

WESTERCON 42





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Conosaurus Westercon 42

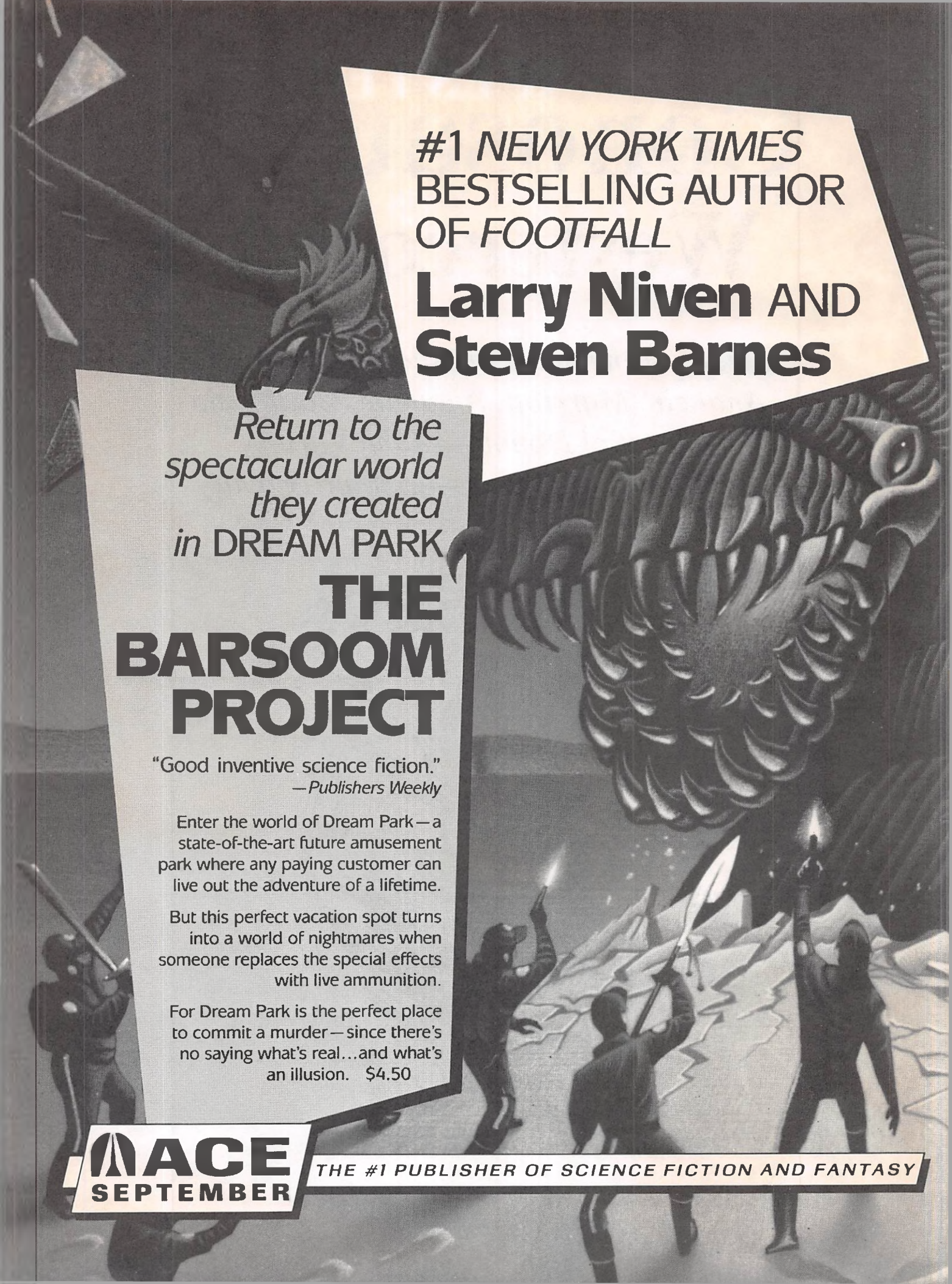
Friday, June 30 to Tuesday, July 4, 1989

Anaheim Marriott, Anaheim, California

Guest of Honor — John Varley

Fan Guest of Honor — Arthur Hlavaty





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OF FOOTFALL**

**Larry Niven AND
Steven Barnes**

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THE #1 PUBLISHER OF SCIENCE FICTION AND FANTASY

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Art Credits

Cover art by Ken Macklin.

Coloring Book Art:

IFC	George Barr, <i>Private Garden</i>
4	Tracy Horton, <i>Spyceratops</i>
6	Joan Appleton, <i>Dinosaurs Forever</i>
8	Allen Malmquist, <i>Dinosaur in Disneyland</i>
12	Jay Shell, <i>Elvisaurus Rex</i>
16	Sherlock, <i>Alamosaurus (of courus!)</i>
24	Leslie Newcomer, <i>Pharonic Dino</i>
28	Katrine Cady, <i>Carousel Chasmosaurus</i>
32	Gail Barton, <i>Tourist</i>
36	Richard J. Bartrop, <i>Cyberpunkus Rex</i>
40	Tony Chong, <i>Touristasaurus Rex</i>
42	William Hodgson, <i>Oil Production</i>
46	Jim Groat, <i>Cannonball</i>
50	April Lee, <i>In a Galaxy Far, Far Away...</i>
54	Donna Barr, <i>Life's a Beach</i>
56	Joshua Quagmire
60	Lyne Masamitsu, <i>Dinosaur Carousel</i>
64	Cathy Hill, <i>The Natural History of Raccoons</i>
68	Ingrid Neilson, <i>Playing Ball</i>
76	John R. Gray III, <i>Struthiomimus Go Formal</i>
IBC	Charles Lee Jackson II, <i>What Killed Vaudeville</i>

Portrait of John Varley by Todd Hamilton.

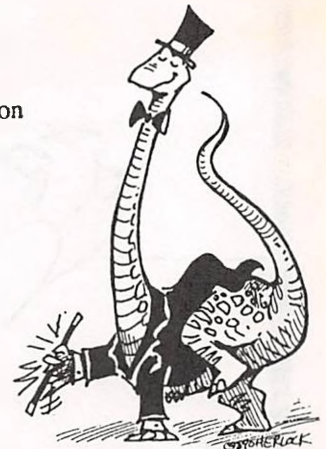
Other art in this program book by

Donna Barr
Lela Dowling
Craig Hilton
Sherlock

Thanks!

Thanks to the following artists for their help with our flyers, ads, and progress reports. You're really swell!

Atom
Donna Barr
Lela Dowling
Steve Gallacci
Monika Livingston
Ken Macklin
Jacqui Neuman
Sherlock



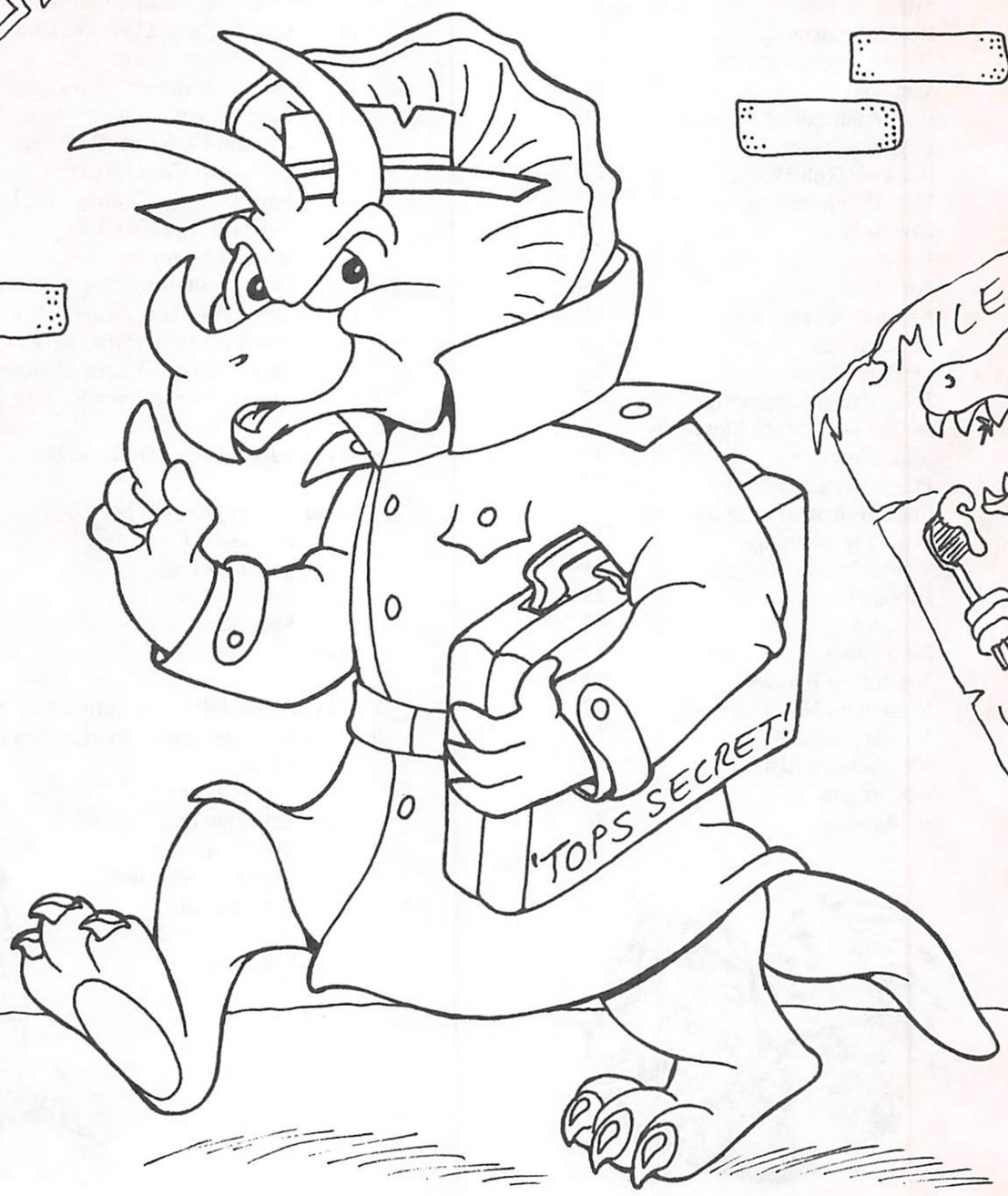
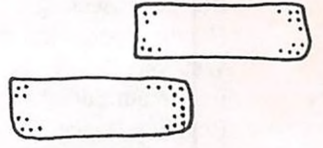
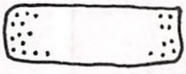
Westercon 42 Program Book

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Westercon 42 is a presentation of the Southern California Institute for Fan Interests, Inc.
P.O. Box 8442, Van Nuys, California, 91409

Westercon is a service mark of the Los Angeles Science Fantasy Society, Inc.

SARUPU
RULE!



TK

Welcome to Conosaurus, the Forty-Second Westercon!



By the time you read this, all the pieces should have come together to form a finely honed machine. You are therefore allowed to disregard any unusual behavior or frenetic activities. If I've done my job right, you should be able to find me out lounging in the pool. If not, I'll still be out by the pool, but heavily disguised.

I'd like to heartily welcome our guests of honor, John Varley and Arthur Hlavaty and wish them a swell time at the con. I would like to extend the greeting to our other guests and attendees: go forth and be amused!

If you've read this far, then you're not having enough fun! It's only okay to read this kind of stuff several months after the con, when you are procrastinating on some vital chore! Go check out the great programming or grab some crayons and color this program book!

There's a terrific film program showing old favorites, new hits and the fannishly obscure! There are all the usual favorites as well: filking, video room, an art show so good it will hurt your eyes, parties, an outstanding consuite, and a cast of thousands of interesting people to meet!

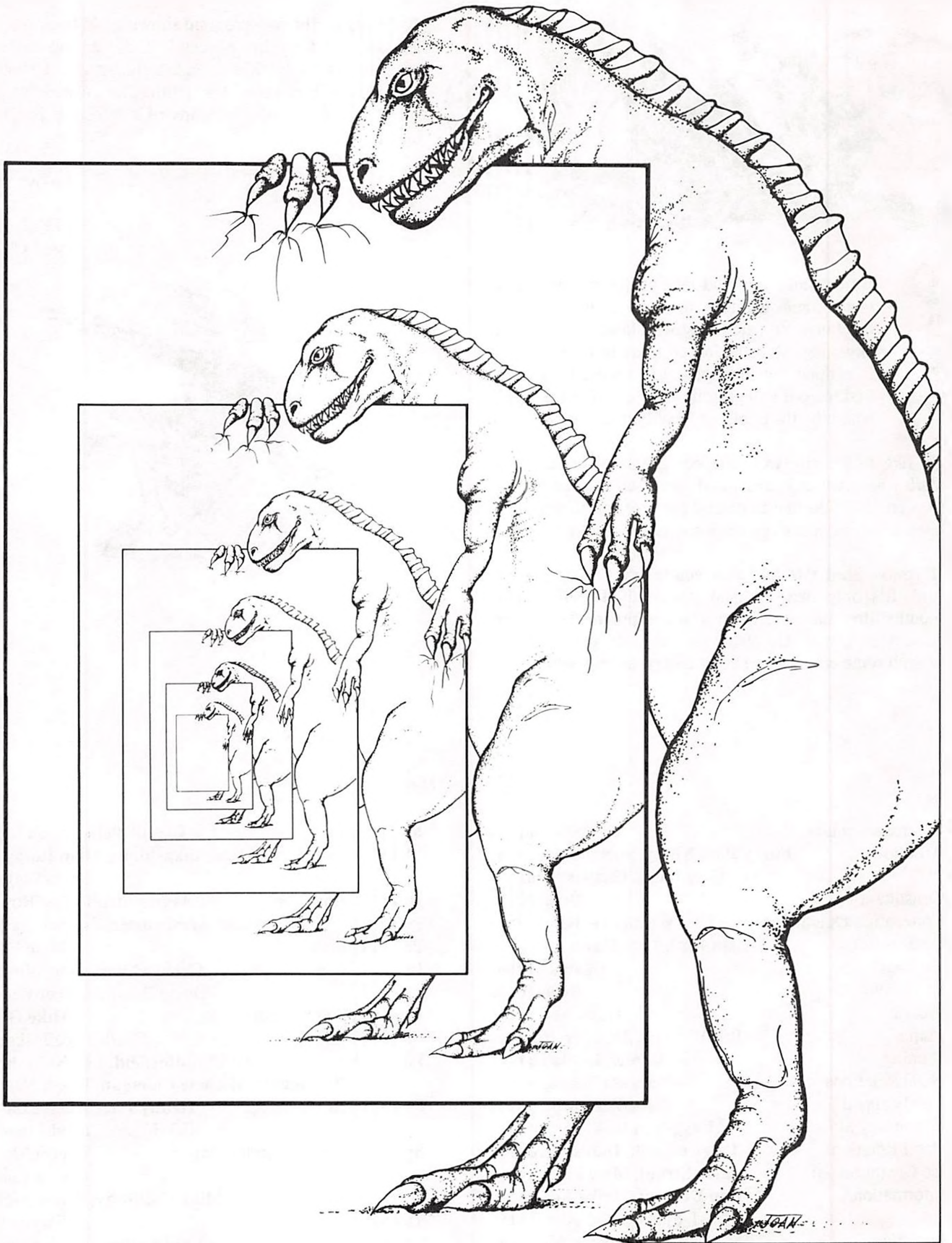
Enjoy!

Lex Nakashima
Deck Chair



Committee

Chairosaurus Lex	Lex Nakashima	Membership	Elayne Pelz, Jordan Brown
Art Show	Fuzzy Pink Niven, Michele Coleman, Gary Louie, Charles Matheny	Merchandising	Lex Nakashima, Allan Rothstein, Gavin Claypool
Consultant	Bruce Pelz	Party Coordination	Marta Strohl, Ken Rowand
Convention Operations	Tom Whitmore, Ben Yalow	Personnel	Bobbi Armbruster, Stephen Johnson
Dealers Room	Allan Rothstein, Gavin Claypool	Press/Publicity	Mike Frank
Exhibits	Dennis Miller	Programming	Craig Miller, Alan Winston, David Bratman, Noel Watkins
Fan Room	Bruce Pelz	Programming Operations	Mike Glycer, Charles Lee Jackson II
Filking	Gary Anderson	Publications	David Butterfield, Lex Nakashima, Bruce Pelz, Michele Coleman, Jacqui Neuman
Films	Bill Warren, Jennifer Jumper	Registration	Genny Dazzo, Dave Cantor, Rick Katze, Cheryl Chapman
Gaming	Jim Daniel, Linda Daniel	Special Interest Programming	Therri Moore, Patrick Carlyle
GOH Relations	Vanessa Schnatmeier	Tech Services	Mike Galloway, Soraya Newell
Handicapped Services	Joe Zeff, Mike Korp	Treasurer	Elayne Pelz
Hospitality Suite	Fang Van took, Kim Marks	Video Room	Fred Patten, Chuck Shimada
Hotel Relations	Patrice Cook, Danise Deckert	Folded Chair	Patrice Cook
Ice Cream Social	Marta Strohl, Mary Jane Jewell		
Information	Dan Deckert, Ulrika Anderson, J. Shaun Lyon, Ken Porter		
Logistics	Bob Null, George Mulligan		
Masquerade	Robbie Cantor, Calvin Ogawa		



Why Dinosaurs?

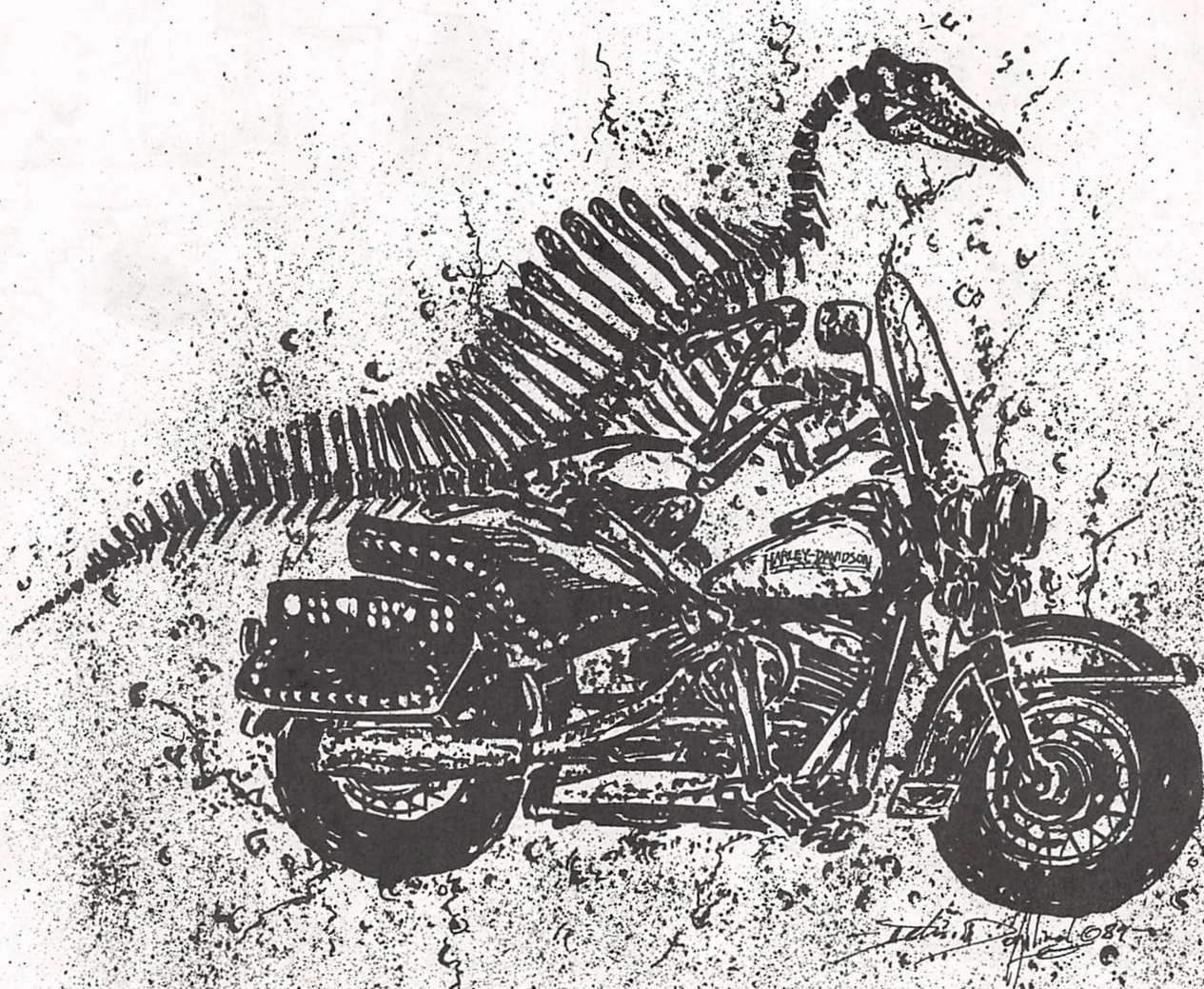
So we have been asked. Well, why the heck not? When the bid was started, lo those many years ago, dinosaurs were merely a novelty item. Since then, toy companies have discovered that dinosaurs are a public domain item, and the poor beasts have become something of a sensation. They've run the entire cycle from phenomenal popularity to the limbo of the "no longer hot". So this is kind of a tribute to the tenacious beast, who has survived the long dry spells, scientific controversy and almost embarrassing amounts of publicity!

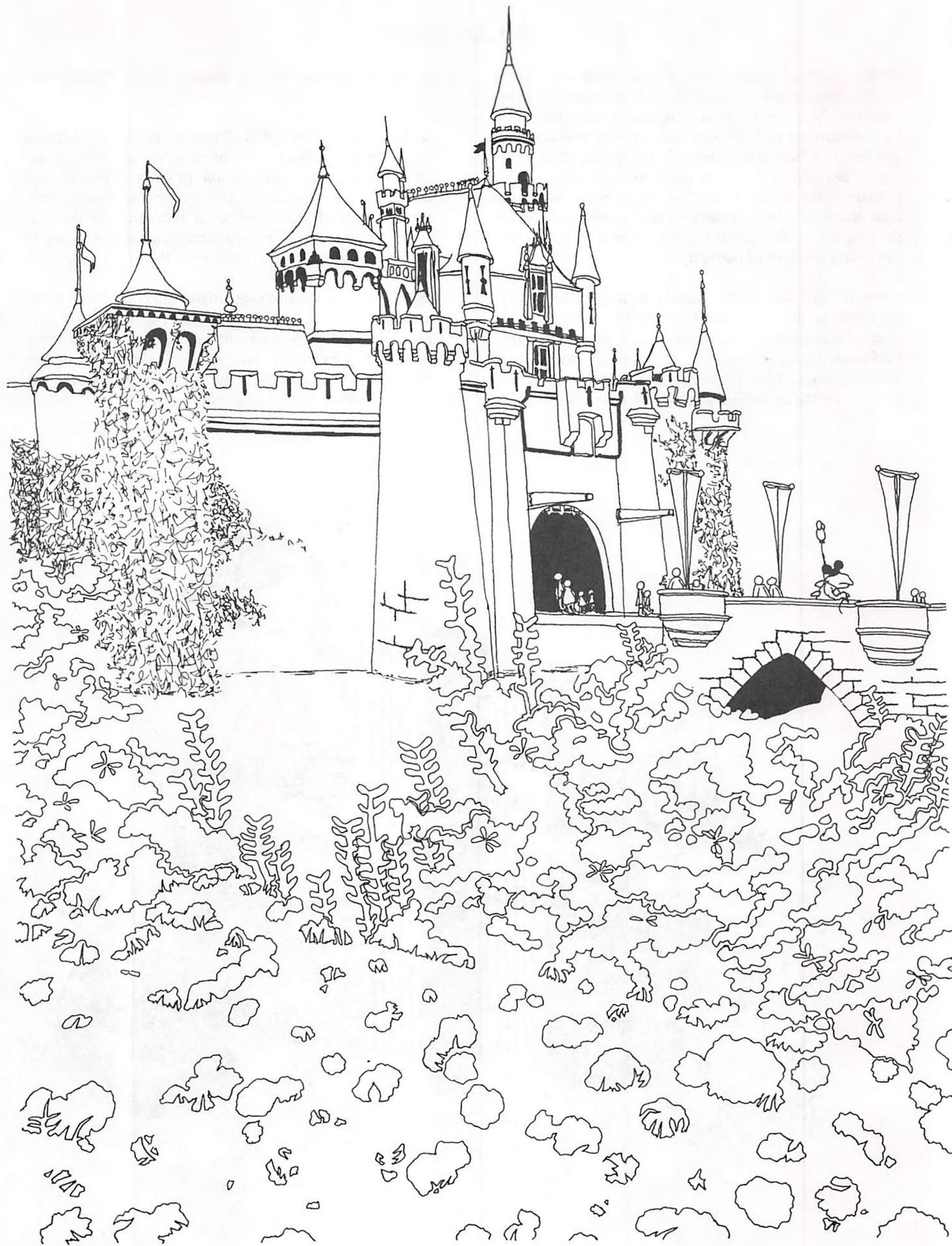
Dinosaurs are part of the Earth's heritage, their fossils testament to the incredible types of life our planet has seen. These saurian giants have amazed modern man (and a few fictional, cinematic cavemen) for many years. Recent theories have portrayed the beasts as agile and graceful creatures, well- adapted to their world. They are

legacy to the creativity of nature. Also, dinosaurs are Cool.

If all goes well, you'll find all manner of tailed and scaled things hanging about. For instance, in these very pages you'll notice the combination program souvenir and coloring book. Crayons will be available in abundance in the con suite and in other select locations, for those of you who manage to find spare moments with nothing to do (or, for those to whom coloring is their life).

We'd like to thank all those artists who contributed to the dinosaur coloring book contest. After a convoluted jurying process, entries were chosen for the program book based on cleverness, artistic merit and colorability. You'll find the names of the winning artists on page three. We hope you'll enjoy their work.





Disneyland Day

Yes Dino, there will be Disneyland! We have obtained discount tickets for use by Westercon Members.

The current going rate for Disneyland is \$23.50 for adults and \$18.50 for kids (3 through 11). We are getting a discount off these prices and have tickets for \$19.00 for adults and \$15.00 for kids. These tickets will be for sale the Thursday before the convention, June 29, 1989, and throughout the con. They are one-day unlimited passes — you can go on anything for as many times as you want. They are good for any day between Thursday, June 29, 1989 and Wednesday, July 5, 1989, inclusive. Should your tickets become lost, they are not replaceable or refundable!

On Thursday and Friday, we will be selling the tickets from a desk in the convention part of the hotel, starting about 9:00 am. From Saturday on, we will sell them from the Westercon information desk. Disneyland is open from at least 9:00 am until Midnight.

Disneyland will not admit any guests in costume! Please dress like mundanes when you go to Disneyland.

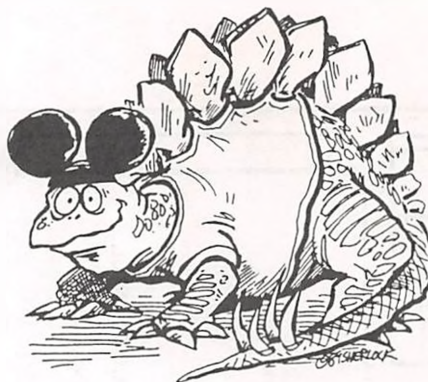
The Wild Bunch—Lizards on Parade

Welcome to the 42nd Westercon! It's not too late to start a secret life as a Lounge Lizard here at Conosaurus. We need volunteers (we don't call 'em gophers — the term is just too mundane, don'cha know — lizardosaurs is more our style!) to help out at this convention. After all, if it wasn't for volunteers, how would fandom survive?

Volunteer headquarters (aka Lizard Control) is located in Salon 2 of the Orange County Ballroom — down there at the end of the hall. If you find that you have a couple of spare hours on your hands, or *will* have sometime over the course of the convention, why not drop in and lend us a hand (or an arm or a leg)?

Lizard assignments include everything from door duty at the Art Show, to making sure the program participants are happy and well cared for in the Green Room, to helping out behind the scenes at the Masquerade. In exchange, you will gain admission to the Lizard Lounge (what else?), where food and frolic abound. If you log eight or more volunteer hours, you will be at the top of the list for a refund of your membership (should the convention make money) and, *huzzah huzzah*, a special, limited edition, lizard only, T-Shirt! Such a deal!

So don't wait — sign up now. Come see Bobbi the head lizard or Steve, her trusty assistant, in Lizard Control now!



Information

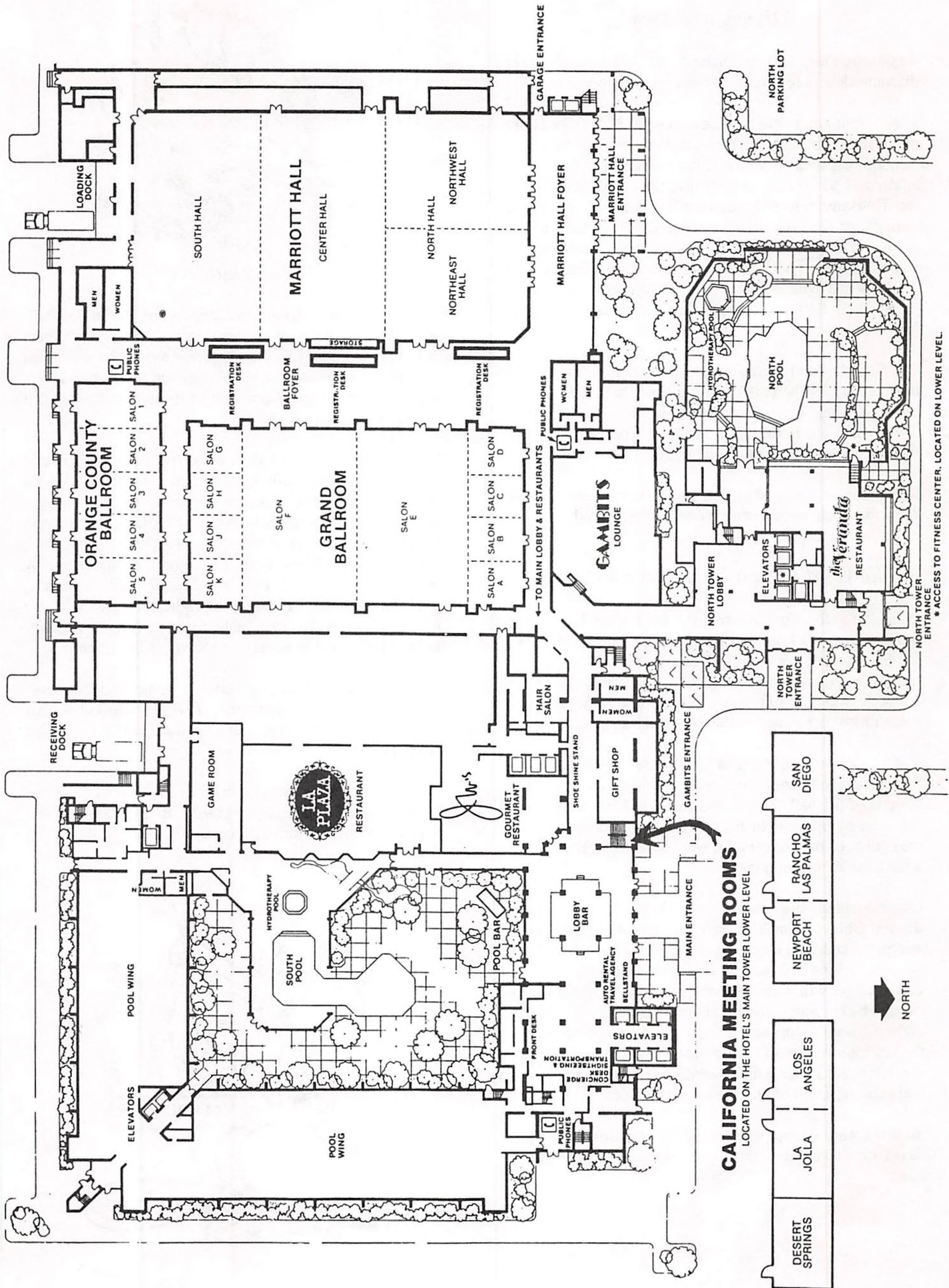
The Conosaurus Information Desk is located in the Ballroom Foyer area next to Registration. You won't have any trouble finding it. Just look for enormous quantities of paper posted on all available flat surfaces. If you have a question about our Westercon or its surroundings, we'll do our best to answer it.

The Information Desk has all the sorts of information that you expect, and possibly a few that you don't. Ask us about the program, schedules, guests, room locations, films, and other activities. We'll either have the answers or get them. Ask us about restaurants, local attractions, transportation. Want to find a committee member? A party? A roommate? Lost and found? With any luck, we'll be able to steer you in the right direction. We also have bulletin boards available for a variety of postings both at the desk and in various locations around the con.

The Information Desk is also the home of *The Fossil Record*, Westercon's newszine. *TFR* is published at least daily to keep you up to date on the latest Conosaurus news and gossip.

The Information Desk is open from 9:30 am to 8:30 pm, Saturday through Monday, and 9:30 am to 3:00 pm Tuesday. Pre-printed information is available at the desk even when it isn't staffed.





CALIFORNIA MEETING ROOMS
 LOCATED ON THE HOTEL'S MAIN TOWER LOWER LEVEL

- DESERT SPRINGS
- LA JOLLA
- LOS ANGELES
- NEWPORT BEACH
- RANCHO LAS PALMAS
- SAN DIEGO



* ACCESS TO FITNESS CENTER, LOCATED ON LOWER LEVEL

The Fossil Record

Looking for the latest news on the hottest happenings at Westercon 42? We wish you luck in your efforts to find it. If, on the other hand, lukewarm news and slightly dusty information can sate your needs, why don't you dig it up in *The Fossil Record*, the official Conosaurus newszine?

The plans for *TFR* are ambitious. (We'll see how the real thing turns out.) We're going to print as many issues as seem to make sense at the time. This may come to as many as two per day on the most heavily programmed days of the con.

If you have news, gossip, or announcements for *TFR*, take your inputs to the Collection Box conveniently located (with *TFR*'s staff) at the Information Desk in the Ballroom Foyer. If it fits, it will be printed.

Hotel

One entire tower of the Marriott has been blocked for convention attendees, and we have arranged for extended pool hours. The South Pool is open from 6:00 am to 11:00 pm each day. We have arranged for the North Pool to be open 24 hours a day during the convention.

The hotel coffee shop, *La Plaza*, is open from 6:30 am to 11:00 pm. For more formal dining (jacket required), *JW's Restaurant* is open each evening from 7:00 pm until 11:00 pm. There is also a soup/sandwich bar and menu available at *The Veranda*; the hours have not yet been determined — check at Information. Health regulations require shoes and shirt to be worn in all restaurants.

Party Coordination Department

Are you having a party at Westercon? The Party Coordination Department will help you! We will provide information and assistance in your party preparations. We can acquire Quantities of Quality party refreshments at Low Cost, in advance (or on short notice), and deliver them to you at the hotel!

For a complete list of foods, drinks, and serving plates and utensils available through our department, please contact Information.



Site Selection

The Site Selection table will be open on Saturday, July 1, 1989 from 10:00 am until 6:00 pm, and Sunday, July 2, 1989 from Noon until 10:00 pm, in the exhibits area. The results of the voting will be announced at the Business Meeting on Monday, July 3, 1989, in accordance with the Bylaws of the Westercon.

Business Meeting

Currently, there is only one item of business for the Westercon Business Meeting, other than the Site Selection announcement. This item of business is a set of proposed amendments to the Westercon Bylaws, which are published in this Program Book. The meeting is scheduled for Monday from 12:00 Noon until 2:00 pm. The Bylaws do not forbid new business being submitted at the Business Meeting, but if you are considering submitting any new business to the meeting, please bring it with you and turn it in to the Information Desk no later than 6:00 pm on Sunday. This way we can arrange an agenda and have copies ready to hand out to the meeting.

Handicapped Services

Handicapped services are available at Westercon 42. If you expect to need our assistance or wish to help, please contact Information.



Weapons Policy

No real or real-looking projectile weapons (firearm, crossbow, flamethrower, etc.) may be worn or carried at Westercon 42. No weapon (or anything that resembles a weapon, even if it is suitable to wear) may be drawn or brandished about any part of the convention or any public area of the hotel. Anyone who violates these rules will be requested to surrender the "weapon(s)" for the remainder of the convention. Refusal to surrender "weapons" upon request will result in the offending member's membership being revoked without refund.

Dealers who sell "weapons" must wrap such items at the point of sale, and must provide all customers with a published copy of these rules.



© 1989
TEL

Ice Cream Social

Come one and all and have a ball! We'll have lots of flavors and *tons* of Ice Cream, in a party atmosphere that has lots of flavor too! Not just a party, but an *Ice Cream Social*, so come be Sociable and eat Ice Cream on **Sunday Night** at 8:00 pm in Ballroom Salons A-E. And watch for the appearance of four special surprise guests!

Party Down Dudes!

Regency Dance

Get a little closer to the time of the dinosaurs with a trip to the early nineteenth century. Dance with the aristocracy of a truly alien culture: Regency England. It doesn't matter what you're wearing or whether you can dance — just show up Friday evening at 8:00 pm and plan to have a good time.

The Dinosaur Dance

Get ready to kick up your feet and boogie on down to the Jurassic Zone. Dinosaur Rock? We got it! If you're a huge, flesh eating carnosaur, come as you are. If not, try to make some kind of fashion statement that says "terrible lizard!" With all the dinosaur-themed clothing, toys and costumes, there's no excuse not wear something cool! Heck, we'll even have prizes for the best dinosaur costume and the cleverest use of dinosaurs! If you're a pro-mammal kind of person, then come as you are! Just watch out for huge, scaled feet and please, no egg-sucking!



Film Programming

We have quite a selection of films for Westercon. In this Program Book you will find film notes describing most of them. The film program begins Friday at 8:00 pm in Orange County Ballrooms 4 and 5. Please refer to your pocket program for the film schedule. Please note that there will be No Smoking at any time, including between films, in the Film Room. We hope you'll enjoy the show!



The Watering Hole (Con Suite)

Come and see us on the 17th floor of the North Tower. We have two suites, one Smoking and one Not. We're open the following hours:

Friday, June 30	7:00 pm to Midnight
Saturday - Monday	Noon to 2:00 am
Tuesday, July 4	Noon to Midnight

We will stay open later if you can keep us entertained with your sparkling wit and erudite conversation.

Food and drink are available at all hours as well as games and conversation. We also have special events at times which are listed in the daily newsletter and posted in the Con Suite.



Fan Room

The Fan Room at Westercon 42 is located in the combined La Jolla-Los Angeles Rooms, on the lower level of the Main Tower. It is reached by the staircase next to the Gift Shop, to the right of the Main Entrance to the hotel. It features displays of Hugo-winning (and potential Hugo-winning) fanzines, plus an area for sales of fanzines and a lounge area. Fanzine production facilities are available on a limited basis. (Limitations are something on the order of 100 copies per page, half a dozen pages per person.) Hours for the Fan Room are, at minimum, 10:00 a.m. to 6:00 p.m., Saturday through Monday, and 10:00 a.m. to 3:00 p.m. on Tuesday. Come in and talk to others interested in fanzines, fan conventions, fan clubs, and the like. Who knows — maybe the Old Fossils/Media Fans/Ignorant Neos/[fill in the blank] will have something interesting to say.



WESTERCON 43

July 5-8, 1990
Portland, Oregon

Guests of Honor

Ursula K. LeGuin
Vonda N. McIntyre
Kate Wilhelm

Four days of Panels, Readings, Workshops, Dealers' Room, Art Show, Video, Gaming, Masquerade, and a celebration of the Pacific Northwest.

For information, write:

Westercon 43
PO Box 5794
Portland, Oregon 97228
(503) 283-0802

\$25 until July 4, 1989
\$30 until December 31, 1989
more later

or visit our table at Westercon 42 in Anaheim

AND DON'T FORGET

ORYCON 11

NOVEMBER 10-12, 1989

RED LION/COLUMBIA RIVER
PORTLAND, OREGON

GOH MICHAEL BISHOP
SPECIAL GUEST DAVID LANGFORD

PO Box 5703, Portland, Oregon, 97228 (503) 283-0802

*Both conventions are sponsored by
Oregon Science Fiction Conventions, Inc, a non-profit, tax-exempt corporation.*

Art Show

With over one hundred fine science-fiction and fantasy artists in the show, there's sure to be something to appeal to every fan. Artwork in the show is available to the highest bidder. Come in and read the bidder rules to find out the details of how to acquire artwork in this manner. In addition there is a sketch table at which we are selling prints and small sketches for a fixed price and immediate purchase.

The Art Show is on display in Marriott Hall North during these hours:

Saturday	Noon to 8 pm
Sunday	11 am to 6 pm
Monday	10 am to 5 pm
Tuesday	11 am to 2 pm

On Monday at 5 pm written bidding closes. All artwork with 5 written bids will be sent to one of two voice auctions: at 8 pm on Monday and at 10 am on Tuesday. After the second auction on Tuesday, artwork may be purchased at minimum bid, if the artist permits such sales.

We encourage all Westercon attendees to come to the Art Show and admire all the excellent artwork. The next step, of course, is to acquire a bidder number from our helpful staff and place your bids on the items of your choice. To facilitate your acquisitions, we do accept Visa and Mastercard as well as personal checks (with two forms of identification) and the ever-popular cash.

Please keep in mind when you visit the Art Show that photographs of the artwork are not permitted unless the artist or the artist's agent are present and consenting. It is also unacceptable to bring food or drink into the Art Show with you.

Exhibits

Come and visit our Standing Exhibits Room and see our exhibits of Technological Dinosaurs, selections from Harlan Ellison's collection of artwork by Leo and Diane Dillon, the Future Fashion Design Contest, memorabilia of various 50th Anniversaries (1939 was a very good year), and other great stuff. The Exhibits Room also has areas devoted to various clubs, organizations, and the Westercon Site Selection Balloting.

The Standing Exhibits Room is located next to the Dealers' Room and is open the same hours.

Masquerade

The Conosaurus Masquerade will take place Saturday, July 1st, at 9:00 pm in the Grand Ballroom. Late entries will be accepted, space permitting, until 1:00 pm Saturday. Masquerade check-in and new registrations will be at Information on Friday and in Salon K on Saturday. There will be a technical rehearsal beginning at 1:30 pm Saturday for all registered entries, so be sure to register early.

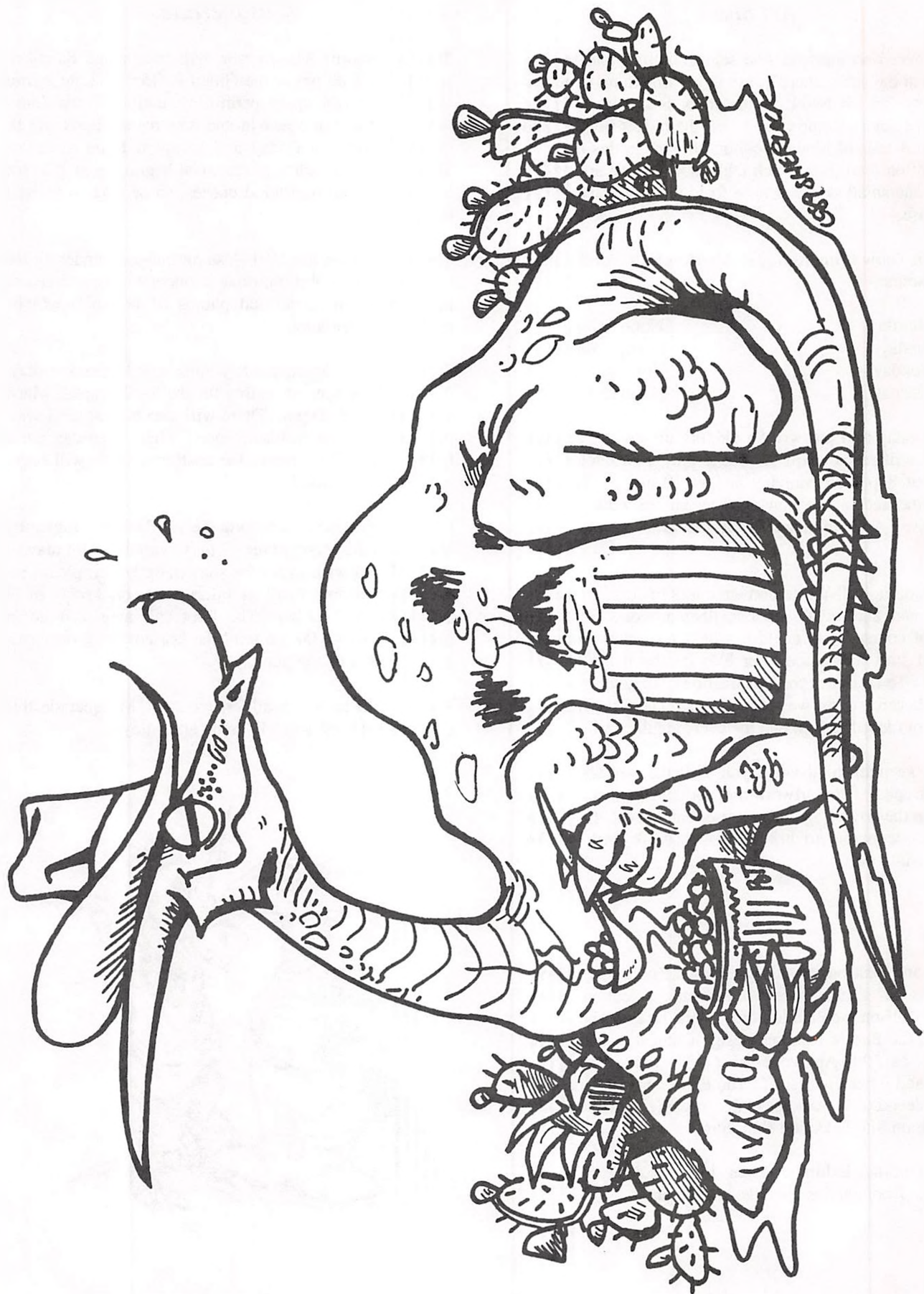
The Masquerade has Hall Costume judges wandering the halls of the Convention; prize winners will be announced in the daily newszine and photos (if possible) will be posted at Information.

Seating for the Masquerade begins at 8:30 pm Saturday. There will be special seating for the handicapped, which will begin at 8:00 pm. There will also be a special seating for the visually handicapped where they can get a better "feel" for some of the costumes. This will begin at 8:00 pm in Salon J.

For photographers, there will be **no flash photography** allowed in the Masquerade — *only* available light may be used. If you wish to try for something better, please register for the photocall at Information on Friday or in Salon K on Saturday. The Photocall area will be in operation from 8:00 pm until the last costumer or photographer gives up the ghost.

We hope to have a really spectacular Masquerade this year and we hope you will come and enjoy it.





Dealers' Room

Welcome to the Westercon 42 Dealers' Room. We have tried hard to create a sales area that will be a pleasing one for the customers and hucksters alike.

The room is located in the center section of the Marriott Hall, between the Art Show and Exhibits, and directly across from the large program item rooms in the Grand Ballroom. It is open from 10:00 am to 6:00 pm each day of the convention, except the last day (July 4) when it closes at 4:00 pm.

Our Dealers' Room has 100 sales tables, offering items from the worlds of art, books (new, old, and rare), comics, costuming, filking, jewelry, media, T-shirts and buttons, and weaponry, as well as other (less easily classifiable) interesting products. In addition, the "command table" will have an array of merchandise created especially as souvenirs of this, the Conosaurus.

Obviously, not everyone's tables can be at the front of the

sales area. Please be sure to plan time for a thorough perusal of the room; a table at the back may be selling that item which you absolutely must have, and you may not know you need it until you see it.

We have designed the room with spacious aisles (none less than eight feet wide) and limitations on the height of the displays, so as to minimize both the physical and the psychological crowding that often occurs in dealers' rooms. Also, there will be no smoking, food or drink in the room, and music and video sound will be played over earphones only.

Tables separating the sales area from the exhibits provide information about, and memberships in, upcoming conventions. This is also the location for autograph sessions by your favorite authors. Be sure to check there for the autograph schedule, and see the daily newsletter for last-minute additions and changes in the line-up.

Here is a list of the individuals and companies who will be serving you at this year's Westercon:

A Time When...	Fantasy Creations	Donald Peterson
Aladdin Books	The Gaddery	Sue Phelan
Altair-4 Collectibles	Steve Gallacci	Purple Unicorn
Aziza	Maureen Garrett	Quicksilver Fantasies
Bryan Barrett Books	Robert Gavora Bookseller	Arlin Robins
Basement Books	Margie Goforth	Melody Rondeau
Jan Bender	Carolly Hauksdottir	Salamander Armoury
Bijou Collectables	Hitch Your Dragon	Tracy Scheinkman
Copper Dragon Books	Hollywood Book & Poster	Sherdol Enterprises
DAG Productions	Honeck Sculptures	Sign of the Unicorn
Dangerous Visions	Kimono My House	Sleepy Lion Graphics
Delphic Padilla	Stephen Landan	Space Shuttlecrafts
Donato's Fine Books	Lavender Wine	Starland
Dragon Treasures	LX, Ltd.	John Stelnicki
Dragon's Hoard	Ken Macklin	Terra Nova Trading
Dragon's Treasures	Marty and Alice Massoglia	Rik Thompson Books
Dreamhaven Books	Erin McKee	Thy Rod and Thy Staff
Escape Books	Mere Dragons	Tiercel Designs
ExPress Yourself	Nebula Circle	Wail Songs
Fantasies Unlimited	Darlene Ney	R. F. Wald
The Fantasy Connection	Nifty Stuff by Tigger	Willow Jewelry
	Off Centaur Publications	

S H O R T S T O R Y C O N T E S T

28th annual National Fantasy Fan Federation amateur science fiction and fantasy contest closes December 1st, 1989. Send

SASE for rules and entry blank to Donald Franson, 6543

Babcock Ave., North Hollywood, CA 91606. Mention Westercon 42.

Guest of Honor — John Varley

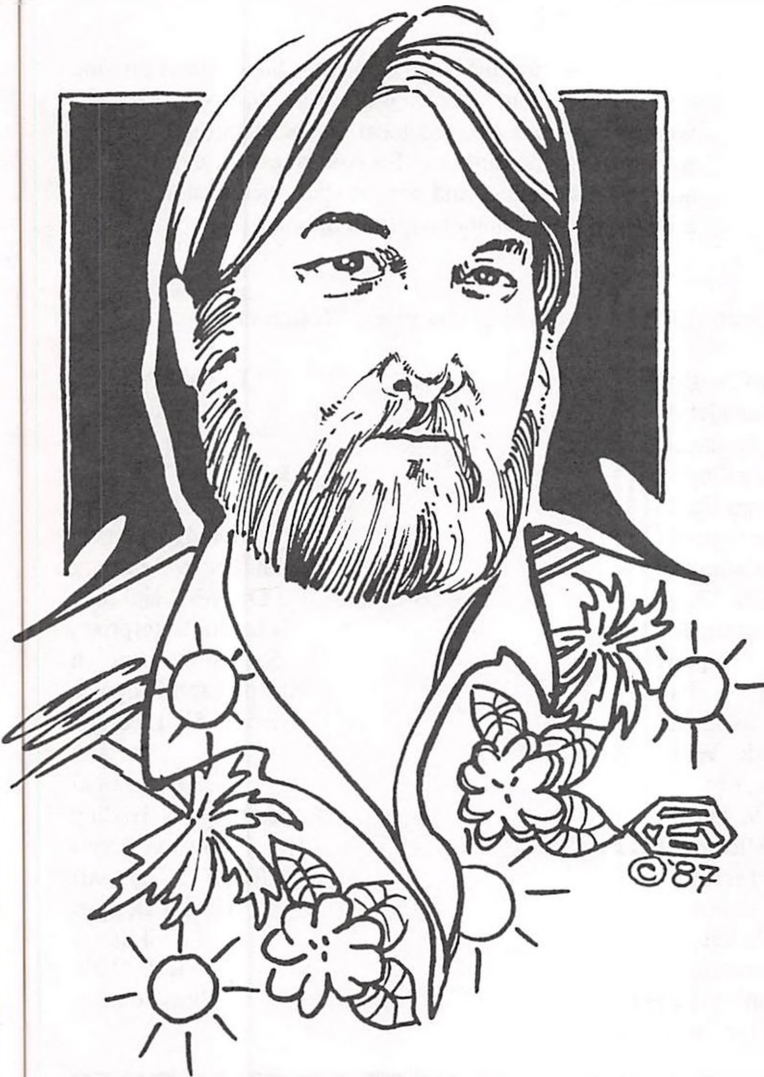
by Todd Cameron Hamilton

***** WARNING *****

JOHN VARLEY is a dangerous criminal sentenced to death for crimes against the genetic integrity of the human race!

***** WARNING *****

JOHN VARLEY is wanted by the following agencies, READ OR ALIVE:
CIA, FBI, AKC, SFWA, ASPCA, AT&T, and the ACLU (who wish to defend him just to be contrary).



JOHN VARLEY "The Original" was born in the town of Dust Swamp, Texas. He remained there throughout his childhood.

In his sixteenth year he met and befriended one Dr. Heinrich Ferrucht. Shortly thereafter he became involved in Dr. Ferrucht's infamous Armadillo Cloning Experiments (see File #02157 "Soft Shell Tactics"). After Ferrucht met with his untimely demise (allegedly while trying to make toast in the bathtub), Varley continued his mentor's unlicensed genetic experiments. After years of trial and

error, Varley managed not only to effectively clone but to actually modify the genetic structure of the subject armadillos. One of the resulting creations escaped and destroyed the nearby town of Snake Skin Boot, Texas, before it was hunted down and killed by the Texas Rangers (see File #03217 "Armadillus Rex"). Feeling that his theories were now advanced enough to be used on higher lifeforms, he created eleven Modified Clones of himself, altering the clones from his original 5'2" stature to 6'6". The Texas Rangers, having traced the giant armadillo tracks back to Varley's secret laboratory, raided said laboratory and in the resulting firefight, killed the "Original" Varley. The eleven Modified Varley Clones escaped capture. Warrants were immediately issued for their capture and destruction.

Over the years since that raid occurred, the following information has been collected on the fugitive Clones:

One Modified Varley Clone was killed in New Orleans, Louisiana, when it was pummeled to death with cheap plastic Mardi Gras beads.

One Modified Varley Clone was killed in the small borough of Hypertensive, New York. It was crushed beneath a skydiving sheep whose chute had malfunctioned.

One Modified Varley Clone wasted away into nothing in San Francisco, California, after the 60s sexual revolution died out.

One Modified Varley Clone committed suicide in Hollywood, California, after spending many years working in the film industry.

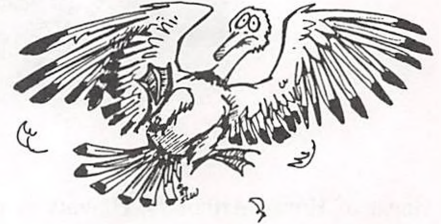
Recently, Modified Varley Clones have been sighted in the following places: Melbourne, Australia; Eugene, Oregon; Hong Kong; Bombay, India; London, England; Singapore, Sling; and Toronto, Canada.

A Modified Varley Clone was also recently discovered at the United Nations where it was impersonating the Ambassador to the small nation of WoFie. The Modified Varley Clone escaped after receiving a medal.

The seven remaining Modified Varley Clones have skillfully avoided capture, often disguising themselves in loud Hawaiian clothing and flamboyant sunglasses. These fugitives have flaunted their freedom. They write bestselling novels and make public appearances only to disappear again for long periods immediately afterwards.

Modified Varley Clones have been known to use false identities in order to escape detection. Among the known pseudonyms are: John Boy Varley, Herb Varley, Herbie Bohemian, Lenny the Fish, John Varleycorn, Johnny Vaffa, Dr. Johannes Octopusman, Jay Lilo, John Ohmygodyou'reсотall, Sirocco Varley, Gorgar, Glen Levit, and Zsa Zsa Gabor.

If you see one of these Modified Varley Clones, you are urged to immediately notify the appropriate local authorities. Be warned, these Modified Varley Clones are considered extremely dangerous and caution must be used in approaching them.



Fan Guest of Honor — Arthur D. Hlavaty

by Bernadette Bosky



Fan Guest of Honor Arthur D. Hlavaty is probably best known for his enviable number of Hugo nominations and his unenviably unpronounceable name. Appropriately enough for this Westercon, Arthur is first and foremost a fanzine fan — a breed which sometimes seems to be going the way of the dinosaur. Arthur's activities, however, show that print fandom is still alive and surprisingly warm-blooded. During his dozen years in science fiction fandom, Arthur has participated in almost 30 amateur press associations and sent out about 100 general-circulation fanzines; currently, he is a member of 12 apas and puts out a quarterly fanzine, *The Dillinger Relic*, with a circulation of approximately 500.

Arthur first introduced himself to fandom on 5/5/1977 when he mailed out the first of 20 issues of *The Diagonal Relationship* — the witty, well-written and original fanzine that, in 1980, won Arthur his first Hugo nomination for Best Fanwriter. In 1982, *DR* kept its numbering sequence and initials but changed both style and title, becoming *The Dillinger Relic*, a potpourri of humor, opinions, reviews, and jaundiced observations about life, presented in a diary format. The next transmutation of *DR*'s title is on the horizon, so submit titles — with the appropriate initials — to its author/editor.

Arthur has contributed to a number of other fanzines, with letters of comment, articles, and even cartoons — his famous "One Cell Funnies", depicting amoebas because, it occurred to him, just about anyone can draw an amoeba. However, he prefers to publish his own materi-

al, in part because then he knows it will see print quickly in one of fandom's most regularly and reliably published zines.

In person, Arthur is somewhat less flamboyant than he is in print. In fact, at times he can be quiet, or even shy. Yet he always demonstrates the intelligence for which his writing is known, and the same delicate combination of good humor and "sour, snooty snideness". Forty-six years old, Arthur is most easily recognizable by his greying hair and beard; he is usually seen wearing an outrageously garish shirt, tucked into dark, studiously neutral trousers. Arthur is often seen on panels or giving speeches at conventions, which he considers an enjoyable privilege.

Arthur was born and raised in New Rochelle, a suburb of New York City familiar to any watcher of the old Dick Van Dyke Show. He received his B.A. in philosophy from Swarthmore, did some graduate work in mathematics at New York University, and then decided to serve his country in the VISTA program — his draft status for the Vietnam war having nothing to do with that decision, of course. VISTA sent Arthur to San Francisco from 1966 to 1968, during which he learned a number of skills, only a few of which were officially sanctioned. He has also worked teaching junior high mathematics (a job much like lion-taming, but less enjoyable) and as a proofreader on a journal of foreign-language scientific articles translated into something like English.

In 1981, Arthur became the first person ever to find True Love in FAPA. That's me, y'all. In 1982, he moved to Durham, North Carolina, so we could live together while I pursue my PhD in English literature from Duke University. Four years ago, Arthur and I were joined in a non-legal, self-written wedding ceremony, at which friend and author Robert Shea officiated. Despite my example, Arthur decided to try graduate school down here; he recently finished the first year of a two-year M.A. program in Library and Information Science at UNC-Chapel Hill, leading to a career in which he will be paid to play with books and computers. For one class, his term project was a computer-formatted, laser-printed issue of *DR*, and his job in the Library School microcomputer lab often allows him to write apazines when he is not giving advice.



Science fiction fandom is, for Arthur, both a labor of love and a way of reaching people with ideas he finds important. He states, "My primary interest is communications, including, but not limited to, fandom, General Semantics, linguistics, sexual intercourse, Neuro-Linguistic Programming, and computers." He's been greatly influenced by Alan Watts, *Stranger in a Strange Land*, and the *Illuminatus!* trilogy by Robert Shea and Robert Anton Wilson. As Pope Guilty I, he is responsible for the Official Illuminatus! Nut Cult; he also helped found the God of the Month Club, The Society of the Unbroken Name (reminding others that he is named Arthur, not "Art"), and S.P.A.R.C., the Society for the Preservation and Appreciation of Rooftop Creatures ("Moo if you love roofcows").

More seriously, Arthur is generally apolitical but always a defender of free thought and atypical lifestyles; he is a card-carrying member of the ACLU, but would never stoop to anything as low as running for president. Above all, Arthur is a stimulating and enjoyable person to be around. He has the talent of being brilliantly scathing, genuinely funny without being too small-minded or mean: ask him his opinions, for instance, about children, dancing, Mexican food, or Jesse Helms. He also has the talent of making subjects interesting even to those who know little about them and care less, from football to literary criticism to computers. In fact, his fanzines even discuss science fiction! No social group can have too

many people like Arthur — good friend to many, spreading ideas and information as widely and as interestingly as he can.

Arthur and I currently live in a three-bedroom rented house in Durham, with one cat, two computers, 36 bookcases (most of them floor-to-ceiling), seven office-size filing cabinets, and probably hundreds of stuffed animals and other knick-knacks. We collect wind-up toys, kaleidoscopes, and rubber animal noses; we are especially fond of Animals On Display (stuffed, China, plastic, or whatever) such as armadillos, alligators, pink flamingos and black-and-white cows. Arthur's totem is the Coyote and mine is the PussyCat. As you can see, while other people may have children in order to buy toys, we figured it was cheaper and more dignified to cut out the middleman and buy them for ourselves. Even graduate students gasp at the number of books, records, magazines and fanzines that clutter our house. In short, Arthur lives a typical fannish life, in a typical fannish home.

The number of Hugo nominations, by the way, is now 10, including Best Fanwriter for 1988, to be awarded at NoreasCon 3 this Fall. Vote early and often. And the name is pronounced HLAV-ah-tee, no sound between the 'h' and the 'l'.



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Main Program

The schedule of events for this year's Westercon is just about final. As the Program Book goes to press, we're fine tuning the exact times for each program as well as the complete list of who's going to be appearing on what panel.

What follows is a detailed description of each program item, listed alphabetically by title, as well as a list of confirmed program participants as of May 28th.

Main programming starts at 10:30 am Saturday through Tuesday. For the times and participants on each program item, consult your Pocket Program.



THE ABYSS FILM PRESENTATION

A behind-the-scenes preview look at the upcoming science fiction film from 20th Century Fox.

ADVANCES IN COMPUTER SCIENCE

How are computers changing? What do the advances in micro-technology, superconductivity, graphics, etcetera mean to the future of micros, minis, and main frames?

USS ALLIANCE MEETING

The *Star Trek: The Next Generation* fan organization, USS Alliance hosts an open meeting.

ALLIANCE TNG PANEL

USS Alliance, a local club supporting *Star Trek* hosts a panel talking about, what else, *Star Trek: The Next Generation*.

AMIGA COMPUTER GRAPHICS DEMO/WORKSHOP

Cecilia Cosentini will demonstrate the graphics capabilities of the Amiga computer and some new specialized hardware and software designed for the home creation of splendiferous computer graphics.

ANIME: CARTOONS WITH A JAPANESE ACCENT

Japanese animation has become a major area of interest for some science fiction fans. What is the attraction? Fans of Japanese animation discuss the medium and try to tell the rest of us what we've been missing.

ANTHROPOLOGY OF THE FUTURE

With all the changes in our world — political, social, economic, and scientific — what will it be like for us, as people, to live in the future. What will the human condition be like?

ART DIRECTORS AND OTHER VERMIN

Professional science fiction illustrators tell their tales of woe along with a couple of "you won't believe this one's" as they relate some of the perils of working.

ART SHOW AUCTIONS

Two auctions of items from the Art Show are scheduled. If you'd like to be the high bidder and take home that choice piece of art, you must register to bid at the Control Table in the Art Show.

ASK MS. MANNERS, SF FAN

Questions of Fannish etiquette will be addressed by our self-appointed arbiter of good taste. Some questions will be prepared, others will be taken from the audience.

AUTOGRAPHINGS

Writers, editors, filmmakers, artists, and others of note will sign autographs from tables in the rear of the Dealers Room.

BATMAN FILM PRESENTATION

Representatives from Warner Bros. give the low-down and behind-the-scenes scoop on one of this summer's biggest films.

BEAD WEAVING WORKSHOP

Misty Joyce conducts a workshop on bead weaving.

BEAUTY & THE BEAST

When this show premiered, a lot of people thought it was a one-note idea that couldn't sustain. Yet it has. Why is this show so popular? Is it the mythic qualities? The romance? The stories? The fact that Vincent looks like a cat?

THE BIDDERS SPEAK

Representatives from the two announced bids for the 1991 Westercon, Sacramento, California, and Vancouver, British Columbia, will each give brief presentations and take questions in order to convince you to vote for them.

𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏

BIDDING ON ARTWORK OR WHY DIDN'T I GET THAT PIECE

There's a craft to bidding at an art show auction. We've invited a number of Fandom's most successful bidders, collectors, and art auctioneers to let you in on their secrets.

BLACKWORK EMBROIDERY & RENFAIRE COSTUME WORKSHOP

Paula Marmor conducts a workshop on Blackwork Embroidery and other arts for the making of Renaissance Faire costumes.

BLOOD DRIVE

Blood drives have been a common custom at science fiction conventions since Robert Heinlein urged the '76 Westercon to hold one. Some generous publishers have donated recent books and magazines for us to give to those fans who donate blood. Please come. Bring Corpuscles.

BOOKS THAT SHOULD BE FILMED

Everyone talks about what has been filmed. Here is a discussion of works that haven't been filmed but should be. What should you look for to make a good film? What won't translate from the printed word to the visual media? Why haven't these works been made?

BREAKING IN: SELLING YOUR ART

Successful artists tell some of the secrets on how to make the transition from amateur to professional.

BUSINESS MEETING

The business of the Westercon is conducted at the annual Business Meeting, including changes to the rules and selecting future sites for the convention.

CHILDREN'S FANTASY — DOES IT EVER GROW UP?

What is children's fantasy? How does it compare with "adult" works? Does a work ever crossover between the two areas and what does it take to do it?

COLLECTING SF ART FOR FUN & PROFIT

The value of science fiction and fantasy artwork has appreciated greatly over the years. Twenty years ago, an expensive work in an Art Show was still well-under \$100. Today, that's cheap. Collectors and appraisers will give you the ins and outs of collecting SF art.

COMICS TODAY

How are the comic books of today different from what they used to be? What can we look forward to in the future? Is there a future for comics? Is the mass acceptance of titles like *Dark Knight* a prelude of things to come?

COMICS: WHEN DID THEY BECOME HIP?

Not too long ago, comic books had to be read in the privacy of your own home. Now major bookstores are carrying comics as part of their regular stock and such

arbiters of what is cool as *Rolling Stone* have run several articles on comics. What's happening?

COMMERCE & ART: CENSORSHIP OR COMMERCIAL REALITY

Some editors/publishers just don't like what you have to say. Is that censorship? Some don't want to publish anything controversial, to face the potential wrath of the Fundamentalists or the Parent Groups. It's their money; isn't it their choice?

COMPUTER BBS SYSTEMS — A NEW DIMENSION IN FANAC

ARPANET has SF LOVERS, Compuserve has the SF and Comics SIGs. Their are similar forums on Genie and several other commercial BBSes. And now there are a number of private BBS systems devoted to science fiction. How does this impact Fandom? Is this expanding or contracting print fandom?

COREY WOLFE SLIDE SHOW

Artist Corey Wolfe presents a slide show of his works, including a discussion on how he works and some of his how-to shortcuts.

COSTUMERS GUILD WEST OPEN MEETING

"The" organization for costume and masquerade fans in the western region hosts an open meeting. Come meet your fellow costumers.

COSTUMING PROPS WORKSHOP

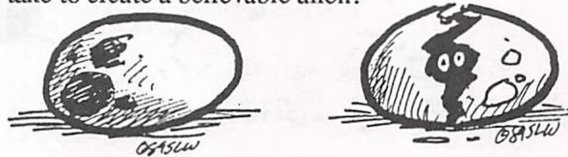
Russell Dawe conducts a workshop on the making and use of props for masquerade costumes.

COSTUMING: A THROUGH Z

Whys, hows, and what-not-to-dos by some of Fandom's top costumers.

CREATING BELIEVABLE ALIENS

There's little more annoying than reading a good SF story and coming across an alien that's either "just a guy in a suit" or too far from what evolution and the laws of physics allow to be believed. So what does it take to create a believable alien?



CREATING THE UNKNOWN FOR FILMS

Hollywood has brought science fiction and fantasy to life, but how are some of those things created? How do you design something that doesn't exist? And then how do you make it work? Some top motion picture craftsmen tell all, or at least most.

CREATURE FROM THE PLANET GUCCI

Fashion designers from Art Center, Parsons, and the Fashion Institute have provided us with their designs for this presentation of what people will be wearing in one hundred years.

Con Diego

The 1990 NASFIC

August 30 – September 3, 1990
The Omni Hotel at Horton Plaza
San Diego, CA

Guest of Honor:

Samuel Delany

Fan Guest of Honor:

Ben Yalow



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Until Jan. 1st, 1990	\$65.00
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No mail-in memberships after July 2nd, 1990

DESIGNING COMPUTER GAMES

What makes for an addictive computer game? What is there about *Zork* or *Leisure Suit Larry* that made you waste countless dozens of hours trying to find the solution? Computer game designers discuss what they do.



DESIGNING FANTASY ROLE PLAYING GAMES

Gamers, writers, and artists who have designed popular FRP games discuss what it takes to create an interesting, playable game.

DISNEYLAND — BEHIND THE SCENES

A representative of Walt Disney Imagineering, the minds behind the magic of Disneyland, will present a behind-the-scenes look at the Magic Kingdom.

DISNEYLAND — WALT'S FANTASY COME TRUE

Disney Archivist Dave Smith presents a look at the history of Disneyland, one visionary's dream of fantasy come to life.

EXPLORING SPACE

What are our options for future space exploration? What should we be doing? Where should we be going? How can individuals get involved? Should it be government sponsored or come from the private sector?

FAMOUS FANNISH PRANKS & STUNTS

Did ya hear the one about the water bombs dropped out of the window of Room 770? [Don't try that one here.] Or the Columbus in Newszines that circulate every Worldcon? Some of fandom's favorite pranksters tell you their favorites.

FAN GUEST OF HONOR INTERVIEW

A panel of so-called experts grill Arthur Hlavaty, the convention's Fan Guest of Honor.

FANTASY — HOW CAN IT BE GOOD?

To a lot of hard SF readers, fantasy stories are those where the authors don't have to be consistent — it works because it's magic. But good fantasy is consistent, within each world's own rules. What are the rules and the restrictions for writing a "good" fantasy.

FANTASY ROLE PLAYING

A discussion of Fantasy Role Playing games, both commercial ones and those developed by individuals. What does it take to be a Dungeon Master? Can FRP games go too far? What about the fundamentalist charges of Devil worship and black magic?

FICTION: 1988/89

High Fantasy. Hard Science Fiction. Dark Fantasy. Squishy Science Fiction. Novels and Short Stories. Some of science fiction's most outspoken reviewers give their opinions on what was worth reading.

FILMMAKING: THE PROCESS

A lot has to happen before a film is ready for showing. What is the actual filmmaking process that transforms a vague idea into a finished 70mm Dolby stereo blockbuster?

FILMS: 1988/89

Not for the squeamish. That describes a number of the science fiction and fantasy films that have come out this year. It also describes the reviews a number of films have received. Come hear our experts' opinions and see how they differ from yours.

40 YEARS OF THE MAGAZINE OF FANTASY & SCIENCE FICTION

Few science fiction prozines have stood the test of time. Now, after 40 years, some of the field's literary critics, along with some of the magazine's authors, take a look at *The Magazine of Fantasy and Science Fiction*.

FRANK MARSHALL FILM PRESENTATION

The producer of *Indiana Jones and the Temple of Doom* as well as much of the rest of Steven Spielberg's oeuvre provides a multi-media look at what they've been up to lately.

FUNNYBOOK VS GRAPHIC NOVEL: ARE THEY REALLY ADULT?

A fair number of comic books are now labeled "for mature readers", but are they really produced with adults in mind? Just because the characters talk dirty or have sex doesn't mean they're adult. Are any comics really worthy of the term "graphic novel"?

FUSION, FUSSIN' AND A'FIGHTIN'

Cold Fusion. Desktop Fusion. What's going on, right now, today? Does it even exist?

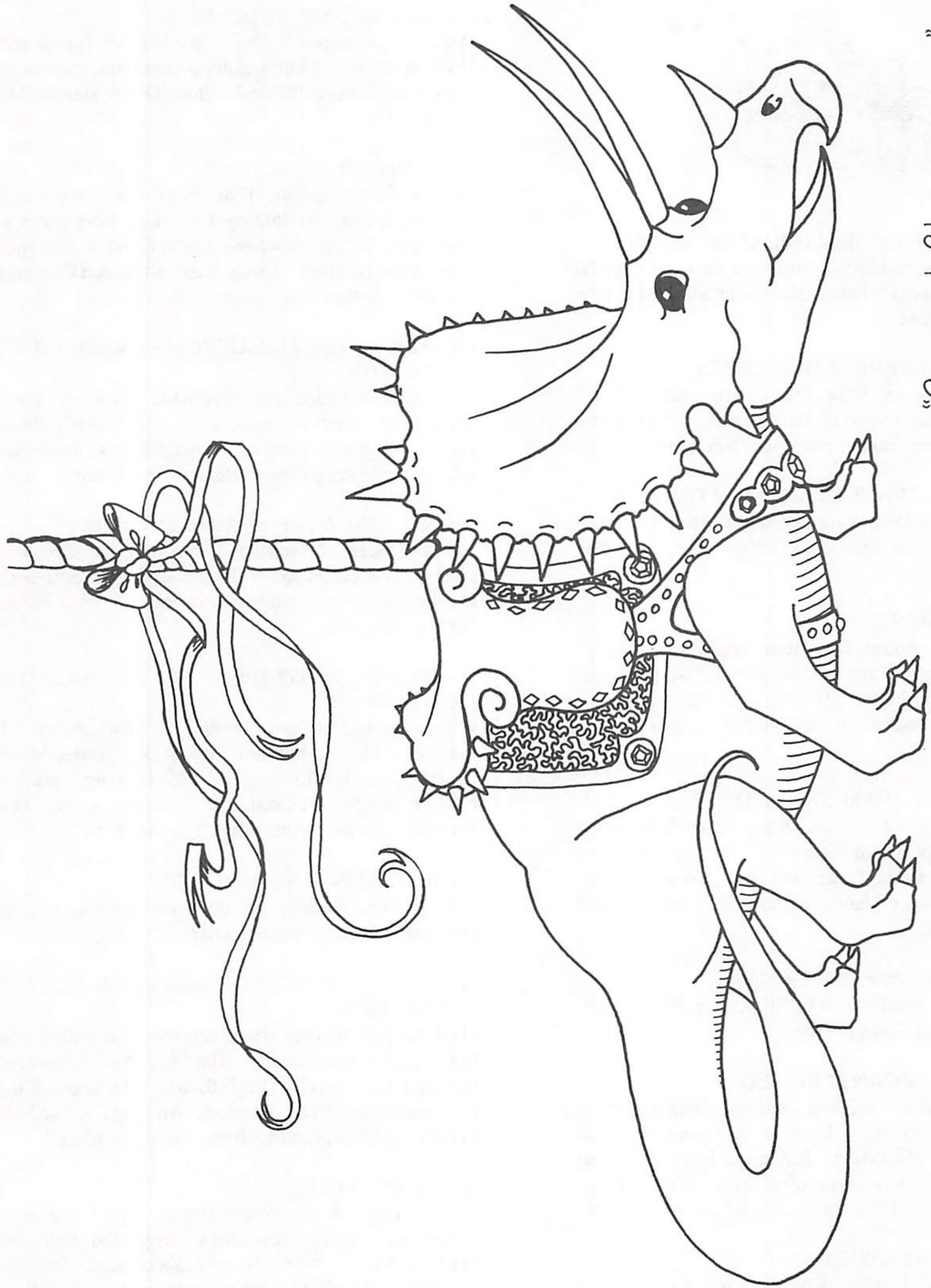
THE FUTURE OF SCIENCE FICTION & FANTASY ILLUSTRATION

Over the past 50 plus years, science fiction illustration has changed dramatically. The '30s and '40s had their flashy, lurid covers. The '50s and '60s sported high tech spacescapes and abstracts. And the '70s and '80s have brought us photo-realism. What lies ahead?

GENDER OPTIONAL

John Varley's *Nine Worlds* stories depict a universe where sex changes are quick, easy, and reversible. What do real transsexuals think about this? And what would a world where this has come to pass be like?





"Carousel Chasmosaurus"
Kady © 1988

GETTING STARTED WRITING SF — PART I

Going from amateur to professional is a big step. How do you get started? Should you write every day, whether the muse strikes or not? What mistakes shouldn't you make? Writers who've recently broken in will give you their advice today. Agents, editors, and others will advise in Part II tomorrow.

GETTING STARTED WRITING SF — PART II

Going from amateur to professional writer is a big step. How do you get started? In part one, new writers gave you their advice. Today in Part II, agents, editors, and established writers give you theirs. Compare these experts' answers with those of yesterday's panel.

GUEST OF HONOR SPEECH

John Varley, award winning science fiction author and Guest of Honor for this year's Westercon, addresses the convention.

GUILTY PLEASURES

There are activities that give us great personal pleasure but somehow, down deep inside, we're just a bit ashamed to admit that we like the Smurfs...or bowling...or mud wrestling. Hear people reveal their Guilty Pleasures and why they indulge.

HISTORY & MORAL PHILOSOPHY

A discussion of history in relation to the field of civic virtue, and the balance of authority and responsibility. Also a discussion of the actions of Rodger W. Young (1918-1943) on the island of New Georgia, Solomons, South Pacific and the relationship of his actions to Moral Philosophy.

HOLLYWOOD AND HORROR

Horror on the printed page is much different from horror on the silver screen. And not just the slasher movies. Authors, filmmakers, and critics will discuss the differences.

HORROR WRITERS OF AMERICA AUCTION

An auction to benefit the recently formed Horror Writers of America. All proceeds go to the HWA treasury.

HORROR'S CHANGING FACE

It's not just Cthulhu anymore.



I'LL PULL OUT YOUR EYESTALKS AND STOMP ON THEM

Science fiction has become more permissive over the years, as has most other media and genres. But are we now too violent? Is there anything wrong with violence as a theme? Should I punch out your lights if you disagree?

IN DEFENSE OF ESCAPIST LITERATURE

Science fiction has had a moniker of being junk food for the mind; escapist fare only. Is that true? Not all of it is literature but surely some of it must be? Mustn't it? What literary trends can be found? What will withstand the test of time?

IS THE SCIENTIFIC METHOD THE DEATH OF GOD?

What more needs be said to describe this panel?

IS THERE A GOD?

Well, is there? What do you think? Oh yeah!

JACK THE RIPPER — FACT AND FICTION

One hundred years ago, Jack the Ripper cut a bloody swath through London. But compared to modern serial killers, Jack was a flyweight. So why has he held such a fascination for so many writers through the years? And just who was Jack the Ripper?

JOBS OF THE FUTURE

What will the blue collar jobs of future be? Mechanic for the hamburger flipping machines at McDonalds?

JOHN VARLEY INTERVIEW

The convention's Guest of Honor answers questions posed by an interviewer and takes questions from the audience.

JPL EXPLORES THE UNIVERSE

Scientists from the Jet Propulsion Laboratory discuss the current and planned JPL space missions, including Voyager, Galileo, Ulysses, Magellan, and CRAF (Comet Rendezvous Asteroid Flyby). Topics will include the what, where, why, how, and politics of each mission.

KANDY FONG MUSICAL SLIDE SHOW

Arizona-based fan Kandy Fong presents a comic slide show set to music, containing some of the best and funniest moments from hit science fiction films.

KELLY FREAS SLIDE SHOW

The Hugo-winningest artist in history, Frank Kelly Freas presents a slide show of his work.

KING ARTHUR COMPUTER GAME DEMONSTRATION

The still-under-development computer game from Sierra On-Line will be up and running and ready for play, along with comments and discussion from some of the game's designers.

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• Octavia Butler • Ramsey Campbell • Orson Scott Card • Michael Cassutt • Suzy
McKee Charnas • C.J. Cherryh • Arthur Byron Cover • John Dalmás • Thomas M.
Disch • Diane Duane • George Alec Effinger • Harlan Ellison • Dennis Etchison •
Raymond E. Feist • Sheila Finch • Robert Forward • Alan Dean Foster • Mick Garris •
Ray Garton • David Gerrold • William Gibson • Mel Gildea • Roland Green • Joe
Haldeman • Barbara Hambly • Harry Harrison • Mike Hodel • James P. Hogan • Dean
Ing • K.W. Jeter • Lee Killough • Walter Koenig • Victor Koman • Dean R. Koontz •
William Kotzwinkle • Michael Kurland • Katherine Kurtz • Joe R. Lansdale • Mark
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Matheson • Julian May • Annette Pelz McComas • John Miller • Michael Moorcock •
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LEGAL SYSTEMS OF THE FUTURE

Experts discuss what changes the future will bring to our system of law and justice. The topics they'll cover will include Constitutional issues, intellectual property, cloning, eugenics, etcetera.

LEO & DIANE DILLON SLIDE SHOW

The artist team of Leo and Diane Dillon present a slide show, giving some of the highlights of their career and working methods, showing why they are among the seminal influences in the field.

LINGUISTIC DETERMINISM

How does language affect the way we think; the way we develop as individuals and as a culture? What is the relationship between language and thought? And does the brain process written language differently than spoken language?

LOW BUDGET FILMMAKING

The average major studio film these days costs \$18 million. But there are still plenty of films being made between \$100,000 and \$5 million. Independent filmmakers discuss their trials and triumphs.

MAKING *ROBOCOP*

Film Publicist Paul Sammon presents a look at the making of the recent science fiction hit film, *Robocop*, as well as a brief look at the preparations underway for *Robocop 2*.

MARTIAL ARTS DEMONSTRATION

Science Fiction pros show you how they work out some of the kinks (not to mention how they intend to negotiate their next book contract).

MASQUERADE POST-MORTEM

Some expert costumers give their views on the doings of last night's costume competition.

MASQUERADES I HAVE KNOWN

A slide show of great costumes from years gone by.

METROPOLIS: THE FUTURE OF BIG CITIES

What changes will the future bring to the concept of the big city? Will the megalopolises continue to grow, until we have literal city-states, or will we see a move back to the 'burbs?

MIDNIGHT TALES OF HORROR

Come listen to this panel tell tales "guaranteed" to curdle your blood.

MIGHT MAKES RIGHT

An awful lot of "hard SF" is set in a military culture. Is that to be our destiny in space? Or are Gordie Dickson, Robert Heinlein, and Jerry Pournelle just giving us some rip-roaring adventures? Besides, what's wrong with militarism?

MILLENNIUM FILM PRESENTATION

Guest of Honor John Varley presents a behind-the-scenes preview of the new movie based upon his short story and screenplay.

MUSIC OF THE SPHERES

David Joiner's electronic music presentation.

MYSTERIES IN SPACE AND TIME

Science Fiction and Fantasy writers like Poul Anderson and Stephen Donaldson have written mainstream mystery novels. Larry Niven, Hal Clement and George Alec Effinger have combined the genres. What works? What doesn't?

NEOFAN'S GUIDE

For those of you new to science fiction fandom, a brief tutorial on our strange and unusual ways.

NEW MAPS OF HEAVEN

Recent times have seen an explosion of science fiction and fantasy tales centered in cosmologies and mythologies outside of the North American mainstream. Writers discuss what draws them to these other mythos and what lessons they offer.

ONE SMALL STEP FOR A MAN — 20 YEARS LATER

A look back — and ahead? — at the lunar landing and the space program.

OPENING CEREMONIES

Your guess is as good as mine



OUR FASCINATION WITH EVIL

Before there was writing, people were telling horror stories. Today, tales of horror, of vampires, of slasher killers, of nameless things that go bump, are amongst the biggest selling books. What is it about us that makes us want to be scared to death?

OVERLOOKED BOOKS & OVERRATED NOVELS

For some reason, some terrific books just don't sell. Nobody's ever heard of them. Others are taught in colleges and are considered classics of the field but you can't finish them, try as you might. Our panelists let you in on some unknown classics that you shouldn't miss and what books shouldn't be taught as classic SF.

OVERRATED MOVIES & OVERLOOKED FILMS

There are some films with a bad reputation but which are really quite good. And then there are some pictures that have a great rep but just don't live up to it. Some of our highly opinionated "experts" dispense their wisdom on what classics they feel can be dispensed with and what little known gems you should seek out.



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PAGANISM REBORN

Sure are a lot of witches in Fandom. A few of them discuss their beliefs and why there are seemingly so many in Fandom.

POLITICS AND THE FUTURE

The face of the American political system has been changed forever by the advent of electronic technology. Can our system handle it? What will our government be like in 100 years?

READINGS

Authors will be doing readings from their works, in some cases from works in progress.

REAL ALIENS

Aliens in science fiction come in virtually all shapes, sizes, and colors. But, if they're out there, what will real aliens be like? Not just physically. How will they think? Will they have the same type of emotions and moral/ethical feelings we do? How will we say "Hello"?

RICHARD HESCOX SLIDE SHOW

Science fiction cover artist Richard Hescox provides a glimpse into his working methods and career.

ROBOCOP VS. REAL COP: FUTURE LAW ENFORCEMENT

The crime labs of today make any major police department into a Sherlock Holmes. What will the future bring? Criminologists and others discuss what changes they're already seeing in their work and what they expect for the future.

RUNNING CONVENTIONS — WHY DO YOU DO IT?

It's a dirty job, but somebody's got to do it. And if they didn't, we wouldn't be here. But why do they do it? It can't be the money. There isn't any. Really. Come see con runners from around the country fumble for an answer.

SCIENCE FICTION & FANTASY IN ANIMATION

Animation has been in decline as a medium for feature films, but it's starting a comeback. Saturday morning and syndication have grown into a haven for science fiction and fantasy stories, but how can the level be improved? What makes animation good?

SCIENTIFIC FRAUD

Perpetual motion machines, converting water into gasoline, and the Dean drive. Famous scientific frauds all. But what are some others? And how do you distinguish a real scientific breakthrough from flummery?

SEXUAL STEREOTYPING

There have been strong female characters in science fiction at least since Jirel of Joirey. This genre hasn't avoided the pitfalls entirely but it's done better than many. Or has it?



SF ABROAD

Is the science fiction in Budapest different from the science fiction in Dubuque? What about the science fiction in Paris? London? Tokyo? How so?

SF COVER ART SLIDE SHOW

Take a tour of our past and future through the covers of science fiction books and magazines.

SF MOVIE POSTER SLIDE SHOW

Film Historian and Reviewer Bill Warren presents his slide show of great and lurid SF movie poster art.

SFWA EMERGENCY MEDICAL FUND AUCTION

An auction of books, manuscripts, artwork, and other valuables, with the proceeds going to the Science Fiction Writers of America Emergency Medical Fund. Goodies galore.



SPACE PROGRAM BLOOPERS

Anecdotes from the world of space exploration.

STAR TREK: THE NEXT GENERATION — FROM THE INSIDE

Some of the makers of the new *Star Trek* series talk about the challenge of replicating and reshaping a phenomenon.

STAR TREK: THE NEXT GENERATION — THREAT OR MENACE

Star Trek fans, new and old, talk about the new show. Is it boldly going where no man has gone before?

SUPERCONDUCTIVITY

It may not be fusion, but it's still a hot (or cold) science topic.

SUPER STUFF

Artificially created substances, designed by chemists and physicists using computers, working on the atomic and molecular level.

SURVIVAL TIPS FOR THE MERCENARY ARTIST

How to make a living as an artist and not end up with the short end of the paint brush. An artist may create for the joy of creating, but you still have to eat. People who make their (and their family's) livelihood from their artwork tell why it isn't a sin to sell.

SYNDICATED SCIENCE FICTION & HORROR SHOWS

Over the last few years, genre programming has taken off in the original for syndication market. *Star Trek: TNG*, *Friday the 13th*, *Twilight Zone*, *War of the Worlds*, *The Hitchhiker*, and more. The makers of some of these shows talk about this new trend and what they've got in store for us.

TATTING WORKSHOP

Misty Joyce conducts a workshop on tattooing.

What A Find!



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Phoenix in '93

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Enclosed is \$___ for ___ Supporting Membership(s) in the Phoenix in '93 WorldCon Bid.

TELEVISION AND MYTH

Beauty & the Beast is a highly popular show, and not just with fans. Is it the mythic elements that make this show a success? What other myths and legends might translate to the screen?

TESLA COIL DEMONSTRATION

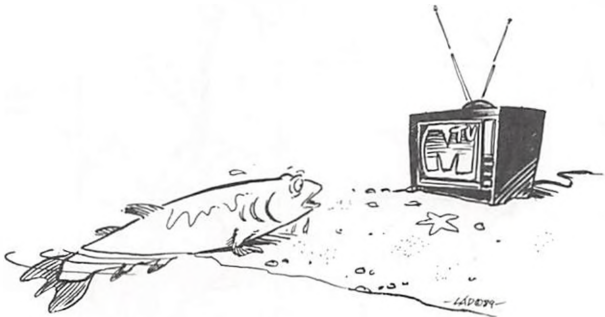
More ways to scare your cat and short out the hotel's power supply.

THERE ARE SOME THINGS MAN WAS NOT MEANT TO KNOW

Oh, yeah? Just what shouldn't man know? Or is there any area he shouldn't look into? Define the Universe and give two examples.

TIME TRAVEL — JUST WHO IS YOUR GRANDFATHER?

Time travel is a staple of science fiction, but just what is it that so fascinates us about travelling to another time and place? Is it possible? What are the benefits and paradoxes of time travel?



TV SF — WHY IS IT SO BAD?

Sure, there's an occasional good show, but most of the science fiction and fantasy done for television is crap. Why isn't it any better? How can it be improved?

UNMENTIONABLE CUISINE

There are countries today whose populations wouldn't consider eating what some of their neighboring countries eat. Not just Third World countries, but, for example, England (Spotted Dick, a dessert of raisins in ground beef fat) and France (whole birds: beak, bones, and all). What about you?

VAMPIRES IN LITERATURE — HORROR VS. HEROIC

Vampires are making a resurgence. And not just with the usual horror readers. They've gone mainstream, with some tales of vampirism reaching the bestseller lists. But what about the books that cast a different light (you should excuse the expression) on vampires, as heroes with bad press?

WHAT CAN GO WRONG? — CONVENTION HORROR STORIES

Veterans of the convention wars tell their favorite stories.

WORMHOLES, FTL, AND TIME TRAVEL

Scientists have increasingly been working in this area of theoretical physics, giving credence to what science fiction authors have been projecting for years. Scientists and writers discuss what's happening in this currently hot physics topic.

WRITERS OF THE FUTURE

The Writers of the Future contest has been going on for several years and many budding SF and fantasy writers have entered, won, and gone on to make professional sales. How do you go about being a Writer of the Future, and why should you enter?

WRITING: THE LONG & SHORT OF IT

Why are some people good at writing novels but not short stories? Are short stories just like novels, only shorter? What does it take for an idea to be "novel length"?

WRITING SF FOR TELEVISION & MOVIES

Script writing is a whole different medium from writing novels and short stories. How is it different from writing prose? And what's it like working in television and the movies?

Harlan Ellison is attempting to set a new record for speaking on consecutive program items at a convention. He is currently scheduled for eight items beginning at noon on Monday.

STOP IRISH APARTHEID

Host a Catholic or Protestant child from Northern Ireland for six weeks during the summer

PLANT THE SEEDS OF PEACE



Stop the killing by helping the children see that it is possible for everyone to live together in peace regardless of race or creed

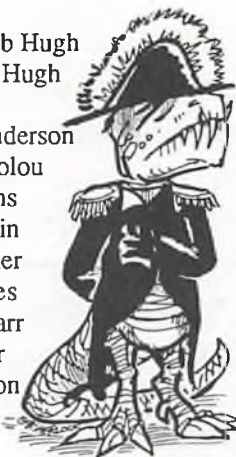
25% of sales of the poetry books, *Tarot Meditations* and *Dark Butterfly* will be donated to this project

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 John Apostolou
 Dawn Atkins
 Alicia Austin
 Sharon Baker
 Steve Barnes
 Mike W. Barr
 John Baxter
 Doug Beason
 Jinx Beers
 Clare Bell
 Gregory Benford
 Elizabeth Berrien
 Bill Bleich
 Robert S. Blum
 Joseph P. Bonino
 Steve Boyett
 David Bratman
 Jon L. Breen
 Seth Breidbart
 David Brin
 James Brunet
 Ed Bryant
 Algis Budrys
 Shirley Bushnell
 Octavia E. Butler
 Adrian Butterfield
 Armand Cabrera
 Robbie Cantor
 Ray Capella
 Christine Carmichael
 David Carren
 J. Larry Carroll
 Michael Cassutt
 Robert Cesarone
 Greg Chalfin
 Paul Chitlik
 Paul Clift
 Sandy Cohen
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 John G. Cramer
 Dr. Andrew Cutler
 Jim Daniel
 Howard Davidson
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 Russell Dawe
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J. Ray Dettling
 Larry DiTillio
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 James W. Fiscus
 Kandy Fong
 Bob Foster
 Alison Frankel
 Frank Kelly Freas
 Diana Gallagher Wu
 Steve Gallacci
 Janice Gelb
 Steve Gerber
 David Gerrold
 Mel Gilden
 Don Glut
 Mike Glycer
 Lee Gold
 Sherry Gottlieb
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Once again, please refer to the Pocket Program for the schedule of events, and to the convention's Daily Newszine for any last minute additions or changes.



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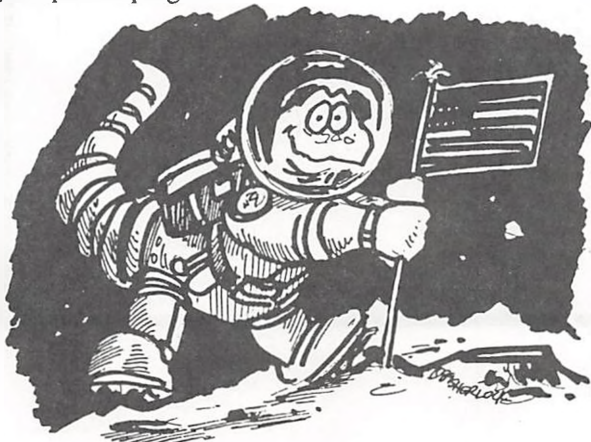
Special Interest Programming

In Special Interest Programming we have a myriad of delights in store for you. On Friday night, join in our Regency Dance in the main Ballroom at 8:00 pm. There will be 24-hour filk programming in the Desert Springs Room. There will be a short series of costuming panels and parties. The Costumers' Guild West is sponsoring "Lawrence of Arabia Day" on Sunday, July 2nd, so come join them in your best Bedouin, Fremen, or other Desert Denizen costume. There will be at least one hands-on crafts workshop (subject to a \$5.00 materials fee), and a black-work embroidery workshop. Pre-registration is strongly urged, so look at the Information Desk for notices explaining how, when, and where to pre-register,

Also, we have a strong selection of media programming to whet your appetite. On Saturday, beam out to space with "Star Trek: The Next Generation: From The Inside"; then participate in a panel from the fan's point of view — "ST:TNG, The Annual Report Card", sponsored by the *USS Alliance*. On Sunday, be treated to *Beauty and the Beast*, a panel featuring some of the insiders from the show. Then listen to the sounds of the future with David Joiner and his magic music equipment. For *Blake's 7* fans, we will be having an autograph session with one of the stars of the show, plus a panel sponsored by a Los Angeles fan group. There may also be a short video program of the show. And on Monday, you'll see another panel "ST:TNG, Threat or Menace?", a view from yet another angle.

In addition there will be club meetings. The *USS Alliance* is planning a regular business meeting, and the Costumers' Guild West will be holding a meeting. There will also be a Masquerade Post-Mortem. Come and participate in an analysis of the Saturday night Masquerade from the point of view of some of the experienced costumers.

So you see, there will be something for everyone. Plan to attend all five days, for, besides the regular programming, you will meet and mingle with fans from all over the country who may have the same interests you do. Seek out the possibilities and participate in the fun and excitement. For exact times of program items, please refer to your pocket program.



Filk Programming

There is filking at Westercon. Actually, there is a lot of filking at Westercon. Some of it is even organized. The Desert Springs Room is a 24-hour filkroom (starting Friday at 8:00 pm) for the central command post, concerts, open sings, and programming events. Two other areas are available in the evening hours on a case basis for alternate filkstyles and to keep the size of the sing down to something reasonable.

There will be various filk programming items, including "What Is This Stuff Called Filk?", "Whatever Happened To Filk Communication", "The Business Of Filk", and "Filk Etiquette, Or Why You Don't Eat Potato Chips Over Someone Else's Songbook..." Check your pocket program for days and times of these program items.

You may sign up for oneshot performances starting Friday at 8:00 pm. If you want to perform, or get further information, stop by the Desert Springs Room after 8:00 pm Friday.



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Video Programming

Our two Video Rooms are the Newport Beach Room and the Rancho Las Palmas Room. Room 1 is showing Japanese animated SF exclusively, and has a pre-scheduled program. Room 2 has a flexible program consisting of American and foreign live-TV SF, a festival of uncensored amateur videos, the Con Masquerade, and popular request repeats from the Japanimation room. This Room 2 program is scheduled on a day-to-day basis to take advantage of any video surprise additions at the Con.

Both programs include some guest speakers who will give brief personal introductions to the programming that they have been associated with. Toren V. Smith, the writer of the original American *Dirty Pair* comic book and (as the head of Studio Proteus) the translator of several Japanese SF comic books for American publishers, will introduce the videos of *The Outlanders*, *Dirty Pair*, *Appleseed*, and the brand new *The Venus War*. Writers including Larry Niven and J. Michael Straczynski will introduce TV episodes that they have authored. Roz Gibson, a CalArts senior, will present a special program of the latest and hottest CalArts student animation projects in the tradition of *Bambi Meets Godzilla*, but even wilder.

Both programs will also include some audience participation segments. In Room 1 there will be a tribute to Osamu Tezuka (1926 - 1989), the creator of the modern Japanese comic book and TV animation industries. In addition to showing many varied samples of his animation, we invite those who have met him or who owe a debt to his influence to speak from the audience. A group of *Blake's 7* fans is presenting two two-hour programs, and would like to take this opportunity to meet other

Blake's 7 fans and discuss the series.

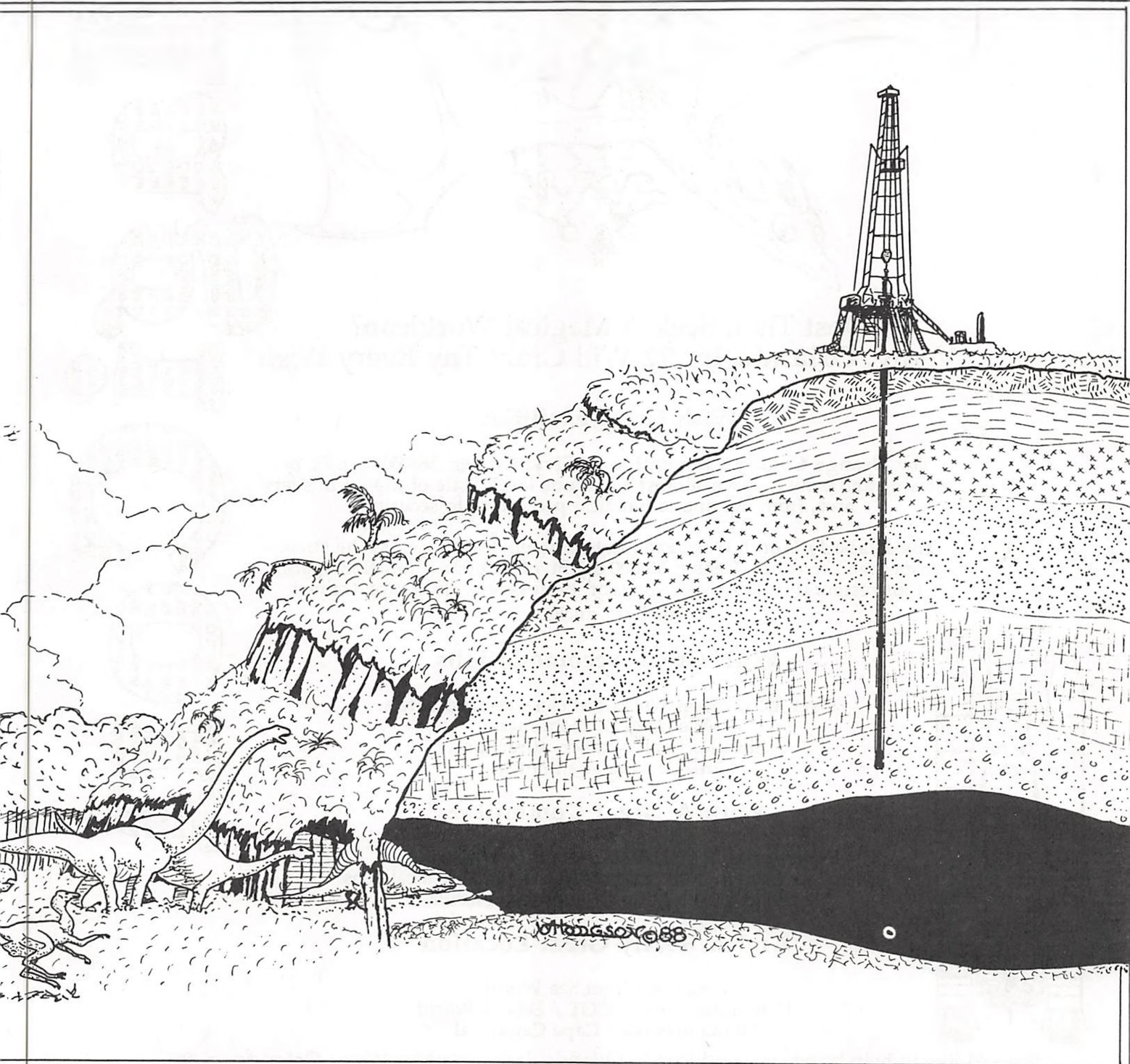
The Japanimation program includes *Momotaro's Divinely-Blessed Sea Warriors* (1944), a rare 74-minute propaganda children's theatrical feature from the Axis side. See the Imperial Japanese Navy, portrayed as cute-but-heroic bunny rabbits, trounce the grotesquely incompetent British foreign-devil soldiers (each with a daemon's horn on his forehead). This will be a revelation to Japanimation fans who are only familiar with Japan's modern American comic-book-styled SF adventure cartoons.

Room 2 Special Items include *The Serials of 1939*, video clips from the cliffhangers of the "best year in the history of movies", with commentary by the Sovereign of Serials, Charles Lee Jackson, the Second; and *Ultimate Fireworks Display*, a mile-a-minute montage of explosions, fiery crashes, and miscellaneous impressive destruction sequences from Republic Cliffhangers.

The Room 1 program begins on Friday at Noon and ends Tuesday at 4:00 pm. It runs for 18 hours per day, and is closed from 2:00 am to 8:00 am to allow the rooms to be cleaned. The Room 2 program begins on Friday at 6:00 pm and ends Tuesday at 2:00 pm. It will also run for 18 hours per day, and be closed from 2:00 am to 8:00 am. These schedules are tentative at press time; they still depend upon sufficient volunteers to run the Video Rooms for this length of time. We need reliable volunteers to work for full two-hour shifts so that the video equipment will not be left unattended. If you would like to volunteer to serve on the Video Room staff, please contact us at the Information desk.









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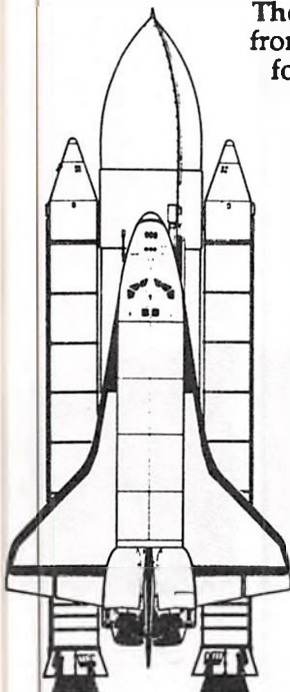
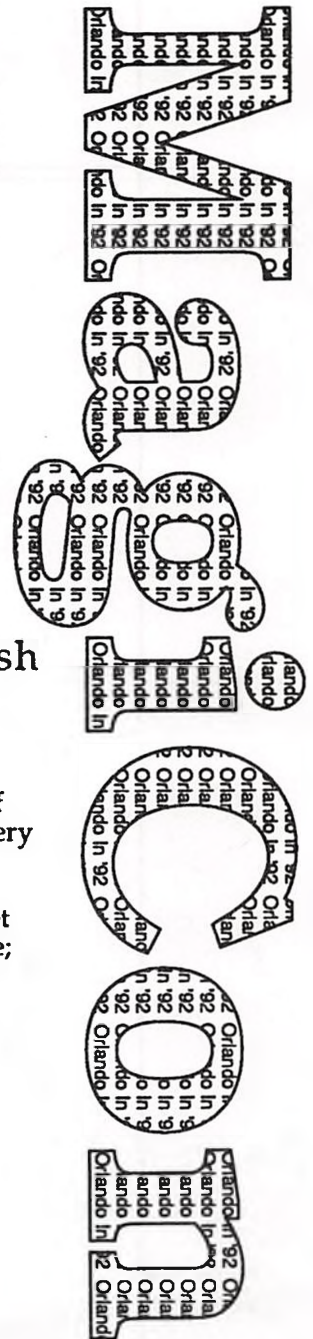
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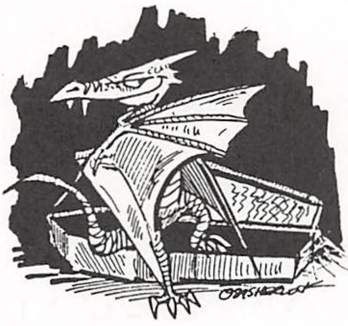
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Blood Drive

The now traditional Westercon Blood Drive will be held on Sunday from 11:00 am to 3:45 pm in Salon 3 of the Orange County Ballroom.

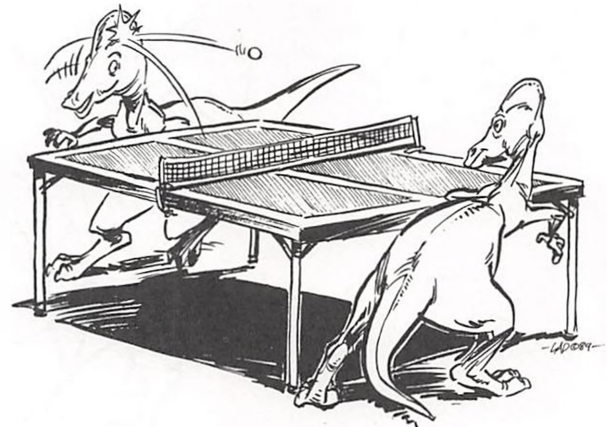
Donating blood is easy, safe, and painless. The American Red Cross will take only one pint of blood. The average adult has about ten pints of blood; a donation of 10% will hardly be missed! The body quickly replaces the missing blood, without you having to do anything special.

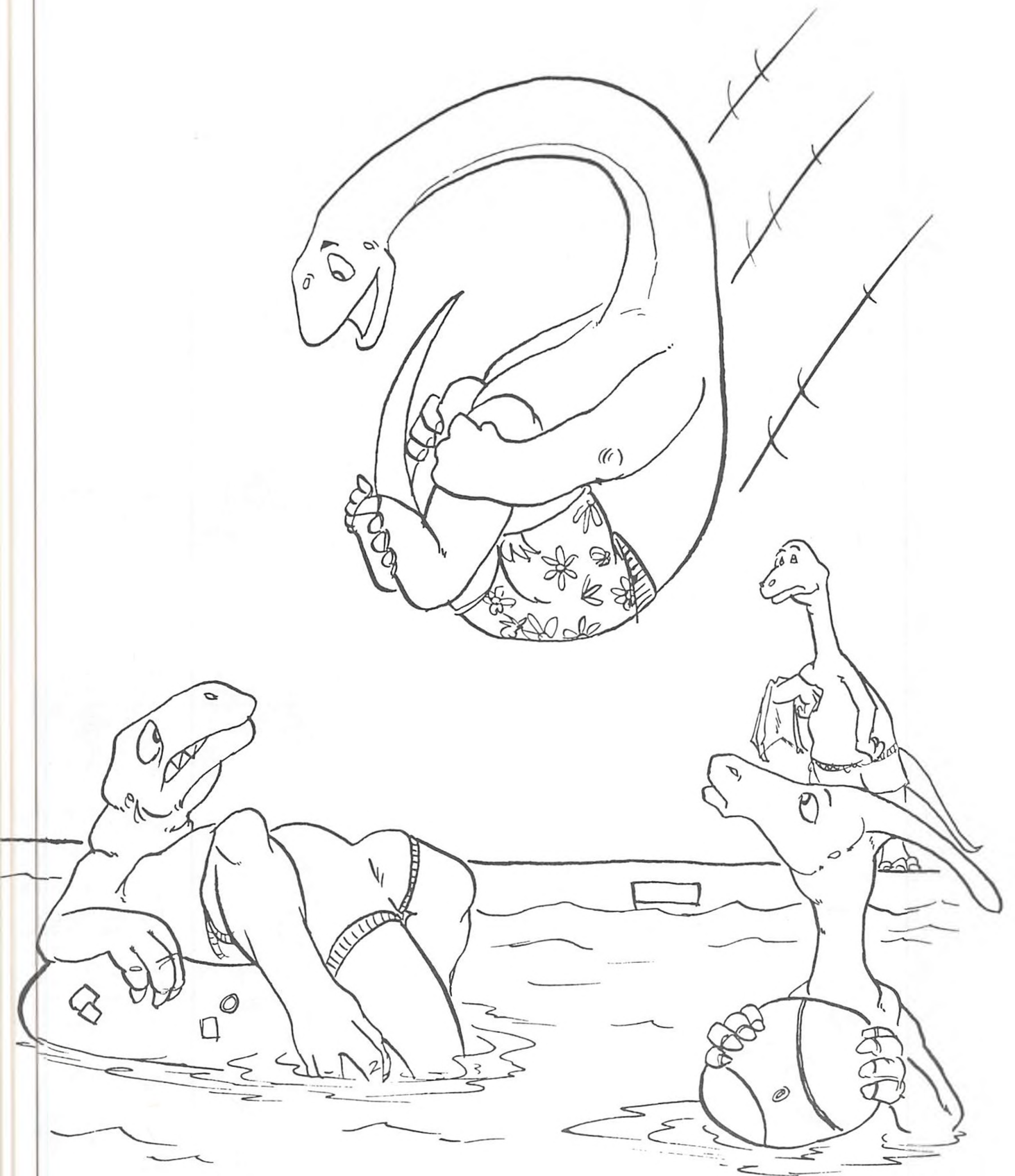
Because of the procedures used, there is absolutely no danger of catching any disease from donating blood. Only sterile equipment is used to collect the blood, and your blood is never mixed with anyone else's while it is being collected. In fact, your blood will be extensively tested before being used, to protect others.

Take a break from the convention and make a donation. The process takes about an hour, and no appointment is needed. The American Red Cross will provide juice and cookies as refreshments, and there may be an additional small gift just for donating.

Free Gaming is available 24 hours a day in the *San Diego* room. Gaming Only — Please, NO SLEEPING in this room.

Planned Gaming: Since the Worldcon of Gaming is in town this year, we have planned something they don't have — *INTERPLANETARY! TWICE!* Sign-ups should be available in the Free Gaming Room. If we get enough interest, one game may be tag-team Interplanetary, which will require two or more per team.





JMGERS

"CANNONBALL"

Film Notes

by Bill Warren, Buzz Dixon, Bill Thomas, and David J. Schow

ALTERED STATES (1980)

Directed by Ken Russell, written by "Sidney Aaron" (Paddy Chayefsky), from his novel of the same name. With William Hurt, Blair Brown, Bob Balaban, Charles Haid, Miguel Godreau, Charles White Eagle, Drew Barrymore, George Gaynes.

Altered States is a landmark genre film in several respects: it was a rare plunge into SF by social satirist Paddy Chayefsky; it was an equally rare, uncharacteristically straightforward directing job by concept maverick Ken Russell, and it showcased a nonethnic, articulate, intelligent hero with the dynamic film debut of William Hurt. Most importantly, it was realities removed from the laserblast/horny robot quagmire in which the field had been drowning since *Logan's Run*.

In deference to the dismissals of *Altered States* as an update of the Jekyll-Hyde theme, and to the critical misfires mistakenly interpreting the story within the bounds of cliched conventional SF, Dr. Eddie Jessup (Hurt) knows exactly what he is looking for... and gets it. His wish is to unlock the "genetic memory" of the human race, through his own mind, to provide answers for "the meaningless horror of life", to find permanence in (what is for him) a naggingly in-flux state of reality, and to experience his First Self as "a real, mensurate, quantifiable thing, tangible and incarnate". Using a sensory-deprivation tank and near-toxic levels of a hallucinogenic mushroom, Jessup physically regresses to a protohuman state, and later becomes a vortex of pure energy.

The dilemmas haunting Jessup are brilliantly broken down into the characters of his wife Emily (Blair Brown), an anthropologist who wants the experiment killed in the name of keeping Eddie whole enough to love; Mason Parrish (Charles Haid), who oversees the tank trips and prefers to leave space-time the way it is; Arthur Rosenberg (Bob Balaban), a collaborator perhaps more reckless than Jessup, since he's not at risk himself. The people of *Altered States* are so engrossing that this may be the first SF film ever where visual effects could be replaced by black leader, with the story losing none of its impact. It is very much like an R-rated, color, feature-length *Outer Limits* episode, a film that demands multiple viewings for full appreciation.

— David J. Schow



AN AMERICAN WEREWOLF IN LONDON (1981)

Directed and written by John Landis. Makeup by Rick Baker. With David Naughton, Jenny Agutter, Griffin Dunne, John Woodvine, Brian Glover.

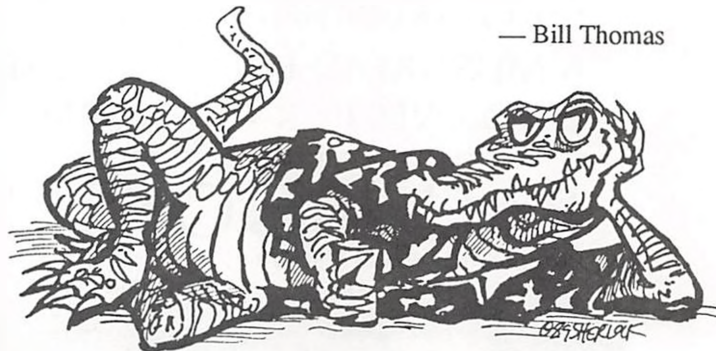
"I see a bad moon risin',
I see trouble on the way."

David (Naughton) and Jack (Dunne) are U.S. students backpacking through rural England. The unfriendly folks at the Slaughtered Lamb pub warn them not to walk on the moor at night, but they brashly stray from the path and are attacked by a werewolf. Jack is ripped to shreds, but David survives. Someone shoots the werewolf who, lifeless, is a naked bald man. Recuperating in a London hospital, David is haunted by increasingly violent nightmares. And then his dead, shredded friend pays a visit. Unless David kills himself, Jack warns, David will become a werewolf come the next full moon. And kill other people. David's sympathetic nurse (Agutter) believes it to be all in his head. She takes him into her flat and they become lovers. Things seem to be going nicely until Jack, now rotting, accosts the werewolf-to-be again. "Kill yourself, David", Jack says.

Jack, not surprisingly, is reluctant to do so and soon finds himself sprouting hair, his limbs kinking into animal configurations, and his face elongating into a muzzle. He awakes the next morning in a wolf's cage at a zoo, naked, with a nonplussed wolf staring at him. He doesn't remember the people he killed and ate parts of the night before, but he soon learns the awful supernatural truth.

Landis directed *American Werewolf* as a fast-moving mix of tragicomedy and horror, for which Rick Baker devised ground-breaking special makeup effects. David's painful transmogrification into a four-footed wolf-monster is grotesque, funny, and horrific by turns. Naughton is sympathetic as the fated American werewolf, Agutter is warm and wistful as his concerned lover, and Dunne is matter-of-fact as his deteriorating friend. (Cameos by Frank Oz and the cat who played Jonesy in *Alien*).

— Bill Thomas



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BEETLE JUICE (1988)

Directed by Tim Burton; screenplay by Michael McDowell and Warren Skaaren; Story by Michael McDowell and Larry Wilson; produced by Michael Bender, Larry Wilson, and Richard Hashimoto. Cast: Alec Baldwin, Geena Davis, Michael Keaton, Catherine O'Hara, Jeffrey Jones, Winona Ryder, Glenn Shadix, Sylvia Sidney, Robert Goulet, and Dick Cavett.

It's such a pleasure to see a film as genuinely deranged as *Beetle Juice*. Every time you think you have the movie pegged, it veers off on some brand new, totally wacko tangent. Comedies about the afterlife — even screwball comedies about the afterlife — are not new. Yet the only film one can liken *Beetle Juice* to is *A Matter of Life and Death* (a.k.a. *Stairway to Heaven*), Michael Powell's gently angelic comedy. Both films view the afterlife as some vast bureaucracy but there the comparison ends. *A Matter of Life and Death* shows the afterlife as a bittersweet place. *Beetle Juice* depicts it as completely out-of-control, absolutely gonzo, and incredibly dangerous. *Beetle Juice* is a marvelously detailed film (check out the "NO EXIT" sign in the afterlife waiting room. Jean-Paul Sartre lives!). While all the rules of *Beetle Juice*'s afterlife aren't filled in, there is obviously a very elaborate cosmography at work here. For instance, the afterlife is populated with people who died stupid deaths — bizarre homicides, careless accidents, and suicides. And in the middle of this, Michael Keaton as Betelgeuse is a marvelous loose cannon careening with gleeful abandon through the lives — and deaths — of all involved. Rarely does an actor get to pull out all the stops in a role; Keaton pulls out stops you didn't even know existed. Holy ghosts — can this be the new Batman?

LASFS member Bob Short won an Oscar for this film.

— Buzz Dixon

BILL AND COO (1948)

Directed by Dean Riesner; script by Royal Foster and Dean Riesner. Cast: Ken Murray and a lot of birds.

There are some movies to which the only sane reaction is to throw up your hands and just watch, mouth agape. *Bill and Coo* may be the most bizarre example of this; certainly, there was nothing like it before and nothing since. Even the greatest of all American film critics, James Agee, met it with a kind of stunned response: "Over two hundred trained birds, complete with neckties, hats, etc., waddle around an anthropo-ornitho-morphic community called Chirpendale. By conservative estimate, the God-damnedest thing ever seen."

Yeah, pretty near. Bill and Coo are, of course, lovebirds, whose happiness is threatened by an evil crow. They do indeed live in Chirpendale, where citizens ride around in

little carts drawn by hamsters, and carry on normal activities, including running a fire department. This can be viewed as the antidote for *The Birds* — or perhaps vice versa.

The surprising thing is that the film is, though relentlessly corny and pun-filled, quite entertaining, even forty years later. Most audiences get into the spirit of the thing — which is absolutely necessary, in fact; cynics stay away — and become involved in the lives of these little feathered entertainers. At the very least, the ingenuity of the trainers (George Burton was the main one) and the patience of the director, not to mention the cleaning staff, can be admired. And after you've seen it, you know you have seen something. Just what is not clear; Agee is undoubtedly right.

— Bill Warren



THE BIRDS (1963)

Produced & directed by Alfred Hitchcock; script by Evan Hunter (and, uncredited, Hitchcock) from the short story by Daphne du Maurier. Cast: Rod Taylor, "Tippi" Hedren, Jessica Tandy, Suzanne Pleshette.

The scariest thing about this movie is not the relentlessness of the birds' attacks or the helplessness of the humans or the awful carnage these foul-feathered fiends wreak but that it *just happens!* Godzilla can be written off to nuclear testing, the Invaders From Mars are old-fashioned interplanetary imperialists, Dracula is a supernatural creature of the night and Norman Bates is simply psycho but for *The Birds* THERE'S JUST NO EXPLAINING IT! If we knew *why*, then we could formulate a strategy to handle them, but the very center of Hitchcock's film is the scene in the cafe where a dozen different explanations for the birds' attacks are offered and not a single one holds water. In many ways *The Birds* prefigures David Cronenberg's films; instead of the flesh rebelling against the organism, nature rebels against mankind. It's "non-sense" in the truest form of the word and that is precisely why it scares us so. We are a rational culture. Even our religions are based on spiritual checks and balances. *The Birds* hews away at our rational foundations. There is no clear-cut explanation for *The Birds*, no "motive", so to speak. There is only the awful "is" of the birds' attacks, the grim realization that it is happening but nobody knows why or what do about it. It is far more frightening than physical helplessness; the fear in *The Birds* is that of a culture that has lost control of the events that engulf it.

— Buzz Dixon



APRIL LEE '89

THE BLOB (1988)

Directed by Chuck Russell; script by Frank Darabont and Chuck Russell. With Shawnee Smith, Kevin Dillon, Donovan Leitch, Jeffrey DeMunn, Candy Clark, Del Close, Paul McCrane, Joe Seneca.

With the revival of many of the most popular themes of the SF movies of the 1950s, the decade that established science fiction on film, it was inevitable that someone would get around to a high-tech version of the shapeless-mass monster. Larry Cohen tried with *The Stuff*, but that didn't work out very well. So perhaps a remake of the most famous, if not notorious, shapeless-mass movie of all, *The Blob* itself, was as certain as the next *Friday the 13th* movie.

What was *not* certain was that it would (a) turn out to be such an entertaining film, and (b) not make very much money. Perhaps it was merely the title alone, seeming to promise junk. But in a sense, the promise was kept. It's a little difficult to accept, on the face of it, the idea of a mass of protoplasm that does only three things: move, eat, and grow. Of course, this Blob is a little snazzier than the one that menaced Steve McQueen thirty years ago — this one has tendrils. It can grab you from across the street.

Chuck Russell and Frank Darabont, who also wrote *Nightmare on Elm Street 3*, have updated the film to the 1980s quite effectively, adding details of contemporary the government's-behind-it paranoia to the simple storyline of the original film. Furthermore, being very aware that the audience would probably be familiar with the original, they've added some genuine shocks and surprises.

It's a grand drive-in movie, with a sizzling pace, attractive actors, good special effects, and a bang-up finale. The reputation of the film is likely to grow over the years — until, thirty years from *now*, someone remakes it again.

— Bill Warren

BRAZIL (1985)

Directed by Terry Gilliam; written by Gilliam, Tom Stoppard, and Charles McKeown; produced by Arnon Milchan and Patrick Cassavetti. With Jonathan Pryce, Kim Greist, Katherine Helmond, Michael Palin, Ian Holm, Robert De Niro, Bob Hoskins, Ian Richardson, Peter Vaughn, Charles McKeown.

One of those films where the legend is almost greater than the actual movie... almost. The crowning irony in *Brazil*'s tempestuous history is that after Terry Gilliam completed his monumental epic of human individuality crushed by a ruthless corporate monster, his individual human vision was nearly crushed by a corporate monster. In a sad sense, it is a perfect coda to the film. Rarely has

so complete and all-encompassing a personal vision ever been committed to celluloid. Set in some depressing, similar reality, *Brazil* depicts a petty, grubby little world where greed has replaced aspiration, avarice has replaced hope. It is a world so morally bankrupt that the government has to pass off its own ineptness as the work of terrorists. This, of course, enables the government to take repressive measures against those self-same, non-existent "terrorists", all in the name of protecting the very people suffering from the government's ineptitude! Gilliam's control has never been more assured than in *Brazil*. Where most film makers would have taken the easy way out and shown the masked police dying anonymous deaths, Gilliam makes us realize that they had families and friends who will mourn their passing. In this he shows more compassion to the corporate monster than the monster seems willing to show to him.

— Buzz Dixon

DARK STAR (1974)

Directed by John Carpenter; script by John Carpenter and Dan O'Bannon. With Dan O'Bannon, Brian Narelle, Andreijah Pahich, Carl Kuniholm.

Low-budget, independent science fiction films like *Not of This Earth*, *The Time Travelers* and *Death Race 2000* may not exactly be "good" but they sure are interesting. A USC student film that grew, *Dark Star* is easily the single most innovative science fiction film to come out between 2001 and *Star Wars*. The "used future" concept seen in *Star Wars*, *Alien*, and *Blade Runner* was first used in *Dark Star*. The nihilistic, darkly violent crew with their brooding self-imposed isolation reflects a proto-punk mentality. Make no bones about it, this is a profoundly twisted movie. Anybody looking for a positive affirmation of the human spirit would have better luck at a *Friday the 13th* film festival. *Dark Star*'s grim, sardonic, downright shocking humor has yet to be attempted in a major production and for good reason: *Dark Star* is about the failure of human communication, the breakdown of society, and the utter atrophy of the sense of wonder. Swell material for a comedy, huh? That is the brilliance of *Dark Star*, that you laugh so hilariously at things that should have you weeping in despair. And time has added to, not diminished, the humor. "It's time for Sgt. Pinback to feed the alien" may now be the single funniest line ever uttered in a science fiction movie.

— Buzz Dixon



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DRACULA (1979)

Directed by John Badham; script by W.D. Richter from the novel by Bram Stoker and the play by Hamilton Deane and John Balderston. With Frank Langella, Laurence Olivier, Kate Nelligan, Donald Pleasence, Trevor Eve, Jan Francis.

This elaborate, gorgeous, and fast-paced production was inspired, though not based on, the Broadway revival, which also starred Langella. That had production design by Edward Gorey; this has production design, from the look of it, by God, here working under the name of Peter Murton. Dracula's British castle is vast, cavernous, a monument of crumbling grandeur; the territory around the castle is ominous, sweeping, and expansive. The special effects, by Roy Arbogast and Albert Whitlock, are outstanding, and the film is stuffed with one magnificent sequence after another. John Badham directs with firm control over tone (edging up to but never crossing into camp), and many who love horror films were satisfied with this. Why, then, has this film been almost completely forgotten in just ten years? Probably because it really isn't anything new, overall: until the climax, the storyline is very much like the Bela Lugosi original. Dracula arrives in England and starts searching for victims at once; he is opposed by Van Helsing (Olivier, not at his best), but the ending is different, to say the least, owing more to *Love at First Bite* than to Stoker. Langella tries his best to burn up the screen as the world's most famous Count, but his considerable stage presence does not translate all that well to the screen. But for its pictorial grandeur, the outstanding score by John Williams (one of his best), the effects, and the novelty of simply seeing a lavish, expensive vampire movie played straight, the film does deserve revival.



— Bill Warren

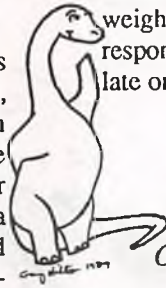
THE 5,000 FINGERS OF DR. T (1953)

Produced by Stanley Kramer, directed by Roy Rowland. Script: Dr. Seuss & Alan Scott. Cast: Hans Conried, Tommy Rettig, Peter Lind Hayes, Mary Healy.

A concentration camp for kids? A torture chamber with a singing elevator man? A villain determined to seduce the hero's mother? Children forced to rehearse endlessly at an Escher-like grand piano? What kind of sick, twisted, evil mind could come up with such horrendous ideas? Would you believe... Dr. Seuss? Ted Geisel cooked up this wonderful film with Stanley Kramer. With his un-failing insight into a child's mind, Dr. Seuss's movie is quite disturbing to many adults. As adults we wish to whitewash childhood, to pretend we didn't feel strong and violent emotions or that we weren't aware of complex adult relationships. As adults our fantasy is to believe in a childhood that was all sweetness and light, all sharing and caring. Baloney, says Dr. Seuss. Childhood is neat, childhood is fun, but childhood also holds a lot of

dark fears. In the hands of someone with a "pro-social" message, this film would bore children silly. Under the inspired guidance of Dr. Seuss, *The 5,000 Fingers of Dr. T* speaks volumes to children (and adults, if they care to listen). This was the only live action attempt to film Dr. Seuss's wild characters and concepts. It is utterly fascinating to see Dr. Seuss's delightful creations take on weight and substance. The pity is the public didn't respond to *Dr. T* when first released. One can only speculate on the wonders we've missed...

— Buzz Dixon



A FUNNY THING HAPPENED ON THE WAY TO THE FORUM (1966)

Directed by Richard Lester, written by Melvin Frank and Michael Pertwee, from the musical play by Burt Shevelove, Larry Gelbart, with music and lyrics by Stephen Sondheim. Photographed by Nicolas Roeg. With Zero Mostel, Phil Silvers, Jack Gilford, Buster Keaton, Michael Crawford, Michael Hordern, Annette Andre, Patricia Jessel, Leon Greene.

"Something familiar, Something peculiar,
Something for ev'ryone, A comedy tonight!"

Ancient Rome. Slave Pseudolus (Mostel) connives to gain his freedom. When his master Senex (Hordern) and mistress Domina (Jessel) leave town, unscrupulous Pseudolus exploits his master's son's love for the courtesan next-door (Andre), a virgin for now, but soon to be the property of war hero Miles Gloriosus (Greene). Pseudolus will set up the young master with his lady love in return for his freedom.

"I can't do that, it just isn't done!"
"Be the first, start a trend!"

But first Pseudolus has to wrest the wench from procurer Lycus (Silvers) and come up with a substitute for the not-to-be-denied Gloriosus. Further complication: Senex returns unexpectedly, and he desires the courtesan. Then Gloriosus and his honor guard appear, semi-expectedly ("Prepare a sit-down orgy for 40!"). Then Senex's wife Domina (Patricia Jessel) returns unexpectedly. And so it goes, with Pseudolus compounding imposture upon imposture to keep from being flogged by the Senexes or put to death by Gloriosus.

Why show this at a con? It's not SF. It's just barely fantasy (Pseudolus concocts a passion potion, Pseudolus dissembles as a pseudo-soothsayer). How about this, Whovians? Jon Pertwee, the velvet-jacketed incarnation of the Doctor on *Doctor Who*, has a cameo.

Whatever. It's a crowd-pleaser. A musical comedy for people who don't like musical comedies.

"Something that's gaudy, Something that's bawdy,
Something for ev'rybawdy, Comedy tonight!"

— Bill Thomas



CRATER COLA

I GOT STUCK IN THE BREAST PITS

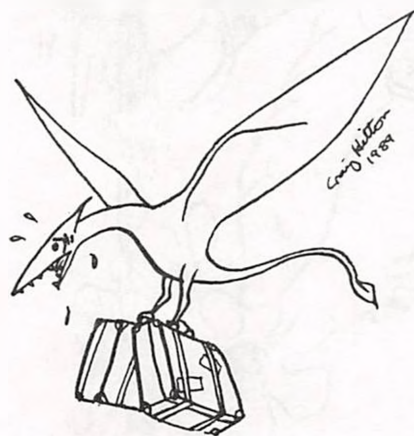
DONNA #1989 89 ©

THE GOLDEN VOYAGE OF SINBAD (1974)

Directed by Sam Wanamaker; script by Brian Clemens; story, effects and associate producer, Ray Harryhausen; music by Miklos Rosza. With John Philip Law, Caroline Munro, Tom Baker, Gregoire Aslan, Douglas Wilmer, Aldo Sambrell.

Most people watch these Ray Harryhausen Sinbad adventures for the special effects, and, of course, they are outstanding. Harryhausen always wants to fool us into believing that the creatures are, somehow, real, but misses the point: we accept them while they are on the screen, even their lack of realism, because that in itself is the joy of these things — they are the unreal made wondrous. Here, there's a small, winged creature; a homunculus; a walking figurehead; a cyclopean centaur; a rather bedraggled-looking griffin; and a magnificent, six-armed statue of Kali that fences with Sinbad and the gang. But here, too, is a delightful Sinbad: John Philip Law gives a robust, adventuresome performance, even adopting an odd accent. He's a great swashbuckler, and it's too bad that he works so rarely in the United States these days. Caroline Munro is, well, decorative as the girl in the case, but nothing more than that. Tom Baker, on the other hand, is magnificent as the evil wizard (clearly modeled on the greatest of all evil wizards, Conrad Veidt in the *Sabu Thief of Bagdad*). Baker's wizard ages with every bit of magic he performs, withering before our eyes, giving him real incentive to get to the singularly unimpressive fountain of life at the climax. In only a scant handful of fantasy films is the possible great drawback of magic depicted and it adds a surprisingly poetic resonance to this Arabian Nights adventure. That, plus Baker's deeply-involved, witty performance itself.

— Bill Warren

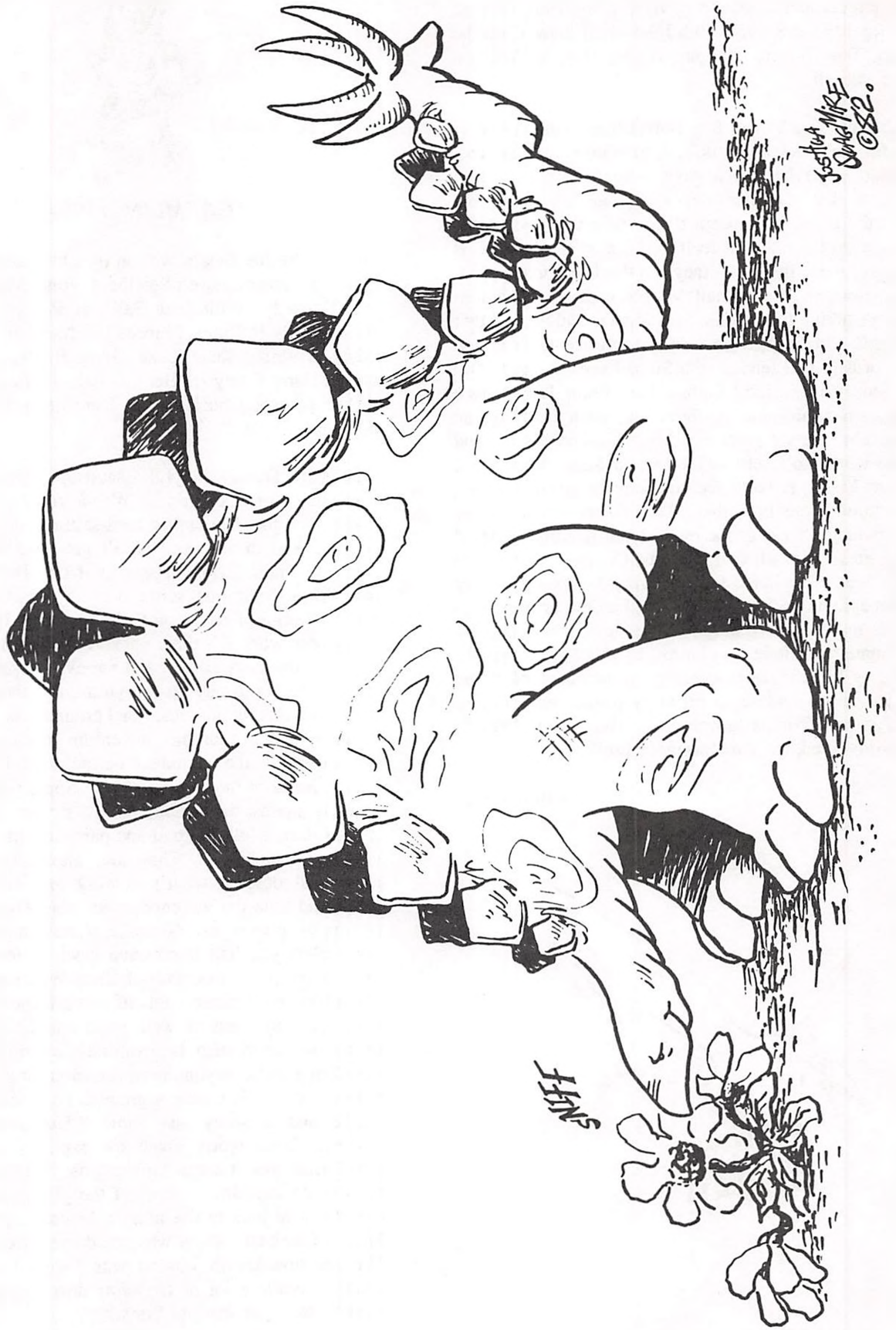


GREMLINS (1984)

Directed by Joe Dante; written by Chris Columbus; executive producers Steven Spielberg, Frank Marshall, Kathleen Kennedy. With Zach Galligan, Phoebe Cates, Hoyt Axton, Polly Holliday, Frances Lee McCain, Dick Miller, Glynn Turman, Keye Luke, Scott Brady, Edward Andrews, Harry Carey Jr., Belinda Balaski, Judge Reinhold, Jackie Joseph, Chuck Jones, Kenneth Tobey, William Schallert.

This is Joe Dante's playful assault upon the happy, conventional world of *It's a Wonderful Life*, obviously evoked in the Christmas card-setting of the opening scenes. And in case you didn't get that, there's a clip from the Frank Capra classic later on. Dante, working from Chris Columbus' script, does show us that under the pretty exterior of Kingston Falls, Anystate, USA, there is a cancer at work. It's the usual sort of corrupt activity one expects: the nasty banker and the even nastier local rich lady are trying to buy up everything and throw everyone out. But this is just the background, the setting for Dante's antic, anarchic adventure comedy, strongly influenced by the animated cartoons he loves. (Note Chuck Jones in the tavern scene.) Some people reacted strongly against the violence in the picture, but most regarded it, rightfully, as part and parcel of the chaos of the gremlins themselves. They are, after all, clearly not alive, and deserve what's coming to them. Even so, Dante did tone the violence down somewhat after completing the picture, and *Gremlins II*, now in production, is less violent yet. The impressive special effects in *Gremlins* are under the direction of Chris Walas and are done about like you'd expect: lots of wires, lots of cables. But the effects are used to, well, good effect. The gremlins themselves are impish, believable little demons, to whom everything and everyone is an occasion for playing or for a good joke — but what a gremlin finds funny is catastrophe and calamity and *Snow White and the Seven Dwarfs*. Don't worry about the explanations for their transformations; it doesn't make sense, but then it doesn't need to do anything except get the plot going. Dante's own favorite joke in the film is the comic-ghastly story Phoebe Cates tells about why she doesn't like Christmas. The reaction Dante wanted was "should I laugh, or what?" While a lot of *Gremlins* does inspire laughter, there's also a fair share of "or what".

— Bill Warren



GUNGA DIN (1939)

Directed by George Stevens, written by Joel Sayre, Fred Guiol, Ben Hecht and Charles MacArthur, inspired by the poem by Rudyard Kipling and, believe it or not, loosely based on the play *The Front Page* by Hecht and MacArthur. With Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Sam Jaffe, Eduardo Ciannelli, Joan Fontaine.

Pauline Kael once described this as "one of the most enjoyable nonsense-adventure movies of all time", and it's at least that. We've included it in this program as part of our mini-tribute to the 50th Anniversary of 1939, the Hollywood Year of the Jackpot, when more great films were released in a 12-month period than at any other time in movie history. And this is one of the greatest of that year.

It's a rousing, romantic (but not romance-filled) entertainment, set in the days of the Raj in India. Fairbanks is about to leave to marry Joan Fontaine, and his two buddies, greedy Cary Grant and stolid Victor McLaglen, try to engineer ways to get him to stay. Somehow, this involves an elephant on a rope suspension bridge, and the cult of Kali, led by sinister, hissing Eduardo Ciannelli ("Kill for the love of Kali! Kill for the love of killing!"). Loyal water-boy Sam Jaffe is Gunga Din, forever trotting around after the three sergeants, who, of course, dies heroically as the poem requires, warning the regiment of the ambush prepared by Ciannelli.

The film was shot out around Lone Pine, and it's a handsome production indeed. Fairbanks and McLaglen are entertaining enough, but Grant is a wonder. For those of you who know him only from his latter days of graceful, witty elegance, this film is likely to come as a revelation, perhaps even a shock. He does three double takes a minute, seems to have a spring for a spine, and makes his eyes literally glitter at the thought of gold. But he's a true hero, like the rest of them, and comes through at the end.

If you have never seen this film, you owe it to yourself to see it. It may be the most entertaining film on the program.



— Bill Warren



THE HOWLING (1981)

Directed by Joe Dante, written by John Sayles and Terence H. Winkless, based on the novel by Gary Brandner. Makeup by Rob Bottin. With Dee Wallace, Patrick Macnee, Dennis Dugan, Elisabeth Brooks, Christopher Stone, Belinda Balaski, Robert Picardo, John Carradine, Kevin McCarthy, Slim Pickens, Dick Miller, Kenneth Tobey, Forrest J Ackerman, Beverly Warren, Roger Corman.

TV newswoman Wallace is traumatized during an encounter with the suspect in a series of cannibal-murders. The police rescue her, pumping the perp (Robert Picardo) full of lead, but afterward she can't remember what horrifying thing the murderer did while they were alone in a peepshow booth. The experience, blanked out of her conscious, has rendered her unable to face the TV newsroom cameras. Her husband (Dugan) takes her away to psychiatrist Patrick Macnee's piney woodsy resort up the California coast. It seems like a nice enough place, but the howling at night disturbs her.

And well it should. The place is crawling with werewolves!

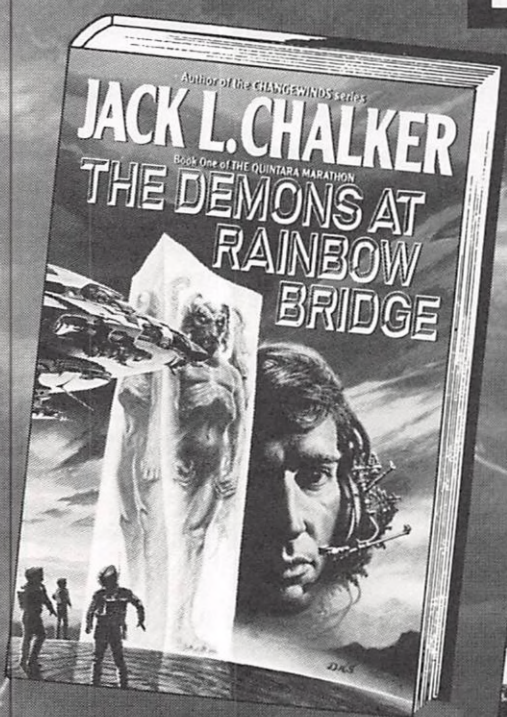
Her husband gets a little love-nip on the shoulder from a werewolf bitch (Brooks), and the next thing you know he's out there with her, howling by the campfire.

Director Joe Dante laces the horror with humor and inside references. Like the close-up of a can of Wolf brand chili and a copy of Allen Ginsberg's *Howl*. The names of several characters are those of directors of werewolf movies. And hey, there's Dick Miller, John Carradine, Slim Pickens, Roger Corman, Forrest J Ackerman.... Special makeup effect artist Rob Bottin's werewolves are big and bad, but in some transformation scenes his *lupus ex machina* effects are a bit too rubbery-bubbly.

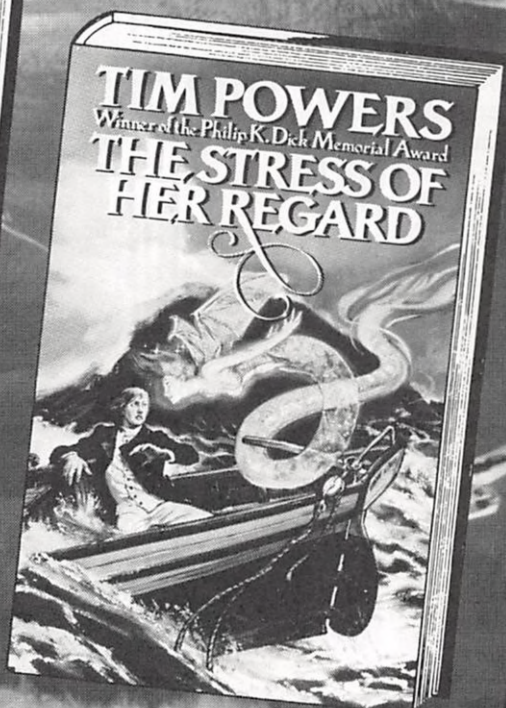
The Howling, spawned four sequels including one featuring were-marsupials. Really.

— Bill Thomas

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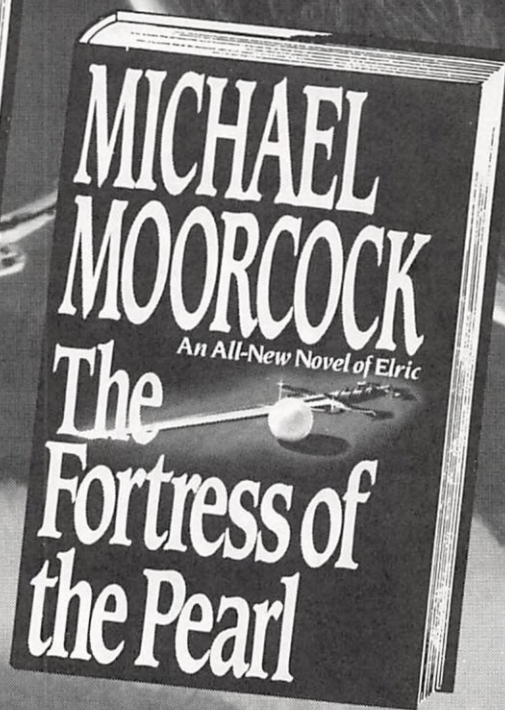


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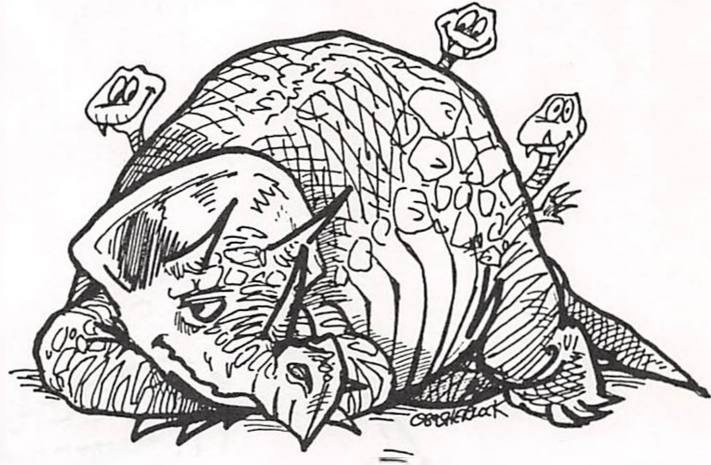


Ace

THE HUNCHBACK OF NOTRE DAME (1939)

Directed by William Dieterle, written by Sonya Levien and Bruno Frank, from the novel *Notre Dame de Paris* by Victor Hugo. With Charles Laughton, Maureen O'Hara, Sir Cedric Hardwicke, Edmond O'Brien, Thomas Mitchell, Harry Davenport, George Zucco, Fritz Leiber (Sr.).

Another of the classic films from 1939 we're including in the program, *The Hunchback of Notre Dame* is one of the greatest examples of Hollywood filmmaking at its peak. Leslie Halliwell's *Film Guide* summed it up succinctly: "This superb remake is one of the best examples of Hollywood expertise at work: art direction, set construction, costumes, camera, lighting, and above all direction brilliantly support an irresistible story and bravura acting." The crowd scenes are astounding: you feel the press of humanity around you. Even the stench of the lowlifes is almost discernible. This great spectacle does not depend upon its wonderful set pieces — the ugly man contest (watch for Rondo Hatton), the whipping of Quasimodo, the storming of the cathedral, the molten lead — which are integrated into a solid, gripping narrative. The cast is also outstanding: Irish-American Thomas Mitchell is even believable as the King of the Thieves (he's better here than in his other big 1939 film, *Gone with the Wind*), though Edmond O'Brien is a bit much as the starry-eyed



poet; and though she's gorgeous, Maureen O'Hara does seem more Irish than Gypsy. But one of the greatest of all film performances (though he disliked it himself) is Charles Laughton as Quasimodo. The makeup is only a small part of the story, because Laughton is Quasimodo from his skeleton outward. His mumbled words, the dangling arms, the worried hands, the agony on the wheel, the joy at ringing the bells, make Quasimodo one of the most indelible creations in movie history. In the novel, and in most of the other screen versions, Quasimodo dies, though he survives here, but no death could be a tenth as poignant as Laughton's last words: "Why was I not made of stone, like thee?" The last shot, a long, long draw-back from the cathedral of Notre Dame, so far back until you cannot tell Quasimodo from the gargoyles around him, is a perfect ending to a nearly perfect film.

— Bill Warren





INVASION OF THE BODY SNATCHERS (1956)

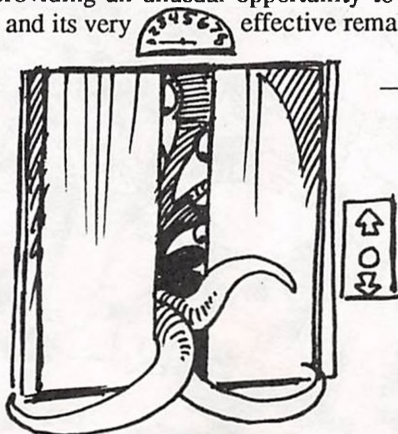
Directed by Don Siegel, written by Daniel Mainwaring, from the novel *The Body Snatchers* by Jack Finney. With Kevin McCarthy, Dana Wynter, King Donovan, Larry Gates, Carolyn Jones, Virginia Christine, Whit Bissell, Richard Deacon, Dabbs Greer, Sam Peckinpah (who may have contributed to the script).

Intelligent, low-key classic tale of alien invasion, perhaps the ultimate 1950s SF-paranoia thriller, strongly directed by Don Siegel. The film has become so familiar that jokes based on it have crept into popular culture: spiritually-dead people are often referred to as "pods" even by those who have never seen this persuasive horror story. It is compromised a bit by a lack of explanation — what happens to the original bodies? — and by an overemphasis on the horror of the situation near the end. But that's the sort of thing you notice only on the third or fourth viewing; if this is your first, be prepared to give yourself over to the film.

Doctor Kevin McCarthy returns to his small California town, Santa Mira, to discover a strange "epidemic": people are convinced their closest relatives and friends aren't really who they seem to be. They act right, they look the same, but there's something lacking. (Siegel had the actors play things just a little straighter than they ordinarily would.) Eventually, McCarthy and his girlfriend Dana Wynter discover that plants, whose spores drifted through space, have produced huge pods that duplicate anyone sleeping nearby. It's up to them to warn the world.

Siegel and Mainwaring originally wanted a much bleaker ending than the film now has; the frame story, in which McCarthy tells his terrible tale to a skeptical Whit Bissell and Richard Deacon, was added after the film was completed. This was probably the wisest decision, given the period in which the film was made; it's frightening enough as it is. Commentators on the film, apparently depending on their own political orientation, have seen it as an attack on Communism (with the pods as the infiltrating Reds) or on *anti*-Communism (with the pods as the McCarthyesque witchhunters of the time). Siegel did intend some social commentary, but claims the political viewpoints are illusory.

We're providing an unusual opportunity to see both the original and its very effective remake.



— Bill Warren



INVASION OF THE BODY SNATCHERS (1978)

Directed by Philip Kaufman, written by W.D. Richter, from the novel *The Body Snatchers* by Jack Finney. With Donald Sutherland, Brooke Adams, Leonard Nimoy, Veronica Cartwright, Jeff Goldblum, Art Hindle, Kevin McCarthy, Don Siegel, Robert Duvall.

One of the rare remakes that matches the original in quality — in fact, some feel that this version is even better than the 1956 original. Instead of simply repeating the effects of the original film, director Kaufman and writer Richter extended them. The small town of the first film is replaced by San Francisco, which increases, rather than diminishes, the inherent paranoia of the story. We're already all too much inclined to simply brush off the people around us in big cities, to simply walk by an accident victim or, as here, to essentially ignore a screaming man who tells us "They're here!" (It is, in fact, Kevin McCarthy, apparently still running; this is one of the best in-jokes in movie history, not just providing a link between two excellent movies, but adding to their theme.)

Philip Kaufman is one of the very best directors working today, one who simply gets better with each successive film but who rarely is acknowledged. After this he did *The Right Stuff* and, most recently, *The Unbearable Lightness of Being*. Here, despite the little joke with McCarthy (and Don Siegel, who turns up as a pod cabbie), he creates an unnerving sense of tension and growing horror. This is a genuinely terrifying film and *not* recommended for children. It is not gory or violent in the slightest, but instead through its mood, emphasizing alienation, becomes so frightening as to be almost unwatchable at times. (At least, that's how *I* feel, and I am not easily frightened.)

It is extremely well cast: Donald Sutherland, who can be one of the warmest actors in film, is the ideal central figure, a health inspector ("if it's a caper, *you* eat it") naturally drawn into the frightening events. Jeff Goldblum, in one of his earliest performances, is also excellent as a whacky friend of Sutherland's, and Leonard Nimoy has probably his best non-Spock movie role as a complacent psychiatrist. The disturbing score is by Danny Zeitlin.

You can compare the two versions; we're running both.

— Bill Warren

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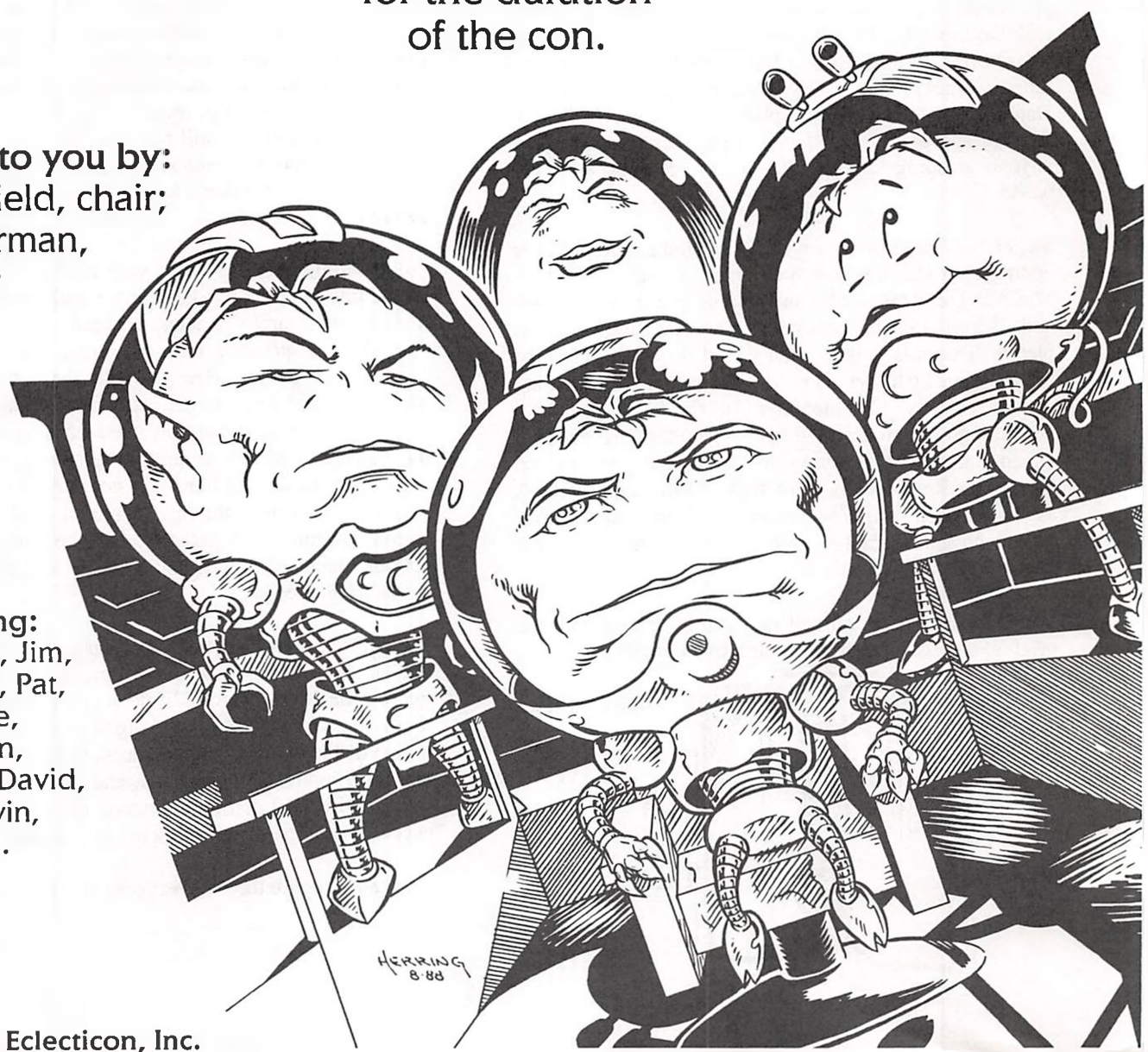
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*JACOB TWO-TWO
MEETS THE HOODED FANG (1977)*

Directed by Theodore J. Flicker. With Stephen Rosenberg, Alex Karras, Guy L'Ecuyer, Joy Coghill, Earl Pennington, Claude Gail.

"Engaging fantasy for kids written by Mordecai Richler, about a boy who dreams he's been sent to children's prison. Low-budget production values are an unfortunate detriment." — from Leonard Maltin's TV Movies.

That's about all we know about *Jacob Two Two* — except that how could we resist renting a film of this title?

THE LITTLE SHOP OF HORRORS (1961)

Produced & directed by Roger Corman, written by Charles B. Griffith. With Jonathan Haze, Jackie Joseph, Mel Welles, Dick Miller, Myrtle Vail, Leola Wendorff, Jack Nicholson, John Shaner, Meri Welles, Wally Campo, Charles B. Griffith.

More than any other film prior to *The Wild Angels*, this established Roger Corman as America's most inventive director of low-budget movies, yet Charles B. Griffith, who wrote the film, went unrecognized. When Howard Ashman wrote his off-off-Broadway musical, the basis for the big-budget remake years later, he didn't even mention Griffith in the original program.

The Little Shop of Horrors plays like a smoothly-rehearsed small play with a well-established repertory company; the interplay between Mel Welles, as the extravagantly Jewish Gravis Mushnik, the nerdly Jonathan Haze, and the airy Jackie Joseph is still funny. The dialect jokes Welles flings off — "I'll be beck in a flesh with the kesh" — are matched by the *signs* in dialect scattered around his Los Angeles Skid Row florist shop: "We don't letting you spend so much." This is Jewish dialect humor as Jewish comics themselves often perform it. Haze is good but less well developed as Seymour Krelboined, partly because his role is more stereotyped.

Many think of *The Little Shop of Horrors* as Jack Nicholson's first movie, but he had been around Hollywood for three years at this point, mostly appearing in Roger Corman films. His cameo here is certainly altogether different from any other role he's had before or since. Bill Murray, in the equivalent role in the remake, isn't half as weird or a third as funny.

When Griffith wrote a prior film, *Bucket of Blood*, as a comedy, Corman was initially dismayed, but the reaction from the crew was so good that he had Griffith simply rewrite the film as *Little Shop*. Then, apparently just to see if he could do it, he shot the film in two days and three nights. (Welles and Griffith, who's both the burglar and the voice of Audrey Jr., shot another night or so on their own.)

The film is amazingly cheap and looks it; some are violently repelled by its tatty atmosphere and rickety sets, but for those who are receptive to low-budget weirdness, *The Little Shop of Horrors* is nothing less than a masterpiece.

— Bill Warren

LITTLE SHOP OF HORRORS (1986)

Directed by Frank Oz, written by Howard Ashman, from his own play, which was based on the script by Charles B. Griffith. Special effects directed by Lyle Conway. Music & lyrics by Alan Menken and Howard Ashman. With Rick Moranis, Ellen Greene, Steve Martin, Vincent Gardenia, James Belushi, John Candy, Christopher Guest, Bill Murray, and Tichina Arnold, Tisha Campbell, and Michelle Weeks as the girl singers, with Levi Stubbs as the voice of Audrey II.

In its transition from low-budget quickie through off-off-Broadway musical to expensive Hollywood epic, *Little Shop of Horrors* did more than lose the initial "The". It gained Lyle Conway, Frank Oz, and a new viewpoint. Instead of merely being a screwy story about a talking, man-eating plant, it turned into a satire about fame, a meditation on life on Skid Row (now clearly New York rather than L.A. as in the first film), and a romance. The love story was there in the first film, but it was hardly a romance. It also lost Seymour's mother, not necessarily a bad thing.

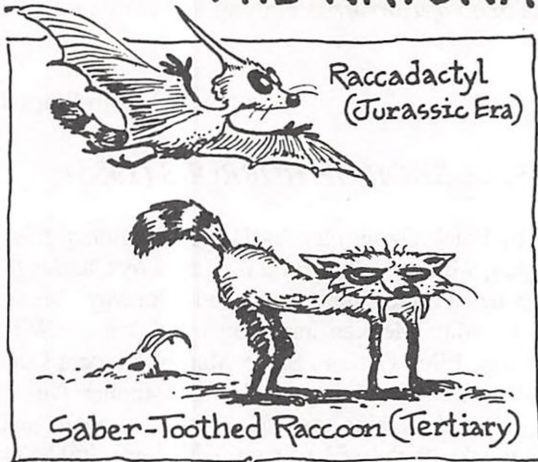
The puppetry by Conway and his crew for Audrey II is astounding; this may very well be the best, most inventive on-camera special effect in movie history. Some of it was shot "undercranked" — making the projected action faster than on the set — including the duets between Rick Moranis and Audrey II (provided with the expressive, sarcastic baritone of Levi Stubbs). The plant shimmies, ko-kos, and bops like a live thing; its lips — I guess those are lips — form syllables and letters. It sneers, it leers, it lusts, it laughs. Step right up, ladies and gentlemen, and see the astounding Audrey II.

If the wonders of the plant were the only attraction of *Little Shop of Horrors*, it would be thin stuff, but Ellen Greene is touching/hilarious and Steve Martin (as the floridly sadistic dentist/biker) is just hilarious/hilarious. Rick Moranis is acceptable as nerdly Seymour, but he's overshadowed by his co-stars, the plant, and Frank Oz's bright and inventive direction.

— Bill Warren



THE NATURAL HISTORY OF RACCOONS



THE RACCOON HAS MANY ANCIENT RELATIVES WHICH LOOK QUITE DIFFERENT FROM THE RACCOON OF TODAY.



TINY RACCADON

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THE FORMIDABLE TYRRACCASAURUS

[THERE IS AN ALTERNATE THEORY THAT THE MASK + STRIPES EVOLVED LATER]

MURDER, HE SAYS (1945)

Directed by George Marshall, written by Lou Breslow. With Fred MacMurray, Marjorie Main, Helen Walker, Peter Whitney, Jean Heather, Porter Hall, Mabel Paige, Barbara Pepper.

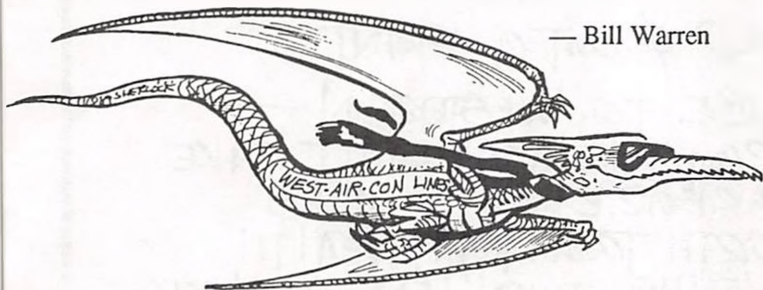
A breezy, silly farce, *Murder, He Says* was apparently inspired by *Arsenic and Old Lace*, and plays almost as fast and loose with murder and corpses as does that classic.

MacMurray is an insurance investigator on the prowl in the Ozarks, or somewhere that there's passels of hillbillies, and becomes involved with the lunatic Fleagle family. There's also a glowing dog that predicts death, phosphorescent corpses, and a hidden treasure. "Onors flysis, Income beezis, Anjes nobez, Inob keyzis", sings the screwy little girl.

Fred MacMurray must have still been under contract with Paramount, because there doesn't seem to be any other reason why he would have followed the great film noir *Double Indemnity* with this wacky, funny film, but his nervous, guy-next-door manner serves him well. Marjorie Main prefigures Ma Kettle as the leader of the clan of murderous hicks.

Not all of it works, but it's surprisingly funny for this corn-fed slapstick, and Lou Breslow's script is inventive throughout. The word "zany" was coined to describe this kind of nonsense, but it lives up to its promise.

— Bill Warren



NON-STOP NEW YORK (1937)

Directed by Robert Stevenson, written by Roland Pertwee, J.O.C. Orton, and Kurt (Curt) Siodmak. With John Loder, Anna Lee, Francis L. Sullivan, Frank Cellier, Desmond Tester.

In the mid-30s, Robert Stevenson was regarded almost as highly by film critics as Alfred Hitchcock; he made several stylish, imaginative and funny thrillers very much in the Hitchcock tradition. And when he first came to the United States from Britain, he made *Jane Eyre*. Of course, later on he was pretty well handcuffed to Walt Disney, with *Mary Poppins* as, probably, the high point. By that time, his 1930s fame had faded and he was regarded as just a director of colorful family films.

Non-Stop New York is the sleeper of this convention; trust me on this one. Give it a little time and you will be am-

ply rewarded by one of the best British adventure/thrillers of the mid-1930s. It is even, if barely, science fiction. About halfway through, the entire cast gets aboard a colossal plane to fly, as the title says, from London to New York without stopping. The plane has staterooms, formal dinners, and an observation deck — which is so noisy people have to yell at each other to be heard.

Quoting from Don Willis' *Horror and Science Fiction Films II* (1982): "The deceptively dawdling first half of *Non-Stop New York* constitutes a rather laborious assembling of the principals for the big flight. Midway, however, the movie begins to transform into a... parody of itself, with just the right note of self-conscious absurdity — e.g., the steward announcing dinner with a bugle; a black-mailer shaking his finger disapprovingly at a gangster about to shove the heroine out of the plane. Hilarious sequence with Francis L. Sullivan imitating a Paraguayan general."

If you are considering sampling a film at Westercon that you have not seen before, this is one that I most highly recommend.

— Bill Warren



THE OTHER (1972)

Directed by Robert Mulligan, written by Thomas Tryon, from his novel of the same name. With Uta Hagen, Diana Muldaur, Chris Udvarnoky, Martin Udvarnoky, Norma Connolly, Lou Frizell, Clarence Crow, Victor French, John Ritter.

Never any great shakes as an actor, though he was handsome enough, Thomas Tryon eventually gave up acting for writing and made a major success. Now largely forgotten, his *The Other* was regarded as highly in its day as its contemporaries *The Exorcist* and *Rosemary's Baby*. He was not happy with some of the changes director Robert Mulligan made in his script for *The Other* and one cannot blame him. The movie only works intermittently — but when it does, it's not just disturbing, it's shocking.

The first two thirds of the film has a secret it keeps; it's not really a surprise when it's finally revealed, but that's well before the end of the film. Twins Chris and Martin Udvarnoky have the right sensual/innocent look for the roles of Niles and Holland, Uta Hagen is moving as the grandmother, and Diana Muldaur is, as usual, fully believable as the horrified mother.

There are eerie scenes involving a crow, a hayloft in a bar, and a soup kettle. *The Other* has always divided audiences: there are those who think it one of the great, unsung masterpieces of horror movies, and others who think it simply an empty bag of tricks. It's rarely shown these days, however, so contemporary audiences haven't often had the opportunity to see for themselves. You do.

— Bill Warren

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PHANTOM OF THE PARADISE (1974)

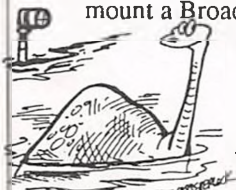
Directed & written by Brian De Palma. With Paul Williams, William Finley, Jessica Harper, Gerrit Graham, George Memmoli, Henry Calvert, Keith Allison.

For my money, this is the film that should have had the fame that went instead to *The Rocky Horror Picture Show*. That film is phony from beginning to end, a safe, boy-next-door treatment of perversity and passion; *Phantom of the Paradise* is bleak, jaundiced, and authentic. The rock music in it may not be what hard-core rock music buffs regard as rock 'n' roll, but it works in the context of the film — and is beside the point, anyway. It's the anything-for-ticket-sales aspect here that's dead-on accurate, a vicious satire of a greedy business, a movie that many who actually work in the rock trade consider to be all too true. If you fried a rock star on stage, as happens to poor, flashy Beef (Gerrit Graham) here, it would be a sensation, and would indeed sell tickets. That's show biz, as evil little Swan (Williams) smirks.

Just as there is something harmless about *Rocky Horror*, so there is something dangerous about *Phantom of the Paradise*, and that's all to the good. De Palma is basically an icy-cold director, in that respect somewhat like John Carpenter. He seems to have no real empathy for the romances in his movies (as anyone who has seen the ostensibly-romantic *Obsession* can attest), but again, that works to the advantage of the story with *Phantom of the Paradise*. Winslow Leach's (William Finley) sudden affinity for Phoenix (Jessica Harper) is merely a convention, a brush stroke standing in for a full portrait; Phantoms love Singers, as in the Gaston Leroux original on which this is loosely based, and that's all we need to know. Further exposition would just get in the way of the headlong pace of the film.

I'm emphasizing here the seriousness behind the facade of *Phantom*, but the most important thing about the movie is that it is marvelously entertaining: it is, after all, basically a comedy. Gerrit Graham is a scream as Beef, pompous, effeminate, and silly. There's something comic and sinister about diminutive Paul Williams as rock mogul Swan (based on Phil Spector), and Finley is the quintessential nerd — even after becoming the Phantom. I still feel that this is De Palma's best film; he must have some affection for it, since he's been trying to mount a Broadway production for years.

— Bill Warren



PRIVATE PARTS (1972)

Directed by Paul Bartel, written by Phil Kearney and Les Rendelstein. With Ayn Ruymen, Lucille Benson, John Ventantonio, Gene Simms, John Lupton, Laurie Main, Stanley Livingston.

This was the first Hollywood feature directed by Paul

Bartel, who later directed *Death Race 2000*, *Eating Raoul*, and *Scenes from the Class Struggle in Beverly Hills*. He also has made a name for himself as a fey, funny actor. However, *Private Parts* is absolutely something else again, and a word of warning needs to be posted.

This is a comedy but it is absolutely not for children, for the comedy is coal-black. The story centers on an apartment house where a young woman comes to stay with a relative. There's sexual perversity galore, murders, and suspense. There is also what may be the single most outrageous scene I have ever seen in a movie. I will not give it away, but it involves (a) a person of unusual sexual orientation, (b) a transparent, inflatable sex doll filled with water, and (c) a hypodermic needle.

Bartel's later films are more arch and sarcastic than *Private Parts*, but they're certainly no better. This is very much in need of revival. But heed my warning: *this is definitely not to everyone's taste*.

— Bill Warren



RUNAWAY (1984)

Written and directed by Michael Crichton. With Tom Selleck, Cynthia Rhodes, Gene Simmons, Kirsie Alley, Stan Shaw, G.W. Bailey.

Vancouver, near future. Selleck and Cynthia Rhodes are cops on the Runaway Squad, a police unit which responds to reports of defective robots running wild. "Runaways". Not RoboCop, but RoboPerps. Selleck and Rhodes investigate a rash of killings by domestic robots. There's a human behind the mechanical mayhem. Luther (Simmons), a sadistic computer scientist, has been tampering with robot servants, turning them into killers to cover up his theft of microchips. Frosty Kirstie Alley is his henchwoman. Luther, a really bad guy, uses a gun that fires heat-seeking explosive bullets. Smart bullets. Real smart. So smart that if a target ducks around a corner, the bullet goes around it, too. If a target runs upstairs, the bullet follows.

There's a lot of imaginative camerawork from the POV of Luther's "floater" robots as they eavesdrop overhead and as they whiz along streets at hubcap level. There's even a POV of one of the smart bullets.

Selleck's character has acrophobia, so wouldn't you know it, the climax comes on a skyscraper under construction, *mano a mano* in an open-air elevator. Helping out bad guy Simmons is a swarm of spiderlike robots equipped with acid-filled hypodermic syringes. The ratcheting arachnoids are all over the place. Yow!

An enjoyable SF adventure-comedy, not long on plot, but brisk and fun.



— Bill Thomas



NEILSON



SNOW WHITE AND THE SEVEN DWARFS (1937)

Produced by Walt Disney; animation directed by David Hand, William Cottrell, Wilfred Jackson, Larry Morey, Perce Pearce and Ben Sharpsteen; story adapted by Otto Englander, Merrill De Maris, Richard Creedon, Dorothy Ann Blank, Dick Richard, Earl Hurd, Ted Sears, and Webb Smith, from the fairy tale as collected by Jakob and Wilhelm Grimm. Voices include Adriana Caselotti, Harry Stockwell, Lucille La Verne, Eleanor Audley, Scott Matraw, Billy Gilbert, Pinto Colvig.

Snow White and the Seven Dwarfs is, unquestionably, one of the two films on the program which really need no production notes. (The other is *The Wizard of Oz*.) But perhaps some reasons why this milestone of entertainment, the first commercially successful feature-length cartoon, actually works as well as it does are in order. The following information is drawn from Leonard Maltin's very highly-recommended *The Disney Films*.

First, notice that we rarely stay with any characters for a long period of time; the story is continually cutting between Snow White, the Dwarfs, and the Wicked Queen. This serial-like continuity gives the film a solid pace and maintains interest throughout.

The Dwarfs are comic, of course, and the main source of interest in the film, but they don't work in a vacuum; the sweetness of Snow White and the evil of the Queen are also necessary for the mix to work. And the Dwarfs' comedy never stands alone; most of what they do has a direct bearing on the plot.

The film was worked on for over four years; many sequences were animated, some even committed to film, and later removed, including the death of Snow White's mother and a lengthy, very funny scene of the Dwarfs eating soup. (This pencil test has been shown on Disney TV shows.) Animation was used in ways that live action could not duplicate, even though the basic script could easily have been shot live. Snow White's fleeing through the forest, for instance, follows a path a live camera could not easily have followed.

The film was a surprise hit — everyone in Hollywood had expected Disney to fall on his face — and established the Disney empire.

— Bill Warren

Directed by Jack Clayton, written by Ray Bradbury from his own novel. With Jason Robards, Jonathan Pryce, Shawn Carson, Vidal Peterson, Pam Grier, Diane Ladd, Royal Dano, Ellen Geer, Angelo Rossitto, Richard Dvalos; narrated by Arthur Hill.

In the late 1950s, Ray Bradbury adapted his short story *Black Ferris* into a screenplay, but the planned production was never made. He rewrote the script as a novel, *Something Wicked This Way Comes*, which was successful. Later, he re-adapted the novel itself as a script for Disney, but again, production was stalled. Finally, director Jack Clayton, whose *The Innocents* is one of the great horror films, was hired, and the film was made.

Was it ultimately worth all the effort? You can judge from this rare showing. Opinions were strongly divided on the film, but, alas, mostly negative. One wonders if this was due to general disappointment over the film itself, or because it didn't measure up to the promise of a film from Disney, Bradbury and Clayton. Don Willis' comments, from his *Horror and Science Fiction Films II*, are astute but probably a bit more negative than the film warrants.

“A most adventuresome — if not really too successful — fantasy. The main thought... seems to sort out something to the effect that the remedy for unhappiness is happiness. This is, perhaps, a slightly unfair paraphrase of the film's theme, but it's close enough to suggest weaknesses. Bradbury's script is laced with interesting ideas and compelling imagery, but the levels on which it works — the literal and the figurative — seem to be out of synch....

“The effects comprise a fairly splendid carnival themselves, but as often as not seem unnecessary or redundant.... At its best — in, say, the scene in which Dark equates each lost year of the librarian's life with a page torn flaming from a book — the movie vividly and lucidly literalizes its ideas. Dark scorns the man for “living through other men's lives” — living only through books — and thus ... Bradbury... equates the two men, for *Dark* and his carnies *literally* live on the life-force of others.

“If a pristine, childlike (*Bradbury-like*) wonder... were restored to the denizens of the carnival [by the age-reversing carousel], some ambivalence would tinge the scenes of their destruction at the end. But there's no such thing (the movie seems to say) as a happy vampire, even in Greentown.”

— Bill Warren/Don Willis





SON OF FRANKENSTEIN (1939)

Directed and produced by Rowland V. Lee, written by Willis Cooper. With Boris Karloff, Bela Lugosi, Basil Rathbone, Lionel Atwill, Josephine Hutchinson, Lionel Belmore, Gustav von Seyffertitz, Donnie Dunagan, Edgar Norton, Michael Mark.

Boris Karloff played the role for which he's best known for the third and final time in this elaborate, highly stylized horror epic from Universal. It's another entry in our salute to 1939, but like the other three we have chosen, would easily fit into any film program of outstanding movies. It is definitely not up to the level of the previous film in the series, *Bride of Frankenstein*, but then very few films of any sort are.

Son of Frankenstein is an efficient, well-directed but rather standard Gothic thriller. Karloff is somewhat underused in the film; the Monster spends much of the first part of the film paralyzed and inert, but comes into his own in the last reel. When he is being used as a mobile blunt instrument by the broken-necked Ygor (Lugosi), the Monster is merely a prop, but after Ygor's death, he becomes a figure of awe and strength again. Nonetheless, it must be admitted that writer Willis Cooper obviously didn't care much about the Monster or his characterization, certainly unlike James Whale and his collaborators on the first two films.

The best thing about *Son of Frankenstein*, other than the odd, abstract decor — the film was billed as the first "streamlined" horror movie — is Bela Lugosi as Ygor. This is unquestionably the Hungarian's best movie performance, better than his two appearances as Dracula, certainly better than his misjudged role as the Frankenstein Monster two movies down the line. He's funny, eerie and menacing as Ygor, the prototypical Mad Doctor's Assistant — but with his own agenda of revenge.

— Bill Warren

SON OF PALEFACE (1952)

Directed by Frank Tashlin, written by Tashlin, Joseph Quillan, and Robert L. Welch. With Bob Hope, Roy Rogers, Jane Russell, Trigger, Douglass Dumbrille, Harry Von Zell, Bill Williams, Lloyd Corrigan.

One of Bob Hope's — and Roy Rogers' — best movies, *Son of Paleface*, tops the original *Paleface* in every way except one: the first film had the great movie song "Buttons and Bows". It turns up again here along with almost everything else in creation.

Hope is the son of the bogus frontier hero Paleface. He runs afoul of queen-of-the-outlaws Jane Russell, and provides a hindrance, to say the least, to gimlet-eyed, guitar-strummin' government agent Roy Rogers. Trigger and Bob Hope spend the night together. The right people end up with the right people and Hope even finally gets Russell.

This is in the spirit of the *Road* movies. It is somewhat dated in humor but it's so broad and silly that only the fastidious are likely to object to such things. Frank Tashlin had been a cartoon director for Warner Bros.; he is, as far as I know, the only such director who not only made the transition to live-action features but kept intact a lot of his wild cartoon gaggery.

When you see the svelte but aging Hope on TV today you can easily forget that he was one of the great screen comedians, in a period ranging from around 1945 to 1955, and he's at his wisecracking, cowardly best in this film. For once, you might be able to spot why Woody Allen consistently names Hope as one of his all-time favorite comics. It seems that Hope has largely forgotten how or why he worked so well, or maybe is just such an institution that he doesn't really care. But the old movies, such as this one, are there for evidence as to what a master of timing he once was.

When I was a kid, it seemed as though *Son of Paleface* had been made just for me. I loved Bob Hope, and what I felt for Roy Rogers couldn't even begin to be described by such a puny word as "love". I literally kept rubbing my eyes while watching the film. It didn't seem, until seeing it, that Hope and Rogers even lived on the same planet and could possibly be photographed with the same camera. But Rogers enters into the spirit of things, keeping his own heroic persona intact, and leaving most of the gags to Trigger. Great, great fun.

— Bill Warren



VALLEY OF GWANGI (1969)

Directed by James O'Connolly, written by William E. Bast and Julian More, based on a story by Willis O'Brien. Special effects by Ray Harryhausen. With James Franciscus, Gila Golan, Richard Carlson, Laurence Naismith, Freda Jackson.

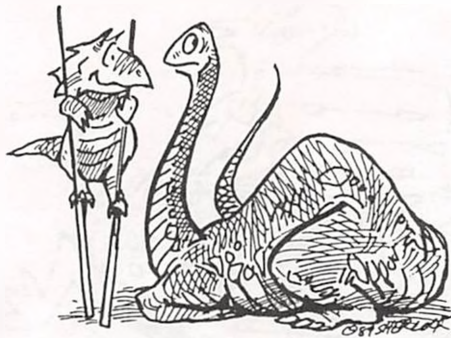
In keeping with the dinosaur theme of *Westcon*, here's stop-motion animator Ray Harryhausen's best dinosaur picture.

Mexico, 1912. A small U.S. circus troupe discovers a hidden valley where dinosaurs still live. They happen upon this marvelous place while chasing an eohippus, a tiny prehistoric horse that a young Mexican boy had found. The eohippus, named El Diablo by the boy for no particular reason, has also attracted the attention of a pith-helmeted English paleontologist (Naismith). The miniature three-toed horsie would be a big draw for the circus, but promoter Franciscus sees bigger dollar signs if they can just get enough lariats on this here big ol' meat-eater, an allosaurus. The allosaurus snaps their ropes and has the circus cowboys on the run, but jams itself in the narrow passage into the valley and gets knocked out by falling rocks. The game troupers seize the opportunity to heft the dormant dinosaur into a big cage on wagon wheels and take the beast back to their current venue.

On exhibit in the bullring of a Mexican town, Gwangi (supposedly a Gypsy word for "monster") does attract a crowd, but the allosaurus gets loose — thanks to the meddling of one of the circus's Gypsies — mixes it up with a hapless elephant, and then raises havoc in the town.

There's plenty of Harryhausen's dinosaur dynamics in the lost valley, with lasso-tossing cowboys going after a struthomimus and styracosaurus and one of the circus Gypsies bulldogging a pteranodon. That's surreal enough, but how about the scene where the foul-humored allosaurus charges into the town's cavernous church trying to catch Franciscus and love-interest Golan?

— Bill Thomas



tom thumb (1958)

Produced and directed by George Pal, written by Ladislav Fodor, based on the fairy tale collected by Jacob and Wilhelm Grimm. With Russ Tamblyn, Alan Young, Terry-Thomas, Peter Sellers, Jessie Matthews, June Thorburn, Bernard Miles, Peter Bull.

George Pal's science fiction movies are familiar viewing at science fiction conventions; even *Seven Faces of Dr. Lao* turns up from time to time. But there are several Pal films that are almost *never* shown, not just at conventions, but on television. These include *Houdini*, *The Naked Jungle*, and the film that many regard as Pal's finest movie, *tom thumb*.

Russ Tamblyn was at the height of his all-too-brief period of stardom; he received an Oscar nomination for *Peyton Place* and had gained a lot of recognition for his athletic, energetic dancing. He was perfect casting for the thumb-sized, magically-born son of the woodchopper and his wife in this inexpensive but elaborate fantasy. Tamblyn's all-American face and impish grin seem somehow appropriate for the tiny tom, and his colorful dance with the toys would be the highlight of much more lavish musicals.

Today, people have forgotten that *tom thumb* was the first film to gain major American recognition for Peter Sellers and Terry-Thomas, here cast as a pair of idiot crooks who see in tom the perfect way to loot the town treasury. Mild, amiable Alan Young holds his own as the good-natured musician who falls in love with a fairy, and the great musical star of the 1930s, Jessie Matthews, is charming as tom's mother.

The special effects are up to Pal's standards but some of the woodsy sets are less than convincing. Pal was never really a very good director of live actors and tended to shade often toward the vulgar. For one of the only two times in his career after quitting the Puppetoon shorts, Pal uses puppets here to great, delightful effect.

tom thumb is a sweet film, with excellent songs by Peggy Lee and others, and a sense of innocent fun rare at any time in film history.

— Bill Warren



WHO FRAMED ROGER RABBIT (1988)

Directed by Robert Zemeckis; animation directed by Richard Williams; script by Jeffrey Price and Peter S. Seaman from the novel *Who Censored Roger Rabbit?* by Gary K. Wolf; produced by Robert Watts and Frank Marshall; executive producers Steven Spielberg and Kathleen Kennedy. With Bob Hoskins, Christopher Lloyd, Joanna Cassidy, Stubby Kaye, Alan Tilvern, and the voices of Charles Fleisher, Kathleen Turner, Amy Irving, Mae Questal, Mel Blanc, Richard Williams.

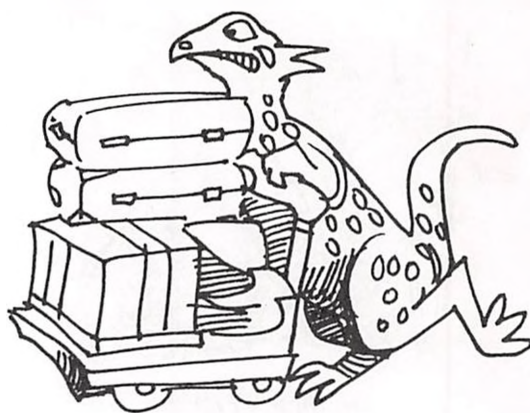
Nobody listens to me. Years ago, I pleaded with an animation producer to do a giant robot show. Did he listen? No. Then along came *Transformers*. Two years ago I tried to sell a dinosaur show to a network. Did they listen? No. They went with a superhero. The superhero failed but *The Land Before Time* was a smash hit. When Gary Wolf's zany novel, "Who Censored Roger Rabbit?" was first published, I collared every producer, executive, and network veep I met and told them they absolutely had to option this story. Did they listen? No. So it was up to Steven Spielberg, who discovered *Roger Rabbit* among the tens of thousands of proposals, galleys, and scripts that cross his desk each year, to bring Wolf's insane vision to life. There is a reason for this: Steven Spielberg sweats off more creativity on a given afternoon than can be found in most studios.

Another smash hit, and deservedly so. "Unique" is casually bandied about much too often, but in the case of *Roger Rabbit* there is no denying it: It's unique, it's zany, it's totally wacko, it's rococo, it's done to excess — but what a dazzling, glorious, joyous excess it is. Not the least of its achievements is that it succeeds in being a good *film noir* while spoofing the genre at the same time.

Roger Rabbit hit movie-going psyches deep and hard; look how quickly the public snapped up "'toons" to refer to animation. And of course the Motion Picture Academy gave *Roger Rabbit* its highest honor by ignoring it for best picture of 1988. No matter, time is the great judge. Just as *King Kong* and not the Oscar-winning *Cavalcade* is truly the best picture of 1933, just as *2001: a Space Odyssey* and not *Oliver!* is truly the best picture of 1968, *Roger Rabbit* will be remembered by future generations as the best picture of 1988. And the next time I suggest a film project to somebody, they damn well better listen.



— Buzz Dixon



THE WICKER MAN (1974)

Directed by Robin Hardy; written by Anthony Shaffer. With Edward Woodward, Christopher Lee, Diane Cilento, Britt Ekland, Ingrid Pitt, Lindsay Kemp.

Summerisle, The Outer Hebrides, Scotland, the present. Edward Woodward (now TV's *Equalizer*) plays Sgt. Neil Howie of the West Highland Constabulary. Sgt. Howie flies his amphibious plane to the remote island of Summerisle to investigate the reported disappearance of a girl. The islanders are strangely, playfully, uncooperative with his inquiries. Even the girl's mother, who finally tells the sergeant that the girl had died some time ago of natural causes. Howie, a fervid Episcopalian, soon discovers that everyone on the island is a practicing pagan. Howie discovers that the girl's coffin is empty except for a dead hare. The missing girl, supposedly dead and buried, is still alive and is being held for a ceremony involving human sacrifice. When Howie goes to his plane to radio for back-up, the set's been sabotaged and the plane engine won't start. The islanders begin to assemble for the ceremony.

Woodward is pleasing as the strait-laced "Christian copper". Christopher Lee thoroughly enjoys himself as Lord Summerisle, laird of the island. His great-grandfather returned the islanders to the paganism of their ancestors while at the same time introducing them to scientific agricultural methods. Most of the other cast members are perfect in their sly heathen smugness. Britt Ekland and Ingrid Pitt are somewhat out of place, apparently having been insinuated for a couple of not necessarily unwelcome nude scenes. Ekland's come-hither night dance, sorely tempting the chaste Howie, is particularly bravura.

The Wicker Man has an air of pagan poetry to it. It's practically a musical, what with the impish islanders forever breaking into songs, especially bawdy ones to rattle the priggish Howie.

— Bill Thomas

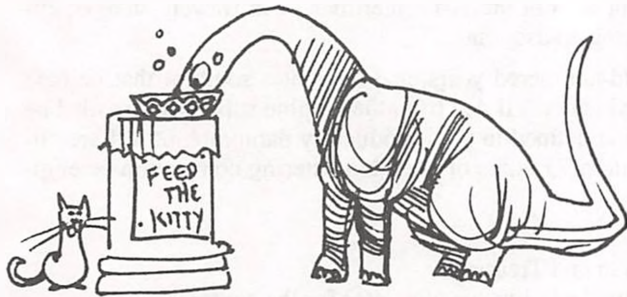
THE WIZARD OF OZ (1939)

Directed by Victor Fleming, written by Noel Langley, Florence Ryerson, and Edgar Allan Woolf, based on the novel by L. Frank Baum. Special effects by A. Arnold Gillespie. With Judy Garland, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton, Frank Morgan

“Toto, I’ve a feeling we’re not in Kansas any more.”

Immortal words, Dorothy. This year is the 50th anniversary of the release of one of the most-loved movies ever made.

Dorothy Gale (Garland) runs away from home to save her little dog Toto from being destroyed at the behest of mean Miss Gulch (Hamilton). A kindly traveling showman finesses her into returning, but she’s racing a tornado. Dorothy hits her head in the shaking farmhouse.



The tornado whirls her away to the Land of Oz. Her house lands on the Wicked Witch of the East, to the delight of the Munchkins, little people who hail Dorothy as their deliverer, stage-managed by Glinda, the Good Witch of the North (Burke). The Wicked Witch of the West (Hamilton again) crashes the party, demanding to know who killed her sister and trying to claim her sister’s magic Ruby Slippers. But the Slippers slip onto Dorothy’s feet and Glinda rousts the Wicked Witch.



Dorothy wants to go home, but Glinda says she’ll have to see the Wizard of Oz to find out how. To find the Wizard’s Emerald City, follow the Yellow Brick Road. On the Yellow Brick Road, Dorothy makes friends with: the Scarecrow (Bolger), who hopes the Wizard of Oz will give him a Brain; the Tin Woodman (Haley), who wants a heart; and the Cowardly Lion (Lahr), who wants courage. The Wizard, a giant floating head, sets them a task: bring him the Wicked Witch’s broomstick.

But you know all that, don’t you? If not, wow, have we got a movie for you!

— Bill Thomas

Bylaws of the West Coast Science Fantasy Conference (Westercon)

- I. It is now traditional (but not obligatory) that the West Coast Science Fantasy Conference (Westercon) shall take place over the July 4th holiday weekend.
- II. It is now traditional (but not obligatory) that Westercon Guests of Honor and other notables be selected from among SF personalities residing within the Westercon geographical area.
- III. The Westercon Committee shall have the right to limit activities of attendees, either individually or in groups, insofar as such activities endanger, physically or legally, other persons or their property. Such limitations may include, but are not limited to, closing down parties, ejecting persons from the conference, or turning offenders over to other authorities. No refund of membership money need be given in such circumstances.
- IV. All committees shall issue name badges, with those for pre-registered members having the names displayed in no less than 24 point bold type. Badges shall contain a unique membership number assigned by the current conference, which shall be used in Section VII.C.10.b.2. In case of transfer, the old membership number shall be noted.
- V. No regular session of the Westercon Business Meeting shall be scheduled to start at a time earlier than noon, nor later than 2 p.m., nor on the last day of the conference. In those cases where a site selection resolution, as defined in Section VII.C.11 below, is necessary, a special Business Meeting may be called to determine the site selection question.
- VI. For business other than site selection voting, a quorum of 25 members of the current conference shall be required. All those voting at the Business Meeting must be members of the current conference. Except as noted herein, all business requires a simple majority to pass.
- VII. Westercon Site Selection Procedures
 - A. Eligibility of Bids: Any site on the North American Continent west of the 104th meridian or in Hawaii, shall be eligible to be the location of a Westercon, subject to the following restrictions.
 1. Only those sites north of 37 N latitude are eligible in odd-numbered years, and only sites south of that latitude are eligible in even-numbered years. If no bids qualified under VII.A.2 from the eligible subregion are filed by January 1 of the year of voting, then all sites in the region defined in the introductory paragraph of VII are eligible. However, under no circumstances shall a site within 75 miles of the administering convention be eligible.
 2. To be eligible, a Westercon Bid must have:
 - a. at least two (2) persons declaring themselves Chairman and Treasurer
 - b. a letter of intent or option from a hotel or other facility declaring specific dates for the conference
 3. If no site selection bids are qualified for the mail ballot (see Section VII.C.3), the provisions of Section VII shall be suspended and all sites defined in the introductory paragraph of Section VII shall be eligible.
 - B. Eligibility of Voters
 1. Site Selection voting is limited to those who are Full Attending or Supporting members of the Westercon at which voting is taking place, and who have paid a voting fee toward their membership in the Conference being selected. One day members may vote at the unanimous agreement of all bidding committees.
 2. The amount of the voting fee shall be established by the Conference conducting the voting, after consulting the desires of the known bidders for the Conference being voted upon.
 3. The payment of a voting fee shall make the voter at least a full supporting member of the Conference being voted upon, and may make the voter a full attending member, depending upon the policy of the winner.
 - C. Voting Procedures
 1. The ballot shall be drawn by the current Westercon committee. The Los Angeles Science Fantasy Society, Inc. shall prepare a prototype form for the Site Selection Ballot and provide it to the current committee for publication and distribution. This provision shall be made at the same time the Bylaws are provided to the current committee.
 2. The Ballot and full rules for site selection, including times, the deadline for voting and the location of voting, shall be given to all Westercon attendees upon registration at the Conference, or shall be prominently posted at registration at all times.
 3. The ballot shall include all eligible bids which have been filed in writing with the current committee by the April 15th preceding the vote. It shall also include entries for "No Preference" and "None of the Above", and have a space for a write-in bid.
 4. "None of the Above" shall be treated as a bid, for purposes of vote counting.
 5. The Ballot shall be a secret ballot, specifically marked for preferential voting with an explanation of the method of tallying.
 6. All on-site ballot sales and balloting shall be from one central location, under the supervision of the current committee.

7. Site selection shall be open for at least four (4) hours between the hours of 6:00 p.m. and midnight on the evening before the Site Selection meeting.
8. Mail ballots shall be mailed on or before the May 10th preceding the voting to all members of record on the date of mailing. All mail ballots received by the committee prior to June 20 shall be counted.
9. Each bid shall have 15 minutes of scheduled conference program time, on the first full day of Westercon, to make a bidding presentation.
10. Vote Counting
 - a. One (1) individual equals one (1) membership equals one (1) vote. Corporations and Associations may purchase voting memberships but must cast them as "No Preference". A "guest of" membership must have been transferred to a specific person prior to casting the vote.
 - b. Properly completed ballots shall contain:
 - (1). the member's printed name
 - (2). the member's membership ID as assigned by the current conference
 - (3). the member's dated signature
 - (4). the member's address of record with the current conference
 - (5). the member's new address if different from the address of record
 - (6). the member's votes as defined in Section VII.C.10.d below.
 - c. Verification of Ballots shall consist of matching items 1, 2 and 4 of Section VII.C.10.b above with the current conference records.
 - d. All ballots received by the committee prior to the opening of the business meeting shall be held until the business meeting. The count shall be by preferential ballot. The successful bid shall be the one which gains a majority of those votes which express a preference for a bid. This includes all votes for a specific bid or for "None of the Above", and excludes "No Preference" and ballots which are blank or invalid. Only properly completed ballots shall be counted.
 - e. All vote totals of final results and of all intermediate counts shall be made available at or before the closing ceremony.
11. Should no bid gain the needed majority, or should there be no qualified bidding committee, or should "None of the Above" win, a 3/4 majority of the Conference Business Meeting may award the conference to any bid, and a simple majority may decide that they are unable to decide. Should the meeting not reach a decision, it shall be the responsibility of the Los Angeles Science Fantasy Society, Inc. Board of Directors to arrange for the Westercon Site Selection. This selection shall be made within six (6) weeks of the Standing Business Meeting. A Westercon site selected by this procedure shall not be restricted by any of this section, save the main body of section A above and shall not affect the selection of any subsequent Westercon. However, if "None of the Above" is voted by the membership, then none of the bids which were on the ballot shall be chosen.

VIII. Procedure for Amendment of these Bylaws

- A. Amendments must be ratified by the majority vote of the Westercon Business Meetings in two consecutive years, or by a 2/3 vote of one meeting. The secretary of the 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.
 - B. Proposed amendments shall be read in full by the chair or his designate immediately before being voted upon.
 - C. The question of secondary ratification is debatable but not amendable.
 - D. Unless otherwise provided, amendments shall take effect on January 1st of the year after they receive final passage. Operating rules will not be changed for the upcoming Westercon by the interim Business Meeting.
- IX. The Los Angeles Science Fantasy Society, Inc. will act as an archive to the Westercon Bylaws and Minutes. Westercon shall reimburse the LASFS for only the copying and forwarding costs of requests for copies of the Bylaws and/or Minutes. A copy of the minutes and motions passed by the Business Meeting shall be sent within 2 months to the LASFS. The LASFS shall keep the Bylaws up to date. The selected committee for each year shall be supplied by the LASFS with one (1) copy of the then current Bylaws within 2 months. The committee shall then provide duplicate copies of the Bylaws to all current bidding committees.
 - X. The Bylaws of the West Coast Science Fantasy Conference, 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 conference every year. Failure by the convention committee to publish this information shall not affect the procedure to amend the bylaws as stated in article VIII.
 - XI. Each member of the conference, by the use of his or her membership, agrees to abide by these Bylaws.

Standing Rules

1. Rules regarding Eligibility and Voting Procedures for Site Selection are not considered to be Operating Rules.



Proposed Amendments to Westercon Bylaws

(Submitted for consideration at the Business Meeting)

Amend Article IV by adding to the end of the last sentence:

“both on the badge and on registration information used for site selection voting administration”.

Amend Article V by replacing the last sentence with:

“A special meeting, at which site selection business shall be the sole business which is in order, may be scheduled on the last day of the convention, starting no earlier than noon nor later than 2:00 pm. Site selection business is also in order at any regular session of the Business Meeting. Site selection business shall consist of announcement of a winner, if one is produced by balloting, or a site selection resolution, as defined in VII.C.11 below. The quorum for a special site selection meeting shall be those members who attend the meeting.”

Amend Article VII.C.1 by replacing it with:

“The Los Angeles Science Fantasy Society, Inc., shall prepare a prototype form for the Site Selection Ballot and Instructions on how to fill it out and provide these to the current Westercon committee. Upon receipt of these items, the current Westercon committee shall complete the ballot by filling in the information about the current bid committees, the voting fee and the return address, and shall be responsible for publication and distribution. This provision shall be made at the same time the Bylaws are provided to the current committee.”

Amend Article VII.C.7 by replacing “Site Selection meeting” with “the meeting at which site selection business shall be scheduled”.

Amend Article VII.C.8 by replacing “on the date of mailing” with “as of one week prior to the date of mailing”.

Amend Article VII.C.10.d by replacing the first sentence with:

“All ballots received by the committee prior to June 20, and any others received by mail which may be counted, shall be held until after the opening of the convention, after which they shall be verified by the committee and the bidders.

Amend VIII.C by adding:

“, except that amendments to the original amendment which produce a lesser change from the current bylaws than the amendment awaiting ratification shall be in order”.

Add a new Standing Rule:

“The administering committee must designate, before the opening of the convention, whether site selection business will be held at a regular session of the Business Meeting, or at a special session as defined in Article V of the Bylaws.”

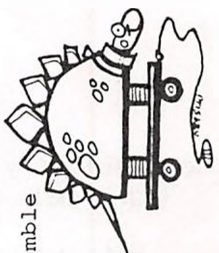


WESTERCON HISTORY

In 1948, E. Everett Evans of the Los Angeles Science Fantasy Society proposed that an annual West Coast convention be started, for West Coast fans who couldn't afford to travel East each year. The first Westcon was organized by the LASFS in September 1948. It was a one-day event with an attendance of 77. It wasn't until 1951 that the Westcon became a weekend-long event, settled into the July 4th holiday, and began travelling around to different cities.



	DATE	CITY & NAME	HOTEL	GUEST(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	6/18/50	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	U.S. Grant Hotel	Ray Bradbury	Roger Nelson & William F. Nolan
VI	5/30-5/31/53	(SouthwestCon) Los Angeles	Hotel Commodore	Gerald Heard	E. Everett Evans/LASFS
VII	9/3-9/4/54 (2)	San Francisco (S F Con)	Sir Francis Drake Hotel	Jack Williamson	J. Ben Stark
VIII	7/3-7/4/55	Los Angeles	Hotel Commodore	Mel Hunter	Lew Kovner Cheslen 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/CD Foundation & LASFS
XI	9/1/58 (2)	Los Angeles (SolaCon)	Alexandria Hotel	Richard Matheson (2)	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	7/1-7/2/61	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 haLevy/Little Men & GGFS
XVII	9/4/64 (2)	Oakland (PacifCon II)	Leamington Hotel	Edmond Hamilton & Leigh Brackett (Pro)	Al haLevy & J. Ben Stark
XVIII	7/3-7/5/65	Long Beach	Edgewater Inn	Forrest J Ackerman (Fan) Frank Herbert (Pro)	Steve Tolliver & John Trimble
XIX	7/1-7/4/66	San Diego	Stardust Motor Hotel & Country Club	Anthony Boucher (Fan) Harlan Ellison (Pro)	Dennis N. Smith
XX	7/1-7/4/67	Los Angeles	Sheraton-West Hotel	John & Bjo Trimble (Fan) Marion Z. Bradley (Pro)	Brandon Lamont (4)
XXI	9/1/68 (2)	Berkeley (BayCon)	Hotel Claremont	Lon Atkins (Fan) Philip Jose Farmer (Pro)	Bill Donaho, Alva Rogers & J. Ben Stark
XXII	7/3-7/6/69	Santa Monica (FUNCon II)	Miramar Hotel	Walter J. Daugherty (Fan) Randall Garrett (Pro)	Chuck Crayne & Bruce Pelz
XXIII	7/2-7/5/70	Santa Barbara	Francisco Torres	Roy Tackett (Fan) Jack Williamson (Pro)	John & Bjo Trimble
XXIV	7/1-7/5/71	San Francisco (SFCon '71)	Hilton Inn	Rick Sneary (Fan) Avram Davidson (Pro)	Jerry Jacks
XXV	6/30-7/4/72 (5)	Long Beach	Edgewater Hyatt House	Don Simpson (Fan) Lloyd Biggle Jr. (Pro)	Dave Hulian
XXVI	6/30-7/4/73	San Francisco (SFCon '73)	St. Francis Hotel	Len Moffatt (Fan) Larry Niven (Pro) George Barr (Fan)	Jerry Jacks
				James Nelson Coleman (Special)	



XXVII	7/3-7/7/74	Santa Barbara	Francisco Torres	Philip K. Dick (3) (Pro) Charles Burbee (Fan)	Fred Patten
XXVIII	7/3-7/6/75	Oakland (OakLACon I)	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	Totem Park Residence	Damon Knight (Pro) Frank Denton (Fan)	Fran Skene
XXXI	6/30-7/4/78	Los Angeles (Westercone)	L.A. Marriott Hotel	Kate Wilhelm (Special) Poul Anderson (Pro)	Ed Finkelstein & Mike Glycer
XXXII	7/4-7/8/79	San Francisco	Sheraton Palace Hotel	Don C. Thompson (Fan) Richard Lupoff (Pro) Bruce Pelz (Fan)	Jerry Jacks
XXXIII	7/3-7/6/80	Los Angeles	Hyatt House Hotel	Sherry Gottlieb (Special) Roger Zelazny (Pro)	Milt Stevens
XXXIV	7/2-7/5/81	Sacramento	Red Lion Inn	Bob Vardeman (Fan) C.J. Cherryh (Pro)	Michael Garrels
XXXV	7/2-7/5/82	Phoenix	The Phoenix Hilton	Grant Canfield (Fan) Gordon R. Dickson (Pro) Fran Skene (Fan)	Randy Rau/CASFS
XXXVI	7/1-7/4/83	San Jose (Westerchron)	Red Lion Inn	Robert Asprin (Special) Phil Klass (Writer)	Lee Forgue
XXXVII	6/29-7/3/84	Portland	Portland Marriott Hotel	Alicia Austin (Artist) Tom Whitmore (Fan) Harlan Ellison (Pro) F.M. & Elinor Busby (Fan)	Steve Berry, Pam Davis, Bryce Walton
XXXVIII	7/3-7/7-85	Sacramento	Red Lion Inn	Alex Schomberg (Artist) James Hogan (Pro)	Michael Garrels
XXXIX	7/3-7/6/86	San Diego	Town & Country Hotel	Paula Christ (Fan) David Brin (Pro)	Gail Hanrahan, Mitchell Walker Curtis White
XL	7/2-7/5/87	Oakland (Episode XXXX)	Oakland Hyatt Regency & Convention Center	Karen Turner (Fan) Gregory Benford (Writer) Aubrey MacDermott (Fan)	Lisa Deutsch-Harrigan (Artist)
XLI	7/1-7/4/88	Phoenix	Hyatt Regency Phoenix Sheraton Phoenix	Lela Dowling & Ken Macklin Leslie Fish (Filk) Robert Silverberg (Pro) Craig Miller (Fan)	Terry Gish
XLII	6/30-7/4/89	Anaheim (Consaurus)	Anaheim Marriott Hotel	Real Musgrave (Artist)	Lex Nakashima
XLIII	7/5-7/8/90	Portland	Red Lion Inn	John Varley (Pro) Arthur Hlavaty (Fan) Ursula K. LeGuin Vonda McIntyre Kate Wilhelm	Patty Wells/John Lorentz



- (1) Replaced Steward Metchette as Chairman
- (2) Combined with the World Science Fiction Convention, sharing names, guests of honor and Chairs.
- (3) One day was usually designated as Westercon (Chair and Guest of Honor) day.
- (4) Did not attend
- (5) Replaced Ted Johnstone as Chairman

Mythcon combined with WesterCon that year



Members as of June 1, 1989

964 AB HUGH, CHRISTINE	443 BENNETT, ROB	483 BUTLER, PAULA	902 CRAMER, PAULINE	288 FAUNT, DOUG
965 AB HUGH, DAFYDD	1164 BENOUN, TONY	488 BUTLER, SAM	940 CRANSTON, CAROL	546 FELD BAUM, GARY K.
551 ABRAMOWITZ, ALYSON L	376 BERCH, MICHAEL	976 BUTTERFIELD, ADRIAN	100 CRAWFORD, LINDSAY	770 FERAUD, MICHELLE
165 AGHAIEPOUR, KAYVAN	433 BERG, DAVID	14 BUTTERFIELD, DAVE	534 CRISPIN, MARK	864 FERRARI, MARK
1207 AKERS, GREGORY D	550 BERG, LUTHER	252 BUZZARD, THOMAS	1106 CRONQUIST, LINDA	850 FINCHI, SIEILA
1208 AKERS, LESLIE S.	716 BERGE, DAVID	635 BYRD, BRENT	285 CROOKS, CAROL	263 FINDER, JAN HOWARD
951 ALBASI, G.L.	1135 BERRIEN, ELIZABETH	1100 CABRERA, ARMAND	341 CROSS, RICHARD	603 FISCHER, DARLEEN
944 ALENIKOV, NICOLAI	99 BERRY, DAVID W.	1101 CABRERA, GUEST OF A.	520 CTEIN,	993 FISCUS, JAMES W.
966 ALL, WENDY	1189 BERRY, SARAH	1199 CADWELL, MAREN E	465 CURCIO, FRANCESCO	77 FISH# LESLIE
190 ALLEN, ED "HAMMER"	1128 BEST, JANICE	363 CADY, CHUCK	983 CUTLER, DR ANDREW	70 FISH #1, GUEST OF L.
1118 ALLEN, LARRY	262 BIFFEL, TERRY	364 CADY, GRAMA	1074 DANIEL, DONALD	71 FISH #2, GUEST OF L.
191 ALLEN, MAUREEN "IVY"	746 BIGGLESTONE, CLINT	437 CADY, KATHE	600 DANIEL, JAMES	72 FISH #3, GUEST OF L.
89 ALLEN, STEVE	239 BIARNI,	365 CADY, TASHA	599 DANIEL, LINDA	73 FISH #4, GUEST OF L.
261 ALLSUP, TED	555 BLACKMUN, ALICE	616 CAIDEN, ERIC	307 DAUGHERTY, JAMES	78 FISH #5, GUEST OF L.
245 ALMER, TORUN	961 BLANC, LISA	544 CALDERWOOD, JOHN	309 DAUGHERTY, KATHRYN	300 FISHER, GLEN
474 ALVAREZ, JANET	479 BLANCHARD, ROGER	311 CAMERON, MARTIN	907 DAUGHERTY, MARY ELLEN	865 FISKE, WAYNE
286 ALVES, JAMES	185 BLANCHETTE, DAVID	1064 CAMERON, NIKKI	908 DAUGHERTY, WALT	656 FITCH, DON
726 AMOS, KEN	184 BLANCHETTE, SHAWN	469 CANFIELD, JEFF	522 DAVIDSON, HOWARD	292 FITZGERALD, KATIE
249 AMSBURY, CLIFTON	1056 BLECHMAN, LAUREL	408 CANFIELD, LAURIE	628 DAVIS, DANIEL	414 FLETCHER, MICHAEL
789 ANDERSON, GARY	1083 BLEICH, BILL	196 CANNON, DON	519 DAVIS, JOE	541 FONG, JOHN
788 ANDERSON, JANET WILSON	875 BLISS, DAVID	197 CANNON, JOHN	984 DAVIS, PATRICIA	539 FONG, KANDIS
495 ANDERSON, JUDY	593 BLOOM, GUEST OF M.	760 CANTOR, DAVID	776 DAVIS, ROB	566 FORD, ROGER
24 ANDERSON, MARK	580 BLOOM, MICHAEL	1080 CANTOR, MARTIN	985 DAWE, DIANNE	110 FOSS, JACE
426 ANDERSON, ROBERTA N.	772 BLOOMER, DOUGLASS	12 CANTOR, ROBBIE	986 DAWE, RUSSELL	836 FOSS, RICK
525 ANDREWS, JOHN	972 BLUM, ROBERT S.	977 CAPELLA, RAY	744 DAWE, SUE	521 FOSTER, ADRIENNE
651 ANDRUSCHAK, HARRY	21 BOCK, LA YEH A.	828 CARLYLE, PATRICK	11 DAZZO, GENNY	994 FOSTER, BOB
315 ANSOK, GARY	577 BOMAR, FRED	978 CARMICHAEL, CHRISTINE	987 DE CLES, JON	863 FRAME-GRAY, NOLA
1222 ANTHONY, MARK	1120 BONDURANT, LISA	535 CARPENTER, AMY	710 DE GUARDIOLA, SUSAN	1161 FRAME-GREY, GUEST OF N.
193 APODACA, PAT	1119 BONDURANT, MARK	1138 CARREN, DAVID	342 DECKERT, DAN	1218 FRANCIS, SUE
1133 APOSTOLOU, JOHN	1136 BONINO, JOSEPH P	625 CARROLL, CATHY	343 DECKERT, DANISE	695 FRANK, MIKE
452 APPLEMAN, DANIEL	1102 BOOKER, DELORES	979 CARROLL, J. LARRY	293 DELANDER, KATHLEEN	470 FRANKEL, LINDA
950 APPLETON, JOAN	4 BOSKY, BERNADETTE	402 CARTER, CRAIG W.	732 DELUDE, MICHELLE	923 FRANKLIN, CHERYL
549 ARAMIAN, ARA	226 BOSTICK, ALAN	401 CARTER, LEE	943 DEMARETZ, AJ	832 FRANKLIN, SUSAN
615 ARMBRUSTER, BOBBI	638 BOTWIN, MITCH	980 CASSUTT, MICHAEL	154 DENNIS, JANE	244 FRANSON, DONALD
713 ARNOLD, PAUL	640 BOTWIN, SETH	308 CEDENO, NANCY	153 DENNIS, SCOTT	330 FRAZER, CYNTHIA
122 ARRIGHI, JIM	717 BOUTIN, JACQUELINE	663 CHADWICK, C.	847 DENT, ELENA	329 FRAZER, DONALD
121 ARRIGHI, JULIET	731 BOWMAN, PIETER	1139 CHALFIN, GREG	988 DETTLING, J. RAY	83 FREAS, KELLY
636 ARTHURS, B.D.	973 BOYETT, STEVE	412 CHAPMAN, CHERYL	475 DICK, CHRIS	233 FREAS, LAURA BRODIAN
166 ASHER, SHAWN	734 BRADLEY, DOROTHY	613 CHAPMAN, GUEST OF C.	455 DICK, TESSA	243 FREEMAN, H. DENISE
167 ASHER II, PHILLIP	368 BRADLEY, JOHN	348 CHAPMAN, JOHN	665 DIGBY, THOMAS	1176 FREITAG, LISA
591 ATHELSTAN,	851 BRADY, N. TALBOT	347 CHAPMAN, JUDITH	267 DIGGS, PATRICIA	624 FRY, LORI
1082 ATKINS, DAWN	783 BRAINARD, CAROLE	421 CHEW, MARSDEN	702 DILLON, DIANE	668 FULFORD, LILY
454 AUSTIN, ALICIA	581 BRANDSHAFT, RICHARD	199 CHING, LARRY	701 DILLON, LEO	617 FULLBRIGHT, KARANNE
105 AUSTIN, ED	97 BRANDT, TERESA	370 CHISHOLM V, WALTER	989 DITELLO, LARRY	353 FULLER, FREDERIC
384 AUSTIN, ELIZABETH	1078 BRANTLEY, JAY	981 CHITLIK, PAUL	1084 DIVONO, SHARMAN	200 FULTON, CINDY
1186 AVILA, RUBEN	1079 BRANTLEY, LUANNE	119 CHIONG, TINA	990 DIXON, BUZZ	142 FULTON, KATHLEEN
880 BADEN, C.S.F.	533 BRATMAN, C.J.	120 CHONG, TONY	1065 DONAHUE, MICHAEL	693 GADDERY #1, GUEST OF THE
881 BADEN, DEBORA	572 BRATMAN, DAVID	377 CHRISTOFFERS, KARL	209 DONATO, LOU	995 GALLAGHER WU, DIANA
250 BAERNSTEIN, BARBARA	524 BRATMAN, N.A.	884 CHRISTY, JO ANN	208 DONATO, MYRNA	144 GALLACCI, STEVE
1069 BAILEY, BILL	222 BRAY, TIM	420 CHUDNOW, ALAN	476 DOWLING, LELA	140 GALLAHER, DAVE
392 BAILEY, MARK	974 BREEN, JON L.	145 CLARK, BEV	755 DUBRICK, DAN	698 GALLOWAY, MIKE
1070 BAILEY, WANDA	15 BREIDBART, SETH	528 CLARK, DAVID	1112 DUMARS, DENISE	212 GALT, JOHN
391 BAILEY-MATHEWS, ALEXANDER	16 BREIDBART #1, GUEST OF S.	294 CLAYPOOL, GAVIN	306 DUMOND, JAMES	1068 GANOFSKY JR., JOHN
967 BAKER, SHARON	17 BREIDBART #2, GUEST OF S.	730 CLEARY, LINDA	378 DUNN JR., T.A.	575 GARB, GORDON
887 BALLARD, NIKKI	18 BREIDBART #3, GUEST OF S.	351 CLEARY III, JOHN "SEAN"	1067 DUNSTER, J.R.	685 GARIG-MEYER, LEE
601 BALSOR, ELIZABETH	19 BREIDBART #4, GUEST OF S.	1140 CLIFT, PAUL	833 DUPONT, BRENDA	169 GARRELS, CELINA
422 BANGS, MARI	20 BREIDBART #5, GUEST OF S.	366 COHEN, SANDY	812 DUQUETTE, TERRY	170 GARRELS, MICHAEL
751 BARD, BARRY	390 BRENER, HARRY	1205 COHEN, SHARON	441 DURBROW, DOUG	927 GARRETT, MAUREEN
1192 BARKER, DAVID	389 BRENER, MARA EVE	963 COHEN, SHERI	631 DUTCHER, RICHARD	657 GARRETT, MELANIE
406 BARKOCY, JEAN "MUFFY"	675 BRENNAN, MICHAEL	354 COLE, COREY	619 DYER, ANDREW	260 GAVORA, PAMELA
900 BARNES, DIANA	676 BRENNAN, NANCY	337 COLE, LORI ANN	991 EASTON, M. COLEMAN	259 GAVORA, ROBERT
968 BARR, MIKE	1168 BRENNER, MAYER A.	1063 COLEMAN, BONNIE	399 ECHTERNACHT, GARY	224 GELB, JANICE
560 BARRETT, BRYAN	975 BRIN, DAVID	547 COLEMAN, MICHELE	545 EDISON, LAURIE GOTTLIEB	931 GENSON, LEONARD
1071 BARRETT, GREGORY	383 BRISTOW, KAREN	1171 COLEMAN, PATRICIA	992 EDMONDSON, G.C.	996 GERBER, STEVE
143 BARRETT, GUEST OF B.	910 BROOKMAN, ALAN	1062 COLEMAN, ROBERT	271 EIDE, PHYLLIS	130 GERDS, ERIC
1183 BARRETT, SEAN	810 BROWN, DENIS	843 COLEMAN SR., ROBERT	480 ELDERKIN, JACQUELINE T.	131 GERDS #1, GUEST OF E.
92 BARRON, GUEST OF J.	784 BROWN, HARRY	982 CONWAY, GERRY	707 ELLERN, BILL	132 GERDS #2, GUEST OF E.
91 BARRON, JOHN	220 BROWN, JORDAN	106 COOK, ELYSE	438 ELLIOTT, RUSS "QUAZAR"	133 GERDS #3, GUEST OF E.
413 BATZLOFF, DAVE	1137 BRUNET, JAMES	5 COOK, PATRICE	699 ELLISON, GUEST OF H.	997 GERROLD, DAVID
969 BAXTER, JOHN	879 BRYANT, DAVE	52 COOK, ROBYN	700 ELLISON, HARLAN	998 GILDEN, MEL
970 BEASON, DOUG	435 BUCHALTER, CAROL	418 COOK, SHANE	456 ENGEL, GORDON	230 GISH, DAVID
394 BEATTY, ALLAN	436 BUCHALTER, DAN	1103 COOPER, JOHN	296 ENGSTROM, RON	234 GISH, RAY
834 BEDNARCZYK, MARCIA	375 BUCHANAN, PENNY	659 COPELAND, JEFF	529 ERWIN, JAMES	231 GISH, SEAN
158 BEEMAN, BILL	810 BUCHANAN, SHERRY	1110 COPPERBERG, KENDAL	447 ESCAPE BOOKS #1, GUEST OF	211 GISH, TERRY
453 BEERS, JINX	355 BUHALIS, L. LOIS	227 CORRINET, MARK S.	448 ESCAPE BOOKS #2, GUEST OF	762 GLAZER, GLENN
971 BELL, CLARE	1210 BURCHARD, JONATHAN	40 CORSON, DON	909 ESLINGER, JOAN	999 GLUT, DON
1105 BELLER JR., CHARLES	1209 BURCHARD, LETHA	1111 COSTELLO, KATHRYN	26 EVANS, MARIANNA	400 GLYER, MIKE
350 BEMIS, JUDITH	85 BURCHFIELD, JOHN	720 COUNSL, WENDY	1132 EVERNHAM, ANNETTE	738 GODDIN, JEAN
150 BEN-HUR, DEVIN	670 BURDICK, TIM	463 COX, LISA	362 FARR, BRUCE	332 GOLD, BARRY
141 BENDER, GUEST OF J.	1066 BURKETT, JILL	46 COZZENS, DANINE	362 FARR, GENEVIEVE	333 GOLD, LEE
530 BENDER, JAN	56 BUTHNER, PER	811 CRALL, ELIZABETH	361 FARR, KIM	405 GOLD, LYNN
1134 BENFORD, GREGORY	489 BUTLER, HOLLY	901 CRAMER, JOHN	359 FARR, RUBY	571 GOLDBERG, SETH

Members as of June 1, 1989

839 GOLDFARB, JANINE	134 HILLIS, ROBERT	499 KETTER, GREG	705 MALLORY, BENNY	101 MILLER, DENNIS
1204 GONZALES, DESIRE	930 HILQUIST, BOB	1005 KILLUS, JIM	352 MALLORY, SARA	1072 MILLER, KURT
824 GONZALEZ, JACK	3 HLA VATY, ARTHUR	128 KING, TERRY	734 MALLOY, SEAN	1146 MILLER, PETE
825 GONZALEZ, JEAN	1126 HO, GUEST OF S.	754 KITZMAN, GUEST OF R.	913 MALMQUIST, ALLEN	266 MIRABELLA, T'AN
747 GOODMAN, GUEST OF S.	1125 HO, SUSAN	753 KITZMAN, RITA	914 MALMQUIST-LITTLE, DENISE	801 MITCHEL, JANET
745 GOODMAN, SARAH	781 HOBBS, HAROLD	1129 KOEPEL, ELLIOT	1011 MANNING, RICHARD	34 MITCHELL, ANDREA
367 GOTTLIEB, SHERRY	223 HOELLEIN, DON	1006 KOMAN, VICTOR	1054 MANNING, SANDRA	1018 MITCHELL, BETSY
862 GRAY, LOUIS E.W.	510 HONECK, BUTCH	381 KONKIN, SAMUEL	192 MANSFIELD, CHRISTINE	115 MITCHELL, ELLIOTT
857 GREEN, BILL	509 HONECK, SUSAN	883 KONRAD, CHARLOTTE	1076 MANSFIELD, JOHN	116 MITCHELL, GEORGE
168 GRIFFIN, TIM	203 HOPKINS, DEBORAH	602 KOOGLE, RICHARD	654 MARBLE, BETH	33 MITCHELL, PETREA
278 GRIFFITHS, JANIS W.	202 HOPKINS, JOHN	796 KORP, GUEST OF M.	653 MARBLE, CHRIS	590 MIYAKE, MIKE
279 GRIFFITHS, RICHARD	750 HOPKINS, PRISCILLA	795 KORP, MIKE	844 MARKS, KIMBERLEE	537 MOFFATT, JUNE
703 GROGG, PATRICIA	763 HOSTLER, DOUGLAS	949 KOSTANICK, CHRIS	494 MARMOL, NANCY	536 MOFFATT, LEN
251 GROGG, RALPH	317 HOTZ, HENRY	112 KRAMER, EVAN	1012 MARMOR, PAULA	416 MOFFETT, JEAN
135 GROSS, ELIZABETH	458 HOWARD, GERY	111 KRAMER, VALERIE	1013 MARSHALL, FRANK	415 MOFFETT, WILLIAM
595 GRUEN, RICHARD	846 HOYT, MARJIE	794 KRAMKE, CONNIE	842 MARSTON, B. ALEXANDRA	248 MOLTICH, CAROLINE
316 GUARINO, BETTY YANN	605 HRISOULAS, GUEST OF J.	794 KRAMKE, KAREN	180 MARTIN, EDNA	481 MONSON, SHELLEY
206 GUNDERSON, ELEANOR	503 HRISOULAS, JAMES	729 KRASK, PAUL	1014 MARTIN, GEORGE RR	1165 MOORE, SHERRI
791 GUON, DAVID	633 HRISOULAS, TRUDI	785 KRAVITZ, MARIAN	179 MARTIN, MARY E.	179 MOORE, SHERRI
1000 GUSTAFSON, JON M.	1085 HUFFMAN, STEPHANIE	466 KREUTZMAN, KRIS	1219 MARTIN, SCOTT	331 MOORE-KYLE, FRANNY
273 GUTHERSON, THOR	558 HUGHES, SHELLY	1107 KRISPOW, JEFFREY	1081 MARTIN, STEVE	1094 MORALES, JEREMY
556 GUTHRIE, ANNA	407 HULL, CHRISTOPHER	542 KRUSE, SCOTT	1015 MARTIN, SUE	61 MORMAN, GUEST OF M.
1141 GUTIERREZ, ALAN	749 HULSE, CHARLES	123 KUPFFER, MIKE	516 MARTINE, GUEST OF V.	63 MORMAN, JEFFREY
1197 HAAS, CLIVEDEN CHEW	723 HULTSTRAND, PATTI	614 KYLE, JEANIE	517 MARTINE, VICTOR	65 MORMAN, JUDITH
1198 HAAS, BALAS AID	460 HUNT, ANNE C.	325 KYLE, STUART	487 MARTINEZ, JUANITA	64 MORMAN, MICHAEL
428 HALE, SUSAN JO	461 HUNT, CHAZ	201 KYLE, WILLIS	1097 MARTZ, BRUCE	62 MORMAN, SUSAN
387 HALL, DAVID	257 HUNT, ROBIN	340 LANDAN, GUEST OF S.	1098 MARTZ, CAROLYN-KATYA	1086 MORNINGSTAR, CHIP
1190 HALL, H.B.	210 HUNT, WILLIAM	339 LANDAN, STEPHEN	1099 MARTZ, ELEANOR	706 MORREL, ANNE
235 HALL OCK, RICHARD	258 HUNT, WILLIAM ROBIN	626 LANE, BRIAN P.	1145 MARK, CHRISTY	917 MORSE, JODY
1220 HALPERN, MARTY	1104 HURT, ROBERT	1227 LANEY, FRANK	712 MASAMITSU, DARYL	319 MORSE, KELLY
1223 HALSTEAD, ANDREA	782 HYDE, BARBARA	48 LANGDELL, JAMES	711 MASAMITSU, LYNE	758 MORTENSEN, LIZ
1213 HALSTEAD, SCOTT	272 HYMAN, SARA	897 LANGE, MARSHA	674 MASON, MICHAEL	1169 MORTON, MR WILLIAM A
1001 HAMBLY, BARBARA	584 IDTINGS, MICHAEL	276 LARSEN, DAVE	882 MASON, MICHAEL	1170 MORTON, MRS WILLIAM A
891 HAMBURG, JULIE	687 IKEGUCHI, WENDY	403 LAUBENHEIMER, L.J.	327 MASSOGLIA, ALICE	472 MORTON, SHARON
586 HAMIT, FRANCIS	27 IRWIN, BARY	822 LAUDERDALE, HARRIET P.	326 MASSOGLIA, MARTY	397 MOSELEY, CRAIG
683 HANDZEL, CATHY	324 ISAACS, FRED	313 LAURENT, BOB	264 MATHENY, CHARLES	652 MOSHER, WILLIAM
682 HANDZEL, JIM	434 ISCH, MICHAEL	715 LAVENDER WINE, ASSISTANT	1077 MATHEWS, LOIS	486 MOSS, JEAN
563 HANNIFEN, ECLARE	103 JACKSON II, CHARLES LEE	809 LAW, WILLIAM	831 MATHEWS, NEIL	771 MUELLER, LARRY
562 HANNIFEN, OWEN	124 JACOBSON, DAWN	960 LAZAR, JUDITH T.	941 MATHIAS, WILLIAM	1058 MUENCHI, MARTHA
894 HANSEN, JOSEPH	661 JACOBSON, JANICE	690 LAZELLE JR., FRED	238 MATTHEWS, BOB	297 MURPHY, DANIEL
893 HANSEN, KATHLEEN	125 JACOBSON, KINKY	1144 LEDGER, PETER	1053 MATTHEWS JR., WINSTON	1202 MURRAY, TERESA
627 HANSON-ROBERTS, MARY	467 JEFFERSON, JOEL	1061 LEE, APRIL	393 MATTHEWS-BAILEY, GAIL	1201 MURRAY, TRACY ANN
512 HARITOS, JOAN	1004 JEIN, GREG	915 LEE, JENNET	531 MAY, MARLIN	585 NA CONFEDERACY, GUEST OF
305 HARRIGAN, HAROLD	691 JENKINS, LAURA	75 LEE, TERI	858 MAY, ROLAND	410 NAKAGAWA, BRYCE
303 HARRIGAN, JENEIEVE	82 JENKINS, STACEY	1159 LEICHEL, JOHN	543 MCALLISTER, LINDA	6 NAKASHIMA, LEX
304 HARRIGAN, LISA	1215 JETT, BILL	1160 LEICHEL, KAREY	473 MCCLIMANS, JOHN	1211 NAUMANN, BILL
1142 HARRIS, DAVID	282 JEWELL, MARY JANE	194 LEON, DON	344 MCCOMBS, CHERYL	1212 NAUMANN, HOPE
1002 HARRIS, FRED	25 JHON, MICHAEL	398 LEONARD, DEBORAH	803 MCCOY, SEAN	718 NAVARRA, TONY
491 HARRIS, PAT	338 JIRA, JAMES	866 LEVIN, ROB.	552 MCCRAY, JOY	552 NEE, DAVE
43 HARRISON, PETER JOHN	845 JOHNSON, BARBARA	532 LEVITA, ELLEN	108 MCCUTCHEON, KAY	1187 NELSON, ASTRID
38 HARTLOVE, AIMEE	471 JOHNSON, CAROL	430 LEVITA, MARTIN	634 MCGILLIS II, JACK	1116 NELSON, JOHN
39 HARTLOVE, JAY	187 JOHNSON, DALE	807 LEWIS, LINDA	501 MCKEE, ERIN	1115 NELSON, LARALEE
775 HARTMAN, JOHN L.	573 JOHNSON, DAVID	704 LIEDTKE, LARS	298 MCKENNA, BRIDGET	1188 NELSON, MARIANNE
655 HASELTINE, SUE	714 JOHNSON, ELEANOR	871 LILY, SARAH	736 MCKERSIE, JOE	570 NELSON, MARY
942 HASHIMA, MARIE	445 JOHNSON, JAMES	735 LIMAJLEW, CHRISTOPHER	735 MCKERSIE, MARYEILEEN P.	569 NELSON, PAUL
36 HATCHER, MATTHEW	574 JOHNSON, MARI	743 LIMAJLEW, HARLAN	1016 MCLAUGHLIN, JOHN	81 NEUMAN, JACQUI
236 HAUKS DOTTIR, CAROLLY	241 JOHNSON, STEPHEN	513 LINDSAY, DAVID	468 MCLAUGHLIN, MICHAEL	80 NEUMAN, SASA
289 HAWKINS, JANE	240 JOLLEY, KAREN	409 LINKER, SHELDON	68 MCLEOD, JIM	139 NEWCOMER, LESLIE
76 HAYES, FRANK	424 JONES, CRAIG	1007 LIPPINCOTT, CHARLEY	395 MCMANUS, PAMELA WALSH	697 NEWELL, ANGELA
708 HAYES, NANCY	947 JONES, HEATHER R.	98 LIPSKI, JOHN A.	396 MCMANUS, PATRICK	696 NEWELL, SORAYA
777 HAZEN, MONTIE	1109 JOYCE, MISTIE	916 LITTLE, DAVID	859 MCMMASTER, JOYCE	769 NEWMAN, HOLLY
90 HELLGREN, KAREN	814 JUMPER, JENNIFER	442 LIVINGSTON, MONIKA	1017 MCNELLY, DR. WILLIS	768 NEWMAN, ROB
957 HENDERSON, BRIAN	594 KADLECEK, DAVE	1200 LOGUE, KATHEI	903 MCNUTT, R. KEVIN	821 NEY, DARLENE
155 HENDRICK, LYNDIA	1143 KADREY, RICHARD	912 LOPEZ, JAMES	198 MCPIKE, JOHN	1166 NIKKEL, JAMIE
156 HENDRICK, WOODY	444 KAHLER, WILLIAM	538 LORENTZ, JOHN	1177 MCQUARRIE, ALLAN	1167 NIKKEL, STEVE
195 HENRICKSEN, KEITH	1163 KANEFSKY, BOB	1008 LOUBERT, DENI	1178 MEANS, ANTIGONE	10 NIVEN, FUZZY PINK
237 HERRING, DOUGLAS	117 KARI, AMY	346 LOUIE, GARY	1113 MECKLEM, TODD	612 NIVEN, LARRY
587 HERRON, MICHAEL	557 KARNEY, TERRY	523 LOW, DANNY	632 MEDART, DAN	630 NORDLING, DENNIS
1003 HERTZ, JOHN	727 KATO, GUEST OF K.	269 LOWE, BRIAN	827 MEDCHILL, JUNE	1196 NORRIS, MIKE
840 HESCOX, RICHARD	146 KATO, KEITH	505 LUEBBERT, GEOFF	611 MEIER, PAUL	174 NORTHBRIDGE, GINNY
95 HEYDT, DAVID	508 KATZ, PAULA	502 LYAU, BRADFORD	484 MEIER, WILMA	302 NOTKIN, DEBBIE
96 HEYDT, DOROTHY	336 KATZE, RICK	911 LYON, J. SHAU	694 MERRIGAN, TIM	379 NULL, MERLIN
94 HEYDT, MARGARET	225 KEEGAN, CATHERINE	149 LYRIS, SONIA ORIN	892 MERSEL, JONATHAN	1052 NUSSMAN, PATRICIA
35 HEYDT, MARIE	924 KEMP, PHIL	867 LYSAUGHT, JOAN	962 METZ, PAUL	273 O'BRIEN, ANNE
126 HEYDT, WILSON	641 KEMPER, GARY	51 MACDONALD, CATHERINE	684 MEYER, ROBERT	375 O'BRIEN, HAL
93 HEYDT COMBINE, THE INSIDIOUS	666 KEMPER, JAIME	50 MACDONALD, PAUL	896 MEYERS, DAVE	629 O'BRIEN, MICHAEL T.
1114 HIKIDA, SUSAN	291 KENDALL-LEVITA, WANDA	1009 MACGREGOR, LOREN	895 MEYERS, MARY ANN	182 O'NEILL, KAREN
637 HILDEBRAND, MARGARET	579 KENIN, MILLEA	786 MACKEY, SUSAN	679 MICHELETTI, CAROL	1073 OAKLEY, RUTH
1055 HILDRETH, DIANNA	759 KENNEALLY, ELIZABETH	477 MACKLIN, KEN	678 MICHELETTI, PAUL	1124 OBERLE, MARIANNE
667 HILL, GENE	59 KERCHEVAL, ALENE	722 MACRAE, BRUCE E.	178 MICONE, ANDREW	66 OCHSNER, LAURIE
689 HILL, LINDA LEE	60 KERCHEVAL, BERRY	2 MAINHARDT, RICIA	620 MIDFORD, PETER	175 OGAWA, CALVIN
688 HILL, SCOTT	423 KERNS, DONA	1010 MALLONEE, DENNIS	8 MILLER, CRAIG	1019 OKUDA, MIKE

Members as of June 1, 1989

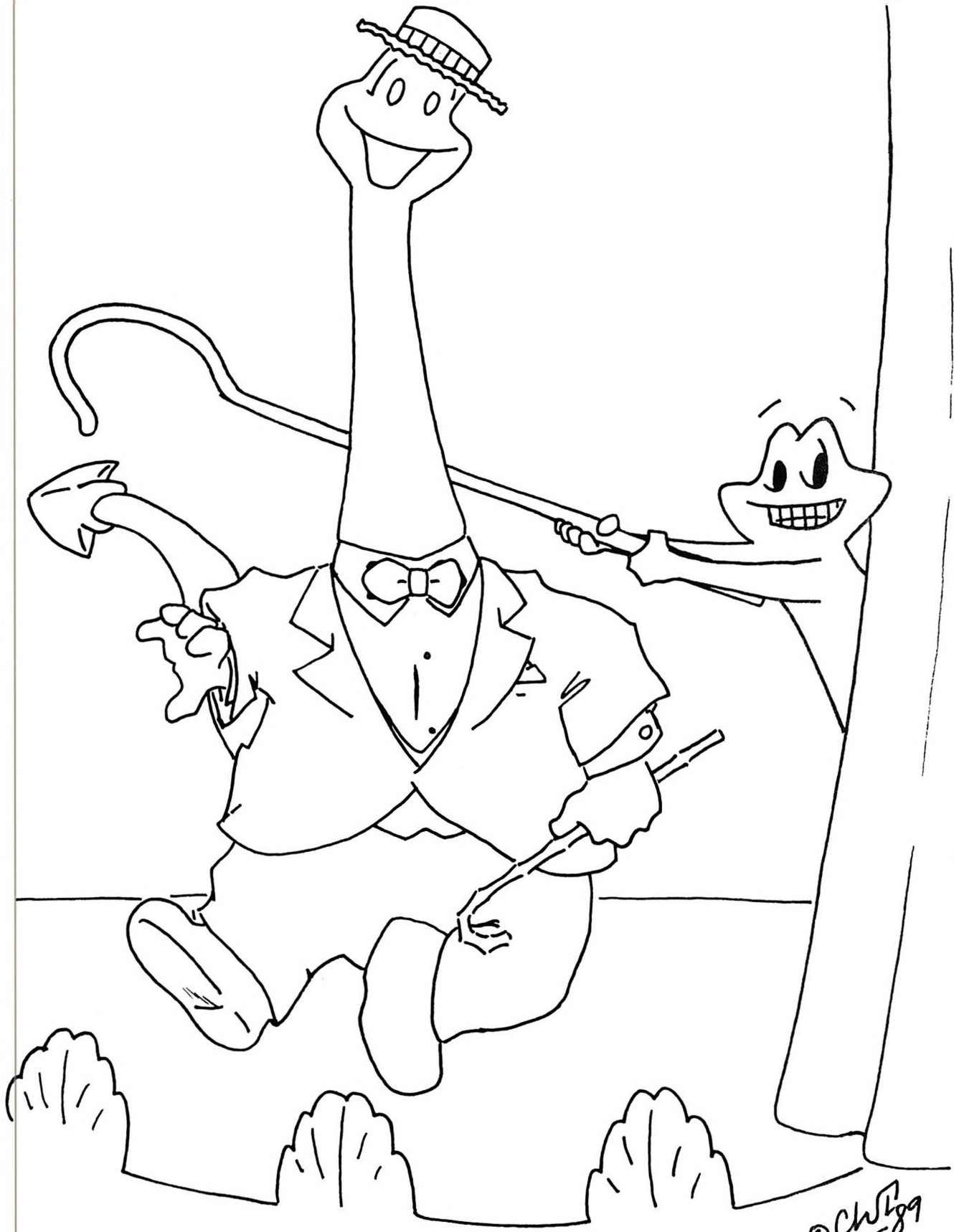
527 OLIVER, KATHIE	446 RAYMO, MARK	906 SCHALEEN, KENNETH	1036 SWYCAFFER, JEFFERSON	1130 WALOWSKI, DELIA
526 OLIVER, THOMAS	281 RAYMO, MARY	780 SCHAUBLE, PAUL	553 SYMONS, TONI	1131 WALOWSKI, KID OF
1226 OLSEN, JOHN	1024 REAVES, MICHAEL	820 SCHENDKMAN, TRACY	1151 TAIT, JANET	669 WALTON, EVELYN
41 OLSGAARD, HENRIK	802 REBHOLZ, JEFF	806 SCHILD, JON	369 TALLAN, MICHAEL	1194 WARD, CAROL
42 OLSGAARD, YOKO	54 REEB, KAYLYNN	515 SCHLOFNER, MIKE	1037 TANENBAUM, JIM	228 WARD, CPT. ANTHONY
671 OLSON, DOLORES	728 REED, APRIL	109 SCHLOSSER, DAVID	621 TATE, JAMES	449 WARD, MICHAEL
672 OLSON, JOHN	869 REED, JANE	215 SCHNATMEIER, VANESSA	1038 TAUB, BILL	1042 WARD, MIKE
246 OLUM, KEN	1127 REID, BEN	1028 SCHULMAN, J. NEIL	823 TAYLOR, MIKE	1216 WARD, MIKE
709 ONG, MARISA	856 REINKE, KERYL KRIS	514 SCHWARTZ, KEN	583 TAYLOR, RODERIC	561 WARNER, MICHAEL
1057 ORBIK, GLEN	88 RENFIELD,	658 SCHWARZ, MARGARET	1195 TAYLOR, WILLIAM	816 WARREN, BEVERLY
568 ORNELAS, TOM	1025 REPIC, E.M.	660 SCHWARZIN, LIZ	604 TEGUNS, CAROL	815 WARREN, BILL
945 ORROCK, ALEC	162 REYES, DIANA	1051 SCHWARZIN-COPELAND, ALLIE	113 TEPPER, MATTHEW	835 WATKINS, NOEL
478 ORTEGA, PAT	163 REYES, ROBERT	868 SCHWEITZER, LESLIE	1123 TERRELL, RITA	766 WATSON, GUEST OF K.
876 OVERSON, NANCY	161 REYES, SYLVIA	639 SCHWEPPE, JANE	284 TESTA, EMILY JO	818 WATSON, J.D.
287 OWINGS, CAROL ANN	47 RIBLE, MAX	576 SCOTT, ERIC	283 TESTA, LOLA	372 WATSON, KENNITA
830 PADILLA JR., DELPHIN	1206 RICHARDS, JEFF	1029 SELBERT, KATHY	277 TESTA JR., JOHN	1185 WATSON, SHERRY LYNN
956 PALACIOS, ALICE	1026 RIDENOUR, VICTORIA	1030 SELLERS, ARTHUR	37 THAGARD, SHERILYN	767 WAX, NANCY
955 PALACIOS, S	318 RIDGWAY, ALEX	959 SEWELL, KAREN	173 THEODOROU, SUSAN	597 WEBBERT, DOREEN
740 PARKER, LEAH	936 RIGGINS, BENITA	1096 SHAPERO, KAY	500 THIBODEAUX, LYNETTE	596 WEBBERT, JAMES
1191 PARKER, MARK	425 RILEY, BARBARA	1095 SHAPERO, NICOLAI	49 THIESEN, PETER	1043 WEBER, CHRIS
741 PARKER, RICH	242 RILEY, CONNIE	648 SHAW, JERRY	646 THOMAS, ALVAN	1162 WEISE, ROBERT
349 PARKER, TONY E.	598 RILEY, GUEST OF C.	773 SHAW, PETER	645 THOMAS, DOROTHY	385 WEISS, RICK
129 PASTOR, VALERIE	440 ROBBINS, MABEL	774 SHAW, PHYLLIS	647 THOMAS, RON	578 WEITZMAN, DON
328 PATTEN, FREDERICK	439 ROBBINS, ROBBY	797 SHEARER, VALERIE	644 THOMAS, SANDY	890 WELLS, GUEST OF R.
805 PAVLAT, PEGGY RAE	1027 ROBERSON, JENNIFER	680 SHELLEY, MARGARET L.	345 THOMPSON, BRUCE	404 WELLS, ROGER
918 PAYATT, LESLIE	358 ROBERSON, PENELOPE	948 SHEPARD, VONNE	160 THOMPSON, CHARLES	1044 WELLS, SHARON
919 PAYATT, RICHARD	649 ROBIN, DORIS	662 SHEPIERD, STUART	511 THOMPSON, HAVEN	721 WESTERVELT, BRAD
136 PAYTON, FAITH K.	357 ROBINETT, LINDA L.	787 SHIMADA, CHUCK	464 THOMPSON, JOHN	564 WESTFIELD, BILL
1087 PEARCE, GERALD	32 ROBINS, ARLIN	692 SHIPMAN, LINDA	221 THOMPSON, RIK	752 WHITE, ALAN
320 PEARCE 1, J.W.	29 ROBINS #5, GUEST OF A.	1075 SHOCKLEE, MARK	280 THOMSON, AMY	848 WHITE, JULIE
322 PEARCE 1, M.A.	30 ROBINS #6, GUEST OF A.	188 SHUCK, LISA	1108 THURMAN, DONALDA	310 WHITE, LAURINE
321 PEARCE 2, J.W.	31 ROBINS #7, GUEST OF A.	28 SHULTZ, DAVID	841 TIBBETTS, J.R.	265 WHITMORE, TOM
323 PEARCE 2, M.A.	829 ROBINSON, ANDREW	1090 SHUPP, MIKE	497 TIFFT, JENNIFER	493 WHITTIER, TERRY
419 PEARLMAN, CID	183 ROBINSON, FRANK	427 SICLARI, JOE	886 TOMAN, MICHAEL	1093 WIDNER, ART
954 PECSI, JOE	1173 ROBINSON, SANDRA LEE	127 SIELER, STAN	232 TORRES, DINEH	270 WILLAUER, MARLENE
953 PECSI, LEONA	589 RODGERS, CAROL	1031 SIGMAN, PAULA	737 TOWNSEND, KIT	388 WILLETT, JANET
798 PELLING, JAMES	55 RODRIGUEZ, MITCH	411 SILADI, MICHAEL	650 TRIMBLE, KAREN	386 WILLETT, PAUL
799 PELLING, JUDYLYNN	57 ROGERS, BRUCE	1091 SIMPSON, DON	104 TRIPP, GALEN	739 WILLMOTH, MIKE
800 PELLING, RAYMOND	84 ROGERS, JEFFREY	899 SINGH, HARI	429 TROJAN, BILL	1045 WILLSON, KAREN
13 PELZ, BRUCE	1089 ROGERS, JOHN	371 SKENE, FRAN	1175 TURNER, KAREN	958 WILSON, JOAN
7 PELZ, ELAYNE	58 ROGERS, LARRI	87 SLATER, WILLIAM	1174 TURNER, KELLY	314 WILSON, LORETTA
207 PENROSE, JAMES	164 ROHLFS, GRACE	1032 SMEDS, DAVE	380 TUTIHASI, LARRRAINE	643 WILSON, MARIE ELLEN
925 PEPPING, JIM	148 RONDEAU, JIM	939 SMITH, BRENDA	877 TUURI, EILEEN	642 WILSON, THOMAS LUKE
152 PERRY, GUEST OF V.	147 RONDEAU, MELODY	904 SMITH, CHERYL	606 TWOMEY, DARTHE	86 WINDUS, MARGE
74 PERRY, MICHAEL	582 ROSE, JAMES	1092 SMITH, DAVE	1179 TYRA, GERRY	9 WINSTON, ALAN
79 PERRY, SHELLY	778 ROSENBAUM, STEPHANIE LEE	870 SMITH, LEE	1182 TYRA, RHIANNON	114 WINSTON, RITA PRINCE
151 PERRY, VIVIAN	725 ROTH, JENNIFER	1122 SMITH, MATTHEW	1180 TYRA, SANDY	217 WINTER, JANET
673 PETERSON, DONALD	216 ROTHSTEIN, ALLAN	938 SMITH, MONTY DEAN	1181 TYRA, SHAWN	462 WINTLER, ROBERT
677 PETERSON, GUEST OF D.	608 ROTHSTEIN, GARY	664 SMITH, NICK	920 UJIHARA, DANIEL	254 WINTROB, LESLIE
898 PETTUS, CHRISTOPHER	610 ROTHSTEIN, JEFF	554 SMITH, SEAN	748 UNDERWOOD, MICHAEL	69 WISE, ROBERTA
719 PHELAN, SUE	607 ROTHSTEIN, LARRY	1150 SMITH, STEPHEN	107 URBAN, MIKE	213 WOELTJEN, LINDA
290 PHILLIPS, BERNIE	609 ROTHSTEIN, STEVE	905 SMITH, TERRIE	295 VAN BRINK, DAVID	934 WOLF, ANNE
1224 PHILLIPS, GERI	838 ROWAND, KEN	592 SMITH, TOREN	623 VAN BRINK, GUEST OF D.	935 WOLF, JOYCE
540 PHILLIPS, JOHN L	861 RUBIN, ARTHUR	482 SMITH, VICTORIA	1203 VAN GORDON, J.P.	933 WOLF, KATHERINE
334 PHILLIPS, KAREN	860 RUBIN, RONNI	932 SMITH, WAYNE	1172 VAN SCYOC, JIM	1155 WOLFE, COREY
1225 PHILLIPS, KAREN J	733 RUHLE, KRISTIN	1033 SNODGRASS, MELINDA M.	1039 VAN SCYOC, SYDNEY J.	813 WOLFENDEN, GAIL
926 PICK, KEN	157 RUND, LANCE	457 SORENS, MICHAEL	274 VAN TOOK, FANG	459 WONG, WENDY
253 PILLSBURY, KATHY	565 RUNYAN, MARY ANN	118 SOUZA, CARMEN	1050 VAN TOORN, GUEST OF K.	888 WOO, DON
218 PLATT, JOHN	808 RUNYON, ROBERT J.	1059 SPENCER, SCOTT	1049 VAN TOORN, KEES	889 WOO, MIMI
181 PLRU, BOB	849 RUSSELL, ROGER	189 SPICKARD, ROBERT	1193 VANDERVOULT, VANDY	764 WORTHINGTON, BARBARA
779 PONTIAC, VENA	1060 RUTHERFORD, ANTHEA	247 STADLER, MARK	1152 VARDEMAN, GUY	765 WORTHINGTON, NEIL
792 POPA III, GEORGE N.	256 SACHTER, RUTH	417 STANDLEE, KEVIN	1 VARLEY, JOHN	928 WRIGHT, HARVEY
382 POPER, TONI	299 SAKEY, EVAN	1117 STANLEY, JOHN	922 VASHTULLYIA, TERA	1221 WRIGHT, LINDA
618 PORTER, KEN	204 SALO, PAULA	878 STARKE, MARCIA	312 VAUGHAN, BILL	1046 WU, WILLIAM F.
219 PORTER, STEVE	1149 SAMMON, PAUL	205 STEELE, EDDIE	301 VAUGHAN, MARY	952 WUERZ, MARY A.
137 PORTWOOD, FRANCIS	450 SANDERS, DREW	567 STEELE, J.	492 VERRE, LARRY	874 WYGAND, LEE
1020 POST, JONATHAN	873 SANDERS, GAIL	138 STELNICKI, JOHN	852 VIBBER, BRION	686 YAKEY, WILLIAM
724 POURNELLE, ALEXANDER	451 SANDERS, KATHY	1034 STEPHENS, BRYNNE	835 VIBBER, JIM	335 YALOW, BEN
1021 POURNELLE, JERRY	67 SANDERS, VINCENT	548 STERN, TOM	853 VIBBER, KELSON	929 YEE, DONALD
1022 POWERS, TIM	756 SANDY'S PRINTING #1, GUEST	1035 STERNBACH, RICK	854 VIBBER, LEE	1156 YOUNG, ANGIE
1217 PRICE, BARBARA	757 SANDY'S PRINTING #2, GUEST	506 STEUARD, JAMES	1121 VICK, DIANA	1157 YOUNG, KEN
504 PRING, TRUDI	804 SAPIENZA JR., JOHN T.	507 STEUARD, SUZETTE	1153 VIESSELMAN, NICK	498 YOUNG, RICK
490 PRUYN, ARTHUR	23 SAPP, KATHY	790 STEVENS, ELIZABETH	268 VILAIN, MICHAEL	159 YOUNG, SANDRA
1147 QUAGMIRE, JOSHUA	22 SAPP, ROGER	356 STEVENS, MILTON	1154 VINGE, VERNOR	1047 ZAMORA, ED
53 QUINN, DORIS	819 SAUL, BRUCE	559 STEWART, MICHAEL	1040 VINICOFF, ERIC	172 ZARLOW, GUEST OF W.
946 RACHLIN, ALAN	431 SAVITSKY, KAREN	1184 STITT, JEFF	681 VOLLER, BERNADETTE	171 ZARLOW, WILLOW
177 RANKIN, DONNA	432 SAVITSKY, STEPHEN	937 STONE, SUSAN	826 WAJIL, LISA	102 ZEFF, JOE
176 RANKIN, PAUL	45 SAVOY, CAROLYN	761 STONE, WILLARD	186 WALD, R.F.	1048 ZICREE, MARC SCOTT
1088 RAPPOPORT, DAVID	44 SAVOY, PETER	837 STROHL, MARTA	588 WALDEN, BRYCE	1214 ZUBKOFF, LEONARD N
1148 RASMUSSEN, ALIS	255 SBARSKY, SHARON	622 STUBBS, SAM	1041 WALKER, JEFF	
229 RAU, RANDAL	872 SCATTERDAY, VIVIAN S.	496 SWAIN, ALAN	885 WALKER, MITCHELL A.	
1023 RAWN, MELANIE	921 SCHABERT, SANDY	214 SWAN, MICHAEL	485 WALKER, STEPHEN	

Autographs



In Memory —

Charles Addams	76	Jan. 7, 1912 - Sep. 29, 1988
Dan Alderson	47	Oct. 31, 1941 - May 17, 1989
F. Lee Baldwin	74	Mar. 26, 1913 - Aug. 30, 1987
John Ball	77	July 8, 1911 - Oct. 15, 1988
Lurton Blassingame	84	Feb. 10, 1904 - Apr. 7, 1988
Lin Carter	57	June 9, 1930 - Feb. 7, 1988
John D. Clark	80	- Feb. 6, 1988
Ray (Duggie) Fisher	53	Oct. 15, 1934 - May 16, 1988
Robert Heinlein	80	July 7, 1907 - May 8, 1988
Geoffrey Household	87	Nov. 30, 1900 - Oct. 4, 1988
John Houseman	71	- Oct. 31, 1988
Allan Howard	74	- May 6, 1988
Neil R. Jones	79	May 29, 1908 - Feb. 15, 1988
Donald Keyhoe	91	1897 - Nov. 30, 1988
Louis L'Amour	80	Mar. 22, 1908 - June 10, 1988
Rosalind Moore (Roz Cohen)	68	May 28, 1919 - May 21, 1988
John Myers Myers	82	Jan. 11, 1906 - Oct. 30, 1988
Elmer Perdue	69	Apr. 29, 1919 - Jan. 2, 1989
E. Hoffmann Price	89	July 7, 1898 - June 18, 1988
Dave Prosser	57	1931 - Sep. 21, 1988
Ross Rocklynne	75	Feb. 21, 1913 - Oct. 29, 1988
Michael Shaara	58	- May 5, 1988
Clifford D. Simak	83	Aug. 3, 1904 - Apr. 25, 1988
Roy Squires	68	Sep. 11, 1920 - Sep. 21, 1988
Osamu Tezuka	62	Nov. 3, 1926 - Feb. 9, 1989
Ozzie Train	72	June 8, 1915 - Jan. 22, 1988
Louis Trimble	71	Mar. 2, 1917 - Mar. 9, 1988



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