

January 1989 No.137



NORWESCON 11 PROGRESS REPORT



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CALENDAR

February 10-12, 1989: VIKINGCON X. Parks Motel, Bellingham, WA. SGoH Robert Forward, FGoH Terry Whyte.

February 11-13, 1989: ECLECTICON 3. Beverly Garland Hotel, 1780 Tribute Rd., Sacramento, CA 95815. GoH Stephen R. Donaldson, FGoH Alan Chamberlain, AGoH Martin Cameron, TM Gordon Garb/ \$25 at the door. Info: P.O. Box 1524, Sacramento, CA 95812.

February 17-19, 1989: WISCON 13. Holiday Inn Southeast, Madison. GoHs Gardner Dozois, Pat Cadigan. Memb. \$20 to 1/31/89, \$25 at the door. Info: Box 1624, Madison, WI 53701-1624. (608)233-5640.

March 23-26, 1989: NORWESCON 11. Tacoma Sheraton. Memb. \$26 to 3/1/89, \$30 at the door. \$3 discount for NWSFS members. WGoH Algis Budrys, AGoH David Mattingly, FGoH Mike Glycer, SGoH Dr. Alan Nourse, TM Steve Barnes. Info: P.O. Box 24207, Seattle, WA 98124

March 24-26, 1989: S.T. CON '89. Marlborough Inn, Calgary, Alberta, Canada. Memb. \$15 to 3/23/89, \$20 at the door. GoH Diane Carey, Gregory Brodeur, Sandy Fries. Info: 21-6440 Centre St. N., Calgary, Alberta, Canada T2K 0V4.

April 14-16, 1989: LEPRECON 15. Phoenix Hyatt Regency. AGoH Richard Hescox, WGoH Chelsea Quinn Yarbro, FGoH Sue Thing. \$20 to 2/12/89. Info: P.O. Box 26665, Tempe, AZ 85282. (602)839-2543.

April 21-23, 1989: AMIGOCON 4. El Paso, Texas. GoH Melinda M. Snodgrass, AGoH Frank Kelly Freas. Memb. \$12 to 7/14/89, \$15 at the door. Info: P.O. Box 3177, El Paso, TX 79923.

May 5-7, 1989: ANGLICON II. Hyatt Seattle Hotel. GoHs Michael Keating & Mark Ryan. Memb. \$35 - 1/1/89 - 3/31/89, 1989, \$40 thereafter. Info: Anglicon II, T.L.P.O. Box 8207, Kirkland, WA 98034-8207.

May 26-28, 1989: GALAXY FAIR & ART-CON II. Hyatt Regency DFW, International Pkwy, Dallas Ft Worth Airport, TX 75261. WGoH George R.R. Martin, AGoH Frank Kelly Freas, TM Robert Asprin, Filk GoH Marty Burke, FGoH Walt Baric. Info: Dept. F2 P.O. Box 150471, Arlington, TX 76015-6471. (817)572-5547.

May 26-28, 1989: V-CON 17. Totem Conference Center, U.B.C., Vancouver, B.C. GoHs Robert Sheckley, Spider Robinson, Jeanne Robinson, TM Bob Shaw. \$16 (\$14 US) to 11/30/88. \$18 (\$16 US) to 3/31/89. Info: P.O. Box 48478, Dentall Centre, Vancouver, B.C. Canada, V7X 1A2.

June 30, July 1-2, 1989: CONTEXT '89. Lister Hall, U of Alberta. GoH William Gibson, Fantasy GoH Charles de Lint, AGoHs Diane and Leo Dillon, SGoH Dr. Brad Thompson. Memb. \$20 to 6/89, \$25 at the door. Info: P.O. Box 4655 PSSE, Edmonton, AB T6E 5G5.

August 11-13, 1989: ZERO G, A RELAXCON. Cava-

naugh's Motor Inn, Moscow, ID. GoH John Dalmas, FGoH Jon Gustafson. Memb. \$10 to 2/1/89, \$12 to 8/1/89, \$14 at the door. Info: P.O. Box 8521, Moscow, ID 83843.

August 25-27, 1989: DRAGONFLIGHT '89. Gaming Convention, Bellermino Hall, Seattle University. Memb. (Dragonflight + Con.) \$18 to 12/31/88. Info: P.O. Box 417, Seattle, WA 98111. (206)789-9129.

August 31-September 4, 1989: NOREASCON III/47TH WORLD SF CONVENTION. Sheraton-Boston/Hynes Convention Ctr., Boston, MA. GoHs Andre Norton, Ian & Betty Ballantine. FGoHs The Stranger Club. Memb. \$70 (children \$45) to 3/15/89, \$80 (\$50) to 7/15/89 (\$20 supporting). For info: Noreascon 3, P.O.Box 46, MIT Branch P.O., Cambridge, MA 02139.

October 6-8, 1989: BANFF INTERNATIONAL 89. Banff Parks Lodge, Banff, Alberta. GoH Brian Aldiss, AGoH Vincent Di Fate, FGoH Mike Glicksohn. Memb. \$25 (\$21 US) to 1/1/89. Info: P.O. BOX 964, Red Deer, Alberta T4N 5H3, or P.O. Box 8521, Moscow, ID 83843.

October 13-15, 1989: ARMADILLOCON 11. Wyndham South, Austin Texas. GoH Lewis Shiner, FGoH Mike Glycer, Official Artist David Thayer, FGoH Teddy Harvia, Editor GoH Pat LoBrutto, TM Connie Willis. Memb. \$15 to 4/2/89. Info: Fact, P.O. Box 9612, Austin, TX. (512)835-9304.

October 13-15, 1989: PINEKONE 11, CANVENTION 9. Skyline Hotel, Ottawa, Ontario, Canada. SFGoH Greg Bear, FantasyGoH Raymond E. Fiest, AGoH David Cherry, FGoH Michael Skeet. Memb: C\$15/US\$13 to 3/31/89, C\$20/US\$21 to 9/15/89, C\$25/US\$21 thereafter. Info: P.O. Box 5368, STN F, Ottawa, Ontario, K2C 3J1, Canada.

November 10-12, 1989: ORYCON 11. Columbia River Red Lion. GoH Michael Bishop. Memb: \$16 to 5/31/89, \$20 to 10/31/89, \$25 at the door. Info: P.O. Box 5703, Portland, OR 97228. (503)283-0802. OryCon will be a weaponless convention.

December 8-10, 1989: SMOFCON 6. Howard Johnson Airport Hotel, 801 Dixon Rd., Toronto, Ontario, Canada, M9W 1J5. Memb: C\$35/US\$28 to 5/31/89, C\$40/US\$32 to 10/30/89, C\$50/US\$40 at the door. Info: P.O. Box 186, Station 'M', Toronto, Ontario, Canada M6S 4T3. (416)232-0294.

July 5-9, 1989: WESTERCON 43. Red Lion Janzen Beach Center, Portland, Oregon. GoHs Ursula K. LeGuin, Vonda McIntyre, Kate Wilhelm. Memb: \$25 to 4/7/89. Info: P.O. Box 5794, Portland, OR 97228. (503)283-0802. Westercon 43 will be a weaponless convention.

August 30-September 3, 1990: CON DIEGO/NASFIC 1990. GoH Samuel Delany, FGoH Ben Yalow. Memb: \$55 to 7/1/89, \$65 to 1/1/90, \$75 to 7/1/90, \$85 at the door. Info: P.O. Box 15771, San Diego, CA 92115.

ANNOUNCEMENTS

Social



February Social

The second social of the year will be held at the residence of Mary Hamburger, on Friday, Feb. 24 at 7:00 pm. This is to give everyone the opportunity to attend both the social and the Sneak Preview on Saturday. Details about the social to follow in the next issue of the Westwind.

Classifieds

Roommate needed-Meghan Lancaster would like to share her room with someone at Norwescon. Non-smoker preferred. Call (213) 413-0637.

Do you need a room or crash space at Norwescon? Call our clubs member services person, Lauraine Miranda and ask her to put you on her list along with your needs. If two parties have similar requests she lets each of them know of the other. Call the hotline at (206)723-2101 and leave your message.

SF Radio Dramas. If you work with your hands, if you jog or walk, if you drive to work with a tape-deck in your car, you can listen to SF radio dramas. Over the last 5 to 7 years the 'spoken' cassette section in book stores has mushroomed to accomodate those folks who have cassette players and want something more engaging than music to listen to.

There are also several outlets which sell copies of older SF radio shows, not to mention the North American Radio Archives which rents out tapes and cassettes.

I will do an hour's presentation of SF Radio at Norwescon in March and would like to invite any readers with a knowledge of SF radio drama to participate. If you just want to swap tapes I'd like to hear from you. Thanks. - Mark Skullerud; 20110 21st Ave. N.W.; Seattle, Wa. 98177. Phone-546-5406.

In Memory

Late this last December, Lauraine Miranda's mother died after a long illness. I remember her as a quiet woman who collected cancelled stamps and allowed us to invade her home once a year for a summer social. Losing a parent is never easy, as too many of us know. Our deepest sympathies to Lauraine and her family.

Clarion West

Announcing the 1989 Clarion West Writers' Workshop, June 18 - July 29. Clarion West is an intensive six week workshop for those preparing for professional science and fantasy writing careers. It is held annually at Seattle Central Community College in Seattle, Washington.

Instructors: Orson Scott Card, Karen Joy Fowler, Lucius Shepard, Connie Willis, Shawna McCarthy, Roger Zelazny.

Applications: Approximately 20 students will be selected. Submit 20-30 pages of original manuscript (1-2 short stories or a novel portion with outline), typed and double-spaced. Enclose a \$25.00 application fee payable to Clarion West (applicable to tuition if accepted). Include a cover letter containing your background and reasons for wanting to attend Clarion West. Include phone number and address for May and June. Send applications to: Clarion West, 340 - 15th Ave E Suite 350, Seattle, WA 98112.

Costs and Deadlines: Tuition is \$995.00 until March 1, 1989. Late applicants will be considered until Apr 1, 1989 at a tuition of \$1095.00. Housing is available for approximately \$600.00, not including meals. Limited scholarships exist. Request scholarship form in advance and return it with your application. Optional college credit available at additional cost.

Additional Information: Write to the above address or call (206)322-9083.



Birthdays

for the
Month
of

January

January 3.....Sue Taubeneck
January 3.....Dale Vick
January 5.....Marc Malinowycz
January 5.....Margaret Organ
January 15.....Robert Hess
January 15.....Barbara Hunter
January 17.....Laura Ramsey
January 28.....Doug Taylor

Editorial

Robert Suryan

Just a couple of quick notes. First of all my apologies to Patrick Bartroff for listing him as Robert in the art credits of last month's *Westwind*. Also, I know many of you have not received tear sheets of your contributions for the last three months. I am going to rectify that situation as soon as I can find all the loose sheets from those issues. Patience please!

I will continue to experiment with different styles of layout to make the *Westwind* an exciting and highly readable journal. Any comments or suggestions you may have would be greatly appreciated. (Just remember I am working with a PC not a MacIntosh.)

Other Matters by Dora Shirk

Greetings! Well, here it is January which means that many more people are reading this than usually do. For that reason I am going to reiterate that this column is a collection of bits and pieces, news and confirmable gossip, odds and ends, questions to the readers that they are "supposed" to write in and answer, and discussions aimed at getting people to accept (and read) the non-fiction side of science fiction/fantasy. The news for this column is gathered from *Science Fiction Chronicle*, *Locus*, *Comic Buyer's Guide*, *Starlog*, *File 770*, word of mouth, and any other source that has had something to say about science fiction or fantasy.

Now - let's get on with the news!

Do you want to know who won the WORLD FANTASY AWARDS????

The people who won them deserve to be honored (even if the people running the convention next year do not). The winners of the 1988 WORLD FANTASY AWARDS are:

Best Novel - *Replay* by Ken Grimwood

Best Novella - *Buffalo Gals Won't You Come Out To Night?* by Ursula K. LeGuin

Best SS - *Friend's Best Man* by Jonathon Carroll

Best Artist - J.K. Potter

Best Collection - *The Jaguar Hunter* by Lucius Shepard

Best Anthology - a tie - *The Dark Descent* ed. David Hartwell

The Architecture of Fear ed. Katherine Cramer & Peter D. Pautz

SPECIAL AWARD-PROFESSIONAL -- David Hartwell (yeah!)

SPECIAL AWARD-NON PROFESSIONAL -- Robert

& Nancy Garcia, and David B Silva.

LIFE ACHIEVEMENT ---- Everett F. Bleiler (yeah!!)

Do any of my regular readers know who Everett F. Bleiler is? Do you have any idea what boons he has given to anyone who.....enough said - if you have a comment to make on Bleiler, send it to me. The Life Achievement award has a special significance this year but I can't tell you what it is until I find out if you know who he is. Tune in next month.

In 1990 a new hardback (follow by a pb in 91) will be released from Del Rey by Robert A Heinlein. Yes, you heard me right - Heinlein planned this book for posthumous publication.

It contains letters written for over 30 years between Heinlein and others about his books, his thoughts on writing fiction, etc. The intro is by Virginia Heinlein and there are notes and fill-ins by Lester Del Rey. (This will be a non-fiction book you won't want to miss.) There's more on Heinlein! -- *Fate's Trick* by Matt Costello is the latest in the Crossroads Adventure series of action, self-adventure game/books. This one is based on Heinlein's *Glory Road* (my personal favorite). Another "must" to put on your list is the Robert A Heinlein Memorial Issue of *New Destinies* (winter 1988). It includes the reprints of 5 of his works, including 2 poems that were previously unpublished. Also in there are appreciations of Heinlein by Jerry Pournelle, Spider Robinson (2), Rick Cook, Vernor Vinge, Charles Sheffield, and others. Go forth and find this issue!

The ranks of the pro magazine have increased!

Aboriginal, *Interzone*, and *Fantasy Tales* have joined the ranks of those that average over 10,000 circulation. No longer will they be competing with the many other semi-prozines for a Hugo, but with the "upper crust" of sf/f publishing.

Does anyone out there have a copy of the Sept/Oct. *Bloomsbury Review*? Would you please write and tell me? In case there are more than one of you, I won't say will you zerox the sf section and send it and I'll reimburse your copying cost, but I will.

Yale University Press still has copies of its, *Romantic Fantasy and Science Fiction* by Karl Kroeber - who is the brother of Ursula K LeGuin. It is a \$20 hardback which integrates F/SF with mainstream English Romanticism, and is thoughtful enough to include an index as well as notes. As soon as I physically see a copy and not just the reviews I'll let you know if it lives up to them.

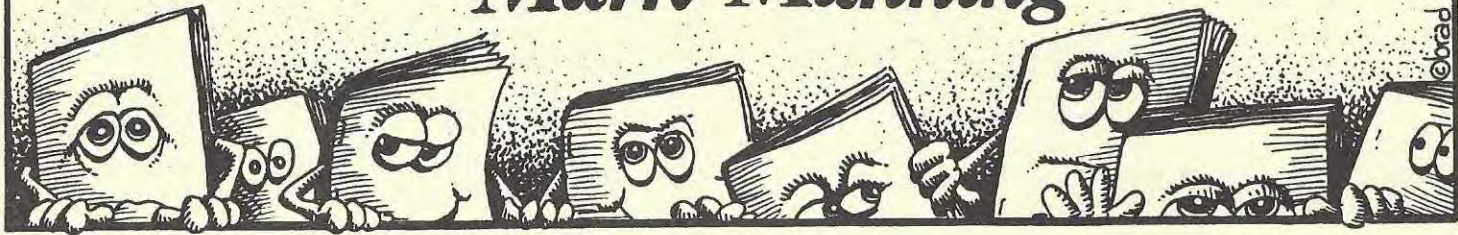
How about a who's who of over 1300 of the genre's fictional characters? If so, see your local bookstore and ask for *Imaginary People* by David Pringle.

Guess who has sold a book to Ace - and its not about Star Trek? William Shatner. And speaking of Star Trek people -- Have you seen or read Walter Koenig's new book yet? Its called *Buck Alice and the Actor-Robot*.

Due to all the added features you are getting this month in *Westwind*, like the Regionally Yours interview with Mike Glyer and all the other goodies related to NWC 11 -- you will not be getting Part 2 of TO BE OR NOT TO BE...AN ENCYCLOPEDIA until next month. If you missed part 1, go find a December *Westwind* and get ready for next month. See you then!

Little Paper Faces

Mark Manning



Happy 1989, everyone. At the end of the last *Little Paper Faces*, I reminded you to vote for Rottnest Island for Worldcon, a reference to a running gag/campaign by Perth fan Ian Nichols to hold a major con at this remote Australian resort. Rottnest even garnered a write-in vote for 1991 Worldcon site. To meet Nichols, and dozens of other Aussie fen, read Jerry Kaufman's *Kaufman Coast to Coast* (\$6 from Serconia Press, PO Box 1786, Seattle, WA 98111). It's a report on his 1983 Down Under Fan Fund (DUFF) trip to the Australian NatCon.

Enough chit-chat--onward to the zine scene!

Pulsar #122 (for trade or \$10/year with membership in PorSFis, PO Box 4602, Portland, OR 97229), edited in December by Richard Threadgill, includes club minutes, calendar items, Ariel Shattan's book reviews, and two LoCs (Letters of Comment) favoring the for-profit RoseCon '88.

BCSFazine #186 and 187 (Nov and Dec), edited by Steve Forty, includes the outrageous "Ask Mr. Science" which explains, among other things, why dinosaurs were so big (they were really small, but the Earth expanded and so did fossils), R. Graeme Cameron's review of a panel featuring Gibson, Merrill, and Robinson, reports on NonCon and Orycon, and LoCs from four Big Name letterhacks. Nice stuff for Canadian \$12/year or the Usual to the BCSF Association, PO Box 35577, Station E, Vancouver, BC, V6M 4G9. The Usual, of course, means a Letter of Comment, art, a fanarticle, or your own zine in trade.

Ish #44 of *The SFSFS Shuttle* (\$15/year with membership in the South Florida SF Society, PO Box 70143, Ft. Lauderdale, FL 33307-0143) was edited anonymously by Carol Porter, who thanks Judy Bemis, the anonymous guest editor for #43. Not much here but announcements, ads, and a membership form.

Issues #450 (11/13/88) of *Instant Message* (\$15/year with membership in the New England SF Association, Box G, MIT Branch Post Office, Cambridge, MA 02139-0910) came in the mail, but it only included the NESFA equivalent of a Green Book and minutes from a microscopically brief meeting.

Editor Jeni Burr sent #202 of the LA Science Fantasy Society clubzine *De Profundis* (available for the Usual from LASFS, 11513 Burbank Blvd., North Hollywood, CA 91601). There, prominent LASFSan Charles Lee Jackson II profiles

himself, an old apa piece recounts the ten-year struggle to buy the club HQ, and secretary Mike Glycer contributes three sets of minutes.

Norwescon's Fan GoH-to-be Glycer's minutes are chock-full of bits like: "Transforming himself into the FCC, Charlie described tonight's film program, Canadian Capers, as consisting of films that had been raided from the vaults of the Canadian consul-general.... Said Charlie, 'If we show you something you don't like, come back in 10 minutes and we'll be showing something else you don't like.'"

Ethel the Aardvark #20 and 21 arrived from the Melbourne SF Club (PO Box 212, World Trade Centre, Melbourne, 3005, Australia, A\$8/6issues or trade zines). I reviewed #21 last month, so here's for #20, edited by James Allen: Two items list no author--the 1988 NatCon report and a fannish crossword puzzle. One drawing, signed 'Jeeves,' gets no mention in the colophon. Otherwise, *Ethel* #20 seems a pleasant clubzine with excellent fanartists like Ian Gunn. And where else would you hear about an upcoming movie like "The Navigator," in which 14th Century English peasants tunnel through the center of the Earth to modern Auckland, NZ?

An unnumbered *Entropy* (available for the Usual from the Barnard-Columbia SF Society, Columbia University, 313 Ferris Booth Hall, New York City, NY 10027) used to be called *CUSFuSsing*, but since the club's slogan is 'Move New York to the Moon,' new editor RT Kato apparently decided to send old zine name there first. Seth Robertson's computer layout looks superb, although he seems addicted to computer schtick. Then there's RT's article on SF movies, which combines good insights with breathtakingly peculiar lines like, 'With *Star Trek IV*..., it was revealed...that *Star Trek* had gone commerical.' Other fun stuff: Art by Kuniko and song lyrics from the Psycho Death Tribbles from Hell ("Hell Sent Tribble Falls to Earth" and "Multiply and Conquer").

(Keith? Oh darn, Keith's too busy chairing Rustycon to handle sound effects for this review. So get ready to imagine a couple of trumpet fanfares, OK?) Editor Charlotte Proctor's *Anvil* #48 just appeared, commemorating ten years of Birmingham fandom (here's where the first fanfare goes--sounds good!). From the Wade Gilbreath cover, showing a robot with a birthday cake, to the conclusion of Yugoslav fan Bruno

Ogorelec's series on communism, from a report on the Czech NatCon to Richard Gilliam's piece on the Early Harlan, this issue, like, really cooks, man. Fourteen pages of great LoCs, art by Rotsler, Foster, and Fox--this is what a genzine should be (more trumpets here--hey, have you played horns before?). Sub to this zine for a mere \$6/year from Charlotte at 8325-7th Ave. S., Birmingham, AL 35206 and tell her you give good trumpet.

The Fandom Association of Central Texas' 1987 Hugo-winning fanzine, *The Texas SF Inquirer* has appeared after a long, long hiatus. *Ish #25* (\$6/6 issues from editor Scott Merritt, 5812 Woodsetter Ln, Arlington, TX 76107), the first after the departure of the old editor Pat Mueller, has a lot going for it. I'd use more white space in the layout, but a lot of articles did have to be stuffed into the ish, including RA Jones on comics, part I of Lawrence Person's guide to small press horror zines, book and zine reviews, and a bunch of LoCs, mostly addressed to the former editor. Nice art, too, what there was of it--especially the work by Brad 'see-the-logo-for-this-column' Foster and Bryan Gibson.

That wraps up what's new in the NWSFS library. Now for zines sent to my home (find me through the Green Book if you want to look at anything reviewed below):

Scavenger's Newsletter #56 (Oct 88) came from editor Janet Fox, 519 Ellinwood, Osage City, KS 66523-1329. SN deals with the new author's favorite topic, Getting Published. Fox and her collaborators list and describe dozens of small press zines I've never heard of, like *Festering Brainsore* and *Night Slivers*. LoCs come in from writers (and editors) on topics like how to gracefully accept (or write) rejection letters. If this is the kind of zine you need, you need this kind of zine (\$9/12 monthly issues).

Fosfax #134 (\$9/year or the Usual from the Falls of the Ohio SF and Fantasy Association, PO Box 37281, Louisville, KY 40233-7281) has arrived in my mailbox (if not yet at the NWSFS PO Box), complete with the usual brace of LoCs by top pros and opinionated fen, thoughtful book reviews by Joseph T. Major and co-editor Timothy Lane, and reviews of Philcon, Ad Astra, and Windycon. In his fanzine review column, Mr. Major tempts our Dora with the ER Burroughs material in the U of L Library's Rare Book Room.

John D. Berry's *Wing Window #11* (525 19th Ave. E., Seattle, WA 98112, for the Usual) features a first-hand account of incidents at the 1987 Worldcon in England starring those controversial folks at Bridge Publications/Writers of the Future as the heavies. John also discusses--tactfully!--his candidacy for DUFF. A very stylish perzine (personal zine).

It's Only Talk, a one-page report on the Seattle fannish book discussion group Babble-17, had an anonymous editor with an anonymous address for #75, an ish which features Bruce Sterling's *Mirrorshades Anthology* of cyberpunk stories. A spare but very interesting zine.

Bill Bowers' *Outworlds* (\$10/5 issues or the Usual from Bill at 4651 Glenway Ave., Cincinnati, OH 45238) is usually one of the better genzines going, with lots of fanhistory and the like from the best writers and artists in fandom. But the new, 2-page, ish, #59, turns out to be a COAzine, an introduction to Bill's new friend Lynda Burgoyne, a showcase for cover art by Dan Steffan and Taral, and a contributor's index to the 1988 *Outworlds* (it wouldn't be a real Bowerzine without lists!).

Well, until next month, don't let an 'X' go by your name in *Douglas Fir, Of Course*. I'll be back in February with a translation, plus more zine reviews.

REGIONALLY YOURS

Conducted by Dora M Shirk

Welcome back to the place where we get to know more about those of importance to Northwest fandom and NORWESCON. This time we are going to learn all about our Fan Guest of Honor for NWC 11 - Mike Glycer. He is the owner, operator, editor and writer of *File 770* (a fanzine that if you don't subscribe to you should! [it's only \$4]). I shall say no more at this time -- read on, enlighten yourself with the inside scoop on our FGoH, and plan on laughing and learning at the same time.

WW: What got you started in science fiction?

MG: While reading all kinds of books in the elementary school library, I discovered science fiction although I didn't know that's what it was. When I got into junior high school I started to focus on science fiction at the same time I was reading everything written by Mark Twain, and plowing through the history bookshelves. Something in the writing of Bradbury and Heinlein obviously struck a spark, because I read every

one of their books. But I had my own elitist streak at that time, and drew a distinction between those two writers, and the people whose stories appeared in those trashy pulp magazines with embarrassingly tasteless covers. A couple of years later I discovered somebody in the high school chess club who also read science fiction, and he revealed that the same people whose books I liked were filling the pages of those magazines. He also described the *Lensman Series*, which sounded so amazing I borrowed it through interlibrary loan. Reading pulp sf led to the hard stuff -- fanzines and clubs.

WW: Where did you get your beginnings in fan writing?

MG: Occasionally you meet some body who "invented" fandom for himself, especially from small cities where a couple of readers discovered each other and started a club, without a clue anyone else ever did it before. You don't expect to hear of that happening in Los Angeles, with the oldest and largest sf club in the world, but in the late 60's two little group who never heard of fandom reinvented it: I was in one of them. A local librarian in Slymar started a science fiction

discussion group when I was in high school. While that was running I saw an ad in the back of *Galaxy for Science Fiction-Review*, and inspired by the kind of publication it implied I started my own fanzine. It was an imitation prozine, with Cambellesque editorials, and amateur fiction. I also wrote to get pros for contributions, and when they wrote polite refusals I featured those as reverse-rejection-slips. (Whether or not that sounds "cute" 18 years later, they didn't think it was cute at the time...)

WW: Who are your favorite authors (both fan & pro) and why?

MG: If asked who I thought was the best sf writer, I would say Heinlein, but my favorite sf writer is Poul Anderson. Like other young writers who start by imitating a favorite, I wanted to write as well as Poul Anderson, but unfortunately, the more I tried to make my stories sound like something from *Trader to the Stars* the worse they came out. I've still never sold any fiction, but my writing in general greatly improved when I discovered Raymond Chandler, the mystery writer. I was better equipped to learn about writing from his stories than from my favorite sf writers. Mark Twain, David Halberstam and Dan Jenkins are other mainstream favorites.

WW: What do you think of the SF movies being released in the last few years?

MG: While I'm out there with everyone else buying my ticket to the *Star Wars* and *Star Trek* sequels, the *Indiana Jones* movies, *Brainstorm*, *Superman* and every other non-horror fantasy film that comes down the pike, I think we've all noticed that Hollywood has only reached the point of being able to produce a science fiction movie as complex as the average 1940's pulp magazine story. The audience itself is way beyond what Hollywood is prepared to deliver, when you consider that Clarke's and Asimov's novels are national best-sellers. State-of-the-art movie crafts create great futuristic visions for *Bladerunner* and *Alien*, but they are 1940's stories. The results with 60's story like *Dune* were not encouraging. Will there ever be movies attempting to portray the *Ringworld*, or the universe of *Startide Rising*?

WW: What are your favorite movies and why?

MG: Were you hoping to hear something more idiosyncratic than *Casablanca*? There's *ET*. *ET* is also not a complex story, and there are events in it that are not internally self-consistent, I'll grant all those criticisms, but I care what happens to the people in that movie, and that's a rare achievement in characterization and storytelling. It took *Ghandi* to knock it out of an Academy Award, didn't it...?

WW: What are your favorite magazines and why?

MG: Airline travel magazines, actually. But if you want to talk about fanzines, let's start with *Fosfax*, because it marks a return to well-written fannish criticism of sf which has been missing from fanzines for years. *Mimosa*, a genzine edited by the Lynchi, which runs a kind of fanwriting I find particularly accessible. *The Space Wastrel*, edited by a trio of Australians, a fanzine with a very strongly written personality and a bold

diversity of interests. I like a lot of fanzines: this is the richest era in fanzine publishing since the early 1970's. These three get read cover-to-cover as soon as they come in.

WW: What do you read for pleasure?

MG: *Wild Cards* anthologies, Tom Clancy books (e.g. *The Hunt For Red October*) and Spenser detective novels.

WW: Who are your favorite genre artists? Are there any works in particular?

MG: There's hardly any major sf artist I "don't" like, so the preferences tend to be for art that evokes a particular point in fannish time. Schoenherr's *Dune* covers on *Analog*. A *Galaxy* Christmas cover by Emshwiller. Rotsler cartoons in SF REVIEW. George Barr APA L covers. Alicia Austin's Beardsley phase. Don Simpson's exotic spaceship models. The 21 paintings from the works of Tolkien that Tim Kirk created for his master's thesis, exhibited at the 1972 Westcon. Foglio's slide show of *The Capture*. Seattle Bill Warren's covers for the Sturgeon and Challenger crew obituary issues of *Westwind*. Some of the hysterically funny pen-and-ink drawings from the *Not-The-1989 Tolkien Calendar* (to be published by the Mythopoeic Society).

WW: Give us a brief history of *File 770*.

MG: After *Locus*, the dominant nonfiction publication of our genre, was so successful in the pro field, Linda Bushyager's *Karass* recreated the niche for fannish newszines reporting about fanzine and convention fandoms. When she phased it out she encouraged me to publish a successor, which I began doing in January 1978. What's followed has amounted to ten years of heaven on earth for a fanzine fan: frequent issues, enormous feedback, and plenty of enthusiastic readers.

WW: What are your plans for the future of *File 770*?

MG: I dream about joining the fanzine publishing revolution with my own 386 and a copy of Ventura Publishing software, and you never know, it might happen someday.

WW: What do you find to be the hardest part of doing *File 770*?

MG: When you come right down to it, there is nothing hard about doing *File 770*. The hard part is deferring the pleasure of publishing *File 770* to fulfill other projects -- like organizing the 1988 NOLAcon and Loscon Programs. In fact, that's why I won't do publications for local conventions anymore. In the time it takes to produce a quality program book that no one will ever read, even the con chairman, I can do two issues of my newszine.

WW: What advice would you give to other fan writers? Particularly new ones?

MG: Why would anyone want to be a "fan writer" other than to get his or her material in front of an audience? My advice to new fanwriters is publish small fanzines full of their own material and send them around. Don't volunteer to edit your local clubzine, and don't accept memberships in apas of-

fered by impressive and well-meaning actfans unless you have an awful lot of spare time. Keep reading science fiction prozines. Read all kinds of stuff: that fuels the imagination, makes your work interesting, and will help you understand Patrick Neilsen Hayden's references...

WW: How do you feel about Worldcons? (in general)

MG: Between 1979 and 1984 I published the daily newszine at the Worldcons I attended (missing 1979 and 1981) which is a very time-consuming job. From 1985 to 1987 I rediscovered how much I enjoy WorldCons as an attendee. I enjoy the endless menu of choices to make and things to discover within the realm of science fiction. Especially in the case of the WorldCon, the convention should serve -- not edit -- all the interest groups in sf fandom. In fact, the formula for a successful WorldCon is to catalyze and focus the energy that motivates people from many backgrounds to attend the convention. That art is really an end in itself. But if a person is distressed by "fragmented fandom", presenting good programming of all types to fandom's largest single audience offers the greatest chance of involving people in more than one fragment.

WW: How do you feel about the HUGO balloting and voting? Are they fair to the "average fan"?

MG: Well, I still think *ET* should have won instead of *Bladerunner*, but other than that I believe that the Hugo Award serves the field rather well given that it is a popularly-voted award. When the "average fan" sees a book that won the Hugo he can rely on it being among the best work in the field, yet within any five year period the Best Novel will go to hard sf, poetic speculative fiction, and sometime even fantasy. As a group, fans have wonderfully eclectic taste.

So far as the fan Hugos are concerned, I have spent the last ten years advocating the radical position (judging by the feedback) that the results are directly determined by whether active fanzine fans vote. In 1986, many of them threw their vote away in the "No Award" debacle. In 1988, the next year the WorldCon was back in North America, they flexed their muscle and picked *Texas SF Inquirer* and I was very happy (for somebody who finished second...) to see a mimeographed genzine take the Hugo for the first time since *Enerquemen* in 1973.

WW: What do you do when you're not reading, writing, printing, or collating?

MG: There is such a time!?! Oh, sure there is -- the time I spend at conventions!

WW: What do you like the most about SF cons?

MG: Going around and encountering friends, meeting new people. Finding out what new ideas are current in fandom.

WW: What do you like the least about SF cons?

MG: Making connecting flights in DFW? Getting the bills when I come home? Seriously, the only negative thing about sf cons in general (rather than a specific problem at a

past convention) is really the flip side of a plus for conventions: I never like having to budget my time among various people and activities that I'd prefer to give my undivided attention to. But if that's a "problem" it's a more desirable problem than most.

WW: Have you ever attended and/or what are your opinions of media or comic cons?

MG: In any community big enough to host both media cons and traditional sf cons, I think you'll find a lot of the same people going to both, and they don't really perceive any difference in the events, which must be a blow to that core of traditionalist fans who think there is a great wall between media and print fandom. Now and then I've attended such conventions, an Equicon, or a San Diego ComiCon. There was even a Southern California media-convention-runner who was trying to put other convention committees out of business with unethical tactics, and in 1979 I infiltrated one of his events as a gofer. It's my theory my satirical article about that experience explained my first Hugo nomination, given as much for audacity as for the writing.

WW: What kind of panels would you like to see at a con that you haven't, and what kind of panels would you like to be asked to be on?

MG: The success of some of the issue-oriented programming Rick Foss and I organized at NOLAcon (like "*Is The Scientific Method The Death of God?*" and "*The Unilateral Intellectual Disarmament of the United States*") demonstrated there is a great appetite among fans to hear articulate writers, artists and editors discussing ethics, politics and the future. There are remarkable thinkers among the people who create science fiction, and we want to hear them on matters of substance, not just rehashing *Locus*' market reports. In the past, committees have been willing to license political discussions about the space program, but I think speculation about any interesting aspect of the future is appropriate to a convention [WW - He's never been to our two and three hour and longer panels has he? Remember those friends?] As for the kinds of panels I like to be on: I enjoy conducting interviews, and moderating panels. I've done some really good interviews with Larry Niven, Robert Silverberg, David Brin, Chelsea Quinn Yarbro, and Harry Harrison. And a really forgettable interview with Jim Baen (after which I disappeared from the review copy mailing list of Baen Books, come to think of it...)

When conducting a convention interview my style is different than in a journalistic interview: at a con, I'm there to help create entertainment by eliciting interesting stories from the writer. Some of my favorite writers (Ellison, Pohl, Bradbury, Pournelle) are so forthcoming, an interviewer would just be an impediment, but I'd enjoy the opportunity to question Norman Spinrad, George Alec Effinger, Vonda McIntyre, Howard Waldrop or Gardner Dozois.

WW: What are your favorite 'causes' or charities?

MG: Do you mean the LASFS Building Fund? Or the Church of Herbangelism?

WW: What one (or two) things would you like to see changed about the society we live in, in your lifetime?

MG: Several of the changes I'd like to see accomplished begin with a revival of our schools' ability to teach the reading and computing skills essential to a thinking citizenry. Our television society seems infinitely capable of transmitting expectations and appetites without conveying the tools people need to achieve the standard of living they demand.

WW: Given the opportunity, would you move to a space station or go with settlers to another planet?

MG: Well, when I worked in Hollywood I was a "tax auditor to the stars", and if they ever open up a Luna City office I'll think about taking that literally.

WW: If you woke up and found yourself in a parallel world that did not allow books, what would your reaction be? What would you do?

MG: Buy a modem and a lot of floppy disks?

WW: How do you see the ideal fanzine room at a convention? What have the better ones you've seen had in them?

MG: The ideal fanzine room is really a convention in microcosm, providing its own program, dealers, and artists. The bigger the convention, the more the average fanzine fan craves a sanctuary: a con-within-a-con. A large hospitality room set as a lounge, with couches, chairs and tables, seems to be the most successful environment. But merely throwing the doors open to a nice room is not enough. Some preplanned panel discussions or open forums will attract fanzine fans to the room. At Conspiracy (which boasted history's most successful fanzine room) the entire fan track of programming was run in rooms adjacent to the lounge. At AussieCon II, the program ran "in" the fanzine lounge. Both schemes worked very well in making the lounge a convention-long focus for fanzine fans. The other necessary elements are an abundant fanzine sales table, and exhibits of loads of classic fanzines. There needs to be an active effort by the committee to include fanzine artists in the displays and program, not merely because of their important role in creating good fanzines, but because the artists as a group seem to be the people most reluctant to thrust themselves forward for attention. Whenever fans brainstorm the contents of a fanzine lounge, they always say there should be typewriters and repro equipment -- maybe even computers and laserprinters -- so that people can produce fanzines on the spot. However, the kind of publications fans generate on the spot at conventions never stand out as quality fanzines: at best they are nice souvenirs for the participants to take home as a reminder of what a good time they had. That doesn't surprise me, because sitting at a terminal with your back to a party is not a normal human behavior. Fanzines exist for communication, and when you're surrounded by a roomful of fanzine fans what need is there to resort to paper personalities?

Well said, and thank you for the interview. See you in March "MG".



The Light at the End of the Universe, Terry Carr, New York: Pyramid Books, 1976.

The late Terry Carr was justly renowned as an editor of anthologies but under-recognized for his own writings. While his novel *Cirque* (set in the future on a very-different Earth) may be more easily found in libraries and second-hand bookstores, *The Light at the End of the Universe* better represents Carr's talent and imagination (no wonder Harlan Ellison chose to include it in his *Discovery* series; his introduction to the volume lets you know Ellison is a fan of Carr's).

In 15 stories, settings and situations range from the nearly mundane (a "Touchstone" that may be more than it seems) to very alien planets and cultures; from traditional stories (a *Sleeping Beauty* with a twist and *The Old Man of the Mountains*) to a love story set on a future, heavily populated

COMING SOON

**NORWESCON 11
SNEAK PREVIEW**

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See back cover for details.

Earth (*They Live on Levels*). One of the stories of a future, much-changed Earth, *Ozymandies*, appeared in Ellison's *Again, Dangerous Visions*. Martian colonists from Earth encounter Martian natives in *Hop-Friend*. There are stories of psychic powers, time travel (a minor question of key logistics) and the future of organized religion (a very black satire). *The Robots Are Here* portrays the Campbell-Asimov Laws of Robotics carried to some interesting extremes; some of this story's humor comes from one robot's grasp of English. Finding a copy of *The Light At the End of the Universe* may be difficult but rewarding; it may also leave readers wishing Terry Carr had written more SF.

-Elisabeth Eldred

T.V. Talk

Medium - (Less than Well Done)

Star Trek: The Next Generation
1988-1989 Season
Premier Episode: *The Child*

O-Wow! How about those neat special effects! Wow! They've got it down pat now! The little details. Did you get them all? Maybe you'll have to watch it again and again to get them all!

And the story! Wow! A Roddenberry favorite! You know, the God thing. This time it was immaculate conception, no less! Wow! Thirty-six hours for gestation! Years of growth in a matter of days - hours! Exciting! Even so, everyone took it in stride. But there was just a hint of excitement at first. But they recovered their composure with alacrity. Admirable!

And Data still has difficulty understanding humanity. Just like Spock. So much for Superior Intelligence. Some concepts they just cannot grasp. In the end good ol' Down-To-Earth human horse sense triumphs. Intellect isn't all its cracked up to be after all.

Wesley still has to go. And Whoopie Goldberg just serves no purpose whatever (unless it has something to do with bartending and wisdom - original). Indeed, the polyglot ensemble just will not do. I hate polyglot ensembles. Too phony; condescending; patronizing. I don't want sermons. I want entertainment!

So, why have I been watching *Star Trek* all these many years? Well, I don't know. Car wrecks, fires, earthquakes, wars - all fascinating. It may be horror, but you just must watch. One of these days, who knows, maybe they'll sneak in some real science-fiction!

What's really aggravating is running a starship in the far future like an eighteenth century British man-o-war on the high seas. We all know that, in a true far future, starships will practically run themselves with just a little help from their

human friends.

So welcome to a new season of *ST:TNG*. Regardless what the anthem says about new worlds and new civilizations, its still the same ol' neighborhood with new paint on the fences.

-Gary Davis

Star Trek: The Next Generation

Episode II: 1988-1989 season

Title: Unknown. Possibilities: *The Void in the Void; Yet Another Curious God; It Should Have Been Wesley; Red Her-ring; Worf Growls*

Uh-oh! Lt. Worf and commander Riker are in trouble, for sure! There's mist and rubble and strange shapes. Ooooh! Creepy! They're set upon by two men in funny rubber suits! But you expected that, didn't you? Guess who wins. Easy, wasn't it? But, did you know they were on the holodeck? Hah! Fooled ya! Devilish clever.

But it has nothing whatever to do with the story. Oh, no! What we've really got is - ta-dah - another God story! Oh boy! This time, it's a hole in space. Yep! No, seriously! A hole in space! No, not a wormhole. An emptier emptiness than is already out there. Boggling! Sorta sums up the story, actually (it comes with its own built-in review). Strange things happen there, some of them actually in the script. Counselor Troi is on hand only to deliver her lines. Otherwise she is strangely absent from the bridge. Nobody seems to notice. And Wesley, he's the Navigator, except when it comes time for someone to get knocked off. Then, for some reason, a disposable character is in the Navigator station. Lucky Wesley. Roddenberry loves doing that. If someone must die, make certain its a forgettable supernumerary. A hint to those who want to know what's going to happen next.

Now, the God in this Spacehole has a problem; It doesn't understand about humans. First, it asks for a demonstration of procreation. Oh, you've heard that one. Oh. Well, he is refused - with prejudice. It also has a problem comprehending mortality. Yes, that's when the Wesley stand-in gets it.

And we mustn't forget the famous, time honored Time Element. Capt. Picard decides to put the Enterprise on DESTRUCT (it seemed a good idea at the time). Twenty minutes to eternity! Surprise! In the very last seconds the destruct command is cancelled! Didn't expect that, did you? You thought the Enterprise was done for, didn't you? You thought next week they'd start all over with a new cast, didn't you? And please note: Everyone faced the prospect of vaporization with utmost aplomb. Didn't turn a hare. This sort of thing happens all the time. Why worry?

Special Effects sort of went on vacation this time. The Spacehole God consisted of eyes and mouth superimposed together in a swimming vapor of turquoise. Spooky! Yeah! (Actually, they couldn't figure out what a god should look like.)

Well, I'm not watching next week. They're doing Sherlock Holmes. Give me Jeremy Brett on public TV. The Real thing! (Nice of them to give warning.)

-Gary Davis

Reel Time

by Doug Shirk

LOOK AT ME, I'M SMILING
-or-
WHERE WE SAY SOMETHING NICE FOR A
CHANGE
(OR AT LEAST A LITTLE WHILE)

We're going to touch on a couple of subjects, one that was sort of liked a couple of months ago, and one that got lambasted last year. This month we reverse both of them. But that comes later. Here now the news.

We've had a couple of successes, so it's about time for another Space Shuttle film. Tri-Star will start *Re-entry* with Pen Desham directing. A drama about astronauts returning--much changed--after a tour on the Space Shuttle, it should have better timing luck than the last shuttle based film, *Space Camp*, Fox's teen adventure released just after the Challenger disaster.

Speculation is centering around the Best Film Oscar nominees already (?!). In the running are *Who Framed Roger Rabbit* and *Big*. According to Alan Mirabella of the New York Daily News, the first for "Making a one shot technical sight gag work for almost two hours", and the second for "finally making the role-reversal movie work". Good points both, and if anyone's got an extra \$4500, they can buy me the piano from *Big* for Christmas next year.

AND, due soon to a theater near someone is *Daffy Duck's Quackbusters*, including Warner's first new theater cartoon short in 25 years, *Night of the Living Duck*. For some reason these things are announced, then don't show until one day they're in the kid-vid rental section at Safeway. I would dearly love to see this on the big screen, but if I have to wait, I will. It will probably be worth it.

Which brings up the idea. . . why not a collection of toons based on a theme. *Duck Dodgers* is already out on a Daffy Duck collection, but the entire string of "Man From Mars" shorts (you know, the little fellow with big tennies and a hat like a Trojan. No, not Bill but USC. And not the kind you buy over the counter, either). THAT would be a fun watch.

A year ago, I found out that a couple of you read this thing. How? I called *Star Trek: The Next Generation* "weak scripted", "slow and predictable" and worse, "generic", with "shallow" and generally "poor character development". If you saw any of the panels I was on last con (I was the guy in the green coat in Gerrold's shadow) I described myself as "the guy who wrote a column I thought nobody read until I savaged ST:TNG a couple of months ago".

Well, it and I are back again, and there's good news tonight. It's still "weak scripted and predictable", but wonder of wonders, I give a damn about the characters now.

Why the thrilling change? The non renewal of Gates McFadden's contract has broken the mother/son bond with Wesley, allowing the young twerp's--er, Ensign--apparently he made it to StarFleet Academy during the summer--role to be put in a more normal perspective. He is now a bridge officer, and as such has a more natural role in the operation of the ship.

As an aside, Tracy Torme, a writer for ST:TNG in an interview in *Star Trek: The Official Fan Club* magazine summed up the problem with Wesley as such:

"I think the most difficult character to write for is Wesley because the tough part with him is they didn't cast an actor who is a little mad scientist type. If they did, he'd be easier to write for because you'd know he was just a super, super genius who was beyond most adults. But instead, Wil Wheaton is kind of like an everyday kid who just happens to have great abilities. So it's tricky, because on one hand he may really come off sounding like a whining little kid, and in other ways, he might come off sounding too much like he built the engines of the ship. . . For me, it's tough to write for Wesley and get a good handle on where he's at personality-wise."

That about hits the nail on the head. By eliminating Mother, and putting him on the bridge he ends up with an official position, and a cast ranking similar to Chekov's. That's about right.

McFadden's replacement, Diana Muldaur as Dr. Katherine Pulaski is a good choice. By god, someone on the show has wrinkles besides Picard. One of my early complaints was that the crew was populated with "beautiful people". Pulaski so far is not a beautiful person. She's arrogant, pig headed, and having trouble understanding Data. Kinda like, er, McCoy and Spock (sorry, it's a rough job but somebody's gotta say it). She's being a little heavy handed about it, but I like the change. Cuts the buddy-buddy a bit. I don't like the idea that she's co-second in command with Riker, but let's play that one by ear.

Another nice change is Riker's beard. This too tends to soften the character and make it more believable. He doesn't look so damned earnest with it on. Giving LaForge a permanent station in Engineering, and Worf at Security help define those characters for us too. Now, if they can just make the stories more interesting.

Which brings us to M. Elayn Harvey's LOC. As I write this, I haven't seen it in the flesh yet (it's been read to me), but I can understand her problems with *War of the Worlds*. It is implied that she had just seen the pilot. I based my review on the pilot and 3 episodes. Since then, the show has self-destructed, going from silly to stupid, but then, we were beefing about ST:TNG right up to the last episode of the season.

I guess the point is that WOTW can be dismissed this year, in the same way ST:TNG was (with a couple of exceptions) last year. At this point last year, ST:TNG was trying desperately to figure out just what it was, the same basic problem that WOTW is fighting now. It, like ST:TNG will probably spend the rest of the year stumbling around, making minor mid-course corrections. With a little luck, come June, everyone involved will sit down and reflect on just what has

Paramount wrought and make the proper changes. It's amazing what a summer of reflection, reviewing reviews, and thought can do to a series. Although it's not good now, I kinda hope it lasts long enough to have a chance.

And thanks Elayn, for the letter. One of the nice things about receiving mail is the chance to basically conduct a panel without waiting for a con to come around. If you have an

opinion, respond either to the P.O. Box or here. We're in the book.

Next month? If *Cocoon II* shows up at a theater near me, I'd like to see it. Also, we'll expand a bit on Elayn's criticism of WOTW (she makes some VERY good points about the show), and the usual carping and moaning about the state of the art. Till then, I hope I see/saw you at Rustycon.

OPEN FORUM

THE FACE OF FANDOM

by Sue Bartroff

There has been talk recently of the "changing face of fandom"--a lot of the talk has centered around the changes in our group--both NWSFS and Norwescon. It seems upon reflection that the changes have come about in several ways. Mores and social standards have changed--we've become more sophisticated, more adult, more "with-it".

The groups have grown larger. Our children and sometimes their children are now attending and bringing their friends. Science Fiction has become popular. We have attracted a new set of "passengers". Because semantics intrigues me, I have been spending the last few meetings of NWSFS, Concom, The League Meetings and the conventions looking at fandom's faces. Exactly what sort of faces are there?

I see a cadre of overworked, very tired people putting on these gatherings for the rest of us. Occasionally someone new steps forward to lend a hand--but mostly--it's the same few who arrange the socials, serve on the committees, stay up until the wee hours assembling *The Westwind* (yes, they all have jobs and have to go to work the next day), load and unload the vans before and after conventions because the rest of us are finishing our costumes, or too tired or don't think. IS THIS THE FACE OF THOUGHTLESS FANDOM?

I see a few, mostly the same few, who meet for the book/movie discussion groups each month. They argue fine literary points and share common jokes. A privileged few share information on new television series or movies. These are the people who put on panels at conventions for the rest of us to attend. IS THIS THE FACE OF SERIOUS FANDOM?

I see those that spend hundreds of hours making a wonderful creation that spends a tiny amount of time on stage

at the masquerade or hanging in the art show. These folks spend a lot more time explaining the fine points to admiring fans than they ever do displaying their creations. Many never win a prize or sell a painting; but enter year after year. People of enormous talent send stories to *The Westwind* and sit on panels at the conventions. Established writers hold workshops to help the younger ones. IS THIS THE FACE OF CREATIVE FANDOM?

I see those that come feeling fine on Friday and by Saturday feel no pain at all. On Sunday morning they are starting back down and when you see them check out, they are sort of green and grumpy or gray and jumpy. I often wonder if they remember these days at all--if feeling that bad was worth the few hours of feeling not at all. IS THIS THE FACE OF TROUBLED FANDOM?

I see the holes left in the ceilings by vandals at Norwescon and Dreamcon. I hear of things taken from the hotel and damage done in rooms. I see the costs to the conventions of this damage and the reduced programming that results from paying those costs. IS THIS A FACE ANY OF US EVER WISH TO SEE AT A CONVENTION AGAIN?

I am uniquely privileged to see closely and constantly during conventions and at our socials, your children. They meet the conventions head on. Wide eyed and full of amazing questions. They often see it for the first time and like most newcomers, ask common questions. "Why are they doing that?", being the mostly commonly asked. Sometimes we abruptly change direction and the topic of conversation. Other times we go and find out together. I KNOW THAT THIS IS THE FACE OF FUTURE FANDOM.

John Kennedy said, "Ask not what your country can do for you; but rather what you can do for your country." it is time for all of us to look into the nearest mirror and find out which face of fandom we wear. If we don't wear it proudly, perhaps it is time to change. NWSFS and Norwescon need you. Come and get involved. Find out what is behind the glitz and the parties--you'll find friends and even fulfillment. The world may be a less lonely place.

FICTION:

The Beast and the Bunides

by Sandra Endof-Horn

In the middle of the trail, I stop and stretch. Above me, the Dragon moon rides high in Legend's lavender sunset. Zlo, the morning moon, set hours ago. Blue Arriba, the Daylight moon, is setting, already partly bisected by Speartip Peak.

"Oh!" A bunide zipped across the trail above me. Forgetting my exhaustion, I watch for any movement in the grass, hoping to see the timid creature again. My luck would be doubled!

Plodding up the steep path, I numbly place one foot in front of the other. Soon I'll find running water and space to spread my blankets. Then I'll stop for the night.

Insects sing and click in the brown grass and brush. A leather winged bird whistles from the branches of a long dead tree.

Tarla, the rebel, they call me, and worse! Those dull-minded villagers are afraid of me. Me! Because I am not content to be trapped in four walls and wear long skirts.

"Oh, well." I shrug. "I won't let them cloud my day."

The narrow path makes a stiletto turn into a bushy valley. By traveling alone, I'm proving I can do what a man can do. And...I'm making the trip between Jan-ran and Yarlo in the Hills faster than any other person in memory.

Then, off to one side, I hear a rumbling as of distant thunder, but somehow...different. A chill tiptoes down my spine.

Quietly, I slip through the purple-spiked brush toward the sound. The long spikes snatch at my dragonskin jerkin and leggings. Close ahead on one side of the valley perch a gaggle of rugged boulders. The sound floats from the other side of them.

Sliding my hand over their rough surfaces I quietly ease around the gray rocks. I peek around them. Before me nestles a small clearing profuse with flowers, grains and a tall fruit tree. I don't notice the clearing. Squatting on his haunches by the tree, an ugly, ferocious beast turns toward me.

Frantically I string my bow, my fingers trembling as rain drops on a pond. The fearsome beast stands twice as tall man's height and four times as long. In a cluster of azure bell-flowers, the tip of his stubby tail twitches. His skin is lumpy and crusty. Hanging loosely on his bulky frame, it falls in jade-green folds. A bead of sweat trickles down the side of my face.



His head is triangular and gigantic. Obsidian eyes with gold vertical pupils stare through me. They pin me to the boulder even if terror didn't immobilize me.

Nostril caverns ooze opalescent moisture above a gaping maw. I close my eyes. But when I open them, the beast is still there. Ruby-red blood drips between huge pointed fangs as long as my hand. Sharp enough to pierce me through with one snap of his jaws.

I stand motionless, plastered to the boulder, my bow just strung. The beast, too sits unmoving. He's going to kill me, I think. I've stopped breathing. I do not hear my heart beat.



I'm going to die. Maybe they are right. Maybe I shouldn't go about alone as a man would go. Then, with a questioning rumble and a blink of his eyes, the beast swallows. I gasp, sucking the air into my starved lungs. No, they aren't right. This could have happened to a man too. Still staring at me, he opens his toothy jaws. I grab for an arrow from the quiver on my back. He raises a large hand-like front paw holding a purple fruit and nibbles off the spicy smelling rind. He bites into the fruit, baring blood-red flesh. I pull the arrow, ready to shoot. Instead, I watch the juice drip to his hind feet. I'm stunned. Slowly I relax the arrow a little on the string. Again

I close my eyes, but not from fear, but astonishment.

Gentle, timid, white bunides sit quietly next to huge paws rimmed with curved, sharp claws. Just sit there, eating fruit seeds! The most timid of all creatures, they shouldn't be there. But...they aren't afraid of me either. A drop of red juice splatters on a bunides' white head. He only blinks, then continues eating his seed. Slowly, I realize...he protects them. The beast protects the bunides.

Removing the arrow from the string, I drop my arms. I feel as if my bones are melting as my long tensed muscles relax and I sink to the ground.

"If the bunides are safe, I'm safe," I mutter, my teeth knocking together like drumsticks on a festival drum.

Waiting for my trembling to stop, I see a small stream winging across the clearing. Now I am not only exhausted, I'm ready to collapse. Fear and excitement have taken most of my reserve strength. And...I'm still not completely at ease.

Thirsty, I summon my remaining strength and pull myself to my feet. Widely skirting the animals, I stumble to the water. Thrusting my hot head into the stream, I drink long of its green coolness.

I wade across the shallow stream, the icy water sloshing over the tops of my dragonskin boots. I decide to make camp next to some green bumbleberry bushes where I can still see the beast and the bunides. Dropping my pack, I search for sweet smelling seed cones for my fire. I heat water for blue-seed tea to drink with strips of dried dragon meat and fruited trail bread. As I wait for the water to boil, I think of telling my days adventure to my acquaintances in the village. But I know they would think only of killing him. With a twinge of guilt, I sigh. I almost tried to kill him too. Although it would have been in self defence.... Vigorously I poke the fire with a stick. But they would have killed, in spite of the bunides' trust. If they even noticed them.

"No. Never will I tell of this day's adventure." I pour steaming water into my cup. "Not only would I be named Liar, but, to show their bravery, those villagers would band together and hunt the gentle animal."

All the time I watch. The bunides still fearlessly bunch at the feet of the beast.

Spreading my blankets, I prepare to sleep.

After a bit, the beast lumbers to the stream to drink while I cower in my blankets. Then he curls up under the fruit tree. A pale fringe in the dusky light, the bunides cuddle next to him. The sleeping sounds of the gentle beast and the bunides drift across the stream. Finally, I believe. I sleep.

□

Chairman's Corner

by Elizabeth Warren

Greetings! For those of you who haven't heard, I have been promoted from Hospitality to the top of the heap. This means that Hospitality will now be run by our capable Dragonette, Debbie Tatarek. She has been running the day shift of Hospitality for many years and now gets to run the whole thing. I get to prove that I really do have legs--you've only seen the upper half of me over the bar for a few years now.

Norwescon is coming along just fine. The move to a new hotel in a new city was a bit rough, but we identified a few snags and we are working on them. Hospitality has moved and so has Registration. We also will have a place for all you late night talkers to meet. The hotel will be staffing the elevators, so hopefully your trip to the upper floors will be a little faster.

Be sure to read this Progress Report carefully, as we have implemented a lot of changes and some or all of them may be important to you.

We are all looking forward to a safe and happy experience, meeting friends, old and new, and learning together. See you there!



Guest of Honor - Algis Budrys

by Jon Gustafson

Algis Budrys was born in Königsberg, East Prussia, on the 9th of January, 1931; he remained a Lithuanian citizen, under diplomatic passport, until 1987. He married Edna, his charming (and patient) wife, in 1954 and has four children. They've recently moved to Los Angeles, which makes it a wonder that he makes it to Norwescon at all, let alone almost every year.

Not content (apparently) to contain his considerable talents to science fiction, he has been involved in advertising and public relations since the mid-1960s. Some of his clients have included Rand McNally, International Harvester, U. S. Gypsum, and Colt Industries.

Budrys has been writer, editor, and critic for almost 35 years. His first short story was published in October, 1952, and he has had about 200 more published since then. They have appeared in all the major sf magazines, plus *The Saturday Evening Post* and *Playboy*. He has also written 120 articles for magazines such as *Esquire*, *Popular Electronics*, *Bike World*, and *The New Republic*. He has been an assistant editor for *Venture SF Magazine*, *F&SF*, *Galaxy*, and Gnome Press. He has been an editor for Regency Books, and is currently editing the Writers of the Future anthologies from Bridge Publications.

Algis Budrys is one of the foremost critics in the field. His book reviews have appeared in *Galaxy*, *Analog*, *F&SF*, *Science Fiction Review*, *Books West*, *The Washington Post*, and *The Chicago Sun-Times*, to name but a few. He has also had a book of his *Galaxy* reviews published (*Benchmarks: Galaxy Bookshelf*, Southern Illinois University Press, 1985).

While not terribly prolific as a novelist, he is unique in that, of the eight novels he has had published, fully half are recognized as true classics. His novels are: *False Night*, *Man of Earth*, *Who?*, *The Falling Torch*, *Rogue Moon*, *Some Will Not Die*, *The Amsirs and the Iron Thorn*, and *Michaelmas*. He has also had three short story collections published: *The Unexpected Dimension*, *Budrys' Inferno*, and *Blood & Burning*.

Budrys, like many SF writers, has long been interested in seeing the knowledge of writing pass on from his generation to others. He has taught at the famous Clarion SF Writing Workshop for almost a decade and has been a visiting writer or a writer-in-residence at a number of other workshops. He recently directed the Taos Writers of the Future Experimental Workshop, taught a six-day intensive workshop for the Moscow Mafia Writers' Program, and takes part in conven-

tion writers' workshops just about everywhere he goes.

Such hard work does not go unrewarded (or unpunished...it depends on your point of view); Algis Budrys is a member of the Science Fiction Hall of Fame and a member of the Mark Twain Society. He won an "Edgar" award from the Mystery Writers of America, and numerous other awards. He is a member of SFWA, SFRA, and MENSA. And others. He was Moscon V's special Guest of Honor when Fritz Leiber had to cancel due to health problems.

Budrys is currently working on a science fiction novel, a book on bicycling, an sf teaching text, an sf writing text, a collection of *F&SF* book reviews, and a short story collection.

In his spare time, Budrys also is coordinating editor for the Writers of the Future Contest and anthologies, both started by the late L. Ron Hubbard.

Budrys has been a friend and supporter of Norwescon for some time. As Toastmaster of Norwescon 6, as coordinator and presenter for the Philip K. Dick Memorial Award, as panelist, workshop member, and party person, and, now, as Guest of Honor.

Welcome, Algis Budrys, friend. Welcome!

[Portions originally published in MosCon X Program Book (c) 1988, 1989.]

Art Guest of Honor - David Mattingly

by Yvonne V. Richardson

David Mattingly has graciously accepted our invitation to be Artist Guest of Honor at Norwescon 11. To say that he is prolific is a gross understatement; after having done his first SF cover for *A Wizard in Bedlam* ten years ago, he has gone on to create over 200 more covers since then. His works have graced books by authors such as Isaac Asimov, Robert E. Vardeman, Lester Del Rey, A. Bertram Chandler, Frank Herbert, Fred Saberhagen and many others. Paperback publishers such as Ace, Baen, and DAW have proffered his work to the public; in fact, he has been published by most of the major paperback houses.

David studied at the Art Center College of Design in Pasadena, and worked for 3 years as a matte painter for Disney Studios. He works mostly in acrylics and gouache; his art has been displayed at Worldcons, Boskones, World Fantasy Cons, and of course, Norwescons. He keeps his favorite works, as most artists do, but has also sold many to private collectors.

David's work depicts mostly fantasy and "soft" science fiction, and often uses the stars as background; view the cover for Richard Paul Russo's *Inner Eclipse* in the Norwescon 10 Program Book Art Gallery.

David Mattingly lives in Hoboken, New Jersey, and is owned by a cat named Orson.

Science Guest of Honor - Dr. Alan E. Nourse

by Andy P. McQuiddy

Alan E. Nourse's writing career has had an almost symbiotic relationship with his training in the medical profession. Since his birth in Des Moines, Iowa in 1928, Dr. Nourse (pronounced "nurse") has paid some of his way through medical education with his writing, garnering a B.S. in Biological Sciences from Rutgers in 1951 and his M.D. at the University of Pennsylvania School of Medicine four years later. His fiction, in turn, has owed some of its elements to his medical background, especially in such works as *A Man Obsessed* (expanded as *The Mercy Men*), *Star Surgeon*, and the story collection *Rx For Tomorrow*. Aside from the many novels and collections of science fiction and fantasy he's written (frequently regarded as juveniles, because of their straightforward themes and the ages of their protagonists), Dr. Nourse has also published a *So You Want To Be...* series exploring the professions of doctor, physicist, scientist, etc. He was vice-president of the Chamberlain Press, and has had fiction and non-fiction printed in magazines as disparate as *Playboy* and *Better Homes and Gardens*. His current writing emphasis is combined with his medical background; he is heavily involved in terminal disease research, including AIDS and cancer.

Space opera pervades much of Dr. Nourse's fiction, but his writing talents go beyond the limits of that structure, as evidenced by his diverse bibliography. He's been writing full-time since 1963, and lives in Thorp, Washington.

Fan Guest of Honor - Mike Glycer

by Yvonne V. Richardson

This man's attitude could probably be described as "humour uber alles". He is responsible for the Hogus, hoax awards that are given at ranquets at various Worldcons. (Yes, the words you just saw are "hogu" and "ranquet".) These awards are given for virtually every silly reason you can think of, and then some. After all, an IRS agent has to find a way to relax SOMEHOW. Mike Glycer relaxes by attending and/or running conventions, writing columns for various APAs and publishing *File 770*, one of the leading SF newzines in the country.

Mike has attended many Worldcons; he also attends Westercons, LOSCON, and the occasional CORFLU, including the one in Seattle in 1988. Not only that, but he has been Fan GOH at Ad Astra in Toronto. Mike has been the fanzine reviewer for *Holier than Thou* since issue #10, and also occasionally does a fanzine named *Scientifrication*. He is also the recording secretary for LASFS, a position he may keep forever as long as his

monthly minutes, published in *De Profundis*, continue to be funny. He still has the occasional article published somewhere in fandom other than the above mentioned sources.

For someone with such a prominent funnybone, Mike Glycer is quite serious about fandom. The 1986 *Fanthology* used a good portion of his material, and he co-edited *The Neofan's Guide to Science Fiction Fandom*, 6th edition, with Marty Cantor. He is also working with Marty on a general history of fandom, *Fancylopedia*, 3rd edition. He goes to conventions to socialize, to work, and to catch up with friends and his worldwide network of correspondents. He's connected with enough subgenres of F&SF to be a popular guy at any convention, even the ones he's working (he's helped run LOSCON, LA CON II, co-chaired an LA Westercon, and was Program Coordinator for NOLACON...).

Keeping in such close contact with as many aspects of fandom is just a small part of what has made Mike Glycer and *File 770* repeat Hugo Fan award winners. *File 770* has won the Hugo (not the hogu) for Best Fanzine in 1984 and 1985; it was also nominated for the same award in 1987 and is a contender for the 1988 award.

Mike Glycer himself has won the Hugo for Best Fan Writer in 1984 and 1986, and was nominated in 1985 and 1987. He is in the running for the 1988 Hugo for Best Fan Writer as well. He is also a member of SCIFI, the Southern California Institute for Fan Interests.

Since we have dragged the man away from his typewriter, his mimeo machines, and the daily newzines he does at most large conventions so that he can enjoy all of Norwescon 11, you'll probably run into him sometime. But watch out for that sense of humor, or you'll be the recipient of a Hogu at OUR ranquet!!

Toastmaster-Steven Barnes

by Yvonne V. Richardson

We are happy to welcome Steven Barnes to Norwescon 11 as Toastmaster. Born in Los Angeles in 1952, he is a dedicated writer and an all-around good guy. He has gone so far as to change the name he published under when he was told that his legal name was already in use--as someone else's pseudonym!

Steve was nominated for a Hugo in 1980 for the short story, *Locusts*. Shortly thereafter he decided novels were more fun, so he co-authored *Dream Park* with Larry Niven in 1981 and collaborated with him again on *The Descent of Anansi* in 1982. *The Legacy of Heorot*, with Larry Niven and Jerry Pournelle, is his latest collaborative effort. Barnes also has two solo novels to his credit: *Streetlethal*, published in 1982, and *The Kundalini Equation*, which came out in 1986. As if that weren't prolific enough, he has written screenplays for *The Twilight Zone*, been a creative consultant for *The Secret of NIMH* and is a contributing editor to *Black Belt*

Magazine. His qualifications for that position include taking second place in the National Korean Karate Championships in 1972. He also has two more books forthcoming in 1989, a sequel to *Dream Park* and a sequel to *Streetlethal*.

Strangely enough, Steve doesn't spend all his time behind a typewriter or in the gym; some of his primary interests are human mental and physical development--finding the proper balance between Mind, Body, and Spirit. I'm sure he'll find the proper balance at several of our dances.

They say that all work and no play makes Jack a dull boy; that's definitely not true of Steve. He's kind, he's witty, he's entertaining, he's friendly, and he can out-boogie just about anybody. We're pleased to have Steve Barnes back in the Northwest, as Toastmaster of Norwescon 11. He's pleased to be coming--he has said that "Norwescon is my very favorite convention of the year."

Attending Pros

As of December 31, 1988:

Kathleen Alcala
 Kevin J. Anderson
 Alicia Austin

 Gordon Baker
 Sharon Baker
 Bill Baldwin
 Damon Bard
 Steve Bard
 STEVEN BARNES
 Donna Barr
 Astrid Anderson Bear
 Greg Bear
 Clare Louise Bell
 Steven Bryan Bieler
 Marion Zimmer Bradley
 Ginjer Buchanan
 ALGIS BUDRYS
 Elinor Busby
 F. M. Busby

 Grant D. Callin
 Mary Caraker
 Karen Lee Carmack
 Frank Catalano
 Michael Coney
 Debra Gray Cook
 John G. Cramer
 Julie Cummings

 John Dalmas
 Lonnie Davis
 John De Camp
 David R. Deitrick

William C. Dietz
 Ted Dikty
 David Doering
 Rich Dutcher

 M. Coleman Easton
 Laurie Edison
 Elton Elliott
 L. Rodayne Esmay

 Gregory Feeley
 James Fiscus

 Rod Garcia
 Stephen L. Gillett
 Alexis Gilliland
 MIKE GLYER
 Parke Godwin
 Eileen Gunn
 Jon Gustafson
 George Guthridge

 Richard Hallock
 M. Elayn Harvey
 Nina Kiriki Hoffman
 Bob Howe

 Steve Jackson

 Eileen Kernaghan
 James Killus
 T. Jackson King
 Greg Kusnick

Julia Lacquement
 Megan Lindholm
 Monika Livingston

 Mark Manning
 Diane Mapes
 Stephen Marcellino
 Cyn Mason
 DAVID MATTINGLY
 Julian May
 Catherine McGuire
 Bridget McKenna
 Carl Miller
 Vicki Mitchell
 Janet Morris

 Kim Nelson
 Sharan Newman
 ALAN E. NOURSE

 Steven G. Oliver
 Jerry Oltion
 Tanya Opland

 Ted Pedersen
 Ray Pelley
 Steve Perry
 Charles Platt
 Teresa Plowright

 D. A. Quackenbush
 Rob Quigley

 Alis Rasmussen
 Rhea Rose
 Kristine Kathryn Rusch

 Paul Sammon
 Michael Scanlon
 Stanley Schmidt
 Rob Schouten
 Carol Severance
 Jay Silverstein
 Sharon Sinclair
 Mark Skullerud
 Dave Smeds
 Dean Wesley Smith
 Leta Smith-Gharret
 Sara L. Stamey
 John Stith
 Scott Stolnack

 Bruce Taylor
 Lynne Taylor
 Amy Thomson
 Brian Tillotson

 William R. Warren, Jr.
 Don Webb
 Simone Welch
 Deborah Wessell
 Richard Wright

mid-eighties. The other current Administrators are David G. Hartwell, Russell Galen (who is also the Treasurer), and Paul Williams, the Executor of the Dick estate. Hartwell and Budrys usually hand out the award, but twice it has been presented by Dick's children -- once each by Laura and Christopher. Three of the awards have been won by Tim Powers (2) and James P. Blaylock (1), who both knew Philip. First Place receives a plaque and a check for \$1000. Second Place, or Runner-up, receives \$500 and a plaque. The Award presented in 1983 went to *Software* by Rudy Rucker, and *The Prometheus Man* by Ray Faraday Nelson, respectively. Next came *The Anubis Gates* by Powers (1st) and *Tea With The Black Dragon* by R.A. MacAvoy (2nd), followed by *Neuromancer* (William Gibson) and *The Wild Shore* (Kim Stanley Robinson), then *Dinner At Deviant's Palace* (Powers, again) and *Saraband Of Lost Time* (Richard Grant). At the '87 Norwescon it was *Homunculus* (Blaylock) and *The Hercules Text* (Jack McDevitt), and last year's \$1000 check went to Patricia Geary for *Strange Toys*, with the \$500 going to *Memoires* by Mike McQuay. The next Philip K. Dick Memorial Award will be presented at Norwescon 11 over the weekend of March 23-26, 1989 in Tacoma, Washington. The judges are Charles Platt, Kim Stanley Robinson, Eleanor Arnason, Michael Levy, and Mike McQuay.

The Transmigration Of The Philip K. Dick Award

by Andy P. McQuiddy

A few weeks after Philip K. Dick died, Thomas M. Disch found himself writing a Guest Of Honor speech for his appearance at Norwescon. In it, he proposed that an award for Best Original F/SF Paperback (as so many of Dick's books were published in that form) be created in the late author's name as a lasting tribute to Dick's contribution to the field. Thus, the Philip K. Dick Award was born. The following year, the first one was sponsored by the Philadelphia SF Society (who continues to sponsor the award), and presented at Philcon. The next year, 1984, the ceremony was held at Norwescon, which has been the sponsoring convention ever since. Each PKD Award is voted upon by a panel of five judges, who both narrow the selection to a handful of finalists and vote on the winners. The judges then choose a successor to themselves. Disch was one of the judges for the first year, as well as Administrative Chairman for the award, which he remained until handing over the reins to Algis Budrys in the

The 1989 Phillip K. Dick Memorial Award

This year our talented group of nominees are:

Roger McBride Allen
Orphans of Creations (Baen Books)
 Mark Laidlow
Neon Lotis (Bantam Books)
 Paul McAuley
400 Billion Stars (Del Ray Books)
 Rebecca Ore
Becoming Alien (Tor Books)
 Rudy Rucker
Wetware (Avon Books)
 D. Alexander Smith
Rendezvous (Ace Books)

RENUNCIATE GUILD HOUSE MEETING

TO BE HELD AT NORWESCON

Time And Place Posted At Con
 For more information contact
 Carol Teguns

5446 GEER AVE, L.A., CA 90016

Green Room

The Green Room, hosted by Doug and Dora Shirk, is in the same place as last year. What was our main room will be our secondary room this year. Our main room is the suite next door. We will have only the two rooms instead of three, but we will have more space--you figure it out. For those of you who aren't familiar with the functions of a Green Room:

1. It is where the program participants register.
2. The pre-panel meetings are held there.
3. Questions are answered and program changes are given to the appropriate people.
4. It is a place where pros can come to have a quiet cup of coffee/tea/pop and meet with other panelists.

The Green Room is open from noon on Thursday till about 9 p.m. Friday, Saturday, and Sunday we open at about 8:30 a.m., and close whenever the paneling slows down in the evening (usually between 7-9). We shut down during the Autograph Party and the Banquet (although this may change if the staff increases).

If you think you would like to work with us, drop us a line or give us a call (we're in the Green Book). Now for a short lecture on what we don't want. Don't call us if you think this is where you can volunteer for an hour and call it quits--our volunteers usually sign up for several "tours of duty" throughout the weekend, and believe me, it is WORK. Droolers need not apply, and autograph hunting is not allowed. Well, that's enough negativism for now. Come join us if you want to work hard and not have to stay out there in those noisy halls!!

Volunteer now and avoid the rush--we need to know if you're interested *before March 1st*.

NWC 11 Programming

Something old, something new,
Something borrowed, something blue,
Something alien, something fun,
There's something here for everyone!
Meet the Pros or eat up hearty
At banquet, lunch, or Sasquatch Party;
Watch the films or Masquerade-
Dance until your feet are flayed
Writers' Workshops, fanzines too
And Hospitality for you!
Kibbitz, SMOF 'til con is o'er
That's all there is, and still there's more--
From Thursday 'til Sunday we'll run
'Til finally the con is done.
There's more that won't fit in these rhymes but you'll find
them and have good times!!!

Ok, ok, so it's corny. What do you expect people to come up with at 3:00 in the morning? But it's a reasonable description of Norwescon 11 programming. Extensive research is being done to bring you the best of previous conventions, as well as new and current topics. I'm sure there will be aliens, both in hall costumes and in the Masquerade. I'm still looking for blue things--if you have any ideas (and dare to admit that

you read that poem) you could let me know via the P.O. Box.

We're trying for the smorgasbord effect this year; we do not expect to be all things to all people (that's the buffet version), but we do hope that all attendees will find an event or six that they particularly enjoy. There will also be the usual and traditional events: the Opening and Closing Ceremonies, the Banquet, Writers' Workshops, the Meet-the-Pros Autograph party, Dances, Art Show and Dealers room.

There will be an emphasis on science and literature this year, featuring topics of interest to the F/SF community.

Some of these include:

After Challenger: Is the Dream Still Alive?
The Future of Art, Animation, and Special Effects
Robert A. Heinlein Memorial Blood Drive
Destroying the World for Fun and Profit
How to Survive Waiting for Fame and Fortune
How to Survive Fame and Fortune
The Death of the SF Con
New Developments in Superconducting Technology

The Philip K. Dick Award for best original paperback of the previous year will be presented at Norwescon again this year; the SAM room (Science, Art, and Mind) will also be back. There will also be children's programming and three-channel video; in addition to the two small viewing rooms on the 4th floor of the Sheraton, the North Room will be available for truly pseudo-mondo video viewing. Static Programming will include a gaming room and a fanzine room, and Lazer Tag and the Fannish Olympics will be back, although not necessarily resembling previous incarnations. And, by popular request, there will be a dance EVERY evening.

There's far more planned than can be mentioned here; to find out everything that's happening, you'll just have to attend the convention. If there's something special that you'd like to see, or if you have some terrific new ideas for Norwescon events, drop me a line at the P. O. Box and we'll see what happens. One of the BEST ways to help make Norwescon a convention you can't afford to miss is to let us know what you'd like to see--it's your convention too!!!

Kid Kon Progress Report

Once again, things are changing. This year, in addition to our regular childcare facility where you leave your kids and go out to enjoy the convention, we are offering some main track programming for kids and parents to enjoy together. We are also offering some programming events where parents can sign up and leave their children with Sue Bartroff for one or two hours to see or do something very special for kids only at no extra cost.

Some of the child/parent activities we have in mind are to indicate in your pocket program what panels, movies, etc., are especially good bets for you to enjoy together. We are hoping to have a child/parent panel about aspects of science fiction (like Saturday morning cartooning) that kids might particularly enjoy.

Some of the "for kids only" programming events will be our famous hotel tour, a visit to the art show with one of the

guest artists, and a chance to produce and hang art of your own. ("For kids only" programming is on a check-in basis, and for limited time periods.) Some really special gaming programming for preteens and teens only will include a TOP GUN tournament and an introduction to--and chance to play--other favorite games. There will also be a dance with music programmed by some of your peers. Just perhaps, the Easter Bunny may pay a visit. Stay tuned for further information.

Young and Future Fans

IMPORTANT NEW INFORMATION

Norwescon welcomes its young and future fans. We will have programming throughout the convention geared for different age groups. Also, for a nominal fee, we will have daytime programming for children under 12 in our Childcare Room for those times when Mom and Dad want to go off on their own. Starting this year, Norwescon will provide a quiet room for the purpose of feeding, changing, or resting a child.

Children 12 and under must be accompanied by a parent or adult guardian at all times, unless in the Childcare Room; children 10 and under are not allowed in any after-midnight programming room or Hospitality. Children found unattended in public areas of the hotel will be taken to Childcare until picked up by their parents, who will be charged for the time Childcare has watched their children for them.

Teens 13 to 17 years of age must have a parent or adult guardian who is a Norwescon 11 member; said guardian must be on the premises at all times, and parents must sign a permission slip for minors to attend the convention. Permission slips can be obtained via the Norwescon P. O. Box beforehand, and will be available at Registration. You may also return the slips to us before the convention if you like, or turn them in at Registration when you arrive.

Remember, parents are responsible for the safety and actions of their children at all times. These programs are here to foster enjoyment for all Norwescon members, but primarily for the safety and well-being of the children. Young fans are welcome at Norwescon but are expected to behave or be cared for in a responsible manner.

If parents believe that their convention activities will be constrained by these responsibilities, then Norwescon encourages the children be left at home under proper care.

Child Care

Child Care will once again be open for children from three to twelve years of age. The younger ones must be potty-trained and have had pre-school or nursery school experience (your child needs to know how to play with others and be able to separate from you with a minimum of shrieking). This facility is a place where you can leave your children (for a fee) and go off and enjoy the convention.

Because of the large number of small children we serve, we have to close occasionally to revive the staff and clean up the room. Therefore, it is expected that you will return every

two to four hours, pick up your children, and feed them something nutritious.

We have several tracks of programming that run constantly in these rooms, including video programming for separate age groups, crafts, special projects, and visits by our Guests of Honor. We hope to have a magician or storyteller to entertain our small guests this year, and have our annual costume parade and dance.

Once again, parents who participate will receive care at a lesser cost than parents who don't participate. If you provide goods or services to our group, it will cost less to leave your children with us.

Since there are so many new babies and toddlers in our group this year, we are opening an unsupervised room, near Childcare, where you must stay with your child. This room can be used for a changing, napping, get-away-from-the-crowd room. This year the daycare staff will NOT be finding babysitters for children that do not meet our age and other requirements. There are just too few of us to help you out. If at all possible, find a sitter for that wee one, and leave him or her at home. You will both be happier.

DealersRoom

The DealersRoom at this year's convention has already received enough requests to fill to capacity and it looks like another great year with something for everyone. There is still CLUB TABLE space available on a first come first serve basis. If you would like to be put on the mailing list for next year just drop us a line at the Norwescon P.O.Box. Please include your name (and the name of your company if any) address and phone number.. If you move between now and then, don't forget to send in a COA.

Hospitality

Great news! Hospitality has moved! This year we will be located in the Board Room on the third floor lobby where registration was last year. Also, we are under new management. Ma, the Dragonlady has gone on to bigger and better things and has left this glorious kingdom to me, the Dragonette.

Hospitality is your place. It is what you make it. It is a place for you to come and relax, to meet new friends and greet your old friends.

We will be serving beer and wine along with our special punches. There will be coffee, tea, and pop along with tons of munchies. We may even have a few new surprises.

Remember, the hospitality suite runs on your generous donations. So don't be shy, donate!

Hospitality Hours:

Thursday 6:00 pm to 2:00 am; Friday 9:00 am to 2:00 am
Saturday 9:00 am to 2:00 am; Sunday 9:00 am to 12:00 am

Beer and wine served from 7:00 pm to 1:00 or 1:30 am, at the Dragonette's whim.

Easter Events

A few people have asked (complained) why we moved to Easter weekend. At this point I quickly correct them: Norwescon did not move to Easter weekend...Easter moved to Norwescon. We're still in the same place we've always been. And to celebrate Easter coming to Norwescon we will be presenting some special events.

Easter Egg Hunts

Throughout the weekend we will be having hunts for all age groups: walking to 3 years, 4-7 years, 8-12 years, 13-17 years, and 18 and up. Candy, toys and special prizes will be found in eggs for all ages. See your pocket program for times.

Easter Parade

In your Easter Bonnet, with all the frills upon it, you could be the grand prize winner in our Easter parade. What kind of head dress can you create? Old fashioned, modern, futuristic, alien? Whatever it is, put it on and join our Easter Parade through the lobby on Sunday. Full costumes are not required but are invited. Judging will be done on "bonnets" only. First, second and third place awards will be given.

Just how bizarre, wild, silly, elaborate or beautiful can a bonnet be? With our group I'm sure we'll find out.

Easter Service

For those of you who would like to celebrate the Easter holiday in a more traditional manner, we will be listing churches in the area and the times of their services. Also, Sue Bartroff is inviting all who wish to join her early Sunday morning at the local mission to help serve Easter breakfast to the poor and homeless. Call Sue for details at 782-6842.

Norwescon 11 Banquet

This year's banquet promises to be a gala affair with an Easter flair. Our Sunday banquet will include speeches from our Guests of Honor, and the presentation of some special awards and entertainments that are sure to enjoy. We might even have a surprise or two. The menu and price are listed on the flyer accompanying this Progress Report. On that flyer is a coupon to fill out and mail with your check. The banquet is limited. Get a jump on the crowd and get the bonus of spending less time in the registration line and more time partying. See you at the banquet.

Film Contest

A Norwescon-style media program would not be complete without its annual film contest. Those of you filmmakers out there willing to enter your works are welcome to try for the coveted cash prize and praise which comes from winning such a respected contest. Entries may be Super 8, 16mm, or video. Contestants should call Mark Schellburg at (206) 789-0653 or Jim Cobb at (206) 472-3146 for more information.

Norwescon 11 Phone List

Hotline.....	723-2101
Chairman: Elizabeth Warren.....	272-7320
Art Show: Kathryn Howes.....	(503) 226-3666
Dealers; Bruce Thompson.....	(503) 726-6083
Convention Services; Judy Suryan.....	789-0599
Volunteers: Kathy McLean.....	392-0152
Office(Gofers,Info);Becky Simpson.....	581-2306
Child Care/Kid Kon; Sue Bartroff.....	782-6842
Site Services; Kathy Smith.....	391-4449
Programming/Stage Services; Michael Citrak.....	456-1674
Masquerade; Norah Hogoboom.....	783-5944
Stage Management; Beth Dockins.....	357-8526
Gaming; Craig; Bowie.....	833-2662
S.A.M.; Sky Andrews & Brian Sullivan.....	542-0475
Registration: Carolyn Palms.....	488-9527
Publications: Michael Brocha.....	943-5412
Programming: Yvonne V. Richardson.....	644-9866
Green Room: Doug and Dora Shirk.....	(509) 884-2608
Writers Workshop: Michael Scanlon.....	284-3205

Writing Workshops

There are some small changes and additions over last years' workshops. There will be sections for short stories, as usual, and limited section(s) for novel excerpts and novellas. In addition, poetry section(s) and non-fiction science writing sections will be organized if demand is present. The guidelines are as follows:

All manuscripts except science articles must be fantasy or science fiction.

Length of short story/non-fiction articles manuscripts will be limited to five thousand (5,000) words.

Poetry is limited to twenty (20) pages of verse, which can be one or more poems.

Novel manuscript submissions will consist of the first three or four chapters (no more than seventy five (75) pages of manuscript). With each novel excerpt, an outline/synopsis of the entire novel should be included, not more than 10-12 double-spaced pages.

Novella submissions are limited to twenty thousand (20,000) words.

All manuscripts will be double-spaced, with margins at least one inch on all sides, typed or computer-printed on one side of the paper. Justify computer printing only on the left hand side.

Start the manuscript halfway down the first page, and put your name, address and phone number on the upper left hand corner of the first page. Put your last name, one or two words from the title, and the page number on the upper right hand corner of each page after the first page.

Send seven copies of short stories, five of novella or novel mss. for submission for the workshop to the Norwescon PO box, marked "ATTN: Writing Workshops". The postmark deadline for submissions will be 24 February 1989.

Program Book Ad Rates

Full Page (8 1/2 x 11)	\$115
Half Page	\$60
Fourth Page	\$ 35
Eighth Page	\$ 25

Rates do not include agency fees. (\$10 discount for ads from clubs, conventions & fan publications) All ads must be camera ready unless prior arrangements have been made.

Closing date for reserving ad space is February 10th.

Lazer Tag

The most significant change in Lazer Tag this year is that the event will NOT be a formal competition. The new format, is a supervised free-style playing arena, hosted by the Cascade Rangers Team Banzai. The emphasis will be on fun, fair play, sportsmanship and playing frequently. Participation will be limited to the first 60 players to show up. Players under 18 years old must be accompanied by a parent or adult guardian at the event. I.D. required. Also, all players must sign a release waiver before playing.

Another change in the Lazer Tag program is NO rental equipment available, so players must supply their own. Basic kits (chest sensor and pistol) are preferred, but rifles and head sensors will be allowed. It is recommended that players provide their own knee/elbow pads and eye protection (goggles or safety glasses).

Basic rules are: No running, stay 5 feet away from opponents at all times, expose your sensor to the player you are shooting at, and, no matter where you go, there you are!

Clarion West's Fifth Annual Scholarship Auction

Norwescon will host Clarion West's Fifth Annual Scholarship Auction, early Saturday evening on March 25. Auctioneers Ed Bryant and Steven Bryan Bieler promise to generate spirited bidding.

It's always fun, and for a good cause--to help students attend the Clarion West SF and F Writers' Workshop. Whether you're a dealer, a fan, or a writer, you'll find something you want at the auction. There will be autographed books, manuscripts, art, food, and folly. Greg Bear will autograph limited edition Clarion West T-shirts bearing his artwork, and we anticipate offering unpublished works by Ursula K. LeGuin, Vonda McIntyre, and others.

A catalogue and auction items may be previewed at the Clarion West's club table, where you may learn about Clarion West's workshop and other programs. We will offer refreshments at an open reception an hour prior to the Auction.

For more info, contact Clarion West at (206) 322-9083.

Robert A. Heinlein Memorial Blood Drive

Robert Anson Heinlein was always fiercely devoted to science fiction and its people. He was also a strong believer in the maxim "you don't pay back--you pay forward." He nurtured the people around him, giving of his time, his money, his story ideas and his love. If they felt the need to repay him, he would often ask them to donate blood; a pint was once the "price" of his autograph. The Convention Committee of Norwescon 11 asks that you pay homage to the memory of this Grand Master of F&SF by giving blood to the Pierce County Blood Bank. There will be a Bloodmobile at the convention; pay Robert Heinlein forward by giving the gift of life on Saturday, March 25.

Fannish Olympics

The Fannish Olympics department head is Mark Richardson. He plans for this year's event to be the best yet. Teams are composed of members of other convention staffs or club members (i.e., Moscon, Team Tug, Orycon, Hogan's Goat) and ALL are invited to participate. If your group or convention staff has not yet received an invitation and you wish to participate, please contact Mark via the Norwescon P. O. Box, marked "ATTN: Fannish Olympics". We have room for a limited number of teams and are accepting teams on a first-come, first-served basis. Sign up at the convention at the Information table. There will be a quick orientation meeting at the convention on Friday evening. See your Program Book for more information. If you have never seen the Fannish Olympics, come on down and see the fun!! This may be even more fun if you've never been to a convention before, since the events are supposed to imitate skills needed for convention survival. This year's events will include the Scavenger Hunt, the Elevator Stuff, the (non-alcoholic) Bheer Ghuzzle, and the Gossamer Mailing. If you need more information, call Mark Richardson at (206) 363-4262.

Art Show

This year's Art Show is again in the Rotunda, with a few changes. The natural lighting in the Rotunda is good enough that artificial lighting will not be needed. However the Art Show must close when all that wonderful natural light goes away. Yes, that's right, the Art Show will be closing at dusk. Instead we will be opening at approximately 9 a.m. Friday through Sunday.

Art Show information can be obtained by writing to the Norwescon P. O. Box. There will be over 130 4'-by-4' panels as well as space for three-dimensional art. Requests are being processed shortly after they're received so get yours in ASAP.

Programming and Stage Services

Programming and Stage Services have some of the more visible departments at Norwescon: The volunteers that make up these departments are dedicated to helping produce a great convention and helping to keep events running on time, as much as possible. These people work well as a team. Experience is not necessary for you get the best and silliest on-the-job training that friendship can buy.

Stage Management is one of the keys to how we keep up the caliber of our panels. This group acts as host(ess) as well as a time keeper. They see that panelists are all there and any equipment that is needed is present. Communication of any problems to the Con Services is easy via a telephone. If you've enjoyed the panels in the past contact the Stage Management Department Head, Beth Dockins, at the Norewscon P.O. Box and give your support this year by volunteering. You can also help out by being responsible for two or three panels at the same time. I know one man who did that last year and found it to be a breeze. This is a fun job and it highly recommended.

The Technical Department has a team that transports, sets up, and operates the audio-visual equipment for all the panels and events. (NOTE: The Media Department has its own tech dept. and these two groups collaborate on some events.) This job offers a view of the con few get a chance to see and it is (surprisingly) more fun than you'd expect. For further information or to volunteer, call the Department Head, Keith Johnson at (206)340-1218. Experience is NOT necessary as you will be trained on the equipment.

If you like to Dance continue reading: At Norwescon 1 (NWC), there were no dances. At NWC 2 there were two, a live Punk Rock Band followed by a Disco. We have grown from a 2 1/4 day con to an almost 4 full days...along with this the need to boogie has grown to a dance each night. Though we can not please everyone's musical tastes most will be happy with the following format; Thursday night, Oldies 50s, 60s, 70s, Friday night; The Stardance with current music plus some weird stuff plus lights plus the Legendary Ice Cream Social plus the Opening Number. Saturday Night; Teen Dance with Guest DJ. (This is more than what it sounds like and I don't know if this is a good name for it or not. The plan is for the early part of the event to be geared towards the young members of fandom...but if I know the people who have 'Happy Feet' age has nothing to do with dancing.) Sunday Night, this is the time for the Dead Sasquatch Party, Pajama Party, and Spring Rites. This last part is not to be confused with the Richard Wrights. The music will be Potpourri. We will take all of our tapes and shuffle them, then play them until our feet fall off, or until 1 am, whichever occurs first. Monday Night, Muzak. As always if you have music suggestions please send them to the P.O. Box, Attention: Dances. Thank you.

The Property room is headed by Pat Oros. This unseen section stores, handles, controls and helps distribute most of the audio-visual equipment that supports programming and the special functions. Properties interfaces closely with the Technical Services Volunteers who distribute and set-up most of the equipment in the programming rooms. This job is anything but boring and working with Pat is lots of fun.

Special Function

Free Masquerade Taping Service

As with last year, there is a free taping service for those who want a top-quality audio presentation to complete that special costume. If you remember Godzilla, Doctor Whoopee or Phoenix you know what a good tape can do for a costume. The service is FREE, and you get to keep the tape. If you have a costume that deserves that special touch, call Keith Johnson at 340-1218.

Masquerade

The Masquerade will occupy its usual place of honor on Saturday night. Once again Judy Swanson is Director and Norah Hogoboom is Secretary/Assistant Director. The Masquerade is in the same facility as last year and we will continue to have use of the dressing rooms and showers (remember to bring your own towels, shampoo, and soap).

If you participated in last year's Masquerade, you will receive a Norwescon 11 Masquerader's packet. If you have moved, did not receive one by the end of January, or did not participate last year and would like to now, please contact us.

There will be a few changes in rules and procedures:

1. Participants in the Children's Division (age 12 and under) must have a responsible adult present at the Mandatory Masquerader's Meeting at 10 a.m. on Saturday.
2. Judging for the Construction Category will commence approximately two hours before the Masquerade. The specific time will be determined by the number of participants registered in this category.
3. Stage conduct rules will be enforced. Enforcement may include disqualification under certain circumstances.
4. Participants may compete in either the Costume or Performance categories, but not both, and may optionally compete in the Construction category.
5. We cannot guarantee that you will be able to view the Masquerade if you are a participant.

Keith Johnson has once again generously offered his time and expertise to help contestants with their tapes. He was the sound wizard responsible for tapes accompanying some award-winning costumes. Call him at the number above.

We're looking forward to a fabulous Masquerade and hope to see you there! Although we have a lineup of enthusiastic volunteers, we're always looking for more; positions include Stage Ninjas, Den Moms, Ushers, and Assistants for various project heads. The Masquerade is a popular volunteer event, so sign up early! Call Judy Swanson at (206) 632-1227 or Norah Hogoboom at (206) 783-5944 for more info.

Site Services

Site Services includes those departments that are concerned with the safety, security, and cleanliness of the conven-

tion. We're among the most noticable of the convention staff. If you like being noticed, call Kathy Smith at 391-4449.

SECURITY ROVERS are those people with radios that seem to be everywhere at once. This team can move fast--preventing problems from developing, assisting the fans and helping everything move a little smoother.

SECURITY WATCH is there to help you get where you thought you wanted to go or maybe want to be where you landed. The Watch checks badges, handles crowd control, and answers some of the geographical questions the con-goer has (Where is the Hospitality?). If you can carry the floor plans of seventeen different floors in your head, get a con-goer to produce a badge by lifting your eyebrow, and stand your ground when 1000 fans are rushing the door you're blocking, we have a job for you.

MAINTENANCE When you're walking down a stair or crowded hall, clean is safe and that's the job of our Maintenance department. You can help by using the nearest garbage can for your throw-aways. This is a job for younger con-goers (no one under 13, please), so if you like leaving a clean sweep behind you, call Robin Smith at 391-4449 (but not during school hours)

Peacebonding

Let's talk about--Weapons Policy. First. Weapons not allowed: crossbows, slingshots, pellet guns, bows and arrows, water pistols, blowguns, catapults or any type of functioning projectile weapon. This includes any device that could be construed as a projectile weapon, loaded or unloaded (please, no real guns), or any extension of the human hand. The only exceptions are non-functioning replicas that are kept in their holsters, or daggers, knives and swords that are kept in their sheaths. All spears and staves must be no longer than six feet and the end of said devices must never project more than 12 inches from the bearer's body. This policy is in direct line with the rules of the Sheraton Hotel and their security department. There will be no appeal to a violation of these rules. Hotel Security will ask you to leave the Hotel, and Norwescon will ask you to leave the Convention. Remember, if it's drawn...your gone! The only type of peacebonding allowed is that provided by the convention. Fashion coordinated substitutes will not be allowed and do not forget, all allowable weapons must still be peacebonded. The only exceptions to this policy are weapons in conjunction with costumes to be displayed during the masquerade, and during programming specifically designed for weapons display. Bonding ties will be removed for such an event and replaced immediately afterward. If you remove the bonding tie in a private room to display your weapon, please return to have the bonding tie replaced.

Basic policy will remain the same. All blades must have protective covering in all public areas and function spaces. Please remember to keep your polearms and staves upright at all times.

Peacebonding will be available in the registration area, in the Security office, and from the Rovers. If you have any

questions about this policy, write to Peacebonding, c/o Norwescon, P.O. Box 24207, Seattle, WA 98124. As always, bonding is always looking for a few good beings.

Room Party Policy

IMPORTANT NOTICE!! Your room party and party host or hostess must be registered with the Convention Office. The host or hostess of your room party must stay sober. You are responsible for the good health and safety of your party attendees.

Cloak Room/Lost & Found

Once again we'll provide a no-charge Cloak Rooms for our members. Yes, as with last year, we have two rooms. The Main Cloak Room is on the Ballroom level. It opens early and closes late (with a few closures during the day) Thursday through Sunday. The Upper Room, between the Boardroom and the SouthCenter room, is open during the day on Saturday and Sunday. Check your Pocket Program or the signs outside the rooms for the hours.

BE SURE the room you wish to use will be Open when you want to put something in **AND WHEN YOU WANT TO TAKE IT OUT!** We are Not open 24 hours a day. As always, use is at your own risk, and we do reserve the right to say "You're Not Bringing THAT In Here!"

The Lost and Found is located in the Main Cloak Room and shares the same hours. Remember to check with us if you lose an item during the Con. Items not claimed by closing Sunday night will be held until June 1, 1989.

Hotel Accommodations

Hotel room reservations should be made early! The Tacoma Sheraton is full up as you read this, To check if there is a waiting list or cancelations have been made, phone the hotel, at (206) 572-3200, Other hotels in the area at which Norwescon members can get rooms are the La Quinta (formerly the Holiday Inn) and the Quality Inn (once known as the Tacoma Dome Hotel).

Room rates for the **LaQuinta only** are: \$45 for singles, \$50 for doubles and double/doubles. Rooms at the **Quality Inn only** are: \$50 for singles, \$56 for doubles and double/doubles. Room rates for the **Sheraton only** are as \$60/night for Single or Double. Triples and quads are \$66/night. Call the hotels for suite prices.

Suggestions Wanted

Your questions, suggestions, ideas, art, etc. are welcome and wanted for NORWESCON. Please write to us at: NORWESCON 11, P.O. Box 24207, Seattle, Washington 98124. Or, you can call the 24-hour Hotline at (206) 723-2101.

New Registration Policy

In order to be sure that all people under 18 have parent permission to be at the convention and to also insure that said minor has a guardian accompanying them to Norwescon, we will be asking some of you to show proof of age. We also are requesting that you purchase your membership using your REAL name. (Of course, you can still have your fannish name on your badge, with or without your real name.) Please bring ID with you and keep it with you at all times. If you do not have a driver's license, learner's permit, passport, military ID, or other identification, now's the time to get one! If ID is requested of you and you do not have any, you will be considered a minor by Norwescon and the hotel. The Washington State Department of Motor Vehicles issues I.D. cards; other states may do so also. (For the complete list of rules for people under 21 please see the Young and Future Fans column on page 21.)

The Hospitality Suite cards people at the door; private parties often do the same thing, due to liability laws. In the interests of responsible conventioning, and keeping the convention fun for EVERYONE, please do us all this favor and BRING ID!!

Registration will be located in the second floor main lobby. We will be open on Thursday from 2:00pm to 10:00pm, Friday, 9:00am-10:00pm, Saturday, 9:00am-7:00pm and Sunday, 10:00am-2:00pm. Carolyn Palms is still in need of volunteers to help our members get their badges and packets quickly and speed them on their way to a fun weekend.

The following is a list of our current membership as of Jan. 1.

Aaron Scultz	Barbara Norwood	Bryan Pollen	Cruel	Ellen Winnie	Jeanne Hutton
Adam Cash	Battle Master	Buzzy	Dan Quimby	Eric the Grey	Jeff Knutson
Alan Smith	Becky Fallis		Dance Hayashi-Smith	Evelyn Simpson	Jeff Stone
Alexandra Mumbro	Becky Hensdell	Capt. Obidiah Spittle	D'Anglemont I'm Nym- pholeptic	Felicia Cochran	Jeffrey S Miller
Alfred Kammerzell	Becky Simpson	Captain Spy	Daniel Berg	Fingers	Jenny Bygland
Alicia Elton	Becky Thomson	Carol Noyes	Darren Ewing	F'lar Dave	Jenny Hazel
Alis Rasmussen	Belin the Lost	Carol Pearsall	D'Artagnan	Fleet Admiral Tuleen	Jenny Hicks
Allen Greer	Ben Yalow	Carol Teguns	Daryle Skinner	Donai	Jenny Sundstrom
Alpha Prime	Beth Cohen	Carol A Wiley	Dave Howell	Forbidian	Jerald R Anderson
Alphonse	Beth Dockins	Carolyn McMillin	Dave Motsenbocker	Fran Skene	Jerry Chilson
Amanda Quarong	Betty Bigelow	Carrie Karvonen	Dave Nelson	Francis Bedford	Jerry Keen
Amber Thomas	Bev Clark	Char Meier	Dave Wilson	Frank Stevens	Jesse A Koma
Andre Girmau	Beverly Marshall	Charlie Leaphart Jr	David Bailey	G LeAnne Wolf	Jim Glass
Andrea Hunt	Bill Hopkins	Cherie Playter	David W Clark	Gail Glass	Jim Larson
Andrew Miller	Bill Johnson	Cheryl Caldart	David Dorais	Garnet Kammerzell	Jim Solo
Ange Lande	Bill Mambu	Cheryl C Ferguson	David B Grimes	Garth Stubbs	Jo Brown
Angela Suryan	Bill Perkins	Cheryl Graham	David Haugen	Gary Cochran	Jo Powell-Hale
Anita Hapka	Blink Dog	Cheryl Nordgulen	David Mattingly	Gary Malkasian	Joanne Welty
Anita Jung	Bob Howe	Chris Callahan	David Myers	Gary D Page	Jodi Kimbell
Ann Jatho	Bonnie Curran	Chris Fuhr	David Piper	Gene Hill	Joe Hensdell
Annette Mercier	Branwen	Chris Lande	David Stevens	Geordie Howe	Joe Legal
Anthony M Sharer	Brent Meda	Chuck Stewart	David Valentine	George Ainsworth	John C Andrews
Ardis Jakubaitis	Brian Bygland	Cindy Padget	Dawn Jirka	Gerald Perkins	John Brautlacht
Ash	Brian Chinn	Cindy Si John	Dean Bonnell	Getsu-Shin Moss	John Fox
Autumn J Grieve	Brian M Sullivan	Clare Louise Bell	Deb Anderson	Glenda J Hedden-Dorais	John Gardner
Awiodian	Brian Weber	Claudia Quate	Deborah Tatarek	Glenn Woodsworth	John R Gray III
	Brin-Marie Landerman	Clyde Thompson	Deborah Wood	Goodnight Irene	John Hendee
B'shorn	Bruce E Durocher II	Colleen (Bop) Phillipi	Debra Grey Cook	Gordon Erickson	John P Holdren
Barb Hendee	Bruce McPeek	Connie Hayashi-Smith	Dee Weiss	Graham Watt	John Horigan
Barbara	Bruce Pelz	Constance Crain	Delta Sanderson	Greg Bennett	John McLaughlin
Barbara Ericksen	Bruce Sommer	Coy Kearney	Denise Karvonen	Greg Gallacci	John Morrison
Barbara McLaughlin	Bryan Lefthold	Craig Steed	Dennis K Reeder	Greg T Hader	John Quel
			Despicle	Greg Sardo	John Schmitt
			Diana Kellas	Gregory Stanford	John Strilcov
			Diane Davis	Guru	John Taubeneck
			Diane McMillin		John L Tissell
			Diane Villaflor	Ha T Nguyen	John Valentine
			Dick O'Shea	Hali Myers	Jordon Orr
			Dick Roepke	Hawk	Josph'Death'Dantari
			Dick Wald	Heather Meier	Joy Barnhart
			Dolley Gilliland	Heather Pierce	Joy Jackson
			Don Glover	Henry Elling	Joy Woodsworth
			Don Webb	Henry Gonzales	Joyce Norton
			Donald Zongker	Herby Fairbanks	Joyce Quan
			Donna Hertel	His Divinity Adrian	Judith Chandler
			Donna Metz	Holly Butler	Judy Suryan
			Donna Owens	Holly Forbis	Judy Swanson
			Donna Penz	Holly Thorpp	Julia Rodke
			Dora Azu	Hope	Juna Haggart
			Dora Shirk		Kal Malone
			Dorothy McGuiness	Idell Hansen	Kara Nelson
			Doug Booze	Innsbruck Tarrington-	Karen Downing
			Doug Miller	Wesp	Karen Halsdon
			Doug Shirk	Irene Lewis	Karen LaBlanc
			Douglas Taylor		Karen Tully
			D Trent Lum	J Lyon	Karl Nixon
			Draggi	Jack Laney	Karla Fix
			Dragon Lady	Jackie Beeman	Kat Hartman
			Dragon of Jamaica Pond	Jacob S Vanderholm	Kate Gale
			Dresden Moss	James Lane	Katherine Howes
			Duane Wilkens	Jameson of Laketown	Katherine McLean
			Dulcinea	Jamie Weaver	Kathleen Easley
			Ed Lillis	Janet Fisk	Kathleen McDowell
			Ed McLees	Janet Morris	Kathleen Powell
			Ed Stiner	Janet Rhodes	Kathryn A Smith
			Editor: Billy Nguyen	Janis Worrell	Kathy Elling
			Elf	Jason K Lum	Kathy Norton
			Elisabeth Eldred	Jaw	Kaz
			Elizabeth Cline	Jay Silverstein	Keith Alan Johnson
			Elizabeth Miller	Jayne Tavis	Keith Johnson
			Elizabeth S Thomas	Jeanine Gray	Kelly clark
					Kelsh Looftin

Ken MacIntyre	Lou Anna Valentine	Michael Elmer	Patty Wells	Rosanna Keen	Steve Barnes
Ken Warner	Louise Nowlin	Michael E Fisher	Paul Randles	Rosanne McLees	Steve Forty
Ken Wong	Lucifer Von DeVill	Michael Haslam	Paul Schaper	Rosanne Brown	Steve Gallacci
Keven Thorpp	Lynda Carraher	Michael B Keefer	Paul Stone	Rose Martell	Steven Cook
Keven Weiss	Lynette M Thibodeaux	Michael Nelson	Paul Stratton	Ruby R Scott	Stewart Miller
Kevin Atkinson	Lynn Giraud	Michael J Sasser	Paulette Meier	Russell D Young	Stuart Seelye
Kim McCoy	Lynn Perkins	Michael Sugine	Pauline Palmer	Ruth Peterson	Styvensen
Kimmerly Valentine		Michelle Brulotte	Pepper	Ry	Susan Bonn
Kitty	M.A.F.C.	Michelle Disher	Pete		Susan Booth
Knave	Maranna	Michelle Loudon	Peter Citrak	Sage Walker	Susan Courney
Kris Gould	Marc Wells	Mike Bentley	Peter Mainguy	Sam Butler	Susan Dahlin
Kristi Samuelson	Marci Malinowycz	Mike Brown	Peter Suryan	Sam Emery	Susan Rich
Krysta Braaksma	Maria Masterson	Mike Curran	Phillip C Jennings	Samson Davis	Susan Taubeneck
	Marjorie Stratton	Mike Disher	Pippin	Samual Davis	
L'Egonn	Marjorie Windus	Mike Glycer	Potiphor Breen	Sandy Adams	Talisman
Lary Goodhein	Mark Banning	Mischief	Prince Regent Ordin	Sandy Piper	Tara Vaughn
Larry Nicholas	Mark Christianson	"Mom"	Mandell	Sargeant C.P.	Tarisa Amber Gaelin
Larry Osterman	Mark J Ferrari	Mona Reece	Prof. Stack, Jr	Scarlet	Tatsuki Kobayaski
Larry Verre	Mark Lyon	Mouse		Scott Padget	Ted Butler
Lather	Mark Miller	Mrs Stack	Q	Scott Swanson	Teresa Rozmyn
Laura Staley	Mark Monlux	Mundane Man	Qiqi	Scott Trager	Terry Allen Scott
Lauraine Miranda	Mark Nerby			Sean Wells	Terry Cook
Lauren Lavaas	Mark W Sutton	Nan Santarpia	R Creg Brady	Serafina Oliverio	Terry Foster
Laurie Atkinson	Marlene Helms	Nancy C Morris	Rachel Rodke	Seth Breidbart	Terry Kreissl
Laurie Edison	Martha Todd-Prather	Nancy Smith	Ralph Lindberg	Shade Nightwing	Terry Lusian
Laurina	Martin Metz	Natalie Fix	Randell Anderson	Shandy	Terry Jo Madden
Lawrence E Hawke	Mary Hafner-Laney	Nathan Rodke	Randall Robinson	Shannon J Taylor	The Alaskan
Lenore Kobayashi	Mary Hamburger	Nickelpede	Raphael	Shardak	The Colonel
Leslie A Lum	Mary May Schofield	Nikki Abramov	Ray Bird, Jr	Sharon Ashley	The Other Greg Cox
Lieutenant C.P.	Mary Warner	Nithilan	RDF Lt. C J Chaney	Sharon Sinclair	The Professor
Lillian Thompson	Maryen Johnson	Norma Borgen	Rev. Slade	Shaun Patterson	The T.P. Minstrel
Linda Deneroff	Mathew Skinner	Norm Ahlquist	Rhiannon	Sheila Cooper	The Triumvirate: Walter
Linda Fyfe	Matt Ford		Richard Wright	Sheli Shelmerdine	Thomas Bycoff
Linda M Keen	Matt Hargreaves	Olivia A Jasen	Rif Raf	Shelly Ainsworth	Thomas C Davis
Linda Shipman	Matt Hyda		Robert H Anderson	Shi'kar	Thomas C Smith
Lindy Pangan	Maura Meier	Paden	Robert Christianson	Shirin K Salzer	Tilda Palmer
Lisa Hamakawa	Max Engel	Panther	Robert Greive	Shirley Wilcox	Tim Ketron
Lisa Murata	Max glenn	Parke Godwin	Robert Suryan	Sky	Tim Mesford
Lisa Ridley	Media Tyroscan	Pat Karvonen	Robin Bradley	Smedwoman	Tim Taylor
Lisa Thiel	Mel Adams	Pat Kesterson	Robyn Ann Meadows	Smeldric	Tim Walker
Lise DeFazio	Melva Bennett	Patricia A Cowan	Roger Beeman	Smokey	Time Meddler
Lord Tharandell	Michael Brennan	Patrick LaBlanc	Roger Brown	Spyder	Tina Comroe
Lorelei Seifert	Michael Brocha	Patrick O Patterson	Ron Aley	Stacy Lyn Bowie	Tom Kennedy
Lori Case	Michael Citrak	Patrick Porter	Ron Dunevant	Stan	Tom Veal
Lori Ewing	Michael Daniele	Patrick J Swenson	Roo	Stephen Frey	Tony Springer
					TorbJorn Torgerson
					Tracy Marbot

NORWESCON NEEDS YOU!!!!

And not just as an attendee (although we are very happy that your coming.) Norwescon, like all other science fiction cons, run on one main ingredient...FAN POWER; you, me, and everyone of us who want good, safe and enjoyable weekends with our families and friends. Just paying your membership fees all the time is NOT enough. Volunteers are a special group of fans. We come in all shapes, sizes, colors and life forms. We do everything from quietly guarding props to manageing whole staffs of volunteers. We work anywhere from a few hours to all year around.

We are a Team.

This year some really neat items just for the Norwescon Volunteer Team are coming our way. Each team has it's very own tokens of identification. (ie; dice for the gamers, a security blanket for Security and Binkies for the Child Care crew). They will be yours to keep as a gift for helping. Our staff lounge will be stocked with munchies and drinks as well as things like a foot massage and back roller and lots of T.L.C. administered by our volunteer department head, Kathy McLean. You'll have a chance to receive part of our can of Cogs and meet the GoH's close up at the Volunteers gathering on Sunday of the con. We will also receive original prints designed just for the volunteer staff as a "Thank You" to us all. There are also some events in the planning for us before and after the con including the SNEAK PREVIEW on Sat. Feb 25 (see details about this event on the back page) where we will have our photo taken for the Program Book. There will also be a very special announcement made at the Sneak Preview of interest to all volunteers. Come and find out! Come and join the Team. Call Kathy at 392-0152 and volunteer today.

Valorie Osterman
Vicki Glover
Vickie L Keefer
Victoria Whitlock
Viktoria Seibert
Vivian Nordgulen
Virginia Cook
Von L
Von Thiel

Walt Guyll
Wayne Sommerlade
Wesley C Gwiazda
William Affleck-Asch-
Lowe
William Pellett
William R Warren
Wilma J Jensen
Wolfraven
Wiz

Yvonne V Richardson

Xenos Donahue
Xot

You are cordially invited to attend the
NWC 11 Sneak Preview

Saturday, February 25 at 2:00 p.m. at the Sheraton Tacoma Hotel
Ballroom
1320 Broadway Plaza, Tacoma

Admission is free. Refreshments served.
An afternoon full of fun and silliness and some interesting snippets
of what's coming up at Norwescon. You can find out: what the
Program Book cover will look like, the NWC schedule revealed,
what ice cream flavors will be served at the ice cream social, this
year you decide, the latest on attending pros,
what is a "COG" anyway?
and more

Featuring the Norwescon 11 Players

Special note: To all of you who have signed up to volunteer or
are planning to at this event. This is a little pre con party hosted for
you by the Norwescon Committee and the staff of the Sheraton
Hotel. It's their way to say thank you in advance of the
convention. Our picture will be taken for inclusion in the NWC Pro-
gram Book. Also discover the gifts you'll receive for joining the
volunteer Team(s) including poster art designed just for NWC
volunteers only. You will also be taken on a tour of the hotel.
Please call if you have any questions. (206)789-0599.

MS

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A Westwind subscription is included with
a NWSFS membership, at \$ per year.

Westwind is mailed during the first week
of each month.

Contributions of art, reviews, articles,
etc., are welcome. Deadline is the 5th
of the month prior to issue.

P.O. BOX 24207 SEATTLE, WA 98124

Advertising is accepted - see page 2

Northwest Science
Fiction Society
P.O. Box 24207
Seattle, WA. 98124

NWSFS1113 EXP 3-89
DRAGON (OF JAMAICA POND)
23 BOYLSTON STREET
BOSTON, MA 02130

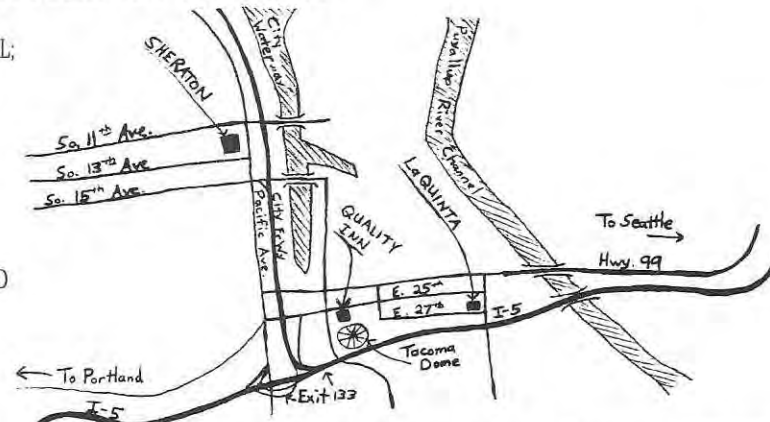
Bulk Rate
U.S. Postage
PAID
Permit no. 554
Seattle, WA

HOTEL INFORMATION

Convention hotel: TACOMA SHERATON HOTEL;
1320 Broadway Plaza; Tacoma, Wa. 98402
(206)572-3200
Rates; \$60-S/D/DD: \$66-Trip/Quad

Other hotels with NWC 11 room blocks;
QUALITY INN-TACOMA DOME HOTEL; 2611
East "E" Street; Tacoma, Wa. 98421
(206)572-7272 /Rates; \$50-S: \$56-D/DD

LA QUINTA INN; 1425 E. 27th Street;
Tacoma, Wa. 98421: 1-800-531-5900
Rates; \$45-S: \$50-D/DD



Norwescon will provide a limited shuttle service between these hotels. The shuttle hours have been extended over last year's.

Getting There

Driving in the Tacoma area on I-5 take the City Center (Hwy 705) exit and head north on 705 into the downtown area. Take the South 15th, Pacific Ave. exit off of Hwy. 705. There is a stop light at the end on the ramp. Go straight up the hill two blocks, turn right on Broadway and you are at the Sheraton Hotel. For those of you who are making one of the other hotels your first stop, take the City Center/Tacoma Dome exit off of I-5 and exit off of the Tacoma Dome ramp. Turn right on East 25th St. The Quality Inn-Tacoma Dome Hotel is just a couple of blocks down on East 26th and "E" St. next to the Dome. The La Quinta Inn is about 1/2 mile farther down on East 27th St.

To get to the Sheraton by bus is easy. All Pierce Transit busses lead to 9th and Commerce. Walk one block up the hill and four blocks south (left) to 13th and Broadway and you're there. You can transfer to a Pierce Transit bus at the Federal Way Park and Ride. The 500 comes directly to 9th and Commerce.

For more info you can call Pierce Transit at 581-8000 from 6am to 6pm during the week and 9am to 5pm on weekends.

From south Seattle and the Burien area, Hwy. 99 comes into Tacoma by way of Fife and pretty much ends at Pacific Ave. Turn right and go to 15th, turn left up the hill two blocks to Broadway and your there.

There is a shuttle bus from Sea-Tac Airport to Tacoma and the Sheraton Hotel called Travelines Airporter. It leaves from the north or south ends of the airport on the baggage level. It leaves approximately every hour during the week from 8am to 4pm and on the half hour in the evenings starting at 5:30pm. On the weekends it leaves about every 90 minutes. The fare is \$11.00 for adults.

Norwescon will be providing a shuttle service between the three hotels already mentioned during the peak hours of the convention. This service will be expanded over last years. Check your pocket program for the hours. **SEE BACK OF FLYER FOR AREA MAP**

Banquet

The Norwescon Easter Banquet is a brunch buffet and will be held at about 12:00pm on Sunday (check your pocket program for the exact time) and will include the following delectable delights;

Assorted Chilled Juices
Mixed Green Salad-Choice of Dressings
Pasta Salad
Jello Salad
Scrambled Eggs
Sasage
Bacon
Honey Glazed Ham Carved in Room
Rolls and a Variety of Condiments
Home Fried Potatoes
Blueberry and Bran Muffins
Butter and Preserves
Coffee, Tea, Decaf or Milk

The price of this yummy repast is \$15.00 per person. That includes your tax and gratuity. Don't forget all the other neathings that will be happening at the banguet (check the Progress Report). The Banquet is limited. Fill out the coupon on this flyer and mail with check payable to Norwescon to same at P.O. Box 24207, Seattle, Wa. 98124.

BANQUET COUPON

Name (s) _____

Address _____

City _____

State _____ Zip _____

Phone (_____) _____

Number of Tickets _____

at \$15.00 each = _____