

CONAGGERIE



WESTERCON 55

On May 9, 2002, Bruce Pelz, the chair of Conagerie, passed away.

Bruce knew the value of getting things done on time and meeting one's obligations. On May 6 he told me that he would be getting his chairman's message to me on Thursday, May 9. It was posted to my computer at 5:05 pm on that day. An hour later, Bruce collapsed.

On the next page, unedited, is this message sent by Bruce.

From its tone you can see that he wants everybody to enjoy the con. Even though we all miss Bruce, the concom hopes that all Conagerie members take to heart the first paragraph and thoroughly enjoy themselves.

From the Ringmaster:

LADIES AND GENTLEMEN !!

(and you five in the back row that think no one can see you)

Welcome to:

THE GREATEST SHOW ON

Independence Day 2002 !!

The Animal performers of Conagerie are in place and ready to Astonish, Delight, and Entertain you. Your participation in events, while obviously not Required, is Encouraged, and will almost always result in your achieving a greater degree of Astonishment, Delight, and Entertainment. So wander around the place, enjoy yourselves, and help others, whenever possible, to enjoy themselves.

[Intersperse some transition music from the Calliope, either the Music Machine or the Amusing Muse of Music herself, whichever is easier to obtain.]

Those of you who are still here reading this guff are about to be subjected to more rant of the sort that was in Progress Report 3. One of the Division Heads requested an extension of my comments on Finances for a Westercon, and while I expect there is a good chance of my winding up being embarrassed by Events, I'll give it a try.

Long ago, I developed the theory that a Convention Chair is, at best, the third most important member of the Committee. The second most important person is your Treasurer. A good Treasurer should be able to draw up a budget, based on experience and comparison to budgets of similar conventions, and in consultation with the Chair and Division Heads. That done, the Treasurer makes sure everyone sticks to that budget until and unless it becomes obvious that some assumptions were unrealistic and the budget needs to be changed. Cut, usually. More consultations are held, and a revised budget is produced. The Treasurer's Big Stick now points to the New Budget, beyond which Departments and Divisions may not spend. The Treasurer must be more than just a check-writing Paymaster, and the Committee must know that money spent beyond the budget will come out of their own pockets. (A good Treasurer will also build a Fudge Factor into the budget, and not tell anyone—not even the Chair -- where it is or how much it is. Some flexibility is always useful.)

The most important person on the Committee is your Facilities person. The one who draws up the contract between the Convention and the Hotel (and/or Convention Center). The more experience your Facilities person has, the better. Sample contracts for comparison and for examples of wording what you want from your facilities are available around fandom. A Westercon in area X usually draws Z number of members, taking R number of hotel room nights. Functions -- Art Show, Dealers, Programming, etc.—need Y square feet of space, and the convention will probably take up all the function space in the hotel. It all gets written down and signed, and you wait to see if your convention will be "usual." If it is better, you can add features and expand the budget; if it is worse, you will have to rely on your Treasurer to find some parts of the budget that can be cut, and/or on your facilities person to try to re-negotiate the contract. (I have no idea what tools are in the Facilities toolbox; I don't try to do Facilities. Or Programming. Or.....)

If it is getting late and your convention is still not showing signs of being "usual," you may need to look around for rescue money. Incorporating the group sponsoring the convention, or the convention itself, offers individual Committee people the most (though not perfect) protection from financial attack. If the group has money in reserve, you may need to use it for leftover bills. Or you may want to use such money to make preventative strikes: Advertising above what the Convention itself has budgeted may get you enough new members (and room-nights) to prevent problems. So might the renting of a relatively few Corporate Rooms.

None of the measures for dealing with "less-than-usual" conventions are pleasant, but anyone bidding for a Westercon should be aware that such measures may be needed. Then plan as best you can, and hope they aren't.

That's it, the rant is over! Go have fun!!

Bruce Pelz
Ringmaster, Conagerie

COMMITTEE AND ASSISTANTS FOR CONAGERIE:

RINGMASTER:

Bruce Pelz

BUSINESS:

Ed Green

Site Selection: James Briggs
Saul Jaffe, Sharon Sbarsky

PUBLICITY & PRESS:

Liz Mortensen

Web Site: Liz Mortensen

GoH LIAISON:

Noel Wolfman

Assistants: Ron & Val Ontell

BIG TOP (Facilities):

Bobbi Armbruster

Suites Advisor: Kimberlee Marks Brown

Deputy: Kimberlee Marks Brown

Aide d'Bobbi: Glenn Glazer

Night Watch: Tristan Anderson

Operations: Robbie Bourget

Fan Tables: Ed Hooper

ADMINISTRATION:

Elayne Pelz:

Treasurer: Elayne Pelz

Membership: Elayne Pelz

Registration: Lynn Boston-Baden

Deputy: Tony Benoun

Dealers: Sandy Cohen

Staff: Greg Bilan

Art Show: Fuzzy Pink Niven

Staff: Janet Baernstein, Mischa Coleman, Mike Donahue,
Elizabeth Klein-Lebbink, Elizabeth O'Brien, Jerome
Scott, Sherri Taylor

Merchandising: Scott & Jane Dennis

Logistics: Bob Null

Assistant: George Mulligan

Ribbons: Sharon Sbarsky

Office: Casey Bernay

Postmaster: Sandy Cohen

Restaurant Guide: David Keller & Deanna Bayless

MEMBER SERVICES: Christian B. McGuire

Hospitality: Christian B. McGuire

Assistant: Allie "Phoenix" Johnson

Leads: Sherri Benoun, Michael Mason, Sandra Childress

Staff: Suze Campagna, Tadao Tomomatsu, Michael
"Lynx" Molisani, Cindi 'Somebody' Cabal, Becky
Barber, Bruce Rowan, Steffnee Peterman, Scott
Beckstead, Joan Steward, Dr. Susan "Arizona" Gleason

Staff Lounge: Chaz Boston Baden, Kim Bergdahl

Staff Lounge Staff: Colleen Crosby, Shawna Fox

Publications - PR/PB: Marty Cantor

Volunteers: Darrel Exline

Assistant: Greg Reynante

Information: Charles Matheny & M.J. Jewell

Daily Gnu's Zine: Karl Lembke

Assistant: Susan Gleason

Fan Lounge: Milt Stevens

Assistants: Marty Cantor, Dwain Kaiser

Handicap Access: Joe Zeff

PROGRAMMING: Mike Glycer / Shaun Lyon

Program Ops: Cathy Beckstead

Staff: Wendy Wiseman, Paul Steib, Elisa Sheets, Suzanne
Campagna, Joyce Sperling

Green Room: Chris Newman / Mark Corsi

Technical Services: Gregory Hart, Charles Hoff

Pocket Program: Shaun Lyon

Locus Awards Banquet: Liz Mortensen

Kids' Programming: Alison Stern

Noah's Ark Party: Suzanne Campagna and the Dreaded
Minions

Masquerade: Kathy Sanders

Masquerade Tech: Martin Jaquish

Dances: John Hertz / Scott Beckstead / Lynx

Rock Dance Assistants: Music & Video Consultant:
Patrick Beckstead, Sanity Maintenance & Research: Joan
Steward

Filking: Lee Gold

Blood Drive: Mike Sheffield

Assistants: Dennis & Kristine Cherry

Autographs: Chris Marble

Anime Programming: Brett Achorn / Stacey Hallman

Gaming: Mike Stern



REGISTRATION HOURS

Registration at Westercon 55 will be open the following hours:

3:00 pm – 8:00 pm Wednesday, July 3, 2002 – pre-reg only

9:00 am – 9:00 pm Thursday, July 4, 2002

9:00 am – 9:00 pm Friday, July 5, 2002

9:00 am – 9:00 pm Saturday, July 6, 2002

9:00 am – 12:00 noon Sunday, July 7, 2002

Evening memberships will be available after 7:00 pm Thurs.,
Fri. and Sat.

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ARTIST CREDITS

Ross Chamberlain - Cover
Rotsler - pgs 4, 43, 44, 45, 73, 74
Heather Riesen - pgs. 6, 19, 30
Marc Schirmeister - pgs. 5, 8, 38, 54
Alan White - pgs. 33, 35, 49, 61, 65, 69, 72
Shawn Crosby - page 36
ATom - page 74

PHOTO CREDITS

LeAnna McGuire - page 10
Beth Gwinn - 18
Geri Sullivan - page 21
Chaz Boston Baden - page 34
Ship photographer (provided by Elayne) - page 46

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IN SPACE, NO ONE CAN HEAR YOU ROAR...



... 'CUZ THEY TURNED OFF THEIR HEADPHONES.

WHITHER ANIMALS?

by D Gary Grady

(Bruce Pelz was many things to many people. To a lot of us he was a person who truly appreciated "silly." When I saw the following item I could imagine myself printing it and taking it to the next LASFS meeting just so I could give it to Bruce so that he could savor it and fill the patio with his laughter. I am printing it here so that everybody else can join in the laughter. - ed.)

(In the Trufen e-list Roy Tackett asked the following, "How about those critters that haven't changed a bit over thousands of years?" Below is Gary's reply to that question.)

How about them? They're doing fine as far as I know, but they never call or write, evidently being too busy with their own amusement to remember their old friends, the slimy little bastards.

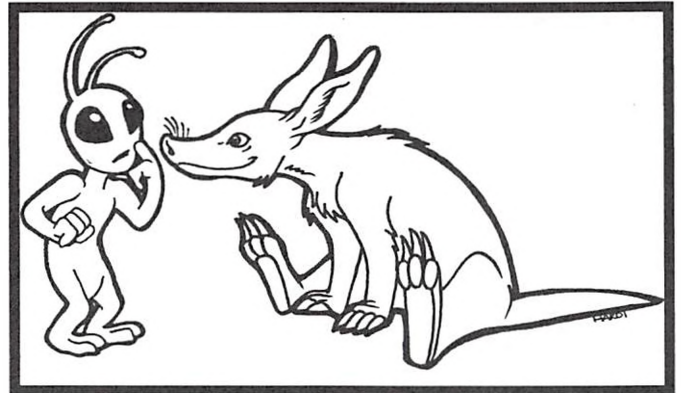
There's a mistaken notion that evolution implies that all species are changing all the time, but of course it would be a piss-poor theory indeed that was so out of touch with its own piles of supporting evidence.

Natural selection predicts that if a creature is particularly well-suited to whatever job description it has, it will remain unchanged in that position with no hope of promotion, at least until foreign imports or other disruptions make the job go away.

In that case it must find a new career or else take permanent retirement, perhaps as a fossil. Those of its colleagues that manage to locate another niche they're good at will do well enough to settle down and have kids like them, and those of the kids whose talents are most suited to the position will follow in their parents' footprints or slime trails or whatever and procreate as kids are wont to do. Eventually a community of them form a cohort in a new dead-end job with no aspirations beyond a catchy Latin name. The luckiest get one in honor of Gary Larson.

Dealer Room hours:

Thursday: Noon – 6:00 PM
Friday: 10:00 AM – 7:00 PM
Saturday: 10:00 AM – 6:00 PM
Sunday: 10:00 AM – 4:00 PM



ART SHOW HOURS:

Artist Set-Up - Thursday 10 am - 3 pm

Open to Attendees:

Thursday: 3 pm - 7 pm

Friday: 10 am - 6 pm

Saturday: 10 - 6 pm -

(Close-Out of written bids at 6 pm)

Sunday: 10 am - 11:30 am

(for after close-out sales and pickup of items won on written bids)

Sunday: Noon -

Voice Auction of pieces which have five written bids

Sunday: 1/2 hour after Auction -

All Buyer pick-ups and Artist check-out

CON SUITE

The Watering Hole:

by *Christian McGuire*

No matter who you are, or how many humps your camel has, at some point or another your wandering, hooves will bring you to the only rooms at Conagerie, Westercon 55, where your thirst can be satisfied and your weary feet rested: The Watering Hole. An oasis of comfort, drink, snack and abundant conversation to fulfill any desire.

You ask, where may I, a humble member of this fine convention, find the consuite? I'll tell you. Go to where the roots of the mighty trunks of the great trees supporting the tent of Conagerie's stage are gathered together and rise from the dirt (the common folk call this the elevator lobby). Ride up just a little bit to the third branch (floor). From the confines of the talon (3rd floor elevator lobby) take a left down the Easterly Bough. Take care not to drop off, the moss on the bark can be slippery when wet. At the end you will find that carefully constructed nest (Presidential Suite) wherein The Watering Hole can be found. There, each day of Conagerie's run, from the striking of the first stake to the collapse of the Big Tent, you will find all the animals gathered, to share knowledge, gather tales, and laugh in the company of the finest beasts, creatures, critters, varmints and vertebrates (the spineless are also welcome!)! Be a part of it all, the only requirement for participation is a valid Westercon 55 badge, a thirst, and the open mind to experience the wonders awaiting your presence to make them complete.

Our Hours Are:

10:00 a.m. through 2:00 a.m. on Thursday, 4 July, 2002
10:00 a.m. through 2:00 a.m. on Friday, 5 July, 2002
10:00 a.m. through 2:00 a.m. on Saturday, 6 July, 2002
10:00 a.m. through 2:00 p.m. on Sunday, 7 July, 2002

For any interested in adding that extra dimension to the Conagerie experience, feel free to drop by the Volunteers Desk and enlist to help make The Watering Hole, a *tour de force*, whose memory will glow from behind your eyes until many seasons and Westercons have past.

INFORMATION

by *Charles Matheny & M.J. Jewell*

Under the Big Top of Conagerie, Westercon 55, there's a place where every member, no matter what fan or beast they may be, can seek out answers to many of life's most important questions: "Where's Registration?" "When will the Mixer be starting?" "Why

can't I sell cupcakes at my fan table?*" and that soon to be perpetual Conagerie favourite, "I can't figure these instructions out, just tell me where to find the Consuite?". That place is information, centrally located just South of the elevator lobby on the 2nd floor, in the convention pre-function space. Need to check out the menu of a place that you and a dozen other fans found in the restaurant guide? It'll be there. Need to have the bathroom pointed out? Information will point the way. Want to have the name of the famous pro holding court in the Coffee Bar below? Just ask!

This is after all, your convention. As a member of Conagerie, you deserve to know the answers to what, when, where, how, why? We'll have the answers. Hell, even if you don't have a specific, Westercon 55 related question, come up and ask us anything you'd like, just be prepared and willing to get the answer.

*Where were you in 1972? We (imperial) were here.

WEAPONS POLICY

It is the policy of Conagerie that no real or realistic projectile weapons may be carried anywhere within the convention except during the masquerade or specially approved events. The use of a weapon during the Masquerade or during a programming event must be approved by the Masquerade Director or the Programming Coordinator respectively. No weapon of any kind may be drawn or wielded in any area of the hotel or convention space.

Conagerie defines a weapon as any object designed to cause damage, or any replica of such an object, or any object that the Committee determines to pose a risk to the safety of others or to personal or hotel property. The Committee reserves the right to alter or amend this definition and the right to impound weapons for the duration of Conagerie. Failure to put a weapon away in your hotel room or car (or check it with Ops until you leave the convention for the day, if not staying at the hotel) is grounds for immediate revocation of membership without refund and expulsion from the convention.

Dealers who sell weapons must securely wrap each item at the point of sale and provide each customer with a printed copy of these rules.

We at Conagerie know that most people who would like to carry weapons are sensible and careful individuals. However, we must keep in mind liability, legal issues, and our relationship with the hotel. The safety of you, the members, must outweigh any other consideration and it is with this in mind that these policies have been formed.

"YI HO, SLIBER..."



"...OY VAK!" 4/12/02

VOLUNTEERS

by Darrel Exline

"That's some strange Circus you're running here!" Us? Running? Hardly, we, the membership of Conagerie (Westercon 55), are all volunteers running our convention together. From the unloading of the railcars, the driving in of stakes and the raising of the center poles up over the many different rings of fandom under The Big Top, to following around behind the elephants in parade with a cart and shovel*, well maybe not that, but all sorts of tasks, both small and large, are performed by the community that makes up the convention we share this weekend. Take the extra step of participating as fully in the creation of Conagerie, by volunteering, at our table conveniently located South of the elevators as you exit them on the 2nd floor.

Volunteering is at the very core of Fandom. From its inception in the 30's we have been a community that gathers itself together and creates it's own temporary worlds for our pleasure. Then, afterwards, we carefully disassemble them and save the pieces for our next convention together. Whether you filk, costume, write, watch amine, make models, game or draw pictures to amuse your friends, there's a place where you can help out waiting for you.

Even if this is your first convention, there's still plenty of opportunity to help out. Take part in all aspects of Fandom from the beginning of your membership in this wondrous culture. Be willing to give yourself the full experience of

membership at Westercon 55. Take the chance on yourself and join those who know; volunteer.

*There are a couple of things the hotel staff handle for us.

NOAH'S ARK MIXER

by Suze Campagna

At the Thursday night mixer for Westercon 55: Conagerie you can enter and enjoy the fun in any order you wish. Either singly, two by two (the traditional way) or as part of a crowd of friends who've come out to explore the Ark and meet new friends.

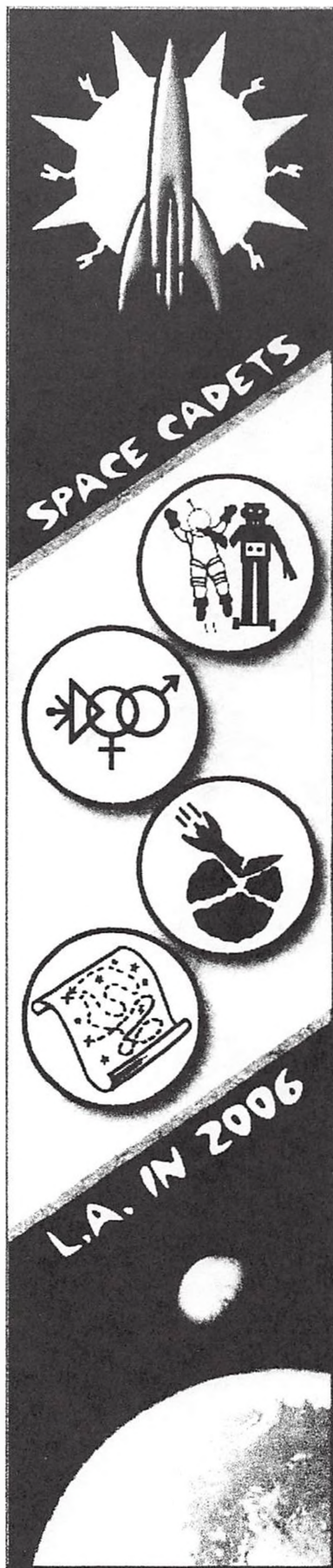
The animals came aboard in twos and so can you. But no worries if you don't, 'cause as you enter the exciting world of Noah's Ark, you can play long with our matching game. Find your match and get a prize. Make new friends and reunite with old, while you decorate (and of course eat) animal cookies.

For those wondering what sort of fannish animal they are, come over to play the patented Totem Finder, where you may be surprised to find out what kind of zoological creature lurks within you. I discovered that I'm an ocelot. (No, they're against the law in all states where gum chewing is performed publicly.) Well a lion, then. (Not that one either, 'cause if two fannish beasts make the same claim the only right thing to do is deny both the symbol.) Yes, that's it, I'm an Emperor Penguin! I'm sure there will be no confusion when it's your turn to find out. You may well receive a prize for your willingness to see inside your own spirit this way. Come and see.

Up in the kitchens of our Ark, you may find pleasure in decorating animal cookies. Bring forth the artist as well as the animal rising within you and bring life to plain shapes with your paws (or whatever digits nature has granted you). Upon completion, you may stand back and admire your efforts; then, in a highly symbolic gesture of cannibalism, eat your cookie. Yum, fresh and tasty too!

Among the rushes in the individual pens of the Ark, you can examine animal art, shown publicly for the first time. Creations from the minds of children (maybe even your own), forged and formed in Children's Programming during the day. Their mandate, to express the vision each child shares of what Conagerie means to them.

If we are truly lucky, we may get a chance to see the father of this Ark, Noah himself. Hard to miss a tall, white bearded man in robes with staff, great clear eyes taking it all in with the wisdom of mighty age behind his brow. Give him a proper Hello! and a salute before you head out to continue the evening's fun.



LOS ANGELES IN 2006

**A Bid for the 64th World Science Fiction Convention
to be held August 24-28, 2006 in Anaheim (L.A. Area), California**

- Convention facilities contract (upon success of bid) for the **Anaheim Convention Center**, and the **Hilton Anaheim** and **Anaheim Marriott** hotels – site of the 1984 and 1996 Worldcons. Locus described as them as "An ideal facility for a Worldcon ... The best space I've ever seen."
- The proven track record of the **Southern California Institute for Fan Interests (SCIFI)**, Inc., sponsoring organization of L.A. Con II (1984 Worldcon) and L.A. Con III (1996 Worldcon), ConuCopia (1999 NASFIC), Conosaurus (1989 Westercon) and ConoZoic (1994 Westercon)
- **A fabulous location**, right across the street from Disneyland and close to beaches, restaurants and many other popular resort destinations
- **A convention near the heart of Los Angeles..** the world's largest entertainment industry, home of countless authors, producers and potential guests!

JOIN US FOR THE ADVENTURE OF A LIFETIME!

MEMBERSHIP RATES

UNITED STATES OF AMERICA

Pre-Support \$20.00 • Pre-Oppose \$40.00
Pre-Dither \$60.00 • Friends Of The Bid \$75.00
Checks payable to "SCIFI Inc" in US Funds Only

CANADA

Pre-Support \$30.00 • Pre-Oppose \$61.00
Pre-Dither \$91.00 • Friends Of The Bid \$115.00
Checks payable to "Lloyd Penney" in Canadian Funds Only

UNITED KINGDOM

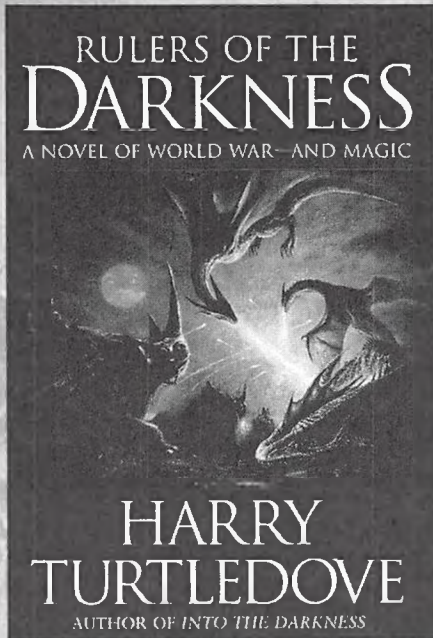
Pre-Support £14.00 • Pre-Oppose £28.00
Pre-Dither £41.00 • Friends Of The Bid £52.00
Checks payable to "John Harold" in UK Funds Only
(Additional Currency Rates are available at our table, our party, or
on the Los Angeles in 2006 Bid Website!)

JOIN THE SPACE CADETS LOS ANGELES IN 2006

c/o The Southern California Institute for Fan Interests (SCIFI) Inc.
Post Office Box 8442, Van Nuys, California 91409 USA
Website: www.scifiinc.org • Email: info@scifiinc.org

"World Science Fiction Convention" and "Worldcon" are service marks of
the World Science Fiction Society, an unincorporated literary society.

CONGRATULATIONS TO WESTERCON
GUEST OF HONOR
HARRY TURTLEDOVE



0-765-30036-2 • \$27.95/\$38.95 Can.

RULERS OF
THE DARKNESS

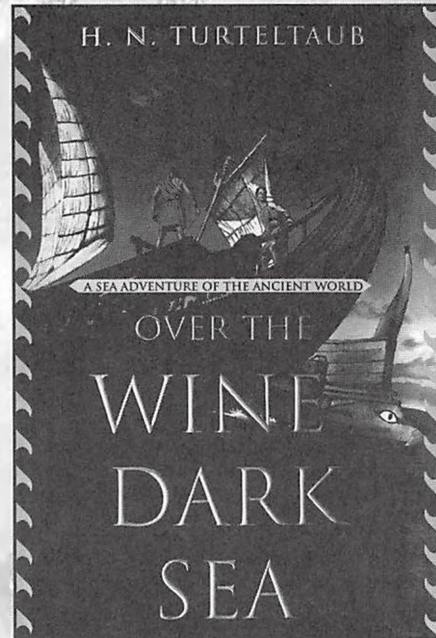
Harry Turtledove's acclaimed Darkness series continues, returning readers to a world war where magic works.

"The author of the Worldwar and Great War series displays his virtuoso command of the details of WWII in this fourth book about a conflict between mythical feudal kingdoms using magic instead of science as the basis for technology."

—Publishers Weekly on
Rulers Of The Darkness



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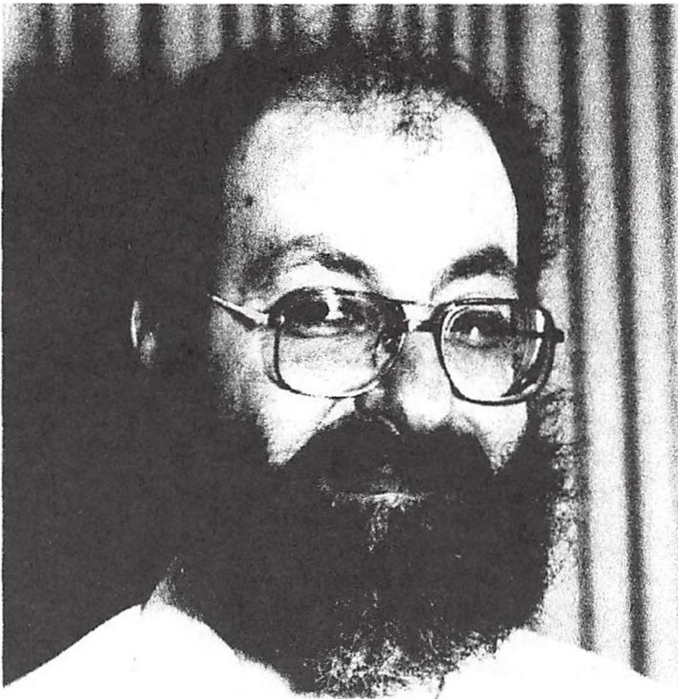
OVER THE
WINE-DARK SEA

Writing under the pseudonym "H. N. Turteltaub," noted historian Harry Turtledove presents a tale of high-seas adventure in the Hellenistic world.

"Aristotle meets Homer in this original tale of ideas and adventure."

—Kirkus Reviews on
Over The Wine-Dark Sea

AVAILABLE WHEREVER BOOKS ARE SOLD.



PRO GUEST OF HONOR

BEATING THE TURTLE

by Mike Resnick Runyon

So a bunch of us are sitting around, studying the morning line for the Hugos and wondering if Michael the Swan is going to run another two-or-three-horse entry in the sprint and if anyone can make Colorado Connie work up a sweat in the feature race, and then someone says we should just make sure not to bet against Harry the Turtle at any distance, because the man can go short or long and it doesn't seem to make any difference, and that if there is any justice in the world they're going to make him start wearing weights on his typing fingers to bring him back to the field, and even Joey Forever, who is usually astride the favorite, says that you don't want to mess with the Turtle and especially not on Labor Day or Nebula weekend or come to think of it on any bestseller lists.

Now me, I don't know all that much about the Turtle, so I go off and do a little research, and I find that this guy has moves that no one has seen in years, and he has even sold books as Eric Iverson and parlayed that into a \$93 million contract with the Philadelphia 76ers although the scribes keep getting his first name wrong and calling him Allen.

This is indeed an interesting guy, this Harry the Turtle, and to find out a little more about him I hunt up Gently Gently

Norman, who as everyone knows has never had a bad word to say about anyone and who lives at the corner of Tact and Discretion, and Gently Gently Norman tells me that he thinks Harry the Turtle is a myth, that no one man could write so many outstanding books, and that probably del Rey and Tor have entire stables of Harry the Turtles, this one turning out sure-fire openings, that one coming up with brilliant plots, another one using his prodigious brain to come up with all the right details, and so on down the line, and that there are probably eleven of him but there could be up to fifteen because his books are getting thicker.

It makes sense to me, and the more I think about it the more a question occurs to me, so finally I ask Gently Gently Norman which one of these Harry the Turtles goes home to Laura Frankos at the end of the day, because it's a dead certainty that one of them does, as they have these three wildly talented daughters called Rachel and Rebecca and Alison but who I always think of as The One On The Left and The One On The Right and The One Without An R In Her Name, and Gently Gently Norman just stares at me and finally he says I hate it when people ask me questions like that.

I still need some background before I lay my bets, so I pick up a couple of tip sheets, one put out by Charlie the Beard and one by Andy the Other Beard. One has a definite bias for West Coast tracks, and the other has just as strong a bias for East Coast tracks, and the only thing they agree on is that it doesn't much matter where Harry the Turtle runs, because once he steps onto the track the competition just kind of fades away.

I figure I better check his past performances, so I look at his record, and as far back as it goes he's been a winner, and he's put together some mighty powerful winning streaks nicknamed the Legion and the Great War and the Worldwar, and he set a track record that still stands with *Guns of the South*, and he moved over from dirt to grass and did just as well with *The Case of the Toxic Spell Dump*, and people are still talking about the day he spread-eagled the field to win the gold cup (which looks strangely like a silver rocket ship) with "Down in the Bottomlands", and I figure that sometime somewhere he must have lost a race, had an off-day, tripped over his prose or his pedigree, though probably not since the glaciers were still in California or Silver Bobby was a hyperthyroid 4-year-old, whichever came first.

Nobody can do everything well, so I figure maybe the place to beat him is not on the flat but over the jumps, which is a whole different kettle of fish, so I look to see how he's performed there, and wouldn't you know that he won half a dozen Anthology Cups while carrying Sprague the Lyon and Green Rollie on his back.

Long about this time I am figuring that the only serious difference between Harry the Turtle and Superman is that the Turtle isn't allergic to Kryptonite and has a better tailor, so I decide it is time to meet however many of him there are to better judge his quality, and much to my surprise there is only one of him (at least on the day I find him), and he is as friendly and pleasant and brilliant and tall and bearded as everyone says, and he quotes Thucydides and Socrates, who I figure must be his teammates when he is moonlighting on the 76ers, but he is at his most impressive when he quotes Harry the Turtle.

The word on the grapevine is that he is a walking advertisement for evolution in action, and that by the time the dust clears he will not only have a shelf full of Hugos and Nebulas and maybe a Pulitzer or two, but that at least two and maybe all three of his daughters are odds-on morning-line favorites to win the Campbell and write even better books than he does, and as the only other Hugo winner living or dead to sire a Campbell winner I tell him confidentially that his stud fee will triple when that happy event occurs, and far from thanking me he kind of backs away as if I am carrying a sociable disease, and I say to myself, okay, if that's the way you're going to be, I will not rest until I find someone to beat you.

I go through all the tip sheets and I check out all the competition, and after more than a year I am just about willing to concede defeat and admit there is no one around who can compete with Harry the Turtle even if he's giving weight to them (and except for Big John K back East he's been giving inches to all of them for decades), and then, suddenly, out of the blue, I find what I have been desperately looking for. I find a writer who's every bit as good as Harry, and I am ready to put my bankroll on him the next time they meet, and I have contacted Michael the Swan and Joey Forever and the rest of the gang and told them to do the same.

His name's H. N. Turteltaub, and boy, can this guy write!

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Compiled by Marty & Alice Massoglia - June 1, 2002

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WHAT IF

by Harry Turtledove

What if...

Most science fiction ideas don't come naturally. Most take a degree of intellectual sophistication that came only with the Industrial Revolution. It's hard to write about the effects of technology before there's much in the way of technology to write about. But alternate history isn't like that. It's as natural as those two mournful little words up there. What if...

What if I'd married Lucy instead of Martha, George instead of Fred? What would my life be like? Would I be richer? Happier? What would our kids have been like, if we'd had kids? What if there hadn't been that traffic accident that clogged three lanes of the freeway, so I wasn't late to the interview? How would things have looked if I'd got that job? Or—let's not think small—what if I won the lottery? How would I live if I had sixty million dollars in the bank?

In our own lives, we endlessly imagine these scenarios. We can't help it. There's always the feeling that we're inside God's pinball machine, bouncing through life and off bumpers at random, and that we could have ended up elsewhere as easily as where we did.

It's certainly true for me. If I hadn't read a particular book—*Lest Darkness Fall*, by L Sprague de Camp—when I was about fourteen years old, I wouldn't have ended up with the degree I have (a doctorate in, God help me, Byzantine history), wouldn't have written much of what I've written (I surely wouldn't be working on this piece now), wouldn't have met the lady I'm married to, wouldn't have the kids I

have. Other than that, it didn't change my life a bit. If someone else had taken that novel out of the secondhand bookstore where I found it...

And from there, from the sense that individuals' lives might be plastic, mutable, comes the sense that the wider world might work the same way. 'A horse! A horse! My kingdom for a horse!' Richard III cried. What if he'd got that horse, instead of going down to defeat and death because he didn't? What would England be like today? No different at all? A little different? A lot different? How can we know?

Well, we can't *know*, not in any absolute sense. Whatever else history may be, it's not an experimental science. How can we make plausible guesses, interesting guesses, entertaining guesses? This is the way in which the alternate-history story was born.

The sub-genre is a lot older than you might think, too. As I've noted, alternate history doesn't require a relatively high-tech background. All it requires is the ability to extrapolate from the individual to the wider world, the intuitive leap that lets you see that, just as small things can change individual lives, they can also change wider affairs.

The first man of whom I'm aware who made this leap was the Roman historian Livy, who wrote about the time of Christ. In Book IX, sections 17-19, of his monumental (so monumental that it was frequently abridged and extracted, and does not survive complete) *History of Rome from Its Foundation*, Livy wonders what would have happened if Alexander the Great had turned his attention to the west and attacked the Roman Republic in the late fourth century BC. With fine Roman patriotism, he tries to show that his countrymen could and would have beaten the Macedonian king. My own opinion is that Livy was an optimist, but that's neither here nor there. He clearly invented the game of alternate history—not a small achievement for a man who has been criticised for the past two thousand years as one who made his history with scissors and paste, taking it all from the works of those who went before him and piecing those works together into a continuous narrative as best he could.

Livy proved to be ahead of his time, as inventors sometimes are. In his case, he was further ahead of his time than most: about eighteen hundred years ahead. Not till the aftermath of Napoleon's downfall did alternate history rear its head again, with several French novels wondering what might have been had the defeated Emperor proved triumphant.

It is not till our own century that most—not all, but most—

alternate history came to be reckoned part of that new and sometimes strange kid on the literary block, science fiction. To this day, some people wonder why this identification was made. I have a couple of reasons to propose. For one thing, people who wrote other forms of science fiction also came to write alternate-history stories. And, for another, alternate history plays by some of the same rules as (other) varieties of science fiction. In many science-fiction stories, the author changes one thing in the present or nearer future, and speculates about what would happen in the more distant future as a result of the change. Alternate history goes down the same road, but from a different starting point. It usually changes one thing in the more distant past and speculates about what would have happened in the nearer past or the present. The relationship seems obvious.

The American Civil War has offered aficionados of the sub-genre a playground full of toys ever since a stillness fell at Appomattox. In fact, many Civil War officers' memoirs read as if they were alternate history, with the authors trying to seize credit for everything that went right anywhere near them and blaming incompetent subordinates and superiors for everything that went wrong. But, as their purpose was to make themselves look good rather than really to examine what might have been, they cannot in fact be included among early alternate historians.

The crowded, chaotic twentieth century saw the true rise of alternate history. Murray Leinster's seminal story, 'Sidewise in Time' (after which the Sidewise Award for alternate history is named), introduced this type of story to the science-fiction pulp magazines. But alternate history was also the province of intellectuals on a lark. In 1931, for example, Winston Churchill's essay, 'If Lee Had Not Won the Battle of Gettysburg', examined the possible consequences of a Northern victory in the Civil War in a world where the South won it—a neat double twist. And, in the second volume of his *Study of History*, Arnold Toynbee, in 'The Forfeited Birthright of the Abortive Far Western Christian Civilization,' postulated a world in which Celtic Christianity had survived along with the Roman variety, and in which the Muslims defeated the Franks at the Battle of Tours in 732.

This latter speculation was later fictionalised by L Sprague de Camp in his classic novella, 'The Wheels of If', which imagined a modern lawyer from our world transported to the twentieth century of that one. That novella, along with de Camp's even more important novel, *Lest Darkness Fall*—in which an archaeologist is dropped back into the Rome of the sixth century AD and seeks to keep the Dark Ages from descending on Europe by propping up the Ostrogothic

Kingdom of Italy against the resurgent Byzantine Empire and by improving technology—finished the job begun by Leinster's story and brought alternate-historical speculation into the orbit of science fiction.

In the years following the Second World War, a few writers followed de Camp's lead and produced thoughtful alternate histories of their own. H Beam Piper's Paratime stories and Poul Anderson's tales of the Time Patrol (and, in a different vein, his stories collected in *Operation Chaos*, in which magic reappeared in the world as a technology around the beginning of the twentieth century) stand out among these.

For the centennial of the War Between the States, Pulitzer Prize winner MacKinlay Kantor wrote *If the South Had Won the Civil War*, an optimistic scenario in which the severed parts of the US reunite in the 1960s. Also coming into prominence during the decades following the end of the Second World War were stories where the Axis won, which have challenged Confederate victories in the Civil War for popularity. Three of the best of the earlier ones were Sarban's *The Sound of His Horn*, C M Kornbluth's great novella, 'Two Dooms', and Philip K Dick's Hugo-winning novel, *The Man in the High Castle*.

In the 1960s, two Englishmen, John Brunner and Keith Roberts, produced stimulating alternate histories on a subject particularly relevant to British hearts: a successful invasion by the Spanish Armada. Brunner's *Times Without Number* examined why travel between different time lines doesn't happen more often, while Roberts' beautiful *Pavane* looked at, among other things, the consequences of slowing down technological growth (strictly speaking, *Pavane* isn't an alternate history, but a first cousin: a recursive future). At about the same time, Keith Laumer, in *Worlds of the Imperium* and its two sequels, did a first-rate job of combining alternate history with fast-moving adventure.

But alternate history really became a more prominent sub-genre in the last two decades of the twentieth century. There are a couple of reasons for this. One is that, with our much greater knowledge of the true nature of the Solar System, we have found that it looks much less inviting than it did a couple of generations ago. There are no canals on Mars, and no Martians either; nor are there oceans on Venus full of reptilian monsters. Before the space probes went out, these were scientifically plausible speculations. No more; brute facts have killed such possibilities. Furthermore, more people trained in history have begun writing science fiction, and have naturally gravitated to areas with which they find themselves familiar: S M Stirling, with a law degree and an undergraduate degree in history; Susan Shwartz and Judith

Tarr, both with doctorates in western medieval studies; and myself, with a doctorate in Byzantine history (a subject I was inspired to study, as I've said, by *Lest Darkness Fall*).

Stirling's Draka universe, commencing with *Marching Through Georgia*, is as thoroughly unpleasant a place as any ever envisioned by an alternate historian, but, especially in *Under the Yoke*, alarmingly convincing as well. His more recent trilogy, beginning with *Island in the Sea of Time*, drops the entire island of Nantucket back to about 1250 BC and examines the consequences with fine writing, splendid research, and careful logic.

Shwartz and Tarr have both combined fantasy and alternate history in intriguingly different ways. Shwartz's series that begins with *Byzantium's Crown* looks at a magical medieval world that might have sprung from Cleopatra's victory over Octavian, while Tarr's beautifully written Hound and Falcon trilogy and other succeeding books examine what the world might have been like if immortal elves were real rather than mythical.

My own book-length work includes *Agent of Byzantium*, set in a world where Muhammad did not found Islam; *A Different Flesh*, in which *Homo erectus* rather than American Indians populated the New World; *A World of Difference*, which makes the planet in Mars's orbit different enough to support life; the Worldwar series, which imagines an alien invasion in 1942; *The Guns of the South*, in which time-traveling South Africans give Robert E Lee AK-47s; and *How Few Remain* and *The Great War* books, which embroil an independent Confederacy and the USA in World War I.

In a slightly different vein, Kim Newman has imagined the Victorian age and the early years of the twentieth century controlled by vampires in *Anno Dracula* and *The Bloody Red Baron*. The really frightening thing about the latter book is that the First World War he imagines is no bloodier than the one we really had. Newman's entertaining *Back in the USSA* (written with Eugene Byrne) looks at a Red revolution in the United States rather than Russia, with Al Capone in the role of Stalin.

And alternate history has not become the sole province of escaped history buffs. Aerospace engineer Stephen Baxter's *Voyage* looks at a journey to Mars in 1986 that might have happened had John Kennedy not been assassinated. This is hard science fiction at its best, as is Gregory Benford's award-winning *Timescape*, which touches on ecological disaster along with its main theme of communicating across timelines.

Nor has alternate history remained the sole province of science fiction writers. Spymaster Len Deighton produced *SS-GB*, a chilling account of a Nazi-occupied Britain. And journalist Robert Harris's *Fatherland* became an international bestseller—certainly a breakthrough for alternate history. *Fatherland*, another tale of Germany triumphant, is carefully researched; its principal flaw seems to be a conviction that the discovery of the Holocaust twenty years after the fact would be a world-shaking event rather than a nine days' wonder, if even that.

Several anthologies have also highlighted alternate history in recent years. Gregory Benford edited *Hitler Victorious* and, with Martin H Greenberg, the four volumes titled *What Might Have Been* that examined different ways in which the past might have changed. And the prolific Mike Resnick edited and wrote for a series of *Alternate* anthologies, including such titles as *Alternate Kennedys* and *Alternate Tyrants*. Alternate history stories have found homes in magazines as diverse as *Omni* and *Analog*.

And there is a renewed interest in alternate history outside the confines of science fiction and fantasy. Articles on the topic have appeared in such mainstream publications as *USA Today* and *American Heritage*, and academic alternate histories, the parlour game of the 1930s, are respectable once again. Serious historians have played the game in two collections of essays edited by Kenneth Macksey, *Invasion: The Alternate History of the German Invasion, July 1940* and *The Hitler Options: Alternate Decisions of World War II*. Peter Tsouras's recent *Disaster at D-Day: The Germans Defeat the Allies, June 1944* and *Gettysburg: An Alternate History* recall, in their detail and fictional critical apparatus, Robert Sobel's classic *For Want of a Nail*, which imagines a failed American Revolution and the subsequent 180 years of history from the perspective of a college history text.

I have no doubt that, with so many talented writers wondering what might have been, we will continue to see many more fascinating, thought-provoking stories in the century recently born. The purpose of any good fiction, after all, is not to examine the created world alone, but to hold up that created world as a mirror to the reality we all experience. Alternate history gives us a funhouse mirror that lets us look at reality in ways we cannot get from any other type of story. That, to me, is its principal attraction—along with the joys of storytelling. ✱

A version of this article first appeared as the introduction to The Best Alternate History Stories of the Twentieth Century.

OUT OF THIS WORLD



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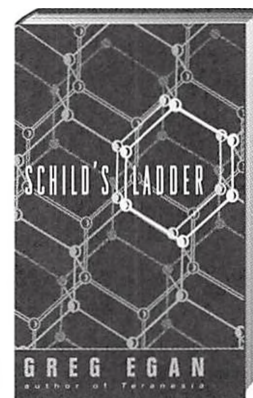
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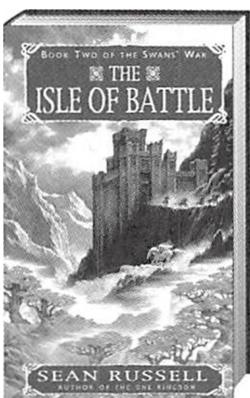


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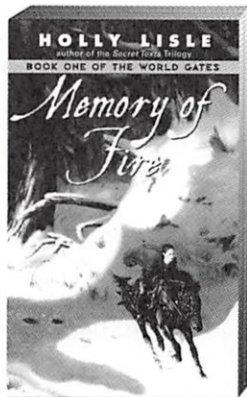
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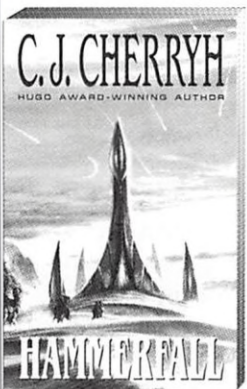
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EDITOR GUEST OF HONOR

BETH MEACHAM: A TOO-BRIEF APPRECIATION

by Will Shetterly

Once upon a time, there was a queen who sat high above the realm she ruled, and looked out upon it, and saw that it was good. And she was right to think it good, for she ruled it with love. And the name of that realm was Fantasy and Science Fiction.

Okay, it wasn't a realm, it was a book store. And she wasn't a queen, or even the only person who ran the bookstore. And while the storyteller in me wants to insist that she sat high on a stool, I don't think that's true, either. I'm pretty sure she sat at the front of the store. But the details don't matter.

What matters is that at the end of the '70s in Greenwich Village in New York City, there was a bookstore called the Science Fiction Shop. Several fine people worked there. But

the one I remember most clearly was a woman with long dark hair who always seemed to be reading a book as she sat at the cash register whenever I came in. I liked her partly because she had the perfect bookstore attitude--happy to help you if you wanted help, and happy to let you browse if you only wanted to wander among the shelves of brightly bound stories. I liked her more because she knew everything I could think to ask about two subjects we both loved, fantasy and science fiction.

I didn't know her name then. She was simply that nice, smart woman at the science fiction bookstore. After I left New York, I met other nice, smart people at other science fiction bookstores. And every one was measured by the high standard set by the woman at the Science Fiction Shop.

#

Once upon a time, a lonely traveler came to a realm he dearly wished to enter, and met its queen, who bade him welcome. And the name of that realm was--

Okay, the metaphor's getting a bit precious. She wasn't a queen; she was an editor for Ace Books, in the company of another editor, Terri Windling. I was hardly a lonely traveler--Steven Brust and Emma Bull and I had driven in an old blue van straight from Minneapolis to Staten Island to meet two editors who were curious about our writing group.

That's when I learned that the woman at the bookstore had become an editor. Her name was Beth Meacham. The love that she had put into the care of books was now going into the care of manuscripts.

I've adored Beth ever since that meeting in Staten Island. She's one of the finest editors I know. This is the unadorned outline of her story:

Beth Meacham was born in Newark, Ohio, on November 14, 1951. She studied Communications at Antioch College in Yellow Springs, Ohio. That's where she met her husband, Tappan King, a most excellent fellow who deserves inordinate praise--but this isn't his bio.

In 1976, Beth and Tappan wrote a novel, *Nightshade*, a part of the Weird Heroes series published by Pyramid. (That book was probably my true introduction to Beth. I read it when it came out and wished in vain for a sequel. But I can't figure out a way to use the admittedly strained queen metaphor in connection with that book. If this bio wasn't

supposed to be a surprise for Beth, I'd ask her to edit it. She'd undoubtedly come up with a solution.)

Beth and Tappan became reviewers for *the SF Review Monthly*. Recognizing that their partnership was a good thing, they married in 1978, the same year that Beth began working at the Science Fiction Bookshop.

She did the eager young professional thing: she freelanced in science fiction publishing as a first reader, copywriter, and editor. She worked with Ian Summers on art books that he packaged. She wrote *Barlowe's Guide to Extraterrestrials* and *DiFate's Catalog of Science Fiction Hardware*, and worked with the artists on research and design.

Beth and Tappan bought a house on Staten Island, where she learned that improving books and houses have much in common: carpentry, plumbing, plastering, wiring, and woodwork refinishing aren't all that different from revising, rethinking, judiciously pruning, polishing, and rewriting. Her neighbors probably knew more about the latter than the former; they included Lucius Shepard, Maureen McHugh, Terri Windling, Mark Arnold, Craig Spector, and Patrick and Teresa Nielsen Hayden.

In 1981 Susan Allison and Terri Windling at Ace Books saw Beth's potential and hired her as an editorial assistant. A year later, she became a full Editor, focusing on Ace's science fiction list while Terri Windling dealt with fantasy.

In 1984, Tom Doherty at Tor Books hired Beth to be the Senior Editor of the SF line. She soon became their Editor in Chief. But her corporate duties grew while her editing opportunities dwindled, a

situation that she found "quite dissatisfying." She began to suffer from arthritis, which wasn't helped by the local climate. And, most annoyingly, there simply was no room for horses in the house on Staten Island.

In 1989, she found the solution. She resigned as Editor in Chief, moved with Tappan to Tucson, Arizona, but kept working for Tor, now as an executive editor. That means she's doing the work she loves, the work for which she's being honored at this convention, in the company of saguaro cactuses, cats, and horses.

Which is to say, this queen of our beloved realm is living happily ever after.

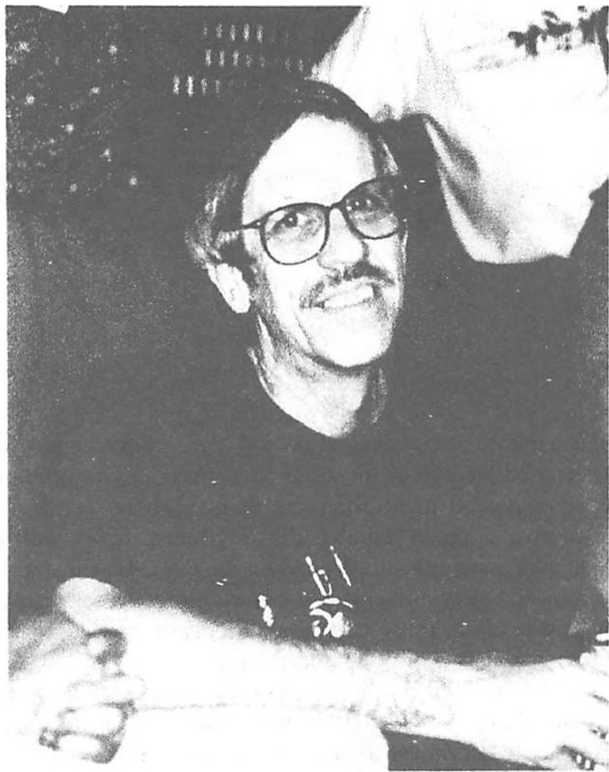


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FAN GUEST OF HONOR

**ROBERT LICHTMAN:
THE PERSISTENCE OF FANNISHNESS**

by Ted White

I'm really pleased to have the opportunity to write about my old friend, Robert ("Bob" to those of us who Knew Him When) Lichtman. I'm pleased because his story is one in which the Good Guy Wins.

Robert became a fan the way many of us became fans in the fifties: as a teenager, a high school kid who discovered fandom in the pages of the prozines – in his case, Robert Bloch's fanzine review column in *Imagination*, in the summer of 1958. Lichtman did what we all did: he sent off some coins taped to cards (we'd all been warned about sending loose change in the mail) to the editors of some of the fanzines Bloch reviewed.

But that's where the paradigm shifts a trifle. Most of us sent off our sticky quarters to a variety of fanzine editors and received a variety of fanzines in return. Some of them, to be charitable about it, weren't very good. Others were good, but off-putting, depending on the reader's awareness of esoteric facts about fandom and various fans. And some were stuffed shirts, going on in a pompous fashion about

some facet of SF. There were those of us who were put off by the fanzines we saw, and if they didn't dissuade us entirely they gave us a biased picture of what fandom was, and we had to push our way past them to find the kind of fanzines we'd always hoped to find.

Not Lichtman. The first three fanzines he received in the mail were Gregg Calkins' *Oops!a!*, Dean Grennell's *Grue* and Boyd Raeburn's *A Bas*. These were not only among the very best fanzines then coming out, they each set fannish standards. (People are still talking about them nearly 50 years later.)

Now some fans might have been intimidated by fanzines of such evident quality. They might have said, "I can't do anything like that," and not even tried.

Not Lichtman. With all the enthusiasm of a typical teenaged neofan of that era, he Took The Plunge within only a few months and put out *Psi-Phi* before the end of the year. He had help from his classmate, Arv Underman. I wonder if you can imagine what it was like to get that first issue in the mail: the covers were dittoed on super-glossy stock (very unusual in a fanzine), and the editors were two guys no one had ever heard of named Lichtman and Underman. It was hard not to wonder if our legs were being yanked a bit.

But no. These guys were real – and so was their buddy, Calvin W. "Biff" Demmon. There were more issues of *Psi-Phi* (I drew the cover for one), and just like the fanzines of most teenaged fans, it steadily improved as its editors learned the tricks of the hobby.

I'm not exactly sure when I first met Robert face to face. It was some time in the sixties, and neither of us can remember exactly when or where. But whenever it was, that was when I realized that Lichtman was (and still is) a Tall Drink of Water. (He was a natural for *The Musquite Kid*, the movie *Bjo & Co.* made from Lee Jacobs' "Ballard Chronicle." He should have gotten a bigger role.)

By then Robert and I had been part of a four-way correspondence group (with Don Fitch and Larry McCombs) and had become friends in that instantly easy way fans have.

Psi-Phi ran for seven issues, the last (as a genzine) appearing at the end of 1960. By then Robert had discovered the apas – amateur press associations – of the day, and joined most of them: SAPS, OMPA (he was the first non-Brit president in 1961), the waiting-list of FAPA, and the little private and semi-private apas like CRAP and Apa-X/APEX. But by 1963, the urge to do another genzine prompted *Frap*. Lichtman credits Greg & Jim Benford and

Calvin Demmon as “unofficial coeditors” and Don Fitch as “the publisher,” but most people saw *Frap* as Lichtman’s first mature genzine. It drew upon his earliest models – *Oops!a!*, *Grue* and *A Bas* – for inspiration without copying them, and was an accomplished and successful fanzine. But it had only six issues in two years, the Worldcon Exclusion Act unpleasantness of 1964 squelching it.

Litchman dropped out of fandom in 1971 after several years of increasing inactivity. He turned instead to the utopian commune in Tennessee called The Farm, where he spent most of a decade, not leaving it until the middle of 1980. Then his fannish connections and friendship with Paul Williams took him to Glen Ellen in California to work on Paul’s Entwhistle Books publishing venture.

That fall Dan Steffan and I had started doing a small frequent (every two weeks) fanzine called *Pong*. Our goal was to pump a little energy back into fanzine fandom, which was in a doldrums, most fanzines appearing annually or less often. We also wanted to reconnect U.S. fandom with U.K. fandom – which had not only gone its own merry way throughout the seventies, producing a brilliant new generation of fans (Rat Fandom), but had done so without sending more than a handful of their fanzines to North American fans, causing a major disconnect between the two fandoms. Paul Williams was on our mailing list, and by no coincidence at all Robert also had a chance to read copies. As Robert puts it, *Pong* “sucked me back to activity” in fandom.

And the last two decades of Robert’s activities in fandom have been his best. He started his third genzine, *Trap Door*, in 1983. Its 21st issue came out this spring...lamentably, on an annual (or less often) schedule. The fanzine has long had the reputation for publishing some of the best material in fandom. Although its circulation is too low to *win* a Hugo, it has been nominated for one.

And in 1989 *Trap Door* helped propel Lichtman to a win in the TAFF race, sending him as a delegate to Britain, after which, as is customary, he administered the fund’s American side until the next delegate was elected.

Throughout the years as my friendship with Robert has deepened, my respect for him – as both a fan and a human being – has grown. Robert Lichtman was lucky to encounter some of the best fanzines fandom had to offer when he became a fan. But he has more than repaid them with his own. Without ever losing his sense of humor and his sense of fannishness he has grown and matured as a person.

And we fans are all beneficiaries.

Congratulations to Westercon for honoring one of its Native Sons, Robert Lichtman.

-- Ted White

FAN ROOM

Hosted by
Milt Stevens

Before there were science fiction conventions, there were fanzines. Fans come in all sizes and shapes, but they have always shared a few characteristics. Being both verbal and opinionated are two of the main ones. Putting your opinions on paper proved to be the ideal fannish hobby activity. It was almost as much fun as collecting things. A few million pages later, fans are still producing fanzines. If you stop by the fan lounge, you can see some examples of fanzines of the past and fanzines that are still being produced. Fan editors may state a price for their publications, but they really don’t want to accept money. Most fanzines are exchanged for The Usual. In this case, The Usual means trade, contribution (written or art) or a letter of comment. Writing letters is the way most people start getting fanzines. There is also a subset of fanzines which are produced for amateur press associations or apas. In an amateur press association, members send their publications to an official editor who assembles them into mailings and sends them to the membership. Publishing apazines is a lot cheaper than publishing general circulation fanzines and a regular membership with activity requirements (so many pages a year) almost guarantees feedback. Some examples of current apas will be on display in the Fan Lounge.

With the verbal nature of fans, it shouldn’t be surprising that many of the people who produced fanzines had aspirations of becoming professional writers or editors. Quite a few of them did become professional writers or editors. Not that writing for fanzines will inevitably lead to a professional career, but it is a more likely start than stealing horses.

Fanzines have traditionally been published on paper, but some now appear in electronic form. You can see some examples of these electronic fanzines in the fan lounge and find out how to locate them on the net. List servers are something like an electronic equivalent of an apa. You have to join a list server and material does not circulate beyond the members of the list. There are several of these list servers which are attached to traditional SF fandom. As with electronic fanzines, you can look at some of these in the Fan Lounge.

-- Milt Stevens

Inky and The Mane (with appropriate apologies)



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LASFS

The Los Angeles Science Fantasy Society and Westercon by Fred Patten

After eight years, the Westercon has returned to its birthplace in Los Angeles. Creating the Westercon was one of the better ideas of the Los Angeles Science Fantasy Society, the world's oldest living science fiction club (celebrating its 68th anniversary this October 27th). However, the LASFS did not form spontaneously from a vacuum in 1934. It required the support of an organized science fiction fandom.

The pioneering science fiction magazine, *Amazing Stories*, began monthly publication in April 1926. It printed opinions and criticisms from its readers, along with their full addresses, in a "Discussions" column. Rejoicing in their newfound kindred, many early fans, most of high school and college age, began writing to each other. Within a few years, a group of two or three hundred of these pen pals around North America and Britain had formed a loose social association. Some organized more formally. A Science Correspondence Club was started during 1928, and began publishing a club magazine, *The Comet*, in May 1930. By the early 1930s several of the more literate fans, individually or in collaboration, started their own amateur magazines in emulation of the professional SF magazines. The prevailing attitude and sense of purpose of these early fans and fanzines was the serious advancement of science fiction.

The earliest localized SF club was The Scienceers in New York City, which first met on December 11, 1929. Its fanzine, *The Planet*, began in July 1930. In addition to amateur fiction and popular science articles, it reported on the meetings and social activities of the club. Copies of *The Planet* were mailed throughout the fledgling SF fandom, and encouraged many fans to start similar clubs in their cities. These clubs usually drifted apart after a few months or years as their adolescent members developed other interests, but there were always some SF clubs to inspire new fans to create or join local clubs.

In May 1934, *Wonder Stories* announced the creation of the Science Fiction League, an international SF club which was to be coordinated through a column in the magazine. Members living in the same city were encouraged to get together and start a local SFL chapter. The first SFL chapters were on the East Coast, but on Saturday, October 27, 1934, seven Los Angeles SFL members and two guests met in the garage of member E. C. Reynolds. These nine fans sent a letter to *Wonder Stories* asking to become an SFL chapter. The Los Angeles Science Fiction League (LASFL) was granted a charter dated November 13, 1934 as the club's fourth chapter.

The LASFL met irregularly during its first year. This changed when Forrest J Ackerman, a hyper-enthusiastic L.A. fan who was in college in San Francisco at the time, returned home at the beginning of 1936 and quickly became the club's most active member. Bolstered by Forry's efforts, LASFL began meeting regularly every other Thursday in February 1936, increasing to every Thursday by 1939. He became the nucleus of a group of similarly enthusiastic young fans such as Walter Daugherty, T. Bruce Yerke, Paul Freehafer, Ray Bradbury, and Ray Harryhausen who transformed the LASFL from a tiny literary discussion club into a lively social group. They invited all SF authors visiting or living in Los Angeles to come to the LASFL. Arthur J. Burks, Robert A. Heinlein, Jack Williamson, Henry Kuttner, and other celebrities accepted the invitation.

Ackerman was particularly active in helping the LASFL publish its own mimeographed fanzines. They were full of humorous, pun-filled reviews and parodies of current SF, as well as discussions of the LASFL's picnics, holiday parties and group outings to scientific lectures at Cal Tech or the local planetarium in addition to the club meetings. These soon established the LASFL's reputation throughout budding SF fandom as "Shangri-L.A."; a paradise for young SF fans. This reputation helped L.A. fandom win the World Science Fiction Convention for 1942 (postponed until 1946 due to World War II).

When the parent Science Fiction League began to fall apart in the late 1930s, Forry aided the club in staying alive by declaring its independence on March 27, 1940 as the Los Angeles Science Fantasy Society. Forry remained active in the club for the next two decades. He seldom held a formal club office, but he was always there to keep things moving while others came and went. Forrest Ackerman was Mr. LASFS for thirty years. By the time he stopped participating regularly in the mid-1960s, he left a firmly established club behind him.

The LASFS went through some drastic personality changes before settling down into its current self. SF fandom in the Thirties was dominated by intellectual young men who gave the original LASFL the atmosphere of a college fraternity. During the early Forties, the club almost self-destructed due to fannish politics. Cliques and factions battled, attempting to impeach club officers, arguing endlessly over trivial differences of opinion, and setting up rival local SF clubs. At the same time, with World War II in progress and most SF fans over 18 in the Armed Services, the LASFS took on the atmosphere of a fannish USO. Los Angeles was a major embarkation center for soldiers and sailors shipping out into the Pacific, and LASFS members were always ready to stop fighting long enough to greet and play host to fans in uniform passing through L.A. to the front.

Perhaps in reaction, as soon as the war ended the club swung to the opposite extreme, shunning most fannish activities as

irresponsible. The attitude was encouraged that fans should aspire to become professional SF authors, and several local writers including A. E. van Vogt, Ross Rocklynne and L. Ron Hubbard became regular participants. The LASFS instituted a "Fanquet", an annual banquet honoring those members who made their first professional SF sale. Several members did sell one or two short stories, and one, E. Everett Evans (for whom the Evans-Freehafer Award is co-named, with Paul Freehafer), became a minor popular author during the 1950s until his death in 1958.

A major accomplishment of the LASFS in the late 1940s was the creation of the annual West Coast Science Fantasy Conference (Westercon). At this time the only SF conventions were in the New York/Pennsylvania/New Jersey area, plus the annual World Science Fiction Convention which had come to Los Angeles in 1946 but was usually held in a city East of the Mississippi. Two LASFS members, Walter Daugherty and Dave Fox, felt that the fans in Western cities deserved their own annual convention. In 1948 the LASFS started the Westercon in emulation of the Worldcon. Los Angeles-area fans held the first three Westercons until the convention was well-enough established that fan clubs in such cities as San Diego and San Francisco were ready to host it. Today the Westercon is over fifty years old, and has met in cities ranging from Vancouver, BC to Honolulu, HI to Boise, ID to El Paso, TX. The Westercon's Bylaws specify the LASFS as the archive of Westercon business and the default administrator in the case of the failure of any individual Westercon (which has never happened).

By the early 1960s the LASFS had worked through its extremes to become the casual, open-to-all interests club that it is today. There are always some SF authors and artists in residence, from Fritz Leiber in the late Fifties to Larry Niven and Jerry Pournelle today, including Stephen Goldin, David Gerrold, Steven Barnes, John Dalmas, William Rotsler, George Barr, and John De Chancie among others. Some were well-established when they moved to Los Angeles and others became authors or artists while they were fans in the club. But there is no longer pressure for members to write if they prefer to remain fans.

In the Sixties the LASFS regained the lively spirit of its beginnings, with the additional benefit of a growing female presence in SF fandom. The club became more family oriented, with several marriages between members during the Sixties and Seventies including Bjo & John Trimble, Len & June Moffatt, and Bruce & Elayne Pelz. Fans began to specialize into sub-groups, devoting themselves to hard-science SF, Tolkienish high fantasy, SF movies, comic books, specific movie and TV series including *Star Trek* and *Dr. Who*, roleplaying games, Japanese anime, mystery/detective fiction, computer groups, even cliffhanger serials and old Westerns through the efforts of Charles Lee Jackson II. Despite this fragmentation, the LASFS counted them all as part of All

Things Fannish, encouraging a strong spirit of camaraderie and family. The LASFS began to build this spirit during the 1960s, incorporating in 1968 as a non-profit educational organization and buying its own property in 1973. In 1977 the LASFS replaced it with a larger clubhouse at the current location in North Hollywood. In 1993 the club completed renovations to its front building, remodeling and doubling the size of its SF library which now contains well over 10,000 volumes.

In December 1975 the Society prepared LA 2000, a special convention to celebrate the club's 2,000th meeting. More a relaxicon than a convention in the traditional sense (such as featuring guests of honor or holding a formal program), the event was so enjoyable that it was repeated in 1976, moving to October to honor the club's anniversary and calling itself Loscon for the first time. The Loscon was held twice in 1977, the second that year being the first with an official guest of honor, Jerry Pournelle. By 1978 it had settled into an annual November affair, the Los Angeles Regional Science Fiction and Fantasy Convention. Starting with Loscon 9 in 1982 the Thanksgiving weekend has become traditional. Loscon 7 in 1980 was the first to top 1,000 members, and attendance has not dropped below a thousand since 1984. The 2002 Loscon, Loscon 29, will take place on November 29 - December 1, 2002 at the Burbank Airport Hilton and Convention Center

LASFS's regular Thursday night meetings, starting around 7:00 p.m., usually boast sixty to one hundred fans of all ages. About half the attendees participate in the formal meeting and program, which may include a speaker, an SF movie, a panel, or auctions of SF items. The rest are present to use the club's library (a trove of SF books, magazines, audio and video tapes, available to all members), or to gather in informal groups in various spots around the clubhouse to socialize, pursue their special interests, or work on individual club projects. (The LASFS has organized SF exhibits for local public and university libraries, and a committee publishes an updated "LASFS Recommended Reading List for Young Readers" which has been requested by librarians across the country. The LASFS maintains social contact with other major SF clubs throughout America.) The clubhouse is also open every Friday night for more informal socializing and open gaming. In addition, on the Second Sunday of each month the LASFS hosts an open house for gaming fans. The LASFS also runs a SF exhibition booth at the annual UCLA Book Fair, and holds an annual "LaLaCon" two-day relaxicon each Spring.

There is something for every SF enthusiast at the LASFS! For more information call us on Thursday nights (or leave a message) at (818) 760-9234; or stop by the clubhouse at 11513 Burbank Boulevard, North Hollywood on Thursday or Friday evenings. Or check out the LASFS' website: <http://www.lasfs.org/lasfs/>

-- Fred Patten

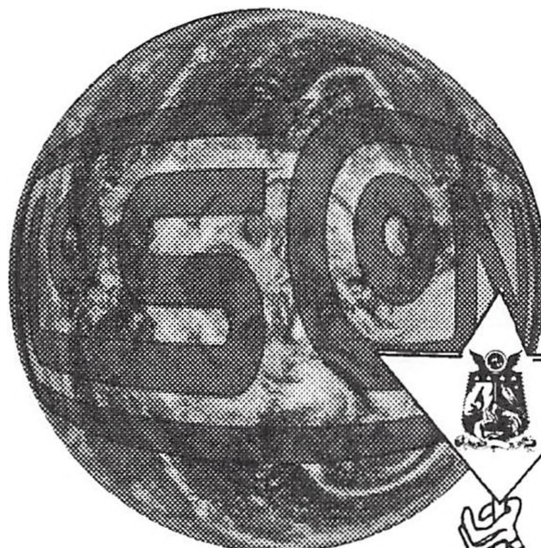
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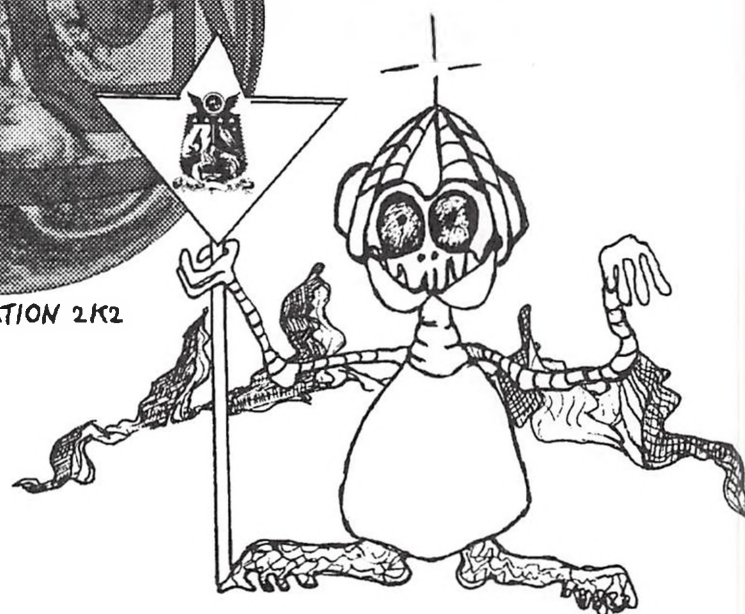
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Craig Dyer at (602) 973-2341 - Email: chair@az-sf.org

or

Mike Willmoth at (480) 945-6890 - Email: mwillmoth@compuserve.com

FILK DANCING

FILKING AT WESTERCON

by Lee Gold

No one is quite sure how to define filk. Perhaps that's one of its charms. Here's one filker's take on the subject. He didn't cover all the possible types of filk (I think Godel has a law forbidding that) but he did show there's quite a spectrum.

FIVE WISE FEN

Copyright Harold Feld 1999, reprinted with the author's permission with apologies to John Godfrey Saxe, but without a tune.

It was five wise fen of Worldcon once,
to learning much inclined,
Who went to listen to the filk to see what they would find
That each by observation might satisfy her mind

The first came to a humor room where folks with
vim and glee
Were singing "Bash the Balrog!" so the fan said "Now I see!
God bless me but this filk is merely comic parody!"

What the second heard in minor key sent her heart right
to her toes
How Ian lost his puppy after slaughtering his foes
"The songs they sing at filks," she said, "are really quite mo-
rose!"

The third approached the filking throng and
happening to hear
A filker sing the praises of the world's first Hyper-beer
"Filk's funny and original," she said "that much is clear!"

The fourth came in and settled down:
"Green Hills of Earth" she heard
And Kipling set to music and the songs from Tolkien's hoard
"I see filkers only write their tunes to someone else's words!"

The fifth came in after midnight and soon became
quite vexed
To hear of Tops and Bottoms in arrangements
quite complex.
"These filthy fannish filkers only want to sing of sex!"

And so these five fen of Worldcon disputed loud and long
Each in her own opinion exceeding stiff and strong
Though each was partly in the right -- and all were in the
wrong!

-- Lee Gold

REGENCY DANCING

by John Hertz

For years now, s-f conventions have had an evening or after-
noon for ballroom dancing of about the year 1800, the age
when the many who would be King George IV of England
was "First Gentleman of Europe," then Prince Regent when
his father George III went mad, then crowned at last. I'm
often the host.

You'll be welcome to try the dances at Westercon 55. I
teach them. some people will come in period costume; or
hall costumes, fanciful dress for strolling the halls at s-f
cons; or come as you are.

The Regency period appeals to the fannish sense of whimsy.
The Prince was - - well, anyone who would build Brighton
Pavilion must have been interesting. And since he kept a set
of Jane Austen's books at his bedside, we know he could
laugh.

A 20th Century Englishwoman, Georgette Heyer, wrote
three dozen historical romances set in this time. They are
quite wonderful: witty, lively, and historically accurate.
Even heterosexual men like me love them. Other sapient
beings should not look smug.

Frederica is a good introduction. Most of *A Civil Contract*
takes place *after* the lead characters marry. The ugly duck-
ling of *Cotillion* isn't even the protagonist. Book dealer
Marty Massoglia says Heyer is his best-selling author at
cons.

About when Heyer died, Patrick O'Brian began writing
about a Regency sailor, Jack Aubrey, and a physician,
Stephen Maturin. These twenty tales too are fine, in a very
different voice.

This was a colorful time, with Austen for literature, "Beau"
Brummell for fashion. The outside world seems to like
Charles Dickens and the later 19th Century better. We like
the light touch.

THE ROCK DANCE AT WESTERCON

by Scott Beckstead

The Rock Dance . . . What can you say about a rock dance
at a Science Fiction convention. They are usually loud, usu-
ally Eighties pop and disco, and always a few special songs
for the fannish tastes in all of us. This one is perhaps a bit

more contemporary than most, adding Nineties and the latest hits from this decade. With the addition of video we have the makings of a fantastic voyage through the halls of music and light. Having that in mind we will certainly raise the roof and have a marvelous time rocking 'round the clock (or until they make me stop). See you at the dance.

ADRENOCHROME
Thursday Night Dance
by Lynx

"Panic in their eyes, rise, dead on adrenochrome."

– Sisters of Mercy

Edgy as the desert at night, bold as black and white. Welcome to Westercon's Thursday night dance. We'll be up late with pounding rhythms both new and old.

The goal of Adrenochrome isn't merely to provide a pleasurable dance experience – we want to alter your mind. We want to tune you into a world you never imagined, show you sights and sounds you didn't think possible, and rattle your mind until after the sun rises.

You may know DJ Lynxcat from Loscon 28 and Baycon 20 earlier this year. He's back, bolder than ever, and looking to

change the very concept of convention dances. Darkwave, synthpop, classic 80s, goth, industrial, and power noise.

Be there – because its better to regret something you did do, than something you didn't.

MASQUERADE

MASQUERADE Or COSTUME CONTEST?
by Kathy Sanders

MAS-QUER-ADE	n. 1. a social gathering in which the guests are masked and dressed in fancy costume.
COS-TUME	n. 2. such dress as worn by actors, dancers, etc.
CON-TEST	n. 3. a competition, game, match, etc.
COM-PE-TI-TION	n. 2. a trial of skill or ability; a contest.

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The Science Fiction Masquerade is unique. It is more than just a social gathering. It is a competition, but it isn't just a costume contest. It involves presentation and establishing character, all within certain time limits. So if it is not really a masquerade or costume contest, what is it? It is an art form unique to the Science Fiction community. And in that context, we understand what a "masquerade" is.

Masquerade Costumes and Hall Costumes

John Hertz replies to a letter

We have for years now distinguished between hall costumes and stage costumes. The late Marjii Ellers helped work this out (as did I).

"Hall costumes" people wear for strolling 'round the halls at s-f cons. You can sit and stand and eat and drink and maybe dance in them. They are meant to be met: at a panel, in the Dealers' Room, on an elevator, at a party. Marjii called them daily wear of alternate worlds. They can add color and texture to the con.

Stage costumes are meant to be seen at a distance. The Masquerade, though it has the name of a dress-up party, is a costume competition on stage, with a panel of judges and an audience.

Hall costumes are informal. To offer them some recognition, many cons appoint hall-costume judges, who prowl the con with a handful of ribbon rosettes, and pin them on the best hall costumes they see. Trying to parade hall costumes on stage usually doesn't work; since they aren't designed to be appreciated that way, it's hard on the costumers and the audience.

I've judged Masquerade and hall costumes at big s-f cons (including Worldcons) and small - sometimes at the same con.

A Masquerade entry has to be something in particular. "Original" Division entries are the entrants' presentation of characters or a scene which had been given only by words in a book, or myth, or which the entrants invented. "Re-Creation" Division entries aren't meant to be original; they're praised for faithfulness to the film or television or what-not they're based on.

There's no sharp boundary between interesting dress-up clothes and hall costumes. A hall costume may portray a particular character or persona and may even have a name; or not. either hall costumes or Masquerade entries can be groups.

A wholly off-the-shelf costume can't earn an award, in the halls or on stage. But the art of the costumer can be in cutting and sewing, or finding and assembling, or both. Imagination, wit, appeal to our sense of wonder, are what we love.

ANIMÉ

by Brett Achorn

High schoolers from parallel dimensions, aliens with odd senses of humor, princesses and warriors, and mad scientists - these are just some of the people who will be watching programs in the animé/animation room. Better yet, earn volunteer hours and a chance at some DVDs just for sitting behind the controls. Check the posted schedule and pocket program for up-to-date schedules, but expect a mix of classic animation, hot-off-the-presses shows, and a few Saturday morning favorites snuck in.

FAN TABLES

by Ed Hooper

As every Circus has it's Big Top, Clowns, and Daring Acrobats, so too it has that little understood, but always fascinating collection of strange, misshapen, and bizarre creatures who perform inhuman acts to gather your attention: The Side Show. Our Side Show has no Bearded Lady, nor Sword Swallowing man, or even a World's Strongest Being, we have instead Bid Tables, Fan Club Reps. and the LASFS. They will draw you in, mesmerize your mind and relieve you of that oh so heavy coin for the reward of memberships, Bid Patches and other occult devices. Here they are now:

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The San Diego Science Fiction Conventions, Inc., Westercon 2006 Bid Committee: James Briggs (chair), Kris Bauer, Chaz Boston Baden, Thomas Benson, Sandra Childress, Darrel L. Exline, Christian B. McGuire, Gregg Reynante, Regina Reynante, Adam Tilghman, Glen Wooten

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DAILY GNU'S ZINE

by Karl Lembke

Ladies and Gentlemen -- and others...

This year's Westercon, Conagerie, will be chronicled in the Daily Gnu's Zine, featuring all the Gnu's that's fit to print! Published at least twice a day, with the possibility of special issues as events dictate, the Gnu's Zine carries on a journalistic tradition that stretches back to the days of jungle drums and barkers on the midway. (Or was that Midway drums and barkers in the jungle?)

For your reading pleasure, or in case you brought your colorfully-plumed tropical birds and need something to line their cages, room subscriptions of the Gnu's Zine will be available at the convention. The Gnu's Zine will be delivered to your room each morning before programming begins, and each afternoon before parties and evening activities begin. If you're interested, drop a note with your room number and the word "subscription" on it in a news envelope at any of the news zine distribution boards scattered throughout the hotel.

The Gnu Is Looking for a Few Good Ferrets

There's always something going on at a Westercon! Ferret it out, and report on it for the Gnu's Zine! Yes, you can have a license to be nosy! Panels and parties need to be reviewed. The results of any contests need to be reported. Stray comments need to be overheard so they can be immortalized in print!!! We need reporters.

We also need runners. The Gnu's Zine will be stocked at distribution points throughout the convention. These frequently empty out, and need to be restocked. These distribution points are also places where news items can be dropped off, and those items need to be brought back to the newsroom and incorporated into the Gnu's Zine. Anyone willing to make a quick run between panels is welcome to offer his or her services. E-mail me at <gnu@lasfs.org> with any offers or requests for more info.

An Elephant Never Forgotten

On May 9, our beloved chairman, Bruce Pelz, aka "The Elephant", died suddenly. Death does not release you from the LASFS, and by golly, it doesn't release you from the job of con-chair, either. Bruce has merely wound up delegating more than he may have expected to.

In tribute to the Elephant and Ring Master, I will be running a column, titled "An Elephant Never Forgotten." This column will feature reminiscences, about 100 words each, from any who wish to contribute. Any and all who read this are welcome to compose a tribute, and mail it to me at <gnu@lasfs.org>. If you don't have e-mail access, you can drop material off at a news board, or other arrangements can be made.

Let's fill up at least one whole column in every issue!

GAMING

by Mike Stern

Gaming will be in the Sky View Room.

Hours of operation:

Thursday, July 4 10 am to 10 pm

Friday, July 5 10 am to 10 pm

Saturday, July 6 10 am to 10 pm

Sunday, July 7 10 am to 6 pm

Special Event: Magic: The Gathering Tournament

When: Friday, July 5th, 1 pm to 5 pm

Where: Sky View Room

Format: Extended

Open gaming at all other times.

We will have Interplanetary available for gaming. Become a space pirate! Smuggle thionite! Evade the Negasphere!

HANDICAPPED ACCESS

by Joe Zeff

It takes all kinds of fans to make a convention. Not only fans with different interests, but fans of varying size, shape and ability. That means that some of our attendees will be handicapped in various ways. Possibly a greater percentage than in the general population, because fandom puts its main emphasis on the mind, not the body. What does it matter that you have trouble walking, or don't see well enough to drive if your mind is tramping across a world of fantasy, or crossing space at speeds that make light look like it's crawling?

Most of these people get around OK on a day to day basis, but a convention is different. You're away from home, possibly in a strange city, surrounded by bigger crowds (and crowds of bigger people) than you're likely to be accustomed to. You may need to sit up front to see or hear what's going on. You may need an aisle seat to make it easier to get in and out, or just need to get seated quickly, as you can't stand for long.

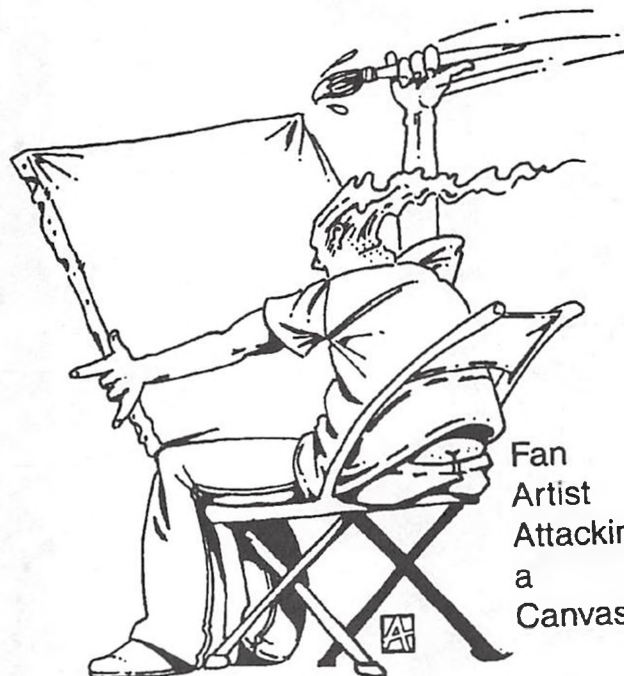
This is where Handicapped Services comes in. If you have special needs, come over and let us know. We can see to it you get seated where you need, or help you if access to any part of the function space is difficult for you. We can even get you help getting on and off the stage at the masquerade if you need. But we can only do this if you let us know. If you need our assistance, don't be shy! Our goal is to do whatever we can to make your experience here a good one, and we want to achieve this. Please, if there's anything we can do, help us by letting us help you.

ART SHOW

by Fuzzy Pink Niven

All attendees are encouraged to visit the Art Show. You're sure to find interesting things there. And you might even want to own some of them and decide to bid on them (You must register with the Art Show in order to place bids). To provide additional perspectives on the Art displayed, there will be Docent Tours of the Art Show. A schedule of the Docent Tours will be posted in the Art Show.

R. Stephen Adams
Alicia Austin
Casey Bernay
R. Merrill Bollerud
Ross Chamberlain
Dennis Cherry
Mike Cole
James Stanley Daugherty
Al De La Rosa
Lela Dowling
David & Kiara Falk
Barbara Fister-Liltz
Frank Kelly Freas
Denise Garner
John A. Garner
Dr. Susan "Arizona" Gleason
Joseph D. Greenwood
Alan Gutierrez
Allison Hershey
Mary Jane Jewell
Karey Leichel
Theresa Mather
Ellisa Mitchell
Molly Barr
C. H. Morgan
Betsy Mott
Margaret Organ-Kean
Mark Roland
Sandra Santara
Denise Satter
Feodor Shender
J.A. Stelnicki
Francesca Thoman
Nene Thomas
Ruth Thompson
Teresa Trousdale
Lillian Tunnell
Cathy Wappel
James Wappel
Ronita Williams



Fan
Artist
Attacking
a
Canvas

ART SHOW HOURS:

Artist Set-Up - Thursday 10 am - 3 pm

Open to Attendees:

Thursday: 3 pm - 7 pm

Friday: 10 am - 6 pm

Saturday: 10 - 6 pm -

(Close-Out of written bids at 6 pm)

Sunday: 10 am - 11:30 am

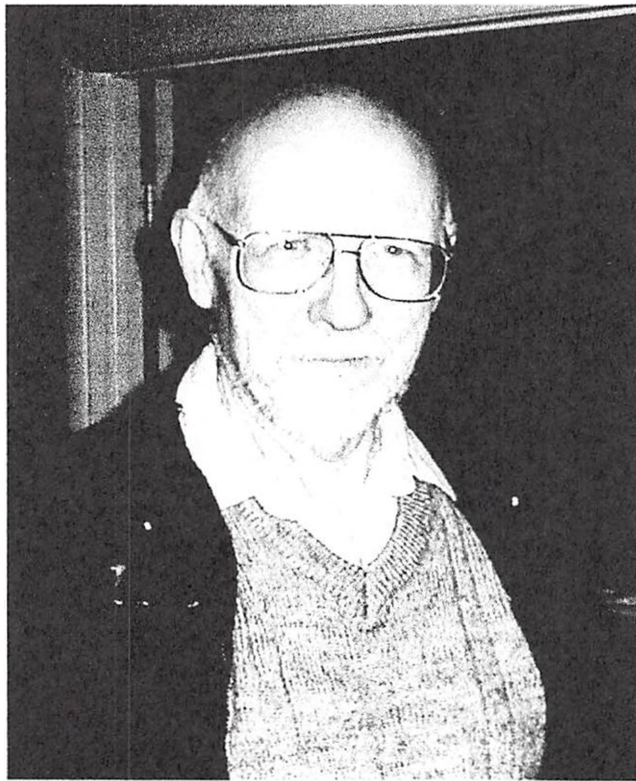
*(for after close-out sales and pickup of
items won on written bids)*

Sunday: Noon -

Voice Auction of pieces which have five
written bids

Sunday: 1/2 hour after Auction -

All Buyer pick-ups and Artist
check-out



ARTIST GUEST OF HONOR

ROSS CHAMBERLAIN THE ART OF FANDOM

by Arnie Katz

My smile went ear to ear when Westercon 55 selected Ross Chamberlain as Art Guest of Honor. It's an honor that's both well deserved and long overdue.

I think the reason it hasn't happened sooner is that Charles Ross Chamberlain – that's the first “c” in his familiar signature – has all the qualifications to be Westercon Art Guest of Honor except one.

Let me explain...

Only the 65-year-old North Carolina native's towering talent as an artist and illustrator could've overshadowed his gifts as a writer. His fanzines (including his seldom-published but always delightful *Fangle*) and apa contributors are uniformly excellent in execution and entertaining in content. Few fanwriters exceed his ability to recount the highs and lows of daily life in rich, expressive prose.

The *Fantasy Amateur Press Association*, the oldest and most prestigious in fandom, twice elected him President and will likely do so again. Always a top placer in the organization's annual Egoboo Poll, Ross is also one of the group's most universally liked and admired members.

Although primarily known as a fanzine fan, Ross has been an integral part of some of the most famous and successful clubs. He took part in FISTFA and the Fanoclasts when they put on the NyCon III Worldcon in 1967 and was later a prime member of both the Brooklyn Insurgents in the 1970s and Las Vegrants since moving to Glitter City in the early 1990s.

Yet Ross is not being honored as a writer or a convention worker or club organizer. He's the Art Guest of Honor.

Most fans credit me for discovering Ross, though like the Americas, he was already there. That's true only in the sense that my fanzines first brought him to the attention of fandom outside New York's Fanoclasts and FISTFA clubs in the mid-1960s.

If anyone deserves credit for discovering Ross Chamberlain, though, it's probably Mike McInerney. Now a BArea fan, Mike was founder and host of the Fannish & Insurgent Scientifiction Association. Mike and then roommate rich brown played host to this “open club” in their East Village apartment on alternating Fridays with the invitational Fanoclasts.

Doing things backwards as usual, I joined the Fanoclasts in April 1964 and only paid my first visit to FISTFA a few weeks later. I bent McInerney's ear about a new fanzine called *QUIP* that Lenny Bailes and I planned to publish and tried to wangle some kind of contribution from him.

Mike escaped my editorial grip with a well-meant but vague promise, but he had an idea that he thought might help my fanzine. He pointed me toward the shy fellow in the corner who was also new to the New York fan scene. He and Mike worked for a book distributor and the ever-friendly McInerney had invited him to come to a meeting.

FISTFA was a rowdy crew of proto-hippies, brash teenagers and fairly prominent fans like rich brown, Earl Evers and Mike himself. In truth, Ross Chamberlain's arrival at FISTFA had passed virtually unnoticed in the anarchy that was a FISTFA meeting.

“Go talk to Ross,” Mike counseled. “Ask to see his portfolio.”

I was just a high-schooler and this Ross person was an actual adult, but the desire for art for *QUIP* and some natural *chutzpah* impelled me across the jammed living room to the empty seat beside him.

I introduced myself, mentioned Mike and soon found myself looking in amazement as Ross turned the plastic-protected pages of his telephone book-sized loose-leaf portfolio. Every page disclosed new wonders. He had everything from a full-color imagine prozine cover – *Nonplussing Stories* to exciting experiments in various genres of fine art. The diversity matched the quality and both impressed the hell out of me.

The more I looked, the more my editorial greed grew. For reasons that remain unguessable as I consider the 18-year-old Arnie Katz, Ross seemed to take a shine to me.

Maybe it was my earnest sincerity or my enthusiasm. Whatever it was, I told him about *QUIP* and he didn't say “no” when I asked him to contribute. He didn't even flinch, much, when I told him that Bailes and I wanted to follow in the footsteps of *VOID* (Ted White, Greg Benford, Terry Carr & Pete Graham) with multi-page cartoon covers. I don't think I even paused to consider whether or not Ross could or would draw something like that.

Bailes and I wrote a script. Ross added some touches of his own and drew the whole thing in a style that was at once his yet also reminiscent of some of Bhub Stewart's *VOID* work. At a time when most fanzines still rolled off spirit duplicators and mimeographs, Bailes and I popped for cheapie litho.

That cover and the 10 or so others that Ross and I did as the artist-writer team did much to vault *QUIP* to a position of respect as one of the best fannish fanzines. Working together so closely, Ross and I developed a friendship that has stood the test of time and continues to the current day.

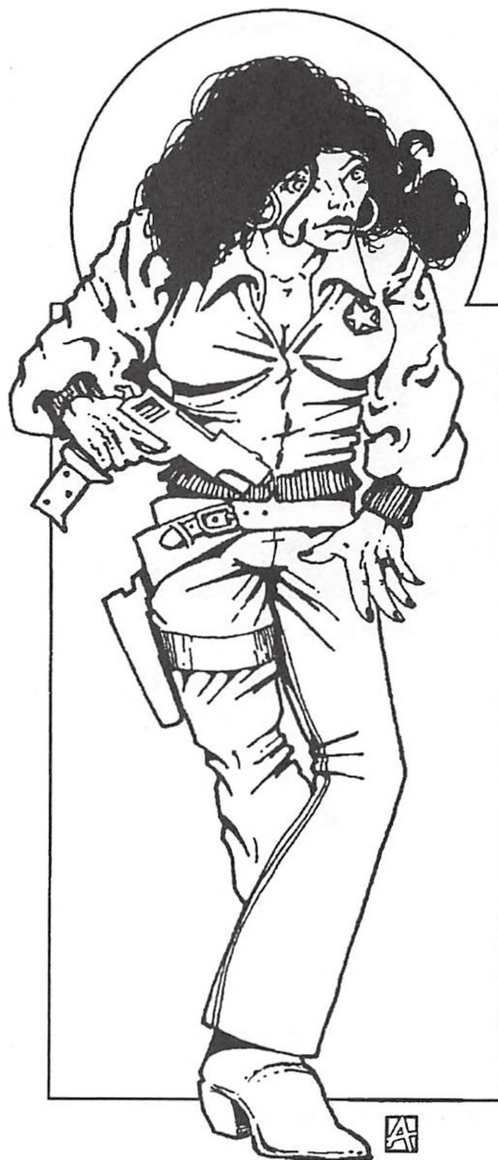
His spectacular artwork, both fannish and science fictional, has graced the covers and interiors of too many fine fanzines to mention. I've been fortunate to continue to have the inside track and receive a steady supply of his wonderful drawings.

All in all, I have to take refuge in my original statement that Ross Chamberlain has every talent and qualification necessary to become the Westercon Art Guest of Honor except one. And it is definitely that one omission that has prevented him from receiving this and other honors.

In brief: He is no damn good at blowing his own horn. The most modest of men, Ross has never put a lot of energy into telling the rest of us how great he is.

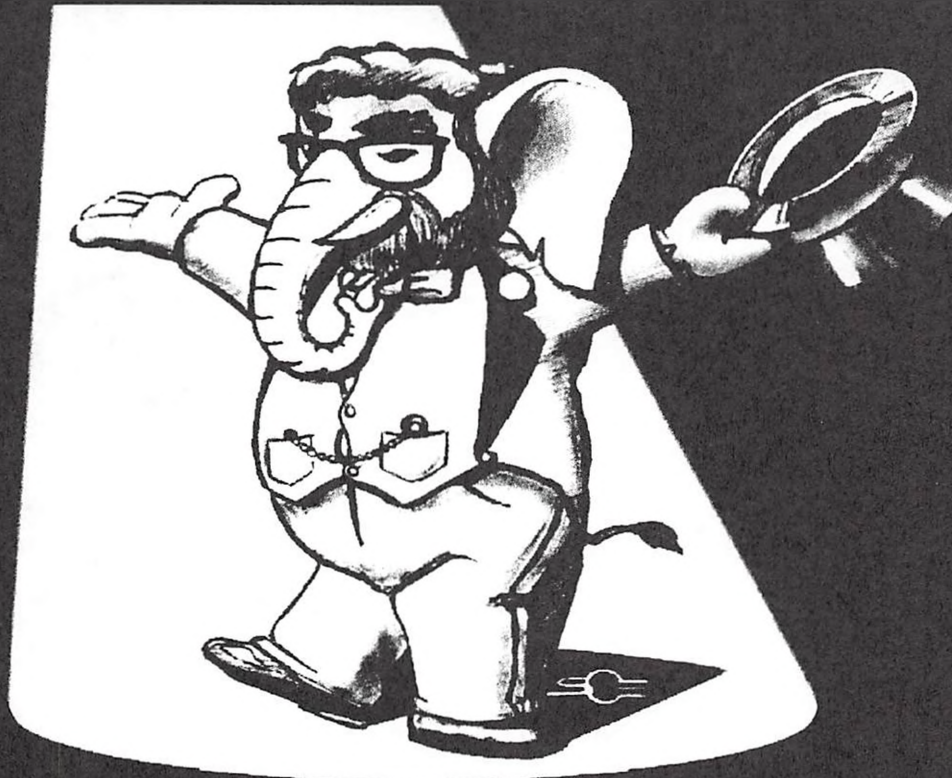
Fortunately, in this case, there is a willing substitute in the form of a lifelong friend who owes Ross Chamberlain more than he can ever adequately express or repay... me.

So congratulations to Westercon 55 for seeing past the innate shyness and utter lack of self-aggrandizement to name Ross Chamberlain as its 2002 Artist Guest of Honor.



Bruce Pelz

Aug 11, 1936 - May 9, 2002



Fanzine Archivist ✪ Fanhistorian ✪ Fellow of NESFA
Worldcon Chair ✪ "The Elephant"
Fandom's Institutional Memory

Bruce passed away on the evening of May 9th, 2002.

Please post and view messages, memories and condolences
at the following web address:

<http://www.lasfs.org/lasfs/bruce/>

A Memorial Service will be held at the LASFS meeting on Thursday night at Westercon

AUTOBIOGRAPHY

by Bruce Pelz --
Date: 8/15/2000

Re: Short Biography

Bruce Pelz has done various things in fandom over the 43 years he's been in it, but few of them have been done very recently. He published over 1000 fanzines, but about half of them were done for APA L -- a weekly Amateur Press Assn. -- and averaged two pages each. He still does a few fanzines each year, plus about a dozen or so postcard fanzines. He has also collected about 40,000 of the things, (plus however many are in the 225 boxes not yet sorted and checklisted).

He has served on several Worldcon, Westercon, and Loscon committees, usually as Treasurer or Co-Chair, but occasionally as Dept. Head for Dealers, Fan Room, Art Show, Exhibits, or Business Meeting. He is presently Chair of the 2002 Westercon to be held in Los Angeles.

At one time he was active in Filk Fandom, but then it got Organized. (Besides, his accompanist died, and he can't play a guitar worth a damn.) The four sections -- about 100 pages -- of *The Filksong Manual* that he published in the '60's and '70's are back in print, with a couple new songs, but otherwise his Filking is Historical only.

He was active in Costume Fandom before *it* got Organized, too, and only made an occasional foray into that area afterwards, usually when Kathy Sanders needed a large male as a part of her presentation. (The results were a reasonable amount of personal enjoyment, and even some competitive success.)

He had a 27-year span on the Board of Directors of the Los Angeles Science Fantasy Society (LASFS, Inc.) -- from its incorporation in 1968 through 1994 -- but given time, someone else is sure to be silly enough to break that record. His new string is less than 3 years old. He has also served in various club offices from time to time, but an explanation of LASFS offices is too complicated to go into in a short bio. For the last few years he has taken to huckstering books to those of the LASFS -- recently estimated at 55-60% of the actives -- that actually read.

He has attended all but 5 Worldcons since his first in 1959, and all but 2 Westercons since 1961, plus various Regional conventions from Boskones to Orycons. (He even ran -- nominally, at least -- the Eastercon part of a Lunacon, back in 1970 when they were combined.) He has been FGoH at

Westercon, Worldcon, X- Con, Lunacon, and Penulticon, and co-FGoH (with his wife Elayne) at Loscon and Kubla Khan. (He has only a vague idea of why any con would ask him to serve in that capacity; he thinks Loscon was trying to keep him off the Committee for a change, and that Noreascon 2 wanted to publish his Fantasy Showcase Tarot Deck.) He was Toastmaster for one Regional Con, but neither he nor the con -- nor the Guests of Honor -- have since said much about that dubious experiment.

He actually reads science fiction (as well as fantasy and historical mysteries), but with the volume of stuff being published these days, the percentage he reads keeps dropping. (It also turns out that selling books can have a negative effect on ones desire to read them). He is opinionated, but usually restricts his opinions to Fan History and Fan Politics.

He is interested in Preserving Fan History, but has no good ideas about how to find the funds, time, storage space, and especially *people* to do it.

His Current Projects have less to do with fandom than previous ones. They involve the organization of several decades worth of photographs into albums with descriptive labels, the downsizing of the plethora of collections he and Elayne have accumulated over 26 years, and doing as much travel as they can find time -- and money -- for. (He became a Cruise-a-holic in 1989, and it's a more expensive addiction than fanzine collecting.)

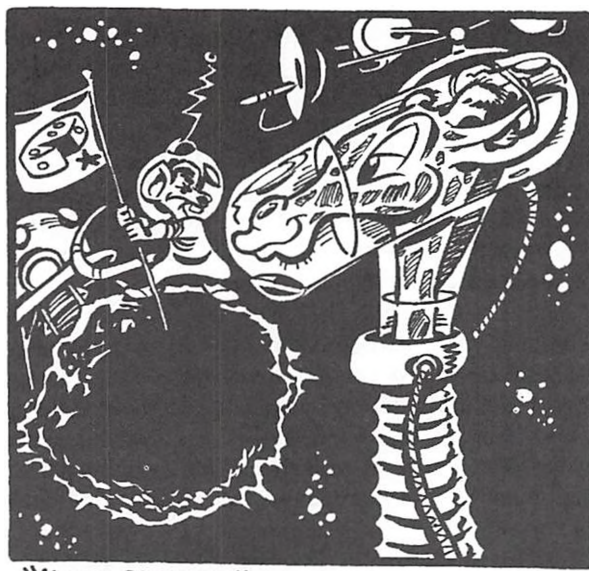
BIOGRAPHY

by Mike Glycer

BRUCE PELZ, 65, who led Los Angeles SF fandom for over three decades and chaired the 1972 Worldcon, died at a San Fernando Valley, California hospital May 9, 2002, after suffering a pulmonary embolism.

Pelz was that rare fan who excelled in every kind of fanac: fanzines, conrunning, costuming, filksinging, collecting, fanhistory. His encyclopedic knowledge of fanhistory and extensive memory warranted his nickname "the Elephant."

He made a lot of history, too: he co-chaired L.A.Con I, the 1972 Worldcon; was fan guest of honor at the 1980 Worldcon, Noreascon Two; chaired Westercons and Loscons; and worked at innumerable other convention jobs over a 40-year span. He was a Fellow of NESFA, no little accomplishment for someone on the opposite side of the country from Boston. He was even an honorary Kentucky Colonel, thanks to



"NOSY PARKER"

CWP '02.

the connections of Louisville fans.

Bruce Edward Pelz was born August 11, 1936 in New Jersey, and grew up there, moving with his family to Tampa, Florida in his early teens. He discovered fandom at the University of Florida at Gainesville, where he was part of a group of cave exploration enthusiasts who, around 1957, discovered they also shared an interest in science fiction, and started an SF club called SCIFI that met weekly.

Pelz graduated in 1959 and moved to L.A. to study library science at the University of Southern California—a choice probably determined by his newfound fannish friends in L. A.—and received his MLS in 1962. He joined UCLA the same year, as a librarian in the Physics Library, later moving to the Engineering & Mathematical Sciences Library where he headed Acquisitions for many years. He was married to fan Dian Girard from 1964 to 1967; they threw a party to celebrate their amicable divorce in 1968, which featured a cake with a bride and groom on top, facing in opposite directions. Their daughter Cecy Alystra was born in 1966.

From the 1950s, Pelz was very active in the Amateur Press Associations (APAs): SAPS, N'APA, The Cult, OMPA, and FAPA, and by the end of the 1950s had achieved his ambition to join every single APA.

Pelz published and later became unofficial co-editor of fan-newszine *Starspinkle* (1962-1964), before publishing his own fanzine, *Ratatosk*, from 1964 to 1967.

Pelz's vision and energy helped reshape LASFS and fandom at large. In 1964, he persuaded LASFSians to copy the idea of a local weekly APA from New York fandom's APA-F.

APA-F folded within a couple of years, but APA-L survived, and has appeared for over three decades.

Pelz helped create the first conventions for mystery fans in 1970, as a memorial to Anthony Boucher, who had died the year before. The first annual Anthony Boucher Memorial Mystery Convention (later known as BoucherCon) was held in Santa Monica in 1970. The con is still going, under the name of the World Mystery Convention; Pelz was its Fan Guest of Honor in 1991. In the mid-'70s, Pelz convinced LASFS to start holding its own proprietary convention, Lo-scon, which convenes every Thanksgiving weekend to this day.

Long active in the field of filk songs, he wrote the music for three songs from John Myers Myers's *Silverlock* (1960), which he later republished with a number of others in his first Filksong Manual (for the 1965 Westercon). This was the first compilation of filksongs that published not just the songs' lyrics but (where legally possible) the sheet music. He also earned fame in convention masquerade competition, winning Costume Awards at several Worldcons and Westercons in the 1960s and '70s.

Pelz's greatest claim to fame was his fanzine collection, which began growing dramatically when he acquired the holdings of The Fanzine Foundation from Alan Lewis in 1965. With over a ton of fanzines, it included the partial or complete collections of Alan Lewis, Howard DeVore, Phyllis Economou, Larry Shaw, Martin Alger, and R.D. Swisher. He was also a comics enthusiast, with an extensive collection that once included a bound set of *Fantastic Four* starting at #1.

Pelz's interests and activities changed over the years, but he gave them everything he had. After retiring from UCLA in 1993 to devote himself full-time to fandom and overseas travel with his wife, he started huckstering books, accomplishing the dual purpose of paying his way to conventions and giving him a dealer's table. As a dealer his elephantine memory served both business and friendships, because people loved the way he would remember the books they'd bought and recommend comparable writers they'd enjoy—he was a living Amazon.com.

Pelz is survived by his mother, second wife Elayne *née* Yampolsky, whom he married 1974, and daughter Cecy; his brother Ross died in a swimming accident in the 1970s. Pelz's body was cremated and his ashes scattered at sea. LASFS will hold a memorial gathering, and there will be an observance at Westercon in July, which he was to chair. His wife, Elayne, is taking over leadership of the convention, which she has served as treasurer.

This piece originally appeared in Locus.

MEMORIAL PAGES

A Few Words About Bruce Pelz

by Marty Cantor, editor,
Conagerie Program Book

Bruce was many things to many fans, with me amongst that vast multitude. During the production of this Program Book and the two previous Progress Reports, I spent much time touching base with him on these items. I have 27+ years of experience in producing fanzines, but this is the first time that I have pubbed con publications and I wanted to draw on Bruce's vast experience in these matters. And all of a sudden he is not here - but he did deliver to me his Chairman's Message right on the day he said he would, one hour before he collapsed.

As of this writing I still feel to close to what Bruce was doing with me on this PB and I am too much at a loss for words to be coherent enough to write many of them on what Bruce meant to me and to the part of fandom we shared. I have yet to finish our final project and I do not think that I will be able to put on paper many words about my feelings for Bruce until this Program Book is finished - and reading all of these other words about him - eloquent words, so many of them - makes me feel inadequate to the task.

So I will let others write of what he meant to them. Then, after the Westercon, when I can sit down and pull myself away from the words of others, I hope to be able to come to terms with what Bruce Pelz has meant to me in the 27+ years I have known him.

Until then . . . Goodbye, Bruce I miss you.

Compiled by Christian McGuire

I have yet to find the voice within me to be able to squeeze out anything about my feelings about losing Bruce Pelz. I'm fighting shaking hands to type some sort of introduction for this section. I'd been very good at carefully suppressing the sorrow and rage that move in waves through my body as I fail to cope with this tremendous death. My only outlet is this task of reading and selecting the words of others for this memorial piece. I've held onto the illusion that there's no bias in my choice, but have had to give that up by reality slapping me in the face with how I am

drawn in or puzzled or laugh or choke up by what I've read from all the outpouring of emotions from individuals better able to speak than I. It's mostly in no particular order. I've gone straight through once and taken what jumped out immediately, then followed it up with slow digestion of the remaining fragments of grief. It has become more difficult with each step. On the surface I get more detached, but underneath the resistance has built until I'm faced with writing an opening to explain and set some tone for the palpably raw feelings from so many good people. I can only hope that you see what I did with each cut and paste, tear and rend that went into the next few pages.

Thank you,

-Christian B. McGuire

If, as they say, the measure of a man is of the company he keeps, then I think I've been riding tall. It has been an honor and a pleasure knowing Bruce Pelz as my friend, and I will miss him greatly.

Damn. Damn damn damn damn damn.

-Shaun Lyon

When Puck made his declaration about "what fools these mortals be," I'm sure Bruce was probably sipping mead somewhere in the background and trying on a cape of some sort.

-Lenny Bailes

I remember Bruce particularly...as a friend of younger fans: avuncular, funny in a gruff way, regal in a silly way, master of the raised eyebrow and the flip gesture, usually with a Diet-Rite cola in hand.

-Sally Crayne

(Bruce) was the first to greet me and brother Jim as we strolled into our first LASFS meeting, June of 1963. And every year since... I saw his sardonic merriment turned to good purpose, helping others, taking no credit, a staunch firm girder in the subculture we all know and love. A true shock. Hell, he was just a kid.

-Greg Benford

This is terrible news. Bruce was a larger-than-life figure, one of the few people whom I ever knew who lived life to

the fullest. Fandom will truly not be the same without him.
-Janice Gelb

Wow.... What a terrible shock.... Oh, my Ghod.... I am going to miss him....

-Emily Christensen

Very sorry to hear about Bruce's death, I always enjoyed our irregular and occasional meetings.

-Pat McMurray

It's always sad news when we lose one of our own, but somehow I felt when fandom shriveled up and blew away that Bruce would be left standing, and would promptly organize a new and better one.

-Dave Locke

Fandom is full of unique individuals, but Bruce was almost "more unique" than most.

-Laurie D. T. Mann

As a fan—through his own actions, and those he mentored—(Bruce) was probably the most influential fan for all the time I've been in fandom. His legacy will live through fandom for a long time. And, as a friend, I will miss him more than I can express. Damn.

-Ben Yalow

My sorrow is not truly for you (Bruce), who packed everything into life you could, but for us, who now must do without you.

-Deb Geisler

I am devastated. In time, pride in the man's personality and accomplishments will take center stage, but here and now, I am just rocked to my core.

-Guy Lillian

To listen to some fans talk, Bruce was the very picture of the Svengali-like SMOF, a subtle Metternich on the fan-political stage. What Bruce really was, was kind.

I would like everyone in the S.F. world to please *stop dying*. Thank you.

-Patrick Nielsen Hayden

Here's a toast to you, Bruce. Many thanks for many years of good work and good talk.

-Steve Simmons

I took a copy of the e-mail upstairs to the UCLA Engineering Library where Bruce once worked and gave it to Anita, who worked there when he did. She read the note and immediately burst into tears.

Say what you will of Bruce, his temper, or whatever. The question I have for us is: Even if we have been gone for years, will our co-workers cry for us?

To wherever you are Bruce, I hope you have a glass of sweet wine and a library full of good books.

-Glenn Glazer

So-La-La-Con...The last time I ever saw him...he was sitting in his usual place, ostensibly holding somebody's 19-year-old Calico cat in his arms. This evening (9 May) after the meeting dispersed in shock, I went and stood in that place silently for a while. It's difficult even to contemplate what things will be like without him.

-Matthew Tepper

There were Jiants in those days, and Bruce was one of the remaining few. I'm really at a loss for words.

-Mike Blake

I found a box of "Animal Cracker" books and thought of Bruce immediately. I didn't wait and purchased the books and sent them to him right away. Bruce, there is so much more that I want to share with you!

-Sharon Sbarsky

Sorry to hear of this. Condolences from N. Irish Fandom.

-Neil Simpson

Bruce seemed to always be starting some new collection without really abandoning any old one... His most important collection was the great number of friends who will miss him, and who were greatly enriched by knowing him.

-Dennis Miller

God be with you, Bruce.

-Ed Hooper

Its getting so that every time that I meet up with an old friend I haven't seen in a long time, I feel I need to treasure the moment because there's a chance there might not be another time. I never thought this about Bruce, though—he was a rock, a constant, someone whose presence I always took for granted.

-Richard Lynch

Bruce loved Silly. I think perhaps we should try a fannish "Elephant Walk" at Conagerie in his honor. I'm not sure any of us qualify to be "elephants" in Bruce's image...but I think Bruce would appreciate the silliness of the attempt! We'll all miss you Bruce.

-Noel Wolfman

Oh, yes, indeed—the Fan Gallery was a *marvelous surprise!...one very clear, treasured memory of Bruce was the pride and anticipation with which he first showed it to me, there in the Loscon Fan Lounge.

-Geri Sullivan

drinking sweet wine has always, always brought with it the memory of Bruce, pouring, laughing, opinionating. Always opinionating. And the group of us, sipping, laughing, raising our glasses high and shouting "DECADENCE!"

-Lin Daniel

No one in the history of fandom has made that sometimes earnest, sometimes ironic slogan, "Fandom is a Way of Life," a more meaningful, more positive credo (than Bruce).

-Moshe Feder

It is impossible for me to think of him as dead. And yet, I knew he was grossly overweight and a walking invitation for a massive coronary. I suppose I expected the force of (Bruce's) will to prevail.

-Ted White

Of the many Pelzifications, the Society for the Preservation and Appreciation of Shopping Malls (SPASM) was a favorite of mine. Funny how insignifica like that becomes symbolic. Bruce, we'll miss you.

-Scott & Jane Dennis

We are greatly shocked by the new of Bruce's death. He

was largely responsible for the activities we have begun. We appreciate his goodwill and friendship deeply. If it were possible, we would go to the U.S. immediately and do something for the bereaved family. We are vexed with existence of the Pacific Ocean, which separates him and us. Please accept our sincere sympathy.

-Masayuki "Sam" Muratani

Aloha oi, Bruce.

-Liz Bryson

It seems to me that very little that I did after moving to LA did not stem from suggestion, hint or nomination from the Elephant.... I suspect very strongly that I am neither the first nor the last person to receive this sort of prodding from the tusks of a very stubborn Elephant.... I cannot decide if I am more sad with the loss or angry that it has happened. And I'm not allowed to kill anyone! Furnk!

-Robbie Bourget (nee: Cantor)

Bruce...gave his best until HE BECAME the very embodiment of the "best that fandom had to offer," the very best there is... A genuine FANNISH ICON. Bruce's death saddens us both personally more than words can say. Rest in peace Bruce.

In Sympathy,

-Bill & Roxanne Mills

Speechless doesn't work either...(Bruce) was one of the first LA fans I met in 1973 when I came out from NY. One of the first shoulders I cried on, one of the first people to offer help... There was always something reassuring in his manner that made me feel that whatever turmoil I was going through would work out. I'll miss that quiet strength and determination of his.

-Gail Selinger

He was kind to me when I needed it, he was laughing with me when life looked darkest. I will miss him with my heart and will think of questions or jokes for him often. Thank you for sharing yourself, Bruce-may you have good wine and lots of arguments always.

-Joyce Scrivner

I married into fandom so I really only knew Bruce as a "regular guy"...At our housewarming party Bruce carried

in an ice bucket, a bag of ice, and a bottle of Champagne. He said he thought we were getting enough housewarming gifts that we could probably use a "housecooling" gift!

He was such a friendly and affable guy that, for him, any time to go was too soon.

-Chad Jones

I first knew Bruce when we were in SAPS...We had all kinds of good times at parties, with or without conventions around them. I find it entirely appropriate that a LASFS meeting was stunned to silence by the news.

-Karen Anderson

A wonderful soul, a man who enjoyed the heck out of everything he could, a font of knowledge, a pillar of fandom. That was Bruce, and I will miss his wit, his twinkling eyes, his hugs, his sturdy figure coming down the hall... We were so lucky to have him, weren't we?

-Terry A. Garey

I like to think that somewhere now (Bruce's lifting a glass with Ron Ellik and Lee Jacobs, as he lifted many to them at the annual parties he hosted in their memory...*Ave atque vale.*

-David Hulan

...there are times in everyone's life when a word, an action, an event puts you on a new course. From that point on, wherever your life was going, it's now going in another direction. It was literally one word from Bruce, back when I was 13, that changed my life and caused me to go down the path that's taken me to where I am today. I could never forget that or repay it.

Roscoe wept.

-Craig Miller

What I remember best about Bruce is how much he loved Elayne. He would sit and watch her talking with people at parties, and quietly observe that she had everything she needed. He carefully crafted parties to surround her with friends and loved ones, and always ensured that she got the things she wanted and saw the things she wanted to see when they were on vacation. People who delighted Elayne were on his "A" list.

-Mike Donahue

The backbone of fandom... that's how I think of Bruce.

-David Bratman

I'm **really** sad about Bruce. What I do appreciate is how many of us can testify to what a difference he made to us... Bless him for that.... That's all any of us can do. And he did it. HE made a **difference**.

-Gary Farber

By ageing we seem to move forward on the benches in the church towards the moment we ourselves have to depart Earth...*Vaarwel*, Bruce - as they would say in the Netherlands... From the lowlands, sympathies...

-Kees, Angelique, Lennart & Annabel van Toorn

At the LASFS meeting when Bruce's death was announced we stood stunned, unable to believe that someone who had been so much a part of our universe was gone. Immediately afterward, several of us stood around between the LASFS buildings and started listing the things that Bruce had brought to fandom and to our lives. To me, it was an appreciation of Christopher Moore—I bought my first Christopher Moore book from Bruce because he said that I should, and I deeply trusted his judgment. I found it hilarious and bought more Moore, and thanked Bruce for bringing him to my attention.

After a few such comments, in which various LASFS members mentioned ways in which Bruce had enriched our lives, I noted a pattern. When I last saw Bruce he seemed very happy, a man doing what he loved to do amid the company of friends who appreciated his skills and learning.... May we all transmit our joy in literature to others, to inspire them to read new authors, as Bruce did. May we all live so well as to gift our friends with the memory of a life well lived. Whenever a good person dies we regret the times we will never spend with them, we wonder if they knew that we appreciated them as much as we did. I trust that Bruce knew that I respected his wisdom, though we just talked about books. That has to be enough, because there's no time for talking any more.

-Richard Foss

Not only was he (Bruce) one of the field's most notable movers and shakers, but was in person just one hell of a guy.

-Kelly and Laura Freas

One of my fondest memories of all fandom - period - is of a local convention where (Bruce) came dressed as Nicholas Van Rijn at the masquerade. It was as if the character himself had stepped off the page.

-Arthur Cover

I am sure others have said it better, but we're all at a loss for this in a way that words can't express.

-Bob Eggleton

The night of our (Cecy's & mine) wedding rehearsal, a few days before our wedding. Near the end of the rehearsal, when the wedding co-coordinator was walking us through our paces. Bruce asked if Cecy really wanted him to walk her up the aisle. He was not trying to back out of it; he was concerned over his 'hobbling gait' as he referred to it. He was concerned about being too slow and holding up the ceremony. Cecy told him she didn't care if he held up the ceremony - she wanted her Father to be there to give her away. He replied that if he had to crawl on hands and knees, he would do so.

-Judith MacQuinn

I'll miss him. We are poorer for his passing.

-Kevin Standlee

My last and best memory of Bruce - he offered me a small kindness, simply because it was something he thought I would enjoy. That was so much like him.

-Ky Moffat

I am truly saddened by news of Mr. Pelz, and feel more grieving with passing time. Our committee and I have greatly appreciated his advice, assistance, and all kindness to us. Please tell us of any help you need. We hope you accept our sincere condolences across the sea from Japan.

-Hiroaki Inoue
for the Bidding Committee for Worldcon Nippon 2007

(Bruce) was one of those quintessential fans that made you think LASFS must be pretty great to attract people like him to its roster.

-Stu Shiffman

Many years ago, I used to go to parties at Bruce's house.

Like him, I found the events both somewhat wanton and sophisticated. His passing is a great loss.

-Pam Reuben

There's a Civil War song called "The Vacant Chair" that has always been one of my favorites. It's refrain is; "We shall meet, but we shall miss him/There will be one vacant chair" which seems oh so appropriate now, although I'm not sure I'll ever be able to sing along without crying again.

I worked with Bruce, or as we called him at the library, "BEP," for years. ...Upon his retirement, Bruce and I had a standing, monthly lunch date... I think I'll keep our monthly dates...

Toodles, Bruce. Wish you'd stayed longer.

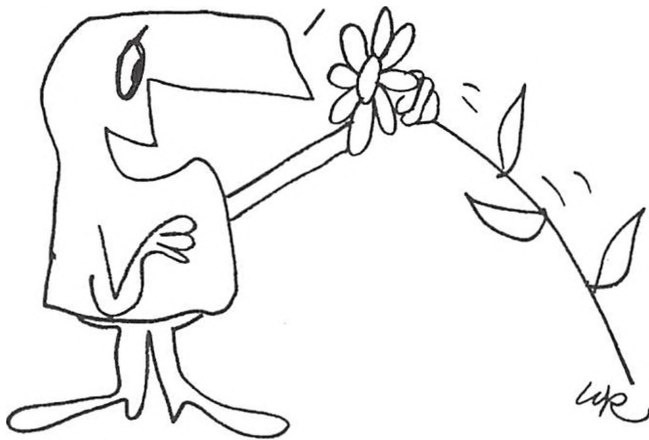
Ruth Behling

Bruce...literally may have saved my life on at least one occasion - I came down with pneumonia while visiting him for a LASFS meeting and he pushed me to go to a doctor, which is how we found out it was pneumonia. He let me sleep on his couch for several days, and even arranged for someone to come in and make sure I ate. He was good at putting things in perspective, and I learned a lot about what battles were worth fighting by watching him.

-Tom Whitmore

Various memories of Bruce:
The Math/Engineering Library UCLA where he clearly seemed to own the place.
The Fandom index on computer keypunch cards, then how happy he was when he got it transferred to tape.
The OX, surely the saddest van ever seen, but beloved by all who rode and drove her.
The Chart.
Presiding over the weekly money gouge at LASFS.





LASFS poker, at just about any party.
Hell games Friday nights at LASFS, where Bruce almost always came out the big winner.
His encyclopedic knowledge of everything, and the fun he had in finding it out.
The smile, the laugh, the warmth, the humanity.

-Michael Frank

I am sure I didn't realise before just how much affection I had for this scary/sweet man while he was in the world, but I know it now. This is my chance, I think, to recognise and appreciate those people in my life that while I may not be a close friend, I sure do like having them in my world... Here's a chance to tell them so and perhaps become closer. That's a pretty good lesson to come away with I think. Thank you Bruce.

-Selina Phanara

I was one of the judges at the Worldcon when Bruce came as Gertrude. The other judges casually looked at the card (which said "Bruce Pelz, Gertrude of Gormenghast") and passed it down, without noticing Bruce's name.

I noticed the snail necklace, remembered that Bruce had been saving snails shells (from cans of snails) for some time, took a second look, and passed the card back, asking the other judges to notice just who was in that costume.

...Bruce wore a green and gold caftan, a green cap, and a string of snails. He spent the presentation murmuring to a dove which perched on his finger (and was actually stuffed). No one recognized him including old friend Charlie Brown, who actually helped "Gertrude" up the ramp. The panel of judges was sufficiently impressed by the whole affair to award him MOST EVERYTHING, including Most beautiful, Best Presentation, and Best Group (after all, there was Gertrude and the Dove). When the name of the winner was announced, the entire audience

burst into applause.

-Lee Gold

It really didn't sink in until Sunday. I went to Mass early, lit a candle for Bruce and prayed. I thought how Bruce would be amused by this. I never thought we were close friends, so I was stunned by how much emptiness I had inside. All through Mass I couldn't stop crying.

I've been trying to read all the posting on the website, but have trouble doing so. My system is locking up after I go through them. It's happened twice now and not even Ctrl-Alt-Del works. After the second time it happened late Saturday night, Craig came out of the office saying, "I pressed the button" in his little boy voice. And I just held him and said, "If there's a reset button for the universe, would someone please press it now."

-Genny Dazzo

I worked with Bruce more than 20 years ago as a library school student at the UCLA EMS Library. He was brusque and quirky and fun. After I moved to Dallas, I kept in touch with him & Elayne first through Friends of the English Regency newsletters and then via Christmas letters. One really good thing stood out: Bruce knew how to live life with gusto.

We'll all miss him so much.

-Johanna Johnson

The first time I met Bruce, I was working as a gopher at Registration at a Boskone in Springfield (the late '80s). It soon became pretty obvious to a grunt like me that *everybody* knew this man. I asked him why he was doing such a low-level job when he obviously was capable of much more. "This way," he replied. "I get to see everyone." He even managed to see me a tarot deck. I proofed some of the fan writing for the Lacon book. *The White Papers*. Mark Olson, who was acting as NESFA's liaison to Bruce, the editor, confided in me that Bruce had hand-typed most of it, as the text wouldn't scan. What a labor of love, I thought. Reading the material, I thought it well worth it.

Bruce and I also took a taxi together to a restaurant at LoneStarCon in 1977. I wasn't up to walking (due to morning sickness), and neither was he. While we only spent a few minutes together, I felt as if I was basking in the glory of an elder statesman. Now that light is gone.

I guess I've always been in awe of Bruce. While nobody could call him humble, at least he had the tact and grace

not to notice. Instead, he always treated me as an equal - for which I am eternally grateful.

-Lisa Hertel

Over the years I have grown used to seeing Bruce at conventions in all parts of the country. A familiar face and a friendly nod and smile. I'm sure that my shock and dismay pale in comparison to that of those who knew him better than I, but my conventions will seem a little less like home without Bruce's presence.

-Ariel Shattan

Bruce really was a fan for all seasons. His interests ranged across the full spectrum of fandom: fanzines, cons, SMOFing, filking, cards, among many others. Unlike many of the old-time SMOFs, Bruce was always accessible, always willing to listen, always a polite answer. Bruce always made me feel that he cared about my opinion, even if he didn't; maybe that's why he was such a good SMOF.

One of the last things Bruce did for LASFS was come up with the idea of Pillars of the LASFS, to memorialize metabolically challenged members. I think one of the nicest things we could do for him is pass his motions, then get enough money donated to make him the first one.

-Joe Zeff

So the next time you are at a club meeting or a convention, a concom meeting or a party, or anyplace else in this wide fannish world of ours - always remembering that fannish is anything that a fan loves enough to share it - look around and see Bruce Pelz right there at the heart of it! And remember that the real loss would have been if he had never been here at all.

-Greg Barrett

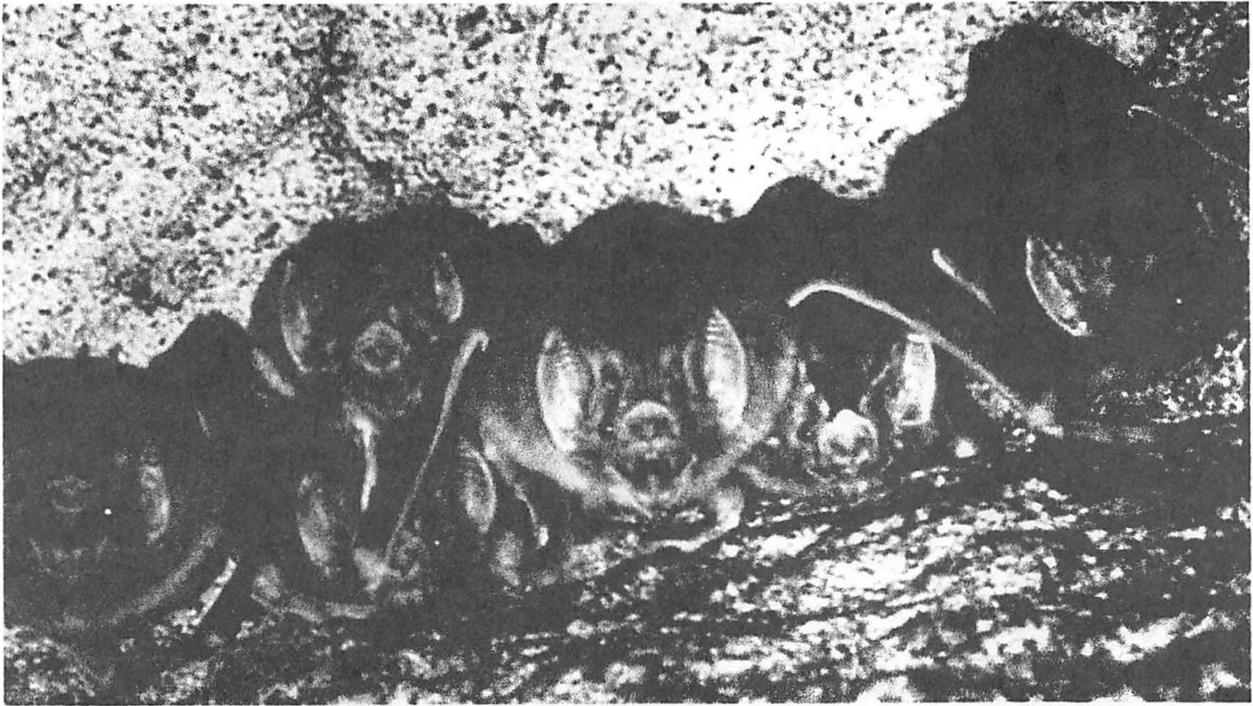


LASFS

The July 4 meeting of the LASFS will be held at Westercon at 7:00 pm Thursday in a room to be announced at the con. The meeting will be mostly a Memorial for Bruce Pelz. Everybody is invited to attend and nobody is required to be either a member of LASFS nor a member of Conagerie to be welcome. Convention badges will *not* be checked *nor* required.



Bruce always loved silly. Here is Bruce *being* silly.
Bruce liked this photograph - taken aboard an ocean liner - so much he had it framed and put it in his living room.



From the vampire bats of Conagerie

FANGS TO ALL WHO GAVE BLOOD!

Science fiction fans everywhere can be justly proud of our history of supporting this worthy cause. Blood drives held at SF conventions consistently have an excellent turnout. We often exceed the capacity that the Red Cross can handle, and almost always exceed their expectations. Even those fans who are unable to donate can be generally counted on to give their support by getting the word out, helping to organize the drive, or lending a hand with things during the con.

And with every donation we are saving lives. A single pint of blood can be used to help up to three people.

It has been said that science fiction is a hopeful genre because it is predicated on the idea that, even though it may possibly be bleak, humanity will have a future. It's good to see that SF fans are trying to make our future a bright one. Thank you all for helping us to reach for that, and for allowing us to be of service at the convention.

DEALERS ROOM

by Sandy Cohen

Westercon 55 dedicates its Dealers Room to Bruce Pelz, a dealer extraordinaire. We all feel his loss.

The Westercon 55 Dealers Room has something for every fan. There is a large and varied selection of books, jewelry, art, fantasy, music, games, clothing and T-shirts, not to mention those hard-to-find collectibles and souvenirs. Now is the time to find that special gift or to fill a need in your collection. Come in and be dazzled.

The following vendors have reserved space at Westercon 55:

DEALER	COMPANY NAME	MERCHANDISE
Laurie Edison	Sign of the Unicorn	Hand-wrought jewelry
Diane Auclair & Kristi Smart	Magic Velvets & Fantasy Coats	Custom velvet garments & capes, coats, & accessories
Angela Jones	Angelwear Creations	Jewelry & precious stones
Larry Hallock	Ygor's Books	Out-of-print books
Barry Bard	Fantasy - Past, Present, Future	Books & miscellanea
Amy Carpenter	Book Universe, Inc.	Books, T-shirts, games and miscellanea
Jinx Beers & Alicia Austin	Alicia Austin	Artwork
Barbara Fister-Liltz	Special Services Unltd./ J. Ohlinger's Movie Memorabilia	Movie memorabilia, goth & Egyptian statuary & jewelry and misc.
Frank Kelly & Laura Brodian Freas	Frank Kelly Freas	Artwork
Hilber Graf	Graf-fiti Creations - Monsters & Mayhem EFX	3D s-f & fantasy art
Anne Hutchison	Hutchison Books	Illustrated books & genre fiction
Margaret Mannatt	Margaret Manatt Fine Books	Fine books & collectibles
Sheri Cohen & Brian Giberson	Indigo Lights	Jewelry
John J. Creasey	Random Factors	Filk supplies & music
Charlie & Tracy Knoedler	Everett Comics	Comics, pins, CDs, toys & art books
J.A. Stelnicki	Wearable Starscapes	Hand-painted starscapes
Trudie Wohlman	Wonders & Delights	Fused glass, pocket dragons & misc. fun
Charles N. Brown	Locus Publications	Magazines
Spring Schoenhuth	Springtime Creations	Jewelry

Darlene P. Coltrain	Darlene P. Coltrain	Jewelry and silk & orig. greeting cards
Call Cotton	The Hornsmythe	Hand-crafted leather, bone and miscellanea
Jacqueline Collen	Medieval, Inc.	Bath products & art
Sue Dawe	Sue Dawe's Enchantments	Artwork
Scott Dennis	Fo' Paws Productions	Shirts & totes
Eric & Elizabeth Gerds	DAG Productions	Filk CDs
Susan Malmquist	Aerie Fairie	Hand-painted ceramics, dragons & faeries
Melanie Russell	Dargon Gems	Mythical creatures, aliens & magic circles
Therri Moore	Therri Moore Designs	Hand-made jewelry & accessories
Amy Bradley	Dragon Tamer Design	Beaded jewelry
Daniel Weiss	Black Plankton Press/ The Rejected Quarterly	Magazines & books
Paul Kennedy	Paul Kennedy	SF & fantasy books
Frank O Laney	Frank Laney's Catalog of Wonders	SF & fantasy catalog sales
Jennifer R. Tibbetts	Dyrewulfe's Delights	T-shirts, jewelry, wooden boxes & misc.
Marty & Alice Massoglia	Massoglia Books	Used books, bumper stickers, & T-shirts
Kristine Cherry	Earth Daughter Arts	Jewelry, buttons & card games
Willow Zarlow	Willow Jewelry	Original jewelry

Dealers Room hours will be:

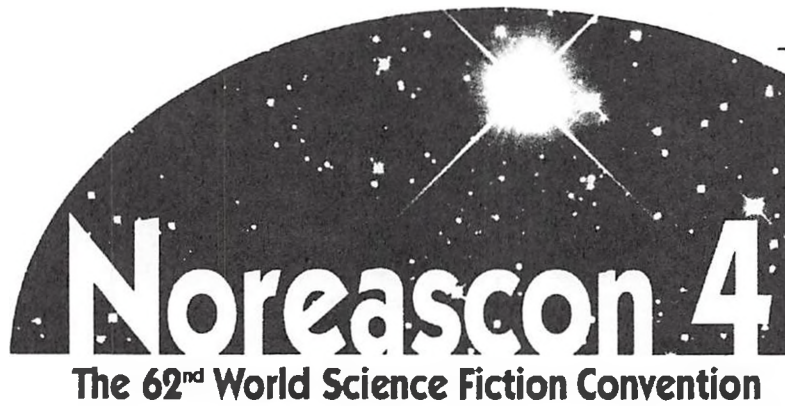
Thursday: Noon – 6:00 PM

Friday: 10:00 AM – 7:00 PM

Saturday: 10:00 AM – 6:00 PM

Sunday: 10:00 AM – 4:00 PM





Noreascon 4

The 62nd World Science Fiction Convention

September 2-6, 2004
 Boston, Massachusetts, USA



Pro Guests of Honor:

**Terry
Pratchett**

**William
Tenn**

Fan Guests of Honor:

**Jack
Speer**

**Peter
Weston**

Noreascon 4

FACILITIES

Hynes Convention Center
 Sheraton Boston Hotel
 Boston Marriott Copley Place

MEMBERSHIP RATES (Through Aug. 1, 2002)

Attending membership:	\$ 120
Supporting membership:	\$ 35
Upgrade existing supporting membership to attending:	\$ 85
Child's admission: (12 & under as of Sept. 6, 2004; Child's admission does not include publications or voting rights.)	\$ 85

Installment plan available; write
installments@mcfi.org

QUESTIONS

To volunteer, write to
volunteers@mcfi.org

For information about registration,
 contact prereg@mcfi.org

To advertise in progress reports,
 email progress@mcfi.org

For general questions, ask
info@mcfi.org

ADDRESSES

Noreascon Four/MCFI
 P.O. Box 1010
 Framingham, MA 01701-1010
 United States of America

Fax: +1 617.776.3243

Web page:
<http://www.noreascon.org>

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PROGRAM PARTICIPANT BIOS

compiled by Mike Glycer and Shaun Lyon

The following is a list of some of the program participants attending Westercon 55, though it is by no means complete as of press time.

DAFYDD AB HUGH, along with many other bioms, is to all intents and purposes an organic gutery sac, with input and output nodes open at top and bottom, respectively, and an internal rigid structural support evolved to make it easier to balance on his hind legs. He has a carbon-nitrogen based chemical system that requires frequent refueling and periodic maintenance. His genetic structure is based around a supermolecule that is little more than a highly redundant, 3-GigaBit, base-2 code string comprising sequences of four nitrogenous bases: adenine, cytosine, guanine, and thymine. Base-pair cohabitation rules are strictly enforced. He has a neural bulge at the top which has its own complicated structure. Most of its activity takes place in the medulla, or reptile brain, which seems appropriate somehow. But occasionally, some electrocolloidal activity flickers across the cerebral cortex, and a novel forthcomes (cf. *Arthur War Lord*, *Far Beyond the Wave*, *Heroing*, *Warriorwards*, the Swept Away YA trilogy, seven or eight Star Treks, and the four Doom novels -- the last in conspiracy with a similar biomass dubbed Brad Linaweaver). ab Hugh has some sort of vague self-awareness, but I wouldn't push it too far.

CAROL ANN ALVES Enjoys life in the High Desert with good husband Jim and April, their pound refuge kitty. Primary interest is collecting memorabilia from the STAR WARS films. Other interests include traveling, Titanic, Tudor England, Science Fiction, gardening, attending conventions (when time and funds allow) and having fun with members of her club, the Jedi Knights (she's the current president). Her interest

in costuming has resurfaced with the release of *ATTACK OF THE CLONES*, which has enticed her back into making costumes. Has several stories in various stages of development including a sequel to her fanzine published novel *DARKLIGHTER DESTINY*. Loves to haunt used bookstores with her husband and toy stores are definitely a dangerous place for her to visit.

BOBBI ARMBRUSTER has successfully parlayed her skills as a long-time conrunner (handling the L.A.con III facilities division along with Ben Yalow, not to mention this year's Westercon hotel liaison function) into her own business as a professional meeting planner.

JERRY BECK is a renowned animation historian, author, and cartoon producer. He is the co-author with Will Friedwald of *LOONEY TUNES AND MERRIE MELODIES: A COMPLETE ILLUSTRATED GUIDE TO THE WARNER BROS. CARTOONS* (Henry Holt) in 1989. Beck has also written *I TAWT I TAW A PUTTY TAT: 50 YEARS OF SYLVESTER AND TWEETY* (Henry Holt, 1991), *THE 50 GREATEST CARTOONS* (Turner Publishing 1994), and co-authored (again with Will Friedwald) *WARNER BROS. ANIMATION ART* (published by Hugh Levin) in 1997. Beck is also a contributing editor to Leonard Maltin's annual *TV & VIDEO GUIDE* and Maltin's *FAMILY FILM GUIDE* (1999). Beck co-produced numerous video tape & laser disc compilations of cartoons including *THE GOLDEN AGE OF LOONEY TUNES* (Volumes 1-5), *THE COMPLETE TEX AVERY*, *THE ART OF TOM & JERRY*, *BETTY BOOP: THE DEFINITIVE COLLECTION*, *LOONEY TUNES: THE COLLECTOR'S EDITION*, a set of 15 VHS volumes, for Columbia House and *SOMEWHERE IN DREAMLAND: THE DEFINITIVE MAX FLEISCHER COLOR CLASSICS* for VCI Entertainment. In

CHILDREN'S PROGRAMMING

by Alison Stern

Children's Programming will be having themed days. Ages for Children's Programming are 3-12 years with paid membership. ***This is not a baby-sitting service!*** Our themed days will be Costuming, Story-telling, Artwork, and Creations.

HOURS: Thursday: 12-6 Friday: 10-6 Saturday: 10-6 Sunday: 10-5

THURSDAY STORY-TELLING

1 hr. for Drawing Postcards
2 hrs. for Story writing
1 hr. Create a story
1 hr. Sing with kids
1 hr. Kids create a song

FRIDAY ARTWORK

3 hrs. Sand creatures
2 hrs. Art show awards
2 hrs. Frames

SATURDAY COSTUMING

2 hrs. for Masks
1 hr. for Gauntlets/Bracers
1 hr. for Belts
1 hr. for Capes/Cloaks
Face Painting All Day

SUNDAY CREATIONS

All Day:
Legos
Craftsticks
Origami
Make Spaceships

1989, Beck partnered with producer Carl Macek to form STREAMLINE PICTURES. Streamline was the first company devoted to importing Japanese animation and distributing anime to North American theatres, television and home video. Among Streamline's many titles were *AKIRA*, *FIST OF THE NORTH STAR*, *VAMPIRE HUNTER D*, *NADIA*, *WICKED CITY*, *ROBOTECH*, and *ROBOT CARNIVAL*. Recently, Beck wrote and co-produced the specials *TOONHEADS: THE LOST CARTOONS* and *TOONHEADS: THE WARTIME CARTOONS* for Cartoon Network. He is currently developing a revival of *HECKLE & JECKLE* for MTV Animation, and updating his Cartoon Research website (www.cartoonresearch.com).

GREG BENFORD -- physicist, educator, author -- received a B.S. from the University of Oklahoma, and then attended the University of California, San Diego, where he received his Ph. D. in 1967. He spent the next four years at Lawrence (Calif.) Radiation Laboratory as both a postdoctoral fellow and research physicist. Benford is a professor of physics at the University of California, Irvine, where he has been a faculty member since 1971. Benford conducts research in plasma turbulence theory and experiment, and in astrophysics. He has published well over a hundred papers in fields of physics from condensed matter, particle physics, plasmas and mathematical physics, and several in biological conservation. He is a Woodrow Wilson Fellow and a Visiting Fellow at Cambridge University, and has served as an advisor to the Department of Energy, NASA and the White House Council on Space Policy. In 1995, he received the Lord Foundation Award for contributions to science and the public comprehension of it. In 1989 Benford was host and scriptwriter for the television series *A Galactic Odyssey*, which described modern physics and astronomy from the perspective of the evolution of the galaxy. The eight-part series was produced for an international audience by Japan National Broadcasting. Benford is the author of over dozen novels, including *Jupiter Project*, *Artifact*, *Against Infinity*, *Great Sky River*, and *Timescape*. A two-time winner of the Nebula Award, Benford has also won the John W. Campbell Award, the Australian Ditmar Award, the 1995 Lord Foundation Award for achievement in the sciences, and the 1990 United Nations Medal in Literature. Many of his best-known novels are part of a six-novel sequence beginning in the near future with *In the Ocean of Night*, and continuing on with *Across the Sea of Suns*. The series then leaps to the far future, at the center of our galaxy, where a desperate human drama unfolds, beginning with *Great Sky River*, and proceeding through *Tides of Light*, *Furious Gulf*, and concluding with *Sailing Bright Eternity*. At the series' end the links to the earlier novels emerge, revealing a single unfolding tapestry against an immense background. His television credits, in addition to the series *A Galactic Odyssey*, include *Japan 2000*. He has served as scientific consultant to the NHK Network and for *Star Trek: The Next Generation*.

TINA BEYCHOK (BetNoir) is a medical editor by trade and makes her authors sound better, faster, and stronger. In her spare time, she is a space activist by marriage, practices Eliza-

bethan rapier in the Society for Creative Anachronism and allows small children to swing swords at her at Renaissance faires. She also is part of a pirate recreation group at the faires, where she has been working on learning stage combat. She is really only half as frightening as legend would make her, except before her morning coffee, when she is twice as frightening.

FR. JOHN BLAKER is a life-long reader of SF/F. His first con was the 1975 Westercon (OakLACon). He started working conventions at Baycon in 1982 and has been a catcher and team member at many Westercons, Worldcons and other conventions. John is a priest of the Diocese of Oakland, ordained on June 1, 1996 and is assigned as Associate Pastor at St John's Catholic Church in El Cerrito, California.

MAYA BOHNHOFF has published four fantasy novels and a plethora of short fantasy, magic realism, and SF in magazines such as *ANALOG*, *REALMS OF FANTASY*, *CENTURY*, *INTERZONE*, and *AMAZING STORIES*. She's also a musician/singer with her husband; their latest album release is *RETRO ROCKET SCIENCE*, a work of parody. They're currently working on an all original CD. Her latest fiction release, the novelette *A HOLE IN HER HEAD*, was published in *REALMS OF FANTASY* magazine, October issue. Upcoming releases include *MAGIC TIME:BLUES* -- the second book in the *MAGIC TIME* series, the first book of which will be released this Christmas from Harper.

STEVEN R. BOYETT is the author of *ARIEL* and *THE ARCHITECT OF SLEEP*. His collection *ORPHANS* was recently published by *Scorpius Digital Publications*. Steve lives in Southern California and wouldn't have it any other way. He has been a writing teacher, editor, martial-arts instructor, and professional paper marbler, among other things. He plays a mean digeridoo and composes electronic music. His short stories have appeared in numerous magazines and anthologies, and he has also written comic books and a draft of the movie *Toy Story 2*.

DAVID BRIN's SF bestselling novels have won Hugo, Nebula and other awards and have been translated into 20 languages. His 1989 ecological thriller, *Earth*, foreshadowed global warming, cyberwarfare and the Web. A 1998 movie was loosely adapted from his Campbell Award winner - *The Postman*, while Foundation's Triumph brought a grand finale to Isaac Asimov's famed Foundation Universe. In 2002, *Kiln People* - portrays people using 'home copiers' to be in many places at once. David's non-fiction *The Transparent Society*, dealing with openness, security, and liberty in future, won the Freedom of Speech Award of the American Library Association.

Science fiction expert **CHARLES N. BROWN**, editor-in-chief and publisher of 23-time Hugo winner *Locus magazine*, which he founded in 1968, has been involved in the SF field since the late 1940s. An electrical engineer for 15 years before becoming a full-time SF editor, he was the original book re-

viewer for *Asimov's*, has edited several SF anthologies, written for numerous magazines and newspapers, and worked as a freelance fiction editor for the past 35 years. Brown travels extensively, appears regularly on panels at major SF conventions around the world, and is a frequent Guest of Honor.

STAN BURNS. Born 1947. Started reading science fiction at age 10 when his mother brought home a copy of Heinlein's *HAVE SPACE SUIT, WILL TRAVEL*, recommended by a librarian, in an effort to get him to read more. Contacted fandom and joined LASFS in 1967 as a subject for an Cultural Anthropology paper in college at USC, where he graduated with a BA in Psychology in 1970. Attended his first Westercon (XX) in 1967 and his first Worldcon (Baycon) in 1968. Wrote reviews for Glycer's late lamented *Scientifriction* and was official Photographer at Equicon, Filmcon, LACon I and III, many Locons, etc. Mostly moved toward Mystery fandom in the 1970s (after attending the first Bouchercon) and has been active there with his fanzine *Who Donut?* ever since.

JACQUELINE CAREY was born in 1964 in Highland Park, Illinois. After receiving B.A. degrees in psychology and English literature from Lake Forest College, she embarked on a writing career. An affinity for travel has taken her from Finland to Egypt to date, and she currently resides in western Michigan. Her previous publications include various short stories, essays and a nonfiction book. Novels include *Kushiel's Dart* (Tor Books, 2001) and *Kushiel's Chosen* (Tor Books, 2002). A final volume in the trilogy, *Kushiel's Avatar*, is forthcoming in 2003.

JAMES STANLEY DAUGHERTY - camera artist, conrunner, dilettante. Internationally known for his distinctive figurative work, this award-winning artist continually pushes the boundaries of reality with his camera. James has also worked as an archaeologist, postman, technical writer, lab technician, librarian, cat breeder, and international investor. He enjoys excursions into ruined abbeys, ancient temples, and Tiki bars. He holds a Master of Philosophy degree from the University of Auckland, New Zealand and a Master of Fine Arts from the Art Academy of San Francisco. He is a member of the Board of Directors for San Francisco Science Fiction Conventions Inc., the Silicon Valley Art Museum, and the Ultimate Eye Foundation.

SUE DAWE is a well-known science fiction artist and costumer, as well as a Star Wars fanatic extraordinaire. She once turned a flamingo into a Sith lord.

GENEVIEVE DAZZO holds a Ph.D. in Theoretical Chemistry and is well versed in many different scientific disciplines. She is the head of Quality Associates, a company that trains other companies and their employees in a variety of advanced computer and management skills. She has held senior positions at several Software, Pharmaceutical, Telecommunications, and Aerospace companies. Genevieve has been active in science fiction fandom in both New York and Los Angeles since the mid-1970s and has worked on many conventions including

Worldcons and regional conventions. She is currently on the Board of the Southern California Institute for Fan Interests (SCIFI) and was on the committee for L.A.con III, the 1996 World Science Fiction Convention, and Conucopia, the 1999 North American Science Fiction Convention.

JOHN DECHANCIE John DeChancie is the author of over two-dozen books, fiction and nonfiction, and has written for periodicals as widely varied as *Penthouse* and *Cult Movies*. His novels in the science fiction and fantasy genres have been attracting a wide readership for more than fifteen years, and over a million copies of his books have seen print, many in foreign languages. His humorous fantasy series, beginning with *Castle Perilous*, became a best seller for Berkley/Ace. William Morrow published *MagicNet*, which Booklist said was "a welcome sigh of comic relief...shamelessly droll, literate, and thoroughly entertaining. *Magicnet* is the fantasy genre's whimsical answer to *Neuromancer*." He has also written in the horror genre. His short fiction has appeared in *The Magazine of Fantasy and Science Fiction* and in numerous original anthologies, the latest of which is *Spell Fantastic*. His story collection, *Other States of Being*, was recently published by *Pulpless.com, Inc.*, an online and print-on-demand publisher. He currently lives in Los Angeles and is at work writing screenplays, articles, short stories, and novels. His latest book, *Witchblade: Talons* is an original novel based on the TNT hit television series, *Witchblade*, starring Yancy Butler.

DAN DELONG, XCOR Aerospace co-founder and Chief Engineer, has 25 years of experience developing prototype and one-of-a-kind hardware. He was a co-founder of Rotary Rocket and developed rocket engine hardware for Kistler's K-0 vehicle. Dan spent 10 years working on Space Station life support hardware and development projects for Boeing, and Space Shuttle payload hardware for Teledyne Brown. From 1974 through 1983, he developed military and commercial life support hardware for Westinghouse, and manned and unmanned underwater vehicle systems design for Perry Oceanographics in FL. Dan has a BS degree in engineering from Cornell University.

Before Lord of the Rings costuming took over her life, **CAT DEVEREAUX** worked on many aspect of SF masquerades from judging to masquerade director including running the entire backstage for a couple of WorldCon. She's co-author of *"The Masquerade Handbook"*. Cat has been CGW President, Costume College Dean, and Editor of the Costumers' Quarterly. She is the designer of a custom line of fantasy and historical jewelry under the name of "Alley Cat Scratch."

Currently a freelance writer on an animation series he is not allowed to discuss, **LARRY DiTILLIO** has been a professional television and film scribe since 1973. His script work has appeared on such genre shows as *Babylon 5*, *Hypernavts*, *Captain Power and the Soldiers of the Future*, *The Hitchhiker* and *Swamp Thing*. Larry also writes animation and has scripted over 100 teleplays in that venue including *He-Man*, *She-ra*, *Princess of Power*, *The Real Ghostbusters*, *Conan the*



TRANSIT ACROSS KELLY'S SWAMP. 4/12/02

Adventurer and Beast Wars: Transformers. He's also (gasp) a gamer! Philosophy of Life - To Live is to undo your belt and look for trouble.

HARLAN ELLISON has been hailed as a visionary both in the science fiction field and in mainstream literature. He has a rare ability to write tales that are both uplifting and profoundly disturbing.

MICHAEL ENGELBERG, MD is a film producer and writer who works to bring decent science fiction to the big screen. He's a practicing physician in the LA area, involved in clinical cancer research, with a Bachelors degree in astronomy from Caltech many years ago. Engelberg produced Robert A. Heinlein's *The Puppet Masters*. He's a devoted Science Fiction reader since the pulps.

KENNETH ESTES has been involved in the entertainment industry for the last 23 years. He's worked as a video technician on the movies *Looker*, *Jurassic Park*, *Pleasantville*, and *Foxfire*. He has also worked on the television shows *Lois and Clark*, *Star Trek: Deep Space 9*, *Star Trek: Voyager*, *Babylon 5*, *The Pretender*, *Crossing Jordan* and *the X Files*. During the late 80's and early 90's he was an assistant sysop for the SFRT on the GEnie online service.

LESLIE FISH is perhaps the most well-known ambassador of filk music in all of fandom. Leslie has written literally hundreds of songs covering almost every subject, from the space program (*Hope Eyrie*), to Star Trek (*Banned From Argo*) to urban life, history, and space fantasy (*Carmen Miranda's Ghost*), as well as writing music for poems by authors from Rudyard Kipling on up to contemporary fantasy writers. Leslie is also a fine performer, guitarist, and storyteller. Her professional writing credits include the novel *A Dirge for Sabis* with

C.J. Cherryh, a number of stories in Cherryh's *Merovingen Nights* anthology, and a story in an anthology inspired by one of her songs (*Carmen Miranda's Ghost is Haunting Space Station Three*). In addition to being a bard, Leslie is an anarchist (really) and has also worked as everything from a gun-runner to a dominatrix.

RICHARD FOSS is a journalist, travel agent, restaurant reviewer, and science fiction writer who has stories coming out in *Analog* and *Alternate Generals II*. He is also occasionally active in science fiction fandom and conrunning.

FRANK KELLY FREAS is universally recognized as one of the most prolific and popular science fiction and fantasy artists in the world. An eleven-time Hugo Award Winner [the last one in 2001], his distinguished career spans fifty years from painting covers for *Astounding Science Fiction* and *Planet Stories* in the 1950's, to visualizing the most current concepts in science fiction illustration, gaming, and motion picture concepts, as evidenced by his having twice won the readers' poll award from *Analog Magazine* for Best Cover of the Year in 1991 and 2000, three Chesley Awards [1990, 1997, and 2001] and the L. Ron Hubbard Lifetime Achievement Award for Outstanding Contribution to the Arts in 1999. In 2000, Freas was elected a Fellow of the International Association of Astronomical Artists. His most recent published artwork graces the cover of the April, 2002 issue of *Analog Science Fiction/Fact Magazine*.

LAURA BRODIAN FREAS, a Doctor of Music Education, (AKA Laura Freas) began her professional career as Interim Director of the Indiana Arts commission, later as producer and the announcer/host of classical music radio programs in San Francisco and Los Angeles, as well as for Delta Airlines. An illustrator in her own right [*Analog*, *MZB Fantasy Magazine*, *Weird Tales*, *The Easton Press*, Laura runs Kelly Freas Studios. A co-recipient of ASFA's Chesley Award in 1990, she has since been nominated again three times. In addition to traditional mediums, she also works in computer graphics, web page design, and multimedia [see www.kellyfreas.com for examples]. A prize winning costumer and masquerade judge, she founded the (San Francisco) Bay Area English Regency Society, was president of the Southern California Early Music Society, was Western Regional Director of the Association of Science Fiction and Fantasy Artists, was Director at Large of the Costumers Guild West, and is a Quarterly Judge in the L. Ron Hubbard Illustrators of the Future Contest. Laura Brodian Freas is the founder of the Dark Shadows Festivals' Collinsport Players performance troop.

SANDY FRIES has written numerous screenplays for television, including science fiction.

FRANK GASPERIK has lived in the REAL WORLD for most of his life. Has Barked for a Shooting Gallery at a Premanant Carnival, Served in the United States Navy at the start of the Vietnam Conflict, worked as Armed Security and a Body Guard, Dropped out of several Universities and been part

of the Campaign to unseat Sen. Proxmire while making his living as a musician and/or Automotive Mechanic; Whatever was needed at the time. He is an Avid student of Military History and Espionage. Well Read in Science Fiction, He Co-Wrote *JANESFORT WAR* with Leslie Fish (Jerry Pournelle's *Co-DOMINUM IV: Revolt on the War World*) and has advised several Science Fiction writers over the last 30 years. An Avid observer of Society at large, has lectured on *THE GENTLE ART OF KILLING A CITY*. He now resides in Arizona with His wife Peggy and one elderly cat and is trying to get his computer working again.

DAVID GERROLD: A biography. The author has been an imaginary companion all of his life. That so many otherwise intelligent human beings continue to see what is obviously not there represents hard evidence of the power of imagination over the resistance of the physical universe. David Gerrold lives in Northridge, CA, with his son, three neurotic dogs, and several snooty cats.

MEL GILDEN is one of the best known children's and Young Adult writers, and he has also written several media-related works

DONALD F. GLUT (www.donaldfglut.com) has been professionally active in the entertainment and publishing industries since 1966. He has authored motion picture and TV scripts, comic-book scripts, novels and nonfiction books, also numerous short stories, articles, songs, album-liner notes, etc. Perhaps he is best known for his novelization of the movie *The Empire Strikes Back* and for the reference book *Dinosaurs: The Encyclopedia* and its supplements. Recently Don became president of Frontline Entertainment (www.frontlinefilms.com), for which he wrote, directed and co-produced the motion pictures *Dinosaur Valley Girls*, *The Erotic Rites of Countess Dracula* and *The Mummy's Kiss*.

DR. DIANA GLYER has been active in fandom since 1972. She is a professor of English at Azusa Pacific University. Her book, *C.S. Lewis, J.R.R. Tolkien and The Inklings* is forthcoming from Kent State University Press.

MIKE GLYER is the publisher of *File 770*, perhaps the world's best-known science fiction fanzine.

BARRY GOLD Barry found SF fandom in 1966 while at Caltech. Shortly thereafter, he dropped out of Tech to become an R&D programmer (now a UNIX kernel programmer) but has always stayed an SF fan. He sings filksongs (many of them written by his wife, Lee) and enjoys living room role-playing games. He is also a member of EFF, a cook, and a fringe Furry. <http://www.nyx.net/~bgold>

LYNN GOLD writes and performs her own songs, including *Buy Me a Whale* and *Iguanas (They're Not Just For Breakfast Anymore)*, and is one of the net's living dinosaurs. She was last year's Fan Guest of Honor at Loscon.

ASHLEY GRAYSON is the founder of The Ashley Grayson

Literary Agency, where he represents many best-selling SF, fantasy, and children's authors.

ED GREEN is the current president of the Los Angeles Science Fantasy Society (LASFS), a member of the Board of the Southern California Institute for Fan Interests (SCIFI) and a past chair of Loscon.

Professionally an avid Space Flight Historian, **HUGH GREGORY** has worked as an Engineers' Surveyor and an Industrial Paramedic/E.M.T (Industrial Ambulance Officer). On the side he manages his own Occupational Health and Safety Program consulting service, lectures in local schools on space flight history and astronomy, and owns and operates the H.R. MacMillian Planetarium's Affiliated educational BBS service SpaceBase(tm), source of the 8 SB- prefixed space news conferences available world wide on over 5,000 FidoNet BBS's. On weekends he's a private pilot, amateur astronomer, cricket umpire, and enjoys hiking in the Rockies with his wife Anne. He's produced (and sells) videos on *Voyager at Neptune*, *The Gas Planets*, *SSTO - The DC-X*, *Soviet Space Disasters* and *The Flight Of Buran*. His slide/video shows have appeared at Conventions across North America, Europe, and Australia.

BARBARA HAMBLY has written science fiction, fantasy, historical novels, detective fiction, and works that cross these and other categories. When not writing and editing she pursues interests in classical dance and other arts.

LISA DEUTSCH HARRIGAN has been treasurer of the Mythopoeic Society, Chairman of Westercon 40, Chairman of Mythcon 10, treasurer to more Mythcons, and a good costumer too (mostly hall costumes). She's been in fandom for -- well more years than she wants to imagine. A well-rounded fan into Costuming, JRR Tolkien, LotR the Movie, Fantasy, Asimov, Bradbury, SF, Star Trek, Star Wars, Babylon 5, Farscape. Mother to Jenevieve Paurel Davis, and Harold Harrigan III; grandma to Christopher, Matthew, and Jonathan; all fans, too. All in all, she says, it's been a good full fannish life, and there are still more years to enjoy!

KEITH HARTMAN wrote the nonfiction book *Congregations in Conflict* and the critically acclaimed genre-bending novel *The Gumshoe, the Witch, and the Virtual Corpse*. His new book, *The Gumshoe Gorilla*, was released in September 2001.

JOHN HERTZ is an attorney, history and dance scholar, and fanwriter who is well known in the science fiction community. He is widely credited with introducing Regency dancing to science fiction conventions.

ERIC HOFFMAN is a film historian with a particular love of science fiction and horror.

ALETA JACKSON has over 30 years experience in the aerospace community, starting with McDonnell Douglas on the Gemini program. She was chief research technician for Electron Emissions Systems in Tucson, Arizona, and one of the

first employees hired by Rotary Rocket Company. At Rotary, she managed the systems engineering and technical documentation at the Mojave facility. She also served as incoming inspection for key parts and engineering drawings. For over ten years Aleta served as editor of the Journal of Practical Applications in Space. She has been published in *the Washington Post*, *ANALOG*, and other magazines. She continues to contribute articles to the *Mojave Desert News*, *AeroTech News* and other aerospace publications.

CHARLES LEE JACKSON II is a reviewer, cartoonist, and film historian.

Getting to be as old as dirt and just as hard to get rid of, **GREGORY JEIN** has worked on a number of diversified projects the past thirty years, including: *Flesh Gordon*, *CE3K*, *1941*, *Buckaroo Banzai*, *Stargate*, *The Hunt for Red October*, and of course, due to his fannish roots, the Star Trek franchise. His latest projects have been *The Scorpion King* and the season finale of *Alias*. Though he did a brief stint in the *Scooby Doo* art department before it bolted overseas, he firmly states, "It's not my fault." He has two Academy Award nominations and one Emmy nomination for Visual Effects.

ROZ KAVENEY is a well-known critic, anthologist, fan, and occasional writer of fiction. She and Abi Frost produced the acclaimed, if messy, zine *New River Blues* in the 80s; she was a frequent contributor to *Foundation*. She edited the two *Tales from the Forbidden Planet* anthologies as well as being, with Neil Gaiman, Mary Gentle and Alex Stewart, the Midnight Rose collective that produced *Temps*, *The Weerde and Villains* shared world anthologies. She was a contributing editor to *The Encyclopaedia of Fantasy* and recently published *Reading the Vampire Slayer* - an unofficial critical companion to Buffy and Angel. Outside genre concerns, she reviews widely and was a founder member of Feminists Against Censorship and Deputy Chair of the National Council for Civil Liberties.

VICTOR KOMAN is a novelist and book collector with over thirty years experience in reading, writing, and collecting science fiction.

BRAD LINAWEAVER is the author of the award-winning novel *Moon of Ice*. He's sold 50 short stories to magazines and anthologies. He wrote *Sliders*, *The Novel* (Boulevard). With co-author Dafydd ab Hugh, he has written four *Doom* novels, based on the popular video game from id Software. His nonfiction has appeared in *National Review*, *Chronicles*, *Reason*, *The Agorist Quarterly*, and *Famous Monsters of Filmland*. He co-edited *Weird Menace* with Fred Olen Ray and *Free Space* with Ed Kramer. Besides playing a werewolf in the upcoming *Vampire Hunters Club*, his media credits include story adaptations for radio, and cameo appearances in almost a dozen feature films, including *Attack of the Sixty Foot Centerfold*. Brad even did a scene with Kato Kaelin before he became America's most famous houseguest (Kato, not Brad).

ALISON LONSDALE writes explicitly erotic SF, fantasy and

horror. She performs her original songs, which use metaphors from the sciences and the supernatural, at conventions and coffeehouses. Her first SF publication is the nanotech story *Tangaroa* in the 2002 anthology *Best Transgender Erotica*. In her spare time, she invents new genders and rehabilitates domesticated memes for release into the wild.

SHAUN LYON has been involved in L.A. fandom for 20 years, growing up in the midst of Bjo Trimble's Equicons, later co-chairing three Loscons and co-founding L.A.'s annual Gallifrey convention (now in its 14th year). He is a member of the Board of the Southern California Institute for Fan Interests (SCIFI), the parent organization of this year's Westercon, as well as co-division head of programming (with Mike Glycer), and serves on the committee of SCIFI's Los Angeles bid for the 2006 Worldcon. Shaun is also one of the SMOFs of Doctor Who fandom, including running the well-traveled website Outpost Gallifrey (www.gallifreyone.com), and has edited both the successful charity fiction anthology *Missing Pieces* and the forthcoming non-fiction reference *The Kar-Charrat Files* from *Ambrosia Books*.

JANE MAILANDER's first professional sale, *Buffalo Dreams*, appeared in L. Ron Hubbard's *Writers of the Future Vol. 4*. Other stories have appeared in *Amazing*, *Space & Time*, *The World's Shortest Stories*, *Pandora*, and in far too many amateur presses to list. A previous offering in *Tomorrow Speculative Fiction*, *Wolf Enough*, also appeared in *Tomorrow Bites*, an anthology of sf-werewolf tales from Baen Books. She is currently trying to turn *Wolf Enough* into a novel, and is cranking out lots of fiction for zines to keep her hand in. *Buffalo Dreams* will reappear in the semi-prozine *Ox-Story 3*. Jane states that she's "unmarried, childless, and damn happy."

DENNIS MALLONEE was the publisher, editor, and chief driving force behind the well-remembered early 1980s illustrated fiction magazine, *FANTASY BOOK*. Since the mid-1980s, he's served as the president of Heroic Publishing, Inc, a small company best known for its comic book titles, *FLARE* and *LEAGUE OF CHAMPIONS*. Not only do those characters and others remain visible on the Internet at www.heroicpub.com, there are plans afoot for a return to publishing in early 2003.

LYNN MANERS is a doctor of cultural anthropology, so please don't tell him about the pain in your abdomen. The good professor teaches in Tucson, where he is also a science fiction reviewer and author.

LYNN MAUDLIN, a native Angeleno, plays guitar & piano and has written over 300 songs, performed in various locations throughout the U.S. and Europe, recorded an album, produced a low-budget feature film, co-founded and co-edited *The Mythic Circle* with Sherwood Smith for the Mythopoeic Society. Fanac includes the Tolkien Society in the U.K., APAs, costuming, published fiction, and poetry. She spent nearly a decade on the Mythopoeic Society Council of Stewards, also serving on the Board of Directors for the Costumers' Guild

West. She complains she doesn't get enough credit for her restraint (!!).

TODD MCCAFFREY: soldier, pilot, mechanical engineer, cook, father, computer engineer, would-be rocket scientist, games developer, long-time science fiction fan, and - oh, let's see - writer. He has had one animated screenplay produced, had numerous science fiction short stories published, one novel-length work, and *Dragonholder* - a scrapbook about Anne McCaffrey. In 1993, he changed his name from Todd Johnson to Todd Johnson McCaffrey, going from a last name that could be correctly spelled only in America to one that can be incorrectly spelled worldwide. He is currently finishing *Dragonsblood*, the first non-Anne McCaffrey Pern book, and living in LA.

CHRISTIAN MCGUIRE, an apparatchik of the first magnitude, is a multiple-time Loscon chair (four and counting). He is a past LASFS president and chairman of the board, and a co-founder of the annual Dr. Who-oriented Gallifrey cons. In his spare time, he chaired the 1999 NASFiC in Anaheim. Now he's helping lead LA's bid for the 2006 Worldcon and running the Member Services & Hospitality division for this year's Westercon.

FIONA MCINTOSH, Australian fantasy author, was born and raised in England but spent her early childhood in West Africa. She has enjoyed a lively career in the travel industry, which allowed her to explore much of the world, but has recently hung up her globetrotting boots to settle into full time writing. Fiona is working on *Myrren's Gift*, book one of her new series. Her exciting and popular first trilogy, *Trinity*, comprises *Betrayal*, *Revenge*, and *Destiny*. She lives with her husband and twin sons in Adelaide and you can find out more information at her website: www.fionamcintosh.com.

CRAIG MILLER is a partner in Wolfmill Entertainment. Together with his partner, Marv Wolfman, he created and produced the Humanitas-nominated animated series *Pocket Dragon Adventures*. Currently they are writing and producing animated and live-action projects based on the comic book series *Elfquest* and the internet comic strips *Astounding Space Thrills* and *Ponytailers*. Over the years, he's written for television series as disparate as *Murder, She Wrote* and Showtime's erotic-horror anthology *The Hunger*. Miller is chairman of the Writers Guild of America's Animation Writers Caucus and has been writing, developing, and producing since the mid-1980s. Prior to that, he was a marketing consultant on feature films, first for George Lucas on *Star Wars* and *The Empire Strikes Back* and, later, Disney, Universal, Warner Bros., Henson, and most of the major American studios. Fannishly, he has been active in LASFS since he was a teenager, including a long period as chairman of its Board of Directors. He's also active in conventions, having chaired a Loscon, a Westercon, and a Worldcon, as well as having worked on far more conventions than he cares to remember.

JUNE MOFFATT has been a member of LASFS for more

than fifty years. Bitten by the publishing bug at an early age, she found her niche in fanzine fandom, as writer, publisher, and proofreader. A minor career as bibliographer came about when she and Len published *The JDM Master Checklist*, the works of John D. MacDonald, and when she edited *The Edward D. Hoch Bibliography*. She and Len won the TAFF race in ought-73 and published their TAFF Report, *The Moffatt House Abroad*, about a year later. They were given a Lifetime Achievement Award at the 1999 BoucherCon, the World Mystery Convention, which they helped start over thirty years ago.

LEN MOFFATT, a writer of prose and poetry in various fields including science-fiction, fantasy, mystery, and the packaging industry, has retired from the last-named and divides his writing time between professional and fan interests. His parody of "The Raven" in *ELLERY QUEEN MYSTERY MAGAZINE* was reprinted in the *POE Studies Association Newsletter*. One of his short satires, *Father's Vampire*, which appeared in *WEIRD TALES* fifty years ago, was reprinted in the hardcover collection *100 CREEPY LITTLE CREATURE STORIES*. An active fan and writer for more than sixty years, Len is aided and abetted by his wife June, his "all time favorite editor".

CHERYL MORGAN was quickened several decades ago and has operated more or less smoothly since then. The model has been tested in the cold and wet of Britain and the sun-baked deserts of Australia, and is currently available in California. The reliability of its software and hardware is attested by its success in producing the SF&F book-review fanzine, *Emerald City* (<http://www.emcit.com/>), on a monthly schedule for the past 7 years.

LIZ MORTENSEN is the treasurer of the LASFS and a board member of SCIFI, including heading up the Theme Team for the Los Angeles in 2006 Worldcon bid.

MIKE MOSCOE's latest book *They Also Serve*, continues his swashbuckling far future saga as *Starship Troopers meet the Matrix - on Forbidden Planet!* You'll also enjoy *The First Casualty* and *The Price of Peace*. His next book will follow Ray and Trouble's great-granddaughter as she does for the Navy what Grampa Trouble did to the Corps. Mike's latest novelette, *The Job Interview*, was in the *May Analog*. *Faith to Move Molehills* was featured in the *Spring Oceans of the Mind*.

KEVIN ANDREW MURPHY's first and most recent fiction publications are novellas for the Wild Cards series: *Cursum Perficio* in *CARD SHARKS* and *With a Flourish and a Flair* in *DEUCES DOWN*. His upcoming novels are *PENNY DREADFUL* (set in White Wolf's *Mage* universe), a novelization of Michael Turner and Bill O'Neil's *FATHOM* comic book series from iBooks (first of a trilogy), and *DRUMS INTO SILENCE* from Tor, co-authored with the late Jo Clayton, the conclusion to her *Drums of Chaos* trilogy. Kevin's most recent poetry is *Gingerbread Recipe #13* in *HASTUR PUSSYCAT, KILL, KILL!!* from *Vox13 Publishing*. He's currently writing the new

Wild Cards roleplaying game for the Theatrix system, a full theatrical version of his short story "The Mercury of the Wise" from *WEIRD TALES FROM SHAKESPEARE*, and a full length version of *THE KING IN YELLOW*. He hasn't found the Yellow Sign yet, but hopes to before production.

VERA NAZARIAN is an author, musician, artist, and teacher. She has two novels coming out in 2002, and probably dozens of songs and paintings by then.

LARRY NEMECEK is the author of *The Star Trek: The Next Generation Companion* from *Pocket Books*, and has written for *Star Trek: Voyager*.

Considered one of the finest science fiction writers of all time, **LARRY NIVEN** has written fiction at every length, and speculative articles, speeches for high schools and colleges and conventions, television scripts, political action in support of the conquest of space, graphic novels, and a couple of comic book universes. He's collaborated with a wide variety of writers. In 1980, Jerry Pournelle talked him and his wife Marilyn into hosting a gathering of the top minds in the space industry in an attempt to write a space program for the Reagan government, with goals, timetables, and costs. The Citizens Advisory Council for a National Space Policy met four times during the Reagan Administration, and twice since, for harrowing three-day weekends. Larry has won Hugos for *Neutron Star*, 1966; *RINGWORLD*, 1970; *Inconstant Moon*, 1971; *The Hole Man*, 1974; and *The Borderland of Sol*, 1975. He won the Nebula for Best Novel: *RINGWORLD*, 1970. Ditmars (Best International Science Fiction, Australian) for *RINGWORLD*, 1972, and *PROTECTOR*, 1974. Japanese awards for *RINGWORLD* and "Inconstant Moon," both 1979. *Inkpot*, 1979, from the San Diego Comic Convention. His latest novels include *RAINBOW MARS*, *THE BURNING CITY* with Jerry Pournelle and *SATURN'S RACE* with Steve Barnes, and he's working on several new books. He's also writing a column for space.com, and found out a few weeks ago that he was recently the answer to a question on "Jeopardy"! The Nivens' reside in Chatsworth, California.

MARK OLSON is a long-time SF fan. He discovered SF long before he discovered fandom, and I discovered fandom long before he got involved in con-running, and only after that did he get involved in NESFA Press. He's chaired several conventions including a Worldcon (Noreascon 3), a Boskone, a Smofcon, and co-chaired a Ditto, and he's worked on numerous others. He's edited around ten books and reviewed SF for *Aboriginal*. Mark prefers schlock SF to schlock fantasy. In real life Mark is an astronomer who realized that he "needed to make a living so I got all my degrees in chemistry -- and wound up doing software development management. (But I still love astronomy more than anything else.)"

PRISCILLA OLSON started fannish life as a trekkie, oh these many (OK, more than 30) years ago. She's an avid reader, Middle School Science Teacher, present President of NESFA, desultory Magic player, and once-and-future Official

Editor of *The Secret Garden* (APA). She even went to Clarion! Mostly, Priscilla is involved in lots of conventions, and has produced the program for a lot of them, including a couple Worldcons.

PHIL OSBORN did post-grad work in economics, psychology, and computer-implemented decision theory. He's a former teacher - junior high and Montessori - and is currently marketing media specialist for a major security products company, managing 400+ page commercial website (all hand coded). He was a free lance computer journalist from early '80's, with many published articles dealing with Virtual Reality, cutting edge media and computer-based education, computer educator and activist, instigated Watt's Computer Gang Project (1978), organized conferences on Home Schooling, provided computers to low-income L.A. area Home Schooling families, media activist on various issues to do with civil rights and libertarian issues.

FRED PATTEN joined the LASFS in 1960. He has attended most Worldcons and Westercons since then, and was the Chairman of the 1974 Westercon and 1987 Loscon. He was a co-founder of the first Japanese animation fan club in 1977. He has written articles on international animation (especially Japanese) for comics and animation magazines and books for over two decades, and is currently employed by *Animation World Magazine*. He is a member of four apas, and is currently Official Editor of *Rowrbrazzle*. He writes a series, *Theriotopangrams*, for Radio Comix's monthly *Furrrough*, and reviews anthropomorphic literature for *Yarf!* magazine.

JERRY POURNELLE is one of the leading authors of military SF, and he has made millions of people less afraid of their computers with his dispatches from Chaos Manor. He's the author *Spaceship for the King*, *High Justice*, *Janissaries*, *Falkenberg's Legion*. Co-author, with Larry Niven, of three of science fiction's major blockbusters - *Footfall*, *Lucifer's Hammer*, and *Mote in God's Eye*. Jerry has been a consulting editor and longtime columnist for *BYTE* magazine; fellow of the American Association for the Advancement of Science, the British Interplanetary Society, and the Royal Astronomical Society; a hike-leader with the Boy Scouts; a Knight Commander of the Military Order of St. George and Chevalier in the Knights of St. Lazarus of Jerusalem; holder of a bronze medal from the American Security Council and consultant on technology to the Republican Party; the man who spearheaded the Citizens Advisory Council for a National Space Policy - the group that first-drafted the plan that drove the Soviet Union bankrupt; a past President of the Science Fiction Writers of America; and one of the founders of the Society for Creative Anachronism. <http://www.jerrypournelle.com>

TIM POWERS is the author of eleven novels, including *The Anubis Gates*, *The Stress of Her Regard*, *Last Call*, and *Declare*. His novels have twice won the Philip K. Dick Memorial Award, twice won the World Fantasy Award, and three times won the Locus Poll Award. Powers lives with his wife, Serena, in San Bernardino, California.

DEBORAH J. ROSS grew up mostly in California, went to college in Oregon, grew her hair long, and protested everything during the sixties. It took her several academic degrees (including a bachelors in biology and masters in psychology) to figure out that the true "work of my heart" was storytelling. She's also studied martial arts (4 years tai chi, 25 years kung fu san soo), lived in France (an "alien-encounter" if there ever was one), and become a single working mom. In her day job, she works for a cardiologist. Writing under her married name, Deborah Wheeler, she published two sf novels, *JAYDIUM* and *NORTHLIGHT*, as well as short stories to *ASIMOV'S*, *FANTASY AND SCIENCE FICTION*, *STAR WARS: TALES FROM JABBA'S PALACE*, *SISTERS OF THE NIGHT*, *SWORD & SORCERESS* and the *DARKOVER* anthologies. Her most recent project, under her birth name, is a trilogy in collaboration with the late Marion Zimmer Bradley: *THE FALL OF NESKAYA* (DAW 2001), with 2 more books in progress.

TOM SAFER is a theater technician and serious cartoon fan.

RHONDI VILOTT SALSITZ also writes as Emily Drake, Elizabeth Forrest, Anne Knight and Charles Ingrid. Over the years, she's had more than 45 science fiction and fantasy and terror suspense novels published. She started her publishing career writing at the kitchen table and now she works at a computer station that is somewhat akin to Star Trek's bridge! Her books are written for audiences of 8 to 80 and she's enjoyed the challenge of keeping up with an ever-changing readership. Current projects include filling out *The Magickers* series for DAW Books and completing two adult projects for them, *LADYCAT*, and *DAGGER ROSE*.

JILL SHERWIN is the author of *Quotable Star Trek*, *The Definitive Star Trek Trivia Book, Volume I* and *The Definitive Star Trek Trivia Book, Volume II*. She also created the concept and wrote the story outline for the Lela story in the Star Trek: Deep Space Nine anthology *The Lives of Dax*. She has worked as a Writers' Assistant on the television shows *Star Trek: Deep Space Nine* and *Gene Roddenberry's Andromeda*. Jill sold a story called *The Harper's Tale* to *Gene Roddenberry's Andromeda* which was produced as a second season episode called *Be All My Sins Remembered*.

ARMIN SHIMERMAN has dabbled in diverse arenas. Most people are familiar with his portrayals of Quark on *Star Trek: DS-9*, Snyder on *Buffy the Vampire Slayer*, or an assortment of judges and petty bureaucrats. He's played over seventy different characters in that medium. In addition, he has co-written Sci-Fi novels for *Pocket Books: The 34th Rule*, *The Merchant Prince* and the up-coming *Outrageous Fortune*. He is currently penning solo on a Tudor mystery, *The Toad eater*. This is in conjunction with years of teaching Elizabethan Rhetoric. He has performed a third of the Bard's canon and four Broadway shows, including Richard Rodgers' musical *I Remember Mama*. His last stage endeavor in Pinter's *Birthday Party* was nominated for best lead performance by the prestigious Los Angeles Drama Critics Circle. Recently, he just completed six

years of service as a National officer of SAG where among other things he negotiated the current TV/Film contract.

DAVE SMEDS, a Nebula Award finalist, is the author of several books, including the novels *The Sorcery Within*, *The Schemes of Dragons*, *X-Men: Law of the Jungle*, *Piper in the Night*, and the soon to be a major motion-picture from Warner Bros., *Stan Lee Presents: The Unbound*. His short fiction has appeared in, among other magazines and anthologies, *Asimov's SF*, *F&SF*, *In the Field of Fire*, *Full Spectrum 4*, *Peter S. Beagle's Immortal Unicorn*, *David Copperfield's Tales of the Impossible*, *Warriors of Blood and Dream*, *The Best New Horror 7*, *Sirens and Other Daemon Lovers*, *Marion Zimmer Bradley's Fantasy Worlds*, *Dragons of Light*, *Return to Avalon*, *The Shimmering Door*, *Enchanted Forests*, *Realms of Fantasy*, and seven volumes of *Sword and Sorceress*. His work, called "stylistically innovative, symbolically daring examples of craftsmanship at the highest level" by the *New York Times Book Review*, has seen print in over a dozen countries.

SHERWOOD SMITH has written award winning books in several genres, among them science fiction, fantasy, and Young Adult fiction.

WEN SPENCER is a finalist for the John W. Campbell Award. Her first novel, *ALIEN TASTE*, won the Compton Crook Award for Best First Novel in the Field. The second book in the *Ukiah Oregon Series*, *TAINTED TRAIL* was released in June. Wen has two more *Ukiah* books, a stand-alone novel, and the first book of a second series due by the end of 2002 and currently wonders what in the world she's gotten herself into. Raised in the Southwestern Pennsylvania house where her father, grandmother, and great-grandfather were born, she's slightly bewildered to find herself living in Boston, Massachusetts. For more information, check her website at www.wenspencer.com

KEVIN STANDLEE is co-chairman of ConJose, the 2002 Worldcon, and was chair of the Bay Area in 2002 Committee that bid for and won the right to bring Worldcon to San Jose this year. His first convention was the 1984 Worldcon, and he has been actively involved in convention running in roles from gopher to chairman since 1989. Kevin's other hobbies include trains and rail transit and occasionally trying to watch a San Francisco Giants baseball game. You'll usually be able to find him at the ConJose table, trying to convince you to buy a Worldcon membership.

MILT STEVENS is well-known for his humorous fanwriting, which has recently been appearing in *No Award* and on Internet newsgroups. He is a past president and chairman of the board of LASFS. He co-chaired L.A.con II in 1984.

BECKY THOMSON was one of the Chairmen of Chicon 2000, and has extensive experience running science fiction conventions.

TADAO TOMOMATSU played the part of a Japanese tourist

in Inspector Gadget, which was typecasting, since he actually is a tourist. He has also played various other characters in film, TV shows, and other productions and is very active in local SF fandom. Tadao will be chair of Loscon 29, later this year.

CHRISTINE VALADA is an internationally published professional photographer, creators' rights activist, and entertainment attorney who represents writers and visual artists. She's been the outside general counsel for SFWA for six years. She is married to writer Len Wein and lives with him, a 20-year-old son, three dogs, a rabbit, and a horse in the San Fernando Valley.

KATIE WAITMAN attracted immediate acclaim for her first novel, *The Merro Tree*, and followed this up with the darker *The Divided*. She is currently working on another book in the series.

MICHAEL J. WALSH attended his first convention in 1969 (Disclave), his first Worldcon in 1974, chaired the 1983 Worldcon, subsequently chaired a number of regional convention and in 1995 chaired the World Fantasy Convention (which he will do again in 2004). He is a long time book dealer and in 1993 started to also publish books under the *Old Earth Books* imprint. He has lived in Baltimore since 1977, having lived on a far too many military bases in his youth, and since 1988 working for the Johns Hopkins University Press as east coast sales representative (and sometimes book acquisitions).

BILL WARREN "was born prince of Denmark, and attended college in England. When I returned, I discovered to my disgust that my father was dead, murdered by my uncle, who had now married my mother. I haven't yet made up my mind what to do about this. In the meantime, I wrote *Keep Watching the Skies*, a now-elderly book on the science fiction movies of the 1950s, and more recently, *The Evil Dead Companion*, about the *Evil Dead* movies by Sam Raimi. Already published in England, the book will appear here in January."

LEN WEIN is co-creator of *SWAMP THING*, *HUMAN TARGET*, *WOLVERINE* and the *NEW X-MEN*, and many others. He has been Editor-in-Chief of Marvel and Disney Comics, and Senior Editor at DC Comics. He has written *SUPERMAN*, *BATMAN*, *WONDER WOMAN*, *JUSTICE LEAGUE*, *GREEN LANTERN*, *FLASH*, *SPIDER-MAN*, *HULK*, *THOR*, *FANTASTIC FOUR*, and *THE X-MEN*. In television, Len developed and story-edited the award-winning *WAR PLANETS: SHADOW RAIDERS*. He has scripted over 60 episodes of many other animated series. Len has also received Emmy honors for his work on *BATMAN: THE ANIMATED SERIES*. With frequent collaborator Marv Wolfman, Len has recently written and sold *THE GENE POOL*, soon to be a major motion picture, and has just signed to write the screenplay for a new feature film version of *SWAMP THING*.

CHRIS WEBER is a comic book and Young Adult fiction writer, as well as an avid SF fan and filksong writer.

LEE WHITESIDE is the webmaster of SFTV.org and an avid fan from Arizona.

KAREN WILLSON is creator, publisher, and editor of *A Girl's World Online Clubhouse*, www.agirlsworld.com. Her extensive background in the entertainment world includes writing, producing, and helping manage a wide range of projects for children and adults. With her writing partner, husband Chris Weber, she has scripted more than 50 children's television episodes. She also created and produced the "edutainment," the Adventurer's Club for the 1996 Worldcon, and again at the 200th anniversary festival for Mission San Luis Rey.

MARV WOLFMAN is a multi-award winning writer of comic books, animation, theme park shows and rides, children's books, novels, television, internet animation and more. Marv has created hundreds of characters, many of which have been turned into movies, TV, toys and animation. His character, Blade, The Vampire Hunter, has been made into two hit movies starring Wesley Snipes. His characters, Cat Grant, Deathstroke and Professor Hamilton appeared on the hit TV show, "*Lois and Clark*." Bullseye will be appearing in "*Daredevil*." Other characters such as The Teen Titans, Phantasm, Nova, Terrax, Black Cat, and Nightwing have been featured in many animated series. Marv created the new version of Batman's partner, Robin, The Boy Wonder as well as the new versions of Lex Luthor and Brainiac which became the standard interpretations of Superman's arch foes. His character, Nightwing, has been voted among the top comic characters of all time. Marv was Editor-in-Chief of *Marvel Comics* and Senior Editor at *DC Comics* where he created the acclaimed series, *The New Teen Titans* which helped revive sales poor *DC Comics*. Marv was asked by The White House to use his Teen Titans characters in three special anti-drug comic books for the Department Of Education which were distributed free to millions of kids in public school. Marv received a commendation from the White House for his work. Marv also wrote a special two-part Titans story in conjunction with the National Runaway Association to help runaways understand their choices. His series, *Crisis On Infinite Earths*, revamped the entire DC Comics universe and has recently been collected into a 100.00 hard cover book. In 2000, *Crisis* was also voted the 2nd best comic story of the 20th Century by comic fans and professionals. In 1987, Marv moved to Los Angeles where he became Comics Editor for "*Disney Adventures*" magazine.

WILLIAM F. WU has written a wide range of work, including science fiction, fantasy, and literary criticism. *Hong on the Range*, his critically acclaimed serio-comic 'cyber western,' will appear this summer from *Scorpius Digital Publishing* in Microsoft Reader for PC format, and is coming soon to *Fictionwise* in all major e-book formats. His new e-book short story collection, *A Temple of Forgotten Spirits*, has appeared from *Scorpius Digital Publishing*, currently only in Microsoft Reader for PC format. It includes all ten stories about the character Jack Hong and his pursuit of the Chinese unicorn, called

the keilin, across the United States. The stories originally appeared in *Pulphouse: The Hardback Magazine*. A 5-time nominee for the Hugo, Nebula, and World Fantasy Awards, Wu is also the author of the six-volume young adult science fiction series titled *Isaac Asimov's Robots in Time*, for Avon. He is probably best known for his contemporary fantasy short stories, such as "*Wong's Lost and Found Emporium*," a multiple award nominee that was adapted into an episode of the *Twilight Zone* in 1985. The original story was reprinted for the ninth time in the 1996 collection *A Century of Fantasy: Best Stories of the Decade, 1980 - 1989*, edited by Robert Silverberg, from *MJF Books*. Wu was born and raised in the Kansas City area. He lives in Palmdale, California, in the Mojave Desert north of Los Angeles.

BEN YALOW has been to over 500 cons, and worked on about a third of them, including most of the Worldcons for the last three decades. He's been a gofer, a con chair, and everything in between. Ben has edited three *NESFA Press* publications, two of which were nominated for the Hugo Award, and is editing another collection. He's a member of NESFA, LASFS, FACT, and OSFCI, and a Director of SCIFI.

JANINE ELLEN YOUNG was nominated for the Philip K. Dick Award for her first novel, and her second made the Locus Recommended Reading List. She's currently at work on the third.

MARC SCOTT ZICREE is a veteran TV writer. He wrote *The Twilight Zone Companion*, which was nominated for a National Book Award and which has sold more than 300,000 copies in the past 18 years. Zicree earned a B.A. in painting, sculpture, and graphic arts from UCLA, while taking a number of film courses there. He wrote for several animated TV series and then graduated to sci-fi, fantasy and action series such as the revival of *Twilight Zone*, *Star Trek: The Next Generation* and *Deep Space Nine*, *Beauty and the Beast*, *Babylon Five*, *Forever Knight* and *Sliders*. He was a co-producer on *Lazarus Man* and a producer on *Sliders*. For five years, he and his wife (and collaborator) Elaine conducted a writer's roundtable at Hamptons restaurant in Hollywood. Currently they teach classes and coach individually in Los Angeles. Zicree has written screenplays for New Line, Orion, MGM, Davis Entertainment, Chanticleer and Jim Henson Company, and he spent three seasons as a commentator on NPR's Morning Edition. Writers may be interested in visiting his Web site, www.zicree.com. Marc and Elaine wrote and exec-produced the 1999 pilot *Real Story* in association with Oz's Tom Fontana, and they recently completed episodes of the PBS historical dramatic series *Liberty's Kids* and the Showtime pilot *Phillip's Head*. Marc's novel *Magic Time* was HarperCollins' sole science fiction/fantasy hardcover offering for Christmas 2001.

BUSINESS MEETING

by Ed Green

"The Westercon Business meeting invites and encourages each and every member of the Convention to attend and take part in the business that allows the Westercon to take place on a yearly basis. We will be discussing and voting on business from last year's Westercon, and will also discuss other issues that might have come up since last year."

SITE SELECTION

by James Briggs

The site of the 57th Westercon will be selected here at Conagerie. Arizona in 2004 is appearing on the ballot, they were the only contender to file before the April 15th deadline. Other bids are still eligible as write-in candidates and have until 6:00 pm Saturday July 6th to submit a valid filing in order to win.

Site selection for the 57th Westercon in 2005 will be voted on next year in Seattle, Washington. Bidders have until April 15th 2003 to file with the Seattle committee if they wish to appear on the ballot. If you are considering a bid to host the 57th Westercon, see section 3 of the Westercon By-laws.

Please stop by the Site Selection tables in the Fan Table area and vote! Balloting shall be on Friday, July 5th from noon to 7:00 pm and Saturday, July 6th from 10:00 am to 6:00 pm



WESTERCON BYLAWS

As of Close of 2001 Westercon

1. General Provisions

1.1 Name and Date

It is traditional, but not obligatory, that the West Coast Science Fantasy Conference (Westercon) shall take place over the July 4th weekend.

1.2 Guests of Honor

It is traditional, but not obligatory, that Westercon Guests of Honor and other notables be selected from among SF personalities residing within the Westercon geographical area.

1.3 Membership Classes

There shall be at least two classes of membership in Westercon: supporting and attending. The committee shall notify the members of their membership class in a timely fashion.

1.3.1 Supporting Members

Supporting members shall receive any progress reports or any other generally mailed publications published after the member joins the Westercon, including the Program Book, and may exercise any voting rights permitted by any other part of these bylaws, except attending the Business Meeting. All Westercons shall be required to offer supporting memberships until at least thirty (30) days prior to the opening of the Westercon, and such supporting memberships shall not cost more than one hundred and fifty percent (150%) of the voting fee charged when the site of the Westercon was selected. Any class of membership offered by a Westercon costing at least as much as a supporting membership shall include a supporting membership.

1.3.2 Attending Members

Attending members shall have all the rights of supporting members, plus the right to attend the Westercon and the business meeting(s) held there, subject to the restrictions established by the other parts of these bylaws.

1.3.3 Restriction of Memberships

Each Westercon committee shall have the right to limit the activities of its attendees, either individually or in groups, insofar as such activities endanger, physically or legally, other persons or property. Such limitations may include, but are not limited to, closing down parties, ejecting persons from the Westercon, or turning offenders over to other authorities. No refund of membership need be given in such circumstances. Each member, in purchasing his/her membership, agrees to abide by these bylaws.

1.4 Name Badges and Membership Numbers

All committees shall issue name badges for all attending members. Name badges for pre-registered members shall

display the member's name in no less than 24-point bold type. All committees shall assign a unique membership number upon processing of a membership. This number shall be printed on the label of all progress reports, shall be printed on membership name badges, and shall be used for site-selection purposes. In the event a membership is transferred, the old membership number, if applicable, shall be noted, both on the badge and on registration information used for site-selection voting administration. Membership badges or other proof of membership remain the property of the Westercon committee for the duration of the conference and may be confiscated for cause; no refund of membership fees need be given in such circumstances.

1.5 Archive of Bylaws

The Los Angeles Science Fantasy Society, Inc. (LASFS) shall act as an archive to the Westercon bylaws and the minutes of business meetings. Each committee shall reimburse LASFS for the costs of copying and forwarding copies of the Bylaws and Minutes to those who request them. A copy of the minutes, including the text of motions passed by the business meeting, shall be sent to LASFS within two (2) months of the close of each Westercon by the administering Westercon. LASFS shall maintain the Westercon bylaws and shall forward one copy of the current bylaws, including the text of any amendment to the bylaws awaiting secondary ratification, to the current Westercon committee within four (4) months of the close of the previous Westercon. The current Westercon shall provide copies of the Bylaws to the committees of all Westercon bids for the year for which that Westercon is administering the site-selection.

1.6 Distribution of Bylaws to Members

The Westercon Bylaws, as well as the complete text of any amendment awaiting secondary ratification, shall be published in at least one (1) progress report and in the program book of the current Westercon each year. Failure to publish this information shall not affect the procedure to amend the bylaws as stated in Article 4.

1.7 Westercon Service Mark

All Westercons shall publish, in all publications such as promotional flyers, progress reports, and program book, the following notice:

“ ‘Westercon’ is a registered service mark of the Los Angeles Science Fantasy Society, Inc.”

1.8 Responsibilities of Administering Westercon

It is a responsibility of each Westercon to enforce the provisions of these bylaws.

2 Westercon Business Meeting

2.1 Scheduling of Sessions

At least one (1) regular session of the Westercon business meeting must be scheduled at each Westercon. No regular session of the Westercon business meeting shall

be scheduled to start prior to 11 AM, nor later than 2 PM. All sessions occurring during the same Westercon, be they regular, adjourned, or special, shall be considered, for procedural purposes, as the same parliamentary session.

2.2 Site-Selection Business

Site-selection business shall be in order at any session of the business meeting. Site-selection business shall include, but need not be limited to, the announcement of the results of the balloting and of a winner if one is produced by the balloting, or of a site-selection resolution, as hereafter defined, if one is necessary [see Section 3.17]. The winner of the site-selection may be announced prior to the site-selection business meeting, if one is held.

2.3 Quorum

For business other than site-selection business, a quorum of fifteen (15) attending members of the current Westercon shall be required. For site-selection business, the quorum shall be those attending members of the current Westercon who attend the meeting. All those persons voting at any meeting must be attending members of the current Westercon. Except as noted in these bylaws or in such rules of order as may be adopted, all business requires a simple majority to pass.

2.4 Parliamentary Authority

The current edition of Robert's Rules of Order Newly Revised shall be the parliamentary authority of the Westercon business meeting except where it conflicts with these bylaws or with any special rules of order which may be adopted by the business meeting.

3 Westercon Site-Selection

3.1 Eligibility of Sites

Any site on the North American continent west of the 104th west meridian, or in the state of Hawaii, shall be eligible to be the site of a Westercon, except as restricted the provisions of these bylaws.

Provided that, upon the annexation of Australia by the United States of America or the annexation of the United States of America by Australia, Section 3.1 shall be amended to read:

"Any site in Australia, or on the North American continent west of the 104th west meridian, or in the state of Hawaii, shall be eligible to be the site of a Westercon, except as restricted by the provisions of these bylaws."

3.2 North-South Rotation

Only sites north of the 37th north parallel shall be eligible in odd-numbered years, and only sites south of that parallel shall be eligible in even-numbered years. If no eligible bids are filed by January 1st of the year of the site-selection balloting, then all sites defined in section 3.1 shall be eligible.

3.3 Exclusion Zone

No site within seventy-five (75) miles of the site of the Westercon administering the site-selection shall be eligible to bid, except as provided in section 3.6.

3.4 Filing requirements

A Westercon bid committee must provide written evidence of the following: At least two (2) separate people declaring themselves Chairman and Treasurer; an organizing instrument such as bylaws, articles of incorporation or association, or a partnership agreement; and a letter of intent or option from a hotel or other facility declaring specific dates on which the Westercon shall be held

3.5 Deadline for Filing Bids

Only those bids whose filing paperwork required by section 3.4 is in the possession of the administering Westercon by the April 15th preceding the balloting shall be listed on the ballot.

[Note: On a parliamentary inquiry at the time of ratification of the current text of the above section, it was ruled that "If the filing paperwork can be verified to be at the address of the administering convention, it is in the committee's possession."]

3.6 Provisions When No Valid Bids are Received

If no valid bids are received by the deadline in section 3.5, then all sites defined in section 3.1 shall be eligible and the other site restrictions in this article shall be suspended.

3.7 Eligibility of Voters

Site-selection voting shall be limited to those persons who are attending or supporting members of the administering Westercon and who have paid a voting fee toward their membership in the Westercon being selected. Other classes of membership may vote only upon the unanimous agreement of all qualified bidding committees. One person equals one membership equals one vote. Corporations, Associations, and other non-human entities may vote only for "No Preference." "Guest of" memberships must be transferred to an individual before voting for anything other than "No Preference."

3.8 Voting Fee

The voting fee shall be twenty US dollars (US\$20.00) or the local equivalent unless the committees listed on the ballot and the administering Westercon agree unanimously to charge a different amount.

3.9 Minimum Rights of Voters

The payment of the voting fee shall make the voter at least a full supporting member of the Westercon being selected, and may make the voter an attending member at the discretion of the winning bid.

3.10 Prototype Ballot

The Los Angeles Science Fantasy Society, Inc. (LASFS) shall prepare a prototype site-selection ballot, including instructions for preparation of the ballot, and shall

provide the prototype to each administering Westercon as provided for in section 1.5. Upon receipt of the prototype, the administering Westercon shall complete the ballot by filing in the information about the eligible bid committees, including the dates of the proposed Westercons, the voting fee, minimum membership requirements, including the cost of a supporting membership in the administering Westercon, and the address to which site-selection ballots should be sent. The administering Westercon shall be responsible for the publication and the distribution of the ballots to the membership to the administering Westercon. The administering Westercon shall be responsible for the publication and the distribution of the ballots to the membership of the administering Westercon. All eligible bids received in accordance with sections 3.4 and 3.5 shall be included on the ballot. The ballot shall also include entries for "No Preference" and "None of the Above," and shall provide space for at least one (1) write-in bid. The ballot shall be a secret ballot, specially marked for preferential voting with an explanation of the method of counting preferential votes.

3.11 Distribution of Ballot

The site-selection ballot and full rules for site-selection voting, including the deadlines for voting by mail, shall be mailed on or before the May 10th preceding the voting to all members of the administering Westercon as of one week before the mailing. The ballot and full rules for site-selection, including the hours during which site-selection will take place and the location of the site-selection, shall be given to all attending members upon registration at the Westercon, or such information shall be prominently displayed at the registration area throughout the Westercon.

3.12 Deadline for Voting by mail

All ballots received by the administering Westercon prior to June 20 shall be counted.

3.13 Bid presentations.

Each eligible bid committee shall have at least fifteen (15) minutes of scheduled program time on the first full day of the administering Westercon for the purpose of making a bid presentation.

3.14 At-Conference Voting

Site-selection shall be open for at least six (6) hours between the hours of 11 AM and Midnight on the day before the business meeting at which site-selection business is scheduled. All on-site balloting shall be from one central location, under the supervision of the administering Westercon. If no site-selection business meeting is scheduled, then site-selection shall be open for at least six (6) hours between the hours of 11 AM and Midnight on the next-to-last day of the administering Westercon.

3.15 Verification of Ballots

Properly completed ballots shall contain: the member's printed name, the member's membership number as assigned by the administering Westercon; the member's dated signature; the member's address of record with the current Westercon; the member's current address if different; and the member's vote(s) as defined elsewhere in this article. Verification of the ballots shall consist of matching the name and number of the member with the records of the administering Westercon. Ballots received by the committee prior to June 20, and any others received by mail which may be counted, shall be held by the administering Westercon until the opening of the Westercon, at which time they shall be verified by the administering Westercon and the bidders.

3.16 Counting of Ballots

The administering Westercon shall arrange for the counting of ballots, and each eligible bid committee shall be allowed to send at least two (2) observers to such ballot-counting. The count shall be by preferential ballot. The winner shall be that bid which gains a majority of those votes expressing preference for a bid. For the purpose of vote counting, "None of the Above" shall be treated as if it were a bid. "None of the Above" and votes for ineligible bids shall count toward the total number of votes cast. Blank ballots, illegal or illegible ballots, and votes for "No Preference" shall not count toward the total number of votes cast. All vote totals of final results and of all intermediate counts shall be made available at or before the closing ceremony.

3.17 Procedures When No Bid Wins or is Eligible

Should no eligible bid gain the needed majority, or should there be no qualified bidding committee, or should "None of the Above" win, a three-fourths (3/4) majority of the site-selection business meeting of the administering Westercon may award the Westercon to any bid, or a simple majority of the meeting may decide that they are unable to decide. If the business meeting does not choose a site, the Board of Directors of the Los Angeles Science Fantasy Society, Inc. shall choose a site within six (6) weeks of the close of the administering Westercon. If "None of the Above" wins, none of the bids which were on the ballot may be selected. A site chosen under the provisions of this section shall not be restricted by any portion of this article except this section and 3.1.

3.18 Availability of Results

The results of the balloting shall be reported to the site-selection business meeting of the administering Westercon, if one is held. A record of the results of the balloting, including all intermediate counts and distinguishing between the by-mail and at-con ballots, shall be published in the first or second progress report of the winning Westercon.

3.19 Hand-Carried Ballots

The administering Westercon shall accept hand-carried ballots, which are otherwise valid ballots delivered to the administering Westercon by someone other than the member who prepared the ballot.

3.20 Committee Failure

Should a Westercon Committee declare itself unable to fulfill its duties, the Board of Directors of the Los Angeles Science Fantasy Society shall determine alternate arrangements for that Westercon.

4 Procedure for Amendment of These Bylaws

4.1 Method of Adoption

Amendments to the Westercon Bylaws must be ratified by a two-thirds (2/3) vote at any Westercon business meeting, or by the majority vote of the business meetings in two consecutive years. Proposed amendments shall be read in full by the chairman of the business meeting immediately before being voted upon.

4.2 Primary and Secondary Ratification

In the event a proposed amendment receives a majority, but less than two-thirds (2/3) vote, the secretary of the business meeting at which the proposed amendment receives primary (first year) ratification shall submit an exact copy of the amendment to the following year's Westercon business meeting. The question of secondary (second year) ratification is debatable but not amendable.

4.3 Effective Date of Amendments

Unless otherwise provided, amendments shall take effect at the close of the Westercon where they receive final ratification. Operating rules for already-selected Westercons shall not be changed by amendments to the bylaws. Rules regarding eligibility and voting procedures for site-selection are not considered to be operating rules

Standing Rules

1. Close Debate. Before proceeding to take a vote on a motion for the Previous Question, the presiding officer shall ask for a show of hands of how many people still wish to speak to the pending motion. This rule does not allow debate on the motion for the Previous Question.

Business Passed On to Westercon 55:

Moved, To amend Article 4 of the Westercon Bylaws so that amendments to the bylaws must be ratified in two consecutive years, removing the current ability of a single year's meeting to amend the bylaws, as follows. Text to be stricken is in ~~strikeout type~~, Text to be added is in underline type.

PROVIDED THAT this amendment must be ratified by majority vote of the business meetings in two consecutive years, and that, if ratified, shall take effect at the conclusion of the Westercon where it receives secondary ratification.

4 Procedure for Amendment of These Bylaws

4.1 Method of Adoption

Amendments to the Westercon Bylaws must be ratified by ~~a two thirds (2/3) vote at any Westercon business meeting, or by~~ the majority vote of the business meetings in two consecutive years. Proposed amendments shall be read in full by the chairman of the business meeting immediately before being voted upon.

4.2 Primary and Secondary Ratification

~~In the event a proposed amendment receives a majority, but less than two thirds (2/3) vote, the~~ The secretary of the business meeting at which ~~the proposed an~~ amendment receives primary (first year) ratification shall submit an exact copy of the amendment to the following year's Westercon business meeting. The question of secondary (second year) ratification is debatable but not amendable.

Moved by: Kevin Standlee, Roger Wells

submitted by,
Ben Yalow
Secretary
Westercon 54 Business Meeting



The HISTORY of Westercons

In 1948, Walter J. "Doc" Daugherty of the Los Angeles Science Fantasy Society proposed that an annual West Coast convention be started for West Coast fans who couldn't afford to travel east each year. The first Westercon was held in September, 1948. It was a one-day event with an attendance of 77. It wasn't until 1951 that the Westercon became a weekend-long event, settled into the July 4th holiday and began traveling to different cities.

	DATE	CITY & NAME	HOTEL	GUESTS(S) OF HONOR	CHAIR/SUPPORTING ORGANIZATION
I	9/05/48	Los Angeles	Park View Manor	—	E. Everett Evans, LASFS
II	10/02/49	Los Angeles	Knights of Pythias Hall	—	Walter J. Daugherty, LASFS
III	06/18/50	Los Angeles	Knights of Pythias Hall	Dr. Robert S. Richardson	Freddie Hershey, Outlanders
IV	6/29-7/1/51	San Francisco	California Hall (etc)	George Pal	Little Men, Tom Quinn ¹
V	6/28-29/52	San Diego [SouthwesterCon]	U.S. Grant Hotel	Ray Bradbury, William Nolan	Roger Nelson
VI	5/30-5/31/52	Los Angeles	Hotel Commodore	Gerald Heard	E. Everett Evans, LASFS
VII	9/3-4/53 ²	San Francisco [SF Con]	Sir Francis Drake Hotel	Jack Williamson	J. Ben Stark
VIII	7/3-7/4/55	Los Angeles	Hotel Commodore	Mel Hunter	Lew Kovner, Chesley Donovan Foundation
IX	6/30-7/1/56	Oakland	Hotel Leamington	Richard Matheson	Marilyn Tulley
X	7/4-7/7/57	Hollywood	Hotel Knickerbocker	Mark Clifton	Lew Kovner, LASFS, CD Foundation
XI	9/1/58 ²	Los Angeles [SolaCon]	Alexandria Hotel	Richard Matheson	Anna S. Moffatt Outlanders
XII	7/3-7/5/59	Seattle	Moore House	Alan E. Nourse	F.M. Busby, Nameless Ones
XIII	7/2-7/4/60	Boise [BoyCon]	Owyhee Hotel	Rog Phillips	Guy/Diane Terwilliger
XIV	7/1-7/26 ¹	Oakland [Baycon]	Hotel Leamington	Fritz Leiber [Pro], Jack Speer [Fan]	Honey Woods, GGFS
XV	6/30-7/1/62	Los Angeles	Hotel Alexandria	Jack Vance [Pro], Alva Rogers [Fan]	Albert J. Lewis, LASFS
XVI	7/4-7/7/63	Burlingame	Hyatt House Hotel	Kris Neville [Pro] F.M. & Elinor Busby [Fan]	Al Hallevy, Little Men &
XVII	9/4/64 ²	Oakland [PacifiCon ii]	Leamington Hotel	Edmond Hamilton & Leigh Brackett [Pro] Forrest J. Ackerman [Fan]	Al Hallevy & J. Ben Stark
XVIII	7/3-7/5/65	Long Beach	Edgewater Inn	Frank Herbert [Pro] Anthony Boucher [Fan]	Steve Tolliver, John Trimble
IX	7.1-7/4/66	San Diego	Stardust Motor Hotel & Country Club	Harlan Ellison [Pro] John & Bjo Trimble	Dennis N. Smith
XX	7/1-7/4/67	Los Angeles	Sheraton-West Hotel	Marion Z. Bradley [Pro] Lon Atkins [Fan]	Brandon Lamont ³

XXI	9/1/68 ²	Berkeley [BAYCON]	Hotel Claremont	Philip Jose Farmer [Pro] Walter J. Daugherty [Fan]	Bill Donaho, Alva Rogers, J. Ben Stark
XXII	7/3-7/6/69	Santa Monica [FUNCon II]	Miramar Hotel	Randall Garrett [Pro] Roy Tackett [Fan]	Chuck Crayne, Bruce Pelz
XXIII	7/2-7/5/70	Santa Barbara	Francisco Torres	Jack Williamson [Pro] Rick Sneary [Fan]	John & Bjo Trimble
XXIV	7/1-7/5/71	San Francisco [SFCon '71]	Hilton Inn	Avram Davidson [Pro] Don Simpson [Fan]	Jerry Jacks
XXV	6/30-7/4/72 ⁴	Long Beach	Edgewater Hyatt House	Lloyd Biggle Jr. [Pro] Len Moffatt [Fan]	Dave Hulan
XXVI	6/30-7/4/73	San Francisco [SFCon '73]	St. Francis Hotel	Larry Niven [Pro], George Barr [Fan] James Nelson Coleman [Special]	Jerry Jacks
XXVII	7/3-7/7/74	Santa Barbara	Francisco Torres	Philip K. Dick [Pro] ⁵ Charles Burbee [Fan]	Fred Patten
XVIII	7/3-7/6/75	Oakland [OakLaCLon 1]	Leamington Hotel	David Gerrold [Pro] Charlie & Dena Brown [Fan] Ian & Betty Ballantine [Special]	Lois Newman, Craig Miller
XXIX	7/2-7/5/76	Los Angeles	Hyatt House Hotel	Horace L. Gold [Pro] Gregg Calkins [Fan]	Bruce Pelz
XXX	7/1-7/4/77	Vancouver, BC	Totem Park Residence	Damon Knight [Pro] Frank Denton [Fan] Kate Wilhelm [Special]	Fran Skene
XXXI	6/30-7/4/78	Los Angeles [Westercone]	L.A. Marriott Hotel	Poul Anderson [Pro] Don C. Tompson [Fan]	Ed Finklestein, Mike Glyer
XXXII	7/4-7/8/79	San Francisco	Sheraton Palace Hotel	Richard Lupoff [Pro] Bruce Pelz [Fan] Sherry Gottlieb [Special]	Jerry Jacks
XXXIII	7/3-7/6/80	Los Angeles	Hyatt House Hotel	Roger Zelazny [Pro] Bob Vardeman [Fan]	Milt Stevens
XXXIV	7/2-7/5/81	Sacramento	Red Lion Inn	C.J. Cherryh [Pro] Grant Canfield [Fan]	Michael Garrels
XXXV	7/2-7/5/82	Phoenix	The Phoenix Hilton	Gordon R. Dickson [Pro] Fran Skene [Fan] Robert Asprin [Special]	Randy Rau/CASFS
XXXVI	7/1-7/4/83	San Jose [Westerchron]	Red Lion Inn	Phil Klass [Writer] Alicia Austin [Artist] Tom Whitmore [Fan]	Lee Forgue
XXXVII	6/29-7/3/84	Portland	Portland Marriott Hotel	Harlan Ellison [Pro] F.M. & Elinor Busby [Fan] Alex Schomberg [Artist]	Steve Berry, Pam Davis, Bryce Walton
XXXVIII	7/3-7/7/85	Sacramento	Red Lion Inn	James Hogan [Pro] Paula Christ [Fan]	Michael Garrells
XXXIX	7/3-7/6/86	San Diego	Town & Country Hotel	David Brin [Pro] Karen Turner [Pro]	Gail Hanrahan, Mitchell Walker, Curtis White
XL	7/2-7/5/87	Oakland [Episode XXXX]	Oakland Hyatt Regency & Convention Center	Gregory Benford [Writer] Aubrey MacDermott [Fan] Lela Dowling/Ken Macklin [Artist] Leslie Fish [Filk]	Lisa Deutch-Harrigan

XL I	7/1-7/4/88	Phoenix	Hyatt Regency Phoenix Sheraton Phoenix	Robert Silverberg [Pro] Craig Miller [Fan] Real Musgrave [Artist]	Terry Gish
XL II	6/30-7/4/89	Anaheim [Conosaurus]	Anaheim Marriott Hotel	John Varley [Pro] Arthur Hlavaty [Fan]	Lex Nakashima
XL II	7/5-7/8/90	Portland	Red Lion Inn	Ursula K. LeGuin, Vonda McIntyre, Kate Wilhelm	Patty Wells, John Lorentz
XL IV	7/2-7/6/91	Vancouver, BC	Gage Residence Hall, UBC	William Gibson [Pro] C.J. Cherryh [Pro] Jerry Kaufman [Fan] Suzanne Tompkins [Fan] Steve Jackson [Gaming] Patrick & Teresa Nielsen Hayden [Editor] Warren Oddsson [Artist] Verna Terrestriell [Lensman]	Terry Fowler
XL V	7/2-7/5/92	Phoenix [Westercolt]	Phoenix Omni Adams San Carlos Hotel Phoenix Symphony Hall	Jennifer Roberson [Pro] Pat Mueller [Fan] Rick Sternbach [Artist]	Bruce Farr
XL VI	7/2-7/5/93	Seattle	Bellevue Red Lion	Greg Bear [Pro] F.M. & Elinor Busby [Fan] Wally Weber [Fan], Wally Gonser [Fan]	Richard Wright
XL VII	7/1-7/4/94	Los Angeles [Conozoic]	Los Angeles Hilton	George R.R. Martin [Pro] William Rotsler [Fan] Real Musgrave [Artist]	Noel Wolfman
XL VIII	6/30-7/3/95	Portland	Jantzen Beach/Columbia River Red Lion Hotels	Vernor Vinge [Pro] Elayne Pelz [Fan] John Foster [Artist]	John Lorentz
XL IX	7/4-7/7/90	El Paso	Camino Real Paso Del Norte & The El Paso Convention Center	James P. Blaylock [Author] Howard Waldrop [Author] Brad W. Foster [Artist] Arnie & Joyce Kats [Fan] Pat Cadogan [Toastmaster]	Richard Brandt, Fred Duarte, El Paso Science Fiction & Fantasy Alliance, FACT
L	7/3-7/6/97	Seattle	Seattle Sheraton	Dr. Martin M. Greenberg [Writer Past] J. Michael Straczynski [Writer Present] Amy Thomson [Writer Future] Victoria Lisi [Artist] Jack Cohen [Science] Walter J. Daugherty [Fan] Spider & Jeanne Robinson [Music]	Sally Wheeler, SWOC
L I	7/2-7/5/98	San Diego [Concept]	Mission Valley Marriott	Katherine Kurtz Scott MacMillian Sue Dawe [Fantasy Artist] David W. Clark [Fan]	Dianna Hildreth CAASM
L II	7/2-7/5/99	Spokane [Empirecon]	Doubletree Inn	C.J. Cherryh [Author] Barbara Hambly [Author] Kristine Kathryn Rusch [Author] Alicia Austin [Artist] Wendy Pini [Artist] Ellen Datlow [Editor] Larry Baker [Fan] Betty Bigelow [Toastmaster]	Bob Ladd, Team Maroon
L III	7/1-7/4-00	Sheraton Waikiki [Conolulu]	Sheraton Waikiki	Dan Simmons [Author] Ctein [Artist] John Lorentz [Fan]	Kathryn Daugherty SFSFC

LIV	7/5-7/8/01	Portland	Jantzen Beach & Columbia River Doubletree Hotels	Tim Powers [Author] Mike Glyer [Fan] Terri Windling [Editor] Frank Lurz [Artist]	Dean Koenig & Robert Verde ⁶
LV	7/4-7/7/02	Los Angeles [Conageric]	L.A Airport Radisson Hotel	Harry Turtledove [Author] Robert Lichtman [Fan] Beth Meacham [Editor] Ross Chamberlain [Artist]	Bruce Pelz SCIFI

Footnotes (Well, there *are* more than one of them)

1. Replaced Steward Metchette as Chairman.
2. Combined with the World Science Fiction Convention, sharing names, Guests of Honor and Chairs. One day was usually designated as Westercon (Chair and Guest of Honor) day.
3. Replaced Ted Johnstone as Chairman
4. Mythcon combined with WesterCon that year.
5. Did not attend.
6. Dean Koenig became sole chair during run-up to con.



MEMBERS

by Elayne Pelz

Key to membership list

A = Attending
 S = Supporting
 G = Guest
 K = Kid
 D = Dealer

A

247 A Aahz,
 585 G Ab Hugh, Dafydd
 12 A Achorn, Brett
 71 A Adams, Andrew
 248 A Adams, Pam
 349 A Adkins, Sue Ellen
 13 A Allis, Todd
 409 A Alvarez, Janet
 496 AG Alves, Carol
 495 A Alves, Jim
 559 A Anderson, Karen
 260 K Anderson, Meaghan
 240 A Andrews, John C.
 333 A Appleton, Joan
 14 A Armbruster, Bobbi
 410 A Aschmann, Carl
 556 A Asher, Carol
 555 A Asher, Shawn
 553 A Asher II, Phillip
 554 A Asher III, Phillip
 230 A Attwood, John
 510 AD Auclair, Diane
 249 AD Austin, Alicia
 251 A Austin, Edwin

B

15 A Baden, Chaz Boston
 397 A Baden, Jocelyn
 29 A Baden, Lynn B.
 396 A Baden, Wil
 448 A Baernstein, Janet
 497 A Bahm, Margene
 345 A Bangs, Mari
 343 A Bannon, Stephanie
 16 A Barber, Rebecca
 234 AD Bard, Barry
 373 A Bard, Guest of B.
 411 A Barnes, Joyce
 475 A Baron, Kathryn
 531 A Barrett, Greg
 377 A Barton, Jeannette

C

514 A Bauer, Kris
 521 A Bayless, Deanna
 586 G Beck, Jerry
 17 A Beckstead, Cathy
 18 A Beckstead, Scott
 250 AD Beers, Jinx
 19 A Bemis, Judith
 587 G Benford, Greg
 20 A Benoun, Sherri
 21 A Benoun, Tony
 344 A Benson, Thomas
 222 A Bergdahl, Kim
 398 A Bernay, Casey
 22 A Berven, Leroy
 23 A Berven, Susan J.
 24 A Beslanwitch, Frances
 25 A Beslanwitch, John
 588 G Beychok, Tina
 252 A Bilan, Greg
 361 A Blaker, John R.
 26 A Bliss, David
 656 A Bloom, David
 27 A Bloom, Kent
 253 A Bloom, Michael
 657 A Bloom, Stella
 671 AD Bolinski, Richard
 28 S Bollerud, R. Merrill
 511 A Bollerud, R. Merrill
 590 G Bonhoff, Jeff
 589 G Bonhoff, Maya Kaath-
 ryn
 473 A Book, Catherine
 474 A Book, Ron
 30 S Boucher, Stephen
 463 A Bougher, Lynn
 31 A Bourget, Robbie
 591 G Boyett, Steven R.
 32 AD Bradley, Amy
 33 A Bradley, John M.
 34 A Breidbart, Seth
 592 G Brenner, Anita
 652 A Briant, Bruce
 35 A Briggs, James
 593 G Brin, David
 121 A Briskman, Darin
 594 GD Brown, Charles N.
 36 K Brown, Grant
 37 A Brown, Jordan
 38 A Brown, Kimberlee M.
 295 A Burdick, Tim
 254 AG Burns, Stan
 595 G Busby, Dr. Jim
 566 A Cabal, Cindi Some-
 body

D

412 A Cady, Chuck
 414 A Cady, Sam
 413 A Cady, Tasha
 523 A Campagna, Suz
 228 A Cantor, Marty
 255 AD Carpenter, Amy
 9 G Carr, Carol
 11 G Chamberlain, Joy-
 Lynd
 10 G Chamberlain, Ross
 519 A Chandler, Will
 582 A Chandler, Yates
 256 A Chapman, John
 257 A Chapman, Judith
 359 A Chen, Elsa
 524 AD Cherry, Dennis
 525 AD Cherry, Kristine
 39 A Childress, Sandra
 454 A Churchill, Belle
 268 A Clark, Andrew
 508 A Clark, C. E.
 41 AD Clark, David
 42 A Cluney, Rachel
 596 G Cochran, Freff
 597 G Coffin, Catrina
 43 A Cohen, Sandy
 415 AD Cohen, Sheri
 417 A Cole, Jennifer
 526 AD Coltrain, Darlene
 44 S Connors, Patrick
 287 A Cookson, Robin E.
 408 A Cool, William
 537 A Corsi, Mark
 45 A Cratz, Tony
 567 A Craycroft, Mary Jane
 568 K Craycroft-Harris,
 Bryce
 384 AD Creasey, John
 385 A Creasey, Mary
 386 A Creasey, Richard
 46 A Crosby, Colleen
 47 A Crosby, Shawn
 293 A Ctein,
 418 A Curtis, S.L.
 532 A Dampman II, John L.
 366 A Daniels, Dik
 48 A Dashoff, Joni Brill
 49 A Dashoff, Todd
 50 AG Daugherty, James
 Stanley
 51 AG Daugherty, Kathryn
 53 S Daverin, Bob
 52 S Daverin, Brenda

388 A David, Leslie
 215 A Davidson, Howard
 455 A Davis, Eric
 598 GD Dawe, Sue
 54 AG Dazzo, Genny
 376 A De La Rosa, Al
 599 G DeChancie, John
 229 A Deneroff, Linda
 55 AD Dennis, Jane
 314 A Dennis, Jim
 56 AD Dennis, Scott
 420 AG Devereaux, Cat
 600 G DiTillio, Larry
 244 A Dias, Jossie
 57 A Dickinson, Julie
 348 A Diggs, Patricia
 601 G Doering, Dave
 58 A Domitz, Laura
 59 A Donahue, Michael
 602 G Dorsky, Lenny
 259 A Dougherty, Bronwyn
 258 A Dougherty, Greg
 60 A Duarte, Fred
 292 A Durbin, Sandra
 342 A Dyer, Craig

E

61 AD Edison, Laurie
 62 A Eide, Phyllis
 466 A Eivins, Thomas
 502 A Elderkin, J.T.
 261 A Ellern, William B.
 63 S Elliott, Diane
 492 A Elliott, Russ
 603 G Ellison, Harlan
 604 G Engelberg, MD, Michael
 605 G Estes, Kenneth
 670 A Evanson, Bettie
 407 A Exline, Darrel L.

F

552 A Faerie, Aeric
 549 AG Feder, Moshe
 294 A Feldbaum, Gary
 310 A Finley, Doug
 387 A Fish, Leslie
 262 A Fisher, Glen
 311 AD Fister-Liltz, Barbara
 406 A Fitch, Don
 472 A Flood, Patricia
 421 A Forman, Aileen
 422 A Forman, Ken
 40 A Forty, Steve
 606 G Foss, Richard
 64 A Fox, Crickett

G

223 A Fox, Shawna
 2 G Frankos, Laura
 65 A Frazer, Cynthia
 66 A Frazer, Donald
 67 ADG Freas, Frank Kelly
 68 ADG Freas, Laura Brodian
 263 A Freeman, H. Denise
 614 G Fries, Sandy
 296 A Fulford, Lily

69 A Gallaher, David
 159 A Galloway, Michael
 70 A Galt, John
 615 G Gasperik, Frank
 667 A Gault, Michele
 72 A George, H. Jeffery
 403 AD Gerds, Elizabeth
 402 AD Gerds, Eric
 616 G Gerrold, David
 662 A Gibbons, Paul Brussel
 663 A Gibbons, Terry Brussel
 416 AD Giberson, Brian
 617 G Gilden, Mel
 73 A Gish, Glennadine
 74 A Gish, Ray
 288 A Glazer, Glenn
 547 A Gleason, Susan
 75 S Glener, Scott
 405 A Glidden, Larry
 618 G Glut, Donald
 76 AG Glycer, Mike
 391 A Gobler, Jerry
 77 A Goddin, Jean
 264 A Gold, Barry
 265 A Gold, Lee
 78 AG Gold, Lynn
 79 A Gonsalves, Cynthia
 80 A Gottlieb, Shayin
 371 AD Graf, Hilber
 512 A Grant, Heather
 "Chiglet"
 513 A Grant, Joe
 382 A Gray, Lorien
 113 A Gray, Vickie
 424 AG Grayson, Ashley
 423 A Grayson, Carolyn
 560 A Green, Bill
 81 A Green, Ed
 471 A Green, Kelly
 243 A Green, Lisa
 504 A Green, Paula
 82 S Greene, Edith
 83 S Greene, Robert

H

84 AG Gregory, Hugh S.
 425 A Guon, David
 233 A Hales, Dale
 85 A Hallman, Stacey
 527 AD Hallock, Larry
 302 A Halstead, Andrea
 303 A Halstead, Scott
 619 G Hambly, Barbara
 325 A Hanley, T.
 266 A Hanna, Michael
 86 A Harrigan, Harold
 88 AG Harrigan, Lisa
 Deutsch
 87 A Harrigan III, Harold
 365 A Hay, James H.
 367 A Hayes, Nancy
 578 A Hazen, M. L.
 426 A Hedges, Kathryn
 358 A Hendrick, Lyndia
 357 A Hendrick, Woody
 574 A Hennig, Jackie
 573 A Hennig, Rick
 291 A Herbig, Charles
 550 A Herman, Judith
 503 A Hershey, Allison
 297 A Hershey, Diana
 89 AG Hertz, John
 90 A Hiatt, David
 91 A Hiatt, Kim
 267 A Higuchi, Carol
 289 A Hikida, Susan
 92 S Hildreth, Dianna
 404 A Hirzel, David
 93 A Hitchcock, Louise
 94 A Hobbs, Harold
 661 A Hoff, Charles
 326 A Hole Jr., Robert B.
 551 A Hollister, Susan
 620 G Hollyn, Norm
 621 G Hooker, Dan
 95 A Hooper, Ed
 622 G Hopkins, John K.
 427 A Hopkins, Ronald
 336 A Hostler, Douglas
 221 A Howard, Geri
 235 A Howard, Michelle
 96 S Howell, Dave
 429 A Howlett, Craige
 430 A Howlett, Yvonne
 534 AD Huibers, Sandra
 97 S Hungerford, Angel
 98 S Hungerford III, David
 312 A Hunt, Bill

STAND BACK!
NOBODY TOUCHES
THIS TUB OF
DOUBLE
BUTTERED!



L

99 S Hunt, Marjorie
290 A Hunter, Anastasia
395 AD Hutchison, Anne
470 A Hyatt, Laurie

I

100 A Irwin, Mark

J

623 G Jackson II, Charles
Lee
101 A Jaffe, Saul
536 A Jansen, Robert
540 G Jaquish, Dawn
539 G Jaquish, Martin
548 A Jarvis, Peter
613 G Jein, Greg
102 A Jewell, Mary Jane
546 A Johnson, Allie
431 A Johnson, Barbara
517 A Johnson, J'anna
364 S Johnson, Robin
232 A Johnson, Thalia
533 AD Jones, Angela
535 AD Jones, Guest of An-
gela
362 A Judkowitz, Ruth

K

103 A Kahn-Landan, Mich
ele
304 A Kaiser, Dwain
305 A Kaiser, Jo Ann
104 A Kare, Jordin
105 A Kare, Mary Kay
457 AG Kato, Keith G.
480 A Katz, Arnie
481 A Katz, Joyce
106 A Katze, Rick
522 A Keller, David

460 AD Kennedy, Paul
7 G King, Tappan
217 A King, Terry
493 A Klauschie, Nancy
107 A Klein-Lebbink, Eliza-
beth
660 A Klinger, Steve
505 AD Knoedler, Charlie
506 AD Knoedler, Tracy
607 G Koman, Victor
494 A Koskie, P.
579 A Krahmer, B. A.
269 A Kravitz, Marian
334 A Kyla

111 A LaPierre, Lori
112 A LaPierre, Robert
108 A Ladue, Ruth Anne
666 A Lambert, Dan
109 A Landan, Stephen
110 AG Landry, Bridget
114 A Larson, Blars
115 A Larson, Pat
655 A Laubenheimer, Wil-
liam
116 A Lazar, Judy
432 A Lazzelle, Fred
433 A Lee, Mary E.
117 A Leibig, Ruth
518 A Leichel, Karey
372 A Leigh, Rhea
270 A Lembke, Karl
435 A Libis, Guest of S.
271 A Libis, Steven
8 G Lichtman, Robert
624 G Linaweaver, Brad
272 A Linneman, Mark A.
356 A Little, Peggy
557 A Logue, Madelon
332 A Lopez, Jim
118 A Lorentz, John
306 A Low, Danny
530 AD Ludecke, Jeff
381 A Lunney, Frank
119 AG Lyon, Shaun

M

479 A MacQuinn, Judith
625 G Mailander, Jane
216 A Majerrs, Laura
626 G Mallonee, Dennis
389 A Maloy, Liese
245 A Mann, Bhroan
520 AD Mannatt, Margaret
627 G Manners, Lynn

352 A Manning, James
354 A Manning, Kirsten
351 A Manning, Sandra
353 A Manning, Sarah
120 A Marble, Beth
122 A Marble, Chris
650 A Martin, Scott
123 S Martin, Sue
368 A Martinez, Judy
124 A Mason, Michael
674 AD Massoglia, Alice
673 AD Massoglia, Ben
672 AD Massoglia, Marty
125 A Matheny, Charles
609 G Maudlin, Lynn
126 A McAllister, Linda
127 A McAllister, Rich
628 G McCaffrey, Todd
346 A McCombs, Cheryl
128 S McCoy, Sean
129 A McGuire, Christian
130 S McGuire, LeAnna
465 A McLaughlin, Hannah
467 A McMurrian, Althea
629 G McIntosh, Fiona
6 G Meacham, Beth
528 AD Meade-Hallock,
Kathy
131 A Melder, Zane
309 A Melius, David
507 A Mendez, Victoria
458 A Meriwether, Cary
459 A Meriwether, Elisabeth
132 A Meschke, Karen
133 A Metz, Paul
134 A Metz, Stevie
135 AG Miller, Craig
651 A Miller, Dennis B.
584 G Miller, Marilyn
239 K Minne, Ariel
237 A Minne, Jacob
236 A Minne, Joe
238 A Minne, Wendi
136 S Moen, Rick
137 AG Moffatt, June
138 AG Moffatt, Len
565 A Molisani, Michael
"Lynx"
561 A Moore, David
456 AD Moore, Therri
224 AG Morgan, Cheryl
139 A Morman, Mary
273 A Morrel, Anne C.
140 A Mortensen, Liz

485 A Morton, Guest #1 of William
 486 A Morton, Guest #2 of William
 484 A Morton, William
 340 A Moscoe, Ellen
 339 AG Moscoe, Mike
 141 S Moseley, Craig
 274 A Mueller, Robert
 307 A Mullican, Cathy
 483 A Mulligan, George
 440 A Murdock, Kathi
 630 G Murphy, Kevin A.
 498 A Murray, James J.
 499 A Murray, Paula H.
 318 A Muskat, Guest #1 of J.
 319 A Muskat, Guest #2 of J.
 317 A Muskat, Joyce

N

142 A Nakashima, Lex
 631 G Nazarian, Vera
 436 A Nelson, Carl
 437 A Nelson, Toni
 632 G Nemecek, Larry
 275 A Neuman, Sasa
 538 A Newman, Chris
 143 A Niven, Fuzzy Pink
 144 AG Niven, Larry
 145 A Norton, Scott
 394 A Null, Bob

O

315 A O'Brien, Beth
 147 A O'Halloran, Christina
 148 A O'Halloran, John
 151 A O'Neill, Brian
 146 S Ogasawara, Cheryl
 543 A Ogden, Kat
 542 K Ogden, Ruth
 370 A Olson, Dolores
 363 A Olson, Erik V.
 369 A Olson, John
 149 AG Olson, Mark
 150 AG Olson, Priscilla
 152 A Ontell, Ron
 153 A Ontell, Val
 276 A Orrock, Alec
 500 AG Osborn, Phil

P

545 A Pappas, Jim
 654 A Parker, Carole
 154 A Parker, Tony
 676 A Parker, Walter
 155 AG Patten, Frederick
 338 A Patterson, Bill

419 A Paulsen, Jeanne
 438 A Payne, Renie
 439 A Payne, Terry
 633 G Pearce, Gerald
 156 A Pearce, J.W.
 157 S Pearce, Joe
 158 A Pearce, M.A.
 478 A Pelz, Cecy
 160 A Pelz, Elayne
 161 A Peshek, Jo
 452 A Phanara, Selina
 162 S Phillips, Eileen
 558 A Pimmel, David
 350 A Pins, Michael
 219 A Poliner, Eylat
 220 A Poliner, Mark
 441 A Powell, Mary E.
 634 G Powers, Tim
 379 A Prather, Joseph Y.

R

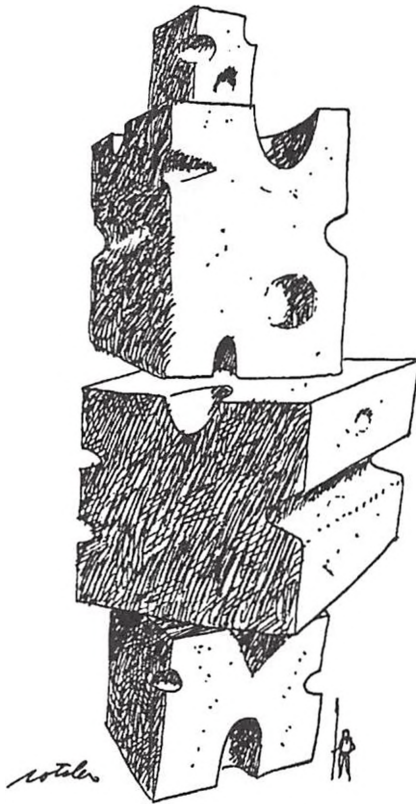
668 A Ramos-Lum, Marisol
 163 A Rankin, Nora
 164 S Reade, James
 337 A Reed, April
 464 A Reitman, Daniel
 443 A Reyante, Gregg
 442 A Reyante, Regina
 360 A Roberts, Jim
 328 A Robin, Doris
 165 A Robinett, Linda
 569 A Roche, Kevin
 166 A Rodriguez, Maria
 167 A Rood, Dave
 225 A Rosen, Andrew
 226 A Rosen, Marjorie
 444 A Rothstein, Allan
 400 A Rowan, Bruce
 341 A Rueb, Cory
 168 A Ruff, John
 169 A Ruff, Susan

S

170 A Sachter, Ruth
 611 G Sallsitz, Rhondi Vilott
 246 A Salo, Paula
 171 A Sanders, D.F.
 355 A Sanders, Drew
 541 G Sanders, Kathy
 172 S Saoirse, Deirdre
 173 A Sapienza, John
 174 A Sapienza, Peggy Rae
 544 AD Sapphire, Violet Rae
 227 A Satlin, Mary
 175 A Savitzky, Emerald
 176 A Savitzky, Karen

177 A Savitzky, Kathryn
 178 A Savitzky, Stephen
 179 A Sbarsky, Sharon
 583 A Scalise, Greg
 489 A Schaffer, Karen
 669 A Schlofner, Mike
 180 AD Schoenhuth, Spring
 181 S Schumacher, Nicholas
 335 A Score, David
 182 A Scott, Eric P.
 183 A Scott, Jerome
 277 A Shaw, Jerry
 231 A Sheets, Elisa
 482 A Sheffield, Michael
 383 A Shibley, James
 635 G Shimerman, Armin
 184 A Shipman, Linda
 278 A Shocklee, Mark
 185 A Siladi, Michael
 653 A Slater, Michael E.
 509 AD Smart, Kristi
 636 G Smeds, Dave
 186 A Smith, Hank
 445 A Smith, Lee
 279 A Smith, Nick
 187 A Smith, Sean
 637 G Smith, Sherwood
 188 A Smith, Vicki
 308 A Smyth, Claire
 316 A Soska,
 638 G Spencer, Wen
 374 A Sperling, Carol A.
 375 A Sperling, Guest of C.
 298 A Sperling, Joyce
 515 A Spero, Sarah "Sally"
 516 A Spero, Steve
 189 AG Standlee, Kevin
 390 A Steele, Jeff
 190 AD Stelnicki, J.A.
 301 A Stern, Alison
 313 A Stern, Heather
 300 A Stern, Lucy
 577 A Stern, Marina
 299 A Stern, Mike





576 A Stern, Tom
 280 A Stevens, Milt
 218 A Steward, Joan
 191 A Stockdale, Ian
 446 A Stoller, Sandy
 281 A Stone, Willard
 192 S Strait, Jim
 193 A Sullivan, Geri
 563 A Swanson, Anders
 194 A Swaty, Gary

T

195 S Talbott, Deborah
 'Gus'
 196 S Talbott, J.B.
 447 A Taylor, Sheri
 675 A Taylor, William
 477 A Testa, John
 197 A Thagard, Sherilynn
 575 A Therou, Phil
 490 A Thomas, Bill
 491 A Thomas, Lois
 198 AG Thomson, Becky
 399 A Throssel, James
 199 AD Tibbetts, Jennifer
 200 S Tien, Jerry
 571 A Tierno, Donna
 572 A Tierno, Mark

449 A Tilghman, Adam
 378 A Todd-Prather, Martha
 664 A Tom, Laurie
 401 A Tomomatsu, Tadao
 580 A Topjian, Dan
 581 A Topjian, Julie
 570 A Trembley, Andrew
 329 A Trimble, Karen
 562 A Trousdale, Teresa
 3 G Turtledove, Alison
 1 G Turtledove, Harry
 4 G Turtledove, Rachel
 5 G Turtledove, Rebecca
 201 AG Tutihasi, R-Lauraine
 392 A Tyra, Gerry
 393 A Tyra, Sandy

U

453 A Udo, Tom
 612 G Underwood, Michael
 202 S Unferth, Ken
 203 S Uttke, Susan

V

639 G Valada, Christine
 322 A Van De Walker, Brian
 321 A Van De Walker,
 Karen
 323 A Van De Walker, Kirk
 320 A Van De Walker, Ray
 324 A Van De Walker, Rox
 anne
 282 A Van Took, Fang A.
 204 A Veal, Tom
 330 A Vibber, Jim
 331 A Vibber, Lee

W

205 S Wadsworth, Terry
 380 A Wagner, Susan
 640 G Waitman, Katie
 206 A Walker, Gail
 207 A Wallentinson, Denise
 242 A Ward, Anthony D.
 488 AG Ward, Michael
 462 A Warren, Beverly
 461 AG Warren, Bill
 434 A Wasko, Jr., Chester P.
 208 AG Weasner, Michael
 641 G Weber, Chris
 610 G Wein, Len
 450 A Weinstein, Carole

451 A Weinstein, Elst
 501 A Weir, Connie
 642 G Weiss, Bobbi
 529 AD Weiss, Daniel
 643 G Weiss, David
 347 A Weisskopf, Toni
 209 S Wells, Catherine
 665 A Wenn, John
 644 G Westfahl, Gary
 468 A White, Alan
 469 A White, Dedee
 428 A White, Julie
 210 AG Whiteside, Lee
 241 A Whitmore, Tom
 608 G Widner, Art
 211 A Willmoth, Mike
 645 G Willson, Karen
 283 A Wilson, Marie Ellen
 284 A Wilson, Thomas Luke
 212 A Woehrle, Sally
 658 AD Wohlman, D.
 659 AD Wohlman, T.
 646 G Wolfman, Marv
 285 A Wolfman, Noel
 327 A Wright, Linda
 647 G Wu, William F.
 648 G Wynorski, Jim

Y

213 A Yalow, Ben
 286 A Yeager, Kathryn
 476 A Young, Martin
 487 K Young, Martin

Z

564 AD Zarlow, Willow
 214 A Zeff, Joe
 649 G Zicree, Marc S.



Many people helped in the production of this Program Book and the editor would like to thank all of them. He reserves, though, some special thanks to Will Shetlerly and to Christian McGuire for assistance Above and Beyond in some hours of need.

Boston fandom lovingly remembers

Bruce Pelz, F.N.

August 11, 1936 – May 9, 2002

Fellow of NESFA

*Member of the
Noreascon Four Committee*

*Fan Guest of Honor,
Noreascon Two,
the 38th Worldcon*

*Chairman, LACon,
the 30th Worldcon*

Our dear friend

SO -- CONAGERIE...
WHAT'S THAT?

WELL, IT'S LIKE
A MENAGERIE,
ONLY --

I PREFER A
MENAGE A TROI,
MYSELF...

MENAGERIE?
BUT WE'RE NOT
MEN --

I AM NOT A MAN!
I AM AN ANIMAL!!

NO YOU DON'T, ROGER!
YOU PREFER A NICE,
QUIET MENAGE A DEUX,
IF YOU KNOW WHAT'S
GOOD FOR YOU!

-- WE ARE FEN!

YES! ARE WE NOT FEN?
DO WE NOT READ SCI FI? AND
WATCH ANIME? DO WE
NOT HAVE ZINES? AND...

UH, YES,
DEAR...

YOU WEREN'T THINKING
OF COUNSELLOR TROI,
WERE YOU?

WE SHOULD CALL IT
A FENAGERIE...

OH, HUSH, OTTO!
WE'VE HEARD ALL
THAT BEFORE!

OH, NEVER MIND!

SAY, DIDN'T YOU
WORK FOR DISNEY?

OF COURSE, SEVEN
OF NINE IS MORE
MY STYLE, BUT
THEN T'PAO IS --

THAT WAS A LONG
TIME AGO, SWEETUMS...

FANTASIA, WASN'T IT?

WILL YOU BLOODY
SHUT UP!!

YES, AND DUMBO.

PINK ELEPHANTS ON
PARADE...?

HMM, THAT
OBVIOUS, HUH?

