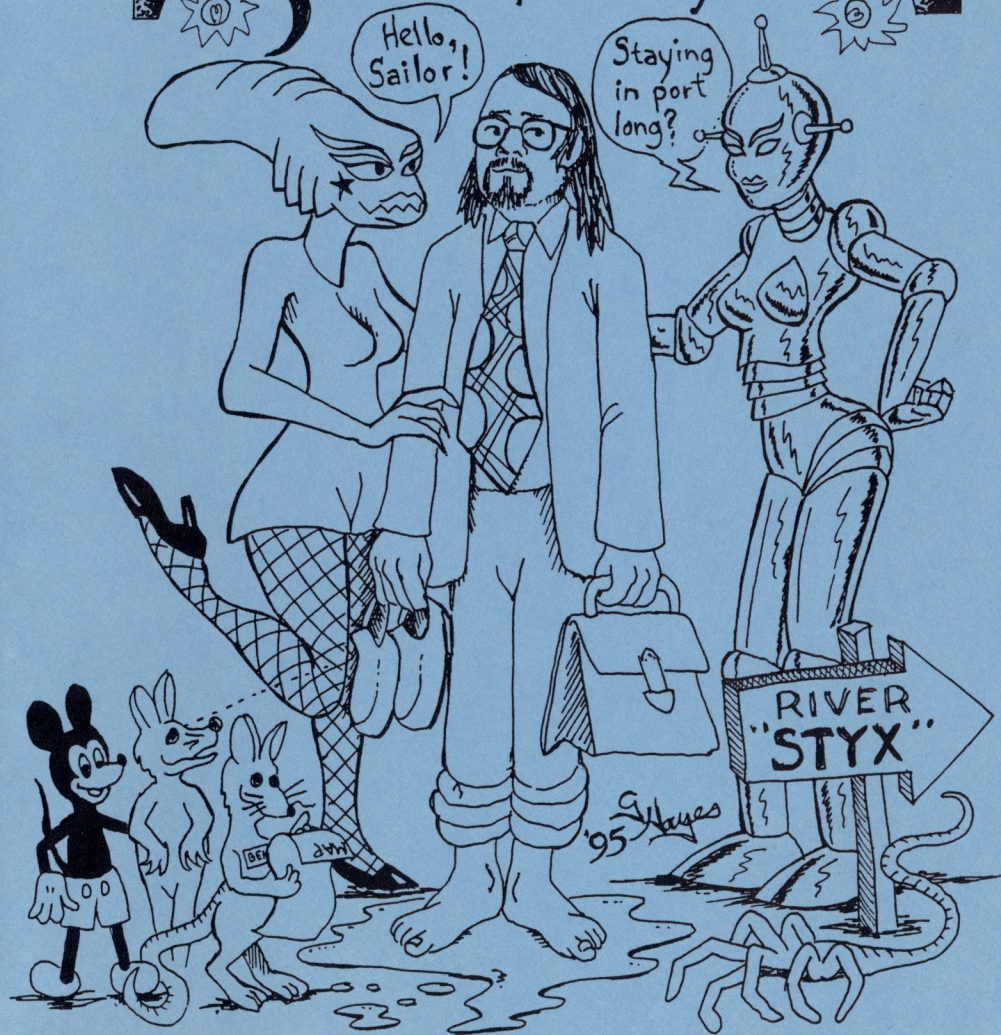


TUS-CON

XXII

Still Cheap & Easy



95 Hayes

SPECIAL THANKS

Barry Bard for all the freebies, Bobbie Seaman & the Executive Inn Staff for putting up with us year after year, David Foster (aka Gannd) for his generous donation of two blades, The Dark Ones for providing the music for the masquerade, and Mike Quatraro of Qmmunication Technologies and Gary Ford of August West Productions for providing us with the very best in video equipment.

Cover: Gary Hayes

Artwork: Wolf Forrest, Earl Billick, Gary Hayes and
Leslie D'Allesandro Hill

TusCon 22

November 3-5, 1995

Guest of Honor

Edward Bryant

Fan Guest of Honor

Wolf Forrest

Toastmaster

Simon Hawke

Featured Guests & Panelists

Paul Carter	Craig Chrissinger	Liz Danforth
Kate Daniel	Larry Hammer	Annita Harlan
Melinda Hutson	Kathryn Lance	Katherine Lawrence
Daryl Mallett	Suzanne MacDhomhail	Pete Manly
Dennis McKiernan	Hillary Miller	Adam Niswander
Jennifer Roberson	Joanna Russ	Monica Schwab
Janni Simner	Mike Stackpole	Judith Tarr
John Theisen	Vicki Visconti Tilley	John Vornholt
Jo Webber		

CHAIR:	Sue Thing
PROGRAMMING:	Brian Gross
ART SHOW:	Julia Hamann
CONSUIE:	Bruce & Peggy Wiley
VIDEO:	Fred Kurtzweg II
PROGRAM BOOK:	Daniel Arthur
GAMING:	Henry Tyler
JOE PALMER:	LARP
MASQUERADE BALL:	The Dark Ones
DEALERS:	Cristi Simila
TREASURER:	Sue Thing
SECURITY:	Gary & Rebecca Hayes
PUBLICITY:	Nora Rankin
REGISTRATION:	Frances Gross
CHILDREN'S ROOM:	Mary Warren
VOLUNTEERS:	Yvette Tang, Scot Glener

TusCon 22: Still 'Cheap & Easy!'

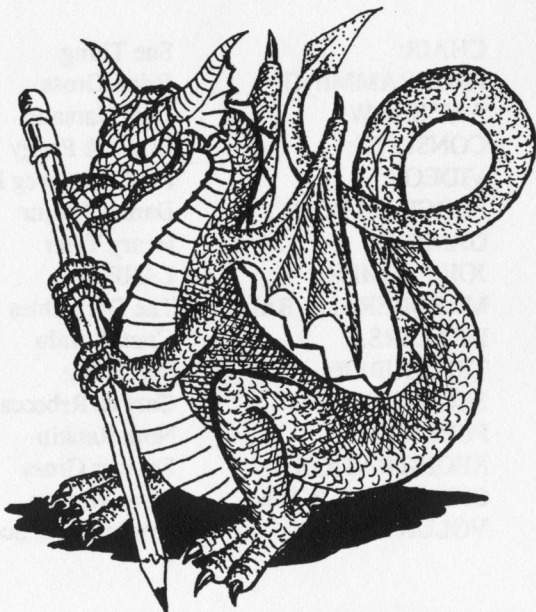
TusCon is somewhat of an anachronism in Science Fiction and Fantasy Conventions. We still only charge 25 bucks. We are still a relax-a-con. We still attract readers and holders of dreams, imagination and intellect. We are still a lot like the cons of years past.

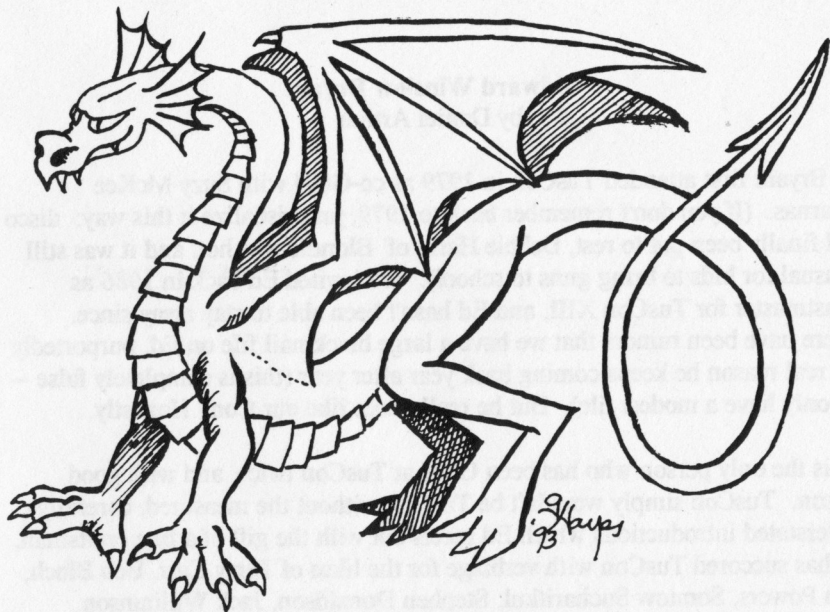
Yes, we're "Cheap & Easy", and even old hat, in ways. But we give such *great* hat. Just look at our list of authors and artists. The schedule is packed with panels and readings galore, not to mention our Masquerade Ball, art show & auction, videos, Japanimation, readings, ConSuite, hucksters room, gaming, LARP and more.... TusCon really does represent a good ol' con. So I guess we really are proud of being "old hat".

The committee has actually had a great time putting together this year's TusCon. We're so addicted to this annual drama, that you may soon find us all starring in a new film about the early days of TusCon, "Four Schow and Seven Years Ago, the TusCon Story"*. Maybe we can get Somtow to write & direct. We hope you all have as much fun at the con, as we had cajoling it together.

Daniel Arthur
Editor

** At the expense of our friend David, who won't be at the con to defend himself.*

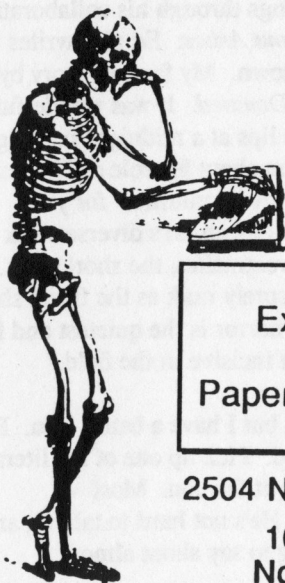




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Edward Winslow Bryant

by Daniel Arthur

Ed Bryant first attended TusCon in 1979 as co-GOH with Suzy McKee Charnas. (If you don't remember back to 1979, just visualize it this way: disco had finally been put to rest, Debbie Harry of Blondie was hot, and it was still unusual for kids to bring guns to school). We invited Ed back in 1986 as Toastmaster for TusCon XIII, and Ed hasn't been able to stay away since. There have been rumors that we have a large blackmail file on Ed, purportedly the real reason he keeps coming back year after year (this is completely false -- we only have a modest file). But he really does like our Con. Honestly.

Ed is the only person who has been GOH at TusCon twice, and with good reason. TusCon simply wouldn't be TusCon without the measured, carefully-understated introductions which Ed meets out with the gift of a fine craftsman. Ed has succored TusCon with verbiage for the likes of Terry Carr, Bob Bloch, Tim Powers, Somtow Sucharitkul, Stephen Donaldson, Jack Williamson, Jennifer Roberson, G. Harry Stine, Simon Hawke, Judith Tarr and many other guests. Ed will often meander quietly around the convention, diet soda in hand, stopping to listen carefully in on a conversation, interjecting a sentence or two at just the right point, and always, always acting as a gentleman and a scholar. Ed is personable, warm and someone you just like being around.

Ed is multi-talented. I first came upon Ed's writings through his collaborative novel in 1975 with Harlan Ellison, *Phoenix Without Ashes*. Ed also writes unparalleled short fiction, for which he is best-known. My favorite story by Ed is his potent *A Sad Last Love at the Diner of the Damned*. It was wonderfully horrific to read, even more fun to hear it from his lips at a midnight reading. Ed also has a burgeoning film career. Just ask him about his role as "Jarvis" the bus driver in *The Laughing Dead* (get him to say "armidiller" for you). Delving back to an old bio, Somtow Sucharitkul sums up Ed's diverse work when he writes: "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 the subgenre. His quiet horror is the quietest and his loud the loudest. His literary criticism is the most incisive in the field."

I could regale you with accolades of Ed for pages, but I have a better idea. Buy some fiction by Ed, read it, and you will be hooked. Pick up one of his literary reviews in one of the trades. Listen to his reading at the con. Most importantly, go up to Ed, and introduce yourself. He's not hard to talk to, and he's a great listener. He has something interesting to say about almost

anything, and somewhere in the conversation he will probably break out with a smile, a chuckle and a glint in his eye. Then you'll know the best thing about Ed; he's a great human being.

Edward Bryant: A Selected Bibliography

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

TRILOBYTE, Axolotl, 1987 (published with THE SHADOW ON THE DOORSTEP by James Blaylock)

NEON TWILIGHT, Pulphouse, 1990

THE MAN OF THE FUTURE, Roadkill Press, 1990

THE CUTTER, Pulphouse, 1991

FETISH, Pulphouse/Axolotl, 1991

THE THERMALS OF AUGUST, Pulphouse, 1992

DARKER PASSIONS, Roadkill Press, 1992

"The Fire that Scours", Omni, October, 1994

THINGS TO DO IN DENVER WHEN YOU'RE DEAD, Deadline Press

FLIRTING WITH DEATH, Deadline Press

Edited:

2076: THE AMERICAN TRICENTENNIAL, Pyramid, 1977

(Original anthology with Jo Ann Harper)

Screenplays:

THE SYNAR CALCULATION

Upcoming:

AT THE MOUSE CIRCUS

BILLY AND THE SEAL HUNTERS

LYNX

A KINGDOM BY THE SEA

ED GEIN'S AMERICA



Acting:

THE LAUGHING DEAD (1989) as Jarvis the bus driver

An Introspective Retrospective of Simon Hawke

by Bruce Wiley

It's difficult to start an article like this. In any friendship, certain "details" come to the surface that, given a choice, you'd prefer be forgotten rather than exposed to the harsh light of day. I mean, there are a few stories about Simon's trek through New Mexico as part of a field trip for his Master's Degree that I'm sure he'd rather forget. Go ahead, ask him. I'm sure he'll agree. Or his writing career with Paramount/Pocket Books. But I promised him I wouldn't mention those in public ever again.

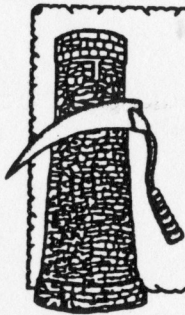
I first met Simon at the World Fantasy Convention in 1991. My wife Peggy and I spotted Peter Manly sitting at a table in the lounge chatting with this guy who looked like a New York biker trying to fit in with the western crowd, decked out in red cowboy shirt, black leather vest, Levi's and boots. We introduced ourselves and he returned the favor. Being the Con Security type, I noticed that he wasn't wearing a badge and asked him if he was attending the Con. He mentioned that he wasn't, just stopping by to meet with his agent. "Oh, a writer" I said, using my gift of grasping the obvious when it's beaten over my head. "Published much?" I asked Simon. "About forty or fifty novels, just finished one a couple days ago." was the reply.

Was everything in the room REALLY getting bigger, or was it that I was shrinking in embarrassment?

He then mentioned that he also had published under two other names. The first, Nicholas Yermakov, is his birth name. "Simon Hawke", it turns out, came from a combination of Simon 'The Saint' Templar and the title of one of his favorite movies, The Sea Hawke. Simon had also written a series under the nom de plume J. D. Masters. Having read the first three of those, I made a few favorable comments on them, again trying not to reveal my embarrassment.

Needless to say, we survived the first clumsy steps and have cemented a strong and enduring friendship. Simon is one of the easiest people to talk to, so don't deprive yourself of the opportunity. Ask him about his new found love of teaching at our local Pima Community College, or his days as a rock musician, or perhaps about his recent trials as a graduate student whilst keeping three book contracts on track. This gent is a veritable font of experience, so drink deeply while you are able.

Phew! That was easier than I thought, I even got through it without mentioning anything about sheep, handcuffs, or the Long Island Expressway....



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Simon Hawke: A Selected Bibliography

The Timewars Series:

- THE IVANHOE GAMBIT, Ace, 1984
THE TIMEKEEPERS CONSPIRACY, Ace 1984
THE PIMPERNEL PLOT, Ace, 1984
THE ZENDA VENDETTA, Ace, 1985
THE NAUTILUS SANCTION, Ace, 1985
THE KHYBER CONNECTION, Ace, 1986
THE ARGONAUT AFFAIR, Ace, 1987
THE DRACULA CAPER, Ace, 1988
THE LILLIPUT LEGION, Ace, 1989
THE HELLFIRE REBELLION, Ace, 1990
THE CLEOPATRA CRISIS, Ace, 1990
THE SIXGUN SOLUTION, Ace, 1991

The Wizard Series:

- THE WIZARD OF 4TH STREET, Questar, 1987
THE WIZARD OF WHITECHAPEL, Questar, 1988
THE WIZARD OF SUNSET STRIP, Questar, 1989
THE WIZARD OF RUE MORGUE, Questar, 1990
THE SAMURAI WIZARD, Questar, 1991
THE WIZARD OF SANTA FE, Questar, 1991
THE WIZARD OF CAMELOT, Questar, 1993
THE WIZARD OF LOVECRAFT'S CAFE, Questar, 1993

Novelizations:

- JASON LIVES!: FRIDAY THE THIRTEENTH, PART VI, Signet, 1986
FRIDAY THE THIRTEENTH, PART I, Signet, 1987
FRIDAY THE THIRTEENTH, PART II, Signet, 1988
FRIDAY THE THIRTEENTH, PART III, Signet, 1988
PREDATOR 2, Jove, 1990
BATMAN: TO STALK A SPECTER, Warner, 1991

Other Novels:

- PSYCHODROME, Ace, 1987
THE SHAPECHANGER SCENARIO, Ace, 1988
SONS OF GLORY, Jove, 1992
CALL TO ARMS, Jove, 1993
THE NINE LIVES OF CATSEYE GOMEZ, Questar, 1992
THE RELUCTANT SORCERER, Questar, 1992
THE INADEQUATE ADEPT, Questar, 1993

STAR TREK, THE NEXT GENERATION #26: THE ROMULAN PRIZE,
Pocket, 1993

STAR TREK #69: PATRIAN TRANSGRESSION, Pocket, 1994
THE WHIMS OF CREATION, Warner, 1995

Tribe of One Trilogy:

DARK SUN: THE OUTCAST, TSR, 1993

DARK SUN: THE SEEKER, TSR, 1994

DARK SUN: THE NOMAD, TSR, 1994

Books written as Nicholas Yermakov:

JOURNEY FROM FLESH, Berkley, 1981

LAST COMMUNION, Signet, 1981

FALL INTO DARKNESS, Berkley, 1982

BATTLESTAR GALACTICA #6: THE LIVING LEGEND, Berkley, 1982

CLIQUE, Berkley, 1982

EPIPHANY, Signet, 1982

BATTLESTAR GALACTICA #7: WAR OF THE GODS, Berkley, 1982

JEHAD, Signet, 1984

Books written as J.D. Masters:

STEELE, Charter, 1989

COLD STEELE, Charter, 1989

KILLER STEELE, Charter, 1990

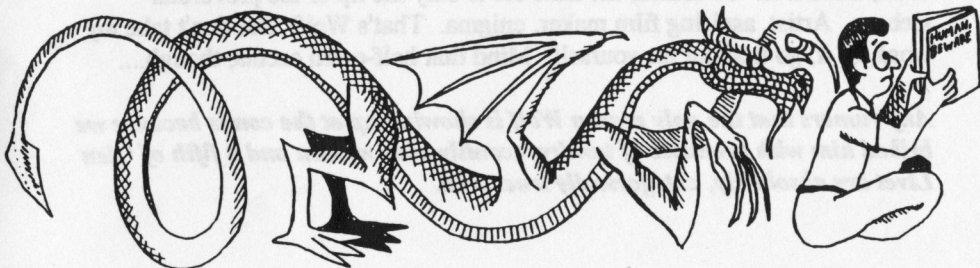
JAGGED STEELE, Charter, 1990

RENEGADE STEELE, Charter, 1990

TARGET STEELE, Charter, 1990

Upcoming:

THE AMBIVALENT MAGICIAN, Questar



Wolf Forrest -- Man of Mystery

by Sue Thing

O.K. Dave, you owe me.

Mr. Schow, success apparently having gone to his pony-tailed head, does not deign to return Daniel's phone calls. *Puh-leeze write Wolf's bio for me? sez Daniel to me, batting his baby browns over the telephone. (Don't ask me how he does it; he just does. Trust me.)* So, in lieu of a genuine one-and-only David J. Schow custom bio, you get one from me. Deal with it.

Wolf Forrest was a foundling, left on a doorstep by a roving band of gypsy javelinas. Little is known of his early life, although it is rumored he displayed an unfortunate penchant for turning over barrel cactus with his nose. But barrel cactus proved to be in rather short supply on the East coast, and as Wolf grew into bristly adulthood, an unexplained longing overtook him. Alas the untamed wilds of Maryland could not hold him, and he headed westward to find his dream in California. Only when he set foot in the Arizona desert did he realize he was answering the call of his heritage, to return to the land of the barrel cactus and the prickly-pear. He settled down in Tucson, and currently lives in a modest little house; notable only for the inordinate amount of uprooted cactus littering the front yard. Despite regular forays into California and other exotic locales, he always manages to return to his beloved desert.

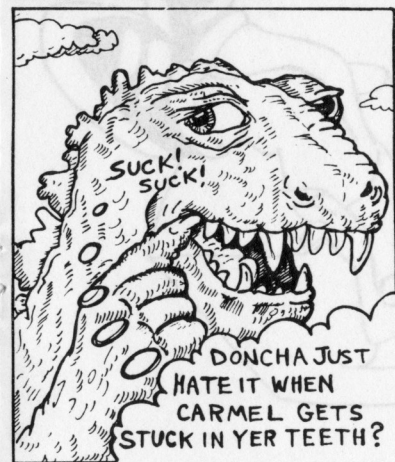
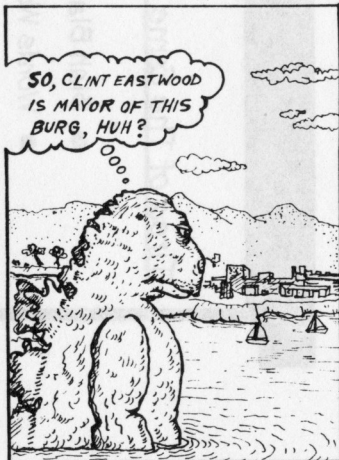
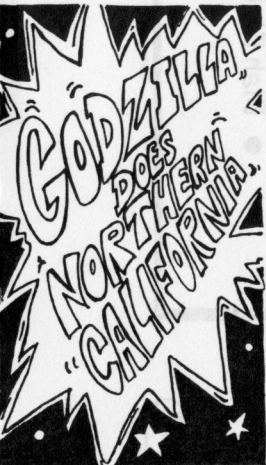
I consider Wolf a good and dear friend, having known him since my Maryland days where I discovered we shared a love of gothic films, weird tales, and all things Lovecraftian. Wolf has been in and around TusCon very nearly from the start. He ran the Art Show for longer than he cares to think about, and his distinctive artwork and editorial style have graced many a TusCon Program Book. He also ran TusCon's film program for a number of years. (Anybody remember Trini?) His love of the bizarre and obscure in cinema gave a decidedly unique flavor to TusCon's movie presentations. He has been scarce of late, however, so making him Fan Guest of Honor is just a shameless ply by the committee to get him to show up at the Con.

Well, there it is. Of course, the little bio is only the tip of the proverbial iceberg. Artist, aspiring film maker, enigma. That's Wolf. But don't take my word for it, go find out for yourself. Mind that half-eaten cactus, though....

Any rumors that the only reason Wolf is showing up at the con is because we bribed him with promises of tawdry, scantily-clad women and a fifth of Glenlivet are absolutely, categorically true. - ed.

"Wolf Classic"

The following cartoon is reprised from the TusCon archives.



C.J. Simila

Custom Jewelry Design



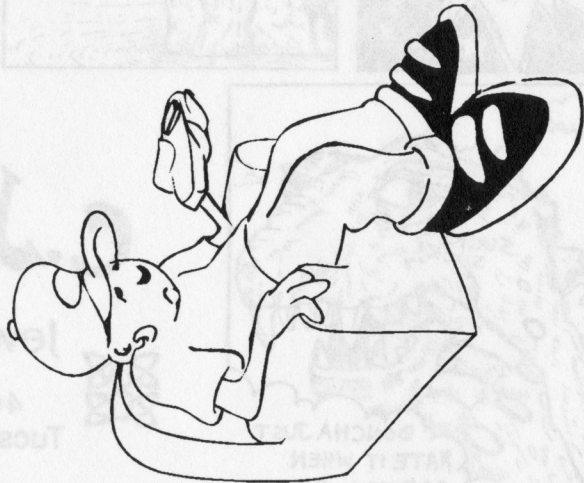
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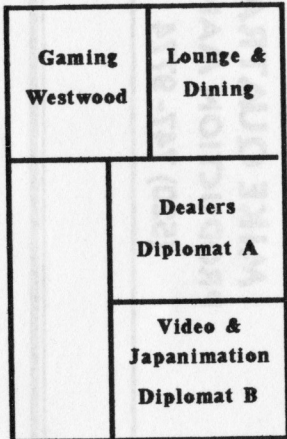
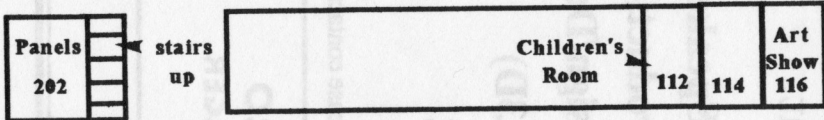
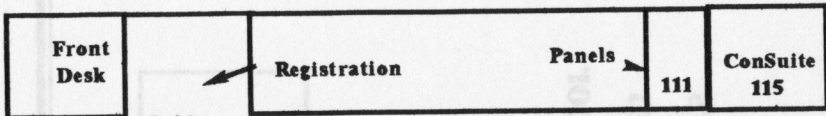
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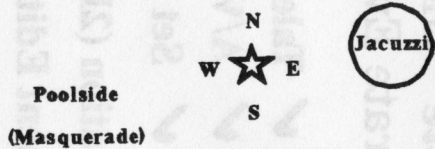
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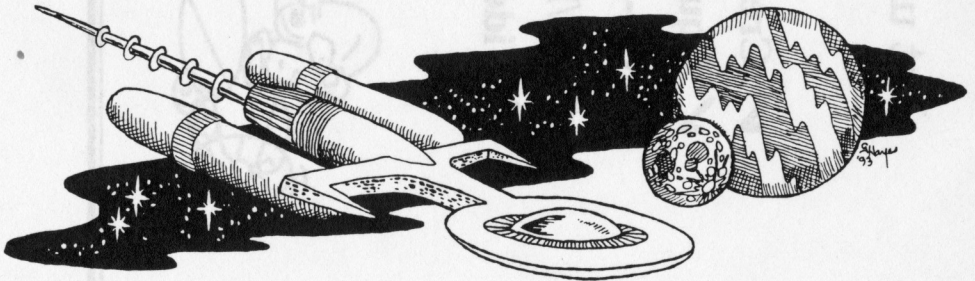
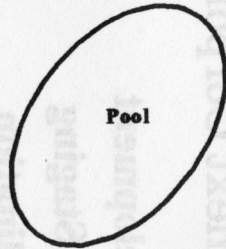
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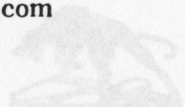
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RESTAURANTS

The restaurant at the Executive Inn is open for breakfast daily (they may open slightly later on Sunday). Check with the restaurant or front desk for hours.

There are many restaurants on the Miracle Mile/Drachman strip. CoCo's is right next to the hotel (please note, they don't take checks). There is a Village Inn one block north of the hotel. For a great steak, check out the "Pack 'em Inn" steak house, two blocks east of the hotel, where the waitress cooks your steak just the way you like it. For fast food, there's a What-A-Burger just east of the Pack 'Em Inn. For great Mexican food, there's always El Fuente, Just north of the Hotel, on the west side of Miracle Mile. See a committee member near you if you require directions for other fare.

MEMBERSHIPS

A word about membership badges. You must wear your badge 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. Exceptions may be made on an individual basis by the head of registration, for visiting dignitaries from the 'Q' Dimension, or anyone starring in "The X-Files."

SECURITY

Our weapons policy is a simple one: if you pull it, our lovely and charming security personnel will put it back for you.

Please, no real or realistic firearms, no projectile or projectile-throwing weapons of any sort, all edge or spiked weapons must be in a sturdy sheath or have all edges and points covered with a material hard enough to prevent accidental injury, and all weapons must be peace-bonded securely to the body. Tucson city ordinance also prohibits the carrying of any and all martial-arts weapons such as nunchuku and shuriken.

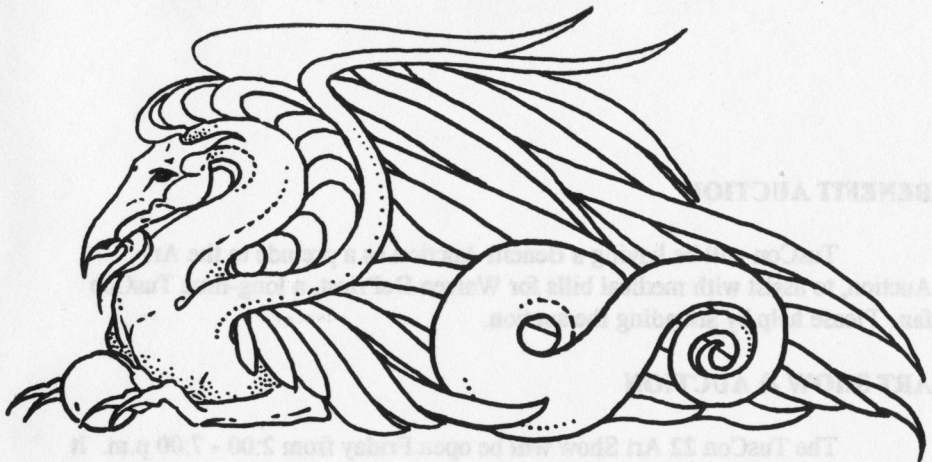
We at TusCon like to think that we have a fairly liberal weapons policy. Please help us to keep it that way. We reserve the right to check all weapons, and violations of the rules can result in confiscation of the weapon, revocation of Con membership and benefits (like hotel room rates...), and/or notification of the local militia.



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— Leslie D'Assesandro Hill 1995 © —

CONSUIITE

TusCon's legendary Consuite will be open Friday until the wee hours, Saturday until the wee hours, and Sunday until ????. Please note that the Consuite will be closed during the Meet the Authors party Friday evening, and for the Masquerade Saturday night. Also note that no young children will be allowed unescorted in the Consuite. Also note that as in recent years, the Consuite will be DRY (no alcohol), however, there will be a CASH BAR during Meet the Authors and the Masquerade. (Please don't be shy about supporting the hotel by purchasing libations.) There will be the usual ample selection of munchies, eats and soda. TusCon's traditional chili will be served Sunday, during the Un-Dead Dog party.

MASQUERADE BALL AND FURRY CRITTER STOMP

This year's masquerade will be held Saturday night, starting off at 7:00 p.m. poolside, with our 2nd TusCon wedding, between Alice Ford and Woody Harper. The masquerade will begin directly after, proceeding until 12:00 a.m. This year's Masquerade music is graciously provided by the Dark Ones. There will be the outstanding prize of a genuine Jaeger dagger donated by Gannd of Druid's Keep, for Best Costume. So don't be shy; drag, push or pull something out of your closet, or portable black hole, and join in the fun!

DEALER'S ROOM

The TusCon dealer's room will be open Friday 2:00 - 10:00 p.m., Saturday 8:00 a.m. - 10:00 p.m., and Sunday 8:00 a.m. to 6:00 p.m. Stop by and browse through a select choice of books, jewelry, artwork, music, gaming supplies and other treasures from distant stars.

BENEFIT AUCTION

TusCon will be having a Benefit Auction as a prelude to the Art Auction, to assist with medical bills for Warren DePriest, a long-time TusCon fan. Please help by attending the auction.

ART SHOW & AUCTION

The TusCon 22 Art Show will be open Friday from 2:00 - 7:00 p.m. It will re-open 10 a.m. Saturday, closing at 7:00 p.m. Sunday hours will be 10:00 a.m. - 12:00 p.m. Closing times may differ depending on the whims of the Art Show director. The Art auction will begin at 2:00 p.m. Sunday.

Generally, two bids will send a piece to auction. A one-bid piece may, at the director's discretion and evil whims, go to auction. Pieces with a **FLAT SALE** price only (no minimum bid indicated) may be purchased for that **FLAT SALE** price only. Such pieces do not go to auction. Pieces with **BOTH FLAT SALE** and **MINIMUM BID** prices indicated may be purchased for the **FLAT SALE** price only if there are no marked bids. Similarly, a bid may be placed if no **FLAT SALE** price has been marked by a buyer. Pieces with **MINIMUM BID** price only indicated cannot be sold directly (no "flat" sale).

Keep track of your bids and assume that any piece you bid on will show up at the auction. Be prepared with cash, travelers checks or personal checks to claim your purchased art work at the close of the auction. Sorry, TusCon can't do credit. All personal and traveler's checks will require identification - a driver's license and bank card will suffice.

Think before you bid. You will be held responsible for any marked bids or flat sales. Purchased art work may not be removed from the show prior to closing on Sunday. If you must leave prior to closing, please make arrangements with the art show director. And, should your courage or cash flow fail, and you wish to withdraw a bid or sale, you **MUST** first clear it with the art show director. If you have any questions, ask the art show director. You should be able to find her easily, as she will probably be the huddled, bleary-eyed, jerking mass in one corner, jealously clutching a cup of a choking, black mass rumored to have once been coffee.

GAMING

There will be open gaming Saturday & Sunday in the Westwood room, for all to enjoy.

LIVE ACTION ROLE PLAYING (LARP)

Vampire LARP

A dry wind blows outside the building tonight. Amidst the sounds of music and revelry, you stand alone in a hallway. Straining, you can just hear the muffled cadence of a heartbeat beyond the door.

You only have to take a little.

A familiar ache begins in your mouth, near your teeth.

They'll just feel a little weak.

The Hunger builds, pulls at your soul, as the heartbeat gets closer. "Is someone at the door?" A voice calls out from the room.

Mortals die. Does it really matter how, or when?

The knob starts to turn. Your hand, claws extended, reaches for the throat...

As the door opens, the light in the hall flickers once, twice, out..

Monsters we are, lest monsters we become.

Welcome to Vampire: The Masquerade tm. A live role-playing experience where you, the player, become one of the undead in an eternal struggle between the human that you were, and the ultimate predator which you have become.

The jyhad begins Friday night, and continues on through Saturday. See the registration desk for information, and remember: *there are no such things as vampires.*

Brought to you at TusCon 22 by the Sanguine Epiphany.



TusCon 22 Programming

Friday

Collectable Card Games and the Business of SF/Fantasy Art: how CCGs have changed gaming and SF/Fantasy art. Liz Danforth, Bob Mohney, John Theisen. 5:00 p.m.

Saturday

SF/Fantasy Movies and TV Shows (plus tie-in novels): the best shows and movies, and what makes them good. Craig Chrissinger, Jennifer Roberson, Mike Stackpole, John Vornholt. 10:00 a.m.

Hall Costumes: Looking good and still able to move. How to get the most effect from wearable designs. Marj Kosky, Suzanne MacDhomhail. 10:00 a.m.

Fantasy Art: What's Hot and What's Not. What are the current trends in style and are they any good? Liz Danforth, Suzanne MacDhomhail, Hillary Miller, Vicky Tilley. 11:00 a.m.

Costuming No-Nos: What Not to do for that "Special" Look. Painful, dangerous and/or tacky ideas to avoid. Marj Kosky. 11:00 a.m.

Hack Writing: Is there Such a Thing? If so, what makes it different from other types of writing? Ed Bryant, Simon Hawke, Mike Stackpole, John Vornholt, Paul Carter. 12:00 p.m.

"What is this LARP thing, anyway?" A quick introduction to live-action roleplaying. Joe Palmer, Suzanne MacDhomhail, Bob Mohney 12:00 p.m.

"Men's" and "Women's" Fiction: A Real Difference? Is the split real or just a publisher concept? Is there a gray area? Dennis McKiernan, Jennifer Roberson, Mike Stackpole, Judith Tarr. 1:00 p.m.

"Why Can't They Get the Science Right on TV and in the Movies?" What are the factors? Who comes the closest, and who's the worst? Melinda Hutson, Katherine Lawrence, Pete Manly, John Vornholt. 2:00 p.m.

Frontiers of Astronomy: What's the (Dark) Matter? New research shakes the foundations of astronomy. Melinda Hutson, Pete Manly, Larry Hammer. 3:00 p.m.

YA Trends: Where are the Boundaries Now? What are the real distinctions between writing young adult vs. adult fiction? Kate Daniel, Simon Hawke, Kathryn Lance, Katherine Lawrence, Janni Simner. 4:00 p.m.

A History of Vampire in Film: a special two-hour presentation with movie clips. Monica Schwab, Hillary Miller. 5:00 p.m.

Sunday

The Media's View of Fandom: The "looky that!" Syndrome. How the mundanes, especially the media, see us and why. Craig Chrissinger, John Theisen, Sue Thing. 10:00 a.m.

"Is the Future what it used to be?" How has our vision of the future changed and why? Craig Chrissinger, John Theisen, Daryl Mallett, Larry Hammer. 11:00 a.m.

Landmarks in VR: The Lay of the Land in Cyberspace. Where are we now, and where are we going in Virtual Reality? Gretchen Graham, Simon Hawke, Pete Manly. 12:00 p.m.

What's the "Real" Difference Between SF and Fantasy? Is one easier to write, the other more believable? Ed Bryant, Paul Carter, Dennis McKiernan, Janni Simner. 3:00 p.m.

Censorship!: How it affects the Arts and Writing. How does censorship affect what we see and hear? How will daring new art forms/literature get to the public? Ed Bryant, Liz Danforth, Kate Daniel, Joanna Russ. 4:00 p.m.

Southwestern Mythology: Myth, Folklore and Legend in the Southwest Native, Spanish and anglo beliefs. Annita Harlan, Kathryn Lance, Adam Niswander, Joanna Russ. 5:00 p.m.

Check your pocket programs for reading dates & times.

Children's Programming - Room 110

All children are welcome, but this is not a baby sitting service. You are still responsible for your children.

Please be advised of the following guidelines:

1. Mary is the boss, what she says goes. Any problems will not be tolerated, and the parents will be contacted.
2. Absolutely no fighting, name calling, etc. Violators will be removed and will not be allowed to return. Remember, we are all friends and will act accordingly.
3. Children must stay within *The Children's Zone*. No roaming around the hotel, including the Consuite.
4. Juice and snacks are available but regular meals must be provided by the parents.
5. Parents must check in at least every four hours for visits and meals. No dumping the little ones and ignoring their needs, people.
6. Registration forms must be completed and updated with each visit. This way we can contact you if the need arise.
7. We want everyone to have a good time and will do our best to ensure everyone is treated fairly.
8. Mary needs to sleep too, so please remember our hours are Friday 6:00 p.m. - Midnight, Saturday 8:00 a.m. - Midnight, Sunday 8:00 a.m. - ??.
9. NO RAIN! Anyone caught producing or encouraging rain will be flogged!



Video Room - Diplomat 'B'

THEM! (1954) 93m B&W.

Giant ants wreak havoc on Earth. Edmund Gwenn, James Whitmore.

NAKED JUNGLE (1954) 95m Color.

South American plantation owner and his mail order bride stand against a voracious red army ants. Charlton Heston, Eleanor Parker.

BLACK SCORPION (1957) 88m B&W.

Mexican volcano spews out mutant scorpions.

Richard Denning, Carlos Rivas.

TERROR IN THE HAUNTED HOUSE (1958) 90M B&W.

Newlyweds move into an old house that has been appearing in the brides nightmares. Gerald Mohr, Cathy O'Donnell.

Presented in its original *PSYCHORAMA* format!

THE BLOB (1958) 83m Color.

Gelatinous space creature terrorizes a small town.

Steven McQueen, Aneta Corseaut.

THE GIANT GILA MONSTER (1959) 74m B&W.

Giant lizard terrorizes a small town.

Don Sullivan, Lisa Simone.

THE KILLER SHREWS (1959) 70m B&W.

Shrews enlarged to a 100 pounds by a crazed scientist go on a murderous rampage. Baruch Lumet, Gordon McLendon.

ATTACK OF THE GIANT LEECHES (1959) 62m B&W.

Giant leeches in a swamp/cave change their diet to humans. Ken Clarke, Yvette Vickers.

LITTLE SHOP OF HORRORS (1960) 70m Colorized.

Store clerk creates a plant with a taste for blood. Jackie Joseph, Jonathan Haze.

THE BIRDS (1963) 120m Color.

Man against nature as a sleepy coastal town is taken by birds. Rod Taylor, Tipi Hedren.

DAY OF THE TRIFFIDS (1963) 94m Color.

After most of the Earth populace is blinded by a meteor shower, giant plants rampage. Howard Keel, Nicole Maurey.

THE HELLSTROM CHRONICLE (1971) 90m Color.

Powerful pseudo-documentary about insects. Lawrence Pressman.

NIGHT OF THE LEPUS (1972) 88m Color.

150 pound rabbits terrorize the countryside. Stuart Whitman, DeForest Kelley.

THE GIANT SPIDER INVASION (1975) 76m Color.

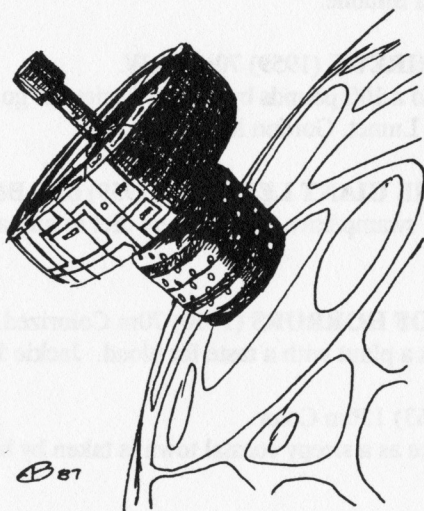
Meteorite crashes exposing geodes containing spiders. Steve Brodie, Barbara Hale.


FANGS (1975) 90m Color.

After locals kill a man's favorite snake, he sends his poisonous pets on them. Les Tremayne, Janet Wood.

OF UNKNOWN ORIGIN (1983) 88m Color.

A New York townhouse becomes a battleground as man vs rat. Peter Weller, Jennifer Dale.





Things for Thinkers

Arizona's Complete Role Playing, War Game, Miniature, & Card
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