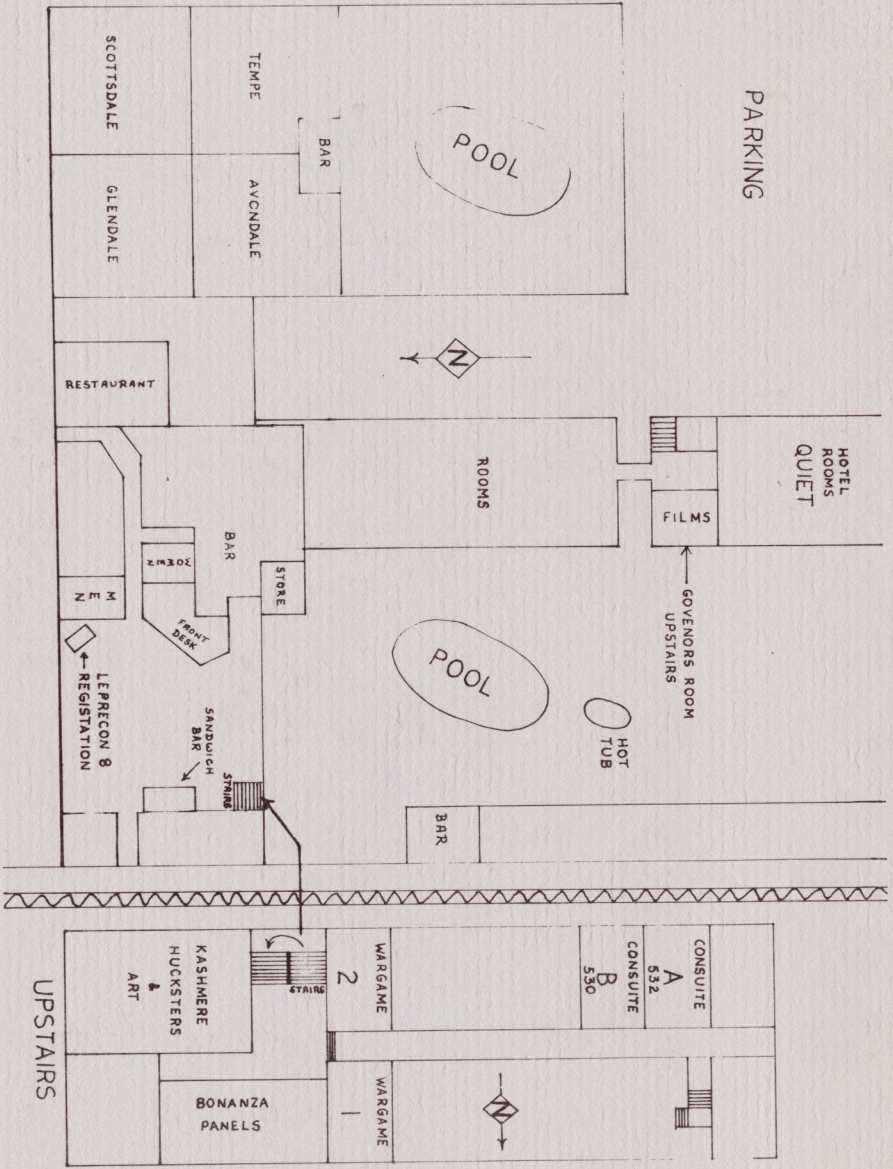


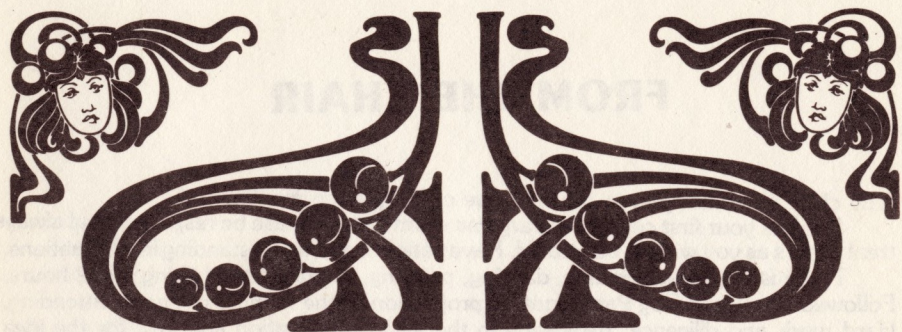
LEPRECON 8



McGrary²²

A Convention of Science Fiction,
Fantasy, Art & Fans





LEPRECON 8

A Convention of Science Fiction,
Fantasy, Art & Fans

May 14-16, 1982

Caravan Inn
3333 East Van Buren Street
Phoenix, Arizona 85008

Guest of Honor: George Barr

Fan Guest of Honor:

jan howard finder

Toastmaster: William Rotsler



FROM THE CHAIR

The chair welcomes you to the stage we call Leprecon numbered 8.

If this is your first con go to Wargame room 1 first. Please be respectful and always treat others as you wish to be treated. Have patience and understanding in all situations.

There is art, masquerading, dancing, partying, laughing, and talking for 52 hours. Followed by a Dead Dog Party equal in proportion to the number of people attending. Hard work and diligence, dedication in the face of frustration and love for the idea brought us together here. Let's enjoy. Sleep optional.

One thing you must have to be the chair is something I acquired — BALLS.

— Zetta Dillie



SPECIAL THANKS

To Larry Dillie for sanity.

To Susan Roberts for insanity and other things.

To Terry Gish for art out of our ears.

To Barry Bard for the kitchen sink.

To Ken Hall for art on the spot.

To Dennis Connolly for the use of the video game.

And special thanks to Zetta Dillie for her immeasurable spirit.



Committee



Zetta Dillie — Chair, Programming

Terry Gish — Art Show, Hotel Liaison

Larry Dillie — Special Support Services, Pre-Con Registration, Hospitality Suite

Barbara Sweebe — Masquerade

Mike Duckett — Head of Tactical Operations Manuvers

Dennis Connolly — Hucksters Room

Steve Snyder — Security

Gary Webb — Films

Jim Cryer — Video Tapes

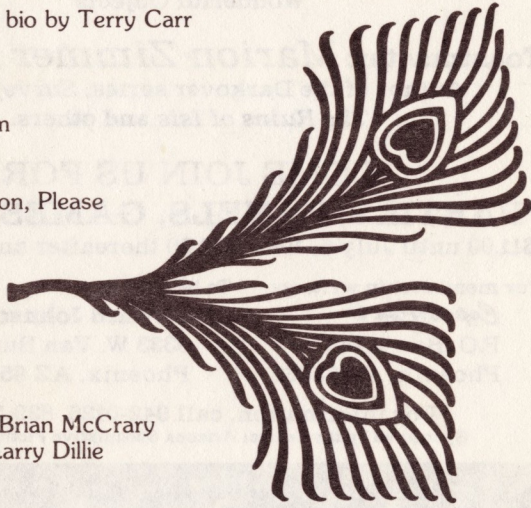
And a cast of dozens (and the U.S. Postal Service/Bell Telephone Company)

This program book is here — a miracle if I ever saw one.

Courtesy of Brian McCrary.

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Art Credits

Front Cover, Pg. 19: Brian McCrary
Inside Front Cover: Larry Dillie
Pg. 12: Alicia Austin
Pg. 14: George Barr
Pg. 15, Pg. 16: Ken Hall;
Pg. 19, Pg. 20: Roderick the Sly
Back Cover: Real Musgrave

Ads

Pg. 4: CopperCon II
Pg. 8: L-5 Society
Pg. 9: Westercon 35
IBC: Westercon 37 Bid



CopperCon 2

September 10-12, 1982

Pro Guest of Honor: Fred Saberhagen

Author of the Berserker series, *The Dracula Tapes*,
Octagon, *Empire of the East* and others.

Fan Guest of Honor: Barry Bard

Procurer of Multiple Wild and
Wonderful Objects

Toastmaster: Marion Zimmer Bradley

Author of the Darkover series, *Survey Ship*,
The Ruins of Isis and others.

COME JOIN US FOR

PARTIES, PANELS, GAMES & FUN!

(\$11.00 until July 5, 1982; \$12.50 thereafter and at the door)

For membership write to: To be held at:

CopperCon 2

P.O. Box 11743

Phoenix, AZ 85061

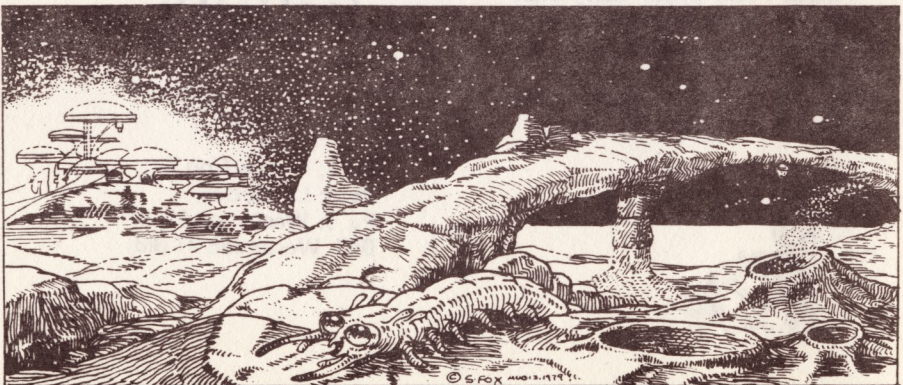
Howard Johnson's Caravan Inn

3333 W. Van Buren

Phoenix, AZ 85008

For information, call 942-0135, 839-2543)

Sponsored by the Central Arizona Speculative Fiction Society



REGISTRATION

Members that are pre-registered will have their name badges laminated. Anyone that registers at the convention can have their name badges done for 25¢. Other things will be laminated for 50¢ each. We cannot accept any liability for damage to laminated articles. (It gets very hot!) Registration will be open on noon Friday until 9:00 p.m. and Saturday 9:00 a.m. until 6:00 p.m. On Sunday memberships will be available. Ask at the art show. If you have any problems at the convention please come to the registration desk or con suite.

One day memberships are available Friday and Saturday. Each day's charge will be \$5.00. You must convert to a full membership the same day you have purchased a one day membership. One day memberships may not bid on art.

NEWCOMERS

If you've never been to a convention before, we have a place for you to go. The Wargame Room #1 will have special information and people to talk to, just to find out what goes on. At the registration desk there are program books (like the one you are reading), maps, lists of groups around town, and pleasant people to talk to. This room will be open from noon until 6:00 p.m. on Friday, and 9:00 a.m. to noon on Saturday. Welcome!



CON SUITE

There will be two con suites available to you at this convention. They will be adjoining each other and smoking will only be allowed in Room B. There will be the assortment of refreshments in both rooms. Remember Arizona's laws.

Friday — Room A noon until 6:00 p.m.
Room A & B opens at 10:00 p.m.
Room A closes at 1:00 a.m.

Saturday — Room A opens at 9:00 a.m.
Room B opens Fannish time
Rooms A & B close for masquerade. Will open again after masquerade ends
Room A closes at 1:00 a.m.

Sunday — Room A 9:00 a.m. until 2:00 p.m.

BANQUET

Does not exist. A cash bar on Friday evening is planned to offset the hotel's usual income from a banquet. Please support us — buy one beverage minimum so we can party. Guest of honor speeches Sunday 1:00 p.m., open seating C.C.

AWARDS! FUN! PRIZES!

!! MASQUERADE !!

!! 10 CATEGORIES 10 !!
of CREATIVELY CAPTIVATING CARICATURE
& CREATURE CAMOUFLAGE!!!

- | | |
|--|--------------------------------|
| 1. Best Historic Fantasy Costume | 6. Most Amusing Costume |
| 2. Best "Media" Costume (costumes based on movies, T.V., comics, etc.) | 7. Best Make-Up with a Costume |
| 3. Best Star Wars Costume* | 8. Best Impromptu Costume** |
| 4. Best Constructed Costume | 9. Audience Choice |
| 5. Best Presentation of a Costume | 10. Best of Show |

*Entrants in this category are also able to compete in Best "Media" Costume.

**Any Impromptu Costume is also eligible to win in the remaining 9 categories.

!! 4 JUDGES !!

JOINING in JUDGEMENT of the JOYFUL, JESTING JUMBLE!!!

George Barr — Guest of Honor, Pro artist & illustrator.

Jan Howard Finder — Fan Guest of Honor, winning sf costumer.

William Rotlser — author, HUGO artist, toastmaster.

Judy Meeker — Professional costumer.

Ignorance is no excuse to not enter Masquerade! There will be seminars, panels, supplies, help, and friendly encouragement for all novices and/or last minute entrants.

Everyone (this means you) is encouraged to participate in the fun of LEPRECON 8's Masquerade.

MASQUERADE SCHEDULE

Friday, May 14th, 1982 at 5:00 p.m. — COSTUMING SEMINAR: PART I for all those wishing to make an impromptu costume.

Saturday, May 15, 1982 at 1:00 p.m. — slide show (non-narrated) from past con masquerades courtesy of Jim Webbert.

Saturday, May 15, 1982 at 4:00 p.m. — COSTUMING SEMINAR: PART II. This is a panel on "Making and Wearing a Winning Costume by those who've done it."

Saturday, May 15, 1982 at ? — Following Panel. Adjournment to hall for a walk through of Masquerade.

Saturday, May 15, 1982 at 6:00 p.m. — Break for finishing costumes, dinner, whatever.

Saturday, May 15, 1982 at 7:00 p.m. — The Main Event — MASQUERADE CONTEST AND SHOW. Announcer is Rick Cook.

Saturday, May 15, 1982 at 8:30 p.m. — ENTERTAINMENT by Suzanne Muldowney — "Princess Dracula" — in honor of the 85th anniversary of the publication of Bram Stoker's novel.

Announcement of winners will follow the entertainment. The awards will not be presented until the following day at the Guest of Honor Speeches.

Regency and other dancing will follow the announcements. Musical Notes — if you wish to use your own music for the presentation of your costume PLEASE see Rick Cook with your cassette recording by 5:00 p.m. on the 15th.

ROTSLER'S RULES FOR MASQUERADES

1. There should be a weight limit for the purchase of leotards.
2. Every contestant should first see himself/herself from the rear.
3. Learn to manage your props, accessories and music.
4. Select costumes and characters suited to your personality and/or body type.
5. No name tags on costumes.
6. Thy shoes shall match thy costume.
7. Parts of your costume should not be edible or smell. Parts of your costume should not fall off accidentally, brush off against other contestants, or be left lying around on the stage.
Kathleen Sky's Corollary: Multiply any discomfort you have wearing the costume by the number of hours you are going to be in it.
8. Consider carefully before going nude or semi-nude. What looks good in the bedroom or bath may not be spectacular on stage.
9. Numbers alone do not make a coherent group.
Bjo Trimble's Corollary: A group is only as good as its weakest costume.
10. No fire, explosives, loud noises or dangerous weapons without full and proper clearance from the masquerade committee.
Marji Eller's Corollary: Effect is everything.
11. Carry a repair kit with appropriate tools and materials.
12. Whether prince or pauper act like it. Stay in character.
13. Speak distinctly, but not at length . . . or at all. Learn to use the microphone don't.
14. Do not lecture your audience. This is show biz. You are not there to make long statements about your particular passions, but to entertain yourself and others, to show off, to exhibit a character and/or a costume, not to convert, harangue, or bore.
15. When in doubt, keep your mouth shut.
16. Remember, some people can grow a beard and some cannot.
17. Hand in a legible entry card, even to the point of writing out phonetically any difficult or unusual words. Do not assume either the narrator, the judges or the audience know all these words.
18. If you have the slightest doubt that your costume — based on a cover, a story description or media origin — might be unfamiliar to the judges, do not hesitate to supply them with visual materials or a copy of the passage in the text.
19. Give the judges sufficient time to examine your costume from all angles, giving special time to any particularly interesting aspect or design or construction.
20. If you have something for the narrator to read, keep it brief, eliminate as much as possible all unpronounceable, incomprehensible made-up names and terms. Do not duplicate on microphone what the narrator has already said.
21. If you are thinking of doing something you intend to be amusing, try it out on honest friends.
Craig Miller's Corollary: Short is better than long; funny is better than non-funny; short and funny is best.
22. If you are going to try a costume cliché, you must either do it better than ever before, or have a good variation, preferably comic.
23. Presentation can make a mediocre costume and break a good one.
24. Keep all presentations short. Action is better than words.
25. Do not commit the one unforgivable sin: *Do not be boring.*
26. Rehearse! REHEARSE! REHEARSE!
Len Wein's Law: Those who think these rules do not apply to them are wrong.

ART SHOW

Welcome to the Art show of Leprecon 8. We are proud to present some of the West's best SF & F artists. Displayed in our show are International award winners as well as other favorites. Included in the artists displaying work are George Barr, William Rotsler, Alicia Austin, Real Musgrave, Chris Miller, and many others. The art show time will be:

Open — 1 P.M. Friday	Open — 9 A.M. Saturday	Open — 9 A.M. Sunday
Close — 9 P.M. Friday	Close — 6 P.M. Saturday	Close — 12 A.M. Sunday
	Reopen — 9 P.M. Saturday	
	Close — 10:30 P.M. Saturday	

This schedule should provide ample time for everyone to view and enjoy the show. For those of you interested in purchasing artwork we have two new items of interest. First — there will be NO bidding or sales on Friday to give everyone a chance to see the art and make decisions on purchases. Second, sealed maximum bids will be accepted on any piece which you wish to bid for. You can obtain a card and envelope from the Art show staff for this purpose. On a sealed bid the auctioneer alone will see your bid and will raise the last bid to the next higher \$5.00 until the sealed bidder wins the piece or until the upper limit is passed.

If you can't make the auction, consider this alternative. The auction will be Sunday at 1:00 P.M. All items with two or more bids will go to auction and if time allows pieces with one bid, award winners, and special interest pieces will also be included.

Awards to be given in the categories of Artist choice, most popular, and five categories: 3-dimensional, science fiction, fantasy, miscellaneous, and humor.

There is a children's Art show. To encourage participation, materials are being provided in the Hospitality Suite, Room A from noon to six p.m. Friday and 9 a.m. to 3 p.m. Saturday. This will be judged then by our guest and prizes awarded. Open to those under 12. Work done in the last 6 months is welcome.

We encourage both artists and non-artists to wander into the Art show and appreciate each other. Communication is important between artists and patrons, so talk to each other.

We of Leprecon thank you for your support and hope you enjoy the art show.

1060 E. Elm St. • Tucson, AZ 85719
15 SOCIETY
 PROMOTING SPACE DEVELOPMENT

*Looking to space—
 for the answers to
 today's problems.*

11:00 A.M.	Art Auction: Part I	Bonanza
	Award winners, Donations, D.U.F.F., and Nametags.	
Noon	Lunch	
1:00 P.M.	GUEST OF HONOR SPEECHES	CC to be announced
	Toastmaster William Rotsler. Presentation of Masquerade prizes, of art show winners. Open seating, not a banquet. 1 hour.	
2:00 P.M.	Art Auction: Part II	Bonanza
	Hucksters room closed. Paying may begin?	
4:00 P.M.	End of world. Dead creature revival roadmap available in art show and WG room #1.	

WESTERCON 35

The 35th Western North America
Regional Science Fiction Convention

JULY 2-5, 1982
PHOENIX, AZ

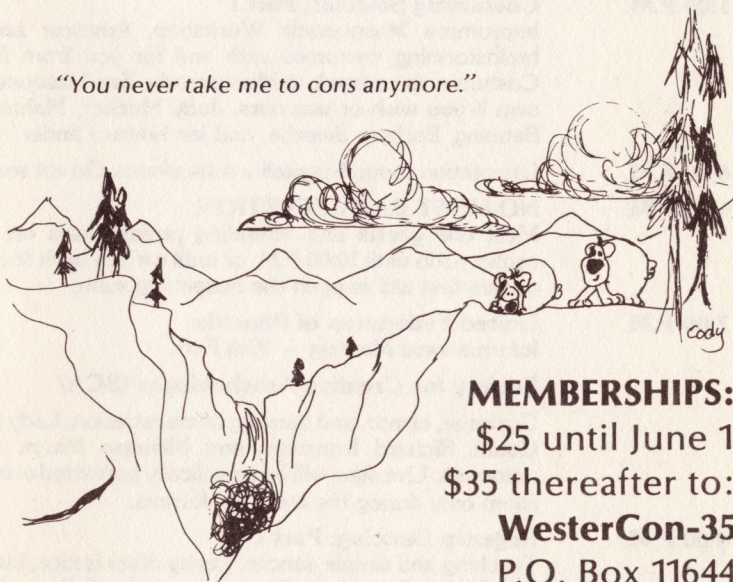
Pro Guest of Honor: **GORDON R. DICKSON**

Fan Guest of Honor: **FRAN SKENE**

Special Guest: **ROBERT ASPRIN**

Toastmaster: **DAVID GERROLD**

"You never take me to cons anymore."



MEMBERSHIPS:

\$25 until June 1

\$35 thereafter to:

WesterCon-35

P.O. Box 11644

Phoenix, Az. 85061

The Phoenix Hilton

Central & Adams

Phoenix, Az.

Reservations thru Hilton

Saturday

- 9:00 A.M.** Registration, dealers, hospitality room A open. Art show open for bidding and direct sales. Please read Art show.
- 10:00 A.M.** **George Barr Slide Show** Bonanza
Our Professional Guest of Honor.
- 11:00 A.M.** **jan howard finder's Summer Vacation 1975** Bonanza
Our Fan Guest of Honor.
- 12:00 A.M.** **William Rotsler Fummetti slide presentation** Bonanza
Italian cinema graphic art form.
- 1:00 P.M.** **Masquerade slides** Bonanza
A blast from the past — guess who?
- 2:30 P.M.** **Autographing** Bonanza
Many things for sale from dealers. Alan Dean Foster, William Rotsler, Michael McCollum, and attending artists.
- 3:00 P.M.** **NAMETAG ART CONCLAVE** WG Room #2
See artists at work. 1 hour, some to be personalized upon sale. Proceeds of sale at auction to benefit D.U.F.F. Most badges will be laminated as part of the sale, hanging strap attached. Confirmed are George Barr, William Rotsler, Ken Hall, Mark Banning. Tentative are Diane Dawe, Holly Carrol, Penny Terry, Brian McCrary, Chris Miller, and Richard Rouse.
- 4:00 P.M.** **Costume Seminar: Part II** Bonanza
Making and Wearing a Winning Costume: William Rotsler, Curt Stubbs, Richard Rouse, Judy Meeker, jan howard finder, Mahala Steiner, and Zetta Dillie — M.C.
- Fannish card games** WG Room #2
Dragonmaster, Canasta, Hearts, Poker, Bridge, Nuclear War, Fizbin and Fungus & Fruitbats. Mike Stackpole, Bob 'Ozzy' Osmond, Ray Mackey, Cliff Baird, (tent: Ugly John Carver, Ken St. Andre).
- 5:00 P.M.** **How to sell art professionally** Bonanza
Elinor Mavor and Richard Rouse of Amazing; George Barr, and Mark Banning.
- 6:00 P.M.** Everything adjourns.
- 7:00 P.M.** **MASQUERADE** CC to be announced
Intermission entertainment by Suzanne Muldowney. Judges: George Barr, jan howard finder, William Rotsler, Judy Meeker, and brought to you by Barbara Sweebe; Rick Cook announcing.
- 9:00 P.M.** **ART SHOW & HUCKSTERS ROOM OPEN**
- Hardware Forum: Part II** Bonanza
Plastic or otherwise, weapons can kill. Rick Cook, Greg Hildebrand, Steve Snyder, Richard Rouse — M.C.
- More Regency dancing** CC
Our masquerade ball: other music by request. Held for as long as desired or midnight close. Following Masquerade.

Sunday

- 9:00 A.M.** **Art Show open** Kashmere
Viewing of award winners and final bids.
- 10:00 A.M.** **Silly Auction** Bonanza
To benefit Westercon 37 bid.

Continued on p. 8

GEORGE BARR

It is late.

The room is darkly lit by a single table lamp and the subtle glow escaping from a fluorescent lamp over the drawing table. A very small television is on, all but ignored, pumping out the sounds and images of a forties 'B' movie. Not at all the setting that comes to mind when you think of 'artistic expression' or 'creative genius'. To most who are privileged enough to see this scene firsthand, it all seems disappointing. But to one who has lived with this person for over a decade, seen the incredible things he creates in all stages of completion, rejoiced at the good, and pondered over the just-short-of-successful, to one who has seen beyond the ballpoint pen and watercolor and occasionally been allowed to have a glimpse at the 'why' of a particular piece, this is the setting where this man, this artist, will make miracles.

This is George Barr. When asked to write or talk about him it is very difficult to remain simply a reporter of facts, and, almost without being aware of what is happening, you are caught up in the fantasy and beautiful mystery of the world that is his. But, facts help tell the story, so let me try. (But, please forgive me if I drift off . . .).



George Edward Barr was born in Arizona forty-some-odd years ago. He was raised and educated in Salt Lake City and remained at home quite a while longer than is usual. His parents were not totally in sympathy with his talents, preferring that he should get a 'real' job. Drawing and artistic creation were not the accepted ways of his lower middle class family. (George insists that he was a member of a 'poor white trash' family.) But even though his parents did not really approve of his chosen field, it was certainly taken advantage of by the members of his church. (Remember, this is Salt Lake City.) He was forever doing posters, lettering their signs, designing artwork for innumerable little church projects that seemed to be eternally rearing their humble little heads. These projects had two effects. First, George felt that his parents would finally see that he could really do something useful, and second, it kept him busy trying new materials, new techniques, and with that, new ideas and ways of expressing himself on paper and canvas. Positively, it was a learning experience. Negatively . . . well, George was being used a lot.

That, right there, is something that is immediately apparent upon first meeting George. He is one of the nicest, most polite, and good-humored people you will ever meet. And the astonishing thing is that it is for real! It is no act. It is a rare thing indeed if George fails to remember a face or the accompanying name on a second meeting. He goes home from a convention with literally hundreds of new friends and it follows that he is extremely well-liked in fandom. All this good-nature could add up to a very wishy-washy individual, but with George it never seems to. In fact, he *has* collected his share of enemies, few and far between, but nevertheless there. And that brings me to another

trait . . . loyalty. If you are lucky enough to become his friend, he will be forever loyal . . . you will always be able to count on his support. But with this loyalty comes an understood warning. Maybe it was the way he was so unmercilessly used in his past, or maybe the result of his ability to give his all in a friendship, but should he be hurt . . . really abused, you will find you have a fearsome foe indeed. This has happened very rarely . . . repeat, very rarely. Within his stocky frame lies a beautifully big heart, but one that will not be used again.

George got into fandom with a bang. He reasoned that the best way to become known quickly was to somehow get the best, most elaborate example of what he could do published in a fanzine that would be seen by as big an audience as possible. Oh, there was one other thing: this was back in the '50s and there were very few fanzines that were printed offset, which was needed for his intricate stippling. Mimeo or ditto would never do justice to his work. He was lucky enough to be approached first by a zine that was well respected in fandom, and was printed offset . . . SATA. The cover was accepted as soon as submitted, and that was the beginning. His reputation spread quickly, and his name became a fan-household word. But ironically, George himself was totally unaware of this sudden fame. He was still living in Salt Lake City with almost no contact with active fandom. All of his illos were requested and delivered by mail. Occasionally a fan would wander off course and look him up when they were nearby, but he was always too modest to really believe the stories these few told him about his success. But then something happened to change all this . . . George attended his first fan gathering.

It started out miserably. George was in L.A. on a concert tour with the Salt Lake Symphonic Choir. Earlier in the day he had given a sheaf of pictures to Bjo Trimble so she could look at them at her leisure. Coincidentally, this was also the night for the regularly scheduled LASFAS meeting. So, while George was singing at the concert, Bjo was showing the artwork to everyone at the meeting. It had been arranged that George would be driven to the same place where the LASFAS members had planned to gather after the meeting so he could be introduced. George arrived as planned, but he was suddenly in an embarrassing situation. He had never seen a single soul that was there. He couldn't even find Bjo, the only person he knew in L.A. He moved toward the table filled with talking and laughing people, feeling very much alone. Then he began to catch little bits of conversation. They all seemed to be discussing an artist of some sort. Suddenly the pieces fell together. They were discussing *him*. The work they were oohing and aahing over was, in fact, his own. Bjo then gloriously appeared and George was introduced, for the first time, directly to his public.

He had finally met fandom face to face, and they had embraced him with open arms.

Shortly after this episode, Bjo talked him into leaving his home and moving to Los Angeles. It seemed logical; there were more job opportunities there, and a relatively large concentration of fans. Besides, he had to get away from home. After he had seen the appreciation of his fans firsthand it made the constant digging he was getting from his family unbearable. So, move he did.

One of the major results of the move to L.A. was the creation of the fabled "Big Three" of fan art. For those who are new to fandom, or simply unaware of the term, the "Big Three" were Alicia Austin, Tim Kirk, and of course, George Barr. They were brought together by their common interest, though they each had vastly different styles; and a curious thing cemented the relationship . . . they became close friends. Somehow the term 'close friends' just doesn't say it all. They were more than just that, they were the kind of friends who could keep a conversation going for weeks, dropping off when they parted, then picking up right where they left off, sometimes weeks later. To this day they are probably his closest friends. Since he's now living in San Jose, he doesn't see them as often as he would like, but when he does, he's rarely happier.

After four years in Los Angeles it was almost by accident that I met George. At first I was terrified of him. After all, he was **SOMEONE** and I was a burgeoning Neo. I liked him from the start, and that was the beginning of a friendship that lasts 'til today. I was then living in San Jose in a house occupied by an ever-changing cast of characters, and I was

looking for a new roommate who shared my interests. While visiting the Trimbles one summer I, somewhat offhandedly, mentioned the need of a roommate. George heard me, and after I returned home called me to see if I really did, in fact, want a new live-in artist. I was surprised to say the least, not only by his offer, but by the very fact that he remembered that I had dropped it into the conversation. Shortly afterward, up he came.

There was an interesting by-product of his move to the Bay Area. I had, at that time, a small collection of science fantasy art. Nothing really valuable, but I had intentions of expanding it in the future. George brought up with him a sizable collection and between the two of us we had a pretty worthwhile assortment of artwork. In the ten years that we have been together it has grown beyond both of our dreams. We have had to move twice just to accommodate the literally hundreds of pieces. The last move was to a home we purchased; consequently the Argonaut Studios collection now has a permanent home. (The collection was exhibited at Westercon 32, at the Sheraton-Palace Hotel in San Francisco a few years ago . . . it filled a large two room suite with art hung everywhere, literally to the ceiling.)

Now it is very late.

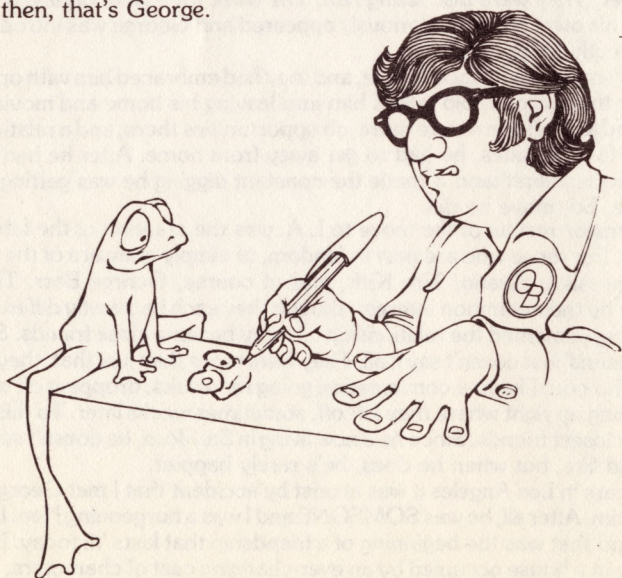
George sits and paints, with the proverbial 'patience of a saint', brushstroke after brushstroke, leaf by leaf, putting in detail that will never be seen, depositing feelings and emotion that will be missed by most except those who care to look. He's painted many bookcovers, paperback and hardback, done interior illustrations, announcements, certificates, designed boxes for games, record jackets, even designed monsters for sf films. And then there was that "Flesh Gordon" poster . . .

If you are unfamiliar with his work, by all means go to the art room to see what he has to show. Then take a walk through the Huckster room . . . there you will find the real story of George Barr . . . the old fanzines, the first attempts at color, the bits and pieces of memorabilia that make up a personality. But most of all, talk to the fans. Get to know him through the people who have treasured his work and valued his friendship. And if all of this fails, forget it and introduce yourself to George . . . he'll make you feel welcome.

It is late and getting later. George will probably be up 'til three or four in the morning. When finished with this particular piece he will undoubtedly say the thing he always says: "How do you like it? Well, there are *parts* of it I like." No matter what heights he may reach in excellence, he is never satisfied.

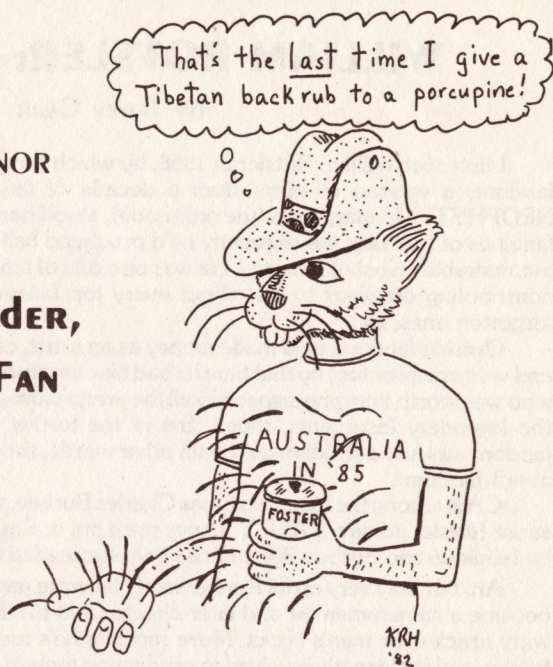
But then, that's George.

— Jim Bearcloud



FAN GUEST OF HONOR

JAN HOWARD FINDER, INDEFATIGABLE FAN



jan howard finder (he is fond of lower case) is an exuberant fellow with an excess of energy and fannish enthusiasm. If I had a fraction of his energy and ability, I too could stay up all night and party 25 hours a day.

I first met him, by mail of course, when he lived in Italy some years ago at the expense of the American taxpayers. An unending string of jam-packed fanzines written and printed in English arrived from Italy and at first I thought they were coming from a new, brash, young Italian fan proudly displaying his mastery of English. After a while the American taxpayers revolted and jan was shipped home — but of course the string of fanzines continued. And then I began meeting him in person at conventions.

He sponsored a convention of his own in a little Kansas town some years ago and asked me to be one of his guests. I accepted, and was only mildly surprised when I discovered that I was expected to sleep with him. I looked at him oddly but he quickly put matters to right: I was given a separate bed in his room and was asked to hide my bedside clock so that the ticking wouldn't awaken him. I was also told to phone or knock before coming in at night. I forgot to do that only once. jan won't share a room with me anymore.

We journeyed to Australia together where his energy and enthusiasm prompted him to organize side trips to Ayres Rock and to Tasmania (to see the famous devils, of course). I begged off and stayed at the hotel to rest. In another year, we journeyed to England together where his energy and enthusiasm prompted him to organize a side trip to Loch Ness (to see the famous monster, of course). I begged off and stayed at the hotel to rest. He has entirely too much energy and enthusiasm for one brash, young fan.

At world conventions he organizes reunions and throws parties for the fans who went to Australia in 1975. He is always raising money for the fan funds, DUFF and TAFF. He published an art book of quaint, exotic Australian bush life, and he edited a book of quaint, exotic science fiction short stories. (*Or is that erotic? Ed.*)

There is but one thing he will not do, and I'm going to do it for him right here. He will not spell his name upper case, like this: Jan Howard Finder. I think he is bashful.

— Bob Tucker

WILLIAM ROTSLER: AN ARTY FELLER

by TERRY CARR

I first met William Rotsler in 1958, by which time he was already a living legend in fandom, a veteran of more than a decade of fan activity. His very first fanzine, NEOPHYTE, January 1948 (the only issue), stood head and shoulders over most of the fanzines of that day; subsequently he'd produced half a dozen issues of MASQUE and innumerable one-shot fanzines. He was also one of fandom's top artists and cartoonists, contributing drawings to just about every top fanzine of the period and a lot of the forgotten ones, too.

Outside fandom, he'd made money as an artist, cartoonist, photographer, sculptor and wire sculptor too; by that time he had his own studio. He seemed to know everybody who was worth knowing, especially all the pretty women in and around fandom, and all of the legendary Insurgents, those fans of the forties who shockingly maintained that fandom was just a goddam hobby (in other words, those who had a sense of perspective about fandom).

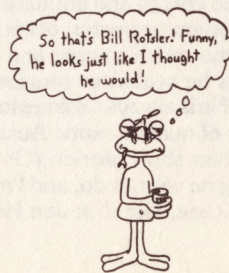
Chief among the Insurgents was Charles Burbee, whose talents for clearheaded fan-satire Rotsler admired. As F.T. Laney once put it, Rotsler "spent half a decade trying to be fabulous and Burbee-like and has only succeeded in making himself an 'arty feller.'"

Ah, but how very artful Rotsler was! He wrote gags for *New Yorker* cartoonists; he became a cameraman for and later director and producer of X-rated movies; he wrote witty articles for men's slicks. More recently he's turned to scripting stories for comic books, and is currently involved in producing *fumetti*, a kind of graphic-story done with photos of live models and elaborate props.

Naturally, he turned to writing science fiction. In his first year as an sf writer he turned out the novelette "Patron of the Arts," an awards nominee on which he subsequently based his first novel of the same name. His productivity is amazing, and everything he writes shows his sure and easy ability to *tell a story* — a writer's talent that simply can't be taught: either you're a storyteller or you're not, and Rotsler very definitely is.

A lot of sf writers are smart, and knowledgeable, but they won't or can't tell you much about what they've learned. Rotsler can, and will; you have only to ask him. Of course, you have to ask him *right* — if you go up to him acting like a nerd, he'll treat you like one. But if you ask an intelligent question, he'll give you an intelligent answer, and if there's time, you'll probably find yourself in an extended conversation with him, discussing things far beyond your original question. And you'll find yourself liking him very much.

Because despite the many arts with which William Rotsler has involved himself, his greatest art is being human. He knows more about life and living well than anyone you're ever likely to meet — ask him about *that*.



FILM ROOM

The film room for Leprecon 8 will run from Friday noon until Sunday afternoon. Eleven feature films, masquerade video tapes, and a score short films are guaranteed; more shorts and video tape (including several NASA films) are expected but not confirmed at press time. The highlight will be the presentation of *Fantastic Planet*, Saturday night during a simulated Phoenix Fantasy Film Society meeting. If we get enough NASA films, I hope to do a special presentation on what we know of the planets, Sunday. Accordingly, the exact times below are still tentative.

Volunteers are needed to run the projector.

Classical science fiction, fantasy, and horror films will be shown throughout the weekend. Friday will feature Buster Crabbe as both Flash Gordon and Buck Rogers. The earliest color animated cartoon, *The Dover Boys*, will also be shown.

Besides the PFFS meeting, 5 to 7, Saturday will feature the first vampire film, *Nosferatu*, the Lon Chaney *Phanton of the Opera* (including the color catacomb sequence), and Fay Wray at her screaming best in *The Most Dangerous Game*.

Sunday will feature hand-tinted color shorts by turn-of-the-century French director Milies and silent films by the German director Fritz Lang.

— Gary Webb

Friday

12:00	Alice in Wonderland	7:00	Masquerade Tapes 1 (video taped)
12:15	TBA	10:00	Mechanical Monsters
12:30	Rocketship	10:15	TBA
1:45	Dover Boys	10:30	Angel on my Shoulder
2:00	TBA	12:30	Woody Woodpecker
2:15	Planet Outlaws	12:45	Dick Tracy I
3:30	Paramount Presentation -- Star Trek		
5:30	Games		
5:45	Topper Returns		

Saturday

9:00	Masquerade 2 (video taped)	5:15	Animation Pie
12:20	Games	5:45	Closed Mondays
12:40	TBA	6:00	Fantastic Planet
1:00	Things to Come	7:15	Phantom of the Opera
3:00	TBA	8:50	Dick Tracy II
3:12	Bambi Meets Godzilla	8:55	Dick Tracy III
3:15	TBA	9:00	Most Dangerous Game
3:30	Nosferatu	10:30-12:00	TBA
4:30	TBA	12:30	The Making of Doc Savage
5:00	Hardware Wars		

Sunday

9:00	A Trip to the Moon	10:45	Frau Im Mond
9:10	Metropolis	12:40	An Astronomer's Dream
10:35	El Espectro Rojo	12:50	Games

Please check the chalkboard near the movie room for correct times. TBAs (to be announced) will be filled by NASA films if possible.

WAR GAME ROOM

There are two game rooms numbered 1 and 2, for your enjoyment at Leprecon. Number one will be open for the entire convention with games available for playing with friends. Number 2 is for scheduled events and will close after the last event of each day. In room number 1 there will be a video game and for part of the time an orientation officer will be on duty. He is the person to see if this is your first convention. All of the games listed will be open to beginners and pros.

Friday

- NOON — Game room #1 opens
2 P.M. — "Painted Miniatures and Dioramas" Game Room #2
3 P.M. — Traveler (Role playing in space) Game Room #2
5 P.M. — "Magic vs. Techno" Game Room #2
6 P.M. — AD & D Dungeon Game Room #2
9 P.M. — Trillion Credit Squadron (A traveler based wargame) ... Game Room #2

Saturday

- 9 A.M. — Starfleet Battles Game Room #2
11 A.M. — Car Wars (wargame) Game Room #2
3 P.M. — NAMETAG ART CONCLAVE Game Room #2
4 P.M. — "Fannish card games" Game Room #2
5 P.M. — "How to play bridge" & game Game Room #2
7 P.M. — Villians and Vigilanties (Role playing — super hero) Game Room #2
10 P.M. — Microarmor (must register) (Tabletop war game) Game Room #2

Sunday

- 9 A.M. — Tunnels and Trolls or ? (fantasy role playing) Game Room #2
1 P.M. — Game room #2 closes
4 P.M. Game room #1 closes, convention closed, world comes to an end.

Bear Peters will probably run a formula 1 race Friday evening if possible. Check game room for details on this and other fun things going on.

Mike Duckett (Capt. Zeppelin) — Operative Director
and his loyal minions:

D. Munter
J. Foster
C. Baird

R. Mackey
J. Sieber
D. Webbert

and a cast of . . .

SECURITY

Security has nothing to say, and will be invisible unless needed.



DEAD DOG PARTY

The Dead Dog Party is a traditional wind-down from the traditional hectic pace of a convention. There is usually a substantial number of poeple, mostly local, in attendance, with some of our out-of-town guests staying that extra day we all love to take. The leftovers from the con suite, various room parties, and all donations as well as some fresh supplies provide refreshment and beverage for the party. There is usually a "Beer Run" sometime between 11:00 and midnight, to obtain more drinks, including the soft variety. This is usually a collection, with some special orders.

Everyone is welcome to attend, especially if you don't come to town often. There is one note, however. The Dead Dog Party is not generally a crash-place. Although you are more than welcome to check with your hostess as to the availability of crash space, it should not be an assumed thing.

The address, directions, map and any additional information can be obtained at the Registration desk. There is a proposed Treasure Hunt, with prizes for the winners.



MORE INFORMATION, PLEASE

For those of you who would like to obtain more information about the goings on at the convention, after the convewntion, and in Phoenix between conventions, there will be flyers available at the Registration desk (Convention Registration). We plan to have a list of eateries close by, low and moderately priced, and a list of local groups and organizations that have fan-associated activity (like parties, good conversation, all-night beer fests . . . as well as convention organization, film and video afficianados, and general good people), and for sure I am told, there will be the directions to the Dead Dog party, and treasure hunt.

If there is information you would like, and that is not readily available, just ask at the desk, and if they can't tell you what you need to know, they can direct you to someone who can. Enjoy yourself.

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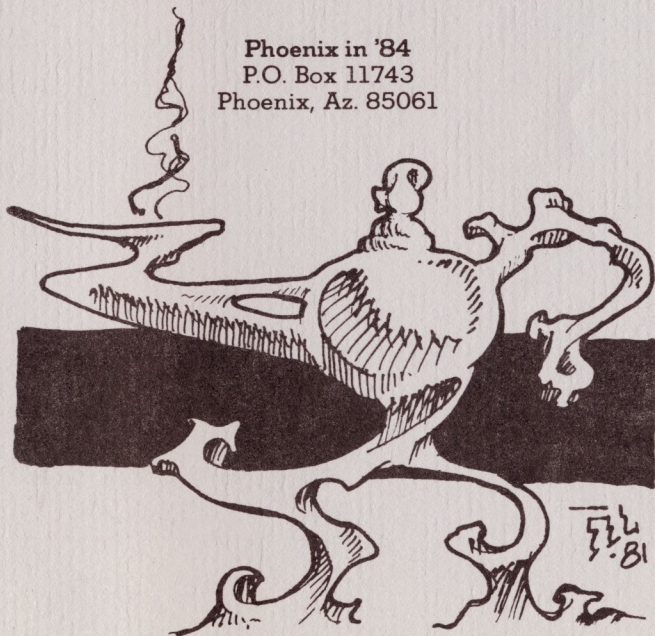


PHOENIX W

Once More For '84!

There isn't a lot we can really say about our bid — it pretty much speaks for itself. Many of the people on the committee for the '84 bid are active right now, putting on the '82 WesterCon. We plan to hold the con on the traditional July 4 weekend, at the hotel that is hosting the one this year, The Phoenix Hilton. We think the room rates we've been quoted — \$35 single; \$40 double — will compare favorably with just about anything any hotel can offer in 1984. About all we can tell you is to judge our success, and vote **Phoenix** for the 1984 WesterCon.

Phoenix in '84
P.O. Box 11743
Phoenix, Az. 85061



Sponsored by the Central Arizona Speculative Fiction Society.

WESTERCON 37

