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TUSCON 33

WorldCon this year reminded me why I love science fiction conventions so much. Where else can you sit in a room and listen to Ray Bradbury expound upon his early days and what drove him to write. Did you know he wrote his first story in Tucson? This was after he had seen "King Kong" in of all places, Tucson, at the Fox Theatre. Ray regaled us with meeting the great Dr. Electro, who introduced him to the Illustrated Man, the Bearded Lady, and other members of his carnival who inspired him to create such vivid works. Ray Bradbury proceeded to explain how he remembered everything that ever happened to him, even his birth. Years later, a French doctor pooh-poohed the notion. Ray told us he asked the doctor: "how do you know, where you there?"

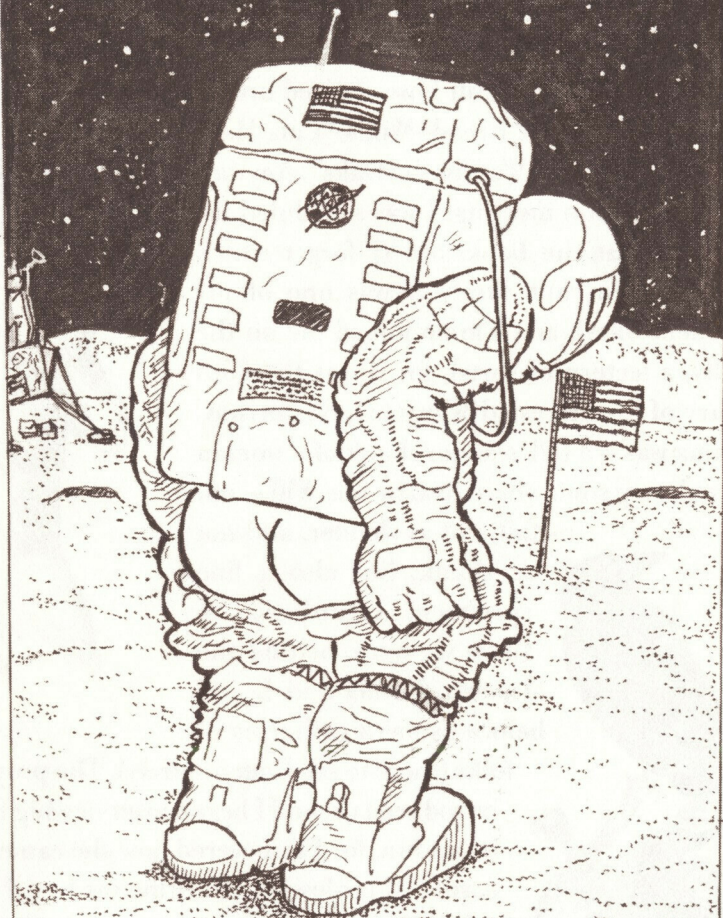
For me, it's the sense of wonder, of what's around the corner that keeps me coming to conventions. Of course, also the camaraderie with fellow fans. If I miss TusCon, who knows what hall costume I won't get to see, what book I won't find, and hey, I won't get to see what preposterous tie Ed wears.

This year we have newly-transplanted Tucson authors Will Shetterly and Emma Bull. Make sure to introduce yourself at Meet The Authors. Buy stuff at the dealer's room. Buy lots of stuff. Hey, it's an easy way to get your Christmas / Kwanza / Hanukkah / Solstice shopping done. Poke your head in on Wolf's amazing list of classic films, carefully concocted to give you the chills. Attend a panel or two, and don't forget about our small-but-quality art show, another bargain place to purchase those holiday gifts. And think a good thought for Barry Bard at the Movie Previews. He's still with us, at every TusCon you attend.

Daniel Arthur
Editor



"LOST" NASA VIDEO



JULY 20, 1969:

NEIL ARMSTRONG
"EARTH'S" A WORLDWIDE
TV AUDIENCE





WILL AND EMMA



By Dennis McKiernan

I first met Will Shetterly and Emma Bull in person at the Mysterious Galaxy bookstore in San Diego, CA. But I had met both of them long before via their writing. I still have shelved around here somewhere the first books of theirs that I read—Will’s “Cats Have No Lord”, and Emma’s “War for the Oaks”. Anyway, back to the in-person meeting: I was scheduled for a book signing at the bookstore (I forget which book that was for, but surely it was one of my most excellent ones), and Emma joined me on the dais (really, a lectern of sorts), for it was the 15th anniversary of the aforesaid War (etc.). So, anyway, there Emma was – a tall, slender shank of a woman

– and circulating somewhere nearby was Will – not as tall, not as slender, and not as shank, but also a fine specimen, regardless. So there we were, behind the lectern, Emma and I, and before us was a gathering of

folks (there to see Emma, surely). The proprietor introduced us, and I began interviewing Emma. It was fun, for I discovered how she came to the career of professional writing (as best I recall, the Minnesota Mafia had some hand in it, but you’ll have to ask either her or Will about that).

I wish Will had had a current book to be signed that day, ’cause I would have interviewed him as well. I mean, since then I’ve discovered that he has an interesting life story, as well as an impressive list of excellent books (log onto Amazon.com, and



note the splendid reviews, then buy them all here at the con or elsewhere and read; and while you're at it, do the same for Emma).

After the book signing, a bunch of us all went to a place whose name I don't recall, but as best I remember it was "Death by Chocolate," or some such. That's when I found out Will and Emma were trying their hands at screen writing (I do believe they co-wrote a number of screenplays, among which is one for War for the Oaks). Later, they moved to Bisbee, AZ, and took up playwriting (something about a strike and killings in the Bisbee mines, or so I vaguely recall. . . . Look, folks, I'm giving you enough hints so that you can get the information first hand at the con instead of through this person who has a leaky mind).



But now they are writers in residence in Tucson, AZ, and I am pleased to say, are both writing novels again. In fact, Emma tells me that her recent endeavors on her latest novel has blossomed into two books, while Will tells me that he has decided that his two just-completed novels instead need to be just one (screwy, isn't it? One expanding, the other contracting.). Hooray! I am looking forward to reading all three or four or two or whatever, for I really like both of their works.

As for this convention, I encourage you to engage them in conversation, for both Emma and Will are very nice and very interesting people. Ask them about screen writing and playwriting and novel writing and collaborations and the Bisbee strike and anything else that comes to mind. (Heck, ask them how to solve world hunger and global warming or whatever, for, like all of us writers, we have a plan.)

Oh, yeah, now I remember the most excellent book of mine that I was to sign at the Mysterious Galaxy back in 2001, when I first met Will and Emma up close and personal. It was "Once Upon a Winter's Night" – book one of Dennis's bestselling five-book Faery series; get 'em at the con or at your local bookstore (did you see how he snuck in that plug?).



The 7 FACES OF DR. ED

THE SEVEN FACES OF DR. ED

by Daniel Arthur, Meg Files, Wolf Forrest, Les Reese and Sue Thing

Once upon a time, in the sleepy western town of Tucson, Arizona, there lived a group of individuals, who, once a year, put on a convention of imaginative mirth and mayhem that attracted like-minded folks from miles around. Then one day a stranger rode into town, bringing with him an exhibit of curious and wonderful creatures. He called himself Dr. Ed, and little did the inhabitants of Tucson know that these strange creatures were really incarnations of the good doctor himself. With his mercurial potions, and collections of shark neckties, he created a world that the folks of Tucson never knew existed, and his jolly banter enthralled all who came within earshot to hear him speak. He so delighted the crowd that year after year, he was invited back from his mountaintop sanctuary to tell new stories of the world outside that for a long, long time lay beyond the ken of the good citizens of BASFA, as they called their little town-within-a-town....

By Doctor Ed's own admission, the weird uncle who lives upstairs in the sprawling House of Fantasy is a strange guy known by some as Writer Ed. Writer Ed strayed from the True Path of Science Fiction, in which field he'd won fame, acclaim, and prestigious awards, to embrace the freedom, raw power, and visceral emotion of (dare it be named?) ... Horror. Where once he dazzled readers with time travel and ray guns, he now confronts them with the flawed human condition. In Writer Ed's capable hands, words are scalpels that cut at scarred comfort zones, sometimes tenderly, sometimes lovingly, always mercilessly. Whether examining "Teeth Marks", journeying under the "Prairie Sun", soaring on the "Thermals of August", tasting "Ashes on Her Lips", reflecting on "A Sad Last Love at the Diner of the Damned", or just "Cruising Colfax", Writer Ed's words will haunt and change readers forever.

Rubbing elbows amongst other talented incarnations, Movie Star Ed explores the realm of the celluloid arts. Well, perhaps "movie star" is a slight exaggeration. How about "quirky minor character" Ed? His role as "Jarvis the busdriver" in S.P. Somtow's "The Laughing Dead" is a classic example of his love of small parts. His laid-back, cool American persona catches us off-guard in this B horror flick. In his death scene, the rickety tour bus runs over Ed, but reports are sketchy as to whether Ed or a

double is sadly fatally injured in this scene. A story beginning with the promise of a simple guided tour ends with Zombies, demons and one mad Dr. Um-tzee traipsing through Aztec ruins (obligatory sacrifice included). Unfortunately, the film, containing what many consider Ed's best work, was never released in the U.S. due to legal reasons.

In a forgotten past before modern memory, a young fellow received degrees in English from the University of Wyoming. As part of his Master's Thesis, he reviewed the novels of Herman Hesse. Professionally, he got his feet (and tentacles) wet doing a film column for Cthulhu Calls, an sf journal for an outwardly-normal junior college in (again) Wyoming. (Cthulhu? Wind-blasted Wyoming? ... Hmmmm.) Reviewer Ed soon spread his wings and began reviewing musty tomes (er, new books) for esteemed markets ranging from Mile High Futures to Twilight Zone Magazine, from Locus to Talebones, from the Bloomsbury Review to the Washington Post Book World. A media column appears annually in The Year's Best Fantasy and Horror. In 1989, he received the American Mystery Award for Best Critic. Modern authors indeed aspire to have their own musty new tomes noticed by Reviewer Ed, a truly fair and encouraging critic, a fatherly figure in the same vein as those Great Old mentors from the Elder Days.

Investigative reporter PD Cacek has uncovered, lurking deep within the Canyons of downtown Denver, a villainous beast most foul, a veritable wolf in sheep's clothing. Beware! An innocuous collector of science fiction toys, a charming dresser in Hawaiian shirts, Alpha Male Villian Werewolf Ed is constantly surrounded by lupine thugs who do his whimsical, violent bidding and a bevy of nubile beauties who even collectively are unable to satisfy the monster's sexual appetites. Woe to him who would seek out this abomination! Only blood and gore and death most hideous can be found at the end of such a search. The less said the better.

Teacher Ed ambles into the classroom wearing a Hawaiian shirt and hauling a mysterious lumpy bag. He sits on, not behind, the desk. For an hour, for a day, his famous hair not too wild, he delivers his personal news of the weird. The students, from the 18-year-old with the black lipstick and pierced belly button to the retired lawyer who secretly has always loved zombies (and no, Teacher Ed says not a word), each receive exactly what is needed. Teacher Ed has roller skated to class, been stalked by an 80-year-old workshop junkie wearing an umbrella hat, and demonstrated the craft and art of making a volcano out of mashed potatoes. In tune with the education system's focus on diversity, Teacher Ed is not just tolerant of

but crazy about cats and sharks and zombies and most humans (afflicted, twisted, tender and damned) as well. He has been invited to sleep with a beautiful female member of a conference director's family – and accepted the invitation. (Okay, all right, so Brandy was a Siberian husky.) He is a 732-year-old kid. Strangers can guess he lives in a house built of books. When he teaches you that the full moon can turn a wolf into a man, that we are all were-creatures, that humor turns us human again, and that writing is not tricks but magic. . . every time such a thing happens you are part of the circus of Dr. Ed.

Early Friday afternoon before an annual science fiction convention, sitting in a marginally-comfy chair, surrounded by strangers and scanning travelers' faces, you spy him. One can't help but think he should be walking out of the shimmer of a desert mirage, not down a grungy-carpeted airport concourse. Your imagination takes a flight of fancy: the long-haired wizard, eyes twinkling with the amusement of some savored private joke, pulling a mysterious collection of baggage behind him. A few seconds pass, and you snap out of the reverie. You smile at each other, hug, and head down to the carousel to collect the rest of the luggage. From there, it's to the car and the drive to the hotel. You savor every minute of the trip; it's your only chance to get Ed all to yourself. The drive is filled with jokes, reminiscences, tall tales, and whatever-friends-talk-about-after-a-year. You pull in front of the hotel all too soon, though you manage to squeeze a few more precious minutes helping him get settled in his hotel room. The wizard in his sanctum. The image floods back unbidden as you walk away with a grin. Magician, voyager, raconteur, old friend. That's Airport Ed.

Rumors of other Eds abound, including Lover Ed, leaving a trail of hearts strewn behind, and Indigent Ed, with a haunting image of Ed clutching a "Will Write for Food" sign. Particularly poignant, is a rumor about Preacher Ed. It is said that he presided over the ceremony of authors Diane Duane and Peter Moorwood at BosCon in 1987. The rumor involves numerous members of the law enforcement community attending the ceremony all packing firearms, and an extreme quiet during the phrase: "Speak now, or forever hold your peace." However, to our knowledge, no film record of the ceremony survives.

May you be blessed to meet the incarnations of Dr. Ed. If you are one of the lucky ones, savor those precious moments. Drink in your fill. Until next year, when the good citizens of BASFA congregate again to celebrate the fantastic and the absurd, and await the return of the magical Dr. Ed.

TUSCON 33 ART SHOW

Dragons and cats and space ships, oh my! Where? Where else but the Art Show?! Come see the fabulous artwork, put a bid on a piece that you would like to own and then attend the art auction on Sunday. The art show will be open Friday 3:00 PM to 10:00 PM (closing 6:00–8:00 for meet the authors), Saturday 10:00 AM to 10:00 PM, and Sunday 10:00 AM to Noon. Any changes in those times will be posted at the art show. The auction will be at 1 PM on Sunday and you can pay for and pick up your artwork after the auction is over. We will be accepting cash, checks, and credit cards this year. If you are buying a piece for the direct sale price and need to leave early, arrangements can be made with the Art Show Director for early payment and pickup. The Art Show Director is known to have a fondness for dark chocolate and good coffee.

There will also be a print shop for those of us on a limited budget. Print shop purchases can be paid for at the time of purchase.

As always, there will be no food or drink, no photography (this includes those little camera-cell phones), no large bags, and no nether-realm demons allowed in the Art Show. Young children must be accompanied by an adult, unaccompanied children will be turned over to the ConSuite for Sunday's chili.

If you have any questions about the show or would like to volunteer to help (please, please, please help), you can find me in the Art Show.

Julie Hamann
Art Show Director
(for this year only!)





TUSCON 33 CONSUITE

The ConSuite will be closed during "Meet the Authors", then will remain open Friday late, Saturday late, and Sunday until the staff decides it's no fun anymore.

As always, ConSuite is dry (no alcohol).

The traditional make-your-eyes-water, clean-out-your-sinuses, makes-straight-wasabi-seem-mild chili will be served Sunday afternoon. And no whining if the chili is "Too 'picy, daddy!".*

**If you missed David Weber in the Nebula Awards Hospitality Room this year, talk to Marji Koski, Debbie Arthur or Julie Hamann regarding this reference.*

www.leprecon.org/lep33

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TUSCON 33 PROGRAMMING

ALTERNATE TIMELINES IN SPACE TRAVEL

What if.... Looking at the possibilities of how it could have been.

ARE WE APPROACHING WW III? WW IV? OR IS THE GWOT JUST WW I (ACT 4)?

Are all our conflicts just a continuation of each other?

BATTLESTAR GALACTICA – SHINY AND CLEAN VERSUS DYSTOPIA

How the Clean Future of Gene Roddenberry has impacted with The Used Universe of Lucas, Strazinski, and Moore.

BODY MODIFICATIONS FOR SPACE EXPLORATION

Man Adapts, but how far will we have to adapt to live in space?

COLLABORATING FOR FUN AND PROFIT.

Sharing the labor – playing in someone else's back yard or restarting a career as a writer

FILING OFF THE SERIAL NUMBERS – IS IT LEGAL TO PLAGIARIZE YOURSELF?

Is it bad to rewrite the same story? John Norman made a career of it....

FINDING A PUBLISHER – OR SHOULD I TAKE UP HERDING CATS?

How to get that Big Break you've been looking for.

GEEKY SOCIAL LIVES – THE ATTRACTION OF SOCIAL NETWORKING BLOGS

A foray into MySpace, YouTube, et al – why are they popular?



LET'S DO THE MASOCHISM TANGO! RUNNING CONVENTIONS

Why we do the voodoo we do so well....

MAUNDER MINIMUM .VS. AL GORE — ARE WE STAVING OFF ANOTHER ICE AGE?

History shows that we're past due for an Ice Age — Is Global Warming really a bad thing?

MEASURE OF A MAN & COMMANDER DATA

Discussing AI, and Humanity's future

NOT IN MY LIFETIME: WHAT CURRENTLY LOOKS IMPOSSIBLE.

"The difficult is that which can be done immediately; the impossible that which takes a little longer." - George Santayana

POLITICS AND SCIENCE — DOES IT HAVE TO BE AN "OIL/WATER" RELATIONSHIP?

Why do the Politicians seem not to understand basic science, its costs and benefits? Does the group "Science in the Public Interest" help or hinder?

RETREADING OLD IDEAS -OR- WHY DID HOLLYWOOD MAKE THAT?

Is Hollywood really running out of Ideas? Or is there a market for a retooling of someone else's work?

SEX AND HORROR -OR- "YOU SLEPT WITH WHAT?"

Gothic Romance or Gothic Porn? You decide.

SEX, DRAMA AND WRITING ON LAKE WOEBEGON — WHY YOU THINK YOU'RE BETTER THAN...

A critical look at why authors try to create the Great American Novel.

SEX IN SPACE

Not just a "Nuts and Bolts" discussion, this is a discussion on the social impacts as well.

SNEAKING NERD-DOM ONTO THE MASSES — A DISCUSSION OF NOT-SO-GENRE GENRE PROJECTS.

Examining the trend to downplay the SF/Fantasy aspects in media. (Lost, Dark Angel, Smallville)

STEM CELL RESEARCH — KILLING BABIES FOR FUN AND PROFIT....

A look at the ramifications of Stem Cell research

THE ART OF THE “CAMEO APPEARANCE”

Adding the Historic, Outside Character or Living to fiction. (Think “League of Extraordinary Gentlemen”)

THE GREAT GENRE MISHMASH — BLENDING SF/ FANTASY/ HORROR /ROMANCE ET AL.

Blurring the lines of Genre is a major trend today, does it work?

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After 40 years, the franchise just keeps going (even after Paramount tried to drive a stake in its heart). Digitally remastered TOS and the new Trek movie by J. J. Abrams

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What more can we learn, is there still a viable reason to return to the Moon.

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Or is there anything really new?

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Techno-Toys! There everywhere! What’s hot right now.

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TUSCON 33 VIDEO ROOM

...and then, feeling the hairs on the back of his neck rise to attention, he whirled about with his video camera, spying the last thing he'd ever want to see – a slate-colored headstone with an inscription meant for him. It was dedicated to Patty Hamelin, who died in 1803 at the age of twenty-six, and read:

Reader, you also must
Be stripped of life
And turned to dust

ABBOTT AND COSTELLO MEET FRANKENSTEIN (Robert Lees tribute)

USA 1948 • 83 minutes • NR (banned in Finland!!) • Saturday, 1:45 pm

Okay, so this is a somewhat belated tribute, but, since we were showing A&CMF, anyway, we're acknowledging his passing. Lees died in June of 2004, in a way that would have made Hitchcock proud. The 92-year-old screenwriter was decapitated while on the phone, in the kitchen of his L.A. apartment – a neighbor was also murdered. His script for this movie is a bit tamer. Larry Talbot, curiously afflicted again with lycanthropy after his cure in *HOUSE OF DRACULA*, warns our boys, who work as shippers, about a traveling horror exhibit that contains the Frankenstein monster and Dracula. Once revived, Dracula wants to put Costello's brain in the monster's body. The film is noteworthy as including the last Lugosi-as-Dracula role, and an "appearance" by Vincent Price as the Invisible Man.

ALPHAVILLE (A Strange Adventure of Lemmy Caution)

France/Italy 1965 • 99 minutes • NR • Sunday, 5:40 pm

Godard's synthesis is pop culture and social commentary, with tongue planted firmly in cheek. An sf film with no special effects (a 60's Paris represents the "future") – in which an alien bounty hunter (Eddie Constantine), looking like a retread of Sam Spade, is tracking down the supercomputer Alpha 60 and its creator, the evil genius von Braun. He's assigned an assistant, the luminous Natasha (played by Godard's wife Anna Karina), who also happens to be von Braun's daughter. There are marked influences in this film, from the cinema of Orson Welles to the comic-strip pages of Flash Gordon and Dick Tracy. Perhaps the least conventional science fiction film ever, it also features another staple from the 40's and 50's, Akim Tamiroff (*THE BLACK SLEEP, TOUCH OF EVIL*), in an over-the-top performance.

THE ATOMIC SUBMARINE (Arthur Franz tribute)

USA 1959 • 71 minutes • NR • Sunday, 12:00 noon

Franz was the quintessential pipe-smoking scientist of the 1950's. His other genre roles include *INVADERS FROM MARS*, *FLIGHT TO MARS*, *MONSTER ON THE CAMPUS*, and *THE FLAME BARRIER*, as well as many westerns. Franz, who died June 16, 2006, is a submarine commander alerted to the destruction of other passenger and cargo subs in the Arctic Circle. He pilots the Tiger Shark to the affected area, and discovers an underwater

flying saucer, and its curious pilot!! Director Spencer Bennet made the most of a low-budget production, having directed the 40's serials **BATMAN AND ROBIN** and **SUPERMAN** under Sam Katzman. The effects by Jack Rabin, Irving Block, and Louis deWitt (**KRONOS**, **THE INVISIBLE BOY**, and **FLIGHT TO MARS**) are surprisingly inventive.

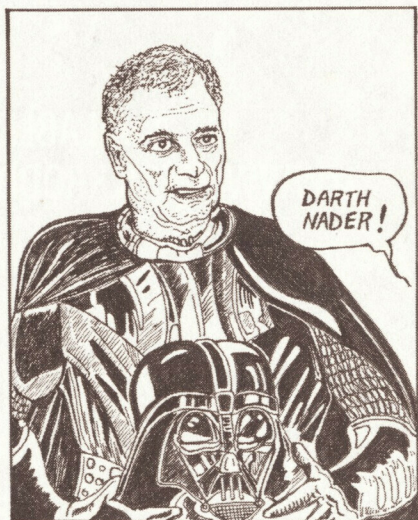
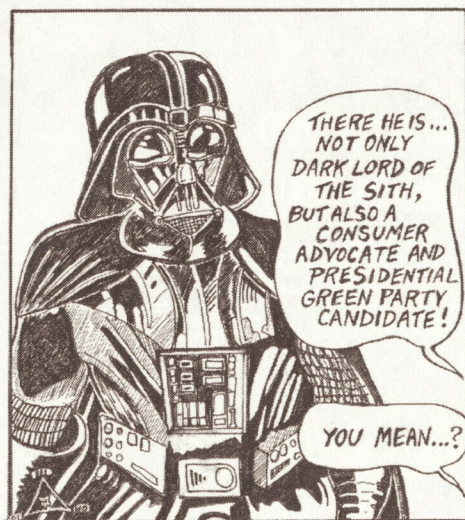
THE CAT AND THE CANARY

USA 1927 • 84 minutes • NR • Friday, 4:10 pm

This silent original, starring Laura LaPlante and directed by Paul Leni, is the father of "Old Dark House" movies, and was made at the cusp of the talking film era. Thus, it has conventions found in the latter. Paul Leni (whose **WAXWORKS** was shown at TusCon last year) was another German expatriate from the school of Expressionism who found Hollywood a refuge from the gathering Nazi storm. His take on John Willard's play, about the midnight reading of a twenty-year old will to a bunch of greedy relatives gathered in a gloomy old mansion, gives surprising innovation to a theatrical chestnut. This film was remade as a talkie, **THE CAT CREEPS**, in 1930, and again under its original title in 1939, with Bob Hope and Paulette Goddard.

THE CRAWLING EYE (AKA THE TROLLENBERG TERROR) UK 1958 • 84 minutes • NR • Saturday, 12:15 pm

Adapted by Jimmy Sangster from Peter Key's successful teleseries, this film, like **THE ABOMINABLE SNOWMAN OF THE HIMALAYAS**, used American star Forrest Tucker to reach a wider audience. A number of mountain climbers are found decapitated in the Swiss town of Trollenberg, and a strange cloud hovers over the village. A scientist enlists the aid of UN investigator (Tucker), and telesavant Janet Munro, who are trapped as the cloud moves towards the village. Munro, who believes she can communicate with the aliens who are responsible, has nevertheless put herself in danger. The script and direction exert considerable tension, and the aliens, although slow-moving, are a worthy Lovecraftian menace who left an impression on every kid who saw this film in its original release.



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THE INCREDIBLE MR. LIMPET (Don Knotts tribute)

USA 1964 • 99 minutes • NR • Sunday, 9:00 am

Knotts, who did his last double-take February 24, 2006 will be best remembered for his television roles, from Barney Fife to Mr. Furley to Steve Allen's nervous "Man on the Street", but his film career was substantial. As the milquetoast bookkeeper Limpet, Knotts' passion is fish, and his dream is to become a fish someday. Rejected by the Navy at the height of World War II, he gets his wish when he falls into the water. Complete with pince-nez, now he can realize his other ambition—although 4-F, he can do his patriotic duty by searching for German U-boats. Combining live-action and animation that would crystallize to perfection in WHO FRAMED ROGER RABBIT?, LIMPET is still the charmer it was forty-two years ago.

THE INVISIBLE RAY

USA 1936 • 79 minutes • NR • Saturday, 10:45 am

Lugosi and Karloff made eight movies together – this one, although not on par with THE RAVEN or THE BLACK CAT, is interesting because it's one of the few sf films they collaborated on (unless you really believe re-animating the dead is possible within our lifetime). Karloff is Janos Rukh, a scientist experimenting with radioactive isotopes, and hot on the trail of a meteor that crashed in Africa. Lugosi is Dr. Benet, whose antidote keeps Karloff alive after radiation poisoning turns him into a lethal monster whose slightest touch can kill. Never mind that he looks like Kurt Vonnegut, Jr. It's still a bad idea to party with him.....

JU-ON — Japan 2000 • 92 minutes • R • Saturday, 11:00 pm

The film THE GRUDGE is actually a sequel, more than a remake, although it is by the same director. The Japanese film has its roots in the RINGU films created by Hiroshi Takahashi, and whose protégé, Takashi Shimizu, has flipped the classic ghost story on its pointy little head. A caseworker checking up on a client finds a door in one apartment duct-taped shut, and a ghostly presence within. It turns out that a LOT of people have disappeared in this place, and it's all due to vengeful spirits who need their karma cleansed. The son of a man who killed his wife in this apartment was never found either, and it may be HIS restless soul reaching out, beyond the apartment—even as we chat....

KOLCHAK: THE NIGHT STALKER — “HORROR IN THE HEIGHTS” (Darren McGavin tribute)

USA 1974 • 52 minutes • PG • Saturday, 10:00 pm

McGavin, who died a day after Don Knotts, is the doppelganger of Columbo, a slept-in-his clothes detective who battled a myriad of supernatural creatures as a crusty investigator of the paranormal in Chicago. As a forerunner to the X-FILES, this landmark series gave viewers a taste of what lurks beneath the urban facade. This episode pits Kolchak against a Hindu demon, who assumes the form of a person's most faithful friend to accept its victims. It first infiltrates a group of poker players, then spreads out into a Jewish neighborhood where it uses an Indian restaurant as a front. A great cast, including Phil Silvers, Ned Glass, Abraham Sofaer, and Ruth McDevitt. The screenplay is by Hammer horror staple Jimmy Sangster.

MAD MONSTER PARTY (Robert Lees tribute)

1967 • 95 minutes • NR • Saturday, 9:00 am

The creative team of Jules Rankin and Arthur Bass (RUDOLPH THE RED-NOSED REINDEER) render an effectively creepy story that's still okay for kids. Before "Goosebumps" and "Lemony Snicket" this was the ultimate children's ghoulfest, with Boris Karloff as – who else? – Baron von Frankenstein, announcing his retirement to the Worldwide Organization of Monsters and subsequent replacement by dweeb nephew Felix. This does not sit well with the likes of the Creature's Bride, Count Dracula, the Wolf Man, Mummy, or the rest of the lot, who plan to steal the Baron's secret during one wild weekend.

THE MAN WITH THE SCREAMING BRAIN

Germany/USA • 2005 • 90 minutes • Friday, 11:10 pm

The cult following of Bruce Campbell allowed him to direct this film, based on a popular comic book, albeit in Bulgaria. As industrialist William Cole, Campbell travels to Bravoda with his hot wife to expand his business. He is unwittingly forced under the care of mad Dr. Ivan Ivanov (Stacey Keach) and his hip-hopping assistant (Sam Raimi) by an obsessive hotel maid, and the doctor's experiments with organ transplants get really screwed up – a chauffeur now share's Cole's body with him, while his wife's brain gets placed into a break-dancing robot. Can Cole and Yegor stop arguing long enough to find the woman that put them in this predicament?

(MEET) THE APPLLEGATES

USA 1991 • 90 minutes • R • Saturday, 3:15 pm

From director Michael Lehmann (HEATHERS) and producer Denise di Novi (most of Tim Burton's work) is this eco-parable, involving giant Amazonian insects that have been displaced from their homeland through deforestation. Morphing into a typical suburban family headed by Ed Begley Jr. and Stockard Channing, they are dispatched to Ohio by Aunt Bea (Dabney Coleman) to infiltrate a nuclear power plant and plan the destruction of mankind – i.e., those who would destroy THEM. Yeah, it's different.....

MEET THE FEEBLES

New Zealand 1989 • 97 minutes • R • Saturday, 4:50 pm

Before Peter Jackson was well known to the mainstream public, he created a cult following with his irreverent BAD TASTE. Here he mocks game and variety shows and children's programming in what can only be described as "Muppets From Hell". A cigar-chomping walrus named Bletch is the Ed Sullivan-esque impresario whose acts include a V.D.-ridden rabbit, a fox subject to panic attacks, a knife-throwing frog junkie, and a rat who makes porn films in the filthy basement of the theater they "perform" in—and you must come for the fly-in-the toilet sequence, truly a gag factor of 8 on the chunk-blowing scale.....

THE MUNSTERS: "LOVE COMES TO MOCKINGBIRD LANE" (Al Lewis tribute)

USA 1965 • 25 minutes • NR • Saturday, 8:30 am

Al Lewis – dying on February 3, was New York incarnate, and, towards the end, political candidate. His association with Fred Gwynne began on CAR 54, WHERE ARE YOU?—the

chemistry was so good, that he was cast as Grandpa in this sitcom. When the Munsters get a package from their Uncle Gilbert, it contains gold coins that they decide to put in the bank. A loan officer, it turns out, has eyes for the loot, and for Marilyn as well. Not only is Universal's staple of classic monsters represented by the title family, but the Creature from the Black Lagoon makes an appearance in this episode!!

OSAMU TEZUKA'S METROPOLIS

Japan 2001 • 109 minutes • PG-13 • Saturday, 8:00 pm

A dizzying centrifuge of intense visuals, this film bears only superficial resemblance to the Fritz Lang classic—but it is a classic in its own right. As an extension of the Manga series, it fuses two story lines seamlessly—the opening of the Ziggurat built by architect Duke Red, leader of the anti-robot faction Mardukes, and the private detective who has come in search of Dr. Laughton (a sly reference to last year's screening of ISLAND OF LOST SOULS) – wanted for animal experimentation and organ smuggling. He doesn't realize that Duke Red has secretly funded the development of an android named Tima that he plans will take over the world as the control system for a massive energy weapon concealed in the Ziggurat. At once a blend of early anime (think Astro-Boy), Art Deco, and Akira-like cyberpunk, it further amuses and stimulates with its jazz and ragtime score. The end credits are particularly poignant, overlaid with Ray Charles singing "I Can't Stop Loving You".

THE OUTER LIMITS: "MOONSTONE" (Joe Stefano tribute)

USA 1964 • 51 minutes • NR • Friday 5:40 pm

Joe Stefano journeyed to his own Outer Limits on August 25, and will be remembered mostly as the screenwriter for PSYCHO. He was half the driving force behind this series, along with Leslie Stevens. His story line for this melodrama is set on the lunar surface, using stock shots of Chesley Bonestell's artwork, and the space suits left over from the series MEN INTO SPACE, and involves the discovery of a smooth, opaque orb, which is actually a ship filled with "boat people" – alien intellectual refugees who fled the totalitarian government of their home planet. They are given safe harbor, until they are tracked down by a scout ship. Look closely at the aliens – then look at the cover of Cream's classic double LP, "Wheels of Fire" – separated at birth?

THE PRIVATE LIFE OF SHERLOCK HOLMES

UK 1970 • 125 minutes • PG-13 • Friday, 2:00 pm

Billy Wilder's resume includes dark-witted noir, as well as light comedies. This film seems to defy convention—at least it isn't a stinker like KISS ME STUPID or BUDDY, BUDDY. Two stories run consecutively, based on a manuscript read by Dr. Watson. The first involves Holmes' romance with a Russian ballerina, from which Holmes conveniently extricates himself by suggesting a homosexual relationship with Watson. The second concerns the wife of a Belgian inventor who comes to Baker Street to find her missing husband. The trail leads to Inverness, and a rollicking plot that features Trappist monks, midgets, and even the Loch Ness monster!! Robert Stephens plays the brilliantly-flawed Holmes, and features Christopher Lee as his brother Mycroft.

THE SILENT STAR (AKA DER SCHWEIGENDE STERN)

(Stanislaw Lem tribute)

Poland/East Germany 1960 • 95 minutes • NR • Sunday, 1:15 pm

Lem was a prolific writer of sf, and he shifted his persona in the temporal space-time continuum this past March 27. This film is based on his juvenile novel "The Astronauts", concerning a mysterious spool of data found in the Gobi desert that sends a crew to Venus, only to decipher its message—a declaration of war on the earth!! This film was re-edited, dubbed and released in the U.S. in 1962 as *FIRST SPACESHIP ON VENUS*, and its craft, the *Kosmostrator I*, may be one of the most unique and beautiful ships in the history of cinema.

TALES FROM THE CRYPT: "THE TRAP" (Bruno Kirby tribute)

USA 1991 • 28 minutes • NR • Friday, 10:35 pm

Died August 14. Kirby will always be associated with Billy Crystal for films like *WHEN HARRY MET SALLY* and *CITY SLICKERS*. But his career was extensive, and he also appeared in the cult favorite *THIS IS SPINAL TAP*. In this episode from season three, Kirby is a county coroner trying to help his brother Lou and his wife (Teri Garr) out of their financial difficulties by faking Lou's death to collect on an insurance policy. Everything seems to be clicking until something goes horribly wrong – for Lou.

THE THING (FROM ANOTHER WORLD) (Robert Cornthwaite tribute) – USA 1951 • 87 minutes • NR • Sunday, 7:25 pm

Cornthwaite, who departed this planet on July 20, had a long and varied TV and film career, but this is his signature piece. As the acerbic but cool Dr. Carrington, his plea for rational scientific understanding regarding the alien visitor falls on deaf military ears. *THE THING* is the flip side of *THE DAY THE EARTH STOOD STILL* – made in the same year, but with Cold War paranoia enveloping every scrap of overlapping dialogue. Note the subtext of hand imagery as a metaphor for sex, from Nikki's castigation of Captain Hendry's making like an octopus, to the very nature of the thing's method of reproduction. If Paul Frees (Dr. Vorhees) voice sounds familiar, it should, his baritone, no-nonsense delivery graced many a voice-over and Disney film in his career, including the opening narration of *WAR OF THE WORLDS*. Dmitri Tiomkin's eerie score is one of the best in the genre, and this film is also rife with priceless dialogue, like, "An intellectual carrot, the minds boggles!", and the classic closing line, "Keep watching the skies!"

THE 27TH DAY

USA 1957 • 75 minutes • NR • Saturday, 6:30 pm

William Asher, best remembered as director of sitcoms in the 50's and 60's (as well as being the husband of "Bewitched" star Elizabeth Montgomery), treats Mantley's novel (who also wrote the script), in a workmanlike manner, but the pervasive attitude of the Red Menace is still evident. However, it's another of those rare 50's sf entries that doesn't perceive visitors from outer space as bad. Opportunistic yes, but not bad. Five members of the human race from different backgrounds are given capsules, which resemble Petri dishes that can destroy life on earth. They have 27 days (hence the title) to decide whether to open them or not. Naturally, the Communists are portrayed as consummate evil that would not hesitate to open the capsules (vis-à-vis Khrushchev's remark: "We will bury you!") while the "free world"

takes a more contemplative approach. As for the alien's do-it-yourself attitude towards human extermination, a similar theme was broached in the TWILIGHT ZONE's "The Monsters Are Due on Maple Street".

TWILIGHT OF THE ICE NYMPHS

Canada 1997 • 91 minutes • NR • Friday, 9:00 pm

Guy Maddin's eclectic output throws him into a category occupied by few filmmakers—not quite dark fantasies with an exquisite shimmer to them. According to some, this is the best film ever made about mesmerism and ostrich farming. Its pastel quality and surreal compositions suggest an episode of "Fairy Tale Theatre" directed by David Lynch. Peter Glahn returns to the dreamlike isle of Mandragora where the sun never sets, after four years as a political prisoner. He falls in love with the elfin Zephyr whose fisher husband has disappeared. There are elements of Shakespeare's "A Midsummer Night's Dream" filtered through the hallucinogenic mind-set of a Victorian soap opera penned by Aleksander Pushkin. Beyond that, there are few words to adequately describe the visuals.

TWILIGHT ZONE: "SHADOW PLAY" (Dennis Weaver tribute)

USA 1961 • 25 minutes • NR • Friday 6:35 pm

He'll always be remembered as Chester Goode from "Gunsmoke", or Sam McCloud from the eponymous TV series, or maybe the harried driver in Spielberg's DUEL — and he died the same day as Don Knotts. This episode is the dark side of GROUNDHOG DAY, as Weaver is a convicted murderer who has a recurring nightmare in his prison cell. He believes, to the incredulity of everyone around him, that reality is merely a by-product of his imagination, and that when he goes to the electric chair they will cease to exist. An exercise in solipsism — or, as a former college roommate said, "We're all just the dream of some octopus at the bottom of the sea." Historical footnote: "Shadow Play" aired May 5, 1961, the day America put its first man, Alan Shepard, into space.

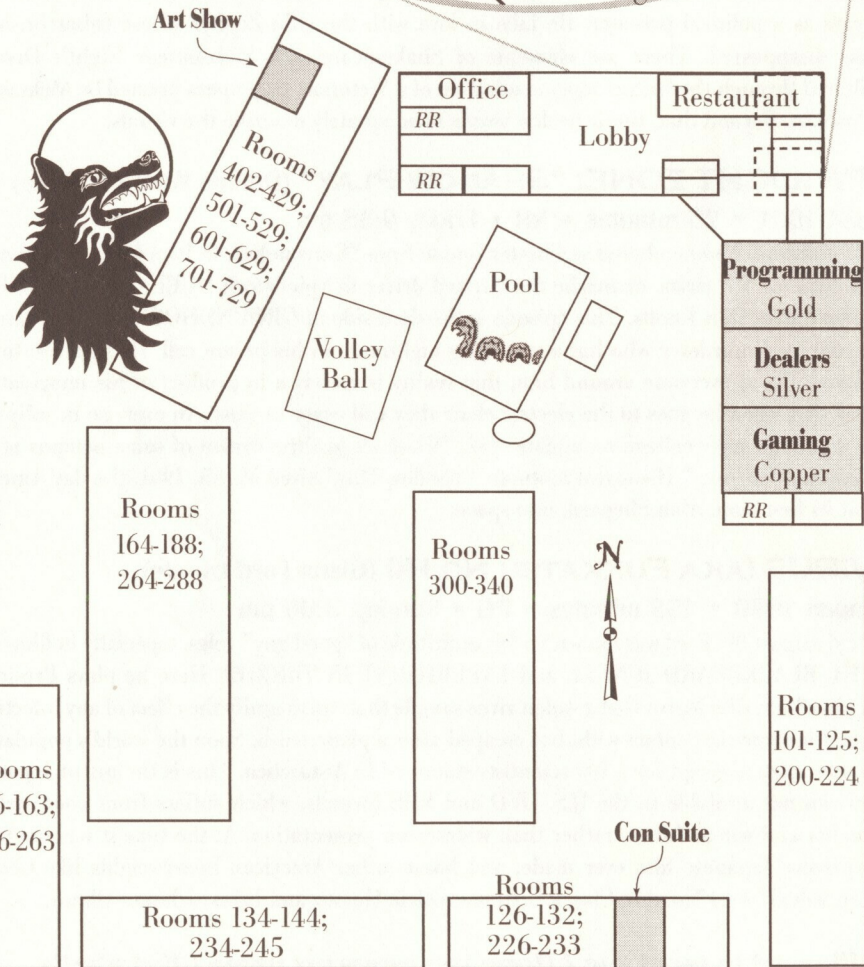
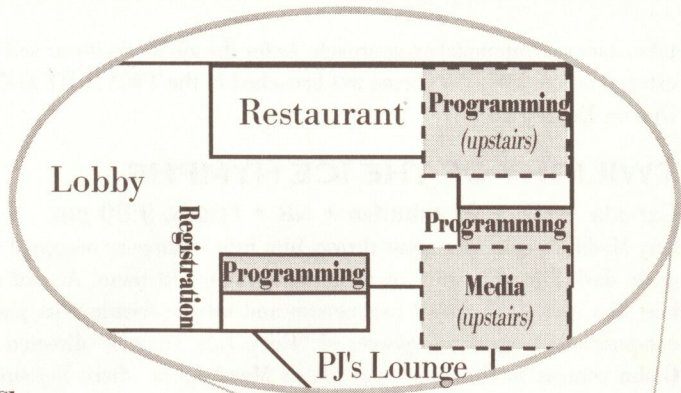
VIRUS (AKA FUKKATSU NO HI) (Glenn Ford tribute)

Japan 1980 • 155 minutes • PG • Sunday, 3:00 pm

Died August 30. Ford was known for his multitude of "good guy" roles, especially in films like THE BLACKBOARD JUNGLE and EXPERIMENT IN TERROR. Here he plays President Richardson, who learns that a stolen virus sample that can magnify the effect of any infectious agent it comes in contact with, has escaped after a plane crash. Soon the world's population is annihilated except for a few scientists stationed in Antarctica. This is the uncut Japanese version not available in the U.S. DVD and VHS formats, which suffers from poor picture quality and pan-and-scan, rather than widescreen presentation. At the time it was the most expensive Japanese film ever made, and boasts other American heavyweights like George Kennedy, Robert Vaughn, Chuck Connors, Olivia Hussey and Edward James Olmos.

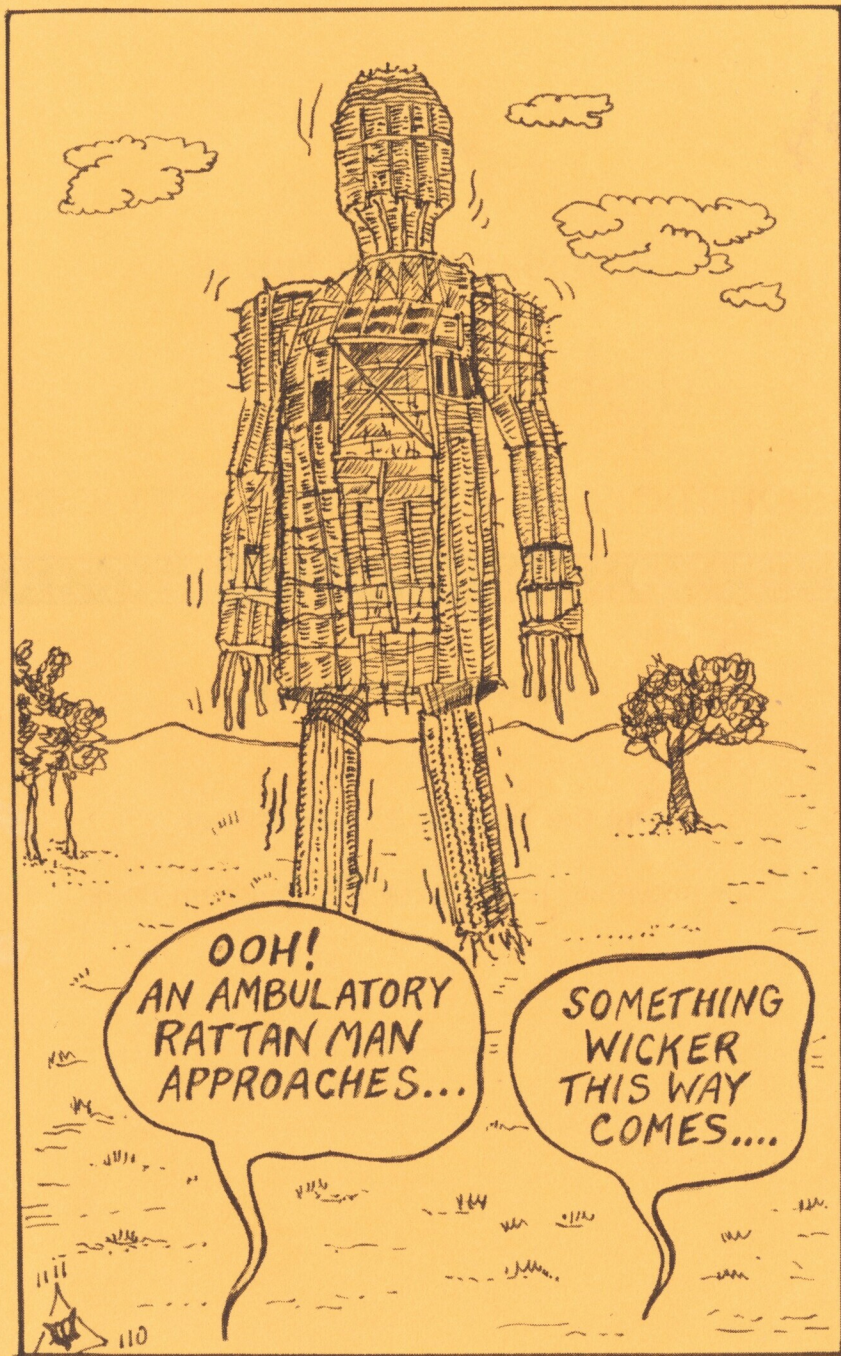
"Pleased to meet you / Hope you guess my name / But what's puzzling you / Is the nature of my game"

—The Rolling Stones, "Sympathy for the Devil"



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