



WESTERCON 44/45-CON 19

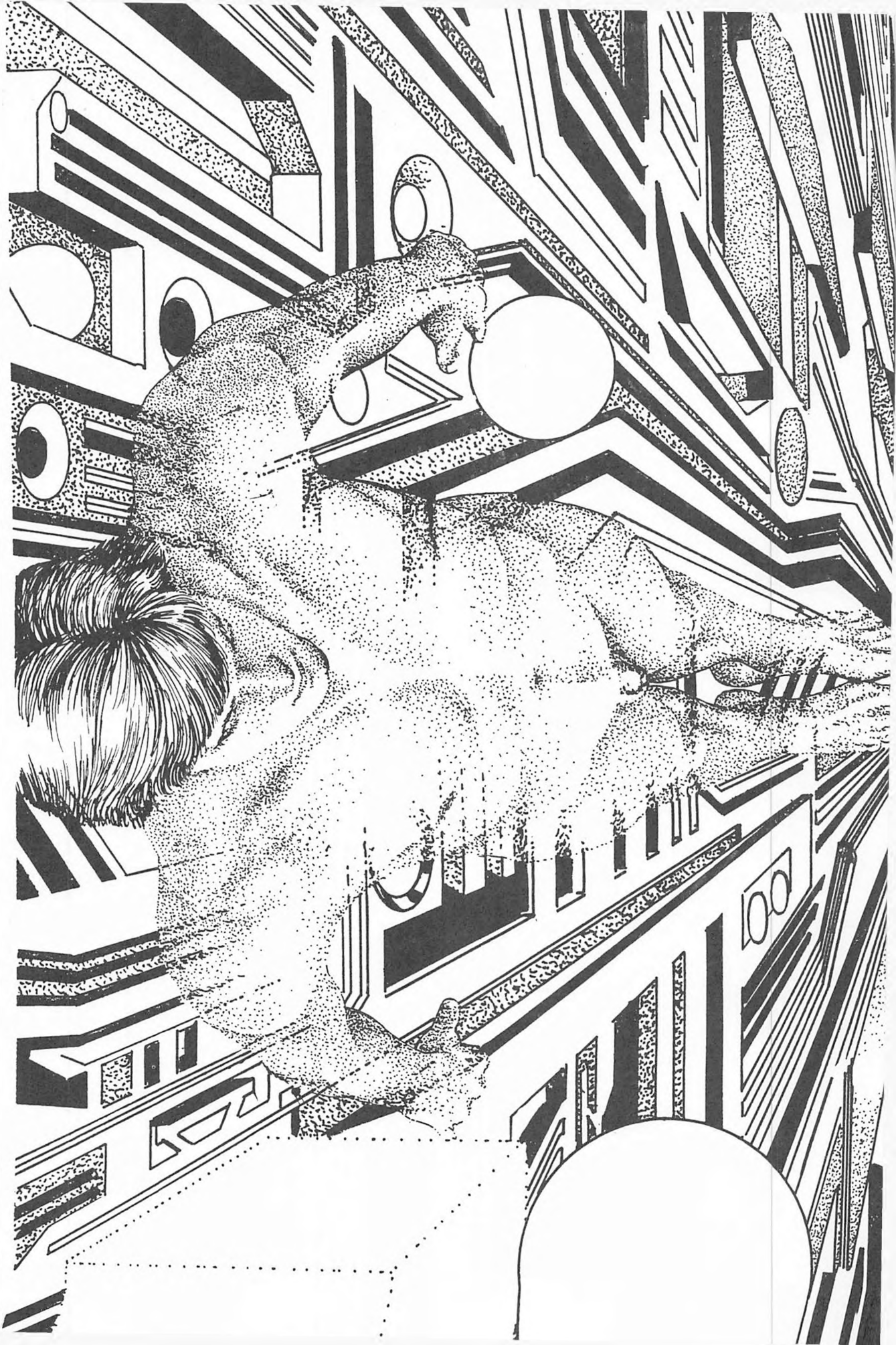


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Gladys We edited the tome you now hold in your hands.



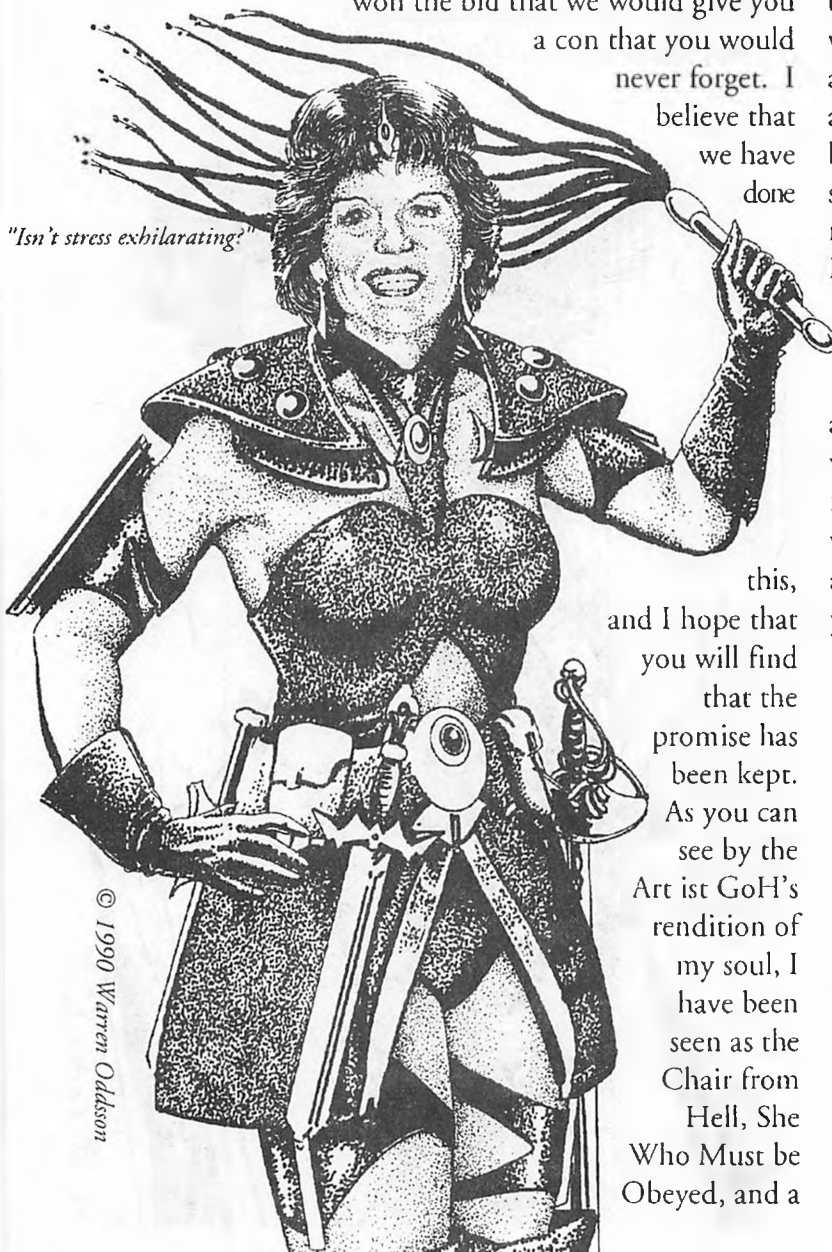
LETTER FROM THE CHAIR

4

by Terry Fowler

After two and a half years of bidding and planning, it is hard to believe that the time has come to finally put on Westercon. There has been such a lot of hard work, such a lot of toil, sweat and tears, that I am reminded how much like it is to having a baby. The thing that scares me is that after the baby is born, one forgets all the pain and says, "That wasn't all that bad, let's do it again!"

I promised at Westercon 42 when we won the bid that we would give you a con that you would never forget. I believe that we have done



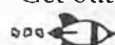
"Isn't stress exhilarating?"

this, and I hope that you will find that the promise has been kept. As you can see by the Art ist GoH's rendition of my soul, I have been seen as the Chair from Hell, She Who Must be Obeyed, and a

few other names that I can't use in a family magazine! But then what would you expect from a leather goddess? And while it is true that I drove myself harder than anyone else, I feel that the team I had behind me made it all worthwhile. Most of us are still speaking to each other, and even planning V-Con 20!

Every team member who did what was required, however much or little that was, is a part of this con, and a part of its success. There were some who didn't do their jobs and complained loudly, but we'll forgive them because they didn't know what they were doing. Many did their jobs quietly and hardly let us know that they were there, and it is tempting to overlook their contributions. There are three people who deserve special mention: Jackie Wilson, my right hand, Rick Smith, my left hand, and Rod Fowler who lived with me anyway while I was married to Westercon.

A special mention must be made of the incredible last minute effort that Seattle Fandom has contributed to this con when they stepped in and took over the masquerade and costuming panels and workshops: Judith Smith and Hans Meier and your crew—I will never be able to pay you back (That's what she thinks, says Richard Wright) as well as Larry Baker taking over Operations in spite of being the Bid chair for Seattle in '93 (see what you're in for, Larry?). But in case you think that this is a plug for the Seattle Bid, Terry and Dave Berry of the Santa Clara Bid saved my sanity and my life by sending to me, at their own expense, their MacIntosh SE. I'm sorry, folks, I used up about 20 years of its life with program scheduling.

And now the lights dip, the symphony swells and ... and...hey! what are you still doing here? Get out there and have some fun! Now! 

"Business before Pleasure"

ONNA 910

'bout two years ago, the good folks who run Westercon-in-Vancouver asked me to be their Toastmaster...



Ooh~ This is some kinda Honor, hah?

I was looking forward to this...

Oboy! Canada! (Love the place) - Vancouver-WRECK BEACH!

We can do an in-"costume" reading of Desert Peach #3!

And then...

Whadaya MEAN the San Diego Comics Convention has been switched to the same Weekend as Westercon!?



I really did mean to come to Westercon but San Diego IS the big Comics Trade-Fair...

All my publishers are going - I SHOULD be there to help flog the books...

And all the other creators... Connections... Job opportunities... but-but I PROMISED!!

In the end, the Work won out over the Whoopee...

C'mon, Frau BARR! We're gonna miss the plane!

I'm being made off with by a FIGMENT!



So while you're all off ENJOYING yourselves, I'm going to be in the Desert Planet of Southern California, enduring American fans...

I wonder if it's a felony to shoot a Fanfrig or a Public Service?

"The Desert Peach is an ugly nasty stereotype!*"

"FEMINIST!*"



"I'm gonna sue you if you don't be nice to me!"

This one is NOT an insult.

* These are quotes! In America, they don't have "fandom" - they have con-dom.

How Do You Pronounce Your Name?

6

by *jan howard finder*

The year: 1977. The place: Kansas City, Missouri. The con: BYOBCon. The time: Saturday afternoon. It was hot outside, hot enough to sizzle a KC sirloin medium well before you put it in the pan.

I had just stepped out of the con suite. There she was. Statuesque, beautiful, and intelligent. The latter was obvious. She was at an SF con. Not only that, she was just about my age. Not a punk kid nor doddering granny. This was a rare and choice combination.

So I step up to her as suave and debonair as all get out, especially

on the front and "The Wombat" on the back, and say ... and say, "How do you pronounce your name?"

This is how I introduced myself to a then little-known author, Carolyn J. Cherryh.

This was the auspicious beginning to a long friendship. I have read most of her books and enjoyed them very much. I keep coming back for more. I keep coming back for her.

At the same convention, I can remember sitting around at a room party with her and several others. Actually, I was sitting on the floor at her feet. The conversation and divers topics ricocheted around from one person to another. Somewhere in the midst of all this, shortly after Bob Tucker had led us in a "Smooooth!", Bob looked at CJ and said that this lady was a rising star who would soon blaze across the heavens, putting lesser lights into eclipse. He then directed us to get down upon our knees and bow down to her. Whereupon we all did get upon our knees and bow down in front of a somewhat startled Carolyn, who regarded all of us with astonished and bemused eyes over the rim of her glass of Pepsi.

How prescient were Bob's words. It was not long after that I sat a table or two away from CJ as the Hugo awards were read off. I had smuggled into the banquet hall a small bottle of champagne. (I was convinced she would win.) And when she won the first of her Hugos, I brought her the bottle and a glass, telling her this called for more than Pepsi.

There are the quiet moments, too. Sitting in a coffee shop at a con discussing why, for the most part, men and women approach war and revenge differently. Most



© 1990 Warren Oddsson

when one is nattily attired in slouch hat and t-shirt proclaiming "Wombat Enterprises"



aware of the monomolecular knife-edge sharpness of the mind in the person across from me.

Oh yes, then there was the lunch that sort-of lasted from noon until 2 a.m. You see, I was visiting a Robin Crickman, a friend in Oklahoma City, and the three of us had a date for lunch. Three hours of power lunch later, we left. It was an amazing lunch. For the most part, I just sat there and listened to them. Robin was teaching at the University of Oklahoma and into languages, communications, and linguistics. Then CJ suggested dropping by this used-bookstore. An armload of books later, just as we were about to leave, fate played a trick. A woman entered, looking for an SF book for her sick husband. I offered to make some suggestions. Looking thru the selves, I spied a C.J. Cherryh novel. I couldn't resist. Not only did I talk her into buying the book, but then brought her over and had CJ sign it to her husband, which CJ goodnaturedly did. Now, CJ was, at this time, still not very well-known. So I wonder just what comments the woman's sick husband made to her, when she gave him the book and told her story.

"Sure, you bought this book at a used-bookstore in a small suburb of Oklahoma City, and the author just happened to be there. Right! Did she offer to sell you some ocean-front property in Alberta as well?" I wonder if he ever realized that the signature is real. We left the bookstore, looking for dinner, and then went on to the meeting of the Japanese Pagoda Insurance Company, a writers workshop. Ghreat Stuff! Hang around with CJ and you meet the most interesting people.

On another occasion, I was CJ's personal gofer. I was thinking of going to New Orleans for an Anne McCaffrey con (come on, be honest, how many of you would almost kill for a real fire lizard? But I


digress.) CJ was one of the special guests, and the con chairs asked if I would be CJ's personal gofer. Do hobbits like mushrooms? So for three days, I got to walk three steps behind her, so to speak, and cater, as well as I could, to her every wish. This, of course, included obtaining various and sundry libations for Ms C. (I would like to state, at this time, that there is absolutely no truth to the dastardly rumour that I encouraged Ms C to imbibe in quantities which could cause a beclouding of her higher faculties. Moreover, as her personal attendant, I never once saw anything evincing any sort of mental obfuscation or any tendency toward tergiversation due to intolerable intemperance. Ms C is a lady. Humph!)

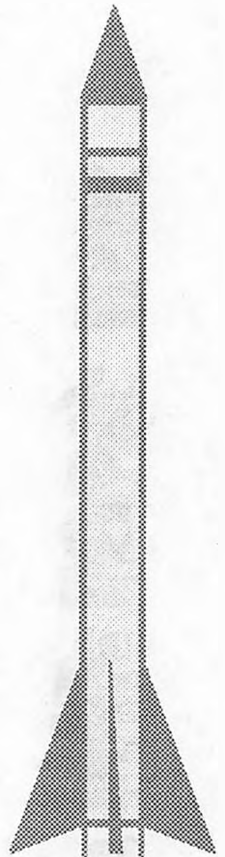
So there you have it. A few of the memories I have of Ms C. There are others. A riverboat cruise on the Mississippi. Saying yes to a plea for the future. It goes on. I hope it will continue to go on for a long time.

The year: 1991. The place: Vancouver, British Columbia. The con: Westercon. The time: the weekend after Canada Day. It was cool, cool enough to make the jazzmen of New Orleans shiver with delight.

I had just stepped out of the elevator. There she was. The doll was statuesque, beautiful, and intelligent. The latter was obvious. She was at Westercon. I knew from the look in her eye that she and I had similar odometer readings. Maybe not fresh out of Detroit, but a long, long way from those modern art sculpture collections you see from the highways. This babe had moxie and other stuff even better.

So I step up to her, cool as a nitrogen ice cube, in my sartorial best—slouch hat and Wombat t-shirt—and say, "Howya doing, big girl? I'm The Wombat. What you say we blow this joint?"

And the rest, as they say, is history. 





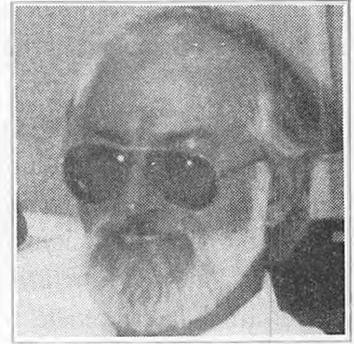
by Steve Forty

When I first met Steve Fahnstalk, he was from the mysterious area known as Pullman-Washington/Moscow-Idaho, otherwise known as the Palouse Empire. It was Steve's persistence which made many fans head to these hinterlands to a new convention in "Moscow, Idaho?" in 1980. Steve had founded, with Jon Gustafson and several others, the Palouse Empire Science Fiction Association (otherwise known as PESFA), and badgered them into organizing Moscon 1, which he chaired. He went on to chair Moscon 2, and founded the Moscow Moffia, a writers group which boasts a number of published authors and an editor to its credit. Jon Gustafson tells me Steve was even a passable pool player.

Steve has been active in fandom for at least twenty years. He's gone to countless conventions over the last fifteen years. The "I will make it at all costs" Steve was obvious years ago. For V-Con 8, he drove through volcanic ash, and managed to bypass all the major roads which were closed down due to ash from Mount St. Helens. His car was covered in ash, and several of us still have little vials of it, scooped out of wheel wells, door jambs, and various other locations in his car.


Having done it all in Moscow, he needed a new challenge. We made him an "Honorary Hoser" with Canadian beer, toque, back

bacon, and (unmentionable) other stuff. Then he moved to Edmonton to start con organizing again. He chaired Context '89, and was on the ConCom of Context '91. He founded Writers of the Lost, Ink, based on the Moscow Moffia formula, and does the weekly newsletter for the group.



One of Steve's major passions is art. That's probably why he's married to Lynne Taylor, who won the Aurora this year for her art. Originally a Seattle artist, she was dragged—er, that is—sweet-talked into moving to Edmonton with him.

If you find Steve with his guitar at the night party (usually in the company of several other fans with guitars), ask him to play Beatles' songs (another passion). Especially ask him to sing the harmonies to "Nowhere Man."

Steve is one of the main reasons that the smoking consuite is always full. He draws even non-smokers like me into the foul air. His friendly, easy manner is appreciated by all. Ask him about fandom—he has many stories to tell—to new fans as well as all us older and old fans. 

We're glad that Steve Fahnstalk agreed, just before the program went to print, to be our Toastmaster. The following is the biography he'd originally sent to us.

Steve Fahnstalk is a (notorious) well-known (fan) writer from (Washington) Canada. Among his (few) many accomplishments are (nothing) his writing for *Amazing* and *Starlog*—both (bull-dookey) non-fiction and stories published in the *Rat Tales* anthology and *Pulphouse Reports*. He has started (a lot of friction) writing groups in Moscow, Idaho and Edmonton, Alberta and is partially responsible for spinoff groups in Eugene, Oregon, to name (the only) one. He is attempting to further his (life as a con man) writing career and is filling in the time between stories by (charging more than he's worth) working as a systems analyst for the province of Alberta. He is currently working on a(nother in the long series of unfinished) novel(s). He lives with his (master) wife, Lynne Taylor Fahnstalk in (bondage) Edmonton, Alberta.

WRITERS OF THE LOST INK

**A THRILLING NEW
MATADOR NOVEL
FROM THE
AUTHOR OF
THE 97TH STEP!**

THE ALBINO KNIFE

Steve Perry

"Perry excels at hard-boiled writing, flashing dialogue, and stripped-down action!"

—The Oregonian

Emile Khadaji was the man who led the Matadors in a revolution that toppled the brutal government of the Confed. Then he disappeared. The evil Marcus Jefferson Wall died on the fateful day the Galactic Republic was born...until technology brought him back to seek his vengeance. Now the daughter of the great Khadaji must find her father—and stop Wall. An Albino Exotic bred for her beauty, she is also master of the deadly arts. She is The Albino Knife.

\$4.50



ONLY BEGOTTEN DAUGHTER

James Morrow

author of *This Is the Way the World Ends*

"The most provocative satiric voice in science fiction...Audaacious and controversial!"

—Washington Post

Sometimes miracles have occurred in Atlantic City, New Jersey—but none were as divine as the birth of God's only daughter! Born to the hard-working Murray Katz, Julie wants to help as many people as possible—a chip off the old block, as they say. She heals the blind, raises the dead, and does all sorts of saintly things. But how can she perform miracles without calling too much attention to herself? It isn't easy being the Daughter of God!

"Highly imaginative, funny and irreverent!"

—Publishers Weekly

\$4.50





by Steve Fahnstalk

It's not often someone calls you and asks you to write a program book bio and then tells you, "Give us all the dirt on William Gibson."

What an opportunity!

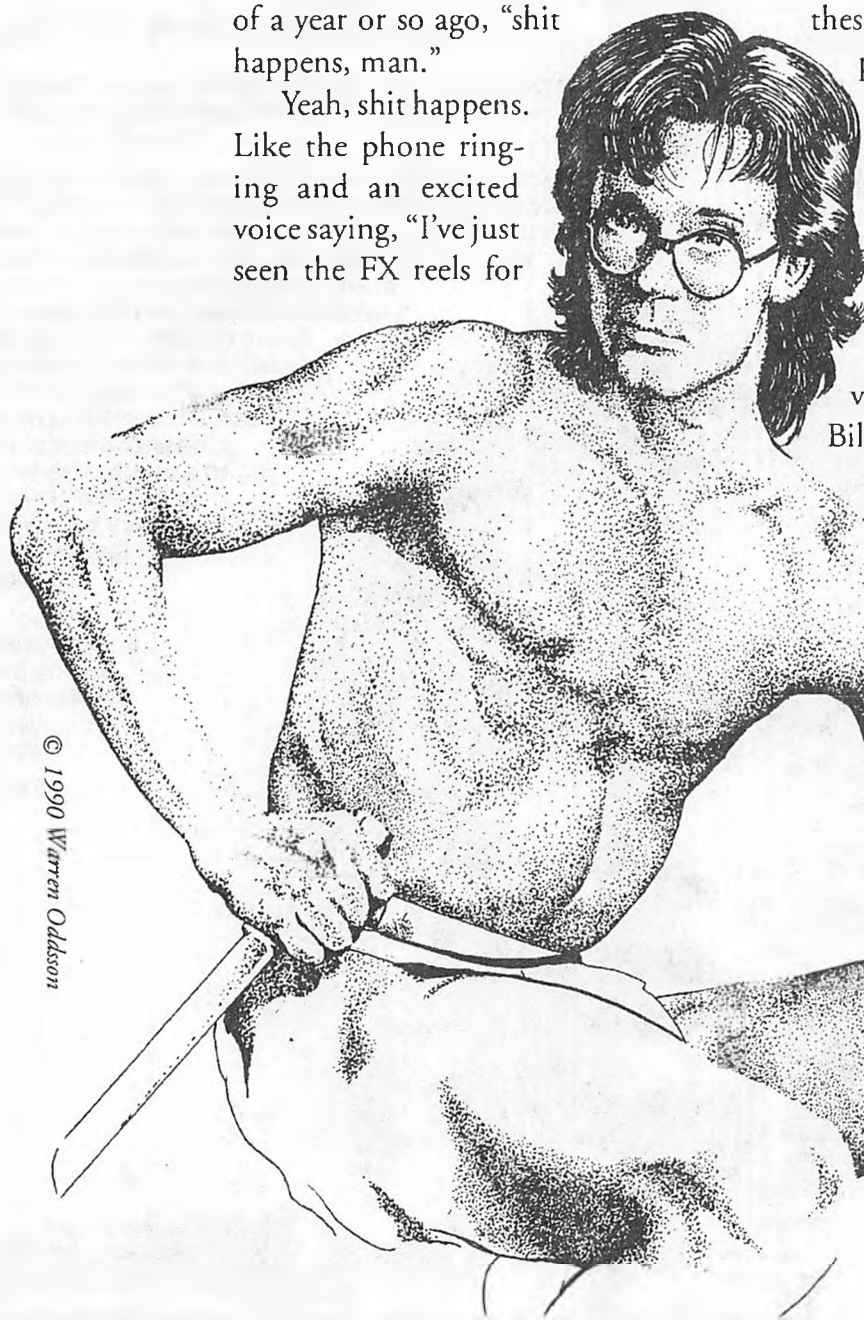
Not a chance. The guy's got a mystique to maintain, and I'm not about to spoil it. I'll tell you this: he likes the weird stuff. In a phrase he was very fond of a year or so ago, "shit happens, man."

Yeah, shit happens. Like the phone ringing and an excited voice saying, "I've just seen the FX reels for

Terminator II: Judgement Day, and they're amazing, man!" I know that voice well; we call back and forth a lot. "It's totally seamless, it'll blow you away." That's Bill—somehow both laid-back cool and enthusiastic.

Bill loves the weird shit. He loves to tell about the unusual things he's seen and done, and when he gets to the weird stuff, his eyes take on a preternatural glow and he leans forward. "They've got these personal satellite dishes in Japan. Thousands of Japanese out on their balconies and up on their roofs with these little handheld umbrellas, man!" Or, "You've gotta see this video. These guys in California build these machines and then they blow them up!" I've seen the video. It's amazing. It's everything Bill says and more ... these gigantic lurching assemblages of metal and motors. But Bill found it first.

"I'm writing a screenplay, man! It's for *Aliens III*. I can't tell you whether Sigourney is in it or not. These movie guys are crazy. They fly me to California for a conference, first class; a limo meets me at LAX and takes me to the Beverly Hills Hilton; I have lunch and a couple of drinks, then the





limo takes me to the studio for the conference. We sit around and wait for the producer to show up for a couple of hours, and he never does. The limo takes me back to the hotel, where I catch some rest, and then they fly me home first class. It's really different." Yeah, really different. And after all that, we won't get to see Bill's *Aliens III* made. But he's writing a different screenplay. Maybe we'll get to see that one.


You think Bill's writings are like fireworks on the page? Do you like the way they spark and turn different colours and twist your neurons and synapses into little knots? Bill's like that in person, too.

"Hey, man! I'm going to Spain with Timothy Leary!" I met Leary once or twice in the sixties in San Francisco. I wouldn't go to Spain with him. But Bill's different. He likes the weird shit. I knew about the Bookman a year before it started getting a lot of press; can you guess why? Because Bill knew. He's plugged in, man—he has a direct line into the popular consciousness and knows things that are going to happen. Because he thinks about things, and

because he knows things.

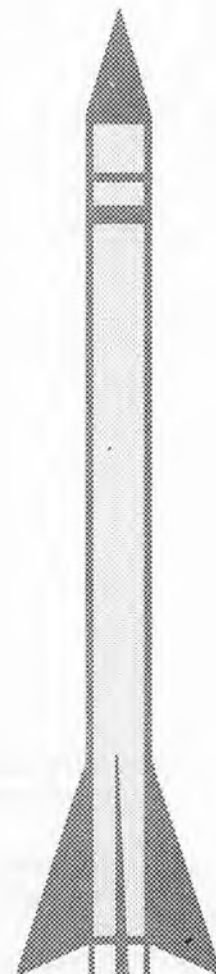
He knows several things that keep him ahead of the pack. One: things break down. Shit happens. Two: people like gadgets—the weirder the better. Three: change is exponential. Four: people are pissed off. Five: things are not the same as they were and never will be again. All he does is combine these facts and put it all into a story.

I'm not going to tell you Bill's bio (I don't know more than the bare bones myself). He was born in the States and grew up in Virginia, I know. He's a Canadian citizen now, I know that too. I've read that TV was an important part of his childhood (as it was of mine, and probably of yours), but I've never asked him about it. All that's not important now, except as part of who he is.

He is a tall, lanky, gawky sort of guy with tousled hair and a funny round pair of glasses. He smokes too much and walks a bit like a stork (if a stork were ever to move fast). "I keep making it weirder, man," he says, "and they say 'Yeah, more, more!'" That's the dirt on Bill Gibson, man—he likes the weird shit. 

IN HIS OWN WORDS...

I was born 17 March 1948 in Conway, South Carolina, USA. I attended high school in Virginia and Arizona, and came to Canada in the late Sixties to avoid the draft for the war in Vietnam. I received a Bachelor's degree in English from the University of British Columbia in 1978. I wrote and published my first fiction (a short story) in 1977. My published works are *Neuromancer* (1984), which won the Nebula award, the Hugo award, and the Philip K. Dick Memorial Award; *Count Zero* (1986); the short story collection *Burning Chrome* (1986); *Mona Lisa Overdrive* (1988); *The Difference Engine* (1990) written in collaboration with Bruce Sterling.

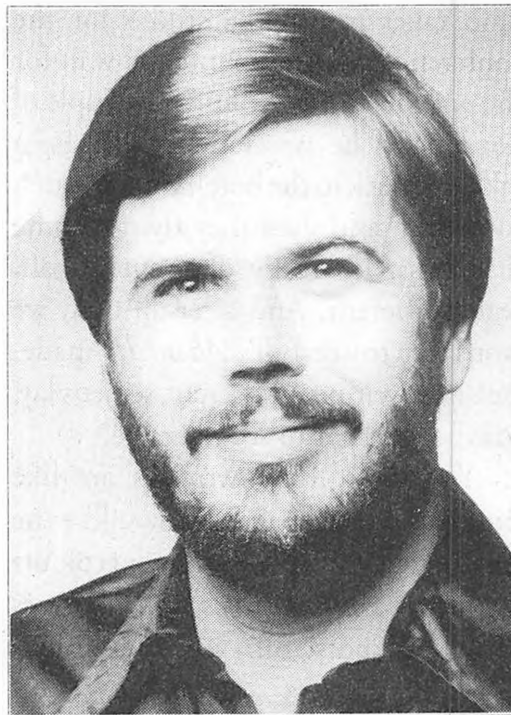




Steve Jackson, founder and editor-in-chief of Steve Jackson Games, has been playing games for over 20 years, and professionally designing since 1976. Born in Tulsa, he went to high school, and then to Rice University, in Houston. His classroom work was mediocre; he gave most of his attention to the school paper (he was editor for two years) and to latenight wargame sessions—both of which proved far more valuable than the schoolwork!


He has survived involvements with the Republican Party (alternate delegate to the 1972 convention), the SCA (former landed baron and National Chronicler) and law school (escaping before the bar exam).

Steve's first professional design work was for Metagaming, which published his *Ogre*, *G.E.V.*, *Melee*, *Wizard*, and several other games. In 1980, Steve bought *The*



Space Gamer magazine from Metagaming and started his own company. Success was immediate, with his *Raid on Iran* game. The next year, Steve Jackson Games released *Car Wars*, followed shortly by *Illuminati* and later by *GURPS*, the "Generic Universal Roleplaying System." In 1983, he was elected to the Adventure Gaming Hall of Fame, the youngest person ever so honored.

Recently, Steve got a lot of national press due to the Secret Service's unconstitutional invasion of his office and confiscation of equipments and manuscripts. The final chapter of that story hasn't yet been written.

In addition to gaming, Steve is also a dedicated SF reader and fan, and enjoys attending both gaming and SF conventions. He writes folksongs (adequately) and sings (very badly). He is a confirmed computerphile and BBS addict. His other hobbies include gardening, beekeeping and tropical fish. In his copious free time, he reads, eats and sleeps. 

Partial bibliography (more or less in chronological order)

Interactive Books

Interactive books (game novels) include *Scorpion Swamp*, *Demons of the Deep*, *Robot Commando*, *Battle Road*, and (with Creede and Sharleen Lambard) *Fuel's Gold*.

Boardgames and Supplements

Ogre, *Melee*, *G.E.V.*, *Wizard*, *Raid on Iran*, *One-Page Bulge*, *Car Wars* (with Chad Irby), *Undead*, *Illuminati* and *Illuminati Expansion Sets 1-3*, *Man to Man*, *Battlesuit*, *Shockwave*.

Roleplaying Games

The Fantasy Trip, *GURPS* (the Generic Universal Roleplaying System).

Roleplaying Supplements

Death Test, *Death Test II*, *Tollenkar's Lair*, *Convoy*, *GURPS Fantasy*, *GURPS Horseclans*, *GURPS Space* and *Space Atlas* (with William A. Barton), *GURPS Magic*.

Editing and Development

Monsters! Monsters!, *Godsfire*, *Chitin I*, *Rivets*, *Necromancer*, *Globbo*, *Star Traders*, *GURPS High-Tech*, *GURPS Supers*, *GURPS Riverworld*.



PATRICK NIELSEN HAYDEN

by Debbie Notkin

You are now entering a top-of-the-line exercise studio, being shown around the facilities: here is a Nautilus machine, there a Nordic track, there a row of exercycles, over there a trampoline. In the next room is a hot tub with a jacuzzi, and a row of massage tables with skilled hands at the ready. Every device for stretching, strengthening, using and relaxing your body is at hand. Now imagine that this studio is not for the body, but for the mind: a place to work out your intellect, to exhilarate your critical faculties, to push the boundaries of your knowledge and your approach to thinking about what you know ... and a place to relax afterwards and let your newfound strength and skill settle into your day-to-day life.

The Nielsen Haydens are the best mental gymnasium I've ever met. I'm not quite a charter member, but I joined a long time ago and I never let my membership lapse.

Don't make the mistake of thinking of them as a unit—they're both separate and distinct individuals. Patrick is the one whose hair is a color found in nature. To find Patrick, listen for an authoritative voice, an incomparable vocabulary, and a contagious laugh. He's currently Senior Editor for Science Fiction and Fantasy at Tor Books in New York, having risen meteorically in the last three years. When he got the job—then Administrative Editor—he had no fiction editing experience at all. Now he's an old pro and people come to him for advice on how to break into the field.

Patrick can also make any kind of musical instrument stand on its head and play everything from Bach to Frank Zappa. If he's never seen the instrument before, it might take him five minutes to get the full range. He treats his computers like musical instruments, and they stand on their heads

and play anything from Symphony to MacCalligraphy. In 1988, he'd never touched a computer; now he's knowledgeable and well-versed in both Macintosh and DOS systems and always finds the time to help someone who's having a problem with any computer or application around.

Patrick has a remarkable ability to be wry and sarcastic without being nasty—when a conversation (in person or by computer) gets out of hand and people start tossing generalizations and ill-conceived arguments around, Patrick is the one who uses just the right tone and the right slightly vicious quip to get everyone to stop posturing and think for a moment—and more sense is made because of Patrick's interjections than would be otherwise. Oh, he's also the one standing by that table of fliers making sure that all the piles are neat and aligned squarely with the edge of the table.

As of this writing, Teresa's hair is a shade of magenta which makes cars stop before going through an intersection—in New York City! Teresa sits in the lowest chair in the group, sinks down until she's nearly invisible and speaks quietly. However, everyone always pays attention to her anyway, because she's either saying something trenchantly clever or wickedly barbed (or both). She can discourse with equal scholarship on Middle English Literature, the history of needlecraft and the best place to shop for weird shoes. (Check out those shoes!) Asking Teresa a question can make you feel as if you've opened the *Encyclopedia Britannica*—if you're doing research, get your pencil and paper out before you bring up the topic.

Teresa's most disconcerting characteristic is her "perfect housewife" aspect. Those of us who know her first as scholar, writer and raconteur are often surprised to find the houseplants lovingly tended, the pre



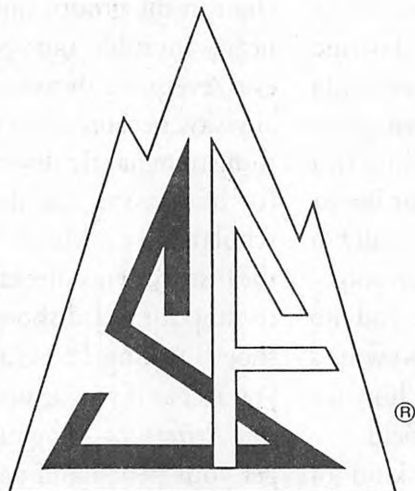
TOR Books congratulates

Patrick Nielsen Hayden
and
Teresa Nielsen Hayden

Editor Guests of Honor
WESTERCON 44

V-CON 19

TOR BOOKS
1991



Our 10th
Anniversary
Year



T TERESA NIELSEN HAYDEN

15

serves and pickled peppers in jars, the home-made afghans and cushions. “My granny showed me,” is a frequent refrain. For years, Teresa and Patrick lived in a small Manhattan apartment with a kitchen the size of a postage stamp and Teresa grieved daily for a civilized cooking and serving space as she turned out lovely meals for her guests, and edited books cataloguing literary criticism.


Teresa is also a member of that misunderstood and undervalued species, the Managing Editor. Managing Editors are the people who take manuscripts and turn them into books—you know—four-color jackets, hard covers, copyrights, typeset text, all that good stuff. She’s got the more familiar kind of editing credentials, too—but you should see her handle an office of 25 people, a brilliant but erratic boss, a staff of three and 200 books a year. (I wouldn’t say she doesn’t bat an eyelash—but I would say that when she does bat her eyelashes, it’s to purpose.)

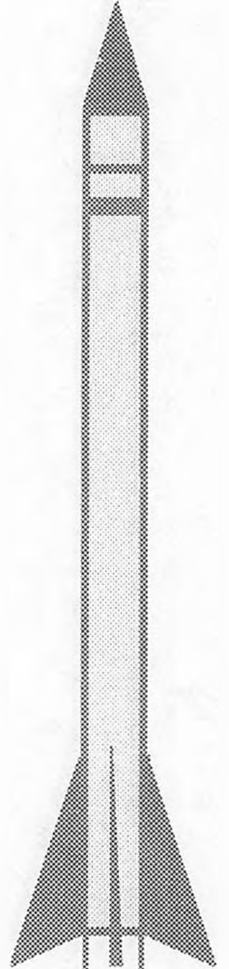
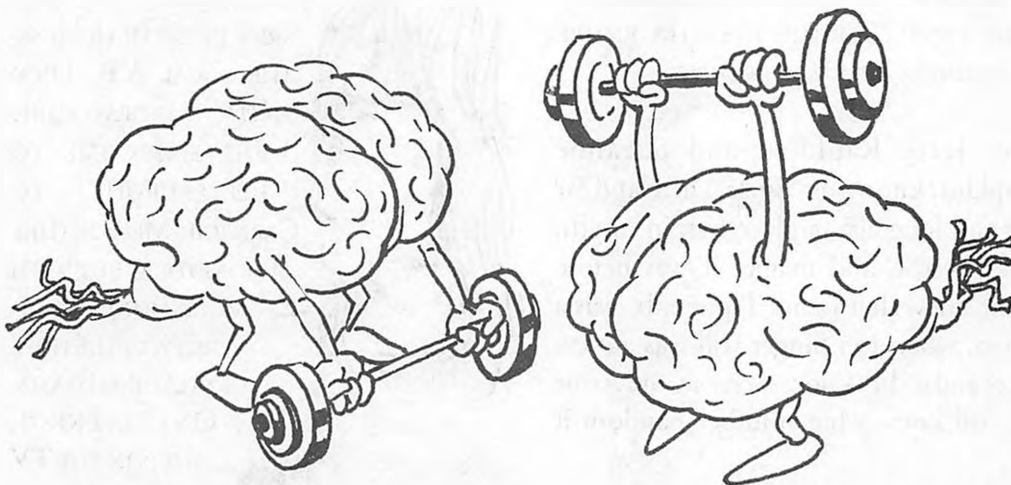
Both Patrick and Teresa are writers far beyond the common run. If you’re lucky enough to run across any of their fanzines (*Telos*, *Izzard*, *Zed*) grab a copy and run to the nearest quiet corner. But don’t let the bylines fool you—they both do so much polishing on each other’s work that you can’t always tell who wrote what. In recent

times, both of them have been muttering about writing fiction—I’m hoping they’ll stop muttering and start writing.

I’ve known Patrick and Teresa well for about ten years now, and I still grab every chance I get to spend time in their company. They are both opinionated, knowledgeable, powerful people—I don’t always agree with them, I sometimes feel overpowered and outclassed, I frequently wish I’d done more homework before the topic (history, government, literature, philosophy, religion, design, computers, publishing, art, music, etc..) came up. I *always* come away stretched, invigorated, refreshed and hungry for more.

If you want your guests of honor to give speeches, they’re two great choices. If you want your guests of honor to improve the quality of your panels, they’re two great choices. If you want your guests of honor to improve the quality of your parties, they’re two great choices. If you want your guests of honor to be found in the bar, the lobby, or the room parties, expounding on topics of interest with groups of various sizes, they’re two great choices.

If you want your guests of honor to improve the quality of your convention, they’re two great choices. Make them welcome—and don’t miss a chance to talk to either or both of them. 





by Stu "fan-auteur" Shiffman

Clip One: 1966. A 17-YEAR-OLD CURLY-HEADED BOYFAN, PERHAPS A PROTOTYPE OF THE SHORT FAST-TALKING HYPERFEN OF THE THEN UNSEEABLE FUTURE, READS IN P.



SCHUYLER MILLER'S *ANALOG* BOOK REVIEW COLUMN ABOUT A WORLD SCIENCE FICTION CONVENTION IN HIS OWN HOMETOWN—THE "TRICON" IN CLEVELAND! CONVINCED THAT THIS IS AN ACT OF PROVIDENCE (OR PERHAPS SOME OTHER SMALL INDUSTRIAL CITY), HE IS DETERMINED TO ATTEND! PLUNGED INTO TRICON'S INTENSE SF ENVIRONMENT, HE IS CERTAIN (MORE THAN EVER) THAT FANDOM IS A WAY OF LIFE, AND ONE DESIGNED EXPRESSLY FOR HIM. HE ENCOUNTERS A BEWILDERED YOUNG NEOPRO FROM NEW YORK, AND BECOMES VIRGIL TO HIS DANTE. "Oh, I know all about fandom and cons. It's great, Chip!" SAMUEL R. DELANY REALIZES THAT HE TOO HAS DISCOVERED A HOME OF FRIENDS. SO CURLY-HAIRED ENTHUSIASTIC JERRY WAS RESPONSIBLE FOR ALL OF CHIP'S FUTURE OEUVRE IN THE GENRE, PERHAPS EVEN HIS ENTIRE *WELTSCHIMERZ* OR *KULTURKAMPF*.

I met Jerry Kaufman and Suzanne Tompkins, known as "Suzle," in a land far away and long ago, a place rich in myth, legend, terror, and magic. It was before anyone knew that James Tiptree, Jr. was a woman, when Jon Singer still was a New Yorker and didn't know *everyone*, and Arnie Katz still knew what number Fandom it was.

It was New York City, in the early seventies.

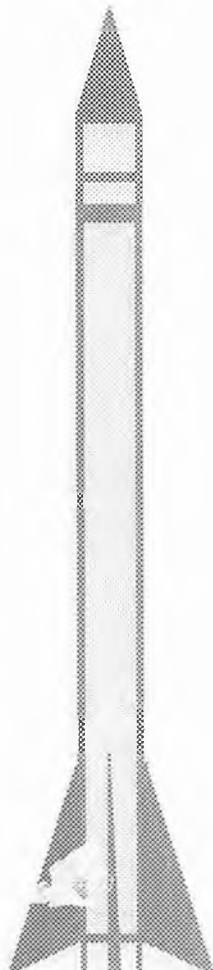
I was a fannish progeny of Moshe Feder and the SF group at Queens College, "Fabulous Flushing Fandom," and the often-awaited fanzine *Placebo*. Jerry and Suzle were some of the god-like beings that I heard about from Moshe and Barry Smotroff. They dwelt in the home of the gods, an apartment known as "The Avocado Pit" near Columbia University, with other gods like David Emerson and Eli Cohen. They sought the company of other godlings in such gatherings as FSFSCU (pronounced "Fiss-fiss-kew") and the Fanoclasts. They conducted esoteric rituals, like singing the "Baskin-Robbins Choral" (to the tune of the Halleluja Chorus). They knew about Fandom and Fanzines. To my neofan self, they seemed to have Powers and Abilities far beyond those of mortal fen.

What was so miraculous back then was that they were two of those who showed me that there was no impenetrable wall around Fandom, that the magic mimeograph was the one with the trufan's hand on the crank. They were not gods. They were my friends.

Clip Two: 1967. THERE IS A QUIET-SPOKEN DARK-HAIRED WOMAN FROM JOHNSTOWN, PA. SHE GREW UP IN THE HOME OF THE LOCAL A.B. DICK DUPLICATOR DEALERSHIP. SHE HAS COME TO PITTSBURGH, TO CARNEGIE-MELLON (LIKE A HONEYDEW, BUT WITH MORE MONEY) UNIVERSITY, IN THE HOPE OF STUDYING DRAMA.



ONE EVENING, SHE IS IN THE TV





THE JERRY & SUZLE STORY

17

ROOM OF THE WOMEN'S DORM, WATCHING *STAR TREK* OR *THE MAN FROM U.N.C.L.E.* ONE OF THE OTHER YOUNG WOMEN, EXCITED, TURNS TO HER AND ASKS, "Do you read Science Fiction?" SHE WILL SOON BE SLIPPING THE DARK-HAIRED GIRL THE HARD STUFF—HEINLEIN. THIS IS LINDA EYSTER, LATER BUSHYAGER, SOON TO BE A FAMOUS "KLUTZ" AND CO-EDITOR WITH THE DARK-HAIRED WOMAN (SUZLE) OF SEVEN ISSUES OF *GRANFALLOON* AND SOLE EDITOR FOR YEARS BEYOND THAT. ONCE THEY HAVE JOINED WITH GENE DIMODICA AND GINJER BUCHANAN (FUTURE EDITOR AT BERKLEY/ACE, BUT THEN A GRADUATED GRAD STUDENT WORKING AT KAUFMANN'S DEPARTMENT STORE), THE ROLL OF THE FOUNDING MOTHERS OF PITTSBURGH FANDOM WILL BE COMPLETE. WPSFA (WESTERN PENNSYLVANIA SCIENCE FICTION ASSOCIATION) HAS JUST WHAT ALL OF FANDOM HAS BEEN WAITING FOR—WOMEN. ON TO THE FUTURE, NYCON, PGHLANGES (PITTSBURGH REGIONAL CONS), AND THE WPSFA (PRONOUNCED "WHOOOPS-FUH") CURSE!

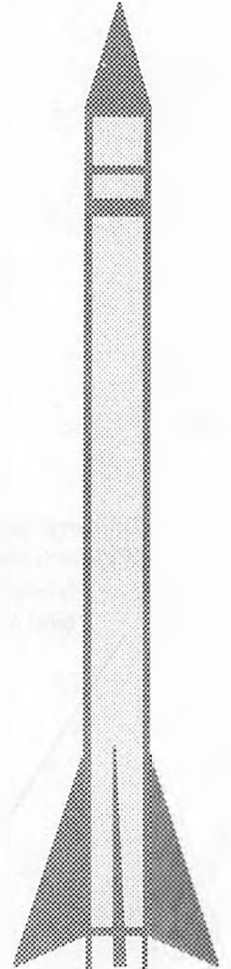
We had really gotten to know each other in 1974-5, while rehearsing the fanmusical "The Mimeo Man." It was a massive effort, drawing upon fans in New York, Philadelphia (Linda Bushyager), Pittsburgh, Providence, RI, and Washington, DC—virtually the entire Boswash Corridor. David Emerson was "Professor A.B. Dick," the conman pushing town amateur press associations (APAs) and selling typewriter and mimeograph supplies. Jerry was "Charlie the Multi-APAn." Suzle was "Mrs Shinn," wife of the mayor of Nova City, Gafia. I, naturally, was "Tommy the Neo," who took typing lessons from the Isaac Asimov Public Library's librarian.

Music: "SEVENTY-SIX GENZINES," "THERE IS NOTHING LIKE AN APA," AND "THE HUGO"

Ginjer Buchanan was directing, and constantly being interrupted by scriptwriter Moshe Feder (then a slushpile reader for *Amazing* and *Fantastic*, later assistant editor of the SF Book Club, and c. 1991 the Military Book Club editor) who had adapted and expanded the original script by Eli Cohen and Debbie Notkin. Jerry's energy was unbounded and Suzle's quiet comments helped us all survive those rehearsals in Brooklyn Heights and elsewhere when everyone wanted to hack Moshe into little tiny bits. We'd break, and go over to the Arabic restaurants on Atlantic Avenue and, over hummos, babaganoush, and kebabs, I'd learn from Suzle about T.E. Lawrence. From Jerry, I'd learn about Midwestcons, the faanish gestalt, the fanzines of Toronto fandom, movies, and other things too many to recall.

Clip Three: 1968. JERRY HAS COME TO MARCON IN COLUMBUS, TO SEE WHAT THAT REGIONAL WAS LIKE AND CHECK OUT THE OHIO STATE CAMPUS. TALKING WITH A FRIEND, HE SEES TWO WOMEN 'ROUNDING THE CORNER. THE FRIEND, IN THE MANNER OF YOUNG MALES, SAYS, "I'll take the blonde!" JERRY REPLIES THAT THE BRUNETTE IS HIS. THERE IS A CHEMISTRY BETWEEN THEM. LATER IN THE YEAR, SUZLE WILL MISS HER BROTHER'S WEDDING IN ORDER TO SEE JERRY AT MIDWESTCON. HE IS SOON AN HONORARY MEMBER OF PITTSBURGH FANDOM. WHEN JERRY MOVES TO NEW YORK IN 1971, SUZLE FOLLOWS WITHIN THE NEXT YEAR.

Jerry was known as a major fanzine writer and letterhack, in the class then of Mike Glicksohn. But no one expected him to ever "pub his ish" (*Fanspeak*. Publish an issue of his own fanzine). Hence *Spanish Inquisition*, after the Monty Python sketch, which started in 1974 as an APAzine title and soon became a major genzine edited by





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both Jerry and Suzle. It published material from all the major fans of the period, and produced the first ever Live Fanzine when the redacting twosome were Guests-of-Honour in 1976 at Balticon in Cockeysville, MD. That was the Balticon during which a gang of us drove over to visit the Hermit of Hagerstown, master LoCsmith Harry Warner, and his Attic of Treasures. That was the year of Jerry and Suzle's only Hugo nomination previous to this year's, and of their winning the Fannish Achievement Award (FAAn) for best single issue of a fanzine—shared with Bill Bowers' *Outworlds*.

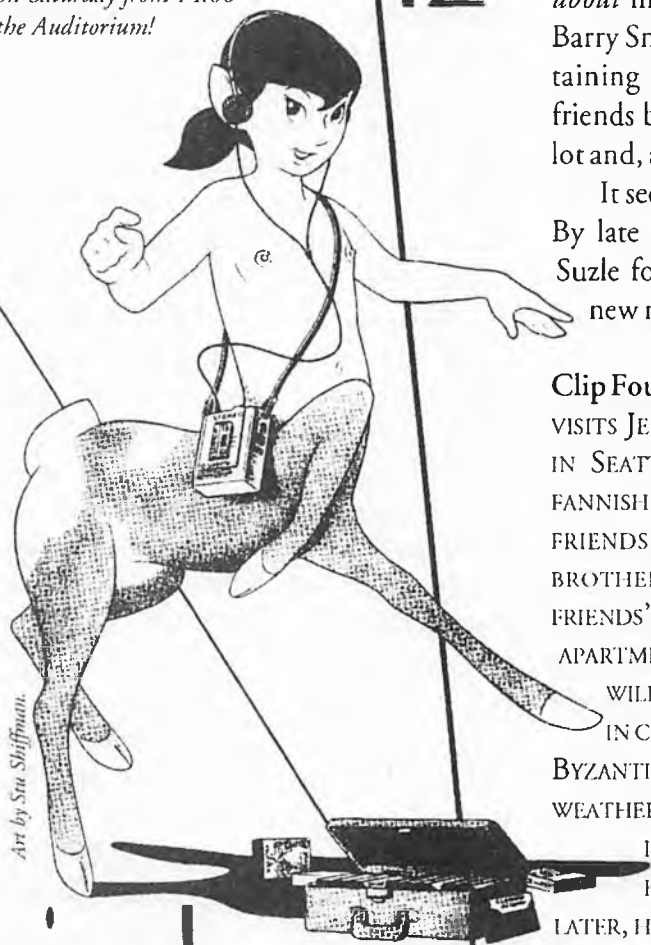
From late summer 1975 through September 1976, Jerry shared the Cinemansion in Manhattan's Washington Heights with Joe Siclari and his film collection. Then Jerry and I shared the same apartment as Fan Central Station until fall 1977. Suzle lived a few blocks away on Pinehurst, and Gene DiModica and Ginjer Buchanan in their own apartments nearby. There were a lot of other fans in the Washington Heights-Inwood Fan Frontier. Travelling Britfans and other Jiants funnelled into our place. Jerry was always full of ideas: trying to start a British-style pub gathering at the Grassroots Tavern in the East Village; starting a Fanoclats APA, *APA-Q*, that refused to die years after it was no longer associated with the club; doing the rock fanzine *Round-about* in 1977 that our murdered friend Barry Smotroff had planned to edit; maintaining an active correspondence with friends both SF and mundane. I learned a lot and, at twenty-three, began to grow up.

It seemed a longer space of time to me. By late 1977, Jerry was gone to Seattle, Suzle following in February 1978. I had new roommates at 880 W. 181st Street.

Clip Four: NOVEMBER 1982. STU SHIFFMAN VISITS JERRY AND SUZLE FOR THE FIRST TIME IN SEATTLE. HE IS DESPERATE FOR HAPPY FANNISH CHATTER AND THE COMPANY OF FRIENDS AFTER VISITING HIS SISTER AND BROTHER-IN-LAW IN LOS ANGELES. HIS FRIENDS' RENTAL HOUSE, AFTER NEW YORK APARTMENTS, SEEMS ENORMOUS. LATER HE WILL SEE THE NIELSEN HAYDEN'S SLEEP-IN CLOSET. SEATTLE FANDOM SEEMS VERY BYZANTINE IN ITS RELATIONSHIPS, AND THE WEATHER COLD AND DAMP. HE CAN'T IMAGINE MOVING THERE, AS SO MANY OF HIS FRIENDS HAVE DONE. EIGHT YEARS LATER, HE AND HIS SWEETIE ANDI SCHECHTER MOVE TO SEATTLE. FRIENDSHIP MAKES THE DIFFERENCE.

Join Jerry, Suzle, Patrick & Teresa Nielsen Hayden, William Gibson, Stu Shiffman, and many others at *Live Mainstream*, on Saturday from 14:00–16:00 hrs in the Auditorium!

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Art by Stu Shiffman

Mainstream



THE JERRY & SUZLE STORY

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Unlike Tolkien's Elves, Jerry and Suzle didn't go into the West to dwindle and fade. They've been vital Seattleites for many times the years they spent as Pittsburgh and New York fans. Their current fanzine, *Mainstream*, began as a letter substitute and, like Topsy, just grew. From 1978 to the present, it has featured some of the finest serious and humorous writing about the milieu of Fandom and the world outside. Their duplicator, the Specific Northwest Press, was a linchpin of local fan publishing.

As a solo editor, Jerry produced a number of one-shot anthologies: *Sweetmeats* (1980), a collection of humorous pieces by Indianapolis fan/author/scholar Sandra Miesel; *The Best of Susan Wood* (1984), a collection of writing by the late Canadian fan and CanLit professor at UBC; as publisher, not editor, he produced the thirty-ninth anniversary issue of the famous Seattle clubzine *Cry*; and the final *Innuendo*, the late Terry Carr's immortal fanzine. In 1988, when Jerry and Suzle were co-chairs of the Seattle *Corflu*, a movable feast for fanzine fans, he produced special Terry Carr memorial publications: *The Portable Carl Brandon* (from Terry's never-used stencils); and a new edition of *The Incomplete Terry Carr* (using the stencils saved by Gary Farber from the Arnie Katz/rich brown edition).

In 1985, Jerry founded Serconia Press (*Fanspeak*. "Sercon" from *Serious Constructive*) with Donald Keller to, in his words, "publish real books." Their first book, Brian Aldiss' *The Pale Shadow of Science*, was nominated for a Hugo in 1986; their third, *Strokes*, by John Clute, won a Readercon Award in 1989.

In the midst of all this publishing, Suzle stood for the Trans-Atlantic Fan Fund (TAFF) in 1979 against friends Fred Haskell and Terry Hughes. Terry won, but

it was a very gentlebeingly competition on all sides.


Jerry ran for the Down Under Fan Fund (DUFF) vs. cartoonist/writer Alexis Gilliland and Jan Howard Finder, and became the delegate to the Australian national convention. In fact, he and Cliff Wind succeeded in getting the following year's Aussie NatCon for Seattle. His DUFF report tells all the gory details.

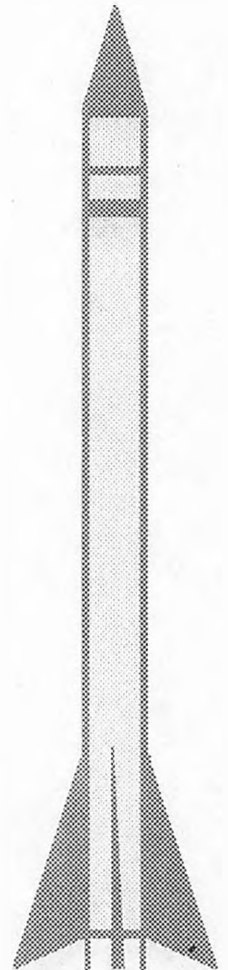
Jerry is on the Clarion West board of directors, and actively pursues activities related to SF and fandom. Suzle has, over the years (what with experience at many conventions from PGHlanges in 1969-71, Suncon in 1977 to the Seattle Corflu, World Fantasy Con, and others), become an accomplished professional meeting planner, although not currently employed in that field, and the person of choice as convention hotel liaison.

Clip Five: 1987. THE DARK-HAIRED WOMAN AND THE MAN WITH THE CURLY HAIR AND MUSTACHE ARE GETTING MARRIED BY THEIR FRIEND VALERIE. EVERYONE ASKS: "Why, after some twenty years, are Jerry and Suzle being so impetuous to rush into this marriage thing?! What if it doesn't work out?" AFTER ALL, THEY ALREADY HAVE A TOASTER.

Mention Breezewood or Clouds Hill or northern Italy to Suzle; *Pogo*, poetry, or punk-folk fusion to Jerry. Buy them a drink or a nosh.

Jerry will explain why, in the age of instant gratification and e-mail and BBSs, fanzines and APAs and faanishness are still important. Suzle may explain how Sicily and southern Italy are not *really* Italian, with their Greek, Punic, Arab, and Norman influences. Or she may explain T.E. Lawrence's clothing sense.

And a fine thing too. 





Dear Art Show Director:

*Who is Warren Oddsson and why is he the Artist Guest of Honour at Westercon 44?
— In Search of Oddsson*

Dear “In Search,”

I’m not exactly sure who he is either, but I’ve heard plenty of rumours and I’ve even seen some of the photographs (!). Suffice to say, I’ll never look at a bathtub in quite the same light again.

I can tell you that he is a talented man. He sings as well as he draws, and is a founding member of the V-Con-based a capella group *The Porcelain Commandos*. I can also tell you about the time he startled several people who were discussing bondage when he announced that he charged twenty-five dollars an hour, and used a pen ... *before* he knew what the conversation was about!

I can even tell you that he was commanded “on pain of death” to be the artist Guest of Honour for Westercon 44. And that he is a Peter Gabriel and Kate Bush fan, crayons a mean Garfield, and that he *does* bite! He is a tall blonde who has a taste for both peach coolers and Glenfiddich (not together!) and he has a cute red terry bath robe ... but perhaps it would be better if I started at the beginning.

Warren was born in March of 1958 in a small town on Vancouver Island. He claims to have started drawing at an early age, or as he puts it, “even before I started walking or playing with myself.” His three favourite hobbies are drawing, drawing, and yes, drawing.

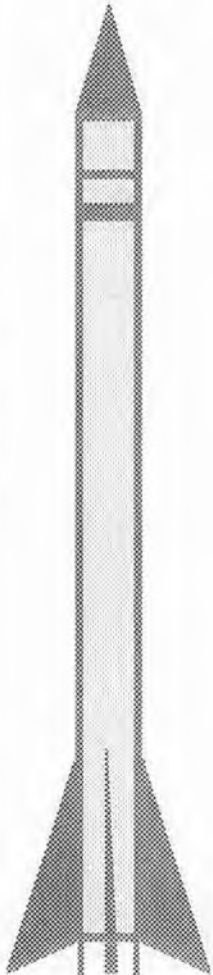
His early influences include the Gemini space launch program in the 1960s, *2001*, and *Star Trek*, and his first exposure to

written science fiction, he says, were the transcripts of the Nixon White House tapes. After that, he was hooked, and was frequently in trouble at school, as he couldn’t seem to stop doodling in the margins of his notebooks. He admits to the childhood nickname of King Kong, but refuses to explain it.

At any rate, Warren did survive his childhood, and went on to study at the Kwantlen College School of Graphic Arts. After graduating in 1985, he began to make a living with his work. Among other things, he has done design work for the Autumn Peace T-shirt Company, millions (!) of fanzines (including cover work for *Dark Shadows File Magazine*, lots of *BCSFazines*, and numerous Canadian and American *Star Trek* fanzines). He is currently working for the *Vancouver Sun* newspaper. It seems that he walked in one day with his portfolio, and was called in within days to do a full page illustration for a story on the Tiananmen Square massacre.

Warren describes his style as “harried,” and is suffering from a near-fatal addiction to stippling, due to the *Sun*’s deadlines. But does that stop him? Nope. It’s all a part of what he describes as his “torture fixation.” When asked “How he does it,” he told me that he does the eyes first. He feels that they anchor him to the piece in an almost hypnotic fashion, commanding him to continue. His favourite artist is science illustrator Robert McCall, and his stipple technique was inspired by Virgil Findlay’s work. (Note: The only way to stop Warren from stippling is to hand him a paintbrush—he has to be forced away from his pens!)

And where is all this leading him? Well, now that he has achieved his goal of being able to eat regularly, he says that he wants to get back into the use of oils and hopes to do book covers someday. In the meantime, check out his work in the art show. In

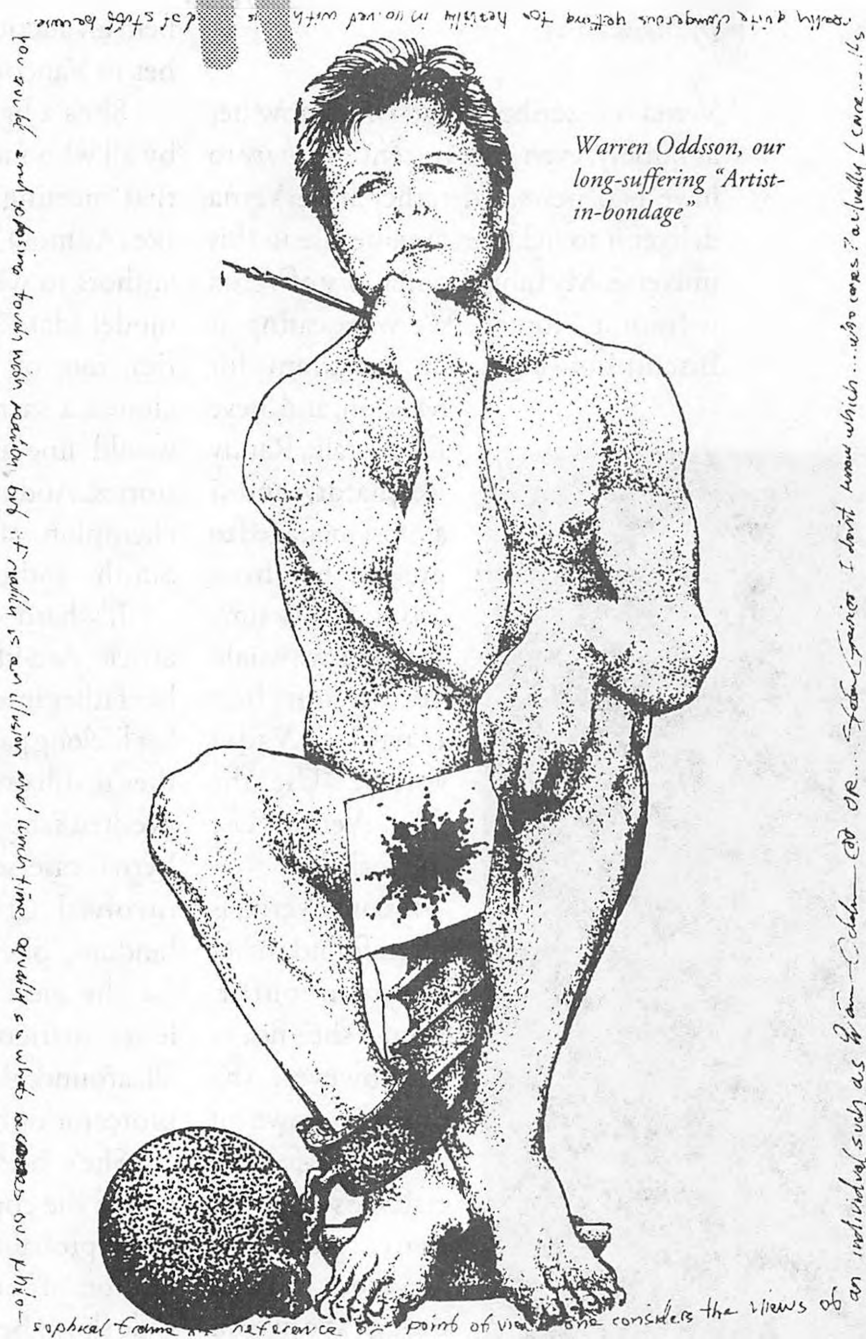




WARREN ODDSSON

addition to his more serious work, he has compiled a "rogue's gallery" of the convention committee and the other guests of honour. He calls this collection "The Soul Cages." (Some of these "soul cages" can be found within the pages of this program book. See if you can identify the sources of the costumes!)

If you're still in search of Oddsson you'll find him here, for he is a man of great intelligence, combined with a really wicked sense of humour, and the ability to pick on himself as much as he does on others. Need any more information? Go track him down yourself. I know you'll like him!



Warren Oddsson, our long-suffering "Artist-in-bondage"

© 1990 Warren Oddsson

Sincerely,

VICKI OATES

Vicki Oates
Art Show Director
Westercon 44

Dear Editor:

My sense of moral outrage might compel me to change the libel printed shamelessly on these pages—but what would be the point?

Yours truly,

Warren Oddsson



by Steve Forty

Verna is described by all who know her as bubbly, even effervescent. If I *have* to have bad news, I'd rather have Verna deliver it to me than anyone else in this universe. My funniest memory of Verna is from a Moscon. We were eating at Biscuitroot Park, *the* restaurant for


Moscon, and Steve Fahnestalk, Randy Reichardt, and I almost managed to prevent her from eating. Every time she tried, we would say, in our best Darth Vader voices, "Use the fork, Verna. Use the fork."

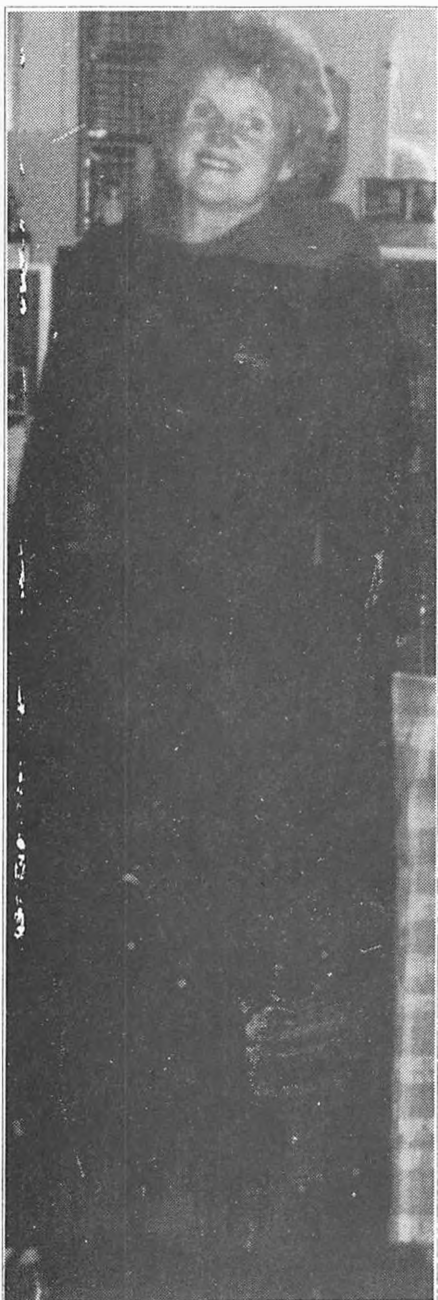
At cons, Verna is often found in her Lensman outfit. Even if she's not in it, however, she draws a crowd of dedicated followers. She's a permanent guest at Moscon, even though she lives in Indiana. (In fact, she and Albert, her husband, drive to Idaho from Indiana every year, just for Moscon.) We wanted her at Westercon so much that BCSFA

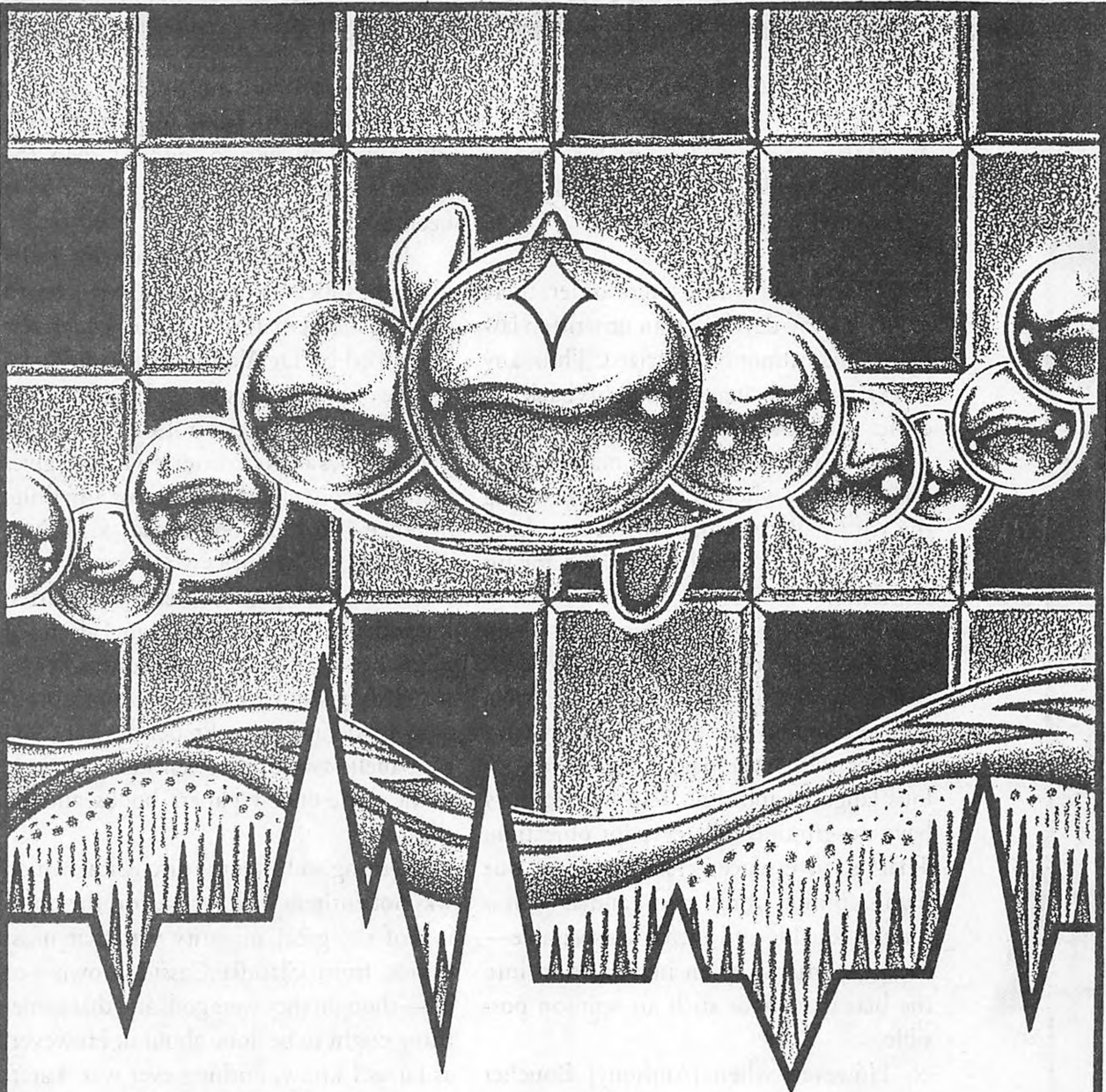
held an auction to raise money to bring her to Vancouver.

She's a lighthearted flirt, and loved by all who meet her, within instants of that meeting. She's full of stories—of Ike (Asimov) and Fred (Pohl) and other authors to whom her father was a role model (dare I say deity?). She has stories, too, of her father's typewriter—almost a sacred object which authors would line up to use to write their stories. And most of all, she's an ardent champion of her father, E.E. "Doc" Smith, and his work.

It's hard to sum up Verna in one article. As a fifteen-year-old, she cajoled her father into letting her marry Albert, her lifelong partner. (According to Verna, they're still on their honeymoon!) She is a retired schoolteacher. But "retired," in Verna's case, seems to mean getting more involved (if that was possible!) in fandom. She writes numerous articles for the local newspaper, hundreds of letters to friends (and adopted children) all around the world, and is a fierce protector of her father's legacy.

She's been around fandom since before she could walk, and has been to what probably seems like an infinite number of cons. Be sure to catch Verna's slide show. Between her slides of Robert Heinlein (her daughter's godfather) and other SF greats, and her stories of all she's done in her life, I must say she has a more in-depth knowledge of fandom than anyone I know. And, because of her genuine concern for all who know her, I can only conclude that to know Verna is, simply, to love Verna. 





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PASTERNAK

A REVIEW OF REVIEWERS

24

by Edward E. (Doc) Smith, PhD

An address presented 2 September 1955 at Clevention, the 13th World Science Fiction Convention, held in Cleveland, Ohio

For some unknown reason or other, there seems to have developed an unwritten law that critics cannot be criticized. Thus, any writer, actor, or singer who fights back at a critic—no matter how biased the critic is, or how little he knows of the material he is criticizing, or whether or not he is telling the truth—is, automatically, a sore-head and should be publicly castigated for his temerity.

Not that I'm against free speech. I am very decidedly for it. I believe, however, that both sides should have it. Thus, when [Groff] Conklin says that he read my *Gray Lensman* with "Alternate waves of incredulous laughter and dull, acid boredom," I have no grounds whatever for objection. That is, in essence, a statement of one man's opinion of my work, and as such is unquestionable and even unanswerable—except, perhaps, by an investigation into the bias that made such an opinion possible.

However, when [Anthony] Boucher and [J.F.] McComas (*Fantasy and Science Fiction*, January 1954) call Heinlein's space drive a "beautifully worked-out system of congruencies in folded space which is, physically and mathematically, the most plausible method we have ever encountered," they are saying something—either in ignorance or otherwise—that simply is not true, and it seems to me that rebuttal is very much in order. By inference, they are claiming to know n-dimensional mathematics, whereas the internal evidence is completely definite that they do not. It is a virtual certainty that I know a lot more about advanced mathematics than Boucher and

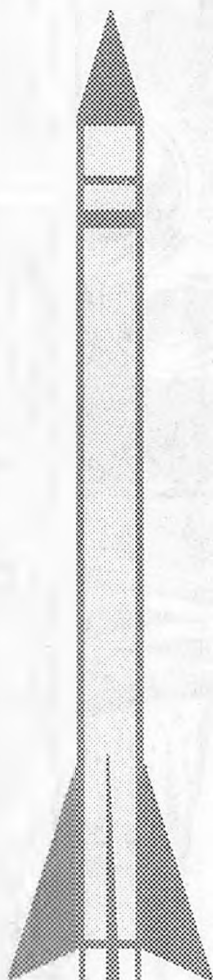
McComas do, and my findings are that Heinlein's "congruencies" are no more plausible—and no less so, either—than the sub-ethers and the spacewarps that have been used for years.

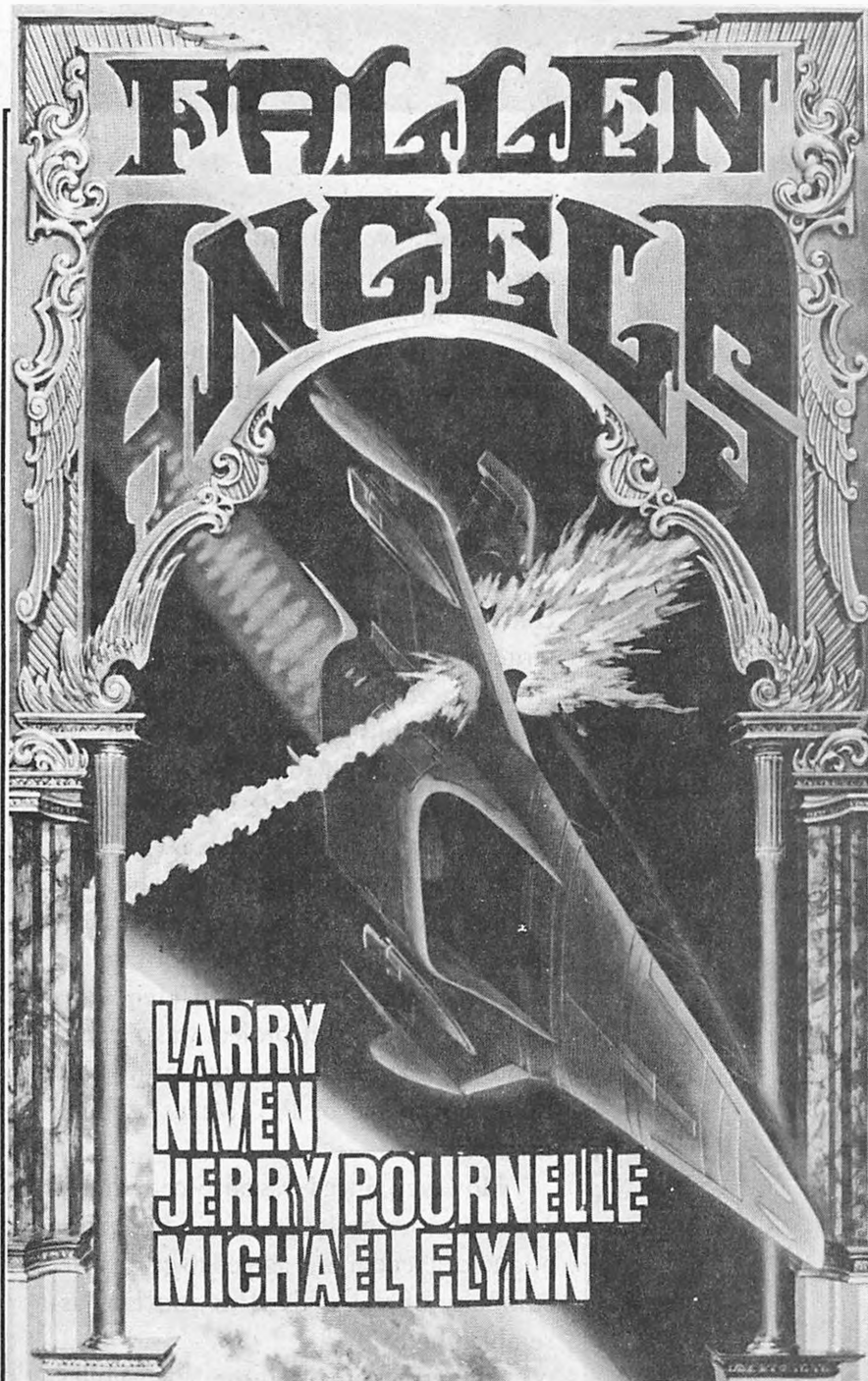
In fact, the only really mathematically plausible super-light drive I have ever heard of—the mathematical theory of which was developed by Dr Alastair Cameron and a couple of other PhDs in nuclear physics—is based upon the control of sub-atomic probabilities and is so utterly wild—it gives instantaneous translation across any finite distance—that nobody except a PhD in physics or mathematics would stand for it! But to get back to this article: what started it was that, a couple of years ago, I attended a luncheon, after which there was held a panel discussion of criticism and critics. The moderator was Frederick Babcock; the panelists were other well-known people in the world of newspapers, books, and the theatre.

During and after the discussion, which was not entirely without rancor, the opinion of the great majority was that most critics, from Claudia Cassidy down—or up—thought they were gods and that something ought to be done about it. However, as far as I know, nothing ever was. Later, discussing the thing with an SF editor, I said that someone should make an exhaustive study of SF critics. He agreed with me, and said that if I would do the job he would publish it. I accepted the assignment and went to work.

Going through my files of magazines, I listed and abstracted all the reviews I could find of nearly five hundred books, ranging in content from pure SF to pure fantasy. Each review of each book was graded, as follows:

- 1 • very unfavourable
- 2 • unfavourable
- 3 • non-committal or so-so





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EDWARD E. ("DOC") SMITH

26



A bunion on the Great Toe of Literature?

4 • favourable

5 • very favourable.

Shortly, however, I found that I had to add a zero grade to take care of certain reviewers' opinions of Burroughs, Asimov, Howard, Merritt, Doc Smith and a few other such bunions on the great toe of Literature.

I tabulated the nineteen-hundred-odd individual grades, subjected them to the various operations of statistical analysis, started to work up the article—and quit cold, for I had more zeros than any other writer in the field. Bob Heinlein, with a straight-across-the-board average of 4.8 could probably get away with such an article, but I simply didn't have the nerve. While I am sure that the criteria I employed reduced my personal bias to a point at which it could not affect the validity of the final scores in the first decimal place, I could not prove it to anyone not familiar with the mathematics involved. Hence, the only outcome of this project was a note I wrote to Campbell, congratulating him upon his choice of P.S. Miller as book reviewer.

However, since I was fairly certain that I would have almost as many friends in this audience as enemies, I agreed to give a brief summary of the analysis to you fans assembled here.

The critics involved are: P.S. Miller, Groff Conklin, Boucher & McComas, Merwin & Mines, Damon Knight, R.W. Lowndes, George O. Smith, Robert Frazier, Lester del Rey, Mark Reinsberg, Sam Moskowitz, Forry Ackerman, L. Sprague de Camp, Katherine McLean, and Kendell Foster Crossen*. In regard to the last named,

* This article, while it dates back to 1955, is still true: and a continuation of it up through 1962 would, I think, show the same results—with, of course, a few new names added.

REVIEW OF REVIEWERS

all I will say here is that his book reviewing is just about what could be expected of the man who wrote that "Take the science out of science fiction" guest editorial for *Starling* (February 1953), and who wrote, in *Future* (November 1953), "Discounting such writers as Aldous Huxley, George Orwell, and Ward Moore ... science fiction writing has been poor indeed. ... It has fed on the admiration of a small select circle ... the very makeup of the audience, editors, and writers—an incestuous professional daisy-chain—was one which, I suspect, scared away the writers who might have changed it." Exit Crossen.

It will be noted that two prominent names are absent from this list—[Fritz] Leiber and [August] Derleth. This is because their reviews appeared in newspapers, not in magazines. I read many of them, but did not save them; hence am unable either to evaluate them exactly or to give specific references. From memory, however, I would put Leiber up near Miller; Derleth somewhere between Conklin and Boucher—probably a little closer to Boucher.

Since it is impossible to present any detailed data in this paper, I have selected seven authors, each having had enough books reviewed by enough different critics so that the numerical results are significant to the first decimal place.

First, Heinlein. His average grades are as follows: Miller 4.5; Conklin 4.5; Boucher 4.8; Merwin-Mines 4.7; Damon Knight 4.5; Lowndes 5.0; G.O. Smith 5.0; Ackerman 5.0. It will be noted that Miller and Conklin gave him the same average grade; Boucher a significantly higher one. Why? My guess is that Miller and Conklin deduced what I know to be a fact—that even the great master of us all wrote a pot-boiler now and then—and upon two or three occasions wrote with his tongue stuck

so far into his cheek that he must have looked like a squirrel pouching a walnut. I am referring, of course, to the Doctor of Philosophy whose like never was on land or sea and never will be—and I was *very* much surprised that Boucher, such a stickler for verisimilitude, credibility, characterization, and so on, didn't part Bob's hair with a baseball bat for that one.

Second, Asimov. Here again, Miller and Conklin each give 4.3; Merwin-Mines also 4.3; Lowndes is again high with 4.8; George O. Smith is down to 2.9; Boucher is *really* down—to a flat 2.0. I have no hypothesis to explain these facts.

Third, van Vogt. Here the field really reverses itself. Tony Boucher is high with a flat 5.0. Lowndes 4.7; Miller 4.6; Conklin 3.9 (notice the abrupt departure from Miller's grading); and Smith is low with a 3.0.

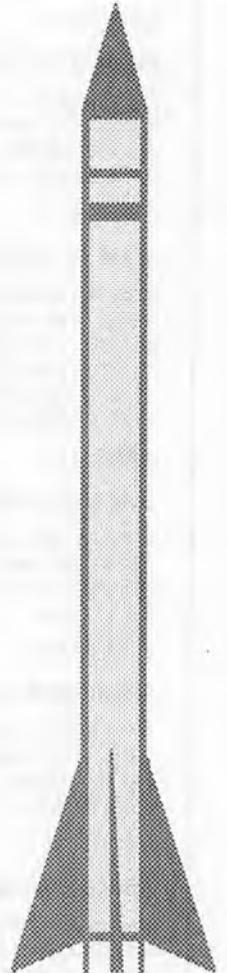
Fourth, Merritt. Miller 5.0; Conklin 3.2; Boucher & McComas cut him down to a flat 2.0.

Fifth, Bradbury. Boucher & McComas and Frazier each award the maximum grade of 5.0; Merwin-Mines 4.4; Conklin 3.9; Miller 3.5.

Sixth, Robert E. Howard. Miller 4.6; Lowndes 4.2; Merwin-Mines 4.0; Conklin 1.7; and Boucher-McComas also 1.7.

Seventh, E.E. Smith. Miller 4.1; Merwin-Mines 3.1; G.O. Smith 3.0; Frazier 2.0; Conklin 1.8; and Boucher & McComas a flat 1.0.

The results from which these averages were taken, properly plotted on coordinate paper, show conclusively who is biased, toward what and against what, and almost exactly how much. They are interesting, believe me—and if any of you are really interested in finding out what makes critics tick, I suggest that you repeat this analysis and see whether or not you check my results.



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0-88677-482-9 Fantasy/Original \$5.99 (\$6.99 in Canada) Sep. '91

SWORD AND SORCERESS VIII edited by Marion Zimmer Bradley

More tales of bold women warriors, wise women, and sorceresses wielding the powers of light against such terrors as an ancient dragon that has long held a kingdom hostage to its terrible hunger; a stealer of magics who seeks to drain the power from all who cross her path; a mortal so caught in evil's thrall that not even his own family is safe from harm; and all the other enemies that only those long-trained to battle with sword and spell can hope to overcome....

0-88677-486-1 Fantasy/Original \$4.50 (\$5.99 in Canada) Sep. '91

WINDS OF FATE (Mage Winds #1) by Mercedes Lackey

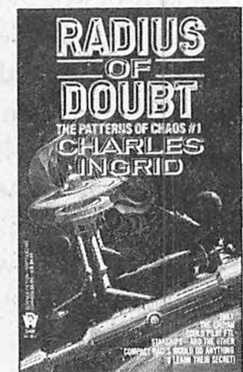
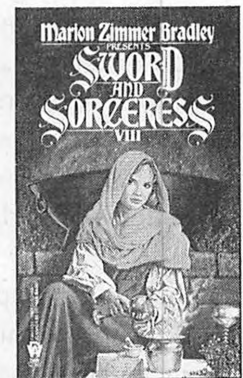
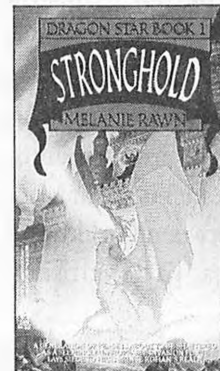
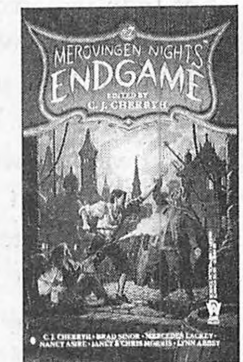
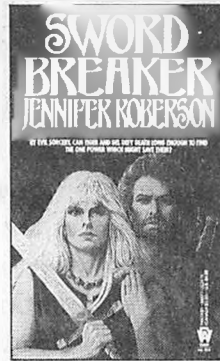
Once again the realm of Valdemar is at risk, for Ancar of Hardorn will use every weapon at his command to conquer Valdemar. And it is Elspeth, Herald and heir to the throne, who must take up Ancar's challenge, abandoning her home to find a mentor who can awaken her untrained mage abilities to help Valdemar survive the onslaught of an enemy able to wreak greater devastation with spells of destruction than with swords...

0-88677-489-6 Fantasy/Original \$18.95 (\$24.95 in Canada) Oct. '91

RADIUS OF DOUBT (The Patterns Of Chaos #1) by Charles Ingrid

Palaton is a *tezar*, gifted with the power to navigate the Patterns of Chaos, able to pilot a starship from one planetary system to another at FTL speeds. As his world hovers on the brink of civil war, Palaton is sent to pursue rumors of a planet where forbidden experimentation is being carried out—experimentation which could renew a *tezar's* unique abilities with the aid of a race that has not yet won Compact membership, a race that calls itself "human."

0-88677-491-8 SF/Original \$4.99 (\$5.99 in Canada) Oct. '91



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EDWARD E. ("DOC") SMITH

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Now for a few specific items that struck me as being worth mentioning in detail. Lowndes, writing in *Future* (November 1952) said, "Norvell Page's *But Without Horns* is, to my way of thinking, not only the outstanding, but the only plausible approach to the superman theme." He is the only critic in this study who did not bow down and worship *Odd John*. Thus, the editors of *Fantasy and Science Fiction* (Boucher & McComas) say (September 1953) "Olaf Stapledon remains the greatest thinker in science-fantasy." Now to my way of thinking, *Odd John* remains one of the poorest pieces of characterization and motivation ever perpetrated. He was, by definition, a superman—yet he lived a life of hopelessly abysmal frustration and futility and wound up a suicide. Hurrah for Lowndes!

Yet this same Lowndes went 'way, 'way off the beam when he reviewed Jack Williamson's *Seetee Ship* (*Dynamic*, June 1953). About Jack's *Spaceman's Handbook* and the chromium-plated gingerbread on the old house he said, "Every last meticulous detail ... is as false as a dollar drum." This statement is simply, definitely, and demonstrably untrue. Engineering and technical handbooks are the most important tools of my particular trade; I have worked with them for forty-odd years; and anyone who cares to check will find many worse passages in Perry, Knowlton, Marks, Kent, and Shunk—the five best current handbooks—than the one Lowndes was screaming about. And as for chrome-plated gingerbread not getting rusty and dingy, all he has to do is look at his own automobile—or, if his trim is still in good shape (if it is, it isn't one-fiftieth as old as Jack's house was) he can come and look at mine!

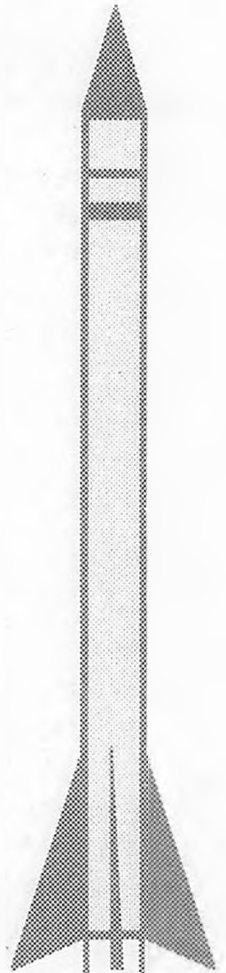
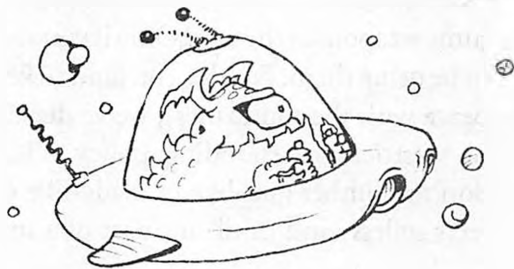
Finally, any article on criticism must have a paragraph or so on Damon Knight. I could not find enough of his detailed

reviews to compute figures statistically significant to the first decimal in all cases; but the indications were that he is in a class all by himself.

He agrees with one side in his review (*Science Fiction Adventures*, February 1953) of Taylor Caldwell's *Devil's Advocate*. "This eloquent novel," says its jacket, making two mistakes in three words." However, this same critic says (*Fantasy & Science Fiction*, September 1953), "... a large volume by another man often labelled 'a master of fantasy,' A. Merritt's *Dwellers in the Mirage* and *The Face in the Abyss*. We note this for those who seem to like this writer's work..." And, a few lines later, "Isaac Asimov's *Second Foundation* and E.E. Smith's *Second Stage Lensmen* ... should appease the appetites of those who, for reasons we have never understood, are willing to go on year in and year out reading hundreds of thousands of words about Foundations and Lensmen."

The Greeks may have a word applicable to the quality of critical acuity—or of inexplicable selectivity—displayed in tying Merritt, Asimov, and me up into a bundle and tossing us down the drain—but I don't know Greek.

To sum up: From a statistical analysis of approximately nineteen hundred reviews and criticisms published in magazines of imaginative fiction, I conclude that the best and least biased have been written by P.S. Miller and published in *Astounding Science Fiction*; the poorest and most strongly biased have appeared in the *Magazine of Fantasy and Science Fiction*. ☛



A FEW WORDS ABOUT MANNERS

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by *Garth Spencer*

I've been asked to write something for this program book about fannish etiquette, partly because I keep screwing up, and partly because I keep trying to sort out what will make life easier and more pleasant for everyone. With the growth of fandom, and of convention attendance, there seems to be a consequent increase in poor manners. (However, I may have a warped view of what's going on, since I tend to collect horror stories.)

Should we drobe the mundanes? That is, should we amuse ourselves by shocking or offending people who don't know there's a con going on, won't make allowances, and wouldn't be interested in doing so if all things were explained to them? Some of us get a kick out of going out in public in costume (especially far-out or microscopic costumes), and far be it from me to tell anyone not to enjoy themselves, but I'd suggest that wearing green tights in Vancouver's red-light district is probably a bad idea.

I would also suggest that caution be taken when wearing weapons in public. The last time some of my friends did this in Vancouver, they suddenly found umpty-five RCMP firearms trained on them, were handcuffed and induced to eat pavement for a little while. Eventually, it was established that their guns were toys and the weird costumes were just weird costumes. (Now you know what we mean when we say the horsemen don't have a sense of humour.)

Do we have any problems with costume weapons at the con? Only if you seem to be using them. For this con (and to keep peace with the mundanes), we've decided on a strict peacebonding policy. Please don't unlimber gun-like or blade-like objects unless (and until) it's part of a mas-

querade performance, and then with prior arrangements.

Can you playfight in the halls? I would say not. As it happens, the Mounties have a detachment on the campus. For similar reasons, I would eschew Logan's Run games, public nudity or near-nudity, and public sex (or anything that looks like it). If you're going to be sick, try to hit the toilet. If you're really sick, you should get over to the University Hospital.

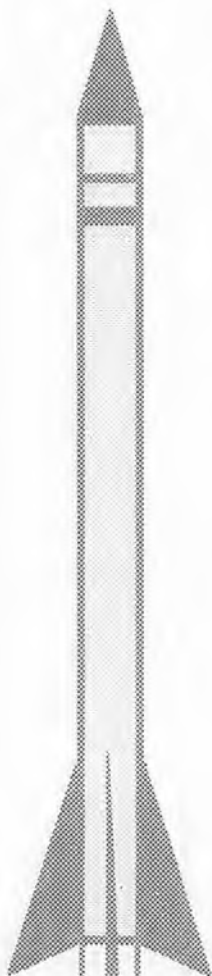
Can you fraternize with the sex that's attractive to you? Well ... Do you know anything about medieval courtesy? If not, I suggest you try to find out something about it. If you have any questions, ask any of the mediievally-dressed gentlemen and ladies at large. They're all very good at tourneys and SCA wars. They're also very well-versed in flirtation.

Can you hang out in the Green Room or the Pink Room? If you're a program participant, and about to participate in some programming, then you belong in the Green Room. If you've volunteered to do something at the con (like standing at the Artshow Door for upwards of three hours), you deserve to hang out in the Pink Room*. Otherwise, we do have two hospitality suites (smoking and non-smoking) for your hanging-out pleasure.

Can you hang out in the Fanzine Room? Sure, if you're a fanzine fan, or want to know what the word means, or just want to have some great conversations about science fiction. We'd rather that you're not sick, or have sex, or play-fight in there, however.

Can you ride up and down endlessly in the elevators and bug the other con-goers? Well, if you don't want to *stay* at the con, you might do so. Once.

* Editor's note—you get to hang out in the Pink room after you've logged 10 hours of volunteer time. Do it—it's fun!



Things to know about Vancouver and Canada

- Vancouver only has about a million and a half people, so you may not get your minimum daily smog requirement. Bring smog supplements if your doctor prescribes them.
- Until recently Vancouver has had unnaturally pure water; you may wish to bring your own or bring pollution supplements from Los Angeles.
- Canadian moose will not show up on city roads, whatever you read in the papers.
- Toques (watch caps) are not standard equipment. Well, maybe in winter.
- Don't mess with the Mounties. (They always get their fan.)
- Don't mess with the Mounties. Or their horses.
- Or their dogs.
- Our politicians are really the same as yours—the names are just changed to protect the guilty.
- er...
- That's it.

If you have a pet rat, I'd suggest that you keep it out of sight. The mundanes quite aside, you might lose it to someone's pet snake (or lunch).

If you have critical comments at any time to make about the convention departments, please do make them—at the gripe session. We use this kind of feedback.

Hospitality Suites are for all con members. We used to suggest donation fees to cover drinks and food, but now the University is providing catering and a licensed bartender, so they'll ask for money. Allow me to suggest that you be very, very nice to the Hospitality staff.

Eating: don't eat anything if it's moving. Don't eat someone else's food (ie. off their plate, or in their room without being offered some). Don't eat someone else. Don't eat with your hands, except pizza, or at McDonald's. Do eat a few meals a day.

How little can you wear? On campus, dress as you would at home, or at any other con. If you take the hike down to Wreck Beach (pant, wheeze), clothes are optional. For your own protection, however, I'd suggest you bring some sunblock, and read the Wreck Beach article (and etiquette guidelines) elsewhere in this program book.



Garth Spencer says "what?" and "Where's the coffee?" for a living.

FAN'S GUIDE TO VANCOUVER

32

by John Raymond Lorentz

In 1977, I attended Westercon XXX, held in Vancouver, British Columbia. It was my first convention. It was also only the second time I'd ever been in Vancouver. I was immediately hooked on both. I've been attending V-Con, Vancouver's annual convention, nearly every year since. During those years, I've picked up some hints on how to enjoy Vancouver, and I'd like to pass them on to anyone who's planning on attending Westercon 44 this summer. I also want to thank Donna McMahon, who looked at this and provided helpful suggestions and corrections. As a disclaimer, I want to be sure to tell you that I have no connection with this year's Westercon. On the contrary, after co-chairing last year's Westercon (and running Registration), I'm planning on relaxing this year.

THE UNIVERSITY OF BRITISH COLUMBIA

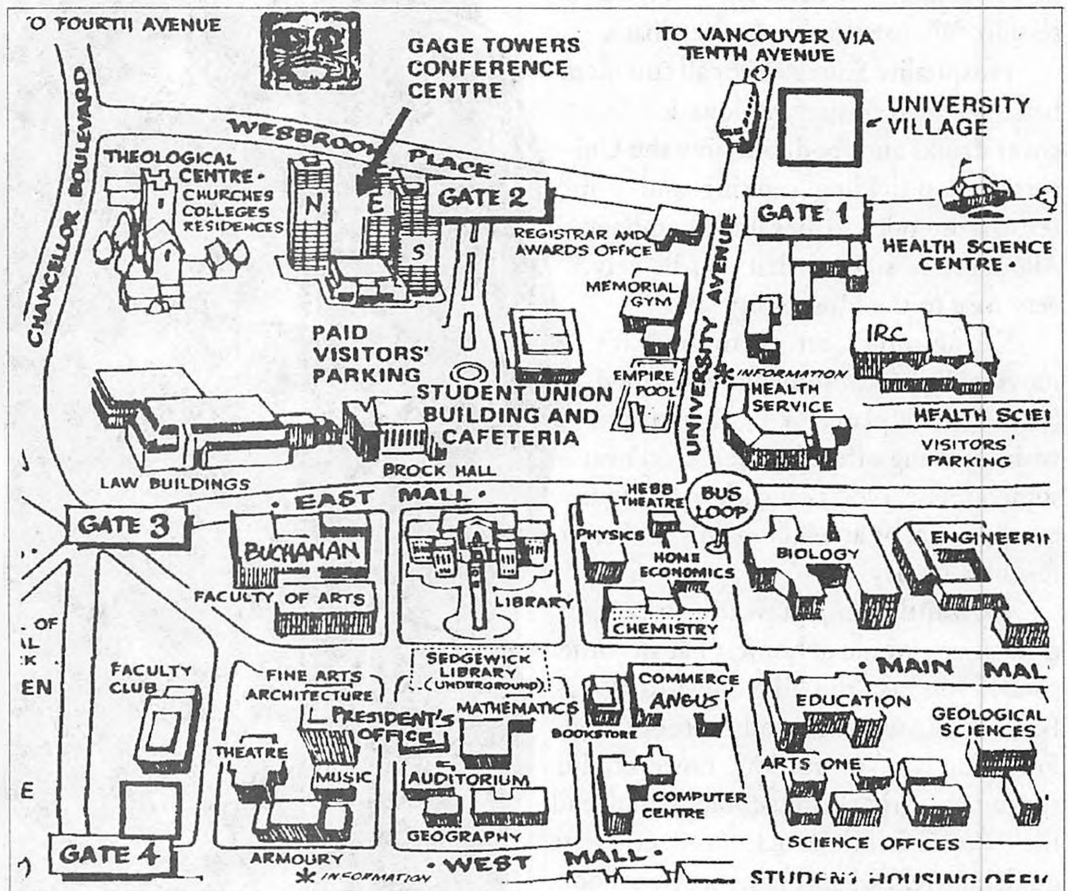
Westercon 44 is being held on the campus of the University of British Columbia.

Food on campus

The Gage complex is about a block away from the Student Union Building (SUB). The SUB has an excellent cafeteria, with several kiosks—each containing a different style of food. The price is good and there's plenty of room to sit. Besides, you only want to eat breakfast or lunch here—look for the “where to eat” section of this article. There is also a small shopping center just off campus, with a drug store and a few places to eat, including an adequate (and very cheap) Chinese restaurant.

Bank Cards/Cash Machines

Gage accepts VISA and MasterCard. And



(unfortunately for your wallet) the SUB building has cash machines for nearly every persuasion of bank network. This is true for most of the city (including the Exchange, though machines on that network are a little harder to find).

Exchanging money

You'll find the best rates at banks or liquor stores. Another way to get the best rate is to use the bank machines—the conversion will be made at the prevailing rates when the transaction is posted to your account.

VANCOUVER—THE CITY

Weather

I can guarantee that while you're in Vancouver, it will be sunny some of the time and raining some of the time. Since the city is right on the ocean (and isn't LA), the temperature won't change much either way.

Getting around Vancouver

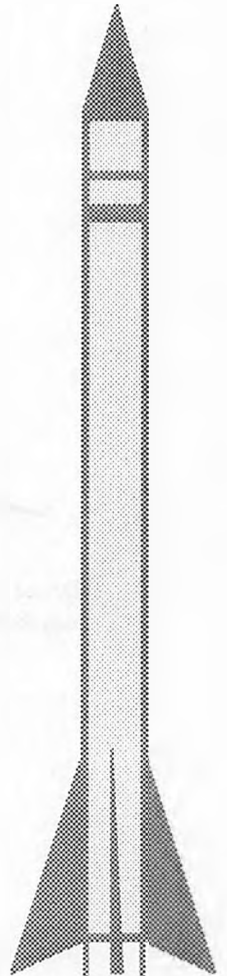
The most convenient way to get around Vancouver is by car. It makes it a lot easier to arrange dinner outings or expeditions to outlying areas. But Vancouver does have an excellent bus and train system. An all-day pass costs \$3.50 and can be used on the buses, the SkyTrain and the SeaBus (see below). It can be used any time after 9:30AM weekdays, and all day Saturday and Sunday. A single fare is \$1.25, more in rush hours if you cross zone boundaries. The SkyTrain was built as part of Expo 86, and is Vancouver's rail rapid-transit (up to 80 km/hr) system. It operates as a subway downtown, and as an elevated train in the suburbs. The line runs from the SeaBus station near Canada Place on the downtown waterfront, past BC Place Stadium and Science World, and southeast to Sur-

rey. Trains run at intervals of no more than 5 minutes. The Sea Bus runs from the downtown waterfront across Burrard Inlet to Lonsdale Quay in North Vancouver. Remember, transfers and tickets for all three forms of transportation are interchangeable.

Where to eat

In my opinion, Vancouver has more good restaurants per person than any other city in North America. This is thanks to Vancouver's dual status as a port city, and as part of the British Commonwealth. This eased immigration of some excellent cuisines. Vancouver is covered with Chinese, Japanese, Greek, Indian (both North American and Asian), and many other types of restaurant—many of them inexpensive. It's almost impossible to recommend any individual restaurants, but I can aim you at some good areas to try. The closest area is in the corridor formed by 10th/12th Avenue and Broadway, which is one block further north. Cruise down these arterials between Alma in the west (about the 4000's), and Cambie in the east (the 500's). Here you'll be given a multitude of choices, including the Grand View (Chinese), another Chinese restaurant that Donna McMahon and I found last year (I can't remember the name, but it's just east of, and across the street from, Safeway on 10th). There's the unnamed Japanese restaurant that—two years ago—served us more than we could eat, for \$9.95 (Canadian) each!

Another good restaurant hunting ground is historic Gastown (check out the steam clock, too), and nearby Chinatown. To reach this from UBC, head east on 10th, turn left on Granville and go across the Granville Bridge. Veer right to the Seymour street exit, and keep going until you arrive at the downtown waterfront.



A FAN'S GUIDE TO VANCOUVER

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Drive one block to Water Street, and you've found Gastown. Chinatown is about five blocks further east. As well as some interesting shops, you'll find Chinese and Indian restaurants. My favorite is the Kilimanjaro, which specializes in east African food (similar to Indian, but milder). This place used to be small and funky. A few years ago, it moved a half-block, into a larger location. The prices went up, but the food's still good.

The third area of note is the West End. After you cross the Granville Bridge (as above, but don't take the Seymour Street exit), turn left on Davie. After a few

blocks, the parking starts disappearing, and the restaurants and shops start appearing. Several of us

found the Quilicum there (1724 Davie) a few years ago.

It's Pacific Northwest Indian, authentic in cuisine and decor. Try it. These three areas are certainly not the only places to find good food. There's downtown Vancouver, there's Granville Island, and there are restaurants all over the place. Have fun!

What to drink

Canadian beer is not the watered-down stuff you find in the States. This is real beer, including some that's brewed in the city, like Granville Island Lager. But the best thing to soothe a dry throat is the cider. It's 6% alcohol, and tastes great on a warm day. (Or a cool night.) Westercon 44 has a cash bar in the hospitality suites. The cheapest sources of alcoholic beverages (beer, wine, whiskey, etc.) are the province-run liquor stores, which are closed Sundays and holidays. There are three stores near the campus. They're located at Dunbar and 18th, about 3000 West Broadway and 3661 West 4th. The latter is by far the best stocked, and is hidden in the lower level of a small shopping center. If you're out looking for a place which serves alcohol, the key words to look for are "licensed premises." If you haven't planned ahead, and need alcohol on Sunday, you can get some at cold beer & wine stores, which are usually attached to pubs. Their prices are, of course, higher than you'd pay at the liquor stores.

WHAT TO SEE

Start on the UBC campus. The university's Museum of Anthropology is at the west end of the campus, at 6393 NW Marine Drive, and contains a world-class collection of Northwest Coast Indian art. It's free on Tuesdays, and \$3 the rest of the time (\$1.50 students, \$1 children, \$7 families). It's open 11:00 a.m.–9:00 p.m. Tuesday and 11:00 a.m.–5:00

Donna McMahon, our own Robbing Hood.



© 1990 Warren Oldsson

p.m. Wednesday to Sunday. Just across Marine Drive is Wreck Beach, Vancouver's famous clothing-optional beach. At the south end of the campus, near the 16th Avenue entrance from Marine Drive, is the UBC Botanical Garden.

Outside the UBC grounds

Head east from the campus to Granville Street, and then left (north) towards downtown. If you turn off just before you cross the bridge, you'll find Granville Island, which is a mix of shops, restaurants, art studios, a public food market and the Granville Island Brewery, which offers tours and tastings. As you cross the Granville Street Bridge, look right and you'll see the site of Expo 86. There's not much left, except BC Place stadium, and Science World (in the "golfball") at the east end of False Creek. This features interactive science exhibits and the Omnimax Theatre, and is great for children. Turn left on Georgia Street and you'll soon find yourself in Stanley Park. The park itself is very pleasant and is also the home of a free zoo (well, the Children's Petting Zoo does cost \$1.70 for adults and \$0.85 for children) and the Vancouver Aquarium. The Aquarium is open until 8 p.m. and costs \$7 for adults, \$6 for students 13-18 and \$4.50 for children 5-12.

Downtown Vancouver

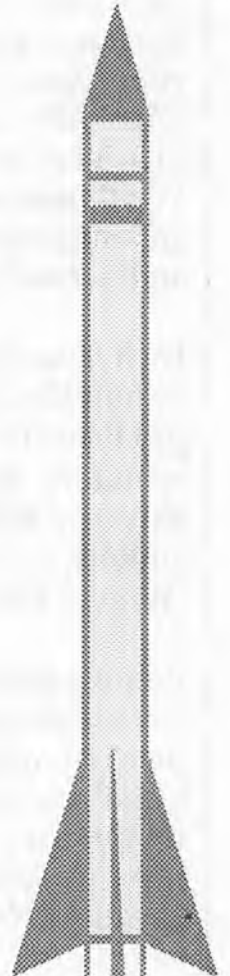
Back in the downtown core, there's Gastown—a collection of shops and restaurants—is near the waterfront just east of Granville. (Take the Seymour Street exit from the Granville Street Bridge all the way to the end, then turn right for a block. Park anywhere you can find a spot.) Three blocks west of Gastown is Canada Place (look for the sails), built for Expo 86. Located therein is the CN IMAX Theater. It's fun. A few blocks east of Gastown, centered at Pender

and Main, is Vancouver's Chinatown, the second-largest on North America. Here you'll find open-air shops, restaurants and the Sun Yat-Sen Classical Chinese Garden (\$3 adults, \$1.50 children).

Getting to North Vancouver

If you stay on Georgia Street, you'll arrive at the Lion's Gate Bridge. Watch out for the lane signals—the Lion's Gate Bridge has three lanes, and the centre lane changes according to the amount of traffic on either side. After you cross the Lion's Gate Bridge, go right (east) a little to Capilano Road, and head up Capilano Canyon. You can stop at the Capilano Suspension Bridge (not for people who are afraid of heights!), but definitely go on to the Grouse Mountain Superskyride. This tram will take you up Grouse Mountain, giving you a gorgeous view of the whole area. While you're in North Vancouver, take in the Lonsdale Quay Public Market (on the waterfront a couple of miles further east of Capilano Road). The market is also at the North Vancouver Station for the SeaBus, which is also a pleasant trip across Burrard Inlet. Staying on the north side, head west on the Trans-Canada Highway for about 10 miles, and you'll be at Horseshoe Bay—shops, restaurants, an underwater game preserve and the ferry to Nanaimo (on Vancouver Island).

Go east when you leave UBC and turn right on Cambie Street, and you'll find Queen Elizabeth Park. Stroll around and visit Bloedel Conservatory. East of Vancouver, in Burnaby, is Simon Fraser University, located on top of Burnaby Mountain. This campus combines award-winning architecture with a breathtaking view. There are free tours hourly from 10:30AM to 3:30PM.

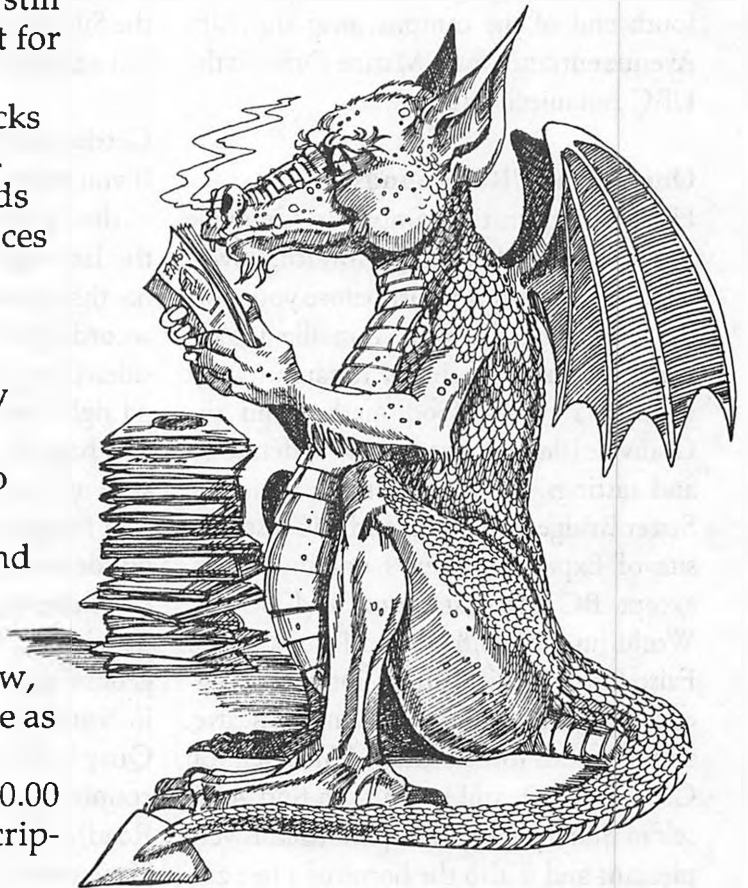


ISN'T IT TIME FOR SOME NEW FRIENDS?

You've outgrown Hansel and Gretel, but the world of faery, magic, and dreams still fascinates you. There's a magazine just for you: Marion Zimmer Bradley's *FANTASY Magazine*. Marion handpicks each story to entertain and amuse you. You'll meet wizards and dragons, maids and magical cats, travel to faraway places and distant times.

Each issue features excellent fiction, beautifully illustrated and handsomely produced on quality paper - a real collectors' item in the making. We also have two columns especially for authors, "A Writer Looks at Writing" and "Writers Talk Back".

Postage rates have gone up, but for now, U.S. subscription rates remain the same as they were when the magazine started: \$14.00 per year. Canadian subs are \$20.00 (payable in U.S. funds); overseas subscriptions are \$30.00. Please make checks payable to Marion Zimmer Bradley, Ltd.



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Marion Zimmer Bradley's *FANTASY Magazine*, Box 249, Berkeley CA 94701

Vancouver Island

This is definitely an all-day trip. Ferries run from Horseshoe Bay (north of Vancouver) to Nanaimo, and from Tsawwassen (south of Vancouver) to Sidney. Both Sidney and Nanaimo are on Vancouver Island, north of Victoria. One-way fare is \$22.50 (Canadian) for each car and driver, \$5 for each additional adult, and the ferries run on the hour 7 a.m.–10 p.m.


If you're driving up from the south, ferries also run from Seattle (I don't know the price) and Port Angeles (on the Olympic Peninsula) to Victoria. (The Port Angeles ferry is \$23 US for car and driver, \$5.75 for each additional adult.)

If you're coming up from Seattle, you may want to consider one of my favorite side-trips: take the Edmonds-Kingston ferry (Edmonds is just north of Seattle on I-5.) This trip will take you by Port Gamble, a restored fishing village (and off-season home of the Flying Karamazov Brothers). You can then go across the Hood Canal Bridge (keeping in mind the reassuring thought this pontoon bridge is similar to the Lake Washington bridge that sank in Seattle last

fall and—indeed—this bridge went through a similar occurrence a few years back), drive on up to Port Angeles and take the ferry to Victoria.

And yet another choice is the Anacortes ferry, which takes a leisurely trip through the San Juan Islands, before reaching Sidney.

When on the Island

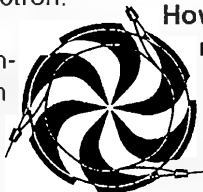
Whichever route you take, the keystone of any trip to the Island is the Empress Hotel, on the waterfront of Victoria. This elegant setting was built in Victorian times. Stop by for an unhurried cup of tea. Nearby are the Parliament Buildings, the Provincial Museum (which is excellent) and the Undersea Gardens (which is a tourist trap). Speaking of "gardens", do visit the Butchart Botanical Gardens, north of Victoria. At the south end of downtown Victoria is Beacon Hill Park, containing "the world's tallest totem pole". And midway between Sidney and Nanaimo is the town of Chemainus, which has become one big art gallery. 

TRIUMF OFFERS FREE TOURS

TRIUMF (TRI-University Meson Facility) is a world-class nuclear physics research laboratory on the UBC campus. At the heart of TRIUMF is the world's biggest cyclotron.

Currently, staff and research scientists at TRIUMF are researching such diverse topics as:

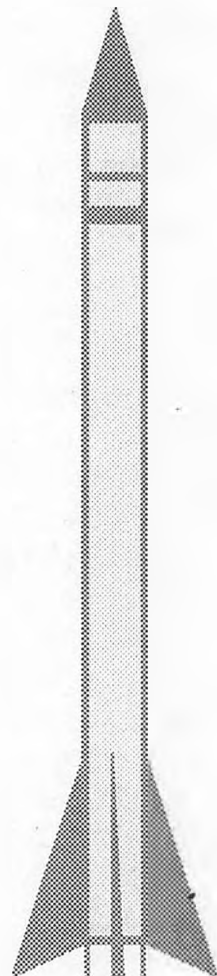
- What forces hold the nucleus together?
- How do newly-discovered types of superconductors work?
- Can sub-nuclear particles be used to treat cancer patients?
- How can we do muon-induced cold fusion? (no you can't do it in your bowl of Rice Krispies!)



Tours are available Monday–Friday at 1100 hrs and 1400 hrs. Call 222-1047 (local 260) to reserve a spot. Say you're with Westercon. Large groups should call ahead to book other times. Each tour takes around 1.25 hours.

How to get there: TRIUMF is about a 40-minute walk from Gage. If you're driving, go south down Wesbrook Mall. The #41 or #49 buses (from the bus loop) also take you there.

Notes: This tour is not for kids (they get bored), and parts of the tour may be difficult for pregnant or handicapped persons. People wearing spiked heels will have problems with grilled stairs, and the tour also comes with a warning for people with pacemakers.



RESTAURANTS & BANK MACHINES

38

Compiled by Eric Yung

Just when you thought you'd had enough of where to eat! And we've also given you a list of the closest bank machines, too!

Fast Food Joints

Baskin-Robbins. 1881 Cornwall Ave.
Dairy Queen Brazier. 2601 W. Broadway.
Kentucky Fried Chicken. 2560 W. Broadway.
McDonald's. 3310 W. Broadway.
McDonald's. 2095 W. 41st Ave.
Gallery Lounge. SUB Concourse.
Delly. SUB Lower Level.
Pit Pub. Sub Lower Level.
Thunderbar. 6066 Thunderbird Blvd.

Pizza Places

Bella Pizza. 2525 Hemlock. 732-6565.
Brick Over Pizzeria. 4265 Dunbar St. 228-1822.
Domino's Pizza. 5736 University Blvd. 224-1030.
Olympia Pizza. 2599 W. Broadway. 732-5334.
Panagopoulos 2-for-1. 2517 Alma St. 222-0001.
Pizza 222. 222-2222.
Sasamat Pizza Factory. 2630 Sasamat St. 224-2625.
UBC Campus Pizza. 2136 Western Parkway. 224-6531.

24 Hour Restaurants

Bino's. 2126 W. Broadway.
Denny's. 1296 W. Broadway.

Groceries & Convenience Stores

7-Eleven. 3695 W. 10th Ave.
7-Eleven. 2803 W. 4th Ave.
7-Eleven. 2010 Yew St.
7-Eleven. 2801 W. 16th Ave.
Circle K. 4314 W. 10th Ave.
Mac's. 3701 W. Broadway.
Parthenon. 2968 W. Broadway.
Safeway. 4575 W. 10th Ave.
Safeway. 2733 W. Broadway.

Restaurants

41st Avenue Grill. 2114 W. 41st Ave. 266-8183.
Alma Street Cafe. 2505 Alma St. 222-2244.
Athene's. 3618 W. Broadway. 731-4135.
Cactus Club Cafe. 4397 W. 10th Ave. 222-1342.
Candia Taverna. 4510 W. 10th Ave. 228-9512.
228-9513.
Cannery. 2205 Commissioner St. 254-9606.

Casa Nova. 3667 W. Broadway. 733-4177.
La Cittadella. 5555 West Boulevard. 228-2833.
Culpeppers. 4450 W. 10th Ave. 224-3434.
Diner. 4556 W. 10th Ave. 224-1912.
Dos Amigos. 3189 W. Broadway. 732-6644.
Earl's Cafe. 1601 W. Broadway. 736-5663.
Excellent Eatery. 3431 W. Broadway. 738-5298.
Excelsior. 4544 W. 10th Ave. 228-1181.
Fogg 'n Suds. 3293 W. 4th Ave. 732-3377
Frog & Peach. 4473 W. 10th Ave. 228-8815
Granville Souvlaki. 2537 Granville St. 732-3934
Greens & Gourmet. 2681 W. Broadway. 737-7373
Hong Kong Chinese Food. 5732 University Blvd.
224-1313.
Jericho Restaurant. 3637 W. 4th Ave. 734-7573.
King's Head Creative Food & Beverage Company.
1618 Yew St. 733-3933.
Lalibela. 2090 Alma St. 732-1454.
Las Margaritas. 1999 W. 4th Ave. 734-7117.
Nyala Ethiopian Restaurant. 2930 W. 4th Ave.
731-7899.
Ona's Vietnamese Cuisine. 1905 Cornwall Ave.
738-3818.
Orestes. 3116 W. Broadway. 732-1461.
Portobello. 1835 W. 4th Ave. 734-0697.
Red Robin. 3204 W. Broadway. 732-4797.
Red Leaf Restaurant. 2142 W. Parkway. 228-9114.
Ridge Garden. 3113 Arbutus St. 736-7006.
Sami's on the Beach. 2202 Cornwall Ave. 737-7777.
SUBway. 6138 Student Union Building Blvd.
Tang's Noodle House. 2806 W. Broadway. 737-1278.
Ted's Place. 2893 W. Broadway. 734-1811.
Thai House. 1766 W. 7th Ave. 737-0088.
Tortellini's. 6138 Student Union Building Blvd.
Uncle Willy's. 1941 W. Broadway. 732-4814.
Valentino's. 4432 Dunbar St. 738-3186.
Varsity Grill. 4381 W. 10th Ave. 224-1822.
Yew Street Cafe. 5688 Yew St. 261-5614.
Fellini's. 2134 W. Parkway. 224-5615.

Instabank Teller Machines

SUB Concourse
SUB Lower Level
2490 Main St. Main and W. Broadway.
958 Denman St.
2102 41st Ave. 41st Ave. and Kerr.
2200 4th Ave. 4th Ave. and Yew St.
8324 Granville St. 67th Ave. and Granville.
2601 Granville St. 10th Ave. and Granville.
3168 W. 12th Ave. Vancouver General Hospital.

Dear Westercon,

You are cordially invited to attend a B A S H in support of the Glasgow in '95 bid for Worldcon. Look for our signs posted around the convention for the venue and time or follow the aroma of fresh haggis...

The festivities will be in the tradition of Scotland -- warm, welcoming, and inventive. Have you ever tried haggis? Shortbread? Real Scotch Whisky? This may be your chance.

On hand will be several members of the Committee from the United Kingdom, ready to answer your questions and offer you a "wee dram" of the Elixir of Life. You are invited to bring along your favorite brand to share a taste with us.

Floor plans of the facilities as well as the most recent information on plans for the convention will be available. We will also have information on Glasgow and Scotland.

So come and enjoy the good music and good company -- we'll be waiting for you!



For Further information

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5 ST. ANDREW'S RD
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GST (Gouge & Screw Tax) Information

You will be relieved to know that, because Westercon is considered an American convention, we do not have to retroactively charge you our Goods and Services Tax (GST) of 7% on your membership. However, be prepared to pay GST on everything else in sight.

If you're an American, you don't have to pay the GST on certain items. (You lucky devils!) In your registration package, you'll find

a special booklet which you


should read before returning to the States. It contains the information and the forms that you need to apply for reimbursement for the GST. You'll need to keep all of your receipts. (If you are Canadian—tough luck—you do not get an exemption. Sorry. Take it up with Brian.)

Customs Information for Americans

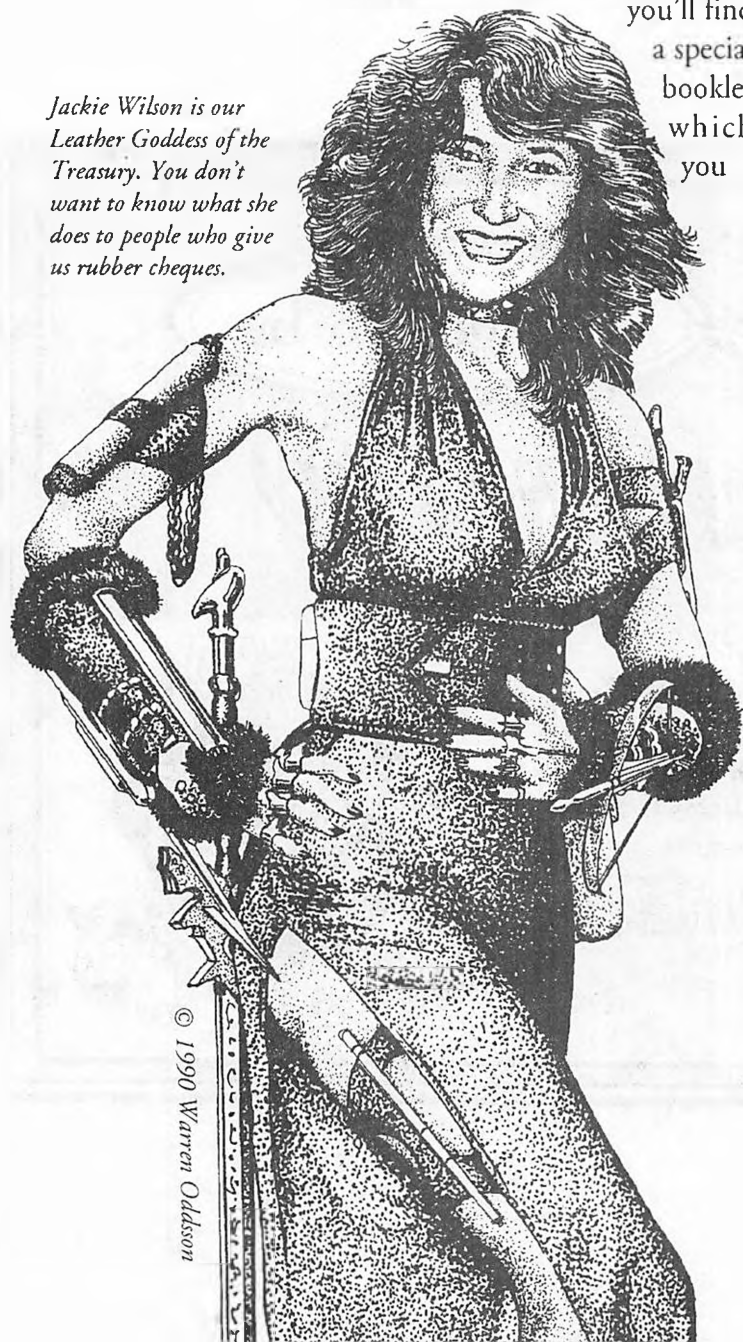
If you purchase items from a US dealer while at Westercon, be sure to keep the dealer's receipts to show Customs that the goods originated in the US, and you're just taking them back where they belong. This way, you won't have to pay duty on them.

Keep your receipts for Canadian goods, too, and declare them on re-entry. You're allowed to bring back \$25 on a day trip, or \$400 if you've been in Canada for at least 48 hours. If you need more information, call the US Customs Preclearance office in Vancouver at (604) 278-1825.

Other money information

The Westercon art show will accept VISAs to pay for art. However, we won't be able to refund cash at the con, should you want a refund. 

Jackie Wilson is our Leather Goddess of the Treasury. You don't want to know what she does to people who give us rubber cheques.



ART SHOW BIDDING RULES

- By bidding on a piece of art, you are contracting to buy it.
- Only convention attendees may bid on artwork.
- If there are three bids on a piece, it will go to auction. If there are fewer than three bids, the piece may be purchased after the auction at the "quick sale" price.
- Bids shall be in dollar increments only.
- All prices and bids are in Canadian dollars.
- Quick sales prices are in effect after the auction only.
- Artwork must be paid for and picked up by 5 p.m. Sunday, or it will be returned to the artist.

GLIMPSE AT V-CONS PAST

41


The British Columbia Science Fiction Association (BCSFA—pronounced “Biss-fah”) began as an offshoot of the science fiction club at the University of British Columbia (UBC). In 1970, a self-appointed BNF (Big Name Fan) named John Mansfield let it be known that he was passing through Vancouver and would be available for consultations. Club members Dan Say and Rob Scott met Mansfield to view his transparencies from several science fiction conventions. During the ensuing conversation he suggested that Vancouver wasn’t yet ready to host a science fiction convention. Mansfield’s apparent condescending attitude towards our local fans served to spur some activity.

Within two months Dan Say announced the first Vancouver Science Fiction convention to be held on Easter weekend in 1971 with Ursula K. Le Guin as the Guest of Honour. Only 65 people attended this poorly publicized affair, but they had a good time. Although the club lost money on this first convention, a second convention was organized the following year, with Philip K. Dick as the Guest of Honour. In spite of high enthusiasm, attendance was still below 100 and money was lost again. These first two conventions had no banquets (we tried, but couldn’t interest enough people), no huckster room (we tried, but there

were no hucksters), no artshow (we tried, but there were no interested artists), and only one film. We did drink and dress funny, though.

After a two year hiatus during which the University club withered and BCSFA blossomed, V-CON III, with Frank Herbert as our Guest of Honour, was organized. A much more professional attitude was apparent, and as a result four hundred people attended, a banquet was held, and an artshow and huckster room were in evidence. We kept on drinking and dressing funny.


From V-Con III on, although the road was sometimes rocky, both the club and the conventions enjoyed increasing success. Robert Silverberg attracted six hundred people to V-Con IV in February 1975. In the following year, the convention moved from downtown Vancouver to UBC, and the time of the convention changed from February to May. Three hundred and seventy-five people came to V-CONV when Larry Niven was guest of honour. In 1977, we hosted our first Westercon, and postponed V-Con for a year.

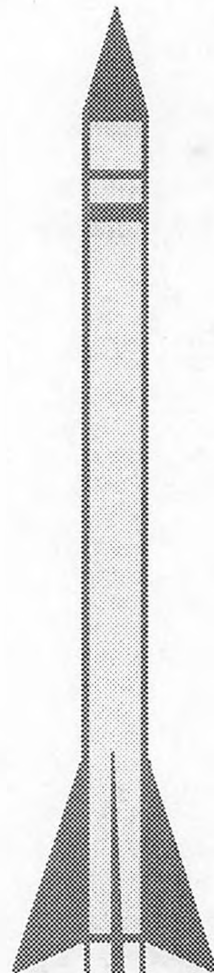
Fourteen years later, in 1991, Vancouver is once again hosting a Westercon. We’re still drinking and dressing funny, and we’re glad that you’ve joined us! 

GAGE RESIDENCE INFORMATION

The Walter Gage Residence is located on the northeast corner of the UBC campus and is accessible from Wesbrook Mall at Gate 2.

Check-in time is 2:00 pm (1400hrs) at the Front Desk. Payment for accommodation is expected upon check-in. They’ll accept Canadian currency, travellers’ cheques, Visa or MasterCard. Personal cheques are not accepted. Checkout time is 11:00 am (1100 hrs). Luggage storage is available for late departures. Mail should be addressed to the guest, care of the UBC Conference Center, and should include the conference name. There are no phones in the guestrooms. Phone messages can be left at (604) 228-5377. Messages will be taken and posted on a message board in the lobby. Outgoing calls can be made from coin, charge-a-call and credit card telephones in the lobby of each building.

There is limited complimentary parking in the numbered spaces located around the perimeter of the Walter Gage Residence. When the parking space at Gage is full, there is a pay parking lot adjacent to the residence. The reception desk is staffed 24 hours a day to provide general information regarding conference activities, University facilities and services, Vancouver attractions, and assistance in the event of an emergency. 



WHAT'S A B-MOVIE?

42

by R. Graeme Cameron

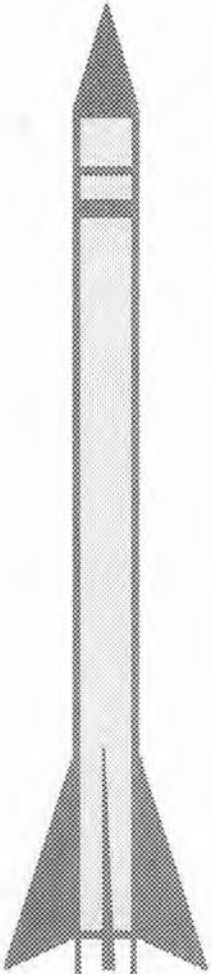
I, God-Editor of BCSFAzine, write reviews of B-movies. What is a B-movie? Traditionally, it's the low budget bottom-half of a double bill. More recently, it's become any formula-ridden low budget exploitation quickie. But the latter description smacks of condescension. The truth is that B-movies are lovingly crafted philosophical film essays, often cleverly disguised as mere entertainment, containing a self-consistent mythos which explores fundamental human problems. I shall prove this to you by analysing the famous classic B movie *Robot Monster*.

Let us consider the symbolism screenwriter Wyatt Ordnung employs, keeping in mind that his theme is the conflict between reasoning man and emotive man, and where this struggle may ultimately lead us. Note the subtle structuring of the cast. The *Humans* consist of three couples: two children, two young adults, and two elders. Here we have the three stages of human sexuality, the basic paradigm of all that is human. These allegorical figures represent innocence, youthful vitality, and learned wisdom. In sum, the best the human race has to offer. And then there's Ro-Man, representing the monster conflict which threatens humanity, that basic split in our psyche, our Apollonian/Dionysian dichotomy, which is illustrated by the contrast between Ro-Man's robot aspect (metal helmet, antennae, face hidden by a blank white cloth) and the beast aspect which his obscenely shaggy body amply demonstrates. Wyatt Ordnung speaks to us all when he poses the problem. Can we destroy the monstrous wound we have ourselves created?

Consider innocence as a weapon, or at least as a form of defence. The boy often escapes because he can outrun the ponder-

ous Ro-Man. Yet we all know that to deny the reality of danger through the ignorance which innocence offers is an illusionary form of safety at best. Ordnung is quick to prove this in what must be the most callous and brutally shocking moment of violence in cinematic history. (You think the shower scene in *Psycho* was the worst? Read on.) Ro-Man confronts the little girl walking alone on a barren hillside. "WHAT ARE YOU DOING HERE?" he thunders. The girl stares defiantly up at the alien and replies, "I'm not afraid of you. My daddy won't let you hurt me." Ah, the sweet trusting innocence of childhood. The Ro-Man lunges for her. We do not see her death. It is not necessary that we should. The idea suffices. The scene alludes to the loss of innocence we've all shared, the end of childhood, the entry into the adult world of sexual passion, the eternal adult problem of uniting mind and body in a coherent whole, a problem made more difficult by the growing power of the Ro-Man within us all. Wyatt Ordnung warns us innocence is not enough. Innocence is fatal.

Perhaps we can turn to learned wisdom? To the rational mind warmed by experience and calm, civilized, humanitarian consideration? The professor has witnessed the destruction of the human race, yet believes Ro-Man will spare the few who remain if they can prove they are not a threat to him. What an idiot. Naturally his efforts to placate Ro-Man place his family in even greater danger. This is perhaps Ordnung's wryest comment on human progress. Wisdom is a form of innocence and just as fatal. At best we might influence our Apollonian aspect, but the realm of Dionysus is beyond common sense, beyond rational awareness. The best of what we've become is ineffectual in the face of the worst of what we've become. Paradoxically, our growing sanity is but a symptom



The New York Review of Science Fiction

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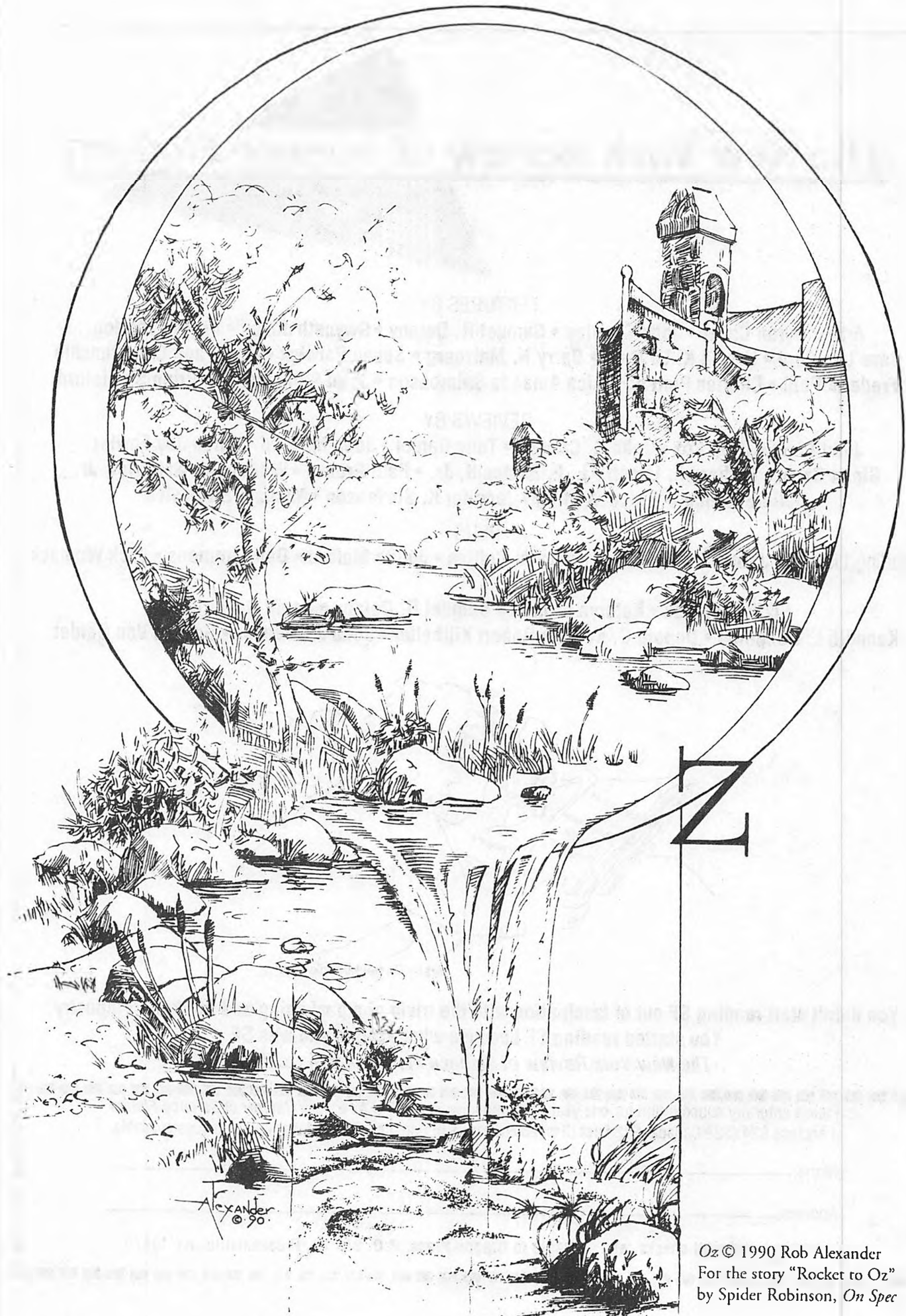
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Alexander
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For the story "Rocket to Oz"
by Spider Robinson, *On Spec*

of our developing psychosis. It's bold of Ordnung to point this out.


So the future lies with youthful vitality, with the lust for life, and above all, the power of love, which solves so many problems in so many films? Only a mixture of innocence and wisdom fired by enlightened human *lust* can save us from the egalitarian ant-mind nightmare of the Ro-Man? Alas ... no. As Ordnung and Director Phil Tucker clearly show. First, they take great pains to establish the essentially innocent power of the young couple's sexual fervour, as in the two-way TV repair scene, her hand on his, guiding his turgid soldering iron gently within the electronic components, saying, "No, not like that ... That's right ... Ohh, Yes!" Ironically, their initial attempt fails. Do they give up? No. Consider the man's inspired comment: "Don't you realize, it's impossible, but you almost did it!" (Perhaps the best piece of dialogue illustrating man's eternal optimism ever recorded on film.) All this is doomed, for just as the professor fell prey to the inhuman Apollonian robot-mind of Ro-Man, his daughter succumbs to the raw Dionysian power of Ro-Man's animal body. Her sexual excitement on volunteering to meet Ro-Man alone is so obvious her entire family wrestles her to the ground and ties her up. Later, when the powerful Ro-Man succeeds in carrying her off, her patently phony screams, delighted smile and half-hearted kicks reveal how pleased she really is. Will she tame the monster conflict? Heal the wound? No, for the lustful Ro-Man is repeatedly called away from the great experiment of unification (which he is as eager as she to attempt) by demands from his leader—the Great Guidance—(read: the mind desperately seeking control) for information on what is going on. She is ultimately rescued, and Ro-Man experiences enormous frustration as any personi-

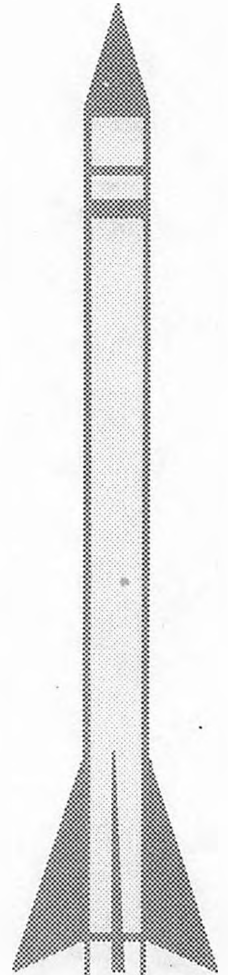
fication of humanity's greatest internal conflict rightfully should. Alas, when Ro-Man learns the power of love is useless, a chain-reaction of doubt and confusion is triggered in his mind, his two aspects warring. Ordnung's subtlest manoeuvre, the image of the problem experiencing the problem it represents, a lesson for us all.

As a final consequence of the dilemma, the Great Guidance destroys the Earth and everything on it by unleashing a ray which runs time backwards, spawning dinosaurs, etc., until nothing remains, for it has not yet formed. Is this Ordnung's sly hint that we still have a chance? Let us hope so. By showing us what won't work, Ordnung and Tucker urge us to find out what will work, and stimulate us to survive. This is truly a message for our time.

Director Phil Tucker, in reflecting on the significance of *Robot Monster*, stated: "For the budget, and for the time, I felt I achieved greatness."

See what I mean about B-movies? If you approach them in the right frame of mind, they are veritable treasures of the human intellect. I would suggest you view *The Slime People* someday and discover this for yourself. Then there's *The Killer Shrews*, *Teenagers from Outer Space*, *Attack of the Giant Leeches*, a host of wonders just waiting for you! Classic gems all! Good viewing, friends!

—The Graeme 



SO WHAT'S AN ELRON?

46

by R. Graeme Cameron

If we honour the greatest, should we not also recognize the least?

— David George, V-Con III

An Elron is a bronzed lemon ... which incidently has nothing to do with a certain well-known writer named after Mother Hubbard. The Elron has a long and distinguished history, going back to V-Con One (which wasn't called V-Con One, but who cares?) way back in 1971.

I recall that *my* home movies (remember, this is before the invention of video, I'm talking 8mm film! — and I don't mean Super 8mm) were shown to a befuddled crowd to illustrate the movie that won the Worst Film award that year, *Planet of the Apes*. (Those who thought the clips were literally from said movie must have been bitterly disappointed upon viewing it for the first time to discover there were in fact *no* scenes of a GI Joe covered in plasticine — a cheap Godzilla effect — stumbling about an HO scale train set. But life is full of shattered expectations.)

Over the years, the Elrons have proven to be stunningly accurate, as witness the two occasions when the Least Promising New Author Elron was awarded to Jerry Pournelle (V-Con III & V-Con IV). Jerry is currently a contender for the Least Promising Old Author Elron, which last year was won by Isaac Asimov (an infamous workaholic who continues to produce works on every conceivable subject, including himself).

I might mention that last year the runner-up to the Least Promising Dead Author Elron was Philip K. Dick, who, ever since he died, became vastly more prolific, churning out an incredible number of — ech! — mainstream novels, which just goes to show what kind of mindset it

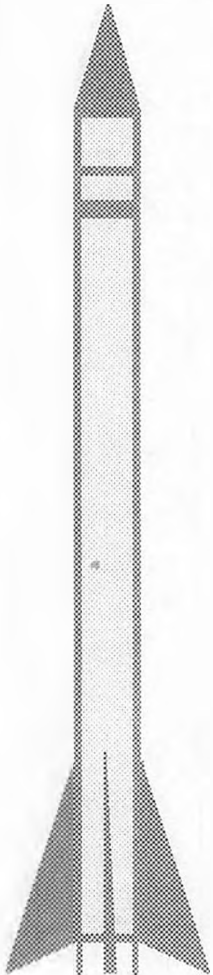
takes to write for mundanes.

Perusing the list of past Elron winners is an educational experience. Consider the Judge Roy Bean Award for Pettiest Threat of Resort to Legal Action When No Such was Called For, which was presented at V-Con 7 to the PBS TV series *Nova*. Seems there was this upstart magazine that was going to call itself by that name. The suit forced the magazine to call itself *OMNI* instead. Betcha didn't know that.

The alltime Elron winner is John Norman, who has been awarded an Elron no less than ten times! (Well, to be fair, the first award was only a bronze lentil.) I feel justified in listing them here, as they well illustrate the vast scope of John Norman's contribution to the Elron awards:

- 1) Semi-literate Fetishism Elron (lentil). (V-Con 3)
- 2) Hall Of Shame Elron: for creation of new genre "Bondage Sword & Sorcery." (V-Con 4)
- 3) Elron For Assault On The English Language With Strange And Perverted Overusage Of The Comma And Semicolon: *Marauders of Gor*. (V-Con 5)
- 4) Hall Of Shame Elron: for self-plagiarism. (V-Con 6)
- 5) Elron for Worst *Gor* Novel for 1979/80: *Fighting Slave of Gor*. (V-Con 9)
- 6) Elron for Worst *Gor* Novel of 1981: *Guardsman of Gor*. (V-Con 10)
- 7) Worst *Gor* Novel Elron: *Blood Brothers of Gor* (a tie with shared award going to Sharon Green for her novel *The Warrior Within*). (V-Con 11)
- 8) Worst *Gor* Novel Of The Year 1985. (V-Con 14)
- 9) Worst *Gor* Film Elron: *Gor*. (V-Con 16)
- 10) Brass Bra Elron For Best Feminist *Gor* Movie: *Outlaws of Gor*. (V-Con 17)

I tell you, the Elrons just wouldn't have been the same without good old John Norman.



GRAEME CAMERON

47

Mr. Science, this year's winner of the Aurora Award for his "Ask Mr. Science" column, did last year accept an Education is No Guarantee of Intelligence Elron on behalf of The Entire World Scientific Community. Why? In this time of escalating environmental problems, the one genius with *all the correct solutions has been totally ignored* by his peers. I refer, of course, to Mr. Science. Here is an example of his genius: When asked if the ozone layer could be saved, he replied, "Certainly. If 500 very large nuclear-powered Tesla coils are taken to the upper altitude limit of heavy lifting balloons, enough ozone can be generated to replenish the ozone layer in a matter of several weeks." And has Mr. Science's solution been taken up, is it being funded, or even being talked about? No, the world scientific community convinced the politicians to ignore Mr. Science. So it was only fair the award be presented to Mr. Science himself, to be held in trust until such time as the world scientific community recognize he is the only scientist who can save us all from impending catastrophe.

Though, to be truthful, Mr. Science himself was not available to accept the award as he was extremely busy in his laboratory testing the limits of self-restraint in nymphomaniacs. We can expect him to present the results at this Convention. To spot Mr. Science in the hall, wait till nightfall, then watch for the

beard which glows in the dark!

The first Elron awards were presented by Mike Bailey. Yours truly, the humble God-Editor of *BCSFazine*, R. Graeme Cameron, presided over last year's flaying of the inept. I promise more of the same this year. So attend the closing ceremonies and witness the annual thrusting of the Elrons (upon the hapless) if you dare! ☸☸☸



The Graeme as the Phantom of the Elrons.

FANNISH TEST

48

Edited by Rick Smith

Take this test to find out if you're a closet mundane!

PART I: POSITIVE POINTS (Score +1 point for each Yes answer. 100 points maximum)

Costumes (7)

- Have you ever worn a SF/F T-shirt at a con?
- Do you fairly often (10% of the time or more) wear a SF/F T-Shirt out side of a con?
- Have you ever worn a hall costume?
- Have you ever worn a hall costume *outside* of a con?
- Have you ever freaked 3 or more mundanes at the same time with your costume?
- Have you ever worn an very sexy costume at a con?
- Have you ever entered a costume contest?

General (7)

- Do you have a SF/F bumper sticker?
- Have you ever brought a neo (Con Virgin) to a con?
Have you ever volunteered at a con?
- Have you ever been on a ConCom?
- Do your family or co-workers believe you are weird or dangerous?
- Have you ever taken the fannish purity test?
- Do you have a fan name? (Only one point even if you have several)

Fanzines / Clubzines (5)

- Do you read one or more fanzines?
- Have you ever contributed to a fanzine?
- Have you ever criticized something in a fanzine?
- Have you ever produced a fanzine?
- Do you aspire to become, or are you now a FAAN?

That Writing Thing (4)

- Have you ever wanted to write SF/F?
- Have you ever discussed a SF/F story at a con?
- Have you ever participated in a Writer's Workshop?
- Have you ever submitted a SF/F story to a publisher?

SF & F Art (6)

- Do you check out art shows at cons?
- Have you ever bid on an item at an art auction?
- Have you ever purchased an item at an art auction?
- Have you ever given an artist ego-boo at an art show?
- Have you ever gone on a guided tour of an art show?
- Have you ever displayed your work at an art show?

Above And Beyond (1)

- Do you usually clean up someone else's mess at least once per con?

Gaming (3)

- Have you ever organized a game at a con? (party games count)
- Have you ever gamed at a con for 4+ hours?
- Have you ever GMed a RPG at a con?

Hospitality (6)

- Have you ever gotten blitzed at a con?
- Do you give to the donation jar in hospitality or parties?
- Have you ever forgotten what room you belong to?
- Have you ever been in hospitality at closing time?
- Have you ever developed a relationship (Non Sexual! Jeez, do you people think of anything else? Those questions are later...) with a person that you met in hospitality?
- Have you ever talked to a BNF or a GoH in hospitality?

The Hotel (on the cheap) (5)

- Are you constantly polite to hotel staff?
- Do you clean up after parties in rooms?
- Have you ever gone to a con without prearranged accommodations?
- Have you ever camped in the hotel?
- Have you ever gone to a con where your main source of food was hospitality or parties?

Con Enthusiasm (7)

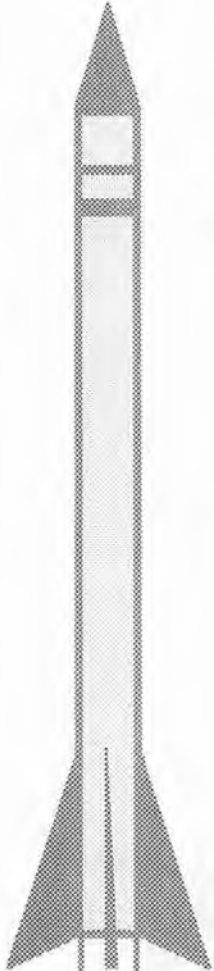
- Have you ever driven 1000+ km to go to a con?
- Have you been to 10+ cons?
- If so, have you also been to 20+ cons?
- If so, have you also been to 50+ cons?
- Have you ever been broke and gone anyways?
- Have you ever helped a con in trouble?
- Have you ever helped someone in trouble at a con?

Programming And Other Anarchies (7)

- Have you ever gone to programming?
- Do you do programming regularly?
- Have you ever sat on a panel?
- Have you ever buttonholed a panelist after a panel to keep on talking?
- Have you ever taken part in a radio or stage play at a con?
- Have you ever taken part in a turkey reading?
- Have you ever gone to counter-programming?
- Have you ever done counter-programming?
- If so, was your counter-programming more popular than the regular event?

That Interpersonal Stuff (10)

- Have you ever received a backrub at a con?
- Have you ever given a backrub at a con?



ARE YOU A CLOSET MUNDANE?

49

Have you ever given a full body massage at a con?
Have you ever been at a hot tub party at a con?
Have you ever been to a clothing optional beach nude?
Have you ever had a con lover?
If so, have you ever had more than one?
If so, did you have them at the same time?
Have you ever had a long term (12+ months) sexual relationship with a lover met at a con?
Do you perform safe sex?

Singing And Other Stuff (5)

Have you ever sang folk songs at a con?
Have you ever written a filk song?
Have you ever played a musical instrument for a filk or folk song at a con?
Do you know any filk songs off by heart?
Have you ever participated in an Ohmm at a con?

Videos (5)

Have you ever sat thru a very bad movie or video at a con?
Have you ever seen a very good movie or video at a con, that you had not seen anywhere else before?
Have you ever crashed in the video room?
Do you talk about movies or TV show at cons?
Have you ever suggested a movie or TV show for next year's program?

Dancing (5)

Have you ever danced both the Time Warp & Rasputin at a single con dance?
Have you ever done a solo (something in the center of the ring) during Rasputin at a con?
Have you ever thanked the DJ or band for doing a good job?
Have you ever requested a SF/F or cultish song from the DJ or band?
Have you ever given or received a massage from someone met at a dance?

But I Just Read The Stuff (6)

Have you read 5+ books in the last month (at least 3 must be SF/F)?
If so, have you also read 10 books in the last month (at least 5 must be SF/F)?
If so, have you also read 20 books in the last month (at least 10 must be SF/F)?
Can you name 12 SF/F authors in 60 seconds?
Do you have more than 400 SF/F books?
Do you have a home decorated in part (more than 2 rooms) with SF/F art, calendars, models, (NASA and space photographs and art count), and related stuff?

Groupies (4)

Have you ever got an autograph from a GoH?
Have you ever bought a GoH a meal or drink?
Has a GoH or a Guest ever bought you a meal or a drink?
Have you ever became friends with a GoH?

No One Here But... (1)

Have you ever discussed a serious social or global problem at a con?

Know Thyself (And The Abbreviations) (6)

Have you ever SMoF'ed?
Have you ever belonged to a APA?
Have you ever written a LoC?
Have you ever gaffiated?
Do you believe in 'ANSTAAFI?
Is FijaGDH or is FiaWoL with you?

PART II: NEGATIVE POINTS (Score -1 point for each "Yes" answer. -15 points minimum)

TV and The Mass Mind (-4)

Do you watch 20+ hours of TV a week (Not counting VCR movies)?
If so, do you watch 40+ hours of TV a week?
If so, do you watch 60+ hours of TV a week?
If so, do you still have a brain?

Little Brown Puddles (-3)

Have you ever left a large mess for some one else to clean up? (two minutes or more)
Have you ever stolen something at a con?
Have you ever damaged some thing at a con, and not taken responsibility for it?

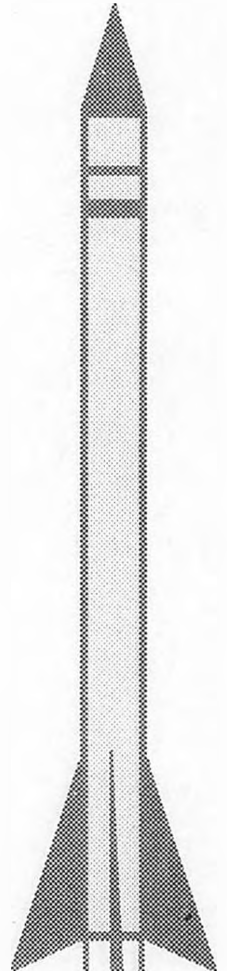
A Kinder Gentler People (-3)

Are you a lousy stinking sexist?
Are you a lousy stinking racist?
Have you ever hurt some one at a con to make yourself feel better (including verbally)?

Fans Will Never Change the World (-5)


Are you illiterate?
Are you innumerate?
Is the only physics you know: Ex-Lax? (Are you proud of being ignorant in physics)
Are you apathetic about the world at large?
Are you a pessimist?

Add the points from the first section, subtract points from the second section, and consult the scoring chart on the next page for your status as a fan.



by Angela Jones

KiddieCon is a place for kids. It is a safe haven for children that are between three and twelve. (Children below three years old are accepted on a potty-training and preschool basis.) We'll have food, games, kid movies, crafts, demos, you name it!

We will be open on Friday, Saturday, and Sunday for babysitting services. Our hours are 10-12, 1-5, and 6-9 every day except Sunday, which will be 10-12 and 1-5. Our rate schedule is \$2 per hour for non-volunteers, \$1.50 per hour for volunteers of eight hours and ConCom. We will need volunteers for overnight services, so drop by and let us know if you are interested. We hope to see you and your kids there! 

USEFUL PHONE NUMBERS

Emergencies

Police	224-1322
Fire	228-4567
Ambulance	228-4567
Poison Control	682-5050
Crisis Centre	733-4111
Rape Relief	872-8212
	875-6011

Sort-Of-Emergencies

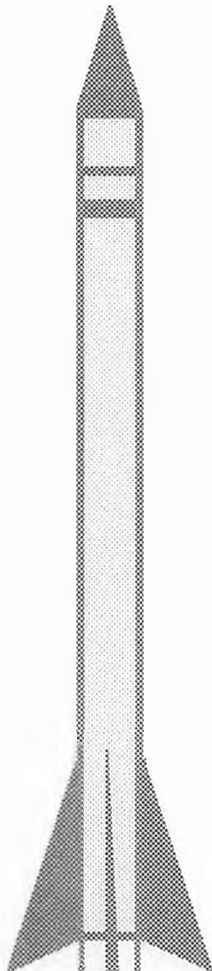
VD Info Line	872-1238
Dial a Law	687-4680
Dial a Bottle	688-0348
Dial a Prayer	266-1621
Dial a Story	931-4401
Narcotics Anonymous	873-1018
University Pizza	224-5843

Just Information

Tourist Information	682-2222
Bus "Service" Info	261-5100
Air Canada	688-5515
Flight Info	666-7321
CP Air	682-1411
Flight Info	689-9166
Pacific Western	684-6161
Greyhound and	
Pacific Coachlines	280-9439
Canadian Customs	666-0545
Weather Forecast	273-8331
UBC Aquatic Centre	228-4521
UBC Museum	
of Anthropology	228-3825

Fannish Test Scoring Chart

- 15 to -10 points is terminally mundane. (You're completely safe, you SoB !)
- 9 to 10 points is very mundane.
- 11 to 25 points is still mundane. (Do you enter here, of your own free will?)
- 26 to 45 points is a neo or fringe fan.
- 46 to 60 points is either a fresh fan or a specialty fan.
- 61 to 70 points is fannish.
- 71 to 80 points is firmly fannish (you have it bad, cures at this point are just too expensive.)
- 81 to 90 points is a BNF.
- 91 to 97 points is a MoF.
- 98 to 100 points is obviously a SMoF. (After completing this test destroy the evidence.)




by Al Betz

51

The Westercon 44/V-Con 19 video program will be made up of three tracks, two of which will operate between 9 a.m. (Noon on Thursday only) and midnight each day through Sunday. These will be located in Plaza North and South, in the Student Union Building (SUB). A third track will run from midnight until noon on Friday, Saturday and Sunday, and will be located in Mary Murrin 3 in Gage.

Selections will include some of the best SF movies and many of the worst. A few, such as "Just Imagine," "The Magnetic Monster," "The Twonky" and "Donovan's Brain" are rarely seen. Although this is definitely justified in the case of "Just Imagine," a 1930 semi-musical prediction of life 50 years in the future, you owe it to yourself to suffer through this classic misfire.

Between 9 a.m. and noon, Track 3, in Mary Murrin 3, will endeavor to show material that is suitable for, or at least not harmful to, children. Cartoons will be shown for a while on Saturday morning.

Some movies, on 16 mm film, will be shown at the theatre in SUB. See your pocket program for the playlist of all the films and videos which will be shown, along with times and locations. 

Machine Sex

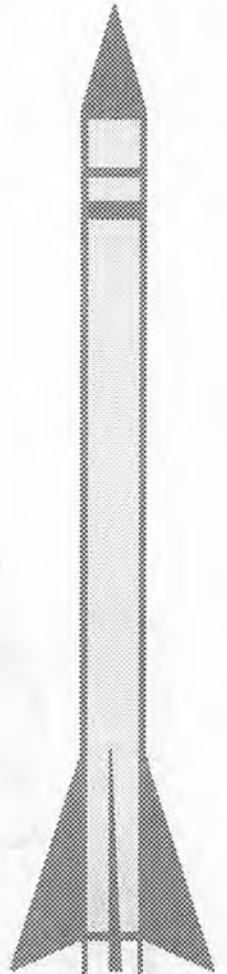
... and Other Stories

Public Reading from
Machine Sex and Other Stories

Candas Jane Dorsey
Sponsored by the Canada Council

Sunday 7 July
3:00 p.m.

SUB Ballroom



WHAT IS JAPANIMATION?

52

by William Chow

What is Japanimation? I've been asked this question many times but I still have troubles trying to find an answer. Here is another attempt to do it again.

The simplest definition is "animation done in Japan." One can argue that it's also any style which has been influenced by Japanese animation, but I will just stick to this simple view.

What is so special about Japanimation? This is another hard question. One simple answer is, "It appeals to me." Others comment that they like the storyline or they like the character designs.

The storylines in Japanimation are unique in their own way. Unlike American cartoons, the Japanese TV series almost always have a continuing story. One episode will lead to the next, and so on, much like a soap opera. However, the shows also contain more intelligent themes than just "bad guy vs good guy" or "shoot 'em up." Another significant difference is the age group at which Japanese animation is aimed. Here in North America, cartoons are aired mainly on Saturday mornings and after school to attract children. By contrast, Japanese anime is scheduled around 5:00 pm to about 8:00 pm, where the audience is late teens and early adult. As a consequence of this "prime time" spot in the TV listings, there are more themes than just "evil vs good," "cute animals," "fashion dolls," and other advertising gimmicks.

Japanese anime portray many real life and science fiction topics like young love, space exploration, civil war, martial arts, and of course twisted comedy. Many people in North America say, "Cartoons are kid stuff." They'd change their minds if they saw "Urotsuki Doji" or "Cream Lemon."

The second main difference with Japanese animation is the style in which the characters are drawn. Although you can comment that it is just a matter of personal taste, there is something that is almost universal in much of the Japanese material. Most people say that they like the "eyes" of the characters. In older shows like *Kimba the White Lion* and *Astro Boy* and newer shows like *Robotech* and *Catseye*, the oversized eyes are the most attractive feature in the characters. I must comment, however, that many people have mixed up characters because "they all look alike." But once people start watching the different films, they start to see the differences between the various character styles. And character design is not the only thing that is outstanding about Japanese animation. In films like *Wings of Honnamise* or *Akira*, the backgrounds are absolutely breathtaking.

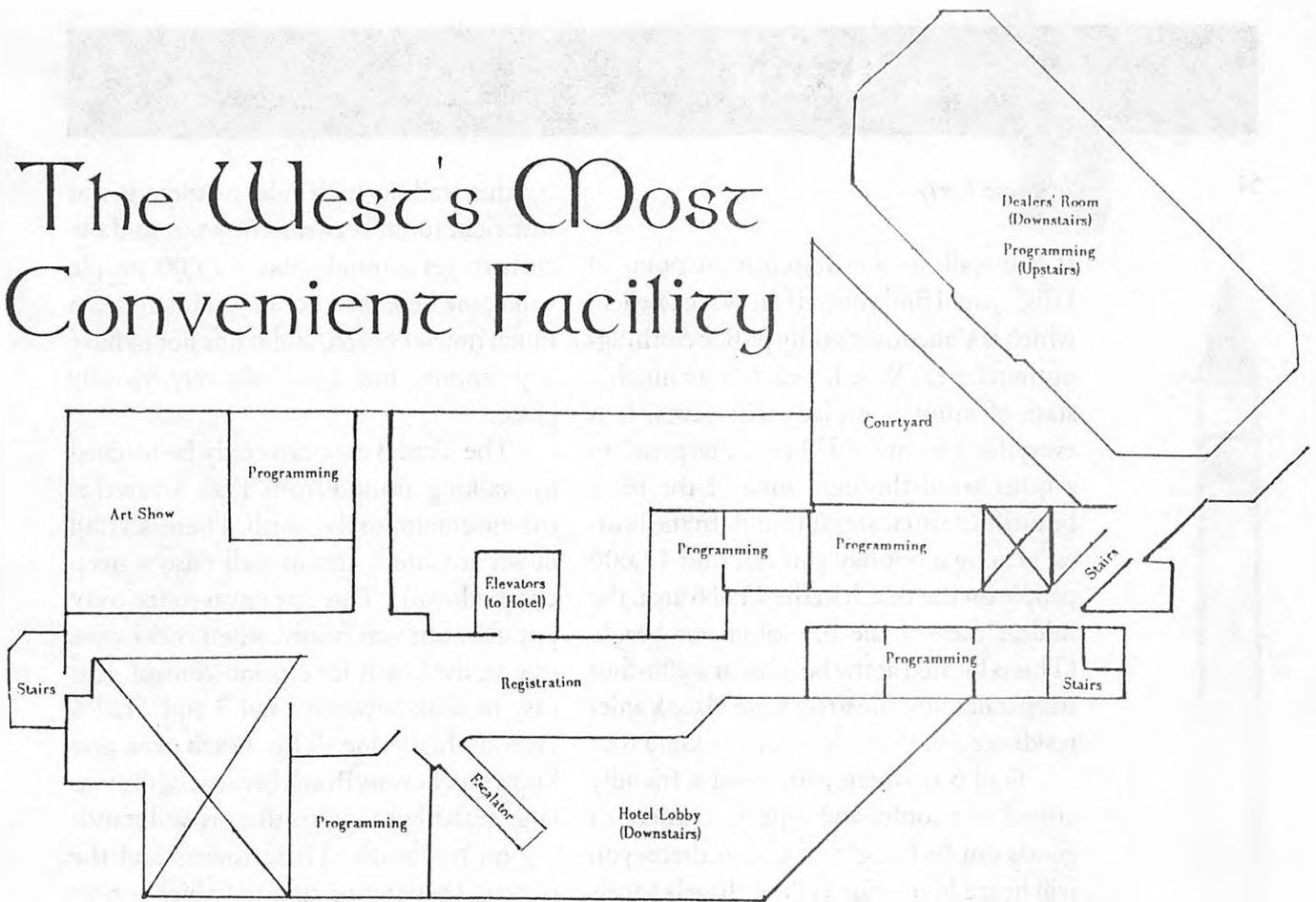
Japanimation is quickly becoming more and more accepted in North America. It finds its audiences at SF conventions, comic stores, fan clubs and of course the TV air waves. It is just a matter of time before it really hits our market here but in the meantime, join an animation club and you'll be able to get as much animation as you can handle!

I'm the coordinator of the local chapter of the Vancouver Animation Club. If you'd like more information, call me at (604) 254-1833 or (604) 253-4227. My address is Vancouver Japanese Animation Club, 2830 East 8th Ave, Vancouver, BC, Canada, V5M 1W9. Do drop by our table in the dealers room to say "hi!"

John Strome is our oh-so-efficient liaison to Vancouver Animation.



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- In the Heart of Silicon Valley
- Fun for All

Vote Santa Clara in '93

by Steve Forty

If you walk to the westernmost point of UBC, you'll find yourself on Wreck Beach, which is Vancouver's only public clothing-optional area. Wreck Beach is as much a state of mind as a place that exists. It is everything from total "Free Enterprise" to a quiet stroll through some of the most beautiful natural areas around. In the busiest area on a hot day you can find 12,000 people on the Beach in the Trail 6 area, the middle area of the 6.5 kilometer beach. (This is located at the bottom of a 200-foot steep trail across the street from Place Vanier residence, on the UBC maps as Gate 6).

Trail 6 is where you'll find a friendly crowd of people, and where a variety of goods can be bought (if Guy is there, you will hear a loud voice yelling "bagels bagels bagels" or "Caesar salads"—and his caesars are famous for taste; there may be Harry's hamburgers, Joseph's sandwich of the century, and pop and juice from various vendors. Of course it's illegal to buy the icy cold beer for \$3 (two for \$5) down there. You can also get massages, haircuts, suntan lotion, T shirts ...)

The atmosphere turns totally magical on some weekend afternoons when various people bring down their musical instruments and 2,000 people gather around to sing. The effect is especially nice when the sun is low in the sky and the Vancouver Island mountains are silhouetted in the distance.

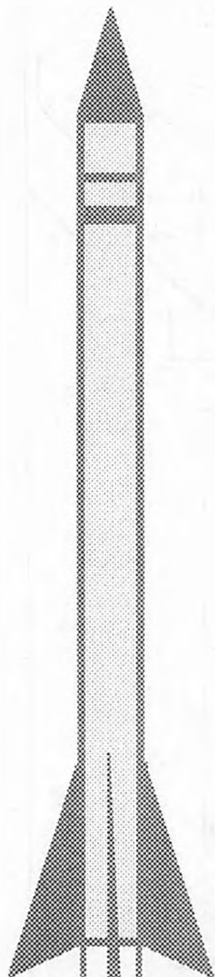
Trail 4 is the area down from the Museum of Anthropology, listed as Gate 4 area on your maps. It's also down a 200 foot steep path (both paths have wooden steps sunk into the path most of the way down), but it is smaller and less sandy than the other beach. It can also be reached by walking around from Trail 6, but there are some rocky areas that are slippery. Do not

try this walk at high tide, as there is not sufficient room between the water and the cliffs to get around. About 1,000 people will come here on a hot day. This area is a much quieter beach, and tends not to have any vendors, but it is also a very friendly place.

The Trail 3 area can easily be reached by walking around from Trail 4 towards the mountains to the north. There is a trail down at Gate 3 area as well (also a steep climb down). This area was once very popular, but was ruined when rocks were put on the beach for erosion control. It is easy to walk between Trail 3 and Trail 4 even at high tide. This beach was also known as Towers Beach because of the two large searchlight towers that are still standing on the beach. These towers and the electrical generating station (which is near the bottom of Trail 3 in the bushes) are leftovers from World War II (there were gun emplacements at the top of the hill at the museum but the guns were removed years ago). You can see one of the old mountings—the big block of cement on the beach which has a ring of worn-out studs on it which fell down the cliff a few years ago. You will also see where UBC attempted to stop sand hills eroding by terracing and planting willows (they have grown much slower than thought, allowing people on top to look down on Trail 3).

Walking around from the north Tower, you continue on a quiet and very rocky area which leads to the far end of the beach at Acadia. You can get to Acadia by walking down a mild slope or along the beach from the farthest parking lot at Spanish Banks. Acadia was popular 11 years ago but the sand has all washed away since then, and the area between it and Trail 4 is inaccessible at high tide.

From the Trail 6 area you can walk beyond a rocky breakwater and along a



marshy shore (this is an area with log-booms in the water) to a quiet area with a little beach surrounded with huge, beautiful trees. This area is also known as the "Gay Beach" in the summer. The other areas are totally mixed, but this area is where most of the gays go.

WARNING! PEOPLE ON ALL THE BEACHES HATE CAMERAS

The Wreck Beach Preservation Society

Wreck Beach has had to fight for its life over the last few years. There has always been a movement to build a road down to the beach, which would ruin the sand cliffs, and destroy the isolation that nude beaches need. Beach users are also fighting very hard to keep the whole 6.5 kilometers "clothing optional" (On a hot day, about 75% of the people are nude). If you go down to the Beach, please take some time to fill out one of the postcards they are handing out, and return it from your *home address*. Every little bit of pressure counts. It would be even better if you wrote your own letter saying how much you appreciate the beach, and to please keep it like it is. The cards are usually available at the bottom of the hill at Trail 6, on a card table with signs all over it. (If you would like to see a bigger beach area —ie. sand put back on some of the rocky beach areas—please mention that in your letter.)

Wreck Beach has been a free beach since the 1920s. It didn't gain even semi-legal status until the late 1960s and early 1970s when people who were charged with public nudity had the charges thrown out of court. In 1975 the Attorney-General of BC came to an "understanding" and set the boundaries of

the clothing-optional status (Acadia Beach to the boundary of the Musqueam Indian Reservation). There were many fights to preserve the beaches as is, but there were some major losses as well.

In the 1970s, UBC destroyed the Towers Beach area almost to Trail 4 by trucking in rocks and covering the entire beach area around the

towers with them. There used to be beautiful sand cliffs which were

Steve "Buck" Forty is a regular at Wreck Beach.

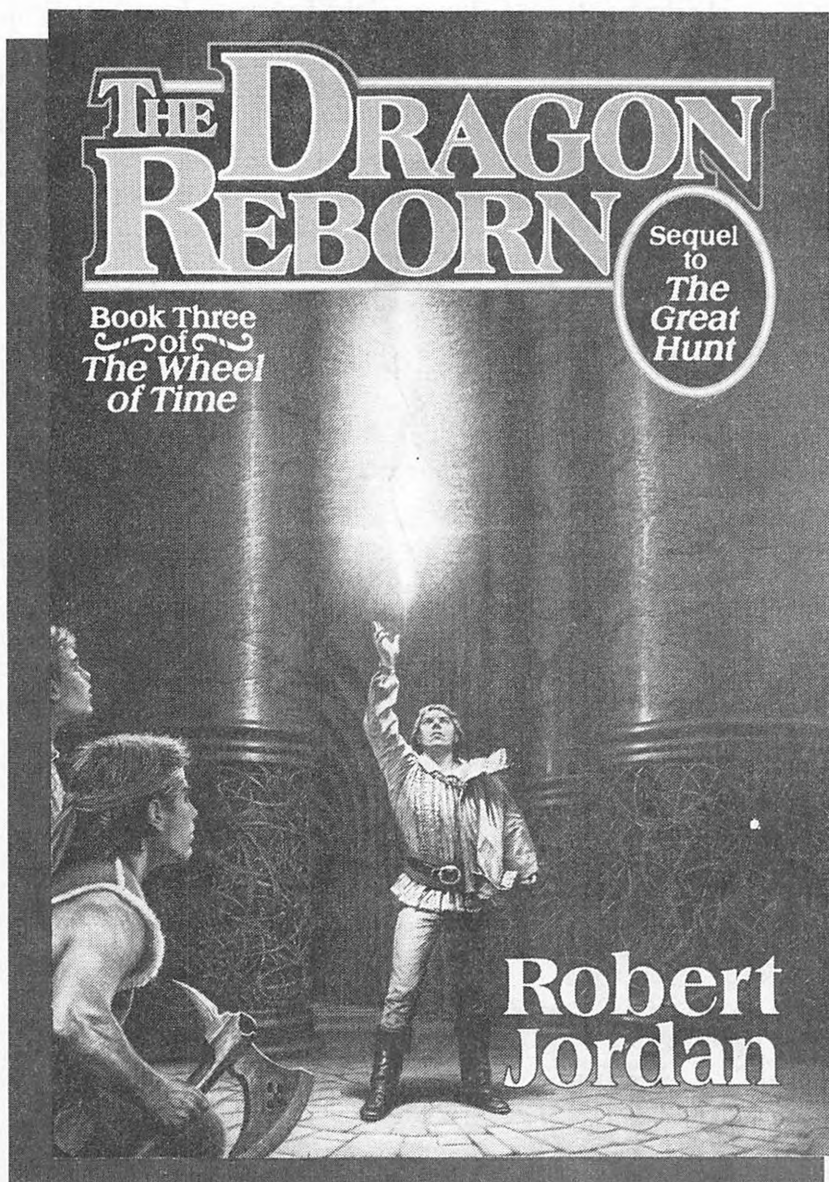


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Book Three of *The Wheel of Time*

THE DRAGON REBORN

ROBERT JORDAN



“The definitive American exploration of Tolkien’s territory for many years to come. Jordan can spin as rich a world and as event-filled a tale as the master, and the presence of women and a certain sense of the comic possibilities of a high destiny add further dimensions to the work.”—*Booklist*

“This intricate allegorical fantasy recalls the works of Tolkien because of its intensity and warmth.”
—*Publishers Weekly*

“[THE EYE OF THE WORLD is] certain to establish Jordan as one of the leading fantasy novelists.”
—*Science Fiction Chronicle*

“This looks very like the next major fantasy epic.”—Piers Anthony

“A completely new allegory in a fantasy concept that goes beyond even this massive story.”—Gordon R. Dickson

“Jordan has a powerful vision of good and evil—but what strikes me as most pleasurable about THE EYE OF THE WORLD is all the fascinating people moving through a rich and interesting world.”—Orson Scott Card



THE DRAGON REBORN (85248-7/\$22.95), available in hardcover in November, is the third book in *The Wheel of Time* series, sequel to **THE GREAT HUNT** (\$5.99/\$6.99 CAN), now available in paperback, and **THE EYE OF THE WORLD** (\$5.99/\$6.99 CAN).

TOR BOOKS 1991—Our 10th Anniversary Year

eroding and threatening the museum above. Foreign vegetation was brought in, the cliffs were terraced and planted. The result is as you see it now.


Also in the 1970s, the Trail 6 beach was built. Sand was pumped onto the beach around the breakwater to the shore, all the way around to near Trail 4. The only good sandy area left is at Trail 6 because the rest has all washed away. Sand also washed away from the north tower to Acadia Beach. Throughout the last few decades, there have been attempts to build roads, sea walls, restrict the nudity, and so on. And even after recent court battles went in "our" favor, we've had to start all over again because the beach was turned over to the Greater Vancouver Regional District (GVRD) and made officially into a park. The GVRD legally recognized the park as clothing optional, but is still trying to "improve" the Beach. During the last year we have had a task force going over the past work once again. It is a long, continuous fight, but it is worth it. If you have time, please let the following people know your

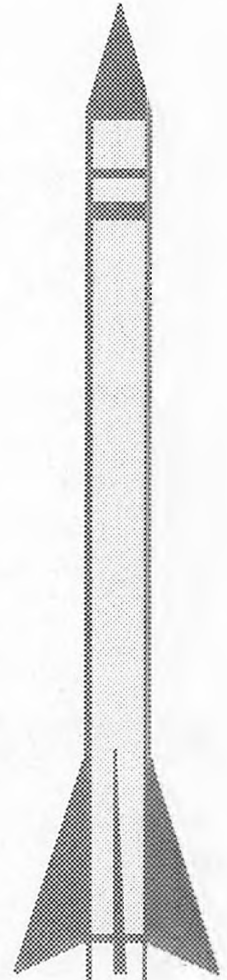
opinion about what should be done at Wreck Beach. Addresses to write to are as follows:

Mr. Mitch Sokalski
GVRD Parks west Superintendent
Pacific Spirit Park
4330 Kingsway,
Burnaby, BC
V5H 4G8

If you can spare time and effort to volunteer to help keep the beach as it is the main organization is:

Wreck Beach Preservation Society
P.O. Box 602
Delta, BC
V4K 3J7

The Wreck Beach Preservation Society has been fighting to maintain the beach for years, and has won many battles. Unfortunately there will be many more battles to come. If you'd like to help, you can join the society, make donations at the table on the beach, or write to the WBPS for more information. 



Wreck Beach Etiquette (A guide to gracious sunbathing)

Most of the following is common sense, but some of it may be new to those of you who are unfamiliar with non-toxic beaches.

- Stay off the cliff face. Stay on designated trails (to protect environmentally sensitive areas).
- Obey parking regulations and "no nudity beyond this point" signs.
- Help with the control of litter. Please pack out more than you pack in.
- Fires are illegal.
- No overt sexual activity—let the public see that nude is not rude, or lewd.
- Respect the property and the privacy of others.
- Ask prior consent for photography.
- Use earphones while enjoying radio or tapes.
- Take care of children and pets. Know where they are, and make sure that they have enough water, shade, and sun protection.
- Be aware that camping is illegal; the RCMP patrol randomly throughout the summer.
- Take care when swimming and boating—no lifeguards are on duty, and some boaters are reckless.
- Lost and found items may be taken either directly to the UBC detachment of the RCMP or turned in to one of the members of the Wreck Beach Preservation Society.

ADVICE FROM THE LEATHER GODDESSES

58

Dear Leather Goddesses,

Me, Mick, Jake, and Spam still haven't heard from you. I guess our first letter got lost. Anyway, the last time we wrote, we told you how Mick got the alien life form attached to his face while he was asking directions to Phobos. The life form is still attached, and it keeps pumping up and down and making odd noises. Mick still seems out of it. Is there any way we can still show up for our blind date with you and carry it off gracefully?

A—Paint it fluorescent pink and attach several iridescent balloons. It will then become the *piece de résistance* for next year's fashion. If you've got it, flaunt it!

Dear Leather Goddesses,

If a pink bunny of mass "m" is accelerated to 99.3% of the speed of light and then instantaneously decelerated to a halt through impact with a brick wall, are you opposed to cruelty to animals in thought experiments?—Schrödinger

A—It depends. What colour was the brick wall?

Q—What makes Leather Goddesses glow?

A—"D" Cells

Dear Leather Goddesses,

Is there any relationship between yourselves and the Leather Goddesses of Phrebos (a small island in French Polynesia)?

A—We gave up Phrebosing. It was bad for our health.

Dear Leather Goddesses,

I've noticed that if I leave fieldberry yogurt in the fridge longer than I'm supposed to, it holds more than the usual number of blueberries. Do the blueberries breed in the yogurt? A blueberry culture? Or is this some other phenomenon?

A—Stop! Don't eat this. It is no longer food. What you have is a test tube Smurf. The "blueberries" are developing embryos.

*Leather Goddess
(and Art Show Director)
Vicki Oates,
in her true form.*



ADVICE FROM THE LEATHER GODDESSES

If there is a yellow film on top, it is a Smurfette, so keep it safe. If there's no yellow film, then it's a boy. Garburate it. (In case of confusion, ask Mr Science.)

Dear Leather Goddesses,

Are dust bunnies alive? I would like to know, as I just feel so guilty vacuuming them up.

A—Was that *you* cleaning house last week? You idiot! You vacuumed up the Easter dust Bunny! Children throughout the galaxy will have to make do this year without their coloured lint! *Yes, of course dust bunnies are alive.* At this very moment, millions of them are massing under your bed to revenge their fallen comrade. Vive la dust bunny!

Dear Leather Goddesses,

How does one choose the proper whips for dinner? I mean, you have white wine with fish, red with meat, but which whip do you choose for meat or for fish?—unwhipped

Dear Unwhipped,

Naturally, you'd use a bullwhip with meat and red wine. For fish and white wine, a horsewhip is recommended—it's light, flexible, and ever so versatile (and usually doesn't leave any visible marks if handled properly). If serving Chinese food, a cat-o-nine-tails is socially correct. You can even make it yourself with the leftovers, or buy one ready-made. But be warned, in an hour, you'll want more. For those of you with champagne and caviar tastes, a simple tongue-lashing is always best.

Q—How do Leather Goddesses tell each other apart in the dark?

A—By feel, of course!


Dear Leather Goddesses,

How much plastic could a cyber-junkie chuck if a cyber-junkie could chuck plastic?

A—An environmentally conscious cyber-junkie would not chuck any plastic at all. A more correct item to chuck would be biodegradable, environmentally safe, and *pink!* (Why? Because we like it!) Such as ... pigs—or sunsets—or Mary Kay! (What's that, you say? Mary Kay isn't pink? Don't worry. Three minutes in deep space, sans suit, and she will be!)

Dear Leather Goddesses,

I've been watching GNN (Galactic News Network) and I want to know why soldiers on earth always wear such drab colours.

A—Not all soldiers wear drab uniforms. However, expediency can dictate style. If we were attacking the planet Fuschia, wearing olive drab could get us killed! (The Fuschians have put teeth in fashion law! Even wearing "cool" pink could get us twenty years in a plaid leisure suit!) Our best fashion sense says—play it safe while under fire. Wear armour. 

PUBLIC READING

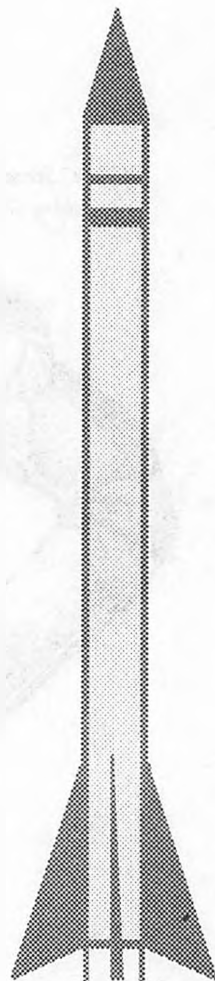
FROM MACHINE SEX
AND OTHER STORIES

BY
CANDAS JANE DORSEY

SUNDAY 7 JULY
3:00 P.M.

SUB BALLROOM

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THE CANADA COUNCIL



N BLOODLETING AND SHARP OBJECTS

60

"Uncle" Steve Enns
is watching you...



Now that the catchy title has you reading this article, why don't you keep on going to find

our

more about Westercon's security policy.

Feel free to bring your favourite weapons, but carry them wisely or lose them for the duration. Only one infraction, and it's gone. "Piece" bonding will be done in the Security Office, and will be similar to peace bonding done at other conventions. You'll have to sign a responsibility waiver, too.

Replica firearms must not look like real firearms, and real firearms are forbidden. Period. End of discussion. The RCMP will be on campus and on-site at various times. They don't have a sense of humour when it comes to weapons which might hurt others.

Swords, daggers, boot knives, skillsaws, razors, and anything else which is sharp, pointed, or potentially damaging must be sheathed at all times. Draw it and you'll lose it.

Stay within these guidelines, and you (and everyone else) will have fun. Of course, you'll have more fun if you volunteer! We'll have free coffee for any and all ops/security volunteers, as well as extra goodies for those who qualify in the category of the Few! the Proud! the Machines! ☺☺☺

—Uncle Steve



WEAR YOUR BADGE!

Besides the obvious fact that wearing your con badge will make Security far happier, here are some other reasons to wear your badge.

- It gets you into all con events.
- That good-looking being in the hallway will know who you are, and might even use your name instead of "hey you!"
- You'll get free admission to the Athletics/Aqua Centre at UBC. Call 822-4521 for information on their hours.

REGISTRATION INFORMATION

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The Registration Area is in the Fireside Lounge, Gage Concourse. The hours for the registration desk are as follows:

Wednesday evening • pre-reg only
Thursday • 1000–2200
Friday • 0830–2100
Saturday • 0830–1800
Sunday • 0830–1400

What does the colour of your badge mean? It's actually a not-so-secret code:

White—full convention pass
Yellow—guests
Blue—ConCom
Green—Thursday only
Orange—Friday only
Pink—Saturday only
Dark pink—temporary night passes

Day passes cannot be purchased in advance. For all Registration concerns after closing, go to the Operations office.

Badges must be worn at all times in the convention area. Please take care not to lose your badge. If you find a badge, return it as soon as possible to Registration (or Operations at night). 

*You are cordially invited
to the wedding of*

*Commander Serena Grayson
and
Tarsulok*

*on
Saturday, July sixth, 2291
at
1600 hrs PST
in the SUB Ballroom*

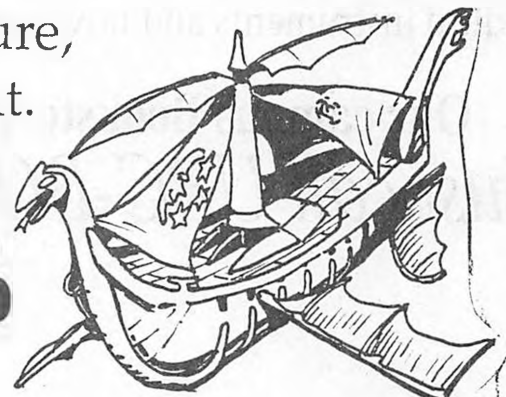
*United Federation of Planets
Conference Centre
Vancouver, Earth*

Evening Reception to follow.

*Rsvp at Task Force BC
Information Table*

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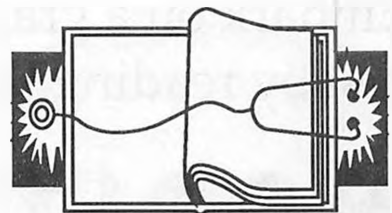
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HELP SAVE OUR PLANET—RECYCLE!

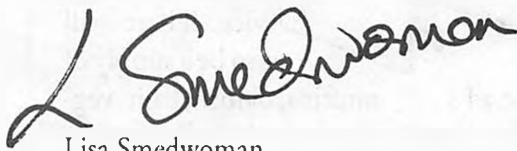
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In our continuing efforts to make Westercon 44/V-Con 19 more “environmentally friendly,” we will once again be offering recycling. Watch for the recycling bins, which will be centrally located in our two main buildings—Gage residence and the Student Union Building. Also keep an eye out (especially on party nights) for our roving recycling cart. (Listen for the gong!)

There will be separate recycling bins for paper, soft plastic, rigid plastic, and glass. We’ll also have a bin for refundable bottles and tins.

And yes, I will need volunteers to help sort and haul the stuff. Enquire at the volunteer registration desk for details.

I’m hoping that we’ll see everyone using the recycling bins. If it helps to get you motivated, think of it as a practice exercise for life in a closed-system space colony or ship, where recycling and multiple re-use of every available resource is mandatory. Or think of this planet as “spaceship Earth” and ask yourself if clogging up the systems of your spaceship with “garbage” that could be turned back into a useful product is really a wise move.



Lisa Smedwoman

PAPER

This will be a mixed category, for everything from newspaper to glossy paper, from writing paper to cardboard boxes (flattened, please) and paper bags. Please do NOT, however, include any paper or cardboard that has been stained with food (ie: pizza boxes), any paper cups (they contain wax), milk cartons, juice tetrapacks, waxed liner papers from cereal boxes, or post-it notes. You don’t have to worry about the odd staple or paperclip, however.

GLASS

Brown, yellow, green, and clear glass all goes into this bin. Because we’ll have to sort the glass into colours at the depot, please try not to break it (ouch!), and please rinse out any residue, so we don’t have to cope with odours and stickiness. Do NOT include mirror or window

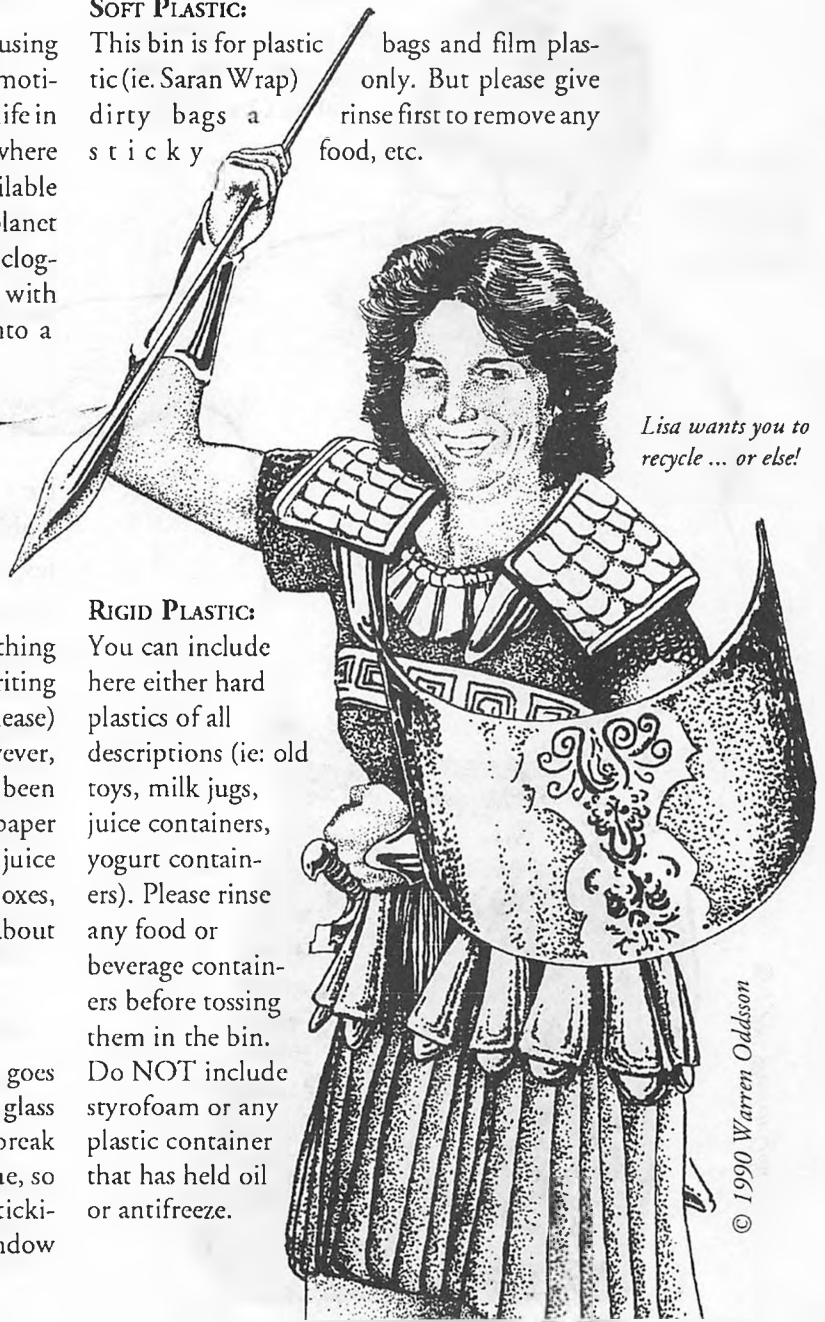
glass, blue glass, light bulbs or ceramics (ie. Black Tower wine bottles). Don’t worry about removing labels or lid rings, however.

REFUNDABLE POP/BEER BOTTLES AND TINS:

This bin is for returnable beer bottles and tins, as well as refundable pop bottles and tins (plastic, glass, and aluminum) and glass milk bottles. You can also deposit non-refundable beer tins (ie. American-bought) here—we’ll sort them out from the rest later. Non-refundable glass bottles can go in the glass bin.

SOFT PLASTIC:

This bin is for plastic bags and film plastic (ie. Saran Wrap) only. But please give dirty bags a rinse first to remove any sticky food, etc.



Lisa wants you to recycle ... or else!

RIGID PLASTIC:

You can include here either hard plastics of all descriptions (ie: old toys, milk jugs, juice containers, yogurt containers). Please rinse any food or beverage containers before tossing them in the bin. Do NOT include styrofoam or any plastic container that has held oil or antifreeze.

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HOSPITALITY SUITES

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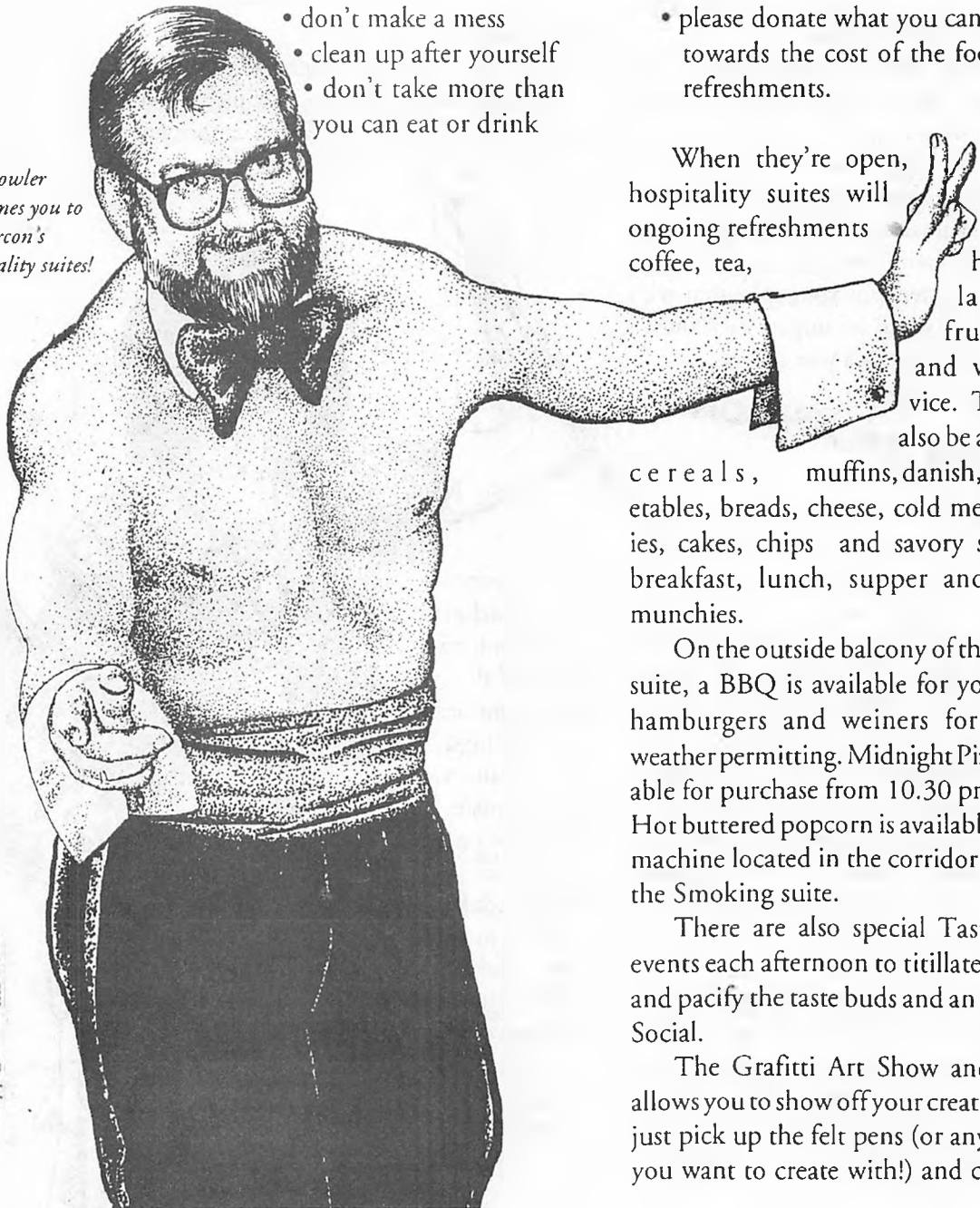
by Rod Fowler

There are two hospitality suites, one smoking (Ruth Blair C,D,) and one non-smoking (Mary Murrin 1,2,3). The hospitality suites provide basic refreshments throughout the day and night hours with alcoholic beverage bar service available from Noon to 1 am.

The hospitality suite rules are few and simple:

- don't make a mess
- clean up after yourself
- don't take more than you can eat or drink

*Rod Fowler
welcomes you to
Westercon's
hospitality suites!*



© 1990 Warren Oddsson

- you must consume all food and drinks within the hospitality suites (you cannot take food and drink out of the suites, nor can you bring your own alcoholic drinks into hospitality when the bar is open)
- you must be over 19 to purchase alcohol and the bar can refuse service to anyone who cannot produce identification or is inebriated.
- please donate what you can afford towards the cost of the food and refreshments.

When they're open, both hospitality suites will provide ongoing refreshments such as coffee, tea, hot chocolate, milk, fruit juices and water service. There will also be a supply of cereals, muffins, danish, fruit, vegetables, breads, cheese, cold meats, cookies, cakes, chips and savory snacks for breakfast, lunch, supper and evening munchies.

On the outside balcony of the smoking suite, a BBQ is available for you to cook hamburgers and weiners for yourself, weather permitting. Midnight Pizza is available for purchase from 10.30 pm onward. Hot buttered popcorn is available from the machine located in the corridor outside of the Smoking suite.

There are also special Tasting Party events each afternoon to titillate the palate and pacify the taste buds and an Ice Cream Social.

The Graffiti Art Show and Auction allows you to show off your creative talents; just pick up the felt pens (or anything else you want to create with!) and create your

Hospitality Timetable

- Open 700 * Breakfast refreshments served until 10 am.
- 900 * Popcorn machine opens.
- 1000-1200 * Light morning refreshments available.
- 1100 * Bar tickets for both bars go on sale in Mary Murrin.
- 1200 * Bars open in both suites.
- 1200-1400 * Luncheon refreshments served.
- 1400-1700 * Light afternoon refreshments available.
- 1700-1900 * Suppertime refreshments served.
- 1900-2230 * Light evening refreshments available.
- 2230-2430 * Midnite Pizza available in Ruth Blair A.
- 2400 * Bar ticket sales close.
- 0100 * Both bars close.
- 0130 * Non-smoking hospitality and Popcorn machine closes.
- 0130-0700 * Light refreshments available in smoking hospitality.

own work of art on the paper pads set up in each suite. When you've finished your master- or mistress-piece, tear it off the pad and hang it on the wall. Your contribution to fine art will be judged on Saturday evening by a critically acclaimed panel of grafittii judges who have gathered at Westercon 44 from around the world with the sole purpose of viewing your master/mistress work. After this awarding of places of honour, all the pieces will be auctioned off on Sunday morning with the proceeds going to help pay for the hospitality food.

Smoking Regulations

All areas of the University are non-smoking by municipal and university law. The smoking hospitality suite has been allowed to our convention by special exemption, and caution must be in place to ensure that ashes are not dropped, or the new carpet otherwise ruined. Please do not carry a lit cigarette from the smoking hospitality to anywhere else; that constitutes smoking. If you smoke in your bedroom, keep your door closed and the window open.

Special Hospitality Events

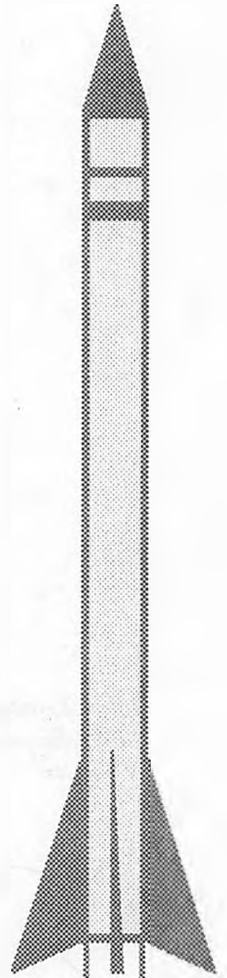
- Smoking Hospitality**
 1700-2400 * BBQ pit open on balcony, weather permitting.
 2100 onward, Saturday evening: * Grafitti Art Show judging.

Non-smoking Hospitality

- 1000-1200, Sunday * Grafitti Art Show Auction
 1400-1500 * Tasting Parties.
 Thursday: BC Cider.
 Friday: BC Chocolate.
 Saturday: BC Wine.
 Sunday: BC Fruit.

Fort Camp Lounge

- 2000-2100, Thursday * Ice Cream Social



OR OUR PANELISTS

66

The SFWA/SW(AC)ES/VIP suite is located in Gage North Tower, suite D. It is open to those people who have the appropriate identification on their Con badges. People without appropriate ID will not be admitted to this suite. In compliance with liquor regulations, all alcoholic beverages must be consumed in this suite and may not be taken elsewhere in the building. Alcohol will be served only to people over 19 years old. This is a non-smoking area.

The suite has two separate rooms available for private meetings, media interviews etc. These can be reserved ahead of time to accommodate your schedule. (Make these reservations at the suite.) The suite provides a range of food and refreshments through the day and evening hours.

A bar service is available from 1700–0100 daily. There is a special Wine and Cheese Reception for SFWA/SW(AC)ES members and VIPs in Ruth Blair A and B on Friday evening from 6 pm. to 7.30 pm. You are invited to attend this reception in either tuxedo and evening gown, complete with rubber boots

(or some similar posh attire), or in your Inter-Galactic Reception costume.

Suite Timetable

Open 8 am * Breakfast Refreshments served until 10 am.

10 am–Noon * Light morning refreshments available.

Noon–2 pm * Hot and cold luncheon refreshments served.

2 pm–6 pm * Light afternoon refreshments available.

5 pm * Bar service opens.


6 pm–7 pm * Hot and cold supper refreshments served, except on Friday.

7 pm–1 am * Light evening refreshments available.

1 am * Bar closes.

1:30 am * Suite closes.

Green Room

The Green Room is in Ruth Blair A for panelists to find out information, meet other panelists and to take a refreshment break. It is a non-smoking area. The Green Room host is available to make you comfortable and to assist you. The room opens at 8 am and light refreshments are available all day until 5 pm. 

Sometimes even the most convivial authors need a quiet refuge. Warm thanks from members of the Science Fiction Writers of America and the Speculative Writers' Association of Canada for the generous support of our VIP suite sponsors:

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And thanks also to others whose contributions may have arrived after this program book went to print.

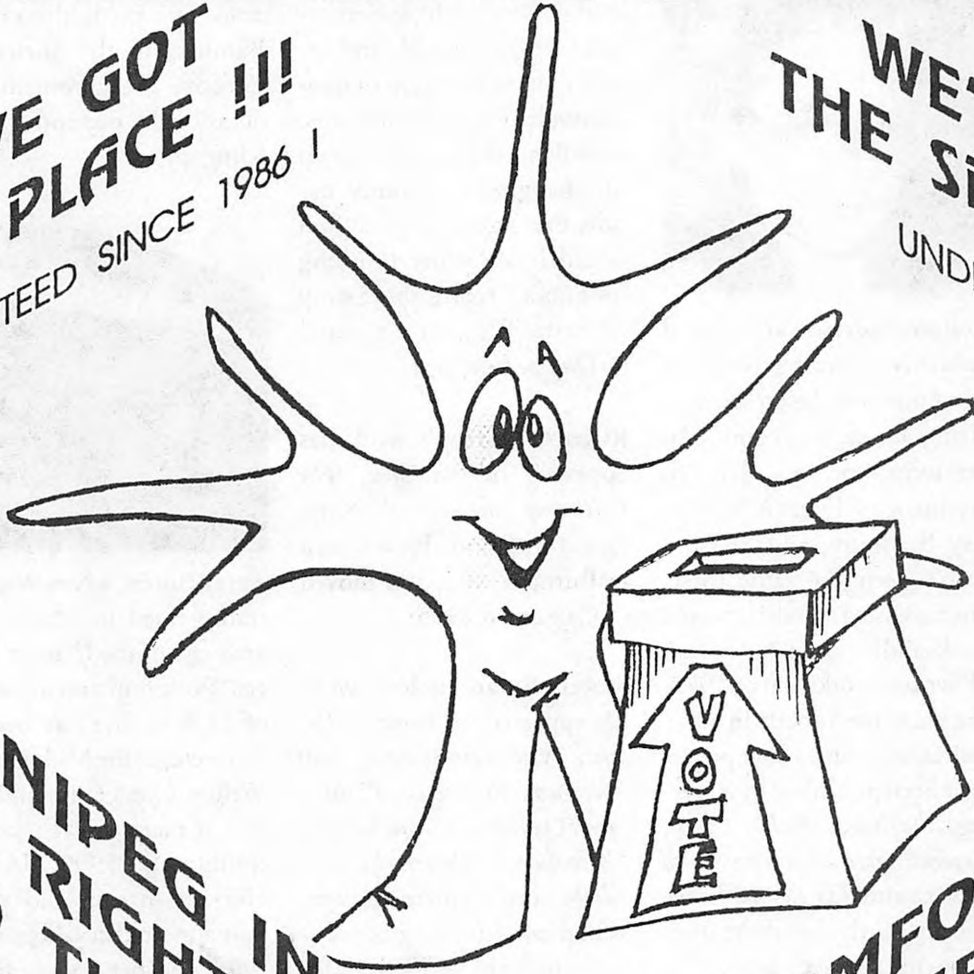
*Eileen Kernaghan,
SFWA liaison to
Westercon*



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Colleen Anderson's childhood influences were Hans Christian Anderson, Aesop's Fables, Nancy Drew, and comics. In her teens, she moved on to mythologies, Edgar Allan Poe, Ray Bradbury, and SF, and hasn't been the same since. She has edited newsletters, sold books and survived the Clarion SF writers workshop of 1987. She has written poetry in many genres, and some of her poems have been published by *Amazing*, *Starline*, *Mythic Circle*, *Beyond*, *Science Fiction and Fantasy* and *The Round Table*. Most recently, her short story "Phoenix Sunset" appears in *Tesseracts*³.

At age nine, in a small room in North Africa, Alan R. Barclay read the last page of *The Zero Stone* and began to dream of writing. He did little but dream until he joined a group in Edmonton, Alberta called Writers of the Lost, Ink and began to learn the craft and profession of writing. After writing numerous stories and receiving rejection slips from many distinguished SF magazines, Alan made his first sale. He then set out to finish a fantasy novel. The first five chapters had taken two years—the remaining twenty-two

chapters took six weeks. Six weeks of late-night anxiety attacks, self-blackmail, and incredulous completion of quotas resulted in 75,000 words. He will never forget the clown suit hanging ominously beside the sign "Only a fool would leave before finishing his quota." Alan's short story "A Better Weapon" appeared in *On Spec* last year.

Richard Bartrop's work has appeared in *On Spec*, *The Crosstime Journal*, and several local conventions. He was born in Burnaby, BC, and moved to Calgary in 1985.

Steven Bryan Bieler's work has appeared in *Asimov's*, *Pacific*, *New Dimensions*, *Full Spectrum*, *Pulphouse*, *Clinton Street Quarterly*, *Heroic Visions*, *CoEvolution Quarterly*, *Unearth*, and *Seattle Review*. When not attending conventions, he is the copy editor for *Seattle Weekly*. Steven is married to writer Deborah Wessell.



Betty Bigelow is an award-winning science fiction costumer and artist from Seattle. She was Fan Guest of honor at Non-con 7 and at RustyCon 5. She is a professional belly dancer and is artistic director

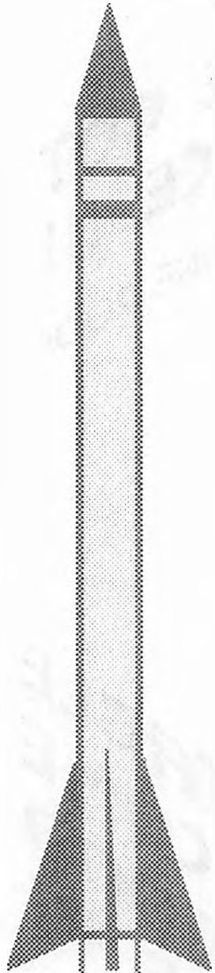
of Shahrazad Ensemble in Seattle. She holds the rank of Baroness in the Society for Creative Anachronism, and occasionally pretends she is a Klingon.



Terry Boren, a New Mexican transplanted to Alaska, is a graduate of the Clarion Writers Workshop and a member of SFWA. She has been an instructor at the Midnight Sun Writers Conference and panelist at many conventions including the 1990 NASFiC. Her non-fiction and poetry have appeared in various magazines, and her science fiction short stories in the anthologies, *A Very Large Array* and *Tierra*. She is currently finishing a novel.



Marion Zimmer Bradley has been writing since she can remember, but wrote only for school magazines and fanzines until 1952, when she sold her



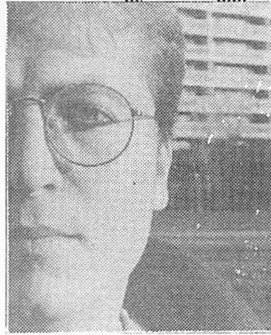


first professional short story to *Vortex Science Fiction*. She has written everything from science fiction to Gothics, but is probably best known for her *Darkover* series.

As well as the *Darkover* anthologies, Marion has edited many magazines, amateur and professional, including a year-long stretch as editor of "Sybil Leek's Astrology Journal." She now edits *Marion Zimmer Bradley's Fantasy Magazine*, which she started in 1988, and *Sword and Sorceress*, an annual anthology from DAW.

In recent years she has turned more to fantasy. *The House Between the Worlds*, although a selection of the Science Fiction Book Club, was "fantasy undiluted." Another non-sf effort is *The Catch Trap*, a novel about a three-generation circus family of trapeze flyers. *Mists of Avalon*, her novel of the women in the Arthurian legends—Morgan Le Fay, the Lady of the Lake, and others—was on the *New York Times* best seller list for four months and was optioned by a major film producer. She has also written *The Firebrand*, a novel about the women of the Trojan War.

David Bratman is a critic and reviewer who specializes in fantasy. He is editor of *Mythprint* for the Mythopoeic Society and an active fan who has worked on Westercons and written for fanzines.



Cliff Burns is a 27-year old writer, human being and resident of Regina (in that order). More than 60 of his stories have appeared in various publications—99 per cent of them in the United States. His postholocaust offering "The Cattletruck" made a well-received appearance in *Midnight Graffiti*. Another tale, "Invisible Boy," was selected for *Tesseracts*³. His short story collection is entitled *Sex and Other Acts of the Imagination*.

Cliff lives with his new wife, Sherron Joy Harman Burns, and two evil werecats aptly named Richard Milhous Nixon and G. Gordon Liddy.

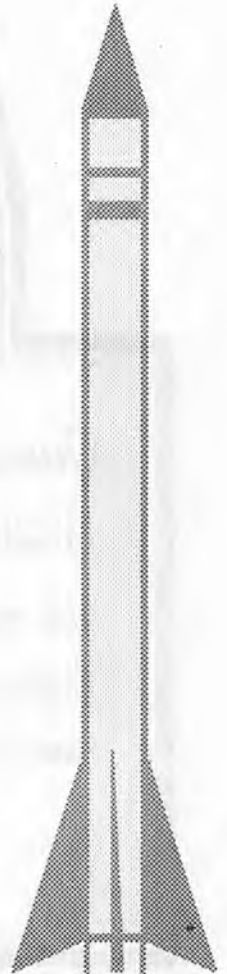


L.W. Burrows has a BSc in medical technology. A private pilot and former belly dance instructor, Burrows is a 1985 survivor of Clarion West. She shares her house in Seattle with one husband, one dog, two cats and three computers.



Because of the company he keeps at home, Bruce Byfield often believes that he is predominantly green, 35 centimeters long, 220 grams in weight, and fond of cuttlebone. In fact, he is an average looking humanoid itinerant college instructor. He has taught SF at Simon Fraser University, and has published many SF and fantasy-oriented poems and articles. His latest book is *Witches of the Mind: A Critical Study of Fritz Leiber*.

Out of the curling mists of dim Hyborian antiquity—yet predating even those gleaming Atlantean towers, with roots sunk deep in primordial Lovecraftian ooze—is risen an inscrutable eldritch entity. Under the improbable name of Leonard Carpenter, in the guise of an ordinary house-husband and father, a harried and yupwardly mobile eco-freako, he toils patiently at humble sagas and epics. Best known (or at least best paid) for chronicling the extended exploits of the savage Conan of Cimmeria, he has also provided a few scattered glimpses, in pulp monthlies and anthologies, of his odd visions of the world's destiny. But his real work is far from begun; he is



V-Con 20
*Sex
in Science Fiction
and Fantasy*

23-25 May, 1992

Guests of Honour:

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Hugo Nominee for "Quiet Pools"

Elisabeth Vonarburg

Aurora Winner

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In addition to the beautiful setting, superb food and elegant surroundings, V-Con 20 will mark a maturing rite of passage by examining alternate life-styles, gender roles, and the future of relationships, as well of course, all the usual good things you have come to expect from a V-Con, like art show, dealers, costuming, writer's workshops, gaming and so on, as well as panels which challenge the intellectual fibre of all members.

Memberships:

to July 15, 1991: \$17 US, \$20 Cdn.

to April 30, 1992: \$27 Us, \$30 Cdn.

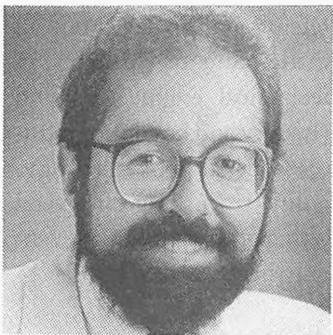
To December 31: \$22 US, \$25 Cdn.

At the door: \$31 US, \$35 Cdn.



all incipience, pure potential, a mysterious shambler ever slouching toward Gotham to be born. (To date, he is author of six Tor Conan novels: *Conan the Renegade*, *Raider*, *Warlord*, *Hero*, *the Great*, *Outcast*, and *Savage*. His horror stories have appeared in *Amazing*, *Year's Best Horror*, and *Recrudescence*.)

Carol Carr has been an avid reader all her life, a fiber artist for longer than she cares to admit, and is now exploring the possibilities of Romulan fashion. She has been following an American Indian medicine path for several years, and is interested in spirituality of many kinds.



Joseph David Carrabis is the author of several books on various micro- and minicomputer topics, president of Arctic Dreams, Inc., and director of Northern Lights, a consulting firm based in Nashua, NH. Through more than twenty years working with computers, Joseph has served as a consultant in the public and private sector, as a lecturer, an educator, and editor. He is the developer of the *Write For A Living* freelance writers' marketing software. His poetry has

been widely published. His fiction has appeared in *The Monadnock Reader II* and *Child Life*. Currently he spends a great deal of his time investigating and writing in the area of human potential. His native American name is Walks Mountain and his kabbalistic name is Jesuran.

Doreen Caspersen, an avid needle artist, is willing to go out on a limb for her art. She began lace making at the Folklife Festival in Seattle and, like many fiber artists, found this new art form too interesting to leave alone.



Frank Catalano's articles, columns, book reviews, and fiction have appeared in *Omni*, the *Seattle Times*, *F&SF*, *Analog*, *Amazing*, *Writer's Digest*, *MacWEEK*, *MacGuide*, and others. He is a former secretary of the Science Fiction Writers of America, and has been a toastmaster and masquerade emcee at various cons.

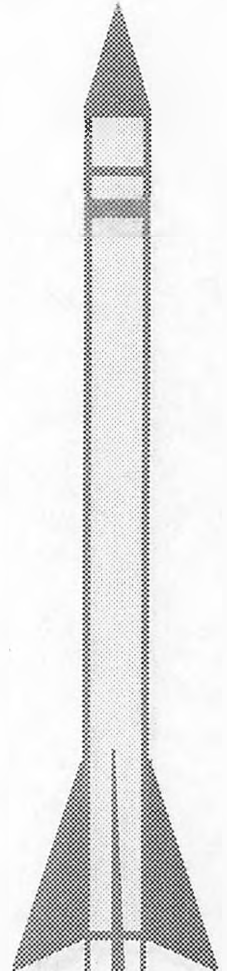
In an earlier life he spent 15 years as an award-winning broadcast journalist at KING Seattle and elsewhere, and was regularly heard on NBC Radio, Mutual, UPI, and AP Radio.

Elizabeth Chater was born in Vancouver, BC, graduated from UBC in 1931. She wrote and sold science-fiction and fantasy short stories while her children were in school; then taught English Language and Literature at San Diego State University. She received her MA at the age of 53—with a 4.0 average and the right to write a novel for her masters' thesis—a first for SDSU. She later received a Distinguished Teaching Award and retired in 1977 with an Outstanding Prof. award and the Emeritus honor. Since she "retired", she has written and sold 23 novels under three different pseudonyms. She says, "UBC surely did a good job training me!"

Rustycon's current Masquerade Director, **Wendy Chateau**, has been interested and active in costuming since childhood. She has been involved in theatre, magic, and television, and her philosophy is, "The bigger the headdress, the smaller I look."



Mary Choo is a member of a loose association of BC fantasy and science fiction writers, *The Lonely Cry*. Her fantasy and science fiction poetry has appeared in a number of





publications, among them the Methuen children's anthology, *The Window of Dreams*, *Star*Line*, *The Rhysling Anthology*, and an anthology of five BC women poets, *Light Like a Summons*. Her science fiction poem "Sailing to Mars," was nominated for the 1989 SFPARhysling Award. She has had five fiction pieces accepted for publication, and her story "Wolfrunner," which appeared in *Sword and Sorceress VI*, received sufficient nominations to appear on the preliminary ballot of the 1990 Nebula awards. The story was also nominated for the 1991 Aurora Award.

Michael Citrak is well known to Northwest costumers for his long and dedicated years of work on the technical side of Norwescon masquerades. His quick wit is legendary.



John W. Colbert (aka Donna Barr's brother), is the author of "Security Station," a programmed adventure for games by Metagaming. He has also written articles in "The Journal of the Traveller's Aid Society," published by Game Designer's Workshop. He is currently working as a computer programmer in Seattle,

Washington. John's favourite quote for Westercon is, "Where's this big Canadian beaver I keep hearing about?"

Corey Cole has been a professional programmer for 15 years, and a role-playing addict almost as long. Founder of the Mensa Fantasy Gaming Special Interest Group, he eventually became a programmer/game designer for Sierra On-Line three years ago. He developed Sierra's *Quest For Glory I: So You Want To Be A Hero*, and *Quest For Glory II: Trial By Fire* with his wife, Lori, and is currently designing an educational Brainteaser game for Sierra.

Lori Ann Cole has been playing games and reading science fiction for as long as she can remember. She is now an independent computer game designer. She and her husband Corey designed the *Quest For Glory* series for Sierra On-Line. She is the scriptwriter and director for the projects, and writes the manuals and Hint Books. Lori and Corey live with their son, Michael, a large, hairy dog, three cats, and four kittens in Ahwahnee, California, where they raise oak trees, deer, quail, jackrabbits, and the occasional fox.

Michael Coney has published forty short SF stories and sixteen novels, the most recent being *The Celestial Steam Locomotive*, *Gods of the Greataway*, and two humorous Arthurian fantasies, *Fang, the Gnome* and *King of the*

Scepter'd Isle. Mike is also managing director of Porthole Press Ltd. and works from time to time, albeit reluctantly, as a financial consultant because he can't make a living from his royalties. Press Porcepic has recently reissued his classic *Rax* under the title *Pallahaxi Tide*.

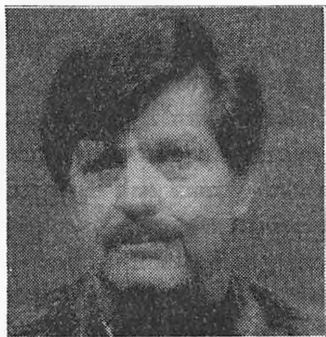
Marie Cooley is a professional tailor and costumer who has worked in theatre and participated in masquerades at Norwescon, CostumeCon, and Westercon. She holds a Laurel for her SCA costuming work, and was last seen as "Caffeine" on Westercon 43's stage.

Pauline Cramer is a System Safety Engineer with Boeing Defense and Space Group in Seattle. She has degrees in mechanical engineering and in history and has done graduate work in psychology. Pauline is working on several writing projects that may eventually become novels.

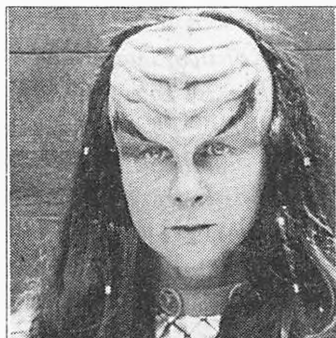
John Cramer's first novel was *Twistor*, a near-future hard SF with a Seattle setting. In both 1990 and 1991, *Twistor* earned nominations for the John W. Campbell Award (best new SF writer). Since 1984 John has written the bi-monthly science column, "The Alternate View" for *Analog* and recently completed his 49th column. He also reviews SF books for the *Los Angeles Times* and the *NY Review of Science Fiction*. He is a Professor of Physics at the University of Washington in Seattle. In addition to writing



and teaching, he leads an active new research program in ultra-relativistic heavy ion physics at big labs like CERN, LBL, and Brookhaven.

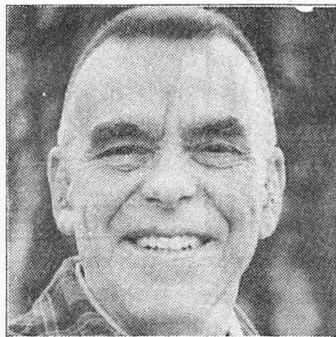


Douglas L. Crepeau is President and founder of Science Fiction Consultants of Hollywood, Inc., a visual media think-tank to advise movie and TV producers on matters of SF credibility and scientific accuracy. He also agents the motion picture rights for certain works by authors such as John Brunner, Reginald Bretnor, and Poul Anderson through the All Talent Agency in Pasadena.



For the last fifteen years, **Paula Crist-Pickett** has been working as an actress, stunt woman, and with special effects crews in numerous alien makeups (including working in *Star Trek: The Motion Picture*). Due to her working experience, she

became interested in recreating alien makeup and has many award-winning costumes to her credit. She was Fan Guest of Westercon in 1985.



Currently a resident of Spokane, Washington, **John Dalmas** grew up in the midwest during the Depression. A bookworm at age seven, he discovered science fiction at age 12, when he encountered Edgar Rice Burroughs' Mars books in the Linden, Michigan village library. He read the entire Burroughs shelf that winter, one book after another.

John's first professionally published novel, *The Yngling*, was serialized in John Campbell's *Analog* in 1969; the first installment earned the highest reader rating of any story over a 20-issue span. His solo novels include *The Varkaus Conspiracy*, *Homecoming*, *The Scroll of Man*, *Fanglith*, *The Reality Matrix*, *The Walkaway Clause*, *The Regiment*, *Return to Fanglith*, *The General's President*, *The Lantern of God*, *The Lizard War*, and *The White Regiment*. John is married, with two grown children and three grandchildren.

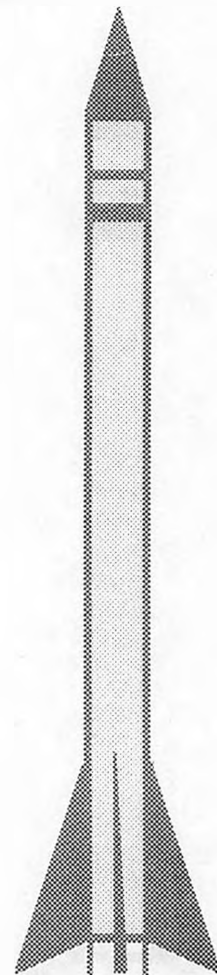
Tony Daniel's writing has been published in *Asimov's*, *New York Review of Science Fiction*, and *Short Form*. He has stories upcoming in *F&SF*, *Universe* and *Full Spectrum 3*.



Howard L. Davidson was captured by a Heinlein juvenile in second grade and has not yet escaped. During captivity, he managed to collect a Ph.D. in Physics, which he considers to be the best available training for a crackpot inventor. He has held a number of peculiar positions at high-tech companies and government laboratories. His career ambition is to find a job where he can't distinguish the project plan from a Bob Forward novel. He has noticed that at most places the project plans appear to have been written by Ron Goulart.

Lonnie Davis is a lawyer by profession, specializing in civil rights law on behalf of people with physical and mental disabilities. Lonnie also acts as an agent/representative for several science fiction and fantasy artists.

Ken Dawe has been masquerading professionally for almost eleven years as a fascist oppres-





son of the proletariat. He splits his spare time between being a Romulan and a writer wannabe.

Kira Tai Drexia, mundanely known as Shadowhawk J. Dudley, has been involved in northwest Fandom for the last 13 years, and is most widely known as the co-founder of the Klingon Diplomatic Corps. She has written stories and fillers for various fanzines over the past ten years, and professionally, she has written articles on the New Age movement and Metaphysics as well as children's fantasy and poetry for the Oregon Special Education System. Her current project, with Robert E. Day, is *The Klingon Encyclopedia*, a sourcebook about Klingons.



Dave Duncan was born in Scotland, moved to Canada in 1955, and has lived in Calgary ever since. In 1984, he tried his hand at writing fiction, thinking it would make an interesting hobby. Within two years he had sold two novels and abandoned a thirty-year career in petroleum geology in favor of writing full time. His novels include *A Rose-Red City* (1987), *Shadow* (1987), *The*

Seventh Sword trilogy, *West of January* (Winner of the 1990 Casper Award for Best Long-Form work in English), and *Strings*. Current books include the *A Man of His Word* series (*Magic Casement*, *Faery Lands Forlorn*, and *Perilous Seas*), and *Hero*. His novels have been published in the US and UK, and are being translated into German and Japanese.



Laurie Edison is a 3-D artist who works with precious metals and stones in SF, feminist, and fantasy themes. Her work has been displayed and collected at SF conventions for over fifteen years. She is currently working on a photography book, with Debbie Notkin. Look for her in the Dealers Room.



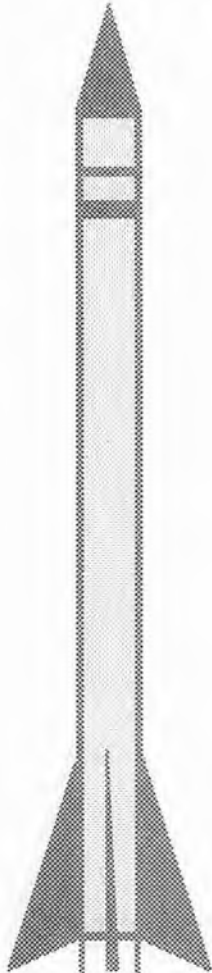
Ru Emerson grew up in Butte, Montana, and eventually wound up in Los Angeles for entirely too many years. She

now lives on 5 hilly acres above Dallas, Oregon with Doug and a motley menagerie. Her novels include *The Princess of Flames*, *The Tales of Neda* trilogy, and *Spell Bound* (Ace Books), *Beauty & the Beast* (Avon) and the first two volumes of the new fantasy series, *Night-Threads* (Ace). *Night-Threads III* will be released in 1991. Her books have been translated into Spanish, Italian, and Chinese.



Lynne Taylor Fahnestalk has been participating in science fiction conventions for over ten years. Her humorous drawings have attracted enthusiastic response. Lynne's artwork has appeared in *Fantasy and Science Fiction*, *Dragon*, *Dungeon*, *Fantasy Tales* (England) *Pulphouse: The Hardback Magazine*, *On Spec*, and *Space and Time* magazines. Her illustrations have also been featured on the covers of *Westwind*, *Space and Time*, *Signature*, *On Spec* and *Nor'Westering* magazines. In 1991, she won the Aurora for Artistic Achievement.

She has served as art director for a printing firm and two national outdoor magazines, and was co-owner of Northwest Fine Art Press for five





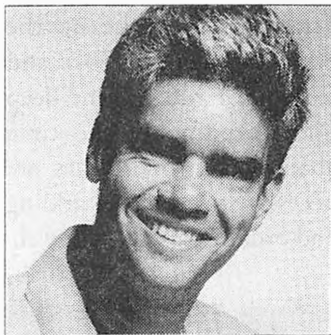
years – a company which specialized in printing limited edition fine art prints. Lynne lives in Edmonton, Alberta with her husband Steve Fahnestalk.

Becky Fallis became involved with the SF community in a desperate attempt to find a diversion from the boredom of Eastern Washington, and she hasn't stopped for a moment since. Her idea of fun at a convention at a convention is to work tirelessly from dawn till dawn, but serious personality flaws prevent her from working in hospitality. The above may or may not consist of lies.

Donna Farley, originally from Scarborough, Ontario, now lives in Surrey, BC and states defiantly that she actually likes it there. Ascience fiction writer who got her start by helping to found a writers' group in North Battleford, Donna saw her short story, "It Must Be Some Place," published in 1989 in *Catfantastic*, an anthology which was re-released this year. She has also sold "The Passing of the Eclipse" to the forthcoming second volume of *Universe* and "Cold Hands, Warm Heart" to *Horizons SF*. Donna has written news articles for *Science Fiction Chronicle* and sold a fantasy play to *Plays, The Drama Magazine for Young People*.

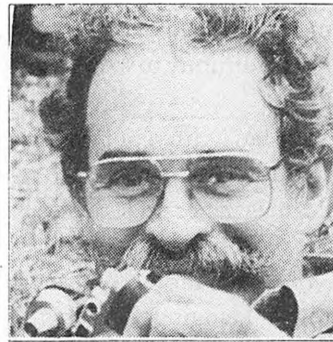


Known affectionately throughout the world as **Wombat, jan howard finder** (always lower case, please) will be the fan GoH at ConFrancisco (WorldCon 93). He's been to more conventions than he can count, and since he is a professional auctioneer by trade and avocation, he's often found behind the microphone at the cons he attends. He's also been known to give an incredible back rub workshop.

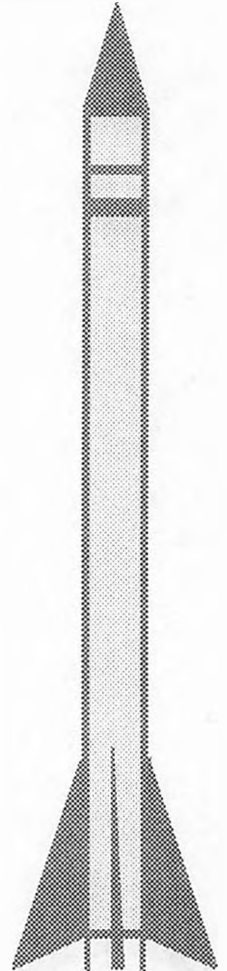


Nigel Findley was budded in 1959 (local calendar) in San Tome, Venezuela. The son of an engineer dedicated to the extraction and exploitation of complex long-chain hydrocarbons, he travelled extensively around the surface of Sol III. When his imagination developed to its current somewhat-overblown level, his travels extended to include other planets, star systems, and universes.

Since a narrow escape from the life of a marketing manager, he has published (or is in the process of writing) sourcebooks, rules, and adventures for *AD&D* (including *Spelljammer, Ravenloft, XXVc*, and *Oriental Adventures*), *Torg*, *Shadowrun*, *Call of Cthulhu*, *Chill*, and *Star Wars*. His first novel, *Into the Void* (Book 2 in the Spelljammer "Cloakmaster Cycle") will be published in October 1991; his second, a *Shadowrun* novel entitled *To Excess*, will be published in 1992.



Jim Fiscus is a freelance writer and photographer living in Portland, Oregon. He worked ten years as a photojournalist, and has a masters degree in Middle East and Asian history. He also taught military history for two years at Portland State, and has worked in urban transportation planning. His most recent contract writing has included weekly articles on the construction industry in Oregon; reports on dredging on the Oregon Coast and in the Columbia River; feature articles on government and business; and articles on Canadian political and economic affairs for the *Portland Oregonian*.





Leslie Gadallah was born in a small town in northern Alberta a long time ago. She graduated from the University of Alberta with a BSc in chemistry and spent the next 15 years or so plying her trade and raising a family before abandoning the practice of science for the opportunity to write about it.

She has written popular science for newspapers and radio, magazine articles, and SF. Her most recent novel is *Cat's Gambit*, her most recent short story, "Hanging Out in the Third World Laundromat," appeared in *Tesseract*³. Leslie lives with her family and a menagerie of castoff and stray animals on a small holding near Edmonton.

Joan Gaustad performed for ten years with San Francisco's Khadra International Folk Ballet as dancer, musician, singer, and vocal director. She teaches Russian village-style singing at annual conventions of the Balalaika and Domra Association of America. Now a freelance writer in Oregon, Joan has appeared on anthology filk tapes produced by Off Centaur, Wail Songs, and Thor Records. She and her husband, Roy Torley, have also

produced the cassette tape *The Cossacks Were Whistling*.



Roberta Gellis, a native New Yorker, began to write seriously after her son was born. (She says it was either that or filicide.) About twenty-nine of her novels have been published; her two SF works are *Space Guardian* and *Offworld*. Her books set in the medieval period include *Masques of Gold*, *Fires of Winter*, and *The Rope Dancer*. She is meticulous in her research and all the details which make up the background of her books, and feels that a true love and deep understanding of the time about which one writes are necessary to create a sparkling and exciting historical novel.



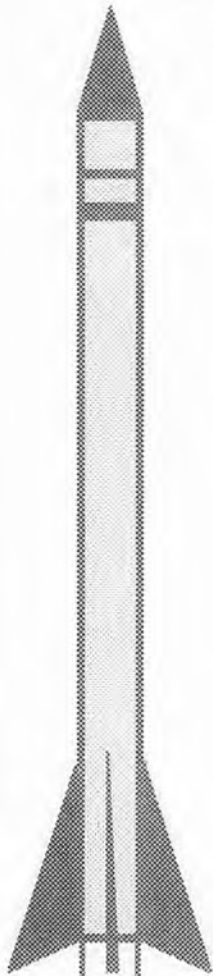
Mel Gilden is the author of the acclaimed *The Return of Captain Conquer* and is the primary writer of the popular Byron Preiss/Avon *Fifth Grade*

Monsters series. *Harry Newberry and the Raiders of the Red Drink* and *Outer Space and All that Junk* (a Junior Library Guild selection). Coming soon is *The Planetoid of Amazement*. His books for grown-ups include *Surfing Samurai Robots*, which has spawned two sequels. Also upcoming is *Boogeymen*, an original novel for the *Star Trek: The Next Generation* series.

Previous to these novels, Mel published short stories in many original and reprint anthologies. He spent five years as co-host of Los Angeles radio's science-fiction interview show *Hour-25*, and was assistant story editor for the DIC production of *The Real Ghostbusters*. He has written cartoons for TV, and has even developed new shows. Mel still hopes to be an astronaut when he grows up.



Catherine Girczyc is an Alberta writer who has had poetry published in journals across Canada. Her plays have been produced in Edmonton, and her one-act comedy *Lone Shark* was the featured Saturday night entertainment at ConText '89. The play also won two playwriting awards and was a hit at the 1987 Fringe





Theatre Festival in Edmonton. It was published in January of this year by Spintrian.

Catherine is currently writing other plays, poems and fiction. Her half-hour radio drama *Espresso* will be broadcast on CBC's 1991/92 *Vanishing Point* series. An active fan, she is currently editing *Neology*, the fanzine of ESFACAS in Edmonton.

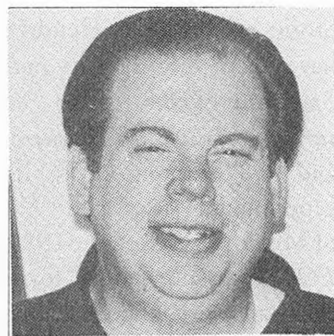


Charlie Grant is co-owner of Cyberflex Films Inc. He has supplied creatures and miniatures with motion control photography for *XTRO II*, and also for rock videos, commercials, and feature films, including *The Fly II*.

Hugh Gregory is an avid space flight historian. He's compiled videos on "Apollo 11", "Voyager at Neptune" and "The Gas Planets," a review of 16 years of outer planet exploration. His slide/video shows include "Glasnost Over Canada," a look inside the world largest aircraft the AN-225. His latest project is "Russian Inner Planet Probes", a look at the probes made by the Lavochkin Association for the Soviet Venus and Mars explorations.



Paul David Grover knew he was destined for life as a cos-tumer when he first used the hose from the (previously functional) clothes dryer as arms on his cardboard replica of the *Lost in Space* robot. He discovered SF conventions when he was twenty, and won first place as best Doctor at a Dr Who convention where Tom Baker was a judge. Paul has worked in "motion pictures" (*Flesh Gordon meets the Cosmic Cheerleaders*), and as a television production designer. Nowadays, he can be found on the late-night streets of Tacoma, fighting crime in his latest Batman costume.

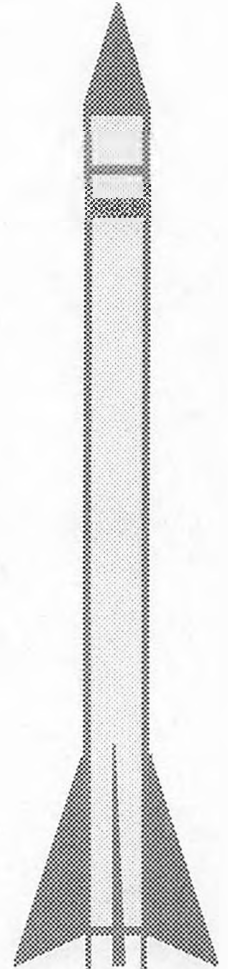


Jon Gustafson has attended 110 conventions since his first Westercon in 1975. He has been Fan Guest of Honour at many conventions, and Toastmaster at NonCon 5. He ran programming for Norwescon 6, and was in charge of the art

show for the 1984 Portland Westercon. He chaired MosCons 3, 4, and 7, and was one of the founding members of PESFA (the Palouse Empire Science Fiction Association), MosCon, and Writer's Bloc (aka the Moscow Moffia). In 1983, he started JMG Appraisals, the first professional sffantasy art and book appraisal service in North America. His fiction appeared in *Writers of the Future, Volume II*, and his first book, *CHROMA: The Art of Alex Schomburg*, is currently on the stands. He writes columns on SF art for the new *Science Fiction Review* and *Figment*. He is currently Mountain Director of ASFA (the Association of Science Fiction/Fantasy Artists), of which he was a founding member.



George Guthridge lives in Dillingham, a small fishing town in Alaska, and is a professor with the University of Alaska. A former high school teacher, he has thrice been nationally honored for excellence in teaching, including having been selected as one of 78 educators "representing the best of the profession," who were profiled in *I Am a Teacher*.





Between 1984 and 1990 his junior high and high school Eskimo students won seven state and three national championships in essay writing/creative thinking and in short story writing.

A Nebula and Hugo finalist, Guthridge has sold over 50 short stories, mostly to *F&SF*, *Asimov's*, *Analog*, and *Galileo*, among others. He is co-author, with Janet Gluckman, of *Child of the Light*, a mainstream novel forthcoming in November.



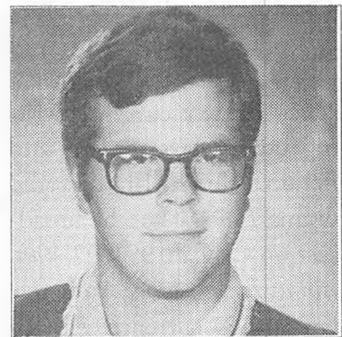
Currently serving a sentence as art director of *On Spec Magazine*, Tim Hammell has been involved with many west coast conventions since V-Con 3 (he thinks) and has won several art show awards over the years. In 1988, *Airbrush Action* magazine awarded him 2nd place (in North America) for photo-enhancement illustration. He currently lives in Edmonton with the general editor of *On Spec*, Marianne Nielsen.

Thea Hardy is possessed by a life-long fascination with virtually everything—from Asia to astronomy, kohltabi to Kierkegaard, and psychoneuroimmunology to

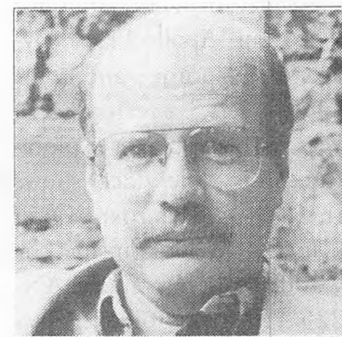
Pachelbel, but most especially with human character. Her past “requisite” odd jobs include typesetter, graphic artist for an ad agency, lead singer and bass player for rock bands, and SF/F acquisitions librarian. For counterpoise to the creative crazies, she and her husband, photographer Alan Rowe, hang out with the buddleias and bok choy in their garden in bucolic Monmouth, Oregon.

His Excellency, Norman III (Norman Hartman), Hereditary Galactic Emperor in Exile, currently resides in his new summer palace (Otter Chaos) located in Tigard, Oregon, with his Prime Minister and Life Companion, Ann. Although he has several times been offered the opportunity to return to his throne, His Excellency prefers to remain in the (both physically and politically) salubrious climate of the Pacific Northwest.

Stories by Howard V. Hendrix have been published in *Full Spectrum*, *Writers of the Future*, *Aboriginal SF*, *Starshore*, and *EOTU*, among others. His experimental story “The Art of Memory” in the June 1989 *EOTU* was nominated for a Pushcart Prize, and several of his stories have been nominated for the Nebula Awards. He recently finished a novel entitled *Lightpaths* and a radio play entitled *The Bodhisattva of Drowning*. He now lives in California with his wife Laurel, their computers, and their cats.



Gary Wayne Herring played around with writing fantasy and science fiction in high school, but didn't become serious about it until he attended Justin Leiber's “Philosophy of Fantasy and Science Fiction” class in Houston. Gary began producing finished stories in 1986. He joined a local writer's group, “The Science Fiction Writers and Cake Appreciation Society,” in 1987, and received excellent criticism along with pretty good coffee cake. He sold his first story, “Hawk's Hill,” to *Sword and Sorceress VII*, and his second story, “She Who Shields,” to *Sword and Sorceress VIII*. He has been impossible to live with since.



Christopher Hinz is the author of four science-fiction novels: *Liege-Killer*, *Anachronisms*, *Ash Ock*, and *The Paratwa*. *Liege-Killer* won the Compton Crook Award for





best first novel in the science fiction/fantasy field. In 1989, he was a finalist for the John W. Campbell Award for Best New Writer. He lives in Reading, Pennsylvania where he is technical director of Berks Community Television.

heard it said that you cannot truly call yourself an author until you've received 1000 rejection slips. I hope that's not true as I haven't received near that number, but I continue to attempt to sell short stories and science articles. He's edited *Trekkada*, *Leftoverzine*, *Why You got Thiszine*, and *Raspberry Drinkzine*, and contributed to hosts of amateur zines. He is married to Stephanie Johanson, and lives with a doberman named Gabby.

software and hardware reviews (that's what paying the rent.) Richard is also an aerobics instructor, and lists other current interests as language philosophy, rhetorical theory, composition theory, photography, and Winston Churchill.

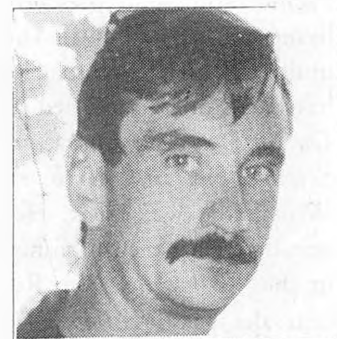


Nina Kiriki Hoffman's short fiction has appeared in *Asimov's*, *Weird Tales*, *Amazing Stories*, *Pulphouse the Hardback*, and *Hitchcock's*. Her stories have also been anthologized in *Writers of the Future Vol. 1*, *Women of Darkness II*, *Obsessions*, and *Shadows 8 and 9*. Her first short story collection, *Author's Choice Monthly #14: Legacy of Fire*, was released by Pulphouse at Christmas. As of this date, she is probably a new homeowner, standing around on the lawn in the backyard, wondering what to feed it.

Keith Johnson can take the worst-sounding demo tape and turn it into a sonic work of art. His tapes have helped presentations win awards at Norwescon, Worldcon, and CostumeCon. He has been responsible for the sound at Norwescon since #7, Rustycons 1-7, and Westercon 43.



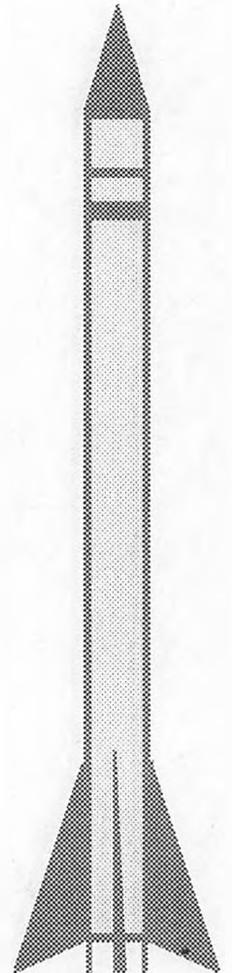
Lonely Cry member Eileen Kernaghan has published three bronze-age fantasy novels: *Journey to Aprilioth*, *Songs from the Drowned Lands*, which won the Canadian Science Fiction and Fantasy Award; and *The Sarsen Witch*. Her speculative poetry and short stories have appeared in various magazines and anthologies, including *Galaxy*, *PRISM international*, *The Magazine of Speculative Poetry*, *On Spec*, *Tesseract*, *Tesseract's*, *Light Like a Summons* and *Towards 2000*. As well, she is co-author of *The Upper Left-Hand Corner: A Writer's Guide for the Northwest*. *Walking After Midnight*, a non-fiction New Age collaboration with Vancouver filmmaker Jonathon Kay, appeared in 1990.



Richard Kearns has published stories in *Asimov's* and *The Magazine of Fantasy and Science Fiction* as well as various anthologies, and is currently at work on two novels. He is a past editor of the *SFWA Bulletin*. Currently, he's involved in writing what seems to be an unending series of computer



Karl Johanson writes, "I've





(another space-time continuum somewhat east of Point Grey) where she and husband Patrick operate Neville Books.



Julia Lacquement-Kerr actually used to live in Vancouver before she was stolen away by a handsome young American. Sold into slavery in Seattle, she works for various comic companies. Recent books include *Predator: Big Game*, *Elementals*, and *Green Arrow*. Her goal was to eventually make her way into fantasy illustration. Lately, Hell has been freezing over, and she has indeed been working in that field for which she yearned so many years ago. Several graphic novels are also in the works.

Lynn Kingsley is a professional Middle Eastern dancer who has been hooked on SF conventions and SCA events since 1972. Her award-winning costumes include "Madame Ming," "Jupiter," and "Salt" (one of the four fannish foods).

Mary Laney has participated in numerous Rustycon and Norwescon masquerades with her SF and fantasy pieces, wearing exquisitely detailed cos-

tumes of her own creation.

Rebecca Lyons is a technical editor/graphic artist for an environmental consulting firm. Her works have been published in *Moonscape* and *Sorcerer's Apprentice*. Another story, "A Rainy Evening in Western Illinois," is included in the horror anthology *Women of Darkness II*. She is currently working on a science fiction novel in the company of four cats, several musical instruments, and more books than she has shelfspace.



Diane Mapes is a native of the Pacific Northwest, presently living on an island in the middle of Puget Sound. She has had stories published in *On Spec*, *Argos Fantasy and Science Fiction*, *Northwest Writer* and *Weirdbook*. Her non-fiction has been published in the *Washington Post*. Recent sales include *Asimov's*, *Iniquities*, *Pulphouse* and *Interzone*. Mapes also spent some time behind the editor's desk at *Argos Fantasy and Science Fiction* before its demise.

Carolyn Katya Martz began her costuming career when she began dressing up in her dolls' clothing, rather than dressing

up her dolls. At age twelve, she made her first fantasy costume, a box of cookies selling Girl Scouts. She was Masquerade Director at Westercon 40, and her most recent costume was a beautifully constructed 1970 colonial interpretation in 3-colour green camouflage.

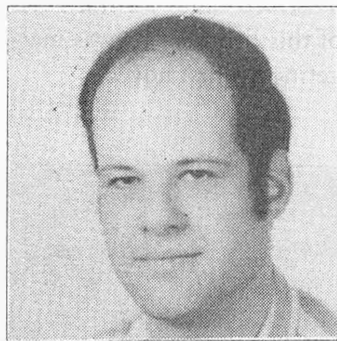
Lyn McConchie, a New Zealand fan, has been involved in fandom since 1981, when she joined the National Association for SF in New Zealand. She has been President and Secretary of NASF, and editor of *Warp*, their national magazine. Her children's fantasy stories have been published in New Zealand, and two of her adult stories have appeared in *Strange Plasma* and *MZB's Fantasy Magazine*.



Hans Meier was born a poor child and predicts he will die a poor costumer, but will have lived a richer life for it. He has assisted with many Northwest masquerades, as well as directing Norwescon 12's Masquerade. He has created numerous award-winning costumes, his favourites being "Cockroaches on Drugs" (Rustycon 1990) and "Picnic on Planet X37" (Westercon 40). His greatest interests in costuming are Big



Bug Monsters and Things that go Bump in the Night. As Westercon 44's Masquerade Director, Hans is currently tearing out his hair.



Yves Meynard has published a dozen stories, some in fanzines (*Samizdat*, *CSF*, *Temps Tot*) some in prozines, and two in anthologies. Among them are "Sans titre" ("Untitled") in *Solaris* #80 (winner of the Prix Solaris for that year), "Les protocoles du désir" ("The Protocols of Desire") in *L'Année de las SFFQ 1988* (a collaboration with Jean-Louis Trudel), and "Nausicaa" in *imagine... #52*.

Yves writes in English as well, and twice reached quarter finals in the Writers of the Future contest. Glenn Grant's fanzine *Edge Detector* has accepted one of his stories. He was one of the founding members of SWAC/ACES and is now literary editor of *Samizdat* and Les Publications Ianus, a small press house.

A thirteen-year veteran of fandom, **Vicki Mitchell** was a founding member of MosCon and Writer's Bloc (aka the Moscow Moffia). She has been Treasurer, Membership Chair, Art Show Director, and Chair

of various Moscons, and Assistant Art Director for Westercon in 1984. Well known in costuming circles, she has won prizes for her costumes at many Northwest conventions. One of her stories appeared in the *Rat Tales* anthology; her first novel was *Enemy Unseen*, a *Star Trek* novel. She is married to Jon Gustafson, and is owned two large, rather silly dogs.

Artemis Allasandro de Montessori has existed in various SCA and fandom manifestations for fifteen years. His current interest is the Cavalier era, which serves as a convenient excuse to pillage and horde absurd amounts of fabric and trim.



Nancy C. Morris, a Seattle resident, writes featurescreenplays and currently has a screenplay in development in Los Angeles. Besides writing, Nancy has also directed short films, and her short film *The Invitation* was an award winner in *Starlog's* Cinemagic Magazine Short Film Search. She is now hard at work on a screenplay and a novel.

Mike Moscoe started writing with the U.S. Government 20 years ago, initially answering congressional inquiries. Once he ghosted a letter for Vice President Spiro T. Agnew. Shortly after that, Agnew resigned to avoid prosecution. (Of course, Mike had nothing to do with that.) After two decades of writing Instruction Memos and policies, he decided to get real and write science fiction.

Mike then discovered something he never had seen before—rejection letters. (The public had settled for obscene phone calls or stink bombing the office.) After his psychiatrist helped him recover from these strange notes from editors, he went on to sell his first story to *Analog* ("Summer Hopes/Winter Dreams") and expects to be included in Volume XI of *There Will be War*. He's finishing his first novel.

Mike is an experienced public speaker. The government taught him to be a training officer. He's taught such enthralling topics as "The Fair Labor Standards Act" or "Why you don't get Overtime and the Guy working beside You Does" and the ever hated "The Performance Appraisal system and You." He got raved at by managers for his "The Joys of having a Union." Just last year he was nominated for Best Stand-up Comedy Routine at a MOSS Software Users Convention. Admittedly, the competition was thin, but it's the thought that counts.

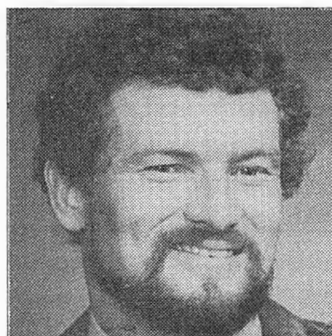




David W. New has been involved with Fandom since 1987, when he joined the UBC SF Society and proceeded to serve variously as its social coordinator, president, and treasurer. He currently edits the club's magazine, *Horizons SF*, flogging it mercilessly at every opportunity. As a member of BCSFA, he has worked on the concons of the last two V-Cons, putting together the V-Con 18 program book. His semi-fannish activities include editing the 1992 *Physsoc Journal*, an accredited physics periodical, and dancing in the SCA.



Marianne O. Nielsen lives in Edmonton where she tries to juggle the role of general editor for *On Spec* magazine with three other pursuits—sessional Instructor at the University of Alberta; PhD candidate in sociology (criminology specialization); and writer of short stories. She is delighted to report that she will have a number of academic articles and one short story (so far) appearing in 1991.



Once upon a time Mark O'Green was a captain in the US Air Force, piloting F-4 Phantom jets in hypothetical wartime maneuvers well enough to attain "Top Gun" status. But that kind of activity eventually grew tame, and O'Green retired approximately ten years ago to pursue a more interesting life as a role-playing and computer game designer. He worked on *The (W)hole Delver's Guide*, and contributed to the *Citybook* supplements, several of Flying Buffalo's *Traps* publications, and has published short fiction in *Shrapnel*, a colour-illustrated Battletech anthology from FASA. Currently, he is project head for Interplay Productions on an elaborate computer time travel game called *Meantime*, scheduled for release in 1992.

John Park was born in England and came to Canada as a graduate student in chemistry at UBC, where he published his first story in *Galaxy*. He then attended Clarion and moved to Ottawa, where it doesn't rain continuously from September to May (it's too cold). He spent some years as a chemical physicist with the National Research Council

and now works as a partner in a scientific consulting firm, while also spending (too little) time trying to write SF. His work has appeared in *Far Frontiers*, *Solaris*, *On Spec* and *Tesseract*² and *Tesseract*³ As of this February he was marketing his first novel.



Jonathan V. Post, an aerospace computing consultant, works with advanced software engineering, artificial intelligence, and manned lunar and planetary mission planning at Rockwell International's Space Division. He was mission planning engineer for the Voyager 2 spacecraft encounter with the planet Uranus, and has worked with the Galileo spacecraft to Jupiter, the Magellan spacecraft to Venus, Space Shuttle, and Space Station. John has over 600 publications, presentations, and broadcasts to his credit. He is married to Dr. Christine M. Carmichael, a research physicist and science fiction/fantasy author from Scotland whom he met in Australia. They have one son, Andrew Carmichael Post, and collaborate on numerous other successful projects.





Bill Ransom, who now lives in western Washington State, previously worked in Central America as a medic and firefighter. In 1979, 1982, and 1985, he collaborated with Frank Herbert to co-author three novels, *The Jesus Incident*, *The Lazarus Effect*, and *The Ascension Factor*. He has also published five collections of poetry. He has been a nominee for both the Pulitzer Prize and the National Book Award, and founded West Coast Poetry Review and was a co-founder of Centrum, an arts organization in Washington State. His most recent novel, *Jaguar*, was released from Ace in 1990. He is presently at work on a screenplay, *Daughters of Salvador*, and a new novel, *Special Forces*.



Clélie Rich is a Vancouver writer who attended Clarion West in 1987. Her poetry has appeared in several magazines in Canada and the US, and a short story was published in *On Spec*. She is also a member of The Lonely Cry, surely retribution for failing to be sufficiently supportive of Canadian Literature.



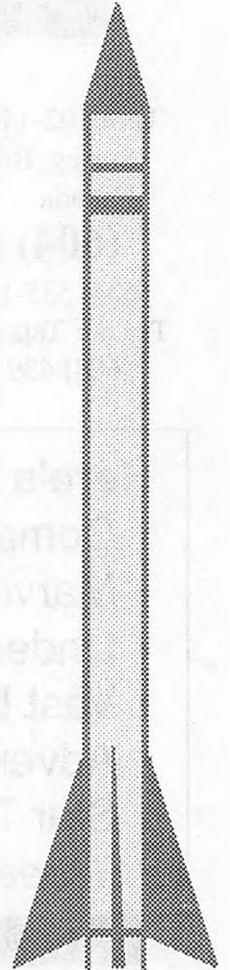
Yvonne Richardson's motto is "Take time to do something silly every day." She "fell up" into program directing in 1988, and has been seen lurking around the Programming Department of several Northwest cons since.



Jennifer Roberson has written two best-selling fantasy series, the 8-volume dynastic "Chronicles of the Cheysuli," and the popular "Sword-Dancer" saga. *Sword-Breaker*, the fourth and final volume in this series, has just been published. She has just completed an historical novel based on the Robin Hood legend, *Shadows in the Wood*, to be published in hardcover in 1992; her next fantasy project is a hardcover trilogy from DAW titled "Shade and Shadow." Jennifer is also Guest of Honour for Westercolt .45 (next year's Westerccon) to be held in Phoenix, Arizona.

Jeanne Robinson, together with husband Spider Robinson, is co-author of the Hugo and Nebula award-winning science fiction novel *Stardance*. A sequel, *Starseed*, is due out in 1991/92. From 1980-87, Jeanne was the founder, artistic director, resident choreographer and teacher of Nova Dance Theatre, a professional repertory modern dance company in Halifax, Nova Scotia. She lectured on zero-gravity dance at the 1979 Dance In Canada Conference at the University of Waterloo, and was an assistant instructor at the 22nd annual Clarion SF Writing Workshop at Michigan State University in 1989.

Spider Robinson's achievements are legion. In addition to being an accomplished folk singer, he is the author of a number of science fiction novels, including *Telempath*, *Mindkiller*, *Night of Power*, *Stardance*, *Time Pressure*, *Callahan's Lady* and the upcoming *Starseed*. He has also published several collections of short stories, many set in the "perfect bar"—*Callahan's Crosstime Saloon*. He is the recipient of many awards, including the John W. Campbell Award, three Hugos, a Nebula Award, the E.E. Smith Memorial Award, two Locus awards, and the Pat Terry Memorial Award. Spider is technically guilty of having committed both editorship and agency—but only on weekends, and not in years. A previous compulsion toward



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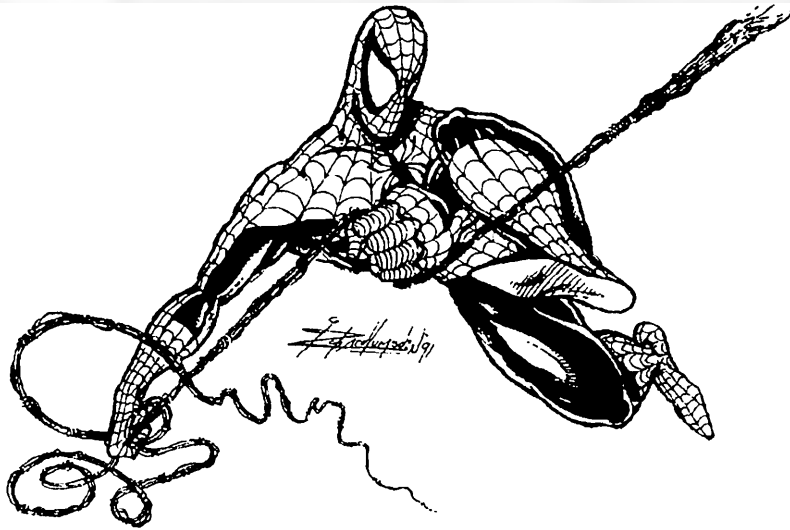
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literary criticism was surgically corrected, but he still occasionally reviews books—a distinctly different sin.

Rhea Rose is a member of the BC writers association, SWACCESS and The Lonely Cry. Her short story, "Duty Free," published in *On Spec*, was nominated for a Nebula Award. Rhea's stories have been published in *Tesseract*s and *Tesseract*s², and she is currently at work on her first novel.



Mary Rosenblum became an avid SF reader at age 11 when she discovered a stack of old *Galaxy* magazines in the closet of a house her family rented. She started writing sometime around then, but *everyone* knew that she couldn't really be a writer when she grew up. Mary dutifully got a degree in biology and tried out a variety of careers, including work in endocrine research, horse training, commercial cheesemaking and a stint showing livestock on the professional fair circuit. Ultimately, she stopped believing everyone and realized that what she wanted to be when she grew up was, indeed, a science fiction writer. She at-

tended the Clarion West writers workshop in 1988 and has been writing full time ever since. She has sold stories to *Asimov's*, *Fantasy and Science Fiction*, *Pulphouse* and various anthologies.



Richard Paul Russo's second novel, *Subterranean Gallery*, won the 1990 Philip K. Dick Memorial Award for best paperback original of the year. His stories have been published in *Asimov's*, *F&SF*, *Twilight Zone*, and several anthologies. His third novel, *Destroying Angel*, will be published in 1992.

Kathy Sanders, a master costumer, has been costuming for twenty-two years and has a garage full of "body parts" from her many character costumes. Her collaborators have included Larry Niven and Julie Zetterberg. She was recently inducted into the ranks of the "Betty's."

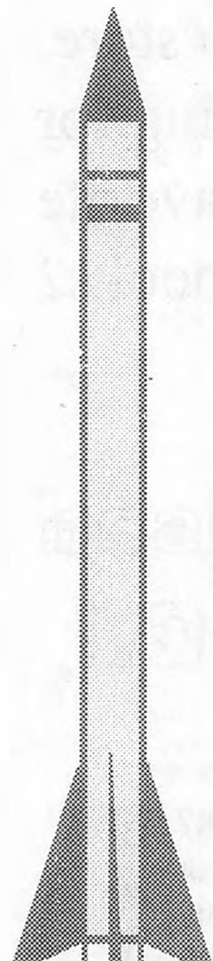
Greg Sardo pays the bills by being a computer programmer and geologist, but would rather spend the time making costumes. He is currently involved in the recreation of *Star Trek's* Klingons, and can often be found wandering aim-

lessly through the halls, looking for the panels he is scheduled to attend.



Pippin Sardo has been interested in costuming since the tender age of eight, when she spent many earnest moments trying to convince her mother not to throw away all those "neat" clothes from the '40s. Many years later she still has not lost her passion for playing dress-up. Having studied historical, fantasy and science fiction costuming (formally, informally, and hit or miss), she can now state confidently that real Conans don't wear brass briefs. Since 1975 Sardo has been costuming historically, and you may have seen her at CostumeCon, Rustycon, Norwescon or Westercon as a gypsy moth; Airlock Annie: intergalactic baglady; a Mercilette to Madame Ming; the Moon in "2001: A Space Ballet in Less Than 2 Minutes;" a Jewel Tone, or the Princess of Plastic Pollution.

Sarveck, a professional jeweler, is a costumer so he can be self-employed and feed his face. His first convention was Norwescon 6, and he's been stuck ever since.





Lisa Satterlund has been costuming since 1978, and primarily displays her work at Moscon. She enjoys a family tradition of fine hand work.



Karl Schroeder was born and raised in Brandon, Manitoba. Brandon is so situated that the winds from Saskatchewan crash there like breakers. The infinity of prairie, and the voice of the wind formed an early catalyst to his imagination (Manitoba, he was told, means "Land of the Great-voiced God"). His mother wrote and published two books when he was very young, so it never occurred to him that writing might be difficult or publishing, impossible. He started his first novel when he was fourteen, and hasn't looked back since. Karl recently relocated to Toronto for the company of like-minded writers. He has recently published the short story "The Pools of Air" in the anthology of Canadian SF, *Tesseracts*³, and is marketing two completed novels, *The Rebel Sun* and *The Wall of the Fold*.



Carol Severance is a Hawaii-based writer with a special interest in Pacific Island peoples and their environments. *Reefsong*, her first science fiction novel, will be published by Del Rey in September. The first book of a fantasy trilogy based on her short story "Shark-killer" will be published sometime during the following months. Carol is a 1984 graduate of Clarion West and has worked as an artist, a journalist, and a playwright, as well as a flower arranger in a major metropolitan mausoleum. She currently lives in Hilo, where she shares her home with a scholarly fisherman, a surfer and an undetermined number of geckos.

Sharon Sinclair is an historian whose research has ranged from the sacred snake of Asclepius to NASA's space medicine program. She is also a poet whose interests include historical novels, classical space operas, and futuristic police procedures. She is the coordinator for The 1991 Olympic View S.F. Writers Conference, a Dreamcon event, and was the fan guest of honor at Dreamcon 5.

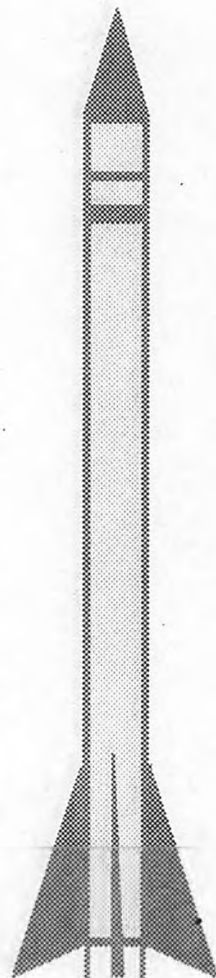
Siobhan's mother was a professional potter, so, following in her footsteps, Siobhan began sculpting professionally at the age of fifteen. She has also been involved in theatre work on and off stage (acting, makeup, costume design, and set building) for fifteen years, and is currently excited about her nomination to the Barrons International Who's Who of Fine Arts.

Ta'ise t'Rllailieu is currently assigned to the Klingon Diplomatic Corps as the head of their Cultural Exchange Branch located in Vancouver, Canada. Her alter ego, *Kate Smith*, lives in Vancouver, where she is currently engaged in writing, omnivorous reading, and costuming.



© 1990 Warren Oddsson

Judith Smith has been costuming since age four, with materials such as coathangers, chicken bones, BBs, plastics, welding tools, bowling shoes, and sometimes fabric. She especially enjoys working with raw fibres from spinning to weaving. She gets unusual costume ideas from her work with the wild animals (human children) at Seattle's Woodland Park Zoo. She enjoys costuming so much that her recent





marriage had to be celebrated four times, including costumed ceremonies in Klingon and SCA garments. Judith is in charge of costume programming at Westercon 44.

For the last fifteen years, Terry Smith has been active in fandom and the SCA. His primary costuming interests are the 1450 and 1625 historical periods and cinema recreations from *Star Wars* and *Star Trek*. His current projects include Klingon recreations and big robots that take up his wife's valuable costuming storage space.

Dale Sproule's stories have been published in *Pulphouse*, *Ellery Queen's Mystery Magazine*, and numerous small press magazines, including *The Best of EOTU 1989*.

Sara Stamey is once again renewing the roots in her native Pacific Northwest after spending the winter and spring trekking around the Andean countries of South America. A



former nuclear reactor technician, she has also taught scuba in the Mediterranean and Caribbean, as well as writing classes at Western Washington University. Her most recent SF novel, *Double Blind*, follows the continuing trials and tribulations of a far-future gambler turned spy turned rebel against repressive cybernetic control. The first two novels in the series are *Wild Card Run* and *Win, Lose, Draw*.

Richard Stephens has been active in costuming for ten years, and works in theatre as a director, actor, and designer. Costumers frequently look him up in the costume and make-up department of Seattle's Display and Costume

Supply, to get his expert help in troubleshooting problems, answering questions, and solving crises.

After outgrowing his life as a small child, Don Stern fell in with a bad crowd which took him to SCA events and SF conventions. Unable to "kick the habit," Don has since exploited and honed his talents as a scavenger extraordinaire. Aided by his trusty sidekick, Fevered Imagination, he has created characters like "The Wizard Tim" (complete with flying coconut) and "Rosy-fingered Don."



Scott Stolnack has published fiction and poetry in *Asimov's*, *Pulphouse*, *Sky Views*, and a

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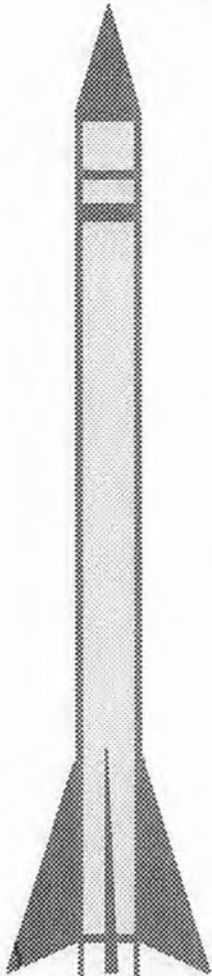
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handful of literary magazines. He has fiction upcoming (as of press time) in both *Asimov's* and *Pulphouse*, and is marketing his first novel, *Psych Singer*.

Bernard Strub is an abnormal con vermin who has been floating around the northwest con circuit for a while. His "Evil Costumer Wife" has dressed him in odd clothing on several occasions. He has some fond memories of Hobbes...

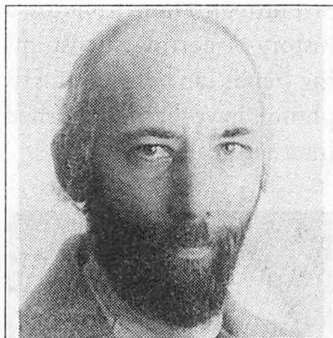
Deborah K. Strub (aka Spaceman Spiff) became a costumer when she joined the SCA in the late 1970s. She is an incurable pack rat (a terminal affliction which affects many costumers). She and her husband Bernie have been called boring people with no interests except auto-cross, SF, SCA, ethnic dancing, cats, motorcycles, calligraphy, illumination, and other artistic pursuits.

David Tackett, also known as "Flash Bazbo," prefers costumes that display imagination and ingenuity rather than a big budget. His recreation from *Alien* won Best of Show at Norwescon and Westercon. Look closely at his costumes to see if you can spot the bicycle parts...

Susan Taubeneck makes costumes. Her father and mother made costumes, so did her brother—it was inevitable. She became involved in Science Fiction and historical costuming while attending The University of Washington's Fine



Arts program in 1974. She has appeared most recently in Westercon 43 as "Sugar: one of the four fannish foods." She lives in Seattle and is a seamstress for a vintage clothing company.



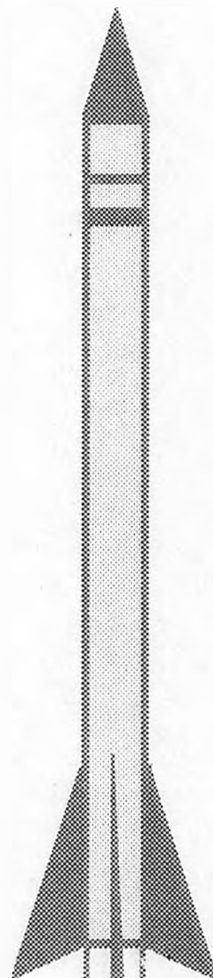
Bruce Taylor has had stories published in *New Dimensions 9* and *10*, the *Seattle Post Intelligencer*, and was featured reader at the 1981 Bumbershoot festival in Seattle. His story "Popcorn" (*Pulphouse*, Fall 1988) was nominated for the Nebula and Bram Stoker Awards. Another story was published in *Twilight Zone* and the program book for World Fantasy Con. Recently, his stories have appeared in the fall issue of *On Spec* and the Halloween issues of *Blood Review*. He has also been on the board of directors for Clarion West. When not writing, Bruce pays the mortgage by working on the locked,

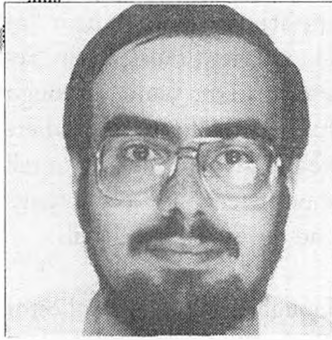
inpatient psych unit at Harborview Hospital in Seattle as a Tour Guide Through Existential Nightmares where he has given up trying to tell the difference between patients and government officials.

Douglas Taylor is a collector of vintage automobiles, travels extensively to far and distant lands, and produces costumes in his spare bedroom. Doug has far more storage space than any costumer is legally allowed, and many are jealous.

Frank Teele has been a Fine Arts career artist all his life. He finds it easier to make something than to talk about it. Why costumes? Everything is for the challenge, to master another medium: sculpture, jewelry, apparel, etc. What's next? Glassblowing and holograms!

When Roy Torley was six years old, he resolved to be a volcanologist when he grew up. Currently, he is working toward that goal in the University of Oregon Geology Department PhD program. Roy can play almost anything with strings, but is most proficient on the Russian balalaika and the Ukrainian bandura. He has appeared on anthology film tapes produced by Off Centaur, Wail Songs, and Thor Records. He and his wife, Joan Gaustad, have also produced the cassette tape *The Cossacks Were Whistling*.





Jean-Louis Trudel has obtained first or second place finishes in a number of writing contests, including those of the Federation du Loisir litteraire du Québec in 1983, the Salon du livre de L'Outaouais in 1983 and '84, the magazine *Solaris* in 1986 and the 1988 Maplecon. His stories have been published in *imagine...*, *Solaris*, *L'Apròpos*, *Tesseract*³, and the 1989 Belgian anthology *Les Enfants d'Eneides*. A short story written in collaboration with Yves Meynard appeared in the anthology *L'Annee de la science-fiction et du fantastique québécois 1988*. He was a co-organizer, of the Festival of Science Fiction at the University of Ottawa from 1987-89, and coordinated the Boréal 11 science fiction convention in Ottawa in 1989.

Gerry Truscott founded Tesseract Books, the SF imprint of Porcepic Books, in 1985, and is now General Editor. Gerry's first love is still writing, but he doesn't get much chance any more; editing and publishing take up most of his professional time. He has published one short story ("Cee," in *Tesseract*, 1985) and is a founding member of a Victoria writers work-

shop (as yet unnamed) that has been meeting bi-weekly since September 1989.

He has been happily married for almost thirteen years and has three daughters (ages 8, 5 and 1). Seeking the modern ideal, he and his wife, Christina, share equally in the raising of their children; she is actively pursuing a career in health & fitness.

Thom Walls has been photographing masquerades since PSST 1, and has been the official photographer of Norwescon since Norwescon 3. Through Thom's photos, a history of northwest costuming trends can be tracked. His photos have been published internationally.



Michael Walsh is a movie critic for the *Province* newspaper, and an active SF fan. He is the only person in history to have both won an Elron award and been their presenter, winning at V-Con 9 for "Most Worthy Emulation of the *National Enquirer*," and handing out the infamous things four years later.

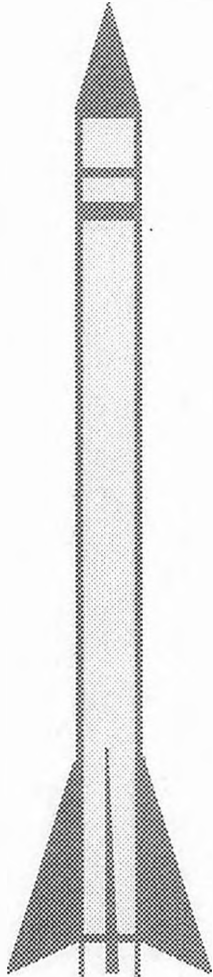
A graduate of Randolph-Macon College, Katharine Gibbs School, and the University of

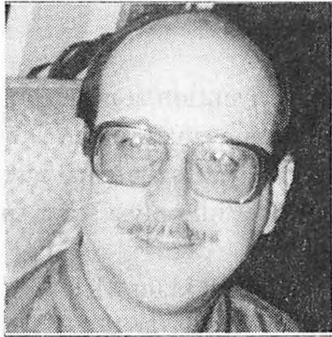


New Haven, **Elisabeth Waters** started writing as a science fiction fan. Her first sales were "The Keeper's Prize" and "The Alton Gift" to the anthology *The Keeper's Price*. This was followed by short story sales to other anthologies. Inspired by Madeleine L'Engle and Andre Norton, she hopes someday to write children's fiction. Her first novel, a young adult fantasy, was awarded the 1989 Gryphon Award.

She is also a supernumerary with the San Francisco opera, where she has appeared in *La Gioconda*, *Manon Lescaut*, *Madama Butterfly*, *Khovanschina*, *Das Rheingold*, *Werther*, and *Idomeneo*. She lives in Berkeley with Marion Zimmer Bradley and a dog (part wolf).

Deborah Wessell is a Seattle speechwriter whose stories, satires and poems have appeared in *Seattle Review*, *The Weekly*, *Northwest Writers*, *Asimov's*, *Pulphouse* and *Fantasy and Science Fiction*. Forthcoming are stories in the second *Universe* anthology and the Polish monthly *Miesiecznik Literacki Fantastyka*. Deborah is married to writer Steven Bryan Bieler.





Richard Wright has chaired Norwescon and the Northwest Science Fiction Society, has been a Division manager for a Worldcon and a NASFiC, has headed departments for numerous other conventions, and expects to chair Westercon 46. Richard has garnered a couple of "Best in Show" costume awards, written a number of articles and reviews, and authored two college textbooks. He is known to enjoy, and give, a good party, and is really fun to know. Stop by the Seattle floor and talk with him a while.

Ben Yalow has been to 300 cons and worked on over 100 of them, in jobs ranging from gofer to Worldcon Division Manager and Chairman of Lunacon and other regional conventions. He was also a co-chair of SMOFcon 1, the convention runner's convention.

Julie Zetterberg has pursued the hobby of making and wearing costumes since 1975, first as a member of the Society for Creative Anachronism, then at science fiction conventions and other historical diversions. Since her first convention masquerade (as Princess Leia at Norwescon I in 1978), she

In memory of Sharon Baker



Sharon Baker is dead. She was only 52; there is no kind of sense to it. She leaves behind her husband Gordon, sons Brett, Seth, Jason, and Elliot, and a host of friends and fans. She wrote three novels: *Quarrelling*, *They Met the Dragon*, *Journey to Membliar*, and *The Burning Tears of Sassarum*. Sharon was a regular guest at cons; when she was on my panel I always knew she'd bail me out when I got lost.

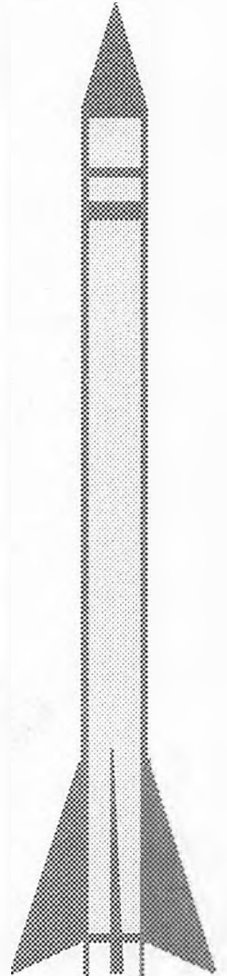
We'll remember her for her cheerfulness in the face of disaster (and she had more than her share of disasters), her refusal to speak ill of anyone (she once described a local slut as "a warm-hearted giving kind of girl"), and her charming modesty. She once called me from Sidney wharf; she and Gordon had just docked and would I like to join them for a drink? I would recognize the boat by the mess of sails on the foredeck. What she could have said, but didn't, was that I'd recognize it because it was by far the biggest and best boat at the dock.

I loved Sharon like a beautiful sister; and I guess I still do, because I can't believe she's dead. We've lost one of the very best.

—*Michael Coney*



has appeared across the country as everything from Olive Oyl to the Empress of the Universe. Costuming has given her many odd pleasures and occasional rewards, including winning awards at four Worldcons, and being a Masquerade judge at last year's NASFiC in San Diego. She lives and works rather mundanely in Seattle.



COSTUMING, WITH GRATITUDE

92

by Judith Smith

When most people think of the planning and preparation for a convention, it is the long term commitment by a few people that makes it all happen. Usually a year or more of planning, with the last six or so months filled with frantic activity. That is the usual case, not what Terry Smith (my partner in crime) and I walked into. With only a scant six weeks until the actual event, planning began.

The Westercon 46 in Seattle Bid Committee pitched in, and talked Hans Meier into running the Masquerade. The Norwescon and Rustycon tech crews agreed to lend their very professional assistance, that was one major worry out of the way. Hans gathered a masquerade stage crew together, northwestern fans who have been at it for so long, most of them won't admit just how long that really is.

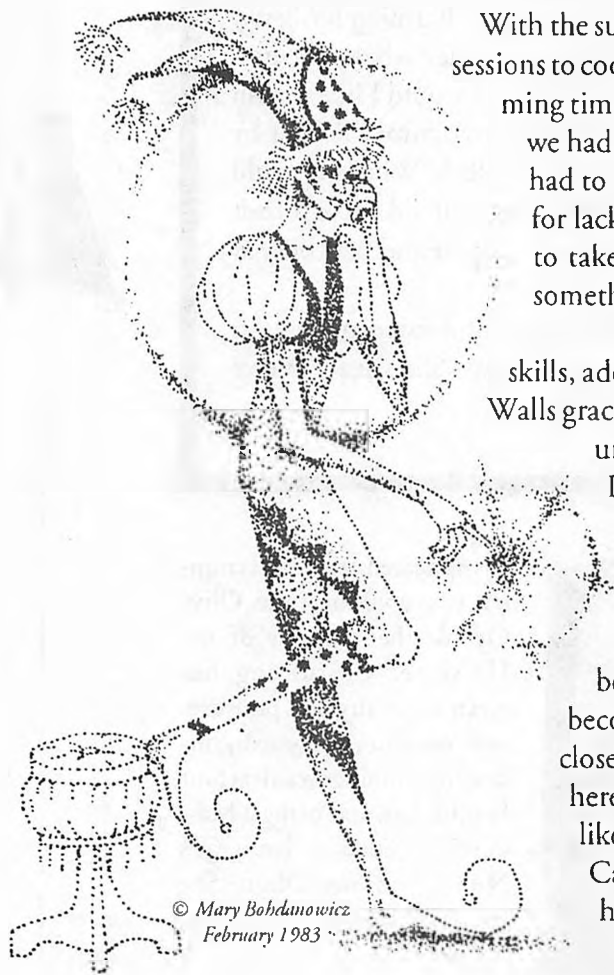
Then came the programming, two tracks of extensive costume-related programming which needed to be filled with competent panelists, demonstrators, and workshop advisors. Usually this would be done by correspondence. Instead we ended up flattening out our ears, spending hours on the phone. In the first week, many evenings were spent with the usual cast of northwest costumers, as well as our helpful neighbours from California, in the planning of possible programming topics. Willing people came out of the woodwork to fill the programs. Much of the needed work was done by word of mouth and the "friend of a friend" method.

With the suggested programming in hand, the marathon phone sessions to coordinate arrivals and departures, along with programming times, began. In two weeks (that felt more like a month), we had filled not only our needed tracks, but found that we had to drop almost a third of the possible programs, simply for lack of time and space. Then came the problem of how to take all the hastily scribbled notes and turn them into something intelligible.

Julie Zetterberg assisted with her professional skills, adding the polish on our diamond in the rough. Thom Walls graciously lent his personal computer, a beast I still don't understand, but have grown to grudgingly appreciate. Don and Keith Mears, along with Greg Sardo, gave much needed advice on the "World Processor," many times, late in the night.

This has been a whirlwind tour of "how to program a con in three easy lessons," but it hasn't been all bad. Many people who I haven't been able to become acquainted with at a con are now counted among close friends. Those close friends who came to the rescue here at the beginning are now closer still. In closing I'd like to thank everyone who has contributed to "The Cause," heroes all, who can clothe themselves in my heartfelt gratitude.

JUDITH



© Mary Bohdanowicz
February 1983

AN INTRODUCTION TO COSTUMING

by Judith Smith

So, you say to yourself, "Who are all these people and why are they dressed in such strange get-ups?" Well, they're "Costumers," and they're dressed up like that for fun. I know, big help.

Those of you who've never heard of costuming may need a couple of definitions:

cos.tume (kos'toom, -tum), n. 1. style of dress in general, esp. the style typical of a certain period, people, etc. 2. a complete set of outer clothes. v.t. to provide with a costume.

cos.tum'er, n. one whose work is making, selling, or renting costumes, as for theatres, balls, etc.


Yes, it's pretty dry stuff. Not at all the exciting or inspiring sort of description that comes to mind when thinking of costumes, and the people who make them. What I think it's all about is *creativity*. Something which is not often well-rewarded, because of the threatening nature of being able to pull, seemingly out of thin air, ideas which no one else has thought of or explored. The reward that most costumers receive is self-satisfaction in the knowledge that, were it not for their unique inspiration and drive, the finished product (a costume) would not exist.

Sound familiar? This creative spirit is the same one that drives artisans of all

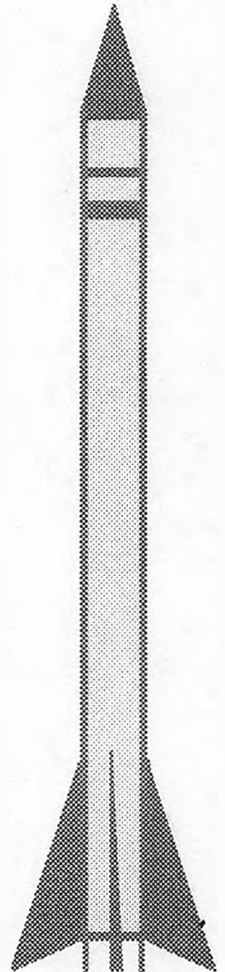
kinds—writers, painters, sculptors, and creators of any type. Within the field of science fiction are limitless possibilities to be explored by the costumer. At times, we have seen the far and distant future. In *Star Wars*, we were introduced to creatures and places so alien that they had no reference outside the parameters of that story. *Dune* used another aspect of costuming—the revival of apparel from our distant past in the Imperial Court of a future society. The theory of "what goes around, comes around" seems to hold as true in the SF field as it does anywhere else. This may be why you'll find that costumers are often interested in more than one genre of costuming.

Another unique trait of the costumer breed is their willingness to share information. In few other art forms have I found a community of dedicated people who find as much pleasure in the sharing of knowledge and skill as they receive in actually creating a new costume.

At one CostumeCon, I was approached by someone who was interested in my experiences as a fibre artist; I was just as interested in aspects of her talents, and so an exchange began. As we sat in the lobby swapping tales, we were joined by several costumers. When asked what we were "up to," I quipped, "Trade Secret—sit down and we'll trade secrets!"

So if you're new to cons, and interested in costuming, come on in and join the fun! We're in room 212 and 215. Remember, sharing is what it's all about! 

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Costuming Acknowledgements

Norwescon
Rustycon
Jack Krolak
Thom Walls

Chris McDonnel
FUJ Films
Keith Johnson
Michael Citrak

Westecon 46 in
Seattle Bid Committee
Julie Zetterberg

ROLE PLAYING GAMING AS A LITERARY PURSUIT

94

By Rick Smith

Few people would think that playing a game of Dungeons & Dragons (or any other role playing game) as a pastime is at all "literary." Indeed, some have claimed that such games are a drug or even a deliberate Satanic plot to undermine the strict moral values that our young people deserve.

It is my thesis that these games are a force of moral good, teaching ancient values and promoting true story telling.

My Merriam-Webster Dictionary defines Literary as:

Lit-er-ary adj 1 : of or relating to literature 2 :

versed in literature : WELL - READ.

How could these games "relate to literature," you may ask. After all, gamers are shouting at each other, moving little metal men and rolling dozens of funny dice.

The metal figures and funny dice are just aids. What the gamers are doing is jointly creating a novel. This "novel" is unusual in many ways; it is verbal, it is rarely written down (though occasionally they have been edited and published successfully), the story may have dozens of major characters which come and go with little pattern, there rarely is a major plot, and sometimes the games lack any theme other than episodes of violence.

The author of the story is the Game Master (GM). The GM creates the exotic settings for the story, provides obstacles for the novel's characters to overcome, and can whip up a cast of thousands within a moment's notice. Many of these are stereotypical bartenders and suchlike, created by the GM to provide atmosphere for the story. Others are complex characters with personal stories and complex motives. Some good and some evil. All of the people that the main players meet are created by the GM. The Game Master of a game, like the

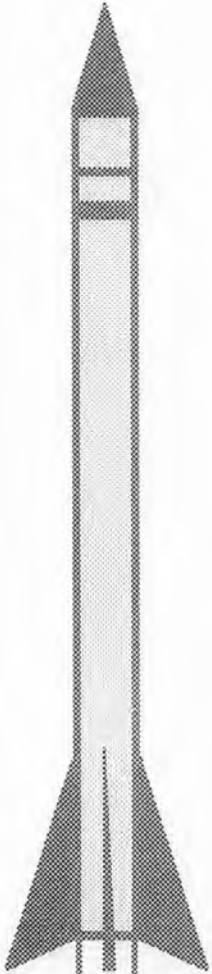
author of a book, is the final arbiter of the story's events, and can save the characters from certain death or dash a flawless plan.

The co-authors and collaborators of the story are the players. Each creates a small number of people to live in this game world. These characters are the major personalities in the novel and the story is about their adventures. Some GMs allow their players no say in the story's plots. Players are led along an intricate and interesting path, and woe befalls those who try to explore the landscape away from the story's planned direction. Other GMs merely provide background and let the players provide the direction for their own stories.

In either case, gamers are not passively watching canned entertainment on some tube. Rather, they are using their imaginations to explore strange worlds, to create cultures and societies different from their own, and to learn (via the visceral lives of their characters) the meaning of courage and honour (and risk).

The claim that these games are a drug is only the weakest of metaphors. The main danger of drugs is the "cheap high" which users crave. Drugs alter the user's brain chemistry, allowing them to feel good about themselves without accomplishing a difficult goal or task, without creating or keeping meaningful friendships, without doing any of the myriad of actions that our brains are programmed to reward us for accomplishing.

By contrast, gaming is a completely social pastime. The players and GM sit down and start telling this strange many authored story. They cannot help but learn social skills that will help them wherever they go in life. Many other life skills are taught. Game Masters must learn to set priorities or they will spend hours creating details that players never see or appreciate. GMs learn about working on a task that



will not be solved in neat 30-minute segments (with four breaks for commercials), but instead are creating a form of living, evolving art that grows and improves for months or years. The players, likewise, are challenged in this continuing contest against this strange dangerous world in which they find themselves. The players in a game must learn compromise and tact or they will find their game losing players and status. It is far better that a person learn to get along with people at a game table than by alienating people at work where loss of self-control can cost someone a raise or promotion.


Some claim that role-playing games are evil, teaching real magic and heresy. These claims are much harder to refute because the people who level them are not open to logical argument. Most games cast the players as forces of good in a violent world. Often they are fighting against evil wizards or gods. Should any body of literature or media that deals with combatting the evil or selfish be banned? Perhaps gaming has been singled out because it is new and poorly understood by parents. If Fundamentalism can ban roleplaying games, it will have more influence when it turns to its next target.

Many GMs have had their interest in the games change into a career in writing. Others, fascinated by the monsters they create, have gone on to become ecologists, others have become economists, scientists, and artists. (I am proud to say I do not know any gamer that has ended up as a lawyer.) The enjoyment that gamers share is generated by being with friends, completing tasks, and overcoming obstacles. These game tasks may not be as important as goals in the real world, but they are one way that people can prepare for new situa-

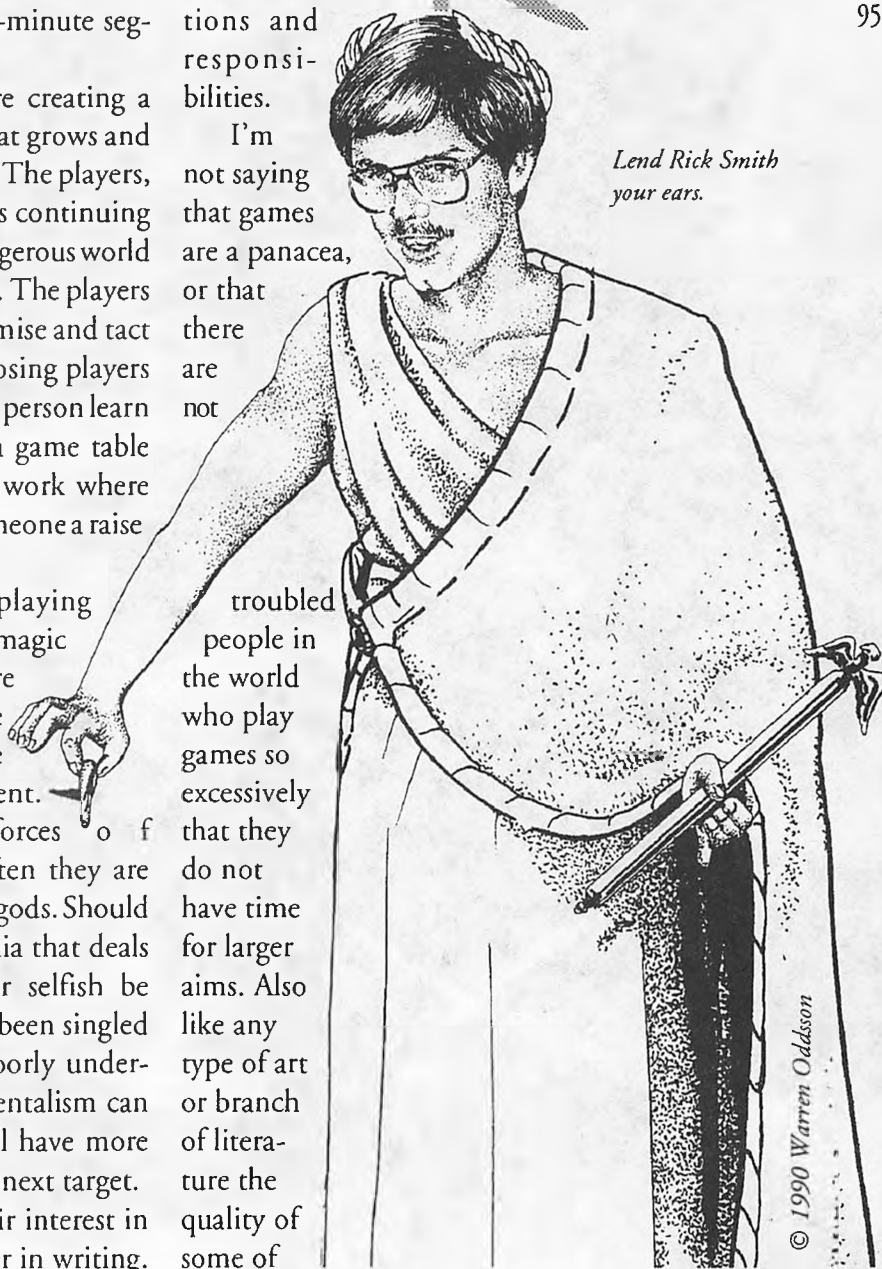
tions and responsibilities.

I'm not saying that games are a panacea, or that there are not

troubled people in the world who play games so excessively that they do not have time for larger aims. Also like any type of art or branch of literature the quality of some of

these games can be very poor. I maintain, however, that role playing games, like any other form of entertainment, can teach real skills to those who play. These games are far less harmful than other pastimes in our culture which do not receive as much bad press. For those interested in this subject, I invite you to visit the panel on Saturday at 14:00 about Fundamentalists' attacks on D&D. 

Lend Rick Smith your ears.





Future Legend. © 1990 Robert Alexander (watercolour)

DARK CONSPIRACY



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GAMING PROGRAMMING

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In addition to our regularly scheduled gaming (board games, role-playing games, family games, and miniatures), we have additional programming events, many of which will interest those who may not actually be gaming. Participantss names are tentative, and may be changed at the last minute. Visit Gaming Central, in the Fort Camp Lounge, to get the complete and up-to-date gaming program.

THURSDAY

10:00 For budding artists we have a modeling contest. For a \$5 fee we will provide FEMO modeling, ah... stuff. (FEMO is kind of a plastic modeling clay.) Hugh McLeod, modeller extraordinaire, will demonstrate this stuff until 14:00 and people are welcome to fiddle with it so long as the room is open for miniatures. The demonstration will also include how to use FEMO to modify existing lead figures.

We will have 2 prizes for FEMO, "Best of the con," and a kids prize for those who are lucky enough to still be 12 years and younger. The items entered in the contest will be displayed in the art show and all con members will get to vote on the best model. (Fort Camp Lounge).

14:00 Clint Bigglestone will hold a one hour demonstration on how to paint lead miniatures. (Fort Camp Lounge)

15:00 Morality in Gaming. What is the value of an NPC player character's life? (Isabel McGinnis South).

15:00–19:00 For a \$7 fee you will be given a lead figure and some paint and brushes to paint it up. Again, for those that wish, we will have a contest in the art show. Prizes will be awarded on Sunday at the Gaming Auction. (Fort Camp Lounge).

FRIDAY

13:00 Wheel of B-Movies. Will you be one of the lucky people chosen from the audience to compete for incredibly valuable prizes in our game show? Impress your friends! Show your amazing knowledge! Enjoy seeing people under incredible pressure on stage! (We may even video-tape you) !!! FAME!!! GLORY!!!! (Right, that's enough.—ed.) Don H. de Brandt will emcee. (Auditorium).

14:00 Game-mastering the Cyberpunk Style. (Room 206).

16:00 Friday's Gaming Auction.

19:00 Advice to new Game Masters. (Isabel McGinnis North & South).

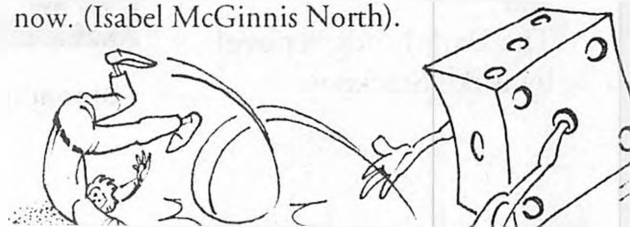
SATURDAY

10:00–21:00 Robin Crosby will be discussing H&R and Columbia Games. He'll be running tournaments all day. Do drop in to chat and game! (Gaming Committee Room).

10:00 What's new at FASA and *ShadowRun*. Nigel Findley talks. (Room 205).

11:00 The Pitfalls of Game Design. (Auditorium).

14:00 Fundamentalists' Attacks on D&D. The game D&D has been under attacks by Christian Fundamentalists trying to ban the game, and restrict civil liberties. We will trace the history of these attacks and talk about what is being done now. (Isabel McGinnis North).



SUNDAY

10:00-12:00 Steve Jackson, fresh from *Origins* in Baltimore, speaks about what's new in the gaming industry. (Auditorium).

12:00 The Game of Game Publishing. (Room 205).


13:00 Vagon Haiku poetry contest. Grab your towel and come to this event or we will destroy your planet! These hyperspace bypasses don't build themselves you know. Beware of the Cougar in the lavatory. See the handout in the grab bag for entry details. Featuring Captain Prostetnic Vagon Jeltz. (Auditorium).

14:00 Steve Jackson on the Secret Service bust. Steve talks about the unconstitu-

tional raid on his offices by the US Secret Service, which came close to bankrupting him, and the aftermath of the raid. (Auditorium).

15:00 Main Gaming Auction, Prizes to volunteers, referees, and winners of various contests, and Gaming Closing Ceremonies. (Fort Camp Lounge).

20:00 More Gaming (of course). (Fort Camp Lounge).

Weather permitting, we plan to jointly run with KiddieCon a Frisbee Golf tournament. This event will run on nice days, whenever we have volunteers to run it. Beware of the Killer Clown from Outer Space. ☺☺☺ 

Gamers Would Like To Thank Our Supporters !

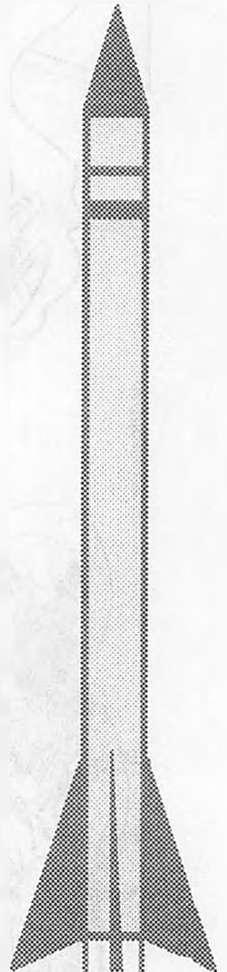
The following companies have given prizes, or other help to Westercon 44/V-Con 19, at the time of writing (16 May 1991). Others who have helped us since that time will be mentioned in the gaming bag, available at Gaming Central.

Publishers

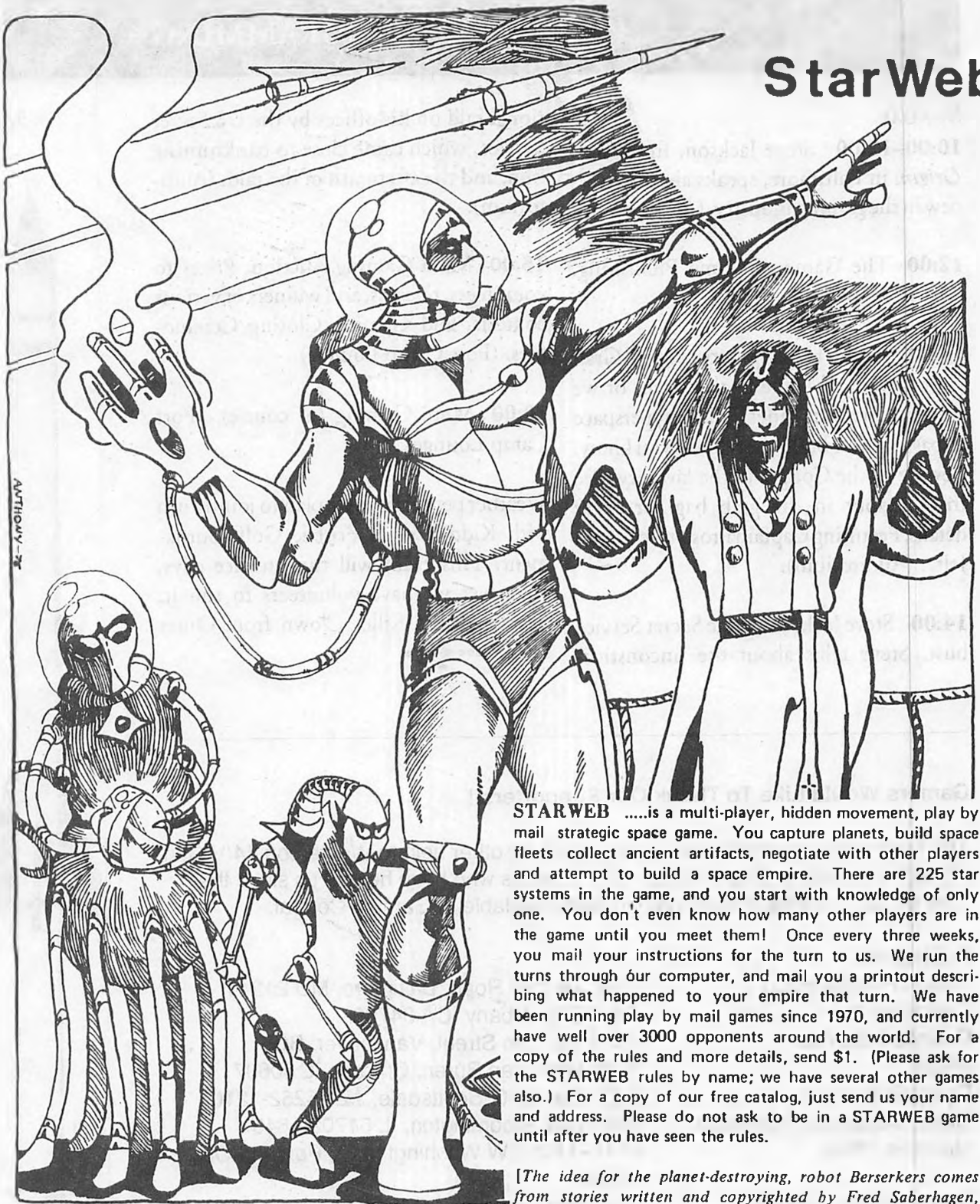
Avalon Hill Game Co.	4517 Harford Road, Baltimore, MD 21214
Chaosium Inc.	Box 6302, Albany, CA 94706
Columbia Games	283 East 11th Street, Vancouver, BC
FASA	1026 West Van Buren, Chicago IL 60607
Flying Buffalo Inc.	P.O. Box 1210, Scottsdale, AZ 85252-1210
Game Designers Workshop	Box 1646, Bloomington, IL 61702-1646
Marquee Press	#141-1101 SW Washington St, Portland OR 97205
Steve Jackson Games	Box 18957, Austin, TX 78760
West End Games	Road 3, Box 2345, Honesdale, PA 18431
Yellow Seed Games	Box 172, ShellBrook, SK, S0J 2B0

Local Stores

The Comic Shop	2089 West 4th Avenue, Vancouver, BC
Gotham Cards & Collectibles	7305 Edmonds Street, Burnaby, BC, V3N 1A7
Imperial Hobbies	#145-8151 Anderson Rd., Richmond, BC
West Coast Comics	Unit 102-14727 -108th Ave, Surrey, BC



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[The idea for the planet-destroying, robot Berserkers comes from stories written and copyrighted by Fred Saberhagen, and is used with his permission.]

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by Rick Smith

PbMG stands for "Play by Mail Game," a small but healthy market niche in the gaming industry. They are usually expensive, costing \$3 to \$5 per turn, they seem to last forever with a turn happening once every 2 to 4 weeks, and you never see most of the people that you are playing with. Why then the growing popularity?

The first reason is that the games have different limitations and strengths over normal games. In a PbM game you may be playing against dozens or even hundreds of other players, a feat almost impossible in normal social gaming. This makes winning such a game a true achievement.

A PbM game usually has a great deal of information hidden from the players. In a normal board game, both players know all the rules, can see the entire game board, know the rate of reinforcements, and generally can tell exactly what is going on. It is very difficult for a board game to give the feel of the fog of war. In a PbM game, the players usually have only a vague idea what is going on outside of their own area, and in some games the only rules the players are given are on how to fill out turn sheets. The game's rules must be discovered during the course of the game.


The slow pace of PbM games can be an advantage. People who do not have long blocks of time free may well be able to take a half hour here and 10 minutes there, over the course of a week, to make their game moves. Many people like to be able to sit and analyze their position, taking a great deal of time to find the perfect move.

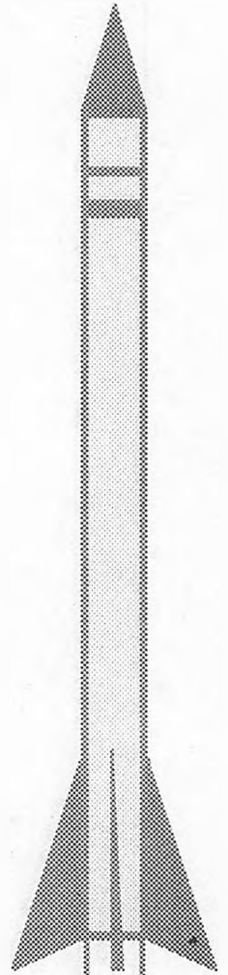
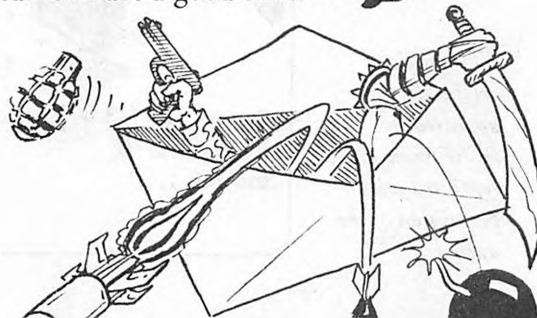
For people living in isolated areas with few gamers about, PbM games are a fine way to get some active gaming in. Many people enrolled in PbM games are in jobs where they often move, so they find it difficult to find a steady gaming group. In

PbM games the people who you deal with (via the mail and phones) will track you across your moves.

Most PbM games have strong elements of diplomacy in them. In games at home, you know all the players and have a good idea how honest they are. If someone backstabs you in a game, it can lead to bad feelings and a lack of trust in future games. In a PbM game you are playing with larger groups of less well-known people. This allows for more risk when you trust an ally, and is a more realistic simulation of diplomatic situations. Lastly, diplomacy situations are more interesting with a large number of players.

Many PbM games are very complicated. With a professional running the games, and (usually) a computer handling most of the rule mechanics, the players can get down to fighting the war without having to worry about the details of resolving the battle.

I would like to invite the members of the convention to come down to the fanzine room and look at the play by mail games we have on display. We have PbM game rulebooks on display from Flying Buffalo Inc, and Yellow Seed Games. Flying Buffalo is the oldest and most respected company in the PbM industry, while Yellow Seed is a new Canadian up-and-coming company. Each business has generously donated these rule books and several free turns in their games. The rules are available for you to look thru and a box is nearby if you would like to enter the draw for the free turns. Have a good time! 



ILLUMINATI REVIEW

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by Rick Smith

Illuminati (n.): any of a number of groups, reputedly of ancient origins, claiming special knowledge or enlightenment; any secret or mystical society or power bloc.

Deluxe Illuminati is a multiplayer board game without a board. It concerns those evil cabals of secret masters that are striving to control the world by covert underhanded means. Each player is a different Illuminati group with unique powers and goals that amorally attempts to conspire towards the complete domination of Earth! This game originally appeared in 1982 and proved so popular that it has spawned 3 expansions to the game and a Play By Mail game (done by a different company—Flying Buffalo Inc).

The Deluxe version of Illuminati contains the original game, and the first two expansions. Best of all, instead of the tiny 8 by 5cm cards of the original, the deluxe set has larger sturdier playing card sized cards to represent the groups. This alone is the single most enjoyable improvement to the game. There are a number of other improvements in the deluxe set. All of the components are heavier, and especially nice to beginners is a one page summary of the rules that eases learning the game.

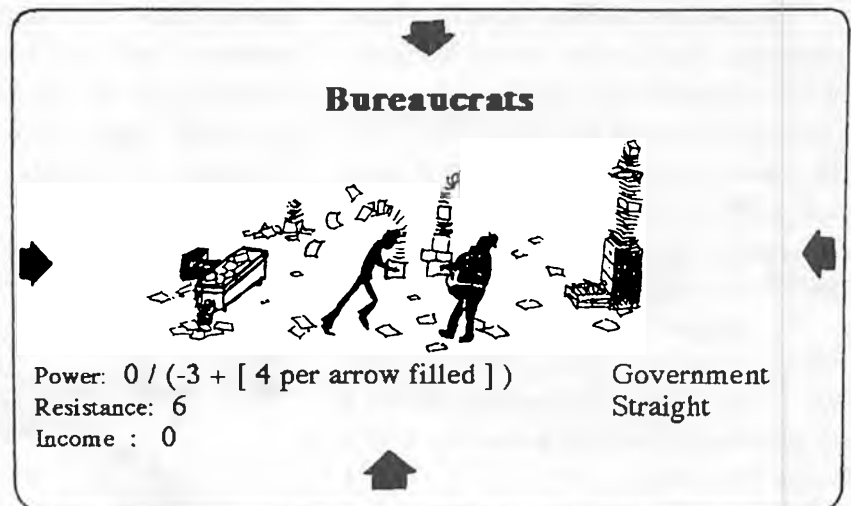
The rules themselves are simple. Money

Talks. Oh, sure, they give concise rules for slipping your puppet strings of control into passive, unknowing groups like the Pentagon or Congressional Wives. Or for launching a massive attack to cut away a whole tentacle of another Illuminati's power structure. There are rules allowing you to absolutely destroy some group completely unaware of your existence, such as the Moral Minority. But the basic plan lurks invisibly in the background and the other rules have forced themselves to logically conform to this paradigm. Money Talks.

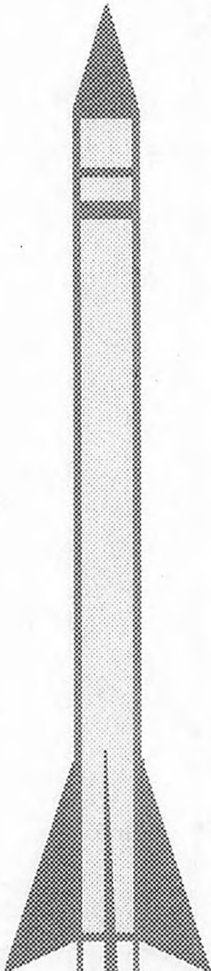
If this premise interests you, it is hard not to like this game. It plays cleanly with most players active all the time, not just on their game turn. It seems there is always some bribing and blackmailing to do, or some one agitating for you to spend your money to hurt a third player. It is possible for 2 or more players to gang up and get a joint win but this is difficult enough that it is the exception rather than the rule. And who would want to **share** absolute power anyways?

I've also created another card—Bureaucrats—which you can put into your sets, if you like. The card description is as follows on the next page:

Bureaucracies are somewhat alien to



(This article originally appeared in BCSFAzine and is reprinted with permission of the author)



RICK SMITH

Illuminati's power structures: Unlike every other group in the game the Bureaucrats have not one but 4 incoming arrows. It may only be controlled by one Illuminati group, tho it may well have more than one route back to the Illuminati group. Having no outgoing arrows it can not control any other groups, thus its power is zero. Its transferable power is negative three plus four for each incoming arrow filled. Therefore once controlled it will have a minimum transferable power of 1. The rectangular card will have trouble fitting neatly into your power structure. This is the normal state of large bureaucracies every where, don't worry about it, just jam it in.

The *Computer Network* loves big Bureaucracies: Since the Network is collecting transferable power this is completely understandable. Now you know why...

Bureaucracies are hard to remove once they have established themselves: They may add to their resistance for being near the Illuminati group for any and all arrows that are near enough.

For example. The Bureaucrats are adjacent to the Illuminati for +10 resistance, on the right the arrow is filled by a branch of the power structure that is 2 groups away from the Illuminati for +2 more resistance. The same branch later loops around and fills the arrow opposite the Illuminati, this arrow is 4 away from the Illuminati and so is too far away to get any bonus. This group gets a +12 for its nearness to the Illuminati.

If a branch of an Illuminati's power structure is neutralized or controlled, that ends with the Bureaucrats, the Bureaucrats are not neutralized or captured if using another of its arrows it can trace a route back to the Illuminati.

Bureaucracies tend to make a mess of your power structure: This ancient truth was first noticed by the pharaohs in Egypt 3500 years ago. ◻◻◻ ◀

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PROGRAMMING ON THURSDAY

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THURSDAY PROGRAMMING

Room/Video times

- 1200–2000 hrs • *Dealers open* • Concourse (SUB)
- 1200–2200 hrs • *Registration Open* • Fireside Lounge (Gage)
- 1200–2400 hrs • *Video Track One* • Plaza North (SUB)
- 1200–2400 hrs • *Video Track Two* • Plaza South (SUB)
- 1200 hrs–sometime Sunday night • *Gaming in the Dungeon* • Fort Camp Lounge (Gage)

Thursday, 1000 hrs

- FEMO modelling* (To 1200 hrs) • Fort Camp Lounge (Gage)
Hugh McLeod

Thursday, 1200 hrs

- Canadian Star Trek* (To 1400 hrs) • 212 (SUB)

Members of local Star Trek organizations discuss costuming topics from the various worlds of Star Trek.

- Japanimation Panel* • 205 (SUB)

William Chow, John Strome
A brief history of Japanimation, and comparison to American animation.

- The Calm before the Storm* (To 1400 hrs) • 215 (SUB)

A social spot for arriving costumers (and other interested folk) to meet and greet before things really get hectic. See who's here, discuss customs hassles, look at the schedule...

Thursday, 1300 hrs

- How to develop a character for SF conventions* • 211 (SUB)

Shadowhawk Dudley, Ian Marlow, Kate Smith, Tsarvek

- Japanimation Movie* • 205 (SUB)

Bubblegum Crisis (subtitled)

Japanese corporation creates killing machines. Knight sabers are hired to stop them.

Thursday, 1400 hrs

- Breaking into SF* • Isabel MacInnes North (Gage)

Lisa Cohen, Mike Moscoe, Verna Smith-Trestrail (M)

- Censorship: Pros and Cons* • Art Gallery (SUB)

Cliff Burns, Howard Hendrix, Spider Robinson (M), Diane Walton

What is censorship and why should you care? Our distinguished guests will relate tales of horror and mayhem at work in our midst... or is that another panel?

- How to Paint Miniatures* • Fort Camp Lounge (Gage)

Clint Bigglestone

- Introduction to Costuming* • 215 (SUB)

Costumers discuss what it is that they do, and why. Tips on how to get started, organizations, sources for supplies, etc.

- Japanimation Movie* • 205 (SUB)

Sol Bianca (Subtitled)

Space pirates stop intergalactic war.

- Leather and Fur: Real and Phake* (Demo) • 212 (SUB)

Terry Smith, Frank Teele

The advantages and drawbacks to the use of leather, naugahyde, fur, and fun fur. Tips and samples.

- Non-Smoking Hospitality—Tasting Party* • Marry Murrin 1 (Gage)

- Sasquatch, Oogopogo, and Other Local Aliens* • 209 (SUB)

Joseph David Carrabis, Frank Catalano (M), Norman Hartman, Robert Charles Wilson
Who needs to go to Deneb when we have some real Aliens here!

- The Medium is the Message: Pen & paper vs typewriter vs computer* • 207 (SUB)

Cecilia Eng, Yvonne Richardson

Does the tool you use make any difference in your writing style?

- User's Manual for Modern Interfacing* • 211 (SUB)

Steven Barnes takes participants on a tour of modern life and human interactions.

- What was in the first SF/F book you ever read that got you hooked? (And why do you stay hooked?)*

• Isabel MacInnes South (Gage)

PROGRAMMING ON THURSDAY

105

Sarah Goodman, Nancy C. Morris, Margaret Organ-Kean, Bruce Taylor

Thursday, 1500 hrs

Are Canadian fans Clones of US fans? • 211 (SUB)

James Fiscus, Steve Forty, John Mansfield, Jean Louis Trudel

Yes, the ongoing Canadian Identity Crisis, fannish style.

Autograph Party • 207 (SUB)

C.J. Cherryh and others who sign up

Bliveting: v., the act of glueing a blivet together (Workshop) • 215 (SUB)

Judith Smith

Blivet: n., a piece of costume ornamentation or accessory constructed of various small bits of trim, fabric, jewels, and glitz, and put together primarily with glue! That's right! Now you have a real reason to save little bits of neat fabric. Come try your hand at the Fine Art of Bliveting! (definition. from *Costume Speak*, *CostumeCon 9 Program Book*) (A contest for the best blivet will be held Sunday at 2 pm.)

Fencing and Combat (Demo—til 1700 hrs) •

212 (SUB) or outside, depending on weather
Paula Crist-Pickett, Artemis Allasandro de Montessori, Don Stern, Doug Taylor, Frank Teele

An informal demonstration of the art of period and modern fencing, with techniques, rules and history.

History of Fandom • 209 (SUB)

Marion Zimmer Bradley, Elizabeth Chater, Verna Smith-Trestrail, Art Weidner

Japanimation Movie (To 1700 hrs) • 205 (SUB)

Dirty Pair

Two beautiful super cops try to stop a mad scientist from taking over the galaxy.

The Evolution and Sociology of Klingons •

Isabel MacInnes South (Gage)

Klingon Diplomatic Corps

Find out how a race like the Klingons could have developed, and what kind of planetary environment spawned this fierce and proud people. Learn how their biological evolution affects the development of their men-

tal, emotional and social structure.

Weapons Policy at Cons • Art Gallery (SUB)

Clint Bigglestone, Steve Ens, Lyn McConchie, Ben Yalow

Keep your guns holstered and your swords in their scabbards: this panel promises to get your blood pumping as we discuss weapons policy.

Wolves—in fact and Fiction • Isabel MacInnes North (Gage)

John Dalmas, Christine Markel, Carl Miller, Nancy C. Morris, Elisabeth Waters (M)

Good behavioral examples of alpha male wolves with slides and a sparkling discussion of this root of many fantasies.

Miniatures painting contest (To 1900 hrs) • Fort Camp Lounge (Gage)

Thursday, 1600 hrs

Artists as Dealers • 211 (SUB)

Kurt Cagle, Lonnie Davis, Lynne Taylor Fahnestalk, Michael Lampe, Christine Markel (M)

Ethics of Cloning and Genetic Engineering • 207 (SUB)

C.J. Cherryh, John Colbert, Jane Fancher, Judy Lazar (M), Mark Rosenblum, John Park

What would the social implications of cloning a hundred Gorbachevs? Or genetically engineering the perfect human being? Is there a comprehensive code of ethics to cover this?

Japanimation Movie • 205 (SUB)

Nausicaa (English dubbed)

Post-Holocaust world threatened by swarms of giant insects.

Religion and Morality in SF • Art Gallery (SUB)

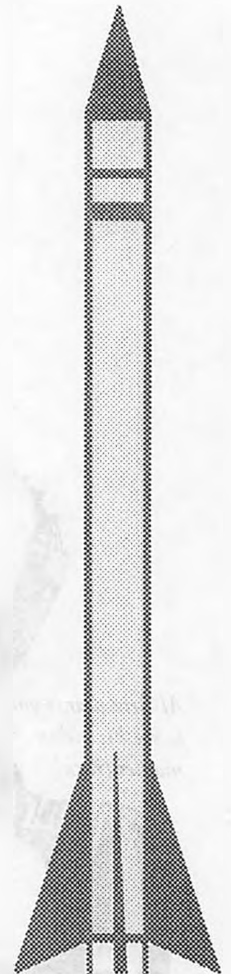
Joseph-David Carrabis, John Dalmas, Cecilia Eng, Art Weidner

Can religion and SF co-exist? Can morality exist apart from religion? What about military codes of ethics?

The Occult in SF/F • Isabel MacInnes South (Gage)

Shadowhawk Dudley, Terry Kristoff, Kate Smith

Utopias/Dystopias • Isabel MacInnes North



PROGRAMMING ON THURSDAY

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(Gage)

Howard Hendrix, Karl Johanson, Paula Johanson, Mike Moscoe

In utopias and dystopias, SF often becomes social criticism. What are the best ways to approach studying or writing a utopia/dystopia?

Technological disasters: Did the Earth Move for You? • Isabel MacInnes North (Gage)

John Colbert, Lyn McConchie, Carl Miller
Volcanoes and earthquakes are the natural disasters. But what happens, in our technology-dependent age, when major computer systems go down, or even when subway systems break down?

What is Westercon and how do I have a good time? • 209 (SUB)

Terry Berry, Bruce Farr,
Yvonne Richardson, Richard Wright

If this is your first Westercon—or your first convention—this panel is a must! Long-time fans tell you how to get the most enjoyment out of a con.

Thursday, 1700 hrs

Free Filking (To 2330) • 205 (SUB)

Of course we wouldn't charge you; this means that it's unstructured. So sing your hearts out, me hearties! Yes, the SUB closes down at midnight. Time to adjourn to Gage.

Morality in Gaming • Isabel MacInnes South (Gage)

Cecilia Eng, Andrew Nesbit, Tom Keen
Storytelling for Kids. with Donna Farley • Art Gallery (SUB)

Bring your kids to be enthralled at this KiddieCon event.

Thursday, 1800 hrs

Author's Reading—Carol Severance • Art Gallery (SUB)

Thursday, 1900 hrs

Art Show Opening (To 2100 hrs) • Party Room

Thursday, 2000 hrs

Opening ceremonies • Isabel MacInnes North and South (Gage)

C.J. Cherryh, Steve Fahnstalk (Toastmaster), William Gibson, Jerry Kaufman, Patrick & Teresa Nielsen Hayden, Warren Oddsson, and Suzanne Tompkins
Watch out for the 4th of July surprise!

Thursday, 2030hrs

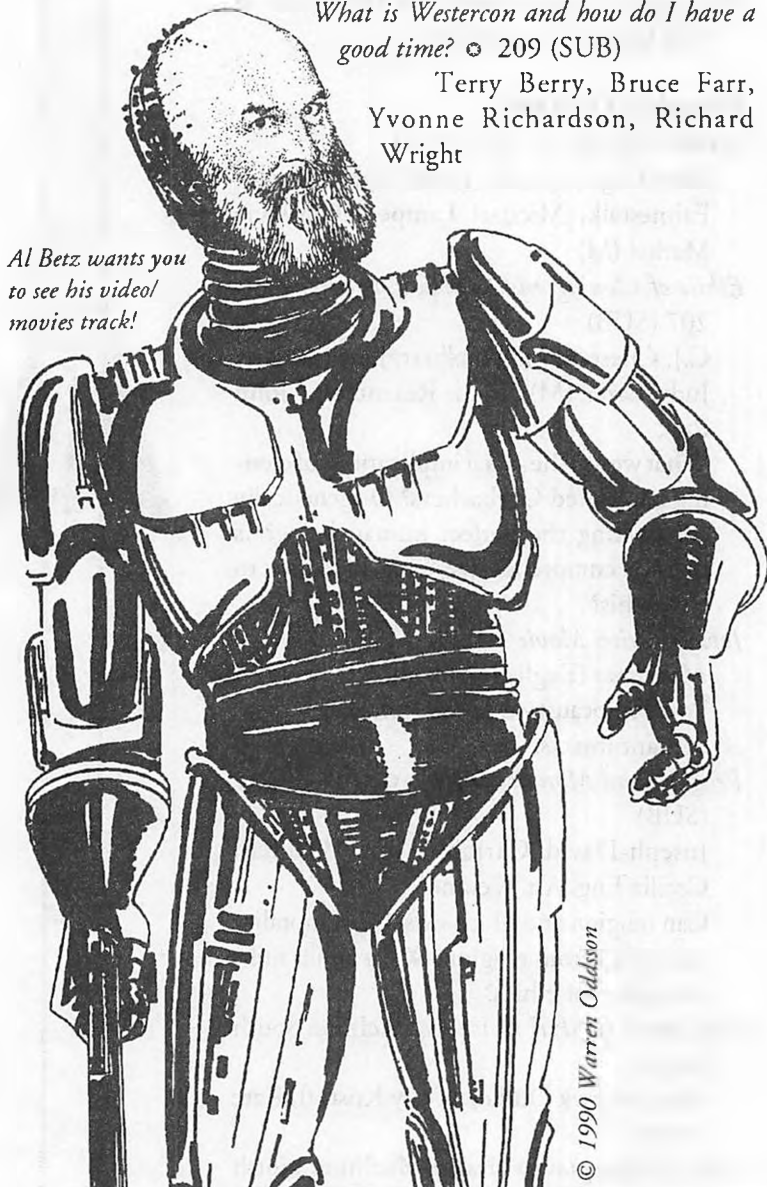
Getting to Know You Dance • Isabel MacInnes North and South (Gage)

Not Even Remotely Dead (NERD) fan DJs. Lotsa fun

Thursday, 2100

Ice Cream Social (To 2300hrs) • Fort Camp Lounge (Gage)

Non-dancing getting-to-know-you party.



Al Betz wants you to see his video/movies track!

© 1990 Warren Oddsson

AVALONCON



If you hold it, they will come

HOLD WHAT? AvalonCon—Avalon Hill's first *game-playing-only* convention.

WHEN? August 23-25, 1991; Friday 9am thru Sunday 5pm.

WHERE? Penn Harris Inn & Convention Center, Camp Hill (Harrisburg) PA. A pleasant suburban setting nestled between I-81, I-83, and the Pennsylvania Turnpike.

HOW MUCH? \$20 to Pre-Registrants. That's it! Two sawbucks covers three days of play. No extra fees. You'll get a FREE T-Shirt, FREE A.R.E.A. rating membership, FREE parking, and a convention program mailed to you prior to the festivities. Children 14 and under and spectators admitted FREE.

LODGING? Only \$60 per room per day at the Penn Harris when you mention AVALONCON. That's 50% off the regular rate every day—whether you stay just Friday and Saturday or come early and stay late. With four in a room that's only \$15 a night per person. Make your hotel reservation now by calling Toll Free 1-800-345-7366 to reserve your room with most major credit cards, or write P.O. Box 839, Camp Hill, PA 17001-0839.

THE GAMES? You'll be competing in either Avalon Hill or Victory games in a wide variety of formats. Among the 40 tournaments will be ASL, AFRIKA KORPS, BRITANNIA, BULGE '91 (brand new), CIVILIZATION, DIPLOMACY, FLIGHT LEADER, KINGMAKER, PANZERBLITZ, RUSSIAN CAMPAIGN, RUSSIAN FRONT, SQUAD LEADER, THIRD REICH, TURNING POINT: STALINGRAD, UP FRONT, VICTORY IN THE PACIFIC, WAR AT SEA, WATERLOO, and WS&M. Plus there will be round-the-clock Open Gaming and special events such as a weekend long Campaign Game of SIEGE OF JERUSALEM.

WHAT'S IN IT FOR ME? Association with fellow boardgamers. This is YOUR convention! Be part of the greatest assemblage of boardgaming talent since ORIGINS '75! Revel in the knowledge that you have competed against the very best the hobby can offer during the Avalon Hill Championships. Winners will receive personal plaques, plus a permanent place on the Roll of Champions Plaque displayed at all future AvalonCons and acknowledgement of their prowess in The GENERAL.

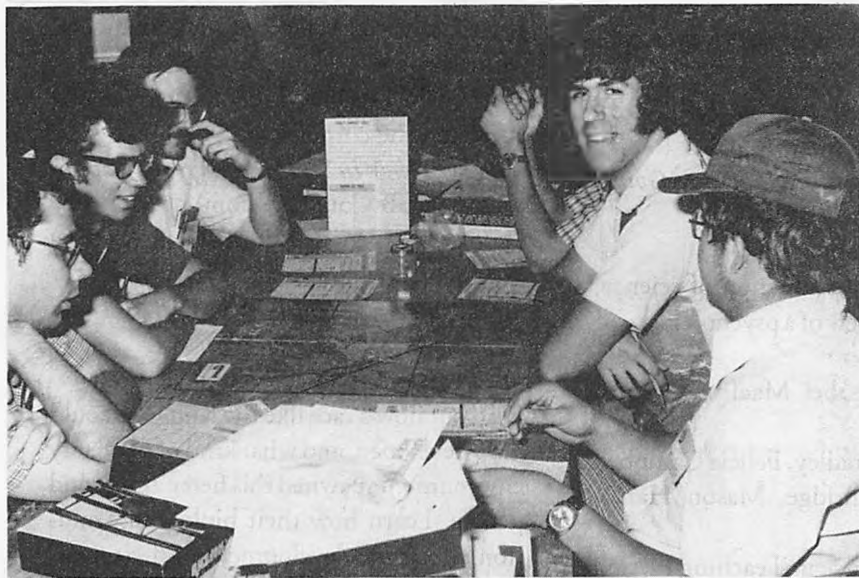
WHAT ABOUT THE FAMILY? You don't pay if you don't play. Spectators get in free, as do children 14 and under. Our entire staff will be on hand to demonstrate the Avalon Hill entry level games. Today's novice may be tomorrow's champion. The non-players in your family can swim, watch cable tv or the live comedy in the Sensations nightclub, or visit the many attractions (including nearby Hershey Park and Gettysburg battlefield) that make central Pennsylvania a veritable vacationland. Make a week of it!

WHAT CAN I BUY THERE? Zilch! Well, maybe a coke and a bite to eat. There will be no dealers. No flea markets. No auctions. No event tickets. Just pure, unadulterated boardgame competition. However, Avalon Hill will have a representative on hand to fill any special order direct from the factory to you before you leave Sunday afternoon.

WHAT'S THE CATCH? You're right; this is not a money-making venture. Our intent is to promote renewed interest in the world's best strategy boardgames. This show of support to gamers is our way of saying that come Hell or high water, Avalon Hill is, has, and always will be 110% behind the competitive play of our games. We hope to restore the pride of achievement that playing our games can bring.

SUCH SELFLESS DEDICATION IS ADMIRABLE. HOW CAN I HELP?

Recruit others to attend. Bring a team of four to participate in the Boardgaming Team Championship. Volunteer to run an event. Bring an interested youngster.



WHAT DO I DO NOW? Mark the date—August 23-25. Reserve your room. Then pre-register as soon as possible. At-the-door admission is higher and does not include a free t-shirt, so send your request for pre-registration forms to:

The Avalon Hill Game Company

4517 Harford Road ★ Baltimore, MD 21214 ★ PHONE: 301-254-9200 ★ FAX: 301-254-0991



PROGRAMMING ON FRIDAY

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FRIDAY PROGRAMMING

Room/Video times

- 0900–2200 hrs • *Registration Open* • Fireside Lounge (Gage)
- 0900–2400 hrs • *Video Track One* • Plaza North (SUB)
- 0900–2400 hrs • *Video Track Two* • Plaza South (SUB)
- 1000–2100 hrs • *Dealers room open* • Concourse (SUB)
- 1000–1900 hrs • *Art Show open* • Party Room (SUB)

Friday, 0830 hrs

T'ai Chi with Steven Barnes • Isabel MacInnes South (Gage)

Friday, 0900 hrs

Aerobics with Lionel Kearns • Ballroom (SUB)

Art in Space (with slides) • 207 (SUB)

Robert Pasternak

Gas Planets • 205 (SUB)

Hugh Gregory takes a look back on sixteen years of outer planet exploration. This Video journey takes us through the discoveries of the Pioneers and Voyagers.

Con-in-Con paper presentation • 209 (SUB)

Con-in-Con paper presentation • 211 (SUB)

Roundtable discussion: Where is Science Going?

• 206 (SUB Council Room)

Barry Beyerstein, John Cramer

A serious look at the direction of science, from the point of view of a psychologist and a physicist

Teaching SF/F • Isabel MacInnes North (Gage)

Marion Zimmer Bradley, Felicia Campbell (M), George Guthridge, Mason Harris, Edward Stiner

Is there any difference in Teaching Fiction as compared to Science Fiction? And what about Fantasy? Do you need to be able to cast a spell on the class before you proceed?

Westercon 46 Bid Presentations • Auditorium (SUB)

Larry Baker, Terry Berry

Westercon 46—Should it be held in Seattle or in Santa Clara? Come and hear the

reasons for each choice!

Friday, 1000 hrs

Building Walls: Differences Between SF/F and Horror • Auditorium (SUB)

David Bratman, Leonard Carpenter, Sarah Goodman, Yves Meynard, Sharan Newman (M), Dale Sproule.

Just what are the differences? We will find out where the boundaries are and who puts them there by the time this star loaded panel gets through with the topic!

Godzilla's Sex Life • Ballroom (SUB)

R. Graeme Cameron, Stan Hyde

This is one panel you must attend. Need we say more?

History of the SCA • 207 (SUB)

Clint Bigglestone

What have medieval anachronisms have to do with SF anyway? Is it Fantasy? Is it avoidance behavior in the 20th century? We find out what and why people developed and continue in SCA.

Holodecks and Hologram Centres • Isabel MacInnes South (Gage)

John Colbert, Cecilia Eng, Jane Fancher, Mike Moscoe

What is the likelihood that this technology is around the corner?

Image of men/man in SF/F: Stereotype or realism?

• 206 (SUB Council Room)

Leonard Carpenter, Pauline Cramer, Nina Hoffman, Richard Kearns, Carl Miller

Klingon Planetary Evolution • Isabel MacInnes North (Gage)

Shadowhawk Dudley, Vaughn Pickett

Find out how a race like the Klingons could have developed, and what kind of planetary environment spawned this fierce and proud people. Learn how their biological evolution affects the development of their mental, emotional and social structure.

Racism in SF—the Alien Factor • 209 (SUB)

Steve Barnes, Douglas Crepeau, Steve Fahnestalk (M), Mike Moscoe, Yvonne Richardson, Robert Charles Wilson

Social boundaries shift according to who is doing the definitions of "us" and "them".

What issues do we need to deal with in SF that echos our needs today?

Water Color Workshop • 211 (SUB)

Rob Alexander

Whither SF? What comes after New Wave and Cyberpunk? • 205 (SUB)

Terry Boren, William Gibson, Eileen Gunn, Thea Hardy, Scott Stolnack, Bruce Taylor (M)

Are there any clues in the current writings which point the way to what happens next?

Friday, 1030 hrs

Paper bag boots and spats (Workshop til noon)

• 212 (SUB)

Katya Martz, Judith Smith

Can't find the perfect shoe or boot? Learn how to make a "bare bones" pattern for boots, shoes, and spats. To participate, you must wear pants which can be rolled up to expose your leg, or a close-fitting garment.

Friday, 1100 hrs

A Visual Journey of our SF Roots, with Verna Smith-Trestrail • Auditorium (SUB)

Verna's Slide Show: a presentation by the daughter of the legendary SF giant E.E. "Doc" Smith, author of the famous Lensmen series. See all the other greats of SF/F over time, as though they were real people!

Dental Appliances (Demo), with Sarveck • 215 (SUB)

A practical approach to the making and the use of dental "additions"—fangs, tusks, or yucky rotten teeth. Contructions tips and where to find materials.

Does Canadian SF/F really exist? • Ballroom (SUB)

Crawford Killian (M), Yves Meynard, Jean Louis Trudel, Gerry Truscott

Sometimes Canadian SF/F is seen as the poor country cousin of the US scene, and by others, as a poor clone. Find out if any of these views are correct, and follow where Canadian SF is going.

Feminism in SF/F: Paradoxical Combinations • 211 (SUB)

Catherine Girczyc, Karl Johanson, Sara Stamey

Can SF be feminist?

Klingon Ko-operation • 207 (SUB)

Klingon Diplomatic Corps

This will encompass suggestions for the networking with others or forming your own group. Emphasis will be on developing your own style and on organization of groups.

Maturing female role models in SF • Isabel MacInnes South (Gage)

Felicia Campbell, Pauline Cramer, Vicki Mitchell

We've come a long way, baby, from the bras bras and the stereotyped wimps. These panelists will discuss the speed and direction of the changes.

Nintendo Systems and Virtual Reality • 206 (SUB Council Room)

bandit, Kurt Baty, Frank Catalano (M), Corey Cole, Jane Fancher, Edward Stiner Do Nintendo Systems prepare our youngsters for a Virtual Reality future? Is Nintendo the Ultimate Reality? Come and discuss this with the experts.

Origami Workshop • Art Gallery (SUB)

Jane Mailander, Susan Walsh

Science Fiction on TV • Isabel MacInnes North (Gage)

William Gibson, Mel Gilden, Gerald Keen, Linda Keen, Nancy C. Morris(M)

Science Fiction on TV has often been labeled "B" movies, but these panelists will explore and demonstrate that this is not the case. Or is it?

What is the value of human life in SF/F battles? • 205 (SUB)

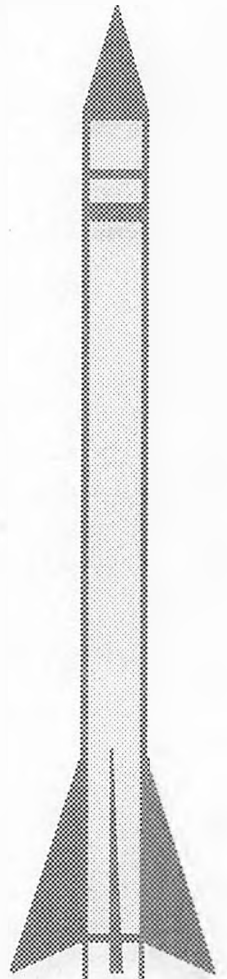
Leslie Gadallah, Howard Hendrix, Michael Scanlon

Plot fodder or anticlimax? What is the value of alien life as compared to human life when the galaxy is at war?

Whither Mundania? • 209 (SUB)

Clint Bigglestone (M), Lue Burrows, Paul Grover

So he said to himself—who cares about Mundania anyway? Find out why before it's too late.



PROGRAMMING ON FRIDAY

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Friday, 1200 hrs

Care and Feeding of Artwork • 205 (SUB)

Rob Alexander, Richard Bartrop, Kurt Cagle, Christine Markel

Some people seem to think that care of artwork consists of dusting it once a week. Come and hear the experts say what and why you really should be doing if you intend to keep your artwork.

Chaos in the future of the solar system • Isabel MacInnes South (Gage)

Howard Davidson, Howard Hendrix, Carl Miller

Chaos theory? Or a panel that can't agree?

Fanzines • 206 (SUB Council Room)

Mike Glycer, Jerry Kaufman, Janice Murray, Suzanne Tompkins

What's a fanzine? And why do people with money out of their own pocket, with little thanks and less assistance, put out fanzines? Hear the biggest names in this area share their reasons and their thoughts.

How not to get published • Art Gallery (SUB)

Marion Zimmer Bradley, Marianne Nielsen, Bruce Taylor (M), Gerry Truscott

Let the pros tell of their mistakes, and mistakes they've seen, so that you can skip that part and get on with the good stuff—getting published.

Klingon Language Lessons • 207 (SUB)

Betty Bigelow, Ian Marlowe

Talk about tongue twisters!

Latex Part 1, with Sarveck • 215 (SUB)

The use of latex has changed our view of the future and fantasy alike. Come see the complete makeover process in three steps. Step 1: Alginate life mask

Media Costumes • 212 (SUB)

Paula Crist-Pickett, Greg Sardo, Siobhan, Terry Smith

From Star Trek to Starlight Express, a panel on the possibilities in media costuming, theatre, cinema, and television.

Nintendo generation: the future of 3 year old whiz kids • Isabel MacInnes North (Gage)

bandit (M), Ari Hollander, Liz Nagy, Mark O'Green

If the kids can't read, what good it?

Religion in SF/F: towards a redefinition • 209 (SUB)

Donna Farley, Teresa Nielsen Hayden, Patrick Nielsen Hayden, Elisabeth Waters

Belief systems vary on planet Earth; how would they change in the context of SF/F?

Sex in SF/F: Erotica or Pornography? • Auditorium (SUB)

Dafydd ab Hugh, Colleen Anderson, John Dalmás, Candace Jane Dorsey, Jennifer Roberson, Spider Robinson (M)

Great taste or sleaze? What is the line, and should there be one?

Ten Top Best and Worst SF Films • Ballroom (SUB)

Douglas Crepeau, Gerald Keen, Linda Keen, Nancy C. Morris, Edward Stiner, Michael Walsh (M)

The title says it all. But you have to ask yourself: what made it so good, or what made it so bad? These films experts will share their insights with you.

The UN after Iraq • 211 (SUB)

Jim Fiscus (M), Richard Kearns

To Scud or not to Scud, that is the question. What form will the UN take, now that the Gulf war is over?

Friday, 1300 hrs

Authors' Readings: Steven Bieler & Deborah Wessell • 207 (SUB)

Closed Writers Workshop—Session 1 • 209 (SUB)

Leslie Gadallah, Howard Hendricks, Carl Johanson, Verna Smith-Trestrail, Scott Stalnack

Closed Writers Workshop—session 2 • 211 (SUB)

Lisa Cohen, Mel Gilden, Paula Johanson, Mike Moscoe, Mary Rosenblum

Creating a Stage Presentation • 215 (SUB)

Paula Crist-Pickett, Lynn Kingsley, Pippin Sardo, Richard Stephens, David Tackett

Don't let a dull presentation ruin an excellent costume. Don't just stand there—Do Something! Find out what that something could be for you.

Creating a world: What do I leave out? • Isabel MacInnes North (Gage)

PROGRAMMING ON FRIDAY

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John Dalmas, Carl Miller, Jennifer Roberson, Carol Severance

So you have spent 3 years researching and creating the background for your first book. You have 4 filing cabinets full of detail, and 6 notebooks of the inter-relationships of the eco-system you have created. And you can't leave any of it out, now can you? But...

Development and portrayal of Klingon Characters • Ballroom (SUB)

Klingon Diplomatic Corps
This panel will focus on the things you need to know in order to create a Klingon persona. History, social custom, and kinesics, as well as ways of interacting with others in a convention or role-playing setting which will NOT cause friction or problems. If there is sufficient time and interest, suggestions for types of costuming of groups.

Future Psychology • Art Gallery (SUB)

Barry Beyerstein, Leonard Carpenter, Bill Ransom, Bruce Taylor, Janet Elliott Waters

Psychology is just now starting to understand the workings of the mind and the brain. What are some trends? Come for some mind expanding thoughts from people in the forebrain er... the forefront of the field.

Humour in SF/F: overdone or not enough? •

Isabel MacInnes South (Gage)
Diane Mapes, Lyn McConchie, Diane Walton (M)

Will there ever be a happy medium? Only if you give her enough to drink... These intrepid humorists will risk their funnybone and yours to find out.

Lensmen—the Guardians of Civilization • 205 (SUB)

Terry Fowler, Norman Hartman, Verna Smith-Trestrail, Ben Yalow

This is a reflection and discussion of E.E. "Doc" Smith classic works. Our feature guest is Doc's own daughter, Verna Smith-Trestrail.

Open Writers Workshop • 206 (SUB Council Room)

Bruce Byfield, Elizabeth Chater, Sally McBride, Carol Severance

Bring a paragraph or a page of a current work for gentle critique in a roundtable and casual discussion. Why does this sentence not work? Why is that character so wooden?

Wheel of B Movies Game Show, with your host, Don de Brandt • Auditorium (SUB)

Wow! Our very own game show! Be there!

Friday, 1400 hrs

Pictionary • Ballroom (SUB)

Rob Alexander, Julia L. Kerr, Vicky Oates, Warren Oddsson

Fun and Frolic, and stay out of their way as these crazy artists play Pictionary as it should be played.

Alien Anthropology—or—how can we walk in their tentacles? • Isabel MacInnes North (Gage)

Sarah Goodman, Carol Severance, Amy Thompson

Participant observer is a difficult enough proposition with different skin colors—what about some REAL differences?

APAs and other ways to be fannish between conventions • Isabel MacInnes South (Gage)

David Bratman (M), Donald G. Keller, Janice Murray, Andi Shechter, Stu Shiffman

Well what else would you do between cons?
Appliqué: glue, hand sew and machine sew (Demo) • 212 (SUB)

Marie Cooley, Mary Laney, Deborah Strub
Techniques for appliqué; the benefits and drawbacks to glueing; hand sewn and matching sewn appliques.

Brain and Behavior: Science or Science Fiction? • Auditorium (SUB)

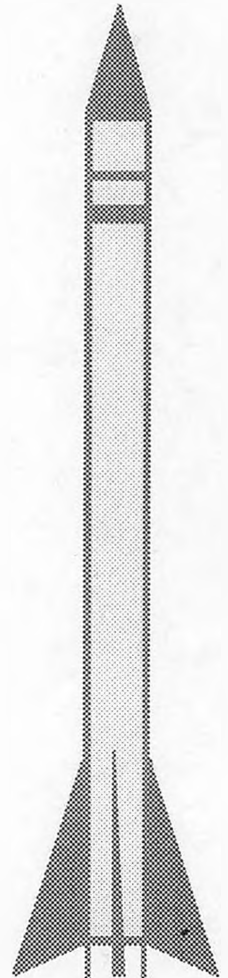
Dr Barry Beyerstein, Dr Ed Hutchings
This talk will launch the discussion that may change your ideas about the brain for the rest of your life.

Buckram and Wire Techniques (Demo) • 212 (SUB)

Marie Cooley, Mary Laney
Hat making using flat patterns, buckram, and wire. For historical and fantasy applications.

Game Mastering: the Cyberpunk style • 206 (SUB)

Nigel Findley



PROGRAMMING ON FRIDAY

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Lonely Cry Theatre (To 1600 hrs) • Art Gallery (SUB)

Michael Coney, Mary Choo, Eileen Kernaghan, Pat Kernaghan, Rhea Rose
Come and see the pros make fools of themselves with theatre in the Round. Using material from their own writings, these gallant thespians show that everyone's funny bone can be tickled.

Non-Smoking Hospitality Tasting Party • Marry Murrin 1 (Gage)

Props, weapons, and weapons etiquette • 215 (SUB)

Paula Crist-Pickett, Terry Smith, Douglas Taylor, Frank Teele

Fall not upon your sword: how to protect yourself and others from your weapons. How to make them, where to get them, and what to do with them once you have them.

How to Bid in an Art Auction • 207 (SUB)
jan howard finder

Drop in now and learn how to get the piece that you want in the art auction tomorrow.

Throwing cheap fannish parties: You did What???
• 205 (SUB)

Lynn Gold, Lisa Deutsch Harrigan
You don't need a pass to the mint to be able to put on parties that will get you talked about for a long time (That is what you want, isn't it?) Find out the secrets from these veteran party throwers.

Friday, 1500 hrs

Kids' Panel: Science Fiction and Fantasy in films and TV • Ballroom (SUB)

Linda M. Keen

Designed for the smaller set, this film expert will discuss the genre and engage the children in their own analysis of children's SF.

Art as a Career • 209 (SUB)

Rob Alexander, Richard Bartrop, Laurie Edison (M), Jon Gustafson, Tim Hammell
So you wanna be an artist, huh? Come and find out how not to do it.

Future Fashions • 207 (SUB)

Lue Burrows, Don de Brandt, Paula Johanson (M), Diane Mapes, Pippin Sardo
A must item for anyone who realizes just how fast clothes are going out of date these

days!

How can the SF community do its own marketing? • 211 (SUB)

Frank Catalano, Catherine Girczyc, Mike Glycer, Patrick Nielsen Hayden

Klingon Klothing • 206 (SUB Council Room)

Paula Crist-Pickett, Kira tai Drexia

Exhaustively researched, this panel not only will tell you what the well dressed Klingon should wear this year, but the history and the symbology of the various pieces of clothing.

LucasFilm Games • Auditorium (SUB)

Ari Hollander

Straight from the source!

Posing and Walking for the Camera—both still and video (Workshop) • 212 (SUB)

Lynn Kingsley, Thom Walls

Your costume's complete, your character rehearsed, now the final challenge: can you get a decent photo or video of it? Learn how to help your photographer

Small Press and other alternative literary markets

• Isabel MacInnes North (Gage)

Terry Boren, Cliff Burns, Howard Hendrix, Bruce Taylor (M), Jean-Louis Trudel, Gerry Truscott

A discussion of the current trends in Small Press Publishing. The trials and tribulations of a small band of intrepid publishers who lay their souls (what's left of them) bare for you.

Sources of Inspiration for Costumes • 215 (SUB)

Mary Laney, Don Stern, David Tackett, Susan Taubeneck, Frank Teele

Where DO you to to get those ideas?

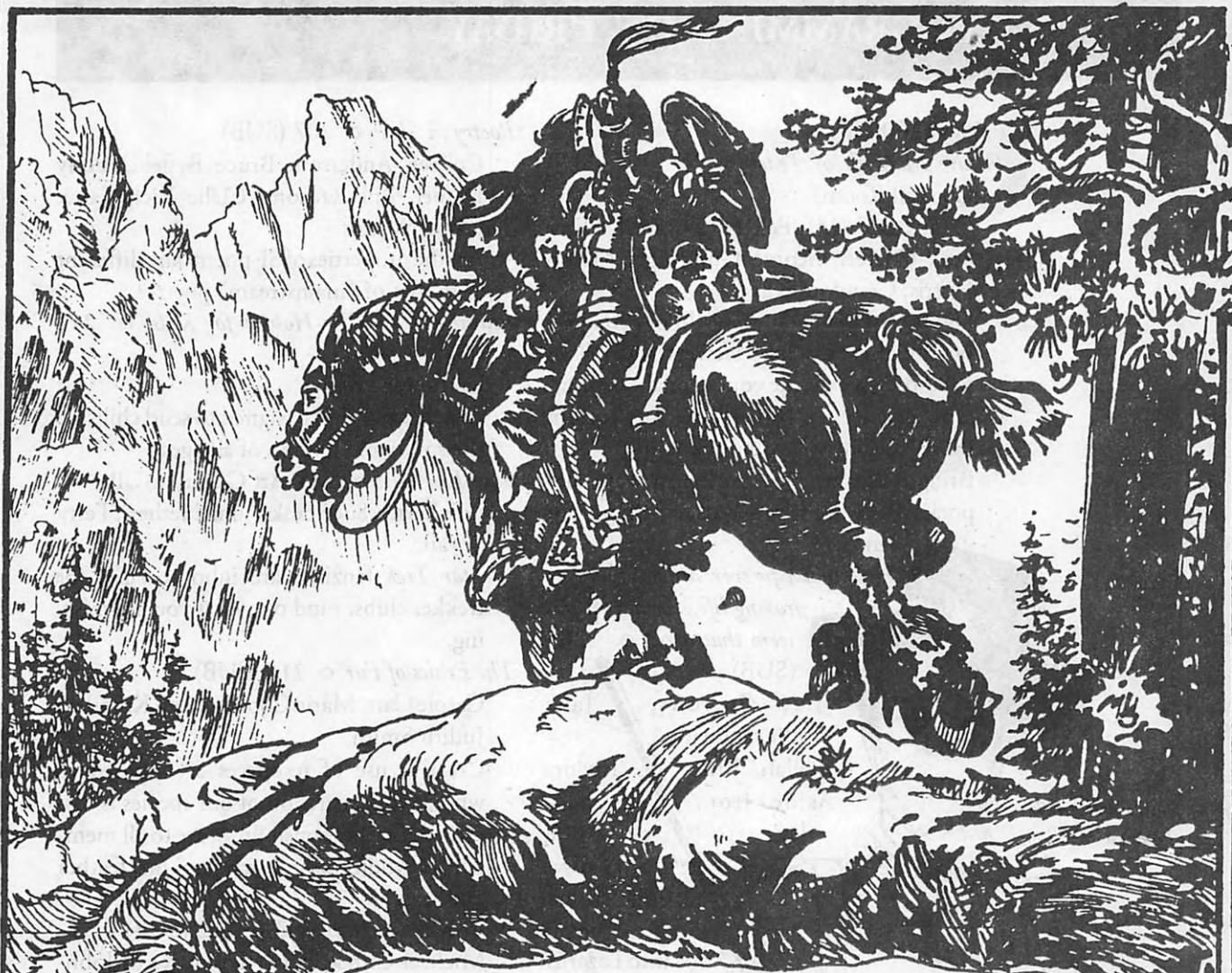
The Gay Blade—Pirates in reality and fantasy • 205 (SUB)

Lisa Cohen (M), Richard Foss, Leslie Gadallah, Michael Lampe

What are the differences and the similarities between the pirates of old, and the pirates of the future? Does anyone know? Does anyone care?

The Science Dude and Kids • Isabel MacInnes South (Gage)

Kyle Kirkwood shares the wonder of science with the children of the con.



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PROGRAMMING ON FRIDAY

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Friday, 1600 hrs

Future Methods of Teaching ◉ 206 (SUB)
Council Room

Clint Budd (M), Felicia Campbell, Elizabeth Chater, George Guthridge, Mason Harris, Crawford Kilian

Significant people in the field of pedagogy put on their distance viewers and tell us what they see on the educational horizons.

Gaming Auction (To 1800 hrs) ◉ Auditorium (SUB) William Lowe, Rick Smith

Bring the games you no longer want and pocket 85% of the proceeds to help pay for your con!

How to live forever: different ways to prolong life... or does it just seem that way? ◉ 205 (SUB)

Lue Burrows, Jane Fancher, Leslie Gadallah, Bruce Taylor
Aside from the ability to choose your own long lived parents, or tap into Lazarus Long's gene pool, is there anything that one can do to prolong life? Should we? What are the social implications?

Infinite Jest ◉ 209 (SUB)

Leonard Carpenter, Mel Gilden (M)

Does SF really need to be dark and morbid?

Poetry in SF/F ◉ 207 (SUB)

Colleen Anderson, Bruce Byfield, Tony Daniel, Bill Ransom, Clélie Rich, Janet Elliott Waters

Are the properties of SF poetry any different than that of "mainstream" poetry?

Readings from The Hobbit for Kids ◉ 211 (SUB)

jan howard finder

Kiddiecon event, designed to send chills up the spines of children of all ages.

Star Trek Fanzines ◉ Art Gallery (SUB)

Lois Balzer, Sue Franks, John Herbert, Terry Wyatt

Star Trek fanzines are inhouse zines for trekker clubs. Find out what you are missing.

The Ethics of Fur ◉ 215 (SUB)

Carole Carr, Marie Cooley, Lynn Kingsley, Judith Smith

Creative use of resources as opposed to wholesale destruction of our species is discussed. Our responsibilities are to all members of wildlife who carry skin, fur, feather and scale.

What to tell a Tech crew ◉ 212 (SUB)

Michael Citrak, Becky Fallis, Keith Johnson

A quick course in "tech-speak" for masquerades, or: how to communicate your needs to the tech crew.

What was the First SF/F book you ever read? ◉ Ballroom (SUB)

Steven Barnes (M), Ru Emerson, Yvonne Richardson

Perhaps it is like one's first date. Or first kiss. On the other hand, it might be just like the first really disgusting thing you ever saw. Whatever it was, the first SF/F book must have done something for you!

Friday, 1700

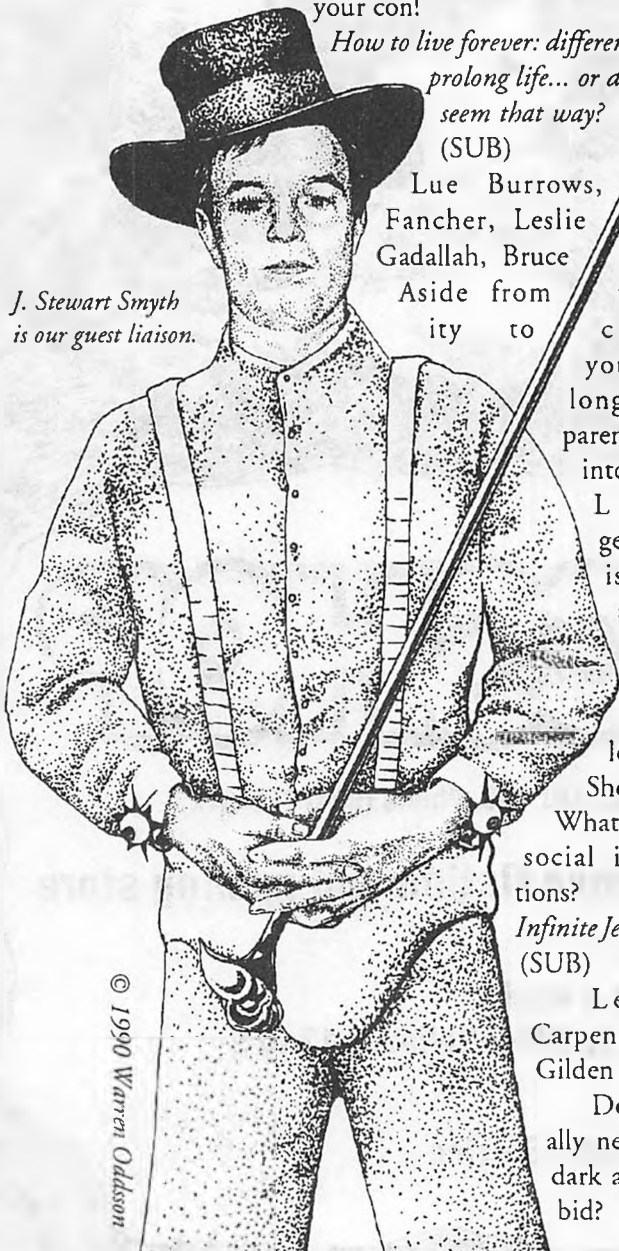
Japanimation Movie ◉ 205 (SUB)

Macross (English Dubbed)

Giant aliens invade earth.

Mr. Science goes Atomic ◉ Isabel MacInnes North and South (Gage)

Have you ever wanted to tickle the tail of a



J. Stewart Smyth
is our guest liaison.

© 1990 Warren Oddsson

sleeping dragon? Welcome to the wonderful world of RadioActivity.

Turkey Readings in support of CUFF • Art Gallery (SUB)

Colleen Anderson, Cliff Burns, Gary Herring, Dave New, Fran Skene

CUFF is Canadian Unity Fan Fund. A Turkey Reading is someone reading something so bad that you gladly pay to have them shut up. But someone else can pay to have them continue... fun while fund raising.

Friday, 1800 hrs

Authors' Reading—Jeanne & Spider Robinson • Auditorium (SUB)

Reading from the newly released *Starseed*. Does this need any introduction? Get there early to make sure you get a seat.

Authors' Reading—John Dalmas & Dave Duncan • Art Gallery (SUB)

Klinton History and Culture • Isabel MacInnes North and South (Gage)

Betty Bigelow, Paula Crist-Pickett, Kira Tai Drexia, Ian Marlowe

Years of research and attention to detail marks this serious look at the culture of a people once our enemies, now our friends and allies.

Friday, 1900 hrs

Advice to New Game Masters • Isabel MacInnes North and South (Gage)

Clint Bigglestone, Tom Keen, Andrew Nesbit, Mark O'Green, Rich Shields, Kathi Williams

Japanimation Movie • 205 (SUB)

Macross (English Dubbed. To 2100 hrs)

Reception Bar Opens, doors open • Ballroom (SUB)

Warner Brothers Sneak Preview • Auditorium (SUB)

Come see promos for new films coming out from Warner Brothers.

Friday, 2000 hrs

General Filking with Tam Gordy • Isabel MacInnes North and South (Gage)

Place to do some warmup filking.

Receiving Line, InterGalactic Reception • Ballroom (SUB)

CJ Cherryh, Steve Fahnestalk, Terry Fowler, William Gibson, Patrick and Teresa Nielsen Hayden, Jerry Kaufman, Warren Oddsson (M), Suzanne Tompkins, Jackie Wilson
Every being who's any being will be there. Please make sure that you have your name card clearly and phonetically written out in order to be presented.

Red Dwarf: Fourth Season (To 2400 hrs) • Auditorium (SUB)

The 4th Season of *Red Dwarf*, just received from the UK. Six new episodes, uncut BBC originals. If you don't know what *Red Dwarf* is, come to find out what you've been missing!

Friday, 2100 hrs

Dance with The Not-Dead Aliens • Ballroom (SUB)

Filking Concert with Tam Gordy and others • Isabel MacInnes North and South (Gage)

Signup Sheets at Registration if you want to be part of the performance.

Japanimation Movie • 205 (SUB)

Bubblegum Crisis 5 & 6 (subtitled)

Knight Sabers stop the perfect killing machine.

Friday, 2200 hrs

Japanimation Movie • 205 (SUB)

Vampire Girl Miyu #1 (Introduction) (Subtitled)

Vampire Girl Miyu guards our world from demons.

Friday, 2200 hrs—all night

General Filking with Tam Gordy and company • Isabel MacInnes North and South (Gage)

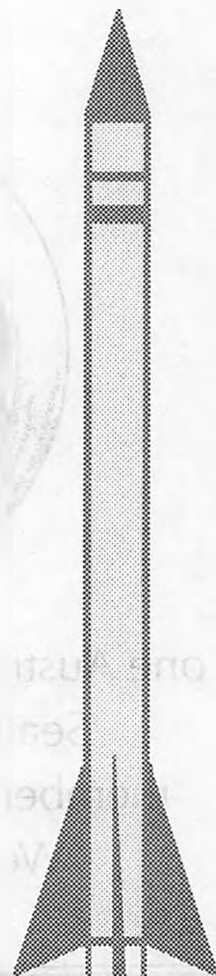
And they just keep on going...

Friday, 2300 hrs

Japanimation Movie • 205 (SUB)

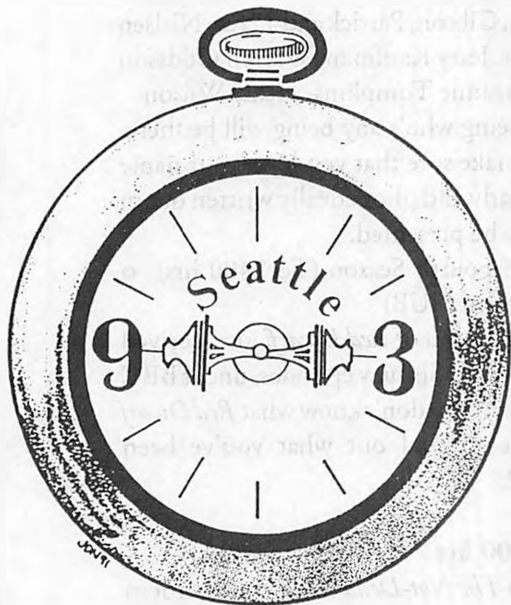
Vampire Girl Miyu #2 (City of Mariottes) (Subtitled)

Demon turns people into dolls.



IT'S ABOUT TIME...

For a Westercon in Seattle



Since the last Seattle Westercon in 1959, the Seattle area has hosted a Worldcon, a Worldcon bid, a World Fantasy Convention, a Corflu, 13 Norwescons, one Alternacon, 8 Rustycons, 3 PSSTcons, 4 Anglicons, 5 Dreamcons, and several other SF conventions (including

one Australian National Convention). On a continuing basis, the Seattle area hosts 3 annual SF conventions of 1000 or more members each. Now is the time for another Seattle Westercon.

We have the experience, the space, and the enthusiasm to present an exciting, informative, and fun Westercon!

Seattle in '93 • Seattle in '93 • Cast your vote today • Vote for Seattle for Westercon 46 • Seattle in '93 • Seattle in '93

Cast your vote this weekend for Seattle in '93—**It's about time** to choose a wonderful Westercon location. For voting deadline and location, see the Westercon site selection article in your Program Book, and information posters around the Con. The voting fee is just US\$15. **Seattle in '93** pre-supporting memberships are still just US\$5 until site selection voting closes. Then if when Seattle wins the bid, all Seattle pre-supporters who voted automatically receive **FULL ATTENDING MEMBERSHIPS** in *Westercon 46*.

SEATTLE IN '93

PROGRAMMING ON SATURDAY

SATURDAY PROGRAMMING

Room/Video times

- 0900–2200 hrs • *Registration Open* •
Fireside Lounge (Gage)
0900–2400 hrs • *Video Track One* •
Plaza North (SUB)
0900–2400 hrs • *Video Track Two* •
Plaza South (SUB)
1000–2100 hrs • *Dealers room open* •
Concourse (SUB)
1000–1900 hrs • *Art Show open* • *Party*
Room (SUB)

Saturday, 0800 hrs

T'ai Chi With Steve Barnes • On Wreck Beach if the weather permits—otherwise Isabel MacInnes North (Gage)
If Steve decides to go to Wreck Beach, this session may start at 0900 hrs.

Saturday, 0900 hrs

Aerobics with Richard Kearns • Isabel MacInnes South (Gage)

Asian Philosophy in SF • 209 (SUB)

Felica Campbell

Science Fiction does not only owe its thought and creativity to the west, but to the east as well. Trace with Professor Campbell those roots.

Canadian Space Program • 211 (SUB)

Steve Wodz

Cherokee Dance of Life • Ballroom (SUB)

Carole Carr

A meditation, a ceremony, and a prayer for the planet and all our relations which you do with your body. It is healing, deeply balancing, simple to learn and yet it has powerful and far reaching effects.

Flirting/Chivalry/Etiquette—A Hands On (or a hands off?) Workshop • 205 (SUB)

jan howard finder (M), Shannon McElwee, Kate Smith

If you need more explanation than the title, you should not be going to this panel.

How to Write Science Fiction or Fantasy • 206 (SUB council room)

John Cramer, Donna Farley, Nina

Hoffman, George Guthridge, Diane Mapes
If the journey of a thousand miles begins with a single step, what is the beginning of a thousand words?

Jelly Pad Mineograph • In Fanzine Room—214 (SUB)

Kathleen Moore-Freeman does a workshop on one of the cheapest types of copying fanzines.

SFWA meeting • Auditorium (SUB)

Will your Art Survive into the 21st Century? • 207 (SUB)

Jon Gustafson, Warren Oddsson, Margaret Organ-Kean

It seems like such a long time, but in less than ten years, we turn the century. Will your art be able to survive more ecological problems?

Saturday, 1000 hrs

Art Portfolio Viewing by Tim Hammell • 209 (SUB)

Tim has asked that artists wishing to draw for *On Spec* covers, bring their portfolios to him at this time.

Hall Costumes • 212 (SUB)

Greg Sardo, Siobhan, Terry Smith

The up-close-and-personal approach to costuming.

NeoFan Panel and Breakfast: What am I doing here? • Isabel MacInnes North (Gage)

Don de Brandt, Steve Forty, Gary Owens, Amy Thompson

Get acquainted with new friends while these people who have been around fandom will share do's and don't's. Neos only please. That means Con Virgin. That means you've never been to a Science Fiction Convention before. Welcome!

What's New at FASA and Shadowrun • 205 (SUB)

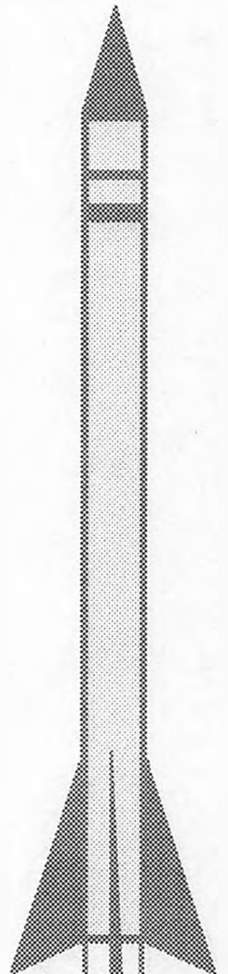
Nigel Findley

Obligatory Bacchanal Meeting • Ballroom (SUB)

Open Writers Workshop • 206 (SUB Council Room)

Alan Barclay, Thea Hardy, Paula Johanson, Diane Mapes, Bill Ransom

Casual roundtable discussion for new writ-



PROGRAMMING ON SATURDAY

118

ers to discuss progress problems in an unstructured atmosphere with the pros.

Print Making for Kids • Isabel MacInnes South (Gage)

Michael Lampe, Christine Markel

Lino blocks already carved. uses washable ink

SCA: Needlework • 215 (SUB)

Needle arts demonstrators will create and display beautiful details commonly added to apparel of old.

Space Faring Civilizations in SF • Auditorium (SUB)

Andrew Benkovich, Glen Chapman, C.J. Cherryh, Dave Duncan, Jane Fancher, Michael Scanlon, Steve Wodz (M)

Star Trek Clubs Gathering and the latest News • 211 (SUB)

Mary May Schofield, Terry Wyatt

To Be or Not To Be Romulan • 207 (SUB)

Ta'ise t'Rlllaillieu, Kaltar tr'Thierrull, Saahn'te t'Khellian

More and more people are choosing Romulan Personae. Why? What attracts people to this race and culture? What in the Imperium would you change if you could? Come and tell us why you became a Romulan—or why you will never become one.

Saturday, 1100 hrs

Artificial Intelligence • 209 (SUB)

bandit, Steven Bieler (M), Terry Boren, Lonnie Davis, Jane Fancher, Norman Hartman, Sara Stamey

What's a nice oxymoron like you doing in a place like this? This popular concept will be discussed by a very interesting selection of people.

Canadian Writers and Wannabees—What is our Future • 211 (SUB)

Elizabeth Chater, Catherine Girczyc, Crawford Kilian

Is there a "Canadian" voice? And if so, will it survive globalization?

Children & SF/Fantasy • 205 (SUB)

Alan Barclay, John Dalmas, Mel Gilden, Lisa Deutsch Harrigan, Carl Miller (M)

How are children affected by SF & fantasy?

Choreography and blocking for stage presentation • 212 (SUB)

Paula Crist-Pickett, Pippin Sardo

Making your on stage action believable, interesting and controlled.

Filking • Isabel MacInnes North (Gage)

Cecilia Eng (M), Joan Gaustad, Roy Torley, Elizabeth Waters

Yup. They do it. But why?

Klingon Etiquette • 207 (SUB)

Kira Tai Drexia, Ian Marlowe

Some think that the title is an oxymoron. But come and find out why you need to know how not to offend your neighbourhood Klingon.

Latex Part 2, with Sarveck • 215 (SUB)

The use of latex has changed our view of the future and fantasy alike. Come see the complete makeover process in three steps. Step 2: Sculpture of the addition

Obligatory Bacchanal Meeting • Ballroom (SUB)

Pitfalls of Game Design • Auditorium (SUB)

Lori Ann Cole, Corey Cole, Nigel Findley, Kathi Williams

The Trickster in Myth and Fantasy • Isabel MacInnes South (Gage)

Chris Bell, Carol Carr, Gary Herring

Westcon—History and Development • 206 (SUB Council Room)

Bruce Pelz, Elayne Pelz, Ben Yalow

We have a long history. Come and find out how and why the con evolved and mutated to its present form.

WorldCon Bids • Art Gallery (SUB)

Don Cook, John Mansfield, Bruce Pelz

Louisville, Glasgow, or Sidney? Come see their presentations!

Saturday, 1200 hrs

Alien Sex Toys: Why You don't Want to be a Klingon • Auditorium (SUB)

Betty Bigelow, David Bigelow, Terry Jones, Greg Sardo, Terry Smith, T. Brian Wagner, Terry Wyatt

Do you really want to know? But on the other hand, for your own protection...

Bacchanal Walk-through (To 1430 hrs) • Ballroom (SUB)

Business of Writing—How and What to Write Off • Art Gallery (SUB)

Steve Fahnstalk, Catherine Girczyc, Crawford Kilian, Vicki Mitchell

A look at the practical side of writing—how to handle your money (once you start getting it!)

Con-in-Con Paper Presentation—Jean-Louis Trudel • 205 (SUB)

Creating Celtic Knotwork Patterns • 211 (SUB)

Christine Markel

Crime in the Next 20 Years • Isabel MacInnes South (Gage)

John Colbert, Douglas Crepeau, Leslie Gadallah, Marianne Nielsen (M), Mary Rosenblum

Fashion and Basic Figure Drawing • 215 (SUB)

Judith Smith, Deborah Strub, Frank Teele
Learn the basic (one step up from the old stick figure) fashion figure. How to draw simple ideas out for costume purposes.

First Contact—Where and How • Isabel MacInnes North (Gage)

Marion Zimmer Bradley, Lue Burrows, Shawdownhawk, Paula Johanson

Will we meet aliens with greetings or fear? What's the best way to approach an alien?

Preparatory Drawings • 207 (SUB)

Richard Bartrop

Doing the beginning work for any piece of art is the hardest part, and yet the most important.

Soviet Space Program • 209 (SUB)

Andrew Benkovich, Vancouver Space Society

Stage Makeup • 212 (SUB)

Richard Stephens, Don Stern

How to's from base makeup to "appliances". An overview of technique and materials. What's available, and where to find it.

Westcon Business Meeting • 206 (SUB Council Room)

Bruce Farr, Terry Fowler, Bruce Pelz, Garth Spencer, Flayne Pelz, Ben Yalow

Saturday, 1300 hrs

Arthurian Legends • 209 (SUB)

Dafydd ab Hugh, Colleen Anderson, Howard Hendrix, Margaret Organ-Kean, Verna Smith-Trestrail

Author's Reading—C.J. Cherryh • Auditorium (SUB)

Bleep Bleep -Just what is Censorship? • 205 (SUB)

Lisa Cohen, Ru Emerson, Lyn McConchie (M), Yves Meynard, Sara Stamey

When is censorship acceptable (if ever)? To protect our children? To stop the reproduction of socially unacceptable behaviour (as in *American Psycho*)? When does self-protection become censorship?

Closed Writers Workshop—Session 3 • 207 (SUB)

Cliff Burns, Tony Daniel, Nina Hoffman, Crawford Kilian, Rhea Rose

Closed Writers Workshop—Session 4 • 211 (SUB)

Alan Barclay, John Dalmás, Dave Duncan, Donna Farley, Deborah Wessel

Criticism—How to Write It and Where to Publish It • 206 (Sub Council Room)

Nina Hoffman, Amy Thompson

It is easy to be critical. It is much harder to be critically effective.

Glue, Staple, and Tape • 212 (SUB)

Paul Grover, Hans Meier, David Tackett
Attaching things to other things, and much more about this sticky subject.

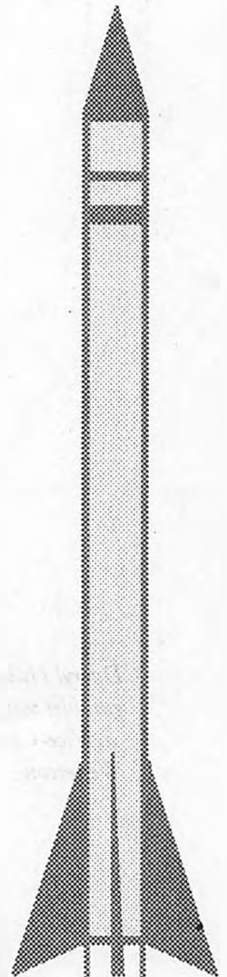
Lonely Cry Theatre (To 1500 hrs) • Art Gallery (SUB)

Michael Coney, Mary Choo, Patrick Kernaghan, Eileen Kernaghan, Clélie Rich
BC writers making fun of themselves. A different presentation than that seen on Friday.

Obsessive/Compulsive Collecting • Isabel MacInnes South (Gage)

Verna Smith-Trestrail, Edward Stiner (M), Elisabeth Waters

Do you have books flowing out your front door? Comics threatening to swamp you every time you open your closet? What are the pitfalls of collecting obsessively—and what are the benefits?



PROGRAMMING ON SATURDAY

120

Psionics • Isabel MacInnes North (Gage)
Terry Fowler, Nancy C. Morris, Sharon Sinclair

Surface Beading (Workshop) • 215 (SUB)
Betty Bigelow, Judith Smith
Beginning beading techniques to add dazzle and glitz! (Workshop) Supplies are limited, so please be prompt.

Saturday, 1400 hrs

Choosing and Caring for SF Art • Isabel MacInnes South (Gage)
Lonnie Davis, Jon Gustafson, Verna Smith-Trestrail (M), William Warren Jr.

Comedy in the 24th Century—Are We Still Going to Laugh? • 209 (SUB)
Bruce Byfield, Douglas Crepeau, Mel Gilden, Diane Walton

Documentation • 212 (SUB)
Paula Crist-Pickett, Paul Grover, Artemis Allasandro de Montessori, David Tackett
You've just made an exact replica of a costume from your favorite movie/comic/book/show. How to prove to the judges that you "did it right"? How much documentation is necessary, and what is too much?

Fundamentalists' Attack on D&D • Isabel MacInnes North (Gage)
Nigel Findley, Andrew Nesbit, Rick Shields
Headdresses large and small, and how to keep them on your head • 215 (SUB)
Wendy Chateau, Kathy Sanders
Why Carmen Miranda has such poise and posture!

Soviets in Space • 205 (SUB)
Art Bozlee's one-man show.
Live Mainstream (To 1600 hrs) • Auditorium (SUB)

William Gibson, John Hedtke, Patrick and Teresa Nielsen Hayden, Jerry Kaufman, Stu Shiffman, Kate Schaefer, and Suzanne Tompkins
A fanzine that is being created before your very eyes, in multi-media glory. Must be seen to be believed. Our Fan GoHs have gone to a lot of time and trouble to create something you will never forget. Be there!
Non-Smoking Hospitality Tasting Party • Mary Murrin 1

Saturday, 1500 hrs

Alien Morphology • 207 (SUB)
Shadowhawk Dudley, Leslie Gadallah (M), Sarah Goodman

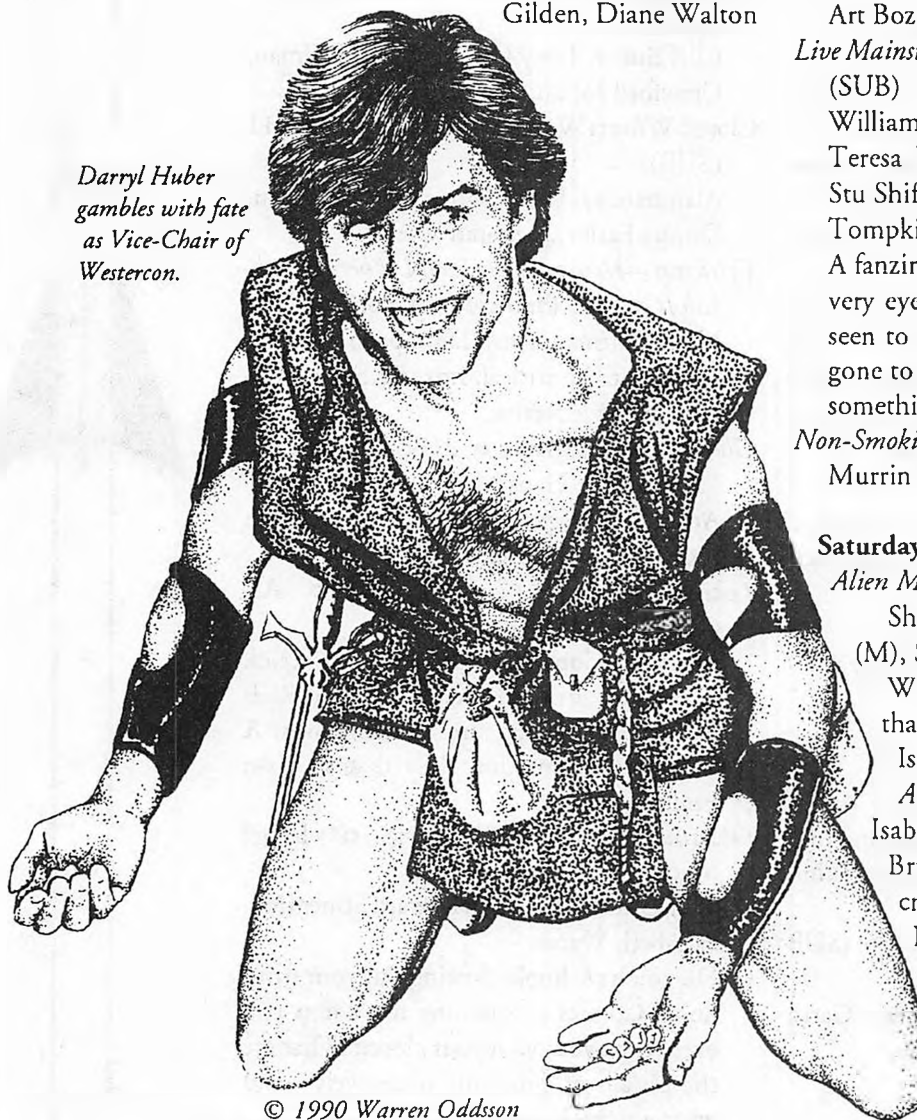
What are the physical characteristics that are likely to be found among aliens? Is there a universal pattern?

An Indepth Look at Fritz Leiber • Isabel MacInnes North (Gage)

Bruce Byfield has just completed a critical study of the work of Fritz Leiber.

Artists Jam • 205 (SUB)
Rob Alexander, Kurt Cagle, Lynne Taylor Fahnestalk, Julia L. Kerr, Warren Oddsson

Darryl Huber gambles with fate as Vice-Chair of Westercon.



© 1990 Warren Oddsson

Check your pocket program for the most up-to-date programming information.

They've gone crazy!

Author's Reading—Jane Fancher ◉ Isabel MacInnes North (Gage)

Authors' Reading—Gary Herring ◉ Art Gallery (SUB)

Challenges of presenting re-creation costumes ◉ 212 (SUB)

Kathy Sanders, Julie Zetterberg
You've just made an exact replica of a costume from your favorite movie/comic/book/show. Now, what do you do for presentation?

Feathers ◉ 215 (SUB)

Wendy Chateau, Judith Smith
What weighs more than a ton of feathers? Or: the advantages and drawbacks of working with feathers.

Radio and SF ◉ 209 (SUB)

Kyle Kirkwood, Craig McLachlan, Stuart Royan

SF & Horror Model Making Kits ◉ Isabel MacInnes South (Gage)

Stan Hyde demonstrates model making.

Star Trek Wedding ◉ Ballroom (SUB)

Join us for the United Federation of Planets event of the year! The wedding of a human and a Romulan. What will the Klingons do?

The Art of Collaboration ◉ 211 (SUB)

Jeanne and Spider Robinson
Working together is not as easy as it sounds. Find out how to do it before you kill each other.

Saturday, 1600 hrs

Accessories for hall and stage ◉ 212 (SUB)

Pippin Sardo, Richard Stephens, Don Stern, Susan Taubeneck
Finishing touches for your costumes. What items you need to make a total outfit, how to make them and /or find them

Black holes—Uses and Paradoxes ◉ 211 (SUB)

John Cramer, Howard Davidson, Dave Duncan

Canadian SF—The Publishing Scene ◉ 206 (SUB Council Room)

Tim Hammell, Dave New, Marianne Nielsen, Jean-Louis Trudel, Gerry Truscott
Yes, Virginia, we do have a publishing industry in Canada. Tell me more!

Latex Part 3, with Sarveck ◉ 215 (SUB)

The use of latex has changed our view of the future and fantasy alike. Come see the complete makeover process in three steps. Step 3: Application to theject's face and the application of the makeup.

Medicine in the Year 2001 ◉ 207 (SUB)

Lue Burrows, James Fiscus, Karl Johanson, Judy Lazar, Michael Scanlon
Only 10 years away. What is the chance we will find immortality before then?

Open Writers Workshop ◉ 209 (SUB)

Dafydd ab Hugh, Lynn McConchie, John Park, Bruce Taylor
Bring your work for a gentle critique. Or bring questions about the writing process.

Sloppy Science in Science Fiction ◉ Art Gallery (SUB)

John Cramer, David Ross, David Stephenson

The Difference Engine ◉ 205 (SUB)

William Gibson, Eileen Gunn, Jerry Kaufman
An analysis of our GoH's newest work.

What you See is not what you get: Special Effects in Films ◉ Auditorium (SUB)

Charlie Grant, Lisa Smedman (M)

Star Trek Commissioning Ceremonies for the Terran Empire ◉ Ballroom (SUB)

SF Musical Jam (To 1800 hrs) ◉ Isabel MacInnes North and South (Gage)

C.J. Cherryh, Steve Fahnstalk, Joan Gaustad, John Hedtke, Randy Reichardt, Spider & Jeanne Robinson, Roy Torley
Casual gathering of musical authors just to see what happens next!

Saturday, 1700 hrs

Art Show Directors and other Vermin ◉ Art Gallery (SUB)

Jon Gustafson, Vickie Oates, Elayne Pelz, Chris Raver, Cliff Samuels

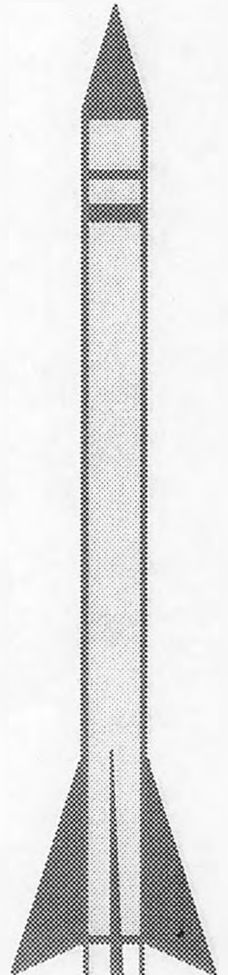
Author Reading—John Cramer (From Twistor) ◉ Auditorium (SUB)

Free Filking ◉ Lower levels (SUB)

Come filk with us!

Japanimation Movie ◉ 205 (SUB)

GunBusters 1 and 2 (Subtitled)



PROGRAMMING ON SATURDAY

122

SCA: Historical Clothing • 215 (SUB)
Members of the Society for Creative Anachronism will display and discuss their costume work, from humble peasant garb to elaborate court costume.

Sculpture: Sculpy/paper mache/friendly plastic etc. • 212 (SUB)
Paul Grover, David Tackett, Frank Teele
The possibilities of "mixed media" sculpture for costume application

Saturday, 1800 hrs

Film night • Auditorium (SUB)
Cartoons and *Trip to the Moon*.

Helix and Friends: SF/F Poetry • Art Gallery (SUB)
Colleen Anderson, Lisa Cohen, Sandra Hunter, Clélie Rich (M), Janet Elliott Waters
An anthology reading by local poets.

Japanimation Movie • 205 (SUB)
Galaxy Express 999 (English Dubbed. To 2000 hrs)
Small boy travels on galactic railway to stop robot race from killing humans.

Masquerade Photo Session for Judges • 212 (SUB)

Mr. Science Demonstration—Super Conductivity and Matter/AntiMatter Annihilation Bomb • Isabel MacInnes North and South (Gage)
All I can say is "Wow!"

Saturday, 1900

Film night • Auditorium
The Last Starfighter (Double Feature I)

Saturday, 1930

Doors open for the Masquerade • Ballroom (SUB)

Saturday, 2000

Japanimation Movie • 205 (SUB)
Dagger of Kamui (English dubbed. To 2200 hrs)
Ninja looks for treasure in Old West America.

Masquerade (To 2300 hrs) • Ballroom (SUB)
Jan Howard finder—Master of Ceremonies,

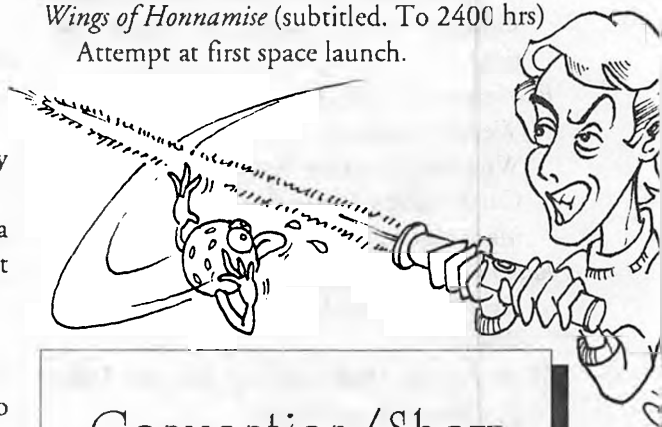
and a cast of thousands.
Restricted seating. Earn a guaranteed seat by volunteering!

Saturday, 2100 hrs

Not Even Remotely Dead Dance • Isabel MacInnes North and South (Gage)

Saturday, 2200

Japanimation Movie • 205 (SUB)
Wings of Honnamise (subtitled. To 2400 hrs)
Attempt at first space launch.



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Creative Communications

Ace congratulates
our many authors who
have the good sense to live
in the Pacific Northwest:

Bill Dietz, author of DRIFTER (September 1991)

Bill Gibson, author of NEUROMANCER

Ru Emerson, author of the NIGHT-THREADS trilogy

Brian Herbert, author of THE RACE FOR GOD

Lonn Hoklin (writing as John Gideon),

author of GREELY'S COVE

Carl Miller, author of THE GOBLIN PLAIN WAR

Steve Perry, author of THE ALBINO KNIFE

Bill Ransom, author of JAGUAR

Spider and Jeanne Robinson, co-authors

of STARSEED (October 1991)

Richard Paul Russo, author of DESTROYING ANGEL

(July 1992)

Dana Stabenow, author of SECOND STAR



PROGRAMMING ON SUNDAY

124

SUNDAY PROGRAMMING

Room/Video times

- 0900–1200 hrs • *Registration Open* •
Fireside Lounge (Gage)
0900–2400 hrs • *Video Track One* •
Plaza North (SUB)
0900–2400 hrs • *Video Track Two* •
Plaza South (SUB)
1000–1600 hrs • *Dealers room open* •
Concourse (SUB)
1000–1100 hrs • *Art Show open* • Party
Room (SUB)

Sunday, 0800 hrs

T'ai Chi with Steven Barnes • Isabel MacInnes
South (Gage)

Sunday, 0900 hrs

Aerobics with Richard Kearns • Isabel MacInnes
North (Gage)

Christianity in SF • Auditorium (SUB)

Lois Balzer, Roger, Warren Oddsson
Should religion and story mix? Christians,
agnostics, and atheists alike make use of the
Judeo-Christian symbols and beliefs, some-
times accurately, sometimes inaccurately.
No matter what your beliefs, we are inter-
ested in your views of Christianity as myth.

Massage Therapy • 211 (SUB)

Jan Howard Finder, Michael Lampe

Nun's Priest Tale Reading • 206 (Sub Council
Room)

Cecilia Griffith

Hear Chaucer as he should be heard!

SW(AC)ES Meeting • 211 (SUB)

*Technological Disasters—When your Computer
catches a Social Disease* • 205 (SUB)

Eileen Gunn, Norman Hartman (M),
Michael Scanlon

Virus is the dirty word of the 1990s. How
can you protect yourself and your loved
ones (your computers) from this dreaded
invader?

The Middle East after Iraq • 207 (SUB)

Clint Bigglestone, Carl Miller, Mike Moscoe
To scud or not to scud, that is the question..
What do you think we'll see in the Middle
East in the next few years?

What Constitutes a Super Hero? • 209 (SUB)
Leonard Carpenter, Verna Smith-Trestrail
What goes into a hero? (Not just tights and
a cape, or a fur loincloth, we hope!)

Sunday, 1000

Non-Smoking Hospitality—Graffiti Auction (To
1200 hrs) • Mary Murrin 1 (Gage)

Artists Workshop Demo—Use of Acrylics • 207
(SUB)

Rob Alexander

Faerie Tales, Legends & Myths • Isabel
MacInnes North (Gage)

Lori Ann Cole, Richard Kearns, Christine
Markel (M), Sharan Newman, Yvonne
Richardson

Fantasy and Non-Traditional Mythology • Isabel
MacInnes South (Gage)

Colleen Anderson, Marion Zimmer Brad-
ley, Lori Ann Cole, Dave Duncan, Thea
Hardy, Carl Miller

Many writers are departing from traditional
sources to find alternative mythologies and
stories. How is this affecting the field of
fantasy writing?

Fanzines, Computers & Communication •
Ballroom (SUB)

Steve Forty (M), Lisa Deutsch Harrigan,
Teresa Nielsen Hayden, Jerry Kaufman
What happens to the mimeographed fanzine
in the age of desktop publishing, bulletin
board services, and fax machines?

Jim Henson Remembered • 205 (SUB)

Verna Smith-Trestrail, Jackie Wilson
Jim Henson was arguably one of the most
original creators around. Come and discuss
his work.

*Period Costumes—Historical, Hollywood, Lit-
erary, and future fashion* • 215 (SUB)

Katya Martz, Pippin Sardo, Lisa Satterlund,
Richard Stephens

How to achieve a genre look, whether you
are trying to be absolutely authentic, or
using a historical period and "twisting" it to
get the look you want.

Report from Origins (To 1200 hrs) • Audito-
rium (SUB)

Steve Jackson, fresh from *Origins* (the ma-
jor gaming convention) in Washington,

Check your pocket program for the most up-to-date programming information.

DC, talks about what was shown at *Origins*.
Sasquatch Roadshow (To 1200 hrs) • 209 (SUB)

Réné Dahinden has been “hunting” the Sasquatch for over twenty years. He’s got slides, casts, and lots of stories.

Science Fiction on TV • 206 (Sub Council Room)

Terry Boren, Douglas Crepeau, Mel Gilden, Nancy C. Morris, Edward Stiner, Michael Walsh (M)

Can (real) SF be done on television? Or is it sacrificed to the commercial breaks?

When Disaster strikes on stage • 212 (SUB)
 Julie Zetterberg

Hear how to survive when your costume falls apart, your tape jams, the MC reads the wrong card, and other tales of horror! Members of the audience may share their particular disasters, and what they did about it.

Why Do I need Yet More Book Shelves • 211 (SUB)

David Bratman, Lonnie Davis, Bruce Farr, Jon Gustafson, David Ross

How to collect (anything) obsessively. And what to do with it, once you’ve got it (short of burning it).

Sunday, 1100 hrs

Authors’ Reading—Mary Choo, Sharan Newman • 205 (SUB)

Autograph Party (To 1430 hrs) • Ballroom (SUB)

Authors will sign up for the times that they will be available, and this list will be posted by the Green Room as well as near the Ballroom (SUB) door. Bring your books and meet your favorite authors.

Francophone SF • 211 (SUB)

Candas Jane Dorsey, Yves Meynard, Jean-Louis Trudel (M)

Science fiction in Québec. Come to learn about (and discuss) the differences. (This is something you won’t get at an American con!)

Impact of Media on Democracy • 206 (Sub Council Room)

Alan Barclay, Howard Hendrix, Jennifer Roberson, David Ross, Scott Stolnack

What effects do the media have on politics?
Lessons in S&M—Why do we run cons? • Isabel MacInnes North (Gage)

Bruce Farr, Terry Fowler, Cath Jackel, Yvonne Richardson, Ben Yalow, and other con runners when we catch them.

It’s not enough that we do it, but we have to compulsively talk about why we do it too. Come and see us justify ourselves.

Marketing and Distribution of SF & Fantasy • Isabel MacInnes South (Gage)

Dave New, Teresa Nielsen Hayden, Patrick Nielsen Hayden

Masquerade Review, with Hans Meier • 212 (SUB)

Masquerade participants are encouraged to come and discuss what went right and/or wrong during last night’s Masquerade. (Private critiques of masquerade presentations available upon request.)

Rejection Letters—Best & Worst (and what to do with them) • Art Gallery (SUB)

Paula Johanson, Lynn McConchie, Bruce Taylor

SCA: Chain Mail and Armor • 215 (SUB)

See and learn about armor and other protective gear as it was when it was really worn and used. Construction techniques, both modern and ancient.

Shoestrings for Beginning Artists • 207 (SUB)

Rob Alexander, Richard Bartrop, Betty Bigelow, Jon Gustafson, Tim Hammell, Julia Lacquement- Kerr, Christine Markel
 Starving artists—arise. There is a way to finance your addiction.

Sunday, 1200 hrs

Brass Bra Slide Show • Auditorium (SUB)

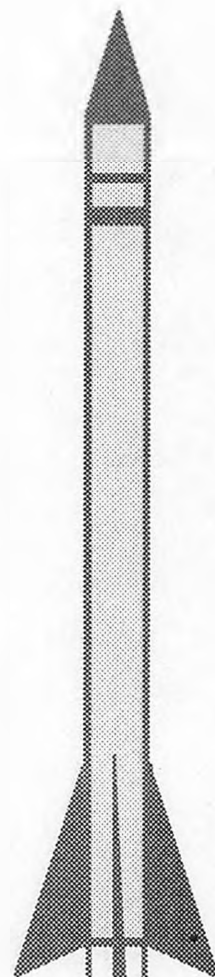
R. Graeme Cameron

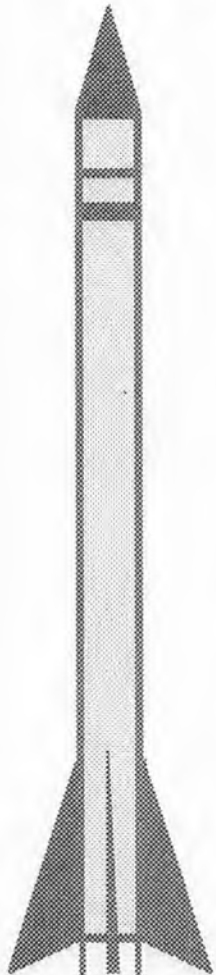
Covers of the lurid pulps of the 1930s and 1940s are captured forever and shown for your pleasure and appreciation, with commentary from our own *BCSF*azine Ghod Editor.

Children and costuming: what I would like to work on for next year • 207 (SUB)

Lisa Deteusch Harrigan

Children should be encouraged to dream up and execute their own costuming and





- personae. Lisa shows how.
CostumeCon • 212 (SUB)
 Katya Martz, Julie Zetterberg
 Costume Con 10 will be in Lincoln, Nebraska, May 22–25, 1992, and in Pittsburgh, Pennsylvania in February, 1993. What is CostumeCon? Why should you go? What will you encounter there?
- Costume Design for easy transport* • 215 (SUB)
 Lisa Satterlund
 The time to plan on how you're going to get your really big costume to the convention is before you make it. Tips on building a costume so it can be portable.
- Dr Who* • 211 (SUB)
 Paul Grover, Warren Oddsson
- Is Can Lit Canned Lit?* • Art Gallery (SUB)
 Karl Johanson, Sandra Hunter, Clélie Rich, Dale Sproule, Robert Charles Wilson
 Is there a formula or are we as original as we would like to think that we are?
- Key Steps to Invading a Planet* • 206 (SUB Council Room)
 John Colbert (M), Shadowhawk Dudley, Michael Scanlon, Elisabeth Waters
 Disguise yourselves as powerful politicians? Launch a surprise attack? Poison the water supplies? What are the best ways of invading another planet?
- Neglected Authors* • Isabel MacInnes South (Gage)
 David Bratman, Cliff Burns, Spider Robinson
- Northwest Convention League* • Isabel MacInnes North (Gage)
 Richard Wright
 All con chairs and representatives from the Pacific Northwest
- The Game of Game Publishing* • 205 (SUB)
 Nigel Findley, Steve Jackson, Dave Miller, Kathi Williams
- The Wonderful World of Canadian SF* • 209 (SUB)
 Jim Fiscus, Leslie Gadallah, Gerry Truscott, Diane Walton

Sunday, 1300 hrs

Art Show Auction • Party Room
 jan howard finder: auctioneer

- Come and bid on your favourite pieces from the Art Show!
- Convention Round Up* • Isabel MacInnes North (Gage)
 Richard Wright and all con chairs/ reps
- Corsetry 215* • (SUB)
 Marie Cooley, Mary Laney
 A practical guided tour to historical corsets. Construction, fitting, and materials.
- Faerie Tales, Legends & Myths* • 205 (SUB)
 Lisa Cohen (M), Lori Ann Cole, Ru Emerson, Carl Miller
- Global Warming—Will it Help me With my Summer tan?* • Art Gallery (SUB)
 Colleen Anderson, John Dalmás (M), Leslie Gadallah, Norman Hartman, Howard Hendrix, Karl Johanson, Mary Rosenblum
- Influence of International Cultures on SF & Fantasy* • 207 (SUB)
 Jim Fiscus, Joan Gaustad, Yves Meynard, Carol Severance, Scott Stolnack, Jean-Louis Trudel
- New Communication Technology: is my world really growing smaller? or louder?* • 211 (SUB)
 Frank Catalano (M), Howard Hendrix, Elisabeth Waters
- SCA Demo TBA* • 212 (SUB)
- Sexism in SF—Is it Unavoidable?* • Isabel MacInnes South (Gage)
 Alan Barclay, John Hedtke, Nina Hoffman, Lynn McConchie, Sara Stamey
 Science Fiction started out as a “man’s world.” Is there a place for women in SF? Or are they doomed to a life of being rescued from certain doom, with no way to help themselves?
- Vogon Haiku Contest* • Auditorium (SUB)
 Produced by Paul Carpartier. Hosted by Prostetnic Vogon Jeltz.
 Come to this panel or we will destroy your planet! These hyper-space bypasses don’t build themselves, you know. Be prepared to have yellow fish stuck in your ear!
- Wars in the Future* • 206 (Sub Council Room)
 Clint Bigglestone (M), John Colbert, Mike Moscoe
- Your Editor is Your Friend...* • 209 (SUB)
 Marion Zimmer Bradley, Marianne Nielsen,

Teresa Nielsen Hayden, Patrick Nielsen Hayden, Richard Paul Russo, Gerry Truscott

What is the role of the editor? How much "trimming" becomes tampering? How much influence can (or should) an editor have over a writer's work?

Sunday, 1400 hrs

Author's Reading—Cliff Burns & George Guthridge • Art Gallery (SUB)

Cliff reads from *Sex and Other Acts of the Imagination*, which is in the experimental psychological horror genre.

Authors' Readings—Diane Mapes, Tony Daniel • 205 (SUB)

Best Methods of Time Travel • Isabel McInnes North (Gage)

Lue Burrows, Howard Davidson, Jean-Louis Trudel

Scientifically impossible? Or are there plausible ways to travel through time? Come and discuss your pet theory.

Bliveting Contest: (Bliveting Workshop part 2) • 212 (SUB)

Judith Smith

The follow up to the Bliveting workshop held on Thursday. Now that your glue has dried, we ask you to bring your blivets back to be displayed, admired, and judged in an exciting contest. Be prepared to explain why your blivet is the very best.

Fashion Police: No costume is still no costume... or so the saying goes • 215 (SUB)

Katya Martz, Terry Smith, David Tackett
Censorship and good taste costuming for your body type, an how to deal with "Cos-tume Nazis."

Fat, Feminism and Fandom—The Next Step • 207 (SUB)

Laurie Edison, Debbie Notkin(roadshow)
Although science fiction believes itself tolerant of variations in size and shape, we have found that this tolerance has significant limits. The panel discusses issues in fandom, science ficion, and in fact a project to deal with some of these issues.

Honour—A Difficult Concept • 211 (SUB)
Ta'ise t'Rllaillieu, Kira tai Drexla, Admiral

Patterson

Is there such a thing as a "universal standard of behavior? Is it right, or logical, to judge one culture by the standards of another? Can anything judged "honourable" by Humans be seen that way by Klingons? By Vulcans? Ferengi? Explore the concept of honour as perceived by various different species

Looking for an Asteroid called Elephant • 209 (SUB)

Dr. David Stephenson

Non-Smoking Hospitality Tasting Party • Marry Murrin 1 (Gage)

Con-in-Con Paper Presentation—Garth Spencer • Isabel MacInnes South (Gage)

Seance—A Live Show with Dead Authors • 206 (SUB Council Room)

Mason Harris, Ed Hutchings, Susan Walsh
What do H.P. Lovecraft, H.G. Wells, and C.L. Moore have in common? They're all dead, of course! Now you'll have the chance to ask them the questions you have always wanted to ask, but never quite had the right connections.

Steve Jackson on the Secret Service Bust at Steve Jackson Games • Auditorium (SUB)

Sunday, 1500 hrs

Art Show Re-opens (To 1700 hrs) • Party Room

Convention Behavior and Etiquette: Fan or Groupie? • 212 (SUB)

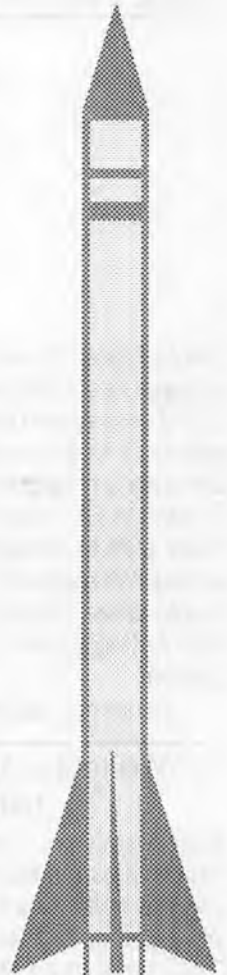
Take notes, this will be a test. Review your behavior and see how you stand up. Come learn from our "distinguished" panel of experts.

Different Incarnations of Robin Hood • 207 (SUB)

Marion Zimmer Bradley, Lisa Deutsch Harrigan, Jennifer Roberson, Michael Walsh (M)

From Errol Flynn through Kevin Costner, in the movies and on television. What have been the best versions of Robin of Sherwood Forest? And why?

Dysonsphere—Ringworld • 205 (SUB)
Howard Davidson, Paul Grover, Karl Johanson



South Bay Zephyr

Friday, 2 July 1993

Special Bidding Edition

SF Fans Blow into Santa Clara

Santa Clara, CA—In a surprise press release yesterday afternoon, Santa Clara county and city officials issued warnings that Santa Ana winds were bringing a rare breed of humanoid, known as SF Fans, to the Bay Area. They plan to attend a yearly gathering called "Westercon" at the 450-room Santa Clara Doubletree and connecting Santa Clara Convention Center.

Westercon committee spokes-

Winchester Mystery House Baffled

San Jose, CA—The Winchester Mystery house staff reported that they too are baffled by the sudden appearance of thousands of FANS. They have been observed in all the nooks and crannies of the sprawling Victorian enigma.

NASA Ames studies U.F.O.s

Sunnyvale, CA - Reseachers at the NASA Ames Research facility have announced plans to do in depth research on Unidentified Fan Organizations. This study is planned to coincide with the 1993 Westercon in Santa Clara. This study is particularly appropriate and vital since the organizers have promised a full and complete representation of the rapidly changing fanish interests.

person, Terry Berry, says that these Fans may look weird (and are proud of BEING weird), but are mostly harmless. She also stated that, for the most part, the 40,000 sq feet of function space should hold the most raucous of their activities.

Authorities are warning nearby convenience stores, electronics stores, and the Great America amusement park that the influx may very well tax their abilities.

Fry's and Weird Stuff Sell Out

Sunnyvale, CA.—It has become apparent to the operators of both Fry's Electronics, Weird Stuff, and other hacker havens in Santa Clara that the yearly invasion of Fans has also concealed a swarm of Computer Junkies. The bastions of computing junkdom have been inundated and fear that their entire stocks of SIMMs, DRAMS, SCSI and OTLA will soon be totally depleted. Emergency shipments of parts are currently being rushed to the location in hopes that the panic of SIMM depravation can be avoided. Nearby Halted and Computer Literacy stores are also reporting heavy sales but are being cooperative in satisfying the Junkies.

SF Fans Invade Great America

Santa Clara, CA— The Great America Amusement Park has been inundated by humanoid beings wearing propeller beanies and t-shirts and having a good time. These creatures are assumed to be the anticipated incursion of the SF Fans officials warned of yesterday. The proximity of the park to the convention center and hotel led to these first early sightings. Since the park has sustained no damage, plans for the spectacular annual fireworks display continue unchanged.

Rosicrucian Museum Plan New Collection

The Rosicrucian Museum is considering a new collection and possibly a new wing to house it. Memorabilia from Westercon has been found in the Museum itself. This led the board to consider adding a Fan wing to its already extensive Egyptian Collection. Artifacts found so far include a propeller beanie, a bow tie, the Chocolate Moose, Jarlsberg Cheese stickers, assorted buttons, badges, t-shirts and photos. It is rumored that tapes, costumes, books and other silly stuff could be obtained readily at the Westercon to complete the collection.

The above newspaper was recently found in a blue police box in downtown Santa Clara. Shortly after the discovery the box disappeared and has not been seen since. Could someone is trying to tell us something? Vote Southbay for your Westercon Site in 1993. For further information: Terry Berry, 394 Southbay Drive, San Jose CA 95134 (408)945-7856

PROGRAMMING ON SUNDAY

129

Gaming Auction • Fort Camp Lounge (Gage)

Steve Jackson, William Lowe, Rick Smith

Gripe Panel • 206 (Sub Council Room)

John Colbert, Steve Forty, Terry Fowler,
Daryl Huber, Jackie Wilson

This is where is all hangs out, the bugs and
the annoyances. Tell us how we could have
made it better for you.

Impact of AIDS on SF and Fandom • Isabel
MacInnes North (Gage)

Betty Bigelow, Lue Burrows, Joseph-David
Carrabis, Paula Johanson (M)

Is SF Really Only for Kids? • Isabel MacInnes
South (Gage)

John Dalmas, Mel Gilden, Nina Hoffman,
Edward Stiner (M)

*Lunar Mining and Manufacturing: Helium 3
Fusion* • 209 (SUB)

Dr. G. Stephenson

Con-in-Con Paper Presentation • Auditorium
(SUB)

SCA dancing, now that you know how! •
Ballroom (SUB)

SCA Demo TBA • 215 (SUB)

What is Filk and why do we do it? • 211 (SUB)

Shadowhawk Dudley, Tam Gordy, Kathy
Patterson, Kate Smith

How do we define "filk" music? what is it,
and how do we decide if a song is filk or not?
What makes it different from other music;
what is it for—and why do we do it?

Sunday, 1600 hrs

Closing Ceremonies • Auditorium (SUB)

C.J. Cherryh, William Gibson, Patrick and
Teresa Nielsen Hayden, Steve Jackson, Jerry
Kaufman, Warren Oddsson, and Suzanne
Tompkins

Dead Azi Party—BYOB • Marry Murrin &
Ruth Blair (Hospitality Suites in Gage)

The last of the con—until next year...

Gaming Closing Ceremonies (after auction) •

Fort Camp Lounge (Gage)

Rick Smith, William Lowe, Steve Jackson

**A
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OF
New World
Science Fantasy**

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HERE**

- DEALERS ROOM
- ART SHOW

by Lois Balzer

When I was asked to write on this topic, I initially found it difficult to put into words what I felt about the relationship between my faith and my love for science fiction. Sometimes, I feel caught between two worlds—not because Christianity and science fiction exclude each other—but because each side rarely sees the value of the other.

With the possible exception of “horror,” science fiction has had the worst reputation of any type of fiction in the Christian church. Science fiction, from a traditional “church” viewpoint, was simply an extension of the occult and not considered appropriate reading for Christians. (One possible reason for this reputation is that many of the early science fiction writers, in the 1920s and 1930s, were actively involved in the underground occult movement, and many current writers are as well.) Children were warned about the evils of science fiction, and Christian publishing companies rarely, if ever, consider science fiction works.

First, let me define what I mean by the terms *science fiction* and *Christianity*. According to my dictionary, science fiction is “fiction in which facts or theories of contemporary science are imaginatively employed.” *Websters’* describes it as “fiction dealing principally with the impact of actual or imagined science on society or individuals, or having a scientific factor as an essential orienting component.” Personally, I love science fiction. I grew up with Heinlein, Lewis, Asimov, *Lost in Space*, and *Star Trek*. In elementary school, I started in the A’s and worked my way through the library, reading anything connected with space. I have been a science fiction fan for as long as I can remember.

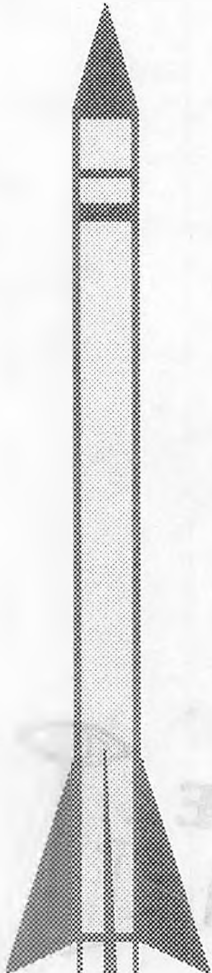
And now, to define *Christianity*. My

dictionary describes a Christian as one who professes or follows the religion of Christ, especially one who believes that Jesus was the Christ, the Son of God. I will take this one step further: I believe in the God of the *Bible*, not just a wise teacher or prophet. I believe that, taken in context, the *Bible* contains the instruction I need to live my life; I do not consider it merely a piece of literature. I have seen visions. I have dreamed dreams that come true. I have laid hands on people and seen them healed. Ultimately, I would define a Christian as one who not only *says* they believe the *Bible*, but also one whose life reflects the integrity and principles of that belief.

Follow me so far? I do not plan on arguing for the reality of God. I also will not debate the merits of science fiction. (I assume the large majority of people at Westercon already appreciate the genre.) So, do Christianity and science fiction mix? Let’s take a look at some of the facets of science fiction.

A science fiction story is based on science. I have no problem with this. I have found no true science that conflicts with the *Bible*. We have been given minds and the ability to create: we must create. Our minds are valuable tools; if we don’t use them to their fullest, if we don’t experiment, push our knowledge ahead, we are wasting what I believe is a God-given gift. Every invention involves a dream, someone imagining what could work and then finding a way to make that happen. “Without a vision, the people perish...” (Proverbs 29). My favourite science fiction novels are considered “hard” science fiction, with authors such as Dr Charles Sheffield.

Science fiction often portrays aliens from other worlds. Again, no problem. My God created the universe. Am I so lofty minded as to assume that He created intelligent life only on one planet? Larry Norman, a Chris-



THE FANTASTIC CIVIL WAR

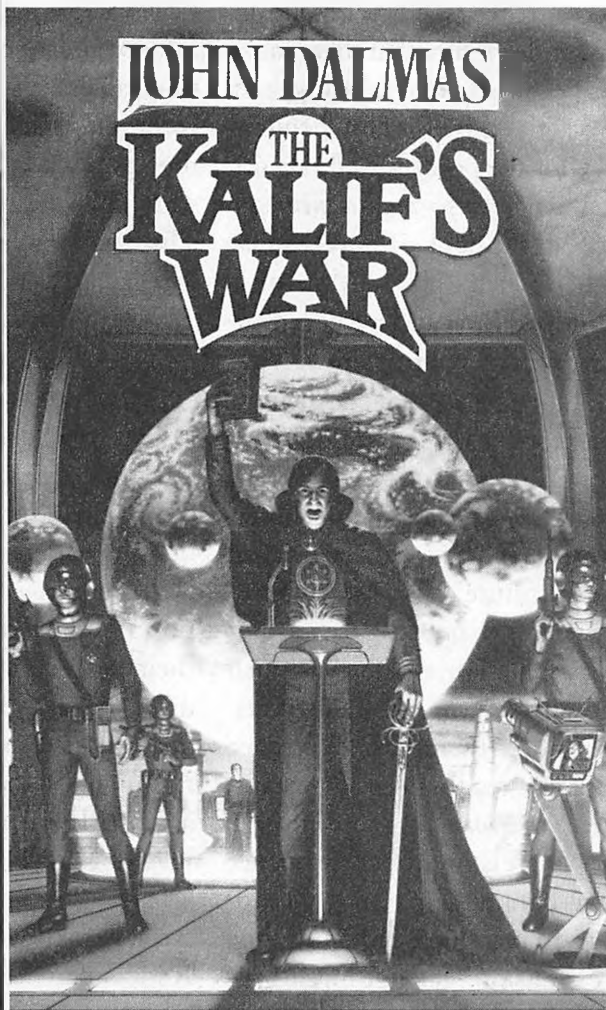
Edited by
FRANK McSHERRY, JR.
Introductions by
S. M. STIRLING

The Civil War was the primary turning point of American history, destroying both slavery and the America of Tom Sawyer and Currier and Ives. The future of Western Civilization itself would have been changed beyond all calculation—if the South had won. From the day the guns fell silent writers North and South have mused on what would have happened had Southern valor prevailed...

JUNE 1991 • 72063-5
\$4.50



**A HOLY WAR SWEEPS THE GALAXY
AND THREATENS THE HOME
WORLDS OF THE REGIMENT!**



THE KALIF'S WAR JOHN DALMAS

The Kalif ruled an empire of eleven inhabited worlds, all over populated and running out of resources. When an exploratory ship discovered the rich worlds of the Confederation, it was an obvious sign from the great god Kargh that the Kalif was destined to bring the true faith to millions of infidels—and exploit the resources of their planets. The Kalif was certain that he could bring the word of the prophet of Kargh to the Confederation, even if he had to bombard the unbelievers' planets with nuclear weapons to do it! But first he had to thwart a conspiracy in his own ranks that was plotting to replace him with a figurehead...

JUNE 1991 • 72062-7 • \$4.95

HAWK'S FLIGHT

**CAROL
CHASE**

Taverik just wanted to be left alone to make an honest living. Too bad that his friend Marko is the last living descendant of the ancient Vos Dynasty and marked for death by General Soza, and that Taverik's god, the Hawk Zojikam, is opposed to Soza's evil patron, The Black Eagle. They want to run, but only Taverik and Marko can keep their land from being lost forever...

JUNE 1991 • 72064-3
\$4.95



tion rock singer, wrote a song a few years back called "He's an Unidentified Flying Object." One verse reads, "If there's life on other planets, and I'm sure that there must be, then he's been there once already, and he's died to set them free." The theology might suffer, but the point is well taken.

Science fiction often portrays a futuristic setting. Ever read the book of Revelations? It's the last book in the *Bible*. Most of it takes place in the future, and it's complete with a monstrous city coming down from the sky and landing on the planet. And best of all, this is a prophecy of something yet to happen. Any business must look at current trends to decide on the direction it should take in the future. It is the same for science fiction set in the future. It is a way for us to understand what is happening today, and also to predict, in fiction, what will happen to humanity in 100, 500, or 500,000 years.

Do I consider, therefore, all science fiction acceptable reading? By all means, no. *Science fiction is only a genre, a means of telling a story.* There is good and bad science fiction. I have a mind; I am responsible for what I feed it. In computer programming, there is the expression "garbage in, garbage out." As a Christian, I am responsible for what I read. I see nothing wrong with entertaining, well-written science fiction stories. I do have a problem with stories dealing with the occult, those which are preoccupied with sex or senseless violence, or those which are simply a vehicle for someone else's prejudice, bigotry, or greed. But this is not just science fiction; I apply this to whatever I read. I don't like reading garbage. I have better things to do with my time.

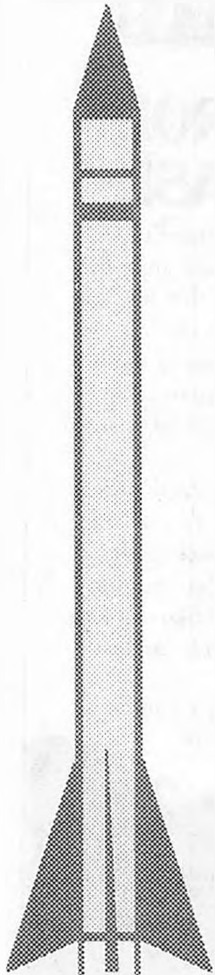
Much as I love fiction involving science, aliens, or the future, it is the Story that draws me. If it is not good, the book is worthless. In many cases, a writer takes an ordinary story and shoves it into a future

setting, hoping to sell it as science fiction. In "Of This and Other Worlds," C.S. Lewis writes, "... the author leaps forward into an imagined future when planetary, sidereal, or even galactic travel has become common. Against this huge backcloth he then proceeds to develop an ordinary love story, spy story, wreck story, or crime story. This seems to me tasteless. Whatever in a work of art is not used is doing harm."

There are times when it is necessary to move an ordinary story into a futuristic or "otherworldly" setting to tell it properly. Often, preconceived notions and current attitudes prevent the Story from speaking to us. Christ often used parables to talk to his followers, short stories designed to take the listener away from their present situation and allow them to look more clearly at their lifestyle, their convictions, their prejudices. In many cases, he would have been arrested, or executed on the spot, had he not used a story format to lay his charges against the religious, political, and social ideals of the day.

An example of this, in light of the 25th Anniversary of *Star Trek*, is Gene Roddenberry's desire, in the 1960s, to examine current political and social problems by creating parallel problems in another time. We have episodes of the original *Star Trek* series which deal with bigotry during a time when the topic was taboo on television. Other episodes examined a thinly-disguised Vietnam war, "space hippies," drugs, pollution, nuclear war, the Cold War, and other issues which could never have been broadcast except as "science fiction." Even so, however, the censorship of the day prevented him from portraying the equality of the races as he had wished, or showing women as equals, capable of holding positions of authority on a starship.


Several months ago, I began laying the



LOIS BALZER

groundwork for a newsletter for Christian readers of science fiction and fantasy. My goal was to provide a forum for Christian readers to share their own book reviews of current SF/fantasy books, series, and magazines, and to recommend favourite titles. We would feature honest reviews of mainstream speculative fiction, as well as the not-so-well-known Christian SF/fantasy books.

The Ransom Files, named for the main character in C.S. Lewis's *Perelandra* trilogy, is designed for those new to SF/fantasy, those who read mainstream SF/fantasy but are unaware of the growing "Christian" SF/fantasy publications, those new to the Christian faith who face the dilemma of re-examining the content of what they read, and parents wanting some guidance in helping their children choose appropriate books. (Many religious parents are afraid of the "occult" connotations of SF/fantasy, and so forbid their children to read anything in the genre.) *The Ransom Files* will also be interviewing SF/fantasy authors, asking for their views of Christianity and science fiction.

If you're interested in more information on *The Ransom Files*, please pick up a flyer at the convention or contact: *The Ransom Files*, 6907 Rupert Street, Vancouver, BC, V5S 2Z7. 

Lois Balzer is the editor of Skylarking Digest, a bi-monthly digest featuring Star Trek and science fiction short stories, articles, and artwork. She is also the captain of the USS Skylark, a Star Trek writers and artists club, and a member of Taskforce BC. Her current projects are a script for Star Trek: The Next Generation and setting up The Ransom Files.

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BC Science Fiction Association

PO Box 35577, Station E, Vancouver, BC, Canada, V6M 4G9. Telephone (604) 582-9983 (Darryl Huber, President) or (604) 731-7553 (R. Graeme Cameron, Ghod-Editor, *BCSFAzine*).

A 20-year-old organization/social club whose goal is to promote SF and fantasy in BC. Social club for SF/fantasy fans in Greater Vancouver area and fans visiting from elsewhere. "Forget Reality—Enjoy Drinking" (FRED) get-togethers every Friday, monthly meetings, more frequent parties, video nights, and movie nights. Monthly *BCSFAzine* and semi-annual literary supplement. Owners of the "V-Con" trademark, and main body of membership of the Western Canada Science Fiction Convention Committee Association (WCSFCCA).

Society for Creative Anachronism (SCA)—*Barony of Lion's State*

#211-1349 East 2nd, Vancouver, BC, V2N 1C4. Telephone Delgrade (the Chatelaine) at (604) 253-4781

The SCA is an international organization which brings together people interested in the medieval and renaissance periods of history (approximately 600 AD–1600 AD). Gatherings include banquets, revels, workshops, tournaments, and wars. No mini-

mum level of attendance is required; but everyone is expected to wear medieval clothing (or an attempt thereat) during events. The total population of the society is about 60,000; some 300 are in the Greater Vancouver area.

The Time Meddlers

PO Box 38011, 968 West King Edward, Vancouver, BC, V5Z 4L9.



A (mostly) Dr Who fan group which was started in 1985. They've recently decided to branch out into British SF and telefantasy (Gerry Anderson puppet animation, Black Adder, Red Dwarf, Adam Ant, and more).

The Time Meddlers print *TMOVzine*, which offers interviews, members' articles, news, art, original fan fiction, and reviews.

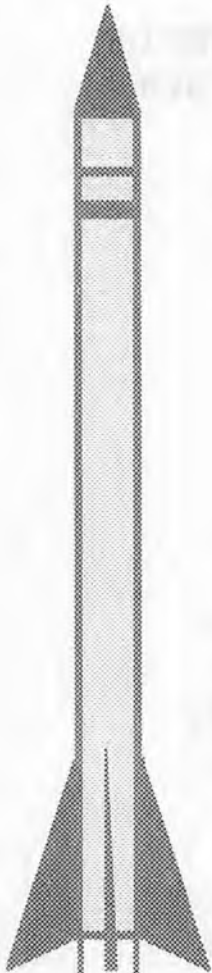
UBC SF Society

Box 75, Student Union Building, 6138 SUB Boulevard, University of British Columbia, Vancouver, BC. V6T 1Z1.

SF social club based at the University of British Columbia. Publishes *Horizons SF*, a professional SF magazine (Canada's oldest english-language SF magazine). Oldest SF organization in Vancouver; founded BCSFA, and organized the first two V-Cons. It successfully prevents its members from graduating very often. It even plans to bring out a book on procrastination techniques one day soon. Membership is \$9 per year for students; \$9.01 for non-students. Get unlimited use of a 1500-book library and a subscription to *Horizons SF*, and frequent parties and video nights.

Vancouver Animation

2830 East 8th Avenue, Vancouver, BC, V5M 1W9. US postal box is Unit 1-L, 446 Harrison Street, Sumas, WA 98295. Telephone William Chow at (604) 254-1833 or (604) 253-4227



A group of dedicated animation fans. Monthly meetings for video screenings, etc. Translations a recent addition—they have a few good Japanese-to-English and Chinese-to-English translators willing to help with the language barrier. Their works are published in both the newsletter, *Prototype*, as well as subtitles on the videos. The club has a large library of videos, computer files, laser discs, compact discs, and books/comics. Meet them at their table in the dealers room!

STAR TREK CLUBS

Klingon Diplomatic Corps

#3-5225 James Walk, Vancouver, BC, Canada, V5W 2K5. Telephone (Vancouver branch) (604) 325-4327

The Klingon Diplomatic Corps was created to foster the exchange of creative ideas and information among fans who don't want to join an "official" registered fan club. The Corps promotes the richness of non-Human/non-Federation races and cultures through meetings, letters, conventions, and creative writing and gaming. Members need not be Klingons; all non-Federation races are welcome.

Task Force BC is a not-for-profit organization of the following *Star Trek* clubs in British Columbia, Canada. This group provides communication between member clubs so no one will miss out on important activities and events. Regular interclub meetings and functions are held, as well as attendance at regional and international conventions.

Participation is on a voluntary basis. Contact any of the clubs listed below for more information about that particular club or Task Force BC.

USS *Kestral* (NCC 1766)

#302-7057 Salisbury Avenue, Burnaby, BC, V5E 2Z8. Telephone (604) 526-2858. Vancouver's longest-established *Star Trek* club. A social club which offers at least one social function per month—car rallies, bowling nights, swimming events, and (of course) con-going.

USS *Malaspina* (NCC 3271)

PO Box 4501, Station A, Nanaimo, BC, V9R 5J9. Telephone (604) 748-4911. *Star Trek* social club, amateur writing society (publishes a quarterly zine), and community fundraising.

USS *Resolution* (NCC 1877)

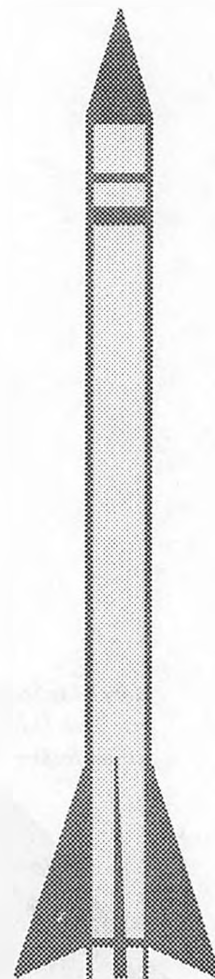
PO Box 6501, Depot C, Victoria, BC, V8P 5M4. Telephone (604) 380-6973. Renowned for its parties, camping trips, movie nights, quarterly zine, and galaxy-famous Spock's Blood.

USS *S'Harion* (NCC 3107)

14129-68th Avenue, Surrey, BC, V3W 2H3. Telephone (604) 273-1901. Surrey-based social club whose events include movie nights, con-going, mini golf, bowling, gaming, and more. Membership is generally 16+, but families are welcome.

USS *Skylark* (NCC 2530)

6907 Rupert Street, Vancouver, BC, V5S 2Z7. Mandate is to publish an amateur Skylarking Digest, an Analog-style magazine. Club for people who like reading/writing *Star Trek* stories, poems, articles, or reviews, or *Star Trek* artwork. Welcomes members from outside Vancouver area (For information, send \$1.00 to address above.)



GROUPS TO JOIN

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USS Supernova (NCC 2121)

#13-10766 133rd Street, Surrey, BC, V3T 5K1. Telephone (604) 583-4624.

A social club for Star Trek fans between 10-15 years old. Events include gaming, video nights, and swimming parties. Club fanzine (Solar Flares) has art, stories, fan news, science reports, reviews. Send SASE or call Irene Varsakis at above address.

BC clubs associated with Taskforce BC

USS K'Tong

5116-1A Avenue, Tsawwassen, BC, V4M 1C1

USS Kondor

#26-9394 122nd Street, Surrey BC, Canada V3V 4L6

USS Vancouver

#102-2191 Tyner St., Port Coquitlam, BC, Canada V3C 2Z3

PROFESSIONAL WRITERS GROUPS


The Science Fiction Writers of America (SFWA)

Peter Dennis Pautz, Executive Secretary, PO Box 4335, Spartanburg, SC, 29305-4335.

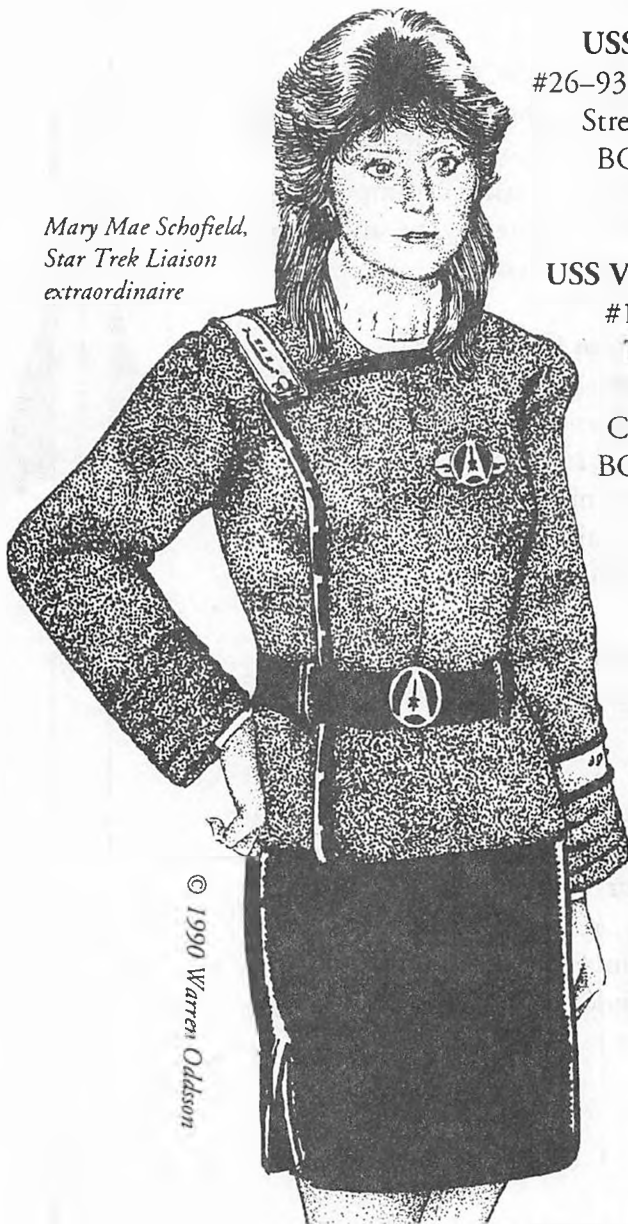
SFWA was founded in 1965 to inform its membership on matters of professional interest, to promote their general welfare, and to help them deal effectively with publishers, editors, and anthologists. SFWA sponsors the annual Nebula Award, and through its quarterly journal *The Bulletin*, provides professional advice, keeps its members informed of activity in the publishing world, and stimulates constructive debate about the literature of science fiction. Three classes of membership—active, affiliate, and institutional—are available to those who are professionally involved with speculative fiction.

The Speculative Writers Association of Canada / Association Canadienne des écrivains spéculatifs

c/o TASFA, The Wordworks Building, 10523-100 Avenue, Edmonton, AB, Canada, T5J 0A8.

SW(AC)ES is exactly two years old this month. Founded with thirty-three members at ConText 1989 in Edmonton, Alberta, SW(AC)ES' goals are to improve communications and foster a sense of community among Canadian SF writers; to lobby on behalf of Canadian SF writers; and to encourage the growth of quality writing in Canadian SF. SW(AC)ES also publishes a bimonthly newsletter, *SF Canada*. Membership is limited to those professionally involved with speculative fiction. 

*Mary Mae Schofield,
Star Trek Liaison
extraordinaire*





Chicon V[®]

The 49th World Science Fiction Convention

Hal Clement
(Author Guest of Honor)

Jon & Joni Stopa
(Fan Guests of Honor)

Martin Harry Greenberg
(Editor Guest of Honor)

Marta Randall
(Toastmaster)

Richard Powers
(Artist Guest of Honor)

29 Aug. - 2 Sep. 1991
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Upper Arlington, OH 43221-8121

Rates for Attending memberships:

\$125 from 1 Apr '91
until 15 Jul '91
\$150 at the door

Supporting memberships \$30
(not available after 15 July '91)
Child's memberships \$75
(not available after 15 July '91)

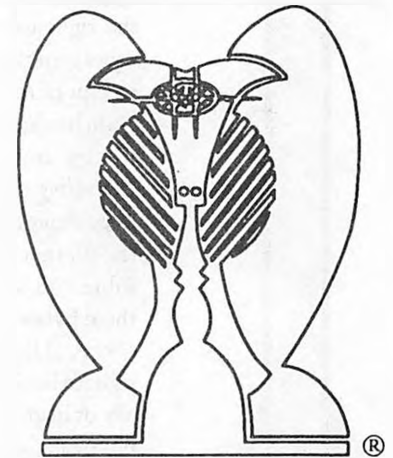
A child is any person born after 28 August 1980.
Children's Memberships will include the use of
Chicon V child-care services.

All members will receive publications, nomination
and voting rights for the 1991 Hugo Awards, and
(with payment of additional fees) the right to vote
for the site of the 1994 Worldcon. Attending and
Child members also get to show up and participate.

All membership fees are quoted in US dollars;
please make checks payable to "Chicon V". All
checks must be drawn on US or Canadian banks;
we can also accept Postal Money Orders as long as
they are payable in US currency.

Hotel: Room rates for Chicon V will be
\$70 per night single/double, **\$90** triple
and **\$110** quad. RESERVATION FORMS
ARE AVAILABLE ON REQUEST FROM THE
CHICON V PO BOX. Please obtain a
reservation form to ensure that you are
properly booked with the convention.

Activities: Chicon V will include panels
and workshops in the areas of academics,
fandom, children's activities, cities,
literature, science, arts, desktop publish-
ing and more. We will also have readings
and autograph sessions, a masquerade
ball and other dances, a gigantic dealers
room where you will be able to find
anything related to science fiction and
fantasy, an art show, and auction, a print
shop, a con suite and other parties, video
& film presentations, gaming, filking, the
Hugo Awards ceremonies, exhibits
dealing with the history of fanzines and
Worldcons, a hologram exhibit, and live
theater. Please come, join us, and mingle
with others who love science fiction as
much as you do.



Volunteers: If you would like to become
involved in Chicon V as more than an
attendee, we invite you to join our staff.
To volunteer, please contact us at the
Chicago PO Box. Give us some idea of
what you would like to do at Chicon, and
any convention experience you may have.

General Info: Chicon V
PO Box A3120
Chicago, IL 60690-3120



Chicon V Registration Form

Chicon V Registration
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9105west

Please supply the following information for each membership.

Name _____

Address _____ Apt _____

City _____ State _____ Zip _____

Phone (_____) _____ Credit Card # _____ Exp. Date _____

"Fannish" or badge name _____ Signature _____

Funds Enclosed _____

WESTERCON BYLAWS

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The following are the bylaws of the West Coast Science Fantasy Conference (Westercon).

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

II. It is now traditional (but not obligatory) that Westercon Guests of Honour and other notables be selected from among SF personalities residing within the Westercon geographical area.

III. There shall be at least two classes of membership in Westercon. A *Supporting Member* shall have the right to receive any Progress Reports, or any other generally mailed publications, published after receipt of the membership fees; to receive the Program book; and shall have any voting rights permitted by any other part of these bylaws. A *Full Attending Member* shall have all the right of a *Supporting Member*, plus the rights of attendance at the Westercon and the Business Meeting held there, subject to all restrictions placed by other parts of these bylaws.

A. The Westercon Committee shall have the right to limit activities of attendees, either individually or in groups, insofar as such activities endanger, physically or legally, other persons or their property. Such limitations may include, but are not limited to, closing down parties, ejecting persons from the conference, or turning offenders over to other authorities. No refund of membership money need be given in such circumstances.

IV. All committees shall issue name badges with those for pre-registered members having the names displayed in no less than 24 point bold type. Badges shall contain a unique membership number assigned by the current conference, which shall be used in Article VII.C.10.b.2. In case of transfer, the old membership number shall be noted, both on the badge and on registration information used for site selection voting administration.

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. A special meeting, at which site selection business shall be the sole business which is in order, may be scheduled on the last day of the convention, starting no earlier than noon nor later than 2:00 p.m. Site selection business is also in order at any regular session of the Business

Meeting. Site selection business shall consist of announcement of a winner, if one is produced by balloting, or a site selection resolution, as defined in VII.C.11 below. The quorum for a special site selection meeting shall be those members who attend the meeting.

VI. For business other than site selection voting, a quorum of 25 members of the current conference shall be required. All those voting at the Business Meeting must be members of the current conference. Except as noted herein, all business requires a simple majority to pass.

VII. Westercon Site Selection Procedures

A. Eligibility of Bids: Any site on the North American Continent west of the 104th meridian or in Hawaii, shall be eligible to be the location of a Westercon, subject to the following restrictions.

1. Only those sites north of 37°N latitude are eligible in odd-numbered years, and only sites south of that latitude are eligible in even-numbered years. If no bids qualified under VII.A.2 from the eligible subregion are filed by January 1 of the year of voting, then all sites in the region defined in the introductory paragraph of VII are eligible. However, no site within 75 miles of the administering convention shall be eligible, except when allowed under Article VII.A.3.

2. To be eligible, a Westercon Bid must have:

- at least two (2) persons declaring themselves Chairman and Treasurer

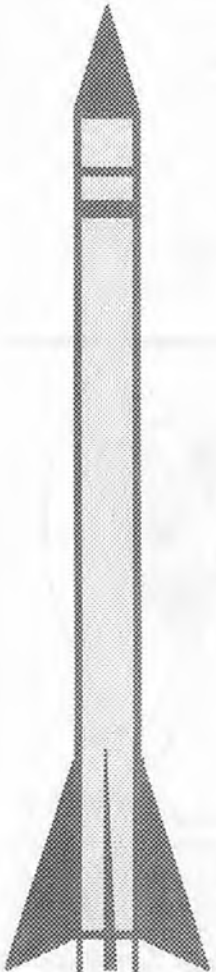
- a letter of intent or option from a hotel or other facility declaring specific dates for the conference

3. If no site selection bids are qualified for the mail ballot (see Section VII.C.3), the provisions of Section VII. shall be suspended and all sites defined in 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 toward their membership in the Conference being selected. One day members may vote at the unanimous agreement of all bidding committees.

2. All conferences shall be required to offer supporting memberships until at least ninety (90) days before the opening of the conference, and at a rate not to exceed one hundred fifty percent (150%) of the voting fee charged when the conference was originally chosen.



3. All bidders listed on the ballot and the administering conference shall seek unanimous agreement on a voting fee. If agreement shall not be reached, then the default fee shall be fifteen dollars US (\$15 US) or the local equivalent.

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

2. The Ballot and full rules for site selection, including times, the deadline for voting and the location of voting, shall be given to all Westercon attendees upon registration at the Conference, or shall be prominently posted at registration at all times.

3. The ballot shall include all eligible bids which have been filed in writing with the current committee by the April 15th preceding the vote. It shall also include entries for "No Preference" and "None of the Above", and have a space for a write-in bid.

4. "None of the Above" shall be treated as a bid, for purposes of vote counting.

5. The Ballot shall be a secret ballot, specifically marked for preferential voting with an explanation of the method of tallying.

6. All on-site ballot sales and balloting shall be from one central location, under the supervision of the current committee.

7. Site selection shall be open for at least four (4) hours between the hours of 6:00 p.m. and midnight on the evening before the meeting at which site selection business shall be scheduled.

8. Mail ballots shall be mailed on or before the May 10th preceding the voting to all members of record as of one week prior to the date of mailing. All mail ballots received by the committee prior to June 20 shall be counted.

9. Each bid shall have 15 minutes of scheduled conference program time, on the first full day of

Westercon, to make a bidding presentation.

10. Vote Counting

a. One (1) individual equals one (1) membership equals one (1) vote. Corporations and Associations may purchase voting memberships but must cast them as no preference. A "guest of" membership must have been transferred to a specific person prior to casting the vote.

b. Properly completed ballots shall contain:

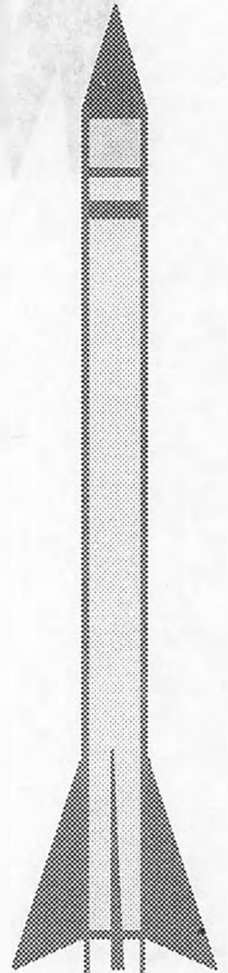
- (1) the member's printed name
- (2) the member's membership ID as assigned by the current conference
- (3) the member's dated signature
- (4) the member's address of record with the current conference
- (5) the member's new address if different from the address of record
- (6) the member's votes as defined in d 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 June 20, and any others received by mail which may be counted, shall be held until after the opening of the convention, after which they shall be verified by the committee and the bidders. The count shall be by preferential ballot. The successful bid shall be the one which gains a majority of those votes which express a preference for a bid. This includes all votes for a specific bid or for "None of the Above", and excludes "No Preference" and ballots which are blank or invalid. Only properly completed ballots shall be counted.

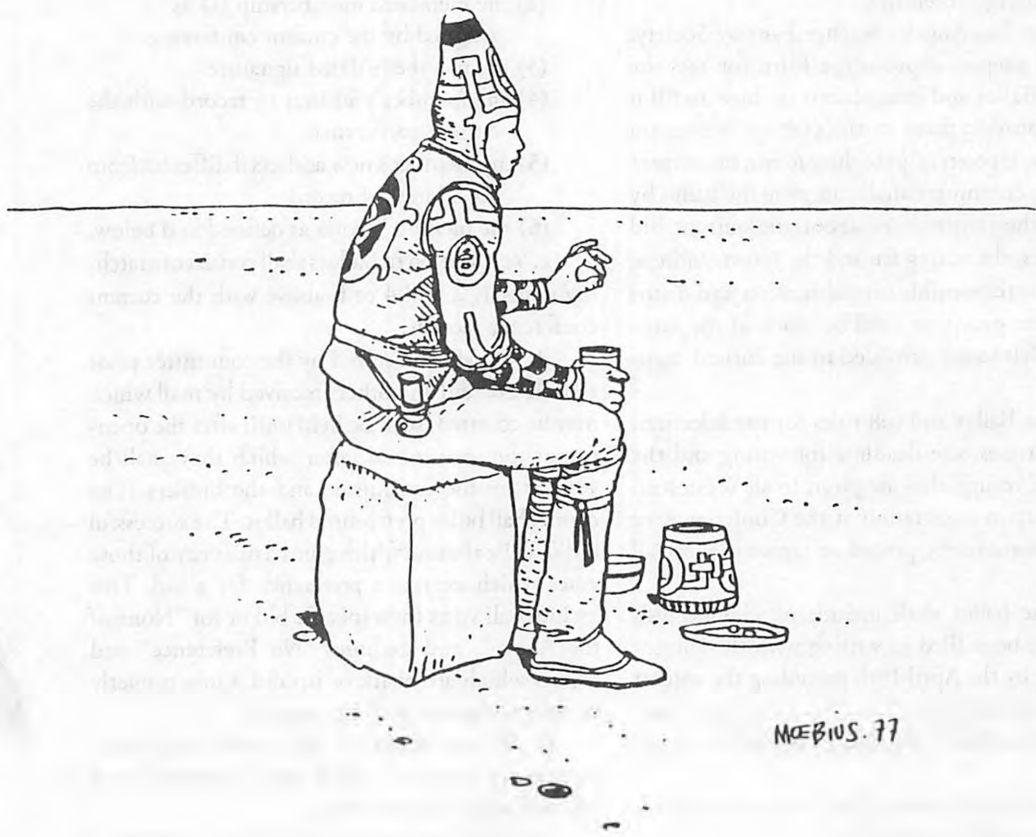
e. All vote totals of final results and of all intermediate counts shall be made available at or before the closing ceremony.

11. Should no bid gain the needed majority, or should there be no qualified bidding committee, or should "None of the Above" win, a 3/4 majority of the Conference Business Meeting may award the conference to any bid, and a simple majority may decide that they are unable to decide. Should the meeting not reach a decision, it shall be the responsibility of the Los Angeles Science Fantasy Society, Inc. Board of Directors to arrange for the Westercon Site Selection. This selection shall be made within six (6) weeks of the Standing Business Meeting. A Westercon site selected by this procedure shall not be restricted by any of this section, save the main body of section A above and shall not affect the selection of any subsequent Westercon. However, if "None of the Above" is voted by the membership, then none of the bids which were on the ballot shall be chosen.



COMIC BOOK SWAP MEET PROUDLY PRESENTS

JEAN GIRAUD MOEBIUS



**SUNDAY, JULY 21, 1991 FROM 11AM TO 5PM AT
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FOR MORE INFORMATION CALL (604) 322-6412

VIII. Procedure for Amendment of these Bylaws

A. Amendments must be ratified by the majority vote of the Westercon Business Meetings in two consecutive years, or by a 2/3 vote of one meeting.

1. 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 shall not be changed for the upcoming Westercon by the interim Business Meeting. Rules regarding Eligibility and Voting Procedures for Site Selection are not considered to be Operating Rules.

IX. The Los Angeles Science Fantasy Society, Inc. will act as an archive to the Westercon Bylaws and

Minutes. Westercon shall reimburse the LASFS for only the copying and forwarding costs of requests for copies of the Bylaws and/or Minutes. A copy of the minutes and motions passed by the Business Meeting shall be sent within 2 months to the LASFS. The LASFS shall keep the Bylaws up to date. The selected committee for each year shall be supplied by the LASFS with one (1) copy of the then current Bylaws within 2 months. The committee shall then provide duplicate copies of the Bylaws to all current bidding committees.

X. The Bylaws of the West Coast Science Fantasy Conference, as well as the complete text of any amendment awaiting secondary ratification, shall be published in at least one (1) Progress Report and in the Program Book of the current conference every year. Failure by the convention committee to publish this information shall not affect the procedure to amend the bylaws as stated in article VIII.

XI. Each member of the conference, by the use of his or her membership, agrees to abide by these Bylaws. 

**Minutes of the Westercon 43 Business Meeting
Saturday, July 7, 1990 in Portland, Oregon (at Westercon 43)**

The meeting was called to order at 12:02 p.m. The presiding officers were Bruce Pelz (California), Ben Yalow (New York) and Elayne Pelz (California).

Old business was called. Ben Yalow gave the report of the Supporting Membership Drafting Committee. The committee came up with the following amendments to the Bylaws:

Moved: To add the following after Article II:

There shall be at least two classes of membership in Westercon. A Supporting Member shall have the right to receive any Progress Reports, or any other generally mailed publications, published after receipt of the membership fees; to receive the Program book; and shall have any voting rights permitted by any other part of these bylaws. A Full Attending Member shall have all the rights of a Supporting Member, plus the rights of attendance at the Westercon and the Business Meeting held there, subject to all restrictions placed by other parts of these bylaws.

Moved: To insert the following between VII.B.1 and VII.B.2:

All conferences shall be required to offer sup-

porting memberships until at least ninety (90) days before the opening of the conference, and at a rate not to exceed one hundred fifty percent (150%) of the voting fee charged when the conference was originally chosen.

These were voted upon, and passed by more than a 2/3 majority. They will take effect immediately.

The chair read the new business motion, made by Kevin Standlee, and seconded by Craig Miller and Mary Mason.

Moved: Move the last sentence of Article V to the first sentence of Article VI.

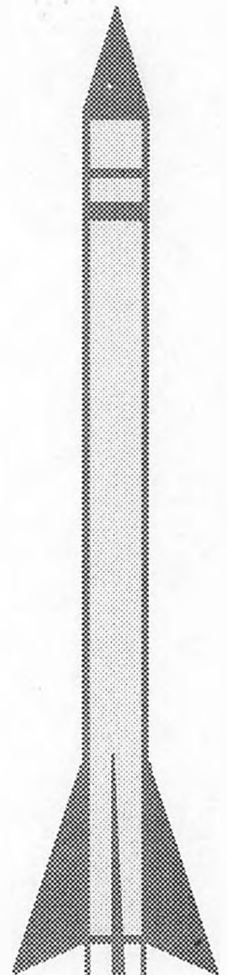
It was explained that this would have no effect, and was made to clarify the quorum requirements. This motion was voted upon, but while it passed, it did not do so with 2/3 majority, and will be passed on to the 1991 Business Meeting.

There was no further new business.

The Site Selection winner was announced: Phoenix. The tallies are included.

There was no further business and the meeting was adjourned at 12:17 p.m.

Elayne Pelz, Secretary, 1990



*These papers will be presented during the Con-in-Con sessions.
Check your pocket program for details of times and room numbers.*

World Building: A Geographic Models Approach *by Paul D. Haggerty*

This paper applies the geographic theories and models of Christaller, Losch, Weber, Burgess, and others to the construction of a fantasy world. The various theories of central diffusion will be discussed, with application examples given using the imaginary planet of Gorgoth. The application of geographic modelling theories to a created world can be used as a test of relevancy—how believable is the world when tested against known parameters used to evaluate our own planetary model?

The paper will also discuss the extent to which observation of the real world plays in the creation of planetary background information. Since the construction of a world is based solely on the impressions, ideas, and creativity of its author, how readily do real world models lend themselves to use in an alien environment? Does the existence of new physical laws negate the relevance of these models, or can these laws be fit within the global parameters already established? One basic assumption is that even without conscious effort, the background of an artificial environment will automatically reflect the creator's perception of reality. Thus, if the models are truly representative of reality, they must appear in the artificial construct as well. To this extent, the paper will, first, briefly discuss Gorgoth's background and geographic extent, and then explore some of the predominant features of the world in terms of the geographic models.

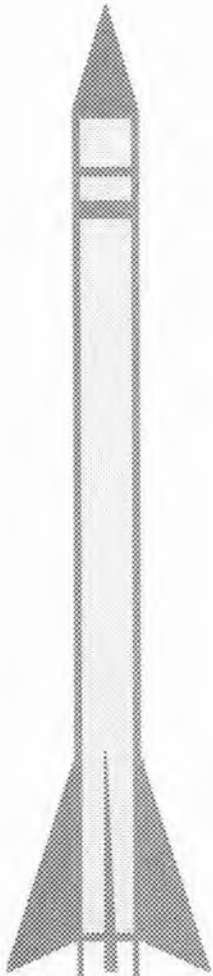
A Multiplex View of Cyberspace *by Dave Panchyk*

The concept of cyberspace has entered into the science fiction consciousness, not just in fiction but also in the minds of its readers. "Cyberspace" has developed into something more than a fictional construct, and an interesting notion in SF stories: it has become a metaphor, a symbol, a realm of information, and a new development in computer technology (virtual reality). This presentation will examine some of the "meanings" of cyberspace, and the interesting way in which text has become part of the world and the world has, to some degree, become text.

The Language and Influence of Cyberpunk *by Irwin Shubert and Jude Kornelsen*

"Technology ... the knack of so arranging the world that we don't have to experience it." —Max Frisch

This joint paper presents a case study of audience interpretation and concept formulation based on the reading of, and interaction with, a text. An exploration will be made of the relationship between language, technology, and audiences (readers) in science fiction literature, more specifically the effects of technological language on perception and identity. Here, identity and perception are linked directly to the "realities" of everyday life. Thus, in this fashion, the language of SF is often responsible for putting into words that which the scientific imagination has experimented with, or dreamed of, but has never been able to describe to others.



Our case study will examine William Gibson's 1984 novel *Neuromancer* and its impact on the cyberspace community. "Cyberspace," or "virtual reality" is a computer-generated, three-dimensional world into which participants enter through the use of eye-goggles and a glove that translates real-time hand movement into corresponding computer-generated movement in the virtual world. *Neuromancer*, often labelled the "Bible" of virtual reality, has provided a terminology set which allows for a non-specialist discussion of the technology, through the appropriation of Gibson's terminology (language) by his readers. Previously, such discussions were limited to the scientific community. But to what extent, if any, has *Neuromancer* influenced the development of the technology? To what extent has it contributed to the proliferation of the technical myths and fallacies that surround virtual reality? These, and other questions that arise when the border between SF and real-life technological advances is blurred, will be addressed in our discussion.

The Geography of Fiction: Creating a realistic fantasy

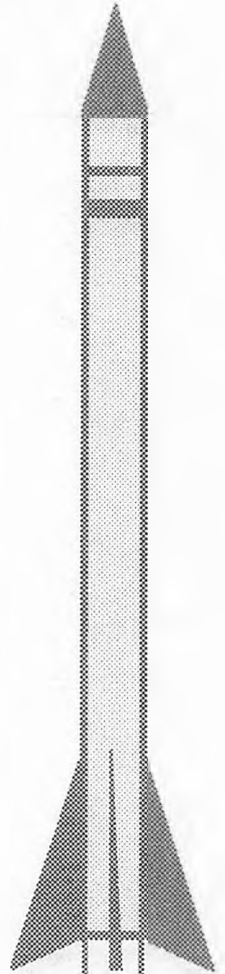
by Gayle S. Surette

When writing modern fiction, a writer concentrates on characterization and plot to draw readers into the story and keep them reading. Writers of genre fiction such as science fiction and fantasy have a third element to deal with. These writers must first create a world that is believable and internally consistent. Their characters then inhabit this world and interact with each other and their geography. If this created world does not map to the reader's own conception of this world, the writer has failed to maintain credibility. Many writers create worlds that not only avoid intruding upon the reader's awareness but also enhance the story. While many writers of science fiction and fantasy create worlds for their novels, stories, plays, and novellas, few have published documentation about their world. Many assumptions about a world can be gleaned from the incidental background of the characters and scenes; however for this study, I felt more detailed information was required. I have chosen, therefore, to examine the geography of Merovin.

C.J. Cherryh, author and editor for the shared-world stories of *Merovigen Nights*TM, has published short subject summaries about the planet as appendices to the books. Using internal character explanation and interaction as well as the published world information, I will attempt to examine the world of Merovin in the context of geographic models: Christaller's Central Place Theory, Burgess' city structure, and various models for agricultural land use, industrial location, technological and ideological diffusion, and political redistricting. Questions addressed include:

1. Since fictional worlds are created by writers to be consistent and believable to readers, would their creators follow the rules of geographic theories?
2. Since geographic theories are all simplifications of the "real" world, would a fictional world more closely match the theories than our own upon which they are based?
3. What makes a world believable to the reader? Does the reader need all the details of everyday life or only the references and trappings that any citizen could be expected to know?
4. Might the study of fictional worlds yield information about how trade, transportation, cities, and other geographic entities are sited and interact?

The following papers were received in time for inclusion in this program book. Both Garth Spencer and Jean-Louis Trudel will be doing presentations during the Con-in-Con.



by Garth Spencer

Abstract

A number of science fiction stories conceive of a highly advanced future social science developing any time from the mid-20th century to millenia in the future. The cardinal premises of this science, in different stories by quite different authors, are a) that the factors in social situations can be analyzed, symbolized in some formulaic language, and the consequences—or the interventions appropriate to dysfunctional interactions—can be logically inferred; b) that if a future social science could be powerfully effective, trained specialists might find themselves the only ones aware, concerned, or able to deal with impending social problems; and c) a progress which has not much to do with the progress of social sciences in the real world. The reasons why social sciences are not forms of engineering appear not to be common knowledge, and exceed the limits of this paper; more research is indicated. The reasons why SF stories proceed from these premises probably have to do with writing a publishable SF story.

A number of science fiction stories conceive of a future social science in which trained professionals regularly describe, predict, and modify group behaviour, on almost the same terms as chemists and physicists work with their materials. So many stories do this that one might speak of a “tradition” or stream of thought in the SF field.

What assumptions do these writers have in common, and what does this kind of writing tell us?

Isaac Asimov’s *Foundation Series*

Probably the most famous such stories are in Asimov’s *Foundation series* (conceived and published in the late 1930s/early 1940s). (1) In the far future, when one Empire governs the whole human galaxy, it becomes possible to found a science of “psychohistory.” This discipline views mass behaviour as something that can be statistically predicted, on the grand scale, at least for galactic-sized populations, as much as a thousand years ahead.

Despite the fairly rigid picture one gets of “psychohistory,” the actual story text admits that crisis points have to crop up, at which political, economic and demographic events might take different directions. In the references to “psychohistory” are mentions of psychological “equations,” the use of which is exclusively Second Foundation property.

... Red symbols glowed out from the gray. [Seldon] said, “That represents the condition of the Empire at present.” He waited.

Gaal said finally, “Surely that is not a complete representation.”

“No, not complete,” said Seldon. “I am glad you do not accept my word blindly. However, this is an approximation which will serve ... Add to this the known probability of Imperial assassination, viceregal revolt, the contemporary recurrence of periods of economic depression, the declining rate of planetary exploration ...” (2)

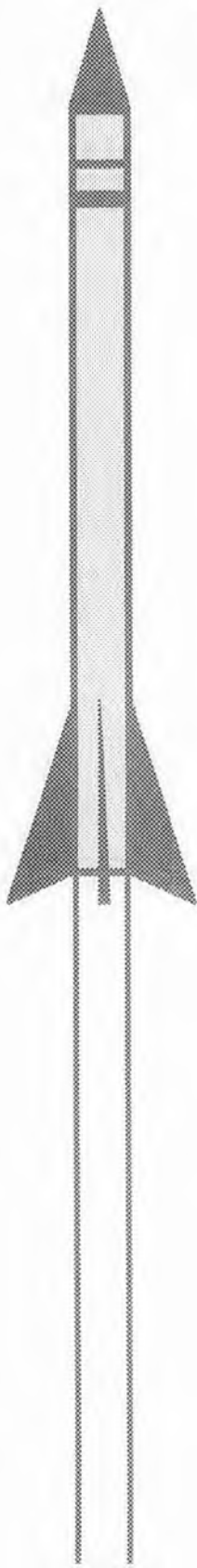
Robert Heinlein’s stories

We encounter a similar image in various stories by Robert Heinlein, starting in the same decade. However, Heinlein used a somewhat different notion of future sociology. In one story, written in the early years of the Second World War, one of his characters writes:

There is no science of sociology. Perhaps there will be, some day, when a rigorous physics gives a finished science of colloidal chemistry and that leads in turn to a complete knowledge of biology, and from there to a definitive psychology. After that we may begin to know something about sociology and politics. Sometime around the year 5000 A.D., maybe... (3)

I have been told that this rather reductionist, limiting model reflects the attitude of the time when Heinlein wrote. “Solution Unsatisfactory” (quoted above) was written in the early 1940s, and can be considered to reflect a contemporary, reductionist, atomist understanding of “science.”

Other stories in Heinlein’s future history (written from the 1940s through the 1950s) developed the speculation that a rigorous psycho/sociology, with a formal logic/symbolic system, would indeed be in use by the end of the 20th century. One short



story, "Blowups Happen," is set in a fictional fission power plant. (For Heinlein's story purposes [writing in early 1940], he assumed that any power-yielding atomic reaction was a sustained, barely controlled explosion, which later turned out not to be the case.) Not surprisingly, eventually the technicians require the attentions of a specialist (who happens to be a man as much at home in semantics and formal logic as in psychology). He explains himself:

"Man lives in a world of ideas. ... Human reaction is almost entirely reaction to symbols, and only negligibly to phenomena. As a matter of fact ... it can be demonstrated that the human mind can think only in terms of symbols.

"When we think, we let symbols operate on other symbols in certain, set fashions—rules of logic, or rules of mathematics. If the symbols have been abstracted so that they are structurally similar to the phenomena they stand for, and if the symbol operations are similar in structure and order the operations of phenomena in the real world, we think sanely. If our logic-mathematics, or our world-symbols, have been poorly chosen, we think not-sanely.

"In mathematical physics you are concerned with making your symbology fit physical phenomena. In psychiatry I am concerned with precisely the same thing, except that I am more immediately concerned with the man who does the thinking than with the phenomena he is thinking about. But the same subject, always the same subject. (4)

Eventually, Dr. Lentz determines that the technicians' problem is unsolvable—as a *psychological* problem. The reactor simply cannot be operated with any reasonable safety, anywhere on the face of the Earth. But it can be operated as a power source *off* the Earth's surface. To make that solution attainable, Lentz has to correlate, not just psychological, but sociological factors:

"Very well. Bear with me ..." He obtained a sheet of paper from King, and commenced to write. They watched in mystified impatience. He continued briskly for some minutes, hesitating only momentarily. Presently he stopped, and spun the paper over to King. "Solve it!" he demanded.

King studied the paper. Lentz had assigned symbols to a great number of factors, some social, some psychological, some physical, some economic. He had thrown them together into a structural relationship, using the symbols of calculus of statement. King understood the paramathematical operations indicated by the symbols, but he was not as used to them as he was to the symbols and operations of

mathematical physics. He plowed through the equations, moving his lips slightly in subconscious vocalization. He accepted a pencil from Lentz, and completed the solution. It required several more lines, a few more equations, before they cancelled out, or rearranged themselves, into a definite answer. (5)

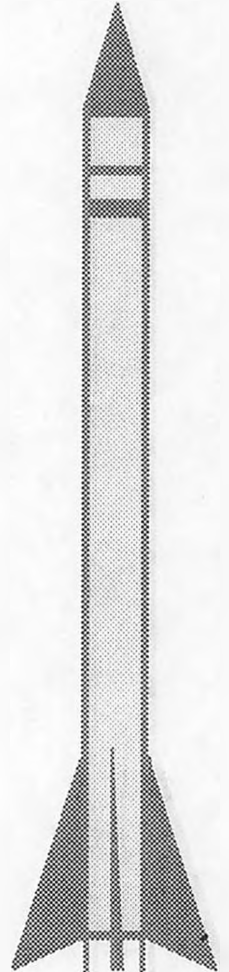
Dr. Lentz has worked out not only the physical, but economic and political, means to get the reactor into orbit. (In practice, this subsequently means going to the power corporation's board of directors and presenting a two-pronged case: the PR job Lentz and company will use to sell the orbital move as the initiative of responsible, public-spirited executives—versus the smear job they will otherwise perform on the board.)

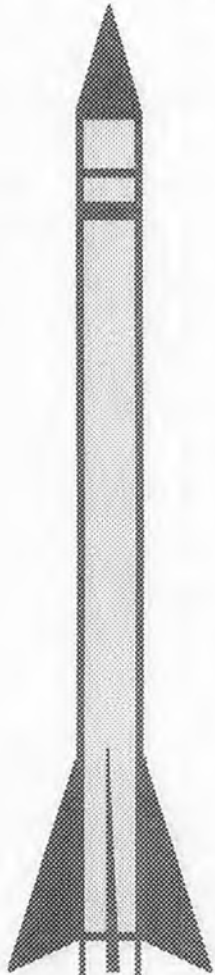
In other stories ("If This Goes On —," "Methuselah's Children"), Heinlein assumed that a symbolic sociological discipline develops, as in Dr. Lentz' exercise, but carried to the *n*th degree. For example, in "Methuselah's Children," when a secret society of extremely long-lived people is persecuted—even though mainstream culture has undergone several generations of "semantically-sound" education, and social psychologists thought everybody was past this sort of thing—we get the following explanation:

"... Eve is in no danger from her neighbors and friends, and I am in no danger from mine. But she is in danger from my neighbors and friends—and I from hers. Mass psychology is not simply a summation of individual psychologies; that is a prime theorem of social psychodynamics—not just my opinion; no exception has ever been found to this theorem. It is the social mass-action rule, the mob hysteria law, known and used by military, political, and religious leaders, by advertising men and prophets and propagandists, by rabble rousers and actors and gang leaders, for generations before it was formulated in mathematical symbols. It works. It is working now.

"By the time we were sure, it was almost too late. Socio-psychological trends grow or die by a 'yeast growth' law, a complex power law. ... As nearly as we can measure it, the rate has doubled in the past thirty-seven days and the rate itself has accelerated ..." (6)

Heinlein's notions of a rigorous future sociology are less deterministic, more flexible, than Asimov's, but equally programmatic; there is a standard model of functional society, a standard mode of analysis and symbolism, and a class of elite professionals who dispense law, or psychosocial intervention—the distinction is somewhat blurred.





The judge turned to MacKinnon. "Do you have anything to say for yourself?"

"I certainly have, Doctor," he began eagerly. "There isn't a word of—"

Bang! The gavel cut him short. A court attendant hurried to MacKinnon's side and attempted to explain to him the proper form to use in addressing the court. The explanation confused him. In his experience, "judge" naturally implied a medical man—a psychiatrist skilled in social problems. (7)

The major difference between Heinlein's and Asimov's speculative social science is that psychohistory is (superficially) almost purely predictive, and relates to the largest statistical groups; Heinlein's symbolic sociology is, apparently, a means of analyzing perhaps any social situation, and planning any intervention you decide upon.

When the "Methuselahs" make their escape, their leaders have to explain the presence of a political leader, who is strongly associated with their persecution. One of their number is asked to prepare a story that is not only reasonably factual, but reasonably acceptable:

Ralph Schultz hesitated. "The truth of a proposition has little or nothing to do with its psychodynamics ... The notion that 'truth will prevail' is merely a pious wish; history doesn't show it. The fact that Ford really is a martyr to whom we owe gratitude is irrelevant to the purely technical question you put to me." He stopped to think. "But the proposition *per se* has certain sentimentally dramatic aspects which lend it to propaganda manipulation, even in the face of the currently accepted strong counterproposition. Yes ... yes, I think it could be sold."

"How long would it take you to put it over?"

"Mmm ... the social space is both 'tight' and 'hor' in the jargon we use; I should be able to get a high positive 'k' factor at the chain reaction—if it works at all. But it's an unsurveyed field and I don't know what spontaneous rumors are running around the ship. If you decide to do this, I'll want to prepare some rumors before we adjourn, rumors to repair Ford's reputation—then about twelve hours from now I can release another one that Ford is actually aboard ..." (8)

I suppose some technicians talk like this. I don't know psychologists or sociologists who do. (9)

The Psychotechnic League (Poul Anderson)

Poul Anderson's collection, *The Psychotechnic League*, similarly assumes that a symbolic sociology is developed in an alternate 20th century. "Marius,"

the opening story, does not explain what developments led up to one Professor Valti producing this system—especially in the middle of world events prior to a nuclear exchange in the late 1950s. By the time of "Marius," Valti's "matrices" have somehow been used to help plan the successful French Resistance strategy against invading Soviet armies. After the Free French have won, though, they have to start laying policies with other surviving governments, and plan the peace; and the hero of the Resistance, the leader Jacques Reinach, has not been making the right policies. His friend Etienne Fourré goes to remonstrate with Reinach to start listening to his opponents and to Valti.

"I'm sorry, Etienne." Reinach shook his head. "I simply cannot believe that. Turning human society into a ... what's the word? ... a potential field, and operating on it with symbolic logic: it's too remote. I am here, in the flesh—such of it as is left, on our diet—not in a set of scribbles made by some band of long-haired theorists." (10)

"... The devil with your generals! The common people know me, they know I stand for them first—and hell take your misty futures! We'll meet the future when it gets here."

"That is what man has always done," said Fourré. He spoke like a beggar. "And that is why the race has always blundered from one catastrophe to the next. This may be our last chance to change the pattern."

Reinach began pacing back and forth behind his desk. "Do you think I like this miserable job?" he retorted. "It simply happens that no one else can do it."

"So now you are the indispensable man," whispered Fourré. "I had hoped you would escape that." (11)

While they are talking, Reinach has been isolated from his supporters by this interview, and his opponents have staged a coup. Reinach himself was a problem, and has to be removed. But instead of being peaceably retired, Reinach is inadvertently shot before Etienne's eyes.

... Valti's matrices were not concerned with a man's heart. They simply told you that given such and such conditions, this and that would probably happen. It was a cold knowledge to bear. (12)

In related stories in the same future history, the nations that survived the Third World War have started to construct a world government. (13) The theory is that only this will prevent another nuclear war, maybe fifty years down the pike. Naturally this

is resisted by nationalists, fascists, and special interest groups with a stake in national sovereignty. By a generation or two after the Third World War, the United Nations has a thinly-spread intelligence agency operating in a rapidly-changing society. More than that, one Institute of advanced science is making breakthroughs in symbolic sociology—and wondering what to do with them ...

“... [This] science goes back a long way, actually. Francis Bacon speculated about a genuine science of man. Boole did some work along those lines as well as inventing the symbolic logic which was to be such a major tool in solving the problem.

“In the last century, a number of lines of attack were developed. There was already the psychology of Freud and his successors, of course, which gave the first real notion of human semantics. There were the biological, chemical, and physical approaches to man as a mechanism. Comparative historians like Spengler, Pareto, and Toynbee realized that history did not merely happen but had some kind of pattern.

“Cybernetics developed such concepts as homeostasis and feedback, concepts which were applicable to individual man and to society as a whole. Games theory, the principle of least effort, and Haeml’s generalized epistemology pointed toward basic laws and the analytical approach.

“The new symbolologies in logic and mathematics suggested formulations—for the problem was no longer one of gathering data so much as of finding a rigorous symbolism to handle them and indicate new data. A great deal of the Institute’s work has lain simply in collecting and synthesizing all these earlier findings.” (14)

This is Dr. Tighe, a member of the Institute taken captive by a fascist group, stalling them instead of placing a weapon in their hands.

Meanwhile, an assistant of his is trying to rescue him—and talk around an FBI mole in the group, who is far from convinced the Institute is on the side of the angels.

“I take it you favor libertarian government,” he said. “In the past, it’s always broken down sooner or later, and the main reason has been that there aren’t enough people with the intelligence, alertness, and toughness to resist the inevitable encroachments of power on liberty.

“The Institute is trying to do two things—create such a citizenry and simultaneously to build up a society which itself produces men of that kind and reinforces those traits in them. It can be done, given time. Under ideal conditions, we estimate it would take about three hundred years for the whole world. Actually, it’ll take longer.”

“But just what kind of person is needed?” Elena asked coldly. “Who decides it? You do. You’re just the same as all other reformers, including Meade—hell-bent to change the whole human race over to your particular ideal, whether they like it or not.”

“Oh, they’ll like it,” he smiled. “That’s part of the process.”

“It’s a worse tyranny than whips and barbed wire,” she snapped.

“You’ve never experienced those, then.”

“You have got that knowledge,” she accused. “You have the data and the equations to be—sociological engineers.”

“In theory,” he said. “In practice, it isn’t that easy. The social forces are so great that—well, we could be overwhelmed before accomplishing anything. And there are plenty of things we still don’t know. It will take decades ... (15)

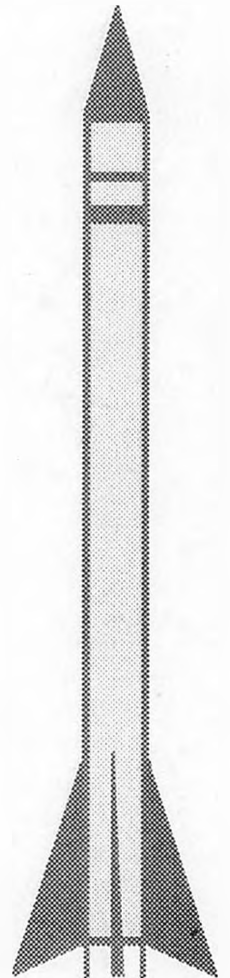
“Look, Elena.” Dalgetty leaned on one elbow and faced her. “... All right, we’ve got some special knowledge. When we first realized we were getting somewhere in our research, we had to decide whether to make our results public or merely give out selected, less important findings. Don’t you see, no matter what we did, it would have been us, the few men, who decided? Even destroying all our information would have been a decision.”

His voice grew more urgent. “So we made what I think was the right choice. History shows as conclusively as our own equations that freedom is not a ‘natural’ condition of man. It’s a metastable state at best, all too likely to collapse into tyranny. The tyranny can be imposed from outside by the better-organized armies of a conqueror, or it can come from within—through the will of the people themselves, surrendering their rights to the father-image, the almighty leader, the absolute state.

“What use does Bertrand Meade want to make of our findings if he can get them? To bring about the end of freedom by working on the people till they themselves desire it. And the damnable part of it is that Meade’s goal is much more easily attainable than ours.

“So suppose we made our knowledge public. Suppose we educated anyone who desired it in our techniques. Can’t you see what would happen? Can’t you see the struggle that would be waged for control of the human mind? It could start as innocuously as a businessman planning a more effective advertising campaign. It would end in a welter of propaganda, counterpropaganda, social and economic manipulations, corruption, competition for the key offices ...” (16)

The good doctor is rescued, of course, but his rescuer from the Institute has exhibited phenomenal strength, speed, endurance and perception in rescuing him. He confides that he himself is an



Institute experiment, in exaggerating normal human capacities; and again, the Institute is not convinced the findings should be published.

"It's a discovery of the Institute for which we don't feel the world is ready. It'd be too big a temptation for too many people, to create followers like me." He looked away, into the windy dark. "The scientist is also a member of the society and has a responsibility toward it. This—restraint—of ours is one way in which we meet that obligation." (17)

The Moon Goddess and the Son (Kingsbury)

Donald Kingsbury's *The Moon Goddess and the Son* (1986) tackles the question of how one society can understand another, on the other's terms, evaluate its problems on those terms, and satisfy their mutual security needs, without requiring mutual trust or rationality. The setting is our own world and our own century, starting perhaps a few years ago. One of the three braided stories in *The Moon Goddess and the Son* is Shantech Conglomerate's attempt to break the Russian-American deadlock, not by new weapons technology but by exposing critical people from cultural system to key concepts from the other, until they find more successful ways to deal with each other.

Applied sociology in Kingsbury's novel is less a matter of formally analyzing social factors than of applying games theory. Various decision-makers, among them the games theorist Jacob Synmann, want to move the superpowers from Mutual Assured Destruction to some strategy that does *not* assure their destruction, because:

"For 200 billion we would get a system that would take them a trillion dollars to beat ... But it is buying the *fourth iteration* of the response to the counterdefense that is not affordable, neither for us nor for the Soviets." (18)

Game concepts aside, much of this story strand explores Russian culture as if it were a program. From a certain vantage point, perhaps culture (in the anthropological sense) *is* like a program; a set of values, laws, and more-or-less patterned actions and responses, passed on sometimes with astonishing faithfulness. One member of the Shantech enterprise, thrown into the recreated role of a Russian political prisoner, finds that it may not matter what century it is:

"Kaissel was visited round-the-clock by agents of Ivan IV's 'private court', the *Oprichina*, by Mongol torturers from the 'authority for the extermination

of rebellion,' by investigators from Cheka, 'the extraordinary commission for the suppression of counterrevolution,' by the agents of Peter the Great's *Preobrazhenskii Prikaz*... they never let him sleep..."

"When Kaissel spent time [at the terminal suddenly installed in his cell] trying to trace the laws against slandering authority back in time... through wisps of paper... and diaries... and scandal and exile and murder... and back... and back... he came to the splendor of the court at Sarai and a Russian martyr who would not be quiet, swinging in a cage with his tongue cut out and his nose cut off..." (19)

At the same time, the Shantech enterprise is spreading samizdat computer game disks in the Soviet Union. Although untraceable to the West, the game's victory conditions impart hidden assumptions that one Air Force Colonel sees quickly—and then keeps to himself.

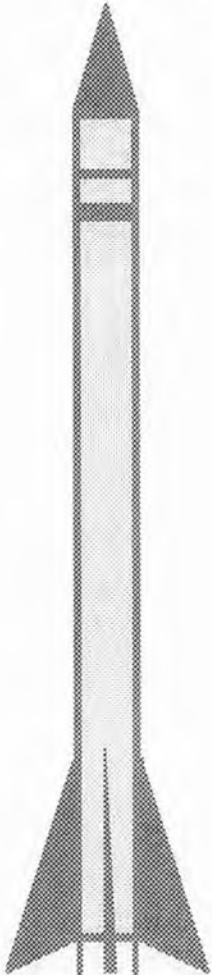
"The game forced a man to ask questions. What if those military officers murdered during the [1930s] purge hadn't been denounced? ... What if Oshchepkov had been allowed to continue the development of radar ... What if rocket expert Korolev and other aeronautical people had escaped prison? ...

"And at the height of his rage [against Stalin], Colonel Savichev suddenly understood the design of the game. It was holding out the goals of the Russian soul—the strong and moral socialist world that might have been—and saying: You followed Stalin instead..." (20)

In the end, an accidental nuclear exchange is averted only because Colonel Savichev has been exposed to another of Shantech's computer games—this one implying the "deviationist" concept that an apparent nuclear attack might be an accident, or a terrorist attack—and he is in position to withhold response.

Cyteen (C.J. Cherryh)

C.J. Cherryh's future history gives a far less nebulous picture of a rigorous psycho/sociology. In Cherryh's "Merchanter" history (outlined in *Downbelow Station* and subsequent novels), interstellar colonies have to force-grow the population and labour force they need. They mass-produce artificially-incubated human zygotes *in vitro*. These "azi" (for "artificial zygote incubation," perhaps?) are also *force-raised*; not only are they selected for useful genotypes (strength, immunity, etc.), but they are conditioned from birth with teaching-tapes, in an effort to produce predictable skill levels in azi. Many azi are eventually prepared for inde-



pendent citizenship. Their conditioning is a set of tools for raising people—efficiently, in great numbers, to meet industrial and colony demands for specifically skilled labour.

In *Cyteen*, Cherryh goes into detail on the workings of the “Reseune” (21) research and production corporation. It not only raises most azi in its interstellar Union, it provides most of the teaching-tapes used throughout the Union by azi and citizens alike, and nearly all technological development in genetics, embryology, and developmental psychology. By the time the action takes place, Reseune has accrued so much political power, it is a major official constituency in itself and a nearly-sovereign power. For many years, Reseune is led by Ariane Emory, a prominent researcher and practitioner in prescriptive developmental psychology. Emory is the originator of a “flux-matrix” approach to the formation and management of mindsets. (This and other “-set” compounds in the novel seem to mean both any group of factors, and anything analogous to a program, which acts on a human being.)

The story of *Cyteen* is, firstly, the story of implementing Emory’s “psychogenesis” project—in this case, striving to recover the talent, the mind of a genius, as well her body—following Emory’s assassination. Only later, as the clone grows up, do we discover Emory’s further project: “sociogenesis”—the formation and modification of societies. And all the while, politics and intrigues thicken around Emory the clone.

It is worthwhile to look at the models Reseune staff use in their work. For their practical purposes, azi and CIT (Citizen) mindsets alike are seen as the combinations that “genesets” and “psychsets” interact to create, during the growing years. Reseune’s educational tapes are quite open efforts to produce predictable skill levels in subjects, tailored for their “genesets.” Azi are simply as programmed as people can be, in the Union. Tape training is highly dependable by this period, but in azi, it produces highly passive-dependent personalities, not flexible, inventive or independent ones. It also creates a distinct second class of people, who depend on Citizens (anyone not force-raised) for direction. Teaching in this mode, it develops, is very little removed from creating a mind itself, if you start in on a child early enough, but the teaching tapes are distinct from the “deepset” tapes, which build predictable personalities.

Once individual behaviour can be conditioned, and is sanctioned by widespread practice, is it so far a step to conditioning social behaviour? Part of the discourse throughout *Cyteen* assumes that tape-

teaching, à la Reseune—the means of imparting values and associations, as well as skills and knowledge—turns out to have a powerful influence on the shape of societies.

At one point Ariane junior is presenting an analytical exercise, to speculate how well certain deep-set instructions will be passed on in a fictional society. Her instructor says:

“I asked Florian and Catlin how they’d interpret that instruction to defend the base. Florian said you just build defenses around the perimeter and wait if you’re sure you’re the only intelligence there. Catlin said that was fine, but you train your people for the next generation. Florian agreed with that, but he said they couldn’t all be specialists, somebody had to see to the other jobs. But their psychsets aren’t in the group. ...

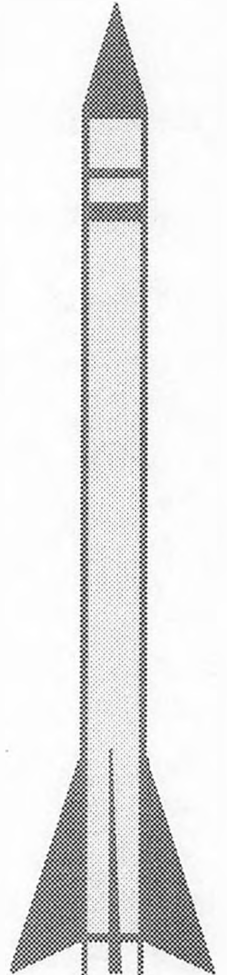
“I’d tend to agree with them, except everybody will have to be trained to some extent or you can’t follow your central directive and you’ll have some who aren’t following it except by abstraction. Once you get that abstraction, that growing potatoes is defense, then you’ve got a considerable drift started. *Everything* becomes interrelated. Your definition of *base* may or may not drift at this point, and if I were in charge, I’d worry about that.’ ...

“I’ve handled that abstraction,’ she said, ‘so that there is a change like that. Because they’re not stressed and there isn’t an Enemy early on. But I think you’re right, two variables is going to blow everything full of holes.’

“*Maintain* would have been a more variable word than *defend*,’ Justin said, ‘but *defend* brings all sorts of baggage with it, if any of your group is socialized. And you say three are. The AJ, the BY and one of the IUs. Which means, you’re quite right, that you’ve got three who are likely going to do the interpretation and the initial flux-thinking; which means your value-sets are going to come very strongly off these three points. Which is going to hold them together tolerably well to start with, because they’re all three military sets. And they’re likely going to see that ‘defend the base’ is a multi-generational problem. ...” (22)

This sort of shorthand terminology tends to make technical conversations in *Cyteen* opaque.

Cyteen is rather like an onion. Behind a story of technology and intrigue in the future is a story about a child growing up, and struggling for her own identity; behind the story of her training to be Ariane Emory is her detective story, discovering Emory’s growing concern with sociogenesis; and at the core, the discovery that a culture may act like a self-perpetuating program ... and it might have a serious bug in it.



In a hidden, "delayed-mail" computer file, Ariane senior writes to her clone:

"You are not my life's work ... My life's work is not psychogenesis, but sociogenesis ...

"I can tell you in capsule form, young Ari, as I have told the press and told the Council repeatedly: but few seem to understand the basics of what I am saying, because it runs counter to short-term goals and perceptions of well-being. I have not been able to model simply enough the complex of equations that we deal with; and I fear demagogues. Most of all I fear short-term thinkers.

"The human diaspora, the human scattering, is the problem. The rate of growth that sustains the technological capacity that makes civilization possible is now exceeding the rate of cultural adaptation, and distance is exceeding our communications. The end will become more and more like the beginning, scattered tribes of humans across an endless plain, in pointless conflict—or isolate stagnation—unless we can condense experience, encapsulate it, replicate it deliberately in CIT deep-sets—unless psychogenesis can work on a massive scale, unless it can become sociogenesis and exceed itself as I hope you will exceed me. ...

"One must pass the right things on. Experience is a brutal and imprecise teacher at best.

"And the time at which all humanity will be within reach, accessible to us—is so very brief. ...

"If I had done nothing at all, I foresaw a war that the human species might not survive: too much of it resides only on two planets and depends on too few production centers ..." (23)

THE SPECULATIVE PICTURE OF FUTURE SOCIAL SCIENCE IN SF: SUMMARY

Asimov assumed, for the Foundation series, that very large populations show predictable sequential patterns of behaviour, over historical spans of time; and that some millenia in the future, mathematical tools would exist to describe and predict them.

Heinlein and Anderson assumed for their future histories that the factors in social situations could be analyzed, symbolized, and their consequences or appropriate interventions logically inferred. Anderson was far more specific about sources for key concepts, and for analytical tools. Kingsbury assumed the primacy of games theory to model, and intervene in, dysfunctional interactions.

The common picture that these SF authors paint is a picture of a professional, bending over a computer screen, a notebook or some foolscap pages, analyzing compiled sociological data in a form of symbolic logic, or planning a psycho-social "intervention" that way.

By now, as much as thirty to fifty years later (since the Asimov and Anderson stories were written), this image seems a bit facile, or reductionist. One is tempted to think that authors in this period confused science with engineering and assumed sociology would conform to engineering standards of practice. Of course they didn't, but the distinctions are hard to find.

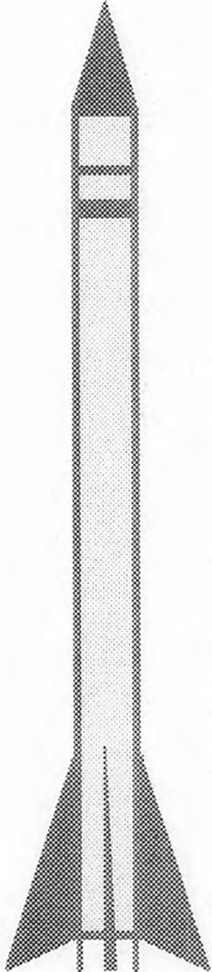
It isn't hard to see the evolution of ideas which led to this image. Asimov is particularly given to documenting his reasoning. In one of his non-fiction essays he describes the classic sequence of events duplicated with great fidelity in a) the "Glorious Revolution" in England, b) the French Revolution, and c) the Russian Revolution. Other historical/sociological patterns are not hard to find. (24) I myself can write a formula for another, fairly classic sequence of events, almost exactly duplicated through the rise and fall of the Ku Klux Klan, in the U.S.; the rise and fall of the Nazionale Sozialistische Partei Arbeiter, in Germany; and the rise (and survival) of the Afrikaner Broederbond, in South Africa. I could also cite the classic historical sequence that produces the myth of the Once and Future King, not only in Britain but in several countries across Europe; or the recurring myth that the "real" Czar had escaped from the Court, and was rallying an army to wrest back his throne (a sequence not unknown even in the Roman Empire).

Granted, the examples above pertain to the largest social groups we have built—the nation-states. Recurring patterns in much smaller groups, however, have become clearer in recent decades, such as family abuse repeated through generations. When popular nonfiction titles include *Co-Dependent No More* (25) and Wayne Krietsberg's *The Adult Children of Alcoholics Syndrome* (26), at the least, you know that the idea of reiterating, destructive behaviour patterns has sunk into popular culture.

I am not persuaded that a social science as Poul Anderson wrote about it is farcical or ludicrous in principle. (You can persuade me if you like.)

Asimov, Anderson, and Cherryh assume that if a future social science could be powerfully effective, trained specialists might find themselves the only ones aware, concerned, or able to deal with impending social problems.

This raises some automatic questions, at least for a twentieth-century North American audience. Can we accept the assumptions in the stories mentioned above, and go on reading? The *likelihood* of effective social science entirely aside, can we buy the premise that manipulating people and their social



behaviour is a fit occupation for anyone? On the one hand, we are not generally prepared to lend credence to the idea of effective psycho-social intervention; there is a fairly common sentiment that social work doesn't work, that you can't effectively change the cultural, prevalent ways in which people interact. On the other hand, we are prepared to be powerfully uneasy, and smell something rotten, around anything that smacks of "manipulation"—and statements that it's "for a good purpose" only confirm that impression. One of Anderson's characters raises the question whether anyone has any business dealing with others this way; the answer of another character is that such a specialist has to assume responsibility to his society, for his knowledge.

Reality's answer is a bit different. If (as I have) one examines a number of undergraduate (or professional) papers in different areas of social science, one can have the impression that anyone at all who studies people has his or her hands full, just to record and tabulate data, and identify what are the operative factors in human behaviour, even in quite restricted contexts. Not very firm evidence, perhaps, but suggestive. From a speculative viewpoint, one is reminded of Tycho Brahe ... and astronomers for thousands of years before him ... devoting lifetimes just to recording and tabulating celestial motions. Perhaps we have yet to discover a Kepler, or Newton, in our midst. I'm not holding my breath. Are you?

The frequent premise in the stories described above is that qualified professionals in the future, who modify the behaviour of groups it when some criterion requires it, will eventually have to operate autocratically. Probably this owes more to the authors' need to complete and sell a story, than to paternalism. The Competent Man may be an outdated SF hero, but he still sells books.

It might be important to compare the speculative image of social science with the reality; to ask, how does SF social science look to a sociologist? Or, alternatively, why *doesn't* sociology work like engineering?

Originally this paper was conceived to address such questions. But it quickly developed that to survey actual, contemporary social sciences as they exist today could take upwards of a year, and would occupy a full-sized book. It became clear, after even cursory reading, that a proper review of sociological literature would vastly outrun the time available for this essay. Evidently, a general perspective must be provided, and more research is required.

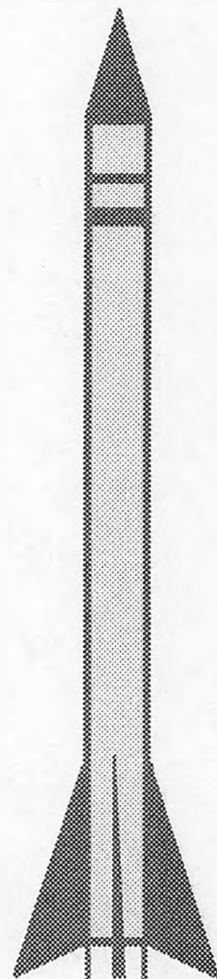
If we survey superficial, summary articles on social science, e.g. in *Encyclopedia Britannica*, we do not get a picture of a science anything like the speculative one in SF stories. Quite a different evolution of ideas has taken place in the real world. From their beginnings during the Enlightenment, various social "sciences" were ideology-driven: "if science can be furthered and machines be designed to produce what people need, better people's lives and promote the general welfare, surely a society can be rebuilt to the same end." This, again, tended to rely on an early confusion between science and engineering, which seems to be a common fallacy still. Repeated movements in this direction ran aground on the same reefs, or were diverted into stagnant channels. (27) Probably the most substantial obstacle was that social phenomena are not like physical phenomena. In our century, the prevailing conclusions about this are drawn from economics.

From the 1940s onward, economic thought in NATO-allied countries was polarized between free-market and state-control schools, as a result of the Depression from the early 1930s, followed by the apparent success of state planning for the 1940s war effort. The case for economic interventions by the state, Keynesianism, prevailed until roughly the late 1970s in NATO countries and beyond. Keynes' colleague and opponent, Hayek, enjoyed more popularity from roughly the late 1970s onward, among "neoconservatives" who then reshaped economic policy. Hayek's case was that more goes on in an economy, indeed in a whole society, than individuals know—indeed, more than its members can know; that societies work to the extent that people create systems of trade they do not plan; therefore, planned economies are bound to fail, and even frustrate, their goals. (28)

Be that as it may, and in the absence of more data, it appears the progress of real-world social science has not much to do with the speculative picture some SF stories have painted.

Were Asimov, Heinlein and Anderson, from the 1940s through the 1960s, naive or uninformed about the actual evolution of social science? No—not all uninformed, to judge from Anderson's writing. But they had stories to write. And this is the field in which to speculate freely.

What would be the *importance* of a predictive, analytic social science, anyway? I suspect that anyone who speculates about it has hidden the same motive as drove early social science—the wish to change and better the social machine. ◻◻◻



ENDNOTES

1 Isaac Asimov, *Foundation, Foundation and Empire, Second Foundation* (1951). New York: Heinemann/Octopus Books, 1981.

2 Asimov, *Foundation*, pp. 17-18.

3 Robert Heinlein, "Solution Unsatisfactory," *Expanded Universe*, p. 139.

4 Heinlein, "Blowups Happen," *The Past Through Tomorrow*, pp. 90-91.

5 *Ibid.*, p. 110.

6 Heinlein, "Methuselah's Children," *The Past Through Tomorrow*, pp. 665-6.

7 Heinlein, "Coventry," *The Past Through Tomorrow*, pp. 597-8.

8 Heinlein, "Methuselah's Children," p. 753.

9. It is an observed fact that these professionals cannot use short words in public.

10 Anderson, "Marius," *The Psychotechnic League*, p. 19.

11 *Ibid.*, p. 24.

12 *Ibid.*, p. 16.

13 "Once I was a flaming liberal, a fact which is probably most obvious in 'Un-Man.' Nowadays I consider the United Nations a dangerous farce on which we ought to ring down the curtain. (In justice to it and myself, though, please remember that when I wrote this novella the U.N. had quite a different character from that it has since acquired ...)" *Ibid.*, p. 284.

14 *Ibid.*, pp. 187-8.

15 *Ibid.*, pp. 173-4.

16 *Ibid.*, p. 175.

17 *Ibid.*, pp. 195-6.

18 Donald Kingsbury, *The Moon Goddess and the Son* (New York: Baen Books, 1986), pp. 54-55.

19 *Ibid.*, pp. 240, 242-3.

20 *Ibid.*, p. 249.

21 The major corporation producing and training azi. (Short for "Research Unit?") Union law and practice permits and encourages azi to qualify for citizenship, after an unspecified period of contractual service. Reseunc

assumes guardianship of all azi throughout Union, and if they are abused, Reseunc prosecutes.

22 C.J. Cherryh, *Cyteen: The Vindication* (New York: Warner Books, 1988), pp. 82-83.

23 *Ibid.*, pp. 26-28.

24 Why don't you look up this one?

25 Melody Beattie, *Co-Dependent No More* (New York: Harper & Row, 1987).

26 Wayne Kraitsberg, *The Adult Children of Alcoholics Syndrome* (New York: Bantam, 1988).

27 Ernest Becker, *The Lost Science of Man* (1971).

28 "Hayek" on "Ideas," Canadian Broadcasting Corporation, 1990 & 1991.

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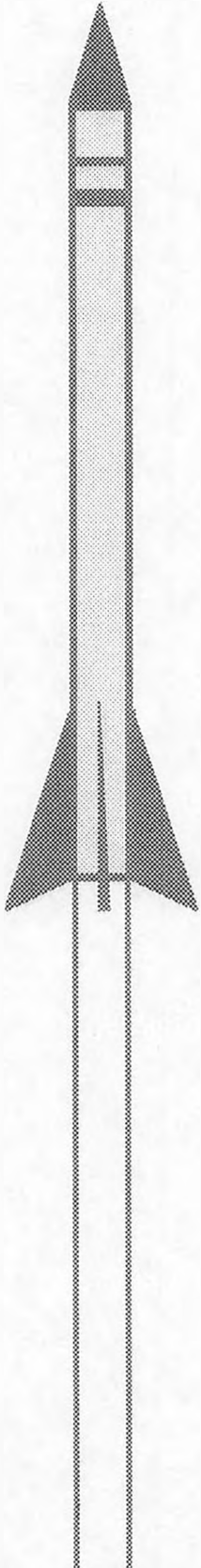
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Untying the Knot: Élisabeth Vonarburg's Tales of the Cold Bridge

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Abstract

Élisabeth Vonarburg is a Canadian author born in France. At least three sets of clearly linked stories can be identified amongst her works of speculative fiction since 1978. The four stories dealing with a "Cold Bridge" connecting the many realities of an Everett manifold are presented here. The use and presentation of the scientific validation is addressed. The recurring theme of the quest for that which does not turn out to be what was expected is examined, and the role of choice in a universe truly made up of alternatives is proposed as one key to this set of stories. In the end, shorn of technology's protection and introduced in another of the author's fictional universes, the protagonist of the last story finds herself on the brink of decisive choices, as an essential core of these stories is possibly revealed.

1. Introduction

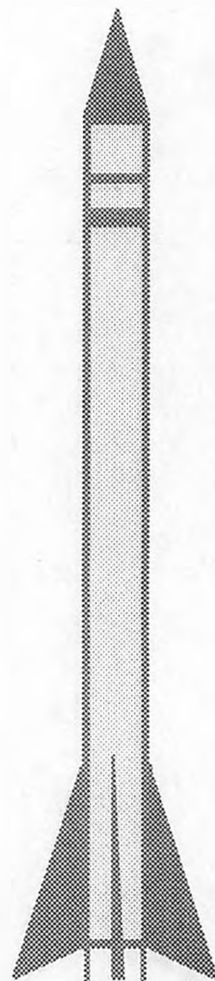
Born in Paris, Élisabeth Vonarburg has become one of Canada's main SF voices in French. Her books and stories have garnered many awards, including France's highest distinction for SF writing. Her latest works include the short fiction collection *Ailleurs et au Japon*, and *The Silent City*, the English translation of her first novel, which is due to be published soon in the United States.

Most of Élisabeth Vonarburg's speculative fiction stories fall within three recognizable sets, characterized by a common setting, a similar thematic presence, or a recurrent *novum*. The largest set, by wordage, is that of the Baïblanca future Earth, with its shape-changing *metames* and sapient *artifacts*. It is the one best represented in English, since one novel, *Le Silence de la cité* (*The Silent City*), and two short stories, "La maison au bord de la mer" ("Home by the Sea", *Tesseract*, 1985) and "Dans la fosse" ("In the Pit", *Tesseract*², 1987) belonging to this thread have been translated from the original French and published. The fuzziest set would be the one dominated by the presence of the sea. The ocean is an inescapable

entity in these stories, be it made up of water or of some unidentifiable substance. Only a few stories can be properly assigned to this set, though it encloses like a neat parenthesis all the works discussed hereunder.

The "sea" stories would include the first one Vonarburg ever published and one of her latest ones—from "Marée haute" (*Requiem* 19, 1978) and "Thalassa" (*L'Empire du milieu*, 1982), to "La mer allée" (*Solaris* 94, 1990). The sea is a frequent character in her fiction, a menace for Baïblanca's world, but also the backdrop of "Janus" and "La maison au bord de la mer", pregnant with a promise of permanence and a new future. Up to a point, the other two sets are subsets of this larger one ruled by the waves, in which the author never forgets that, in French, the words for "sea" and for "mother" are homonyms.

The sea is also present in such a guise in the last set of stories considered here, a set which actually merges at the last with the Baïblanca universe. This last set appears to be closed, now, as the last new story to fall within it was "Le jeu des coquilles de nautilus", in 1985. Only the first story was translated into English, as "Cold Bridge" (*Invisible Fiction*, 1987)—originally published



as “Le pont du froid” (*L’Œil de la nuit*, 1980). It is a tightly bound set, with several characters appearing in more than one story. In all, it includes four texts: the aforementioned “Le pont du froid” (“Cold Bridge”—1977), “Le nœud” (*The Knot*—1978), “La machine lente du temps” (*The Slow Time Machine*—1980), and “Le jeu des coquilles de nautilus” (*The Game of the Nautili Shells*—1985), where the dates refer to the (probable) year of writing and the italicized titles are here literal translations.

In these stories, cooling a human being to absolute zero or as near as can be frees the identity matrix and allows it to travel between places, between times, and between universes—a concept reminiscent of a Barjavel novel. These universes have alternate histories, though the term doesn’t quite apply since our Earth is never featured with sufficient prominence to let these other universes be distinct alternatives to it. On this very simple framework, Élisabeth Vonarburg weaves four different variations on the theme of choice, love, and freedom, which can be roughly summarized as follows.

In “Le pont du froid”, Kathryn Rhymer, a Rebel, flees her universe through the Cold Bridge, discovering the world of the very civilized but alien Marrous. Though she fears at first that she is forever marooned, she later discovers that she has a counterpart of her own kind on the world of the Marrous—an alternate version of herself as a prize-winning physicist, who has built the first Cold Bridge on the world of the Marrous, a Cold Bridge that will allow Kathryn Rhymer to pursue further her thirst for freedom.

In “Le nœud”, Mari is a Voyager, part of a culture that has grown around the Cold Bridge, opening the universe-tree to whoever has the courage to face it. But the Cold Bridge only leads the Voyager wherever she or he most deeply wills it, and Mari finally realizes that she has sought her counterpart in other universes in vain. Her own existence may be the cusp that created the universe in which she grew up.

In “La machine lente du temps”, Egon Tiehart is a Monitor in one of the Centers

maintaining the Cold Bridge network spanning the universe-tree. He fell in love with a Voyager and undertook the training to become a Voyager, but never left, though his lover promised to return. Years later, she who would become/had been his lover, Talitha Mélanéwic, arrives at the Center and falls in love with him. The Cold Bridge then allows Talitha to go back in time and find Egon’s younger self...

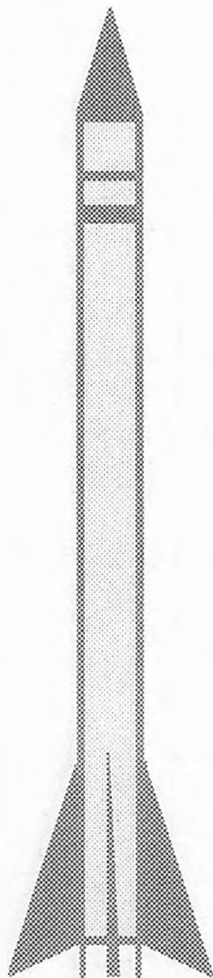
In “Le jeu des coquilles de nautilus”, Talitha ends up on an Earth where the Cold Bridge does not exist and cannot be built. As she learns to accept this sudden end to her Voyages, Talitha learns about the inhabitants of this Earth that is the one described in the Baïblanca stories, and finds out that there may be a way of leaving it. But at what cost to herself?

2. The Science and the Fiction

The care Élisabeth Vonarburg lavishes on crafting credible situations and three dimensional characters rarely extends to the scientific support of her plots. The Cold Bridge stories offer prime examples, starting with the Cold Bridge itself. For a technological device requiring highly advanced technology, it is an arbitrary and capricious mechanism, poorly understood or explained, and as irrational as the human psyche.

The Cold Bridge is repeatedly described as functioning by cooling down a human being to absolute zero, thereby forcing the mind to transfer both mind and body to another place, which can be Earth or another planet, in the same universe or in another version of the original one. As there is no control on where the Voyager ends up and as Cold Bridge technology imposes few constraints on the stories themselves, the Cold Bridge could better be described as an aid than as a means of travel.

Yet, however minimal the place of science in these stories, small errors do crop up. For instance, as Mari describes what happens at absolute zero, she states that “le mouvement des molécules s’arrête” (*Janus*, p. 185). Or, as first described in “Le pont du froid” (*L’Œil de la nuit*, p. 46):



“Le Pont, le Pont immobile, le Pont du froid... Descendre tout au fond, au cœur du zéro absolu, et au moment où tout s’arrête, jaillir à travers l’espace, par le mouvement irrépressible de l’esprit qui entraîne avec lui la matière soumise du corps.”

However, it was only in classical theory that molecular movement stopped at zero temperature. In a quantum theory, the uncertainty principle requires that molecules have a zero-point kinetic energy—a finite momentum—even at zero temperature. Reading through the Cold Bridge stories, it might seem at first that the author realized this. By the time “La machine lente du temps” was written, Vonarburg had tempered her assertions about absolute zero, having Egon Tiehart say only that: “Une fois dans l’habitable, les Voyageurs sont endormis, plongés dans le liquide cryogénique et portés aux environs du zéro absolu.” (*Janus*, p. 71) It is no longer the “heart of absolute zero”, but only “around absolute zero”. In the same way, in “Le jeu des coquilles de nautilus”, all that the narrator says at first is that the Cold Bridge goes down close to absolute zero (“abords du zéro absolu”, *Aurores boréales 2*, p. 259). However, further on, there are still references to “l’arrêt de tout mouvement” (pp. 275-276).

At least twice, the term “gènes récessifs” (*L’Œil de la nuit*, p. 136) is used, apparently to mean genes that induce a biological and mental regression to more primitive living forms, which is either a somewhat *risqué* scientific pun or a total lack of comprehension of what are recessive genes.

An early pointer to the Cold Bridge’s arbitrary nature is already provided in “Le nœud”, where it is asserted that the Cold Bridge does not function for all races in all universes. Neither the Ckarias nor the Marrous can use the Cold Bridge to travel between universes, but the humans can, *even when they are within the universe of the Ckarias or the Marrous*.

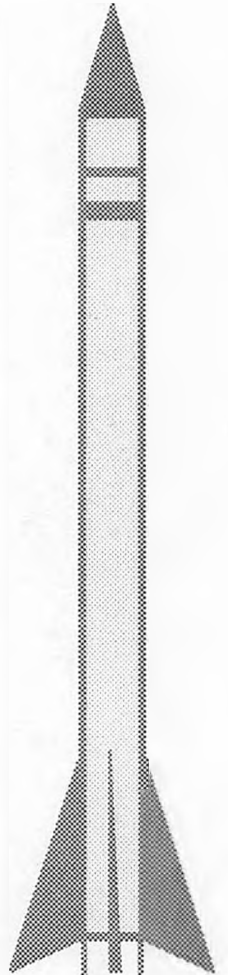
In fact, the text insists more on organic analogs to the Cold Bridge. In “Le pont

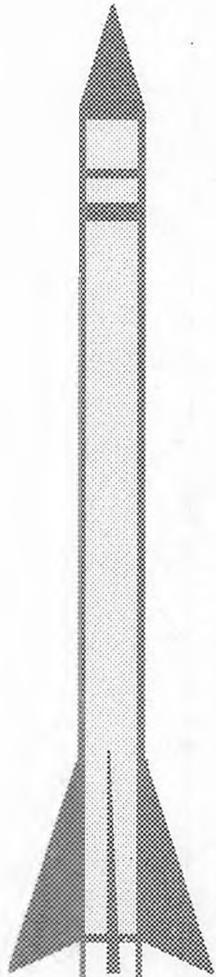
du froid”, the original Cold Bridge is underground, a silvery sphere in which the traveller enters naked to let the cooling down process begin, to force the mind to issue forth, dragging the physical body in its flight—a scenario that strongly evokes images of the womb and of (re)birth, although it is shown that human reflections in the Cold Bridge’s silvery sphere take on a shape akin to that of spermatozoa (*L’Œil de la nuit*, pp. 45, 73), which suggests another analog to the Cold Bridge’s sphere. The first parallel is made evident with a later metaphor, “le ventre de métal” (p. 47) (*the metal belly* of the Cold Bridge), and with the scene directly following which has the protagonist, Kathryn Rhymer, materializing in a liquid medium, lukewarm, salty, and red. A few paragraphs further on, Rhymer finds refuge inside an alien flower’s corolla, before being violently expelled from it, and she explicitly relates this to memories of her own mother (p. 50). Later in the same story, Kathryn Rhymer the Physicist, who has used the Cold Bridge many times, calls herself the “many times born”. (p. 70)

Extending the compass of this section to include Vonarburg’s world-building reveals that she does not stray very far from known models. In “La machine lente du temps”, the Cold Bridge Center is in a “lamasserie” (*Janus*, p. 93), or Buddhist monastery, located in Tibet (*Janus*, p. 189). The Center’s apartness from the secular world evokes echoes of Shangri-La or of the retreats of the youth culture of past decades. These echoes are reinforced by the similarities between the activities of the Center and life in a monastery: the Center provides sanctuary, no questions asked; the Center promises a Voyage to other realities; the Center will train the mind and body of those willing to attempt the Voyage...

A full search of name origins might prove more interesting, as in the case of “Talitha”, which also happens to be the name of the star Iota Ursae majoris A.

The alien societies encountered by the Voyagers can be even more intriguing. There are the Marrous, calm and perceptive, the





Shingènes, living on the edge of a galaxy and fascinated by the color black, the K'tu'ti-nié'go, learned overseers of their own successor race... Vonarburg is able to sketch their myths, legends, and beliefs in a few words. Last in this series are the *arevags* and *hendemados* of the Earth on which Talitha ends up in "Le jeu des coquilles de nautilus". The creation myths of the *arevags* contain specific references to the stories "Janus" (*Janus*, 1984) and "Home by the Sea" (*Tesseract*, 1985). The narrator herself points this out (*Aurores boréales* 2, p. 280):

"Il est si tentant pour moi d'établir des parallèles entre le mythe conté par Tilitha et ce que j'ai appris des hendemados à Baïblanca... Mais le souvenir des savants K'tu'ti-nié'go et de leur sourire indulgent m'arrête. Ce serait une interprétation réductrice qui ne me fournit aucune indication sur la façon dont ce mythe éventuellement les nourrit, anime leur vie individuelle et collective."

The narrator counsels herself against too facile an analysis—or is it the author warning the critics? Nevertheless, a rigorous reading of the scientific subtext of the Cold Bridge exposes very little serious effort on the part of the author. The science in science fiction may only be required as a plausibility device, but when its role as an excuse is as thinly veiled as it is in these stories, it comes irritatingly close to seeming superfluous.

3. Waiting and Searching

The four Cold Bridge tales form an extremely tight set, linked and cross-linked by the recurring characters of Talitha, Egon, and Kathryn, as well as by common settings, which include the Center and the world of the Marrous. Yet, of all of Vonarburg's stories, these may be the most transparent. If there is mystery at the outset, it vanishes by the last line.

In "Le nœud", Mari learns at the end that she may be the one distinguishing feature of her branch-universe of the plenum-tree. In "La machine lente du temps", the mystery of the Talitha who left her mark on Egon Tiehart is explained. In "Le pont

du froid", it is the functioning of the Cold Bridge itself and the experiences of the travellers who use it that are elucidated. In "Le jeu des coquilles de nautilus", the mystery of Talitha's unsuccessful quest for an inaccessible *other* universe-tree is solved and a route is even proposed. In all of them, searching as much as waiting are central motifs.

One common theme is that the Cold Bridge, by fulfilling the most secret desires of Voyagers, offers new self-knowledge. In "Cold Bridge", Kathryn Rhymer the Rebel will finally understand that she is seeking freedom to define herself, away from the pressures of societies like the one that oppressed her and away from her many counterparts strewn across the universe-tree, and that the Cold Bridge can send her to universe after universe "jusqu'à ce qu'un jour, de l'autre côté du Pont, personne ne vienne à ta rencontre, que tu retrouves enfin dans ce monde ta place vide, et que tes gestes soient les tiens, alors, pour la première fois." (*L'Œil de la nuit*, p. 73) The Cold Bridge first brought her to the world of the Marrous, offering her a new beginning, and it may one day bring her into a universe where she can complete the process. But this understanding comes slowly to Kathryn Rhymer the Rebel—while Kathryn Rhymer the Physicist has already grasped it—and the story recounts the stages of this self-discovery.

In "Le nœud", the shortest of the four stories, the plot hinges more on a discovery than on self-discovery. Mari knows from the beginning that she is looking for her counterpart in another universe, and she realizes at the end that such a counterpart may not exist if her life is the causality knot from which sprung her own universe. However, when her first Voyage brings her to a universe where human life never developed on Earth, she fails to understand that it is a hint that a counterpart of hers may simply not exist, anywhere in the universe-tree.

The resolution of "La machine lente du temps" partakes of both aspects. Egon Tiehart, who has been waiting in a Cold Bridge Center for the return of his love, Talitha

Mélanéwic, only learns in the end that the Cold Bridge also allows for travel back in time, if the Voyager's wish is strong enough. When he'd met Talitha for the first time, she'd *already* returned to him, even though the return she promised was her first meeting with him, which was yet to come. He had waited for decades, but it had not been in vain. The displacement in time allowed Talitha to be Egon's first love and mother figure while, symmetrically, Egon was Talitha's first real love and her father figure. Yet, Egon had believed that he was waiting for the return of *his* Talitha, who would have come back to him, and he found instead a Talitha who had come to him for the first time, and that had been what he had been waiting for, without knowing it, all those years.

An older Talitha, in "Le jeu des coquilles de nautilus", uses the Cold Bridge to try to enter a different universe-tree, one not dominated by humanoids. As in "Le nœud", the pattern of her previous Voyages, bringing her either to alien planets with which she could just communicate or to a decaying Earth which was more and more difficult to leave via the Cold Bridge, is not coincidental, giving her a choice between worlds as alien as she could tolerate and an Earth from which she could leave only by finding another way of Voyaging. Finally, on an Earth that no longer has the technology necessary to build a Cold Bridge, Talitha has to pause and take stock, and wonder about the meaning of the *otherness* she has been seeking. The *arevags*, amphibian humanoids of an Earth where the oceans are expanding, know of a way to leave for a truly *other* reality, but the Voyager must forsake her or his sense of identity—must become *another*.

However, the *arevags* only leave in this way when they are sure they have nothing more to discover about their Earth, thus confronting Talitha with the dilemma of leaving for an undescribably *other* reality or of staying within the universe-tree she knows, turning inwards to explore what she has neglected in her outward Voyages. Talitha has realized that she was seeking in her Voyages

an *otherness* that she could come back from, and also *describe*, which cannot be conciliated with the quality of otherness that she wanted. She has learned to reckon the gaps in her self-knowledge.

In these stories, what was sought, what was expected, what was waited for is often not what is found. The search or the wait is completed, but in a way unforeseen, and the author makes much of the tension implicit between disappointed expectations and surprising *dénouements*. Such suspense is essential to the story and the solutions pinpoint the blind spots of the characters—and of the readers.

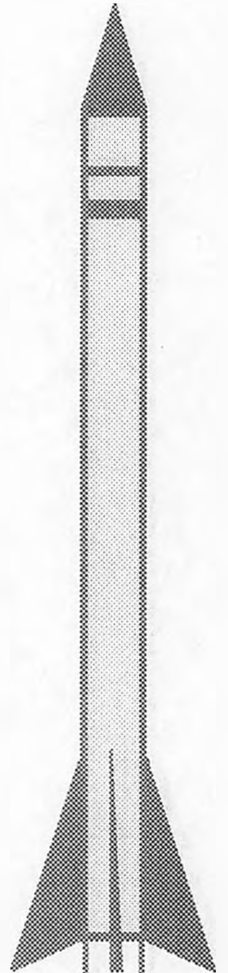
4. A Choice of Alternatives

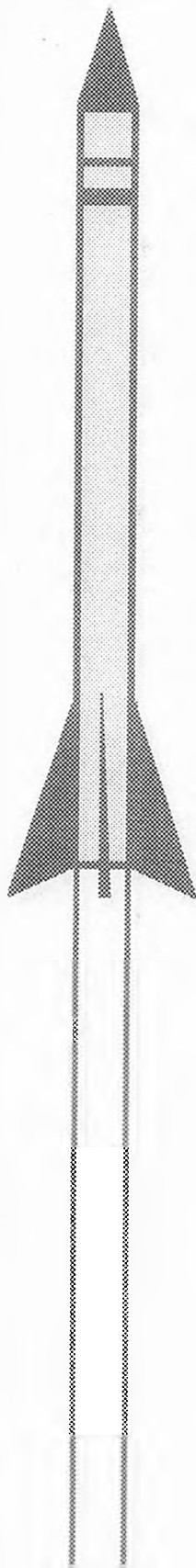
The first Cold Bridge story links easily with the last one, echoing Kathryn Rhymer's musings (*L'Œil de la nuit*, p. 72):

"Être Dieu, te dis-tu, non dans un univers mais dans tous les univers! Pas dans tous, Kathryn: seulement dans ceux qui ressemblent assez aux nôtres pour que le Pont s'y trouve aussi, ou presque, ceux dont on peut *REVENIR*. Ne trouves-tu pas cette limitation étrange? ...Non, tu es prête à la mettre sur le compte d'une technique mal maîtrisée, ou d'une crainte ignorée qui me retiendrait devant le véritable inconnu..."

Kathryn may have wondered why she always ended up in universes from which the Cold Bridge, pre-existing or yet to be built, allowed escape towards others. It is Talitha who finds the answer.

Part of this answer clearly is that the Cold Bridge always offers choices, and return most often must be an alternative. The ability to make a choice is inseparable from the dimension of freedom promised in "Le pont du froid". The staff of the Cold Bridge Centers made choice into a central tenet of their philosophy, and it is repeatedly emphasized that, even when the destination of a Voyage does not seem to be the desired one, it is always the Voyager who chooses, as Egon reminds Talitha: " 'Parce que c'est toi qui choisis, Mélané. (...) C'est toi qui vas choisir.





Personne ne pourra t'y obliger ou t'en empêcher. C'est toi qui choisiras.' " (*Janus*, pp. 85-86)

In "Cold Bridge", Kathryn Rhymer the Rebel chooses to escape an oppressive world by using the Cold Bridge, and though it will take her a long time to recognize it, she also chooses to reincarnate in the world of the Marrous. It is ironic that she finds the Marrous, the aliens among which she has fallen, to be deeply and irremediably *other* (p. 62). The Marrous, whose name probably come from the term "maroon", as is intimated by a comment of a character (p. 68), certainly did not seem so to the Talitha of "Le jeu des coquilles de nautilus", who had lived with them.

In "Le nœud", Mari chooses to leave and chooses to stay once she has returned, but she also chooses more than she recognizes at first, including the destination of her first Voyage using the Cold Bridge.

Choice, both acknowledged and unacknowledged, dominates the story of "La machine lente du temps". Talitha's life is a litany of choices, from the early ones which led her to seek sanctuary in the Cold Bridge Center to those which are chronicled in the story: she chooses to undergo the Voyager training, with the attendant remaking of her body (*Janus*, pp. 72,79), she chooses not to leave before she is ready (p. 86), but she chooses to finally leave Egon (p. 111). Yet, most important of all may be the choice that she did not consciously make, of going back in time to find a younger Egon (p. 115). Opposite Talitha who decides and decides again, there is Egon, who chooses only once—not to embark on a Voyage as a Voyager, but to stay and wait for Talitha's return. Even then, however, it is the Cold Bridge which forces him to admit it to himself. Egon does try to leave as a Voyager, but his mind will not let him, even as the temperature plunges towards absolute zero (pp. 94-95).

The final story in the order of writing, "Le jeu des coquilles de nautilus", constitutes the logical conclusion to stories very much concerned with the self-discovery of

inner resources. Élisabeth Vonarburg often emphasizes the human over the scientific element. From the beginning, the Cold Bridge was more of a decorative concept and utilitarian plot device than an integral part of the storytelling or of the narrative resolution. It imposed few constraints on the travelling between universes—the Voyagers, it was stressed several times, travelled to where and when they desired, and controlled the Voyaging itself when they learned to know and understand even their secret wishes.

The parameters of the Voyaging were also in no way intrinsic to the technology of the Cold Bridge. The only fixed constraint was the need for a Cold Bridge, and the last story finally dispenses with it. The absence of a Cold Bridge on the Earth she discovers does not deprive Talitha of choice. The alternatives are simply different: leaving for a truly alien set of realities as she has always wanted or staying to explore and learn.

Unknown to her conscious self, Talitha did choose her destination and she makes other choices in the course of the story, such as refusing to continue the hunt for a hypothetical Cold Bridge on Baïblanca's Earth (*Aurores boréales 2*, p. 267), but the story does not show her choosing between the pursuance of her quest or a renunciation. The ending is left (relatively) open, and it is up to the reader to choose which ending he or she wants...

5. Conclusions

The Cold Bridge stories span the most fruitful period in Élisabeth Vonarburg's writing career. As such, they are important keys to her literary preoccupations, and they also chart the improvements in her writing between 1977 and 1985. There is a practiced smoothness to "Le jeu des coquilles de nautilus" that is not yet evident in "Le pont du froid", a work of raw passion. They form the second most important set of linked Vonarburg stories, and so raise the question of their sustained interest for the author.

The nature of the Cold Bridge itself provides one possible answer. The Cold Bridge

is a *choice* machine. If science fiction is the literature of the actualized metaphor, then the Cold Bridge actualizes the array of choices offered to those with the courage to decide between them. It dramatizes and makes both real and accessible the variety of outcomes that can follow from one choice. It especially allows the Voyagers to search out and question what were their real choices, wishes, dreams, desires...

If the last story left the choice of outcome to the reader's interpretation, then it can also be read as something totally different...

In "Le jeu des coquilles de nautilus", the protagonist, who is a Voyager using the Cold Bridge, has been searching for a completely alien universe-tree. On the Earth of Baïblanca, she learns that there might be a way to become completely other, at the price of ceasing to be herself (*Aurores boréales 2*, p. 287):

"Pour aller ailleurs, vraiment ailleurs, il est devenu totalement autre. (...) Et pourtant, si c'était le prix à payer pour sortir du cercle, pour aller véritablement ailleurs?"

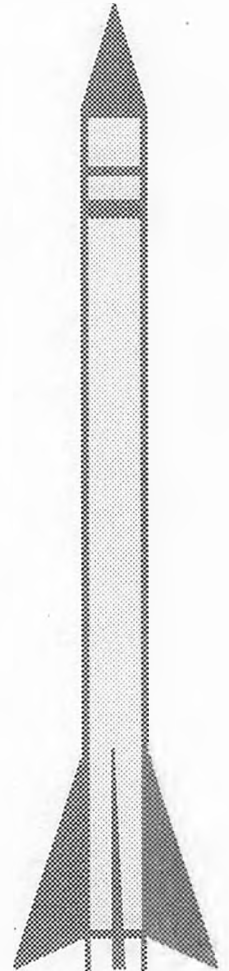
It is tempting to read this as a quest of the author herself, feeling somewhat constrained by the fictional world of Baïblanca which had dominated her fiction in the early eighties and wishing to embark on something new. Parallels might also be drawn between the *arevag* solution of becoming somebody *totally other*, and Élisabeth Vonarburg's experiment with a writing *alter ego*, Sabine Verreault, whose first texts were published in 1986. In that year, three stories were published under the name of Verreault, before it was disclosed that Sabine Verreault was the pseudonym of Élisabeth Vonarburg. However, such an approach would probably be reductionist. The story concludes not with the narrator taking that final step into the unknown, but with a question: "Y a-t-il plus d'espace dedans que dehors?" (*Aurores boréales 2*, p. 290)

Since then, Élisabeth Vonarburg's stories have continued to turn inwards, exploring the conjecture that inner space may be

greater than outer space, but in "La mer allée", she returned to the sea, a sea with strange properties, a sea able to estrange friends and lovers between two universes, a sea that periodically covers the land, as in the 1978 *Marée haute...* A perfectly circular ending or a new beginning? Time will tell.

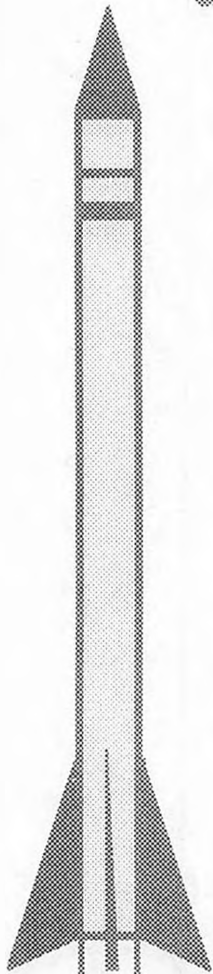
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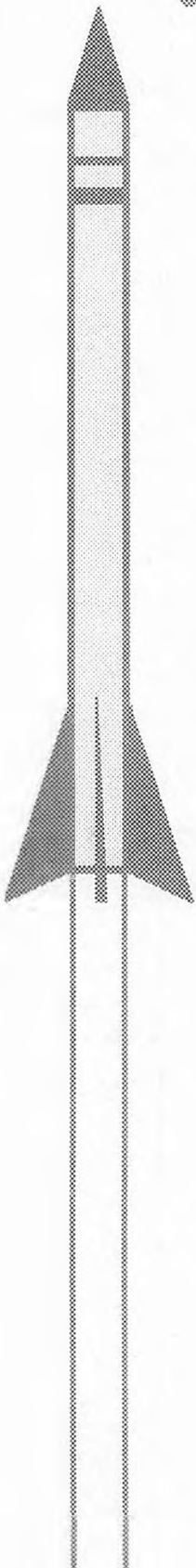
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 0954 (A) Paul G. Herkart
 0146 (S) Douglas Herring
 G066 (G) Gary Herring
 0503 (A) John Hertz
 1128 (A) Phyllis Hide
 0718 (A) Frances Higginson
 0147 (S) Susan Hikida
 1280 (A) Evelyn Hildebrandt
 1088 (A) Bob Hilquist
 0302 (A) Harold J. Hobbs
 1166 (A) Clint Hocking
 0148 (S) Don Hoellein
 G067 (G) Nina Hoffman
 G068 (G) Curtis H. Hoffmann
 0575 (A) John P. Holdren
 G069 (G) Ari Hollander
 0764 (A) Carla L. Holley
 1149 (A) Rachel Holmen
 1042 (A) Marilyn J. Holt
 0745 (A) Allan Hopkins
 0618 (A) Priscilla Hopkins
 0303 (A) Susan Horn
 0304 (A) Douglas Hostler
 0053 (A) Geri Howard
 0504 (A) Shelley A. Howell
 0703 (A) Darryl Huber
 1076 (A) Stewart Huckaby
 0687 (A) Michelle Lynn Hull
 0619 (A) Charles Hulse
 1001 (A) David Hume
 0150 (S) Chaz Wm. Hunt
 0149 (S) Robin H. Hunt
 0151 (S) William D. Hunt
 0152 (S) William R. Hunt
 G070 (G) Sandra Hunter
 0305 (A) Lucy Huntzinger
 0039 (A) Ed Hutchings
 0651 (A) Penny J. Hutchison
 0650 (A) Stephen J. Hutchison
 0439 (A) Elodie Huttner
 1206 (A) Christa Huwe
 0595 (A) Ursula Hydechuk
 0505 (A) Anita Hyman
 0306 (A) Sara Hyman
 0576 (A) Matt Hym
 1067 (A) John Ireland
 G134 (G) Andrew Irvine
 0666 (A) Sean Irwin
 0943 (A) Jeffrey P. Isaacson
 0153 (S) Michael R. Isch
 0661 (A) Cath Jackel
 0307 (A) Albert Jackowiak
- 0840 (A) Joy Jackson
 0841 (A) Joy (guest # 1) Jackson
 G071 (G) Steve Jackson
 0911 (A) Ardis Jakubaitis
 0154 (S) Kathleen Janifer
 0044 (A) Phil Jansen
 0308 (A) Corine Jansonius
 1207 (A) Alan Jedlow
 0309 (A) Mary Jane Jewell
 0310 (A) James L. Jira
 0952 (A) Karl Frank Johanson
 G072 (G) Paula Johanson
 0034 (A) Stephanie Ann Johanson
 0466 (S) Carol Johnson
 0155 (S) Dale Johnson
 0916 (A) David Johnson
 1106 (A) Jason Johnson
 0842 (A) Keith Johnson
 0915 (A) Mari Johnson
 1107 (A) Nancy W. Johnson
 0901 (A) Ryan K. Johnson
 0156 (S) Karen Jolley
 1083 (A) Dean Jones
 0667 (A) Eric Jones
 0311 (A) Heather Rose Jones
 1084 (A) Tracy Jones
 0686 (A) Ellamay Justus
 0685 (A) Laurence Justus
 1108 (A) Rich Kaalaas
 1049 (A) Andrew Kacerik
 0313 (A) Dwain Kaiser
 0312 (A) Jo Ann Kaiser
 0958 (A) Bob Kanefsky
 0440 (A) Amy Kari
 0157 (S) Terry Karney
 0577 (A) Patricia F. Karvonen
 0998 (A) Lorinda Kasten-Lowerre
 1150 (S) James R. Katic
 0314 (A) Keith G. Kato
 0506 (A) Keith G. (guest # 1) Kato
 0315 (A) Rick Katze
 G073 (G) Jerry Kaufman
 0051 (A) Stephen Kawamoto
 G074 (G) Richard Kearns
 0316 (A) Catherine Keegan
 1208 (A) Gerald Keen
 G075 (G) Linda Keen
 0803 (A) Donald G. Keller
 0017 (A) Allan Kelly
 0765 (A) Delphine Kelly
 0979 (A) Joe Kelsay
 0317 (A) Wanda J. Kendall-LeVita
 0158 (S) Kevin Kenney
 0507 (A) Berry Kercheval
 G076 (G) Eileen Kernaghan
 1209 (A) Patrick Kernaghan
 0159 (S) Dona Kerns
 1210 (A) Michael Kerr
 0793 (A) Terry L. Kersey
 0508 (A) Greg Ketter
 1050 (A) Ken Kilback
 G077 (G) Crutswford Kilian
 0875 (A) Lynn M. Kingsley
 0627 (A) Shirley Kingsley
 0974 (A) Jennifer J. Kirkey
 1211 (A) Bernie Klassen
 0972 (A) Kristoph Kløver
 0509 (A) Samuel E. Konkin
 0790 (A) Gail Koombes
 0756 (A) Mike Korp
 0981 (A) Stephanie Kountouras
 1029 (A) Sue Koziel
 0161 (S) Connie Kramke
 0160 (S) Karen Kramke
 0441 (A) Marian Kravitz
 1018 (A) Jack P. Krolak
 0162 (S) Shelly A. Kruse
 0318 (A) Mike Kupfer
 0321 (A) Jeanie Kyle
 0319 (A) Stuart D. Kyle
 0320 (A) Willis Kyle
 0905 (A) Patrick R. LaBlanc
 G078 (G) Julia Lacquement-Kerr
 0881 (A) John A. Lamb
 0322 (A) George M. Lampe
 G079 (G) Michael Lampe
 0510 (A) Meghan Lancaster
 0323 (A) Stephen Landan
 0324 (A) Stephen (guest # 1) Landan
 1019 (A) Gordon Landis

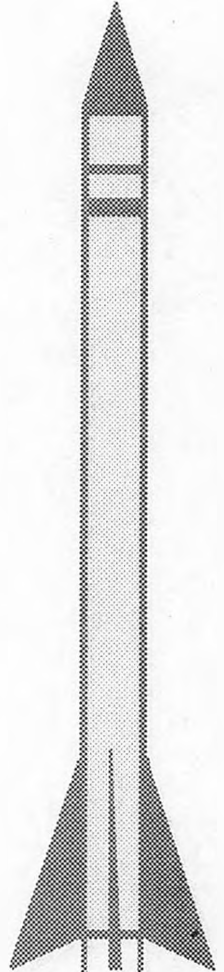
MEMBERS LIST

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- 0066 (A) Brian P. Lane
 1212 (A) Harry Laney
 1213 (A) Holly Langland
 0781 (A) Melissa Langseth
 0325 (A) Steve Larsen
 1012 (A) Robert Larson
 0442 (A) Harriet F. Lauderdale
 0326 (A) Bob Laurent
 0921 (A) Donna L. Laviana
 0620 (A) Judy Lazar
 1030 (A) Fred D. Lazzelle, Jr.
 1214 (A) Rick LeBlanc
 1215 (A) Holly Lee
 0715 (A) Hope Leibowitz
 0164 (S) John Leichel
 0163 (S) Karey Leichel
 0628 (A) C. E. Leichter
 0327 (A) Deborah Leonard
 0876 (A) Michael Lesiak
 0660 (A) Patsy Leung
 0328 (A) Rob Levin
 0035 (A) Daniel L. Levine
 0329 (A) Ellen LeVita
 0330 (A) Martin LeVita
 1216 (A) Tim Lieurance
 0165 (S) David S. Lindsay
 0331 (A) John A. Lipski
 0603 (A) Don Livingstone
 0610 (A) Ken Livingstone
 G080 (G) Cathy Livoni
 0332 (A) Mary Llewellyn
 0663 (A) Lou Ann Lomax
 0652 (A) Patricia Long
 0827 (A) Rob Lopresti
 0012 (A) John Lorentz
 0472 (A) Gary K. Louie
 0333 (A) Brian Lowe
 0884 (A) James D. Lowerre, Jr.
 0843 (A) Judith Lubell-Chay
 0982 (A) Andrew Lucas
 0797 (A) David Ludke
 0798 (A) L. Pierce Ludke
 1265 (A) Robyn Lundstrom
 0828 (A) Chad Lupkes
 G081 (G) Rebecca Lyons
 0166 (S) Joan Lysaght
 0061 (A) Bruce R. MacDermott
 0060 (A) Dana MacDermott
 0443 (A) Susan Mackey
 0568 (A) Hugh MacLeod
 0539 (A) Wendy MacNeil
 0866 (A) Alexis MacPherson
 0664 (A) Robert A. MacPherson
 0629 (A) Marci Malinowycz
 G082 (G) Daryl F. Mallett
 0334 (A) Benny W. Mallory
 0335 (A) Sara F. Mallory
 0336 (A) Sean R. Malloy
 0879 (A) Sandra Manning
 0337 (A) Robert Mannion
 0338 (A) Christine Mansfield
 0512 (A) Evaine Mansfield
 0339 (A) John Mansfield
 0511 (A) Michael C. Mansfield
 0871 (A) Alma Manson
 G083 (G) Diane Mapes
 0168 (S) Beth Marble
 0167 (S) Chris Marble
 0023 (A) Shawn (guest # 1) Marier
 G084 (G) Christine Markel
 1217 (A) Ian Marlow
 0872 (A) Ken A. Martin
 0471 (A) Liz Martin
 0467 (S) Bruce Martz
 0469 (A) Carolyn-Kayta Martz
 0169 (S) Mary Mason
 0340 (A) Ralph P. Mason, Jr.
 0341 (A) Alice M. Massoglia
 0342 (A) Marty Massoglia
 0513 (A) Mary Elinor Massoglia
 0343 (A) Charles Matheny
 0170 (S) Gail E. Matthews-Bailey
 0344 (A) Bob Matthews
 0897 (A) Winton E. Matthews, Jr.
 0062 (A) Marlin May
 0171 (S) Mike May
 0844 (A) Russell May
 0929 (A) Linda McAllister
 0928 (A) Rich McAllister
 1070 (A) Colleen McAloney
 1022 (A) Christine McArthur
 1090 (A) Devon McBride
 1089 (A) Jesse McBride
 0050 (A) Jo-Anne McBride
 0016 (A) Sally McBride
 1109 (A) Dia McCaffrey
 0345 (A) John P. McClimans
 0172 (S) Cheryl A. McCombs
 0907 (A) Lyn McConchie
 0444 (A) Sean M. McCoy
 1218 (A) Chris McDonnell
 0742 (A) Julie K. McGalliard
 0549 (A) Clayton McGill
 0730 (A) Paul McGoldrick
 0885 (A) Joseph C. McGuire
 0886 (A) Lisa Anne McGuire
 0719 (A) Ian McIntyre
 0558 (A) Vera McIntyre
 0174 (S) Bridget McKenna
 0175 (S) Jessie McKenna
 0173 (S) Marti McKenna
 0538 (A) Craig McLachlan
 0177 (S) John McLaughlin
 0176 (S) Michael McLaughlin
 0596 (A) Ron McLay
 0045 (A) Helena McLeod
 1057 (A) Angela McMahon
 0636 (A) Donna McMahon
 0950 (A) Patricia McMahon
 1002 (A) Michael McMeese
 1151 (A) Kevin McNeil
 0178 (S) R. Kevin McNutt
 0180 (S) Allan D. R. McQuarrie
 0179 (S) Penelope McQuarrie
 1167 (A) Legion McRae
 1219 (A) Beth Meacham
 1168 (A) Gail Meagher
 1129 (A) Jeanne M. Mealy
 0515 (A) Mary Medina
 0514 (A) Ted Medina
 1220 (A) Hans Meier
 0697 (A) Crystal Melvin-Jones
 0975 (A) George Martin Merchant
 1091 (A) Martin J. Merchant
 0782 (A) Annette Mercier
 0898 (A) Barbara Meredith
 0346 (A) Timothy P. Merrigan
 1077 (A) Paul C. Metz
 0046 (A) Gary Meuse
 0347 (A) David Meyers
 0348 (A) Mary Ann Meyers
 G085 (G) Yves Meynard
 1130 (A) Chris Middlemass
 1131 (A) Linda Middlemass
 0349 (A) Peter Midford
 0860 (A) Rick Mikkelsen
 0888 (A) Bruce M. Miller
 G086 (G) Carl Miller
 0350 (A) Craig Miller
 0351 (A) Dennis B. Miller
 0445 (A) T'An Mirabella
 0181 (S) Janet (Jera) Mitchell
 1262 (A) Ian Mitchell
 0908 (A) Matthew G. Mitchell
 G087 (G) Vicki Mitchell
 0352 (A) Tamara J. Moe
 0183 (S) June Moffatt
 0182 (S) Len Moffatt
 1169 (A) Carmen Moleski
 0184 (S) Caroline Molitch
 0578 (A) Charles N. Monson
 0516 (A) Gordon Monson
 0353 (A) Shelley Monson
 1170 (A) Jason Montgomery
 1043 (A) Michael J. Montour
 0845 (A) Jennifer Moore
 0008 (A) Kathleen Moore-Freeman
 0354 (A) Franny Moore-Kyle
 0646 (A) Bruce Morgan
 0743 (A) Lorraine Morgan
 1221 (A) Keith Morgavi
 0187 (S) Judith Morrison
 0185 (S) Michael Morrison
 0186 (S) Susan Morrison
 0554 (A) Aragon Morris
 0553 (A) Hilarie Morris
 G088 (G) Nancy C. Morris
 0555 (A) Phillip Morris
 0861 (A) Mark A. Morrow
 0355 (A) Sharon Anne Morton
 0631 (A) Ellen N. Moscoe
 0630 (A) Michael L. Moscoe
 0356 (A) Craig Moseley
 0672 (A) Marty Moser
 0846 (A) Beth Mourisund
 0691 (A) Art Mudler
 1222 (A) Lance Munro
 0604 (A) Francis Munroe
 1026 (A) Andrew C. Murdoch
 0188 (S) Daniel A. Murphy
 0013 (A) Pamela Ann Murphy
 0036 (A) Janice Murray
 0517 (A) Joyce Muskat
 1223 (A) Liz Nagy
 0446 (A) Lex Nakashima
 0189 (S) Julie Neff
 0190 (S) Randall Neff
 0449 (A) Asrid H. Nelson
 0191 (S) Carl Nelson
 0448 (A) Linda Nelson
 0447 (A) Marianne Schoeffel Nelson
 0548 (A) Michael George Nelson
 0766 (A) Robert F. Nelson, Jr.
 G002 (G) David W. New
 0847 (A) R. Newcomb
 G089 (G) Sharan Newman
 0964 (A) Ha T. Nguyen
 0562 (A) Dan Nicholson
 0561 (A) Dan (guest # 1) Nicholson
 0192 (S) W. David Niebuhr
 G090 (G) Marianne O. Nielsen
 0607 (A) Marianne O. Nielsen
 G092 (G) Patrick Nielsen Hayden
 G091 (G) Teresa Nielsen Hayden
 0357 (A) Jamie Nikkel
 0709 (A) Nancy Niles
 0818 (A) Andrew Nisbet
 0848 (A) Leo Normington, Jr.
 0358 (A) Merlin R. Null
 0359 (A) Harold B. O'Brien
 G093 (G) Mark O'Green
 0193 (S) Karen O'Neill
 0640 (A) Richard Y. O'Shea
 0518 (A) Margaret A. Oberg
 G094 (G) Warren Oddsson
 0450 (A) Katherine Oliver
 0451 (A) Thomas W. Oliver
 0194 (S) Dolores Olson
 0737 (A) Ken Olum
 G095 (G) Margaret Organ-Kean
 0565 (A) Mary-Ann Orr
 1038 (A) Frieda Osborn
 0647 (A) June Osborne
 0882 (A) Lawrence W. Osterman
 0883 (A) Valorie Lynne Osterman
 1085 (A) Nancy A. Overson
 0698 (A) Guy L. Pace
 1224 (A) Jack Palmer
 1273 (A) Dave Panchyk
 1068 (A) Erlinda G. Pangan
 1039 (A) Jean-Daniel Paquin
 0195 (S) Jan Parcel
 G096 (G) John Park
 0196 (S) Carole Parker
 0701 (A) Mark Parker
 0360 (A) Tony E. Parker
 1171 (A) Rick Paranto
 1092 (A) Steven Parrott
 0930 (A) Robert Pasternak
 0197 (S) Valerie L. Pastor
 0361 (A) Frederick Patten
 1225 (A) Kathy Patterson
 0849 (A) Janice L. Paulsen
 1110 (A) Alan Payne
 0452 (A) Faith Kat Playton
 0365 (A) J. W. Pearce
 0364 (A) J. W. Pearce
 0362 (A) M. A. Pearce
 0363 (A) M. A. Pearce
 0850 (A) Patrick Pearl
 0668 (A) Kevin Pederson
 0927 (A) Trish Peoples
 0632 (A) Leona Peltari
 0367 (A) Bruce Pelz
 0366 (A) Elaine F. Pelz
 0673 (A) Margaret Pennetti
 0198 (S) James Penrose
 0714 (A) Kevin Perdue
 0519 (A) Michael C. Perry
 0521 (A) Donald Peterson
 0452 (A) Christopher Pettus
 0522 (A) Berni Phillips
 0368 (A) Karen Phillips
 0945 (A) Vaughn A. Pickett
 0944 (A) Vaughn A. (guest#1) Pickett
 0863 (A) Dr. John R. Pierce
 0862 (A) John J. Pierce
 0523 (A) John Platt
 0688 (A) Dolores Poirier
 0369 (A) Mark Poliner
 0857 (A) Nancy-Lou Polk
 0789 (A) Billie M. Polson
 1132 (A) Rufus Polson
 0851 (A) Gary Pomeroyq
 1133 (A) Karen Pope
 0524 (A) Ken Porter
 1226 (A) Andrew Post
 G097 (G) Jonathan V. Post
 1003 (A) Ted Powell
 0370 (A) Susan Jo Powell-Hale
 0674 (A) Joseph Yule Prather
 1093 (S) Teresa L. Primrose
 0371 (A) Trudi J. Pring
 0572 (A) Jill L. Pruetz
 0373 (A) Arthur S. Pruyn
 0372 (A) Elizabeth Pruyn
 0199 (S) Lola Pudinski
 0601 (A) Patrick Quail
 1270 (A) Paul Quinn
 0525 (A) Eden Rain
 0689 (A) Mikkel Ranniste
 G098 (G) Bill Ransom
 1227 (A) Bill (guest #1) Ransom
 0767 (A) Chris Raver
 0579 (A) Kathy Ray
 1172 (A) Pat Redding
 0598 (A) Craig Reece
 0597 (A) Mona Reece
 0374 (A) April Reed
 1007 (A) Valerie Reese
 0535 (A) Randy Reichardt
 0858 (A) Lorilyn Reichart
 1228 (A) Diane Retzner
 0454 (A) Thomas Repa
 1229 (A) Annette Replogle
 0739 (A) Kim Ribik
 G099 (G) Clelie Rich
 0566 (A) Susan V. Rich
 0704 (A) Steve Richards
 G100 (G) Yvonne Richardson
 0645 (A) Victoria Ridenour
 0375 (A) Alex Ridgway
 0675 (A) Marc Rieck
 0063 (A) Barbara D. Riley
 1040 (A) Don Rissler
 0758 (A) Judith Ritter
 0757 (A) Judith (guest # 1) Ritter
 1111 (A) Rick Rivera
 1112 (A) Tone Rivera
 G101 (G) Jennifer Roberson
 1113 (A) Bill Robertson
 0376 (A) Linda Louise Robinett
 0200 (S) Arlin Robins
 0633 (A) Andrew Robinson
 0938 (A) Frank M. Robinson
 G103 (G) Jeanne Robinson
 0770 (A) Ruth Robinson
 G102 (G) Spider Robinson
 0201 (S) Kevin P. Roche
 0377 (A) Carol Rodgers
 1173 (A) Ivo Roper
 G104 (G) Rhea Rose
 0569 (A) Sam Rose
 0468 (A) Stephanie Lee Rosenbaum
 1230 (A) Charles Rosenblum
 G105 (G) Mary Rosenblum
 G106 (G) David Ross
 0648 (A) Zal Ross
 0899 (A) Linda Ross-Mansfield
 1114 (A) Charles Rothe
 1231 (A) Alan W. Rowe
 1134 (A) Scott Ruggels
 0980 (A) Kristin Ruhle
 1078 (A) Mary Ann Runyan
 1232 (A) James Rupert
 0378 (A) Ed Rush
 G107 (G) Richard Russo
 0202 (S) Lee Rutherford
 0726 (A) Kelly Sabucco

- 0455 (A) L. Ruth Sachter
0795 (A) Brandon Sackett
0720 (A) Brooke Sackett
0869 (A) Sababra
0932 (A) Terrence Sakamoto
1263 (A) Eric Sakara
0456 (A) Evan Sakey
0203 (S) Paula Salo
1135 (A) Stephen Samuel
0580 (A) Cliff Samuel
0692 (A) D. F. Sanders
0205 (S) Drew Sanders
0204 (S) Gail Sanders
1233 (A) Kathy Sanders
0207 (S) Kathy Sanders
0206 (S) Vincent G. Sanders
G108 (G) Debora Sardo
1046 (A) Lisa Satterlund
0759 (A) Gordon Saunders
1152 (A) Rick N. Sauter
0379 (A) Karen Colleen Savitzky
0526 (A) Kathryn Savitzky
0380 (A) Stepien Savitzky
0381 (A) Sharon Sbarsky
1234 (A) Jodi L. Scanlon
G001 (G) Michael L. Scanlon
1153 (A) Kate Schaefer
0382 (A) Paul Schauble
0383 (A) Jon J. Schild
0064 (A) Mike Schlofner
1013 (A) Jenny E. Schmidt
1014 (A) Jeremy D. Schmidt
0384 (A) Vanessa Schmatmeier
0794 (A) Mary May Schofield
G109 (G) Karl Schroeder
0939 (A) Bob Schultz
0208 (S) Ken Schwartz
0209 (A) Jane Schweppé
0210 (S) Scott Scidmore
0935 (A) Doug A. Scott
0385 (A) Eric P. Scott
0681 (A) Guest #1 Seeing is Believing
0680 (A) Guest #2 Seeing is Believing
0711 (A) Bill Seney
0796 (A) Ray Seredin
1048 (A) June Seto
G110 (G) Carol Severance
1235 (A) Shabbon
0037 (A) Shadygrove
0067 (A) Kathryn E. Shapero
0068 (A) Nicolai Shapero
0612 (A) Victoria J. Shapero
0014 (A) Ariel Shatan
0983 (A) Alyx J. Shaw
0976 (A) Andi Shechter
0852 (A) Kate Sheffield
0211 (S) Lauren Shellenbarger
0212 (S) Shane Shellenbarger
0527 (A) Margaret E. Shelley
0386 (A) Margaret Lee Shelley
0683 (A) Chris Shier
0682 (A) Mark Shier
0977 (A) Stu Shiffman
0528 (A) Linda Shipman
1024 (A) Dora Shirk
1023 (A) Doug Shirk
0213 (S) Lisa Shuck
0214 (S) David F. Shultz
0387 (A) Joe Sielari
0760 (A) Karen Siemens
0621 (A) Marvin Sieps
0215 (S) Michael F. Siladi
0216 (S) Erlinda Siller
0457 (A) Joseph P. Silva
0783 (A) Mitchell L. Silverman
1274 (A) Paul Simms
1136 (A) Becky Simpson
1058 (A) Patricia Sims
1059 (A) Roger Sims
G111 (G) Sharon Sinclair
0026 (A) Fran Skene
0556 (A) Frank P. Skinner
0564 (A) Matthew C. Skinner
1094 (A) Martin Sleeman
0217 (S) Michael Sloan
0009 (A) Lisa Smedman
1086 (A) Simone Smit
0829 (A) Donald Smith
0735 (A) Gary F. Smith
0220 (S) James L. Smith
1115 (A) JoAnna M. Smith
0992 (A) Judy Smith
G112 (G) Kate Smith
0654 (A) Michael D. Smith
0655 (A) Nancy A. Smith
0219 (S) Nick Smith
0024 (A) Rick Smith
0622 (A) Scott M. Smith
0218 (S) Sean M. Smith
0734 (A) Stephanie M. Smith
0993 (A) Terry Smith
0458 (A) Victoria Smith
G113 (G) Verna Smith-Trestrail
0889 (A) Kris Snyder
1047 (A) Ulysses Somers
0611 (A) Tony Sommers
0710 (A) Lena L. Sorensen
0995 (A) Marius Soska
0388 (A) Carmen L. Souza
1236 (A) S. Speake
0853 (A) Teresa Specht
0010 (A) Garth Spencer
0813 (A) Marjorie Spencer
0221 (S) Robert W. Spickard
0662 (A) Roderick Sprague
0894 (A) Carol Springs
G114 (G) Dale L. Sproule
0389 (A) Mark Stadler
G115 (G) Sara Stamey
0390 (A) Kevin Standlee
0529 (A) Rodney Stanfield
1137 (A) John L. Stanley
0722 (A) Steven Starker
0772 (A) Christine Steele
0771 (A) Daryl Steele
0459 (A) Eddie D. Steele
0773 (A) Robert Steele
0830 (A) Katie Steinhardt
0599 (A) John Stella
0530 (A) J. A. Stelnicki
1174 (A) Darrell Stephen
G116 (G) David Stephenson
1278 (A) Don Stern
0392 (A) Edie Stern
0391 (A) Tom Stern
G117 (G) Edward V. Steiner
G118 (G) Scott Stolnack
0676 (A) Jeff Stone
0986 (A) Paul A. Stone
0222 (S) Susan Stone
0223 (S) Willard Stone
0819 (A) Willard A. Stone
0744 (A) John Strome
0707 (A) Bernard L. Strub
0706 (A) Deborah K. Strub
1051 (A) Robert Stusiak
0225 (S) Karen Suits
0224 (S) Michael Suits
1095 (A) Catherine Sullivan
1096 (A) Jessica Sullivan
0996 (A) Kristen Swenson
1175 (A) Patrick J. Swenson
1017 (A) Greg Swintford
0393 (A) Grace Sylvan
0394 (A) Kayvan Sylvan
1237 (A) T'sarrek
1238 (A) David Tackett
1239 (A) Ray Takeuchi
0395 (A) Michael Tallan
0808 (A) Tom Tanaka
0854 (A) Deborah A. Tazarek
G119 (G) Susan Taubeneck
G120 (G) Bruce Taylor
1020 (A) Douglas Taylor
1240 (A) Frank Teele
0226 (S) Emily Testa
0227 (S) Lola R. Testa
0460 (A) Sherilynn Thagard
0228 (S) Aziza Theodorou
0761 (A) Dean Thomas
0229 (S) Charles P. Thompson
0396 (A) Haven Thompson
0397 (A) John Thompson
0799 (A) Michael Thompson
0398 (A) Rik Thompson
0038 (A) Amy Thomson
0784 (A) Becky Thomson
0531 (A) J. R. Tibbetts
0399 (A) Jennifer G. Tiffi
0800 (A) Anne Tikik
0400 (A) Eric Tibbels
0895 (A) Ellen Tignone
0677 (A) Martha Todd-Prather
1275 (A) Stephen Tokarsky
0230 (S) Michael D. Toman
1021 (A) Charlie Tomberg
G121 (G) Suzanne Tompkins
1032 (A) Susan Lyn Torgerson
G122 (G) Roy Torley
1069 (A) Michael Torontow
0231 (S) Dinah Torres
0401 (A) Patricia Tressel
0005 (A) Sidney Trim
0232 (S) Galen A. Tripp
0402 (A) Bill Trojan
0532 (A) Bill (guest # 1) Trojan
0864 (A) Sean Troupe
G123 (G) Jean-Louis Trudel
0878 (A) Gerry Truscott
0740 (A) Nina Tryggvason
0997 (A) Scott Tuck
0804 (A) Peter Tupper
1138 (A) Virginia Tupper
0733 (A) Florence Turner
0403 (A) Kelly F. Turner
1079 (S) Pat Turner
1116 (A) William Turvey
0404 (A) Lorraine Tuihiasi
0731 (A) Eileen R. Tuuri
0777 (A) Ron Twanow
1241 (A) Marion Tyler
0233 (S) David Van Brink
0234 (S) Qarin Van Brink
0405 (A) Larry van der Putte
0946 (A) Eric Van Dervoit
0987 (A) Erick Van Selst
1154 (A) Anna Vargo
0406 (A) Bill Vaughan
0407 (A) Mary Vaughan
1156 (A) Bob Vaughn
1155 (A) Bob (guest #1) Vaughn
0581 (A) Chris Vaughn
0065 (A) Michael Vilain
0235 (S) Linda Von Braskat-Crowe
1242 (A) Jay Vostburgh
0658 (A) J. Alan Wainright
0657 (A) Sheila Wainright
0746 (A) Bill Wallace
0748 (A) Cathy Wallace
0747 (A) Eleonore Wallace
1054 (A) Ashley Wallingford
1243 (A) Thom Walls
0236 (S) Delia Walowski
0957 (A) Alice Walsh
G124 (G) Michael Walsh
0820 (A) Pauline Walsh
1244 (A) Susan Walsh
G125 (G) Diane L. Walton
0634 (A) Anthony Ward
0768 (A) Dalroy M. Ward
0693 (A) Beverly Warren
0694 (A) Bill Warren
0461 (A) Claude Warren
0713 (A) Shari Watanabe
G127 (G) Elisabeth Waters
G126 (G) Janet Elliot Waters
0965 (A) Christopher Watson
0570 (A) Kira M. Watson
1008 (A) Gladys We
0940 (A) Bret W. Webber
0409 (A) Doreen Webber
0408 (A) James C. Webber
1031 (A) Jean H. Weber
0410 (A) Jill Weed
0814 (A) Allan Weese
0831 (A) Terri Weiner
0600 (A) Toni Weiner
1157 (A) Brad Weiss
0411 (A) Rick Weiss
0867 (A) W. A. Weller
0412 (A) Marc Wells
0413 (A) Patty Wells
0015 (A) Roger Wells
0725 (A) Margaret E. Welsh
0966 (A) Thom Wescott
G128 (G) Deborah Wesell
0237 (S) Katharine S. West
1268 (A) Michael B. West
1080 (A) Bill Westfield
0414 (A) Julie White
0900 (A) Kathleen White
0684 (A) Patricia White
0543 (A) (guest #1) White Dwarf
Books
0960 (A) Victoria E. Whitlock
0238 (S) Tom Whitmore
0239 (S) Terry Whittier
G005 (G) Art Widner
G129 (G) Sheldon A. Wiebe
1117 (A) Spencer Wiklund
0855 (A) Kalen R. Wilbur
0914 (A) Carol A. Wiley
1139 (A) Duane Wilkins
0415 (A) Marlene Willauer
0240 (S) Janet Willett
0241 (S) Paul Willett
0769 (A) Edith T. Williams
1245 (A) Joe Williams
G130 (G) Kathleen Williams
1246 (A) Misha Williams
0856 (A) Trish Williams
0416 (A) Mike Willmoth
1276 (A) Dave Wilson
0552 (A) Frederick H. Wilson
0002 (A) Jackie Wilson
1247 (A) Janet Wilson
0717 (A) Janet L. Wilson
0242 (S) Janet M. Wilson
0462 (A) Joan C. Wilson
1081 (A) Lori Wilson
1082 (A) Lori (guest #1) Wilson
0417 (A) Marie Ellen Wilson
0716 (A) Paul Wilson
G131 (G) Robert Chas Wilson
0609 (A) Roch J. Wilson
1277 (A) Rose Wilson
0418 (A) Thomas Luke Wilson
1044 (A) Clifford R. Wind
0419 (A) Alan Winston
0659 (A) Rita Prince Winston
0243 (S) Janet Winter
0463 (A) Lisa Wintler-Cox
0464 (A) Robert Wintler-Cox
0244 (S) Roberta Wise
G132 (G) Steve Wadz
0988 (A) Michelle Woehrlé
0896 (A) Sally Woehrlé
0047 (A) Ken Weng
1141 (A) Julia Wood
1140 (A) Richard Wood
1158 (A) Russ Woodall
0917 (A) Delphyne Woods
G006 (G) Richard Wright
0726 (A) Terry Wyatt
0420 (A) Ben Yalow
0811 (A) Edmund Yee
0615 (A) Linda Yoner
1248 (A) Nadine Au Yong
0567 (A) William O. Younkinn
0984 (A) Eric Yung
0801 (A) Grant Zelych
0069 (A) Al Zequeira
G133 (G) Julie A. Zetterberg
1063 (A) Joyce Zimmerschied
0810 (A) Ronald Zoeller
0809 (A) Sherry Zoeller
1176 (A) Leonard N. Zubkoff



THE FERENGI BIZARRE

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by *Chris Bell*

This year's dealers' room is quite different from the standard con venue. Instead of a closed-in room that is hard to find, our dealers' room is in the main traffic corridor of the Student Union Building (SUB). The layout is in the style of sidewalk sales at malls, and will be open to mundanes as well. The excitement of an alien marketplace is all there for you!

Dealers' Room hours:

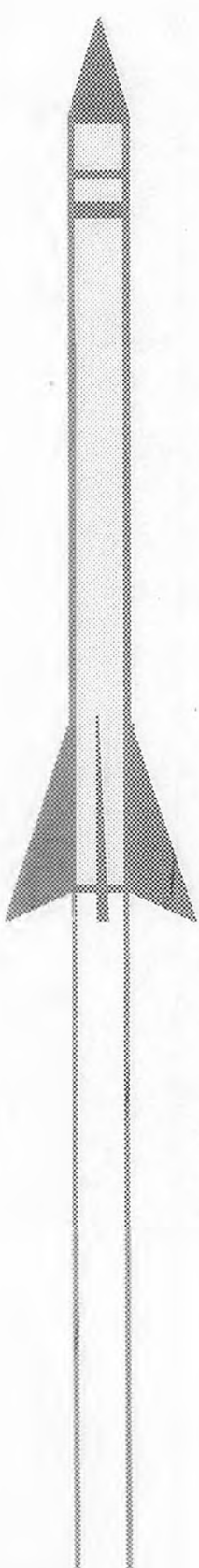
Thursday * noon–8 p.m.

Friday * 10 a.m.–9 p.m.

Saturday * 10 a.m.–8 p.m.

Sunday * 10 a.m.–4 p.m.

The following lists all of the dealers who have booked tables in the Ferengi Bizarre as of press time.

- 
- 1 & 2 * Dragonfly (Dragon & Wizards figurines). #6–196 Esplanade, PO Box 118, Harrison Hot Springs, BC. V0M 1K0.
 - 3 * Drunken Elephant Flying Club. (Make your own "silly" buttons, magical castles)
 - 4 * Elf & Stone Illustrations (Hand painted nametags). #211–1379 East 2nd Avenue, Vancouver, BC. V5N 1C4.
 - 5 * Anna the Lost (Jewelry & artwork). 409 Main Street, Mount Vernon, WA. 98273.
 - 6 * Hammell Design Works (Artwork). #7616–86 Avenue, Edmonton, AB. T6C 1H7.
 - 7 * Blackheart Unlimited. 1233 Weyburn Lane #3, San Jose, CA. 95129
 - 8 * Gaukler Medieval Wares (Guess what they sell!). 1052 Amphion Street, Victoria, BC. V8S 4G3.
 - 9 & 10 * Bill & Mary Curry. 1923 South Peck Road, Monrovia, CA. 91016.
 - 11 & 12 * Boster & Dennis (Buttons & T-shirts). 347 West 2nd Street, Paris, KY. 40361.
 - 13 & 14 * Neville Books (Slightly used SF & fantasy). 7793 Royal Oak, Burnaby, BC. V3J 4K2.
 - 15 * Thor Records (What can I say?). 15123 McRae Avenue, Norwalk, CA. 90650.
 - 16 * Marty & Alice Massoglia. 19801 Vanowen Street, Unit D, Canoga Park, CA. 91343.
 - 17 * Judith Ritter. 7432–4th Avenue NE, Apt. B, Seattle, WA. 98115.
 - 18 * John McClimans. 10701 Estepa Drive, Oakland, CA. 94603.
 - 19 * Positive Creations (Personalized stationery & headlines). #217–6645 Dow Avenue, Burnaby, BC. V5H 3E1.
 - 20 * White Dwarf Books (New SF/fantasy books). 4374 West 10th Avenue, Vancouver, BC. Postal Code!!!
 - 21 & 22 * Games Plus (More than game playing). 14180 NE Woodinville-Duvall, Woodinville, WA. 98027.
 - 23 * Gotham Cards & Collectables (Baseball cards & comics). 7305 Edmonds Street, Burnaby, BC. V3N 1A7.

24 * Michael Thompson Bookseller (Good used books.) 434 West Pender Street, Vancouver, BC. V3N 1A7.

25 * Ceramic Originals (Kiln-baked originals—what else!). 3011 Market Street, San Francisco, CA. 94114.

26 * Airship Comic Works (New & used comics). 110 West 13th Street, North Vancouver, BC. V7M 1N6.

27 * Fantasy Art by Chilam (Original artwork). Bsmt-5512 Neville Street, Burnaby, BC. V5J 2H7.

28 * Angela Jones (Jewelry). 1642B East 20th Avenue, Vancouver, BC. V5N 2K8.

29 & 30 * Dag Productions (Produces DAGs). 1810-14th Street, #102, Santa Monica, CA. 90404.

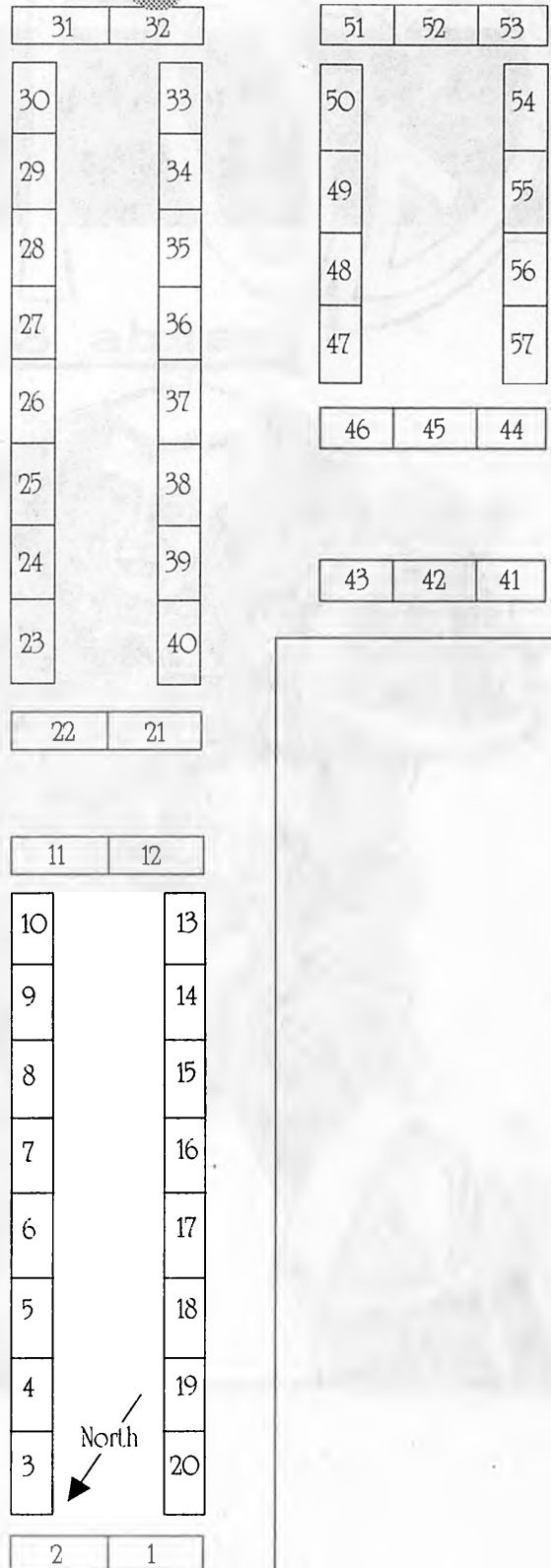
31 & 32 * Sign of the Unicorn (Jewelry). 1126 Guenero #3, San Francisco, CA. 94110.

33 & 34 * Carolly Hauksdottir. 5838 Fremont Street #1, Oakland, CA. 94608.

35 * Friends of Filk (Cassette tapes, t-shirts, books, and other merchandise from Firebird Arts & Music, Inc.). Finity's End, 1710 SE Belmont, Portland, OR. 97214-2726.

36 * Nifty Stuff by Tigger (Weird & nifty stuff from Pooh's Turf). 1030 Heatherstone Way, Sunnyvale, CA. 94087.

Dealers Room Map



GOTHAM

cards & collectables



GAMES
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FIGURES
&
SPORTS
CARDS!

7305 Edmonds St.
Burnaby B.C.
520-6006

THE FERENGI BIZARRE

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37 * Shipman & Tibbetts (Many things).
3521 South Cushman, Tacoma, WA.
98408.

38 * Northwest Gem Design (Jewelry).
PO Box 46624, Station G, Vancouver,
BC. V6R 4G8.

39 * Terra Nova Trading Company (Art).
1350 Chambers—86501 Central, Eu-
gene, OR. 97402.

40 * Sapphire Legends. PO Box 7456,
Riverside, CA. 92513-7456.

41-42 * Renaissance Arms &
Armour (Replica Weap-
ons). 1384 Haversley Av-
enue, Coquitlam, BC. V3J
1V3.

43 * Exotic Leathers by Romey
(Leather shirts, gauntlets, jew-
elry). #102-3 San Tan Alley,
Victoria, BC. V8W 3G9.

44 & 45 * Wail Songs. PO Box 29888,
Oakland, CA. 94604.


46 * Silver Dragon. 1233 Weyburn Ln #3,
San Jose, CA. 95129.

49 * Sam Butler. 3710 SE 28th Place #27,
Portland, OR. 97202.

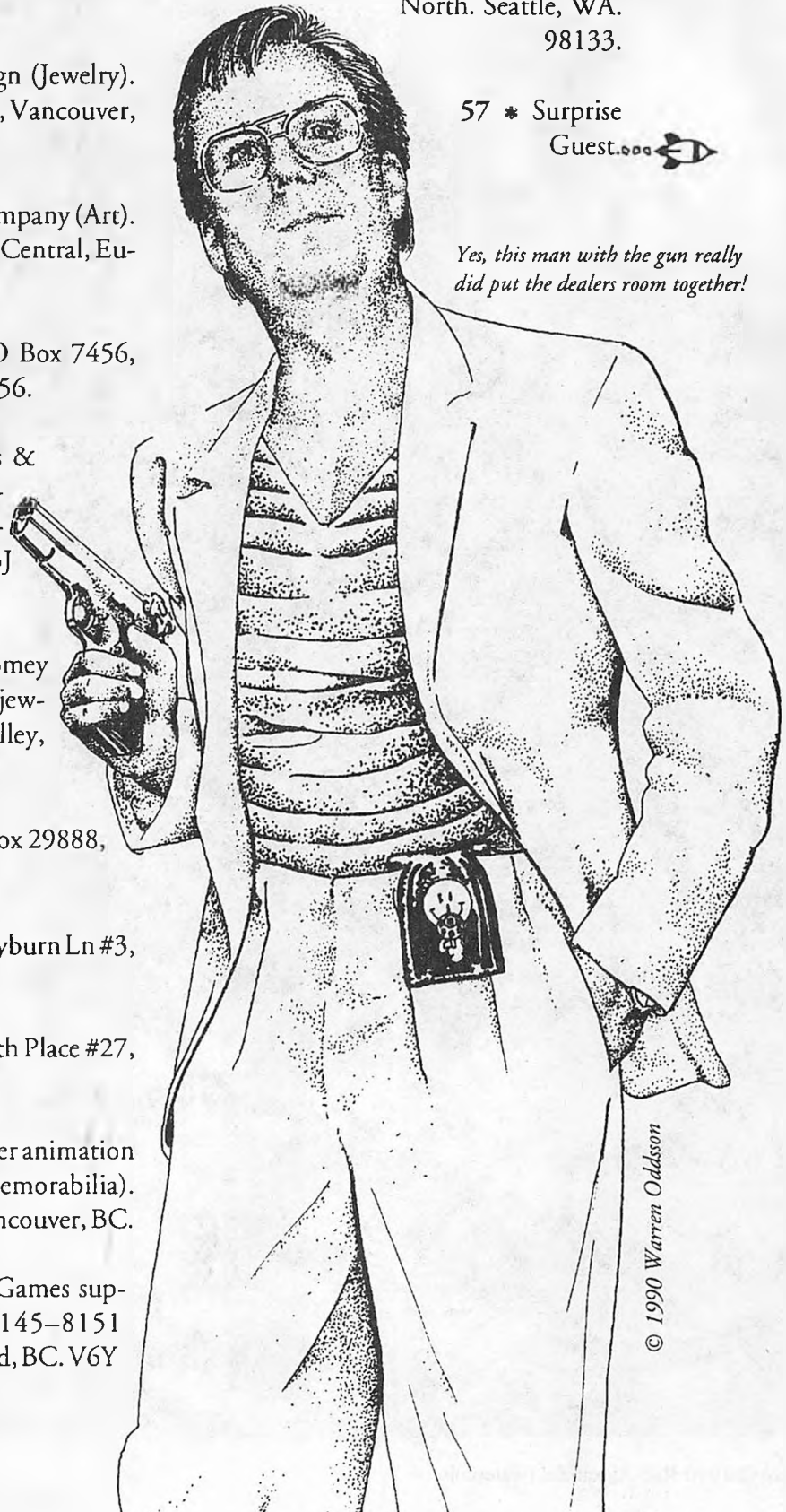
50 * Janimation (Vancouver animation
club—Macs, posters, memorabilia).
2830 East 8th Avenue, Vancouver, BC.

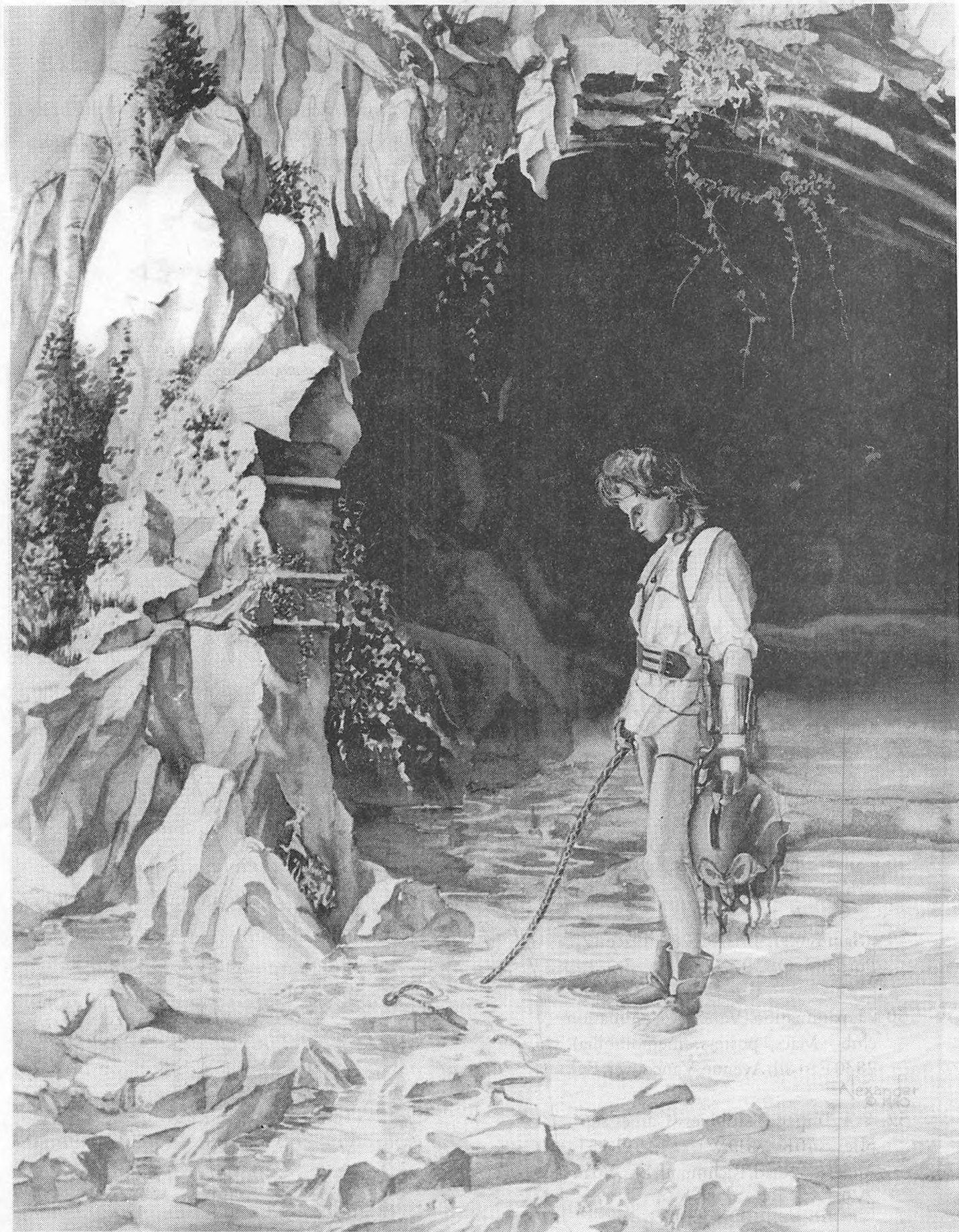
52-4 * Imperial Hobbies (Games sup-
plies, 40K, GDW). #145-8151
Anderson Road, Richmond, BC. V6Y
2V9.

55 & 56 * Patricia McMahon (Cos-
tumes). 14346 Wayne Place
North. Seattle, WA.
98133.

57 * Surprise
Guest. 

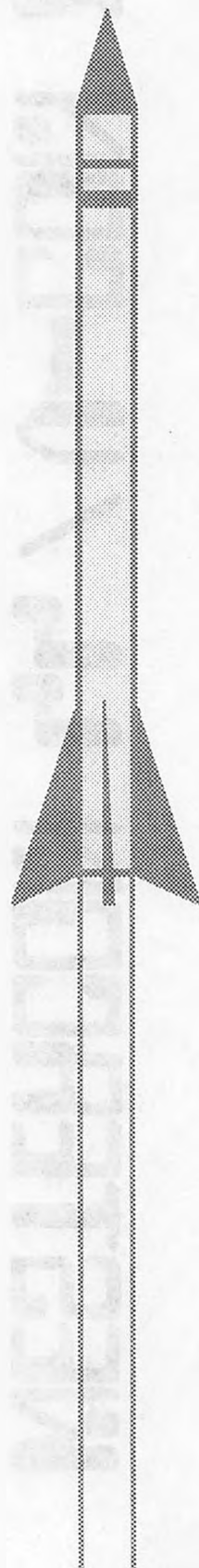
*Yes, this man with the gun really
did put the dealers room together!*





Aftermath © 1990 Rob Alexander (watercolour)

OR YOUR NOTES AND AUTOGRAPHS



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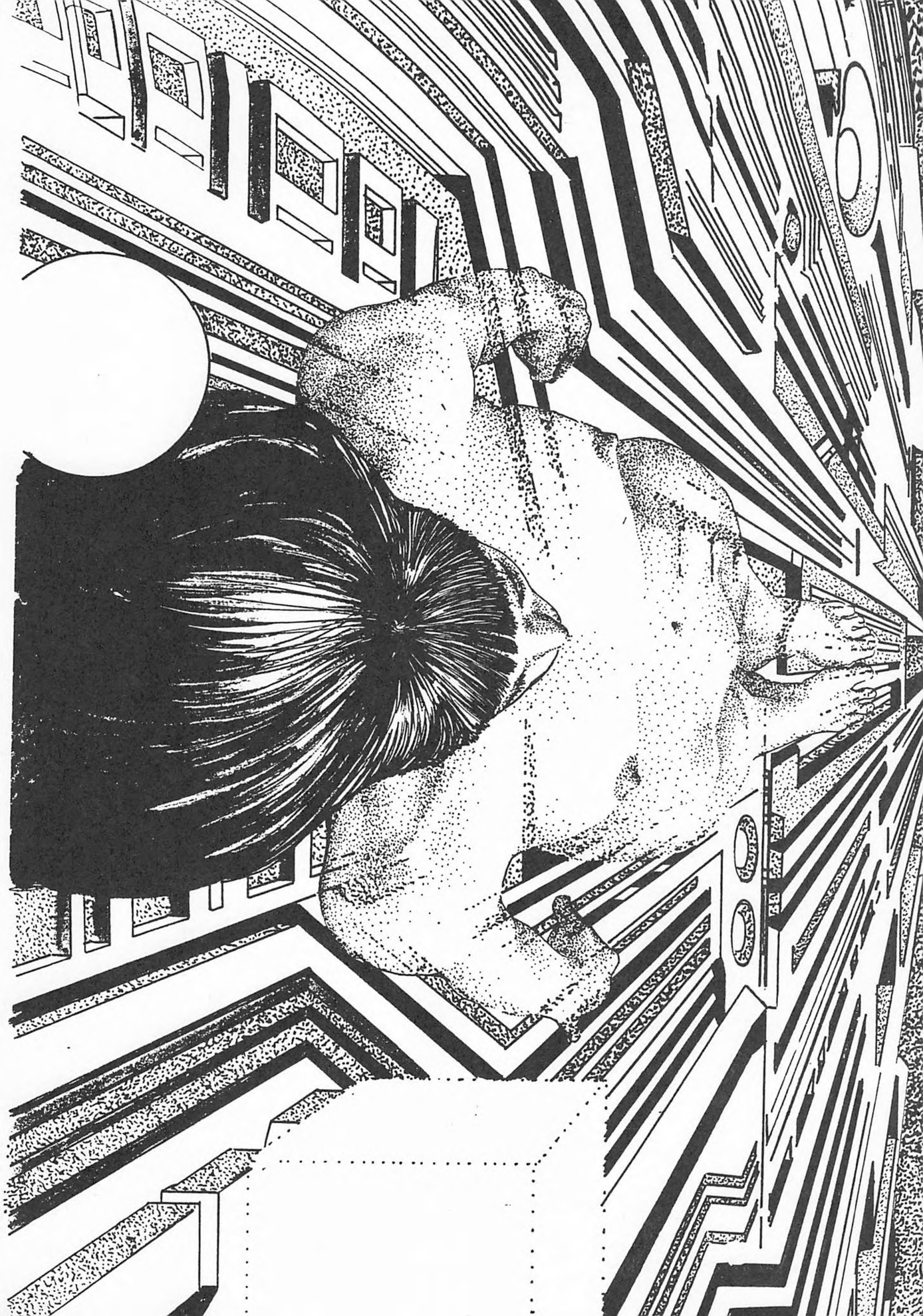
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Design & Layout ♦ David Dedrick, Gladys We
Pasteup ♦ Lisa Smedman, Gladys We

You're looking at an instant program book. Seriously. We've been collecting information since we started organizing Westercon, but I only realized what was still missing (and necessary) two weeks before this went to the printer. At this point, I'd like to thank everyone who helped me track down missing information, write biographies, and find pictures—all in two weeks or less! (This means, of course, that where there are errors—and they *must* be in here, despite hours of proofreading—they are purely accidental. I hereby apologize for them.)

A special thanks must go out to Warren Oddsson, whose beautiful pictures have added so much to this program book. Another special thanks has to go to Clint Budd, who made the ultimate sacrifice—his computer, printer, and scanner—so that I could work on the program book at all hours of the night. And, of course, I couldn't have done any of it without the support, friendly ears, and good advice of Clint Budd, Steve Forty, Terry Fowler, Darryl Huber, Lisa Smedman, Rick Smith.
 —Gladys We

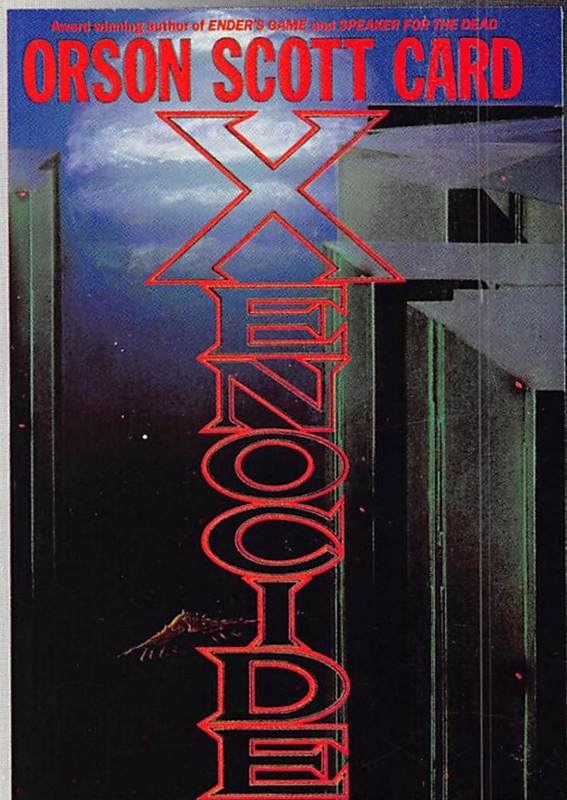


XENOCIDE

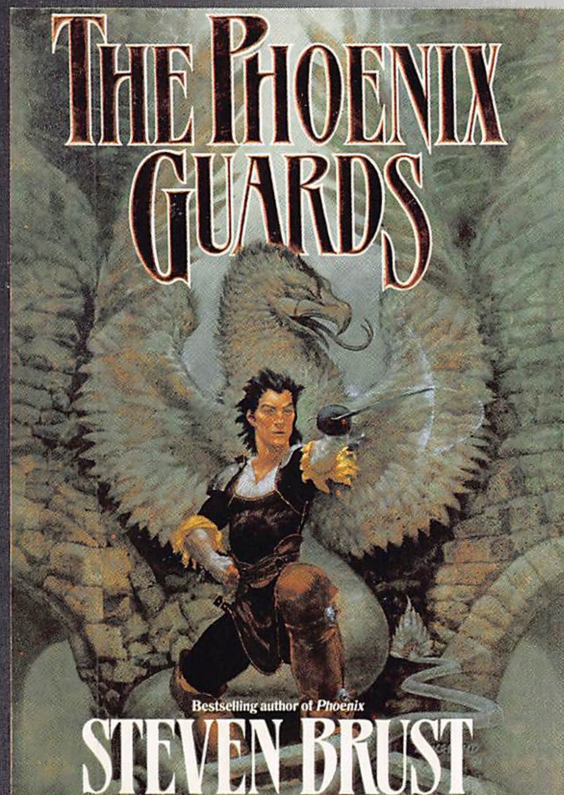
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