

CLAUDE  
REIMS

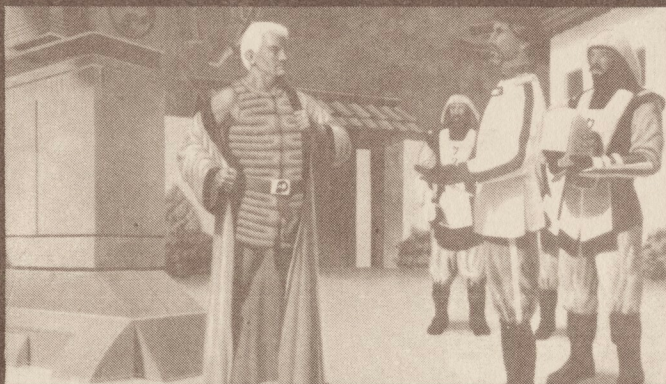
ABNORMAL  
WEASEL BRAIN

SALT  
PEPPER

1011810

# BLOOD LEGACY

**THE STARTLING SECOND BOOK  
IN THE 'RETURN OF KERENSKY' TRILOGY!**



**MEET AUTHOR  
MIKE STACKPOLE  
THIS WEEKEND AT THE CON!**

# Tus Con 17

Nov. 16-18, 1990

## Guests of Honor

G. Harry Stine  
- and -  
Jennifer Roberson

## Fan Guests of Honor

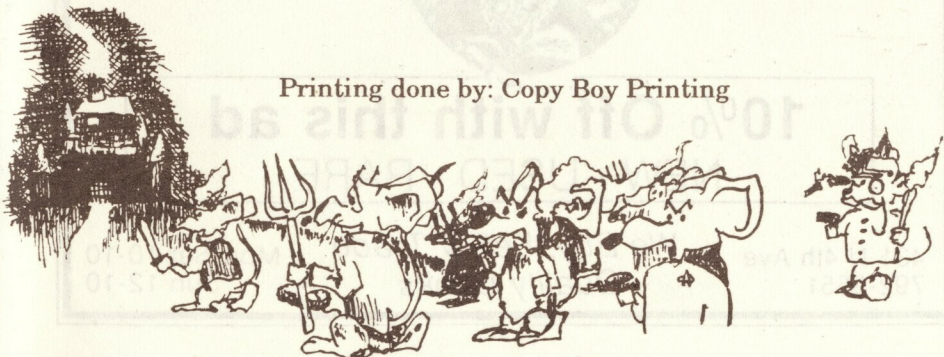
Michael Stackpole  
- and -  
Liz Danforth

CHAIR: Cristi Simila  
ART SHOW: Earl Billick  
REGISTRATION: Frances Gross  
FILMS: Wolf Forrest  
PUBLICATIONS: Bruce Wiley  
CON OPS: Peggy Wiley  
PUBLICITY: Julia Hamann

CoCHAIR: Sue Thing  
PROGRAMMING: Daniel Arthur  
DEALERS: Cristi Simila  
MASQUERADE: Brian Gross  
SECURITY: J. J. Kosky  
CONSUIE: Julia Hamann  
PROGRAM OPS: Marjorie Kosky

SPECIAL THANKS: Deb Dedon, Bruce Farr, Jim Corrick, Chuck Burton, Patrick Connors, Sleepyhawk, Barry Bard, Curt Stubbs, Eric Hansion

Printing done by: Copy Boy Printing



## WITHER TusCon ?

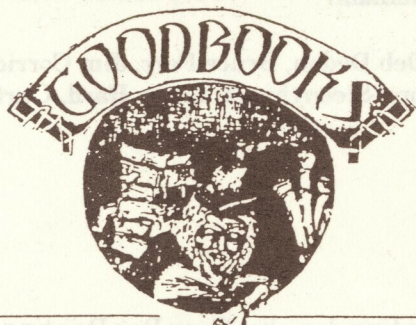
Welcome to TusCon Seventeen! I'm sure I speak for the entire ConCom when I say that we have worked very hard on putting on the best TusCon ever! This year we have changed a few things, added a few things, and subtracted a few things. Our sincere hope is that all this fine-tuning is for the best, and this will increase your enjoyment this weekend.

Now, on to more somber details. At present time, there is no plan for a TusCon Eighteen. Before you panic, rest assured that this is not necessarily the final bow for a near two decades of Fannish Frolic. Most (if not all) of the committee have fallen under the near-Mesmeric guile of Bruce Farr and the World Fantasy Convention Committee, and will easily be too pooped to plan anything so close together. Currently, we hope to run a "fan gathering" style get-together sometime in November '91. Fear not, dear friend/fiend, as you will be kept abreast of details of this whinging via MAW and Progress reports. By attending this here Con, you will be placed on the Dreaded Fan Mailing List, and we will try our darndest to keep y'all informed of the plans as they develop.

Everybody play nice, and Nobody gets hurt!

Bruce Wiley, Editor

# The Write Stuff



**10% Off with this ad**  
NEW • USED • RARE

431 N 4th Ave  
792-9551

*We Buy, Sell & Trade*  
*Quality Books*

Mon-Sat 10-10  
Sun 12-10

G. HARRY STINE  
BIOGRAPHICAL INFORMATION

G. Harry Stine graduated from Colorado College in Colorado Springs, Colorado (his home town) with a B.A. in Physics in 1952. Before deciding on a degree in physics because of counselling from Robert A. Heinlein who coached him in writing, he studied psychology and pre-medicine at the University of Colorado. He spent the early 1950's at White Sands missile range in New Mexico involved with high altitude rockets, range flight safety, and rocket motor testing. He began working as a technological forecaster and space planner with the Martin Company in 1957. During the 1960's he was the manager of an industrial research laboratory in New England. In 1968, he was awarded a silver medal as one of 50 U.S. space pioneers by the Association of the U.S. Army.

He was one of the first people to recognize the many benefits of commercial space activities and gave one of the first papers on the subject of space industrialization in 1972. He was a prime consultant on the definitive NASA study on space industrialization in 1977-1978, on financial and management scenarios for Solar Power Satellite Systems (1979), and on the military implications of an SPS system (1980). He has testified before Congress three times concerning the need for and direction of future space programs. He wrote the first book about the space shuttle ("Shuttle Into Space," Follett, 1978) and on principles and potentials of space warfare ("Confrontation In Space," Prentice-Hall, 1981). He is a lecturer on the subject of space warfare at the U.S. Army War College and the Armed Forces Communications and Electronics Association. He is a member of the "Club of 1000" futurist group at the University of Southern California and was a colleague of Dr. Herman Kahn as a consultant to the Hudson Institute. As the President of The Enterprise Institute, Inc., he's currently conducting several studies for a major aerospace company and the Joint Program Office of the X-30 National Aerospace Plane (NASP) program.

He is a Fellow of the Explorers Club and the British Interplanetary Society, and Associate Fellow of the American Institute of Aeronautics and Astronautics, and a Member of the New York Academy of Sciences. He is a Director of the Arizona Pilots Association. He founded the International hobby/sport of Model Rocketry in 1957 and the National Association of Rocketry (NAR) for which he received the coveted Paul Tissandier Diploma of the Federation Aeronautique Internationale in 1985. He chairs the Committee on Pyrotechnics of the National Fire Protection Association. He is the Moderator of the "aviation", "Arizona", and "Tech Transfer" conferences on the Byte Information Exchange (BIX) computer network.

**G. HARRY STINE BIBLIOGRAPHY** By James A. Corrick

**NON-FICTION**

- EARTH SATELLITES AND THE RACE FOR SPACE SUPERIORITY**, Ace, 1957
- ROCKET POWER AND SPACE FLIGHT**, Holt, 1957
- MAN AND THE SPACE FRONTIER**, Knopf, 1962
- HANDBOOK OF MODEL ROCKETRY**, Follett, 1965; 5th ed. Arco 1983
- THE MODEL ROCKETRY MANUAL**, Sentinel, 1970
- MODEL ROCKETRY SAFETY**, Model Products, 1970
- THE THIRD INDUSTRIAL REVOLUTION**, Putnam, 1975
- THE NEW MODEL ROCKETRY MANUAL**, Arco, 1977
- SHUTTLE INTO SPACE**, Follett, 1978
- SPACE POWER**, Ace, 1981
- CONFRONTATION IN SPACE**, Prentice-Hall, 1981
- THE SPACE ENTERPRISE**, Ace, 1982
- THE HOPEFUL FUTURE**, MacMillan, 1983
- THE SILICON GODS**, Dell, 1984
- HANDBOOK FOR SPACE COLONISTS**, Holt, Rinehart, & Winston, 1985
- THE CORPORATE SURVIVORS**, Amacom, 1988

FICTION

As Lee Correy

STARSHIP THROUGH SPACE, Holt, 1955

ROCKET MAN, Holt, 1955

CONTRABAND ROCKET, Ace, 1956

STAR DRIVER, Del Rey, 1980

SHUTTLE DOWN, Del Rey, 1981; 2nd printing 1986. serialized in  
ANALOG Dec. 1980-Mar. 1981

SPACE DOCTOR, Del Rey, 1981; 2nd printing 1985

THE ABODE OF LIFE, Pocket, 1982; 2nd printing 1984. Hardcover,  
Gregg Press, Boston, 1988.

MANNA, DAW, 1984

A MATTER OF METALAW, DAW, 1986

As G. Harry Stine

WARBOTS, Zebra/Pinnacle, 1988

WARBOTS #2: OPERATION STEEL BAND, Zebra/Pinnacle, 1988

WARBOTS #3: THE BASTAARD REBELLION, Zebra/Pinnacle, 1988

WARBOTS #4: SIERRA MADRE, Zebra/Pinnacle, 1988

WARBOTS #5: OPERATION HIGH DRAGON, Zebra/Pinnacle, 1989


WARBOTS #6: THE LOST BATTALION, Zebra/Pinnacle, 1989

WARBOTS #7: OPERATION IRON FIST, Zebra/Pinnacle, 1989

WARBOTS #8: FORCE OF ARMS, Zebra/Pinnacle, 1990

WARBOTS #9: BLOOD SIEGE, Zebra/Pinnacle, 1990

WARBOTS #10-12, Zebra/Pinnacle, (forthcoming)

 MOSTLY  
**BOOKS**

NEW & USED

BOOKS

BOOKS ON TAPE

SALES & RENTAL

GREETING CARDS

GIFTS

1001 N. WILMOT

TUCSON, AZ 85711

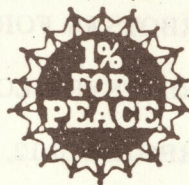
571-0110

*Call About Graphology Classes*

M-F ..... 10-9

SAT ..... 10-6

SUN ..... 12-5





## Jennifer Roberson

In 1984, DAW Books published Shapechangers, the first novel in an 8-volume dynastic fantasy series called "The Chronicles of the Cheysuli," featuring a race of shapechangers, Their magical animal familiars, and a divine prophecy governing their lives. Although linked by shared characters, none of the books features the same protagonist(s), which lends the series—spanning more than a century—a sense of continuity and historical perspective. Certain themes appear throughout the series, with the emphasis on the vulnerability of humans—even those magically gifted—and the drive to accomplish an all but impossible task. Since 1984, seven volumes have been published; happily, with increasing success. The final entry, A Tapestry of Lions, will debut in 1992.

Sword Dancer, published in 1986, is a heroic fantasy the author facetiously subtitled "Conan the Barbarian meets Gloria Steinem." Ostensibly spinning the fast-paced tale of the Sandtiger and Delilah, a mismatched pair of mercenary swordslingers, Sword-Dancer also explores sexism at both ends of the spectrum. Tiger and Del have proved to be Roberson's most popular characters to date. A sequel was published two years later, followed by a third entry in 1989. The fourth—and final—volume, Sword-Breaker, is set to appear in July of '91.

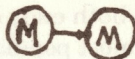
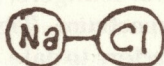
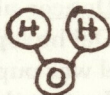
Although Roberson is first and foremost a novelist, she has made an occasional foray into the field of short fiction. Each of the Marion Zimmer Bradley's six SWORD AND SORCERESS anthologies features a Roberson short story, and a Cheysuli novelette "prequel" was published in SPELL SINGERS, a four-person anthology from DAW. Additional Credits include the debut issue of Marion Zimmer Bradley's Fantasy Magazine, a lone science fiction (!) entry in Aboriginal SF, and stories for young adults collections.

Recent deals include the sale to Zebra Books of Shadows in the Wood, a reinterpretation of the Robin Hood legend, Cia preemptive bid in a 10-house auction conducted by Russ Galen of Scott Meredith. Shadows will be a lead-title mainstream hardcover historical with aggressive advertising campaign. Roberson has also contracted with DAW Books for a hardcover fantasy trilogy, debuting in 1993 after the conclusion of her other series. The umbrella title is SHADE AND SHADOW; the individual titles are Prince of Night, Queen of Sleep, and King of Dreams.

Roberson is married to a game designer / writer / entrepreneur Mark O'Green, and lives in Tempe, Arizona with four computers, two cats, and three dogs, one of whom is larger than the car. (Great Dane/Irish Wolfhound; The dog, not the car.) In addition to writing, Roberson also spends a great deal of time train and exhibiting Labrador Retrievers and Cardigan Welsh corgis in the breed and obedience rings. A "misspent youth" resulted in a decade's worth of hands- (and feet-) on experience in the Professional rodeo arena, and three queen titles, including Miss Rodeo Arizona. Years of riding and snow skiing gained Roberson the up-and-coming Yuppie requisites: a personal orthopedist and arthroscopic surgery on her right knee.

She has a B.S. in journalism from Northern Arizona University, and has worked as an investigative reporter, an advertising copywriter, and a bookstore salesclerk. The latter allowed her to do something few writers ever can: Roberson was able to unpack, price, shelf, and sell her very first novel.

### BASIC MOLECULES

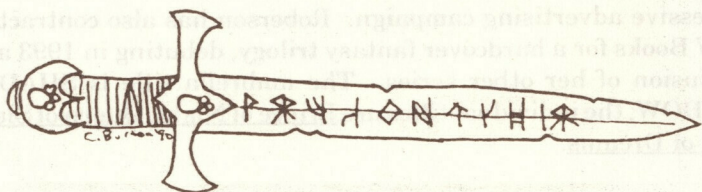


415 N. 4th Ave.  
Tucson, AZ 85705  
(602) 623-4016

### FOLK SHOP

vintage guitars  
dulcimers • mandolins  
harps • psaltries

B. LEO ANDERSON



JENNIFER ROBERSON by James A. Corrick  
Fantasy from DAW Books

"Chronicals of the Cheysuli"

SHAPECHANGERS 1984  
THE SONG OF HOMANA 1985  
LEGACY OF THE SWORD 1986  
TRACK OF THE WHITE WOLF 1987  
A PRIDE OF PRINCES 1988  
DAUGHTER OF THE LION 1989  
FLIGHT OF THE RAVEN 1990  
A TAPESTRY OF LIONS (forthcoming)

"Sword-Dancer Cycle"

SWORD-DANCER 1986  
SWORD-SINGER 1988  
SWORD-MAKER 1989  
SWORD-BREAKER (forthcoming)

Out-of-Genre Novels

SMOKETREE (hc) Contemporary romantic suspense.

KANSAS BLOOD (as Jay Mitchell) Louis L'Amour-type western  
from woman's point of view.

ROYAL CAPTIVE (as Jennifer O'Green) Historical romance.

Short fiction

Marion Zimmer Bradley's annual SWORD AND SORCERESS  
anthology, Vols. 1-6.

Marion Zimmer Bradley's Fantasy Magazine: "Final Exam"

SPELL SINGERS anthology, A. B. Newcomer, ed.: "Of Honor and  
the Lion"

Aboriginal SF : "Ride 'em, Cowboy"

THE UNICORN TREASURY, (YA anthology) Bruce Corville, ed.:  
"The Court of the Summer King"

HERDS OF THUNDER, MANES OF GOLD, (YA anthology) Bruce  
Corville, ed.: "To Ride the Sea of Grass"

## ED BRYANT - MAN OR ARMADILLER

by S. P. Somtow

Yes folks, the time has come around once more. Once more unto the breach! Another puff piece about the brilliant, compassionate, carcharadon-loving, overachieving actor-writer-critic-toastmaster, Edward Winslow Bryant, has been commissioned from Yours Truly by this year's TusCon Committee. History is cyclical, as any assiduous reader of program books must realize if he has been following the endless string of puff pieces Ed Bryant and I have written about one another in convention program books across time and space. Why the fates have doomed us to compose these interminably laudatory encomiums to each other is one of the supreme mysteries of the universe.

What more can I say about Ed Bryant? In previous articles I've praised his prose, his acting, and his menschheit; I've enumerated his dozens of award-winning stories, noted his wit and wisdom, poked fun at his foibles, deplored the fact that he never seems to finish his novel, and speculated on his mating habits. I've illuminated the man behind the myth and the myth behind the archetype. I've even crushed his head under a six-ton bus, an event you will doubtless see, captured on film, if you stumble into the video room in time to witness his cinematic debut in *The Laughing Dead*.

Yet Bryant remains an enigma. He is a man who has mastered everything he's put his mind to. His entry in the splatterpunk sweepstakes, the short story *A Sad Last Love at the Diner of the Damned*, must surely rank as the finest short story ever penned within that sungenre. His quiet horror is the quietest and his loud the loudest. His literary criticism is the most incisive in the field. His portrayal of Jarvis the bus driver in *The Laughing Dead* must surely contain the most authentic rendition of the word "armadiller" ever put on film. His performance as a roller-skating emcee at the Worldcon nine long years ago was by far the profoundest roller-skating emcee ever to grace a Worldcon. In short, Ed Bryant is always the best at whatever he sets his mind to do.

I've written a part for Ed Bryant into my next film. It remains to be seen whether he will be willing to come to Thailand to play the role of a corrupt CIA operative with ninja-like abilities. I haven't told him about this role yet, so he'll read about it here for the first time.

How about it, Ed?

EDWARD BRYANT: A Selected Bibliography  
by  
James A. Corrick

Novel

PHOENIX WITHOUT ASHES, Fawcett, 1975 (With Harlan Ellison)

Collections

AMONG THE DEAD, MacMillan, 1973

CINNABAR, MacMillan, 1976

WYOMING SUN, Jelm Mountain Press, 1980

PARTICLE THEORY, Timescape, 1981

NEON TWILIGHT, Pulphouse, 1990

Edited

2076, Pyramid, 1977 (original anthology with Jo Harper)



Michael A. Stackpole

by  
Liz Danforth

Mike is scary.

He writes about 3000-5000 words a day, sometimes more. He produced his first three novels in just over ten months. Those novels, the Warrior series set in the BattleTech universe, make pretty darn good reading, too. The term "space opera" applies, loosely, but Mike weaves his tales with twisting complexities of political intrigue, characters, and plotline that will surprise the reader who foolishly expects simplicity when taking on space adventure.

At the same time as those three novels were being written, he also wrote the script-and-plot design of a computer game, a novelette, a game scenario package, and six magazine articles. The computer game, Neuromancer, based on William Gibson's work, went on to win one of the computer game industry's best-of-the-year awards.

Since that very productive year, he's done another computer game; three more BattleTech novels; started up a shared-world novel series at NAL/Penguin (look for his first Book of Chaos next year); sold short stories to the Newer York anthology, to Amazing and Challenge magazines; coordinated and contributed to FASA's Into The Shadows Shadowrun braided-novel collection, and a Tunnels & Trolls fiction anthology; contributed to the Satanism in America report (published by the Committee for the Scientific Examination of Religion); another game scenario pack; and yet more magazine articles...

I think that covers most of it. I don't think that's a comprehensive list; I suspect only Mike himself can keep track of everything he produces for publication. He's prolific, his tastes are eclectic, and he's dedicated to his craft. If his imagination has any limits, I've never yet glimpsed them in the dozen years I've known him.

When I say Mike is scary, don't take that to mean he's unapproachable. He likes people, he likes to talk, and he even listens pretty well. (If he stops listening, you might need to kick him in the shin occasionally - lightly, and just make sure the soccer bruises have healed before you try it.) Walk up, say hi to get him started... that's usually all it takes. If you don't pick a topic, he certainly won't be at any loss to pick one himself.

Just don't ask him when he's going to write a real book...!

MICHAEL A. STACKPOLE: A Selected Bibliography

by

James A. Corrick

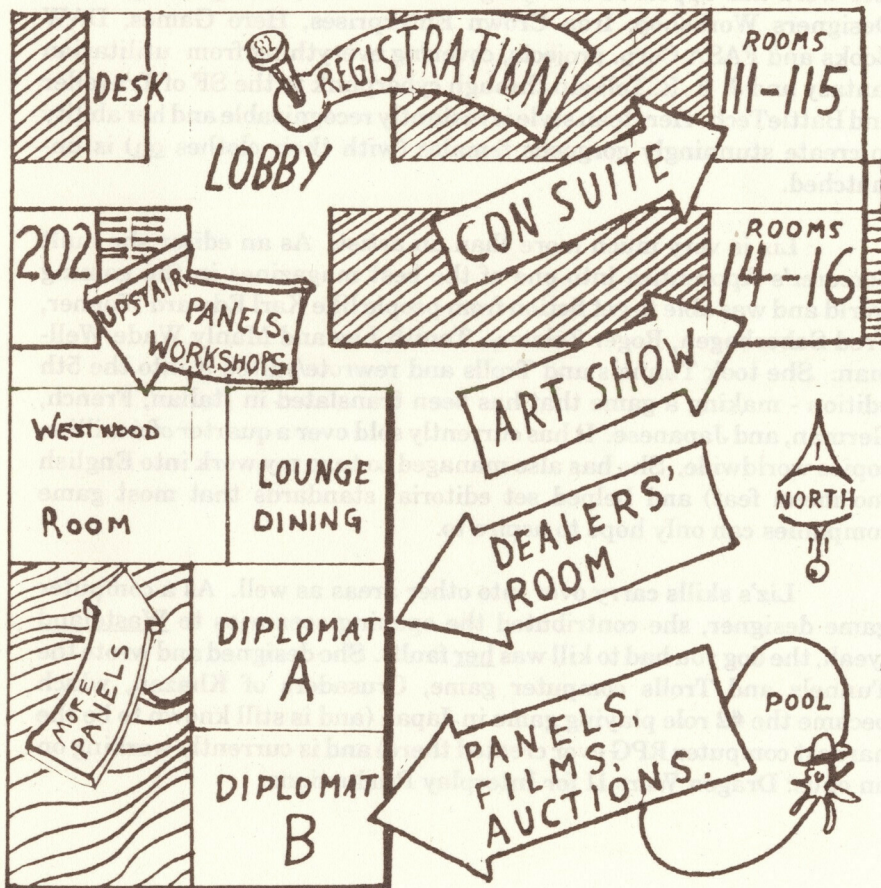
BATTLETECH: WARRIOR: EN GARDE, FASA 1988

BATTLETECH: WARRIOR: RIPOSTE, FASA 1988

BATTLETECH: WARRIOR: COUP, FASA 1989

BATTLETECH: LETHAL HERITAGE, FASA 1990

BATTLETECH: BLOOD LEGACY, FASA 1990



Liz Danforth

by  
Mike Stackpole

The first time I ever spoke to Liz was on the phone when I was trying to convince her I was not guilty as a murder for which she had framed me. So cool and calm was she that I had no clue that she was the one who had set me up, though I doubt I would have noticed any break in her composure. I'd been entranced with the woman for over a year anyway - talking to her on the phone did more for me than conquering Kuwait did for Saddam Hussein.

As with most other people, I first saw Liz as an artist. She is, without question the premiere black and white artist in the gaming field. Her work has appeared in Flying Buffalo/Blade, Metagaming, Game Designers Workshop, Iron Crown Enterprises, Hero Games, DAW Books and FASA Corp. projects, covering everything from utilitarian fantasy and J. R. R. Tolkien through cyberpunk to the SF of Traveller and BattleTech. Her clean style is instantly recognizable and her ability to create stunningly gorgeous females (with their clothes on) is unmatched.

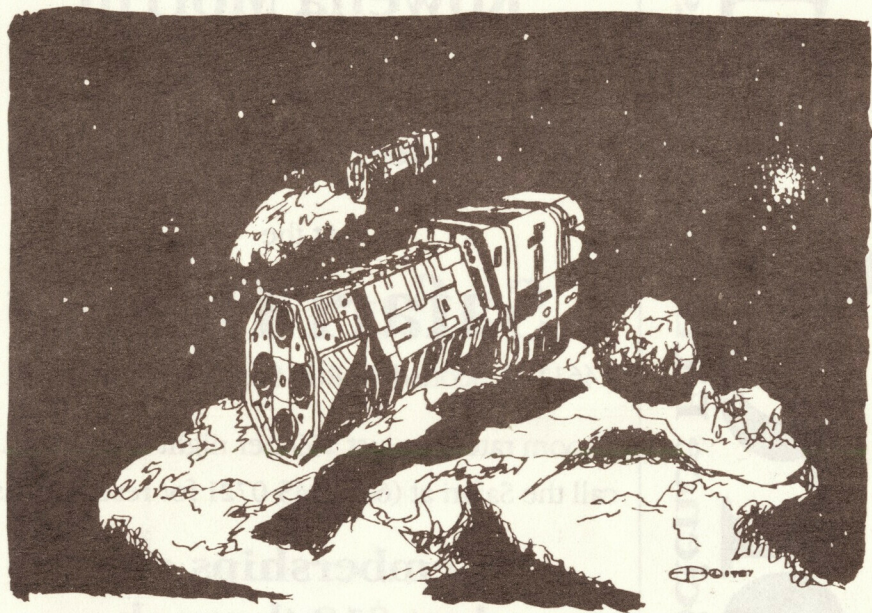
Liz is very much more than an artist. As an editor she built Sorcerer's Apprentice into one of the best magazines in the gaming world and was able to get fiction from people like Karl Edward Wagner, Fred Saberhagen, Roger Zelazny, Tanith Lee and Manly Wade Wellman. She took Tunnels and Trolls and rewrote/edited it into the 5th edition - making a game that has been translated in Italian, French, German, and Japanese. It has currently sold over a quarter of a million copies worldwide. She has also managed to turn my work into English (no mean feat) and helped set editorial standards that most game companies can only hope to aspire to.

Liz's skills carry over into other areas as well. As a computer game designer, she contributed the opening scenarios to Wasteland (yeah, the dog you had to kill was her fault). She designed and wrote the Tunnels and Trolls computer game, Crusaders of Khazan, which became the #2 role playing game in Japan (and is still known to be the hardest computer RPG ever created there) and is currently working on an opus: Dragon Wars II for Interplay Productions.



As a writer Liz has the potential to be one of the best prose stylists fantasy and science fiction has seen in a long time. Her two most recent works (Graverobbers for the ShadowRun anthology Into the Shadows and Imp-Possible Situations from a Tunnels and Trolls anthology prepared for the Japanese) combine strong characters and a style that has an eye for exploiting the humor in even the most bleak of situations. If computer games and art did not eat up so much of her time, she could turn out a novel that would punch holes clean through those critics who deride Female Fantasy Writers as turning out pablum.

She is far more than the sum of her credits, however. Liz Danforth is an amazing woman. She's got enough talent to be truly frightening, yet she is not arrogant or egotistical. That you will see for yourself this weekend.



THE FOOTPRINTS OF A  
**GIGANTIC HOUND**  
LTD.

*a mystery bookstore*

16 Broadway Village, 123 South Eastbourne, Tucson, AZ, 326-8533

Mon-Sat 10:00-5:00

# LepreCon 17

Science Fiction & Fantasy Convention

**May 3-5, 1991**

With Guests of Honor

**Carole Nelson Douglas**

and

**Melinda Snodgrass**

Artist Guest of Honor

**Rowena Morrill**

Special Artist Guests of Honor

**Deb Dedon and Earl Billick**

At the

**Safari Hotel**

4611 N. Scottsdale Rd., Scottsdale, AZ 85251

Room rates are just \$59 per night S/D/T/Q...  
call the Safari at (602) 945-0721 for reservations.

**Memberships are  
just \$18 through  
November 30th, 1990,  
and \$23 through  
April 15th, 1991.**

Send a check along with your name, badge name,  
address, and telephone number to:

LepreCon 17, P.O. Box 26665, Tempe, AZ 85285

# Phoenix 1992 WesterCon

July 2-5, 1992

Jennifer Roberson

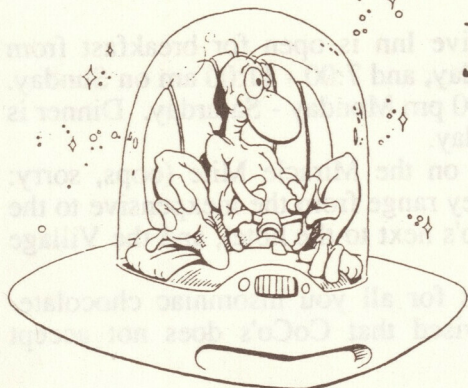
Pro Guest of Honor

Pat Mueller

Fan Guest of Honor

Joe R. Lansdale

Toastmaster



Phoenix Sheraton Hotel

Site of the Phoenix 1982 and 1988 WesterCons

Room Rates

\$60 s/d, \$65 t/q

Inquire for suite rates

Attending Memberships

\$25 through  
December 31, 1990,  
then \$30.

Supporting memberships always \$15



Sponsored by the Central Arizona Speculative Fiction Society, Inc., a 501(c)3 non-profit corporation

## WesterCon 45 Pre-registration Form

Name: \_\_\_\_\_ Badge Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_ Phone: (\_\_\_\_) \_\_\_\_\_

Amount Enclosed: \$ \_\_\_\_\_ For: \_\_\_\_\_

Information Requests:  Dealer's Tables  Art Show  Masquerade  Party Suites  Programming

I'd like to volunteer in the following area(s): \_\_\_\_\_

Send check payable to WesterCon 45, P.O. Box 27201, Tempe, AZ 85285

## HOTEL

The newly-remodeled Executive Inn once again hosts TusCon. The hotel staff is very helpful, but PLEASE, if you have a complaint that is not directly hotel-related, such as reservations, room service, etc., come to the ConCom. We would prefer to work out a solution first. Check-out time is 3:00 pm on Sunday.

## RESTAURANTS

The restaurant at the Executive Inn is open for breakfast from 6:30 - 11:30 am, Monday - Saturday, and 7:00 - 11:00 am on Sunday. Lunch is available 11:30 am - 2:00 pm Monday - Saturday. Dinner is 5:00 - 10:00 pm, Monday - Saturday.

There are lots of restaurants on the Miracle Mile (oops, sorry: ORACLE) - Drachman strip. They range from the inexpensive to the very expensive. Best bets: CoCo's next to the hotel, and the Village Inn one block north on Oracle.

Village Inn is open 24 hours for all you insomniac chocolate-cream pie freaks. Also be advised that CoCo's does not accept checks.

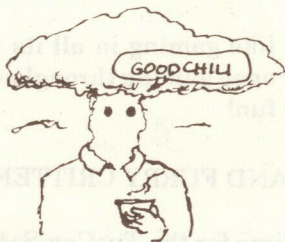
## SECURITY

The best way to stay in the good graces of the TusCon trained Gorilla Security Unit is to respect and keep thy neighbor's space. This includes keeping all of your weapons and protuberances to yourself. Any edged weapons must be kept in a rigid sheath covering the point and the blade edge. Strictly out-of-the-question are real or real-appearing firearms, any projectile weapons (squirt guns will be stomped), and bladed staffs (polearms for all you SCA-folk). Also be aware that Tucson city ordinance prohibits the carrying of martial-arts weapons such as nunchuku and shuriken. (All you ninja wanna-be's are just going to have to deal with it.) All prohibited weapons will be confiscated for the duration of the con, and violations of the rules can result in revocation of membership rights and hotel privileges.



## CONSUIITE

TusCon's legendary Consuite will be open from 1 PM Friday to ??? on Saturday and Sunday. Please note that the Consuite will be CLOSED during the Meet the Authors party on Friday and for the Furry Critter Stomp on Saturday. This year, in keeping with insurance regulations, THE CONSUIITE WILL NOT BE SERVING BHEER OR ANY OTHER FORM OF ALCOHOL-BASED SILLYWATER. There will be, however, a Cash Bar set up at the major events listed above (There may be some hope for me yet....Ye Editor). There will be the usual copious amounts of soda and munchies as in previous years, plus the near-infamous Nuclear Waste Chili from the Black Lagoon at the Dead Dog Party on Sunday. We would appreciate it if you limited your consuming of goodies to the Consuite proper. In other words, please don't remove your food/drink from the 'Suite. Enjoy.



## ART SHOW

The TusCon 17 Invitational Art Show will open Friday, November 16th. Persons wishing to bid or buy art work "flat sale" must do so before noon Sunday, when the show will close and auction set-up will begin. Depending on time constraints and bidding activity, either one or two bids will send a piece to auction. **Those who wish to buy art for the marked "flat sale" price may do so only if there are no bids marked.** If you make a bid, assume that you will have to defend your bid in the auction, so plan to be there. Buyers will be held responsible for all marked bids/"flat sale" purchases. If you wish to withdraw a bid or release a "flat sale" purchase, you must obtain the assistance of the Art Show Director.

No cash will change hands until buyer checkout after the auction. Persons purchasing art work must pay at buyer checkout after the auction. Cash, travelers' checks, or personal checks will be accepted. All personal checks will require identification in the form of BOTH a picture driver's license and a bank guarantee card. We cannot accept credit cards for art purchases.

Purchased art may not be removed from the art show until the show closes on Sunday. If you buy a piece of flat sale art and you must leave TusCon before the show closes, you must make arrangements with the Art Show director. Any questions may also be referred to the director. Have a good time and make some artist happy -- buy something!

## GAMING

This year we are proud to have Mike Stackpole as one of our Fan GoH's. He has written several books for FASA in the Battletech and Shadowrun universes. With this in mind, we will be sponsoring Battletech gaming during the Con.

Also, we will be running a GURPS Cyberpunk game on Friday night, after the Meet the Authors party, using an original scenario written by Mike Stackpole. Mike will also act as the Adversary in the game. Anyone wishing to participate in the GURPS Cyberpunk game should sign up in the Gaming Room. We are looking for six ~~crazy~~ brave people to ~~be Guinea Pigs~~ volunteer to try this new scenario. It would be helpful if you are already familiar with Basic GURPS, but it is not essential.

For those of you like gaming in all its various forms, we are providing a large area for open gaming throughout the Con. Bring your favorite games and have fun!

## MASQUERADE BALL AND FURRY CRITTER STOMP

Once again it's time for the TusCon Saturday Night Masquerade Ball. This year we will have two costume groups. Group A will be for "professional" costumes (those that wouldn't survive the dance floor) and Group B for "hall" costumes. Group A will be judged just prior to the dance and an award will be given for Best Fantasy (watch it!) and Best Science Fiction. There will be three awards given in Group B during the dance and a Best of Show will be awarded from among all in Groups A and B. Everyone(thing) be there!

## REGISTRATION

If you're reading this, you have probably already been processed, folded and mutilated at the registration desk. No more need be said.

Now a word about membership badges. This year's beautiful badge was designed by Liz Danforth, one of our Fan GoH's. You must wear it at all times to gain access to all convention activities. If you lend it, lose it, or allow it to be stolen you can replace it - for the current membership rate.

Have fun, and thanks for all the fish.

## DIE MONSTER, DIE (USA/Great Britain 1965)

If you've ever seen Stephen King mugging in the segment of "Creepshow" ("Meteor Shit"), or can remember the genesis of the "Blob", then you have a pretty good grasp of the plot of this movie. Based on H. P. Lovecraft's novelette "The Colour Out of Space" (and a happy 100th birthday to you Howard!), it features Boris Karloff as a farmer recluse Nahum Whatley whose property is infected by debris from the cosmos—no Jerry Lee Lewis on the soundtrack however, singing "Whole Lotta Mutation Going On". Daniel Haller makes his directorial debut after many art director stints for Roger Corman, especially on his Poe films. Jerry Sohl, who wrote many a teleplay for "Twilight Zone" and "Outer Limits", turned in a journeyman script for the likes of Nick Adams and Patrick Magee. Some critics have called Lovecraft's tale, one of his departures outside the Cthulhu Mythos, a sort of prophesizing of the effects of a nuclear catastrophe, but that may be stretching a point. Karloff, in his later years, needed a stunt double to do some of the more strenuous bits at the end of the film, but even Boris at his worst is still better than most.

## JOURNEY TO THE 7TH PLANET

We almost presented two (count 'em) Sid Pink films this year (not Syd Barrett from PINK FLOYD) - his other notable is THE ANGRY RED PLANET. Mr. Pink again incorporates his own brand of high-tech hijinks by releasing this film in "Cinemagic" which does wonderful things to the negative by making it appear luminous, and not-so-wonderful things to your eyes when you watch it. John Agar and lovely Greta Thyssen lock horns on a voyage to Neptune (not Uranus! - can anyone in the film industry count?) in the year 2001 (I thought we'd only get as far as Jupiter...) and encounter the customary giant rats and spiders, and a big brain, with his own little cave to call home.

## WOMAN IN THE MOON (aka DIE FRAU IM MOND) (Germany 1928)

As technical advisor, rocket pioneer Hermann Oberth wanted to give Fritz Lang's lunar excursion the stamp of authenticity. Previous films were more fancy than fact, but this early saga emerges as a curious mixture of scientific fact and fantasy as well as melodrama. The subplot, that of finding lunar gold on the moon, is of no importance, but the extremes that Lang and his crew went to detail the launch and landing made this film a landmark of science fiction travel, and it was not until 1950 when DESTINATION MOON was released, that audiences not versed in engineering had any visual experience of the technical problems to be encountered by men and women in their attempts to leave planet Earth. This is a silent film with a musical track.

## GULLIVERS TRAVELS (USA 1939)

A strike in the mid-1930's left the major animation studios very paranoid. The Fleischers were relocating from New York to Miami when Paramount decided to bankroll a new production facility. Studios and theaters around the country were being picketed (one was even stink-bombed during a "Popeye" cartoon) and it was felt that a new facility would boost employee morale. Paramount's decision to have the Fleischers undertake their first feature-length cartoon was also precipitated by the overwhelming success of Disney's "Snow White" in 1937. Max, the patriarch of the clan, patented his rotoscope in preparation for a theatrical subject which included several realistically-drawn humans, a well-known political satire by Jonathan Swift. Ironically, after the incredible effectiveness of rotoscoped images interacting with the round-bodied Lilliputians, Disney borrowed the technique a year later for "Fantasia", specifically the "Night on Bald Mountain" segment and the animation of the demon Chernobog. "Gulliver's Travels" is a delight for the young and young at heart, with musical numbers like "It's a Hap-Hap-Happy Day", "All's Well", and "Faithful Forever". Nominated for an Academy Award.

## LIFEFORCE (USA 1985)

Tobe Hooper's entry level feature was the original TEXAS CHAINSAW MASSACRE. Since then, stuff like his FUNHOUSE and remake of INVADERS FROM MARS have garnered substantial audience interest little critical review. His work on POLTERGEIST (albeit overshadowed by the rumor that Steven Spielberg did the directing but gave his protege the credit—shades of Howard Hawks and Christian Nyby on production of "The Thing") convinced Cannon Films to underwrite his 22.5 million production of LIFEFORCE, based on the Colin Wilson's "The Space Vampires". The setting was shifted from future to contemporary but keeps the essence of the novel intact, incorporating a shuttle crew finds an alien ship buried in the comet's head, and a gaggle of bat-winged inhabitants waiting for resuscitation. Lovely and uninhibited French actress Mathilde May make her screen debut as the Space Girl (what a lousy title for big-budget movie!) Good effects by John Dykstra if you crave an ILM-fix.

## The Big Snit (Canada 1985)

What would you do if you were an old couple, all wrinkly and drawn by Barsotti clones, and played Scrabble during a nuclear war? Would the point value of obscure consonants be further obscured by personal taste and hygiene in such grim times? This humorous short by Richard Condie was part of the 19th International Tournee of Animation.



Directing (for the first time) his own script, Michael Crichton spells out a powerful allegory about the myths by which we destroy ourselves. A super-complex of vacationland fantasies allows patrons to visit Romanworld, with its endless rounds of orgiastic feastings and merriment among flowing damsels and cool fountains. Then there's Medievalworld, where banquets and wenching give way only occasionally to the thrill of tournament or torture chamber. Finally, there's Westworld—and a lurking robot gunslinger played by Yul Brynner who dares you to make his day. "Its as real as anything else", comments one tourist, a remark that could be extended to embrace science fiction movies in general. In this resort town of Delos, Everyone who isnt a tourist is a robot, which means that slave girls, black knights, or gunmen are all programmed to satisfy the customer and fall at his feet in appropriate postures of impotence whenever he raises a fist. Spurting blood like characters from a Peckinpah film when shot, the bad guys know their place — or do they? What if they're mad as hell and aren't going to take it any more?

#### FIEND WITHOUT A FACE (USA 1958)

This is the film that prompted a lawsuit from Robert A. Heinlein who claimed that the plot was lifted from his "The Puppet Masters". Sorry Bob, you can't copyright an idea. Brains were big in the 50's, especially ambulatory ones. FIEND is the Quintessential drive-in flick and, like "I Was a Teenage Werewolf" and "The Fly" have created cults-within-cults. You'll either love those materialized cerebrums that creep along inchworm-style, and spurt heated chocolate pudding when shot, or you'll turn a deaf ear to those marvelous sound effects, saying to a neighbor, "My cat killed one of those the other night—it was no big deal." The climax foreshadows similar attacks in "The Birds" and "Night of the Living Dead", with its flesh-creep through boarded windows. Blame the american airbase in Winthrop, Manitoba for its use of atomic powered radar, and the plot for its skillful lifting of Krell thought-manipulation from "Forbidden Planet". With heavy-hitters like Marshall Thompson and sweater-girl Kim Parker (damn if she don't look like Winona Ryder!), you can't be certain the military (this is still pre-Vietnam) will come up with the right solutions and still have time for the love interest.

#### A Short Vision (USA 1956)

Peter Foldes' unique depiction utilizing collage and paper-mache illustrates the effect on humans and animals as a bomb explodes in mid-air over a sleeping city. All life is destroyed and only the flames live. No more will "the spirit of God move upon the face of the water", says the commentator.

Chester Morris is a hypnotist who has accurately predicted several murders and is now famous. He has also sent his assistant, played by the lovely (notice a pattern in these film notes?) Marla English, on a probe through the past as her mind, body, and soul becomes enmeshed with those of a prehistoric sea-beast. The creature is probably the most elaborately designed by under-appreciated Paul Blaisdell, who stocked AIP's low-budget productions with some of the 50's most memorable monsters (he also plays the part). The costume was resurrected twice for later films (though considerably altered)—to wit, GHOST OF DRAGSTRIP HOLLOW and VOODOO WOMAN. When director Edward L. Cahn saw Blaisdell's prototype for this film, he admonished Blaisdell with the words, "Remember Paul, this is a female monster!" So he went back to his studio and added mammoth bazooms—probably the only monster to date who has graced the screen bare breasted.

THX-1138 (USA 1971)

George Lucas' internship at USC included a 20 minute film entitled "The Electronic Labyrinth". With financial help from mentor Francis Coppola, who had been making low-budget thrillers like DEMENTIA 13, and receiving critical note for THE RAIN PEOPLE, he expanded his short to its present form, a spartan look at a future dystopia. Delinquent opponent to the Thought Police is bald-headed Robert Duvall as THX-1138 (Thex for short), who has been driven to rebellion by the loss of his mate, Luh. They had recently discovered sex, which is forbidden and practically unknown thanks to every-one's daily drug intake and Luh has been liquidated after becoming pregnant. It is a stunning film, not because it is replete with hardware, but because it so frequently disposes of sets and encases its characters in plain white. This has now been done to death to portray an aseptic society, but, as is so often the case with competent filmmakers, what seems like a budgetary restriction often comes off as a brilliant design move.

The Nose (aka Le Nez) (France 1963)

Based on Gogol's short story, this short is an excellent example of the most time-consuming and visually striking of human-generated art—pinboard animation. A screen covered with up to 100,000 pins is manipulated to change the depth of each pin, and a light source is used to create shadows of these pins, which in turn generates the light and dark values for each frame of film. The result looks like a series of charcoal drawings, delicately shaded. Don't miss it!

**THE LOST WORLD OF SINBAD** (aka DAITOZUKO) (Japan 1964)

Toshiro Mifune has been labeled an Oriental Douglas Fairbanks and Laurence Olivier—he's that good! His career has spanned such classics as RASHOMON, YOJIMBO, and THE SEVEN SAMURAI, and what a treat to have him star opposite Christopher Lee in Spielberg's 1941, despite its failure at the box office. In LOST WORLD he gets to wield his complete bag of talents, as he portrays the title character in this mild spoof of the films that made him famous. Sinbad finds himself defying a power mad premier when the would-be ruler's pirate accomplice steal's Sinbad's treasure. In his arsenal of evil, the Premier has an army and a witch with the power to turn people to stone (wow!) Mifune has a group of rebels and a barely competent, lecherous magician to help him. Seem overmatched to me, but have you ever seen Starman (another Japanese hero) dispatch several foes at once with one well-placed uppercut?

**FILM SPONSORS**

THX-1138 Brian Gross, Daniel Arthur  
WESTWORLD Henri Koonce  
THE LOST WORLD OF SINBAD Cristi Simila  
GULLIVER'S TRAVELS Gloria McMillan



QUALITY PRINTING...QUICK!

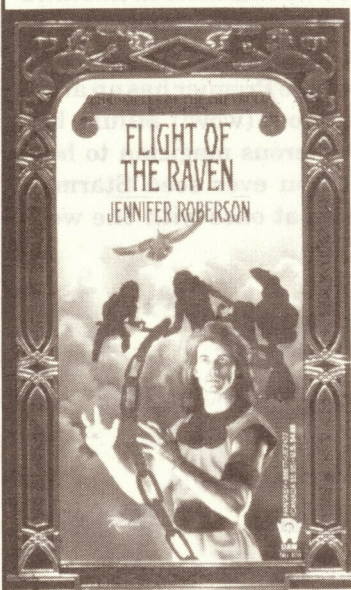
MARK FASTJE

7507 E. Broadway  
Tucson, Arizona 85710

Fax (602) 296-6625  
Phone (602) 296-2005

# JENNIFER ROBERSON

## THEY WERE HEIRS TO AN ANCIENT PROPHECY...



**DAW Fantasy Leader/Original**  
**0-88677-422-5**  
**\$4.95 (\$5.95 in Canada)**

### AND DON'T MISS

**THE CHRONICLES OF THE CHEYSULI**  
**Shapechangers (Book 1)**  
0-88677-140-4/\$2.95(\$3.95 in  
Canada)

**The Song of Homana (Book 2)**  
0-88677-434-9/\$4.50(\$4.95 in  
Canada)

**Legacy of the Sword (Book 3)**  
0-88677-316-4/\$3.95(\$4.95 in  
Canada)

**Track of the White Wolf (Book 4)**  
0-88677-193-5/\$3.50(\$4.50 in  
Canada)

**A Pride of Princes (Book 5)**  
0-88677-261-3/\$3.95(\$4.95 in  
Canada)

**Daughter of the Lion (Book 6)**  
0-88677-324-5/\$3.95(\$4.95 in  
Canada)

### Chronicles of the Cheysuli: Book Seven

## **F**LIGHT OF THE RAVEN Jennifer Roberson

Aidan, only child of Brennan and Aileen, and the grandson of Niall, is heir to the Lion Throne of Homana and inheritor, too, of a prophecy carried down through the generations and finally on the verge of fulfillment. But will Aidan—driven as he is by strange visions and portents—prove the weak link in the ages-old prophecy, the Cheysuli who fails to achieve his foretold destiny?

For as Aidan prepares to set out for Erinn to claim his betrothed, he will become the focus of forces out of legend, visited by the ghosts of long-dead kinsmen, and by the Hunter, a mysterious being who may be a Cheysuli god incarnate. Commanded by the Hunter to undertake a quest to claim a series of "god-given" golden links, Aidan will find himself challenged by the Cheysuli's most deadly foe, Lochiel, the son of Strahan, who will use every trick of Ihlini sorcery to stop Aidan and destroy the promise of the prophecy once and for all....



## **DAW Books, Inc.**

**Distributed by**  
**NEW AMERICAN LIBRARY**

For our complete Catalog  
listing hundreds of DAW  
titles in print, please write:

Elsie B. Wollheim  
DAW Books  
375 Hudson Street  
New York, NY 10014

## MY SORT OF SCIENCE FICTION

By

G. Harry Stine ("Lee Correy")

Since 1951, I've written "hard" science fiction because that's the sort of story I like to read. I was influenced at an early and impressionable age by Robert Anson Heinlein who, in 1950, was kind enough to take me under his wing and coach me. But John W. Campbell, Willy Ley, Herman Kahn, and others (whom I won't mention because they're still alive and I might embarrass them) must also share the blame for what I've become.

Much of the background for my s-f novels comes from my early years at the White Sands rocket testing ground in New Mexico, plus consulting work for aerospace contractors, NASA, the Department of Energy, or the Hudson Institute, for example. Or from careful and continual reading, reading, reading of scientific journals, reports, books, magazines, and papers to keep up with our growing knowledge of a universe that's becoming stranger and more wonderful every day. Often I've written an s-f novel rather than present the same material in a science-fact book because (a) it made a better fiction piece, and (b) nobody would believe it as a science-fact work! ("Shuttle Down" is an example of this.)

I used to write under the pseudonym "Lee Correy" in order to separate my science-fiction from my science-fact writing, a differentiation that's getting more difficult to determine every day. I wrote ten novels as "Lee Correy." That's more than most "main stream" much less "major s-f" authors ever write. I don't know if they're any good or not, but it's tough to find out-of-print Lee Correy novels in used book stores or in the Hukster's Room at cons. I guess people who like my stuff go to the bother of keeping it. However, because more people know me by my real name now because of my regular "The Alternative View" columns in ANALOG magazine, my science fiction has been published under my own name since 1988.

In 1988, the first of G. Harry Stine's s-f novels appeared, the WARBOTS future robot war series. Ten Warbots novels have now been written, and nine of them are available. The first three warbots novels are currently out of print, but the publisher indicates they might be reprinted RSN (Real Soon Now). I've had fun with the Warbots because the books are really about people, not war robots (warbots). I've also had a crash course in military doctrine, strategy, tactics, and history. I never had the honor of serving my country in the armed services; circumstances

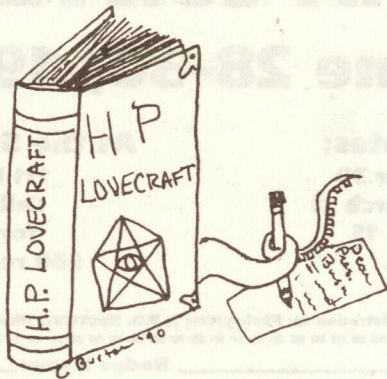
conspired against me. I'm not necessarily a hawk, but I recall that Plato said, "Only the dead have seen the end of war." Warfare of the future will exist; it won't be very much different in principle than the warfare of the eighteenth century. The principles of war will remain the same. And history will continue to repeat itself because we didn't pay attention the first time.

Although I've written some "far out" science fiction, I'm just not interested in "swords and sorcery" fairy tales masquerading as "science fiction." (people are free to write and read what they want, but I wish they'd start referring to s-s for what it is, and it isn't science fiction!) Unfortunately, science fiction book editors today generally don't like to take any risks at all, even in publishing a well-known author who happens to have some really far-out ideas based on extrapolation of current trends and data. I believe that part of this is a growing trend in the publishing industry toward technophobia, probably accelerated by the proliferation of computers. Few editors in fewer publishing houses will accept manuscripts on diskette, even in such popular word processing programs as XYWrite or WordPerfect; they want to see, feel, taste, smell, and touch 500 sheets of white bond paper on which are printed words. This may change as their supply of blue pencils dries up. I'd like to do a novel about the consequences of the enigmatic Martian features being real alien artifacts, for example. Or progress in psycho-technology in the twenty-first century leading to the first alien contact. Thus far, outlines for these novels have gleaned nothing but an impressive series of rejections. So I'll continue to write what publishers want to buy and foist upon the reading public.

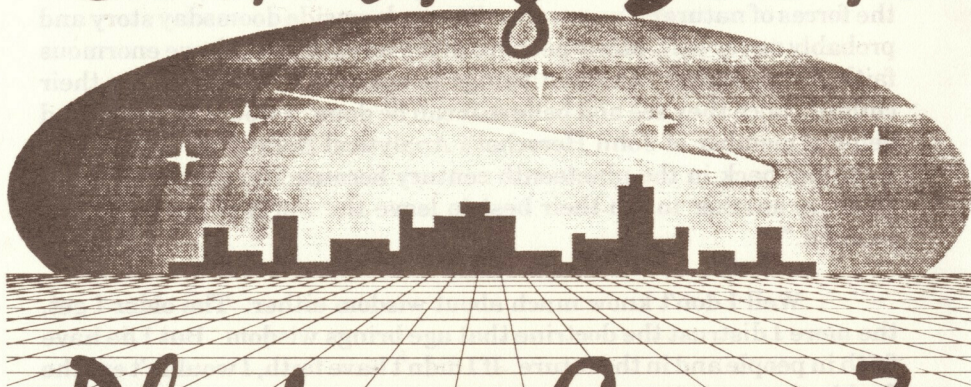
If I sound bitter about the publishing industry, that's because it's certainly run like no other business in the world. The publishing industry in 1990 will gross \$33.5 billion with a net profit of \$1.8 billion, yielding a net profit margin of 5.4%. The industry will pay \$1.127 billion in taxes. It employs 208,600 people. Its sales per employee amount to \$161,000. Its earnings as a percent of investment amounts to 6.5%. Now, you know probably more about the industry than the publishers themselves! Funny thing: Publishers (and their editors) do not know WHO buys the books they publish. They do not know WHERE their readers are. They don't know WHY people buy the books that are published. In fact, even in this day of computerized inventories and spread sheets, publishers do not know how many books they have sold and won't report or pay royalties until half a year after a royalty period ends! What makes a "best seller?" They don't know! And I'm not even certain of the data that leads the New York Times to proclaim a book a "best seller." It's not a crazy business. I don't think it's a business at all! I think it's a hobby for people who like books for some obscure reason. And it's not a way make a living. In short, if you want to be a writer, don't quit your day job! As for myself, I'm sorry but I'm addicted to it now... You'll just have to suffer the results...

I don't write "literature" or try to change the world; I try to write entertainment as Heinlein taught me. I consider science fiction to be the only true contemporary literature. It speaks about human actions and reactions in a technological world. I find lots of story material in the potentials and problems of the next hundred years. Basically, these come down to: How do we learn to handle wealth and power in a universe where the human race is many, rich, and largely in control of the forces of nature? I've never written a downside doomsday story and probably never will. Many people call me an optimist. I have enormous faith in the ability of human beings to make a better place for their children once they see and believe it can be done. I would have enjoyed being a member of John Herschel's Analytical Society at Cambridge, England, back in the nineteenth century because the members promised one another to "do their best to leave the world wiser than they found it."

Well I don't know much about wisdom either. The older I get, the more I distrust the doctrine that age brings wisdom. But I do have faith in people and in the future. If I didn't have faith, I wouldn't eat the food in the con suite.



Coming Soon



PhringeCon 3

**A MEDIA CONVENTION**

**June 28-30, 1991**

**Membership Rates:**

\$20 now-November 30  
\$25 December 1 - March 31  
\$30 April 1 - June 15  
\$35 at the door...

**At the Sheraton Phoenix**

111 N. Central Ave.  
Call (602) 257-1525  
for reservations:

**\$60 room rates S/D/T/Q**

Send your registration to: PhringeCon 3, P.O. Box 11743, Phoenix, AZ 85061

Name: \_\_\_\_\_ Badge Name: \_\_\_\_\_

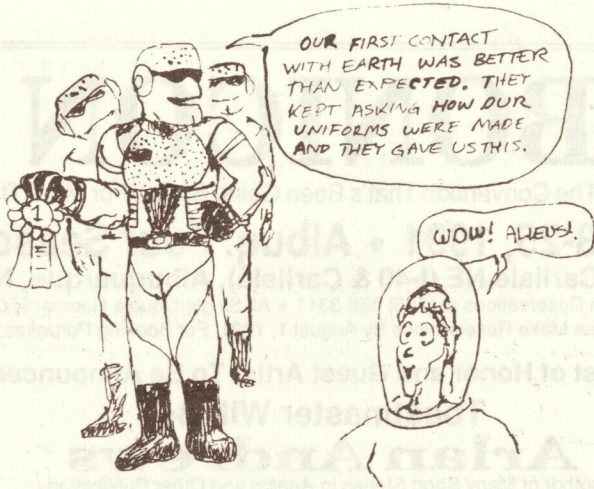
Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_ Phone: \_\_\_\_\_

Please send information about:  Art Show  Dealers' Tables  Masquerade  Volunteering

Sponsored by the Central Arizona Speculative Fiction Society





# C.J. Simila

Custom  
Jewelry Design



4559 E. Burns  
Tucson, AZ 881-3709



FINE, FANTASY AND  
GRAPHIC ART & JEWELRY

DC. DEDON TUCSON AZ  
602 • 323 • 7327

## FleDERMaus

# BUBONICON 23

Come Join Us At The Convention That's Been Going Strong For More Than 20 Years!

**August 23-25, 1991 • Albuq. Four Seasons Inn**

**2500 Carlisle NE (I-40 & Carlisle), Albuquerque, NM**

Room Reservations at (505) 888-3311 • All Single/Double Rooms: \$50

(Please Make Reservations By August 1, 1991, For Booking Purposes)

**Guest of Honor and Guest Artist To Be Announced**

**Toastmaster Will Be**

**Arlan Andrews**

Author of Many Short Stories in *Analog* and Other Publications

*Other Potential Guests who frequently attend include Kevin J. Anderson, Bruce D. Arthurs, Doug Beason, Robert C. Cornett, Stephen R. Donaldson, Thorarinn Gunnarsson, Victor Milan, John J. Miller, George RR Martin, Fred Saberhagen, Melinda Snodgrass, Robert Vardeman, Walter Jon Williams and Jack Williamson.*

**Memberships: \$16 Until Feb. 28, 1991**

**\$18 March 1-May 31, \$20 June 1-August 5, \$23 At The Door**

**Huckster Tables: \$35 (1 membership), \$50 (2 members)**

**Additional Tables \$25 (15 Tables Available For Sale)**

**Art Show: Send SASE for Entry Forms and Complete Regulations**

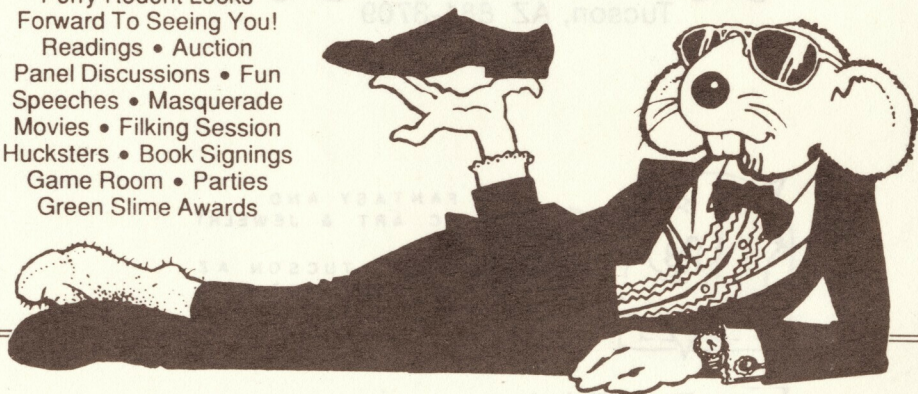
**Make All Payments and Inquiries to the NMSF Conference**

**P.O. Box 37257, Albuquerque, NM 87176**

For more information or to volunteer as a gofer, call Craig at (505) 266-8905.

5 PM-11 PM MST. No Collect Calls Accepted.

Perry Rodent Looks  
Forward To Seeing You!  
Readings • Auction  
Panel Discussions • Fun  
Speeches • Masquerade  
Movies • Filking Session  
Hucksters • Book Signings  
Game Room • Parties  
Green Slime Awards







# THINGS FOR THINKERS

4500 E. Speedway • Tucson, AZ 85712 • 326-7679 • Open 7 days a week