of print time, these include the following:

**The Age of Dreams** — A slide show by Alicia Austin.

**Crystal Visions and Ring of Stone** — Multimedia presentations by John Shimwell.

**Painting Methods for the SF Artist** — An illustrated lecture by James Gurney.

**Special Lucasfilm Computer Division Presentation.**

**The Golden Age of Science Fiction** — An illustrated talk on SF of the 20s and 30s by Aubrey MacDermott.

**The Thing in the Rings** — An up-to-the-minute multimedia report on the mystery energy source in Saturn's rings, by Richard Hoagland.

**The Big Time** — A special videocast of the play by Jim Tucker adapted from the book by Fritz Leiber.

**Star Wars Fan Club Slide Show** — Presented by Maureen Garrett.

**Krull and Yor** — A slide presentation on the upcoming Columbia Pictures releases by Teny Zuber.

**Westercon 38 Bid Presentations** — Who will be hosting Westercon in 1985?

**Westercon Business Meeting**

# TUS-CON 10

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## WHO'S WHO

The panelists and speakers at Westerchron will include artists and scientists, editors, poets and fans, and a large and varied group of writers—old hands, young Turks and neopros! Whatever you're interested in, there should be somebody in this group who can talk on the subject. The biographical sketches that follow will give you the basic facts about almost everyone who will be on our program this year. Watch the hand-out sheets for last-minute additions to the roster.

**Astrid Anderson Bear** attended her first science fiction convention at the age of six weeks and has never been the same since. Although she has done some writing, costuming continues to be her major creative outlet. She has won prizes at Westercon and Worldcon masquerades, and is currently on the committee for Costume Con. She co-edits the *SFWA Forum* with her husband Greg Bear.

**George Barr** sold his first cover art to *Fantastic* in 1960, and since then has produced work for most of the major publishers of science fiction and fantasy in New York as well as for numerous magazines. A collection of his work, *Upon the Winds of Yesterday*, was published by Donald M. Grant, and prints are available from Horizon Zero Graphics and Jinx Beers.

**Greg Bear** sold his first story at the age of fifteen. It was another five years before he sold another one, but he hasn't stopped selling since. He has published four novels, starting with *Hegira*. His latest was *Strength of Stones*, and *Infinity Concerto* will be out this year. He is working on a new book to be titled *Blood Music*, based on his short story in the June issue of *Analog*. He is also the author of many short stories, and his collection *The Wind From a Burning Woman* is the Arkham House best seller. He and his wife Astrid co-edit the *SFWA Forum*.

**Clare Bell's** magnificent first novel *Ratha's Creature* (Atheneum) has just won the Young People's Literary Award given by P.E.N. She works as a manufacturing test engineer and is pursuing an MSME in Design at Stanford. When not writing, she sketches, doodles, and attempts to play the dulcimer. She also creates the exquisite chenille fire lizards one sees riding many people's shoulders.

**Gregory Benford** is a professor of physics at UC Irvine who has made a considerable name for himself as a science fiction writer. He is best known for his novel *Timescape* (which gave its name to the Pocket Book SF line). He was also editor of *Void* magazine from 1956 to its demise. His most recent novel is *Against Infinity*.

**Bruce Boston** has published stories and poems in a variety of literary and science fiction publications. He has work forthcoming in *Isaac Asimov's Science Fiction Magazine* and *100 Great Fantasy Short-Short Stories* (Doubleday). His latest collection is *She Comes When You're Leaving*, available from the Berkeley Poets Workshop and Press.

**Marion Zimmer Bradley** has been writing SF/F for over twenty-five years. Her Arthurian fantasy, *The Mists of Avalon*, was on the New York Times best-seller list for several weeks this spring. Within the science fiction field she is best known for the Darkover series, which has developed its own fandom, but she has written many other novels and stories and has edited several anthologies, including *Greyhaven* and *Swordswomen and Sorceresses*, which will be out from DAW Books next year. She is currently working on an occult/horror novel, *The Inheritor*.

David Brin's novella "The Postman" (*IASFM*, November 1982) is a Hugo nominee this year. His first novel was *Sundiver*, and *The Practice Effect* and *Star Tide Rising* will be out soon. Brin was one of the nominees for the Campbell Award last year. In addition to writing, he works on projects involving the Space Shuttle at the California Space Institute. He is also Secretary of S.F.W.A.

Charles N. Brown has been the editor and publisher of *Locus*, the newspaper of the SF field, for over fifteen years. *Locus* has won the Hugo Award seven times. He has edited two anthologies, *Far Travellers* and *Alien Worlds*, written review columns for *Cosmos* and *Odyssey*, and was a regular reviewer for *Asimov's*. He still writes *Asimov's* annual book summary, and a reprise of the year's events for Terry Carr's "Best of the Year" anthologies.

Ed Bryant is, as far as can be determined, the only one-time ranch cowboy now writing science fiction. Most of his work is short stories and has been collected in such books as *Among the Dead*, *Wyoming Sun*, and *Particle Theory*. A new edition of his adventure-fantasy work *Cinnabar* was recently published by Bantam, and a real science fiction novel, *Kingdom by the Sea*, is being completed for Timescape.

Caradoc Cador has been publishing short stories, primarily high fantasy of a Celtic character, since the mid-70s. His work has appeared in *F&SF*, *Dragonfields*, *Fantasy Tales*, the *DAW Year's Best Fantasy*, *Greyhaven*, and the Dutch language anthology *Shangri-La*. Current projects include several short pieces, most of which are science fiction, and a mainstream novel set in the Bay Area in 1967 and 1968.

Terry Carr's writing includes the novel *Cirque* and a collection of short stories, *The Light at the End of the Universe*. He is currently working on a new novel for Timescape, and editing a new series of Science Fiction Specials as well as three series' of anthologies: *Universe*, *The Best Science Fiction of the Year*, and *Fantasy Annual*.

Mike Conner's work covers a variety of settings and subjects. He'll tackle anything that interests him: suspense, horror, political intrigue, and, yes, even fantasy. His work appears regularly in *F&SF*. A novel, *I Am Not the Other Houdini*, was published in 1978; another, *Groupmind*, should be forthcoming from Berkley.

Sonni Cooper has crossed over many fields and interests in her career, from fine arts and anthropology to Star Trek, as script consultant and advisor for *The Wrath of Kahn*, and a novel, *Black Fire* (Pocket). She is currently working on a fantasy novel, *Ankh*, a science fiction novel, *Born of Earth and Sky*, a script, *The Seventh Day*, a novel about a contemporary Pueblo Indian family, *People of the Earth*, and short stories.

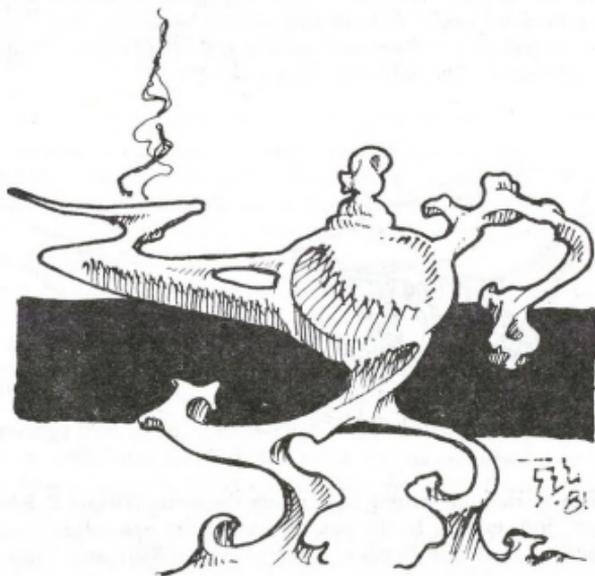
Ellen Datlow worked her way up to become fiction editor of *Omni* magazine, one of the most prestigious publications in the field.

Grania Davis has travelled throughout the world, and her travels provide the basis for much of her writing. She is best known for her fantasy novel, *The Rainbow Annals*, which is based on Tibetan legends. A new fantasy novel set in Bali, *Moonbird*, will be published by Doubleday, and her novelette "What Happened on Cranberry Road" is scheduled to appear in *Amazing* soon.

Jon DeCles' first SF story was published in *F&SF* in 1963. In addition to writing, he was with the Renaissance Pleasure Faire as an actor and director for fifteen years, and has portrayed many characters, including Mark Twain (once for eight hours a day, seven days a week for three months) and Edgar Allen Poe. He was the Ghost and the Player King in Patricia Leslie's celebrated extraterrestrial production of *Hamlet*. He is working on a new Thingumology, *The Pistwyck Papers*, featuring the Particolored Unicorn, from which he will be reading at Westercon.

**Done Dennison** is a new fan who is organizing a group called "Neophan", dedicated to helping the new fan with the intricacies of fandom. She is also interested in helping improve opportunities for the disabled in fandom.

**J. Ray Dettling** has written several science fiction short stories and a novel, *Celbios*, as well as science-fact articles covering a broad range of subjects and a science column for *Amazing*. Recent published work includes three feature articles in *Science Digest* and a story, "Score One Bonus Life", in the May '83 *Video Games Magazine*.



**Sharman Divono** has been involved primarily in comics and television. Her credits include the Star Trek and Bruce Lee newspaper comic strips and numerous TV shows. She currently writes for the "Richie Rich" cartoon show, and an ABC Saturday Afternoon Special, "The Bad Kats", will be aired later this year. She wrote six Tom Swift books under the house name of Victor Appleton.

**Lela Dowling** is a free-lance fantasy and science fiction illustrator. Her best known works are the "Unicorns" and "Dragons" portfolios published by Schanes and Schanes, and she sells much of her artwork through conventions, art shows, and commissions. She has lately been attempting some comics work.

**M. Coleman Easton** has published a number of short stories under the name Coleman Brax; examples are "The Scepter of the Despot Ronin" (*Asimov's*, March 15, 1982) and "200 Light-Years from Paradise" (*Asimov's*, June 1982). "Impersonations" will appear in *F&SF*. His recent novels have received critical acclaim from his agent, and one or more may have been sold by the time you read this. His most recent work deals with sorcery that uses colored glass to control animals and men.

**Raymond E. Feist** is the author of *Magician*, published in 1982 by Doubleday, and he recently sold them *Silverthorn* and *A Darkness at Sethanon*, continuations of events in the first novel. Otherwise he is a Partner/Editor at Midkemia Press, publishers of fantasy role-playing games.

**Sheila Finch-Rayner's** background includes graduate work in medieval literature. She has sold fantasy and science fiction to *Fantasy Book*, *Asimov's*, *Amazing*, *Pandora*, *Owlflight*, *Trumpet*, and *Aurora SF*, as well as to a number of literary magazines. She is at present working on a science fiction novel about communicating with aliens.

**Jan Howard Finder** (aka "Wombat") is a transplanted Australian whose legacies from his country of origin include backrubbing expertise and a fondness for marsupials. He has sold a short story, written and edited *Finder's Guide to Austral-terrestrials*, and edited the anthology *Alien Encounters*.



**John Freeman** started out writing SF/F under the name William T. Silent, but got "sidetracked" into games. In the past five years, he has collaborated on many computer games, including *Temple of Apschai*, *Rescue at Rigel*, and *Crush, Crumble & Chomp!* (Epyx), *Tax Dodge* (Island Graphics), and most recently *Archon*, a fantasy chess/arcade fusion, and *Murder on the Zinderneuf*, a repeatable mystery game set in the '30s. He has written *Playboy Winner's Guide to Board Games* and *Complete Book of War Games*, many articles and columns, and game manuals. With Anne Westfall, his wife and partner, he founded Free Fall Associates, a game development firm.

**Danny Gallagher** is a new author and long-time student of film animation who is currently working on a novel, *Stop\*Motion*, involving the special effects industry, written in the tradition of Stephen King.

**Maureen Garrett** is the President of the Star Wars Fan Club.

**David Gerrold** began his science fiction career in 1967 as a writer for *Star Trek*. His first sale was the popular episode "The Trouble with Tribbles", and he later wrote two nonfiction books about *Star Trek: The World of Star Trek* and *The Trouble with Tribbles*. He has since written many other TV scripts. Gerrold is also a well-established science fiction novelist, with ten novels, five anthologies and a short story collection. His best known works are *When Harlie was One* and *The Man Who Folded Himself*. He also contributes to home computing periodicals and writes a monthly column on science fiction for *Starlog* magazine. Gerrold is currently working on Book Three of *The War Against the Chtorr: A Rage for Revenge*.

Janet Gluckman is the author of the highly-praised *Rite of the Dragon*, set in her native South Africa. She is now working on a new novel, *The Dance of the Python*.

**Stephen Goldin** has more than 20 books to his credit, including *A World Called Solitude* and *The Eternity Brigade*. He has taught courses in writing science fiction and is co-author of *The Business of Being a Writer*. He is the author of the Family d'Alembert series originally created by "Doc" Smith, the latest of which is *Eclipsing Binaries* (#8). He has recently completed *The Omicron Invasion* (#9) and the novel *Mindsearch*, a sequel to *Mindflight*. He is currently working on *The Shrine of Sarafiq*, the first book in an Arabian Nights fantasy trilogy.

**Lisa Goldstein's** first novel, *The Red Magician*, came out in January 1982 from Pocket/Timescape and went on to win the American Book Award for Best Original Paperback this year. She has also been nominated for the John W. Campbell Award for Best New Writer. She has just returned from Europe, where she was doing research for a novel which takes place in Paris (and having a good time).

**Sherry M. Gottlieb** is the owner of A Change of Hobbit in Santa Monica, the oldest and largest speculative fiction bookstore in the world, which she opened in 1972. She was special Guest of Honor at Westercon 32 and Program Coordinator for "Escape Velocity: Exploring the Worlds of Speculative Fiction" for UCLA Extension in the spring of 1982.

**James Gurney's** award-winning imaginative illustrations have been featured on paperback book jackets, magazine covers, and in motion pictures. After working in illustration and advertising throughout high school, he continued his studies at UC Berkeley and the Art Center College of Design in Pasadena. Since then he has balanced an active career in illustration with travelling and on-the-spot sketching.

**George Guthridge** lives in an isolated Yupik Eskimo village on an island 36 miles from Siberia. A 1982 Hugo and Nebula finalist, he has published over 50 stories, with sales to *Analog*, *Asimov's*, *F&SF*, *Galileo*, *Pulpsmith*, *Alien Encounters*, *Aliens and Outworlders*, and *Year's Best*. His most recent pieces include "Legacy" (January *F&SF*), "Evolutions" (August *F&SF*) and *Revenge Rides High*, a fantasy western forthcoming in October. He is currently collaborating on an alternate-worlds novel with Janet Gluckman.

**Joel Hagen** is noted for his meticulous recreations of alien skulls and skeletons in ceramics and mixed 3-D materials which have won him a number of art awards at major conventions. His work has been featured in the Japanese magazine *Uchusen*, in *Heavy Metal*, and in *Smithsonian Magazine*. He has been prominent in the World-Building Movement and is founder of the United Planets Xenarcheological Society.

**Barbara Hambly's** first novel, *Time of the Dark* (Volume One of the Darwath Trilogy), came out in May of 1982. In addition to the other two volumes of the trilogy, *The Walls of Air* and the recently published *Armies of Daylight*, she has also written a historical whodunit titled *The Quirinal Hill Affair*. Her fourth fantasy, *The Ladies of Mandrigyn*, is already in the works at Ballantine/Del Rey.

**Elizabeth Harrod** has published four books of poetry, *Seascope with Snow*, *Peeling the Zebra*, *Imago*, and *The Mama Poems*, and has had poetry in a variety of magazines, including *Plexus* and *Owlflight*. She has edited the *Poetalk Quarterly* and was the winner of the Unitarian Universalists' Annual Prize for a poem on the human spirit. She gives poetry workshops and is currently putting together two new books of poetry, *The Hurricane Countenance* and *The Book of the Prophet Elizabeth*.

**Norman E. Hartman** has read SF since about age 12, and published his first story in 1951 in an Australian zine. His stories have sold to *Galaxy*, *Creative Computing*, Asimov's *Micro-Cosmic Tales* anthology, and Cyn Mason's *Wet Visions*. He is now marketing several novels. His current ambition is to publish his own SF/F magazine, and show the world how it really should be done.

**Richard C. Hoagland** has served as a consultant to NASA and JPL and worked for Radio Physics Inc. on the Voyager transmissions. He is now a free-lance consultant and science writer, with credits in *Analog* and *Science Digest*. He divides his time between pursuit of the mystery of "The Thing in the Rings" of Saturn, and being chairman of the California Space Caucus which is now sponsoring the gathering of signatures for the Space Initiative (which would recommend the establishment of a permanent Space Station within the next decade).

**Dean Ing's** novel *Systemic Shock* was a best-seller, and sequels are planned. He has sold six novels and a collection of stories, and has had short stories in *Omni*, *Analog*, *Destinies*, and *Road and Track*. His most recent novel is titled *Pulling Through*.

**Richard Kadrey** sold his first TV script to "Saturday Morning". He has also been an artist, a professional musician, and a stand-up comic. He is now working on a science fiction novel.

**Kelson** is well known in costume circles as a designer and costumer who will tackle anything. He has won a number of convention masquerade awards, and his costumes have been featured in productions of the Lamplighters, the Oakland Opera Company, and the Mills College Drama Department. For several years he worked as a costumer and actor at the Renaissance Pleasure and Dickens Faires.

**Victor Koman**, the author of that infamous send-up of erotic novels—*Saucer Sluts*—sold his first story to a magazine called *New Libertarian Notes* in 1976. He sold to *Galaxy* just before it folded (no causal connection implied) and with Teny Zuber co-wrote educational SF cassettes for Roger Elwood. His contribution to the "John Cleve" *Spaceways* saga, *Jonuta Rising*, will be published by Berkley in September. Koman is currently writing another *Spaceways* novel and gathering the oddest collection of rejection slips for a "theological suspense novel" *The Jehovah Contract*.

**Katherine Kurtz** is best known for her popular Deryni and Camber trilogies. She has also written a mainstream occult novel, *The Lammis Option*, dealing with the magical defense of Britain during World War II, which will appear next fall.

**Marc Laidlaw** served in the Great War to mild critical acclaim. His treatise on the database publishing properties of cryogenic lithium halide crystals is considered the standard pamphlet on the subject. In an attempt to keep from boring people, he has sold fantastic and mainstream fiction to *Omni*, *The Best SF of the Year*, *F&SF*, *Shadows*, and *New Terrors*. He is currently cartooning a novel.

**Fritz Leiber** was born in 1911 on Christmas Eve. He majored in philosophy at the University of Chicago, where he was also captain of the fencing team. In the summers he toured the country with his father's Shakespearean Theatre Company, playing roles such as Mercutio and Horatio. Leiber is best known, however, for his long list of award-winning novels and short stories. His novels include *The Wanderer*, *A Specter is Haunting Texas*, *Our Lady of Darkness*, and *The Big Time*, which won the Hugo and has been recently adapted for the stage by Jim Tucker. The most famous of his many short stories are those in the Fahfrd and Grey Mouser series. His time travel stories have recently been collected in *The Change Wars*.



**Richard A. Lupoff's** association with science fantasy is now in its sixth decade. In the late '30s he was a (somewhat precocious) reader; in the '40s, a beginning collector; in the '50s an active fan and convention-goer; and, since the 1960s, a pro. His short stories have appeared in *F&SF*, *Heavy Metal*, *Amazing Stories*, *IASFM*, *Dude*, and *Mike Shayne's Mystery Magazine*. His forthcoming volumes include *Lovecraft's Book* (Arkham House), *Circumpolar!* (Timescape), and *Sun's End* (Berkley).

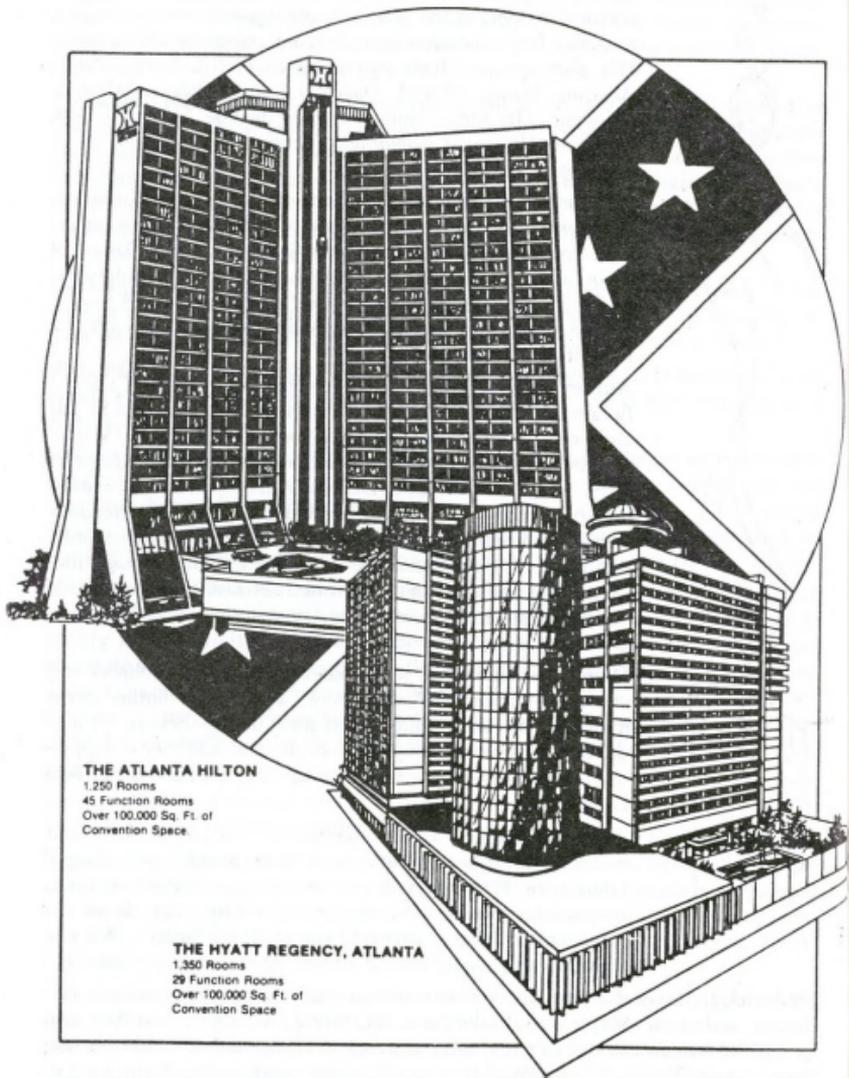
**Elizabeth A. Lynn** is the author of several novels, including *A Different Light* and the three books of *The Chronicles of Tornor: Watchtower* (which won the World Fantasy Award), *Dancers of Arun*, and *The Northern Girl*. Her short stories have appeared in *F&SF*, *IASFM*, *Millennial Women*, *Berkley Showcase*, *Amazons*, *Basilisk*, and *Other Worlds*. Her recent novel *The Sardonyx Net* has attracted considerable praise.

**Aubrey MacDermott** started reading and collecting science fiction on Christmas of 1919. In April 1928 he formed a SF fan club, one of whose members was Forrest J Ackerman. He may well be the first science fiction fan in America. In the spring of 1929, Ray Palmer, Walter Dennis, Aubrey Clements, Clifton Amsbury and MacDermott formed the Science Correspondence Club, which in 1931 became the International Scientific Association. He became the editor of the club's magazine, *Cosmology*, in 1932, and published its last four issues. He attended the first Westercon in Los Angeles in 1948 and has been attending conventions ever since.

**Dennis Mallonee** has since mid-1981 been the publisher and executive editor of *Fantasy Book*, a quarterly limited-press magazine devoted to illustrated short fantasy fiction. He also dabbles in gaming, and has recently put together a supplement for *Champions*, a role-playing game published by Hero Games of San Mateo.

**Adrienne Martine-Barnes**, author of *The Dragon Rises* and *Never Speak of Love*, attempts to masquerade as a Simple Housewife. When that doesn't work, she creates costumes, cooks large feasts, and studies *nikko-bana*, the art of cat arrangement. She is currently completing a fantasy, *The Fire Sword*, and a sequel to *The Dragon Rises*, *The Lion Wakens*.

**Frederick J. Mayer** is a poet whose talents extend into writing for the stage, radio-drama, and music. Mayer won the 1982 and 1983 Balrog Awards for Best Poet, and in 1982 he was awarded the Premio Internazionale 'la Gloire' in Rome. Mayer's first book, *Where Does the Real Go When It's Gone*, has been used in schools throughout the United States. Mayer is the producer/director/head writer for the Arkham Theatre, which presents dramas of the macabre, fantasy, and science fiction. Mayer was awarded the Gladys Wilson Children's Literature Grant for his surreal coloring book manuscript *The Adventures of Teddy in Wonder's Land* and for his poetry collection tentatively entitled *Once Upon a Fantasy*, set for release in October.



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The **ATLANTA IN '86** committee includes fans with a broad range of talents and experience who have worked and run conventions from small regionals to full WorldCons. Penny Frierson and Ron Zukowski are co-chairmen, Jim Gilpatrick is assistant chairman, Mike Rogers, treasurer, Charlotte Proctor, secretary. In addition we have Dan Caldwell, Don Cook, Avery Davis, Meade Frierson III, Gail Higgins, Samanta Jeude, Brad Linaweaver, Dick Lynch, Nicki Lynch, Ken Moore, Mary Anne Mueller, Sue Phillips, Joe Siclari, Michael Smith and Mike Weber.

When you have decided that **ATLANTA IN '86** is your choice, why not become a presupporting member? Your \$5.00 will not only help us throw a better party for you at Westercon and at other cons, but you will also get a subscription to our fanzine, **SOUTH ON PEACHTREE** (first issue ran 30 pages), and the entire \$5 is credited toward your membership when we win. Talk about "your money's worth"!



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**Beth Meacham** has been in publishing for several years and is now science fiction editor at the Berkley Publishing Group. She is also co-author of *Reader's Guide to Fantasy* and *Reader's Guide to Science Fiction*.

**Craig Miller**, of Con Artists in Los Angeles, has been involved in the marketing of films including *Star Wars* and *The Empire Strikes Back*, *Superman II*, *Altered States*, *Excalibur*, and, most recently, *The Dark Crystal*. He has also been involved in the development of packages for independent producers. Miller is also an active fan who is currently serving as Chairman of the Board of the Los Angeles Science Fantasy Society and Co-Chairman of next year's Worldcon.

**Ron Montana** has published five novels, two of which could have been termed SF: *The Sign of the Thunderbird* and *The Cathedral Option*. He has appeared in numerous anthologies, *Alien Encounters*, *Microcosmic Tales*, and most of the SF magazines. He has optioned two scripts and is currently working on another film and a new novel.

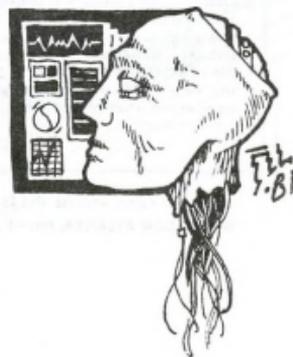
**Raylyn Moore's** first story was published in *Esquire* in 1954. Since then, her stories have appeared in *F&SF*, *Cosmos*, Harper's Showcase, and other magazines, and in anthologies such as *Cassandra Rising* and *The Many Faces of Sherlock Holmes*. She will also have a story in the (still) forthcoming *Last Dangerous Visions*. Her books include a biography of L. Frank Baum (*Wonderful Wizard, Marvelous Land*), and the SF novel *What Happened to Emily Goode After the Great Exhibition* (Donning 1978). Her husband, the late Ward Moore, was also a novelist.

**Pat Murphy** is another survivor of the Clarion Workshop whose first novel, *Shadow Hunter*, appeared last year. Her short stories have appeared in *Galaxy*, *Amazing*, *IASF*, and anthologies including *Elsewhere*, *Universe*, and three of the *Chrysalis* anthologies. She is currently working on a fantasy novel set in Yucatan.

**R. Faraday Nelson** (also known as Ray) entered the SF world in the 1950s as an illustrator. He has written many short stories, over twenty books, and two movie scripts. He is probably best known for his highly-praised novel *Blake's Progress*, *Then Beggars Could Ride*, and *The Ecolog*, and last year's Donning publication *The Prometheus Man*, which offers a startling view of the future of the Bay Area. Ray is a founding member of the Futurian Alliance, which puts on the annual Space Day shows in San Francisco. He and his wife Kirsten own the fantasy and mystery book store, Big Cat Books, in Albany, California. Nelson is also the inventor of the propeller beanie, symbol of True Fandom.

**Larry Niven** has won the Lens, Forrie, Ditmar, and Nebula Awards, as well as the Hugo five times. His best known work is *Ringworld*, with its sequels. He is also an experienced collaborator, having co-authored *The Mote in God's Eye*, *Lucifer's Hammer*, *Inferno*, *Oath of Fealty*, and *Footfall* with Jerry Pournelle, *The Flying Sorcerers* with David Gerrold, and *Dream Park* and *The Descent of Anansi* with Steven Barnes.

**Debbie Notkin** is part owner and manager of The Other Change of Hobbit in Berkeley. She has been active in fandom for the past ten years, and does book reviews for both *Rigel* and *Locus*.



**Shirley Parenteau** is the author of numerous articles for national magazines, and she has just ended a ten-year weekly feature column for the *Elk Grove Citizen*. Her eight published children's books range from picture book to young adult, and include a joke and riddle book co-authored with her daughter Cherie. Shirley's interest in science fiction is reflected in *Jelly and the Spaceboat* (Coward, McCann), *A Space Age Cookbook for Kids* (Prentice-Hall), and *The Talking Coffins of Cryo City* (Elsevier). She is now writing for Ballantine's contemporary romance line, *Love & Life*. Her novel *Hot Springs* was published in February.

**Diana L. Paxson's** first novel, *Lady of Light (Timescape)* appeared last December. Its sequel, *Lady of Darkness*, will be out this September. She has also sold over a dozen short stories to magazines such as *IASFM* and *Amazing*, and anthologies including *Hecate's Cauldron*, the *Thieves' World* series, and the forthcoming *Swordswomen and Sorceresses*. She is currently working on a third Westrian novel, *The Wanderer*, and a contemporary fantasy, *Brisingamen*.

**Ted A Pedersen** writes film and television scripts and software packages. Writing credits include the motion picture adaptation of "Dragon's Egg" and more than 60 teleplays, including *Bionic Woman*, *Flash Gordon*, and *Spiderman*. He is currently developing projects for Hanna-Barbera Pty of Australia and working on the novel and film versions of a high-tech thriller.

**Bruce Pelz** has been active in fandom since 1958, and has been a leading light of LASFS (the Los Angeles Science Fantasy Society) for almost as long a time. He has been involved in almost every aspect of fannish activity, including publishing, collecting Tolkieniana, SF books, magazines, and fantasy art, and costuming. He is a multiple award winner from Worldcon and Westercon masquerades.

**Susan Rubinyi Anderson** has published short stories in *Amazing*, *Salome: A Literary Dance Magazine*, and *Chrysalis 5*. She co-edited the anthology *Aurora: Beyond Equality*. She has led workshops and directed programs in Women's Studies, Gaming, and Journal Writing.

**Fred Saberhagen** has been writing and selling science fiction and fantasy since 1961, and by now has turned out some 40 short stories and more than 20 books. He is the author of the *Berserker* series as well as a series of *Dracula* novels. His most recent books are *The First Book of Swords* and *A Century of Progress* (coming soon). In the works are two more books to complete the *Swords* trilogy, and a *Berserker* novel written in collaboration with Larry Niven, Poul Anderson, and others. Fred and his family have also formed a company for developing and agenting computer games.

**Thomas N. Scortia** sold his first SF story in 1954. He has now published over 75 stories as well as a mainstream novel and two science fiction novels, *Artery of Fire* and *Earthwreck*. With Frank M. Robinson, he is the author of *The Glass Inferno* and *The Prometheus Crisis*. Before becoming a full-time writer, Scortia worked on such projects as *Mercury*, *Gemini*, *Poseidon*, and the *Jupiter flyby*.

**John Shimwell** is the creator of the multi-media visionary sound and image presentations *Crystal Visions* and *Ring of Stone* which will be shown at Westerchron. His shows have been presented at the Mind Body Festival in London, at Mills College in Oakland, and at the Fantasy Worlds Festivals.

**Wilmar Shiras** is the author of *Children of the Atom*, originally published by Gnome Press in 1951, based on stories which appeared in *Astounding* in 1949-50, and republished in 1981 as a featured alternate of the Science Fiction Book Club.

**Donald Simpson** is the man with the magical fingers and the weird mind who has become famous over the years for his science fiction and fantasy sculptures and paintings. He works in almost every medium, including plastic and metal, and is equally at home with alien technologies and beings. He is the winner of numerous art show awards, and his work is in the Smithsonian Institute.

**Margo Skinner** is a poet, writer, film critic and world traveller. Last year she won the Bay Area Poets Coalition prize, and she has sold a short story, "Space Trip", to *Whispers* magazine. She writes film review columns for *Appeal to Reason* and *East Asian Review* and does a regular feature on KEST's Starlite Evening Magazine. A fan since way back when, she was the original organizer of the Golden Gate Futurians.

**Norman Spinrad** made his early reputation with such radical works as *Bug Jack Barron* and *The Men in the Jungle*. His book *The Iron Dream* (an alternate history in which Hitler becomes a science fiction writer) was banned in Germany. Other novels include *The Solarians*, *A World Between*, *Agents of Chaos*, and *Songs from the Stars*. His most recent book is *The Void Captain's Tale*. He writes a regular column on the publishing scene for *Locus* magazine.

**Somtow Sucharitkul** is a science fiction writer and composer born in Thailand and now living in Virginia. His books include *Starship & Haiku*, *Light on the Sound*, and *Mall World*. He is the winner of the John W. Campbell Memorial Award for Best New Writer and the Locus Award for Best First Novel.

**Jean-Teresa Sumner** is a literary agent whose clients write in many categories, including science fiction. Her main business activities are helping her clients get manuscripts ready for publication and finding buyers for their works. Before becoming an agent, she worked with writers as an independent editor.

**Rob Swigart** is author of a satire, *Little America* (Houghton Mifflin 1977), which is not science fiction, two science fiction/fantasy satires, *A.K.A./A Cosmic Fable* (H-M 1978) and *The Time Trip* (H-M 1979), and a more serious novel *The Book of Revelations* (Dutton 1981). He recently completed a satiric fantasy family saga called *Losing Face, or The White Pig: A Tale of Midwestern Despair, Being the True Story of the Depewes of Valhalla*. He is currently at work on a science thriller called *Lolo Moku* (Brain Island) with a genetic engineering base, and a co-authored non-fiction book called *Persistence of Vision*. He has also published a small book of poems, *Still Lives*.

**John and Bjo Trimble** have separately and together been active in fandom since the early 1950s. They originated the convention Art Shows, and handled them for 17 years. More recently they were responsible for over half a million letters to President Ford to name the first shuttle "Enterprise", and an equal number of space advocacy letters to President Reagan to help save NASA's 1980 budget. Their activities include the Society for Creative Anachronism, Space: Write Now, LASFS, and several "fringe" fandoms, and their current project, a newsletter, *To the Stars*, will cover many of those interests. Bjo is also the author of *The Star Trek Concordance* and the more recent *On the Good Ship Enterprise*.

**Sydney Joyce van Sycoc** is the author of approximately 30 short works and eight novels, including a fantasy trilogy, *Darkchild and Bluesong* (Berkley) and *Starsilk* (due in spring 1984). She is currently working on a novel titled *Stormwalker*, which features the sithi, cat-like creatures first introduced in *Bluesong*. She has one of the most frequently misspelled names in SFdom—also one of the most frequently mispronounced. Ask her for correct pronunciation—she will be delighted to tell you.



**Robert E. Vardeman** is the author of eleven published fantasy and science fiction novels, with another five forthcoming in the next year. His Star Trek novel *The Klingon Gambit* is in its third printing. Current projects include work on a western series and the final two novels of a five book series. The first two, *The Cenotaph Road* and *Sorcerer's Skull* (Ace) are on the stands, and *World of Mazes* is a September release. *Fire and Fog* and *The Ultimate Wizard* complete the series.

**Eric Vinicoff** has sold numerous short stories to a variety of markets. He is currently co-editor of the science fiction magazine *Rigel*.

**Ted White** has been a fan since 1951, a science fiction writer since 1962, and a science fiction editor since 1963. He has published 17 books, including *By Furies Possessed* (Pocket 1980) and *Phoenix Prime* (Starblaze 1983), and over two dozen short stories. He has been assistant and associate editor of *F&SF*, editor of *Amazing SF* and *Fantastic Stories*, and editor of *Heavy Metal*. He has also published fanzines. He received a Hugo as Best Fan Writer in 1967, and has been a prolific contributor and columnist for many fanzines. Currently he reviews fanzines for *File 770*, and is the owner of New Decade Productions, Inc., a small record company.

**Kathleen Woodbury** has been director of the Science Fiction and Fantasy Workshop since August of 1982. She now edits its monthly newsletter and she has written the market column since November 1980. She also runs the Enforced Production and Critique Program. Kathleen has had several articles and stories published in small press publications.

**Laurence Yep's** first science fiction novel for children, *Sweetwater*, was published in 1973, followed by *Dragomwings*, which was a 1976 Newberry Honor Book and won several other awards. Two other children's books, *Child of the Owl* and *Sea Glass*, both mainstream books set in Chinatown, have also won awards. His adult fantasy, *Dragon of the Lost Sea*, was an A.L.A. Notable Book. He has also written a book on Mark Twain, a suspense novel set in Silicon Valley, and a Star Trek book.

**Paul Edwin Zimmer** is best known for his two-volume fantasy *The Dark Border* (*The Lost Prince* and *King Chondos' Ride*), which appeared last year. He is also the author of *Woman of the Elfmounds* (Triskell Press in Canada), and has collaborated on *Hunters of the Red Moon* and *The Survivors* with Marion Zimmer Bradley. His short story "The Hand of Tyr" recently appeared in the *Greyhaven* anthology, and he has sold a new story set in the world of the Dark Border to *Fantasy Book*. He is also a noted poet and performer whose work has appeared in *Wyrđ* and elsewhere.

**BYLAWS  
OF THE  
WEST COAST SCIENCE FANTASY CONFERENCE  
(WESTERCON)**

- I. It is now traditional (but not obligatory) that the West Coast Science Fantasy Conference (Westercon) shall take place over the July 4th holiday weekend.
- II. It is now traditional (but not obligatory) that Westercon Guests of Honour and other notables be selected from among SF personalities residing within the Westercon geographical area.
- III. Westercon Site Selection Procedures
  - A. Eligibility of Bids: Any site on the North American Continent west of the 104th meridian or in Hawaii, shall be eligible to be the location of a Westercon, subject to the following restrictions.
    1. A Westercon may not be held in any district more than once in any three year period. "District" shall be defined by the first of the following restrictions which applies:
      - a. A special district.
        1. Los Angeles district, including Los Angeles, Orange, and Ventura counties in California.
        2. Bay Area district, including San Francisco, San Mateo, Santa Clara, Contra Costa and Alameda counties in California.
        3. Canadian district, including all sites in Canada.
      - b. The Standard Metropolitan Statistical Area containing the site, as defined by the U.S. Census Bureau on April 1 of the year preceding the site selection voting.
      - c. The county containing the site.
    2. To be eligible, a Westercon Bid must have:
      - a. at least two (2) persons declaring themselves Chairman and Treasurer.
      - b. a letter of intent or option from a hotel or other facility declaring specific dates for the conference.
    3. If no site selection bids are qualified for the mail ballot (see Section III.B), the provisions of Sections III.A.1 and III.A.2 shall be suspended and all sites defined in Section III.A's introductory paragraph shall be eligible.
  - B. Eligibility of Voters
    1. Site selection voting is limited to those who are members of the Westercon at which the voting is taking place, and who have paid a voting fee toward their membership in the Conference being selected.
    2. The amount of the voting fee shall be established by the conference conducting the voting, after consulting the desires of the known bidders for the Conference being voted upon.

3. The payment of a voting fee shall make the voter at least a full supporting member of the Conference being voted upon, and may make her or him a full attending member, depending upon the policy of the winner.

#### C. Voting Procedures

1. The ballot shall be drawn by the current Westercon committee.
2. The ballot and full rules for site selection, including times, the deadline for voting and the location of voting, shall be given to all Westercon attendees upon Registration at the Conference.
3. The ballot shall include all eligible bids which have been filed in writing with the current committee by April 15 preceding the voting. It shall also include entries for "No Preference" and "None of the Above", and have space for a write-in bid.
4. "None of the Above" shall be treated as a bid, for purposes of vote counting.
5. The ballot shall specifically be marked for preferential voting with an explanation of the method of tallying.
6. All on-site ballot sales and balloting shall be from one central location under the supervision of the current committee.
7. Mail ballots shall be mailed on or before May 10 preceding the voting to all members of record on the date of the mailing. All mail ballots received by the committee prior to June 20 shall be counted.
8. Each bid shall have 15 minutes of scheduled conference program time, on the first full day of Westercon, to make a bidding presentation.
9. Vote Counting
  - a. Each member of the current Westercon shall be entitled to cast one and only one vote.
    1. A "guest of" membership must have been transferred to a specific person prior to casting the vote.
    2. Should a member cast more than one vote, all of that member's votes shall be counted as "No Preference".
  - b. Properly prepared ballots shall contain:
    1. the member's printed name;
    2. the member's membership I.D. as assigned by the current conference;
    3. the member's dated signature;
    4. the member's address of record with the current conference;
    5. the member's new address if different from the address of record;
    6. the member's votes as defined in (d) below.Only properly prepared ballots shall be counted.
  - c. Verification of ballots shall consist of matching items 1, 2 and 4 of (b) above with the current conference records.

- d. All ballots received by the committee prior to the opening of the business meeting shall be held until the business meeting. The count shall be by preferential (so-called "Australian") ballot. The successful bid shall be that which gains a majority of those votes which express a preference for a bid. This includes all votes for a specific bid or for "None of the Above", and excludes "No Preference" and ballots which are blank or invalid.
  - e. All vote totals of final results and of all intermediate counts, shall be made available at or before the closing ceremony.
10. Should no bid gain the needed majority, or should there be no qualified bidding committee, or should "None of the Above" win, a 3/4 majority of the Business Meeting may award the conference to any bid, and a simple majority may decide that they are unable to decide. Should the Business Meeting not reach a decision, it shall be the responsibility of the Los Angeles Science Fantasy Society, Inc. Board of Directors to arrange for the Westercon Site Selection. This selection shall be made within six weeks of the Standing Business Meeting. A Westercon site selected by this procedure shall not be restricted by any of this section, and shall not affect the selection of any subsequent Westercon. However, if "None of the Above" is voted by the membership, then none of the bids which were on the ballot shall be chosen.
- IV. No regular session of the Westercon Business Meeting shall be scheduled to start at a time earlier than noon, nor later than 2 pm, nor on the last day of the conference. In those cases where a site selection resolution, as defined in Section III.C.10 above, is necessary, a special Business Meeting may be called to determine the site selection question.
  - V. For business other than site selection voting, a quorum of 25 members of the current conference shall be required. All those voting at the Business Meeting must be members of the current conference. Except as noted herein, all business requires a simple majority to pass.
  - VI. The Los Angeles Science Fantasy Society, Inc. will act as an archive to the Westercon Bylaws and Minutes. Westercon shall reimburse the LASFS for only the copying and forwarding costs of requests for copies of the Bylaws and/or Minutes. A copy of the Minutes and motions passed by the Business Meeting shall be sent within two (2) months to the LASFS. The LASFS shall keep the Bylaws up to date. The selected committee for each year shall be supplied by the LASFS with one copy of the then current Bylaws within two (2) months. The committee shall then provide duplicate copies of the Bylaws to all current bidding committees.
  - VII. The Bylaws of the West Coast Science Fantasy Conference shall be published in the Program Book every year.

## STANDING RULES

1. Operating Rules should not be changed for the upcoming Westercon by the Interim Business Meeting.
2. Rules regarding Eligibility for Site Selection are not considered to be Operating Rules.

# WELCOME TO FANDOM!

*Being a Brief and Elegant Narrative Description of a Contemporary Socio-Cultural Phenomenon, Together with Suggestions for a Successful Entry into the Ethos, Mores and Behavior Patterns of the Sub-Cultural Milieu*

by Sarah Goodman

This is addressed to those of you who are new to the world of the Science Fiction/Fantasy Fan.<sup>1</sup> Presumably you are interested in some aspect of Science Fiction or Fantasy: literature, art, cinema, drama, what-have-you. So, you came to Westerchron, seeking like-minded souls, but now that you're here it's all a little baffling. As you stand there in the middle of the hotel lobby you are surrounded by a seething mass of individuals (some of whom look pretty weird) who seem to know what the expletive-deleted is going on.

What, you are asking yourself, is the difference between a fan (plural: fen) and someone who just reads (or watches, or whatever) Science Fiction and/or Fantasy (SF/F or short)? Fanac,<sup>2</sup> of course. Fanac is fannish activity, and includes, besides reading (et cetera) the stuff: writing, editing and publishing fanzines (see glossary); membership in various fannish clubs and societies; correspondence with other fen; collecting SF/F books, magazines, fanzines, memorabilia, stuff, junkie, and good stories to tell in your old age; going to, helping with, or even (shudder) running SF/F conventions (or cons). Since this is a convention program book, cons and convention fandom are the subject matter. If you are interested in other aspects of fandom, ask around. Most fen indulge in several varieties of fanac and will be glad to share their experience with you (often at great length).

## FANNISH BEHAVIOR

Like any sub-culture, fandom has its own particular customs, traditions, ethos and mores. Many are just extensions of the larger society of which we are also members; you don't have to be a fan to know that it's not nice to beat up little old ladies, kick puppies or create a public nuisance by littering. Some behavioral requirements are strictly fannish, at least in that they deal with situations that you are not likely to encounter in the mundane world. For instance:

### "WHAT DO YOU SAY TO A NAKED PERSON?"<sup>3</sup>

You may have noticed that some of the fen around you are wearing strange garb, funny clothes, or weird costumes. Some of these get-ups are exhibited in the masquerade, while others are just worn around the halls. Some resemble space

1. All the rest of you who are reading this because you are in a long line and left your book in your room, or to see what dumb things the author has to say, or because you (like most of us) will read *anything*, welcome along.

2. By now you may have noticed a quaint patois creeping into the discussion. Don't be dismayed. Your friendly native guide will serve as translator, and there is a glossary on page 76.

3. Note: Once upon a time this section would have been titled "What Do You Say to a Naked Lady?" Fandom, in its earlier days, was a primarily male hobby (or way of life—see glossary) and "femmefans" (another obsolete phrase) were rare birds indeed. Now the ratio of sexes is evening out, sexism is considered un-fannish and passe at best, and fans of both sexes can enjoy the fun of costuming.

suits with a five-day life support system, others consist of lots of jewelry, lots of body paint, and not much else. Whatever, the outfit is probably being worn for you to look at. So look . . . but don't touch. Touching someone with whom you are not on touching terms is a fannish faux pas (or paw). Besides, fingerprints really mess up body paint. A costume might give you a good excuse to strike up a conversation with the wearer, but comments like "Wow! I really like the way your glornen-glomz<sup>4</sup> hang out!" are not likely to win you friends.

On the other hand, if you are one of those fen who like to wear the above-mentioned strange garb, funny clothes, or weird costumes, you should expect some people to notice. Even if your motive for your outfit is simple comfort, if it's out of the ordinary, and especially if it's attractive or skimpy, you will collect some eyetracks. Accept that attention as the compliment it is, or go change into something less noticeable.

### WEAPONS POLICY

Some of those fennish costumes include weapons, real or prop. Because of problems which have arisen at the interface between the mundane world and fandom, many convention committees have established a "weapons policy". (Westerchron's is clearly stated elsewhere in this program book.) Whatever that policy is (and however silly or unnecessary you may think it is) respect it while at that con. We've all got to play by the same rules, especially where potentially or apparently dangerous artifacts are concerned.

Even if you are at a con that doesn't have a weapons policy, common sense should tell you not to swing swords around wildly, play mumbletypeg in crowded rooms, or point blasters at innocent bystanders (who may not know that they are "only toys"). Likewise, a little reflection should show that grabbing a weapon from someone's belt is likely to be considered by that person as a hostile move.

### NAME TAGS/MEMBERSHIP BADGES

Some fen think name tags are neat. They wear several dozen pinned about their persons. Some fen think name badges are a drag (they stick you; they get in the way of hugging old friends; they don't match your costume). Whichever kind of fan you become, wear your membership badge!

Badges allow the convention to limit access to convention activities to members of the convention. It is an unfortunate fact of modern life that cons are expensive to run, what with renting the space, stocking the con suite with soda and beer, putting up the guest(s) of honor and all. You paid for your membership, and it wouldn't be fair if others snuck in without doing so, would it? A membership badge helps the gofer (see glossary) at the door of the Dealers' Room, art show, programming, con suite, movies or whatever know that you are One Of Us.

Another important reason to wear you membership badge is that it helps perpetuate the feeling that fandom is all one big family/clan/tribe. A readable name tag lets other fen know who you are, and this helps them overlook little details like the fact that you may never have met before, or that you last met at 3 am in a smoke-filled party room, and you're all a little hazy about names.

4. A fannish term I just invented. Substitute whatever body part(s) your gender, orientation and grossness level suggests.

## THE CARE AND FEEDING OF PROS

Pros are professionals, people who make their living (or part of it) doing whatever it is they are pros at. In fannish parlance, pros are writers, editors, artists, cinematographers, et cetera who have actually managed to get paid for science fiction or fantasy-based works. They are our suppliers. Pros come to cons for publicity, to meet with their peers, and to make business contacts. Pros also come to cons because they started as fans (sometimes), they are fans (usually), and because cons are FUN. So, treat pros with the same common human courtesy you use towards any other fan. (If you aren't willing to treat other fen with common human courtesy, go away!)

Everyone likes praise and only the most hardened pro will turn down a request for an autograph, but your appreciation will be appreciated more if you don't interrupt something (a business deal, a promising encounter with a member of the appropriate sex, a nap, dinner) to express it. And, while most pros like to hear audience reaction, flat statements like "Your last three works are nothing but ossified BEM droppings" do not leave a lot of room for discussion. (The same thing probably goes for overly fulsome praise, but somehow the pros seem to be a little more tolerant there.) Only a fugghead (glossary time again) asks a SF/F writer "Where do you get your weird ideas?"

Oh, yes—because, to most professionals, time is money, do not ask one to view your latest story/screenplay/illustration unless he or she is actually and actively looking to buy.



## PROGRAMMING

Programming at a convention varies from nothing at all (a relaxacon) to a virtual three-ring circus of lectures, seminars, demonstrations, plays, slide shows, movies, masquerades, speeches, dances, concerts and parties. Appropriate behavior at fannish programming is about the same as appropriate behavior at a similar mundane event, if such a thing exists. If you don't know how to act, stay reasonably unobtrusive until you see how the folks around you are acting.

Programming is usually listed in the con's program book and/or a program schedule. Read this at the beginning of the con so that you can make plans that will get you to the program items you wish to see. (Of course, the two things you want to do most will *always* be held at the same time: Murphy is a fan.)

## PARTIES

There are always lots of parties at a convention (that's one of the reasons that there are always lots of fans at a convention). Some parties are run by the convention committee: a meet the authors/editors/artists/dealers/film-makers/committee members/martians party is often the first official event on the program. There is usually an on-going party in the "con suite", which the committee may have stocked with beer, soda, or even blog and crotled greeps. Some parties are given by the committees of future conventions, to show you what a good time you will have there. Some parties are thrown by individual fen. Some parties are planned and some just happen. Many are open to all convention members, but some are restricted to members of specific groups (S.F.W.A., First Fandom, Phred and Phiona Phan's personal friends). Parties generally consist of people sitting (or standing, if it's crowded) around and talking, usually while drinking drinks and maybe nibbling nibbles. However, some parties exist so that the people can get together and do something they enjoy other than talking: filksinging,<sup>5</sup> dancing, poetry reading.

If you are a new (or neo) fan you may find this whole array baffling, and you may wonder how to get invited to all these festivities. Start at the con suite, or the meet-the-whomever party, or any other party which is obviously open to all. Make some friends. In fandom it's ok to just walk up to someone who looks interesting (or who looks just as baffled as thee) and introduce yourself. Start a conversation. (Do not stick like a limpet to the first person you talk to, however, if he or she is not interested in talking to you; just remind yourself that even fandom takes all types, and start with someone else.) There are plenty of ways to start a conversation at a con party. Express interest in something you know the other fellow does (write, edit, draw); comment on a clever t-shirt or button; join an interesting conversation (politely, of course); explain that you are a neo and ask someone to tell you all about fandom. (One fan of this author's acquaintance has been using this approach successfully for *years*.) Soon you will be surrounded by friends. They may take you under their wing(s) and take you party-hopping with them, or you may have such a good time you never want to leave the one you're at.

How do you tell if a party is open to you? Parties given by the convention committee are listed in the program book. Notices of other parties are often posted at appropriate locations around the convention site, inviting one and all. If you walk down a corridor and a door is open with sounds of conviviality pouring out, stick your head into the room and ask. A closed door with the same noise on the other side is more of a problem to figure out. It may be closed because the people inside are nasty snobs who don't want to share their good time, or because a few close friends are getting together to catch up on their friendship; in either case it's a "closed door" party and you are not welcome. On the other hand, the door may be closed to keep the noise from escaping into the hall. If you think that this is the case, you may knock and ask. Just remember to be polite and go away if the closed door is a "closed door".

5. Filk songs are like folk songs, only filk sing them. They can be words from SF/F literature set to music ("Green Hills of Earth") or re-writes of old favorites ("What Do You Do with a Drunken Spaceman") or completely new compositions. The subject matter ranges across the spectrum of things which interest fans: science fiction, fantasy, space, science, parties, fans, life, the universe, and . . .

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A note about behavior at parties: It is unfannish to get falling-down drunk. Someone else would have to stop partying long enough to take you back to your room. Likewise, it is not done to be crass, boorish, vulgar, or otherwise a jerk and a fugghead. Respect special requests from your host(s) like "no smoking" or "no politics". Don't hog all the potato chips or drink all the booze. If it's a special activity party (say, a filk-sing) don't go if you don't want to participate, or at least observe politely.

Some hotels (this one, for instance) frown on hall parties—people partying in the hotel corridor. If this is the case, don't give fandom a bad name by trying to have them anyway. If you are at a convention which has the hotel divided into "quiet" and "party" floors, please do not be so unghorfish as to throw a shindig in a room in a non-party area.

### INTERFACING WITH MUNDANIA

Freaking-Out-The-Mundanes is an ancient and (more-or-less) honorable fannish tradition. It is undeniably great fun to watch your fellow elevator or public transit passengers try to cope with your *Starship Trooper* get-up, your *Slave-being of Gor* outfit, or your t-shirt that says "Reality is a Crutch for People Who Can't Cope with Science Fiction". (Of course, plenty of fans look perfectly mundane, and they may enjoy freaking you out by not freaking out, but that's part of the game.) Just remember that it's a mundane world out there. Wear that slave-girl outfit to a local coffee shop and some insensitive type may start enquiring about rental fees. Nor is it advisable to point your blaster (harmless though you may know it to be) at a cop. And please remember that mundane laws remain in force at conventions. Breaking them is likely to get you caught and to give fandom a bad reputation.

### SURVIVAL

Some fans, especially at their first conventions, tend to forget that the human body needs fuel and rest. If you try to consume a few reasonably balanced meals, and to get something approaching the amount of sleep you are used to, you will be able to make it to the Dead Dog Party without being dead on your feet.

## GLOSSARY

There are few rules to speaking "fan". You will notice a tendency to contract phrases into single words, switch vowels around for no apparent reason, add unnecessary "h's, concoct convoluted puns, and generally have fun with the language. Here are a few terms you may hear bandied about:

**Fan:** a person who appreciates Science Fiction and Fantasy and shares this appreciation through fanac with other fans (or fen).

**BNF:** a Big Name Fan, one who is well known for his or her fannish activities.

**Neofan:** a new fan, someone just entering fandom.

**First Fandom:** a club open to fans who can prove that they were reading science fiction before 1938.

**Fringe Fan:** someone on the fringes of fandom. Usually someone who is mostly interested in a single aspect of SF/F or related genres (*Star Trek*, comics, L5) or who is into something that isn't really "fannish" but to which lots of fans belong (the Society for Creative Anachronism, the Baker Street Irregulars).

**Trufan:** the *beau ideal* of fandom. A real ghorflish fan.

**Faan:** a fan who is more interested in fandom than in Science Fiction and/or Fantasy. A smile-when-you-say-that kind of term.

**Fannac:** fannish activity, such as writing, editing and publishing fanzines, going to or working on conventions, corresponding with other fen, belonging to fannish clubs or societies, collecting and (even) reading SF/F.

**Fanzine:** a non-professional journal, magazine or newsletter, published by fen for fen. May contain literary criticism, art work, fannish gossip, editorial opinions, letters, original fiction, or anything else the publisher chooses. As opposed to:

**Prozine:** the glossy digests full of Science Fiction that you buy at your local newsstand. When it comes to quality, some fanzines are pretty pro

**ConCom:** the convention committee. A bunch of fans who band together to run a convention for the rest of us. ConComs are usually assisted by a noble staff and dedicated volunteers.

**Gofer:** one who goes fer whatever is needed. A convention volunteer and one of the Good Guys of Fandom. Also called Gopher.

**Huckster:** a fan who sells something (books, 'zines, t-shirts, buttons, jewelry, art, stuff) to other fans at conventions or whatever. Sometimes confused with a mundane fellow in day-glow plaid who high-pressures you into buying something of dubious value. Because of this confusion, some hucksters prefer to be called Dealers.

**Dealer:** see Huckster.

**SF:** Science Fiction. As opposed to:

**Sci Fi:** what mundanes call SF. By fans, generally pronounced "skiffy", with a sneer

**SF:** San Francisco, 60 miles north of here.

Also known as:

**The City:** but never:

**Frisco:** what out-of-towners call SF.

Not a ghorflish term

**FIAWOL:** Fandom Is A Way Of Life.

A theory.

**FIJAGH:** Fandom Is Just A Goddam Hobby.

Another theory.

**TANSTAAFL:** The Truth.

**S.F.W.A.:** Science Fiction Writers of America

The organization of literary-type pros.

**BEM:** Bug-Eyed Monster

**Filk:** filk are like folk, only they sing filk songs

**Bheer:** like beer, only Ghod.

**Blog and Crottled Greeps:** nectar and ambrosia  
only filk consume them.

**Ghod(s):** Ghu, Roscoe, Thor, The Great Spider,

Ihuh, et alia

**Eyetracks:** marks left on a page by reading it. Some costumes also collect eyetracks

**Fugghead:** don't be one.

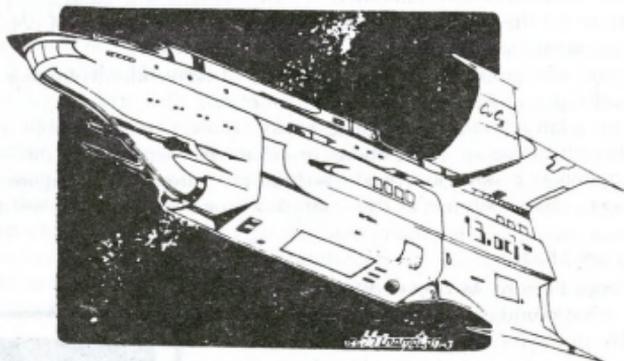
**Dead Dog Party:** also It's Dead, Jim, Party. The one at the end of the convention to celebrate our survival.



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## SWEAT, COMMITTEEMEN, SWEAT

(sung to the tune of "Drill, Ye Tarriers, Drill")

by Charles Martin and Renfield

Ten committeemen working for a bid,  
Telling all the trufen where the Michelob is hid;  
The hotel man—he comes and says "Keep still!"  
And comes down heavy on the bathtub still:

And sweat, committeemen, sweat!  
Sweat, committeemen, sweat!  
It's all work, no play, from the very first day,  
And ye never get paid,  
So sweat, committeemen, sweat,  
Then crash,  
And burn.

Saturday morning, comes eight o'clock,  
And the bid committee now is deep in hock;  
They find that they have won the con,  
But now their labor's only just begun:

And sweat,...

Two years pass and the work's half-done,  
And the hotels don't have room for everyone;  
The guest of honor is an old has-been,  
And the movie room can only hold ten fen:

And sweat,...

The last day comes and it's worked so far,  
'Cause the big-name fen have never left the bar;  
The hotel manager's lost his poise,  
'Cause the dead-dog party's making too much noise:

And sweat,...



---

*The Committee would like to thank  
Marion Zimmer Bradley  
and the Friends of Darkover  
for the use of their office space and equipment.  
Without their generosity this Convention  
would not have been possible.*

---

The THENDARA COUNCIL of the

# Friends of Darkover

is suspending all publishing operations as of

**June 30, 1983**

A Darkover fanzine entitled RELAYS will be published by

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DEALER'S ROOM or send a STAMPED SELF-  
ADDRESSED ENVELOPE for our final PRICE LIST.*

THIS OFFER WILL EXPIRE FOREVER ON August 31.

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Berkeley CA 94701

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(As of 21 June 1983)

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0013	Linda von Braskat-Crowe	0082	Amazing Fantasy Gazette 2	0151	Sharon Brown
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0027	Owen Hanninen	0096	M. R. "Hilde" Hildebrand	0165	Amy Carpenter
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0035	Jean Mottett	0104	Judward Ballard	0173	Walter Chi-holm
0036	George Barr	0105	Mari Bangs	0174	Karl K. Christoffers
0037	Jim Beansford	0106	Barry Bard	0175	Frank Cinco
0038	Clint Bigglestone	0107	Shirley Bard	0176	David Clark
0039	Janet Winter	0108	Shirley Banderossan	0177	Jerry Stud Clark
0040	Eric Bigglestone	0109	Georgia C. Barnes	0178	Judy Clark
0041	Branwyn Bigglestone	0110	David Barr	0179	Curtis Clauson
0042	Guest of J. Winter	0111	Irvin Barrett	0180	Gavin Claypool
0043	Rev. Richard P. Gruen	0112	Gunny Baugher	0181	Barbara Clifford
0044	Guest of Rae Montor #1	0113	Allen Baum	0182	Sandy Cohen
0045	Guest of Rae Montor #2	0114	Allan Beatty	0183	Maureen Whotaker
0046	Guest of Rae Montor #3	0115	Frank Bell	0184	Kathleen Coleman
0047	Harold Harrigan	0116	Jan Bender	0185	Michelle Coleman
0048	Lisa Deutsch Harrigan	0117	Kob Bennett	0186	Rich Coleman
0049	Jenny "Widgit" Harrigan	0118	Michael C. Besch	0187	Steven S. Coles
0050	Dorothy Heydt	0119	Steve Berry	0188	Candy Collamer
0051	Wilson "Hal" Heydt	0120	Michael Black	0189	Bill Collins
0052	Marie Heydt	0121	Leslie Blitman	0190	Catherine Cook
0053	David Heydt	0122	Louis Block	0191	Eileen Aitken Sahn
0054	Margaret Heydt	0123	Kaaren A. Bock	0192	Sandra M. Cook
0055	Insidious Heydt Combine	0124	Mark Bondurant	0193	Shane D. Cook
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0057	Guest of Miriam Knight	0126	Deb Borchert	0195	Randall Cooper
0058	Guest of Lynxcaime #1	0127	Steve Borelli	0196	Jeffrey Copeland
0059	Guest of Lynxcaime #2	0128	Alan A. Bostick	0197	Steve Cornelius
0060	Fawn	0129	Per Bothner	0198	Mark Corrinet
0061	Andrea Mitchell	0130	Ron W. Bounds	0199	Arlvnde Cota
0062	George Mitchell	0131	Dorothy Bowlin	0200	Daffyd Cota
0063	Petra Mitchell	0132	Mark Bowlin	0201	Stuart Ccraft
0064	Kathleen MacDonald #1	0133	Liz Bowling	0202	Preston Lyle Craig
0065	D. A. MacDonald	0134	Rebecca Bover	0203	Ann Cheri Crawford
0066	Renfield	0135	V. Everett Bower	0204	Mark Crispin
0067	Karen Savitsky	0136	Therothy Bradley	0205	Paula Crist
0068	Stephen Savitsky	0137	John M. Bradley	0206	Richard E. Cross
0069	Dave Thewlis	0138	Richard Bradley	0207	Joanna Curme

0208 William Damerell  
 0209 Mrs. William Damerell  
 0210 Bruce M. Dane  
 0211 Gigi Dane  
 0212 Arnie Davenport  
 0213 Dan Deckert  
 0214 Danise Deckert  
 0215 Kathleen Deland  
 0216 Clark T. Denning  
 0217 Scott C. Dennis  
 0218 Tom Digby  
 0219 Carolyn S. Ding  
 0220 Anna Doehle  
 0221 Adams Douglas  
 0222 Stephanie Douglass  
 0223 Lela Dowling  
 0224 Wallace R. Du Bois  
 0225 James A. Dumond  
 0226 Richard F. Dutcher  
 0227 Jacqueline Elderkin  
 0228 Marj Ellers  
 0229 Denise Anne Elliott  
 0230 Russ Elliott  
 0231 James Erwin  
 0232 Dan Esbensen  
 0233 Amy Falkowitz  
 0234 Doug Faunt  
 0235 Alix Feldman  
 0236 Jan Howard Finder  
 0237 Doug Finley  
 0238 Donna Foote  
 0239 Roger M. Ford  
 0240 Ann Forfreedom (TOGW)  
 0241 Adrienne J. Foster  
 0242 Nola Frame  
 0243 Donna Francis  
 0244 Donald L. Franson  
 0245 Lisa A. Free  
 0246 Jay Freeman  
 0247 Patricia French  
 0248 Randy Friedman  
 0249 Alan Frisbie  
 0250 Evelyn Frost  
 0251 Jim Funaro  
 0252 Gilbert Gaier  
 0253 Maureen Garrett  
 0254 Kathy Garbrick  
 0255 Frank Gasparic  
 0256 Sue Gee  
 0257 Judy Gerjuol  
 0258 Dara of Chaos  
 0259 Gary Gibson  
 0260 Michael Lee Gibson  
 0261 Erik J. Gilbert  
 0262 Jack C. Gillespie  
 0263 Susan Gillespie  
 0264 Raymond Gish  
 0265 Terry Gish  
 0266 Laura Givens  
 0267 Mary Anne Glazar  
 0268 Michael Glycer  
 0269 Dale Goble  
 0270 Lynn Gold  
 0271 Seth Goldberg  
 0272 Ric Goldman #1  
 0273 Ric Goldman #2  
 0274 K. M. Good  
 0275 Joy Goodin  
 0276 Geoffrey S. Goodfellow  
 0277 Robin Goodfellow  
 0278 Sarah Goodman  
 0279 Brian Gotthberg  
 0280 Sherry Gottlieb  
 0281 Mary Skalbeck  
 0282 Louis E. W. Gray #1  
 0283 Louis E. W. Gray #2  
 0284 Louis E. W. Gray #3

0285 Nancy Griffiths  
 0286 Shadowhyrst  
 0287 Cliveden Chew Haas  
 0288 Erin Haggerty  
 0289 Hahn  
 0290 Jo Hale #1  
 0291 Jo Hale #2  
 0292 Kerry Hanscom  
 0293 Jon Hansen  
 0294 James Harding  
 0295 John Harrington  
 0296 John W. Haritos  
 0297 Pat Harris  
 0298 Bonnie Harron  
 0299 Ann Hartman  
 0300 Norman E. Hartman



0301 Rich Harvey  
 0302 Susan J. Haseltine  
 0303 Bill Hawk  
 0304 Bruce Henderson  
 0305 Harry Henderson  
 0306 Andrew Heninger  
 0307 Tezra Reitan-Heninger  
 0308 Greg Herger  
 0309 Becky Hewitt  
 0310 Mike Higgins  
 0311 Vicki L. Higgins  
 0312 Chuck Hill  
 0313 Charles Hixson  
 0314 David L. Hodghead  
 0315 Janice Hodghead  
 0316 Rachel Holmes  
 0317 John Holmquist  
 0318 Peter C. Holstrom #1  
 0319 Priscilla Hopkins  
 0320 Jeanette Horgan  
 0321 Mike Horgan  
 0322 Geri Howard  
 0323 John J. Howard  
 0324 Gary C. Hudson  
 0325 Patricia Huff  
 0326 Shelley Hughes  
 0327 Charles R. Hulse  
 0328 Robin Hunt  
 0329 William D. Hunt  
 0330 Rose M. Huseman  
 0331 Mark K. Iennaco  
 0332 Marn Scheibler  
 0333 Charlotte Insko

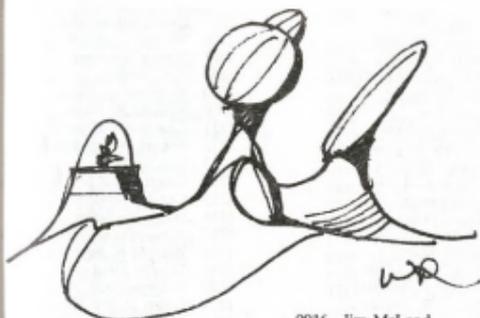
0334 Jerry Iacks  
 0335 Donald R. Jaramillo  
 0336 Frankie Jemison  
 0337 Carmen E. Jennings  
 0338 Jo H. Hensen  
 0339 James L. Jira  
 0340 Elizabeth Jodry  
 0341 Barbara N. Johnson  
 0342 Gary L. Johnson  
 0343 Merrill Johnson  
 0344 Peggy Johnson  
 0345 Carla Jordan  
 0346 Mistie Joyce  
 0347 George Jumper  
 0348 Jennifer Jumper  
 0349 Jonathan Jumper  
 0350 Joyce M. Jumper  
 0351 Johan Kahlstrom  
 0352 Shari L. Kajalah  
 0353 Jordin Kare  
 0354 Naomi Karney  
 0355 Terry Karney  
 0356 Catherine Keegan  
 0357 Millea Kenin  
 0358 Dona M. Kerns  
 0359 Donald Kerns  
 0360 Heather Kerns

0361 Bob Van Keuren  
 0362 R. Geoffrey Kidd  
 0363 James Peter Kilus  
 0364 Charlene Kirby  
 0365 Chris Kirby  
 0366 Charlotte Konrad  
 0367 Edward K. Kropp  
 0368 Mary Krummel  
 0369 Franny Moore-Kyle  
 0370 Stuart D. Kyle  
 0371 Barbara Landan  
 0372 Stephen Landan  
 0373 Barb Larsen  
 0374 Dave Larsen  
 0375 Stephen Larue  
 0376 Linda J. Laubenheimer  
 0377 Deedee Lavender  
 0378 Roy Lavender  
 0379 Teri Lee  
 0380 John Leichel  
 0381 Karen Leichel  
 0382 Donald J. Lemas  
 0383 Nancy Lenox  
 0384 Rob Lerman  
 0385 Michele Lester  
 0386 Al Lewis  
 0387 Linda Lewis  
 0388 Mitchell Lewis  
 0389 Melinda Lewis  
 0390 Matthew Lewis  
 0391 Merry Rose Lewis  
 0392 Alison Linck  
 0393 Sheldon Linker  
 0394 Tom Locke  
 0395 Eileen Long

0396	C. Peter Lotz	0473	Lex Nakashima	0550	Harry Sameshima
0397	John-Martin Lotz	0474	Steve Nathan	0551	Margaret Sule
0398	Danny Low	0475	Dave Nee	0552	Drew Sanders
0399	Charlie H. Luce	0476	Neeters	0553	Kathy Sanders
0400	Kim Lucien	0477	Jenny Nelson	0554	Lea C. Sapp
0401	Pat Lupoff	0478	Greg Weir	0555	Michael S. Schaffer
0402	Richard Lupoff	0479	Kevin Nelson	0556	Paul Schauble
0403	Michael F. Ellis	0480	Mary Nelson	0557	Richard L. Scheiber
0404	Ken Macklin	0481	Paul Nelson	0558	Vanessa Schnatmeier
0405	Terry Jo Madden	0482	Thomas Andrew Nelson	0559	Karen Schnaubelt
0406	John Maddux	0483	Lisa Neville	0560	Sonia Schwartzberg
0407	Patricia Maddux	0484	Fuzzy Pink Niven	0561	Carl Tollander
0408	T. R. de Maiffe	0485	Larry Niven	0562	Liz Schwarzin
0409	Aurie Mair	0486	Scott S. Norton	0563	Scott Scidmore
0410	Dennis Mallonee	0487	Deborah Notkin	0564	Eric P. Scott
0411	Ted Marshall	0488	Magie Nowakowska	0565	Mimi Segal
0412	Martin Massoglia	0489	Gloria Oberste	0566	Carol C. Seiler
0413	Wayne Smith	0490	Denis Obringer	0567	Ray D. Seiler
0414	Neil Mathews	0491	Chris Olds	0568	D. C. Sessions
0415	Gary S. Mattingly	0492	Ken Olum	0569	George Senda
0416	Marlin May	0493	Janice O'Melveny (Shirley)	0570	Richard Shafer
0417	Frederick J. Mayer	0494	Vicki O'Melveny	0571	Andi Shechter
0418	Linda Mayfield	0495	Jackie L. Ong	0572	M. E. Shelley
0419	Penelope Means	0496	Marisa Ong	0573	Margaret Lee Shelley
0420	Michael Merenbach	0497	John Oswalt	0574	Joey Shoji
0421	Timothy P. Merrigan	0498	Helen Park #1	0575	Lori Gottlieb
0422	David Messenger	0499	Helen Park #2	0576	Michael F. Siladi
0423	Gregory C. Meyer	0500	Helen Park #3	0577	Joseph Silva
0424	Naomi Meyers	0501	Valerie Pastor	0578	Nancy Silva
0425	Bruce M. Miller	0502	Pamela Jill Patee	0579	Noel Lee Silva
0426	Craig Miller	0503	Fred Patten	0580	Nick Simms
0427	Avis Minger	0504	Diana L. Passon	0581	Clair F. Smith
0428	Martha L. Mittelstadt	0505	Corwin Barimen	0582	Hugh K. Smith
0429	June Moffat	0506	Gerald Pearce	0583	Fran Stone
0430	Len Moffat	0507	Joe Pearson	0584	Jeffrey Wayne Smolawski
0431	Caroline Molitch	0508	Pamela A. Peck	0585	Charles D. Smith
0432	Jordan Moller	0509	Bruce Pelz	0586	Scott A. C. Smith
0433	Gordon Monson	0510	Ilvone Pelz	0587	Sean Smith
0434	Shelley Monson	0511	James Penrose	0588	Vicki Smith
0435	Judy Montgomery	0512	Linda K. Pepper	0589	Vena Pontiac
0436	Ken Montgomery	0513	Enal Petaja	0590	Janice M. Snyder
0437	Jerry S. Moore	0514	Tim Peters	0591	Scott Sodew
0438	Ronald L. Moren	0515	Diana Peterson—Booklady	0592	Jodi Lynn Someya
0439	S. Kent Morgannum #1	0516	Chris Pettus	0593	Carmen Souza
0440	Deborah Morgenthal	0517	Karen M. Phillips	0594	Susan Rothman
0441	Judith C. Morman	0518	Kathy Pillsbury	0595	D. M. Spector
0442	Michael J. Morman	0519	Toni M. Poper	0596	Robert Spikard
0443	Sharon Morton	0520	Carol Bowman-Porter	0597	Connie J. Stanley
0444	Miron Mercury	0521	Alice Porter	0598	Chris Starfire
0445	Pamela Murphy	0522	Ken Porter	0599	Bruce Stegael
0446	Linda McAllister	0523	Vega Porter	0600	Guest of Bruce Stegael
0447	Rich McAllister	0524	Alexander Pournelle	0601	Kim Steinhardt
0448	Yaleah	0525	Kennedy Poyser	0602	John H. Steinman
0449	Deirdre McCarthy	0526	Victoria Poyser	0603	Tom Stern
0450	Mary Kay McGlosky	0527	Anthony Proor	0604	Milt Stevens
0451	Karen M. Clymonds	0528	Donna Rankin	0605	Sylvia Stevens
0452	Pauline M. Clymonds	0529	Paul Rankin	0606	Michael Stewart
0453	Cheryl McCombs	0530	Randal Rau	0607	Mahala Steiner
0454	Tom McDaniel	0531	Kaylynn M. Reeb	0608	Patrick G. Steinman
0455	Brian R. McDonald	0532	Frankie Reilly	0609	Lisa Stillwagon
0456	Betty MacDonald	0533	Michael Reilly	0610	Rhys C. Stone III
0457	Barry McGhan	0534	Robby L. Robbins	0611	Stephen Stone
0458	Harlan McGhan	0535	Donald F. Robertson	0612	Mary L. Stevens
0459	Michael E. McGhan	0536	Lynn Rodoni	0613	Lindsay Stuart
0460	Bridget McKenna	0537	E. Anne Roebke	0614	Curt Stubbs
0461	John McLaughlin	0538	Dennis Rogers #1	0615	Studio A—C 10 #1
0462	Michael McLaughlin	0539	Dennis P. Rogers #2	0616	Studio A—C 10 #2
0463	Patrick T. McManus	0540	Mark Roland	0617	Studio A—CFO #3
0464	Grady McMurtry	0541	Dana Kramer-Rolls	0618	Studio A—CFO #4
0465	Michael McNeil	0542	William C. Rolls	0619	David G. Sturgis
0466	Cynthia McQuillin	0543	Melody Roneau	0620	Jean-Teresa Sumner
0467	Frank McShane	0544	S. L. Rosenbaum	0621	Alan Swain
0468	Lynn McVey	0545	William Rotsler	0622	Avon Swafford
0469	Kenneth E. Nahigian	0546	Arthur L. Rubin	0623	Harriet E. Sylvester
0470	Vlad Michael Sweeney	0547	Michael Rupert	0624	T. Symons
0471	Marculous Marrison Sweeney	0548	Vernon W. Rushing	0625	John M. Takeuchi, Jr.
0472	Noriko Nakano (Rowan)	0549	Lee Rutherford	0626	Michael J. Tawney

0627	Adams Terry	0781	Diane Crook	0704	Simeon H. Zohn
0628	Penny Terry	0782	Bill Perkins	0705	Bernie Zuber
0629	Haven Thompson	0783	Karen Suits	0706	Terry Ruhe Zuber
0630	James E. Thomas	0784	Michael Suits	0707	Stephen P. Bradley #1
0631	Rik Thompson	0785	C. G. Kerns	0708	Stephen P. Bradley #2
0632	Patricia Tressel	0786	Herbert Simon	0709	William Bunker
0633	Bjo Trimble	0787	Charles L. Wiley	0710	Charles E. Cady
0634	John Trimble	0788	Paula J. Evans	0711	Tasha Cady
0635	Kathryn Trimble	0789	(S) Alan Hedrick	0712	Diana Carter
0636	Lora Trimble	0790	Shirley Amsbury	0713	(S) Diana Carter
0637	Galen A. Tripp	0791	Diane T. Steiner	0714	Margo L. Coburn
0638	William Trojan	0792	Barbara Blegen	0715	Michael L. Coburn
0639	Guest of Bill Trojan	0793	Anodea Judith	0716	Kinda Kay Ekern
0640	Pat Burrows	0794	Callista Plussen	0717	James Ian Elliot
0641	David George	0795	Mrs. Lyne M. Kohlhoff	0718	Cynthia A. Frazer
0642	Kelly F. Turner	0796	Denis Paul Brown	0719	Donald W. Frazer
0643	Pat Turner	0797	Valerie Taylor	0720	Lisa Goldstein
0644	R. Lauraine Tutihasi	0798	Wendy A. Suthers	0721	Alys Hay
0645	Tim Underwood	0799	Amy (Bug) Sirota	0722	Stuart C. Hellingner
0646	Michael Urban	0800	Ron Fine	0723	James P. Jennings
0647	Jerome Veliborn	0801	Russell Dawe	0724	Tom Knapp
0648	Rick Veronda	0802	Diane Dorley-Dawe	0725	Jane Kroeten
0649	Paul Verger	0803	Cherry Steffey	0726	Joe Kroeten
0650	Charles "Larry" Verre	0804	Nancy Kolar	0727	Rosemary Loum
0651	Larry Victor	0805	Tan Mirabella	0728	Alison Lowe
0652	Michael Vilain	0806	Rene Averett	0729	Forrest Lowe
0653	Eric Vincoff	0807	Patricia Kelly	0730	Robert Marzion
0654	Terry Wadsworth	0808	Doree Demisson	0731	Charles May
0655	Michael Wahrman	0809	Terry King	0732	David A. J. McGlone
0656	Gail Wakeman	0810	(S) Ellen Vartanoff	0733	Deborah Snavely
0657	Bryce Walden	0811	Robert C. Lai	0734	James R. Nugent #1
0658	Pamela Walsh McManus	0812	Colleen Beard	0735	James R. Nugent #2
0659	Anthony D. Ward	0813	William Pittman	0736	James R. Nugent #3
0660	Michael Ward	0814	Tom Shula	0737	James W. Pearce
0661	Chris Watson	0815	Zaphod Beeblebrox	0738	Mary Pearce
0662	Nancy L. Wax	0816	Diane Roe	0739	Judy Pearce
0663	Joanne Wayne	0817	(S) R. Wright	0740	Melissa Pearce
0664	Philip Wayne	0818	Cyndi n'ha June	0741	Dorris Quinn
0665	Doreen Webbert	0819	Kevin P. Roche	0742	Ambria Ridenow
0666	Jim Webbert	0820	Patrick Breen	0743	Gail F. Sanders
0667	Roger Wells	0821	Denise Freeman	0744	Vincent G. Sanders
0668	Thom Wescott	0822	Pam Clark	0745	Peter H. Shaw
0669	Hobart Wheeler	0823	Holly A. Newman	0746	Phyllis Shaw
0670	Alan White	0824	Robert W. Newman	0747	Judi Thompson
0671	Donya White	0825	Lori Armbruster	0748	Darthe Twomey
0672	Laurne White	0826	Corey S. Cole	0749	Arlene Van Parys
0673	Terry Whittier	0827	Elizabeth A. Shelley	0750	David Vartanoff
0674	Terry Whittier	0828	Lightstone	0751	Mikki Verneti
0675	Guest of Terry Whittier	0829	Mary Vaughan	0752	Rick Weiss
0676	Art Widner	0830	Wm. C. Vaughan	0753	Whitfield Diffie
0677	Jo Alida Wilcox	0831	David Eppstein	0754	Aubrey MacDermott
0678	Laurie Wilde	0832	Bambi L. Parker	0755	Beatrice MacDermott
0679	Gaia Wildewoode	0833	Ben Camacho	0756	Tim Schmetz
0680	Cherie Dee Wilkerson	0834	Carmen C. Jennings	0757	Sharon Stefaniuk
0681	Janet Lynn Willett	0835	Bjarni	0758	Ken Wong
0682	Paul J. Willett	0836	Kathe Cady	0759	Paul L. Abelkis
0683	Edith G. Williams	0837	Ted Allsup	0760	Eric Morton
0684	Philip Williams	0838	Donna Banzhof	0761	Bill Hodghead
0685	Laura J. Williams	0839	Tracie Brown	0762	Louise Sachter
0686	Sherry Williams	0840	Guest of Tracie Brown	0763	Alfred Erik Richmond
0687	Heleen J. H. Wills	0841	Gary Feldbaum	0764	Christie Marie Richmond
0688	Michael S. Wills	0842	Michelle Feraud	0765	Mike Deckinger
0689	Loretta Wilson	0843	Tracy Scheinkman	0766	Sandi Deckinger
0690	Gary Winnick	0844	Bruce W. Saul	0767	Jim Lohmann
0691	Alan Prince Winston	0845	Scott F. Hill	0768	Shel Prince
0692	Rita Prince Winston	0846	Linda Lee Hill	0769	Peter C. Holmstrom #2
0693	L. Weintrob	0847	Stacy E. Laurence	0770	Byron Woodhead
0694	Marion A. Woodfield	0848	Alice L. I. Blackmun	0771	Lynn M. Gibbs
0695	John Wozniak	0849	Lisa Neville	0772	Connie Yokum
0696	Steve Wyatt	0850	Eddie D. Steele	0773	Sam'l de Bassett
0697	Benjamin M. Yalow	0851	Gary B. Gardner	0774	Doug Jones
0698	John Youden	0852	Carol Light Gardner	0775	Faren C. Miller
0699	Candace Young	0853	S. Kent Morgannum	0776	Raylynn Moore
0700	Keneth C. Young	0854	Stephanie K. Keith	0777	Mary E. Curry
0701	Lisa Yount	0855	Leslie Johnston	0778	William A. Curry
0702	Paul Edwin Zimmer	0856	Lisa Eisenberg	0779	James C. Fraser-Page
0703	Joan Zimmerman	0857	Donald P. Simpson	0780	Erin Cooper

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0858 Darlene P. Coltrane  
 0859 Betty Bandy  
 0860 Michael Bloom  
 0861 Don Silva  
 0862 Qarin Van Brink  
 0863 Kaytee Wright  
 0864 Dr. Rose Jenkins  
 0865 Nathan Hellerstein  
 0866 Walter Breen  
 0867 Patrick Ballard  
 0868 Jeff Hull  
 0869 Ruth MacCammon  
 0870 Judy Skinner  
 0871 Tom Wells  
 0872 Karen Crouch  
 0873 Alan Chudnow  
 0874 Nell Anderson  
 0875 John Platt  
 0876 Charles H. Fisher  
 0877 Betsy Lasarow  
 0878 David MacDonald  
 0879 Evelyn Turner  
 0880 Laramie Bratcher  
 0881 Sharolyn Slaker  
 0882 Mary Teetor  
 0883 Bob Kanefsky  
 0884 Karl Brent Rushing  
 0885 Lorna Keith  
 0886 Greg Keith  
 0887 Julaine Neff  
 0888 Randall Neff  
 0889 John P. De Voy III  
 0890 Guest of John P. De Voy  
 0891 Sylvia K. Rushing  
 0892 Pete Zakel  
 0893 Bob Laurent  
 0894 Linda Louise Robinett  
 0895 Carl A. Rodoni  
 0896 David W. Sallume  
 0897 R. J. Ortega  
 0898 Sean P. Kendall  
 0899 Pat Witham  
 0900 William Moffett  
 0901 Glen Fisher  
 0902 Christy Weinland  
 0903 Charlie Belov  
 0904 Michael C. Goodwin  
 0905 Lynn Anne Goodwin  
 0906 Maureen Ramirez  
 0907 Paul Flores  
 0908 Crevaneen Keating  
 0909 Richard W. Baird  
 0910 Marc Willner  
 0911 Jim Winkler  
 0912 Craig William Carter  
 0913 Lee Carter  
 0914 Gary Ansook  
 0915 Dallas A. Stewart

0916 Jim McLeod  
 0917 Martin G. Cameron  
 0918 Laurie Canfield  
 0919 Jeff B. Canfield  
 0920 Howard L. Davidson  
 0921 JJ Mars  
 0922 Ctein  
 0923 Victor O'Rear  
 0924 Stan Sieler  
 0925 K. Fulton  
 0926 Lauren Coramonde  
 0927 Dale Satterfield  
 0928 (S) Lynn M. Lake  
 0929 Sam Stubbs  
 0930 Dr. Cletis J. Burnett  
 0931 Ian Michael Studebaker  
 0932 (S) Bill Doyle  
 0933 Julie Dickinson  
 0934 Roberta Wise  
 0935 Carrie Dougherty  
 0936 Karanne Senda  
 0937 Ara Aramian  
 0938 Tammy Aramian  
 0939 Richard McCall  
 0940 Dean Baer  
 0941 Julie White  
 0942 Peggy Hogan  
 0943 (S) Kathleen Woodbury  
 0944 Usnach the Crass  
 0945 Jad Black  
 0946 Robert Silverberg  
 0947 Becky Kraule  
 0948 Margaret McNickle  
 0949 James Daugherty  
 0950 Kathryn Daugherty  
 0951 Cynthia Shannon  
 0952 Bonny Brady  
 0953 Roland Djong  
 0954 Kevin Rabe  
 0955 Ute Rabe  
 0956 Michele Armstrong  
 0957 Sarah J. Graham  
 0958 Cora M. Staley  
 0959 Kathie Kolodinski  
 0960 Thomas Oliver  
 0961 Virgil S. Utter, Jr.  
 0962 Janet Gluckman  
 0963 Marie Lim  
 0964 Eileen Tuuri  
 0965 Nancy Overson  
 0966 James Fujimoto  
 0967 Dana Loy-Fujimoto  
 0968 Sue Moffat  
 0969 Cliff Moffat  
 0970 Michael P. Bendgen  
 0971 Kevin M. Seymour  
 0972 Raymond E. Garcia  
 0973 Richard Raso  
 0974 George Snelling  
 0975 Deborah Okoniewski

0976 Jane Hawkins  
 0977 Barbara B. Nepple  
 0978 Denyse Werner  
 0979 Signe Landon  
 0980 Gary L. Anderson  
 0981 David Willis  
 0982 Sydney Joyce Van Scyoc  
 0983 Jim R. Van Scyoc  
 0984 Tracie Hiles  
 0985 Tom Hill  
 0986 Mark P. Nelson  
 0987 Bruce R. MacDermott  
 0988 Dana Rae MacDermott  
 0989 Mark Guth  
 0990 Ari Hollander  
 0991 Bill Lowe  
 0992 Lynn Lowe  
 0993 Mary Mason  
 0994 Paula Green  
 0995 Susan D. Carson  
 0996 Monica Steckbauer  
 0997 Whitney Hassell  
 0998 Nancy-Lou Polk  
 0999 Gail Kirschenman  
 1000 Dick Davies  
 1001 K. Dawn Plaskow  
 1002 Tera Vashillyia  
 1003 Tim Bray  
 1004 Carl L. Cipra  
 1005 Keith G. Kato #1  
 1006 Keith G. Kato #2  
 1007 Barbara J. Kennedy  
 1008 Candy Christie  
 1009 Bill Low  
 1010 Sandra Mills  
 1011 T. G. Buzzard  
 1012 Mitchell A. Walker  
 1013 Diane C. Wickes  
 1014 Stuart Churchill  
 1015 Paula I. Katz  
 1016 Marianne White  
 1017 Curtis White  
 1018 Randy Vogel  
 1019 Zahia Sorrells  
 1020 Gerald Perkins  
 1021 Clare L. Bell  
 1022 Heather Jeffcott  
 1023 Gregory J. Autore  
 1024 Leslie Jordan  
 1025 (S) Real Musgrave  
 1026 Kevin Furey  
 1027 Allison Hershey  
 1028 Heather Jones  
 1029 Wendy Ehrhardt  
 1030 Eileen Roy  
 1031 Sherry Magee  
 1032 Lorie Johnson  
 1033 James Gurney #1  
 1034 (S) James Gurney #2  
 1035 Melinda Sherbring  
 1036 Peter Kushner  
 1037 Sasa  
 1038 Jacqui  
 1039 Barbara Fister-Liltz  
 1040 Bill Hunt  
 1041 Betty Koed  
 1042 Frank M. Robinson  
 1043 David J. Hiatt  
 1044 Cathy Carroll  
 1045 John J. Downey  
 1046 David Digiacomio  
 1047 Clinton Lawrence  
 1048 Fiona Lynn Zimmer  
 1049 Stefan Abbott  
 1050 Rosemary Bonner

(5) = supporting membership

1051	William Owen Bonner	1128	Tom Crull	1205	Diane Boatwright
1052	Joan C. Wilson	1129	Micheline Doyle	1206	Michael J. Walsh
1053	Barry L. Snow	1130	Jerry Kaufman	1207	Nancy Strowger
1054	Gail Hanrahan	1131	Michael Robert Smith	1208	Ava Durbin
1055	Jamie Hanrahan	1132	Bill Haunley	1209	Kathleen A. Slater
1056	Zetta C. Dillie #1	1133	Jock Root	1210	William R. Slater
1057	Zetta C. Dillie #2	1134	Robert Schafer	1211	Guest of William R. Slater
1058	Diane Jackowiak	1135	Jeanine Schafer	1212	Robert W. Spickard
1059	Sharol Wadsworth	1136	Galen Hall #1	1213	Lisa Shuck
1060	Brian J. Crites	1137	Galen Hall #2	1214	Guest of Dragon's Treasure
1061	Kim Williams	1138	Dan Cantin	1215	Carol Chandler
1062	Michael D. Jennings	1139	Dana Waltz	1216	Hugh H. Bailey
1063	Carol Jonas	1140	Sheila Finch-Rayner	1217	Alexander Bailey-Matthews
1064	Lisa D. Kauffman	1141	Bruce Martz	1218	William R. Beeman
1065	Michael G. Nolan	1142	Carolyn I. Martz	1219	Charlie Elliot
1066	Luise Perenne	1143	Robert E. Vandeman	1220	Dolores Cook
1067	(S) Jo Ann Vegors	1144	Marco S. Subias	1221	Guest of Bob Brown
1068	Carole Kuester	1145	Davin Ben-Hur	1222	Guest of Bryan Barrett #1
1069	Gail Wolfenden	1146	Larry Victor	1223	Guest of Bryan Barrett #2
1070	Kathy O'Malley	1147	Karen Bristow	1224	Guest of Darlene P. Coltran
1071	Kevin Maine	1148	Ron Jordan	1225	June Medchill
1072	Beverly Parrish #1	1149	Jerry Asbury	1226	Tom Medchill
1073	(S) Beverly Parrish #2	1150	Steve Robbins	1227	Guest of June Medchill
1074	Bill Bowers	1151	Linda Kolodinski	1228	Jinx Beers
1075	Richard Galicia	1152	Chris Lapanne	1229	Guest of Alicia Austin
1076	Craig Mosely	1153	(S) Anne-Marie Bush	1230	Guest of Jinx Beers
1077	Emily P. Devenport	1154	(S) Carol de Priest	1231	Misty Gottlieb
1078	Margaret Monroe	1155	(S) Warren de Priest	1232	Cid Pearlman
1079	Lea Williams	1156	(S) Donna Kephart	1233	Lauren Lausman
1080	(S) Rosemary Wadsworth	1157	(S) Rhonda Gheen	1234	Mark Raymo
1081	Christine Mansfield	1158	(S) Ann L. Chancellor	1235	Mark Raymo
1082	Michael Mansfield	1159	(S) David Lee Anderson	1236	Guest of Mark Raymo
1083	(S) Suzanne Raymond	1160	Dudley Albrecht	1237	Merlin D. Schwegman
1084	Rodney Hager	1161	Anthony Weaver	1238	Flora G. Schwegman
1085	Jennifer Tift	1162	John Jordan	1239	Steve Moffat
1086	Muffy Barkocy	1163	John Quarterman	1240	Eric Elliot
1087	Marty Martino	1164	David Herd	1241	Mike Barton
1088	Harriet Davidson	1165	Lisa Rodgin	1242	Chris Barton
1089	Corey Wolfe	1166	Tom Colson	1243	Gayle Barton
1090	Dale Erzenbacher	1167	Michael Masumoto	1244	(S) Gerald P. Crow
1091	Susan Erzenbacher	1168	Mike Monk	1245	Larry Averett
1092	James Daniel	1169	Douglas Monk	1246	Karen Averett
1093	Linda Daniel	1170	Michael Schodlbauer	1247	Barbara A. Dace
1094	Mark C. Christensen	1171	Kirk Haggerty	1248	Dorothy J. Kocher
1095	Crystal Gordon	1172	Athony Romano	1249	Christopher F. Hollosi
1096	Lana Pfeifer	1173	Alan Greenfield	1250	Lynne Leeper
1097	Michael Rogers	1174	John Greenfield	1251	Lisa Braeutigam
1098	David G. Potter #1	1175	John Chuck	1252	Kevin Mallory
1099	David G. Potter #2	1176	Sue Krinard	1253	Goodbar I
1100	Frank Ellersieck	1177	Linda Oberlin	1254	Goodbar II
1101	(S) Bruce Farr	1178	J. Graham Maugham	1255	Suzanne R. Shadley
1102	(S) Kim Farr	1179	Cheri Nordling	1256	John Hopfner
1103	(S) Genevieve Farr	1180	Lee Nordling	1257	Mary E. Martin
1104	(S) R. G. Farr	1181	Amy Thomson	1258	Karen Wright
1105	Mark O'Green	1182	Eden Heeder	1259	Jim Lantry
1106	Doug Anderson	1183	Randa Streeter	1260	Guy Conrad
1107	Rosalind R. Malin	1184	Sally Showler	1261	Mary Beth MacDade
1108	Richard Pilz	1185	John R. Gray III	1262	Chris Welborn
1109	Jacqueline Langworthy	1186	Patricia Diggs	1263	Janet M. Alvarez
1110	Ben Avehuco	1187	Richard Knowles	1264	Larry Todd
1111	Helen M. Scott	1188	Jan Murphy	1265	Torun Bries
1112	Steven de Larm	1189	Guest of Diane Peterson	1266	Edward Bries
1113	(S) Linda Michaels	1190	Guest of Rik Thompson	1267	Anita Bilek
1114	Robert A. Morris	1191	Arlin Robbins	1268	Michael Jhon
1115	Janet Simmons	1192	Jim Rondeau	1269	Marion Zimmer Bradley
1116	Gary Green	1193	Guest of J & M Rondeau	1270	Astrid Anderson
1117	Carolyn J. Eaton	1194	Guest of Star Klique	1271	Greg Bear
1118	William E. Atchley	1195	Guest of Star Klique	1272	David Brin
1119	Todd Hansen	1196	Willow Zarlou	1273	Edward Bryant
1120	Amy-Rae Hansen	1197	Guest of Willow Zarlou	1274	Grania Davis
1121	Al de la Rosa #1	1198	David Kneubuhl	1275	Jon de Cles
1122	Al de la Rosa #2	1199	Camrin	1276	J. Ray Dentling
1123	Samuel Edward Konkin III	1200	Guest of Movie Memories	1277	David Gerrold
1124	Sandra B. Colson	1201	Tony Raiola	1278	Steve Goldin
1125	Jim Mitchell	1202	Guest of Tony Raiola #1	1279	Dean Ing
1126	Stephen Bard	1203	Guest of Tony Raiola #2	1280	Fritz Leibler
1127	Wendy Ikeguchi	1204	Robert Chamberlain	1281	Katherine Kurtz

1282	Ray Faraday Nelson	1336	Dale Aycock	1390	Dan Willott
1283	Fred Saberhagen	1337	Jon Freeman	1391	Susan Willott
1284	Wilmar Shiras	1338	Shirley L. Parenteau	1392	Gregory J. Ruffa
1285	Norman Spinrad	1339	Victor Koman	1393	Barb Baernstein
1286	Bruce D. Boston	1340	Dave Berge	1394	Cary Martin
1287	Victor Appleton III	1341	Rohana Kenin	1395	Marilyn Seaton
1288	M. Coleman Easton	1342	Harpo Abrahamson	1396	Bruce H. Parker
1289	Susan J. Rubinyi-Anderson	1343	R. D. (Bob) Coleman, Sr.	1397	Valerie J. Adamski-Parker
1290	Josh Schimel	1344	P. L. (Pat) Coleman	1398	Mike Pettengill
1291	Gregory Benford	1345	Kathleen (Kasey) Coleman	1399	Robert E. Hughes
1292	Mike Conner	1346	R. D. (Robert) Coleman II	1400	R. J. Gerth
1293	Sonni Cooper	1347	Bonnie Coleman	1401	Scott Wareing
1294	Ellen Datlow	1348	Susan L. Rogoff	1402	Matt Lasker
1295	George Guthridge	1349	Guest of K. K. Christoffers	1403	Dan Salthic
1296	Barbara Hambly	1350	Dennis Benson	1404	Terry Flander
1297	Marc Laidlaw	1351	Cynthia Konow	1405	Louisa Flander
1298	Mary Mason	1352	Brad Spear	1406	Daniel Home
1299	Ron Montana	1353	Thomas A. Dunn, Jr.	1407	Renee Sieber
1300	Rob Swigart	1354	Eliot "Eli" Weinstein, MD	1408	Alex Ellingsen
1301	(S) Eileen Phillips	1355	Glenn C. Mitchell	1409	Marty Franz
1302	Vickie W. Edwards	1356	Maude Kirk	1410	Michelle de Lude
1303	(S) David J. Munter	1357	LM Knutson	1411	Michael Mayo
1304	Shelley A. Howell	1358	Robert Gavura	1412	Ed Howard
1305	Michael C. Perry	1359	Jane E. Scharfenberg	1413	Ronald P. Johnson
1306	Claf F. Tanett	1360	Mark C. Hernandez	1414	(S) Connie Weir
1307	(S) Michael Csontos	1361	Phyllis M. Smith	1415	(S) Larry Love
1308	(S) Sleepyhawk Simila	1362	Frank Denton	1416	Crystal Miller
1309	Betty Kopf	1363	Anna Jo Denton	1417	Pauline S. Tsang
1310	(S) Dan Schmidt	1364	Dave Smeds	1418	Jeffery Tsang
1311	Laurence M. Yep	1365	Connie Smeds	1419	Ortus L. A. Benschoep III
1312	Kelson	1366	Philip Murnane	1420	Joyce Wong
1313	Ed Murphy	1367	James W. Smith	1421	Thomas Beutel
1314	John Shimwell	1368	Philip Witham	1422	Vanessa Schnatmeier
1315	Richard Hoaglund	1369	Edmund C. Yuen	1423	Sharon Garinger
1316	Bonnie Rauscher	1370	Hadley Hull	1424	Joel Schoenberg
1317	Elizabeth Lynn	1371	Howard Hull	1425	Sharon Schoenberg
1318	J. Neil Schulman	1372	Dorothy Hull	1426	Eric Clark
1319	Thomas N. Scortia	1373	Allen Malmquist	1427	Randy Van Vranken
1320	Michael A. Shea	1374	Linda Shore	1428	Valerie Van Vranken
1321	Steve Perrin	1375	Jeff Rienecker	1429	John Zacharias
1322	John Steakley	1376	Glenn A. Rienecker	1430	Jan Zacharias
1323	Somtow Sucharitkul	1377	Laura F. Jenkins	1431	Claire Zacharias
1324	Jim Tucker	1378	Laura D. Maltby	1432	Brenda R. Stevens
1325	Ed Sach	1379	Andrew Drusin Rosen	1433	Lola Pudinski
1326	Carol Carr	1380	Marcy H. Robin	1434	Vera Valerio
1327	Terry Carr	1381	Doris T. Robin	1435	Eric Larson
1328	Elizabeth Harrod	1382	David Guon	1436	Terry Adamski
1329	Raymond E. Feist	1383	Kerry Kenyon	1437	Sherry Jackson
1330	Joel Hagen	1384	Michael L. Wood	1438	Karen MacDonald
1331	Pat Murphy	1385	Flavius J. George III	1439	Riley Ratanakasikorn
1332	Ted A. Pedersen	1386	Mike George	1440	Guest of K. MacDonald
1333	Richard Paul Russo	1387	Jeff Steele		
1334	Ted White	1388	Dennis Mello		
1335	Bill Crawford	1389	Marc Sedwick		

(S) = supporting membership



## IN MEMORIAM

by Rachel Holman

West Coast fandom lost nine members last year, two of them to murder (Helene "Hen" Flanders and Frank Seletri), the others to causes designated natural.<sup>1</sup> Two in particular were close to the Westerchron committee. Alva Rogers was the convention's original hotel liaison; Vern Forgue was the committee chairman's estranged husband. Vern introduced me to fandom at the 1969 Santa Monica Westercon—whereupon I never forgave him for having *failed* to take me to the 1968 Worldcon at the Claremont Hotel in Berkeley. The remaining five on this list (luckily brief) are William Tuning, Sir Alvin Germeshausen, Stanton A. Coblentz, Buster Crabbe, and Ivan Tors.

Then there's a tenth—or is there? L. Ron Hubbard, 77, was declared alive in May.<sup>2</sup>

The following names are some of those whose deaths occurred or whose deaths became known during the past year:



April 18, 1982	William Tuning, West Coast fan, 46
"June"	Donald L. Miller, fan, 49
"late June"	Frank Seletri, LA area fan
July 9	Alva Rogers, Bay Area fan, 59
July 24	Sir Alvin Germeshausen, LA area fan, 76
July 26	Paul Eldridge, writer, 94
August 13	Helene Flanders, Pacific NW fan, 38
September 6	Stanton A. Coblentz, writer, 86
September 8	Mark Feldman, fan, 29
September 14	John Gardner, writer, 49; accident
September 23	Gene Day, artist, 31
November 18	William McGivern, writer, 61
January 19, 1983	Vernon R. Forgue, Bay Area fan, 42
January 30	Mack Reynolds, writer, 65
February 11	Max Ehrlich, writer, 73
February 19	William Boyd, writer, 79
February 24	Roy Krenkel, artist, 64
March 3	Arthur Koestler, writer, 77
March 15	Dame Rebecca West, writer, 90
April 23	"Buster" Crabbe, actor, 75
"early May"	John Masters, writer, 68
May 11	Zenna Henderson, writer, 65
June 4	Ivan Tors, film producer, 66

My personal beliefs preclude any hope that these folks are enjoying "that great convention in the sky," but writers' and artists' works still show us their hearts and minds, and it is up to us to remember our fellow fans. We'll miss them all.

1. In *Between Planets*, Robert A. Heinlein commented cynically that "in the end, all forms of death can be classed as 'heart failure'."

2. Embarrassingly, *Locus* reported incorrectly that artist Linda Leach had died. I'm happy to report that I was—er—dead wrong.

# NOTES







## THE CREDITS

### COVER ART

George Barr

### INTERIOR ART

Alicia Austin .....	14
Mark Bondurant .....	36 (cartoon)
Martin G. Cameron .....	34
Adam Douglass .....	26, 27
Eric Elliot .....	20
Amy Falkowitz .....	91
Allison Hershey .....	35, 36, 79
Jim L. McVay .....	10, 11, 12, 25, 39
Eilis O'Boirne .....	16, 88
Diana Paxson .....	53, 58, 61, 67
Dorris Quinn .....	9, 87
William Rotsler .....	2, 5, 30, 31, 40, 43, 48, 73, 82, 85, 89
Dani Waite .....	13, 37
Alan White .....	22, 57, 64, 77, 92

### DESIGN & TYPOGRAPHICAL ERRORS

Cynara Branden

### PRINTING

Waite Graphics, Belmont, CA



AND SPECIAL THANKS  
TO MURPHY, WITHOUT  
WHOM THIS WOULD  
NEVER HAVE BEEN FIN

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