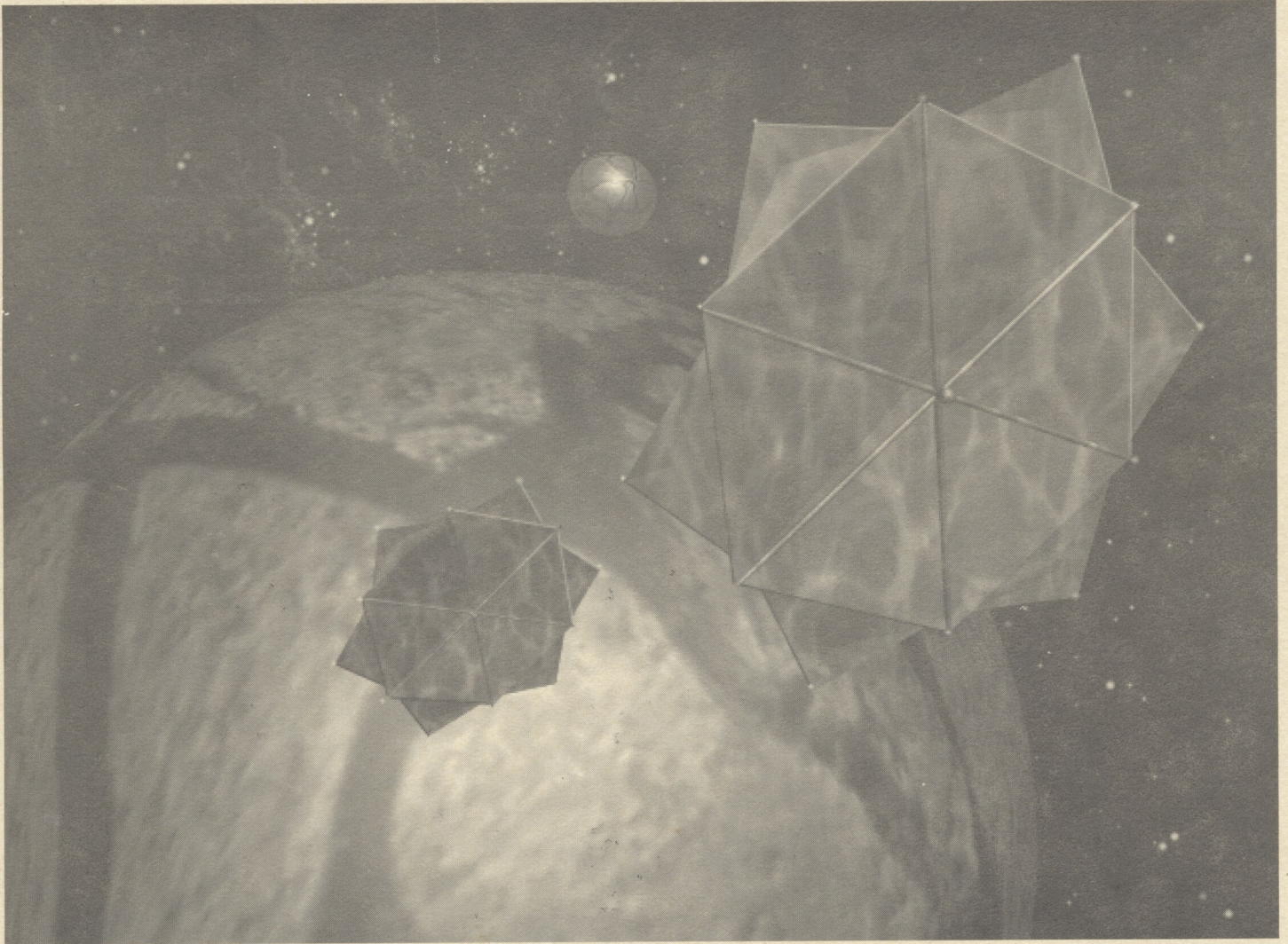


WESTERCOLT 45



JULY 2-5, 1992
PHOENIX, ARIZONA

WESTERCON 45

JULY 2-5, 1992

PHOENIX, ARIZONA

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JENNIFER ROBERSON APPRECIATION

PICTURE THIS A VERBAL SKETCH OF JENNIFER ROBERSON

★ ★ ★

BY ELIZABETH DANFORTH

Creative writing teachers regularly admonish their students to write what they know. Although I already have a handful of writing credits to my name, and put little stock in creative writing teachers' ability to *teach* their students how to write, I *am* going to write about what I know. Just a guess, but I believe WesterColt's representative asked me to write Jennifer's appreciation because... I know Jennifer. I've known her for more than ten years. Yet I am foremost an artist, and visually oriented to the world at large. (It's so convenient when these things go together.) What this essay offers you is a glimpse into the extended-family scrapbook, a peek at some of the snapshots and sketches that include Jennifer in their frame. The results might be a bit impressionistic... perhaps you'd get a more complete idea of who Jennifer is from someone whose first-preferred medium is words... but I'll paint you a portrait in living color of a good friend, and maybe she'll wind up being yours when this weekend is over, too.

Picture this. Jennifer, sitting on a worn brown couch in a bit-too-warm and stuffy con-suite. Tom Watson, Mike Stackpole, and I hover protectively nearby, trying to ensure that this entirely too good-looking neo-pro, neo-friend doesn't get swarmed by glutinous neo-fen with neo-nascent social graces. Conversations have wandered all over the map, and the subject of birthdays has come up.

"My birthday was just a few days ago," say I.

"Mine, too," says Jennifer. "And how old are we?"

"Thirty."

"Oh! Me too." It's 1983.

Picture this. At TGIFriday's, Jennifer eating lunch with Mike Stackpole and me. She and I pick out the mushrooms from our salads, and sing the praises of fudgy chocolate mocha ice cream as the apotheosis of cold confectionery delights. We continue comparing likes and dislikes and, with barely a hitch of disagreement over a broad spectrum of food and drink, our tastes match. Black olives over green. Burgundy, not that gutless kid stuff. If I said I preferred one thing over another, her simple reply is "Of course!"

"I've figured it out," says Mike. "You're twins born of different mothers." I should be so lucky. Jennifer epitomized then, as now, the T-shirts that read "All This And Brains Too." And her first book hadn't even come out yet.

Picture this. A big white house in Central Phoenix, with truly unusual architectural elements, like bricks jutting in deliberately abstract patterns out of the wall around the fireplace, and a nook just the right size to hold a museum-replica of Horus that looks like a wannabe Maltese Falcon. The place was built in the '40s for the snowbird trade, but by the mid-80s, half the employees of Flying Buffalo Inc. (a local game company) live in the house, or the one immediately next door, or in the apartments across the way. The manager down the street refers to the group as "Those geniuses..." It's a high-speed/low-drag, decidedly bizarre but creative crowd; Jennifer fits right in, living just a few miles distant.

There's a celebration in progress, another birthday — Mike's, this time. (By now you should assume Mike = Stackpole if you aren't already doing so.) There's a lot of gaming people, but no gaming going on: it's become our profession, and our recreation is more often good food, good conversation, and a lot of friendly kidding around.

Mark O'Green can usually be counted on to be one of the big kidders. He's got a razor wit and the will to use it on anyone foolish enough to cross his path. No one gets away unbloodied, and few unbowed. He's a Buffalo person, and a gaming crony, and he knows almost everyone milling around the place. (Most of them resignedly wear his signature on the



PHOTO: BETH GWINN

scars of a verbal duel or two.) Tonight he's preternaturally quiet. *Com'on*, this is *Mark*. "Quiet" is not in his job description. He's just sitting there, across the room from...

Jennifer, on a hand-me-down sofa amateurishly re-upholstered in black and white plaid. She doesn't know a whole lot of the people here. A few, and she'll wind up collecting a couple of Buffalo paychecks before much longer, but not just yet. Right now she's a little defensive, a little shy. Arms folded, something to drink (burgundy, I think) on the counter behind the sofa. High trademark boots cross at the knee. Her huge copper and silver buckle glints proudly, intimidatingly: Phoenix Rodeo Queen, 1974. The buckle marks the exceptional qualities of her horsemanship, appearance, and personality. Horsemanship isn't on tonight's agenda, but appearance and personality are making a big impression. Her body language gets a lot less defensive when Mark finally works up the courage to go over and talk to her. It's amusing to see Mark tongue-tied.

Picture this. The wedding of Mark O'Green and Jennifer Roberson. During the vows, Mark flashes a button pinned inside his white military tux jacket to Jennifer.

The button reads "Don't Panic."

Picture this. I tense and look to my left when I hear a swift susurrus of combat boots crunching over rocky desert ground. The arroyo walls nearby are punctuated with scrub oak, ponderosa pine, and entirely too much cactus — even for us near-natives. Dressed in faded green and tan fatigues, Jennifer slips up beside me. We grin like Bedlamites, crouching together behind a low sprawl of mesquite and jojoba, our paintball guns clenched in sweaty palms. Mark is on the opposite team, and we know Larry Crimmons is somewhere up ahead of us. Jennifer is almost invisible when sitting still. We pause to let our breathing slow, then she begins flitting from tree to tree, reminding me of some cartoon character oiling from pillar to post without passing the intervening space. I spot Crimmons, leap forward one more tree to take him out, and Mark's paintball slams into my jaw.

Jennifer takes Mark out, her paintball breaking on his gun and splashing up his arm. A good time is had by all.

Picture this. Another paintball game. Jennifer carries in the enemy flag triumphantly, a cowboy's yodeling howl of success rattling the eardrums of the unwary. All on the same team, this time, we are playing against practiced strangers. I don't know how they felt to be skunked by a bunch of novices (we were, then), but we certainly had a good time. Jennifer flanked the opposition, scampering along the edge of the field invisibly. She claims to be unathletic, and fears her combat scenes aren't grand enough because she lacks a military sense of battle — yet she's got an unerring, instinctive sense of primary objectives and the meaning of personal victory.

Picture this. DAW releases *Shapechangers*, the first book of Jennifer's Cheysuli series, her first published novel. Jennifer's friend Lisa co-hosts a first-publication party, and Jennifer invites everyone she knows. It makes an interesting mix, and an interesting insight into a complex person.

There's us, her eccentric circle of irreverent SF writer and artist friends. The men all wear beards (well, mostly, anyway), and they *look* like writers and artists.

The grew-up-together high school chums tend to be clean-shaven, quiet-spoken, unerringly polite if a little reserved among these strangers. Their blue jeans are honestly sun-faded, not stone-washed make-believe stuff, and the hems ride low and tight over the cowboy boots. The boots are perfectly clean, but worn and shiny at the instep where the stirrups rub.

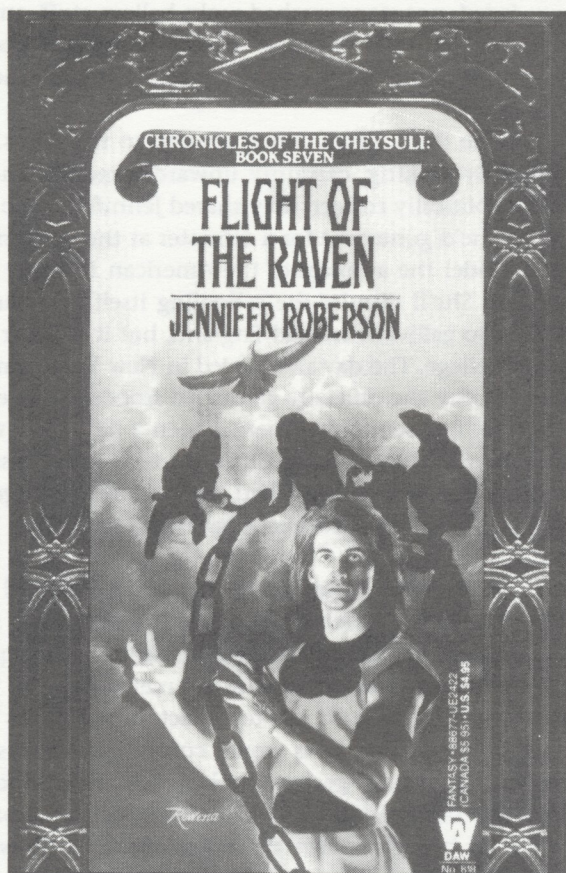
The third group comes dressed to the nines. A wee tad scholarly-looking, certainly upwardly mobile and probably quite politically correct, they shared Jennifer's time in England when she'd gone over for a semester at the University of London, under the auspices of the American Institute for Foreign Studies. She'll dismiss the schooling itself as having been an excuse to gallivant around England, but it was her last semester of college. The day she landed in New York, coming home, was the day she officially graduated from college, eleven years after her first semester. (There'd been a lot of real-world mundane work interrupting.) She'd gotten notice less than two months before that DAW had accepted *Shapechangers*, and she stopped off in New York to meet Betsy, her editor, face to face for the first time.

Jennifer and Lisa, along with Lisa's husband Kim, manage to draw this diverse group into a semi-unified whole. The party goes well, a salute to Jennifer's social skills, quantities of champagne and caviar, and Kim's merry sense of humor. (At the time, Kim bred for sale to collectors and shops a variety of small critters some folks would consider vermin: snakes, butterflies, tarantulas, geckos, crickets, and heaven knows what else. The beasties lurked upstairs throughout the party, except when he brought down an indigo snake to show around. A few of the fainthearted needed to exert themselves to share his appreciation for the small and scaled, but fortunately, everything worked out in the end.)

Picture this. Tom Watson, Jennifer, Mike and I decide to collaborate on a novel. *Shade*, we call it. Four writers, four primary characters. Ideas have been flashing and exploding, and we burst with exuberance to bring the concepts we're weaving to life. On our first afternoon of trying to hash out specifics, Jennifer starts things off with incredible class. She brings to the house four matching decorative goblets, hammered gold they appear to be. A champagne cork pops and bubbly fills the exquisite goblets. We toast the birth of R.O.B. Kirk, our multiple-personality alter ego, and to the eventual success of the novel.



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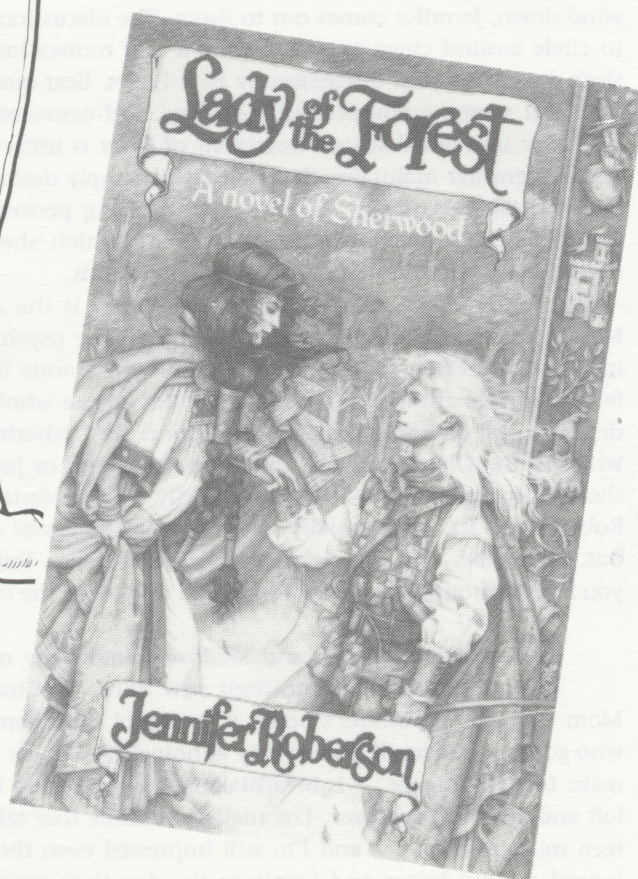
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Photo credit: Beth Guinn

Picture this. Another collaboration meeting, but Jennifer — the most prolific of us, turning out chapter after chapter about the Storm Lord Prince Aleron — also brings the completed chapters of a new effort she's written in a white heat of inspiration.

"It's Gloria Steinem meets Conan the Barbarian," she says, depreciatingly. "But I really like these characters. He's a lot of fun to write."

We read it, love it, suggest changes to the ending. After six or eight months, the collaboration collapses under a variety of strains, but the epic of Sandtiger and Del she brought that day goes on in four novels to date.

Picture this. A writer's group, years later. Jennifer's not personally involved, but the group runs under Mark's auspices as he works to hone his own skills. She's only as far away as her office in the back of the house. As things wind down, Jennifer comes out to listen. The discussion starts to circle around character development and motivation, and she's drawn into the discussion by Bear Peters. Bear questions why Del seems a completely bloodless, self-centered, and unlikable individual whose treatment of Tiger is inexcusably hostile. Jennifer maintains that that Del is simply destiny-driven, that she's basically an open, warm, caring person emotionally tied in knots by the situation in which she finds herself. They agree to disagree, and remain friends.

I recall Mike's observation that Jennifer is the Angst-Meister of Arizona, and that she uses up all the psychic torment in the region when she's writing, leaving none for her fellow Arizona authors to tap into. Jennifer gives a whole new depth to the question "*Just how bad can it get?*" whether she writes in the Cheysuli series, about Tiger and Del, or just in a short story about a run-away kite. I fully expect Marian and Robin Hood to suffer equally when *Lady of the Forest* comes out. (September, this year. Hardback. Zebra. Be there. Tell me if you like the frontpiece map. Tell Jennifer if you like the tale.)

Picture this. Jennifer and Mark welcoming my mother and me on a visit to their new house in Chandler. Mom reads all of Jennifer's books (I'm one of those rare folks who got my taste for SF and fantasy at home). The house — no, make that the manor — is breathtakingly huge, with a library loft and acres of back yard. The nickel and dime tour takes fifteen minutes or more, and I'm still impressed even though I lugged around boxes and furniture the day they moved in. There's the obligatory petting of the cats, Amber-eyes Underfoot and Scooter Hightops. (Great cat-names, eh? T.S. Eliot was dead on about cats' names, proven conclusively here.)

Mom then gets introduced to Mark's one dog, the galumphingly lovable Baskerville, half Great Dane and half Irish Wolfhound. Then outdoors to the back yard, and more doggy introductions; these are all Jennifer's. The grandest is a Cardigan Welsh Corgi named Pilot (actually, CH Kismet Cheysuli Wld Blu Yond'r, C.D.). He's not grand in stature — Cardigans are a dwarf breed you have to lean over to pet even when seated. Pilot stands tall in accomplishments — he won national status as Number One Obedience Cardigan for 1991.

Sassy, the enormously energetic chocolate Lab, is formally Char-Don Sassy Sword-Dancer, C.D. A dog in love with everyone, Sassy never stops moving except to gaze adoringly into your eyes, then bounds off adventuring in some thrilling new episode of *A Dog's Life*.

Pilot's tiny black "wife" Ella is new even to me, still settling into the pack. Suddenly she launches into a bitchy status disagreement with Sassy. Jennifer picks up the little beastie and plops her into the pool. Unimpressed, Ella paddles out without even a bruised ego. A few more dunkings might get her straightened out, in time. Then again, maybe not.

If Jennifer doesn't attend as many conventions as you'd think, you can largely blame it on her dogs, and the fact she's also a professional obedience trainer. Most weekends she's showing her beasties in regional and national dog shows, and many evenings she's at obedience classes. ("She hasn't learned much," quips Mark, "but she keeps going anyway.") I don't believe anything can replace Jennifer's love of writing, but her love for and understand of animals is unmistakable. Small wonder the Cheysuli go off to die when their lir perish.

★ ★ ★

It has been said that I don't suffer fools gladly. Just as we share our taste in food, Jennifer and I share this trait as well — but she is much better than me at biting her tongue when the need arises. I've found her to be a complex, interesting person of considerable class and charm. My intention in writing this appreciation is to bring you a glimpse of the person I know, and to round out the individual you're familiar with perhaps only through her books. Many more sketches and snapshots fill this memory-album of mine, but these I've shared are representative, I think.

You have the opportunity this weekend to spend a little time with Jennifer, and build a memory-album of your own. If you've got more than two working brain cells, I believe you will find her an engaging speaker, an insightful panelist, and an interesting conversationalist.

But let me give you a head start, so she doesn't have to bite her tongue around you. Don't call her Jen, or Jenny. (She's not a female donkey, thank you very much.) And it's "RAH-berson," not "ROW-berson."

Picture this. You're in the lobby later this weekend with nothing in particular you want to go do or see. You recognize Jennifer seated across the room. Several other people form an entourage around her, but there's an empty seat nearby. You walk across the room, take a seat, and after determining the general flow of conversation, you say...

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A MESSAGE FROM THE AUTHOR GUEST OF HONOR

DEAR WESTERCOLT .45 MEMBERS:

Following in the footsteps of the esteemed Harlan Ellison, GoH at 1991's World Fantasy Convention, I asked to write my own personal Statement of Position. Here it is.

I was introduced to the world of fandom in 1983, through the auspices of some of the committee members running WesterColt. They didn't know me, and I didn't know them, I got in for free because I called to find out just what cons were all about, and mentioned my first novel was due in a few months. This information elicited a membership and an invitation to do a panel on Breaking Into Writing. Since I had just Broken Into Writing, I felt this idea entirely appropositi a great way for me to Break Into Fandom — although I didn't even know such a beast existed. All I *did* know was what I'd read in the Phoenix papers during the 1978 WorldCon, called IguanaCon: that weird people dressed up in funny outfits.

Thus, somewhat warily, I attended my first con, and found out what the beast called fandom really *was* all about creative, intelligent, imaginative people who liked the same sort of fiction *I* liked, and the same kind of movies, and music, and jewelry, etc., etc. Sure, some of them *were* weird, and some of them *did* dress up in funny outfits, but so what? I'd been in rodeo for years and often wore western clothes... some people thought that was pretty weird, too. But the important thing was, I discovered a whole world of people with similar interests, people who *understood* why I went to see *Star Wars* 23 times.

Since that '83 con I've published a slew of books, most of them fantasy. I wrote them because I had to, because my favorite authors didn't publish often enough to feed my voracious reading habit. I didn't know if any of my manuscripts

would ever be published. I just *wrote* them, sent the first one around, and prayed for the best. Luckily, the best happened: I hooked up with Betsy Wollheim and DAW Books, and things have been going great guns ever since. In fact, 1992 marks my 10th anniversary as a professional author.

Most writers have a personal philosophy about why they write, what they write, and how they write it. You'll undoubtedly hear samples of that philosophy at WesterColt, since few authors are shy about saying what they think — especially on panels. Those who know me can tell you I'm as outspoken as anyone, and can hold forth in equally vociferous fashion for quite some time. The reason we do this, the reason *I* do this, is because we care. We may not *always* be right, but — dammit! — we care very much for the people and ideas we write about.

It has become fashionable among some authors to denigrate series fantasy, to decry series writers as lazy and unimaginative. If we were *real* writers, they suggest, if we were serious authors dedicated to our craft, we would abhor stories about recurring characters and familiar worlds, seeking to create new people and fresh worlds with every book.

If this were true, if this were applied to *people*, I shudder to think of all the old friends I'd lose. They are every bit as important — and beloved — as the new friends I make.

In closing, I'd like to say thanks to all the "old" friends who decided to ask me to be WesterColt's GoH. I'm honored. I'm also looking forward to having a hell of a good time.

So, as we cowboy-types like to say: "S*&t-howdy, boys and girls — let's do some rompin' and stompin'!"

— Jennifer Roberson, 1992

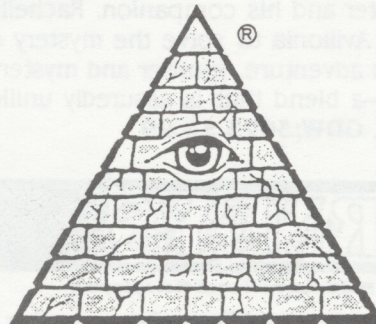
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JENNIFER ROBERSON BIOGRAPHY & PROFESSIONAL CREDITS

Jennifer Roberson's first novel, *Shapechangers*, was published by DAW Books in 1984, and laid the groundwork for an 8-volume fantasy series called the "Chronicles of the Cheysuli." In 1986 DAW published *Sword-Dancer*, a heroic fantasy novel unconnected to the Cheysuli series, followed by three additional sequels: *Swordsinger*, *Sword-Maker*, and *Sword-Breaker*. Roberson is also a frequent contributor to Marion Zimmer Bradley's annual *Sword & Sorceress* anthology, and has published in several magazines, YA collections, and other anthologies.

1992 marks a beginning and an ending for Roberson. In September her first mainstream hardcover, *Lady of the Forest* — a reinterpretation of the Robin Hood legend emphasizing Marian's point of view — will be published by Zebra. In December DAW's publication of the eighth Cheysuli novel, *A Tapestry of Lions*, will conclude the series that began Roberson's career.

Jennifer Roberson is married to former "Top Gun" Air Force pilot-turned-computer game designer/writer/entrepreneur (Capt.) Mark O'Green, and lives in Chandler, Arizona with two cats and three dogs (with a brand new puppy arriving in two weeks). In addition to writing, she is a professional dog trainer who exhibits Labrador Retrievers and Cardigan Welsh Corgis in the conformation and obedience rings.

In keeping with the theme of *WesterColt*, it should be mentioned our author GoH used to be quite active in amateur rodeo as a barrel racer, goat roper, and other assorted events — including beer chugging and tobacco chewing. She holds the "triple crown" in Arizona rodeo queen titles: Phoenix's Rodeo of Rodeos, Scottsdale's Parada del Sol, and Miss Rodeo Arizona.

Roberson has lived in Arizona for 34 years. She has a B.S. in journalism from Northern Arizona University, and spent her final semester in England at the University of London doing research for historical novels. Although she has been a fulltime author for eight years, Jennifer has in the past held a variety of jobs, including a stint as an investigative newspaper reporter (Cheyenne, Wyoming), an advertising copywriter (Phoenix), and bookstore clerk (Chris-Town Mall B. Dalton's), where she was able to unpack, price, shelve and sell her very first novel.

1992 marks Jennifer Roberson's 10th anniversary as a professional author.

FANTASY FROM DAW BOOKS

"Chronicles of the Cheysuli"

Shapechangers (1984)

The Song of Somana (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* (12/'92)

"Shade & Shadow"

**Prince of Night* (h/c)

**Queen of Sleep* (h/c)

**King of Dreams* (h/c)

"Sword-Dancer Cycle"

Sword-Dancer (1986)

Sword-Singer (1988)

Sword-Maker (1989)

Sword-Breaker (1991)

OTHER NOVELS

**Lady of the Forest* Mainstream hardcover historical based on the Robin Hood legend, a "prequel" emphasizing Marian's point of view. [Zebra: September 1992]

**Glen of Sorrows* Mainstream hardcover historical set in Scotland. [Zebra: Unscheduled]

Smoketree Contemporary romantic suspense. [Walker, 1985]

Kansas Blood (as Jay Mitchell) Louis L'Amour-type western from woman's point of view. [Zebra, 1986]

Royal Captive (as Jennifer O'Green) Historical romance. [Dell, 1987]

SHORT FICTION

Sword and Sorceress anthology, Marion Zimmer Bradley, ed: "Blood of Sorcery" [DAW, 1984]

Sword and Sorceress II, MZB, ed: "The Lady and the Tiger" [DAW, 1985]

Sword and Sorceress III, MZB, ed: "Valley of the Shadow" [DAW, 1986]

Sword and Sorceress IV, MZB, ed: "Rite of Passage" [DAW, 1987]

Sword and Sorceress V, MZB, ed: "Spoils of War" [DAW, 1988]

Sword and Sorceress VI, MZB, ed: "Sleeping Dogs" [DAW, 1990]

Marion Zimmer Bradley's Fantasy Magazine: "Final Exam" [Summer 1988]

Spell Singers anthology, A. B. Newcomer, ed.: "Of Honor and the Lion" [DAW, 1988]

The Unicorn Treasury, (YA anthology) Bruce Coville, ed.: "The Court of the Summer King" [Doubleday, 1988]

Herd of Thunder, Manes of Gold, (YA anthology) Bruce Coville, ed.: "To Ride the Sea of Grass" [Doubleday, 1989]

Aboriginal SF: "Ride 'em, Cyboy" [Mar/Apr 1990]

Horsefantastic anthology, Martin H. Greenberg, ed.: "Riding the Nightmare" ('92)

MZB's Fantasy Magazine: "Never Look at a Gift Sword in the Horse's Mouth, or: The Horse Who Would be King" [Summer, 1992]

**A Christmas Beastiary*, Martin H. Greenberg and Rosalind Greenberg, eds.: "A Compromised Christmas," [DAW, 1992]

* *forthcoming*



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RICK STERNBACH APPRECIATION

BY MIKE OKUDA

Rick Sternbach has probably designed more starships than anyone else in television and movie history. He's done ships for the Klingons, Vulcans, Cardassians, Federation, as well as ships for races you've probably long since forgotten.

Rick's not unmindful of the impact that this has on popular culture. He's gotten used to seeing his designs adorning *Trek* merchandise from book covers to lunch pails, although he admits that he's still a bit bemused by Gummi Starships. On the other hand, Rick says he's especially gratified when he hears from engineering students who tell him that his art has helped inspire their choice of profession. (Remember this when you're wondering why the next generation of the stealth bomber has a funny resemblance to the Vor'cha class Klingon Attack Cruiser.)

When you mention his work in s-f book covers and magazines, Rick will sigh heavily and bemoan that he "used to be somebody in science fiction." This belies his impressive contributions to the printed media: Paintings and covers in *Analog*, *F&SF*, *Isaac Asimov's*, *IF*, *Galaxy*, and others. Book covers for the works of the likes of Larry Niven and Robert Heinlein are graced by Rick's visions. The fan community obviously agrees: Rick's bookshelf sports two Hugo awards for Best Professional Artist (and who knows how many more he might have garnered if he had not taken himself out of the running for more.)

In the film and television media, Rick has had his hand in an amazing number of projects. Besides five years (so far) of *Star Trek: The Next Generation*, Rick has also worked on *Star Trek: The Motion Picture*, *Star Trek V: The Final Frontier*, *Halloween II*, *World War III* (we think Rick has a thing for Roman numerals), *The Last Starfighter*, *The Greatest American Hero*, and *Cosmos*.

For Carl Sagan's *Cosmos*, Rick not only got to help create the very heavens themselves, but he lent a hand with quite a few stars and planets. The challenge, here, of course, was that a lot of these were real planets, so the "fudge factor" was a lot less than you might get on something like *Trek*. This, despite the fact that *Cosmos* was done on a PBS (read: "cheap") budget. Nevertheless, Rick's work on *Cosmos* was honored with an Emmy Award, and that show remains a high water mark in science television.

As a technical and scientific consultant to *Trek's* writing staff, Rick's artistic duties are only one part of his job. Rick's phone is constantly ringing with questions from the writers. It's fun to listen to his end of the conversations. To one writer, he'll say, "I dunno, I think you'd better use antimatter-spiked fusion reactions or you'll never get enough power." To another, he'll whip out his HP scientific calculator, punch furiously for a moment before intoning that "the mass should be ten-to-the-tenth metric tons, unless we're travelling near light-speed." A third will be told to use "subspace compression," then he'll quickly hang up before the writer has a chance to ask what that means. Some might dismiss this as mere "technobabble," but Rick is a product of America's post-Sputnik system of education, back when this nation actually cared about science. He insists that he sees *Star Trek* as way to help make science "cool" to the kids out there who will be the next generation of scientists and engineers.

Rick has spun his "career" as tech consultant into yet another field of creative endeavor: Rick is the best-selling co-author of the *Star Trek: The Next Generation Technical Manual*. He describes that book as "Everything you've ever wanted to know about the Enterprise, in far more excruciating detail than you've ever wanted to know it." Although Rick wrote the chapter on warp drive, he claims that if he really did know how to travel faster than light, he'd be polishing his Nobel acceptance speech, not working in syndicated television.

Even as this is being written, Rick is putting the finishing touches on the space station in the new Paramount series, *Star Trek: Deep Space Nine*. Though some might question the apparent folly of undertaking two simultaneous (and incredibly demanding) science fiction television series, Rick is clearly having a ball. If you have Paramount security clearance, Rick will explain the entire design theory behind the station, showing off literally piles of drawings detailing every aspect of station structure and operation.

Like many in the film industry, Rick has been working hard to help drag his profession into the future by helping to introduce the use of computers into the studio. Not only has Rick served on a joint industry committee to promote computer training for artists, Rick practices what he preaches. He is forever finding new ways to make use of his Macintosh computer to help chart the voyages of the *Enterprise*. Although Rick feels strongly that it is the artist, not the tool that determines the quality of the finished art, he has begun to make use of the computer as a tool for design tasks that up until recently he felt were the sole province of the airbrush and a good, steady hand.

Rick's commitment to the next generation (sorry) reaches into his art as well. He has been known to spend his free time giving airbrush lessons or other advice to aspiring artists striving for their big break. Some colleagues have questioned the wisdom of passing all those trade secrets out so freely, but Rick is a big believer in the Callé Curse: Having benefited from the assistance of others in the past, Rick now feels a strong obligation to return the kindness by passing it along.

Rick is also an avid fan of Japanese science fiction animated films. He is as likely to remember the title of the 83rd episode of "Urusei Yatsura" as that of last week's episode of *Star Trek: The Next Generation*. In fact, fellow fans of Japanese animation probably already know of the frightening number of anime "gags" he's sneaked into *Trek*. From ceremonial banners bearing the names of characters from *The Dirty Pair*, to secret Ferengi passwords which sound suspiciously like the titles of other favorite shows, Rick has managed to tip his hat more than a few times to his colleagues across the Pacific.

Working in the film industry is not without its tradeoffs. Job security is non-existent, the pressures are incredible, and the hours can be very long. This last, however, does not prevent him from finding time to spend with his son, Josh. Like his father, Josh is a talented artist, and at age 7, he's already an experienced computer jockey. (Rick and Josh regularly fight over who gets to use the Macintosh at home. Rick usually wins because he's bigger, but Josh is definitely gaining on him.)

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PAT MEULLER APPRECIATION

PAT MUELLER: FAN EDITOR, AUTHOR, HUGO AWARD WINNER

★ ★ ★

BY BRUCE FARR

Pat is a rapidly moving target. Few can get to know but a few moments of Pat as she seems always on the go, doing what needs to be done and doing a damn fine job while at it.

I first met Pat, as many in Phoenix did, while she was working on the 1978 Worldcon here. She was one of many who was trying to hold things together with baling wire. Shortly after the convention she started work at a Phoenix fan institution, Flying Buffalo Inc. where she started with data entry work and soon graduated to graphics — working alongside Liz Danforth and Mike Stackpole.

After four or so years at FBInc., Pat left Phoenix (to our sorrow) to move to Austin, Texas and work for Steve Jackson Games. While there she met and married Dennis Virzi in 1986 (he shares Pat's rapier wit, so it's a marriage made... well, never mind), and produced Madeline — their almost 3-year old daughter.

Pat is being honored for two things... her energy and devotion to fandom (she was instrumental in organizing the bid and then conducting the 1985 austin NASFiC, among other "organized" fan activities) and her fan writing and publishing. Her Hugo Award was won at Nolacon in 1988 for editing the *Texas SF Inquirer*, which was the fanzine for the Austin NASFiC and was kept in print thereafter as F.A.C.T.'s occasional club publication. The Hugo, most likely, was awarded as a tribute to her high-quality layout, graphics, and use of a BBS to keep everyone in touch (another facet of her organizational abilities). Her best writing, however, is probably found in *Pirate Jenny*, which she edited after quitting the *Inquirer*.



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★ ★ ★

BY ANDREW OFFUTT

This person¹ was reading the work of a good sf writer named Wilson Tucker back when I was in college, and years later knew that it was only meet and just that Tucker received the Hugo award for best novel. *Year of the Quiet Sun*, I think. 1870, wasn't it? Wilson gives good time travel. Yet I'm sure I've never met him. Everyone knows that those godlike beings called writers are un-gregarious, usually shy, hard-to-talk-with loners who hang out in bars, drink a lot, and go through a lot of wimmen.

Some of my best friends are writers, but I'm glad my sister didn't marry one...

Bob Tucker now — that's a different story. Ah've knowed superfan gregarious niceguy raconteur *good human being* Bob Tucker, man and boy, for over twenty years. I say boy because as you may know 20 years ago Tucker was 29 years old. If you look at him now and wonder about that, consider that you are seeing what 20 years of hard Kentucky bourbon-drinkin', cigar-smoking, and womanizing can do for a man.

(Right. I did not say "to a man.")

I had met, only *met* the eminently approachable Bob at about my fourth con — I was a late comer to con fandom or, for short, condom—when as Toastmaster at the Midwestcon banquet of that year (no, it was MC then; I'm the guy who introduced pee breaks and the word Toastmaster to cons, once he'd made it possible by *being* one — *the* one) he spent about five minutes making a cadmium-plated introduction of someone or other, a fine writer and visitor from across the water, etcetc, "and let's hear a warm welcome to our visitor from Great Britain... Sir Andrew Offutt."

The S.o.B. never cracked a smile. Just stood there in that *awful* plaid sportcoat and yaller pants, wearing a sweet boyish *Gotcha* face and waiting to see what smartass kidfan I, who had sold a few short novels and one (1) novel under my own name and was known by about five people (my readers), would do/say once I'd made my long way up to *h i s* lectern... thinking, plotting, planning... wanting to strangle...

I merely leaned forward to the microphone, pitched my voice high, and said veddy Britishly "Thank you veddy moch!" and returned to my distant table. It is possible that Tucker was caught without a comeback...

...for about 2.713 seconds.

Three years later fans hearing me or speaking with me for the first time were still astounded that I had no British accent and indeed am a born Kentuckian who has never lived nowhurs else.

My career as Toastmaster at so-far over 150 cons started about ten minutes later. I was good, too. It was easy. All I had to do was imitate Tucker, The Template Toastmaster. I even got to be Toastmaster at Midwestcon a few years ago. Tucker was... sick. He still doesn't know that it was my godsons Rico & Vito who fixed that drink for him...

What a man to sit and talk with! — to stand and talk with! — to drink with, watch in action with fans of all ages and years in con-fandom; what a guy to introduce a first-timer to. (Writers have a license to use prepositions to end sentences with.) What a hell of a toastmaster, guest of honor, fan GoH... what a hell of a guy just to have at a con to make sure it's memorable!

Word about that got around, and a few years ago when some of us engineered this plot to send him off to Australia — 'ustraelya — ostensibly for a woldcon. I thought Ha!—now I, I, the sorcerer's apprentice, have got it all, ALL hee ha hee...

And would you believe it?! — Tucker came dammit *back!*

Since that time at Midwestcon we've done fun things together. You know — we've drunk. Smoked. Talked, even. You can even dine with Tucker; he's the most ridiculously concerned, sensitive, accommodating smoker I've ever. He has introduced me as guest of honor and I have introduced him as GoH more than once and as fan GoH — a job I've never had! (About time to try sending him back to Australia.) He has introduced my Jodie as fan GoH while I sat near.

At a con last year we decided that the sprawling area around the hotel's indoor pool was a fine place to meet at about 4 or 4:30 in the afternoon for the purpose of his sipping Beam's Choice & smoking a cigar and my sipping Maker's Mark & smoking whatever cigarette has a coupon on the carton. I have always referred to hotel bars as my office; if anyone is looking for me at 4:30 or so at a con, Jodie tells 'em I'm in my office. Not last year in wherever-were. Naturally Bob gave a name to that vast sprawling area around the water: Tucker's Pool Room. I was in Tucker's office — the Pool Room.

He and I have carefully insulted each other in public and (also carefully) cut neckties off each other at the head table and swapped nametags and pulled another kidstuff prank or three and spent a lot of hours sippin' and smokin' and just talkin' together...

... and I cherish and am grateful for every minute of all of it.

Shucks, guys, it's my claim to *fame*. *I Know Bob Tucker!* HA! Thought sure I'd mention smooooooooothing, didn't you!

P.S.: I sure hope your con hotel has a pool with a room around it. Otherwise Tucker might be rotten company...

— Sir Andrew Offutt, 6/'92

¹ An obvious dodge to avoid starting this with my favorite word...

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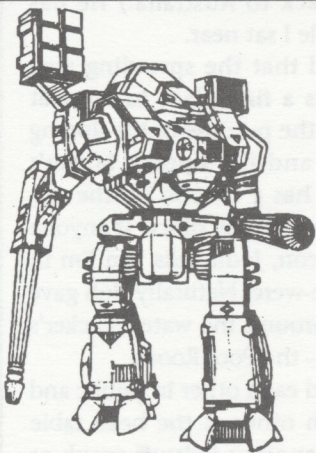
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CONVENTION ACTIVITIES

CHAIRMAN'S MESSAGE

CHAIR BRUCE FARR

Welcome, cowpokes, to WesterColt .45... the 45th annual Westercon convention! We're pleased to have this opportunity to again show Phoenix hospitality to fandom.

As has been said before by fans farr wiser than I, remember the four basic rules of conventions:

- 1) Have a good time,
- 2) Do no harm,
- 3) Help someone, and
- 4) Throw a good party.

It's our goal to succeed on all counts. I hope it's yours, too!

GAMES AND DIVERSIONS

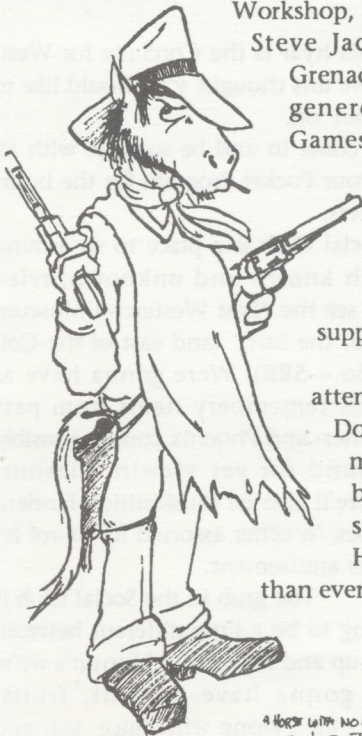
PUEBLO ROOM

Welcome to Games & Diversions at the Omni Adams! Be sure and drop by during the convention to play a game, win prizes in a tournament, peruse the entries in the miniatures painting competition, buy and sell games at the used game auction, enter our door-prize drawing, or just say hi to our friendly and enthusiastic staff. For more information about our many events, just see the Pocket Program, or drop by Gaming Central in the Pueblo Room anytime for a detailed schedule. We will be accepting entries for the game auction or the miniatures contest through Saturday night.

Thanks to all the people who helped to make Games & Diversions a success at WesterCon 45, especially the following companies who contributed prizes and merchandise: Bard Games, FASA, Fantasy Games Unlimited, Games Workshop, West End Games, Chaosium, Steve Jackson Games, Ral Partha, Grenadier, and GDW. In addition, generous support was given to Games & Diversions by Waterloo Games in Gilbert (home of Fantasy Games Unlimited). Please go and patronize this fine store.

And thank you for your support.

For those people who attended either HexaCon 1 or 2, Don Harrington will be Chairman of HexaCon 3. Please stop by and give me your feedback, so we can make the next HexaCon bigger and better than ever.



ART SHOW

BALLROOM SOUTH

WesterColt .45 is offering fans the best of science fiction and fantasy art. Come see us in the Ballroom on the third floor. There will be a special Art Show Tour conducted by one of our attending professional artists on Saturday night at 8:30pm. Attendance will be limited, so sign up in advance in the Art Show.

Some of the artists represented in the show are: Alicia Austin, Patricia Davis, Lela Dowling-Macklin, Frank Kelly-Freas, Sue Dawe, Liz Danforth, Stuart Shepherd, George Barr, Alan Gutierrez, and many others. And a special welcome to our Artist Guest of Honor, Rick Sternbach!

There will be an auction for pieces with 3 bids on Saturday at 1pm, and an auction for pieces with 4 bids on Sunday at 1pm.

Awards will be given in both professional and amateur categories. Visitors to the Art Show will be asked to vote for their favorites — just pick up a ballot at the Art Show desk! (Of course the highest accolade, however, is having someone part with their hard-earned cash to buy!)

If you fall in love with an original on display in the Art Show, but can only dream about owning it, then drop by the Print Shop located in the foyer outside the Art Show — a print of that piece just may be for sale!

BLOOD DRIVE

Howdy, Buckaroos and Buckarettes! This here is a pitch for you all to come on down and make yerself a donation at the blood drive.

This ain't no cattle drive, but a blood drive and we need you to make it a success. There is a great need for blood over the 4th of July weekend and it shur would be downright nice of you if you'd participate.

For all you won-derful cowpokes out there who donate, you'll get special reserved seating at the Masky-rade (make sure you wear your blood sucker, er sticker, on your badge), and there will be door prizes as well.

Some come on down, Friday, between 12noon and 6:30pm — look for the bulletin board signs and notice in the *Bulletin* for our location. Roll up yer sleeves, and make a corpuscle donation! Thank you for your support.

FILKING

SENATOR AND GOVERNOR (SAN CARLOS)

We're here folks! The concert's in the basement, but we're here! (Obviously Mike hasn't figured out that sound rises, hee hee!) Anyway, filking will be held in the San Carlos hotel on the second floor (there will be signs) Friday, Saturday and Sunday evenings. We may even do a welcome filk on Thursday evening if we have a quorum, i.e. more than two

voices and a guitar. We're planning a panel or two, bardic and performers circles simultaneously each evening with a concert in the basement of the Adams on Saturday afternoon from 4-7, and one-shots following if time allows. We will also be having a filk in the Adams Saturday evening only, courtesy of the Con-Com and Lee Gold. Inquire for the location. The Phoenix Filk Circle is standing by to welcome you.

After all, Filkers just want to have fun.

COMPUTER ROOM

HOHOKAM

Greetings and Welcome to Dan's final computer room. Yes, I'm out of here and I've decided to go out with one final monster blow out. We hope to have more computers, games, and fun than ever before. We have no idea if anything special is going to happen, so if you want something done, talk to me or Steve and we're just libel to do it. We're down in the Hacienda(??) room if we're not passed out by the pool.

Parents, please remember we are not a baby-sitting service. You can drop kids off in the room, but we will not guarantee that they'll be there when you come back.

And now for the good news, this time around we have no corporate sponsors. This means all our thanks can go to the loyal and devoted who loaned us their computers for this convention.

But wait, that's not all. We have several new features to offer. For those overworked staffers, we have a computer set up just for you. That's right, an IBM will be set up behind ops just for staff. So stop in, bother them and blow away some helpless electrons instead of the convention attendees. Also, we have talked Tasha and Chuck into letting us put a computer into the children's programming room. This means the rug rats will have their own computer to play with and spend less time bothering the big kids.

And there's still more. We will finally be having the child sacrifice on Saturday night to get the final hint to Space Quest V. We collected all the permits and have been assured the stars will be in the correct alignment to be received favorably by the gods.

If you act now, we'll also throw in a free computer for the first 15 customers through the door. That's right, a free Amiga or IBM. Hurry supplies are limited.

Well I've got to sign off, the chairman is coming to fit me for a jacket that's all arms. So come on down and see us.

Before it's too late.



ARE VIDEO ROOMS PASSÉ?

PIMA

BY VIDEO PROGRAM HEAD SHANE SHELLNBARGER

When I began running video rooms in the late 70's the ownership of a video recorder was a luxury few could afford. VCR's were priced around one thousand dollars, with two-hour video tapes selling for about fifteen dollars and up. Pre-recorded tapes were few and the quality inconsistent. Video rooms often showed television episodes as a supplement to the movies shown in the film program. The late 70's were also the time of the pirate tape programs, often showing tapes copied from film prints or even shot with a video camera right off the drive-in movie screens.

As VCR tape and machine prices fell, more conventions had video rooms and fewer showed films. Video even began to splinter off from itself when Japanese animation got so big that it needed its own video room (or rooms) to fill that fan demand.

It's getting harder to show what no one has shown before. Cable television, video tape rental store, satellite receivers, prestige edition video disks, and 24 hour-a-day commercial television stations give the audience more choices than ever before. It's hard to compete.

The only thing to do is to try and show things you might have missed because they weren't given a fair chance by the networks, or programs from foreign countries that have yet to make it to the U.S., or to show fan-produced programs that may never be seen elsewhere. Video Rooms passé? Not yet! Come see what we've managed to dig up for our screen...

THE WESTERCOLT SOCIAL CLUB

ROOMS 528, 530, 534

Welcome, y'all. This hyar is the ConSuite for West-erColt .45, and we'uns thought y'all would like to get some idea what we got goin' on.

First off, when can ya come in and be sociable with all the great folks around? See your Pocket Program for the hours we's gonna be open fer business.

The WesterColt .45 Social Club is a place to sit around and jaw with friends, both known and unknown, relax between happenings, and to see the "Best Westercon Museum West of the Salt," (and east of the Colorado —SRB). Were gonna have as much remembery items from past Wester- and Phoenix cons as possible around for yer viewin' pleshur. There'll also be musicalities, fandangoes, 'n other assorted fol-da-rol fer yer amusement.

The grub in the Social Club is going to be a little different between sun-up and sun-down. Mornin's we're gonna have muffins, fruits, etc., along with juice, tea, and

coffee. (Could be two kinds of coffee — regular and “cowboy coffee that can float a horseshoe” — if I can get away with it — SRB.) Afternoon grub is chips 'n salsa, homemade cookies, pop-sicles, ice tea, etc. Evenin' choice is the same, plus veggies, cheese, and fruit trays added.

We hope y'all come 'round and see us durin' the Con. And remember, this is July in Phoenix, so drink lots of fluid, the non-alcoholic kind, and have lots of fun!

DEALERS' ROOM

BALLROOM NORTH

We have a fine selection of dealers waiting for you in this year's Dealers' Room, some of whom have come a long way to display their wares, so be sure to get up to the third floor ballroom to browse and spend money.

Many of our dealers stock a variety of wares and there will be much fun to be found in prowling such as Mere Dragons, Sleepy Lion Graphics, Dunlop's Polished Junque, The Glass Dagger, Odbert/Carpenter, PFFS, Shipman's, and Tomes and Treasures. But for those of you interested in specific types of treasures —

We have book dealers in any price range, including Adam's Bookstore, Amber Unicorn Books, Basement Books, The Bent Cover, Marty Massoglia, Rik Thompson Books, and Tom Cagle.

For those interested in artworks, we have Carolly Hauksdottir, Fantasies Unlimited (Alicia Austin), J.A. Stelnicki, Nighthawk Studios, Patricia Davis — Intergalactic Art, and Quicksilver Fantasies.

For the weapons fancier, look up Rakish Blade and Salamander Armoury.

If it is an interesting piece of jewelry that you are looking for, seek out Willow or Sign of the Unicorn.

Gaming enthusiasts can pick up some bargains from Roaming Panther or Waterloo Games.

And for the filkers we have DAG Productions, Unlikely Publications, and Wail Songs.

So come in and spend money — the dealers will thank you!

MASQUERADE

PHOENIX SYMPHONY HALL

Howdy! Welcome to the WesterColt .45 Masquerade, pardners! This year's event is being held at 7:30pm on **FRIDAY** evening, July 3rd, in the Phoenix Symphony Hall. The facility is conveniently located within two blocks of the Omni Adams — see the center of your Restaurant Guide for a handy map. If you plan on just sitting in the audience, you need to read no further. If you're entering the contest, this bud's for you.

To participate as a contestant in the Masquerade, you need to register by the Information Desk, located in the 2nd floor lobby. It will be open **Thursday, July 2nd from 10am-7pm ONLY!** Contestant forms and general information

will be available at the desk. If you pre-registered and need to change any information, please do so at this time. **All forms must be completed and signed by 7:00pm Thursday.** (Exceptions must be cleared through the Masquerade Director, me, prior to this deadline!!)

There will be a **mandatory contestants' meeting on Friday at 2pm on stage at Symphony Hall.** At least one person from each group must be present at this meeting. You will be given a facilities tour, dressing room assignments, call times, and be able to rehearse at this time. **All cassettes and tech forms must be turned in at this time.** Do not confuse “at this time” with 5 minutes before the show starts — if there is no paperwork, you will receive default lighting only.

Since there will not be a live mic on stage for contestant use, please prepare a **script for the MC on a 4x6 card.** (You will be able to pick these up at Masquerade Registration and an example will be posted.) Please write legibly! Our MC will be available at the meeting to go over tricky spellings/pronunciations. Please **spell phonetically** (fo-neh-tih-cal-lee) wherever applicable.

Here are a few items to consider in planning your presentation:

1. The **stage area available** is 35' wide and 22' deep, with 28' of headroom, which should provide ample room for large scale presentations. The backstage area is roomy, but one 4' wide by 7' high hallway must be negotiated.
2. **Presentations will proceed from stage right to stage left.** Special arrangements can be made for two-sided entrances. Due to the construction of the curtain, a center stage entrance is not available.
3. **Available lighting effects** will include washes in no-color pink, flesh peach, red, and blue. There will be two Follow Spots available.
4. **Lighting** will be available as a general wash across the stage, or concentrated in any of six “hot spots.” The hot spots will be located centerstage, stage left, stage right, downstage, downstage right, and downstage left. You may use one or any combination of these hot spots in your presentation. The lighting default will consist of a “no-color” wash that will illuminate the stage at your entrance and fade-out upon your exit.
5. **Eight dressing rooms** of various sizes will be used for the Masquerade. The dressing rooms are equipped with restrooms, showers, and sinks. Ice water and a coin-operated Coke machine will be available. Professional security guards will maintain the safety of your personal effects. A check-box will be available for valuables. Priority in dressing room assignment will be given to early registrants. Dressing rooms open at 6:00pm.
6. A **video monitor backstage** will allow contestants to see the Masquerade in progress, as well as participate.
7. A **manned repair table** will be set up backstage.

Continued on page 31

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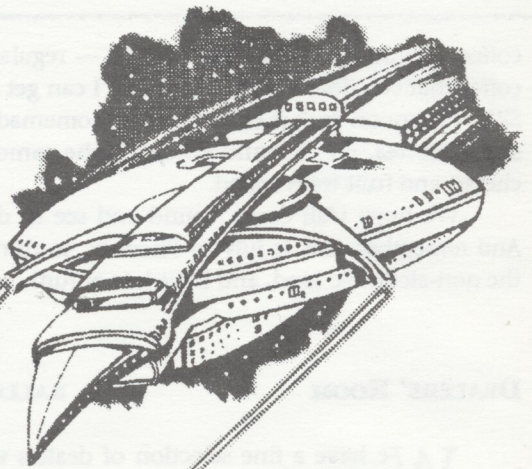
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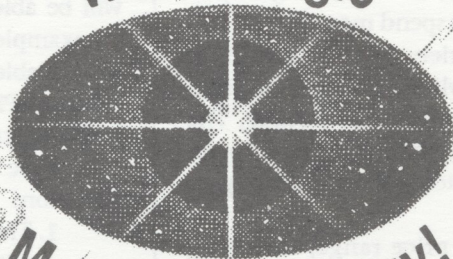
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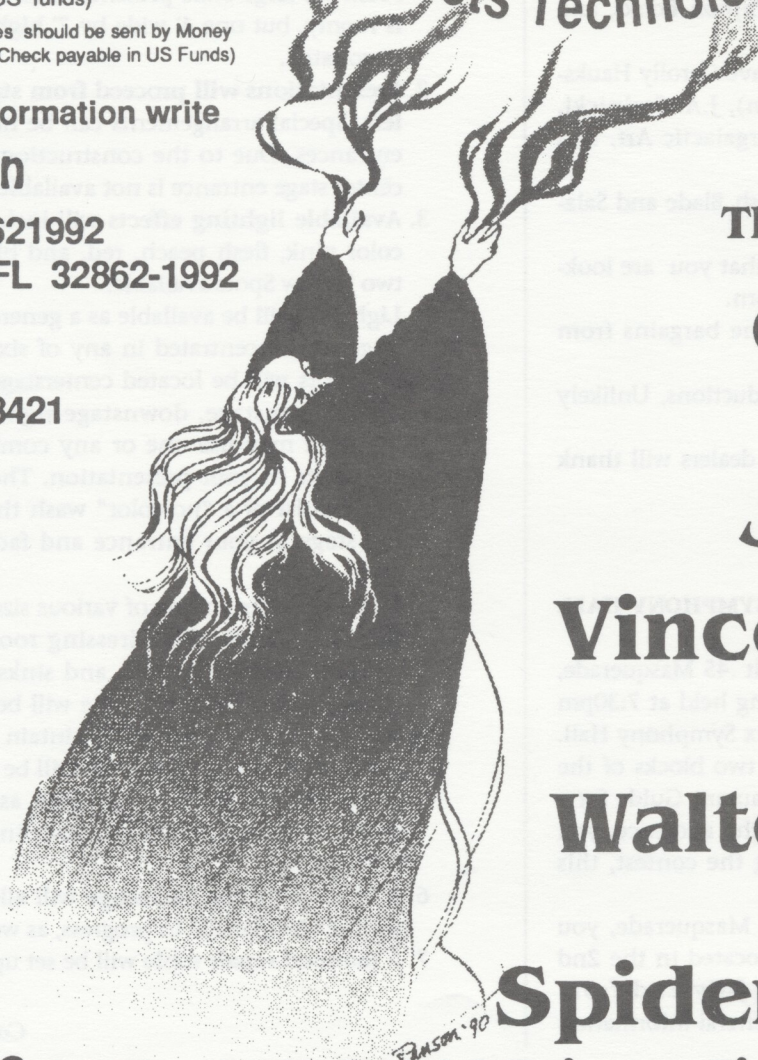
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Walter A. Willis

Toastmaster

Spider Robinson

MagiCon: The 50th World Science Fiction Convention



RAMSON '90

PROGRAM DESCRIPTIONS

THURSDAY

Complaints & Compliments: How're We Doing?

2:30pm 90 min Apache A
John Theisen (M)

Now You're an Artist! What's the Next Step? Do You Want to Do it for a Living?

2:30pm 90 min Apache B
Do you want to do it for a living? If so, then where do you look for work? How do you survive? Maybe keep your old job while dabbling on the side? Armand Cabrera (M), (Chris) Animal X, Dawn Nelson

The Future of Publishing: How Have Things Changed and What's Next?

2:30pm 90 min Gila
With the dawn of electronic publishing, CD-ROM and electronic manuscripts, how have things changed and what's next. Rick Cook (M), Ctein, Leslie Jennemann, Joe McKersie, Adam Niswander, Ralph Schiano

Creativity & the Gifted: a Workshop (materials expense of \$1 requested)

2:30pm 90 min Hopi B
A look at the profiles of creativity and the creative individual. What environment conditions enhance creative behavior and which ones are dramatically opposed to it. Carla Langille (M)

Was Star Wars a Western in Disguise?

2:30pm 90 min Navajo A/B
Has the Western lifestyle influenced science fiction and fantasy? John Hertz (M), Jan Howard Finder, Jonathan Kotas

History of Paper & Papyrus

2:30pm 90 min Navajo C/D
A discussion by a local expert on the history of paper and its predecessors. Cass Rankin (M)

Stine Presentation for Children

3:00pm 60 min Childrens' Programming
G. Harry Stine discusses our space program with future astronauts. G. Harry Stine (M)

Demo: Pen & Ink

4:00pm 90 min Apache B
Elizabeth Danforth (M)

Screen Writing for Science Fiction & Fantasy

4:00pm 90 min Gila
Learn the in's and out's of screenwriting in this genre. Kevin Birnbaum (M)

Astronomy Down Under: a Tour of Two of Australia's Observatories

4:00pm 90 min Havasupai
Space flight historian Hugh Gregory gives an armchair tour of two of Australia's observatories. Hugh Gregory (M)

Author's Eye View: Editors & Publishers From an Author's Point of View

4:00pm 90 min Navajo A/B
Are editors/publishers really monsters out to rape authors? Positive/negative experiences and how an author deals with both. Dave Smeds (M), Rick Cook, Paula E. Downing, Sara Stamey, G. Harry Stine, Wilson "Bob" Tucker

Convention Administration: Why Do We Do It & How Do We Make It All Work for You

4:00pm 90 min Navajo C/D
Find out about the excruciating pains and joys of running a convention, and just how many marbles you have to lose to enjoy it. Bruce Farr (M), John Mansfield, Craig Miller, John Rogers, Janet Tait

UFOs in the '90s: a Serious Update, with Videos

5:30pm 90 min Havasupai
What's the latest information on this phenomenon? Kevin Birnbaum (M), Randal Rau, G. Harry Stine, William F. Wu

THURSDAY CONTINUED

Critiquing SF Arts: It's a Good Idea, But...

7:00pm 90 min Apache A
Artists discuss ways to handle publishers or consumers who seem to enjoy criticizing your work and not let it get in your creative way. Carla Langille (M)

Demo: Clay or Sculpty

7:00pm 90 min Apache B
Marian Crane (M)

Strange Machines: Energy Wheels, Neurophones, Dowsing, Etc.

7:00pm 90 min Gila
Energy Wheels, the Heironomous Machine, neurophones, dowsing, etc. Peter L. Manly (M), Hal Clement, Greg Hildebrand, Jonathan Kotas

Hall Costuming: Something Fun to Do From the Novice to the Experienced Costumer

7:00pm 90 min Havasupai
The perfect first costume and something fun to do for the more experienced costumer. Discussion group with slides of hall costumes. Kathy Sanders (M), Janet Wilson Anderson, John Hertz, Lorelei Shannon, Randall Whitlock, Rikki Winters

Fanzines & Technology: What Changing Technology Has Done to Fanzines

7:00pm 90 min Navajo A/B
From hecto to mimeo to cheap photocopies, from manual typewriters to desktop publishing, from the APA to the bulletin and network. Pat Mueller (M), Matthew Frederick, Wilson "Bob" Tucker, Doreen Webbert

Photography — Art Form in Itself? or Just Another Tool? Alternate Art Form?

7:00pm 90 min Navajo C/D
Is photography just another tool for the artist, or perhaps an alternate art form? Many artists use photography for capturing the images or dealing with information for use at a later time. Photographers, however, can create quite a thought-provoking photo using people or things in a particular setting. How does the creative photo compare with the creative painting? Christine Valada (M), Ctein, Mike Volckmann, Catherine Yankovich

Sociology of Filk: How it Fits Into Organized Fandom and Relates to Other Genres

7:00pm 90 min Senator
Talking about how filk fits into organized fandom and its relationship with other facets of fandom. Gary Anderson (M)

Neofan's Panel: So This Is Your First Con?!

8:30pm 90 min Apache A
An introduction to organized (?) conventions and fandom. Wilson "Bob" Tucker (M), Pat Mueller

Glue, Staple & Tape: Attaching Costumes Together and to Other Things

8:30pm 90 min Apache B
Demo and examples. (Chris) Animal X (M)

Interview: Len Wein (comics/animation)

8:30pm 90 min Gila
Steven Crompton (M), Len Wein

Props, Effects and Etiquette: Giving Your Costume That Complete Look

8:30pm 90 min Havasupai
Swords, hats, handkerchiefs, etc. that give your costume the complete look. Discussion group with video, slides and examples. Pati Cook (M), Janet Wilson Anderson, Randall Whitlock, Debora Wykle

THURSDAY CONTINUED

The Linguistics of Contact: How to Deal with Aliens, Dolphins and Your Neighbors

8:30pm 90 min Navajo A/B
How to deal with space aliens, dolphins and your neighbor who speaks only Pakastani. *Ctein (M), Rick Cook, T. Jackson King, Stanley Schmidt, Dan Smith*

Government, Computers, Privacy, Civil Liberties & Censorship: the Danger Is Real

8:30pm 90 min Navajo C/D
Are we in greater danger from gov't or private assaults? Credit reports, junk mailers/callers, employer & insurance information data banks. What happens when someone in New Jersey is arrested with the same name as yours? Will that central computer database know the difference? *Val Ontell (M), Kevin Birnbaum, Greg Hildebrand, Richard Mulligan, Mike Volckmann, Catherine Yankovich*

Filk Myths and Legends

8:30pm 90 min Senator
Retelling of memorable musical (?) moments. *Marian Crane (M), Gary Anderson*

Reading: Dave Smeds

10:00pm 90 min Apache A
Dave Smeds (M)

Multi-story Art Illustration

10:00pm 180 min Apache B
Authors work together on common themes — why not artists? These artists create the art for the Multimedia Mosaic panel on Saturday. *Larry Vela (M), Armand Cabrera, Jeff Fennel, Jim Groat, Rick Sternbach, Jeff Sturgeon*

THURSDAY CONTINUED

Fantasy vs Fundamentalism: Noted Experts Debunk Relationship Between Cult & RPG

10:00pm 90 min Gila
Noted experts debunk the relationship between cult ritual and the world's most popular fantasy role-playing game. *Michael Stackpole (M), Joe Bethancourt, Alexandra Honigsberg, Lorelei Shannon*

Stage Presentation 101: How to Present Your Costume From Experienced Costumers

10:00pm 90 min Havasupai
Gail Wolfenden-Steib (M), Gary Anderson, Janet Wilson Anderson, Pati Cook, Jan Howard Finder, Randall Whitlock

Regency Dance on Thursday Night

10:00pm 240 min Navajo A/B
James Hay (M), John Hertz

Interview: Hal Clement (author)

10:00pm 90 min Navajo C/D
Rick Cook (M), Hal Clement

Dramatic Presentation: Science Fiction Theatre

11:30pm 30 min Gila
Local playwright pens a dramatic presentation for your enjoyment. *Kevin Birnbaum (M)*

Reading: Alexandra Honigsberg

11:30pm 90 min Havasupai
Alexandra Honigsberg (M)

Furry Animals: Science Fiction, Fantasy or Cartoon Creatures?

11:30pm 90 min Navajo C/D
Entertainment, art or both? *Jim Groat (M), Mitchell Beiro, Dan Flahive, Fred Patten*

FRIDAY

Complaints & Compliments: How're We Doing?

9:00am 90 min Apache A
Mike Willmoth (M)

Stage Presentation 201: Special Effects Used to Enhance Your Costume

9:00am 60 min Havasupai
Drew Sanders (M), (Chris) Animal X, George Barr, John Hertz, Randall Whitlock

Saturday Morning Comics: Are They as Bad as They Look or Do We Remember Wrongly?

10:00am 90 min Apache A
Do we remember our childhood favorites through rose-colored TV's? What happened to them? *Chris Weber (M), Gemy Dazzo, Brian Gross, James Hay, Craig Miller, Fred Patten, Len Wein*

Hat Making: Demo Using Flat Patterns, Buckram and Wire for Historical & Fantasy

10:00am 90 min Apache B
Janet Wilson Anderson (M)

Los Angeles Riots: A Social Discussion

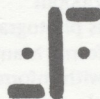
10:00am 90 min Gila
How did the L.A. riots alter the course of the presidential campaign, and are we in for more social unrest? *Jaq Greenspon (M), John Hertz*

Discussion Group: Hal Clement (author)

10:00am 90 min Governor
Hal Clement (M)

Spaceport Systems Corp: Designing Entertainment Facilities with SF/Space Themes

10:00am 90 min Havasupai
A local company presents their product: entertaining educational facilities with a genre theme. *Charles Carr (M)*



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FRIDAY CONTINUED

Fairy Chess Tournament: Ken St. Andre Hosts This

Special Event

10:00am 90 min Hopi B
Learn about and play this ultimate form of chess that adds an extra dimension to this tournament. The 1st place winner receives an award. *Ken St. Andre (M)*

Interview: Author Guest-of-Honor Jennifer Roberson

10:00am 90 min Navajo A/B
Also: Autographing Session. *Michael Stackpole (M), Jennifer Roberson*

Computer Animation & Illustration as a Career: How to Get Started

10:00am 90 min Navajo C/D
Home hobby or career possibility? How to get started and best ways to market yourself. *Armand Cabrera (M), Jeff Femel, Rick Sternbach*

Dinosaurs: First You See 'Em... Then You Don't — Why?

10:00am 90 min Senator
Did they expire due to climate change? A catastrophic event? High taxes? Cholesterol? *Jane Robinson (M), Paula Butler, Rick Cook, Randall Whitlock*

Demonstration: Papermaking

11:30am 90 min Apache B
Cass Rankin (M)

Gaining Access: BBS' & Realtime Games — a Passport to Education & Entertainment

11:30am 90 min Gila
Online games and entertainment — what's great and what's new? *Richard Mulligan (M), Elizabeth Danforth, Greg Hildebrand, Mark O'Green, Michael Stackpole*

Discussion Group: Fan Guest of Honor Pat Mueller

11:30am 90 min Governor
Pat Mueller (M)

Slide Show: Alicia Austin (artist)

11:30am 90 min Havasupai
Alicia Austin (M)

Multimedia Mosaic Presentation: Authors Reading Story & Artists Showing Related Artwork

11:30am 90 min Navajo A/B
A shared universe story and illustrations presentation created for WesterColt .45. The final product will go to the charity auction. *Larry Vela (M), Bruce D. Arthurs, Armand Cabrera, Katie Daniel, Dwight R. Decker, Jeff Femel, Diana Gabaldon, Jim Groat, Alexandra Honigsberg, Rick Sternbach, Jeff Sturgeon, Jefferson P. Swycaffer*

Archetypes and Mythology in Horror Fiction: an Examination of Myths and Legends

11:30am 90 min Navajo C/D
An examination of the myths and legends that form the basis for the horrors that still scare us today. Are new ones being created? *Marion Zimmer Bradley (M), Jaq Greenspon, Ernest Hogan, Darlene Rutherford, John Vornholt*

Business Meeting: Preliminary Westercon

11:30am 90 min Senator
John Lorentz (M), Elayne Pelz, Kevin Standlee, Ben Yalow

Illustration of Ancient Myths or the Far, Far Future

1:00pm 90 min Gila
Do the pictures have to be based on what we now live with to be believable? How much does modern familiarity play in our illustrations of the past or future? *Dr. Laura Brodian Kelly-Freas (M), Alicia Austin, George Barr*

Writing 201: Vignette Exercises

1:00pm 90 min Governor
A hands-on workshop on creating vignettes. *Maryeileen McKersie (M), Arthur Holcomb, Kit Townsend*

FRIDAY CONTINUED

Slide Show: Frank Kelly-Freas (artist)

1:00pm 90 min Havasupai
Frank Kelly-Freas (M)

Energy for the Future

1:00pm 90 min Navajo A/B
Solar, fusion, crystals or something only dreamed about? *G. Harry Stine (M), Hal Clement, Rick Jurmain, Jonathan Kotas, Larry Niven, Jerry Pournelle, Henry Vanderbilt*

Shoptalk1: Active Networking for Writers, with GoH Jennifer Roberson

1:00pm 90 min Navajo C/D
How active networking can alter writing careers by keeping authors up-to-date on industry doings, including editorial likes/dislikes, contracts, etc. *T. Jackson King (M), Paula E. Downing, Jennifer Roberson, Dave Smeds, Judith Tarr*

Trivia Quiz Contest, Part 1

1:00pm 90 min Senator
Come test your knowledge, your expertise, your lack of knowledge. 1st place receives an award. *James Hay (M)*

Pre-masquerade Contestant Call

1400 120 min Symphony Hall
Gail Wolfenden-Steib (M)

Demo: Native American Face Painting

2:30pm 90 min Apache B
Cheryl Schmidt (M)

The Commonwealth of Independent States (CIS): Will it Last?

2:30pm 90 min Gila
Will this conglomeration of former Soviet Republics be able to stick together? Are they going about it in the best manner? Discussion on better ways they could have handled things. *Hugh Gregory (M)*



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FRIDAY CONTINUED

Interview: Artist Guest of Honor Rick Sternbach

2:30pm 90 min Havasupai
Armand Cabrera (M), Rick Sternbach

Once You're in Orbit, Now What?

2:30pm 90 min Navajo A/B
Space manufacturing & living accommodations, Moon bases, exploring Mars, asteroid mining, and interplanetary economics. G. Harry Stine (M), Paula Butler, Rick Jurmain, Michael McCollum, Skip Penny, Jerry Pournelle, Cary Riell

You Can't Judge a Book By Its Cover: When Authors and Artists Don't Speak

2:30pm 90 min Navajo C/D
Sometimes a book's cover art bears no relationship to the action of the book within. Why does this happen? Frank Kelly-Freas (M), Susan Allison, Katie Daniel, Paula E. Downing, Sheila Finch, Arne McCaffrey, Stanley Schmidt, Wilson "Bob" Tucker

How Do They Actually MAKE Comics?

2:30pm 90 min Senator
Talk to an inker, letterer and colorist about the nagging details on how they color, print and produce comics. Steven Crompton (M), Dan Flahive, D. A. Graf, Lia Graf, Marv Wolfman

Families in Comics: Why Do So Few Heroes/Heroines Have Them?

4:00pm 90 min Apache B
Why do so few heroes and heroines have spouses and families? Are the two inherently contradictory? Can a hero have a normal family life? Marv Wolfman (M), Hal Clement, Dwight R. Decker, John Hertz, Don Markstein

We've Been There — Getting Facts Right: Real-life People Talk About What's Wrong

4:00pm 90 min Gila
Authors always get facts wrong. Combat/non-combat pilots, stuntmen, Army Ranger, and medical personnel introduce the audience to the truth about high-risk occupations. John-Allen Price (M), Chris Dickenson, Rick Jurmain, Peter L. Manly, G. Harry Stine

Is it Real, or Is it... Extra Terrestrial?

4:00pm 90 min Havasupai
Video presentation of image processing for UFO photos. Jim Dilettoso (M)

Auction: Charities Benefit on Friday

4:00pm 120 min Navajo A/B
Jan Howard Finder (M), Sandy Cohen, Val Ontell, Diane L. Paxson, Melanie Rawn, Lorelei Shannon, Jim Webbert

What's Next for the Next Generation?

4:00pm 90 min Navajo C/D
There are a lot of reports and rumors swirling around Star Trek: The Next Generation. What's the straight scoop? Possible spin-offs? Rick Sternbach (M), Bear Burge, Daryl F. Mallett, Bjo Trimble, John Vornholt

Future Westerns & Worldcons

4:00pm 90 min Senator
Come find out about the future locations of these annual conventions. Kevin Standlee (M), John Mansfield

Slide Show: Misty Johnstone

5:30pm 90 min Havasupai
A humorous presentation on writing and spelunking. Misty Johnstone (M)

Joe Bethancourt Concert

5:30pm 90 min Navajo C/D
Joe Bethancourt (M)

Pre-masquerade Crew Call

5:30pm 120 min Symphony Hall
Be sure to eat first! Gail Wolfenden-Steib (M)

FRIDAY CONTINUED

Correlation Between Myth, SF, Tabloids & Reality: Cover-up of Alien Visitations

7:00pm 180 min Havasupai
What's REALLY going on with UFOs — the cover-up is real. Vladimir Terziski (M)

Graphic Novels: a Different Kind of Literature or Just Book-size Comics?

10:00pm 90 min Apache A
Talk to creators, editors and publishers. Fred Patten (M), Steven Crompton, D. A. Graf, Lia Graf, Leslie Jennemann, Don Markstein, Len Wein, Marv Wolfman

Demo: Airbrush

10:00pm 90 min Apache B
Armand Cabrera (M), Larry Vela

Fan History Slide Show

10:00pm 90 min Havasupai
Fen who've been around fandom long enough to remember the good old days. Wilson "Bob" Tucker (M), Pati Cook, Pat Mueller, Drew Sanders, Bjo Trimble

Reading: Cheysuli By Roberson

10:30pm 60 min Gila
Jennifer Roberson (M)

Fan Story Contest: Mandatory Meeting for Interested Parties

11:30pm 90 min Apache A
Maryeileen McKersie (M), Kit Townsend

Vampires — Myth vs. Creation

11:30pm 90 min Gila
The vampire in ethnic myth and folklore vs. the vampire created by films, novels and television. Would Vlad Tepes recognize Count Dracula? Alexandra Honigsberg (M), Hal Clement, Emily Devenport, Lia Graf, Darlene Rutherford, Lorelei Shannon

Mock Shuttle Launch (Video)

11:30pm 90 min Havasupai
See for yourself how realistic and exciting one can be. Louise Kleba (M), Charles Carr, Jackie Cunio, Jan Howard Finder, Rick Jurmain, Jonathan Kotas, Dan Smith

Treasures and Trash — SciFi on TV: Bad Rap or Poor Critics?

11:30pm 90 min Third Floor Lobby
Science fiction-oriented TV shows often are blasted critically for poor writing, acting and effects. Is this a bad rap? Personal perspectives about TV SF including examples of good and bad shows. Craig Miller (M), Kevin Birnbaum, J. Michael Straczynski

SATURDAY

Complaints & Compliments: How're We Doing?

9:00am 90 min Apache A
Mike Willmoth (M)

Russian Inner Planet Probes: A Look At 30 Years of Soviet Exploration

9:00am 60 min Havasupai
Detailed information on the probes you probably haven't even heard about. Hugh Gregory (M)

Anatomy and Art

10:00am 90 min Apache A
How to best avoid the optical errors in shadow and perspective. Alicia Austin (M), Armand Cabrera, Frank Kelly-Freas, Dr. Laura Brodian Kelly-Freas

Demo: Acrylics

10:00am 90 min Apache B
Patricia Davis (M)

SATURDAY CONTINUED

Making It Look Good

10:00am 90 min Gila
Print media and desktop publishing hardware/software. *Pat Mueller, Matthew Frederick*

Costuming 101: Who/What/Where of Basic Costuming From Experienced Costumers

10:00am 90 min Havasupai
Kathy Prokop-Quinn (M), (Chris) Animal X, Cat Devereaux, John Hertz, David A. Smith

Autograph Session: Anne McCaffrey

10:00am 90 min Hopi B
Anne McCaffrey (M)

Demo: Tesla Coils & Special Effects

10:00am 90 min Navajo A/B
Brent Turner (M), Pete Miller, Randal Rau

Beating or Joining the System of Writing: Would-Be Authors Complain & Pros Talk

10:00am 90 min Navajo C/D
Published authors discuss problems within the system. Examples of how some beat the system, while others found ways of working from within. *Judith Tarr (M), Susan Allison, Marion Zimmer Bradley, Arthur Holcomb, T. Jackson King, Daryl F. Mallett, Adam Niswander, John-Allen Price*

Discussion Group: Artist Guest of Honor Rick Sternbach

10:00am 90 min Senator
Rick Sternbach (M)

Sympathy for the Devil: How to Portray Villains Effectively in Movies

11:30am 90 min Apache A
Does a villain have to have motivations and qualities that make him/her sympathetic in some way, or does absolute evil work? Why does it often seem as if the villains are more interesting than the heroes? *J. Michael Straczynski (M), Hal Clement, Jaq Greenspon, Len Wein, Karen Willson, Judith Tarr*

Earning a Living Through Your Artistic Endeavors

11:30am 90 min Gila
What does it take to go from creating artistic products for fun to making a living? How do you collect your money once they have the piece of art? Minimize being taken to the proverbial cleaners. *Rick Sternbach (M), Alicia Austin, George Barr, John M. Craft, III, Elizabeth Danforth, Christine Valada*

Graduate Costuming: for Those Who Live to Costume

11:30am 90 min Governor
Come listen to the experts and unusual sources for their creations (and how they manage to also eat, work and pay the bills while costuming). *(Chris) Animal X (M), Bear Burge, Marian Crane, John Hertz*

Music From the Galaxies: an Acoustic Astronomy Presentation

11:30am 90 min Havasupai
A detailed laymen's introduction (with slides) to this unique art form. *Dr. Fiorella Terenzi (M)*

Interview: Fan Guest of Honor Pat Mueller

11:30am 90 min Navajo A/B
Bruce Farr (M), Pat Mueller

Author Etiquette

11:30am 90 min Navajo C/D
Do's and don'ts in publicizing your work, especially at bookstores. *Marion Zimmer Bradley (M), Dafydd Ab Hugh, Susan Allison, Paula E. Downing, T. Jackson King, Daryl F. Mallett, Michael Stackpole, G. Harry Stine, Wilson "Bob" Tucker*

Business Meeting: Westercon

11:30am 90 min Senator
John Lorentz (M), Elayne Pelz, Kevin Standlee, Ben Yalow

SATURDAY CONTINUED

When Will the Next Desert Storm Occur? Where and with Whom?

1:00pm 90 min Apache A
Discussion on the current potential hotspots throughout the world and how involved will the United States or the United Nations become. Muslim fundamentalism seems to be the latest bogeyman; could they merely be filling a void left behind with the "collapse of communism?" *Henry Vanderbilt (M), Paula Butler, John Mansfield, Gerald Pearce, John-Allen Price*

Basic Figure Drawing for Simple Costume Ideas

1:00pm 90 min Apache B
How to draw simple ideas out for costume purposes. *David A. Smith (M)*

Trends in Support of R&D

1:00pm 90 min Gila
Big gov't isn't supporting new large programs (Apollo, VLA, etc). Who will take their place? Who pays for new knowledge? Who owns it? Which programs are "productive," "appropriate," and "correct"? *Cary Riall (M), Rick Cook, Hugh Gregory, Rick Jurmain, Jonathan Kotas, Peter L. Manly, Larry Niven*

Discussion Group: Stan Schmidt (Analog Editor)

1:00pm 90 min Governor
Stanley Schmidt (M)

Babylon 5 Presentation with J. Michael Straczynski

1:00pm 90 min Havasupai
Learn all about one of television's newest SF shows — with premiere video never before seen! *J. Michael Straczynski (M)*

Auction: Saturday Art Show Pieces

1:00pm 90 min Navajo A/B
Jan Howard Finder (M), Sandy Cohen, Jim Webbert

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SATURDAY CONTINUED

A Workshop for Writers' Workshops: What Did/Didn't Work

1:00pm 90 min Navajo C/D
The plusses and minuses of writers' workshops — a professional analysis. *Maryeileen McKersie (M), Bruce D. Arthurs, Elizabeth Danforth, Diana Gabaldon, Adam Niswander, Jennifer Roberson, Kit Townsend*

Trivia Quiz Contest, Part 2

1:00pm 90 min Senator
Come test your knowledge, your expertise, your lack of knowledge. 1st place receives an award. *James Hay (M)*

Can SF Ideas Be Portrayed in Comics?

2:30pm 90 min Apache A
Sure, comics can feature flying saucers and aliens and space wars, but can they depict less-obvious aspects of SF — the subtle relationship between human and machine, the struggle for identity in an alienated society, the lonely beauty of space? *Dwight R. Decker (M), John Hertz, Don Markstein, Larry Niven, Jefferson P. Swycaffer*

Nanotechnology

2:30pm 90 min Apache B
Is this subject big enough for a whole panel? *Howard Davidson (M), Mark O'Green, Dave Smeds, John Vornholt*

Cosmology Issues

2:30pm 90 min Gila
Dark matter, Big Bang vs. Steady State; will there be a Big Collapse? The Great Attractor; just how many dimensions can you handle? Anthropocentric views and the ever-popular Black Holes. *Hal Clement (M), Rick Jurmain, Randal Rau, Dr. Fiorella Terenzi*

Writing 101: Characterization Exercises

2:30pm 90 min Governor
Maryeileen McKersie (M), Arthur Holcomb, Gerald Pearce, Judith Tarr, Kit Townsend

Slide Show: Artist GoH Rick Sternbach

2:30pm 90 min Havasupai
Rick Sternbach (M)

Interview: Toastmaster Wilson "Bob" Tucker

2:30pm 90 min Navajo A/B
Jim Webbert (M), Wilson "Bob" Tucker

After the Afterglow

2:30pm 90 min Navajo C/D
What happens once the quest is completed? What happens to an aging hero? A look at the neglected part of fictional heroes/heroines. *Anne McCaffrey (M), Dafydd Ab Hugh, Diane L. Paxson, Melanie Rawn, G. Harry Stine, Jefferson P. Swycaffer*

Discussion Group: Author GoH Jennifer Roberson

2:30pm 90 min Senator
Jennifer Roberson (M)

Kleba Video Presentation for Children

3:00pm 60 min Childrens' Programming
Louise Kleba (M)

Art Differences in Film/TV

4:00pm 90 min Apache A
How is creating art for a movie or TV similar or different to book covers or more traditional media? *David Ayres (M), Armand Cabrera, Rick Sternbach*

Stage Makeup

4:00pm 90 min Apache B
How to's from base makeup to appliances. What's available and where do you find it? *David Ayres (M)*

Filk Concert on Saturday Afternoon

4:00pm 180 min Gila
Larry Warner (M), Marian Crane, Jane Robinson

SATURDAY CONTINUED

Costuming 201: More Advanced Ideas and Sources for More Experienced Costumers

4:00pm 90 min Havasupai
David A. Smith (M), Janet Wilson Anderson, Maryeileen McKersie, Kathy Prokop-Quim, Lorelei Shannon, Tina Smith, Gail Wolfenden-Steib

Auction: Charities Benefit

4:00pm 120 min Navajo A/B
Jim Webbert (M), Hal Clement, Sandy Cohen, Jan Howard Finder, Daryl F. Mallett, Larry Niven, Val Ontell, Diane L. Paxson, Melanie Rawn

Virtual Reality & Cyberspace

4:00pm 90 min Navajo C/D
From the first Link Trainer to *Tron*, the holodeck and beyond. *Rick Jurmain (M), Rick Cook, Howard Davidson, Jonathan Kotas, Richard Mulligan, Mark O'Green*

Trek Classic — Today

4:00pm 90 min Senator
Star Trek, the television show, is a quarter century old. How well has it aged? Do the characters look like broad-brushed caricatures? Are the concerns outdated? Or do the lessons of those original episodes still ring true today? *Bjo Trimble (M), Glenn Battis, Jackie Cunio, Genny Dazzo, Chris Dickenson, Ralph Schiano, Mark Stadler, John Vornholt*

Business Meeting: Costumers Guild West

5:30pm 90 min Apache A
Cat Devereaux (M)

SFAN: the SF/F Adventure Cable Network

5:30pm 90 min Apache B
An all-genre cable channel, premiering soon. *Bjo Trimble (M)*

Demo: Astronomical Software

5:30pm 90 min Havasupai
G. Harry Stine (M)

The Traditional Monster in Horror Literature

8:30pm 90 min Apache A
The changing faces of vampires, mummies, zombies and werewolves from then until now. Has today's market outgrown them or are they still useful? *Hal Clement (M), Emily Devenport, Lia Graf, Louise Kleba, Lorelei Shannon, Ricki Winters*

Technology of the Future: What SF Authors Think Is Coming...

8:30pm 90 min Apache B
Exponential progress — what is the power of the exponent and is it increasing or decreasing? Vinge's Singularity. *Rick Cook (M), Peter L. Manly, Michael McCollum, Michael Stackpole, William Stoddard, Vernor Vinge*

Art Show Walk-thru & Critique

8:30pm 90 min Art Show Ballroom
Rick Sternbach (M), David Ayres, Armand Cabrera, Patricia Davis, Jeff Fennel, Dawn Nelson, Larry Vela

Sex, Fandom & AIDS

8:30pm 90 min Gila
Come and find out more. *Pat Mueller (M), Kevin Birnbaum, Hugh Gregory*

What Distinguishes a Filk Song From Everything Else?

8:30pm 90 min Senator
Interactive discussion on why certain songs are heard at a filk, while others, perhaps just as worthy, are not and why. *Larry Warner (M), Gary Anderson, Jane Robinson*

Regency Dance on Saturday Night

8:30pm 240 min Third Floor Lobby
James Hay (M), John Hertz

Reading: *Lady of the Forest* By Roberson

2100 60 min Governor
Jennifer Roberson (M)

SATURDAY CONTINUED

Live Model Workshop for Artists

10:00pm 180 min Apache B
All artists, whether participants or attendees, are welcome to come and practice their craft with live models. *Tina Smith (M), Brad Upton, Gail Wolfenden-Steib*

Coronado Entrada Re-Enactment: a Group Retravers Coronado's Trek Thru Arizona

10:00pm 90 min Havasupai
Slides, video, and a display on this fascinating journey. *Brian Gross (M), Les Reese, Eric Thing*

RPG 2000: a Look At the Future of Role-playing

11:30pm 90 min Apache A
As the commercial role-playing industry approaches the quarter-century mark, new trends are developing. *Michael Stackpole (M), Daniel Carver, John Mansfield, Richard Mulligan, Mark O'Green, Ken St. Andre*

Dramatic Presentation: Science Fiction Theatre

11:30pm 30 min Gila
Kevin Birnbaum (M)

Science & Technology of Interpersonal Interfacing in Multivarying Gravity Environment: Sex in Space

11:30pm 90 min Havasupai
Peter L. Manly (M), Pati Cook, Rick Cook, Jan Howard Finder, Jonathan Kotas, Michael McCollum, G. Harry Stine

SUNDAY

Complaints & Compliments: How're We Doing?

9:00am 90 min Apache A
Mike Willmoth (M)

Bix BBS Demonstration

9:00am 60 min Havasupai
Glenn Battis (M)

You Created it, But Is it Yours? What Are Your Legal Rights & Responsibilities?

10:00am 90 min Apache A
As an artist what are your legal rights and responsibilities? What if you already work for someone? Different states have different laws regulating these matters. *Christine Valada (M), Armand Cabrera, Frank Kelly-Freas, Dr. Laura Brodian Kelly-Freas, Rick Sternbach*

Demo: Tapestry or Embroidery

10:00am 90 min Apache B
Pati Cook (M)

Killing Off Characters

10:00am 90 min Gila
How does an author reconcile him/herself to killing off favorite/important characters? How do the fans respond? How do you make the death meaningful, not just button-pushing? *Marion Zimmer Bradley (M), Bruce D. Arthurs, Sheila Finch, Diana Gabaldon, D. A. Graf, Anne McCaffrey, Diane L. Paxson, Melanie Rawn, Jennifer Roberson, Judith Tarr, Vernor Vinge*

The Gas Planets: 16 Years of Exploration From Pioneer 10 to Voyager 2

10:00am 90 min Havasupai
An armchair tour of the largest and lightest in our neighborhood. *Hugh Gregory (M)*

Preview of Upcoming Movies

10:00am 90 min Navajo A/B/C/D
Previews will include: *Stay Tuned, Mom & Dad Save the World, Universal Soldier, Batman Returns, Cool World, Death Becomes Her, Honey, I Blew Up the Kid*, and more. *Barry Bard (M)*

SUNDAY CONTINUED

Self-Publishing Your Comic

11:30am 90 min Apache A
Talk to several comics creators who have published and marketed their own comics. *Scott Hagen (M), Steven Crompton, D. A. Graf, Lia Graf, Jim Groat, Don Markstein*

Demo: Face Casting for SFX Makeup — How to Properly Plaster a Face

11:30am 90 min Apache B
Dana Ginsberg (M)

Interfacing People with a Hi-tech Society: Is Humanity Obsolete?

11:30am 90 min Gila
Increasingly we serve the machines which were supposed to serve us. *Cary Riall (M), Hal Clement, Pati Cook, Katie Daniel, Sheila Finch, Arthur Holcomb, Michael McCollum*

Discussion Group: G. Harry Stine (author)

11:30am 90 min Governor
G. Harry Stine (M)

Japanimation as an Art Form

11:30am 90 min Havasupai
Japanese have long been admired for their and beauty in art. Have they utilized animation as an alternate medium successfully, or is it merely entertainment? *Rick Sternbach (M), Bear Burge, Fred Patten*

The Real Story to Being an Author: Sales & Advances

11:30am 90 min Navajo A/B
Frank discussion of sales figures, advances, raises, big/small deals, etc. *Jennifer Roberson (M), Rick Cook, Anne McCaffrey, John-Allen Price, Dave Smeds, Michael Stackpole*

Demo: Sword Fighting — Shire of Kalanne of the Adrian Empire

11:30am 90 min Navajo C/D
Wendy Clark (M)

Business Meeting: SFWA

11:30am 90 min Senator
Diane L. Paxson (M)

From Fairbanks to Costner — Robin Hood on the Silver Screen

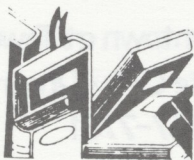
1:00pm 90 min Apache A
Robin Hood has been a particular favorite of film-makers from the silent era to the present. What have been the best film/TV versions of Robin Hood? The worst? How have different versions reflected the times in which

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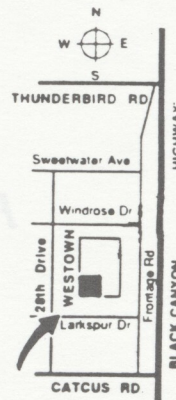
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SUNDAY CONTINUED

they were made? *Jennifer Roberson (M), Pete Miller, Mark Stadler, John Vornholt, Chris Weber*

Bulwer-Lytton Open Forum: Bring Us Your Ideas

1:00pm 90 min Apache B
Hilarious opening lines — find out how long-winded you can be. *John Theisen (M), Misty Johnstone*

Masquerade Judging

1:00pm 90 min Gila
What made them pick THAT costume? Discussion group of different styles of judging — craftsmanship vs. stage presentation vs. overall. *Debra Wykle (M), Dr. Laura Brodian Kelly-Freas, Terri Lemons, Cary Riall, Drew Sanders, Bjo Trimble*

Delta Clipper: the Single Stage to Orbit Vehicle By McDonnell Douglas

1:00pm 90 min Havasupai
Dr. William Gaubatz (M)

Auction: Sunday Art Show Pieces

1:00pm 180 min Navajo A/B
Jim Webbert (M), Sandy Cohen, Jan Howard Finder

Shoptalk2: Active Networking for Writers, with GoH Wilson "Bob" Tucker

1:00pm 90 min Navajo C/D
Wilson "Bob" Tucker (M), Katie Daniel, Jaq Greenspon, Peter L. Manly, Lorelei Shannon, William F. Wu

Is Fanzine Fandom a Dying Breed? Why Are There So Few New Fanzine Fans?

2:30pm 90 min Apache A
Why are there so few new fanzine fans in comparison to the incredible growth in other areas of fandom? *Pat Mueller (M), Matthew Frederick*

SUNDAY CONTINUED

Demo: Scratch Board

2:30pm 90 min Apache B
Rikki Winters (M)

Animal Behavior in Fiction — What's True?

2:30pm 90 min Gila
Discussion of true behavior in animals, which usually is not well portrayed in fiction. *Diana Gabaldon (M), Emily Devenport, Anne McCaffrey, Diana McClure, Maryeileen McKersie, Jennifer Roberson*

Astronomical Art: the Sky's the Limit

2:30pm 90 min Havasupai
Noted astronomical artists discuss the field and show off their work. *Patricia Davis (M), Armand Cabrera, Jeff Fennel, Rick Sternbach, Jeff Sturgeon*

Getting Into Space in One Easy Step

2:30pm 90 min Navajo C/D
The Delta Clipper & SSTO. Can we make a buck off space? Who will develop this? *G. Harry Stine (M), Kerry Bumpas, Rick Cook, Dr. William Gaubatz, Rick Jurmain, Jonathan Kotas, Larry Niven, Henry Vanderbilt*

ART CREDITS

Jim Groat: pages 17, 18, 31, 33

Don Birmingham: page 35

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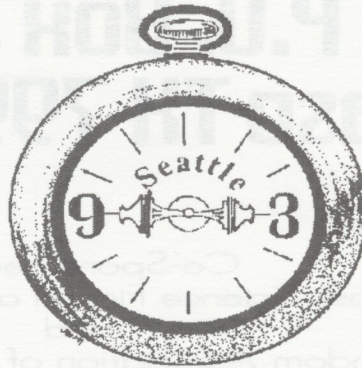
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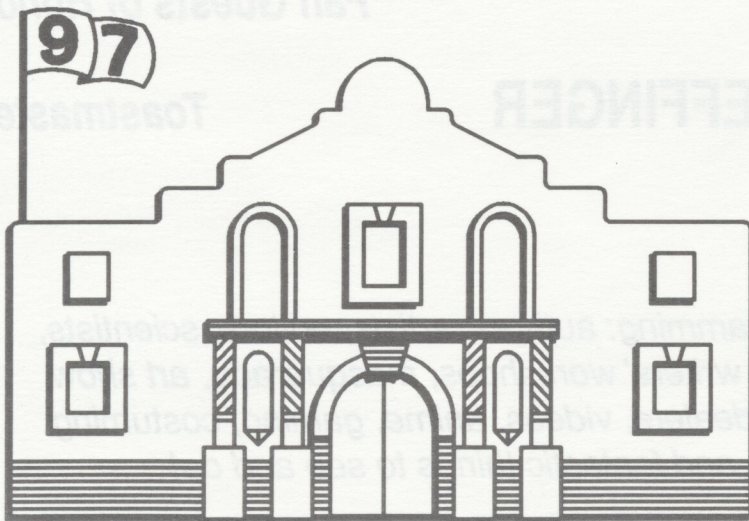
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Continued from page 19

8. Judges will be seated in the "orchestra pit," which will be elevated to house level. Workmanship judging will be performed backstage. The MC will be located to stage right.

9. The following are basic theatrical terms you need to know:

Black Out (BO) — Zero (0) second count to all lights out

Fade Out (FO) — Standard three (3) second count (unless specified otherwise) to black

Bump — Instant change from one light color to another

Fade — Standard three (3) second count to change from one light color to another

Stage Right (SR) — Actors' right while facing audience

Stage Left (SL) — Actors' left while facing audience

Up Stage (US) — Back of stage, away from audience

Down Stage (DS) — Front of stage, nearest audience

Center Stage (CS) — The center of the stage

10. Be sure you submit a good quality recording on your cassette tape. Your "presentation" should be the only thing on this tape. It must be labeled legibly with your entry name, "play this side," and "wrong side."

- Be sure your tape is cued to play when you turn it in. *Beginning leaders are usually five seconds long — that's a long time with several hundred pairs of eyes on you!
- Be sure your tape does not require the sound person to stop and start it during your presentation. Allow your tape to end itself. Do not expect it to be faded out manually.
- Be sure to bring a duplicate copy of your cassette to the convention/Masquerade; this way you can rehearse after your original tape has been turned in, and you are covered if a tape gremlin causes your original tape to disappear.
- Remember — the fancier your piece and the more components it contains, the more that can go wrong.

11. For your safety and the consideration of others, some restrictions will apply. These include:

- No thrown glitter, blood packs, pyrotechnics or anything else that could slime, stain or otherwise negatively affect the stage.
- No smoking backstage or in the

dressing rooms. A backstage exit to the alley is available if you must.

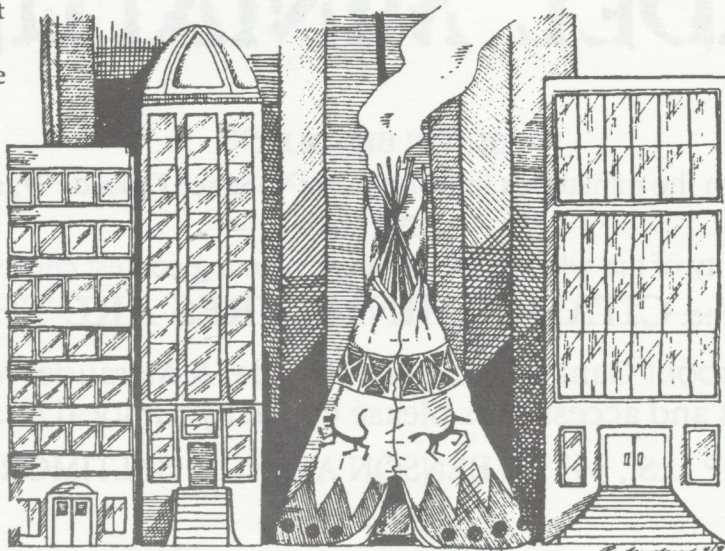
- No bare feet on stage.
- All contestants and support people must be members of the convention.
- Presentations involving weapons must be cleared with the Masquerade Director and Security Chief.
- Presentations must be kept to the PG-13 level. There will be children in the audience.
- No live animals on stage.
- No rented, purchased, or hall costumes shall be entered. One costume per body. You can have more than one entry, but second entries must be modeled by someone else.
- Time limits apply to presentations. (1-3 people, 30 seconds; 3-5 people, 60 seconds; and 6+, 90 seconds — these are maximum times.)

WESTERCOLT .45 HOTEL POLICIES

There are four simple rules to follow at the Phoenix Omni Adams:

- 1) Any alcohol seen carried through the hotel lobby will be confiscated.
- 2) To get convention rates for rooms, a convention badge will be required at hotel registration desk.
- 3) Nothing shall be posted on, taped to, or otherwise attached to walls, columns, floors, or other parts of the building or furniture.
- 4) Any damages to hotel rooms are the responsibility of the primary signer to that room.

If you have any questions about the hotels and facilities, including any problems or difficulties with your room, please contact Hotel Liaison Sam Stubbs through Convention Operations (room 524).



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wondering what all the excitement is about, be sure and check out what's happening. You'll be glad you did.

VOLUNTEERS

2ND FLOOR LOBBY

WesterCon, like all fan conventions, is run entirely by volunteers and we would love to have you join us. For each four hours of help we are more than happy to invite you into our staff lounge for a meal. For a mere 16 hours of help we would be happy to reimburse you for your membership (if sufficient funds remain post-convention).

Volunteering gives you a unique perspective on how a convention runs. You get the chance to see just how crazy things are behind the scenes. Come on... take a chance and volunteer. We promise to be gentle (smile). For more information, call (602) 433-9624 and ask for Stephanie or write to her at the convention address.

SITE SELECTION FOR 1994

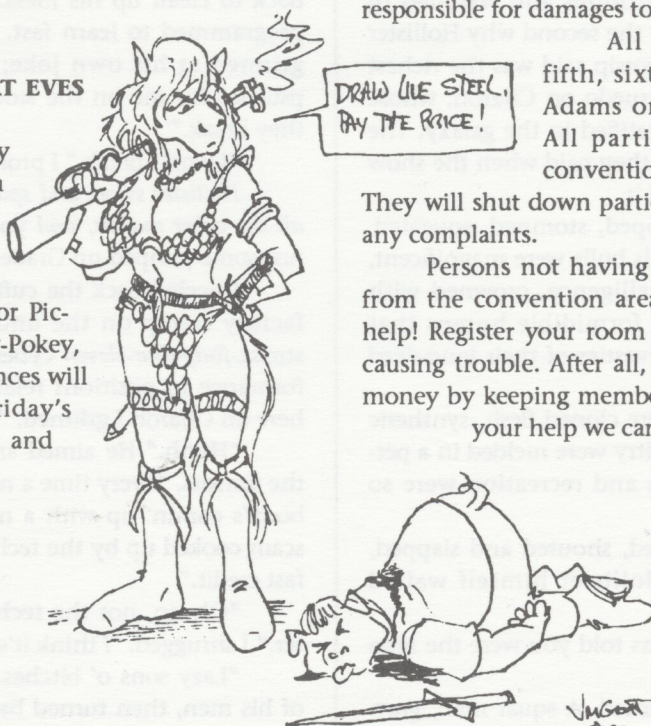
3RD FLOOR LOBBY

Members of WesterColt .45 are eligible to vote on the site of Westercon 47, the 1994 West Coast Science Fantasy Conference. The only group to have filed a bid to host the 1994 Westercon is the Southern California Institute for Fan Interests, Inc. ("LA in '94"), which is bidding the LAX Hilton Hotel & Towers. You may vote using the ballot you received with this Program Book, and a few extra ballots will be available at the Site Selection table located in the Ballroom Lobby on the third floor.

DANCES

NAVAJO A/B/C/D FRI & SAT EVES

On Friday and Saturday night you will have an opportunity to experience Con Dances like no other before. We'll have lasers, a balloon drop, the Time Warp (from Rocky Horror Picture Show) at midnight, the Hokey-Pokey, and lots of other surprises! Both dances will be held in Navajo A/B/C/D — Friday's begins after the Masquerade ends, and Saturday's starts at 9:00 pm.



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CHILDCARE & CHILDREN'S PROGRAMMING

MOHAVE A/B

Stop by the Children's Programming area, downstairs in Mohave A&B. We have some incredible activities planned — stop by or see the WesterColt .45 *Bulletin* (the daily newsletter) for all the details.

THE WESTERCOLT BULLETIN CON OPS (ROOM 524)

We're putting out a small newsletter each day of WesterColt that will include any programming updates, party listings, and other items of interest. If you have an item you need to include in the *Bulletin*, drop it off in Convention Operations (located in Hopi A on the second floor) with the word "Bulletin" written in big letters on it.

SECURITY

CON OPS (ROOM 524)

This missive is a reminder of what convention security really is.

1. It is a buffer between convention patrons and hotel personnel.
2. It is a network of people on radios that can communicate quickly and efficiently to find lost people or objects, or flag incidents to the proper authorities.
3. It is for controlling access to convention areas.

If you see someone doing something blatantly wrong (like breaking into a room, shredding wallpaper, breaking up furniture, etc.), report it. The person renting the room is responsible for damages to the room.

All parties should be held on the fifth, sixth or seventh floors of the Omni Adams only, with quiet floors above that. All parties must be registered with the convention so that we can notify the hotel.

They will shut down parties that are not registered if there are any complaints.

Persons not having convention badges will be evicted from the convention areas. Convention Security needs you help! Register your room parties, and report people who are causing trouble. After all, the trouble you save may save you money by keeping membership rates as low as possible. With your help we can make this a great WesterCon.

RIDE 'EM CYBOY

★ ★ ★

BY JENNIFER ROBERSON

Buck Hollister reeked of the arena. He stank like a psuedo whore awash in bad perfume. Only, on men they call it cologne.

Corral No. 5, I thought: piss and shit and sweat, rosin, leather and liniment, spit and tobacco, too. All carefully recreated.

It's got to smell as good as it looks, or the promoters'll scream for their credits.

I'd heard Hollister was the best His *Real Texas Rodeo* was famous throughout the galaxy for providing entertainment meticulously modelled after the roughstock shows on Earth. He was a Grade II, which meant he was psuedo-human (small H) and psuedo-earthstock. This gave him the means to claim a lab link to the Old West (and to real Texas, for that matter), not to an artificial affinity religiously refined through comsats, holos or dreamvids.

He leaned against the rails and watched his Grade I (small H) psuedos unload the cyber stock. Bulls, broncs, calves and steers, as well as a dog or two for the clown act. Hooves thudded against wooden ramps as the river flowed out of the ship and into the landingport paddock for transferral to the Charon Entertainment Complex, featuring—this week—a genuine Old Earth rodeo. None of the regular landingport workers were remotely interested; Charon is known for its oddities as well psuedos and cybernetics.

I hooked thumbs through beltloops and watched in appreciative silence. It was clearer by the second why Hollister had no trouble commanding what gossip said was the richest guaranteed contract ever offered a psuedo on Charon, whose class system was one of the most stratified in the galaxy. The promoters were skilled shylocks, but they paid when the show was worth it. Even if a psuedo owned it.

Hollister's horses snorted, nipped, stomped, squealed. Swished tails and rolled wild eyes. His bulls were magnificent, full of malice and a malignant intelligence, crowned with curving horns and weighted with formidable humps that turned shoulders and spines into travesties of their long-dead flesh-and-blood counterparts.

A miracle of cyberscience, where cloned flesh, synthetic viscera and minute, meticulous circuitry were melded in a perfect intercourse. Where re-creation and recreation were so often one and the same.

Hired hands whooped, whistled, shouted and slapped, hustling the roughstock along. Hollister himself waited patiently, enjoying the show for free.

I stepped up next to him. "I was told you were the man to see."

He pushed off the rails and turned. A squat man, gray-haired and brown-eyed, squinty-eyed, short in the shanks and

stiff in the knees. His belly hung over a leather belt closed with a dinner-plate silver buckle. He wore one of the new fabrics that looked like Old Earth denim, plaid yoked shirt, cowboy hat, lamas on his feet.

Diverted for the moment, I stared down at the boots. Long, tall lamas, stiltlike on sharp-cut heels, rounded at the toes, stitched in a floral pattern. But it was the synthetic snake-skin that made me stare; it sure looked real to me. My lamas were synthetic leather, lacking the flash of his.

Hollister smiled. It was a crooked, lumpy psuedo smile, swollen out in one cheek. Then he leaned down, out of my way, and spat a stream of tobacco-laden saliva onto the gleaming plasteel of the paddock.

Sure enough, two seconds later one of the RoboMops hummed over and scrubbed it up, saying nary a word to Hollister.

His face was mashed and misshapen. I stared in astonishment; couldn't he have had himself restructured in the labs?

"Nope." He read my face. "I *paid* to look this way when I got out of the labs and decided on what I wanted to do."

"Why?"

He shrugged, spat, straightened. "Fits the image, don't it? Promoters pay for an image." Brown eyes studied me. "What do you want me for?"

"A job."

The psuedo frowned. It made his face look worse. "Who sent you, boy?"

"I sent me." I softened the cockiness with a smile. "I want to ride your roughstock."

"*Ride.*" He leaned, spat, wiped a lip as the Robo whirred back to clean up his mess. This time it didn't leave; they're programmed to learn fast. "All my cowboys are *cyboys*." He grinned at his own joke; I'd heard the term before. "No psuedos for me on the stock; cybers are cheaper to fix when they break."

"I won't break," I promised.

Hollister swore and spat. "Don't try to con me, boy. I know all the *cyber models*, and you're not one of 'em. Likely you're just some jumped-up Grade I looking for an easy way out."

I peeled back the cuff of my shirt and showed him the factory stamp on the underside of my wrist. "I'm a CZX-stroke-forty-four-eleven cybernetic, designed for optimum performance in positions related to the entertainment industry here on Charon. I grlnned. "You might say I'm a breed apart."

"Hunh." He aimed and caught the Robo right between the sensors. "Every time a man turns around these days, somebody's comin' up with a new line of cybers... I say it's all a scam cooked up by the techno-science lab boys out to make a fast credit."

"Oh no, not the technos — they're purists, Mr. Hollister." I shrugged. "I think it's the promoters."

"Lazy sons o' bitches." Hollister turned, shouted at one of his men, then turned back to me. "What do I want with a new cyboy? I got all I need."

"Because I'm the best there is." I smiled disarmingly, knowing how it sounded. "Hell, Mr. Hollister, since the day they flipped my switch I've done nothing else but plan for this. It's been my only dream. You're a Grade II. *You* know how it feels."

Bushy gray eyebrows lowered. "Cybers don't dream."

"CZX/4411's do," I explained. Then shrugged as his brows knitted over suspicious pseudo eyes. "I told you I was a breed apart."

Shit.

I glanced at the paddock ramp. "Yes," I agreed. "You're driving the Robos crazy."

"Hell, it's what I'm paid for. My stock shits and pees and farts, just like the real ones did." He scowled at me. "I reckon you do all that, too?"

"If you want me to."

Hollister sighed and waved a silencing hand. "You any good?"

"I said I was—"

"— the best there is; hell, yes, I heard you. But you ever ridden? You ever stuffed that fancy cyber butt of yours into a real saddle? You ever eased down on the back of a bull and prayed his horns'd miss your balls?" And then he laughed, abruptly, vulgarly, and -pat again in the Robo's direction. "Hell, I keep forgetting, cybers ain't got balls—"

"I do." I smiled. "CZX/4411's—"

"Yeah, yeah, shut your yap on that crap." He fixed me with a malignant stare. "They built you right for it," he admitted finally. "Not too tall, real compact, good center of gravity. Usually they build 'em too long in the legs and torso, which throws off a proper balance. I keep tellin' 'em I ain't runnin' a basketball team, just a string of stock and cyboys." Hollister shook his head. "Who'd you learn off of?"

"Tapes, holos, dreamvids," I said. "All the Human rodeo champions. Jim Shoulters, Larry Mahan, Joe Alexander, Donnie Gay... all of the good old boys."

"You been on stock before?"

"Bulls and broncs both. I'm a roughstock rider; I don't go for the ropes and pigging strings."

"Whose stock?"

"Rodriguez."

"Shit. That phony Tex-Mex bastard... at least I'm genuine pseudo-earthstock, not that puny foreign crap they're decanting over on Lethe." His disgust was plain; he splatted all over the robo, which clicked and hummed its distaste.

I drew in a breath. "Do I get the job?"

"No room," Hollister told me. "The bunkhouse is flat full up."

"Shit." I mimicked him purposely.

Hollister leaned back against the rails and grinned his mashed-face grin around a wad of chew. "Sonuvabitch," he

agreed cheerfully, and offered me tobacco.

The show was worth the credits I paid. It had a regular Grand Entry, all packed with psuedos on cyber horses, hauling in flags and girls with glittering hats. And then they shunted them out and the real show began.

I saw saddlebroncs, bareback broncs, calf and team roping, steer wrestling, barrel racing and, finally, the bulls. They always save them for last, knowing the audience is more eager to see the bulls with their lethal, slashing horns and kidney-puncturing hooves. There is something elemental about bulls, something that touched even me, lost in holos and dreamvids, learning how to ride. The craving for blood and excitement, the knowledge that one hook of the horns could kill, put every member of the audience on the edge of collective seats.

They seemed to have forgotten that neither bulls nor riders were real, but cyberfacsimiles.

Or else it didn't matter; synthetic blood is as red and squirts as far as real blood. It just washes out easier.

I didn't sit. I strolled along the concourse of the massive indoor arena, only one portion of the CEC, and watched the people who watched the show. And watched the show myself, knowing how very much I longed to climb down the slats into the plasteel chute and take my place aboard the bull who filled the tiny space with a dreadful anticipation.

The last cyboy was on his bull. I saw the outthrust hand, the nod of his hat, the yank on the chute gate. It slammed open, peeling back against other chutes, and the bull was free at last.

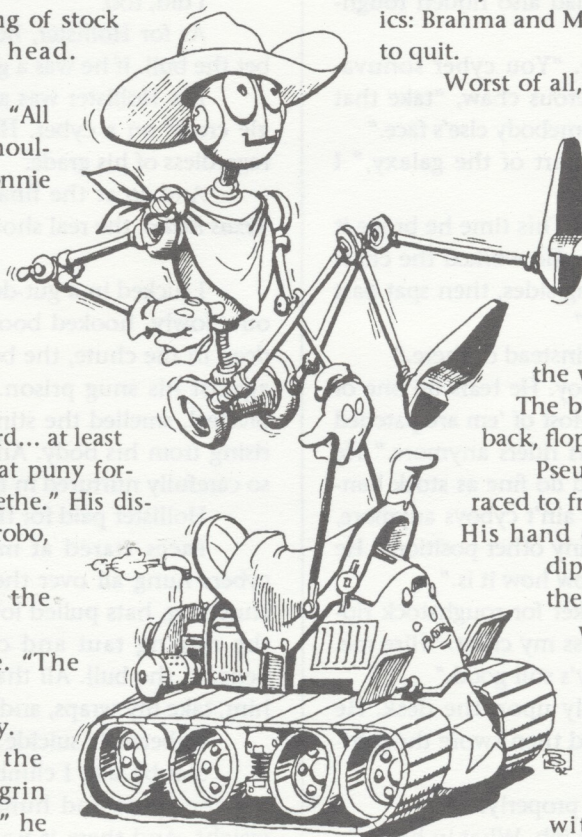
The technos had done a great job on him. Someone in the animal labs had done his research. So had I; I knew the strains they'd labored to build into his circuits and synthetics: Brahma and Mexican fighting bull. Neither knew how to quit.

Worst of all, both breeds were smart, with an ugly, small intelligence. A single-minded dedication to destroy the rider aboard.

A white-faced splotchy brown-black bull, full of belligerence. He spun, he jumped, he bucked, hooking down with his head to catch the cyboy unaware. And off he went into the well, glove-hand caught in the rigging. The bull spun and spun, switched and spun back, flopping the cyboy around.

Pseudo clowns and mounted pickup men raced to free the cyboy, but it was much too late. His hand came loose; the bull whipped back, dipped, speared him through the belly, then scooped him up and tossed him aside with a disdainful twitch of his massive, splotchy head.

The cyber bled synthetic blood into arena dirt. His shirt was ripped, exposing torn synthetic flesh. Cloned from a man, refined in the lab, fitted with circuitry, he was and was not



human. And yet he died like a real man would, ropy synthetic guts ripped free of a tank-nurtured body.

He — it — was left to lie in the dirt until the pickup riders could chase the bull back into the alley leading to the pad-dock. The clowns did their best to divert attention from the body, but clearly the audience preferred not to be dissuaded from experiencing the ambience of cyber death. It was what they had paid good credits for. Vicarious passion, vicarious death; vicarious orgasm, too?

Maybe. I couldn't say. I wasn't like the residents of Charon and their jaded visitors seeking divertissements.

I was CZX-stroke *forty-four eleven*.

I was a breed apart.

Hollister was a busy man. The show was over; he set his crew to preparing the stock for next day's performance, and wasn't glad to see me.

"Shit," he said, walking away toward his office in the Complex.

I followed. "You need me."

"What the hell for?"

"The promos hired a full complement, didn't they? And now you're a man short."

"Till they put him back together." He spat tobacco juice and palmed the ID plate on the office door. "Go back to your home lab, boy—I don't need a smartass cyber tellin' me what to do."

"You need a smartass cyber who can ride that bull."

He turned around, thrusting his face into mine. We were close enough in height; whatever else he had been grown for originally, it was likely Buck Hollister had also ridden roughstock. He had the build for it.

Also the typical pseudo attitude. "You cyber sonuva-bitch," he said clearly, around his generous chaw, "take that synthetic ass outta here and wave it in somebody else's face."

"Nobody else runs stock in this part of the galaxy," I explained politely, "except for Rodriguez."

"That phoney Tex-Mex bastard —" This time he broke it off, perhaps recalling I'd heard it before. He worked the chaw around in his mouth violently, switching sides, then spat past me into the corridor. "I got better stock."

"I know you do. It's why I'm here instead of there."

"That bull ain't *never* been rode, boy. He tears up one of my cybers every show, sometimes two. Most of 'em are patched back together, though I can't use 'em as riders anymore." He shrugged, momentarily diverted. "They'd do fine as stock handlers or clowns or pickup men, but they ain't cyboys anymore, and the Grade I's won't tolerate 'em in any other position." He shrugged. "Psuedos and cybers... You know how it is."

"Which means you're in the market for roughstock riders." I smiled, nodded, folded arms across my chest. "Hire me. I'm only two years old, and my warranty's still good."

Hollister perched himself gingerly upon the desk. He worked the chaw again, considering, and then swore thoughtfully. "I reckon you want that bull."

"Only after everything is arranged properly."

"Shit howdy, boy, I just gave you a job. What in hell—"

"If you want to take the promos for everything they're worth, give me a chance," I suggested calmly. "Advertise that the bull's never been ridden. Release all the stats on the injuries, the deaths, the disabled cybers. Here on Charon, the psuedos love that kind of thing. Let them all know how mean and ornery and vicious that bull is... heat up their blood and lust. Give them something to drool over. Give them something to bet on." I shrugged. "They'll take the bull, of course. And when I win, so do you."

"Uppity candy-ass cyber." But it lacked sincerity. "Don't you mean *if you win*?"

"When. I've told you, I'm the best." I grinned at his expression. "Pull the bull, Mr. Hollister. Give him the rest of the week off. Hold him till the last performance, when CZ will set down on him and ride him for all he's worth."

"CZ?"

"CZX-4411. The latest trend in cybernetics."

"Shit," he said. And spat.

It went as I predicted. The word got out that Hollister had a new cyber for his killer bull. Before the week was out, the action was furious. The psuedos, of course, all bet on the bull, out of lab loyalty, techno bias and bigotry. The inhabitants of Charon bet on the bull, having carefully studied the stats Hollister released. And his cyboys all bet on the bull, as well; I was a stranger promising to do what none of them had done before, and they didn't like the competition.

Besides, they knew the bull.

I wasn't *entirely* ignored. There are always suckers who play the long shot, just in case.

I did, too.

As for Hollister, he wasn't saying. If he was smart, he'd bet the bull. If he was a gambler, he'd put his credits on me.

But Hollister was a pseudo, I knew he'd never risk a single credit on a cyber. He hated as well as any other pseudo, regardless of his grade.

And so at the final performance of *Buck Hollister's Real Texas Rodeo*, the real show was set to commence.

I sucked in a gut-deep breath that filled my belly, blew it out slowly, hooked boots on the plasteel slats. Beneath me, deep in the chute, the bull swung from side to side, smashing against his snug prison. I heard the smack of horns against plasteel, smelled the stink of feces and urine, felt the warmth rising from his body. And sensed the deep-seated bovine rage so carefully nurtured in the labs.

Hollister paid for the best, and the best is what he got.

Faces stared at me from all directions. Psuedos and cybers hung all over the chute, arms and legs braced, hands clutching, hats pulled low on their heads. One cyboy snugged the rigging taut and clanged the copper bell depending beneath the bull. All that was left was for me to set down on him, take my wraps, and nod.

Cybernetic suicide.

Slat by slat, I climbed down. I straddled the bull, watching the spine and hump shift impatiently, waiting for my weight. And there it was, placed gingerly upon him; I thrust

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my gloved hand into the rigging and snugged the loop, pulling my wraps, tucking resin-sticky rope around my wrist, under my palm, back through the rigging itself. Suicide wrap, they called it in holos and dreamvids. And, sometimes, it was.

I clamped legs, flailed arm, nodded. Obliging, they jerked the chute gate open.

Loose bull. *Loose* bull, though a cyboy was aboard. He spun and jacked and twisted, then spun back and whirled again, bellowing rage and belligerence, hooking air with his deadly horns. The flesh was rubbery, loose-fitting; his clothes were a size too big. Muscle jerked, spasmed, quivered beneath my thighs. In front of my hand, the hump wobbled from side to side.

My world was a bull. I smelled him, heard him, tasted him. He spun wide, then tight, then swung back the other way. A rope of mucus was flung out of his nostrils; a tongue thrust out of his mouth. He blatted and bellowed and bucked. His copper bell clanged and clamored, filling my head with endless noise.

Tendons stretched from spine to shoulder, to elbow, to wrist. Any moment, any moment, one or more would pop. I could feel them fraying, weakening, contemplating surrender. It wouldn't be my decision. Nerves and flesh took on life apart from my own, separated by willingness and desire.

But in the end, willingness won. Desire dominated.

Physical mechanics and training meshed perfectly, performed as they were intended to. And I won.

I rode him to the buzzer, and well beyond. I rode him to a

standstill. Into docility and exhaustion; into circuitry overload.

He stopped. Stood. Shivered. And waited for me to get off so he could be led away.

I undid my wraps, freeing my hand at last. It shook, my arm shook, I shook. It would take hours for the strain to die down into manageability; until then, I was one-armed.

I slid off the bull into silence. Psuedos and cybers and Charon's honorable citizens all stared, but no one said a word. And so I walked out of the arena into the alley, by myself, hearing only hostile silence, and found Buck Hollister waiting for me.

His mashed face was stunned and slack, lifeless in immobility. I knew then he had not bet on me after all, thinking the bull superior to the cyboy.

As usual, a wad of chew was in his cheek. Then, abruptly, it wasn't; Hollister bent over and spat it all out onto manufactured dirt, digging the excess out of his cheek with a rigid finger. The sudden absence of tobacco shoring collapsed his face into something less lumpy, something shapeless and inhuman. A pseudo stared back at me.

"You son of a bitch," he said, "you ain't no fucking cyber."

I stripped away the synthetic factory patch on my wrist. "Human. *Capital H*. There are still a few of us left."

I stuffed the patch into his hand and walked away to collect my winnings.

Wishing I had a horse.

Wishing I had a sunset.



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UNPUBLISHED MANUSCRIPT

HEINLEIN, ROBERT A. *Untitled, unpublished short story*. Written by Heinlein in letter form to thank the editors of a collection of Cyborg stories for dedicating their book to him. Original ribbon-copy typescript. Signed "Bob". Two 8 1/2 x 11-inch leaves, typed single space, on the author's stationery. Written in 1975, the story takes the form of a letter of complaint from X-Model 69-606-ZSCCC-75-RAH (formerly Robert A. Heinlein) to the Complex Cyborg Corporation and deals with the malfunctions of the genitalia of his new Cyborg body. At the end of the epistolary story there is a postscript from Heinlein thanking the editors for the dedication. With a photograph of the author. The two leaves of manuscript and the photograph are very handsomely matted, employing a three-opening linen mat with black and burgundy fillets, under glass, with a hardwood frame with burgundy highlights. The frame measures approximately 25 x 24 1/2 inches. Heinlein manuscripts virtually never come on the market. (The purchase of this manuscript conveys ownership of the physical manuscripts only and does not convey any copyright or right of publication. Not for sale to minors.) A very handsome display piece and a unique Heinlein item for the Heinlein collector who thought he had everything. 2,500.00

ORIGINAL MANUSCRIPT

HUBBARD, L. RON. *The Battle of the Wizards*. Original ribbon-copy typescript, final draft, setting copy. Thirteen 8 1/2 x 11-inch green-paper leaves. Written c.1949. Approximately 4,550 words. Foliated and complete. This story was published in *Triton and Battle of Wizards*, Fantasy Publishing Co., Inc., Los Angeles. 1949. The manuscript shows mailing folds, some light dust soiling otherwise near fine consistent with age. The manuscript leaves are in acid-free mylar sleeves and are contained in a portfolio with ribbon ties. L. Ron Hubbard manuscripts in private hands are very rare.

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HUBBARD, L. RON. *He Found G-d*. Carbon-copy typescript (with a few lines of ribbon-copy typescript), final draft, setting copy. Eighteen 8 1/2 x 11-inch leaves. Written in 1946. Approximately 5,000 words. Complete. The first two lines of this manuscript read, "I have found G-d!" From Marfax to Markab, from Vega to Venturi, to planet and asteroid and star, fled the fateful statement." The use of the star *MARKAB* (a star in the Pegasus constellation) in this story by Hubbard is significant because of its importance to the inner-circle teachings of Scientology. This story was published for the first time in 1982 in the first issue of *META SF* magazine. Paper-clip rust stains on a few leaves, tips of corners of first two leaves missing (no text lost), a few leaves show a little fraying otherwise near fine consistent with age. Each leaf is contained in an acid-free mylar sleeve; the manuscript is housed in a portfolio with ribbon ties

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HUBBARD, L. RON. *Man Eats Monster* (published in this version under the title "Triton"). Original ribbon-copy typescript and tear sheet, final draft, setting copy. Ten 8 1/2 x 11-inch typed leaves and forty-two leaves (eighty-four pages) of printed tear sheets from the British edition of the April 1940 issue of *Unknown*. Complete. This is the manuscript setting copy for the c.1949 rewrite of "The Indigestible Triton" which was originally published in magazine form under the pseudonym of Rene Lafayette in 1940. This rewrite was done for the 1949 first (book) edition of *Triton and Battle of Wizards* by L. Ron Hubbard, published by Fantasy Publishing Co., Inc. in Los Angeles. In order to do this rewrite, Hubbard wrote new sections for the story and copy-edited tear sheets from the British magazine appearance, thus creating a new "manuscript." The tear sheets show many deletions and some notes in Hubbard's hand. At the bottom left-hand corner of page "3" of the tear sheets, Hubbard has written, "Note 1*" and signed his name in full, through which he has then drawn a line. The first and last typed leaves show a little browning, mailing folds, crease in last leaf, tear sheets brown otherwise near fine consistent with age. The manuscript leaves are in acid-free mylar sleeves; the manuscript is contained in a portfolio with ribbon ties. L. Ron Hubbard manuscripts in private hands are quite rare.

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THE MANUSCRIPT FOR AMBER #10

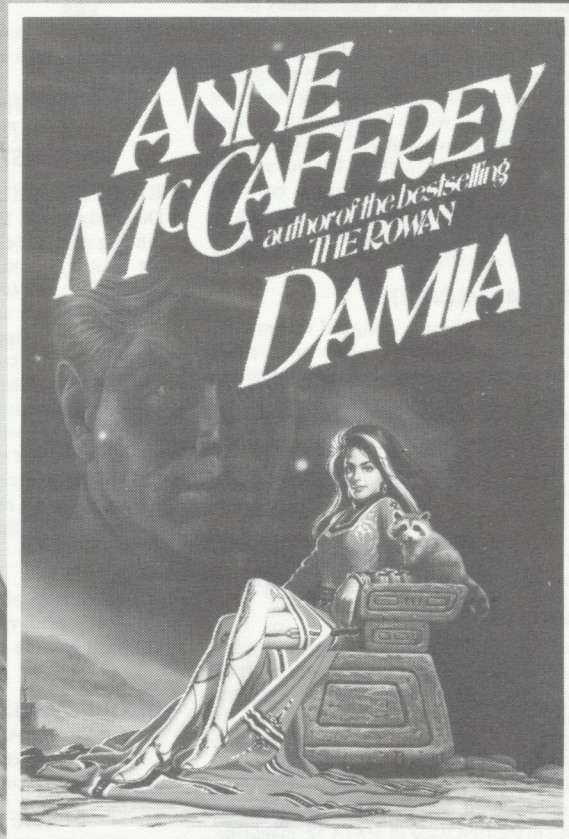
ZELAZNY, ROGER. *Prince of Chaos (Amber #10)*. Original ribbon-copy typescript, first draft. Two hundred and one 8 1/2 x 11-inch leaves, typed double space. Signed on first leaf and signed again on last leaf with a type note, "Mon. eve, 8:29, 1 April 1991." (The date and time the manuscript was completed.) Corrections throughout in the author's hand. Foliated and complete. With a signed letter of provenance. Near fine. 2,000.00

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SUSAN ALLISON

You Can't Judge a Book By Its Cover (Fri 2:30pm), *Beating or Joining the System of Writing* (Sat 10:00am), Author Etiquette — *Do's and Don'ts* (Sat 11:30am)

GARY ANDERSON

Gary is known as a filk character and a costuming engineer. He was co-chair of CostumeCon 8 and has been on the committee for CostumeCon 3, 5-7, and 9 as well as Chairman for ConChord (and on the committee for 4 others) and on the committee for three Consonances, Filk Coordinator for LACon 3 as well as various Westercons and Loscons. He is an rf/microwave engineer by profession.

Sociology of Filk (Thu 7:00pm), *Filk Myths and Legends* (Thu 8:30pm), *Stage Presentation 101: How to Present* (Thu 10:00pm), *What Distinguishes a Filk Song* (Sat 8:30pm)

JANET WILSON ANDERSON

Janet is past President of International Costumers Guild, founder of the Costumers Guild West, four times a judge at Worldcon masquerades, multiple winner in local, regional, and international competition, and in her spare time runs Raiments, the costume mail order company. She is also a writer of filk songs with her partner, Elizabeth Stevens... co-author of *Songs from Unicorn Country* and *Lady of Lies*, and has been Filk Coordinator at ConStellation and LACon 3 Worldcons.

Hall Costuming: Something Fun to Do (Thu 7:00pm), *Props, Effects and Etiquette* (Thu 8:30pm), *Stage Presentation 101: How to Present* (Thu 10:00pm), *Demo: Hat Making Using Patterns and Wire* (Fri 10:00am), *Costuming 201: More Advanced Ideas* (Sat 4:00pm)

(CHRIS) ANIMAL X

Now You're an Artist! What's Next Step? (Thu 2:30pm), *Demo: Glue, Staple & Tape for Attaching* (Thu 8:30pm), *Stage Presentation 201: Special Effects* (Fri 9:00am), *Costuming 101: Who/What/Where of Basics* (Sat 10:00am), *Graduate Costuming: Live for Costuming* (Sat 11:30am)

BRUCE D. ARTHURS

Multimedia Mosaic Presentation: story-art (Fri 11:30am), *A Workshop for Writers' Workshops* (Sat 1:00pm), *Killing Off Characters* (Sun 10:00am)

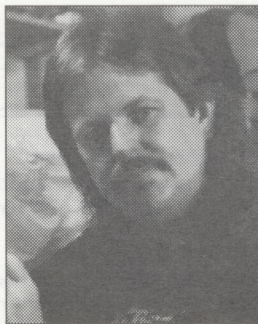
ALICIA AUSTIN

Slide Show: Alicia Austin (artist) (Fri 11:30am), *Illustration of Ancient Myths or Future* (Fri 1:00pm), *Anatomy and Art* (Sat 10:00am), *Earning a Living Through Your Art* (Sat 11:30am)

DAVID AYRES

David's company, based in Mesa, Arizona, is Make-up Effects of Arizona. Movies he has worked on include *Close Encounters of the Third Kind*, *Empire of the Ants*, *Something Wicked This Way Comes*, *Tourist Trap*, *The Hills Have Eyes*, and the remake of the *Brinks Job*.

Demo: Stage Makeup How to's From Basics (Sat 4:00pm), *Art Differences in Film/tv* (Sat 4:00pm), *Art Show Walk-thru & Critique* (Sat 8:30pm) Art Show Ballroom



DAVID AYRES

BARRY BARD

Preview of Upcoming Movies (Sun 10:00am)

GEORGE BARR

Stage Presentation 201: Special Effects (Fri 9:00am), *Illustration of Ancient Myths or Future* (Fri 1:00pm), *Earning a Living Through Your Art* (Sat 11:30am)

GLENN BATTIS

Trek Classic — Today (Sat 4:00pm), *Bix BBS Demonstration* (Sun 9:00am)

MITCHELL BEIRO

Furry Animals (Thu 11:30pm)

JOE BETHANCOURT

Joe is a recognized expert at old banjos, and is a walking reference library about the traditional music of America. Some have put him in the top percentile of

"old-time" banjo players in the nation. He is also very knowledgeable about medieval and Renaissance stringed instruments, and plays Irish/Scots music very well, too! He will be the Toastmaster at the 1992 ConChord filksong convention in L.A.

Fantasy Vs Fundamentalism (Thu 10:00pm), *Joe Bethancourt Concert* (Fri 5:30pm)

KEVIN S. BIRNBAUM

Kevin has written for television shows, pilots, cable, along with original screenplays, novels, and short stories. His scripts include *CHiPs*, *Archie Bunker's Place*, *Remington Steele*, *Battlestar Galactica*, *The Six Million Dollar Man*, *Fantasy Island*, and *Star Trek — The Next Generation*.

Screen Writing for SF/f (Thu 4:00pm), *UFOs in the '90s* (Thu 5:30pm), *Government, Privacy, Censorship* (Thu 8:30pm), *Dramatic Presentation: SF Theatre* (Thu 11:30pm), *Treasures and Trash — SF on Television* (Fri 11:30pm), *Sex, Fandom & AIDS* (Sat 8:30pm), *Dramatic Presentation: SF Theatre* (Sat 11:30pm)

MARION ZIMMER BRADLEY

Marion is the author of the *Darkover* Series, *Mists of Avalon*, numerous SF, Fantasy and Occult novels. She edits *Darkover* and *Sword & Sorceress* anthologies and *Marion Zimmer Bradley's Fantasy Magazine*. She lives in northern California with her secretary, two pet filkers, and a wolf.

Archetypes & Mythology in Horror Fiction (Fri 11:30am), *Beating or Joining the System of Writing* (Sat 10:00am), Author Etiquette — *Do's and Don'ts* (Sat 11:30am), *Killing Off Characters* (Sun 10:00am)

KERRY BUMPAS

How to Get Into Space in One Easy Step (Sun 2:30pm)

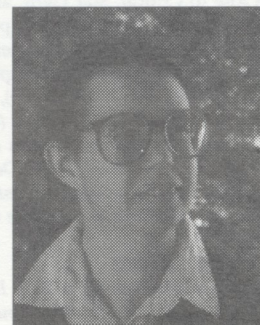
BEAR BURGE

What's Next for the Next Generation? (Fri 4:00pm), *Graduate Costuming: Live for Costuming* (Sat 11:30am), *Japanimation as an Art Form* (Sun 11:30am)

PAULA BUTLER

Paula is a world builder with an MS in Geology and a BA in Physics. She has experience in petroleum exploration and the electronics industry, and now works as a technical writer and researcher in the San Francisco Bay area. Paula participates in Contact sf/anthropology conferences.

Dinosaurs: First You See 'Em... (Fri 10:00am), *Once You're on Orbit, Now What?* (Fri 2:30pm), *When Will the Next Desert Storm Occur?* (Sat 1:00pm), *Where Are the Breakthroughs in Medicine?* (Sat 5:30pm)



PAULA BUTLER

ARMAND CABRERA

A self-taught artist, he first attended a convention in 1981 and sold his first cover to Baen in 1986. Since then he's worked for St. Martins, PulpHouse, MZB, Prism Games, Talsorian Games, Raya Systems, and SSI. Worked in house at LucasFilm Games for two years. Currently working from his home in Penn Grove, California doing traditional illustration for books and magazines and computer art for games.

Now You're an Artist! What's Next Step? (Thu 2:30pm), *Multi-story Art Illustration* (Thu 10:00pm), *Computer Animation & Illustration Career* (Fri 10:00am), *Multimedia Mosaic Presentation: story-art* (Fri 11:30am), *Interview: Artist GOH Rick Sternbach* (Fri 2:30pm), *Demo: Airbrush* (Fri 10:00pm), *Anatomy and Art* (Sat 10:00am), *Art Differences in Film/tv* (Sat 4:00pm), *Art Show Walk-thru & Critique* (Sat 8:30pm), *You Created it, But Is it Yours?* (Sun 10:00am), *Astronomical Art: the Sky's the Limit* (Sun 2:30pm)



ARMAND CABRERA

CHARLES A. CARR

Mr. Charles Carr as a journalist and science observer covered the 1973 Pioneer 10 first flyby of Jupiter, the 1976 Viking landings on Mars and the Mariner Venus and Voyager Jupiter/Saturn missions of the late 70's and early 80's. He authored the CMSI publication, "Space, the Final Frontier", and served as a science consultant to the ABC television network and to DCBS TV. He currently holds the position as Entertainment Design International's Assistant Manager, Project Coordination — also as Project Coordinator for SpacePort Systems Cor-

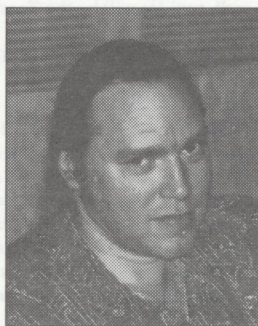
poration, another Mitsubishi subsidiary.

Spaceport Sys: SF/Space Entertainment (Fri 10:00am), Mock Shuttle Launch (Fri 11:30pm)

DANIEL CARVER

Daniel is a former Phoenix native, designer/programmer of *Mobius-I*, play-by-mail game. Moved to California in 1991 to program for Sierra On-Line. Currently programming multimedia adventure games.

RPG 2000 (Sat 11:30pm)



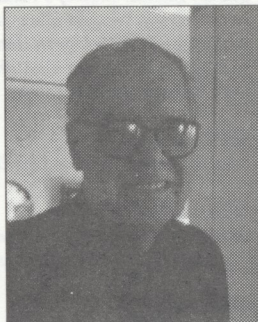
DANIEL CARVER

WENDY CLARK

Demo: Sword Fighting — Shire of Kalame (Sun 11:30am)

HAL CLEMENT

Harry C. Stubbs, whose pen name is Hal Clement, has read SF since the early thirties and has written it since the early forties. His interest in both science and science fiction started in 1930, when he saw a Buck Rogers comic strip featuring a spaceship on its way to Mars. His father, an accountant unable to answer young Harry's scientific questions, took him to the local (Arlington) public library; he returned with an astronomy book under one arm and Jules Verne's *Trip to the Moon* under the other. His first story, *Proof*, appeared in the June, 1942 issue of *Astounding Science Fiction* (now *Analog Magazine*), and his first novel, *Needle*, serialized there in 1949. His best known story, *Mission of Gravity*, appeared in 1953, and has been in print most of the time since. Other well known novels are *Iceworld*, *Close to Critical*, *Star Light*, and, most recently, *Still River* (DelRey, June '87; paperback February '89). A sequel to the last, tentatively entitled *Outspread*, is currently in preparation.



HAL CLEMENT

Strange Machines (Thu 7:00pm), Interview: Hal Clement (author) (Thu 10:00pm), Discussion Group: Hal Clement (author) (Fri 10:00am), Energy for the Future (Fri 1:00pm), Families in Comics (Fri 4:00pm), Vampires — Myth Vs Creation (Fri 11:30pm), Sympathy for the Devil (Sat 11:30am), Cosmology Issues (Sat 2:30pm), Auction: Charities Benefit on Sat (Sat 4:00pm), The Traditional Monster in Horror Lit (Sat 8:30pm), Interfacing People with Hi-tech Society (Sun 11:30am)

SANDY COHEN

Auction: Charities Benefit on Fri (Fri 4:00pm), Auction: Sat Art Show Pieces (Sat 1:00pm), Auction: Charities Benefit on Sat (Sat 4:00pm), Auction: Sun Art Show Pieces (Sun 1:00pm)

PATI COOK

Props, Effects and Etiquette (Thu 8:30pm), Stage Presentation 101: How to Present (Thu 10:00pm), Fan History Slide Show (Fri 10:00pm), Sci & Tech of Interfacing: Sex in Space (Sat 11:30pm), Demo: Tapestry or Embroidery (Sun 10:00am), Interfacing People with Hi-tech Society (Sun 11:30am)

RICK COOK

Rick Cook is a computer journalist, energy reporter, and space polemicist. In his words, he writes fantasy novels full of bad computer jokes and SF novels along slightly more conventional lines.

The Future of Publishing (Thu 2:30pm), Author's Eye View (Thu 4:00pm), The Linguistics of Contact (Thu 8:30pm), Interview: Hal Clement (author) (Thu 10:00pm), Dinosaurs: First You See 'Em... (Fri 10:00am), Trends in Support of R&D (Sat 1:00pm), Virtual Reality & Cyberspace (Sat 4:00pm), Technology of the Future (Sat 8:30pm), Sci & Tech of Interfacing: Sex in Space (Sat 11:30pm), The Real Story to Being an Author (Sun 11:30am), How to Get Into Space in One Easy Step (Sun 2:30pm)

JOHN M. CRAFT, III

John is an internationally recognized knifemaker, winner of numerous awards for daggers and swords, and a full-time knifemaker and jeweler.

Earning a Living Through Your Art (Sat 11:30am)

MARIAN CRANE

Marian is a free-lance writer, textile artist, and graphic designer whose best claim to fame (in her words) is the ability to identify most common road kills at sixty mph. Other than that, she is currently marketing her first two novels.

Demo: Clay or Sculpty (Thu 7:00pm), Filk Myths and Legends (Thu 8:30pm), Gradu-

ate Costuming: Live for Costuming (Sat 11:30am), Filk Concert (Sat 4:00pm)

STEVEN CROMPTON

Interview: Len Wein (comics/animation) (Thu 8:30pm), How to Actually Make Comics (Fri 2:30pm), Graphic Novels: a Different Kind of Lit (Fri 10:00pm), Self-publishing Comics: How to do it (Sun 11:30am)

CTEIN

The Future of Publishing (Thu 2:30pm), Photography — Art Form in Itself? (Thu 7:00pm), The Linguistics of Contact (Thu 8:30pm)

JACKIE CUNIO

Mock Shuttle Launch (Fri 11:30pm), Trek Classic — Today (Sat 4:00pm)

ELIZABETH T. DANFORTH

Elizabeth Danforth was originally Art Director and Staff Artist with Flying Buffalo, Inc. and later Production Director of the Blade Division of FBInc. She also edited *Sorcerer's Apprentice* magazine from 1978-1984. Self-employed since 1985 as a freelance artist, editor, writer and designer, her computer game design work released include *Wasteland* (Electronic Arts), *Star Trek 25th Anniversary Game* (Interplay), and *Tunnels & Trolls Computer Game* (New World Computing). Her art clients include Game Designers Workshop, Iron Crown Enterprises, FASA Corp., Mediagenics, Fantasy Games Unltd., Steve Jackson Games, and others. Illustrations have appeared in over a dozen magazine titles.

Demo: Pen & Ink (Thu 4:00pm), Gaining Access: BBS' & Realtime Games (Fri 11:30am), Earning a Living Through Your Art (Sat 11:30am), A Workshop for Writers' Workshops (Sat 1:00pm)

KATIE DANIEL

Multimedia Mosaic Presentation: Story-Art (Fri 11:30am), You Can't Judge a Book By Its Cover (Fri 2:30pm), Interfacing People with Hi-tech Society (Sun 11:30am), Shoptalk2: Active Networking for Writers (Sun 1:00pm)

HOWARD DAVIDSON

Howard Davidson has a Ph.D. in Physics and is Senior Research Staff at Sun Microsystems with responsibility for new technology. He also checks the science for several well-known SF writers.

Nanotechnology (Sat 2:30pm), Virtual Reality & Cyberspace (Sat 4:00pm)

PATRICIA DAVIS

Patricia Davis paints science fiction and fantasy art straight out of the strange, vast reaches of her imagination — no commissions, please. She also costumes and is finishing a cyberpunk novel this summer, in her copious free time. You'll find her original art in the art show and herself and a LOT of prints in the dealers room.

Demo: Acrylics (Sat 10:00am), Art Show Walk-thru & Critique (Sat 8:30pm), Astronomical Art: the Sky's the Limit (Sun 2:30pm)

GENNY DAZZO

Active in science fiction for 20 years, Genny is also head of the L. A. chapter of Romance Writers of America.

Saturday Morning Comics (Fri 10:00am), Trek Classic — Today (Sat 4:00pm), Where Are the Breakthroughs in Medicine? (Sat 5:30pm)

DWIGHT R. DECKER

Multimedia Mosaic Presentation: story-art (Fri 11:30am), Families in Comics (Fri 4:00pm), Can SF Ideas Be Portrayed in Comics? (Sat 2:30pm)

EMILY DEVENPORT

Vampires — Myth Vs Creation (Fri 11:30pm), The Traditional Monster in Horror Lit (Sat 8:30pm), Animal Behavior in Fiction — What's True (Sun 2:30pm)

CAT DEVEREAUX

Costuming 101: Who/What/Where of Basics (Sat 10:00am), Business Meeting: Costumers Guild West (Sat 5:30pm)

CHRIS DICKINSON

Chris is a *Star Trek* (both classic and TNG) fanzine editor and filker. She has been active in Trek fandom 5 years and is a Fan Q award-winning author, editor of *ST:TNG fanzine Haven*, former assistant editor for Orion Press *ST:TNG fanzine Eridani*, associate editor for *SuperNova*, *Federation Classic*, and *Fed Standard* and is medical consultant for Orion and Nova Press. By profession, she is a nurse in ER, ICU, Cardiac Care, psych, and chemical dependency.

We've Been There — Getting Facts Right (Fri 4:00pm), Trek Classic — Today (Sat 4:00pm), Where Are the Breakthroughs in Medicine? (Sat 5:30pm)

JIM DILETTOSO

Is it Real, or Is it... E.T. (Fri 4:00pm)

PAULA E. DOWNING

Paula E. Downing is an attorney and municipal judge in Medford, Oregon, and is married to fellow SF writer, T. Jackson King. Her first two SF novels, *Mad Roy's Light* (under the name Paula King) and *Rim's Star* appeared in late 1990; Del Rey published her third novel, *Flare Star*, in April 1992, and will publish *Fallway* in January 1993, *A Whisper of Time* late in 1993, and the sequel to *Rim's Star*, *Starfarer's Gambit*, in mid-1994. *Author's Eye View* (Thu 4:00pm), *Shoptalk1: Active Networking for Writers* (Fri 1:00pm), *You Can't Judge a Book By Its Cover* (Fri 2:30pm), *Author Etiquette — Do's and Don'ts* (Sat 11:30am)



PAULA DOWNING

BRUCE FARR

Convention Administration: Whys & Hows (Thu 4:00pm), *Interview: Fan GOH Pat Mueller* (Sat 11:30am)

JEFF FENNEL

Jeff lives in Pittsburgh, California with his wife, Ruth, and wonder hound, Jasmine. He has a BS in Graphic Design and works as a Computer Graphics Artist/Animator for Electronic Arts, creating art for video and PC games. Jeff still likes *Batman*, ray guns and giving girls flowers. *Multi-story Art Illustration* (Thu 10:00pm), *Computer Animation & Illustration Career* (Fri 10:00am), *Multimedia Mosaic Presentation: story-art* (Fri 11:30am), *Art Show Walk-thru & Critique* (Sat 8:30pm), *Astronomical Art: the Sky's the Limit* (Sun 2:30pm)



JEFF FENNEL

SHEILA FINCH

You Can't Judge a Book By Its Cover (Fri 2:30pm), *Killing Off Characters* (Sun 10:00am), *Interfacing People with Hi-tech Society* (Sun 11:30am)

JAN HOWARD FINDER

Jan entered SF fandom in 1973 after having chaired two Tolkien conferences in 1969 and 1971 in the UK. He returned to the USA in 1976, chairing two SF cons in 1977 and 1979. Jan broke into auctioning in 1979, turning professional in 1985. His first Worldcon masquerade was in 1981 and has judged and MCed at several major cons. First short story was sold in 1981. Edited an SF anthology and wrote and published a book on Australian animals. Does massage well enough to get paid for it. Honored Guest at Con-Francisco, 51st Worldcon and all round nice guy. *Was Star Wars a Western in Disguise?* (Thu 2:30pm), *Stage Presentation 101: How to Present* (Thu 10:00pm), *Auction: Charities Benefit on Fri* (Fri 4:00pm), *Mock Shuttle Launch* (Fri 11:30pm), *Auction: Sat Art Show Pieces* (Sat 1:00pm), *Auction: Charities Benefit on Sat* (Sat 4:00pm), *Sci & Tech of Interfacing: Sex in Space* (Sat 11:30pm), *Auction: Sun Art Show Pieces* (Sun 1:00pm)



JAN HOWARD FINDER

DAN FLAHITE

Furry Animals (Thu 11:30pm), *How to Actually Make Comics* (Fri 2:30pm)

TERRY A. M. FOWLER

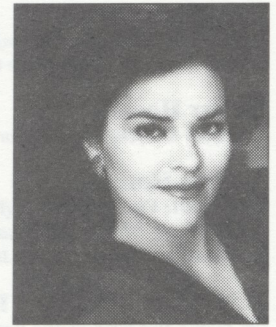
Terry has a first class honors BA degree and an MA degree from Simon Fraser University. She is currently enrolled as a doctoral student at the Adler School of Professional Psychology (Clinical program). Several times participant in the Olympic View Writers Conference. Chair, WesterCon 44 and Registrar for Chicon V, Registrar's Deputy for Magicon, and Progress Report Editor for Winipeg Worldcon.

MATTHEW FREDERICK

Fanzines & Technology (Thu 7:00pm), *Making It Look Good* (Sat 10:00am), *Is Fanzine Fandom a Dying Breed?* (Sun 2:30pm)

DIANA GABALDON

Multimedia Mosaic Presentation: Story-Art (Fri 11:30am), *A Workshop for Writers' Workshops* (Sat 1:00pm), *Killing Off Characters* (Sun 10:00am), *Animal Behavior in Fiction — What's True* (Sun 2:30pm)



DIANA GABALDON

DR. WILLIAM GAUBATZ

Delta Clipper: Single Stage to Orbit Veh (Sun 1:00pm), *How to Get Into Space in One Easy Step* (Sun 2:30pm)

DANA GINSBERG

Demo: Face Casting for Sfx Makeup (Sun 11:30am)

D. A. GRAF

Writer on *Furkindred* and *Zu* and co-writer on *Twilight Agency*. *How to Actually Make Comics* (Fri 2:30pm), *Graphic Novels: a Different Kind of Lit* (Fri 10:00pm), *Killing Off Characters* (Sun 10:00am), *Self-publishing Comics: How to Do it* (Sun 11:30am)

LIA GRAF

Artist and inker for Rip Off Press, creator of *Twilight Agency*. *How to Actually Make Comics* (Fri 2:30pm), *Graphic Novels: a Different Kind of Lit* (Fri 10:00pm), *Vampires — Myth Vs Creation* (Fri 11:30pm), *The Traditional Monster in Horror Lit* (Sat 8:30pm), *Self-publishing Comics: How to Do it* (Sun 11:30am)

JAQ GREENSPON

Los Angeles Riots: a Social Discussion (Fri 10:00am), *Archetypes & Mythology in Horror Fiction* (Fri 11:30am), *Sympathy for the Devil* (Sat 11:30am), *Shoptalk2: Active Networking for Writers* (Sun 1:00pm)

HUGH S. GREGORY

Professionally an avid Space Flight Historian and works as an Engineer's Surveyor and an EMT. He's compiled videos on Apollo 11, Voyager at Neptune, and The Gas Planets (a review of 16 years of outer planet exploration). His slide/video shows include *Glasnost Over Canada*, a look inside the world's largest aircraft, the AN-225, and Russian Inner Planet Probes, a look at the probes made by the Lavochkn Association for the Soviet Venus and Mars explorations. *Astronomy Down Under* (Thu 4:00pm), *Commonwealth of Independent States: Cis* (Fri 2:30pm), *Russian Inner Planet Probes* (Sat 9:00am), *Trends in Support of R&D* (Sat 1:00pm), *Sex, Fandom & AIDS* (Sat 8:30pm), *The Gas Planets: 16 Years of Exploration* (Sun 10:00am)

JIM GROAT

Publisher and editor of *GraphXpress Comics* since 1985. Publishes the comic, *Equine the Uncivilized*, *Red Shetland*, *Morphs*, and is instigator of the notorious *Barr Wars*. Severe lunatic! *Multi-story Art Illustration* (Thu 10:00pm), *Furry Animals* (Thu 11:30pm), *Multimedia Mosaic Presentation: story-art* (Fri 11:30am), *Self-publishing Comics: How to Do it* (Sun 11:30am), *Brian Gross* (Sat Morning Comics (Fri 10:00am), *Coronado Entrada Re-enactment* (Sat 10:00pm)

SCOTT HAGEN

Self-publishing Comics: How to Do it (Sun 11:30am)

JAMES H. HAY

Graduate in biology from University of Illinois with post-graduate work at San Diego University. Currently working at Scantibodies (that's right!) Labs in San Diego. Active fan since 1979, Trivia Master since 1986, and member of the National Committee for Science Fiction. *Trivia Quiz Contest* (Thu 4:00pm), *Regency Dance on Thu Night* (Thu 10:00pm 240 min (Sat Morning Comics (Fri 10:00am), *Regency Dance on Sat Night* (Sat 8:30pm 240 min Third Floor Lobby

JOHN HERTZ

John is a recognized authority on teaching English Regency dance. His "Westercon Notebook" appears regularly in FILE 770, and Worldcon Masquerade reviews in *Locus*. He's been in TAPS since 1972. He belongs to ASFA, and is said to be a good moderator for panels. He drinks Talisker. *Was Star Wars a Western in Disguise?* (Thu 2:30pm), *Hall Costuming: Something Fun to Do* (Thu 7:00pm), *Regency Dance on Thu Night* (Thu 10:00pm), *Stage Presentation 201: Special Effects* (Fri 9:00am), *Los Angeles Riots: a Social Discussion* (Fri 10:00am), *Families in Comics* (Fri 4:00pm), *Costuming 101: Who/What/Where of Basics* (Sat 10:00am), *Graduate Costuming: Live for Costuming* (Sat 11:30am), *Can SF Ideas Be Portrayed in Comics?* (Sat 2:30pm), *Regency Dance on Sat Night* (Sat 8:30pm)

GREG HILDEBRAND

Strange Machines (Thu 7:00pm), *Government, Privacy, Censorship* (Thu 8:30pm), *Gaining Access: BBS' & Realtime Games* (Fri 11:30am)

ERNEST HOGAN

Archetypes & Mythology in Horror Fiction (Fri 11:30am)

ARTHUR HOLCOMB

Writing 201: Vignette Exercises (Fri 1:00pm), *Beating or Joining the System of Writing* (Sat 10:00am), *Writing 101: Characterization Exercises* (Sat 2:30pm), *Interfacing People with Hi-tech Society* (Sun 11:30am)

ALEXANDRA ELIZABETH HONIGSBERG

Her fiction has been in the pages of *Unique* and *Fresh Ink* magazines. Upcoming pieces will be seen in *Midnight Zoo* and projects are in the works with a YA publisher and several anthologies. When not writing, she is a professional violinist/conductor/vocalist and has performed in places ranging from Carnegie Hall and Kennedy Center, to clubs in Greenwich Village.

Fantasy Vs Fundamentalism (Thu 10:00pm), *Reading: Alexandra Honigsberg* (Thu 11:30pm), *Multi-media Mosaic Presentation: story-art* (Fri 11:30am), *Vampires — Myth Vs Creation* (Fri 11:30pm)



ALEXANDRA HONIGSBERG

LESLIE JENNEMANN

The Future of Publishing (Thu 2:30pm), *Graphic Novels: a Different Kind of Lit* (Fri 10:00pm)

MISTY JOHNSTONE

Slide Show: Misty Johnstone (humorous) (Fri 5:30pm), *Bulwer-Lytton Open Forum* (Sun 1:00pm)

RICK JURMAIN

SSTO operations for McDonnell Douglas and General Dynamics. Mission control and planning for 13 STS missions (Solar Max, Palapa/Westar retrieval, Syncom flyswatter). High level war games.

Energy for the Future (Fri 1:00pm), *Once You're on Orbit, Now What?* (Fri 2:30pm), *We've Been There — Getting Facts Right* (Fri 4:00pm), *Mock Shuttle Launch* (Fri 11:30pm), *Trends in Support of R&D* (Sat 1:00pm), *Cosmology Issues* (Sat 2:30pm), *Virtual Reality & Cyberspace* (Sat 4:00pm), *How to Get Into Space in One Easy Step* (Sun 2:30pm)

FRANK KELLY-FREAS

The "dean of science fiction illustrators", Frank Kelly-Freas is one of the most famous SF and fantasy illustrators in the world. He has been active in the SF field since 1950, and his endeavors have included many areas including: *Astounding* from the 1950's through the 1970's; *Mad Magazine* covers from 1955 to 1962; religious art (over 500 portraits of saints) for the Franciscans; space posters for NASA; beautiful women on the noses of bombers while in the Army Air Corps; Skylab I insignia design; many covers for Ace doubles; cover art for DAW, Signet, Ballantine, Avon, all 67 Laser books, and many other publishers. He was also editor and artist for the Donning/Starblaze editions. He has received 10 Hugo Awards (nominated 20 times).

Slide Show: Frank Kelly-Freas (artist) (Fri 1:00pm), *You Can't Judge a Book By Its Cover* (Fri 2:30pm), *Anatomy and Art* (Sat 10:00am), *You Created it, But Is it Yours?* (Sun 10:00am)

LAURA BRODIAK KELLY-FREAS, PH.D.

She earned her doctorate in music education at Indiana University, where she got her first experience as engineer, host, and producer of classical music radio programs. Laura was the host of the nationally syndicated classical music radio program *Music Through the Night* for the American Public Radio Network. Currently she hosts the in-flight classical music programs for Delta Airlines, and is part-time host of live concert broadcasts on KUSC in LA. Laura is also Executive Director of Kelly Freas Studios, where she is in charge of the business end with her husband, Frank Kelly-Freas. She has also sold solo illustrations to *Weird Tales*, *Marion Zimmer Bradley's Fantasy Magazine*, and TSR Games.

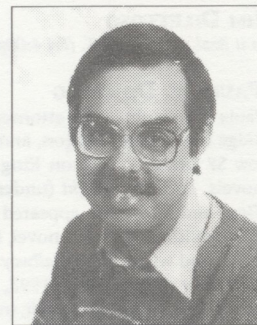
Illustration of Ancient Myths or Future (Fri 1:00pm), *Anatomy and Art* (Sat 10:00am), *You Created it, But Is it Yours?* (Sun 10:00am), *Masquerade Judging: Why Choose That One?* (Sun 1:00pm)

T. JACKSON KING

T. Jackson King is a writer and archaeologist who lives on 18 acres in the woods near Medford, Oregon, with his wife, fellow SF writer Paula E. Downing, and

four cat-people. His three children are Keith, Karen, and Kevin. His first novel, *Retread Shop*, was published in 1988 by Warner Books/Questar to good reviews and bestseller sales. King has sold short stories to *Pulphouse*, *Pandora* and *Midnight Zoo* magazines. His nonfiction articles have sold to *MZB's Fantasy Magazine*, *Writer's Digest*, *Byline*, *Women & Guns*, *The SFWA Handbook*, *The SFWA Bulletin*, *The Report*, and *Science Fiction Review*, in addition to five articles and a monograph in archaeological journals. He has just finished his eighth novel, a far-future military techno-thriller titled *Star Vigilante*.

The Linguistics of Contact (Thu 8:30pm), *Shoptalk 1: Active Networking for Writers* (Fri 1:00pm), *Beating or Joining the System of Writing* (Sat 10:00am), *Author Etiquette — Do's and Don'ts* (Sat 11:30am)



T. JACKSON KING

LOUISE M. KLEBA

Currently working as a Payload Processing Engineer at the Kennedy Space Center on the Shuttle Program for McDonnell Douglas Space Systems Company. *Mock Shuttle Launch* (Fri 11:30pm), *Kleba Video Presentation for Children* (Sat 1500), *The Traditional Monster in Horror Lit* (Sat 8:30pm)

JONATHAN KOTAS

Involved with space power engineering and defining missions for future manned planetary surface activities. Worked at Los Alamos National Lab in the area of Nuclear Reactor Safety.

Was Star Wars a Western in Disguise? (Thu 2:30pm), *Strange Machines* (Thu 7:00pm), *Energy for the Future* (Fri 1:00pm), *Mock Shuttle Launch* (Fri 11:30pm), *Trends in Support of R&D* (Sat 1:00pm), *Virtual Reality & Cyberspace* (Sat 4:00pm), *Sci & Tech of Interfacing: Sex in Space* (Sat 11:30pm), *How to Get Into Space in One Easy Step* (Sun 2:30pm)

CARLA LANGILLE

Creativity & the Gifted: a Workshop (Thu 2:30pm), *Critiquing SF Arts: it's a Good Idea But* (Thu 7:00pm)

TERRI LEMONS

Masquerade Judging: Why Choose That One? (Sun 1:00pm)

JOHN LORENTZ

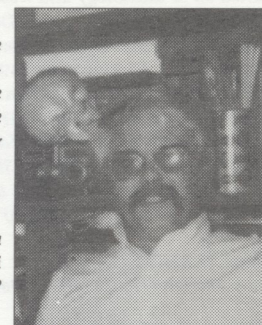
Business Meeting: Preliminary Westercon (Fri 11:30am), *Business Meeting: Westercon* (Sat 11:30am)

DARYL F. MALLETT

What's Next for the Next Generation? (Fri 4:00pm), *Beating or Joining the System of Writing* (Sat 10:00am), *Author Etiquette — Do's and Don'ts* (Sat 11:30am), *Auction: Charities Benefit on Sat* (Sat 4:00pm)

PETER L. MANLY

Strange Machines (Thu 7:00pm), *We've Been There — Getting Facts Right* (Fri 4:00pm), *Trends in Support of R&D* (Sat 1:00pm), *Technology of the Future* (Sat 8:30pm), *Sci & Tech of Interfacing: Sex in Space* (Sat 11:30pm), *Shoptalk 2: Active Networking for Writers* (Sun 1:00pm)



PETER MANLY

JOHN MANSFIELD

Convention Administration: Whys & Hows (Thu 4:00pm), *Future Westercons & Worldcons* (Fri 4:00pm), *When Will the Next Desert Storm Occur?* (Sat 1:00pm), *RPG 2000* (Sat 11:30pm)

DON MARKSTEIN

Families in Comics (Fri 4:00pm), *Graphic Novels: a Different Kind of Lit* (Fri 10:00pm), *Can SF Ideas Be Portrayed in Comics?* (Sat 2:30pm), *Self-publishing Comics: How to Do it* (Sun 11:30am)

ANNE MCCAFFREY

Born on April 1st, Anne McCaffrey has tried to live up to her auspicious natal day. Her first novel was created in Latin class and might have brought her instant fame, as well as an A, had she written in that ancient language. Much chastened, she turned to the stage and became a character actress, appearing in the first successful summer music circus in Lambertville, New Jersey. She studied voice for nine years and, during that time, became intensely interested in the

stage direction of opera and operetta, ending that phase of her experience with the stage direction of the American premiere of Carl Orff's LUDUS DE NATO INFANTE MIRIFICUS in which she also played a witch.

By the time the three children of her marriage were comfortably in school most of the day, she had already achieved enough success with short stories to devote full time to writing. Her first novel, *Restoree*, was written as a protest against the absurd and unrealistic portrayals of women in the SF novels of the 50's. It is, however, in the handling of broader themes and the worlds of her imagination, particularly the two series (*Helva*, *The Ship Who Sang*, and the eleven novels about the *Dragonriders of Pern*) that Ms. McCaffrey's talents as a storyteller are best displayed.

Mrs. McCaffrey graduate cum laude from Radcliffe College, majoring in the Slavonic Languages and Literatures. She has won the Hugo, Nebula, E. E. "Doc" Smith Skylark, The Gandalf, The Ditmar, The Balrog, Golden Pen, and SF Book Club Awards with her 48 short stories and 30 SF novels.

You Can't Judge a Book By Its Cover (Fri 2:30pm), *Autograph Session: Arne McCaffrey* (Sat 10:00am), *After the Afterglow — Completed Quests* (Sat 2:30pm), *Killing Off Characters* (Sun 10:00am), *The Real Story to Being an Author* (Sun 11:30am), *Animal Behavior in Fiction — What's True* (Sun 2:30pm)

DIANA McCLURE

Animal Behavior in Fiction — What's True (Sun 2:30pm)

MICHAEL McCOLLUM

Once You're on Orbit, Now What? (Fri 2:30pm), *Technology of the Future* (Sat 8:30pm), *Sci & Tech of Interfacing: Sex in Space* (Sat 11:30pm), *Interfacing People with Hi-tech Society* (Sun 11:30am)

JOSEPH MCKERSIE

A Director of Operations for a corporation dealing in book sales.
The Future of Publishing (Thu 2:30pm)

MARYEILEEN MCKERSIE

Writing 201: Vignette Exercises (Fri 1:00pm), *Fan Story Contest: Mandatory Meeting* (Fri 11:30pm), *A Workshop for Writers' Workshops* (Sat 1:00pm), *Writing 101: Characterization Exercises* (Sat 2:30pm), *Costuming 201: More Advanced Ideas* (Sat 4:00pm), *Animal Behavior in Fiction — What's True* (Sun 2:30pm)

CRAIG MILLER

Marketing Consultant to motion picture industry since 1977 and *Star Wars* for 10 years. Has written animation, TV, magazine columns, and comics. Active in fandom since 1968. Has chaired a Westercon and a Worldcon.

Convention Administration: Whys & Hows (Thu 4:00pm), *Saturday Morning Comics* (Fri 10:00am), *Treasures and Trash — SF on Television* (Fri 11:30pm)

PETE MILLER

Pete Miller, along with Brent Turner, have provided Spectacular Electrical demonstrations of High Voltage from the genius of Tesla Van de Graff, thru research and patient experimenting (sometimes all night...). They have entertained and enlightened audiences from Los Angeles to New Orleans. When not causing the audiences' hair to stand on end, Pete enjoys designing hardware, costuming, and engineering new gadgets.

Demo: Tesla Coils & Special Effects (Sat 10:00am), *From Fairbanks to Costner — Robin Hood* (Sun 1:00pm)

PAT MUELLER

Fanzines & Technology (Thu 7:00pm), *Neofan's Panel* (Thu 8:30pm), *Discussion Group: Fan GOH* (Fri 11:30am), *Fan History Slide Show* (Fri 10:00pm), *Making It Look Good* (Sat 10:00am), *Interview: Fan GOH Pat Mueller* (Sat 11:30am), *Sex, Fandom & AIDS* (Sat 8:30pm), *Is Fanzine Fandom a Dying Breed?* (Sun 2:30pm)

RICHARD MULLIGAN

Government, Privacy, Censorship (Thu 8:30pm), *Gaining Access: BBS' & Realtime Games* (Fri 11:30am), *Virtual Reality & Cyberspace* (Sat 4:00pm), *RPG 2000* (Sat 11:30pm)

DAWN NELSON

Now You're an Artist! What's Next Step? (Thu 2:30pm), *Art Show Walk-thru & Critique* (Sat 8:30pm)

ADAM NISWANDER

The Future of Publishing (Thu 2:30pm), *Beating or Joining the System of Writing* (Sat 10:00am), *A Workshop for Writers' Workshops* (Sat 1:00pm)

LARRY NIVEN

Larry Niven won the first of his five Hugo Awards in 1967, three years after selling his first story. He has collaborated with Jerry Pournelle, Steven Barnes, and David Gerrold on books such as *Dream Park*, *Footfall*, *Legacy of Heorot*, and *The Mote in God's Eye*, among others. He has over 40 books to his credit in 28 years as an author.

Energy for the Future (Fri 1:00pm), *Trends in Support of R&D* (Sat 1:00pm), *Can SF Ideas Be Portrayed in Comics?* (Sat 2:30pm), *Auction: Charities Benefit on Sat* (Sat 4:00pm), *How to Get Into Space in One Easy Step* (Sun 2:30pm)

MARK O'GREEN

Gaining Access: BBS' & Realtime Games (Fri 11:30am), *Nanotechnology* (Sat 2:30pm), *Virtual Reality & Cyberspace* (Sat 4:00pm), *RPG 2000* (Sat 11:30pm)

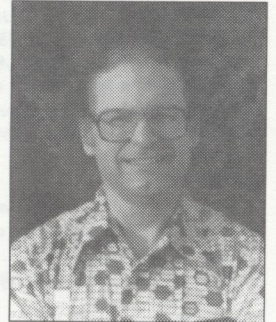
VAL ONTELL

Government, Privacy, Censorship (Thu 8:30pm), *Auction: Charities Benefit on Fri* (Fri 4:00pm), *Auction: Charities Benefit on Sat* (Sat 4:00pm)

FRED PATTEN

In fandom since 1958, Fred has chaired a Westcon and a Loscon. A reviewer of SF, comics, and animation for many magazines, he also works at Streamline Pictures dubbing Japanese animation into English.

Furry Animals (Thu 11:30pm (Sat Morning Comics (Fri 10:00am), *Graphic Novels: a Different Kind of Lit* (Fri 10:00pm), *Japanimation as an Art Form* (Sun 11:30am)



FREDERICK J. PATTEN

DIANE L. PAXSON

Auction: Charities Benefit on Fri (Fri 4:00pm), *After the Afterglow — Completed Quests* (Sat 2:30pm), *Auction: Charities Benefit on Sat* (Sat 4:00pm), *Killing Off Characters* (Sun 10:00am), *Business Meeting: SFWA* (Sun 11:30am)

GERALD PEARCE

When Will the Next Desert Storm Occur? (Sat 1:00pm), *Writing 101: Characterization Exercises* (Sat 2:30pm)

ELAYNE PELZ

Business Meeting: Preliminary Westcon (Fri 11:30am), *Business Meeting: Westcon* (Sat 11:30am)

SKIP PENNY

Once You're on Orbit, Now What? (Fri 2:30pm)

JERRY POURNELLE

Energy for the Future (Fri 1:00pm), *Once You're on Orbit, Now What?* (Fri 2:30pm)

JOHN-ALLEN PRICE

John-Allen Price's published works include *Doomsday Ship* (Dec.'82 & Jan.'85), *Operation Night Hawk* (Nov.'85), *Extinction Cruise* (April '87, Japanese eddition Sept.'89), *A Mission for Eagles* (Oct.'88), *The Pursuit of the Phoenix* (April '90), and *The Siege of Ocean Valkyrie* (Feb.'92). All have been published by Zebra Books, which will be releasing his seventh novel, *Phoenix Caged*, sometime *We've Been There — Getting Facts Right* (Fri 4:00pm), *Beating or Joining the System of Writing* (Sat 10:00am), *When Will the Next Desert Storm Occur?* (Sat 1:00pm), *The Real Story to Being an Author* (Sun 11:30am)

KATHY PROKOP-QUINN

A craftsperson in the area of stained glass and kaleidoscopes. Also works with 3-D miniatures and dabbles in costuming.

Costuming 101: Who/What/Where of Basics (Sat 10:00am), *Costuming 201: More Advanced Ideas* (Sat 4:00pm)

CASS RANKIN

An expert in the art of paper-making and deals in unique and unusual types of paper.

History of Paper & Papyrus (Thu 2:30pm), *Demo: Papermaking* (Fri 11:30am)

RANDAL RAU

Working for the government studying Tesla's theories, Randy has chaired a Westcon and two World Fantasy Cons. He is also a rare book collector.

UFOs in the '90s (Thu 5:30pm), *Demo: Tesla Coils & Special Effects* (Sat 10:00am), *Cosmology Issues* (Sat 2:30pm)

MELANIE RAWN

Author of five bestsellers for DAW Books, her latest novel is *The Dragon Token*. Auction: Charities Benefit on Fri (Fri 4:00pm), After the Afterglow — Completed Quests (Sat 2:30pm), Auction: Charities Benefit on Sat (Sat 4:00pm), Killing Off Characters (Sun 10:00am)

LES REESE

Coronado Entrada Re-enactment (Sat 10:00pm)

CARY RIALL

A designer of flight guidance systems. Has been an Emcee, a judge, and a costumer in many masquerades from Worldcons on down the line. Once You're on Orbit, Now What? (Fri 2:30pm), Trends in Support of R&D (Sat 1:00pm), Interfacing People with Hi-tech Society (Sun 11:30am), Masquerade Judging: Why Choose That One? (Sun 1:00pm)

JENNIFER ROBERSON

Interview: Author GOH Jennifer Roberson (Fri 10:00am), Shoptalk1: Active Networking for Writers (Fri 1:00pm), Reading: Cheysuli By Roberson (Fri 10:30pm), Fantasy Worldbuilding: Similar to SF? (Sat 11:30am), A Workshop for Writers' Workshops (Sat 1:00pm), Discussion Group: Author GOH (Sat 2:30pm), Reading: Robin Hood By Roberson (Sat 9:00pm), Killing Off Characters (Sun 10:00am), The Real Story to Being an Author (Sun 11:30am), From Fairbanks to Costner — Robin Hood (Sun 1:00pm), Animal Behavior in Fiction — What's True (Sun 2:30pm)

JANE ROBINSON

Currently working for Marion Zimmer Bradley's *Fantasy Magazine*. Has taught paleontology. Was president of a digital mouse factory. Dinosaurs: First You See 'Em... (Fri 10:00am), Filk Concert (Sat 4:00pm), What Distinguishes a Filk Song (Sat 8:30pm)

JOHN ROGERS

Convention Administration: Whys & Hows (Thu 4:00pm)

DARLENE RUTHERFORD

Author of short stories covering horror, romance, fictional, and general topics. Archetypes & Mythology in Horror Fiction (Fri 11:30am), Vampires — Myth Vs Creation (Fri 11:30pm)

DREW SANDERS

Stage Presentation 201: Special Effects (Fri 9:00am), Fan History Slide Show (Fri 10:00pm), Masquerade Judging: Why Choose That One? (Sun 1:00pm)

KATHY SANDERS

Hall Costuming: Something Fun to Do (Thu 7:00pm)

RALPH SCHIANO

An agent of authors and artists, Ralph has also tried his hand at chairing conventions on the east coast for a ten year stint. The Future of Publishing (Thu 2:30pm), Trek Classic — Today (Sat 4:00pm)

STANLEY SCHMIDT

The Linguistics of Contact (Thu 8:30pm), You Can't Judge a Book By Its Cover (Fri 2:30pm), Discussion Group: Stan Schmidt (analog) (Sat 1:00pm)

CHERYL SCHMIDT

Demo: Native American Face Painting (Fri 2:30pm)

LORELEI SHANNON

A game designer for Sierra On-Line, a horror writer, a costumer, and a belly dancer all rolled into one.

Hall Costuming: Something Fun to Do (Thu 7:00pm), Fantasy Vs Fundamentalism (Thu 10:00pm), Auction: Charities Benefit on Fri (Fri 4:00pm), Vampires — Myth Vs Creation (Fri 11:30pm), Costuming 201: More Advanced Ideas (Sat 4:00pm), The Traditional Monster in Horror Lit (Sat 8:30pm), Shoptalk2: Active Networking for Writers (Sun 1:00pm)



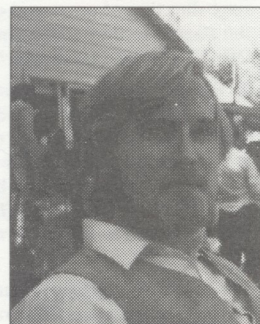
LORELEI SHANNON

DAVE SMEDS

Dave Smeds is the author of two books, the fantasy novel *The Sorcery Within*, and its sequel, *The Schemes of Dragons*. He has sold short fiction to anthologies such as *In the Field of Fire*, *Full Spectrum 4*, *Far Frontiers 6*, *Dragons of Light*, *Sword & Sorceress 4, 5, 8 & 9*; to magazines such as *Isaac*

Asimov's SF Magazine, *Science Fiction Review*, *Ghostride*, *Inside Karate*, *Club International*, *Penthouse Forum*, *Hot Talk*, *Tales of the Unanticipated*, *Pulphouse*, and *Mayfair*; and to Faeron Education's series of booklets for remedial reading classes. He was also the English-language rewriter of *Justy*, a Japanese "manga" sf mini-series released in the U.S. by VIZ Comics.

Author's Eye View (Thu 4:00pm), Reading: *Dave Smeds* (Thu 10:00pm), Shoptalk1: Active Networking for Writers (Fri 1:00pm), Nanotechnology (Sat 2:30pm), The Real Story to Being an Author (Sun 11:30am)



DAVE SMEDS

DAN SMITH

The Linguistics of Contact (Thu 8:30pm), Mock Shuttle Launch (Fri 11:30pm)

DAVID A. SMITH

Dave has been attending SF/Fantasy conventions since 1973. He's a professional artist, Master Class Costumer, and has spent four years in a variety of positions in the motion picture industry.

Costuming 101: Who/What/Where of Basics (Sat 10:00am), Demo: Basic Figure Drawing for Costumes (Sat 1:00pm), Costuming 201: More Advanced Ideas (Sat 4:00pm)

TINA SMITH

Costuming 201: More Advanced Ideas (Sat 4:00pm), Live Model Workshop for Artists (Sat 10:00pm)

MICHAEL A. STACKPOLE

Michael Stackpole has written over 10 SF and Horror novels and is best known for his work in FASA's *Battletech* series. The latest book in that series, *Natural Selection*, was released this month.

Fantasy Vs Fundamentalism (Thu 10:00pm), Interview: Author GOH Jennifer Roberson (Fri 10:00am), Gaining Access: BBS' & Realtime Games (Fri 11:30am), Author Etiquette — Do's and Don'ts (Sat 11:30am), Technology of the Future (Sat 8:30pm), RPG 2000 (Sat 11:30pm), The Real Story to Being an Author (Sun 11:30am)

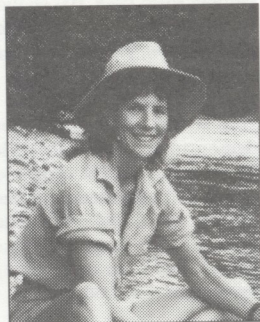
MARK STADLER

Trek Classic — Today (Sat 4:00pm), From Fairbanks to Costner — Robin Hood (Sun 1:00pm)

SARA STAMEY

Sara Stamey is the author of three science fiction novels from Ace/Berkley: *Wild Card Run*; *Win, Lose, Draw*; and *Double Blind*. Formerly a nuclear reactor technician, then a scuba instructor and guide in the Caribbean and Honduras, she has recently taught writing at WWU in her native Bellingham, Washington. She is currently working on a new near-future novel.

Author's Eye View (Thu 4:00pm)



SARA STAMEY

KEVIN STANDLEE

Kevin is Secretary of ConFrancisco, the 1993 World Science Fiction Convention. Lately his activities have centered around Worldcon planning and the fine points of the Worldcon/Westercon bidding process (he's running site selection here at WesterColt .45). Kevin also co-founded and for five years was president of the MYTHADVENTURES Fan Club, the 1500-member fan club devoted to Robert Asprin's series of novels, comic books, graphic novels, and games.

Business Meeting: Preliminary Westercon (Fri 11:30am), Future Westercons & Worldcons (Fri 4:00pm), Business Meeting: Westercon (Sat 11:30am)

RICK STERNBACH

Multi-story Art Illustration (Thu 10:00pm), Computer Animation & Illustration Career (Fri 10:00am), Multimedia Mosaic Presentation: story-art (Fri 11:30am), Interview: Artist GOH Rick Sternbach (Fri 2:30pm), What's Next for the Next Generation? (Fri 4:00pm), Discussion Group: Artist GOH (Sat 10:00am), Earning a Living Through Your Art (Sat 11:30am), Slide Show: Artist GOH Rick Sternbach (Sat 2:30pm), Art Differences in Film/TV (Sat 4:00pm), Art Show Walk-thru & Critique (Sat 8:30pm), You Created it, But Is it Yours? (Sun 10:00am), Japanimation as an Art Form (Sun 11:30am), Astronomical Art: the Sky's the Limit (Sun 2:30pm)

G. HARRY STINE

G. Harry Stine has been writing and selling science fiction and science fact since 1951 when his first novelette, *Galactic Gadgets*, was published in *Astounding Science Fiction* magazine, now called *Analog*. For more than thirty years, he wrote science fiction under the pen-name, Lee Correy, using his own name for non-fiction books, magazine articles, scientific papers, and consulting reports. However, with the publication of the first of twelve *Warbots* SF novels in 1988, he began using his own name for fiction. Why? "I invented Lee Correy in 1953 when I had security clearance and was working on secret rockets and guided missiles at White Sands. So, because of the McCarthyism of the time and at the suggestion of the late Robert A. Heinlein, I created Lee Correy. He's written more than 50 books, numerous scientific and technical papers, and hundred of magazine articles since 1951. His work has also appeared in many anthologies.

Stine Presentation for Children (Thu 1500), *Author's Eye View (Thu 4:00pm)*, *UFOs in the '90s (Thu 5:30pm)*, *Energy for the Future (Fri 1:00pm)*, *Once You're on Orbit, Now What? (Fri 2:30pm)*, *We've Been There — Getting Facts Right (Fri 4:00pm)*, *Author Etiquette — Do's and Don'ts (Sat 11:30am)*, *After the Afterglow — Completed Quests (Sat 2:30pm)*, *Demo: Astronomical Software (Sat 5:30pm)*, *Sci & Tech of Interfacing: Sex in Space (Sat 11:30pm)*, *Discussion Group: G.Harry Stine (author) (Sun 11:30am)*, *How to Get Into Space in One Easy Step (Sun 2:30pm)*

J. MICHAEL STRACZYNSKI

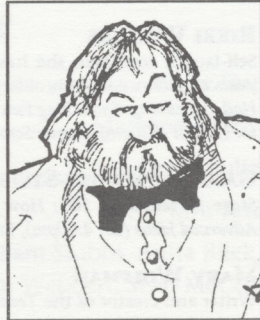
Author of almost 200 episodes of tv programs including the new *Twilight Zone*, *Captain Power*, *Nightmare Classics*, and *Real Ghostbusters*. Writer and producer for *Murder, She Wrote* and Michael is putting the final touches on *Babylon 5*, a brand new science fiction series coming to Phoenix television this fall.

Treasures and Trash — SF on Television (Fri 11:30pm), *Sympathy for the Devil (Sat 11:30am)*, *Babylon 5 Presentation (Sat 1:00pm)*

JEFF STURGEON

His first convention attended was Octocon 2 in 1980 and from that moment on he was forever changed. Since then he has been to over 30 cons (mostly after 1985) showing and selling his work and winning art show awards. Since 1989 he has sold over 200 paintings at shows from San Francisco to Oklahoma City to Seattle. He lives and works in San Jose, California, designing and drawing computer games for Accolade, Inc.

Multi-story Art Illustration (Thu 10:00pm), *Multi-media Mosaic Presentation: story-art (Fri 11:30am)*, *Astronomical Art: the Sky's the Limit (Sun 2:30pm)*



JEFF STURGEON

KEN ST. ANDRE

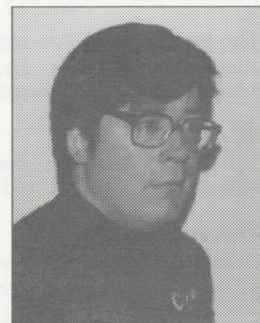
Ken St. Andre's *Tumels and Trolls* was the second fantasy role-playing game to enter the U.S. market. He also writes fantasy fiction occasionally and reviews books and computer games.

Fairy Chess Tournament (Fri 10:00am), *RPG 2000 (Sat 11:30pm)*

JEFFERSON P. SWYCAFFER

A Long-time mathematics student at San Diego State University, and a bit of a recluse. Secretary of S.T.A.R. San Diego, a general-interest science fiction and fantasy fan group and dedicated "furry fan", and a writer with nine books published. His most recent books are *Warsprite* and *Web of Futures*, both from TSR Books.

Multimedia Mosaic Presentation: story-art (Fri 11:30am), *Can SF Ideas Be Portrayed in Comics? (Sat 2:30pm)*, *After the Afterglow — Completed Quests (Sat 2:30pm)*



JEFFREY P. SWYCAFFER

JANET TAIT

Convention Administration: Whys & Hows (Thu 4:00pm)

JUDITH TARR

Judith has just sold her latest novel, *Lord of the Two Lands*, to TOR — it will come out in April, 1993. It will be a lead title in General Fiction rather than in Fantasy (known as a breakout from the genre). Her other works include *Alamut* and *The Dagger and the Cross*. She plans to move to Tucson this fall from New Haven, Connecticut.

Shoptalk1: Active Networking for Writers (Fri 1:00pm), *Beating or Joining the System of Writing (Sat 10:00am)*, *Fantasy Worldbuilding: Similar to SF? (Sat 11:30am)*, *Writing 101: Characterization Exercises (Sat 2:30pm)*, *Killing Off Characters (Sun 10:00am)*

DR. FIORELLA TERENZI

"The universe calls us everyday," says Italian scientist/musician Fiorella Terenzi. "Although it's not easy to tune in, the voice of the cosmos embraces us like an everlasting cosmic hug." At the age of 27, Terenzi has combined her twin passions for music and astrophysics to create a discipline with which to investigate the cosmos. She calls it "Acoustic Astronomy." Using raw data, collected from a galaxy 180 million light years away, in conjunction with cutting-edge computer software and sound processing techniques, Dr. Terenzi has produced an astonishing album for Island Records, entitled *Music from the Galaxies*.

Music From the Galaxies (Sat 11:30am), *Cosmology Issues (Sat 2:30pm)*



JUDITH TARR

VLADIMIR TERZIKI

Correlation Betw Myth, SF, Tabloid & Reality (Fri 7:00pm)

JOHN THEISEN

Complaints & Compliments: How're We Doing? (Thu 2:30pm), *Bulwer-lytton Open Forum (Sun 1:00pm)*

ERIC THING

Coronado Entrada Re-enactment (Sat 10:00pm)

KIT TOWNSEND

Kit is the SF/F/H buyer for a local independent bookstore. She is an author and graduate of the Clarion West writers workshop. She plays RPG's, trains horses, and is a costumer.

Writing 201: Vignette Exercises (Fri 1:00pm), *Fan Story Contest: Mandatory Meeting (Fri 11:30pm)*, *A Workshop for Writers' Workshops (Sat 1:00pm)*, *Writing 101: Characterization Exercises (Sat 2:30pm)*

BJO TRIMBLE

Artist, cartoonist, writer with two published books: *The Star Trek Concordance* and *On the Good Ship Enterprise*, former columnist for *Starlog* and freelance writer for such varied publications as *Mother Earth News*, *Future*, and *Starburst* (British media magazine). With her husband John, she handled mail campaigns, from "Save Star Trek" to getting the first shuttle named "Enterprise". Latter was to gain public awareness of the space program, in which both Trimbles have been very active as grass-roots advocates. Bjo is also a costume designer, fiber artist, natural dye researcher. She once co-moderated the SF Conference on BIX.

What's Next for the Next Generation? (Fri 4:00pm), *Fan History Slide Show (Fri 10:00pm)*, *Trek Classic — Today (Sat 4:00pm)*, *SFAN: the SF/F Adventure Cable Network (Sat 5:30pm)*, *Masquerade Judging: Why Choose That One? (Sun 1:00pm)*

JOHN GRIFFIN TRIMBLE

Stage Presentation 201: Special Effects (Fri 9:00am), *Fan History Slide Show (Fri 10:00pm)*

WILSON "BOB" TUCKER

Author's Eye View (Thu 4:00pm), *Fanzines & Technology (Thu 7:00pm)*, *Neofan's Panel (Thu 8:30pm)*, *You Can't Judge a Book By Its Cover (Fri 2:30pm)*, *Fan History Slide Show (Fri 10:00pm)*, *Author Etiquette — Do's and Don'ts (Sat 11:30am)*, *Interview: Toastmaster Wilson Bob Tucker (Sat 2:30pm)*, *Shoptalk2: Active Networking for Writers (Sun 1:00pm)*

BRENT C. TURNER

Affectionately known in West Coast fandom as "Hobbes" from the 1988 LosCon Masquerade Lightning Show, Brent has spent years of research into the all but forgotten inventions and discoveries of the 19th century electrical inventor, Nikola Tesla. Along with Pete Miller, their high-voltage hijinks have amused and captivated fans for the last 6 years. When not shooting 6-foot lighting bolts off his fingers, Brent also enjoys costuming, electronics, and naturally, computers. Sometimes all at once!

Demo: Tesla Coils & Special Effects (Sat 10:00am)

BRAD UPTON

Live Model Workshop for Artists (Sat 10:00pm)

M. C. VALADA

M. C. (Christine) Valada has been a professional photographer since 1974 and since 1988 has photographed more than 300 science fiction, fantasy, horror, and comics professionals for exhibition in the Worldcon Portrait Gallery. Her work

has appeared in newspapers, magazines, corporate publications, advertisements, calendars, posters, books and book jackets, and on trading cards. Because of her involvement in creators' rights activities in Washington, D.C. where she lobbied on copyright issues for photographers and other artists, Christine began work on a degree in law.

Photography — Art Form in Itself? (Thu 7:00pm), Earning a Living Through Your Art (Sat 11:30am), You Created it, But Is it Yours? (Sun 10:00am)



CHRISTINE VALADA

HENRY VANDERBILT

Energy for the Future (Fri 1:00pm), When Will the Next Desert Storm Occur? (Sat 1:00pm), How to Get Into Space in One Easy Step (Sun 2:30pm)

LARRY VELA

Larry Vela is an artist, using air brush, and professionally does graphic design. *Multi-story Art Illustration (Thu 10:00pm), Multimedia Mosaic Presentation: story-art (Fri 11:30am), Demo: Airbrush (Fri 10:00pm), Art Show Walk-thru & Critique (Sat 8:30pm)*

VERNOR VINGE

Technology of the Future (Sat 8:30pm), Killing Off Characters (Sun 10:00am)

MICHAEL H. VOLCKMANN

Mike is a landscape photographer in the tradition of Weston & Adams. He has participated in a number of exhibitions, most recently being Western Silver at the Arizona State Capital Gallery (6-92). In his other life, he provides technical support for computer jockeys.

Photography — Art Form in Itself? (Thu 7:00pm), Government, Privacy, Censorship (Thu 8:30pm)

JOHN VORNHOLT

Archetypes & Mythology in Horror Fiction (Fri 11:30am), What's Next for the Next Generation? (Fri 4:00pm), Nanotechnology (Sat 2:30pm), Trek Classic — Today (Sat 4:00pm), From Fairbanks to Costner — Robin Hood (Sun 1:00pm)

LARRY R. WARNER

Larry Warner is a graphic/exhibits designer at the Arizona Museum for Youth and has been professionally involved in Filk music for 7 years. Larry can be heard on his solo tape, *Through My Eyes* (Thor Records) as well as *St. Elmo's Fire* (Firebird Arts & Music) and a myriad of other tapes from Dag Productions and *Wail Songs*. *Filk Concert (Sat 4:00pm), What Distinguishes a Filk Song (Sat 8:30pm)*

DOREEN WEBBERT

Fanzines & Technology (Thu 7:00pm)

JIM WEBBERT

Auction: Charities Benefit on Fri (Fri 4:00pm), Auction: Sat Art Show Pieces (Sat 1:00pm), Interview: Toastmaster Wilson Bob Tucker (Sat 2:30pm), Auction: Charities Benefit on Sat (Sat 4:00pm), Auction: Sun Art Show Pieces (Sun 1:00pm)

CHRIS WEBER

Chris (with his wife and partner Karen Willson) has written 40-some episodes of animated television, ranging from *Potato Head Kids* to *Galaxy High* and the *Legend of Prince Valiant*. Other credits include 4 years of the He-Man comic strip, published world wide, comic books, poetry and an album of filk songs. He's currently Head Scriptwriter for Media Share, a multi-media computer software company. *Saturday Morning Comics (Fri 10:00am), From Fairbanks to Costner — Robin Hood (Sun 1:00pm)*

LEN WEIN

In his almost quarter century as a comics writer, Len has scripted nearly every major title in the business; from *Superman*, *Batman*, the *Justice League*, *The Flash*, *Green Lantern*, and *Wonder Woman* at DC to *Spider-Man*, *The Incredible Hulk*, *The Mighty Thor*, and the *Fantastic Four* at Marvel. Len is also the co-creator of the award-winning *Swamp Thing* (with Berni Wrightson) and *The Human Target* (with Carmine Infantino) at DC (both series having inspired spin-off TV series), *Wolverine* (with Herb Trimpe) and the *New X-Men* (with Dave Cockrum) at Marvel. In his time, Len has also been the Editor-in-Chief and Cover Editor at Marvel Comics, Senior Editor and Cover Editor at DC Comics, and Editor-in-Chief at Disney Comics, perhaps the only person in the history of the business to have accomplished such a hat trick.

Interview: Len Wein (comics/animation) (Thu 8:30pm (Sat Morning Comics (Fri

10:00am), Graphic Novels: a Different Kind of Lit (Fri 10:00pm), Sympathy for the Devil (Sat 11:30am)



LEN WEIN

RANDALL WHITLOCK

Randall is an Environmental Geologist working to detect contaminated soil and ground water in the Phoenix area. As a costumer, his articles have appeared in *Tournaments Illuminated* and *ConNotations*. Past masquerade efforts include "Dances with Werewolves", "MacRambo", and "Bjorn the Borg".

Hall Costuming: Something Fun to Do (Thu 7:00pm), Props, Effects and Etiquette (Thu 8:30pm), Stage Presentation 101: How to Present (Thu 10:00pm), Stage Presentation 201: Special Effects (Fri 9:00am), Dinosaurs: First You See 'Em... (Fri 10:00am)

MIKE WILLMOTH

Complaints & Compliments: How're We Doing? (Fri 9:00am), Complaints & Compliments: How're We Doing? (Sat 9:00am), Complaints & Compliments: How're We Doing? (Sun 9:00am)

KAREN ELIZABETH WILLSON

With husband and partner Chris Weber, has written nearly 50 produced tv scripts since 1979, developed *Dink the Dinosaur* for CBS, which aired for two years, co-wrote *The Prince Valiant* movie for The Family Channel, and have recently sold to *Little Mermaid* and Disney Comics Adventure.

Sympathy for the Devil (Sat 11:30am)

RIKKI WINTERS

Self-taught costumer, she has been appearing in masquerades for 13 years. 20 years experience in embroidery, Rikki is working to support her art habit.

Hall Costuming: Something Fun to Do (Thu 7:00pm), The Traditional Monster in Horror Lit (Sat 8:30pm), Demo: Scratch Board (Sun 2:30pm)

GAIL WOLFENDEN-STEIB

Stage Presentation 101: How to Present (Thu 10:00pm), Costuming 201: More Advanced Ideas (Sat 4:00pm), Live Model Workshop for Artists (Sat 10:00pm)

MARV WOLFMAN

Writer and creator of the *Teen Titans* and *Deathstroke the Terminator*, Marv is currently working on his newest creation for DC Comics, *Team Titans*. Marv has written and edited virtually every comic title for Marvel and DC, including *Spider-Man*, *X-Men*, and *Batman*. He was Marvel's Editor-in-Chief for 9 years, and was story editor for television's *Transformers* and *Superman*. He is also currently Comics Editor for Disney Adventures as well as a past editor for DC Comics.

How to Actually Make Comics (Fri 2:30pm), Families in Comics (Fri 4:00pm), Graphic Novels: a Different Kind of Lit (Fri 10:00pm)

DELPHYNE JOAN WOODS

Illustration of Ancient Myths or Future (Fri 1:00pm), Costuming 101: Who/What/Where of Basics (Sat 10:00am)

WILLIAM F. WU

UFOs in the '90s (Thu 5:30pm), Shoptalk2: Active Networking for Writers (Sun 1:00pm)

DEBORA WYKLE

A costume specialist with the Mesa Southwest Museum, curator of their 1895-1905 collections. She is also a professional graphic artist for the magazine, *Southwest Quest*. In addition, she continues to pursue freelance writing assignments in the gaming and comics areas.

Props, Effects and Etiquette (Thu 8:30pm), Masquerade Judging: Why Choose That One? (Sun 1:00pm)

BEN YALOW

Business Meeting: Preliminary Westercon (Fri 11:30am), Business Meeting: Westercon (Sat 11:30am)

C. F. YANKOVICH

Primarily a space and fantasy artist, Catherine has participated in many national and regional, juried art exhibitions. A member of both ASFA and IAAA, she's also a local specialist in American Arts and Crafts Era (circa 1910) design, including jewelry. By day, she's a DP planner for the State of Arizona. *Photography — Art Form in Itself? (Thu 7:00pm), Government, Privacy, Censorship (Thu 8:30pm)*

COVER ILLUSTRATION

"HEY, SAILOR"

RICK STERNBACH

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