



Ken Macklin
Toby D. Dymind
©1987



MEL BROOKS in
SPACEBALLS

Very big

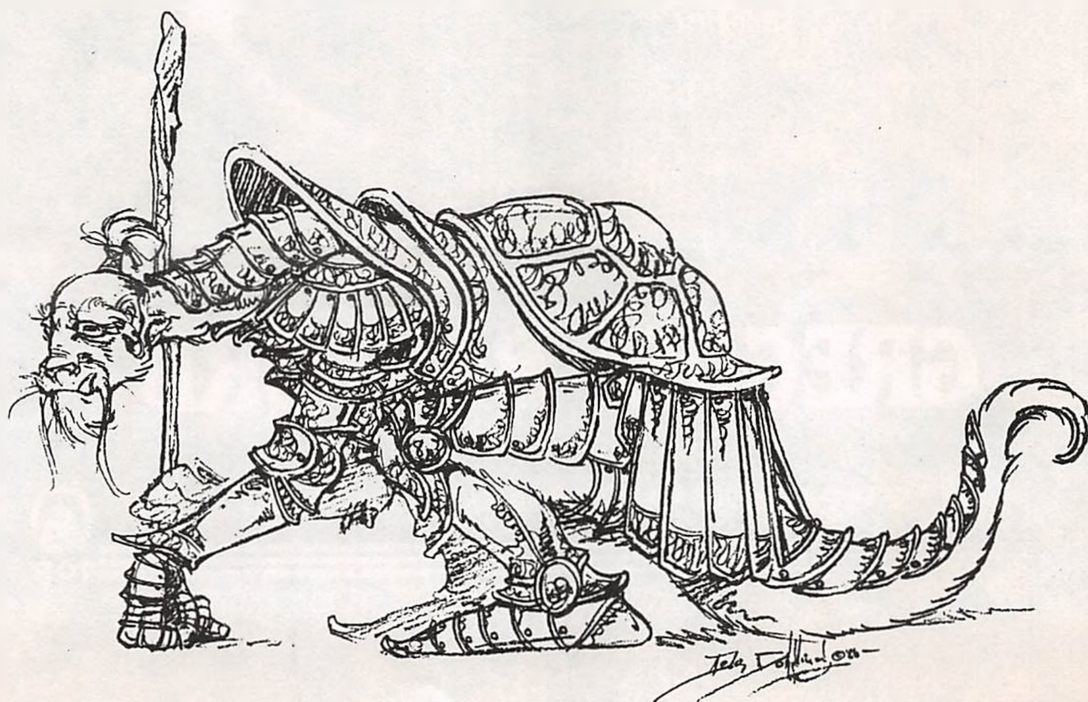
Coming June 26th to a [^] theatre near you.



An MGM-USA Communications company
© 1987 MGM Entertainment Co.

WESTERCON XXXV

THE 40TH ANNUAL WEST COAST SCIENCE FANTASY CONFERENCE
JULY 2ND, 3RD, 4TH, 5TH, 1987
OAKLAND HYATT REGENCY & CONVENTION CENTER



"Taut, satisfying,
often fascinating." —*Kirkus*

ARTIFACT

It may have already destroyed one world.
It might be about to destroy ours.

Award-winning bestseller
Gregory Benford "has
often been compared to
Arthur C. Clarke... with
equal justice, he can be
compared to the late
C. P. Snow." —*Booklist*

GREGORY BENFORD

December 1986 ★ 0-812-50060-1 ★ \$3.95 ★ 544 pages



Distributed by St. Martin's Press and Warner Publisher Services

CONTENTS

6	Introduction
7	Information
8	Hotel & Convention Center
13	Weapons Policy
14	A Brief Introduction to Fandom
16	Pro Etiquette
17	About Bay Area Fandom
18	WesterCon History
20	WesterCon Bylaws
23	Continuing Events
24	Dealers' Room
25	Art Show & Auction
26	Fanzine Room
26	Gaming Program



27	Programming
32	Programming Schedule
39	Music Programming
41	Film Program
43	Video Program
44	Japanese Animation Program
47	Guests
49	Writer Guest of Honor
61	Artist Guest of Honor
63	Fan Guest of Honor
67	Filk Guest of Honor
69	Toastmaster
71	Guests—Photo Section
76	Guests—Non-Photo Section
79	And Now, A Word From Our Guests of Honor...
91	In Memoriam

COMMITTEE

WesterCon 40 Committee

Chairman

Lisa Deutsch-Harrigan
ImMoral Support
Harold Harrigan (Official Con
Lechprechaun)

Co-Chairman

Karen Colleen Savitzky
ImMoral Support
Steve Savitzky (Official Con Bear)

Treasurer

Ravan Laubenheimer

Hotel Liason

Jean Adams-Moffett

Lawyer

George Stuart Cole

Programming Division

Program Director

Ann Margaret Townsend-Sawaya
Assistant

Jose Sanchez Garcia Bartolomutzi Smith

Program Deputy

Lina Von Braskat-Crowe

Video Coordinator

Chris Hollosi

Film Coordinator

Miron Murcury

Japanese Animation Coordinators

Owen & Eclaré Hannifen

Masquerade

Carolyn Kayta Martz

Costume Programming

Janet Wilson

Video Recording

Rusty Dawe

Fanzine Room

David Bratman

Gaming Room

Harold Groot

Music Programming

Peter Thiesen

Children's Programming

Jenevieve Harrigan

Responsible Adult

Dave Gloven

Art Programming

Lori Cole

Dealers' Liason

Mitzi Morgan

Assistant

David Medinnus

Art Show Coordinator

Renfield

Hospitality (Green Room)

Ben Miller

Operations Division

Chief Operations Officer

Karen Colleen Savitzky

Operations Support

Gopher Head

Sabre

Equipment Manager

James Beard

Communications

Dave S. Glovin

Communications Hardware

Lynx Crowe

Security

Jim Pearce

Hospitality

Con Suite

Lynn Gold & Deborah Leonard

Hostess to the Con Suite

Marie Scheibler

SFWA Liason

Diana Paxson

Disabled Liason

Mario Pagano

Den Mother

Dominic Bridwell

Registration

Craig & Lee Carter

Pre-Con Support

Publicity

Jack Martin

Official Double Agent

Rick Weiss

Northwest Correspondents

Bill Safford & Elspeth Kistler

Publications

Program Book Coordinator

John McLaughlin

Editor

Nancy Cedeño

Assistant

Daniel A. Murphy

Assistant to the Guests of Honor

David Bratman

Design/Production

Ron Meogrossi, John McLaughlin

Ad Sales

Lori Cole, Sonja Pierce

Progress Reports 1, 2, and 3

Corey & Lori Cole

Progress Report 4

Tina Musso

Daily Newsletter

Tina Musso

Editor of the Monthly Thing (Internal newsletter)

Anton Sherwood

Special Thanks

Adrienne Martine-Barnes,

Programming Instigator

Carole I. Parker, Recording Secretary

Don Simpson, Art Programming Instigator

Paul Knox, Calligrapher

The Thursday Night Gang



Photo Credits:

Grania Davis by Jeremy Thornton

Lisa Goldstein by Rachel Holmen

Brian Herbert by Janeia

Larry Niven by Beth Gwinn

Fred Patten by Alan Gillen

Diana Paxson by Karen R. Preuss © 1978

Donavan Secley by Benjamin

Dave Smeds by Connie Smeds

Art Credits:

Martin G. Cameron

Lela Dowling

Ken Macklin

WesterCon 40 Program Book. John McLaughlin, Coordinator. Nancy Cedeño, Editor. Daniel A. Murphy, Assistant. Design/Production, Ron Meogrossi, John McLaughlin. Ad Sales, Lori Cole, Sonja Pierce. Contributing writers: Jean Adams-Moffett, Clifton Amsbury, Brian Barrett, Greg Benford, Jim Benford, David Bratman, Nancy Cedeño, Lori Cole, Lisa Deutsch-Harrigan, Raymond E. Feist, Stephen Goldin, Owen & Eclaré Hannifen, Chris Hollosi, Lucy Huntzinger, Aubrey Mac Dermott, Carolyn Kayta Martz, Mary Mason, Paul Moslander, Miron Murcury, Daniel A. Murphy, Jim Pearce, Renfield, Colleen Savitzky, Peter Thiesen, Ann Margaret Townsend-Sawaya, Linda Von Braskat-Crowe. Cover illustration copyright © by Ken Macklin & Lela Dowling. Entire Contents copyright © 1987 by San Francisco Area Science Fiction Association, for the contributors.

A major new series explodes into action!

SOLAR KILL

BOOK ONE OF THE SAND WARS
CHARLES INGRID



*He is the last Dominion Knight—and he will challenge
a Star Empire to gain his revenge...*

Here is an unforgettable story of interstellar war, intrigue, high technology, and love. The saga of a soldier, abandoned to fight a losing battle against the destroyers of mankind's worlds—trapped in battle armor as dangerous

and unpredictable as the foes he faces. A warrior who, surviving against all the odds, is about to embark on a one-man crusade of vengeance against the evil hidden in the very heart of the empire!

\$3.50 DISTRIBUTED BY NAL

DAW  **SCIENCE FICTION**

DAW Books, Inc. • 1633 Broadway
New York, NY 10019

FROM THE CONNING TOWER

Conning Tower (kon-ing tow-ër): A turret on a ship from which the vessel's movements are directed.

Hello! We have now reached the home port of our two year mission. It has been at times a long, hard mission; but it has been full of adventure for those of us on the committee. I want to thank them all for the hard work they have put into it. If you see someone wearing a committee badge, give them a hug for me.

At ports along the way, we had to leave several committee members behind, who I would also like to thank now. First, thanks goes to the lady

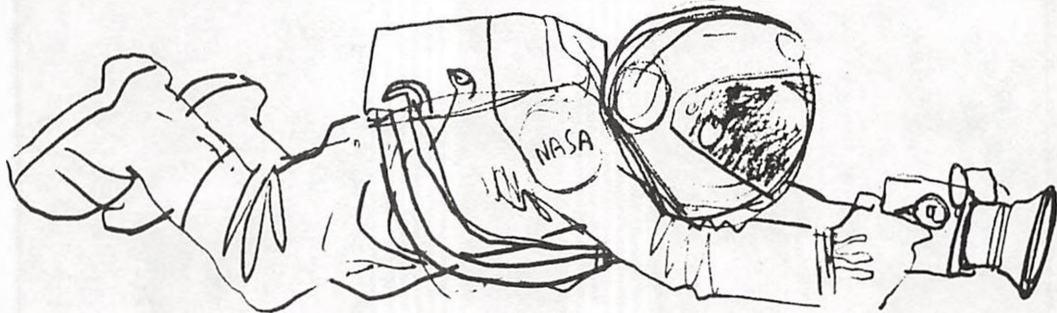
who gave us a wonderful mainmast to hang our programming onto, Adrienne Martine-Barnes, who was forced to leave us for that all consuming (for a writer anyway) book contract. Second, thanks to David Medinus, who has worked hard to create an excellent and diverse Dealers' Room. Thanks to Chris Howes for his hard work in getting some of you out there to join us here as gophers. Thanks to Corey and Lori Cole and Off Centaur Press for working so hard on Progress Reports 1, 2, & 3.

But, I can see we are about the set sail one more time, to pull hard in

getting this convention done for you. So look through the Program Book and Pocket Program already, and find lots of interesting things to do. I hope that, as you see me sinking slowly into the sunrise Monday morning, you can honestly say, "I had a great time at WesterCon Episode XXXX, even if they don't know roman numerals." That is the biggest Thank You you can give me.

Yours in Service to Fandom,

*Lisa Deutsch Harrigan
Chairman, WesterCon Episode XXXX*



THANK YOU VERY MUCH

WesterCon 40 would like to thank the following organizations and individuals, without whom this convention could not have happened:

The Hyatt Regency Oakland and its staff for all the wonderful things they have done for WesterCon 40; for giving us their time and space for hundreds of hours of negotiating meetings, and for responding to the needs of our convention.

The Oakland Convention Center, its staff and crews, for their time and efforts in negotiating extensively over the last three years; and for extending themselves in many ways to accommodate our needs.

The Oakland Convention and Visitors' Bureau staff for the invaluable advice and assistance they have given WesterCon 40 since the very beginning; and for their unfailing support throughout all the phases of this process.

Paul Mular, Paul Etcheverry, Roger Brown, Landmark Theaters, Renaissance Rialto Theaters, Richard House, Karl Cohen-ASIFA-SF, Waldenbooks bookstores, Girvin, Conrad & Girvin, Jack Wodell Associates, Bill Lanese Advertising, and the many other individuals who contributed to the WesterCannes Film Program.

CommuniComp in San Francisco and Carl's Type in San Jose for last-minute typesetting.

Precision Color in Eugene, Oregon for color separations.

Mendo Litho in Fort Bragg for printing the Program Book cover and badges.

San Jose Art for stats and halftones.

Independent Publications in San Jose for printing.

Computers to Go in Sunnyvale for laser printing services.

Lisa Deutsch-Harrigan for being there in the first place.

Harold Harrigan for putting up with Lisa and the committee.

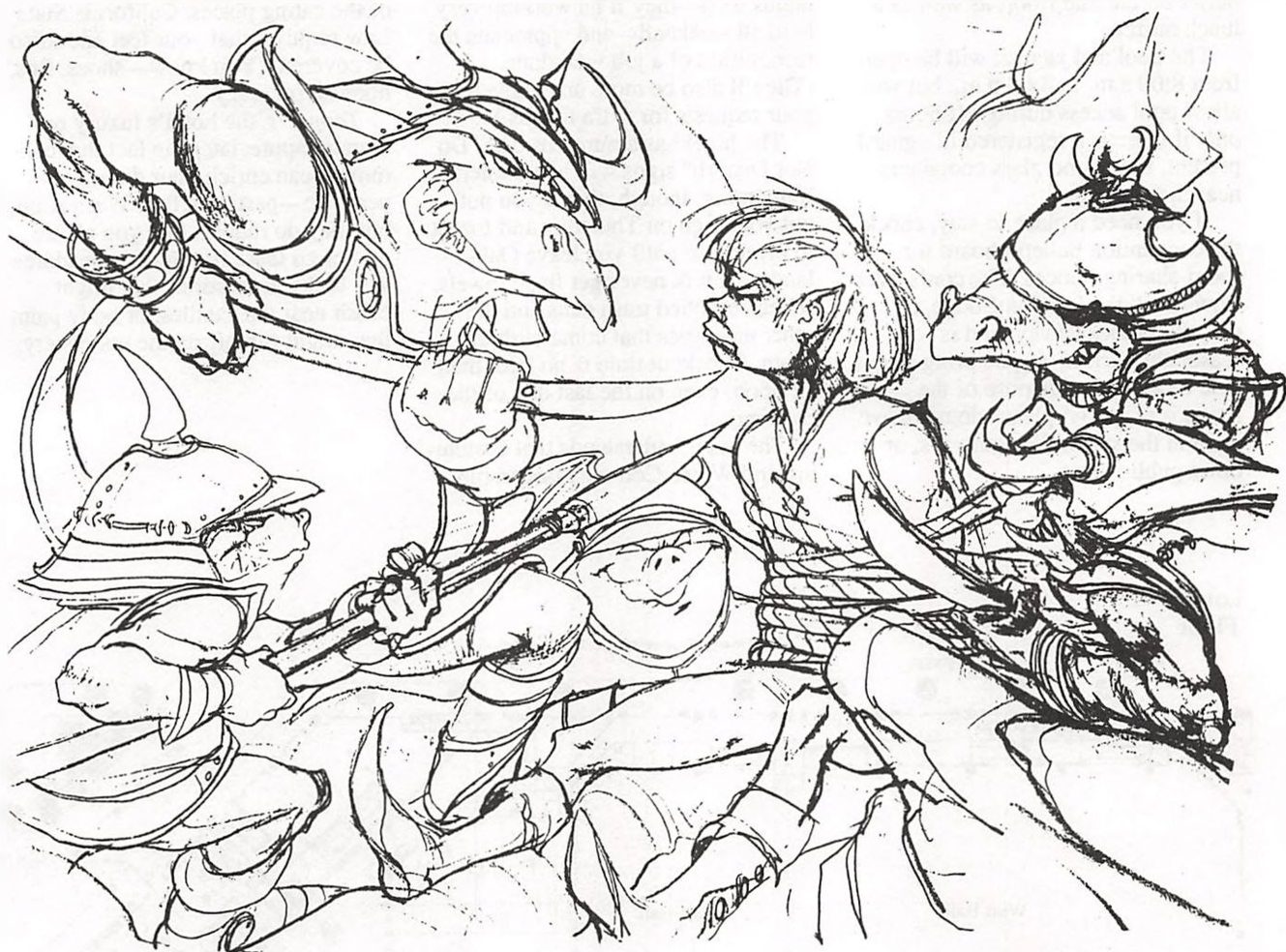
And (in no particular order whatsoever):

Steve Savitzky, Colleen Savitzky, David Berry, Lori Cole, Corey Cole, Kennita Lane Watson, Ron Meogrossi, Selina Phanara, Dan Murphy, Steve Goldin, Mary Mason, Ray Feist, Lela Dowling, Ken Macklin, Greg Espinosa, Jean Adams-Moffett, Linda Crowe, David Bratman, Jon DeCles, Tina Musso, Carole Parker, Ron Engstrom, and everyone else out there who helped to put this Program Book together (The Great Unsung).

'Nuff said!

—Ed.

INFORMATION



WESTERCON
XXXX

The Oakland Hyatt and Convention Center

We have arranged some special features with the hotel for your pleasure and convenience: a 24-hour coffee shop, serving all the sorts of delicacies you've come to expect; a fixed-price (\$8-10) all-you-can-eat buffet brunch every day of the con at *Toppers*; and a special WesterCon 40 Chocolate Chalet, featuring an array of chocolate delights. The hotel will also be providing a \$4.95 breakfast buffet on the 2nd floor, as well as a lunch buffet.

The pool and jacuzzi will be open from 8:00 a.m. to 8:00 p.m., but will allow pool access during off hours *only* if there is a registered life guard present. Please, no glass containers near the pool area.

If you need a place to stay, check the convention bulletin board for room-sharing notices. The con's overflow hotel, the London Lodge, is only two blocks away, and is reasonably priced. If you bring in outside food, please dispose of the remains properly; please do not leave trash in the stairwells, hallways, or other public areas.

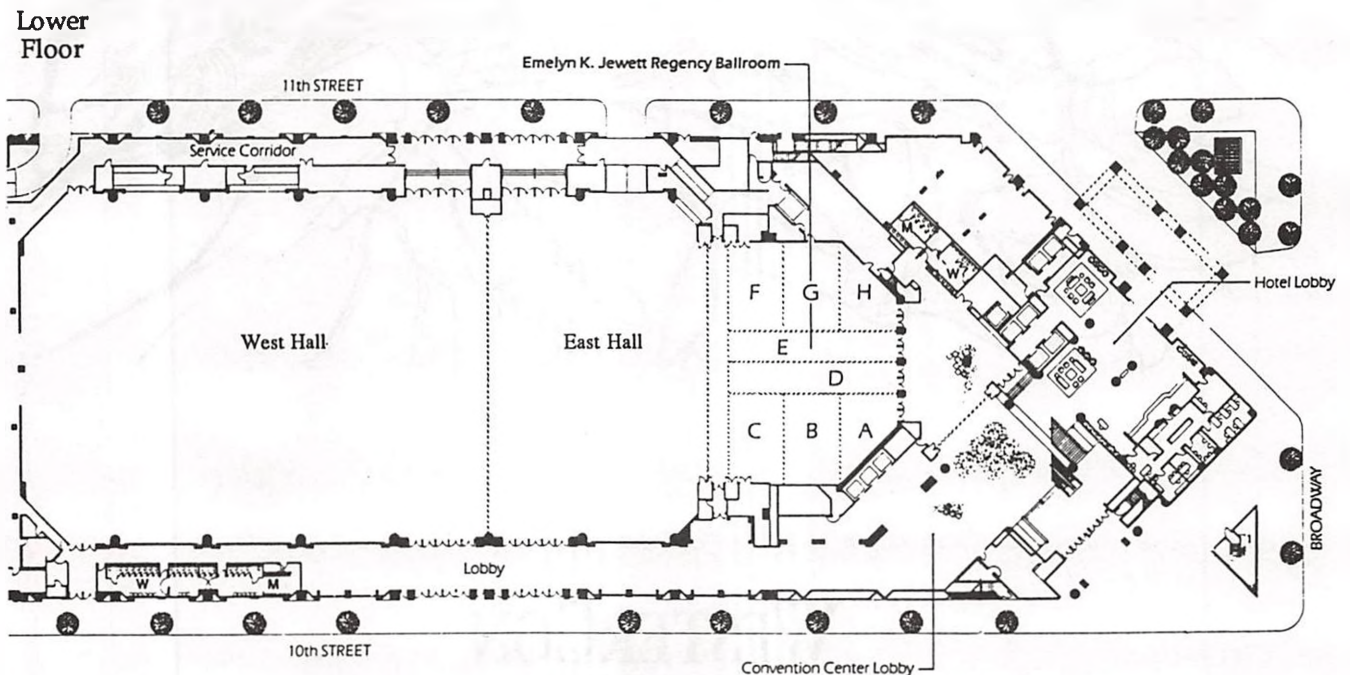
Similarly, if you have for some reason brought your Heritage Collection of 37 heirloom sleeping bags and backpacks, it might be wise to store them in the closet—particularly during the time when the maid is likely to be making up the room. Also, please keep your ice chests in the bathroom, where inadvertent spills can be easily cleaned up. And, *most* importantly, do not forget to tip the maids well—they'll be working *very* hard all weekend—and appreciate the recognition of a job well done. (They'll also be more amenable to your requests for extra towels.)

The hotel has assured us that "Do Not Disturb" signs will be honored. Remember, though, that if you put out your sign on Thursday and forget to bring it in until you leave Oakland, you will never get fresh towels, sheets, emptied trash cans and the other amenities that come with the room. Checkout time is no later than 12 noon, even on the last day of the convention.

The hotel understands that costuming and WesterCon are inseparable.

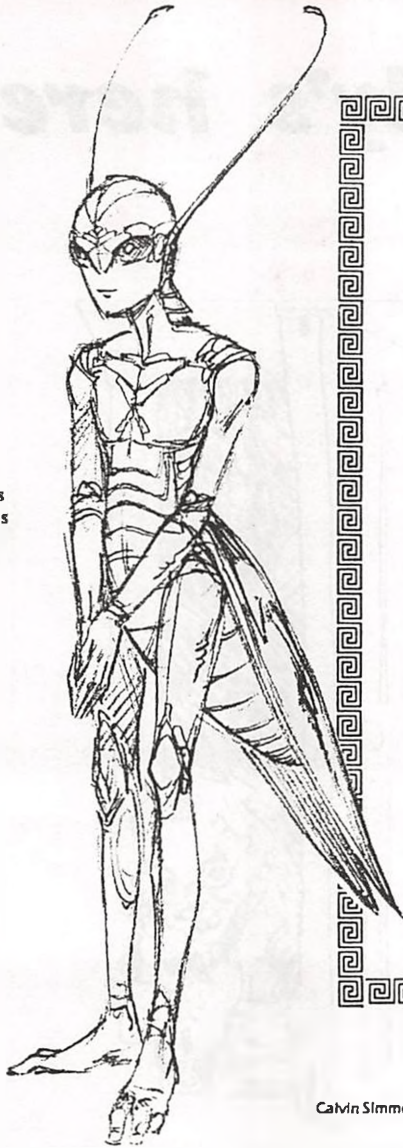
Nevertheless, we must remember that people handling money get really nervous when anyone comes around wearing a mask and/or brandishing anything that remotely resembles a weapon. So, for the sake of self-preservation (yours), please do not wear masks near the front desk, restaurants, bars, and gift shop (please see Weapons Policy elsewhere in this Program Book). In any of the eating places, California State Law requires that your feet and torso be covered. (You know—shoes, fins, hooves, fur, etc.)

Topper's, the hotel's luxury restaurant, appreciates the fact that costuming can enrich your dining experience—particularly at WesterCon, but they do request that you please do not go there if you have headdresses, bulky accessories that might brush near the candles, or body paint that might rub off on the upholstery.



INFORMATION

- Lobby—Information Tables
- Lobby—Convention Registration
- West Hall—Walls & Dealers' Room
- West Hall—Art Show
- East Hall—General Programming
- 201—Panels
- 202—Reading Room
- 203—Fan Meeting Room
- 204—Costume Display
- 205—Fanzine Display
- 206—Children's/PM Gaming
- 207—Gaming
- 208—Volunteer Coordination Office
- 209—Japanese Animation
- 210-211—Panels
- 212—World Building Seminar
- Atrium Lobby—International Tables
- Jewett Regency Daytime A,B,C—Panels
- Jewett Regency Daytime F,G,H—Panels
- Jewett Regency Daytime D,E—Hallway
- Jewett Regency Evening A-H
- Calvin Simmons 1—Film Room
- Calvin Simmons 2—Video Room
- Calvin Simmons 3-4—Panels



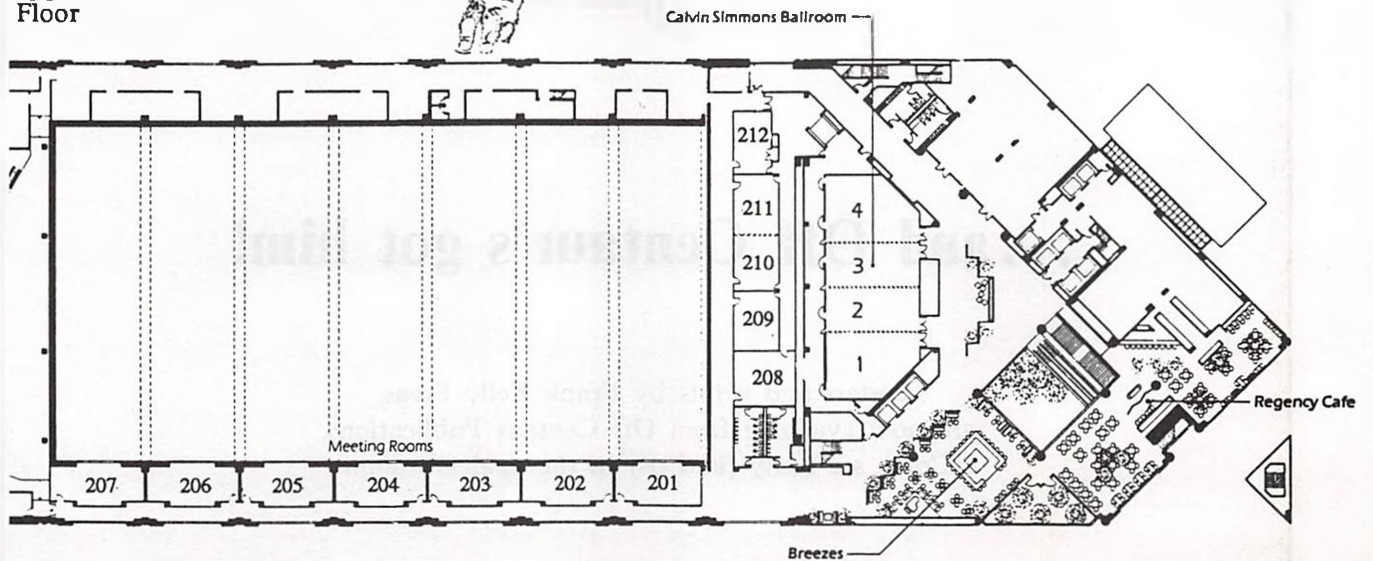
**THE BLACKSTONE
LITERARY AGENCY**
salutes
the GREYHAVEN writers
at **Westercon XXXX**

JON DeCLES
The Particolored Unicorn
Ace Books, December

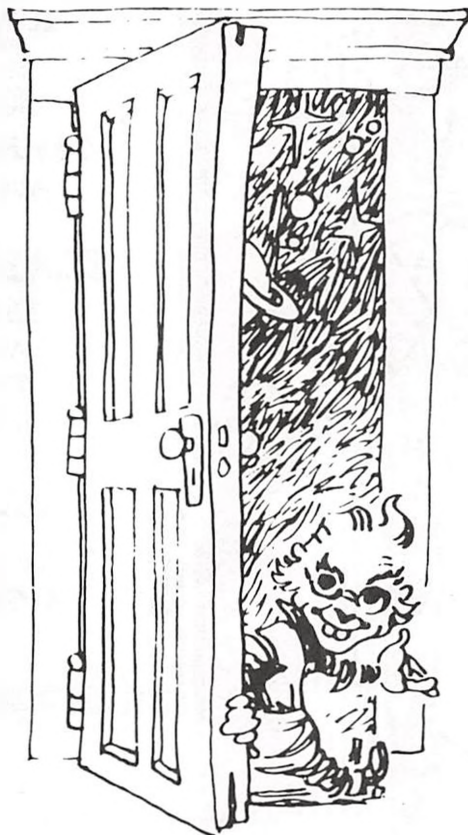
DIANA L. PAXSON
The Paradise Tree
Ace Books, August
The Earthstone
Tor Books, September

**PAUL EDWIN
ZIMMER**
A Gathering of Heroes
Ace Books, September

Upper
Floor



Kelly's here...



...and Off Centaur's got him!

Posters and prints by Frank Kelly Freas
are now available from Off Centaur Publications.
Come see Kelly (and us) in the dealers' room!

Off Centaur Publications

P.O. Box 424

El Cerrito, CA 94530

Registration

Registration hours will be as follows:

Thursday—12:00 p.m. to 10:00 p.m.

Friday—9:00 a.m. to 8:00 p.m.

Saturday—9:00 a.m. to 6:00 p.m.

Sunday—9:00 a.m. to 3:00 p.m.

The Information Table

The WesterCon 40 Information Table is located in the main floor lobby, and is the place to go when you need information!

Please let us know if you are planning a party. This gets you free ice from the Con's private ice truck, plus a packet of useful information on how to give a successful party without upsetting the Hotel.

The WesterCon 40 Newsletter will come out twice a day and will be available at the Information Table, Flyer Table, and the Fanzine Room. **READ IT!** It will include programming changes and party listings (another good reason for letting us know of your party plans).

On Kids

Kid in Tow

If your child is under twelve (12) years, will be with you at all times, and will require no Babysitting or Children's Programming, you must purchase a Kid in Tow membership for \$10.

Babes in Arms

If your child is not independently mobile yet, and you will require no Babysitting for the weekend, you do not need to purchase a membership for your child.

Kids on the Loose

If your child does *not* stay with you at all times and plans to enjoy *all* of the convention, you must buy him or her a Full Attending Membership.

Babysitting

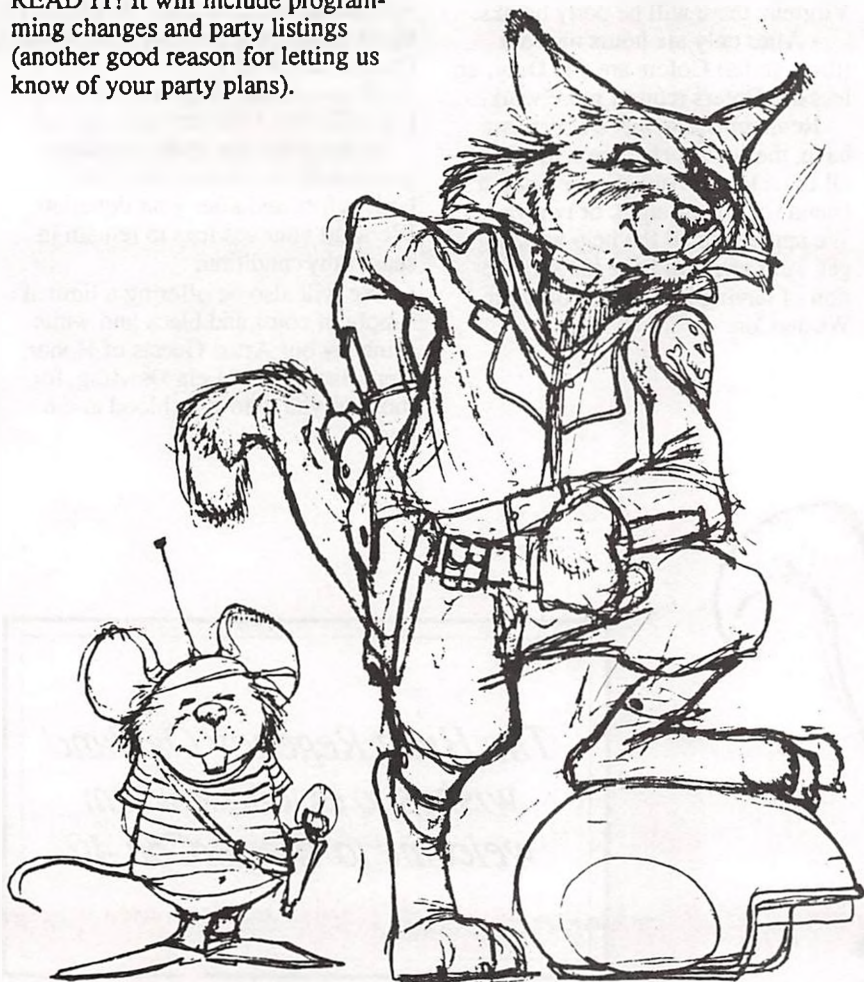
To make your WesterCon more enjoyable for both you and your child, a childcare service will be available for the use of parents with children ages two (2) weeks to seven (7) years old, who have a children's membership (\$30) on a space-available basis. This service will be open from one-half hour before scheduled programming begins and will remain open until 11:00 p.m. or midnight every evening of the con. Check Babysitting Room for times.

WesterCon requests that in exchange for every two (2) hours of babysitting, parents volunteer a minimum of one (1) hour to babysitting (or to the convention). Any help in child care would be gladly welcomed. We will need volunteers, so if you need a baby fix, come in for an hour.

Any special supplies necessary for the comfort of your child, such as bottles, formula and diapers need to be provided by parents. A change of clothes is recommended as a just-in-case measure. A refrigerator will be available for formula *only*. Light snacks and juice will also be available, but no meals.

Please bring the ever-popular Blankie, Teddy, or other security item. We want your child to be as comfortable as possible. Also welcomed are any favorite books, toys, or games; but toys and games with lots of moving parts or loose pieces like puzzles, changes of dolls' clothes, or mechanical or robotic toys will *not* be allowed, as a safety precaution due to the wide age range of the children in our care.

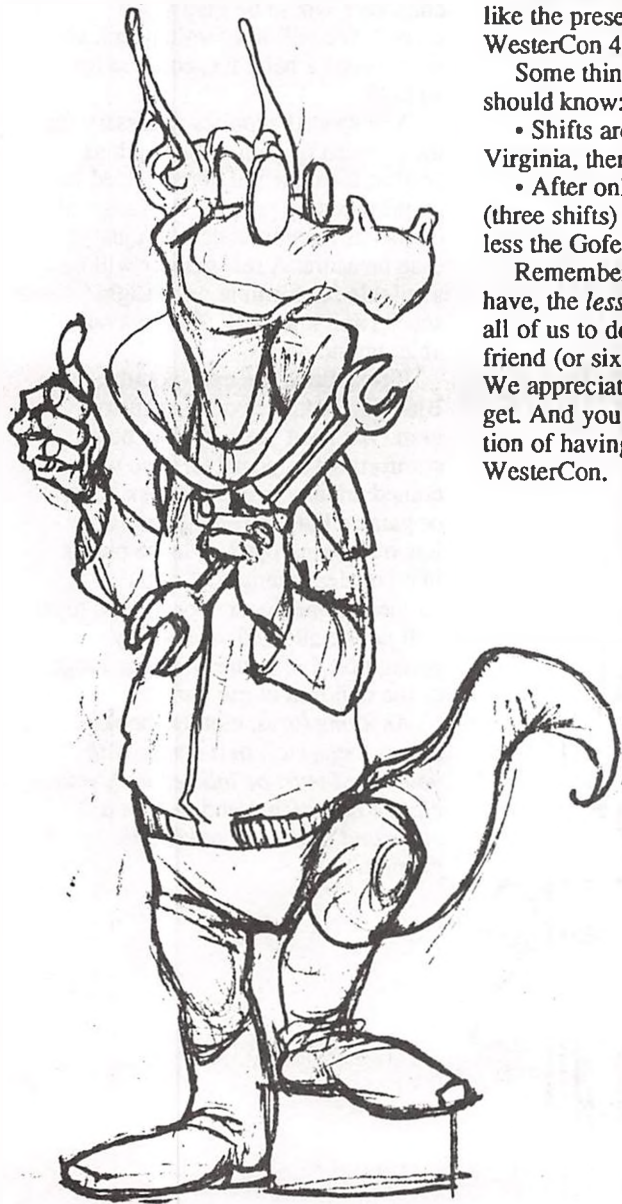
Anything (toys, clothes, books, diaper bags, etc.) that comes with your child must be labeled with your child's name (first and last) in a clear and not easily removable fashion.



The Furry Party

Hidden in the shadows of fandom is a group known as "furverts"...or, Funny Animal Fandom! The "Furry Party" has become something of a West Coast tradition, and will be making an appearance at WesterCon 40. Bring your sketchbooks and "private stock," and share with everyone else (don't hold back now...!)

The party will be held immediately after the Masquerade, at a location to be posted. There will be music, video stuff, and munchies...stop by and see what you've been missing!



Gofers (We Need You!)

Without Gofers, conventions wouldn't happen. Plain and simple. We *still* need all the Gofers we can get. We know it's a dirty, thankless job, and that *someone* has to do it, but (this is the Secret Part...) It's *Fun!*

Yes, believe it or not, Gofering is *Fun*. So much fun, in fact, that some Gofers go on to become (gasp!) Committee Members! (Yes, we admit it, we've all done our time.)

If you're interested in giving it a try, come on up to the Oakland Room on the 3rd Floor of the Hotel and register! We'll be needing Gofers all through the con, so come on up and fill out our handy-dandy Volunteer Form! There is no time like the present to become a WesterCon 40 Gofer!

Some things prospective Gofers should know:

- Shifts are two hours long. Yes, Virginia, there will be potty breaks.
- After only six hours of work (three shifts) Gofers are Off Duty, unless the Gofers request more work.

Remember, the *more* Gofers we have, the *less work* there will be for all of us to do! And, *please* bring a friend (or six, or eight, or twelve...!) We appreciate all the help we can get. And you will have the satisfaction of having been a part of Your WesterCon.

The Con Suite

This is where you go when you want to find out what's going on, all the latest gossip, and to get some munchies. We'll be serving snacks, sodas, and refreshments 24 hours a day (except for cleaning—we have to let the housekeeping staff in *eventually!*). So come on by the 4th floor and enjoy.

Blood Drive

We often get caught up in the fast pace of life these days. We are always dashing from one port to another, never really noticing the needs of those hitting rough seas. One way we can stop and help those in rough weather is by giving blood. At this port, known as WesterCon 40, this will be possible.

The Alameda County Blood Bank, in conjunction with WesterCon 40, will be reporting for duty on the upper deck in the Simmons Salon on Friday, July 3, at 1130 hours (that's 11:30 a.m.) until 1700 hours (5 p.m.). Reservations are not required.

In order for you to be shipshape, you should rest and eat real food both before and after your donation. We want your sea legs to remain in seaworthy condition.

We will also be offering a limited supply of color and black and white prints by our Artist Guests of Honor, Ken Macklin and Lela Dowling, for those of you who give blood at the con.

*The Hyatt Regency Oakland
wishes to extend a warm
welcome to WesterCon 40.*

WEAPONS POLICY

At a science fiction convention, Fandom exists within a world of its own. However, that world exists within the framework of the everyday world, to which the vast majority of us must return. The fact that this world, in most cases, does not understand ours and has its own rules about weapons (along with the sad reality that a small number of congoers have done some real dumb things with weaponry) makes a Weapons Policy necessary. As has been the policy of a number of recent conventions, we subscribe to a couple of standard ideals and a number of rules that they, and the everyday world, require. Those ideals/rules are:

- I. Do not do dumb things.
- II. If you *kill* it you *eat* it.
 - A. Projectile Weapons. Weapons that can fire, discharge, or otherwise expel any object or substance (or can themselves be loosed) are not permitted. (This includes anything meant to be thrown by the bearer. For example, bolos,

boomerangs, and clubs (if thrown), are projectile weapons.)

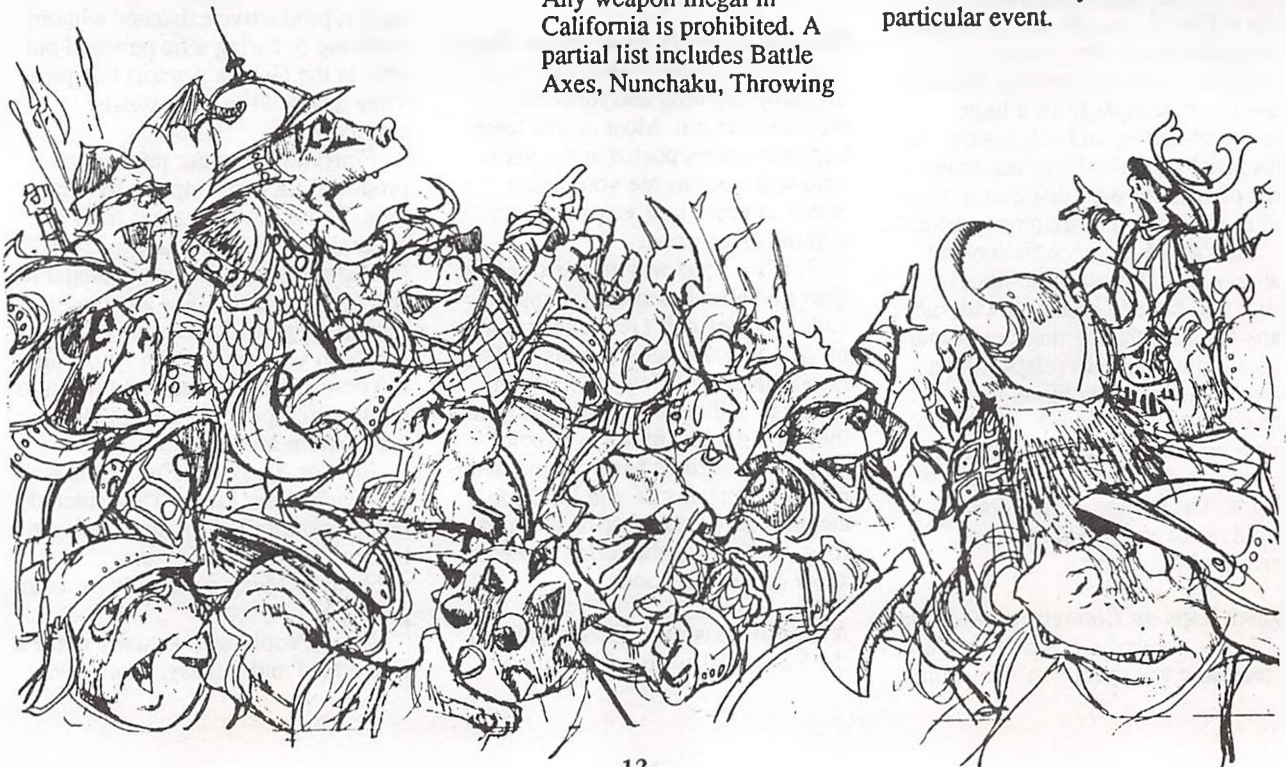
- B. Bare steel. Prohibited. Even a dull knife or sword can be dangerous. Spiked clothing can be equally dangerous in a crowd, and is actively discouraged.
- C. Energy Weapons. This includes anything releasing energy, that is, lasers, pyrotechnics, open flames, etc. We do not mean that you cannot use a flashlight for its proper purposes, or a lighter to light your tobacco in a smoking area. It does mean, among other things, *no Lazer Tag*.
- D. Laser games are *Strictly Prohibited*. Repeat *No Lazer Tag or other laser games*. There is no arena available. The Hotel will not allow it. Period.
- E. Illegal Weapons. There are many weapons that are not legal in California. This convention is taking place in California, even if we choose to believe otherwise. Any weapon illegal in California is prohibited. A partial list includes Battle Axes, Nunchaku, Throwing

Stars, Maces, and Morning Stars (rigid staff or flail type). It is impossible to give a complete list, but this should give you a good idea. If you are unsure about a specific weapon, you can check with the Oakland Police Department. Better yet, leave it home and forget it.

- III. Weapons in Costuming. Any weapon that is worn as a piece or part of a costume must be rigidly encased. Peacebound! If the wearer does not choose to peacebind his or her weapon, one of our Guests of Honor has promised us a roll of very bright ribbon to accomplish this task with.

There is no list of rules that can be substituted for good judgement. In case of questions or problems, the Con Committee will make the final decision. Please do not make us spend too much time at it.

Deviations from these rules with regard to the Masquerade, the sale of weapons in the Dealers' Room or the display of weapons in the Art Show shall be covered by the rules for the particular event.



A Brief Introduction To Fandom

So, This is Your First Convention?

First: Relax. Westercon is a long convention and you'll miss out on the fun if you spend the next four days running around trying to do and see everything. You can't and you'll die trying. This article will, hopefully, give a rough introduction to some of the most common things you will encounter over the weekend. Any experienced fan can tell you more—and will. If you want to be surrounded by a hoard of friendly faces, just walk into a room and quietly say that this is your first convention and you'd like to know what's going on. A woman on the East Coast did this for six years, just to meet people, until her face became too familiar in convention hallways to sustain her story.

Some Exceedingly Brief Words on Fandom:

I'll leave lengthy dissertations on what precisely fandom is or isn't to the fanzines and panels (q.v.), suffice to say that it is a family of people interested in imaginative literature, art, music, film, and all other forms of science fiction and fantasy.

The convention serves not only as a family reunion, but as an entry point for new members. An event of WesterCon's size and scope, ranging from interests in the printed page to celluloid to green phosphor, allows a new fan to sample from a large palette of genres and sub-genres. As this article should show, becoming a part of fandom isn't difficult or painful in the least. You're among friends.

Be warned: Science fiction and fantasy probably isn't the limit of what you have in common with other fans. An astonishing number of marriages and long-term relationships have come out of fandom, often at the expense of the same. As the years go on, we see more fannish couples and fewer "mixed" marriages. The author, at this point, could make an incredibly crude remark about incest.

Quick Tips on Convention Survival

1. Eat regularly. It's probably unreasonable to expect you'll be eating

your usual (ha!) three balanced meals a day, but nourishment at regular intervals will do wonders for getting you all the way to Sunday night. Buried in your registration packet is a list of local restaurants. We strongly recommend a couple of solid meals each day to keep your body from revolting.

2. Sleep. Granted, sleeping with seventy-four of your closest friends in a single room isn't conducive to REM, but try to get something resembling a good night's rest. You'll burn out early if you don't. Don't be afraid of sleeping in—missing the early morning programming will *not* be the end of the world and you'll be all the more alive for the night's parties. The early-morning panelists won't be any more awake than you are, anyway.

3. Caffeine. Find the soda machines, procure change, and use them in moderation. This is *not* a substitute for 1 and 2 above, however.

4. Moderation. You'll find a great deal of drinking at sf conventions, but, compared to the outside world, you'll find relatively little drunkenness. People here want to have a good time, but they want to remember it in the morning. Besides, being snookered beyond recognition just isn't fannish. Actually, it isn't much of anything.

Reasons to Wear Your Name Badge

1. They probably won't let you into programming and function rooms without it. Most events have badge-checkers posted at the door who will want to see your name badge as proof you've paid to get into the convention.

2. It's a good way to meet people. Don't be afraid to stare at name badges—they can't remember your name either. Besides, it adds to the family feeling. A few stubborn individuals still won't wear them, but they're a distinct minority. Some longtime congoers have custom hand-painted nametags. If you like, you can probably find an artist to do one for a very reasonable price at the art show or dealers' room.

A Useful Glossary: Excerpts from the Fannish-English Dictionary

Note: This list is not complete by any stretch of the imagination. If you run into something not covered here, ask someone. Neither WesterCon 40 nor the author accepts responsibility for your individual faux pas.

Fan: A person who is actively involved in any way with science fiction or fantasy.

Fanac: Fan activity. Reading sf, writing and publishing fanzines (q.v.), collecting sf/fantasy material, being part of sf/fantasy clubs, attending or working on conventions, or anything else involving three or more fans.

Fandom: The subculture of fans, fostered largely through fanzines and conventions. You're standing in it.

Sci-Fi: Never Never Never use this phrase. Ray Nelson and Forry Ackerman defend its usage, but you'll make no other friends in fandom. SF please. You can pronounce it "skiffy" with a sneer.

Con: Short for convention. Abbreviations and condensations of words are very common in fandom.

Neofans: Also called *Neos*. Someone new to fandom. Some quickly blend in and shed the handle in a few hours. Some take longer. Others never do—they are called *annoyances* or *fuggheads*. (q.v.)

Mundanes: Those who aren't fans. Unlike fans, they generally lead a happy, productive existence without knowing or caring who punched out who at the Nebula Awards banquet. They also tend to have steady employment.

Fanzines: Amateur publications produced for consumption by other fans. These run the gamut from general-interest sf/fantasy fanzines (called *genzines*) to open personal letters (personalzine). For a better explanation, go to the fanzine room, tell them you're a neofan who wants to know about fanzines, and listen to the hundred-or-so fanzine publishers who swarm around you.

BNF or Big Name Fan: Fans well known for their fanac. These include, but are not limited to, major convention organizers and fanzine publishers. Many eventually become pros (q.v.).

Pros: People who actually make a living at sf and fantasy. More often

than not, they are writers and artists. Like fans, they run the gamut from the most obnoxious to the most friendly. Most are human when treated as such and don't bite. *Don't* ask them to read over your manuscript or screenplay unless they express an interest first.

Costumes: You've noticed? Experienced costumers go to great lengths to produce elaborate garb for walking about the con (*hall costumes*), as well as more elaborate garb for the masquerade. Yes, it's okay to stare. If they didn't want their handiwork admired they'd wear a T-shirt and jeans, too.

Programming: The convention's daytime activity, consisting of panels, lectures, demonstrations, films, video, and just about anything you can do in a function room for sixty minutes.

Filksongs: Folk songs centered around science fiction and fantasy themes. This is the first WesterCon in history to have a Filk Guest of Honor.

WorldCon: The World Science Fiction Convention, held annually, at rotating sites.

WesterCon: Like WorldCon, but for the West Coast. This is the fortieth.

Hugo Awards: Annual science fiction awards given out by members of WorldCon. If you bring them up in party conversation, the convention assumes no responsibility for your personal health or safety.

Dead Dog or Dead Jim Party: The very last party of the convention,

usually held on the final night. You'll understand the name if you go.

The Letter "H": Added frequently and indiscriminately to make words fannish, e.g. bheer, fhan, dhuplicator. Fans believe firmly in creativity in spelling.

Fuggheads: A term left over from a time when that Nordic word describing copulation was less accepted. As with any group, no matter how noble, fandom has its share. Luckily, *most* get bored and move on.

Peanut Butter: Don't ask.

Open Parties: Parties open to any convention member. You can find out about these through fliers posted at the kiosk, the information table, or the daily bulletin.

Closed Parties: Parties by invitation only, usually thrown by small groups of friends or by New York publishers.

Convention Bidders: People who throw open parties and distribute fliers in the hope you'll vote to send the WorldCon or WesterCon to their home town. There is nothing wrong with attending the parties, eating the food, and drinking the bheer of a committee whose bid you haven't the slightest intention of voting for. Easily identified by such phrases as "Winnipeg in '94" or "Minneapolis in '73". People who are actually concerned about where the WorldCon will be in 1996 will talk to you for hours on the subject. People who aren't will hastily flee with the cry, "They're *SMoFfing*."

SMoFs: Originally referred to "Secret Masters of Fandom," but now applies to anyone who plays fan-

nish politics, especially concerning WorldCon or WesterCon site selection. It can also refer to any experienced sf convention organizer.

SMoFfing: The act of talking about fannish politics. Wise party hosts would do well to forget about cigarettes and separate their suites into smoffing and no-smoffing sections.

FIAWOL: Fandom Is A Way Of Life. One philosophy.

FIJAGH: Fandom Is Just a Goddam Hobby. Another.

FIJASOI: Fandom Is Just A Source Of Income. Yet another.

Harlan Ellison: At 53, still the "angry young man of science fiction." You'll hear a lot of stories about him. If all of them were true, he wouldn't have time to write, sleep, or excrete. Some are apocryphal, some are true, some are lies, most are exaggerations. Conversations about whether he is or isn't a creep will go on for hours, for reasons I fail to understand.

Norman Spinrad: More stories. He attends conventions more frequently and might well be listening.

"And so we gather together at frequent intervals to reinfect each other with sanity, in person. You may dispute this, but I contend that in a world like this one, gathering together to wear funny hats, sing parodies off-key, get smashed, and shine lasers at each other can be—and probably is—sane behavior."

—Spider Robinson

—Daniel A. Murphy

*The Oakland Convention
and Visitor's Bureau
welcomes WesterCon 40
to our fair city.*

We are pleased to be your hosts.



Pro Etiquette

In this article, the word "Pro" shall mean any guest of the convention: writer, artist, panelist, and any other person with some degree of celebrity.

At the Meet-the-Pros Party

1. Offering to buy the Pro a drink or a meal is always in order.
2. This is the time for light conversation and general getting acquainted. Keep it light; make an appointment if you want a detailed philosophical discussion of the Pro's work.
3. Remember, other people may want a chance to meet and talk to this Pro too. Don't monopolize his time.
4. This is a social occasion. Don't bring books or other items to be autographed. That's what autograph sessions are for. This is a time to *talk* to the Pro. The Pros are here to talk to you.
5. Most Pros have had their rabies shots and are safe to talk to, as long as you're polite. Don't be bashful. Compliments are *always* welcomed.

At the Autograph Session

6. See Rule 1, above.
7. Remember, this is a signing session. If a Pro has a long line of people waiting for his signature, don't tie him up with conversation. That's what the Meet-the-Pros party is for.
8. Some Pros have short lines, or none at all, at autograph sessions; that's just the way it works. If that's the case, they may enjoy someone

who'll stick around and talk with them. When in doubt, ask.

9. See Rule 2, above.
10. If you have more than five or so of the Pro's works to be autographed and there are people waiting in line behind you, get five done, then go back to the end of the line to have more done later.

After Panels

11. See Rule 1, above.
12. Panels are one of the few places where you can be sure of catching the Pro you're interested in. If you want to speak briefly with the Pro or get his autograph, wait until the panel is over. Then step out into the hall with him and conduct your business there so the next panel can get started.

13. See Rule 2, above.

In the Hallways

14. See Rules 1 & 2, above.
15. If you see a Pro you want to talk to, ask if he has a moment to talk. Don't delay him on his way to the rest room, a panel, or some other appointment.
16. If the Pro is involved in another conversation, don't interrupt; wait quietly at the periphery until there's a break, then excuse yourself and ask if you could have a brief word with the Pro. If the answer is no, see Rule 2, above.

In the Bar or Restaurant

17. If you see the Pro seated by himself, you may approach and ask politely whether he wants to be alone or whether he would like some com-

pany. Restaurants and bars are not the place for autographs; if that's your aim, ask when would be a convenient time to get one.

18. If the Pro is seated with a party of other people, don't interrupt. If you know one of the people in the group, you may ask that person whether he'd mind your joining them. If you don't know anyone in the group, see Rule 16, above.

19. Don't be a sponge. Pay for your fair share (rounds, meals, etc.). Many Pros are as broke as you are.

Room Parties

20. If you're giving a room party and would like a Pro to attend, give him a specific invitation. Many Pros would like to make the rounds of parties, and this makes them feel welcome.

21. If a Pro shows up at your party, he is fair game for discussions and autographs. After all, he came there of his own free will, and can leave whenever he wants. If you're a good host (see Rule 1, above), he might not want to.

In General

22. See Rule 1, above.
23. Don't insult the Pro. If you have a low opinion of a given Pro, just ignore him. Life is too short to waste on negative things. There must be plenty of other people at the convention whose work you like; why else would you be here? Find them and let them know. See Rule 1, above.

—Stephen Goldin

Monday-Friday
10:00 to 7:00

Saturday
11:00 to 5:00

Sunday
Closed



**A Bookstore of
Science Fiction
Fantasy
Mysteries**

2033 El Camino Real Palo Alto 327-9242

Shit from Shinola

We're Bay Area natives. We go to all the parties. And we think we know what makes Bay Area fandom so special and different from the rest of the U.S. We could be wrong, but we certainly know why *we* like it here.

One reason is the wide variety of fannish types: we have loads of firstfens and BNFs plus a generous mix of students, high-tech slaves/junkies, clerical workers, and scientists. We don't feud much. There's a club or informal gathering for everyone: Little Men's, Pensfa, Lounge Lizards, and Third Saturday; not to mention the SCA, Darkover fans, the Mythopoeic Society, and many other special-interest groups.

There is an active fanzine fan enclave which continually creates exciting worldwide scandal and interest. There is also a high percentage of the so-called Floating WorldCon Committee; skilled, experienced con-runners who voluntarily cope with the logistical headaches of putting on the Worldcon each year, no matter where it's held.

Our non-regional loyalties lie in the north and east. Sometimes it's difficult to tell who really lives here and who's actually from Seattle or Boston. There is no love lost between Bay Areas and Los Angeles fandom. In fact, the relationship can be remarkably hostile, something on the order of a Cold War. We consider it to be a clash between Dionysian and Apollonian personality types, actually.

There are a few things that bug us about our peer group occasionally. These don't seriously interfere with our fun but it can make us grumpy from time to time.

For instance, there are some incorrigible snobs here. These are the people who start every 3rd sentence with, "Well, *clearly*..." when the statement appears to be opinion rather than universally acknowledged wisdom. There are wide communication gaps between some of the groups—fanzine fans don't mix with media fans, and pros only mix with certain fans unless they're at a con. Homeowning worries sometimes consume crifanac energy. The area is overwhelmingly middle class. And

we hear far too much computer jargon at parties, although a sharp blow to the head usually deters the perpetrators—for a while.

Though there are experienced Con-runners in abundance they prefer to ignore local conventions, which means the fringe or special interest groups are the people running things. This would be fine if the other group didn't complain so much. Also, there is a certain tyranny of distance in the Bay Area. If you don't have a car you'll often find you can't get there from here.

However, we would like to point out that there is a terrific fannish nexus easily accessible by public transportation—The Other Change of Hobbit bookstore in Berkeley. If you're new in town or just passing through, it's the best place to connect with fans.

Speaking of fans, here's a quick way to identify some of the local personalities you may meet at Westercon:

- The bearded, distinguished-looking gentleman is Art Widner.
- The long-hair telling incomprehensible jokes is Tom Whitmore.
- The fellow laughing at them is Dave Nee.
- The hysterically laughing woman is Jeanne Bowman.
- The tall fuzzball with the eternal cup of coffee is Mike Farren.
- The small woman in the dog-tick T-shirt is Patty Peters.
- The guy in tie-dye is Robert Lichtman.
- The hyperfannish woman in a purple mohawk is Sharee Carton.
- The large man in a dashiki is Richard Gruen.
- The guy with the British teeth is Rich Coad.
- The one in a sparkly tie is Loren MacGregor... or Allen Baum.
- The motherly woman with the thick fannish accent is Deb Notkin.
- Ctein.
- The two smiling people whose son Alex is most likely to

imitate Calvin & Hobbes are Terry Floyd & Pam Davis.

- The quiet, darkhaired woman who knows all about mass murderers is Stacy Scott.
- The skinny bearded fellow with shaky hands is David Bratman.
- The woman you've seen in 3 different outfits since breakfast is Dawn Plaskon.
- The innocent-looking fellow is John McLaughlin.
- The woman blaming Kitty for doing it is Donya White.
- The tall guy eating his beard is Rich McAllister.
- The intense guy playing guitar in the corner is Len Bailes.
- The tall thin, inarticulate guy is Gary Mattingly.
- The tall, thin guy telling bad jokes is Lynn Kuehl.
- The people wearing loud Aloha shirts and taking notes are us!

Finally, we offer some advice on how to get a conversation going with Bay Area fans. After determining their affiliation, just use our handy guide to aid your efforts in getting to know them. Good luck, and welcome to California!

If they're from the East Bay, say:

1. How's your fantasy trilogy coming along?
2. What happened a... punched out the banquet manager?
3. Are you going to all 3 Dead shows next week?
4. Let me buy you a Calistoga.

If they're from the Peninsula, say:

1. So, you work for Schlumberger/HP/NASA/DEC too?
2. Did you hear the one about the physicist and the rabbi?
3. How much did you pay for your home?
4. Let me buy you a coke.

If they're from San Francisco, say:

1. Have you gotten the latest Izzard?
2. Heard the new Ramones album?
3. Has David Lynch sold out?
4. Let me buy you a beer.

—Lucy Huntzinger & Bryan Barrett

WESTERCON HISTORY

	Date	City & Name	Hotel	Guest(s) of Honor	Chair/Supporting Organization
I	9/5/48	Los Angeles	Park-View Manor	—	E. Everett Evans/LASFS
II	10/2/49	Los Angeles	Knights of Pythias Hall	—	Walter J. Daugherty
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	Tom Quinn/Little Men ¹
V	6/28-6/29/52	San Diego (SouthwesterCon)	U.S. Grant Hotel	Ray Bradbury	Roger Nelson & William F. Nolan
VI	5/30-5/31/53	Los Angeles	Hotel Commodore	Gerald Heard	E. Everett Evans/LASFS
VII	9/3/54*	San Francisco (SFCon)	Sir Francis Drake	Jack Williamson	J. Ben Stark
VIII	7/3-7/4/55	Los Angeles	Hotel Commodore	Mel Hunter	Lew Kovner/ C. 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*	Los Angeles (SolaCon ²)	Alexandria Hotel	Richard Matheson ²	Anna S. Moffatt ² /Outlanders ²
XII	7/3-7/5/59	Seattle	Moore Hotel	Alan E. Nourse	F. M. Busby/Nameless Ones
XIII	7/2-7/1/60	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 Wood/GGFS
XV	6/30-7/1/62	Los Angeles	Alexandria Hotel	Jack Vance (Pro) Alva Rogers (Fan)	Al 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	Oakland (PacifiCon II ²)	Hotel Leamington	Edmond Hamilton & Leigh Brackett ² (Pro) Forrest J. Ackerman ²	Al haLevy & J. Ben Stark ²
XVIII	7/3-7/5/65	Long Beach	Edgewater Inn	Frank Herbert (Pro) Anthony Boucher ³	Steve Tolliver & John Trimble
XIX	7/1-7/4/66	San Diego	Stardust Motor Hotel	Harlan Ellison (Pro) John & Bjo Trimble (Fan)	Dennis N. Smith
XX	7/1-7/4/67	Los Angeles	Sheraton-West Hotel	Marion Zimmer Bradley (Pro) Lon Atkins (Fan)	Brandon Lamont ⁴
XXI	9/1/68*	Berkeley (BayCon ²)	Hotel Claremont	Philip José Farmer ² (Pro) Walter J. Daugherty ² (Fan)	Bill Donaho, Alva Rogers & J. Ben Stark ²
XXII	7/3-7/6/69	Santa Monica (FUNCon II)	Hotel Miramar	Randall Garrett (Pro) Roy Tackett (Fan)	Chuck Crayne & Bruce Pelz/ Con-Fusion
XXIII	7/3-7/5/70	Santa Barbara	Francisco Torres	Jack Williamson (Pro) Rick Sneary (Fan)	John & Bjo Trimble
XXIV	7/2-7/5/71	San Francisco (SFCon '71)	Hilton Inn	Avram Davidson (Pro) Don Simpson (Fan)	Jerry Jacks/Sampo Productions
XXV	6/30-7/4/72‡	Long Beach	Edgewater Hyatt House	Lloyd Biggle Jr. (Pro) Len Moffatt (Fan)	Dave Hulan
XXVI	6/30-7/4/73	San Francisco (SFCon '73)	St. Francis Hotel	Larry Niven (Pro) George Barr (Fan) James Nelson Coleman (Special)	Jerry Jacks/Sampo Production
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	Hotel Leamington	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	H. L. Gold (Pro) Gregg Calkins (Fan)	Bruce Pelz
XXX	7/1-7/4/77	Vancouver	Totem Park Residence UBC Campus	Damon Knight (Pro) Frank Denton (Fan) Kate Wilhelm (Special)	Fran Skene
XXXI	7/1-7/4/78	Los Angeles (Westercone)	Mariott Hotel	Poul Anderson (Pro) Don C. Thompson (Fan)	Ed Finkelstein & Mike Glyer
XXXII	7/4-7/8/79	San Francisco	Sheraton Palace Hotel	Richard A. Lupoff (Pro) Bruce Pelz (Fan) Sherry Gottlieb (Special)	Jerry Jacks

INFORMATION

XXXIII	7/4-7/6/80	Los Angeles	Hyatt House Hotel	Roger Zelazny (Pro) Bob Vardeman (Fan)	Milt Stevens
XXXIV	7/2-7/5/81	Sacramento	Red Lion Inn	C. J. Cherryh (Pro) Grant Canfield (Fan)	Michael Garrels
XXXV	7/2-7/5/82	Phoenix	The Phoenix Hilton	Gordon R. Dickson (Pro) Fran Skene (Fan) Robert Asprin (Special)	Randy Rau/CASFS
XXXVI	7/1-7/4/83	San Jose (Westerchron)	Red Lion Inn	Phil Klass (Writer) Alicia Austin (Artist) Tom Whitmore (Fan)	Lee Forgue
XXXVII	6/29-7/3/84	Portland	Portland Marriott Hotel	Harlan Ellison (Pro) F. M. & Elinor Busby (Fan) Alex Schomberg (Artist)	Steve Berry, Pam Davis
XXXVIII	7/3-7/7/85	Sacramento	Red Lion Inn	James Hogan (Pro) Paula Crist (Fan)	Michael Garrels
XXXIX	7/3-7/6/86	San Diego	Town and Country Hotel	David Brin (Pro) Karen Turner (Fan)	Gail Hanrahan, Mitchell Walker, Curtis White
XL	7/3-7/5/87	Oakland (Episode XXXX)	Oakland Hyatt Regency	Gregory Benford (Pro) Aubrey Mac Dermott (Fan) Lela Dowling & Ken Macklin (Artist) Leslie Fish (Filk)	Lisa Deutsch-Harrigan

- * Combined with World Science Fiction Convention that year.
- ‡ MythCon combined with WesterCon that year.

- ¹ Replaced Steward Metchette as Chairman.
- ² Official joint WesterCon/WorldCon guests/chairmen/name, etc. (separate guests, etc., only the first time they combined)
- ³ Did not attend.
- ⁴ Replaced Ted Johnstone as Chairman.

WesterCon began in 1948, when E. Everett Evans of the Los Angeles Science Fiction Society proposed that an annual convention be held in the Western portion of the continent, for Western fans who couldn't afford to travel to another area to attend WorldCon. This is the reason for our occasionally combining our convention with the WorldCon when it came around to this region (a practice which has been abandoned in more recent years—the last time it was done was in 1968).



TIMECON '87

Star Trek and Doctor Who Convention

July 31 - August 2, 1987

San Jose Convention Center

Mark Lenard • Majel Barrett • Colin Baker • and Robert Asprin

Also appearing:

The Mythadventures Fan Club • Stephen Abbott • Craig W. Anderson • Scott Apel • Sandra Bowen • Eric Burgess
Armand Cabrerra • Dan Coffey • Paula Crist • Willam Dale • J. Ray Dettling • Lewis Epstein • Linda Fischer
Maggie Gardner • Rick Hallock • Eric Hoffman • Walter Hurd • Jeff Johanigman • Jordan Kare • Dean Kaufman
Dana Kramer-Rolles • Tim Kyger • Annette Laing • Randall Larson • Georgia M. Miller • Ron Montana
Ray Faraday Nelson • Steven Oliver • Joshua Shapiro • Dave Smeds • Cary Sneider • Rob Swigart • Elisabeth Waters
Daniel West • Star Lovejoy West • John Westfall • William Wizard • William R. Yates • STARCRAFT
and the Bay Area Artist Alliance

Dealers' Room (The Bazaar) • Art Show and Auction • Costume Contests • Costume Presentations • Panels • Movies and Videos PLUS a very special horror picture show at midnight. REGISTRATION for all three-days of Timecon '87 is \$30 until July 30, then \$35 at the door. For more information you may call the Timecon Hotline: (408) 629-8078. Tickets may also be purchased at TICKETRON outlets or most Bay area Comics and Book stores.

WESTERCON SPECIAL: 3-day Timecon tickets for \$25. Look for us in the Dealers' Room

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, in so far 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 the names displayed in no less than 24 point bold type.
- 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 Sec. VII.C.10. 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. A WesterCon may not be held in any District more than once in any three (3) year period. "District" shall be defined by the first of the following restrictions which applies:
 - a. A special District.
 - i. Los Angeles District, including Los Angeles, Orange, and Ventura Counties in California.
 - ii. Bay Area District, including San Francisco, San Mateo, Santa Clara, Contra Costa, and Alameda counties in California.
 - iii. Canadian District, including all sites in Canada.
 - b. The Standard Metropolitan Statistical Area containing the site, as defined by the U.S. Census Bureau on April 1st of the year preceding the site selection voting.
 - c. The county containing the site.
 2. To be eligible, a WesterCon Bid must have:
 - a. at least two (2) persons declaring themselves Chairman and Treasurer;
 - b. a letter of intent or option from a hotel or other facility declaring specific dates for the conference.
 3. If no Site Selection Bids are qualified for the mail ballot (see Section VII.B.), the provisions of Section VII. shall be suspended and all sites defined in Section VII.'s introductory paragraph 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 towards 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.
 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. 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 20th shall be counted.

INFORMATION

8. Each Bid shall have 15 minutes of scheduled conference program time, on the first full day of WesterCon, to make a bidding presentation.
9. Vote Counting
 - a. 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:
 - i. the member's printed name;
 - ii. the member's membership ID as assigned by the current conference;
 - iii. the member's dated signature;
 - iv. the member's address of record with the current conference;
 - v. the member's new address if different from the address of record;
 - vi. the member's vote as defined in Section VII 9d below.
 - c. Verification of Ballots shall consist of matching items (1), (2), and (4) of b. above with the current conference records.
 - d. All Ballots received by the committee prior to the opening of the Business Meeting shall be held until the Business Meeting. The count shall be by preferential 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.
10. Should no Bid gain the needed majority, or should there be no qualified bidding committee, or should "None of the Above" win, a 3/4 majority of the 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 (2) consecutive years, or by a 2/3 vote of one (1) 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 two (2) months to the LASFS. The LASFS shall keep the Bylaws up to date. The selected committee for each year shall be supplied by the LASFS with one (1) copy of the then current Bylaws within two (2) months. The committee shall then provide duplicate copies of the Bylaws to all current bidding committees.
- 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.
- 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.



Southern California Institute For Fan Interests, Inc.

P.O. Box 8442 • Van Nuys, CA 91409

CONTINUING EVENTS



WESTERCON
XXXX

CONTINUING EVENTS

Dealers' Room

WesterCon 40 is proud to have one of the largest Dealers' Rooms of any WesterCon. (Note: there is no truth to the rumor that Robert Asprin modeled his MythAdventure's bazaar upon our Dealers' Room.) We will have for your perusal and purchase such varied and sundry merchandise as science fiction books, futuristic weaponry, fantasy books, fabulous jewelry, historical books, medieval costumery, art books, fantasy art, filk books, filk music, comic books, fanzines, and, of course, some of the best books available. With over one hundred tables, you should find plenty to amuse and amaze you (and maybe even something to read). We draw the line at Pervish food, however.

The Dealers' Room will be located at the west end of the West Hall in the Oakland Convention Center. For your convenience, the Dealers' Room will be open during the following hours:

Thursday—1:00 p.m. to 6:00 p.m.
Friday—10:00 a.m. to 6:00 p.m.
Saturday—10:00 a.m. to 6:00 p.m.
Sunday—10:00 a.m. to 5:00 p.m.

For the benefit of any oxygen breathers who may attend, there will be no smoking in the room. (Dragons take note!)

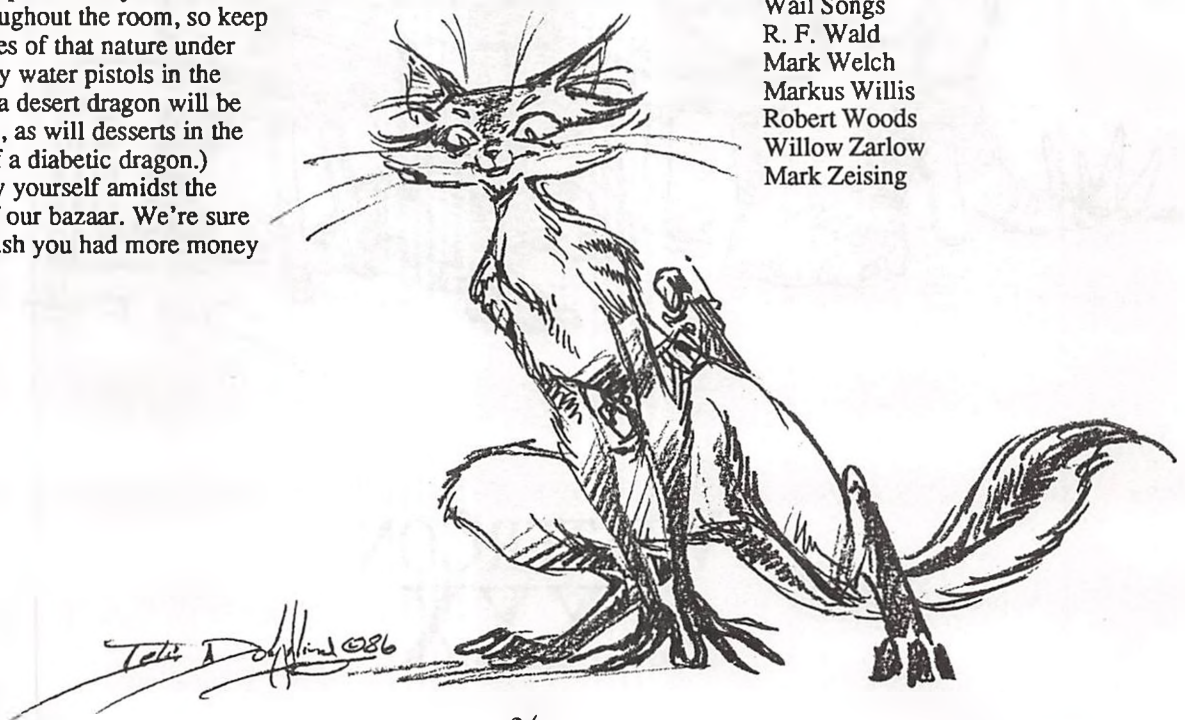
The Weapons Policy will be enforced throughout the room, so keep all purchases of that nature under wraps. (Any water pistols in the vicinity of a desert dragon will be confiscated, as will desserts in the presence of a diabetic dragon.)

So enjoy yourself amidst the wonders of our bazaar. We're sure you will wish you had more money to spend!

WesterCon 40 Dealers

Alternative Book Company
Amber Unicorn
Mark Anderson
Mark Bailey
Basement Books
Jan Bender
Harry Bigglestone
Blackthorne Publishing
Book Lady
Books Nippon
Sam Butler
Martin Cameron
Betty Carpenter
Cinecurrent
Paul & Shelly Clift
Comic Castle
Pam Cooper
Costuming By Aziza
DAG Publications
Dale's Books by Mail
Datazine
Patricia Davis
John DeCles
Scott & Jane Dennis
Dragon's Treasure
Dragon's Treasures
Dream Haven
Emerald Dragon Enterprises
Escape Books
Fantasies Unlimited
Future Fantasy
Stephen Gaddis
Steve Gallacci
Robert Gavora, Bookseller
Harmony Treasures

Carolly Hauksdottir
Help a Child to See
Honeck Sculpture
Isher Artifacts
Japanese Animation Archives
Peggy and Merrill Johnson
J-J Books
Stephan Landon
Lavender Wine
Livingstone Art Design
Locus Publications
Iven Lourie/Gateways
Lyon & Griffin
Ken Macklin & Lela Dowling
Mere Dragons
MZB Enterprises
Off Centaur Publications
The Other Change of Hobbit
Delphin Padilla Jr.
Progen Company
Pulsar Books
Purple Unicorn Books
Quicksilver Fantasies
Rakish Blade
Michael Reilly
Arlin Robins
Frank Robinson
Maraiel Ruth
Salamander Armory
Sign of the Unicorn
Star Klique
Starsong Publishing
J. A. Stellnicki
Terra Nova
Rik Thompson
Tiercel Designs
A Time When
Wail Songs
R. F. Wald
Mark Welch
Markus Willis
Robert Woods
Willow Zarlow
Mark Zeising



Art Show

To most of you:

Many fine artists have poured their souls into Sculpty, oils, wire, water colors, and Cthulhu-knows-what materials to make you laugh, weep, and reach for your wallets.

All their efforts are gathered together in the WesterCon 40 Art Show, which can be found just off the main Convention Center lobby, near the Dealers' Room. We hope each of you will come and see the show, and that it will bring pleasure to you.

To some of you:

You have brought your art to the WesterCon 40 Art Show, where many fans of science fiction and fantasy have gathered. Some of you just came for the exposure, wanting to share your art with this subset of the world. Others hope to sell enough art to let your meager budgets pay for the costs of coming to the convention. Still others have to sell enough to live on. We hope each of you will meet your goals and gain the recognition and rewards that you deserve.

To all of you:

An Art Show is a kind of symbiosis, in which two kinds of being come together to become a greater whole. Each gives happiness to the other. And yet, there is no fixed description of either. The Art Show is not just a show, in which all kinds of fans get to feast their eyes on pretty things; nor is it just a market, in which artists are able to sell their handiwork. Go to a museum for the former and a gallery or shopping mall for the latter.

The Art Show is a combination of both. This is why a buyer cannot walk in on the first day, buy that attractive painting, and carry it out; this would prevent the rest of the convention from seeing and enjoying that painting. This is also why we have bid sheets and auctions and all that; if it were merely an exhibit, no one could take any of that soul-stealing beauty home without finding the artist and striking a private deal.

The artists have already arranged their participation in this wonderful

symbiosis. (However, if you are an artist, and have brought your work; and we still have open space—you can still enter the show—talk to the Art Show staff.) The fans, however, are just beginning their participation.

Step one is to come to the show. Please leave your shopping bags and cameras in your rooms or elsewhere before coming through the Art Show. We expect to have some checking and bagging for those of you who do carry such things to the Art Show door, however. We cannot allow bags into the room, because there are too many small and valuable items on display and there is bound to be one scoundrel along with the thousands of good people attending the convention. We cannot allow cameras in the room (except for accredited news media who have cleared it with the Art Show director), because the image is the soul of art and for art, therefore, cameras really are soul-stealers.

Step two is to enjoy everything that is there—or, at least, everything of the style that you like. There are many styles to be seen in a convention Art Show. Paintings of nebulae and of unicorns, sculptures of spaceships and of dragons. Many of you will find at least one (and probably several) items that will take you to Step three.

Step three is to buy something, thereby bringing joy both to the artist and to everyone visiting your home or office. If there is any chance that you will buy something, please visit the Art Show office that is in the near left corner as you enter the show. Fill out a simple form with your name, address, how you intend to pay for your purchase, and credit card number or check identification. If everyone does this, the checking-out procedure on Sunday will run much more smoothly.

Next, find the bid sheet accompanying each piece of art that interests you. If the piece is for sale, the bid sheet should have a minimum bid price and a direct sale price. (If the piece is not for sale, the bid sheet says "NFS" and you are out of luck for that one.) If you want to be absolutely sure that the piece becomes yours, and no one has bid on it yet,

then you can simply pay the direct sale price at the Art Show office, and instantly become the piece's owner. You still cannot carry it off until Sunday, however, because everyone else should at least get a chance to see it. If there are any written bids on the piece, you cannot buy it directly but you can write a higher bid on it.

The first bid on any item must be at least as high as the minimum bid price, but can be as high as you wish. The second and subsequent bids must each be higher than the previous bid. Written bidding can progress as far as necessary, but anything having four or more written bids will go into a voice auction.

There will be two voice auctions, one beginning at 2:30 Saturday afternoon and the other beginning at 10:30 Sunday morning. Each piece that has attracted four bids by 1:45 p.m. Saturday will be sold in the first auction. After that, each piece that has attracted four bids by 7:00 p.m. Saturday will be sold in the final auction. The auctions themselves are a bit different from those at Southeby's, (all bids are spoken or shouted; that way, you can't buy something accidentally by just scratching your nose.)

There will be no written bidding after 7:00 p.m. Saturday. Anything that has one to three bids at that time is considered sold to the last (and therefore highest) bidder.

If you are the highest bidder, either on the bid sheet (with three or fewer bids) or in the auction, you can pick up and pay for your purchase in the Art Show room, starting at 11 a.m. Sunday (after we get the auction started). The checking-out procedure will be explained then and there.

Whether you are an artist, a buyer, or both, we hope you will be pleased with the Westercon 40 Art Show.

Art Show Hours:

Artist check-in starts Thursday at 11:00 a.m.

Thursday—2:00 p.m. to 7:00 p.m.

Friday—10:00 a.m. to 10:00 p.m.

(Dealers' day at the Art Show!)

Saturday—10:00 a.m. to 7:00 p.m.

Sunday—10:00 a.m. to 7:00 p.m.

Fanzine Room

What do fans do between conventions? They communicate via the written word. Any magazine published by and for fans is a fanzine—whether it's a simple one-page listing of club meeting dates, a forum for arguments about the Fan Hugos, or even a collection of stories about Mr. Spock.

The WesterCon Fanzine Room is a sales and display room for fanzines. There are fanzines of various kinds available for sale, or just for casual browsing. In the display area are a number of rare and unusual fanzines, including some issues of the very first fanzine published by Gregory Benford at the age of 15 or so. On Sunday afternoon there will be an auction of fanzines and other fannish artifacts to benefit the Down Under Fan Fund, hosted by DUFF administrator Lucy Huntzinger.

Other fanzine programming will be scattered about the convention in regular programming rooms: panels on "Fanzines as an Art Form," "The Variety of Modern Fanzines," "Early Fannish Communication," and "FAPA: a 50th Anniversary Panel." Look for them in the Program listings and in the Pocket Program Guide.

The Fanzine Room is a place to relax, browse, learn about fanzines, and chat with their creators, so drop by and pay us a visit.

Gaming

Surprise—you can game and see the rest of the convention as well! We've reserved extra gaming space *at night*. As many of the tournaments as possible are scheduled for this time, so you don't have to agonize over what programming you're missing.

Our *AD&D Tournament* has a new flavor this year—literally! The official convention Weapons Policy includes the dictum "You kill it, you eat it." We've decided to apply this to the tournament as well. Monsters include gummi worms, spiders, etc., as well as 'anonymous' markers such as chocolate kisses, etc. He/she who strikes the killing blow receives the body of the monster as a trophy. (Sharing is encouraged for *Fireballs*, etc.)

Of course, it's not just *AD&D*. Chaosium will be running *Runequest*. There will be *Champions*, *Toon*, *Cosmic Encounter*, *Nuclear Escalation*, and more!

Contests

What was the most imaginative use you ever saw for a spell? It doesn't have to have been in com-

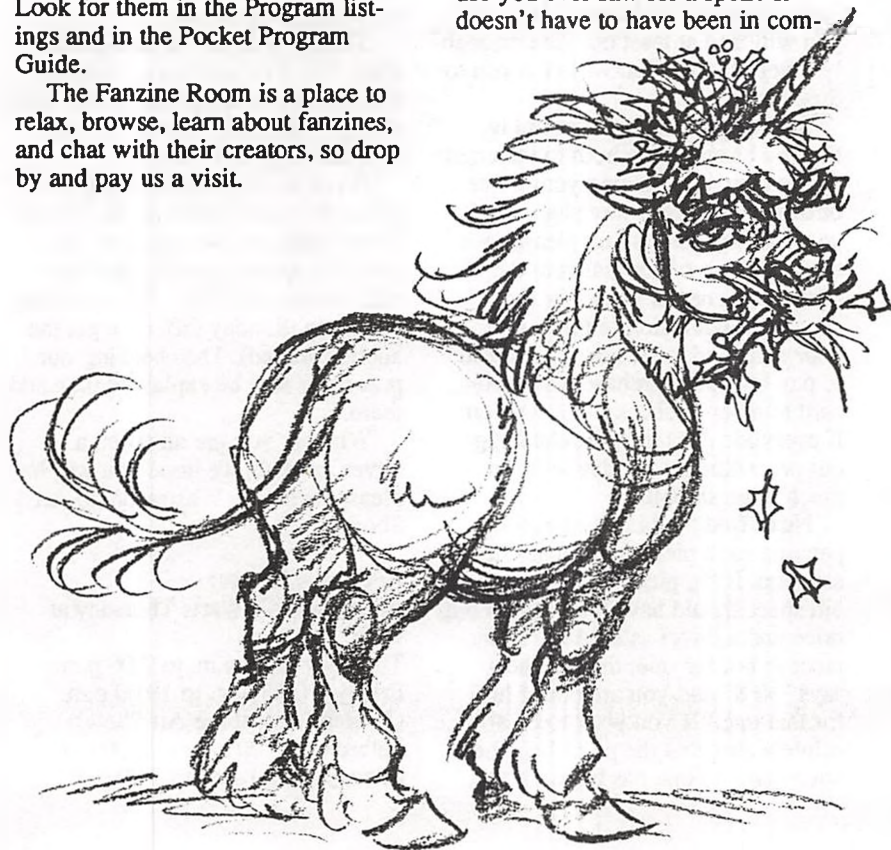
bat—one player got high marks for throwing an *Armor* spell on another character's beef jerky! Tell us your story, you could be a winner! You don't even have to be the person who thought of it to win the prize.

Spot the errors—we've taken a character sheet and slipped in a few (a few?!?) errors. How many can you spot? 1 point for each rules violation, 1/2 point for the "suspicious-but-legal" items (did you really stay underwater 9 months to learn to speak a language of an undersea race?).

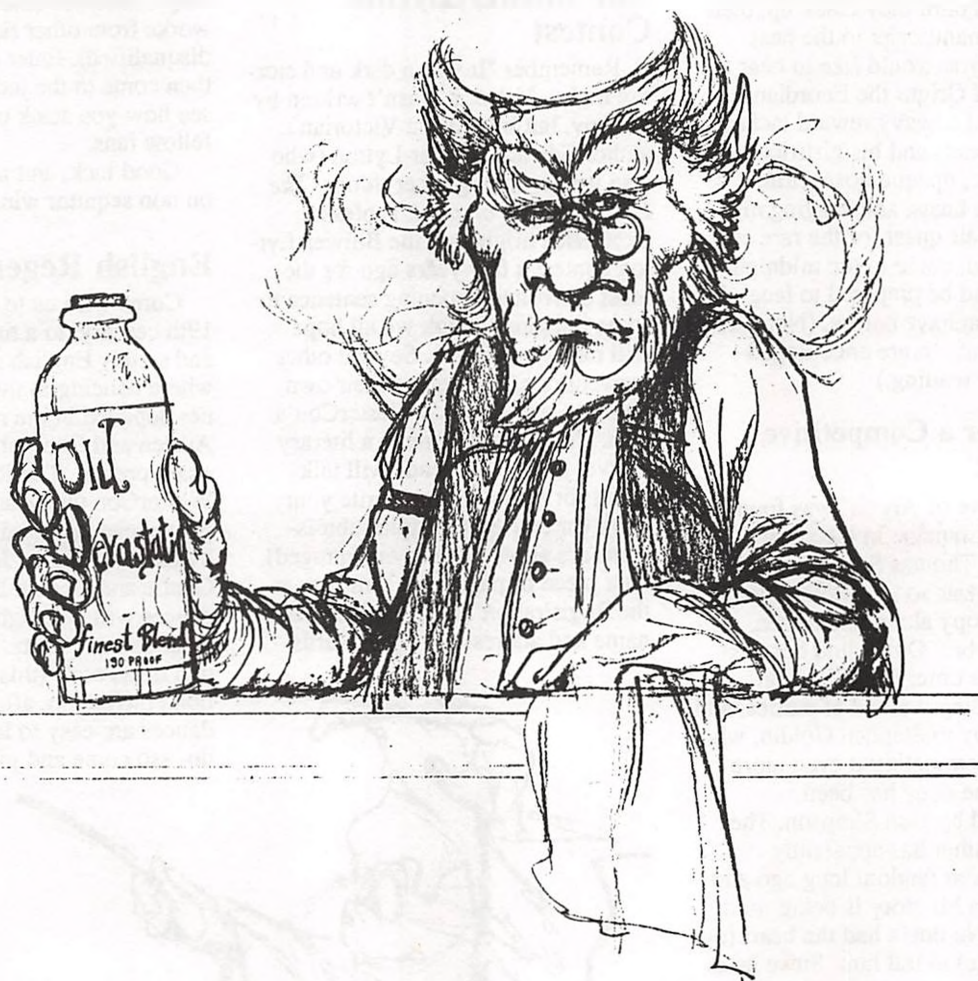
Beginners

Are you a beginner? We have the games for you. There will be introductory seminars on several games, including introduction to the rules, how to build a character, and more. There are other games (such as *Cosmic Encounter* and *Nuclear Escalation*) where a beginner can win his first game, even against experienced players!

We will also have seminars, computer demonstrations (possibly a contest on *Rogue*) a reading section, and more. Come down and play. If you're just looking to socialize, you can meet Mr. Wight or the Ghoul of your dreams.



PROGRAMMING



WESTERCON
XXXX

PROGRAMMING

The Eye of Argon

Long ago, in a fanzine far, far away, a story was published entitled "The Eye of Argon." It has since gotten a reputation as being one of the most *entertaining* pieces of fiction ever conceived. WesterCon will present a competitive reading of this masterwork, wherein participants read aloud until they crack up, then hand the manuscript to the next reader. If you would like to hear the exploits of Grignr the Ecordian (who's had a heavy reward tacked over his head) and his girlfriend (she of the lithe, opaque nose; firm, protruding busts; and sagging nipples) in their quest for the rare scarlet emerald, come to the midnight reading and be prepared to laugh like you seldom have before. (Note: Trips to the bathroom are encouraged *before* the reading.)

Rules for a Competitive Reading

The "Eye of Argon" was found in a Midwest fanzine in the early 1970's by Thomas Scortia, who thought it was so interesting that he passed a copy along to Chelsea Quinn Yarbro. Quinn and her husband at the time, Don Simpson, began reading it aloud at parties, and gave a copy to Stephen Goldin, who began disseminating it even more widely. The copy has been transcribed by Don Simpson. The original author has apparently gafiated from fandom long ago and has no idea his story is being used this way. No one's had the heart (our the courage) to tell him. Since he is getting no royalties from his work, it's considered unethical to charge for giving copies to other people, other than to reimburse the giver for copying and postage costs.

1. The reader must read the given section in as dignified and somber a tone as possible until either:
 - a. he/she cracks up; or
 - b. he/she reads one full page of text.

2. After reading his/her section, the reader must pass the reading copy on to the next person in turn.

3. If the copy is being passed because the previous reader cracked up, the new reader must begin at the start of the sentence that affected the previous reader.

The Bulwer-Lytton Contest

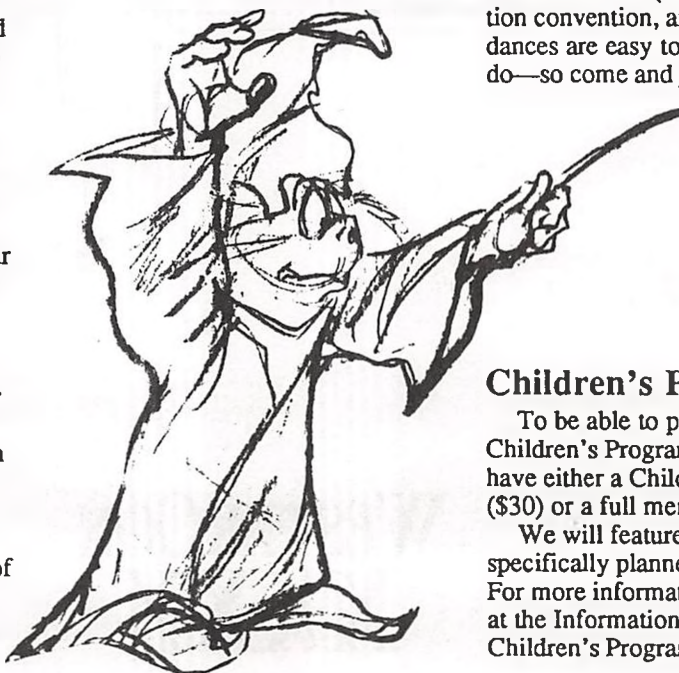
Remember "It was a dark and stormy night..."? No, it wasn't written by Snoopy, but by prolific Victorian author Edward Bulwer-Lytton (who also wrote, among other things, *The Last Days of Pompeii*). Professor Scott Rice originated the Bulwer-Lytton contest a few years ago for the most convoluted opening sentence to some imaginary book we all hope will never be written. Several other conventions have staged their own contests, and now it's WesterCon's turn. You, too, can create a literary marvel that your friends will talk about for years. Simply write your entry (or entries; multiple submissions are allowed, even encouraged) on a piece of paper and turn it in at the Registration Table. Include your name and address. (Only cowards

submit these sentences anonymously.) The entries will be read aloud at the judging Sunday afternoon on a panel guaranteed to entertain and amuse. There may even be a prize for the winner (the kindest suggestion so far being a ten minute headstart on the rest of the audience). Remember, the entry must be a single sentence (though outstanding works from other fields will not be disqualified). Enter early and often, then come to the judging/reading and see how you stack up against your fellow fans.

Good luck, and may the best run-on non sequitur win!

English Regency Dancing

Come with us to the dawn of the 19th century, to a time of elegance and stately English manor houses, where dancing in the graceful manner depicted in the novels of Jane Austen and Georgette Heyer will again prevail. The Regency Dance at WesterCon this year will be held Friday evening, and will be hosted by dancing master John Hertz. Gentle and elegant English country dances will be taught, along with that "scandalous" waltz. There is no formal dress code (this is a science fiction convention, after all!). These dances are easy to learn and fun to do—so come and join us!



Children's Programming

To be able to participate in Children's Programming you must have either a Children's Membership (\$30) or a full membership.

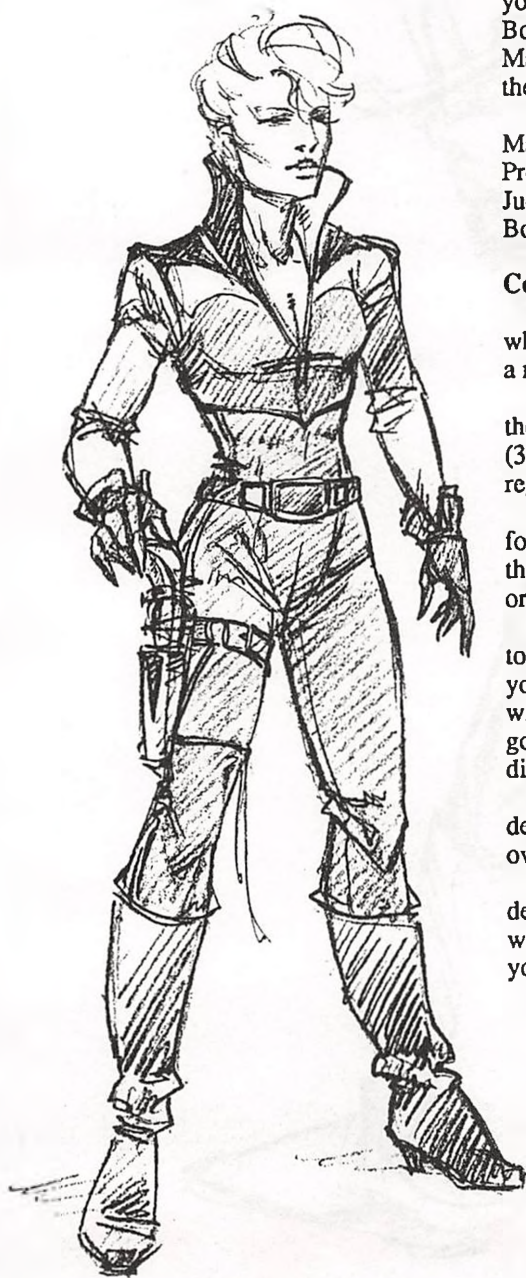
We will feature several events specifically planned for children. For more information, please check at the Information Table or in the Children's Programming Room.

PROGRAMMING

Masquerade

Masquerade registration will be open until noon on Saturday.

There will be early seating for handicapped persons, photographers (still camera and video) using available light (i.e., no flash), and for families with small children. We will also set up a Masquerade Photography Area, for photographers (still camera and video) who will be using strobes and floodlights. For information on the Photography Area, please see the Masquerade Bulletin Board.



The Masquerade will be shown again on video tape on Sunday in the Con Suite. Details will be posted on the Masquerade Bulletin Board.

There will be no smoking in the Masquerade Hall, Photo Area, and Backstage Area. Costumes are too flammable to permit exceptions.

Please check the Masquerade Bulletin Board for up-to-date changes, notices, and other information about the Masquerade.

Pre-registered Masquerade contestants will find their names on the Masquerade Bulletin Board. If you thought that you had registered, but your name doesn't appear on the Board, please contact the Masquerade Director, who will solve the problem.

We will post a full copy of the Masquerade Contestant Rules and Procedures, as well as a copy of the Judges' Guidelines on the Bulletin Board.

Costume Divisions:

Novice—this division is for those who have never won a major prize at a regional or larger convention.

Journeyman—this division is for those costumers who have won three (3) or fewer major awards at a regional or larger convention.

Artisan/Master—this division is for those who have won more than three (3) major awards at a regional or larger convention.

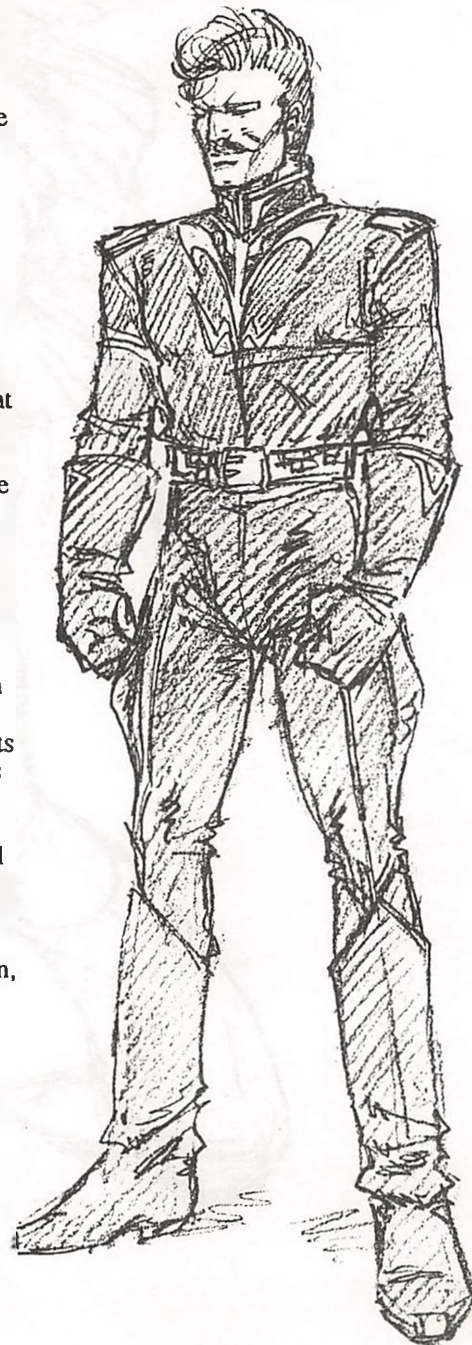
Young Fan—this division is open to anyone twelve (12) years old or younger. (Parents: Young Fan results will be announced before the judges go out to deliberate on the other divisions.)

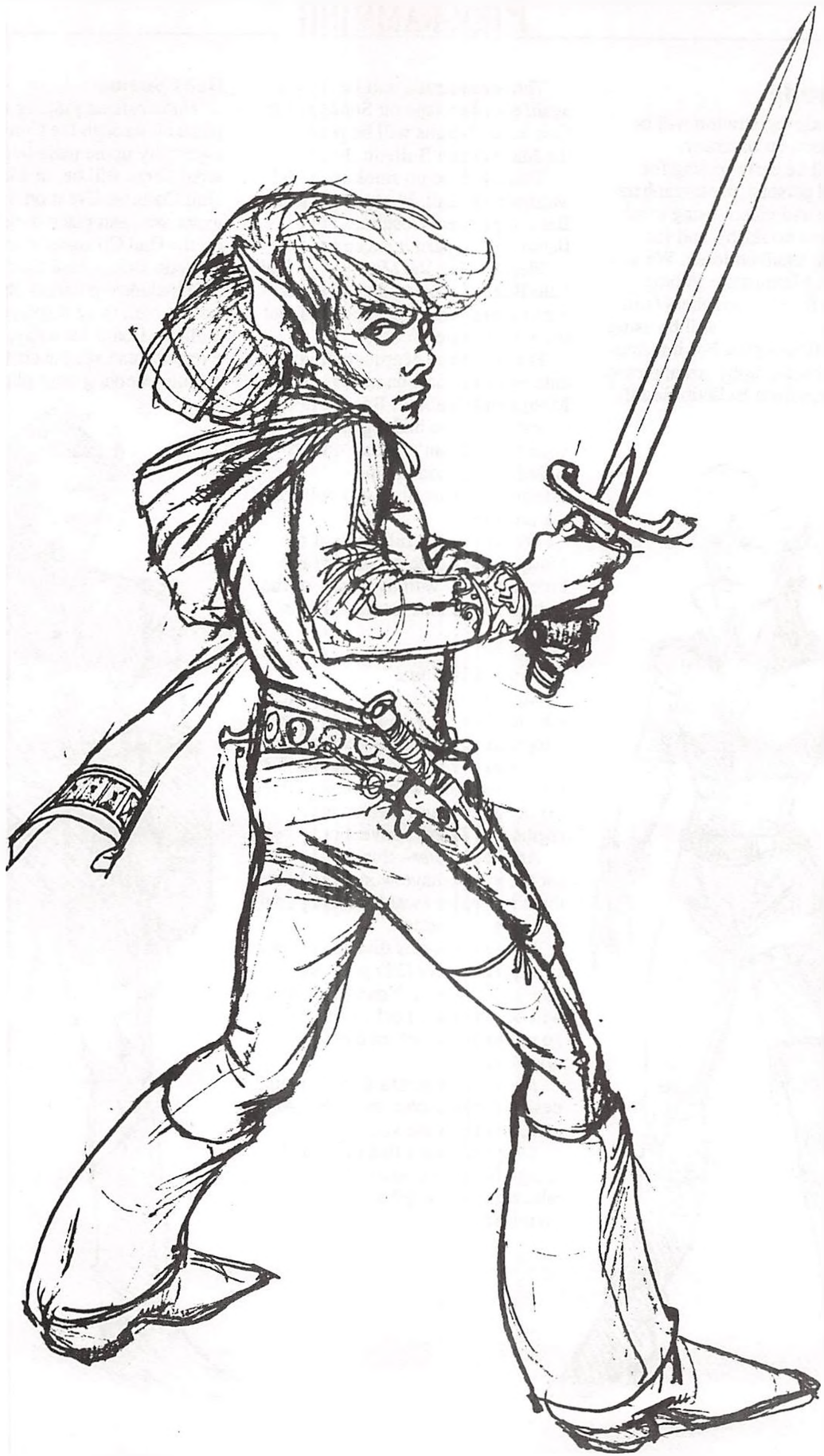
Re-creation means that the actual design for your costume is not your own, whatever the source.

Original means that the actual design for your costume is your own, wherever you may have received your inspiration.

Hall Costumes

Hall costume judging will take place all through the Convention, especially in the main hotel lobby area. There will be, in addition, a Hall Costume Event on Saturday, exact time and place to be announced on the Hall Costume/Masquerade Bulletin Board. Hall Costume awards will include a polaroid photo of your costume(s), to be displayed on the Bulletin Board for a day, so that everyone can see the costumes, prior to you receiving your photo.





PROGRAMMING

The Invisible Little Man

The Invisible Little Man is an award given annually by the Elves', Gnomes', and Little Men's Science Fiction, Chowder, and Marching Society. It honors persons who have provided unsung service to science fiction for many years; and is traditionally presented at WesterCon. The award is a beautiful statuette of a small invisible humanoid (and its footprints) standing on a brass plate.

The nominees for 1987 are: Peter S. Beagle, Jack Finney, Theodore Geisel (Dr. Seuss), Vincent Price, Rudy Rucker, Julius Schwartz, Norman Spinrad, Chelsea Quinn Yarbro and Donald A. Wollheim.

The winner will be announced at the Guest of Honor Speech, Thursday evening at 7:00 p.m.

The Little Men meet regularly in Berkeley and throughout the Bay Area. Further information may be obtained by contacting The Other Change of Hobbit bookstore at 415/848-0413.

Past winners:

1951 George Pal
1952 Ray Bradbury
1953 Arthur C. Clarke
1961 Cele Goldsmith
1962 Harry Stubbs (Hal Clement)
1963 Andre Norton
1964 Frederik Pohl
1965 L. Sprague de Camp
1966 Paul Linebarger (Cordwainer Smith)

1967 Charles Schneeman
1968 J. Francis McComas
1969 Judy-Lynn Benjamin
1970 Fritz Lang
1971 C. L. Moore
1972 James H. Schmitz
1973 R. A. Lafferty
1974 Randall Garrett
1975 A. Bertram Chandler
1976 Marion Zimmer Bradley
1977 Alva Rogers
1978 Frank M. Robinson
1979 Philip Klass (William Tenn)
1980 Ian and Betty Ballantine
1981 David G. Hartwell
1982 Madeleine L'Engle
1983 Terry Carr
1984 Algis Budrys
1985 no award
1986 John and Bjo Trimble
1987

Ray Bradbury on Frederick J. Mayer's first book -

"(I have) been constantly pleased, occasionally delighted and often moved."

Fritz Leiber on Mayer - "(He's) strange ... I like it!"

Now you can enjoy **Dark Butterfly** "The Book", companion to the Dark Butterfly record album

Illustrations by award winning artist Margaret Studer

Available **NOW** at Copper Dragon Books in the Dealers Room or from the author

Find this man and collect 100 "Bucks"!

Also available **NOW** from San Francisco poet **Peggy Tahir** her long awaited collection **Tarot Meditations**

Frederick J. Mayer will read his works to both Acting and Role Playing Association and Convention members.

Direct inquiries to Adved/Michael Herron, Campbell, CA 95009-1059 (408) 297-3293.



PROGRAMMING SCHEDULE

Thursday, July 2

2:00 p.m.

The Nuts & Bolts of Writing I: Plot
Keeping it together: simplicity vs. complexity

B. Boston, B. Herbert, C. Miller,
J. Roberson.
Jewett ABC

Playing God

The fine art of worldbuilding
P. Butler, A. Cabrera, Ctein,
K. Kerr, G. Kusnick, H. Melton,
S. J. Van Scyoc.

Jewett EFG

The Jon & Mary Sex Show

Curious? Come and find out what
it's all about!

J. DeCles, M. Mason.
Simmons

Better Living Through Biochemistry

The future of genetic modification
S. Finch, S. Goldin, G. Kimberly,
R. Silverberg, P. Williams, W. R.
Yates.

210-211

Costuming Around Your Limitations

Time, money, body type,
materials, skills, lack of sanity.
J. W. Anderson, J. Best, F. Flip,
C. K. Martz, J. Tift.

201

3:00 p.m.

The Origins of Culture

How does a culture begin? What
environmental and personal factors in-
fluence the development of a culture?

P. Anderson, S. Baker, C. Bell,
G. Guthridge, P. Murphy
East Hall

Is the Interactive Novel a Legitimate Art Form?

Or is it a quick buck?
D. Kramer-Rolls, C. Morningstar,
T. Pedersen, R. Salsitz, B. Stephens
Jewett ABC

Arts in Science Fiction

What forms does sf art take? How
can you tell good from bad?

J. Frank, C. Glassner, R. Leming,
I. Lourie, R. Nelson.
Jewett EFG

The Folly of Creationism

Is "Creation Science" as much an
oxymoron as "Jumbo Shrimp" and
"Military Intelligence"?

K. J. Anderson, J. P. Hogan, R. A.
Lupoff, H. Melton, G. St. Louis, L.
Woeltjen.

Simmons

Can I Come Play In Your Back Yard? Shared World Anthologies

Can several authors create a
universe better than a single author?
How do authors working on shared
world anthologies come to an agree-
ment on how the world works?

K. Anderson, R. Cook, S. Cooper,
G. Miller, L. Niven, D. Paxson.
210-211

Constructing Alien Costumes

What do you need, besides your
imagination?

B. Camacho, D. Joiner, E. Kline,
K. Sanders.
201

4:00 p.m.

The Impact of Home Terminals—A Computer in Every Pot

Living with a silicon brain and its
effects on workstyle.

J. Brewer, D. Glovin, A. Grayson,
G. Kusnick, S. Ryles.
East Hall

Who Says it's All Over?

A slide show by James P. Hogan.
Jewett ABC

Literacy & SF

Do science fiction fans read?
C. Anderson, M. Mason, B.
Taylor, P. Williams, P. E. Zimmer.
Jewett EFG

Screenwriting

Dos and Don'ts.
T. Erdmann, F. Evans, P. Leslie,
M. Skinner, J. Varley.
Simmons

A Galaxy Far Away

The future of space exploration.
M. Baldwin, D. Baumgart, J. Fis-
cus, S. Goldin, R. A. Lupoff, D.
Robertson.
210-211

5:00 p.m.

The Electronic Cottage

Computerized living and its ef-
fects on our lifestyle.
N. Hartman, R. Hovortka, H. Mel-
ton, D. Oster, S. Ryals.
East Hall

Water, Cool Clear Water

Quality and quantity—are they
renewable? What do we do when we
run dry?

L. Carpenter, H. Gladney, K.
O'Donnell, G. St. Louis, E. Vinicoff,
P. Williams.
Jewett EFG

Filking Concert

Simmons

Comparative Thaumaturgy

Is there a science of magic?
J. Frank, L. A. Hussey, J. Killus,
E. Waters, C. Mills.
210-211

Criticism in the Ghetto

Does science fiction have aes-
thetic standards?
G. Benford, J. Benford, A. Joron,
I. Lourie, H. Stine.
201

6:00 p.m.

World Building Report

210-211

7:00 p.m.

Meet the Pros Ice Cream Social

Jewett Ballroom

Filking

Simmons, 210-211

Friday, July 3

10:00 a.m.

A Funny Thing Happened on my way to the Launch Pad

Humor in Science Fiction
C. Anderson, W. Dietz, A.
Grayson, F. Harris, R. Montana,
Rosenberg.
East Hall

PROGRAMMING SCHEDULE

The Centaur of the Universe

A discussion of life and love among the equinoids.

L. Dowling, C. Mansfield, A. Robins, D. Simpson.
Jewett ABC

The Business of Hollywood

Is it all just glitz?

F. Evans, M. Garrett, T. Erdmann, P. Leslie, C. Morningstar, J. Morningstar.

Jewett EFG

Interactive Round-Robin

A story panel using audience suggestions.

D. Brizzolara, J. Gluckman, S. Goldin, D. Kramer-Rolls, B. Taylor.
Simmons

Whalesong

The state of cetacean research

G. Guthridge, S. J. Van Scyoc, Van Fossen.
210-211

WesterCon 42 Bid Presentation

201

11:00 a.m.

Humor in fantasy

D. Baumgart, S. Gottlieb, S. Miller, L. Niven, D. Smith, S. Welch.
East Hall

The Punch & Judy Show

Jewett ABC

So, This is Your First Convention?

A crash course in fandom and fan etiquette. (Psst! Do you know what "NeoFan" means?)

J. H. Finder.

Jewett EFG

Automation: Its Impact, Present and Future

Will automation put us all out of work? Whose jobs can be automated? Where does artificial intelligence fit in? Can we look forward to computerized toast?

L. Crowe, S. Oliver, B. Stephens, E. Waters.

210-211

Fat, Feminism & Fandom

Do the three necessarily go together?

T. Blackstone, L. Edison,

D. Notkin, D. Paxson.

201

12:00 p.m.

Computer Publishing

An idea whose time has come?

K. Anderson, N. Hartman, G. Kusnick, D. Oster, T. Pedersen, A. White.

East Hall

A Wizard in the Kitchen

Contemporary urban fantasy

J. Frank, B. Hambly, P. Murphy, D. Paxson, R. Salsitz, E. Waters.
Jewett ABC

Book Editors' Panel

But what do editors *really* do?

Can a good (or bad) editor make (or break) a good (or bad) book?

C. Brown, C. Miller, E. Mitchell, H. Stine.

Jewett EFG

Blood Drive

Simmons

1:00 p.m.

Neo-Medieval Cultures

Reliving the Dark Ages.

K. Anderson, B. Hambly, K. Kerr, D. Kramer-Rolls, M. Shea, L. Woeltjen.
East Hall

Nuts & Bolts of Writing II: Setting

How can you create interesting settings that haven't already been used by everyone else?

H. Gladney, S. Goldin, R. Purtill, S. Schmidt, P. Williams.

Jewett ABC

Living With the Plague:

Epidemiology & AIDS

What comes next?

D. Beason, J. Fiscus, M. Itkin, Kelson, L. Paleo.

Jewett EFG

World Building Report

P. Butler, Ctein.

210-211

Weird & Wonderful Costuming

Imaginative costuming for imaginative literature. Working with unusual materials (like friendly plastic, feathers, papier mache, buckram, and lots more).

A. Butterfield, D. Dawe, F. Flip, J. Hartlove, J. Neff.

201

2:00 p.m.

Paganism: Reconstruction or Wishful Thinking?

D. Frew, L. A. Hussey, K. Kerr, V. Voight, R. Weber.

East Hall

Ken Macklin/Lela Dowling Slide Show

Come and see works by our Artist Guests of Honor.

L. Dowling, K. Macklin.

Jewett ABC

Collectors' Corner

The fine art of book collecting. Separating the wheat from the chaff. Keeping your collection from disintegrating.

F. Ackerman, S. Gottlieb, F. Patten, D. Smith, A. White.

Jewett EFG

Superconductivity

G. Benford, J. Benford, D.

Beason, L. Crowe.

210-211

Economics of Tomorrow—The Dismal Science

What does the future hold? What present-day influence will change the global economy? Are we in for another Depression?

R. Cook, J. P. Hogan, D. Kramer-Rolls, R. Vardeman, E. Vinicoff.

201

3:00 p.m.

Literary Paranoia

Why doesn't the mainstream take us seriously?

B. Boston, L. Goldstein, H. Gladney, A. Joron, R. Silverberg, S. Welch.

East Hall

Literature of Ethics

L. Carpenter, I. Lourie, R. Purtill, J. Roberson, T. Williams.

Jewett ABC

Cyberpunk

Movement or affectation? This one settles it once and for all! (Wear your mirror shades.)

G. Benford, E. Datlow, J. Killus, P. Murphy, W. Wighuman.

Jewett EFG

FAPA: A 50th Anniversary Panel

The Fantasy Amateur Press Association, fandom's oldest APA, will have its 200th quarterly mailing next month. FAPA's elder statesmen will reveal the mysteries of its past at this panel.

S. Goldberg, A. Widner.

210-211

PROGRAMMING SCHEDULE

Cover Girls Book Covers

Why do they put those covers on books?

A. Austin, K. Freas, C. Miller, E. Mitchell, P. E. Zimmer.
201

4:00 p.m.

Willow
Lucasfilm
East Hall

What's So Great About Feeling Scared?

Horror in films and books.
M. Clee, J. Gluckman, K. Rush,
S. Sucharitkul, C. Pike.
Jewett ABC

A Talk on Computer Games

Where are they going? Where have they been too often?
J. Freeman, J. Johanson,
N. Lerner, K. Macklin,
C. Morningstar, N. Robinson.
Jewett EFG

John's Other Wife (and Husband, and...)

Alternative Relationships.
J. DeCles, S. Gottlieb, R. Leming,
R. Nelson, D. Smith.
210-211

Is Science Fiction Poetry?

Can poetry be science fiction? Is all imaginative literature poetry?

E. Harrod, L. A. Hussey,
A. Joron, F. Mayer, M. Skinner,
P. E. Zimmer.
201

5:00 p.m.

The Writer Who Loved Me
The writers' mates tell all...
T. Blackstone, M. Green,
B. Miller, F. P. Niven, B. Oliver,
R. Pornelle.
East Hall

Fictional Sites in the Bay Area
Where the fantasy is real...
D. Bratman, M. Clee, F. Leiber,
D. Paxson.
Jewett ABC

Bill Rotsler Presentation
W. Rotsler.
Jewett EFG

Filk Concert
Simmons

The Rights of BEMs
Can individual liberties survive?
F. Harris, H. LeRoy, S. Miller, S.
Oliver, S. Stamey, E. Vinicoff.
210-211

The Image of Science Fiction
The Aubrey Mac Dermott slide
show on science fiction and fandom.
201

6:00 p.m.

Creating Aliens
Making alien life forms original
and believable.
D. Baumgart, C. Bell, S. Finch,
M. Mason, K. O'Donnell, D. Smeds.
East Hall

World Building Report
210-211

6:30 p.m.

Kids' Dance
Jewett Ballroom

7:00 p.m.

GOH Speechs
And much much more! Don't
miss it.
East Hall

Filking
Simmons, 210-211, 204

9:00 p.m.

Regency Dancing
Jewett Ballroom

9:30 p.m.

Theater of the Damned
P. Leslie & Troupe.
East Hall



PROGRAMMING SCHEDULE

Saturday, July 4

10:00 a.m.

Masquerade Walk-Through

East Hall

Kelly Freas Slideshow

A slideshow featuring the work of one of science fiction's greatest artists.

K. Freas.

Jewett ABC

The Other 20th Century

W. Dietz, J. Killus, R. Leming, S. Oliver, M. Shea.

Jewett EFG

Is There a Future in Long Range Planning?

Approaches to designing the future

R. Cook, J. Fiscus, N. Hartman, K. O'Donnell.

Simmons

Should Juvenile SF Be a Separate Category?

Are we alienating younger readers by segregating juvenile sf, or are we giving theme a starting point?

C. Bell, E. Waters, S. Martin, C. Pike, R. Salsitz.

210-211

Brain Dissection Lab

M. Mason

201

11:00 a.m.

Magic Made Stupid, or How to Ruin a Perfectly Good Story

K. Anderson, M. C. Easton, B. Hambly, N. Hartman, K. Kerr, L. Niven.

Jewett ABC

Mary Shelly

Adrienne Martine-Barnes.

Jewett EFG

Artificial Intelligence (Or Artificial Stupidity?)

When does the big stupid adding machine become a real brain?

G. Benford, J. P. Hogan, J. Killus, T. Pedersen, R. Purtill.

Simmons

Future Music

Should you sell your acoustic guitar yet?

L. Crowe, J. DeCles, L. MacGregor, R. Nelson, S. Schmidt, S. Sucharitkul.

210-211

12:00 p.m.

The Silicon Revolution

Where will it go next?

R. Cook, N. Hartman, G. Kusnick, H. Melton, J. Pournelle.

Jewett ABC

The Greatest Story Ever Told

Magazine editors' panel.

C. Brown, E. Datlow, E. Mitchell, S. Schmidt, H. Stine.

Jewett EFG

Pardon My Red Shift

The astrophysical debate.

P. Anderson, G. Benford, J. Benford.

Simmons

WesterCon 40 Business Meeting

210-211

Running a Masquerade

It's more than just a fashion show...

201

1:00 p.m.

Warner Bros. Previews *Superman IV, Inner Space, and Lost Boys*

East Hall

The Nuts & Bolts of Writing III: Character

Getting the reader to care about your protagonist.

S. Baker, J. Brunet, O. Butler, L. Carpenter, M. Clee, R. Emerson.

Jewett ABC

In Space No One Can Hear It Go "Boom"

Creating believable future weapons.

J. Fiscus, J. Hogan, J. Rosenberg, R. Vardeman, E. Vinicoff.

Jewett EFG

Language of Fantasy

K. Anderson, M. C. Easton, L. Goldstein, F. Mayer, P. E. Zimmer.

Simmons

Special Effects Costuming

Beyond fabric. Using high-tech techniques.

G. Anderson, R. Dawe, B. Turner, J. Youden.

201

2:00 p.m.

The Meeting of the Minds

J. London, M. Twain, J. Verne, M. Shelley, and company.

G. Allen, J. DeCles, Kelson, A. Martine-Barnes, M. Mason.

East Hall

Why Don't We Do It in the Skies?

Sex in science fiction and fantasy.

C. Anderson, M. C. Easton, J. Roberson, B. Stephens, S. J. Van Scyoc, L. Woeltjen.

Jewett EFG

Pardon Me, Your Celt is Showing: Fantasy Backgrounds

Towards more variety in fantasy settings.

G. Davis, J. Frank, M. Shea, D. Smeds.

Simmons

World Building Report

P. Butler, Ctein.

210-211

Will the Real Arthur Stand Up

Fact and fantasy in Arthurian literature.

L. A. Hussey, K. Kerr, D. Paxson, G. Pearce, P. Wooley.

201

3:00 p.m.

Spaceballs

East Hall

AIDS: The Movie

Film and video on the facts about AIDS, the HIV test, etc.

Jewett ABC

Cat Slides

C. Bell.

Jewett EFG

Filk Concert

Simmons

Beginnings of Fannish Communication

Early fannish communication, 1930-1950; or, how did fans stay in touch before there were cons every weekend.

A. Mac Dermott, F. Patton, B. Pelz, A. Widner.

210-211

SFWA Meeting.

(Open only to SFWA Members.)

201

4:00 p.m.

RoboCop

East Hall

Running a Science Fiction Convention

What to do. What not to do. Why you should think twice before throwing your propeller beanie into the ring.

PROGRAMMING SCHEDULE

L. Deutsch-Harrigan,
J. McLaughlin, T. Whitmore,
B. Yallow.

Jewett EFG

The Varieties of Modern Fanzines

Fans today communicate on everything from twiltone to computer screens. Find out where we're going next.

S. Goldberg, D. Nee, C. Von Rospach, P. Willett.
210-211

5:00 p.m.

SDI: Self-Defense or Aggression?

A discussion between experts on American and Soviet military technology.

P. Anderson, D. Beason, J. Grier, J. Pournelle, E. Teller,
A. Weinberger.
East Hall

Magic 1-A

The basics.

K. Anderson, L. A. Hussey, D. Smeds, E. Waters.
Jewett ABC

Do You Want to Live Forever?

Life extension.

D. Belden, S. Cooper, B. Hambly,
R. Nelson, B. Stephens, R. Weber.
Jewett EFG

Sexual Linguistics

D. Baumbart, S. Finch, S. Miller,
K. Rush, H. Stine, P. Williams.
Simmons

Technophobia

M. Baldwin, J. Brunet, O. Butler,
A. Martine-Barnes, S. Stamey,
W. R. Yates.
210-211

Quick, Bones! The Zapper

Medicine of the future.

G. Davis, S. Davis, P. Knox,
L. MacGregor, A. Swofford.
201

6:00 p.m.

Fanzines as an Art Form

What are the aesthetic concerns of fanzine writing and editing, and how are they achieved?

G. Benford, A. Bostick, M. Glycer,
R. Lichtman.
Simmons

World Building Report

210-211

Building a Better Space Shuttle

What have we learned from the Challenger tragedy?

D. Brizzolara, R. Cook,
D. Robertson, J. Rosenberg,
R. Vardeman, W. R. Yates.
201

7:00 p.m.

Filking

Simmons, 210-211

8:00 p.m.

Masquerade

East Hall

9:30 p.m.

Bardic Circle

201

12:00 a.m.

The Eye of Argon

Curious? Come and find out how bad writing can get.

Jewett ABC

Sunday, July 5

11:00 a.m.

Is Writing Prostitution?

Is creating for the purpose of selling a violation of art? Is starving to death the only "noble" way to go?

C. Anderson, B. Herbert,
S. Martin, R. Montana, R. Russo,
S. Stamey.
East Hall

Empty Groves: Will the University Survive?

What will happen to the academic world in the future?

D. Brizzolara, S. Finch, N. Hartman, J. Morningstar, S. Oliver.
Jewett ABC

One Being One Vote

The future of democracy (does it have one?)

P. Anderson, H. LeRoy,
L. MacGregor, D. Murphy,
K. O'Donnell, K. Rush.
Jewett EFG

Christian Mass

Kelson.

201

Liturgy of the Lady

D. Paxson.

202

12:00 p.m.

What Do You Say To An Alien?

Is it tacky to ask them to take you to their Leader?

S. Cooper, L. Crowe,
G. Kimberly, D. Kramer-Rolls,
B. Oliver, J. Richards.

East Hall

Is the Future Really High Tech?

Or will we cling to our old habits and traditions?

M. Baldwin, S. Oliver, T. Pedersen, S. Ryals.
Jewett ABC

Sexual Lifestyles

D. Belden, G. Benford, J. Frank,
S. Goldin, R. Montana.

Jewett EFG

Small Bookstores: A Vanishing Breed

Will the big guys take over?

D. Brizzolara, S. Gottlieb,
R. Lupoff, R. Nelson, D. Smith.
Simmons

Unfulfilled Ambitions?

If I had it all to do over again I'd...

J. Gluckman, L. Niven, J. Pournelle, B. Stevens, B. Taylor.
210-211

Through the Judge's Eyes

Noted judges look at past costume winners and offer their critiques and helpful advice on what went right and what could have been improved.

J. W. Anderson, A. Butterfield,
J. H. Finder, V. Ridenour.
201

1:00 p.m.

How Do You Continue the Conversation

P. Anderson, D. Baumgart, C. Bell, G. Kusnick.
East Hall

Nuts & Bolts of Writing: Style

Should you strive for style or let it come naturally?

R. Hovorka, E. Mitchell,
P. Murphy, G. Pearce, A. Swofford,
S. Welch.
Jewett ABC

The High Road & The Low Road

Is fantasy entertainment or serious literature.

R. Emerson, G. Kimberly,
E. Lynn, S. Martin, F. Mayer,
B. Taylor.
Jewett EFG

PROGRAMMING SCHEDULE

Neopaganism and Eastern Religion

A debate?

J. DeCles, D. Frew, E. Harrod,
L. A. Hussey, M. Itkin, D. Paxson.
Simmons

Terry Carr: A Memorial Panel

Friends and associates of Terry Carr will share memories of his forty years as fan, editor, and author.

G. Benford, R. Ellington, D. Notkin, D. Rike, R. Silverberg.
210-211

Masquerade Post-mortem

C. K. Martz, Masquerade Judges.
201

2:00 p.m.

Creating a Future Culture

An exercise in social evolution.

W. Dietz, G. Guthridge,
R. Leming, D. Smeds,
S. J. Van Scyoc.
East Hall

Hot & Healthy

How to practice safe sex and discover a new dimension in fantasy.

L. Deutsh-Harrigan, Kelson, M. Mason, H. Stine.
Jewett EFG

Buzzwords & Jargon

Do they create their own vocabulary merely for our amazement (or amusement)?

K. J. Anderson, S. Baker,
D. Beason, J. Morningstar,
A. Swofford.
Simmons

Archaeo-Astronomy

High moon at Stonehenge.

D. Kramer-Rolls, R. A. Lupoff, A. Martine-Barnes, R. Purtill.
201

3:00 p.m.

What Do Editors Really Do?

Secrets revealed...

C. Brown, E. Datlow, A. Grayson,
C. Miller, E. Mitchell, S. Schmidt.

East Hall

Far Out Physics

D. Beason, G. Benford, J. Benford, J. Killus.

Jewett ABC

Thud & Blunder

Martial arts in science fiction.

M. Garrett, B. Hambly, E. Lynn,
J. Richards, D. Smeds, P. E. Zimmer.
Jewett EFG

Pride & Prejudice

Is fandom free of culture bias?

K. Anderson, H. Gladney,
S. Goldin, G. Guthridge, F. Harris, E. Waters.

Simmons

World Building Report: We Have a World

210-211

The Fannish Inquisition

201

4:00 p.m.

I Always Wanted a Flying Horse

Creating mythological animals.

C. Bell, C. Mills, J. Roberson, A. Robins, R. Salsitz.
Jewett ABC

Parapsychology: Fact or Fiction

F. Harris, J. P. Hogan, J.

Richards, R. Weber.
Jewett EFG

Future Art

A. Cabrera, G. Glassner, R.

Leming, P. Murphy.
Simmons

Folding Plastic

The future of money.

F. Patton, R. Purtill, S. Ryals,
J. Shirley, E. Vinicoff, W. R. Yates.
210-211

Brain Dissection Workshop

(For children.)

M. Mason.
206

5:00 p.m.

If this Goes On: Future Religion

S. Baker, E. Lynn, G. Pearce,

W. Wightman.
East Hall

Personal Transportation

Will the automobile go the way of the dinosaur? How will we get where we want to be in the future?

J. Fiscus, R. Hovorka, D. Murphy,
D. Robertson.
Jewett EFG

10 Years After Star Wars

A reflection.

F. Ackerman, M. Garrett, C. Morningstar, P. Nelson, F. Patton.
Simmons

The Social Order

Why do we create social orders in our cultures? Are they beneficial as well as destructive?

201

6:00 p.m.

What Happened at WesterCon 40 (Episode XXXX)

G. Benford, C. Carter, L. Deutsh-Harrigan, A. Townsend.
Simmons

8:00 p.m.

I Survived WesterCon XXXX Dance

9:00 p.m.

The Worlds' Worst Films:

Plan 9 From Outer Space

Trog

Mars Needs Women

Godzilla Meets the Smog Monster

It Conquered the World

Crawling Eye

Plus More...



MUSIC PROGRAMMING

Music Programming

See that fellow in Main Filk Room with that funny yellow cap on? He is the DemiGhod. His job is to keep the circle moving smoothly, and he has been chosen because of his ability to do this job well.

If you are an atheist or anarchist who does not believe in DemiGhods, you can do your own thing in the alternate Filk Room. Just don't be a song hog.

If you enjoy poetry and short prose as well as songs, check out the Greyhaven-style Bardic Circle Room.

After your long night of filksinging, be sure to wake up by 4:00 p.m. (3:00 p.m. on Saturday), and hurry down to the Main Filk Room for the Filk Concert sets and other music programming. We are planning an exciting mix of new and familiar faces, including most of the best filk musicians in California, and a few from out of state. In addition to filk songs, you may hear political songs, Transylvanian folk music, or symphonic music performed on a lap dulcimer. Check your Pocket Program to verify performers and times.

You'll also want to catch the Friday night filk concert, right after the Guest of Honor speeches. Leslie Fish, our Filk Guest of Honor, will open the concert.

If you wish to record the filk concerts, and you need time to set up fancy recording gear, you must use the equipment set-up times listed in your pocket program. Also note that if you sing, you are liable to be recorded unless you ask not to be.

Get set for a special treat Saturday evening! The popular folk music group Golden Bough has agreed to perform during the Masquerade intermission. Paul Espinoza, Margie Butler, and Lief Sorbye have delighted fannish audiences at Timecon, BayFilk, and ConChord. Their recent accomplishments include a successful tour of Europe and a new CD.

Have fun and keep singing!

Musicians Performing at WesterCon

Here are some of the musicians you are likely to hear at WesterCon:

Too late, men. Heather Alexander is already married. She sings with the band *Matrix*.

Moira Breen sings for the opera, but she also knows how to entertain a filk audience.

Mara Brener enjoys bawdy songs. Dominic Bridwell has that mellow voice you've been hearing lately on Off Centaur tapes.

Jim Burrill suffers from the curious delusion that his guitar is a lap dulcimer. Humor him. Buy his album.

Joan Gaustad reports that her husband Roy Torley does wonderful things with his large instrument. He also plays balalaika. Joan sings authentic Transylvanian folk songs.

Harold Groot has a vast repertoire and one of the best male voices around.

Frank Hayes? Don't ask.

Heather Jones plays guitar, harp, and sings, but not all at the same time. Be sure to request her best-known song, "Black Widows in the Privy." You can order her forthcoming tape from Wail Songs.

Jordin Kare is known for his wit and the nobility of his melodies.

Kristoph Klover sings for the opera, and for Off Centaur.

Paul Mac donald spells his name funny but plays a mean guitar. Cathy Cook has more time to sing now that she has retired from music publishing.

Jane Mailander locked herself in the refrigerator at the age of 4. She wanted to see if the light would go out. Jan writes some of the wickedest parodies around.

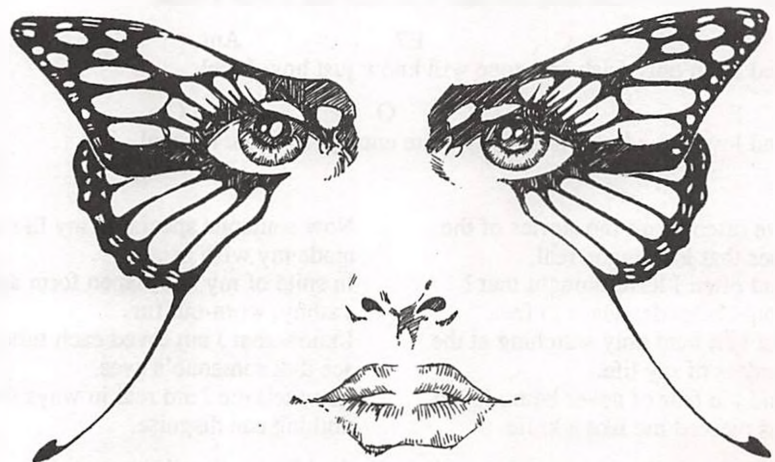
Jane Robinson performed at WesterCon in 1972 and then hid under a rock for 15 years. She sings silly songs about science by the seashore.

Steve Savitzky writes remarkably clever songs.

Don Simpson sings like a Vogon in rut, but he has written some of the most poetic songs you could ever hope to hear. Leslie Fish will be happy to perform his material.

Be sure to hear Chris Weber and Karen Willson before the Sentient Chili catches up with them.

Leslie Fish, Kathy Mar, Cynthia McQuillin, Michael Stein, and the group *Golden Bough* are described elsewhere in this program book.



Filk Song Contest

The results are in...

We would like to express our sincere thanks to all entrants, and to the judges, for making this contest a success.

Because of the high quality of our contest entries, we have added a \$15.00 third prize, won by Cynthia McQuillin for her song "Samaritan." Cynthia has written more songs than there are stars in the sky. Look for her tapes in the Dealers' Room.

The \$35.00 second prize was won by Michael Stein, for his song "For All Friends of the Piper." Michael has been active in Midwestern filk music for several years. He played cello in the Battle Creek, Michigan Symphony until his recent move to the Washington, D.C. area. Michael's song is a moving tribute to the late Midwestern filk musician Bill Maras-

chiello, whose sudden death last fall stunned his friends.

Kathy Mar has won the \$75.00 first prize in the WesterCon Filk Song Contest for her new song, "Velveteen." Inspired by *The Velveteen Rabbit*, Marjery Williams' classic children's story, "Velveteen" expresses the love and sensitivity that is Kathy's hallmark, both in her music and her life.

A pure and expressive voice, polished guitar work, and the willingness to expose her deepest feelings in song have made Kathy Mar one of fandom's favorite filk musicians.

For years, Kathy supported her family singing her heart out on the streets of Denver with an open guitar case. Fandom discovered her when she sang "Give My Children Wings" at Worldcon '82 in Chicago. Since then, she has made three cassette tapes, published by Off Centaur:

"Songbird," "On a Bright Wind," and "Bamboo Wind." By the time you read this, Kathy and her family will have just moved to the San Francisco Bay Area.

Many of Kathy's most moving songs express her love for her family and friends. Whether expressed literally or through sf/fantasy metaphor, this is genuine love, not the mating urge that top-40 AM radio calls "love." Songs like "When Giants Walked," "Velveteen," and "Twisted" show how we all deserve to be loved, no matter how peculiar, shabby, or twisted we may seem.

*I was born to be a songbird, and
my song will be love.*

*And the music will rise
Through the depths of the skies
To the planets above.*

—From "Songbird," Copyright ©
1983 Kathy Mar

Velveteen

Copyright © 1987 Kathy Mar

Introduction:

Cmaj7 Fmaj7 Cmaj7 Fmaj7

C Fmaj7 G E7
When I was born and taken home, all snuggled close and warm,

Am Dm Dsus4 G
I didn't know at all that there were defects in my form.

C Dm E7 Am
The years and all they brought to me have left their marks behind,

Dm C G C
But if someone can love me still, I'm sure that I won't mind.

Dm C E7 Am
And I can only wish someone will know just how I feel,

F C G C
And love me when I'm shabby quite enough to make me real.

I've often heard the stories of the
ones that love made real,
And often I have thought that I
would someday learn to feel,
But I sit here only watching at the
borders of my life,
And the fear of never being loved
has pierced me like a knife.

And I can only wish someone will
know just how I feel,
And love me when I'm shabby quite
enough to make me real.

Now someone special in my life has
made my wish occur
In spite of my misshapen form and
shabby, worn-out fur.
I know that I am loved each time I
see that someone's eyes.
They tell me I am real in ways that
nothing can disguise.

And I have found my wish for
someone who knows just how I feel.
He's loved me, though I'm shabby,
quite enough to make me real.

Now all you ladies worried 'cause
your shape is not quite true,
And all you men with rubbed-off fur
and scalp that's showing through,
And all you minds with failings
seams and fear where all can see,
Take heart from this true lesson from
a worn-out shabby me.

And I can only hope that someone
will know just how you feel,
And love you though you're shabby
quite enough to make you real.



WESTERCANNES FILM PROGRAM

WesterCannes

Produced by Miron Murcury, Bob Ekman, and Tom Kinnee.

There will be a door prize drawing at various times throughout the program. Prizes include gift certificates for Waldenbooks bookstores and free passes to Landmark Theaters.

Thursday, July 2

2:00 p.m.

Previews of Coming Attractions!! Trailers, 50 years of feature in 50 minutes.

3:00 p.m.

Cartoonologist Paul Etcheverry Presents: A Tribute to Hugh Harman & Rudolf Ising
Early animated cartoons.

4:00 p.m.

Break.

4:10 p.m.

Cartoon: "The Mummy Strikes" (Fleischer's Superman).

4:17 p.m.

Mysterious Island

Ray Harryhausen's exceptional creatures populate Captain Nemo's island. Adapted from the Jules Verne novel.

TV Dinner

6:15 p.m.

My Favorite Martian Episode.

6:45 p.m.

Twilight Zone Episode, "Howling Man".

7:15 p.m.

3-D short:

It Came From Outer Space

7:33 p.m.

Break.

Cinemascope Features

7:45 p.m.

Cartoon: "Meet Mother Magoo".

7:52 p.m.

Invasion of the Body Snatchers.

Original 1956 film. Alien pods become people. You're next!

9:15 p.m.

Break.

Door Prize Drawing.

9:30 p.m.

Cartoon: "Magoo's Masquerade".

9:37 p.m.

Strange Behavior

11:00 p.m.

Cartoon: "Comicalamities" (Felix the Cat).

11:17 p.m.

Dead of Night

Excellent 1945 anthology ghost story dances from humor to horror never missing a beat, although your heart will!!

Friday, July 3

(Free movie poster to all!)

Cartoon Show

10:00 a.m.

"Ally Babba Bound": Porky's Arabian slapstick.

10:07 a.m.

"Daffy Commando": Daffy Duck vs. Der Fuhrer.

10:14 a.m.

"Falling Hare": A gremlin gets the best of Bugs.

10:21 a.m.

"The Mummy Strikes": Superman adventure.

10:28 a.m.

"Germ Mania": Felix the Cat.

10:35 a.m.

"Mad Hatter": Funny parody of 1930's hats.

10:42 a.m.

"Tachno-Racket": Outrageous "Scrap-py" animations.

10:50 a.m.

Break.

Prize Drawing—Theater tickets.

11:00 a.m.

Puppetoon.

11:10 a.m.

Jason and the Argonauts

Ray Harryhausen's bright retelling of the search for the golden fleece.

1:00 p.m.

Break.

Prize Drawing.

1:10 p.m.

Trailers:

From *The Day the Earth Stood Still* to *Star Wars*.

1:30 p.m.

Robot Monster

So bad it's great!

2:30 p.m.

Break.

2:45 p.m.

Special: New and upcoming films.

3:00 p.m.

A Special Presentation

4:00 p.m.

Break.

4:10 p.m.

When Worlds Collide

A George Pal film. Cosmic disaster causes the Earth's destruction.

5:30 p.m.

Break.

TV Dinner

5:40 p.m.

Cartoons:

"Slick Hare": Bugs Bunny and Elmer Fudd

"Hollywood Bound";

"You Otta Be In Pictures"

6:01 p.m.

"The Hungry Glass";

A gothic *Thriller* episode starring William Shatner.

6:50 p.m.

"Closed Mondays".

Award winning claymation by Will Vinton and Bob Gardiner.

7:00 p.m.

Prize Drawing.

7:15 p.m.

Break.

7:30 p.m.

Two Bay Area Premiers:

The Magic Cloak of Oz

L. Frank Baum wrote and directed this 1914 fantasy starring the Man in the Moon and Queen Zixi of Ix.

Quest

Ray Bradbury's allegorical story of triumph over obstacles was directed by Saul Bass and has won awards all around the world.

8:45 p.m.

Special Ray Bradbury interview.

8:50 p.m.

Break.

9:00 p.m.

Prize Drawing and a talk on Ray Harryhausen.

9:10 p.m.

WESTERCANNES FILM PROGRAM SCHEDULE

Mighty Joe Young

Ray animated this 1950 Oscar winner from the team that created *King Kong*.

10:40 p.m.

Break.

10:50 p.m.

Tom Kinnee Presents:

A Tribute to William Castle:

The Tingler

Shown in "Pseudo-Percepto" with original color sequence. Great fun!

Cinemascope Feature:

12:30 a.m.

Cartoon: "Mr. Magoo's Masquerade"

Halloween

John Carpenter's famous shocker!!

Special Door Prize:

Horror Film One-Sheet!

Saturday, July 4

Saturday Morning Cartoons:

10:00 a.m.

(Free Children's Movie Poster!)

"The Mummy Strikes";

"Three Little Pigs";

"Flowers and Trees";

"The Tortoise and the Hare";

"Goofy's Football";

"Stratos-Fear";

"Little Dutch Mill";

10:49 a.m.

"The 500 Hats of Bartholemew Cubbins"

11:00 a.m.

The 5000 Fingers of Dr. T

Dr. Seuss' film fantasy. Hans Conreid is the demented piano teacher in a child's nightmare.

12:28 p.m.

Break.

12:40 p.m.

Cartoon.

12:47 p.m.

This Island Earth

Friendly alien Jeff Morrow kidnaps scientists Rex Reason and Faith Domergue, to save his planet, Metaluna, from destruction by the Zohgons.

2:15 p.m.

Break.

Door Prize Drawing.

2:30 p.m.

Cartoon

First Men in the Moon

H.G. Wells' joyful fantasy about a victorian British moon landing. Fine cast and Harryhausen effects. Shown in widescreen Cinemascope.

4:30 p.m.

Break.

4:40 p.m.

Quest

By Ray Bradbury and Saul Bass.

5:10 p.m.

3-D short:

"It Came From Outer Space"

Written by Ray Bradbury.

5:28 p.m.

Two minute darkness, rest for the eyes.

5:30 p.m.

3-D short:

"Creature From the Black Lagoon".

5:45 p.m.

Break.

TV Dinner

6:00 p.m.

Poster and Ticket giveaway.

6:10 p.m.

Outer Limits Episode,

"Demon with a Glass Hand".

7:00 p.m.

Short: "Dr. Cyclops".

7:20 p.m.

Comedy shorts

7:50 p.m.

Break.

8:00 p.m.

Big Film Party!!

Comedy, Shorts, Serials, Door Prizes, Surprises, and much much more.

12:00 a.m.

Mad Max

Sunday, July 5

10:00 a.m.

Morning Cartoons

(Free film posters for children.)

10:30 a.m.

Young Frankenstein

Mel Brooks' outrageous spoof/homage to the original monster movie.

12:19 p.m.

Break.

Door Prizes: Waldenbooks gift certificate, theater passes.

12:30 p.m.

A Tribute to Ray Harryhausen:

Master of Dimensional Animation.

Trailers from every Harryhausen

film from *Beast From 20,000*

Fathoms (1953) to *Clash of the*

Titans (1984); two featurettes introduce Harryhausen and his special effects.

2:00 p.m.

Break.

2:10 p.m.

Karl Cohen—ASIFA-SF presents:

Bay Area Animation from Crusader

Rabbit to recent work by Sally Cru-

shank, Vince Collins and James

Byfield.

3:10 p.m.

Break.

Door Prize Drawing!

3:15 p.m.

Mighty Joe Young.

4:45 p.m.

WesterCannes Film Program closes.

VIDEO PROGRAM

WesterCon 40 Video Room

Please note: There will be a 10 minute intermission between program items

Thursday, July 2

12:00 p.m.
War of the Worlds
1:35 p.m.
Back to the Future
3:45 p.m.
Star Trek I: The Motion Picture
6:10 p.m.
Star Trek Episode, "The Trouble with Tribbles"
7:10 p.m.
Star Trek II: The Wrath of Khan
8:45 p.m.
Star Trek Episode, "The Cage"
10:10 p.m.
Star Trek III: The Search for Spock

Friday, July 3

12:05 a.m.
Star Crash
1:45 a.m.
Barbarella
3:35 a.m.
Rollerball
5:45 a.m.
Dragonslayer
7:55 a.m.
Video Room closes until 9:00 a.m.
9:00 a.m.
Dune
11:30 a.m.
Close Encounters
2:05 p.m.
Star Wars I: A New Hope

4:10 p.m.
Tron
5:55 p.m.
Star Wars II: The Empire Strikes Back
8:05 p.m.
Flash Gordon
10:05 p.m.
Star Wars III: The Return of the Jedi

Saturday, July 4

12:30 a.m.
Plan 9 From Outer Space
2:00 a.m.
It Came from Beneath the Sea
3:40 a.m.
Ice Pirates
5:10 a.m.
Soylent Green
7:00 a.m.
Video Room closes until 9:00 a.m.
9:00 a.m.
Starchaser: The Legion of Orin
11:00 a.m.
Spacehunter: Adventures in the Forbidden Zone
12:50 p.m.
Warriors of the Wind
2:30 p.m.
The Last Starfighter
4:20 p.m.
Ghostbusters
6:15 p.m.
Back to the Future
8:20 p.m.
Godzilla
10:00 p.m.
Rodan
11:40 p.m.

Godzilla 1985

Sunday, July 5

1:25 a.m.
The Adventures of Buckaroo Banzai
3:20 a.m.
Fire and Ice
4:55 a.m.
Wizards
6:35 a.m.
Krull
8:15 a.m.
Video Room closes until 9:00 a.m.
9:00 a.m.
Sinbad and the Eye of the Tiger
10:40 a.m.
Raiders of the Lost Ark
12:45 p.m.
Indiana Jones and the Temple of Doom
2:55 p.m.
Explorers
4:55 p.m.
The Road Warrior
6:40 p.m.
Big Trouble in Little China
8:30 p.m.
2001: A Space Odyssey
10:40 pm.
2010: Odyssey Two

Monday, July 6

12:50 a.m.
Blade Runner
3:00 a.m.
Doc Savage
4:55 a.m.
Terminator
6:30 a.m.
The Video Room closes.

JAPANESE ANIMATION PROGRAM

Owen and Eclare Hannifen of the *Japanese Animation Archives* are providing the Japanese animation program for Westercon 40. Commencing at 6 p.m. Thursday, selections will be shown continuously for 72 hours until 6 p.m. Sunday.

During the days and evenings, the show will include a wide variety of perennial favorites and older material, plus current movies and videos. As an innovation, each night from midnight to 8 a.m. is being treated as a single programming event.

A major feature of this convention's program will be a retrospective of the works of director Hayao Miyazaki. Among the feature length works we will be showcasing are: *Caligostro's Castle* (Lupin III), *Nausicaa of the Valley of the Winds* (which was later cut, dubbed, and released under the title *Warriors of the Winds* in the United States) and his most current offering of a story of the fabulous floating island of *Laputa*; as well as his earlier feature films: *Treasure Island*, *Puss and Boots*, and *Holst, Prince of the Sun*. In addition to films, he has worked on several television series: *Famous Detective Holmes*, *Future Boy Conan*, *Lupin III* episodes "Albatross, Wings of Death" and "Farewell Lovely Lupin," and currently *Pollyanna*. (We are looking forward to his newest feature film continuing the *Laputa* saga: *Revenge of the Dola Family*.) One of Miyazaki's acknowledged influences on his work (to which he pays homage in the design of his flying robots), is the Max and Dave Fleischer *Superman* series from the early 1940's.

Another animator to receive special attention during this program will be Yoshitake Amano. While he has worked for many years with the Tatsunoko Studio, he has recently become known for his beautiful and distinctive art style. Recent films that display his recognizable touch are *Vampire Hunter D*, *Angel's Egg*, *Amon Saga*, and the Mospeada rock video, *Love, Live, Alive*.

The fine *Patalliro* feature "Star-dust Project" will particularly appeal to gay fans, as will *Oh! Family*, a current comedy set in southern California.

Some selections which will appeal to younger children will be offered in the morning hours. Check the show listings for more information.

The time from midnight to 8 a.m. each night is being used to provide discrete program units of special interest:

Thursday 12 a.m. to Friday 8 a.m.

The first night will be the "adults only" (18 and older) night: excellent samples of Japanese animated erotica (hard R, soft X) will be showcased for part of the night. The balance of the night will contain offbeat, musical and melancholy pieces, and is open to everyone.

Friday 12 a.m. to Saturday 8 a.m.

The second night will showcase the work of the talented artist Rumiko Takahashi. An *Urusei Yatsura* ("Those Obnoxious Aliens") marathon will feature approximately 8 hours of TV episodes, original videos, and films featuring Lum, Ataru, and the rest of the Tomobiki High gang from this very popular, offbeat, and funny series. This segment will also include a sample of Takahashi's current TV series, *Maison Ikkoku*, as well as her Rumic World stories *Fire Tripper* and *Supergal*.

Saturday 12 a.m. to Sunday 8 a.m.

The final night will showcase 20 years of robots and robotic mecha TV shows.

An accompanying booklet will provide information on the various shows and movies presented.

This mega-show has been brought to Westercon through the auspices of the *Japanese Animation Archives* with the able assistance of the dedicated animation fans of the Bay Area Cartoon/Fantasy Organization, and A.N.I.M.E.

For those interested in knowing more about Japanese animation, there are several active clubs in this region. For further information (time,

meeting locations, etc.) contact one of the groups below:

For general information, write:

- Cartoon/Fantasy Organization (C/FO)
c/o Mark Keller
President, C/FO
25805 Calaroga Avenue
Hayward, CA 94545
(The C/FO has chapters throughout the United States.)
C/FO Hayward (meets the first Saturday of each month)
phone: 415/782-1990
(Mark Keller)
- C/FO, Sacramento (meets irregularly)
phone: 916/332-7461
(Laurine White)
- A.N.I.M.E., Palo Alto (meets the third Sunday of each month)
phone: 415/322-6860
(Ann Schubert)
- *Japanese Animation Archives* (private membership library)
write: P.O. Box 4151, San Francisco, CA 94101
phone: 415/469-9523
(Owen and Eclare Hannifen)



JAPANESE ANIMATION PROGRAM SCHEDULE

The following codes will be used throughout the Japanese Animation Schedule to designate the various themes, restrictions, and information:

Miyzk—Hayao Miyazaki
Amano—Yoshitaka Amano
Matsm—Reiji Matsumoto
Rumic—Rumiko Takahashi
Robot—20 Years of Robots and Robotics
B&W—Black & White
Art—Artistic
Kid—Suitable for younger children
Gay—Gay-oriented storyline
Sxy—Sexy/Adult (18 years and older)
 [S]—Subtitled
 [E]—English
 [H]—Hispanic

Times are approximate, and may be subject to change. Please check the schedule posted in the Room for updates. Japanese commercials will be added at various places in the program to fill out extra time slots.

Program Notes will be for sale in the Dealers' Room at the Japanese Animation Archives table. There will only be a limited number available, and they will be on a first-come, first-served basis.

There will be no smoking in the Japanese Animation Video Room.

Thursday, July 2

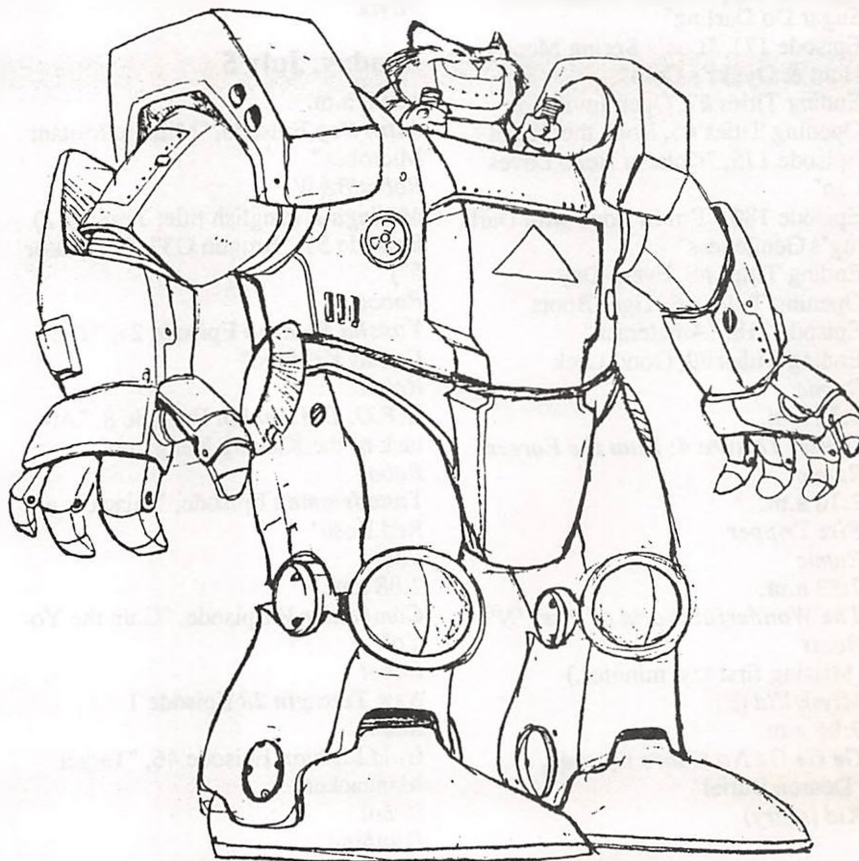
6:00 p.m.
Sasuga No Sarutobi Episode 2
 6:24 p.m.
Urashiman Episode
 6:48 p.m.
Fantastic Adventures of Yohko:
 "Leda"
 7:59 p.m.
Wonder Three
B&W [E]
 8:24 p.m.
Birth
 9:46 p.m.
Lupin III Caligostro's Castle
Miyzk
 11:26 p.m.
Fandora, Part 1

Friday, July 3

12:02 a.m.
Call Me Tonight
Sxy
 12:32 a.m.
Cream Lemon 3 "Rall"
Sxy

12:57 a.m.
Cream Lemon 4 "Pop Chaser"
Sxy
 1:23 a.m.
Lovely Betty, Goblin Tales
 "Mamonogatori"
Sxy
 2:17 a.m.
Golgo 13
Sxy/Art
 3:54 a.m.
Angel's Egg
Amano/Art
 5:05 a.m.
Radio City Fantasy
Art
 6:01 a.m.
Shonen Keniya
Art
 7:52 a.m.
What's Michael
Art/Kid
 8:47 a.m.
Future Boy Conan Episode 3,
 "Macho Contest"
Miyzk/Kid [H]
 9:13 a.m.
Dagger of Kamui

11:26 a.m.
Mospeada: "Love, Live, Alive"
Amano
 12:24 p.m.
Space Adventure Cobra Episodes
 16—19, "Killer Ball"
 2:01 p.m.
Famous Detective Holmes Episode
 3, "Mrs. Hudson Kidnapped"
Miyzk
 2:27 p.m.
Eternal Story Gall Force
 3:58 p.m.
Boku Patalliro "Killing License"
Gay
 4:23 p.m.
Iczer One Act 1, "Fight! Iczer 1"
 4:49 p.m.
Lensman
 [S]
 6:41 p.m.
Nausicaa of the Valley of The Winds
Miyzk
 8:38 p.m.
Project A-Ko
 9:59 p.m.
Millennium Queen
Matsm



JAPANESE ANIMATION PROGRAM SCHEDULE

Saturday, July 4

12:02 a.m.

Urusei Yatsura Episodes:

Opening Titles #1, (cosmic love)
Episode 1, "I'm Lum, The Notorious"
Episodes 19—20, "Trembling Holy Night"

Episode 27, "Mendo Means Trouble"
Ending Titles #1, (cast pass)

Episode 49, "Ten's Love"

Episode 51, "Lum's Lecture for Boys"

Episode 55, "Startled. Be Quiet in the Library"

Episode 61, "Copying Operations Usurp Darling"

Ending Titles #2, Dancing Stars

Episode 67, "After You've Gone"

Episode 76, "Job in Pseudo-Space in the Face of Death"

Ending Titles #3, Cosmic Cyclor

Ending Titles #4, I, I, You and Ai

Opening Titles #2, Dancing Stars

Episode 104, "The Mother Who Lives in Memory on the Eyelids"

Ending Titles #5, Love Me More

Opening Titles #3, Paper Cut Outs

Ending Titles #6, Paper Cut Outs

Opening Titles #4, Chance on Love

Episode 168, "Ginger, Pepper and Sugar Do Darling"

Episode 171, "Lan's Spring Money Hunt & Oyuki's Cold"

Ending Titles #7, Open Invitation

Opening Titles #5, Rock the Planet

Episode 175, "Kotatsu Neko Loves Lan"

Episode 180, "I'm in Love with Darling's Gentleness"

Ending Titles #8, Every Day

Opening Titles #6, Tiger Boots

Episode 218, "Amaterasu"

Ending Titles #9, Good Luck

Rumic

5:35 a.m.

Urusei Yatsura 4: Lum the Forever

Rumic

7:10 a.m.

Fire Tripper

Rumic

7:59 a.m.

The Wonderful World of Puss 'N' Boots

(Missing first few minutes.)

Miyzk/Kid [E]

9:06 a.m.

Ge Ge Ge No Kitaro Episode,

"Demon Burial"

Kid (*scary*)

9:31 a.m.

Hokuto No Ken Compilation

10:32 a.m.

Crusher Joe

12:43 p.m.

Be Forever Yamato

Matsm

3:13 p.m.

Lupin III Episode 155, "Farewell

Lovely Lupin"

Miyzk

3:38 p.m.

Pataliro "Stardust Project"

Gay

4:27 p.m.

Iczer One, Act 2 "Iczer Sigma..."

4:53 p.m.

AI City

6:19 p.m.

Dirty Pair Episode 28, "Laser Cannon

Lullaby" (untelevised)

6:32 p.m.

Megazone 23, Part 1

7:55 p.m.

MuteKing Episode, "Enter the New

Heroine, MuteQueen"

8:20 p.m.

Windaria

10:02 p.m.

Laputa

Miyzk

Sunday, July 5

12:08 a.m.

Astro Boy Episode, "Militant Mutant

Microbes"

Robot/B&W

Majinga Z (English title: *Tranzor Z*)

Episode 55, "Brogun G3" ("Gladiator 5")

Robot

Yuusha Raideen Episode 24, "The

Deadly Kibango"

Robot

U.F.O. Dai Apolon Episode 8, "At-

tack of the Kicking Kangaroo"

Robot

Yattadetaman Episode, "Jjack is a

Red Rose"

Robot

2:08 a.m.

Combattler V Episode, "Gain the Yo-

Yo"

Robot

New Tetsugin 28 Episode 1

Robot

Gold Lightan Episode 46, "Target

Mannacker"

Robot

Dunbine

Robot

Gundam Episode

Robot

Xabungle Episode 49

Robot

4:08 a.m.

Macross Episode 27, "Force of Arms"

Dr. Slump/Arale-chan

Robot

Orbots Episode (Oszma Dezaki)

Robot [E]

SPT Layzner Episode 32, "Freddy's

Escape"

Robot

6:08 a.m.

Transformers 2010 Episode 8, "Dark

Awakening"

Robot

Dancouger "Requiem for Victims"

Robot

8:04 a.m.

The Mysterious Cities of Gold

Episode

Little Norse Prince

Miyzk/Kid [E]

9:52 a.m.

My Youth in Arcadia

Matsm [S]

12:03 p.m.

Lupin Episode 145, "Albatross,

Wings of Death"

Miyzk

12:28 p.m.

Saint Seiya Episode

12:53 p.m.

Vampire Hunter D

Amano

2:14 p.m.

Door Into Summer

Gay

3:15 p.m.

Iczer One, Act 3

3:56 p.m.

Harmagedon

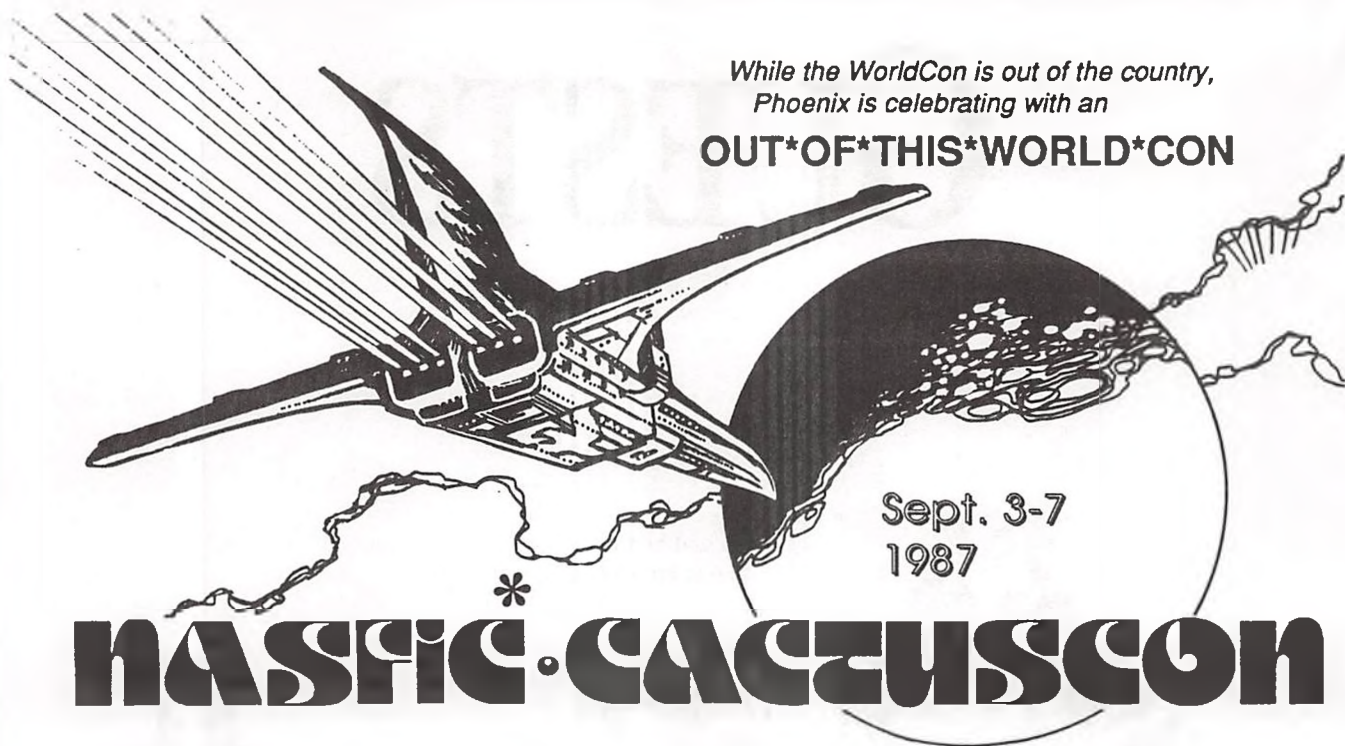
Selections and times subject to last minute change.

GUESTS



WESTERCON
XXXX

While the WorldCon is out of the country,
Phoenix is celebrating with an
OUT*OF*THIS*WORLD*CON



**(North American Science Fiction Convention)*

PHOENIX, ARIZONA

at the Hyatt Regency & Phoenix Civic Plaza

also: the Phoenix Hilton (formerly the Adams Hotel); the Heritage Hotel; the San Carlos Hotel.

RATES: \$40 thru 5/31/87 \$50 thru 8/15/87
\$60 at the door
Children under 13, 1/2 Price

HOTEL ROOMS: Write for our Special Reservation forms. (Sent automatically to new members!)

MEMBERSHIP APPLICATION

Name(s) _____

Address _____

City _____ State _____ Zip _____

Phone _____ I am Interested In volunteering _____

Experience and/or preference _____

Amount enclosed for membership(s) \$ _____

Information requested about _____
(please enclose SASE)

3000-5000
Attendance Expected

PROGOH: HAL CLEMENT
FAN GOH: MARJII ELLERS
TOASTMASTER: JULIUS SCHWARTZ

and Robert Adams * David Lee Anderson * Ed Bryant
Sprague De Camp * Stephen R. Donaldson * George
Alec Efflinger * David Gerrold * Alan Gutierrez * Jullan
May * Larry Niven * James Odber * Richard Plini
Jennifer Roberson * G. Harry Stine * Jack Williamson

... and hundreds more!

FEATURING: Spectacular Art Show * Huge Dealers' Room (sold out) * LUCAS FILMS 10 Year Anniversary Celebration * Expanded Gaming Program * Original Film & Video Competition * Two Costume Events Dance Programs * Exhibit Hall * Special Children's Programming * PHOTON Tournament * Workshops Panels * Readings * Parties * and Lots More!!!!

P. O. Box 27201 * Tempe, Arizona 85282 USA
Phone (602) 968-5673

**Trademark notice: "NASFIC" & "WorldCon" are service marks of the World Science Fiction Society, an unincorporated literary society.*

WRITER GUEST OF HONOR

GREGORY BENFORD

His Twin's Perspective

Being, as I am, Greg's twin adds some interesting aspects to writing this biography. For example, I cannot claim that he is handsome without conflict of interest. Of course, we are of exactly the same genetic heritage, and for our first twenty-five years had essentially the same environment. Therefore the differences between us become the data of a rare experiment. Why did he have a burning desire to write while I did not? The explanation comes down to personalities, which are much more similar than different, but the differences make the story.

We were born in southern Alabama in 1941. We started reading sf in 1952, shortly after returning from Japan. Our father was an Army officer and we had spent three years in desolate postwar Japan. We were in Atlanta for two years, then spent three in Germany. These periods of isolation from mainstream American culture were crucial to us, in that they threw us back upon our own resources. Our naturally introspective

natures were reinforced by the absence of a critical mass of people of an "intellectual" persuasion. One day in Atlanta, we spied a copy of *Imagination* with a cover of invading saucers. We bought it and discovered at the back a listing of something called "Fanzines." One of them was published locally by Ian Macauley. Greg called him and he told us about the Atlanta Science Fiction Organization. Greg took a series of busses across the city to attend a meeting. He stayed past the last bus and had to take a taxi home, bringing tales of interesting people and strange customs.

Soon our father was transferred to Germany and when we arrived, we decided to publish a fanzine of our own. It was called *Void* and was the first fannish fanzine published in Europe. We lived several miles from any other Americans and thus spent most of our day isolated with no companions. It seems lonely in retrospect but didn't at the time. The influence of fandom on us in our isolation was great.

We might still be fanning away if we were still stuck with the occupation forces in Germany; but in 1957 our father was reassigned to Dallas. While we were crossing the Atlantic on the U.S.S. America, the Russians launched Sputnik. Our world began to change. Going to high school those cold Dallas mornings, wearing our leather "insurgent" jackets brought from Germany, the world seemed earnest; school more of a preparation, with new advanced placement courses a training ground for adulthood just ahead. The pull of these realities and the diffusing and distracting effect of American culture from which we'd been insulated for so long (6 out of 8 years, counting Japan) were eventually to end our fannish publishing careers, and more quickly than we would have imagined.

In fact, *Void* lasted only three more issues in our hands, terminating with issue #13. Ted White offered to continue it and edited it from New York with Terry Carr and Pete Graham, with Greg staying on as a



contributing editor. (The history of *Void* has been recounted by its various editors in *Boonfark*, edited by Dan Steffan.)

Dallas provided our first true interaction with American fans and we were shocked at the striking contrast between the "fans are slans" legend and the so very limited reality. Many fans seemed to hide behind their fantasies rather than use them for their own expansion.

We both did undergraduate work in physics at Oklahoma University in Norman, Oklahoma. Greg was a contributing editor to *Void* for the whole 4 years. Upon graduation, we moved to California for graduate school in La Jolla, and there encountered fandom in a social way we had not experienced before. It was there that Greg began to write in earnest. His first stories had actually been written around 1954 at the age of 13. They were awful. Although Greg always tries to use his words to maximum advantage, selling first the short story, then the novelette, and finally the expanded version as a novel, he has never recycled those early stories, and you should be thankful that he has not.

His first sale was actually not a sale but a prize. He won the short humor fiction contest in *Fantasy and Science Fiction* magazine in 1965 and sold several other stories to them while getting the Ph.D. He had always had that intense desire to write which seems to be such a part of serious writers. He was always working away on stories through high school, even though he really had few storytelling skills at that time. That dogwork shows the drive behind his steady ascent over the last twenty years.

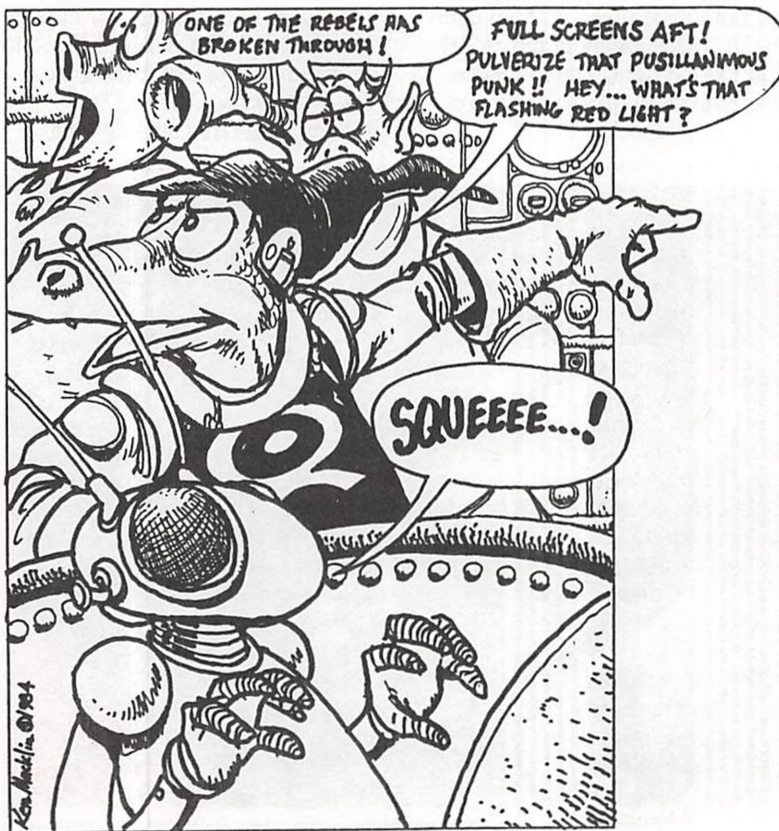
On finishing his Ph.D. in 1967, he went to work at the Lawrence Livermore Laboratory doing various kinds of theoretical calculations. Greg is a theoretical physicist (whereas I am an experimentalist), and this has given him the opportunity to exercise the "leisure of the theory class" by giving him the freedom to move about unhindered by attachment to experimental equipment. In his early years in physics, he worked on an enormous variety of topics: the physics of plasmas, solid state, elementary particles, intense particle beams, and the foundations of quantum mechanics. His publication rate

was enormous. These credentials helped him get an appointment at the University of California at Irvine in 1971, when he tired of the bureaucracy and groupthink of the national laboratory system.

While at Livermore, he wrote his first novel, *Deeper than the Darkness*, which appeared and disappeared with extreme rapidity and is remembered only because it was rewritten and vastly improved in 1978 as *The Stars in Shroud*. As is typical of Greg, he had based the novel on a novelette, which had been nominated for the Hugo and the Nebula; therefore this story appeared in three versions before he finally felt satisfied by it. The same process occurred with *Jupiter Project*, his juvenile novel written in 1972 and rewritten in 1975 and 1980. He used the setting and background of Ganymede again in *Against Infinity*, his Faulknerian novel. The "Bigfoot" story appeared first in *Threads of Time* (1974) and again in *In the Ocean of Night* (1977). This novel introduced his best character to date, Nigel Walmsley, the obstreperous Englishman who lives on through *Across the Sea of Suns* (1984) and will appear again in the last novel of this trilogy, to appear in the next few years.

Greg has sought out collaborators at many times in his career, from Gordon Eklund (*If the Stars are Gods*, 1977, and *Find the Changeling*, 1980) to Bill Rotsler (scientific portions of *Shiva Descending*, 1980), and David Brin (*Heart of the Comet*, 1986). In the last a new voice emerges which combines the best of both writers.

The most successful collaboration to date is not recognized as a collaboration. In 1975, Greg suggested to my wife Hilary that she join with him in writing a book set in both England and Southern California. Hilary is English and therefore could supply the setting and language. The origins of *Timescape* go back a long way. Of course, the novel is set in our graduate school days in La Jolla. Some will note that Greg and I appear as minor characters, the terrible twins. I was especially pleased to see that November 22, 1963, the day of the Kennedy assassination, is an





(415) 441-7617

exact recreation of how Greg and I experienced that day, with the exception, of course, that no time travel effects occurred.

The true origin of *Timescape* is a scientific paper in *Physical Review* by Benford, Book, and Newcomb. This paper points out that tachyons can't exist because they violate causality. Greg, ever the recycler, used this paper as a basis for "Cambridge 1:58 A.M." (*Epoch*, 1975). In fact, he even quoted portions of the paper in the short story, but the idea would not leave him, and in 1979, he and Hilary began work on what is widely thought of as his best novel. Hilary eventually removed her name from the book in return for an acknowledgement and a substantial remuneration as well as a contract for three books by her. The novel has been immensely successful, having been published in about seven languages in ten countries. It's estimated that there are half a million copies in print. It's certainly the best account of what the sociology of doing physics is really like. It contains a realism about science that's missing from the rest of science fiction.

Not often noted is Greg's intense interest in the short story and his many good short works, including essays. Some of his best work is collected in *In Alien Flesh* (1986), including "White Creatures," "Of Space/Time and the River," and the incomparable "Doing Lennon" which I hope John Lennon read before the death which this short story anticipates. He has also continued to write in fanzines. In fact, his overall wordage in any given year must exceed a half million words.

One may wonder how he holds down a full professorship in physics at UC Irvine while writing at a prodigious rate. I wonder myself. I certainly don't work as hard as he does. He comes home from the University and writes in the evenings and on weekends, keeping notebooks for future work during his travels, and turning his ideas into articles or short stories at the drop of a hat. He's been known to write a short story between breakfast and lunch and then get back to the ongoing novel. He and I have collaborated on

a few stories; when he reached a sticking point and didn't see how to proceed, I finished them off. So I know that he's extremely industrious and has become a real craftsman of words.

He's taken an interest in the academic side of science fiction, and is a regular attendee of critical conferences on sf. Academics, in turn, hold him in high regard, and there are a lot of studies of his work in this literature. Part of his appeal for them is that he, too, is an academic, and has an intense interest in how science fiction is regarded by the intellectual world. Therefore, he is a bit combative about critical issues, including, of course, Cyberpunk and the articles condemning sf in *Harpers*.

In physics, he has continued to explore plasma physics with special emphasis on plasma astrophysics. His particular areas of interest have been galactic jets, which are beam phenomena on a colossal scale. They shoot out of galaxies from a central region, probably caused by a black hole. He keeps up with astrophysics and, to some extent, plasma physics. His most recent activities have been in radiation mechanisms, which began as an astrophysical interest but has now had some impact on the emerging field of high power microwaves, which, incidentally, is my own current interest. He seems to have little interest in academic politics, that form of trench warfare most favored by scholars. He'd much rather spend his time on the more productive effort of writing novels and otherwise getting things done.

He's lived in Laguna Beach for the past 16 years. His wife, Joan, is incidentally, my wife's ex-roommate. When I met the two of them, I knew I couldn't go out with both. I introduced Greg to Joan, which led to a long series of marriages between the grad students at the University and the teachers at Bishops', the local private school in La Jolla.

In recent years, Greg has emerged as a "Southern" writer, in that he is interested in some Southern styles and preoccupations. In particular, *Against Infinity* has widely been described as an homage to William Faulkner. The most recent "To the Storming Gulf, which appears in *In*

GUESTS

Alien Flesh, is loosely modeled on Faulkner's *As I Lay Dying*. It is cleverly written and based upon our origins in southern Alabama. It uses many of our relatives and local settings. That old South is gone now, replaced by a more comfortable area which still contains its rural cultural essence with its ornamented storytelling, non-urban, non-technological orientation and a steady emphasis on

personal attachments. I expect that "To the Storming Gulf" will form the basis of a larger Southern novel which will elaborate on Greg's perception of that region.

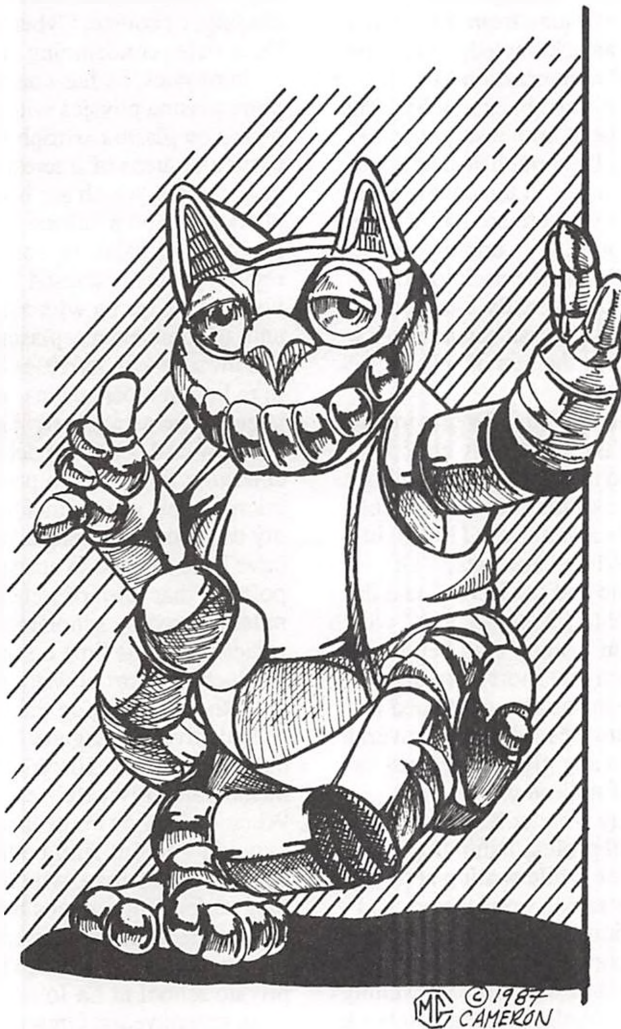
Greg has done a lot of traveling, especially lately. He writes up his travels as he goes, and they frequently form the basis of portions of his work. His travels appear most prominently in *Artifact* (Greece) and

the short story "Of Space/Time and the River" (Egypt).

He has always shown an interest in style. Many of his short stories seem to come from a completely different writer. The voice shifts, the framework alters. Elements of Joyce, Updike, Faulkner, and many others appear in his work. This stems from his intense interest in writing per se, which has been with him since the beginning. I expect in future we will see new Benford styles tailored to the work. At present he is at work on a new trilogy which concerns itself with human adventures and exploration near the galactic core. This parallels his scientific interest in the core of our galaxy, which appears to contain a black hole. The first novel in this trilogy is *Great Sky River* and will be out soon from Bantam.

I've been surprised and pleased by Greg's evolution through these years. He's continued to grow through his life, especially as a writer. He continues to explore the tremendous range available to modern hard sf, with emphasis on stylistic variations to gain his effects. He has publicly expressed concerns we both share, and molded them into fiction as well. We have many of the same interests, attitudes and opinions. The difference is that he has this desire to express them in print, this habit of fiction, and I have not. Twins we are, and the difference is slight. I expect that within a decade or two, he will be one of the most prominent science fiction writers in the world. I look forward to seeing what his productive mind comes up with next.

—Jim Benford



Gregory Benford A Bibliography

Gregory Benford is a man of many talents, a master of several trades. He is simultaneously an award-winning science fiction writer, a distinguished physicist, and an active fan of some note. This bibliography is intended to show the range of Benford's interests in his written work. As his primary importance to WesterCon attendees is as a fiction writer, the listing of his fiction is as complete as possible, while in other areas it is more selective. I hope you find this bibliography useful and interesting.

All book publishers are in New York unless otherwise noted. Thanks to Professor Benford himself, Seth Goldberg, and Joanne Hoffman for their help in compiling this biography.

Books

(First book publications with dates; current U.S. trade editions with prices. A few 1987 publications not yet released at press time are listed with publication dates. See "Short Fiction" section below for parts and versions in shorter form.)

Deeper Than the Darkness. Ace, 1970. Later rewritten under title *The Stars in Shroud*.

Jupiter Project. Nashville: Thomas Nelson, 1975. Tor paperback, \$2.95. Serialized in *Amazing*, Sept., Nov. 1972.

If the Stars are Gods (With Gordon Eklund). Berkeley, 1977. Ace paperback, \$2.25.

In the Ocean of Night: a novel. Dial, 1977. Pocket paperback, \$3.95. Bantam paperback, June 1987.

The Stars in Shroud. Berkeley/Putnam, 1978. Tor paperback, \$2.95. Rewrite of *Deeper Than the Darkness*. Serialized in *Galaxy*, May, July, Sept. 1978.

Find the Changeling (with Gordon Eklund). Dell, 1980.

Shiva Descending (with William Rotsler). Avon, 1980. Tor paperback, \$3.95.

Timescape. Simon and Schuster, 1980. Pocket paperback, \$3.95. Winner of the Nebula Award, John W. Campbell Memorial Award, British Science Fiction Award, and Ditmar Award for International Novel, all for best sf novel of the year.

Against Infinity. Pocket, 1983. Pocket paperback, \$3.50 Serialized in *Amazing*, March, May 1983.

Across the Sea of Suns. Timescape, 1984. Bantam paperback, July 1987.

Artifact. Tor, 1985. Tor hardcover \$16.95, paperback \$3.95.

Heart of the Comet (with David Brin). Bantam, 1986. Bantam hardcover \$17.95, paperback \$4.50.

In Alien Flesh. Tor, 1986. Tor hardcover \$14.95. Short story collection.

(edited) *Hitler Victorious: eleven stories of the German victory in World War II* (with Martin H. Greenberg). Garland, 1986.

Great Sky River. Bantam hardcover, Nov. 1987.

Short Fiction

(original and reprint publications)

"Stand-in," *F&SF* June 1965.

"Representative from Earth,"

F&SF, Jan. 1966.

"Flatop," *F&SF*, May 1966.

"Deeper Than the Darkness,"

F&SF, April 1969. Also in *Sociology Through Science Fiction*, ed. John W. Milstead et al (St. Martins, 1974). Expanded into a novel of the same title.

"Sons of Man," *Amazing*, Nov. 1969. Greatly rewritten as part of *In the Ocean of Night*.

"Nobody Lives on Burton Street," *Amazing*, May 1970. Also in *World's Best Science Fiction 1971*, ed.

Donald Wollheim and Terry Carr (Ace, 1971); in *Sociology Through Science Fiction*; in *Inside Information*, ed. Abbe Mowshowitz (Reading MA: Addition-Wesley, 1977); in *Amazing*, May 1981.

"3:02 P.M., Oxford," *If*, Sept.-Oct. 1970.

"Inalienable Rite," *Quark 1*, ed. Samuel R. Delany and Marilyn Hacker (Popular Library, 1970).

"Star Crossing (With Donald Fran-son), *If*, March-April 1971.

"But the Secret Sits," *Galaxy*, May 1971.

"Battleground" (With Jim Benford), *If*, May-June 1971.

"West Wind, Falling," (With Gordon Eklund), *Universe 1*, ed. Terry Carr (Ace, 1971). Also in *Comets*, ed. Isaac Asimov et al (Signet, 1986).

"In the Ocean of Night," *If*, May-June 1972. Part of novel of the same title.

"And the Sea Like Mirrors," *Again, Dangerous Visions*, ed. Harlan Ellison (Doubleday, 1972). Also

in *Masterpieces of Science Fiction*, ed. Thomas Durwood and Armand Eisen (Kansas City: Ariel Books, 1978). Rewritten as part of "Swarmers, Skimmer" (see below) and *Across the Sea of Suns*.

"Icarus Descending," *F&SF*, April 1973. Rewritten as part of *In the Ocean of Night*.

"Man in a Vice," *Amazing*, Feb. 1974.

"If the Stars are Gods" (with Gordon Eklund), *Universe 4*, ed. Terry Carr (Random House, 1974). Also in *The Best Science Fiction of the Year #4*, ed. Terry Carr (Ballantine, 1975); *Nebula Award Stories 10*, ed. James E. Gunn (Harper & Row, 1975); *The Science Fiction Hall of Fame, vol. 4*, ed. Terry Carr (Avon, 1986). Winner of the Nebula Award for Best Novelette. Part of novel of the same title.

"Threads of Time," *Threads of Time*, ed. Robert Silverberg (Nashville: Thomas Nelson, 1974). Part of *In the Ocean of Night*.

"Doing Lennon," *Analog*, April 1975. Also in *In Alien Flesh*; *The Best Science Fiction Stories of the Year #5*, ed. Terry Carr (Ballantine, 1976); *The Arbor House Treasury of Science Fiction Masterpieces*, ed. Robert Silverberg and Martin H. Greenberg (Arbor House, 1983).

"Beyond Grayworld," *Analog*, Sept. 1975.

Winner of The World Fantasy Award,
The Nebula Award and The John W. Campbell Memorial Award
for Best Novel

Now, from
the author of
Fire Live Fire
and
*The Book of
The New Sun*

Gene Wolfe

Soldier of the Mist

"Mr. Wolfe's writing... is literate without being fussy. I can't even hint at the pleasure of discovery that awaits those who enter the worlds Mr. Wolfe creates."

— THE NEW YORK
TIMES BOOK REVIEW

"Gene Wolfe is as good a writer as there is today... I feel a little bit like a musical contemporary attempting to tell people what's good about Mozart."

— CHICAGO SUN-TIMES

"Wolfe is an amazingly craftsmanly creator as well as an uncommonly original artist."

— Algis Budrys,
THE MAGAZINE OF FANTASY
AND SCIENCE FICTION

"Wolfe has created another work of fantasy that is also a work of literature, with a well-wrought world (thanks to sound historical scholarship), splendid prose, an intriguing protagonist, and a baker's dozen of uniquely personal visions. Heartily recommended."

— BOOKLIST

A Tor hardcover • November
\$24.95 • 302 pages • 0-312-92794-2

"A lively and fertile exploration of the dark moment when an ideal becomes real."

— DANIEL F. DELANY

"The Falling Woman is a wonderful, subtle, and thoughtful book. Its understated yet precise prose, its richness of structure and theme, its mystery which is best in new fantasy, and the way book, Pat Murphy continues to stand as one of the field's most accomplished practitioners."

— LUCIANO SWERDLO

"A powerful psychological fantasy."

— BOOKLIST



PAT MURPHY

THE FALLING WOMAN

A Fantasy

A Tor hardcover • November • \$24.95 • 310 pages • 0-312-92230-6



Nationally distributed by St. Martin's Press

DIANA L. PAXSON

A new Westria novel by the author of
Lady of Light and Lady of Darkness.



Westria—a world that exists thousands of years after the fall of civilization on the west coast of what is now the USA—is a realm of medieval revival kingdoms and a religion based upon the real magic inherent in the Earth's ecosystem. In *Silverhair the Wanderer*, Diana L. Paxson, founder of the Society for Creative Anachronism, weaves the spell-binding tale of Silverhair, appellation of Farin the Harper and brother of Queen Faris. Alone and adrift after the battle between his sister and the sorcerer Caolin, he sets out to find her....

■ Diana L. Paxson's *Lady of Light and Lady of Darkness* have generated a large loyal following that eagerly awaits this new addition to the Westria series.

HE WAS MASTER
OF MAGIC, MUSIC, AND
THE SWORD.

SILVERHAIR THE WANDERER



54860-4/\$2.95/320 pages/32 fantasy/
50 per carton/spine: 26/32
54861-2/\$3.95 in Canada
Author residence: Berkley, CA



"White Creatures," *New Dimensions* 5, ed. Robert Silverberg (Harper & Row, 1975). Also in *In Alien Flesh; Great Science Fiction Stories by the World's Greatest Scientists*, ed. Isaac Asimov et al (West Kingston RI: Donald Fine, 1985)

"Cambridge, 1:58 A.M.," *Epoch*, ed. Robert Silverberg and Roger Elwood (Berkeley, 1975). Rewritten as part of *Timescape*.

"John of the Apocalypse" (with James Benford), *Tomorrow Today*, ed. George Zebrowski (Santa Cruz: Unity Press, 1975).

"How It All Went," *Amazing*, March 1976. Also in *100 Great Science Fiction Short Short Stories*, ed. Isaac Asimov et al (Doubleday, 1978).

"The Anvil of Jove" (with Gordon Eklund), *F&SF*, July 1976. Part of *If the Stars are Gods*.

"What Did You Do Last Year?" (With Gordon Eklund), *Universe* 6, ed. Terry Carr (Doubleday, 1976).

"Seascape," *Faster Than Light*, ed. Jack Dann and George Zebrowski (Harper & Row, 1976).

"Hellas is Florida" (with Gordon Eklund), *F&SF*, Jan. 1977.

"Homemaker," *Cosmos*, May 1977. Also in *In Alien Flesh*, as "Snatching the Bot."

"A Snark in the Night," *F&SF*, Aug. 1977. Part of *In the Ocean of Night*.

"Knowing Her," *New Dimensions* 7, ed. Robert Silverberg (Harper & Row, 1977). Also in *Time of Passage*, ed. Joseph D. Olander and Martin Harry Greenberg (Taplinger, 1978).

"Starswarmer," *Analog*, Sept. 1978 (corrected reprint from June 1978).

"In Alien Flesh," *F&SF*, Sept. 1978. Also in *In Alien Flesh; Best Science Fiction Stories of the Year*, ed. Gardner R. Dozois (Dutton, 1979); *The 1979 Annual World's Best SF*, ed. Donald A. Wollheim (Daw, 1979).

"Old Woman by the Road," *Destinies*, Nov. 1978. Also in *The Future at War*, v.1, ed. Reginald Bretnor (Ace, 1979); *The Best of Destinies* (Ace, 1980). Part of "To the Storming Gulf" (see below).

"A Hiss of Dragon" (with Marc Laidlaw), *Omni*, Dec. 1978. Also in *The Best of Omni Science Fiction No. 3; The Best Science Fiction of the Year #8*, ed. Terry Carr (Del Rey, 1979); *Dragon Tales*, ed. Isaac Asimov et al (Del Rey, 1982).

"Nooncoming," *Universe* 8, ed. Terry Carr (Doubleday, 1978). Also in *In Alien Flesh*.

"Time Guide," *Destines*, Jan. 1979.

"Redeemer," *Analog*, April 1979. Also in *In Alien Flesh; Best Science Fiction Stories of the Year*, ed. Gardner R. Dozois (Dutton, 1980); *The Endless Frontier*, v.2, ed. Jerry Pournelle (Ace, 1982).

"Dark Sanctuary," *Omni*, May 1979. Also in *The Best of Omni Science Fiction No. 4; The Endless Frontier*, v.1, ed. Jerry Pournelle (Ace, 1979).

"Calibrations and Exercises," *New Dimensions* 9, ed. Robert Silverberg (Harper & Row, 1979). Also in *The Best of New Dimensions* (Pocket, 1979).

"Time Shards," *Universe* 9, ed. Terry Carr (Doubleday, 1979). Also in *In Alien Flesh; The Best Science Fiction of the Year #9*, ed. Terry Carr (Del Rey, 1980).

"Titan Falling," *Amazing*, Aug. 1980. Also in *Amazing Stories Visions of Other Worlds* (Madison WI: TSR, 1986).

"Pick an Orifice," *Destinies*, Fall 1980.

"Shall We Take a Little Walk?," *Destinies*, Winter 1981. Connected to *Jupiter Project*.

"Exposures," *Isaac Asimov's*, July 6, 1981. Also in *In Alien Flesh; Isaac Asimov's Wonders of the World* (Dial, 1982); *The Road to Science Fiction*, v.4, ed. James E. Gunn (NAL, 1982); *Creations*, ed. Isaac Asimov et al (Crown, 1983).

"Slices," *Destinies*, Aug. 1981.

"Swarmer, Skimmer," *Science Fiction Digest*, Oct. 1981. Also in *The Best Science Fiction of the Year #11*, ed. Terry Carr (Timescape, 1982). Part of *Across the Sea of Suns*.

"Cadenza," *New Dimensions* 12, ed. Marta Randall and Robert Silverberg (Timescape, 1981).

"The Other Side of the River," *Rigel*, Spring 1982. Part of *Across the Sea of Suns*.

"Valhalla," *F&SF*, April 1982. Also in *Hitler Victorious*.

"Lazarus Rising," *Isaac Asimov's*, July 1982. Rewritten as part of *Across the Sea of Suns*.

"Relativistic Effects," *Perpetual Light*, ed. Alan Ryan (Warner, 1982). Also in *In Alien Flesh; The Best Science Fiction of the Year #12*, ed. Terry Carr (Timescape, 1983).

"The Touch," *The Best of Omni Science Fiction No. 5*, ed. Don Myrus (Omni, 1983).

"Me/Days," *Universe* 14, ed. Terry Carr (Doubleday, 1984). Also in *In Alien Flesh; The Science Fiction Yearbook*, ed. Jerry Pournelle et al (Baen, 1985); *Microworlds*, ed. Thomas Monteleone (London: Severn House, 1986).

"Time's Rub," chapbook, New Castle VA: Cheap Street, 1984. Also in *In Alien Flesh; Isaac Asimov's*, April 1985.

"To the Storming Gulf," *F&SF*, April 1985. Also in *In Alien Flesh; Afterwar*, ed. Janet Morris (Baen, 1985).

"Immortal Night," *Omni*, April 1985.

"Of Space/Time and The River," chapbook, New Castle VA: Cheap Street, 1985. Also in *In Alien Flesh; Isaac Asimov's*, Feb. 1986; *The Best Science Fiction of the Year #15*, ed. Terry Carr (Tor, 1986); *Afterlives*, ed. Pamela Sargent & Ian Watson (Viking, 1986).

"At the Double Solstice," chapbook, New Castle VA: Cheap Street, 1986.

"Freeze-frame," *Interzone* 17, Fall 1986. Also in *Amazing*, May 1987.

"As Big as the Ritz," in *Under the Wheel*, ed. Elizabeth Mitchell (Baen, 1987). Shorter version in *Interzone* 18, Winter 1986-1987.

"Mandikini," in *The Universe*, ed. Byron Preiss (Bantam, Oct. 1987).

Poetry

"SF: Why We Read It," *Amazing*, Nov. 1981.

"Sandy Lust," *Berkeley Showcase* vol. 5, ed. Victoria Schochet and Melissa Ann Singer (Berkeley, 1982). Also in *The Umbral Anthology of Science Fiction Poetry*, ed. Steve Rasnic Tem (Denver: Umbral Press, 1982).

"Blood on Glass," *Isaac Asimov's*, Mid-Dec. 1986. Also in *In Alien Flesh*.

Nontechnical Articles

(on both science and sf. Untitled letters omitted.)

In science and writing magazines

"Sky Color" (with David Book), *Natural History*, Feb. 1971.

"Promise-Child in the Land of the Humans" (with David Book), *Smithsonian*, April 1971 (on computers).

"The Question of Life on Mars Remains Open," *Smithsonian*, Oct. 1971.

"The Hospitable Planet Earth," *Natural History*, Dec. 1973.

"Atmospheric Titan," *Natural History*, April 1974.

"The Secret of SF is Awe," *New Scientist*, 23 Dec. 1976. Also in *Analog Yearbook*, ed. Ben Bova (Baronet, 1977), under title "The Awe and the Awful."

"Stars: Galactic Jets," *Omni*, Sept. 1980.

"Zeus in Orbit," *Omni*, Sept. 1981.

"Last Word: How to Write a Scientific Paper," as "B.A. Realist," *Omni*, March 1982.

"First Word," *Omni*, Sept. 1982 (Editorial on SDI).

"Putting Science into Science Fiction," *The Writer*, July 1983. Also in *The Writer's Handbook* (Boston: The Writer, 1984).

Review of *Contact* by Carl Sagan, *New York Times Book Review*, 3 Nov. 1985.

"Notes in an Interplanetary Bottle" (forum featuring Benford and other contributors), *Harper's*, Nov. 1986. Also in several newspapers, including the *San Francisco Chronicle* and *Los Angeles Times*.

"Are Diamonds Forever, and other conundrums of modern physics," review of *The Second Creation* by Robert P. Crease and Charles C. Mann, *Reason*, Dec. 1986.

In sf prozines and books

"The Science in Science Fiction," column partly coauthored with David Book, *Amazing*, 1969-1976.

"California and Babylon," *Galileo*, July 1978.

Interview by Jeffrey Elliot, *Galileo*, Sept. 1978.

Interview, *Dream Makers* by Charles Platt (Berkeley, 1980).

"Aliens and Knowability: a scientist's perspective," *Bridges to Science Fiction*, ed. George E. Slusser et al (Carbondale IL: Southern IL Univ. Press, 1980). Also in *Starship 43* (1982).

"Why is There So Little Science in Literature?," *Isaac Asimov's* Feb. 1982. Also in *Nebula Award Stories 16*, ed. Jerry Pournelle.

"Postscript," *The Arbor House Treasury of Science Fiction Masterpieces*, ed. Robert Silverberg and Martin H. Greenberg (Arbor House, 1983).

"Dancing with the Straw Man," in *Far Frontiers V*, Spring 1986.

"Effing the Ineffable," *Nebula Award Stories 21*, ed. George Zebrowski (Harcourt Brace Jovanovich, 1987).

"According to Hoyle" (working title), introduction to *The Black Cloud* by Fred Hoyle, Easton Press, 1987. Also in *Thrust*, in press.

In semiprozines

"Science, Science Fiction, and All That....," *Algol 25* (Winter 1976). Adapted in part from a paper in the *College English Association Chapbook on Science Fiction* (1974).

"The Annual Nebulous Awards" (with Jim Benford), *Science Fiction Review 23* (No. 1977).

"The Time-worm Path: Building SF," *Algol 32* (Summer-Fall 1978) (on writing *The Stars in Shroud*).

"Teaching Science Fiction: Unique Challenges" (transcript of a panel featuring Benford, held at a 1978 MLA session), *Science-Fiction Studies 19* (1979).

"A String of Days," *Foundation 21* (Feb. 1981). Also in *Science Fiction Review 38* (1983) (autobiographical).

"Death and the Textual Shadow of the SF Author, Again," *Science-Fiction Studies 28* (Nov. 1982) (on *Timescape*).

"Fantasy as Pollution," *The Patchin Review 3* (1982).

"Hard Science Fiction in the Real World," *Science Fiction Review 50* (Spring 1984). Also in *The Science*

Fiction Yearbook, ed. Jerry Pournelle et al (Baen, 1985); *Vector 119* (1984), under title "Is There a Technological Fix for the Human Condition?"

"In the Wave's Wake," *Foundation 30* (1984). Also in *Science Fiction Review 52* (Fall 1984).

"Journey to the Genre's Core," *Vector 121* (1984).

"Some Comments from the Minority Culture," *Fantasy Review 78* (Apr. 1985) (on Faulkner influences in his own work); "Juggling the Baggage" (further comments), *Fantasy Review 83* (Sept. 1985).

"Suffering Fools, Not Gladly," *Science Fiction Review 59* Summer 1986.

Fanzines and Fanzine Articles

(a very selective list)

Void. Co-editor, issues 1-29 (with, at varying times, Jim Benford, Ted White, Peter Graham, and Terry Carr), 1955-1962 (issue 29 was actually published in 1969).

"Thoughts While Typing" (column), *Outworlds*, ed. Bill Bowers, issues 7-28, 1971-1976.

"Towner Hall, Void, Adolescence and All That," *Boonfark 4* (1981), ed. Dan Steffan. Reprinted in *Fanthology 1981*, ed. Patrick Nielsen Hayden.

"Doing Science," *Trap Door 6* (Dec. 1986), ed. Robert Lichtman.

"Mozart on Morphine," *Mainstream 12* (March 1987), ed. Jerry Kaufman & Suzanne Tompkins.

Technical and Research Papers

(a selection of the most important papers of which Benford has been principal author or sole author)

Nuclear Magnetic Relaxation in High Magnetic Fields by Plasma Modes and Impurity Systems. Ph.D. thesis in physics, Univ. of California at San Diego, 1967.

"The Tachyonic Antitelephone" (with D. L. Book and W. A. Newcomb), *Physical Review D 2*, 263-265, 15 July 1970.

"Relativistic Beam Equilibria with Back Currents" (with David L. Book and R. N. Sudan), *Physics of Fluids 13*, 2621-2623, October 1970.

The Countdown Reaches the Half-Way Point

Blast Off for the Valley of the Sun WesterCon 41

July 1-4, 1988
Hyatt Regency & Adams Hilton
Phoenix, Arizona

Guests of Honor -- Robert Silverberg --Author
Craig Miller--Fan

Featuring -- Panels, Art Show, Dealer,s Room, Movies, Gaming, Art Exhibit, Masquerade, Author's Workshop, Fashion Show, Parties, Japanimation, Workshops, Demonstrations, and Lots More

Membership Rates: \$30 through WesterCon 40
\$35 through 12/31/87

Room Rates: Hyatt - \$54 S/D \$59 T/Q
Hilton - \$56 S/D \$61 T/D



For Further Information and Memberships
WesterCon 41
P.O. Box 26665
Tempe, AZ 85282
(602) 839-2543

----- Valley of the Sun WesterCon supported by LepreCon, Inc & C.A.S.F.S. -----

Name _____ Badge Name _____
Address _____ Phone _____
City _____ State _____ Zip _____

GUESTS

"Relativistic Beam Equilibria" (with David L. Book), *Advances in Plasma Physics* v.4, ed. Albert Simon and William B. Thompson (Interscience, 1971), p. 125-171.

"Electron-Beam Filamentation in Strong Magnetic Fields," *Physical Review Letters* 28, 1242-1244, 8 May 1972.

"Probabilistic Model of Plasma Turbulence" (with J. J. Thomson), *Physics of Fluids* 15, 1496-1502, August 1972.

"Theory of Filamentation in Relativistic Electron Beams," *Plasma Physics* 15, 483-499, 1973.

"Turbulent Dispersion of Ion-Cyclotron Waves: Theory and Experiment" (with Nathan Rynn, J. J. Thomson, and W. S. Williamson), *Physics of Fluids* 17, 1001-1007, May 1974.

"Coherent Pulsar Radio Radiation by Antenna Mechanisms: General

Theory" (with Robert Buschauer), *Monthly Notices of the Royal Astronomical Society* 179, 189-207, April 1977.

"Current-Carrying Beams in Astrophysics: Models for Double Radio Sources and Jets," *Monthly Notices of the Royal Astronomical Society* 183, 29-48, April 1978.

"Turbulence-Related Morphology in Extragalactic Radio Sources" (with Attilio Ferrari and Edoardo Trussoni), *Astrophysical Journal* 241, 98-110, 1 Oct. 1980.

"Collective Microwave Emission from Intense Electron-Beam Interactions: Theory and Experiment" (with David Tzach, Keith Kato, and Dean F. Smith), *Physical Review Letters* 45, 1182-1185, 6 Oct. 1980.

"Stability of Galactic Radio Jets," *Astrophysical Journal* 247, 792-801, 1 Aug. 1981.

"Jets, Magnetic Fields and the Central Engine," *Astrophysical Jets*, ed. A. Ferrari and A. G. Pacholczyk (Dordrecht, Holland: Reidel, 1983), p. 271-279.

"Magnetically Ordered Jets from Pulsars," *Astrophysical Journal* 282, 154-160, 1 July 1984.

"Scattering of Relativistic Electron Beams in a Plasma by Beam-Induced Waves and Magnetic Field Errors," *Journal of Plasma Physics* 35, 165-175, Feb. 1986.

"Proposed Test of a Strange Matter Pulsar by Observation of the Neutrino Flux from Cygnus X-3" (with Gordon L. Shaw and Dennis J. Silverman), *Physics Letters B* 169, 275-279, 1986.

Compiled by David Bratman

West Coast Fandom
welcomes

Kip Williams

Founder of the "New Pals Club"

Publisher of "New Pals Club Magazine"

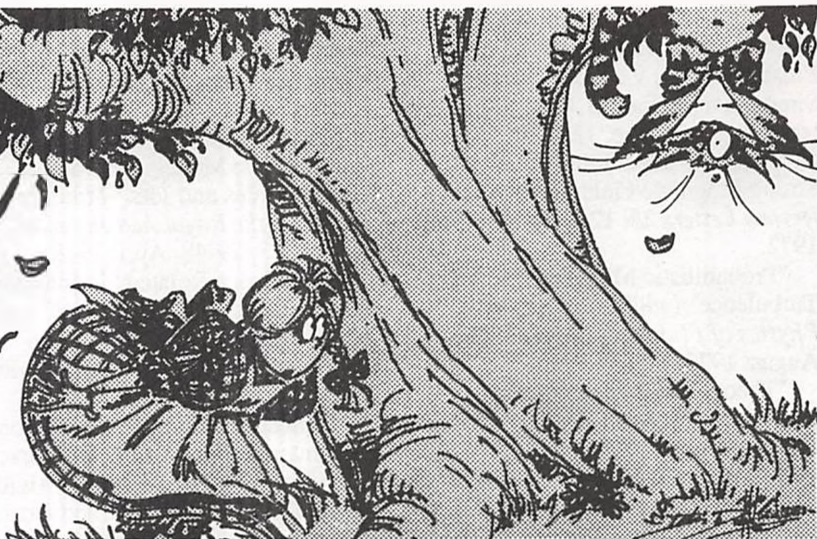
Creator of the "Kip Williams Clean Plate Club"

to Westercon 40

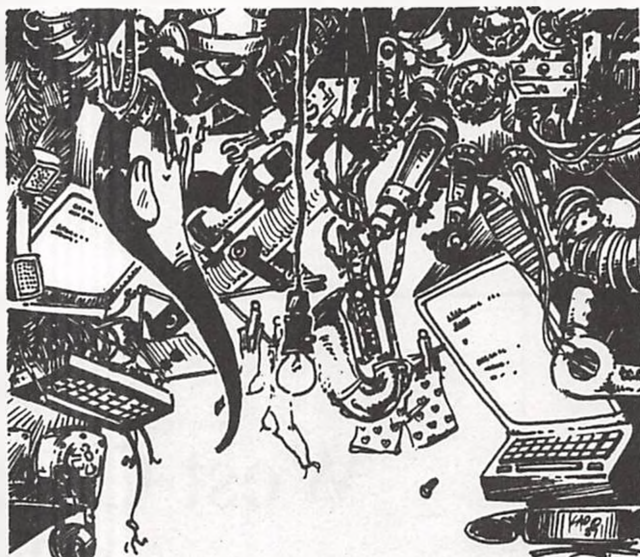
THE DREAMERY

Whimsical Fantasy by:

Lela Dowling
Donna Barr
Phil Foglio
Ken Macklin
and others



Dr. Watchstop
by Ken Macklin



FUSION
Dazzling chaos.



Science Fiction from:
Lela Dowling
Steve Gallacci
Steven Barnes
Ken Macklin



ARTIST GUESTS OF HONOR

LELA DOWLING & KEN MACKLIN

When asked to write something about Lela Dowling and Ken Macklin for the WesterCon Program Book, I said "certainly." They are two people for whom I feel unstinting affection, and I thought it would be little work to say a few things about them. So in preparing for this slight task, I asked for some background information from them. They obliged and after sifting through the biographical data, I came to one unalterable conclusion:

Statistics Are Boring.

So, then, I said to myself, "what do I write about them?" Then a thought came to me: if I had not yet met these two folks, what would I want to know about them? The answer is, "Why are they being honored as Artist Guests of Honor at this convention?"

They are being honored for two reasons: their excellent work and the simple fact they are wonderful people.

About the work: go to the Art Show and see for yourself. If you are the sort of fan who has never been away from the movie panels, the game room, the writer's workshops,

or the Japanimation room, then do yourself a favor and get to the Art Show. You will begin to see why it's worthwhile, and you'll begin to understand why you should go there on a regular basis. And you will begin to understand why Lela and Ken are being singled out as Artist Guests of Honor.

Here are some boring statistics: Lela was born on New Year's Eve and Ken's a Sagittarius. They are both Californians by birth, in towns named after some saints. They live in wine country and neither is now, nor has ever been, a member of the Communist Party.

Now as for the other reason they are being honored, let me tell you how I came to know them and what I've learned about them over the years. I first met Lela at the San Diego Comic Convention some years back. When meeting her, I reacted as most normal, healthy, males do: I fell in love with her. I spoke to her for only a few minutes, but came away captivated. All that talent and good looks, too.

I met Ken shortly after, at

BayCon, and discovered two interesting facts. The first is that he has much the same affect on women as Lela does on men, at least that was my impression from the rapt expressions on the faces of almost every woman he passed. The other thing I discovered (in equal parts delight and disappointment) was that he was, indeed, good enough for her. You see, they are married to one another. This fact has generated not inconsiderable anguish in many convention attendees over the last few years.

There is something about art which reaches past the cognitive. Art is that which touches the emotions, and to try to analyze art has always seemed a bit like quantifying a rainbow to me, but for the sake of getting you into the Art Show, I'll try to tell you something about Lela and Ken's art.

Lela's pictures, be they of dragons, unicorns, little girls wandering through improbable landscapes, or "just some squiggly lines on paper" as she calls her pen-and-inks, are uniformly charming and often funny. She has a canted sense of



humor that blends well the lovely and the humorous. And she can conjure up visions that are true: she shows you the fantastic and you just know that's the way it really looks. Lela touches the emotions.

Ken paints funny pictures, pictures which can make a jaded art critic guffaw out loud. He has the unerring knack of knowing just what bit of inspired lunacy to share, as if he had a camera and had captured the quintessential instant of some mad undertaking by a wacky band of critters in some demented alien world. Often I've seen someone look at one of Ken's paintings, begin to smile, read the title of the piece and break out laughing. Ken has an unerring comedic instinct. But he is also a master of technique and his peers stand in awe of his control of his medium. He once gave a one man demonstration entitled "How to Paint a Rock" and packed the room as people watched him zip through two hours of instruction as to how he does the amazing things he does with texture, light, shadow, and finish. I overheard several people express open amazement at what he understands: how to use tools that many others don't even know exist. Ken paints serious funny pictures.

Both Lela and Ken are serious influences in the field of fantastic art, while not yet out of their late earlies (under 35). I have traveled and seen many an art show where some young artist has "borrowed" a Dowling bird's wing or a Macklin comic expression. It is a time honored tradition in the art field that you "swipe" from those you respect. It's the way one learns one's craft. Lela and Ken have shown many others the way it should be done.

So that's why you should go and see their art. But that is only half the reason we're honoring them. The other half is simply because they are wonderful people. I was not joking when I said I fell in love with Lela within moments of meeting her. She is easy to love, as is Ken, and I am pleased to count them among my friends. Spend time with them and you'll learn that besides being artists, they are warm, gracious human beings. Lela has a sense of wonder that is usually the province of

children and takes great delight in letting people make whatever assumptions they wish to make about her. I have seen her sit and bat her lashes as if never a thought passed between her ears, which is a ploy designed to confuse the enemy. Be warned, she is a very bright and perceptive person. She is amused by the foibles of humanity and often leaves me with the thought that life is one gigantic toy box and she has the key to the lock.

Ken is a more restless soul, who asks only to know everything and still have time to ride his motorcycle through the hills near Sonoma. He could, I think, have been just as happy as a businessman, teacher, scientist, or whatever, for a major part of Ken's nature is to find new things to occupy his mind. He is a complex and multifaceted man. He is given to moods and concerns and often speaks as if life was weighing heavily upon him, as if there was just

too few hours to get done all the tasks that await him. The truth is—and if pressed he will admit this—he is having a great time, but reserves the right to complain.

Both Lela and Ken are talented, warm, humorous, and generous people. It is one of the rare privileges of this crazy business of Science Fiction and Fantasy that we can meet people like Lela and Ken. You are missing an opportunity if you do not take time to meet them.

So, I'll leave it to you to discover the facts. Ask Lela and Ken about their respective comic book projects or Ken's work for Lucasfilm. Better yet, ask them to tell you about themselves, for if they have the time (painting is a time consuming occupation, after all) you will learn what I have: they are both, indeed, worthy of honor.

—Raymond E. Feist



FAN GUEST OF HONOR

AUBREY MAC DERMOTT

They tell us we were born in 1910. Shortly before my eighteenth birthday, but probably after his, I answered the front doorbell to see a tall, dark, moderately good-looking young man who asked me, "Is your brother home?"

Being cautious by nature and Scot by descent, I answered with a question: "Which one?!"

"Clifton."

Aubrey Mac Dermott was in the process of founding organized fandom on the West Coast. That same summer of 1928, three other clubs were founded: one in Chicago by Walter Dennis and Paul McDermott, one in Atlanta, Georgia by Aubrey Clements and Frank Eason, and the Bay State Science Club in the Boston area by Richard Leary. The Eastbay club *may* have been the first, but we simply don't know for sure. What is certain is that the time had come.

Aubrey and the other founders had long read the pulp magazine letters columns for comments on the science-fiction stories. They had wished to know the writers. Then Hugo Gernsback published *Amazing Stories* and printed the correspondents' addresses along with their names! Some began to write to each other, but Aubrey started collecting names and addresses. When he

recovered from a convalescence in Los Gatos, he began contacting those of us in the Eastbay.

Thus was formed the Eastbay Scientific Association (but for the first couple of years it had no name).

Aubrey learned to read books before he was four years old and has never stopped, though other needs and earning a living would occasionally interrupt him. He discovered science fiction early on and began a collection of magazines-with-science-adventures when he was about eight or nine. This interest was fostered by Aubrey's grandfather, an Irishman thoroughly ashamed of the fact he had been born in England.

He also told five-year-old Aubrey that Aubrey would live to sit in his own living room and watch, in color, men walking on the moon.

Aubrey is a natural organizer. The club ran smoothly and usually met at his home, occasionally elsewhere in Oakland, Alameda, San Francisco, or even Berkeley. Once they went to Forrest Ackerman's house in San Francisco, but I'll let him tell that story.

In about 'Twenty-nine or 'Thirty, Ray Palmer (yep, the Rap of later *Amazing*) in Milwaukee and Dennis and McDermott in Chicago wrote letters to *Amazing* and *Amazing Stories*

Quarterly and began the Science Correspondence Club, later renamed International Scientific Association. Eventually, Aubrey became Treasurer of the association and editor of *Cosmology*, the club organ. The mag first appeared as *The Comet*, the very first fanzine we know of. Aubrey has written about those early days in an account which appeared in No. 19 (1986-7) of *First Fandom Magazine*.

The Eastbay Club lasted until the late Thirties. Aubrey lived in the Fruitvale district of Oakland until he married Bea. Fruitvale is the area Gertrude Stein came from, and I assure you that while the Mac Dermotts lived there, there was plenty of there, there. Marriage, earning a living, and involvement with other organizations distracted Aubrey and other members, and some of them moved away. I left and returned several times. The activities just mentioned also prevented Aubrey from going to the 1939 New York con, to which he had been invited.

During World War Two he left his teaching job to work as a longshoreman in San Francisco. Naturally, he organized the loading activities of his crews. The clashes with army and navy officers, I'll let him tell.



GUESTS

This being WesterCon 40, we should look back forty (or at least thirty-nine) years. Aubrey and Beatrice Mac Dermott and their two children (*small*, active children) were in L.A. for a vacation when Aubrey read in a newspaper that there was a science fiction convention being held. The address was given and Aubrey was hooked. Thus, he attended WesterCon I.

The convention was across the street from a park. From Aubrey's description, I assume it was Westlake Park. So six-month pregnant Bea and the children spent the days in the park, and between events, Aubrey ran across and assured them that he still existed (also) in the mundane world.

My first WorldCon, and possibly his, was the 1954 con at the Sir Francis Drake Hotel in San Francisco. Jack Williamson (an old Science Correspondence Club member), Karen Anderson (2 weeks old) and Willi Ley were there; and Doc Smith told us he had no more terminal facilities than some railroad or other in Chicago. Personally, I thought his speech was just the right length, but all evening the two mikes kept squealing at each other.

After teaching and counseling at San Quentin Prison, Aubrey went

into business. You remember those plastic space helmets every kid used to have? His plastics firm made them. Aubrey did a fantastic (no pun) job on production, but when his partner died suddenly, he took his first look at the books and found that they'd been losing 25 cents on each helmet. The company still exists, but Aubrey went back to teaching. He's still taking the losses on his income tax returns.

And he has since attended most Westercons and many Worldcons. Get him to tell you about Harlan Ellison at the San Diego WesterCon way back when. After British WorldCons he and Bea travel around Western Europe. Get them to tell you what happened when the desk clerk at the seat of his clan saw his signature: M-a-c space D-e-r-m-o-t-t.

Bea comes to conventions because Aubrey does. And Shirley Amsbury comes to keep Bea company. She knows she won't be seeing much of me.

As anyone who has observed him on panels probably already knows, Aubrey is totally impatient with bigoted reactionaries and "confused liberals." He gets along well with conservatives and radicals. (Note, not all people who consider themselves radicals meet Aubrey's definition;

they may not be acceptable.) He has been known to disrupt disruptions and to be impolite to people being impolite to others. I consider him a gentleman.

Aubrey organized the first two (and as far as I know, the only) fan and pro tours to the Soviet Union, meeting Soviet pros, critics, and publishers. Despite glitches arranged by the travel agency, they were successful despite the totally ungrounded fears expressed by some. The guide system there is fantastic.

Late years, as you may notice, he has had some physical difficulties, but so far (January 1987), it hasn't affected his mind or his voice. People who smoke in his presence find this out.

After we almost lost him to pneumonia one year and he began having other health problems, I tried each year to get him the Invisible Little Man Award, but then he began to be more and more visible on panels, mostly history of fandom.

And now, after this, he will no longer be eligible.

—Clifton Amsbury



Convention Rates:

Before May 25, '87 - \$20

Before Sept. 15, '87 - \$25

Before Feb. 1, '88 - \$30

At The Door - \$35

Supporting - \$15

February 12-15, 1988

San Jose, California

COSTUMECON 6

The Sixth Annual Convention For Science Fiction, Fantasy, and Historical Costumers

- Panels
- Exhibits
- Fashion Show
- TWO Masquerades
- Dealer's Room
- Workshops
- Much More



For More Information, Send Two 22 Cent Stamps

Mail to Costume Con 6, 112 Orchard Ave, Mountain View CA 94043

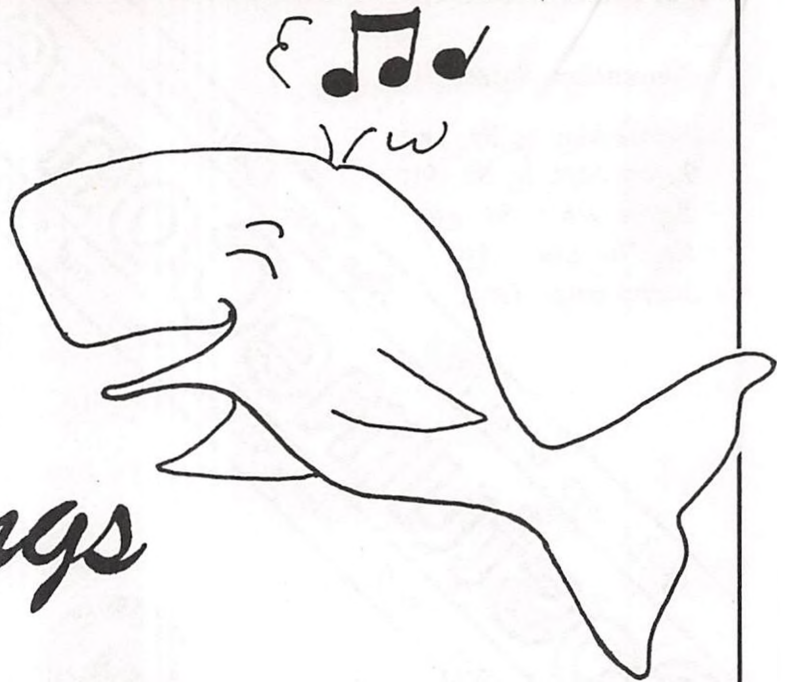
Enclosed is \$_____ for _____ memberships

Name(s) _____

Address _____

City _____ State _____ Zip _____

Wail Songs



Filk music on cassette . . . and much more !

Wail Songs presents the Official WesterCon 40 Filk Concert Tapes.

You can order your official WesterCon 40 filk concert tapes now and save! Send \$9 for the first tape before November 15, 1987 and we'll pay the shipping and handling.

also available through *Wail Songs* –

- * Filk tapes from other producers
- * Folk music on cassette and LP
- * Song books
- * Radio drama on cassette

For a free catalog, write:

Wail Songs
P. O. Box 29888
Oakland, CA 94604

Visit our table in the dealers' room!

FILK GUEST OF HONOR

LESLIE FISH

Eagle

*We who feel the weight of the wheel
When winter falls over our world
Can hope for tomorrow and raise
our eyes*

*To a silver moon in the opened skies
And a single flag unfurled.
For the Eagle has landed...*

—from "Hope Eyrie," copyright ©
1976 Leslie Fish

Anarchist, avowed psychic, card-carrying Wobbly, feminist, filk singer, folk singer, Pagan, Star Trek fan, writer: these are a few of the headbands our Filk Guest of Honor Leslie Fish wears. Leslie's roots in folk music run deep. In grade school (in New Jersey, "a great place to be from"), she met Woody Guthrie.

During the last years of Woody's life, Leslie often visited her old friend in the hospital and sang to him. When "God let Woody die," Leslie abandoned monotheism, eventually discovering Pagan religion. "There are no gods but those we make for ourselves," Leslie declares, "and their powers are as limited as our imagination."

Leslie was deeply involved in political activism in the 60's, and eventually became an anarchist. (There's no government like no government!) Inspired by a clever

flying saucer hoax that the "experts" dismissed as "swamp gas," she wrote "Swamp Gas" to protest government cover-ups. Much later, she discovered what a wonderful filk song it is.

In her efforts to help end the Viet Nam war, she counseled Viet Nam vets, sang protest songs, and demonstrated at the Chicago Democratic convention in '68. "I want to lead an adventurous life, and I sure have," she says.

The day the Viet Nam war ended, Leslie watched her first *Star Trek* episode. She soon became an enthusiastic fan, and fandom became enthusiastic about her music.

Leslie's best-loved song is probably "Hope Eyrie," a masterpiece which she wrote and polished over a period of six years. Leslie is equally capable of tossing off a gem like "Space Hero" in a few minutes. In addition to her several hundred original songs, Leslie has set to music most of Rudyard Kipling's poetry and many poems by fantasy novelist Mercedes Lackey.

Leslie has recorded two albums (one out of print) and four tapes, and also appears on dozens of anthology tapes and in several song books. Off Centaur, Wail Songs, and other filk dealers sell her recordings.

Leslie's dynamic voice has delighted audiences from Australia to

England. Her skill on her 12-string guitar, *Monster*, inspired one of the most bizarre compliments ever written, that her fingers must actually be sentient aliens, grafted to her hands at birth.

Whether Leslie is singing about moon walking, *Star Trekking*, or rapist-bashing, she is singing at the same time about freedom: the freedom to walk the streets at night, to worship the Goddess of her choice, to bear arms, or even to (cough, gasp, wheeze) smoke cigarettes. Even if you are not a chain-smoking anarchist, her songs will always inspire you, whether or not you agree with her point of view.

Leslie is also a short story writer, with copious fan fiction and three professional stories to her credit. Her story "Amateurs" appeared in the Spring 1987 *Twilight Zone* magazine "Night Cry." Two of her stories appear in collections of Merovingian stories edited by C. J. Cherryh: "First Night Cruise," in the new "Festival Moon" anthology; and "War of the Unseen Worlds," in the "Fever Seasons" anthology, available this fall.

WesterCon 40 is proud to recognize Leslie as our Filk Guest of Honor.

—Peter Thiesen



Leslie's Awards And Honors

- Best Filk Song Ever Written, "Hope Eyrie." OVFF I, 1984
 First Prize, "The Sun is also a Warrior." Boskone XXII, 1985
 Fan Guest of Honor. MileHiCon 17, 1985
 Best Filk Song Ever Written, "Witnesses' Waltz." OVFF II, 1986
 Best Female Filk Singer. OVFF II, 1986
 First Prize, "Amateur Rebels." Boskone XXIV, 1987
 Honorable Mention, "Destroyer in the Diadem." Boskone XXIV, 1987
 Filk Guest of Honor. Westercon XXXX, 1987
 Leslie's albums and tapes (does not include anthology tapes)
 "Folk Songs for Folks Who Ain't Even Been Yet," out-of-print album, 1976
 "Solar Sailors," album, 1978
 Songs of space adventure and humor sung by Leslie and the Dehorn Crew, the world's only outer-space union band. Includes the rowdy classic "Banned From Argo," and the *Star Trek* union song, "Wobblies in Space."
 "Skybound," tape, 1983
 Space adventure, true-life space exploration, humor and protest songs. Includes "Hope Eyrie" and "Swamp Gas."
 "Cold Iron," tape, 1983
 Words by Rudyard Kipling, music by Leslie Fish. Includes "Pict Song," a rousing battle cry for revolutionaries.
 "Undertaker's Horse," tape, 1985
 Another Kipling/Fish tape. Set in Rudyard Kipling's own time, unlike "Cold Iron," which is set in a more distant past. Sound effects included a typewriter.
 "Chickasaw Mountain," tape, 1986
 Paganism, philosophy, and fantasy. Includes the infamous "Jack the Slob and the Goddess of Love."

Cat Maiden

Words and music copyright © 1985 Leslie Fish

Am C G Am
 Here I sit, warm on the fireside mat,

G D E
 Absolute mistress of all I see.

Am C Dm E
 No one demands any work of a cat,

Am C D E
 Cleaning or cooking or any of that.

Am G C
 In a cat's skin I am free.

Am G D E Am G Am
Why should I be a woman at all? Why should I be a maid?

Out through the window or in through the door,
 Coming and going as I may choose,
 Claiming my place on the cushion or floor,
 Asking permission of none or more,
 Nor fussing with dresses or shoes.

Why should I be a woman at all? Why should I be a maid?

Once I was human as any poor maid,
 Suffering orders and worthless rules.
 Servant to others and ill repaid,
 For my poor chastity and always afraid,
 Subject of bullies and fools.

Why should I be a woman at all? Why should I be a maid?

Then an old wisewoman showed me the way
 Of shifting my shape to be wild and free.
 Gladly I changed, and now gladly stay,
 Casting that slavish existence away.
 No more of that life for me.

Why should I be a woman at all? Why should I be a maid?

My old master thinks I was drowned in the stream.
 (How often such vanishings do occur.)
 Little he knows, or could ever dream,
 As I stroll through his hall, fed on dainties and cream,
 Or sit on the mat and purr.

Am G D E Am G Am G
 Why should I be a woman at all? Why should I be a maid, a maid?

Am G Am
 Why should I be a maid?

TOASTMASTER

JON DECLES

Jon DeCles sold his first story to the *Magazine of Fantasy and Science Fiction* in 1963, a quiet story which then editor Avram Davidson described as being in "a minor key." The story, "Cantabile," is currently available in Marion Zimmer Bradley's collection *Greyhaven*, and between those two parameters lies a life.

Though there was a body in existence before Jon's first sale, there really wasn't a person. Jon has considered himself a writer since just after he learned to read, and while he has practised other professions along the way it has always been to writing that he has given his first allegiance, and primarily to the science fiction and fantasy forms.

This hasn't been easy. A quick perusal of that first story will show a writer of dark vision, a pen that sketches partially-seen pictures punctuated with lightnings, sometimes made terrible with absurd comedy. "Cantabile" did not splash into the world as a brilliant flash, it sidled in unheralded and lay fallow and unnoticed by all but a few.

At the same time Jon was selling this first story and becoming a person, he was being adopted into the family of Marion Zimmer Bradley, a writer and person of considerable importance to him. On the old Lovecraft

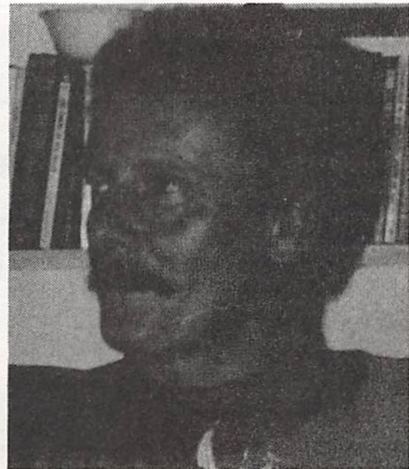
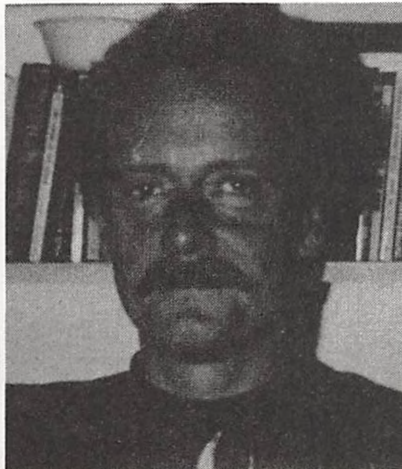
tian farm where Marion had grown up, Jon absorbed family traditions that were to figure prominently in his later work. With Paul Edwin Zimmer he explored the interface between consciousness and acculturation. He read Hemingway and wrote "The Picture Window"; he went to Milford and wrote "The Thinker of Tryllmenrein," which garnered him his first Nebula nomination (it never made it to the ballot).

When Jon, Paul, and Mom Zimmer moved west to join Marion in Berkeley, the 'Sixties were in full swing. Jon fell into a long and loving relationship with the stage and made the acquaintance of Diana L. Paxson, whom he courted and married (with French horns, an esquire, and a silver rose). At the beginning of the 'Seventies Jon and Diana, Paul and his wife Tracy E. Blackstone, and Mom, established *Greyhaven*, the home/house/literary salon for which Marion later named the collection. The house in the crystal ball on the cover of the book is indeed that house, and it has been said that half the literary establishment of the science fiction world has at one time slept there.

On the stage Jon performed many roles but he is best known for his character work and his one-man

shows. He has played several Dickens parts, including Alfred Jingle, Ebenezer Scrooge, and Charles Dickens himself. He did Sir Charles in *She Stoops to Conquer* and the triple part of the priest, the First Player and, the Ghost in Patricia Leslie's celebrated extraterrestrial production of *Hamlet*; the part which it is assumed Will Shakespeare himself played. He was once Mark Twain eight hours a day, seven days a week, for three months: five days in Los Angeles, then hop a plane for weekends in San Francisco. In recent years he has toured in *Nevermore*, a solo show about the final madness and death of Edgar Allan Poe.

In the 'Eighties Jon has retreated from the hard but gratifying life of the stage to return full-time to writing. The success of novels in other fields has led to *The Pisywyck Papers*, the first volume of which, *The Particolored Unicorn*, is due from Berkeley Books in December. There is also a collaboration with his brother, Paul Edwin Zimmer, *The Blood of Colyn Muir*, a fantasy adventure they began together in the early 'Sixties. He has joined Diana in *Thieves' World*, where his first story about Feltheryn the Thespian will shortly appear, and the *Heroes in Hell* series purchased a story from



GUESTS

him about Poe, a character he knows very well indeed.

A recent interest in mysteries has led Jon to pursue a couple of mystery novels, and other fields continue to pay well, but the major project Jon views as filling up his life is *The Piskyck Papers*, which is projected as a nontology with a trilogy as an epilogue. It was his hope to present a performance of his first opera, *The Dialogue of the Dragon*, at WesterCon 40, but time has not allowed it. With his partner Kelson, Jon is working on a video serial, *Jesuits in Space*.

People are usually curious about a writer's personal habits, and Jon has a number of bad ones. He holds a passionate belief in the innate goodness of people which often gets him hurt. He loves too easily. He is distracted by the opportunity of supering at the San Francisco Opera, which leads him to leave off writing so that he can stand around with a

basket of flowers and listen to Kiri Te Kanewa sing the Countess in *Figaro*. He has been studying Japanese Tea Ceremony for 16 years and will, if you are not careful, invite you to sit on Tatami in his tea room and watch him fiddle with beautiful and valuable things of indescribable refinement, during which you drink frothy green tea and eat artistically-made little sweets.

He loves to work with plants. If your ficus is dusty he may wash it when you are not looking. He likes to hike through the wilderness, even if he is slowing down a little. He has religious convictions that are deep and sometimes confusing, but he really has thought them out. He likes dogs and birds, but he is not above petting cats, and takes in stray humans more often than his family likes.

Flowers and sunshine make him happy. War insults him. This makes him seem old-fashioned to some; but

if you go back and look at "Cantabile," you may discern a remarkable post-modernism, incipient even in 1963; an homage to Ted Sturgeon that harks to Hugo Gernsback and flashes forward to C. J. Cherryh.

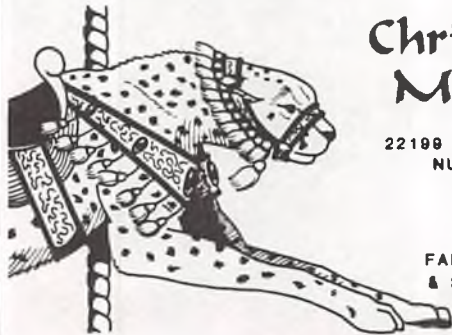
Jon is 39 and he likes to work. That is why you will see him all around the convention, doing all kinds of things. He likes people to say hello: so do!

PULSAR BOOKS

P.O. Box 8183
San Jose, CA 95155

David Medinnus
Mark Taylor
Laurie Cavanaugh

(408) 993-0140



Christine Mansfield

22198 RAMONA AVENUE
NUEVO, CA 92367
(714) 857-0159

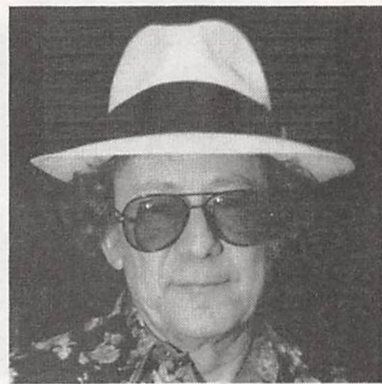
FANTASY, WILDLIFE
& SCIENCE FICTION
ILLUSTRATION



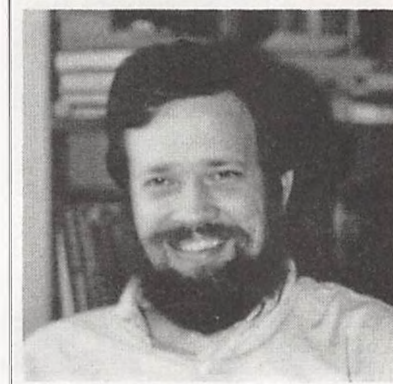
GUESTS



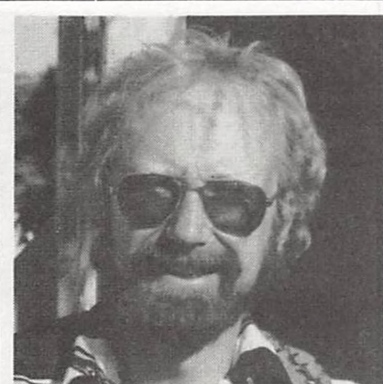
Sharon Baker is a native San Franciscan now living in Seattle. Her second novel, *Journey To Membliar*, is out this month from Avon. Avon also brought out *Quarreling, They Met The Dragon*, Baker's first novel, and will produce *Journey's* sequel, *The Burning Tears Of Sassurum*, next summer, and will have a disgusting poem in a children's horror anthology, *Now We Are Sick*.



Don Baumgart is a second-place winner in the Writers of the Future contest with his story "All You Can Eat" who plans a career as a sf humorist. He has written for newspapers in Spokane and Seattle, the Associated Press, and *The Fabulous Furry Freak Brothers* at San Francisco's Rip Off Press. He currently resides in Nevada City.



James Brunet is a new writer, fresh from the 1986 Clarion Science Fiction Workshop. He has made fiction sales to *Aboriginal SF*, *Fantasy Book*, and *Pandora*, and non-fiction sales to various trade magazines in the computer field.



Leonard Carpenter has written two Conan novels, *Conan the Renegade* and *Conan the Raider* for Tor Books, as well as stories in *Amazing Stories*, *The Year's Best Horror Stories XIV* from DAW and the *Writers of the Future* anthology from Bridge. Carpenter is currently working on other stories, screenplays, teleplays, and novels.



Mona Clee is a graduate of the 1983 Clarion Writer's Workshop with stories published in *Universe 15*, *Fantasy and Science Fiction*, *Twilight Zone*, *Night Cry*, *Afterlives*, and *Shadows*. She is a native Texan who now lives in the Bay Area with her husband, Mark Willard.



Grania Davis' travels through the mountains of Mexico, the jungles of Belize, Tibetan refugee camps in India, and neon-lit Tokyo, have inspired her fantasy novels, including *The Rainbow Annals*, *Moonbird*, and *Marco Polo and the Sleeping Beauty*, a collaboration with Avram Davidson. She currently lives in Marin County with her husband, Dr. Stephen Davis, and family.

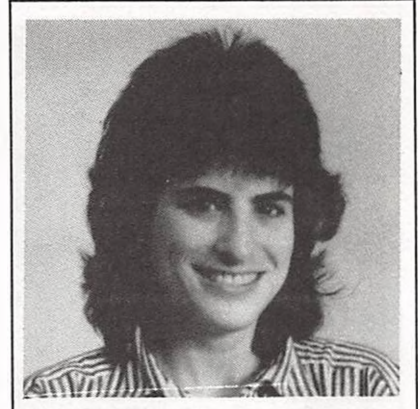
GUESTS



William C. Dietz is the author of three novels, *War World*, *Freehold*, and *Imperial Bounty*, to be released in 1988. He is a graduate of the University of Washington and lives in Seattle, where he works as a television producer and director.



Sheila Finch is the author of three novels from Bantam as well as a number of short stories. She teaches at El Camino College and runs a sf workshop in the San Jacinto mountains each summer. She has three daughters, three cats, three computers, and one dog.



Lisa Goldstein has written two novels *The Red Magician*, which won the American Book Award for best paperback original of 1982, and *The Dream Years*. A third novel, *A Mask for the General*, will be released in November. She lives in Oakland with her husband.



Sherry Gottlieb is the owner of A Change of Hobbit in Santa Monica, the world's oldest and largest sf bookstore. She was Special Guest of Honor at WesterCon 32 and is currently writing a book-length oral history of draft evasion during Viet Nam titled *Hell No, We Won't Go!*



Barbara Hambly's books include the Darwath Trilogy—*The Ladies of Mondrigyn*, *Dragonsbane*, and *The Silent Tower*—as well as a *Star Trek* novel, *Ishmael*. Her next books will be *The Witches of Wenshar* and *The Silicon Mage*. She holds a Master's Degree in Medieval History from the University of California and a black belt in karate.

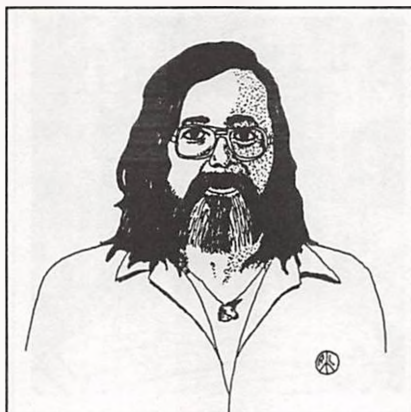


Brian Herbert has five books to his credit, *Man of Two Worlds*, with Frank Herbert, *Sudanna-Sudanna*, *The Garbage Chronicles*, *Sidney's Comet* and *Prisoners of Arionn*. He lives in Mercer Island, Washington, and is a member of the L-5 Society.

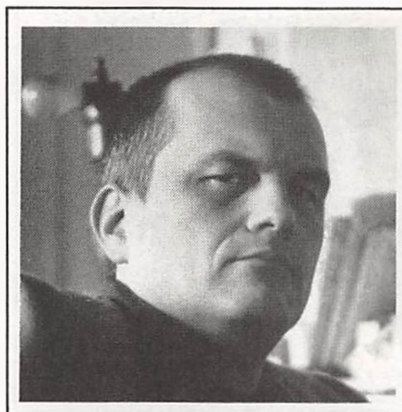
GUESTS



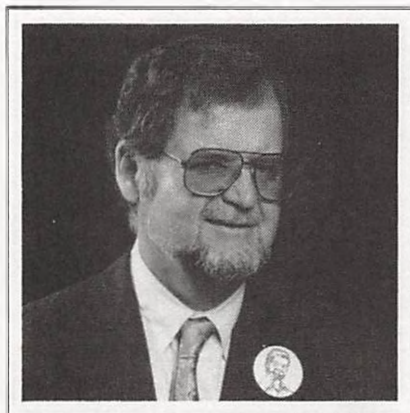
Dana Kramer-Rolls' first book, an interactive combat adventure titled *Cut by Emerald*, was published by Ace in 1987. A fantasy, *Magic War Horn* (Tor), and adventure, *Blast Out in Lebanon* (TSR), are due out in Fall, 1987. Her background in genetics, martial arts, theatre, and a bunch of other stuff has provided a broad background for her writing. She is married, has three teen-age children, a half-wolf, and a German Shepherd. She is a knight and viscountess in the SCA.



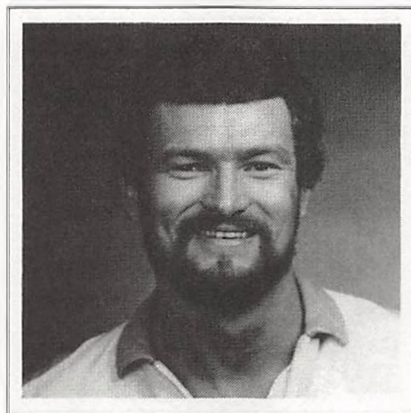
Ron Leming was described by *Fantasy Review* as an iconoclast, idol-basher, and punk/hippie. His written work has appeared in *Fangoria*, *Mayfair*, *Outlaw Biker*, *The Year's Best Horror XV*, and Chaosium's role-playing books. He is a member of the Science Fiction Writers of America and the Small Press Writers and Artists Organization.



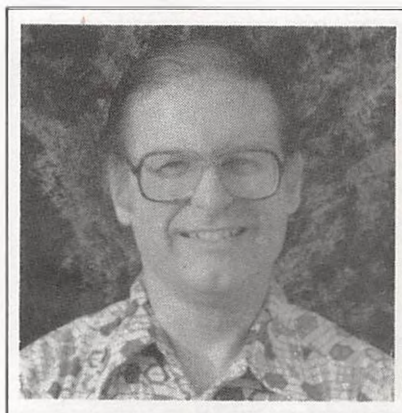
Ray Faraday Nelson might best be known to fans as the inventor of the propeller beanie of fannish legend, but he has published extensively in the sf and detective genres. His first sf novel, *The Ganymede Takeover* was a collaboration with Philip K. Dick. Most recently, he published the acclaimed *Timequest*, a rewritten version of *Blake's Progress*. At one time, he assisted Michael Moorcock in smuggling Henry Miller books from France to England.



Larry Niven won the first of his five Hugo Awards in 1967, three years after selling his first story. Since then, he has penned such works as *Tales of Known Space*, *Ringworld*, *Inconstant Moon*, and *The Integral Trees*. His collaborative works include *Lucifer's Hammer*, *A Mote in God's Eye*, and *Footfall* with Jerry Pournelle, as well as *Dream Park* with Steven Barnes and *The Flying Sorcerers* with David Gerrold. He is currently working on seven novels, four collaborative and three solo. A *Ringworld* movie is in gestation.



Mark O'Green's first project, *The Hole Delver's Catalog*, contains unusual items for fantasy role playing games set in an outlandish adventure. The second, *Tricks of the Trade*, was released in June. The sequel to *Hole Delver's* will be out later this year as will a game project tentatively called *The Amazing Ginsu*. He lives in Tempe, Arizona with wife Jennifer Roberson.



Fred Patten joined fandom at the 1958 Worldcon after reading and collecting sf for eight years. He chaired Westercon 27 and Loscon 14, and has served on the committees of many more. He co-founded the Cartoon/Fantasy Organization in 1977 and has written articles, columns, and reviews on sf, comics, and animation for *Starlog*, *Library Journal*, *Comics Journal*, and Japanese magazines.

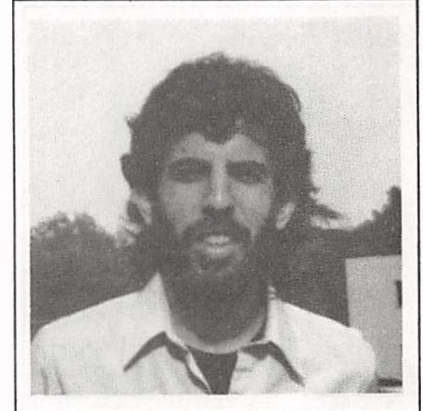
GUESTS



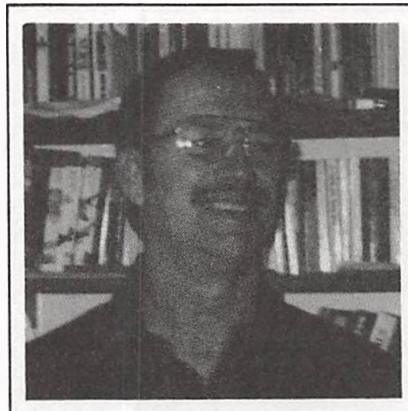
Diana L. Paxson has published over two dozen short stories, many of them to anthologies such as *Thieves' World* and *Sword and Sorceress*. Three of her five fantasy novels chronicle Westria, a post-cataclysmic California in which magic and the old powers of nature rule. The fourth book in the series will be released in September. She holds a Master's Degree in Medieval Comparative Literature from the University of California, is active in the SCA, is married to Jon DeCles, and is the mother of two sons.



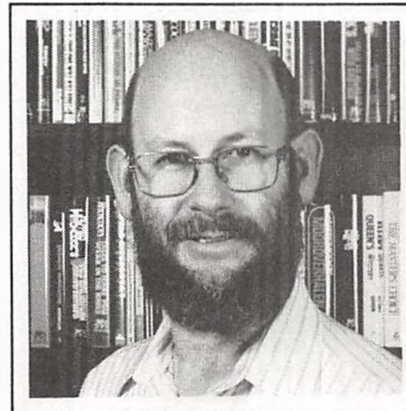
Joel Richards lives in West Marin, where he raises Siberian huskies. A former marathon runner and competitive sled dog racer, he now runs himself and his dogs for lesser distances and at a more recreational pace. *Pindharee*, his first novel, was released by Tor in 1986. His most recent appearance is in Terry Carr's *Universe 17*.



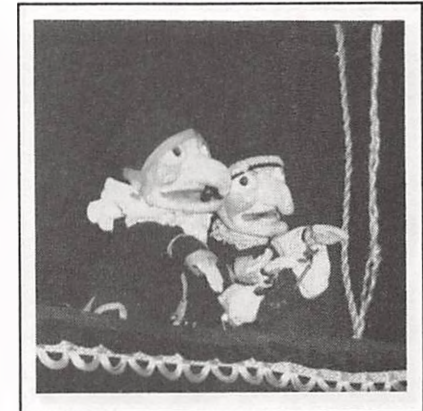
Richard Paul Russo is an alumnus of the 1983 Clarion Writing Workshop and has been published in *Isaac Asimov's Science Fiction Magazine*, *Fantasy and Science Fiction*, *Twilight Zone*, as well as the Viet Nam anthology, *In the Field of Fire*. He has sold two novels to Tor Books, the first of which, *Inner Eclipse*, is due out in the fall.



George St. Louis has had work appear in *Fate*, *Potboiler*, and *Cruel & Unusual*; and is a regular in the *Gross American Society Newsletter*. He is a fifth generation Californian serving his second term as Secretary/Treasurer for the Small Press Writers and Artists Organization. He resides in Woodland.

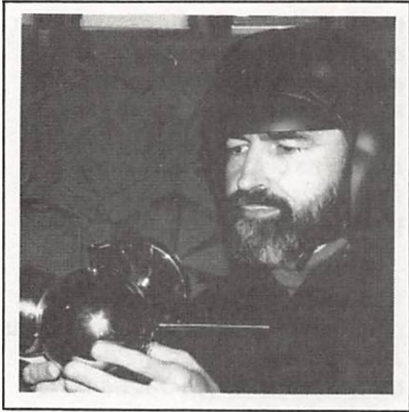


Stanley Schmidt is the editor of *Analog* and the author of numerous short stories and articles as well as several novels, the most recent of which is *Tweedlioop* from Tor. Formerly a physicist at Heidelberg College, he is also a freelance musician and photographer, and is determined to thoroughly explore this planet and at least sample a few others.

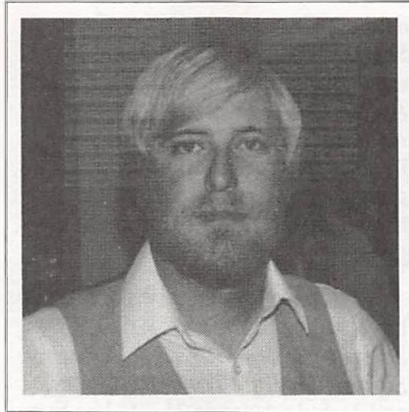


Donovan Seley directs Punch's Opera Puppet Theatre. Previously a essayist in political economy and vice-president of the Institute of Celtic Studies, Donovan left this behind in 1981 in order to pursue full-time the life of a showman. "Theatre, of course, has its origins in ritual magic and it's important to keep these elements alive in the present." Donovan currently resides in Aptos, California.

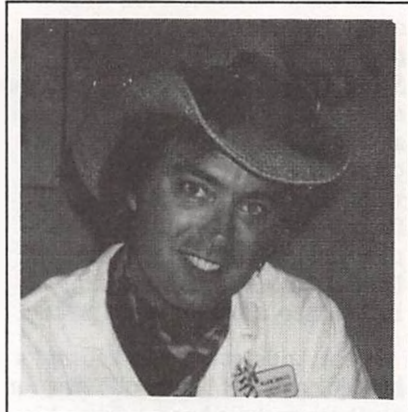
GUESTS



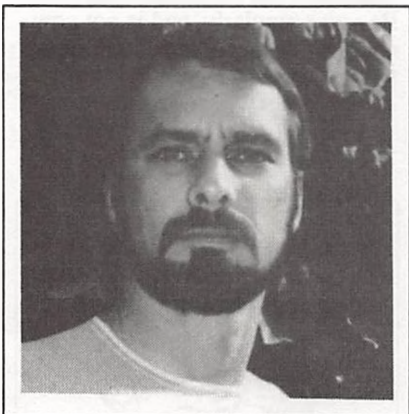
Don Simpson is best known in fandom for his sculpture, though he has also done book covers, cassette tape inserts, and interior illustrations for books and magazines. He has worked in many media, including metals, wood, glass, and stone; and his most recent work has been in carved, formed, or assembled plastics. He is a member of the technical staff of Schlumberger Palo Alto Research, and is a staff artist and editor for Off-Centaur Publications.



Dave Smeds is the author of *The Sorcery Within* and its upcoming sequel, *The Talismans of Alemar*. He has sold short fiction to *Isaac Asimov's Science Fiction Magazine*, *In the Field of Fire*, *Far Frontiers*, *Dragon's of Light*, *Sword & Sorceress*, men's magazines, and *Inside Karate*, among others. He lives in Cotati with wife Connie and daughter Lerina. In addition to being a writer, he is a second degree black belt in Goju-ryu karate and a graphic artist.



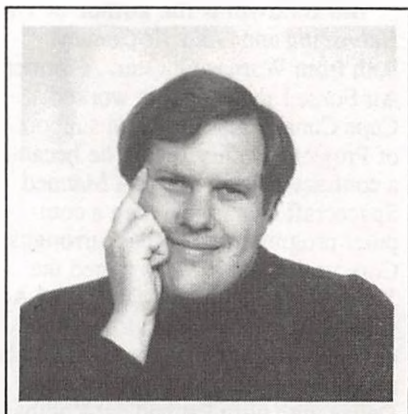
Alan White is the co-founder of the Academy of Science Fiction, Fantasy, and Horror Films who discovered the genre in Famous Monsters of Filmland #10 in 1960. A well-known fan artist, his works have appeared in *File 770*, *Holier Than Thou*, *Starship*, *Runestaff*, and numerous convention programs. His first "real" convention was Westcon 18, and he's only missed two since.



Wayne Wightman teaches creative writing and has published several dozen sf stories since 1980. His work is known for dealing with sex and cruelty in a peculiarly humorous manner. Currently, he is waiting to be asked to write a novel.



Mark Willard has published articles and essays on sf in a number of places, including the Taplinger *Writers of the 21st Century* critical series. He has published a short story in *Beyond* and has scripted comics for *Creepy*. In collaboration with Dan Levack, he produced the annotations for the forthcoming bibliographies of Jack Vance and Frank Herbert. He lives in the Bay Area with wife Mona Clee.



W. R. Yates' professional publishing credits include a story in *There Will Be War* and a novel, *Diasporah*, as well as a number of other stories and technical articles. He currently lives in San Francisco.

GUESTS

Kevin J. Anderson has written over a hundred stories for publications as diverse as *Fantasy and Science Fiction*, *The Year's Best Fantasy Stories*, *Far Frontiers*, *Dragon*, and *The Horror Show*, among many others. He is a full-time technical writer, Past President of the Small Press Writers and Artists Organization, and a winner of the Dale Donaldson Memorial Award for lifetime service to the small press.

Poul Anderson is best known for his books about Flandry of Terra, for his Polesotechnic League future history, and for his Hoka collaborations with Gordon Dickson. A prolific and perennially popular author, Poul has won seven Hugos and three Nebula awards for his work.

Karen Anderson has collaborated with husband Poul on *The Unicorn Trade* and *The King of Ys*. Poul and Karen are among the founders of the Society for Creative Anachronism, and have played an active role in other areas of fandom as well (notably APAs, filking, and Sherlock Holmes fandom).

Bill Baldwin is the author of *The Helmsman* and *Galactic Convoy*, both from Warner-Questar. A former Air Force Lieutenant, he worked at Cape Canaveral, Florida, in support of Project Mercury. Later, he became a contractor for the NASA Manned Spacecraft Center and then a computer programmer for the Burroughs Corporation. In 1977 he joined the Xerox Corporation as Manager of Advanced Software Technology. A devotee of "good old-fashioned, nuts-and-bolts space opera," he lives in Dallas with wife Pat and cat Rothbart.

Clare Bell is the author of *Rutha's Creature* and *Clan Ground*. She has won the International Reading Association's Children's Book Award and the PEN/Los Angeles Award for Writing for Young People. She has an MSME in engineering design from Stanford and has worked as a test equipment engineer.

Bruce Boston's stories and poems have appeared in *Isaac Asimov's Science Fiction Magazine*, *Amazing Stories*, *Twilight Zone*, *Night Cry*, and *Nebula Awards 21*. He has two books of stories and three books of poetry in print from small presses, most recently *Nuclear Futures*. A fantasy novelette, *After Magic*, is forthcoming from Crownspoint Publishers.

Rick Cook is a freelance writer specializing in science and technology. His fiction and non-fiction has appeared in *Analog*. A fantasy novel, *Wizard's Bane*, and a science fiction novel, *Limbo System*, are both due in 1988 from Baen Books. He lives in Phoenix, Arizona with wife Pati.

D. N. "Lynx" Crowe has been actively involved with computer science for the past 22 years, primarily in the areas of interactive and real-time systems. His involvement in fandom over the past 10 years has included staff and committee work on several WesterCons and BayCons, as well as participation on a number of panels. His interests include the nature of consciousness, quantum physics, and the morphology of the evolutionary process.

M. Coleman Easton has written two fantasy novels, *Masters of Glass* and *The Fisherman's Curse*, as well as *Swimmers Beneath the Bright*, a science fiction novel coming out in September. An advocate of physical fitness, he claims that his second favorite exercise is turning on the power switch to his word processor.

Fran W. Evans is a set builder who's also worked on miniatures, props, and costumes for films such as *1941*, *Buck Rogers*, *Battle Beyond the Stars*, *Spaceship*, *Ghostbusters*, and *Ice Pirates*.

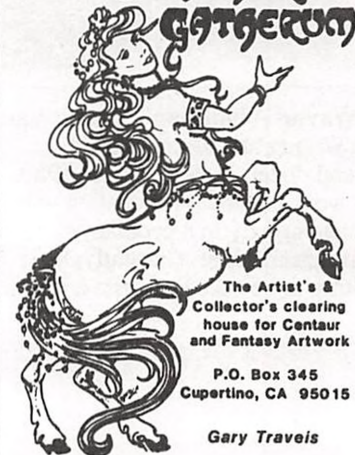
Raymond E. Feist is a Southern Californian by birth and a San Diegan by choice. He has worked as a photographer, used-car salesman, construction worker, theatrical stage manager, counselor, and other endeavors, which of course is why he became a writer. He is the author of the Riftwar Saga: *Magician*, *Silverthorn*, and *A Darkness at Sethanon*, is co-author with Janny Wurts of *Daughter of the Empire* and has another book, *Faerie Tale*, due out in February. He is presently happily single and has no outstanding debts. He votes regularly, and is not now, nor has ever been, a member of the Black Dragon Society.

Janet M. Alvarez



2202 N. SPRUCE
SANTA ANA, CA 92706
714-836-1719

CENTAURS
GATHERUM



The Artist's &
Collector's clearing
house for Centaur
and Fantasy Artwork

P.O. Box 345
Cupertino, CA 95015

Gary Travels

GUESTS

Stephen Goldin has over twenty published books to his credit, including *A World Called Solitude*, *And Not Make Dreams Your Master*, *The Eternity Brigade*, *Assault on the Gods*, and *The Business of Being a Writer*. With his new wife, Mary Mason, he has collaborated on a Star Trek novel due out in 1988. Together they are writing a three-book series for Signet called "The Rehumanization of Jade Darcy". He has a bachelor's degree in astronomy.

Jim Hogan grew up in London and worked as a digital electronics engineer and sales executive. He began writing science fiction as a hobby in the mid 1970's and quickly received an enthusiastic reception for such works as *Gentle Giants of Ganymede* and *Thrice Upon A Time*, prompting him to become a full time writer. Hogan's works have mostly been hard science fiction dealing with the near future.

Robert L. Hovorka, Jr. is the author of three science fiction novels, the first of which, *Derelict*, is to be published by Berkeley. He holds a degree in criminology and has worked as a freelance animation and special effects photographer. Currently, he works for Tandy Corporation Computer Products and resides in the Sacramento Valley.

Leigh Ann Hussey has multiple stories published in *Fantasy Book*. She received a Bachelor of Arts in Music from the University of California at Berkeley where she also studied medieval Welsh language and lore. She studies Japanese and Western sword forms and many languages including Anglo-Saxon, Welsh and Pascal. She is blissfully married and lives in Berkeley, where she was born.

Gregory Kusnick is a sf writer whose stories have appeared recently in *Analog*. He is a software professional with ten years of experience designing word processing and office automation programs. He resides in the Sierra foothill town of Sonora.

Iven Lourie is a past editor of the *Chicago Review Literary Quarterly* and is currently non-fiction editor of Gateways Books, an independent press. His publication credits include articles, stories, poetry, book introductions, research reports, and computer software documentation. He is a graduate of the University of Chicago and holds an M.F.A. Degree in writing from the University of Arizona.

Mary Mason is beginning her writing career by collaborating with her new husband, Stephen Goldin, on a Star Trek novel, which will appear in 1988. The two are also collaborating on a three-book series for Signet entitled *The Rehumanization of Jade Darcy*. She has a Bachelor's Degree in psychology and has done professional research for other writers such as Steven Barnes, Diana Paxson, and Spider Robinson. She dissects brains for the sheer fun of it.

Craig Miller has spent the last 10 years working as a marketing consultant on feature films, including *Star Wars*, *The Empire Strikes Back*, *The Dark Crystal*, *Altered States*, *The Wicker Man*, *Splash*, and *Return to Oz*. For the last year, he's been writing scripts for children's television. He has been active in sf fandom for the last 20 years, having served as co-chair of Westercon 28 and L.A. Con II, the 1984 Worldcon.

Chip Morningstar is a long-time fan and mad (computer) scientist. Like many fans, he likes chocolate, cats and spicy food. He also loves model trains and his wife Janice (not necessarily in that order). He currently works for (lucky guy) Lucasfilm Ltd.

Janice Morningstar has been deeply involved with fandom since she discovered it (and her husband Chip) while doing graduate work in Cognitive Psychology at the University of Michigan. Her fannish interests include literature, apahacking, con-going, and parties. She was born and raised in the Pacific Northwest and currently lives in North Bay.

Brenda Oliver is a hard core Star Trekker and a First Lieutenant in the Civil Air Patrol, in which she serves as a communications officer. Her interests include computers, singing, guitar, percussion, and piano. She is a junior at California State University, Hayward, and plans to become an elementary school teacher.

Jennifer Roberson is the author of the eight-volume fantasy series titled *Chronicles of the Cheysuli*. Four volumes have been published by DAW, most recently *Track of the White Wolf*. She has also written *Sword-Dancer*, a heroic fantasy with a sequel due in 1988, and had short fiction published in all four *Sword and Sorceress* anthologies.



GUESTS

Donald F. Robertson is a freelance journalist specializing in space politics. His most recent articles are on the effects of the *Challenger* tragedy on space science, the U.S. failure to explore a comet, and Soviet and American plans to explore Phobos. Until recently, he was a staff writer with a space industry newsletter. He is a fellow of the British Interplanetary Society and holds a degree in anthropology, specializing in archaeology.

Kristine Kathryn Rusch has had short fiction published in *Amazing Stories*, *Fantasy Book*, *Aboriginal SF*, *Pulpsmith*, and *Space and Time*, some of which was published under the name Kristine K. Thompson. Her non-fiction has appeared in magazines as varied as *Publisher's Weekly* and *Entrepreneur*. She writes radio scripts for the Annenberg foundation and WHA-radio in Wisconsin. After spending 19 long, cold years in the Midwest, she now lives in Eugene, Oregon.

Dean Wesley Smith has sold over a dozen short stories to a wide range of publications, including two to *Night Cry*. A member of the Moscow Mafia in Moscow Idaho, he is working on his second book.

Sara Stamey recently returned to the Puget Sound in Washington from the Caribbean, where she teaches scuba diving. She draws on her experience as a former nuclear reactor control operator in her sf novel *Wild Card Run*, recently released from Berkeley. A sequel, *Resistance Coil*, will be out next year.

Somtow Sucharitkul's fiction spans from serious works like *Star-stories*. He has also written *Vampire Junction* under the name S. P. Somtow, because his publisher wanted "a name rednecks in Georgia would not be afraid to ask for." In his native Thailand, he is better known as an accomplished avant garde composer.

Bruce Taylor has had stories published in *New Dimensions 9 & 10*, the *Seattle Post-Intelligencer*, *Matrix*, and *Night Cry*. In 1986, he was Writer in Residence at Shakespeare and Company in Paris and, while there, was filmed by NBC as he gave a reading of his short stories. He is currently working on several non-sf novels.

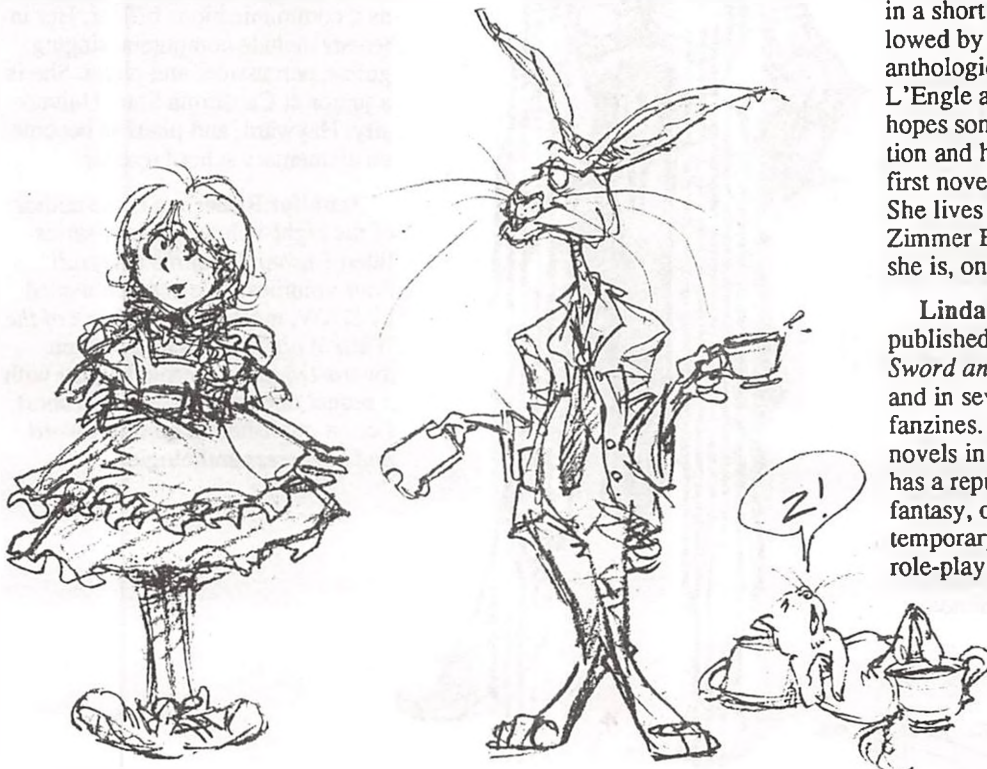
Tom Thomas' first novel, under the pseudonym Thomas Wren, was *The Doomsday Effect*, won the Baltimore Science Fiction Society's Compton Crook Award for best first novel of 1986. His second novel, under his own name, will be *First Citizen*, and will be published by Baen Books in December.

Robert E. Vardeman is the author of more than thirty sf and fantasy novels, the most recent being *The Alien Web* and *The Equations of Chaos*. He worked at Sandia National Laboratories in solid state physics research before becoming a full time writer, and holds bachelor's and master's degrees in physics and materials engineering. He makes his home in Albuquerque, New Mexico.

Eric Vinicoff has sold over thirty stories to science fiction magazines and anthologies, including the Hugo-nominated novelette "The Weigher," which he co-wrote with Marcia Martin. He also co-published and edited *Rigel* a science fiction magazine which ran for eight issues. In addition to writing, Eric works for the Social Security Administration.

Elisabeth Waters' first sale was to the anthology *The Keeper's Price*, with a story which had won a prize in a short story contest. This was followed by other short fiction sales to anthologies. Inspired by Madeline L'Engle and Andre Norton, she hopes someday to write children's fiction and has recently finished her first novel, a young adult fantasy. She lives in Berkeley with Marion Zimmer Bradley, whose secretary she is, one dog, and three cats.

Linda Woeltjen has had her work published in the third and fourth *Sword and Sorceress* anthologies, and in several small magazines and fanzines. She has completed four novels in the last year. Although she has a reputation for creating "grim" fantasy, one of her novels is a contemporary young adult story about role-play gaming.



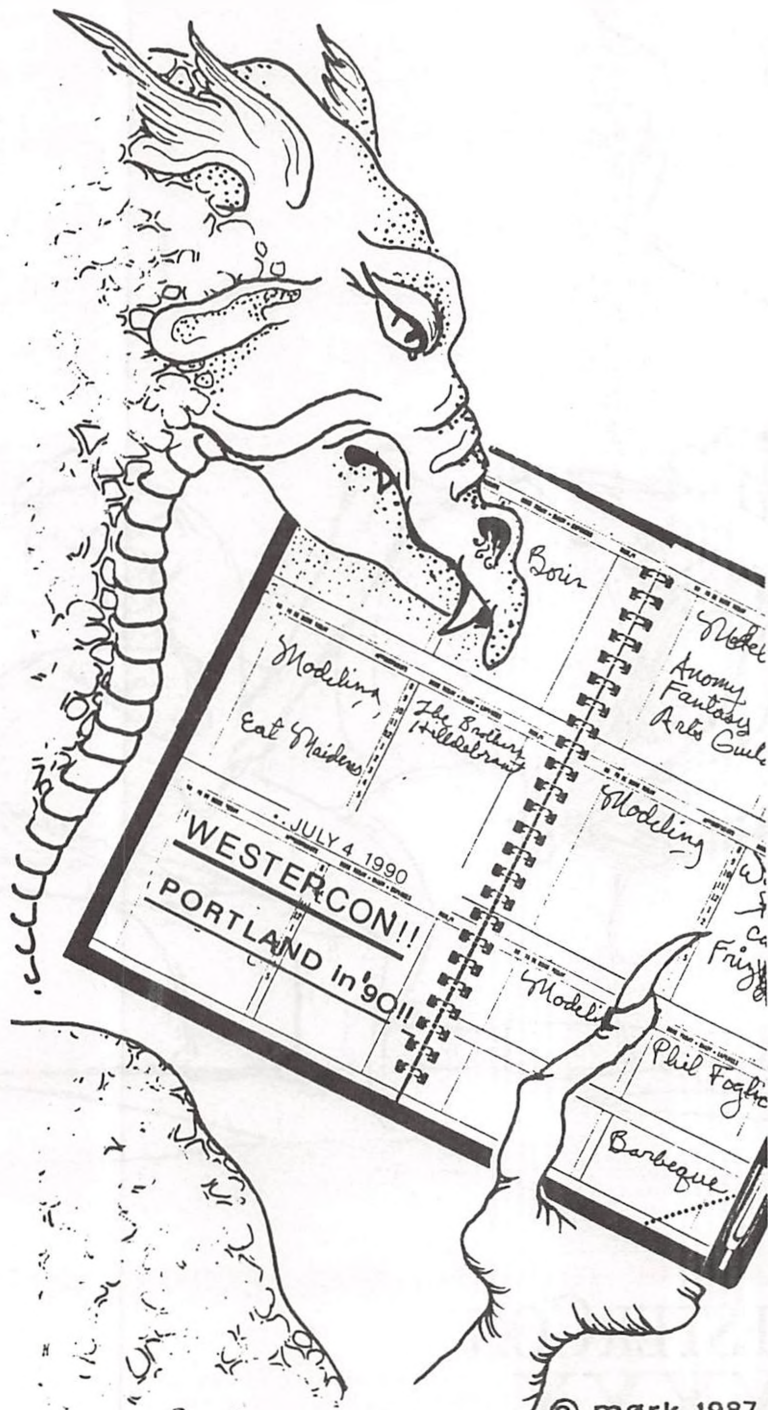
AND NOW A WORD FROM
OUR GUESTS OF HONOR



WESTERCON
XXXX

Portland in '90

Bring the Westercon back to the City of Roses



The City--Summer skiing at Mt. Hood, beachcombing along the Oregon coast, the spectacle of Mt. St. Helens, the beauty of the Columbia Gorge--all are within 75 minutes of the hotel site. Not to mention Portland itself --judged one the most liveable cities in the United States.

The Hotel--The Red Lion Jantzen Beach Complex. 671 rooms, 16 suites, five bars, four restaurants, tennis courts, two pools, acres of free parking, and more than 56,000 square feet of meeting space--all set along the Columbia River, within easy walking distance of a large shopping center, a 24-hour supermarket and a variety of restaurants.

The Committee--The same group which has given you OryCon since 1979, CON since 1982, and Westercon 37.

Portland in '90
PO Box 5703
Portland, OR 97228



© mørk 1987

Part of Oregon Science Fiction Conventions, Inc.

Science, Fiction, and Things In Between

There was a time when the scientist had two principal public images: the starry-eyed, impractical, professional type, like Einstein, or else the narrow, lab-smock-and-steely-eyes monomaniac. Times have changed.

Since the atom bomb ushered scientists onto the world stage as major players, many scientists have tried to project an air of majesty and certitude, a lofty public facade. The experience of actually "doing" science, though, is more hectic, varied and odd than scientific shamans allow.

For the last twenty-five years I have been collecting incidents and reflections from my own life that belie the self-portraits we usually get. Though rearranged and polished, I suspect these nuggets are closer to the lived truth than solemn biographies suggest.

1.

My first summer job after getting my Bachelor's degree was at Naval Research Laboratory in Corona, California. I was twenty-two, ambitious, my head aswirl in seductively smooth theory. My first task was to modify an experimental apparatus. I studied the maze of wires and arcane devices carefully, deciding precisely which moves to make in which order, so that I minimized the risk of getting things mixed up. Gingerly, I removed a part. I replaced some worn connections, made adjustments. Things were going well. Then I cut a wire. There was a loud boom, sparks, and all the lights went out. Technicians came running and immediately saw the problem. I had never noticed that the device was still plugged in, and I had shorted out all the high-voltage lines in the building. I was lucky to be alive. Thereafter I placed less faith in my fresh degree and more in horse sense.

2.

In the early 1960's the scientific establishment was firmly rooted on the east coast. Many who had made the A-bomb were still in their prime there. The halls of Princeton, Cornell and Harvard were held to be more

old world, mannerly and sophisticated than the campuses in California. When I went to hear my first colloquium at the University of California, San Diego, I could tell the speaker, who was from Princeton, from our professors, who went around in shirt sleeves, even shorts. A fellow graduate student from Cornell whispered to me, "Look at that three-piece suit! They know something about *dignity* back there." He had found California far too casual and afterward moved back to New York. We were all impressed. To this day, if lecturing to more than thirty people, I wear a tie. But then the colloquium speaker, who had been writing some notes on the board before his talk, turned to be introduced. He was startled at the wry west-coast chuckles which greeted him. Although immaculately dressed, he had left his fly opened.

3.

Occasionally I publish novels, though I spend most of my time on research and teaching. While I have never had anyone accuse me of lifting their ideas and using them in stories, one writer warned me in no uncertain terms against taking ideas from his stories and publishing them in scientific journals.

4.

Consulting for Physics International, Inc. in the late 1960's, I tried to think of novel ways to use electron beams of high currents—over a hundred Amperes. There aren't many practical uses, it turns out. Physics International's powerful accelerators drove electrons very close to the speed of light, where effects of relativity become important. Somebody suggested that these relativistic particles might age ordinary matter. I suspect this was based on a misunderstanding of Einstein's relativistic time dilation effect, in which objects moving near light speed appear to age more slowly. Enthusiasm was high, however, and we did the experiment. We bombarded a bottle of screw-cap wine with several bursts of high current, being careful not to shatter the bottle. Drinking the wine at about 7 p.m., without having eaten lunch, I would have sworn that

the electrons improved the bouquet. Subsequent studies did not confirm this result, though.

5.

Repeatedly, while editing papers of mine, the editors of scientific journals strike out "I think" and substitute "It is hypothesized that;" replace "I found" with "It was shown in later experiments that," and so on. They won't let you own up to your own findings. They hate "I" and love the passive voice.

6.

I was once paid to settle an argument over whether the moon is round.

7.

In 1984 I visited the Very Large Array radio telescope to do research. The Array is a family of parabolic antennas spread across an ancient lake bed high in the mountains of New Mexico. I was helping to interpret observations of vast jets of energetic material, which are ejected from far galaxies. The radio dishes cup upward toward these invisible, slender threads and produce gloriously colored maps. A half hour's receiving time can produce a squiggly jet map which theorists like me can spend a year trying to figure out. Tired, we finished our observing run and began discussing baseball, the sport of intellectuals. There was some disagreement over an interesting game being played in Chicago. Talk became less scholarly, more firmly voiced. Two Cubs fans, a notoriously irritable breed, insisted on offering such high odds that the rest of us couldn't resist betting. Within a few minutes, the astronomers had swiveled one of the massive radio dishes not in use at the moment. They quickly found the right spot on the horizon and made some minor adjustments. There, on a side screen, the game leaped into life. Viewing was excellent. For one of our visiting Australian astronomers, the proceedings were about as intelligible as the galactic jets had been. It was stimulating to watch, knowing that the signal from Chicago had been picked up and amplified a billion-fold by a system costing more than a hundred million dollars.

8.

I know a physicist who came into an office where five men were arguing a mathematical point. Nobody could do the calculation in question. The physicist studied it for a long moment, and then announced that the quantity to be evaluated was probably between five and ten. Later, a laborious numerical calculation proved him right; it was 8.6. As time went by the physicist came to accept as true the reputation this incident gave him. He used it to get him a promotion in his firm's research group. Using the same canny judgment, he quickly made the company a million dollars in new grants. Then, just a quickly, he lost five million.

9.

Professors everywhere deplore exams as an archaic technique, a fossil that recalls little red schoolhouses and memorizing the capitals of all the states. Regular progress and daily diligence matter more, they say, not an hour spend compressing months of learning onto a few sheets of paper. Far better to stress homework, classroom participation, term papers and the professor's judgement. None of these sentiments keep the professoriat from devising exams which cause sleepless cram sessions, caffeine additional and bleak despair. The challenge is to find problems which will furrow any student's brow while still being perfectly defensible as straightforward, clear, and illustrating a central topic thoroughly explored in class. It is hard work, but rewarding. And surely, several thousand dazed and tired young men and women are signs of a job well done.

10.

Popularizing science is harder than it looks. Carl Sagan has proved that it is a craft teetering between the sublime and the glitzy. Lewis Thomas's crisp, compact essays rival the best of our time. Other prominent scientists such as Fred Hoyle have taken less conventional paths. I had admired Hoyle's novel *The Black Cloud*, which depicts the reaction of the scientific community as a large cloud enters the solar system, with vast effects. Hoyle told me that he

regarded writing as a necessary evil, and therefore took as little time with it as possible. For his novel he had first laid everything out in his head, then cleared a free week. He sat down and wrote the entire book in a concerted rush, uninterrupted except by food and sleep. Otherwise, he said, it would have squandered too much of his productive research time. Others, like Isaac Asimov, gradually dropped their scientific work and wrote more and more. Asimov eventually left Boston University (except for a single yearly appearance, to retain his title of professor) to produce over 400 books. Scientist-authors must wedge their writing into tight schedules, which makes the recent spate of excellent work surprising. We are seeing a golden age of scientific writing. I suspect this is another symptom of the growing influence of the internationalist scientific community as holders of values differing from those of nation-states.

11.

In 1984 my wife began to suffer greatly from kidney disease. Her decline was slow and agonizing, with side effects—loss of concentration, yellowish skin color, passing dizziness—appearing at first occasionally, but always returning. Somehow her winding-down was unreal for me. I could not truly believe that soon her kidneys would stop working altogether and she would have to go on dialysis. There had always been delays, she was doing much better than her doctors had predicted, and this insulated us both. I felt a need to get my hands on something concrete, something beyond the mild, sympathetic but often vague responses of the doctors. I asked her specialist for her lab summaries over the past several years. I plotted the chemical fractions in her blood vs. time, without knowing what they meant diagnostically. Most showed slow changes with lots of random ups and downs. The concentration of one, though, followed a smooth, exponential curve. I called up her specialist and asked how high this fraction could go without beginning dialysis. He gave me the number and I drew a straight line on my graph. It inter-

sected the upward swoop of my curve three months into the future. At that moment I felt an odd sense of relief. The worst news was made better by being predictable, crisply sure, and for me somehow more natural. The curve was accurate to within a week, though by then of course the fact was little consolation.

12.

I once spent hours in an oral examination of a thesis student in particle physics. We listened to a careful explanation of why the candidate had done a complicated numerical study of a problem. He quickly convinced me that he had certainly sweated enough to earn the doctorate. Then a member of the examining committee spoke up. He used a deceptive style I have seen the best employ: "I just can't understand this point... can you straighten me out on... I'm missing something..." and so on. From behind this modest veil he extracted the kernel of the thesis in clear form. Then he went to the blackboard. In three minutes he made a simple, deft mathematical argument. It yielded the same answer as the sizable numerical analysis, which had taken a year's labor. He sat down. The room was completely silent for a long time. The committee eventually decided to give the candidate his degree, but I have never seen such terror on a student's face before or since.

13.

In the early 1980's I was a member of the Citizens' Advisory Council on Space Policy, which recommended to the administration in 1982 that President Reagan stress defense as an alternative to the unending offensive arms race. I thought this was prudent and forward-looking; an offense-only posture had spurred decades of multiplying warheads. I certainly didn't expect that the President would seize the issue. It soon swelled to gargantuan proportions, spawning the Strategic Defense Initiative and dividing the scientific community more than any question in decades.

I was also present when Robert Heinlein attended a Council meeting in 1984. Heinlein had written many

moving works of fiction about the early exploration of space, inspiring generations of scientists and engineers. Out of the shimmering summer heat came a surprise visitor—Arthur C. Clarke, in Los Angeles to promote the opening of the film made from his novel, *2010*. Clarke had proposed the communications satellite shortly after World War II. In 1950 he described an electromagnetic catapult to launch cargo from the surface of the moon. This idea evolved into the "mass driver" now being studied for use as a fast machine gun to shoot down ICBMs—an area in which the USSR has done much work. Clarke had testified before congress against SDI; he felt that sullying space with weapons, even defensive ones, was a violation of his life's vision. It took only moments before Clarke and Heinlein squared off in a quick, fiery debate. Heinlein accused Clarke of "British arrogance." They had both long believed in the High Church of Space, yet they could find no common ground when the realities of human expansion intruded. This mirrored the acrimony which soon laced SDI debates overall—scientists were no better than others at separating technical judgements from political opinions. It was a sad moment for many when Clarke said a quite good-bye and slipped into his limousine, stunned. The adolescence of the Space Age had passed.

14.

Some scientists still relish the romantic, 19th century image which equated scientists with eccentric, lone artists who refused to heed society's norms. (Mary Shelley's *Frankenstein* perhaps began all this.) When I was visiting Harvard, my friend Sidney Coleman was asked to teach a class which met at 10 a.m. Sidney had always kept an odd schedule and treasured his eccentricities. He had a purple three-piece suit and a quirky range of friends, most definitely including me. His reputation rested on his ascerbic criticisms of quantum field theories. One of his few indulgences of conventional wisdom had been when he followed the investment advice of friends in the Harvard Economics department, losing a lot

of money. So it was with some relish that he turned down the assignment from the Physics Department, on grounds that he did not believe he could stay up that late.

15.

Generally, scientists are better at sex than they are at money. They don't talk much about either. When I was working on my doctorate in La Jolla, a prominent member of the physics department was carrying on an affair with two Frenchwomen who lived together. He did not seem to mind whether his wife discovered this. He took some pains, though, to be sure that one of his graduate students who lived near the women never saw him coming or going from their house.

16.

I visited the USSR for two weeks in 1984 as a guest of the Soviet Academy of Sciences. The scientists were very cordial. They didn't have the drinking capacity of legend, but maybe, coming from California, I'm used to a high standard. The only time my hosts seemed disturbed was when I produced a camera from a coat pocket while visiting a laboratory outside the city of Karkhov. I hadn't remembered to leave it at the hotel and it had never occurred to the physicists to ask for one at the gate. I left the camera in their reception hall and thought nothing more of it. In Moscow a few days later I took a cab back to the Academy of Sciences Hotel late at night. The driver spent the entire trip trying to exchange black market rubles for dollars. His rate of exchange got more and more generous as we approached the hotel. I said no and handed him three rubles for the fare. He gave it back, displaying a wallet containing thousands of rubles, saying "I deal only in big sums." His English was perfect. I then noticed that this "taxi" did not have a meter or a drivers' ID, though it and the usual taxi markings on the outside. I got out hurriedly and walked toward the hotel. A man in a military uniform materialized from nowhere and began talking to the driver, gesturing at me, clearly angry. From inside the hotel I

watched them talk, still glancing toward me, until finally the man walked away scowling and the car drove off. The next day, my Soviet colleagues were puzzled by the incident. They discounted my suspicion that it was a setup. A visiting scientist would not be the target of such a thing, they said. I still thought it a bit odd. When I returned to my hotel that night I found that my bags had been searched and all my exposed film was gone.

17.

The hardest nationality to deal with in science is the Greeks. They often deny any validity to dissenting views, insist they must be right, and scorn other notions. I encountered this in the late 1960's, when I worked on Nicholas Christofolis's Astron project at the Lawrence Livermore Radiation Laboratory. This was a scheme to make a controlled fusion reactor by using a spinning cylinder of relativistic electrons. Christofolis was impervious to suggestions that while his basic idea was good, he was using the wrong technology to achieve it. Whenever I and others tried to diplomatically convey this, he rejected the arguments with appeals to the purity and beauty of his own achingly slow approach. I finally left Livermore to take an assistant professor position at the University of California at Irvine. About a year later, a group at Cornell achieved Christofolis's goal, using the technique we'd advocated. Even after that, Nick would shake his head vehemently when the subject came up, calling the Cornell method "sloppy." Apparently this is the last surviving remnant of the methods which gave us the achievements of Archimedes.

18.

Not many scientists drink to excess; there is nothing harder to do while loaded than mathematics. Alcohol liberates the verbal, suppressing the analytical. Presumably this comes from chemical negotiations buried in our brains' wiring diagrams. It certainly helps to explain why writers often hit the bottle heavily. (Kingsley Amis once remarked to me, "The best part is, you can bloody well *feel* it doing you

damage.") Unfortunately, alcohol's reign is nowhere more firm than in mathematical physics. Some theorists I know avoid its blur entirely and won't even have wine with meals. I can feel a few glasses of wine kindle my verbal side, all right, but its first effect is a quick blunting of my mathematical sense. Still, several very prominent physicists were alcoholics. George Gamow died of it.

19.

I was once engaged to assess the movements of a man struck in the eye by a .22 pistol slug. I determined that the body would have moved about a millimeter backward at most. In any case the slug's momentum could not explain why the body was found yards from the spot of the shooting. As I explained my findings on the witness stand, the prosecuting attorney spent much time on the minute aspects of my analysis. I drew sketches on a large display pad for the jury. I explained the geometry, Newton's equations, everything. The jury seemed mesmerized by the ornate detail. Everything proceeded in a fog of lawyerly obsessions. Throughout the rest of the trial, nobody brought up the mystery of the body's location. The District Attorney's office of Orange County paid me over a thousand dollars for my testimony. The jury never got to pass judgement, because the defendant's attorney made a deal with the prosecution for a lesser sentence. The trial focused on the physical dynamics because everybody was maneuvering around a central point, which the lawyers knew but I didn't. It turned out that the body had been moved by the victim's relatives to frame the defendant. The relatives were never prosecuted for it, though.

20.

At one of our great accelerator labs in the 1970's, rivalry among experimenters was high. One team kept a TV camera trained on their high energy experiment, so they could use waldoes to move equipment around. Late one night, two operators turned on the camera and saw the leader of another experiment enter their area, unzip, and pee with obvious relish all over their equipment. I was told this

story while watching the leader himself give the American Physical Society and invited talk about his work. A few years later he won the Nobel Prize.

21.

A scientist in fiction typically confronts a big question which has a decisive answer, whereas in real life there is always too much data, too many possibilities, a mitigated end.

22.

Of physicists I have known, most did well on their qualifying examinations for the doctorate. This confirms the general methods physics departments use. But several of the most brilliant and original physicists I know did poorly at such exams, and two never took them at all. Freeman Dyson never even bothered to get his Ph.D.

23.

While I was a research physicist at the Lawrence Radiation Laboratory in Livermore, California, I met a man who worked on nuclear weapons. He was acutely concerned about radiation hazards, more so than even the scrupulous monitors at the Lab. He thought that cosmic rays contributed an unsuspected health hazard. These high energy protons, constantly sleeting down on us, might make occasional cancerous cells. So he put heavy lead shielding in the attic above his bedroom, reasoning that for eight hours a day he and his wife would be spared this risk. I heard years later that one day the timbers in the ceiling gave way and the massive stuff crushed the bed to splinters. Luckily, nobody was home. This seemed a peculiar way to extend one's life expectancy. I haven't heard whether he has replaced it.

24.

I once chaired a doctoral review examination, after reading carefully through the student's file, only to find in the examination room that the file had omitted an important fact. The student did not speak English.

25.

One evening at an academic dinner party, I stood on a balcony talking with a leading American poet. We marveled at the pleasant winter weather, cool and dry and clear. The poet studied the brilliant stars, glowing like jewels in oil. He started pointing to bright ones and asking questions. I described Betelgeuse, a colossal red star which is several times bigger than the Earth's orbit about our sun. Near it was the nebula of Orion, a gaudy wash of light. Mars and Jupiter burned high up in the blackness. We talked on. Slowly I realized that the poet did not know the difference between a star and a planet. Further, this winner of the National Book Award did not know that the Milky Way is the plane of our galaxy seen edge on. Nor did he even vaguely understand what a galaxy was. Though his poems often treated the beauties of the natural world, he had never felt any need to understand the truths lying behind what struck his eye. As I saw what a vast chasm yawned between us, I felt a strong sense of his fundamental strangeness. What separated us was a gulf greater than the Snow-called "two cultures." This was an attitude which came less from the intellect than from the spirit itself. To me it was a more foreign notion than the mere animism of the past, and underlined how fragile science still is in our world. His instincts seemed to spring from some more modern impulse, yet I could not name it.

—Gregory Benford



Write to us, C/O S.C.I.F.I., Box 8442, Van Nuys, CA 91409

Aubrey Mac Dermott

An Autobiographical View of Early Fandom

To the best of my knowledge I am the first active science fiction fan. In 1916 when I was six and a half my paternal grandfather came to stay with us for a while (it was my father's turn). He was a remarkable person. In 1905 he had sold his lots at Fifth and Spring Streets in Los Angeles and invested in Colorado oil shale land because, as he said, "in time all the oil wells will be exhausted." He was correct, but his time scale was about 100 years too short.

He told me wonderful stories of the future. One day he said, "Aubrey, mark this well. You will live to sit in your living room and, while it happens, watch people land on the Moon in color." I was later to receive the same ridicule that he did from his children for my addiction to science fiction. By I must say my mother was always supportive. Shortly thereafter I was given the *Rover Boys* books for Christmas.

In 1918 I developed TB and after an operation on my neck for a tubercular gland I was sent early in 1919 to the Stanford University Convalescent Home on the campus. I was too homesick to do much convalescing but I did enjoy the great staff library I was, with much reluctance, allowed to use. In the three weeks I was there I was able to finish the works Haggard, Doyle, Verne and Wells, plus a lot of odds and ends.

Then came the great windfall, the start of my collection. During Christmas vacation a departing neighbor gave me a stack of back issues of *All Story*, *Blue Book*, *Argosy*, and *Adventure*. The stack was about three feet high and nine feet long. They all had what was called "pseudoscience stories." (Science fiction had not been invented yet.) Unfortunately there were missing issues often either the first or last of the serial. I got my mother to subscribe to all of them.

In April 1923 we moved to the Fruitvale district in East Oakland from, would you believe, a rural part of southeastern San Francisco. My father could not understand why I insisted on having all the old "junk magazines" moved. With my mother's support I won out.

In downtown Oakland I made a great discovery. There were secondhand magazine stores and the stock was kept by dates and magazines. The standard price was five cents each or three for a dime. With cover were half price. I took to haunting these places. It was only three miles from home to downtown Oakland and if I walked both ways I could buy three more magazines. I walked. This also allowed me to read one or two on the way home. With a paper route, for the first time in my life I had my own money. So I started buying duplicate issues and making books of the serials. Sad to say I also did this to *Weird Tales* for years. Think what those issues would be worth now! Of course I only paid five cents each.

My uncle owned a butcher shop. He had some printed tape, the kind used to secure a wrapped package of meat, and he gave me a large roll. If you wish to see a sample of this look on page 87 of Dave Kyle's book *Science Fiction at the Spine of Mystery Magazine*. Also in my slide show of Science Fiction Pulp Covers are many examples of taped spines.

I was always a reader. I read and read and read. For example, in high school I read most of the Encyclopedia Britannica. But grade school was a real problem. Kindergarten and first grade were fine but when, on the first day of school, my second grade teacher called me "four eyes" things began to deteriorate. A few days later she announced "Now we are going to learn to read." What was this? Didn't everybody learn how to read just as they learned how to talk? I could read; I even had a library card. So what was this all about? I soon found out—it was about phonics. Of course I didn't

know that was what it was but I knew it wasn't reading as far as I was concerned, I had been lied to. And I promptly tuned out on teachers for the next six years or so. If the teacher had been able to explain that phonics was not reading but was most important in pronouncing words and learning how to spell and essential in being able to read aloud I would have been spared much grief for the rest of my life. Today I still struggle with words I can't pronounce and words I can not find in the dictionary because I don't know the beginning letters.

Later in my teaching years I have had many students who, because they could pronounce the words, thought they were reading. But if you checked their comprehension you found out why they were failing in school. In 1937 I took Russian for a short time. Today I can still "read Russian" to a limited degree, but with no comprehension. So much for phonics. In 1970 the average reading speed of college graduates was 500 words per minute with comprehension of 55%. Most of the fans I knew in the Thirties read at least 1500 words per minute. When I started high school in Los Gatos in 1927 their test showed that my reading speed was 2500 words per minute with 90% comprehension. The influx of media activities at conventions has brought about a group of fans who read very little and have little interest in science fiction books or magazines. Except comics. Reading is too much effort to be fun for them.

To go back to 1925, in the fall I had a serious head injury which among other things resulted in a spurt of growth. The next April I moved to our summer shack in the hills south of Los Gatos. There I saw the second issue, May, of *Amazing Stories*. *Argosy All Story* had a letter column but it gave names only, never addresses. But Gernsback had something new. He printed names and addresses of correspondents. I had for years been writing to authors and now I could write to fans. When

I returned to East Oakland in April 1928 the first thing I did was to contact fans, Clifton Amsbury in Berkeley, Louis Smith in East Oakland and Lester Anderson in Hayward. That was the start of our fan club which, under various names, lasted until early 1937.

Forrest J. Ackerman had a letter published in the *Science Fiction Quarterly* in 1929. We thought he must be an adult, so a few members of the club arranged to travel to San Francisco to visit him. We arrived at 530 Staples Avenue. His mother led us back to the kitchen and downstairs to the basement room. There behind an enormous desk, sat a very small boy. He was about twelve but looked eight. It was 4E.

Raymond A. Palmer, later editor of *Amazing*, told me some years later that after I had organized the Eastbay Club in June, Aubrey Clements in Atlanta, GA, Georgia and Walter Dennis and Paul McDermott in Chicago had also formed fan clubs. Ray was the eight member of Clements' club. The Christmas of 1928 I received a Christmas card from Peter Schuyler Miller and a letter about the trouble he was having with a story about Mars, "The Titan." I also received a Christmas card and autographed photo from ERB which I proudly showed to the club members, an enlargement is now on my library wall.

In the spring of 1929 Ray Palmer organized the Science Correspondent Club, based on Clements' and Dennis' clubs. Later Richard Leary's Bay State Science Club of Boston joined. But our own club voted not to merge. Clifton, Lester and myself joined immediately. Eventually most of the other club members joined.

At last some signs of life from New York. Allen Glasser formed the "Scienceers Club" on December 11, 1929. He proclaimed that it was "the first real club," "real" meaning that it took place in New York. It soon fell apart. However, Sam Moskowitz in his "Immortal Storm" accepts Allen's statement at face value. Others in their histories of fandom copied Sam's mistake without checking.

In May 1930 Palmer and Dennis published the *Comet* as the official organ of the Science Correspondence

Club. The second issue was entitled "?" and announced a title contest. It became *Cosmology*. As far as I know this was the first fan magazine. In July the Bay State Science Club in Boston issued the *Asteroid*, Richard Leary, editor.

I graduated from high school in December 1930, having lost two and a half years because of the accident.

In May 1931 The Science Correspondence Club became the International Scientific Association. We had members all over the world.

That fall Julius Schwartz and Mortimer Eisinger, who had been Scienceers members, began planning a fan magazine. 4/E states that he published two issues of a hectographed fanzine, the *Meteor*, prior to the first issue of *The Time Traveller*.

As of January 1932 Frank Eason of Atlanta, Georgia became president of I.S.A. Palmer, due to ill health, had turned the editorship of "Cosmology" over to Arthur Gowing of Springfield, Mass. In 1931 Palmer told me that he had won a prize of \$100 for a story about a cover of *Amazing Stories*. He bought an A.B. Dick mimeograph on which Gowing produced eight issues of "Cosmology." Later when I became editor Gowing sent me a "rocker" with a straight up handle on top. I was never able to obtain the original mimeograph.

At last Schwartz's and Weisinger's fan magazine appeared in February 1932, "The Time Traveller," with Allen Glasser as editor and 16 year old 4/E as film editor. Its subtitle was *Science Fiction's Only Fan Magazine*. Glasser explained that the others were not "real fan" magazines, meaning not from New York. In May I became editor and publisher of "Cosmology" with the 13th issue. Clifton Amsbury was associate editor and did most of the struggling with out blotter-mimeo. He also translated the two articles on rockets by Willy Ley. This was Ley's first publication in the United States and probably his first in English.

The Science Fiction League had been formed by Gernsback and Charles Hornig as a promotional for

Wonder Stories. The Cosmos branch became a thorn to Hornig and in September 1935 he expelled the branch and its members, Don Wollheim, John Michel, Will Sykora and others. In October Palmer "gave" the International Scientific Association to Will Sykora, who dropped the Cosmos name and continued on as the old ISA. Today most fans think that Sykora started ISA, having no knowledge of its existence from 1928 to 1934, organized by Ray Palmer.

Peter Schuyler Miller's "The Titan" was published in the last two issues of Crawford's *Marvel Tales*, in 1935. Unfortunately the last part of the serial was not published. "The Titan" had been turned down by every publisher for six years. Peter told me he had been insulted and called a sexual deviant by every editor he had sent it to except Crawford. Crawford also had the distinction of being the first publisher or Robert Bloch and Cordwainer Smith.

I graduated from college in 1936. Clifton left to fight in Spain in the International Brigade against Germany and Italy. In October I received pamphlets from the Committee for Political Advancement of Science (Dockwieler, Pohl, Rubinson, Wollheim and Michel). It was a plea for democratic action against fascism and to prevent World War II. As we know, the effort failed.

The last meeting of the Bay Area Club was in April 1937. After nine years we were all friends and still are. It is strange that although we had been active in fandom, had written numerous letters, to the New Yorkers we did not exist. Moskowitz gives Ackerman (4/E) credit for starting the "first fan club in California" for his 1933 Fantasy Fans Fraternity. The facts are— 4/E joined our club after our visit in Spring 1929 but his mother said he was not old enough to attend meetings at my house, which involved walking to the streetcar in San Francisco, a ride to the Ferry Building, taking the ferry to Oakland, the Red Train to Fruitvale, a trolley to 27th Street and then a walk to my house. Therefore in 1930 he formed the Boy's Scientifiction

AND NOW A WORD ...

Club. Much later, 1933, he formed the Fantasy Fans Fraternity.

My fan activities from 1937 to 1943 mainly concerned by Collection. Almost all of us had moved and lost track of each other. But in May 1943 4/E had leave from the army, spent it with his mother in San Francisco and decided to put on a Staplecon. One of his precocious young fans was Harry Honig. By chance he was a student in my class at Presidio Junior High in San Fran-

cisco. So I met 4/E again. It was a one day affair, including Lester Anderson, Lou Goldstone and others, 14 in all. There was a second Staplecon on November 21st. Later, 4/E put out a nice program pamphlet.

From then to the fall of 1948 I continued reading everything I could find and ungraded my collection. In September, with a pregnant wife, three year old daughter Patricia and two year old son Gordon, we all went for a vacation in Los Angeles.

There in a local paper I read about a meeting of a "strange group." The place was the Park View Manor. It turned out to be the first Westercon. My wife Beatrice and our three (Bruce was born in December) remained in Westlake Park while I raced back and forth between them and the convention. I decided to attend local conventions in the future.

—Aubrey Mac Dermott

(Reprinted from *First Fandom Magazine*, #19, Spring 1987; Lynn Hickman, Editor)



Hugo

I met Hugo Gernsback in New Jersey. He was wearing a tall hat not unlike the one worn by William S. Hart in the movies. It was the thrill of a lifetime and quite naturally I got his autograph, though upon what surface and where it may have gone I do not know. You can be sure it is not lost if it still exists. Like everybody in Greyhaven I am a packrat, although I have refined my technique over the years. I still have my first mimeograph, as well as the covers done in three colors by George Spencer for a fanzine I never published (and with them an article by Jack Speer for the same issue), that marvelous manner by which one paints different colors on the cloth pad of an A. B. Dick machine with a brush, puts the stencil over them, then runs paper until the ink blurs. George's colors never blurred any more than Gernsback's thrust of idea ever fal-

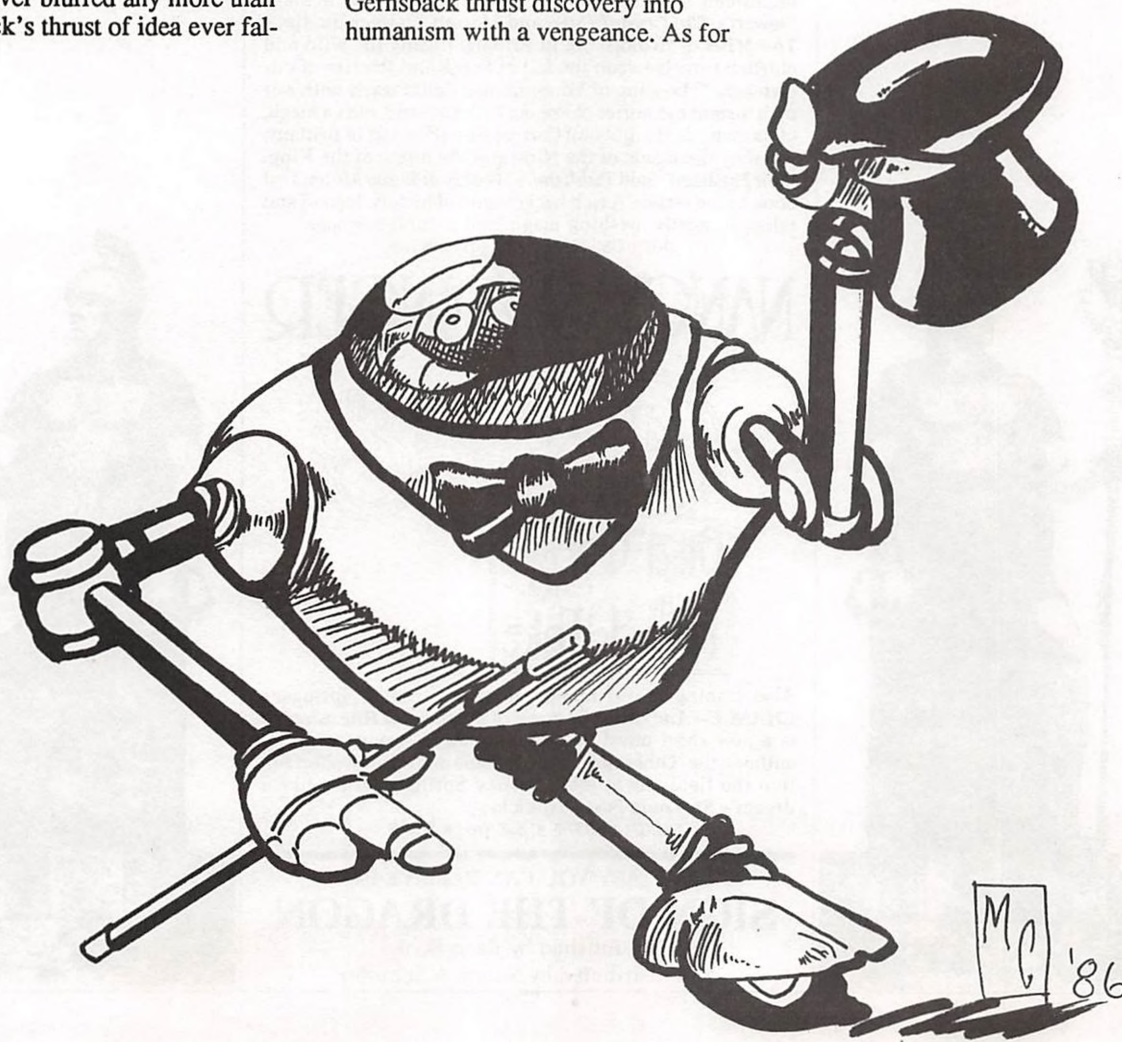
tered. I was very impressed by the singularity of all these men's ideas in my youth: Hugo Gernsback, George Spencer, and A. B. Dick. Dick realized early on that by placing a piece of waxed paper on a piece of sand paper and writing upon it with a pencil one could produce little tiny holes through which one could force ink. Gernsback realized that one could name ideas with the same precision that one named objects, in the manner of science and scientific discovery, and then manipulate those described ideas in the manner of real discoveries—and thus create a vacuum in the body of the ideas of science which would have to be filled. This is the very basis of all science fiction technique, and perhaps more important, the technique of expanding scientific inquiry.

Gernsback thrust discovery into humanism with a vengeance. As for

George Spencer—he used the machinery he had at hand in a way it was never intended to be used, thus showing me in a clear and practical way the primary tool of the science fiction writer, a tool that I later saw most thoroughly refined in the works of Theodore Sturgeon; the tool of adjusted perception. Sometimes it is better to hurl the axle at the hammer than pound the hammer on the axle.

It was also at that same convention in New Jersey that I met Mama Beck, on whom it is popularly supposed that Robert Block based the idea for Psycho. She told me to take my muffin and coffee and go sit on the other side of the room, and all things considered, I am glad that I did.

—Jon DeCles, February 17, 1987



Looking for fantasy with FIRE? Looking for fantasy with BITE?
 Looking for fantasy you can BELIEVE IN?
 Then look for the SIGN—
SIGN OF THE DRAGON



Baen Books is happy to announce a new line devoted exclusively to the publication of fantasy. As with Baen Science Fiction, our aim is that every novel will exhibit genuine literary merit—but only in the context of powerful story values, idea-driven plotlines, and internal plausibility. Chosen to launch this new line in September 1987 are two titles especially illustrative of these values. Our inaugural title is:

**THE KING OF YS:
 GALLICENAE
 POUL AND KAREN
 ANDERSON**

Like its predecessor, this second book in the Andersons' monumental series is sure to be compared with Mary Stewart's *The Crystal Cave* and Marion Zimmer Bradley's *The Mists of Avalon*. Set in Brittany during the wild and eldritch time between the fall of Rome and the rise of our own age, "The King of Ys" combines Celtic myth with our own distant memories of Roman Britain—and adds a magic of its own: Ys, daughter of Carthage on the coast of Brittany, ruled by the magic of the Nine and the might of the King, their Husband. Said *Publishers Weekly of Roma Mater*, first book in the series: "A rich background of history, legend and religion, neatly meshing magic and natural sciences."

0-671-65342-3 • 384 pp. • \$395.

NANCY SPRINGER

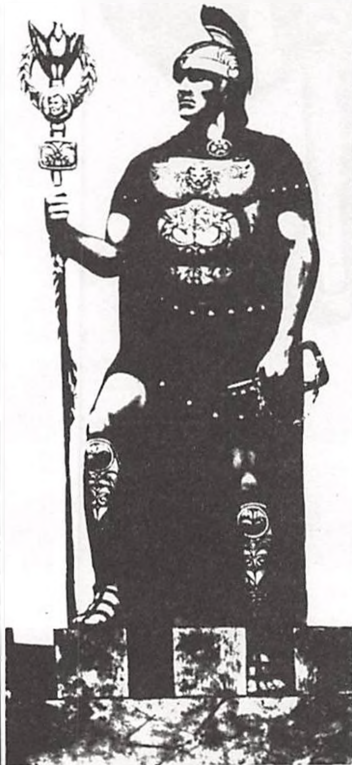
**CHANCE &
 Other Gestures of
 The Hand of Fate**

Also coming in our inaugural month: Nancy Springer's *CHANCE—And Other Gestures of the Hand of Fate*. *Chance* is a new short novel by one of fantasy's strongest-selling authors; the "Other Gestures" are some of the finest short fiction the field has to offer. "Nancy Springer writes like a dream"—*St. Louis Post-Dispatch*.

0-671-65337-7 • 256 pp. • \$3.50

**FANTASY YOU CAN BELIEVE IN
 SIGN OF THE DRAGON**

is published by Baen Books
 and distributed by Simon & Schuster.



IN MEMORIAM

Terry Carr

1937—1987

"I think a case could be made for Terry Carr as the most significant science fiction editor of the past fifteen years... As an anthologist and as a book editor he has struck a wondrous balance between literary values and storytelling values, between intellectual content and emotional content, between depth and breadth. And because he has worked with just about every worthwhile young writer of the past two decades, he has been able (quietly, persuasively) to exert a powerful influence—a beneficial one. I think—on their development. He is a major figure indeed."

—Robert Silverberg

Terry Carr was one of the finest examples of that rare and elegant breed, the Compleat Science Fiction Personality. As a professional editor he was at the very top of the field, being perhaps the finest book editor in the genre's history (he was certainly the first book editor, as opposed to magazine editor, to win the Hugo Award for Best Editor, which he picked up in 1985). The novels he shepherded through the press, and the many anthologies that bear his name, are unexcelled in quality. And in addition to editing other people's fiction he wrote the stuff himself, with a rare if unappreciated talent.

The third side of Terry's Compleat SF Personality was his fannishness. Before he turned his attention to professional sf he was for many years a hyperactive fannish writer and fanzine publisher, and even after his name became a commonplace on bookstore shelves he never ceased writing for other people's fanzines and publishing his own. (He's won Hugos for that as well, as co-editor of *Fanac*, the Best Fanzine in 1959, and as Best Fanwriter in 1973; he travelled to England as the delegate of the Trans-Atlantic Fan Fund in 1965; and he was Fan Guest of

Honor at last year's WorldCon in Atlanta.)

Terry was born in Oregon and lived for ten years in New York City, but for most of his life he was a Californian: a San Francisco Bay Area man, to be precise. For the last sixteen years of his life, after his return from New York in 1971, he made his home here in Oakland, in those hills you can see poking up behind the Hyatt. He was in a way our area's gift to the field (or its to us; I'm not sure), so it is fitting that an Oakland WesterCon should remember him.

Terry was only twelve when he became a fan in 1949, and throughout the 'Fifties he produced reams of fanwriting, ranging from serious attempts at amateur sf to humorous articles to fannish journalism. At first not much of it was any good, but young Carr learned fast, and by the time he turned twenty he was not one but (counting the work he did as "Carl Brandon") the better part of two of the best fanwriters of the day. Terry had early hooked up with several other young fans in a San Francisco club called the Golden Gate Futurian Society; when several of them moved across the Bay they became known more informally as the "Bherkeley Bhoys." The Bhoys were one of those rare fannish groups whose social activity becomes the seed for a rich crop of fannish legend, but their most lasting memorial never existed at all: Carl Brandon, the most successful hoax fan to be created in fannish history, and still the best-remembered. Terry was the ringleader in creating Brandon, and wrote most of the material under the Brandon name. To the end of his life Terry was always willing to sign autographs as "Carl Brandon," and he would proudly point out how Carl's handwriting differed from his own.

Terry edited a lot a fanzines. Somehow he and his college roommate, Ron Ellik, managed to balance their schoolwork with editing a fast and frequent fannish newszine,

Fanac, which won them a Hugo in 1959. At the same time, Terry was also editing a large general-interest fanzine called *Innuendo*. When he moved to New York in 1961, he replaced it with another large genzine called *Lighthouse*, co-edited with Peter Graham; and he also joined the editorial staff of *Void*, yet another genzine, which had been founded by Greg and Jim Benford some seven years earlier. And there are any number of smaller Carr zines, many of them for Amateur Press Associations (APAs).

Terry's fannish writing is hard to quote from. He was never one to produce lots of snappy one-line jokes, though he loved to quote other people's. He was a great teller of incidental anecdotes involving his friends, and "faan fiction" (fiction about fans and fannishness) was perhaps his specialty.

After Terry moved to New York, he plunged seriously into science fiction writing. He broke into print in 1962 with a few stories in *Fantasy and Science Fiction*, and he continued to publish short stories (as well as one novel, *Cirque*) sporadically through his career. His only (and long out of print) short story collection, *The Light at the End of the Universe*, has fifteen truly fine stories, including the author's most famous, "The Dance of the Changer and the Three," positively the last word on incomprehensible aliens; the even more chilling post-holocaust story "Ozymandias"; and a delightfully silly fantasy (based on a fanzine article), "Stanley Toothbrush."

Between stories, Terry supported himself working for the Scott Meredith Literary Agency until he got what proved to be his big break: an offer from Donald Wollheim, then principal editor at Ace Books, to join him as an editor there. During his years at Ace, Terry worked as line editor on a lot of books, not all of them sf. He collaborated with Wollheim on editing an annual "best of the year" sf reprint anthology, *World's Best Science Fiction*, but the

IN MEMORIAM

project he undertook that really revolutionized science fiction was the Ace Specials. These three dozen books, appearing monthly between 1967 and 1971, were the most consistently high-quality sf line any publisher had produced. They even looked high-quality: instead of crude, garish covers, most of the Specials had abstract paintings by Leo and Diane Dillon, illustrating the mood of the book rather than some particular action-packed scene therein. Readers responded to the care and effort taken by the authors, editor, and publisher: while the Specials lasted it was normal to see two or even three or four of them on the Hugo and Nebula ballots for Best Novel of the Year. And often enough they won, as well. The litany of the greatest Ace Specials is a requirement in any biography of Terry Carr: *The Left Hand of Darkness* by Ursula K. LeGuin, *Pavine* by Keith Roberts, *Rite of Passage* by Alexi Panshin, *And Chaos Died* by Joanna Russ, *The Year of the Quiet Sun* by Wilson Tucker, Philip K. Dick's first short story collection, *The Preserving Machine*, and many others.

After Terry left Ace and New York in 1971, he began other book editing projects. He started a new best-of-the-year anthology, straightforwardly called *The Best Science Fiction of the Year*, which began the sf field's arbiters of taste: connoisseurs have made a habit of holding the award nominees for short fiction up to Terry's selections for com-

parison, rather than the other way around. Terry was always conscientious about his selections: he would read every sf short story published during the year in looking for likely candidates; and those stories he could not include due to copyright problems or lack of space would be named in an "Honorable Mentions" section.

Terry's other new project in 1971 was an original anthology series, also an annual, called *Universe*. The *Universe* anthologies include stories which match the Ace Specials for quality in their field: "The Death of Doctor Island" by Gene Wolfe, "If the Stars are Gods" by Gregory Benford and Gordon Eklund, "Options" by John Varley, "The Ugly Chickens" by Howard Waldrop, and "Her Habiline Husband" by Michael Bishop, among plenty of others. Unlike many anthology series, *Universe* even seemed to get better as it went along.

At the beginning of 1984, Terry Carr revolutionized the sf field yet again by returning to Ace Books and editing a series of New Ace Specials. The revived Specials carried an additional element of discovery, as all the books included were to be their authors' first novels. Sf readers expected them to rank up there with the earlier series, and they were not disappointed: the six books published over the following year included *Neuromancer* by William Gibson, which promptly won the Hugo and Nebula; and *The Wild Shore* by Kim

Stanley Robinson. Before his death, Terry completed the editing on two books in a second series of New Specials, *THT* by Jack McDevitt and *Net* by Loren MacGregor.

For all his awesome achievement, Terry Carr was never an offputting human being. I did not know him well, but I always found him and his wife, Carol (herself the author of that great sf story, "Look, You Think You've Got Troubles"), friendly and approachable. I corresponded with him about appearing on a panel at this WesterCon on the subject of "Fanzines as an Art Form," and he accepted with a long, thoughtful letter with his musings on the subject. Terry would look down at the world from his six feet, four inches above it, as often as not with a bemused expression, and as often as not make a bemused comment. After he appeared as Editor Guest of Honor at Wiscon in 1982, he described what he did there in these words: "I did my usual thing of talking shop about the business and social aspects of the field, talking about fandom with those who were interested, and generally being silly and assing off whenever I could get away with it."

He got away with a lot of silliness, because it was such good silly and so well-intended; he also gave us some of the finest seriousness the field of science fiction has ever had. We'll miss you, Terry.

—David Bratman

IN MEMORIAM

Jerald Ira Jacks

June 27, 1947, Baltimore—
September 12, 1986, San Francisco

"The Rectory started with a party, opened with a party, and has consistently been a party place; no sadness will ever mar the laughter that has taken place there."

So Jerry Jacks memorialized a home and fan center we shared for eight years, many of them with Owen and Eclare Hannifen. Life around Jerry aimed at being a party—lots of folks, expansive talk, choice music, and clouds of nervous stimulants.

His wit and raunchy flamboyance earned him an early rep in Baltimore and Washington, D.C., science fiction circles. Precocious and bottling deep angers, Jerry ducked his high school graduation ceremony to emigrate solo to Los Angeles. He roomed with Fred Patten and tasted LASFS fanac.

In 1966, he brought his explosive zeal for life to the Bay Area, houseguesting an initial two years as "The Fan Who Came to Dinner" with Joe and Felice Rolfe (now Felice Maxam).

He helped found the Peninsula Science Fantasy Association, and turned its newsletter, *Winnie*, into a short-lived West Coast newszine. He chaired the Elves', Gnomes', and Little Men's Science Fiction, Chowder, and Marching Society. He periodically goosed the Golden Gate Futurians from slumber, and founded the Urania Society. The Rectory also hosted Quinn Yarbro's Fanatics on alternate Tuesdays.

As Lord Mediocrites of Hellas, Ambassador of the Emperor Nauseous Syphilis (of the House Priapus Erectus), he livened up the in-

fant Society for Creative Anachronism.

Like Harold Hill, Jerry's brass band charisma united Clint Bigglestone, Jim Bearcloud, Grant Canfield, Chris Lofthus and other more disparate personalities around him. He willed into being Sampo Productions and SFCon '70, the first Bay Area regional science fiction convention, co-chaired with Quinn Yarbro. Three WesterCons, a film con, and Relaxacons followed.

Spurred by Jerry's addictive exuberance and visionary drive, committee members united their strengths in collective projects undreamed-of individually. His cons pioneered three-ring simultaneous programming, extensive film notes, the Sampo Award for unsung fan contribution, and other enduring innovations.

At SFCon '71 he opened fandom to gay liberation after the quarter century of fearful silence malignly bequeathed by Francis Towner Laney. He won a WorldCon masquerade prize the next year as the Gay Mouser, partnering Ron Bounds' Fafhrd. He raucously roadshowed Ctein and others in the Slave Boys of Gor costume ball troupe.

That public persona of a ribald caliope often eclipsed the wistful, thoughtful friend many a fan and pro will recall from hours of quiet conversation. He could be an insightful therapist and deep listener.

Outside fandom, he edited *The Free Forum* open literary zine at the College of San Mateo, where he tutored a black student (before that would have occasioned any sly comment). In the early 1970's he taught Jewish history to grade-schoolers. He seriously contemplated relocation to Israel and training as a Hillel rabbi.

As the compromise candidate acceptable to diverse factions, Jerry would have been backed by the Wil-

lie Brown-Congressmen Burton combine as San Francisco's first overtly gay supervisor. However, he balked at the intolerably dull political meetings. Instead, Harvey Milk got the slot and Dan White's bullets.

Fandom got SFCon '79, co-chaired by Jerry with Debbie Notkin, a buoyant five-day WesterCon the aftermath of which carved a new benchmark in the legendary Jacks feuding. Jerry suffered very consciously from festering anger that erupted as promiscuously as his mirth. Onset of diabetes in college aggravated his volatility.

Attempts to harness his demons included *EST*, real therapy, weight loss, chocolate, sex, and home pharmaceuticals. (Even victims of his moods may delight that his judiciously-voiced rage won him a full refund from *EST*.)

In years following the Rectory, he roomed first with Elizabeth A. Lynn, then Rebecca Kurland. He contemplated and dropped a WorldCon bid. In the 1980's his pursuits turned less frenetic. As science fiction columnist for *The Bay Area Reporter*, he proselytized the virtues of Thom Disch and Ursula LeGuin.

Jerry lived his final five years alone. The party hadn't ended; it merely grew more *intime*. He planned to leave a direct sales career to professionally produce and market silent film video discs.

Jerry died of a heart attack at 39, not knowing of the underlying malignant lymphoma that had already invaded his liver. His autopsy report showed no notation of AIDS.

Vivid as Rabelais, complex as the Mahler he revered, Jerry Jacks watermarked two decades of Bay Area fanac. No sadness will mute the lasting echoes of that Dionysian laughter.

—Paul E. Moslander

IN MEMORIAM

Alice Sheldon: A Remembrance

The truth behind "James Tiptree, Jr." remained a mystery for about half of "his" writing career. Like most of the sf community, I never met nor spoke with Tip—but "he" wrote such great letters that I felt we were lifelong pals. Nevertheless the secrecy surrounding "him" tantalized everyone. I remember everyone would scrutinize each letter for the tiniest clues to Tip's identity. There were references to frequent trips to Yucatan, and someone pointed out that this was a favorite CIA jumping-off point for Latin America because people who went there could "disappear" for long periods until they chose to reemerge. I remember one reference Tip dropped about interrogating German generals in the Pentagon basement after World War II, and suddenly we all had to upwardly revise our estimates of Tip's age. I remember Tip claiming to have become bionic because an artificial joint had replaced an arthritic real one. I remember getting a letter dated something like "the day after the world ended" written the day after Nixon won his second presidential term. I remember Philip K. Dick saying that a letter from Tiptree to someone else had ended up in an en-

velope to him by mistake—a letter that revealed a personality quite different from the Tip we all knew and loved. (Endowed with a healthy sense of paranoia, Phil said he didn't want to correspond with Tip any more after that. I don't know whether he did or not.)

Enigmatic, liberal, charming, engaged in work of military secrecy (Tip's home base, McLean, Virginia, was well known as a bedroom community for the CIA), and older than most of the crop of "new" writers developing at the same time—these were some of the clues we all seized upon in trying to figure out who Tip was.

I remember Raccoona Sheldon, too, though not as well because I had less to do with her. She submitted some stories to my editorial judgment—typed with regular black typewriter ribbon rather than the blue one Tip always used, and mailed from a different part of the country—but I never bought any. If I'd ever been asked to compare I'd have said she was never as good a writer as Tiptree was (though Raccoona did win a Nebula of her own).

And I remember the shock I felt when the masquerade finally came to an end. I didn't have much correspondence with Alice Sheldon after that.

Of course she was still the same charming, intelligent person with all the qualities I'd loved in Tip—but I still felt as though someone I knew and cared for had died. Perhaps that's why I feel so hollow now—I already did my mourning for Tip years ago.

Now I'll have to remember the new shock at the death of a fine, intelligent lady named Alice Sheldon. The tragedy of the affair was her committing suicide because her husband's death would leave her nothing to live for. I remember wishing, all those years ago, that Tip would come to conventions and meet all the friends those wonderful letters had gained. Perhaps if Alice Sheldon had come to cons and built strong personal bonds, she'd have tapped into our strength and found the will to continue on.

I'm proud to have edited her first Nebula-winning story, "Love Is The Plan The Plan Is Death." Looking back on it now, though, I can't help but shiver at the irony of that title. Love is also life. I wish I could tell her that...but it's too late now to write her another letter.

—Stephen Goldin

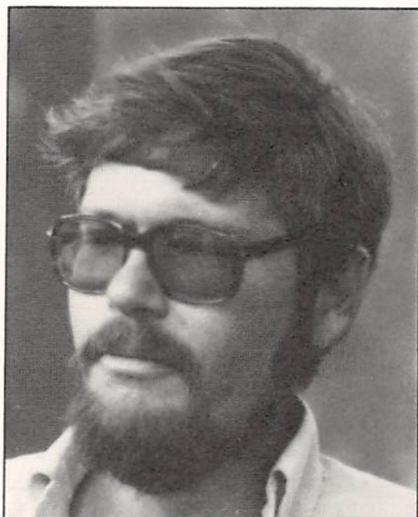
In Memoriam

John Alcott, 55
Virginia Cleo Andrews
Hermione Baddeley, 77
Charles Lee Barrett, 77
William E. Barrett, 85
Joseph Bayly, 66
Ray Bolger, 83
E. Nelson Bridwell, 55
Marjorie Brunner, 65
Erskine Caldwell, 83
Terry Carr, 50
K. Martin "Kaymar" Carlson, 82
Theodore R. Cogswell, 68
Vernell Cornell, 68
Scatman Crothers, 76
Stanley Ellin, 69
Lyle Kenyon Engle, 71
Oscar Garner Estes, Jr., 65

Hugh Franklin, 70
Polly Freas, 68
Paul Frees
George Gipe, 53
Virginia Gregg, 70
Russell M. Griffin, 42
David Hand, 86
Roland Hill, 91
Albert Hischemellor, 69
Robert Holmes
Jerry Jacks, 39
Ejler Jakobsson, 75
Margaret Storm Jameson, 95
Rhoda Katerinsky,
aka Ricky Slavin, 55
Clyde S. Kilby, 84
Elsa Lanchester, 84
Bea Mahaffey, 60
John D. MacDonald, 70

Alistair MacLean, 64
Bill Maraschiello
Hal Mason, 69
Arch Oboler, 78
Rudolph W. Preisendorfer, 58
Kjell Rynefors, 38
Richard Ben Sapir, 50
Alice B. Sheldon,
aka James Tiptree, Jr.
Nigel Stock, 66
Dale Tarr
Patrick Troughton, 67
Forrest Tucker
Rex Warner, 81
Richard Wilson, 66
Lee Wright, 82
R. Glenn Wright, 54
Keenan Wynne, 70
Robert F. Young, 71

When the Best Gets Better, It's a Wonder to Behold...



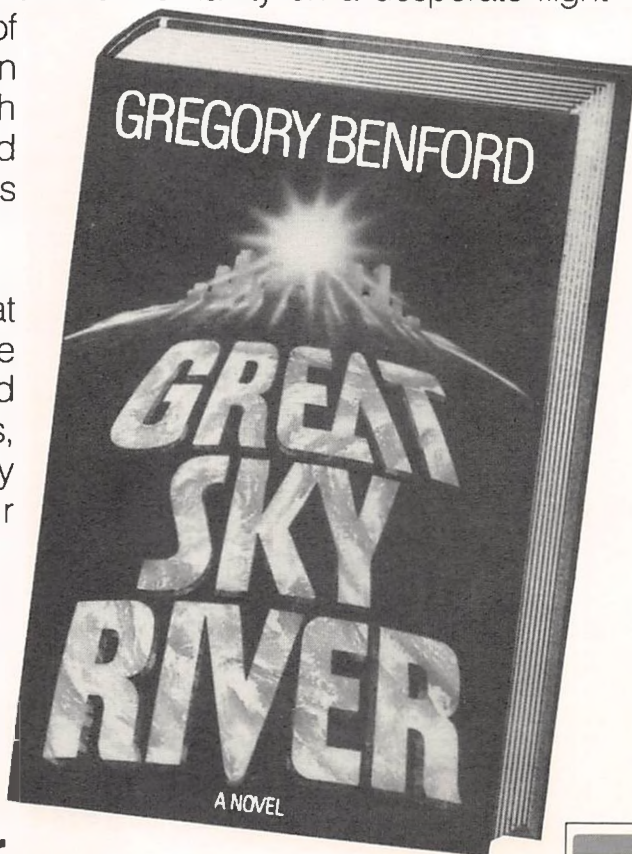
Gregory Benford has treated us to some of the most brilliant works of hard science fiction ever created. We have just published two of those works, the reissue of *In the Ocean of Night* and the first paperback edition of *Across the Sea of Suns*.

But now Benford has done something most people were sure wasn't possible—he's gotten better. His new novel, *GREAT SKY RIVER*, (coming this fall) is extraordinary even by Benford's lofty standards. Set at the center of our galaxy, it is the story of a future dominated by artificial minds and of the last remnants of humanity on a desperate flight

from extinction—toward a realization of huge, unsuspected perspectives on life's position in a hostile universe. With each chapter the novel grows and more wonders unfold. The ending is nothing short of breathtaking.

It is with great pride and admiration that we welcome Gregory Benford to the Bantam Spectra list. If you haven't read his two recent Spectra publications, please do. You'll be amazed. But they will only begin to prepare you for *GREAT SKY RIVER*.

GREAT SKY RIVER
Gregory Benford's
Greatest Novel Yet—
On Sale in November



A Bantam Spectra Hardcover

BANTAM



NEW YORK • TORONTO • LONDON • SYDNEY • AUCKLAND

