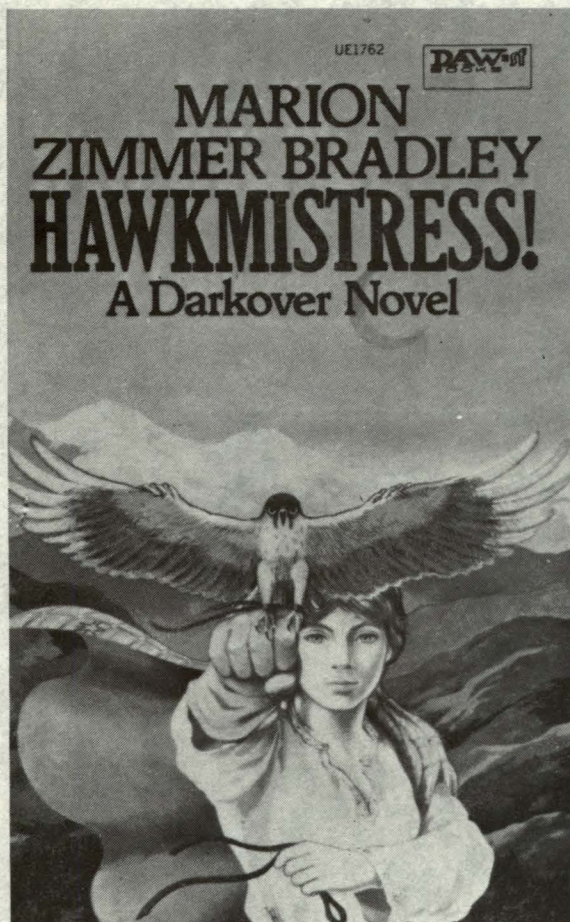


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# MOSCON IV

September 24-26, 1982

**Marion Zimmer Bradley, Wendy Pini,  
Steve Forty, Jane Fancher**

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This convention is dedicated to E.E. "Doc" Smith. Grateful thanks are due to all the people who have given their time and energy to make MosCon a success... there are too many to thank individually, but you all know who you are. Many thanks.

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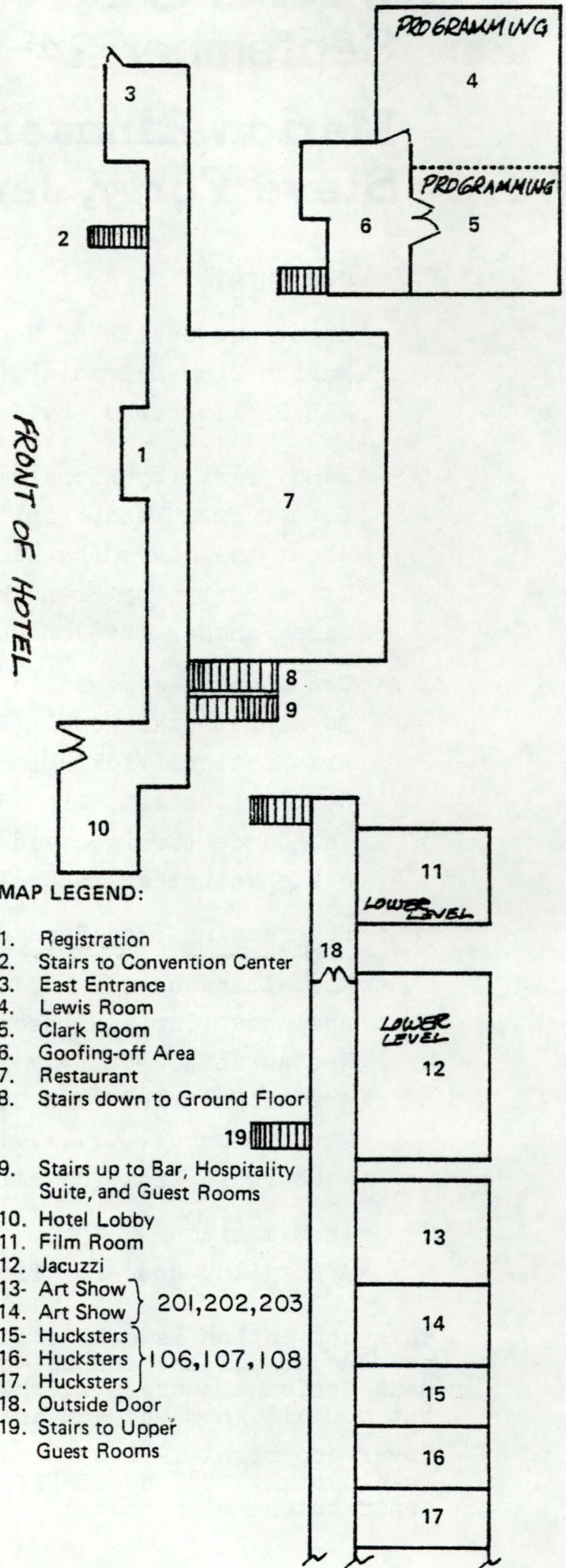
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# Author Guest of Honor MARION ZIMMER BRADLEY

by Jane Fancher

Marion Zimmer Bradley was born June 3, 1930 in East Greenbush, New York, very probably with Puccini on her lips and a typewriter in her hands. She grew up on a farm and spent her free time "reading, memorizing opera scores and writing incredibly bad novels." After a couple of years as a member of the American Amateur Press Association, she decided the work being done in SF fanzines was more to her taste in style and subject matter, and had her first published story in one in 1946.

1952 saw her professional debut with a story for women only in the magazine VORTEX. This magazine, like many others of the era, lasted all of two issues....As Marion put it, "...the magazines lasted about as long as the checks I received from them."

For the next ten years, she wrote SF short stories for the pulps and, in 1961, sold her first novel to Ace, THE DOOR THROUGH SPACE. In the twenty years since, she has written or edited some 30-odd books, mostly SF but with a romance or two mixed in. She also wrote THE CATCH TRAP, an excellent study of circus life-style. (She is a long-time circus fan and at one time appeared as the target for a knife thrower.)

Her most recent release is HAWKMISTRESS!, just out from DAW. In the works are GREYHAVEN (DAW), an anthology of SF&F stories by the talented group which swarms in and around her brother Paul's abode (coincidentally called Greyhaven) in Berkeley; MISTS OF AVALON (January, HC, Knopf), an extensively researched Arthurian story about Morgan Le Fey; a sequel to THE SHATTERED CHAIN, THENDARA HOUSE (DAW), and a sequel to that, CITY OF SORCERESSES (DAW); and finally, NIGHT'S DAUGHTER (Ballantine), SF but not Darkover.

In all her spare time, she enjoys very much working with young authors, one-on-one or in groups/seminars at conventions and colleges. She holds an annual short story contest for the Friends of Darkover, the best of which she prints in her publication, STARSTONE. She constantly encourages young authors and has helped several amateurs on to professional careers. In fact, two of the anthologies she has published were composed of the best of all the Darkover stories she has received.

As if this were not enough, she runs her own convention, The Bay Area Fantasy Festival (this year being held at the Airport Hyatt in Oakland, March 18-20) which caters to any and all fantasy, not just Darkover.

Somewhere in here, she has managed to incorporate a family. Her brother, Paul, an author in his own right, is thirteen years younger than she is; he has collaborated with her on two novels, HUNTERS OF THE RED MOON and SURVIVORS. She has a thirty-two-year-old son, Davis, by her first husband, Robert Bradley, and two children, Patrick (16) and Dorothy (17), inherited from her second husband, Walter Breen, from whom she is now amicably separated. She retains the name Bradley because she was "tired of always being at the end of the alphabetical lists."

Personally, she is lively and outspoken, friendly and extremely cooperative. If you meet her in the hallway, unless you are forty years her junior, feel free to call her Marion; otherwise, Mrs. Bradley will suffice.

What more is there to say about a lady who says she just wants to be remembered for telling a good story? Plenty, but space is limiting, so I will be brief.

On my shelf lives a battered and abused copy of THE BLOODY SUN which I rescued from the dregs of my brother's closet some fifteen or more years ago and which introduced me to the world of Darkover. In those fifteen years, the "incredibly bad novels" which were the incubator for Darkover, have grown into a highly complex and sophisticated forum from which both Marion and her readers can explore some very fundamental questions about human nature. The basic concept of diametrically opposed cultures (which are yet essentially Human) striving to coexist and to understand one another (or to avoid that understanding) provides a wide open arena to explore two essential notions — personal integrity and immortality. Whether it is choosing a lifestyle, accepting the responsibilities your talents entrust to you, how to change in order to remain the same, or any number of other deeply psychological questions, Darkover and its people dare readers to confront themselves. Exciting stories coupled with endearing characters capture the reader and encourage him to extrapolate into his own reality.

Sound confusing? These are not the ideas to be expressed in a few short words. Twenty books and hundreds of short stories by Marion and her readers have only begun to break the surface. Persons who have read the books understand my difficulty; those who have not, I envy...they have the discovery ahead of them. In short, Marion gives us far more than a rollicking good story. She encourages us to think and to feel and to examine our very natures... for which we thank her.

For those interested in the STARSTONE and other Darkover publications, contact:

Friends of Darkover  
Thendara Council  
Box 72  
Berkeley, CA 94701

## MZB Bibliography (Novels Only)

by Jane Fancher, with additional  
information from Vicki Mitchell

THE DOOR THROUGH SPACE, Ace, 1961  
SEVEN FROM THE STARS, Ace, 1961  
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THE SWORD OF ALDONES, Ace, 1962  
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## Artist Guest of Honor

### WENDY PINI

by Richard Pini

A biography ought to be factual, and therefore this one will start with a fact: Wendy Fletcher was born at 6 o'clock of the morning of June 4, 1951. Another fact: very shortly thereafter, she went to live with her adoptive parents in the smallish town of Gilroy, California. Final fact: Gilroy is known as the "Garlic Capital of the World," a reputation it fragrantly deserves. There are mornings--crisp, bright blue mornings--when the wind is just right and the potent tang of garlic permeates all of the Santa Clara Valley. Sometimes the cannery down the road does tomatoes at the same time and the town takes on the essence of a giant pizza. And occasionally the sewer treatment plant nearby adds its two scents worth into the air. Very early in life, it should come as no surprise, Wendy developed escapist tendencies.

When she was eight years old, Wendy tried to build a merry-go-round from various wooden saw horses and her mother's rotating clothesline. Her father tried long and hard to convince her that it wouldn't work. She tried anyway. On the barn next to the ranch house she painted giant fantasy birds. Close by, at her grandmother's house, there was a garden with a fish pond that became a special place. Best of all was a giant, gnarley pepper tree that grew in her grandmother's yard; it was assuredly enchanted. Within its branches Wendy would spend long afternoons curled up with Shakespeare, or volumes of mythology, or Lang's Fairy Books, reading and, consequently, weaving stories of her own. She always had a need to create an alternate world, a place of myth and magic to counter the reality she tended to reject.

Small towns are not always the easiest places to grow up in, and during the early 1960's Wendy found that preferring Bullfinch to the Beatles was not the way to high school popularity. It didn't matter much, though, for the beat of Thoreau's different drummer has always been loud in her ears, and she began to define herself in terms of nonconformity. She still does; she does not work comfortably within the restrictions of established systems. Sometimes, her stubborn independence exacts a price; sometimes it wins through.

People often ask Wendy about her art training, and more often than not it surprises them

when she answers that she has had no formal education in the arts save that of steady practice and self-initiated study. She learned by absorbing styles and techniques of artists that pleased her. The old masters influenced her with their imaginative subject matter and sensitivity to detail. Cartooning and animation taught her how to put movement and expression into figure drawings. Comics provided an insight into sequential pictorial storytelling.

The comics also had another telling effect, for through them Wendy discovered one of the many interconnected worlds of fandom. It was a joyous discovery, for within fandom creativity and fantasy and individuality were all the norm; and more, fandom was a source of feedback necessary to any developing talent. With the discovery of fandom came the co-discovery of conventions, and from about 1966 until 1970 Wendy exhibited her artwork in art shows throughout California, building an artistic reputation for herself in the process.

Actually, comic books managed to work one other strange alchemy on her at that time, one that was totally unforeseen. As a result of a letter of comment printed in 1969 in the "Silver Surfer" magazine, Wendy received many letters of reply, among which was one from her future husband, Richard Pini (who was living at the opposite end of the country in Massachusetts). Four years of courtship by correspondence led to marriage in 1972, and the next couple of years were spent in the forging of a lasting relationship between two strong-willed and creative people.

In 1974 Wendy received her first professional assignment from Jim Baen, then editor of GALAXY magazine, and for the next two years editor and artist worked together to build Wendy's skills at story interpretation and composition. It was a period of rapid artistic growth for her as she learned to interpret a subject for the sake of illustration even though she did not necessarily identify with it emotionally. The GALAXY years were not always easy ones, for her teeth were often easier to come by than payment for her work. There was, however, a synergistic benefit, for as Wendy's exposure through publication grew, her standing in convention art shows also increased.

In 1976, pendulum-like, the comics reappeared in her life. At a comics swap meet in Boston, Wendy met Frank Thorne, then artist on Marvel's RED SONJA book. Frank convinced Wendy to enter a Red Sonja lookalike contest to be held at a convention later in the year, and Wendy agreed. With a completely hand-crafted costume and a magnificent mane of red wigs, she won hands down, beginning a two year association with Frank Thorne portraying the legendary swordswoman for the "Sonja and the Wizard" stage show.

It was a heady two years; the Sonja show was great fun to produce and play, and audiences loved it. It also thrust Wendy, the illustrator, back into thinking about the comics as a dynamic means of self-expression. There were artists -- the late Wally Wood, Ralph Bakshi, Jack Katz -- who had figuratively thumbed their noses at "the system" and gotten away with it, striking out in new directions on their own. Wendy, always the maverik, identified with them. She discovered that she too had a story to tell, and with husband Richard, set about to tell it.

Thus was born ELFQUEST, in 1977. ELFQUEST -- a new fantasy told in comic book form, a new world to explore. It is a major, eight-year project of the kind that Wendy has al-



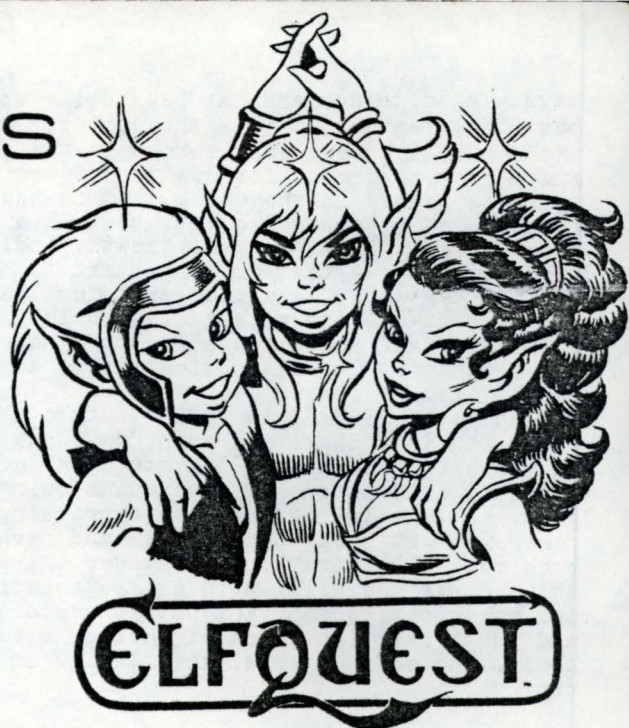
# WARP graphics

2 RENO ROAD / POUGHKEEPSIE / NEW YORK / 12603

August 1, 1982

Jon,

This is a sad letter for me to write since I have been looking forward to Moscon for some time. But I feel that the sooner I inform you of the circumstances that will, regrettably, prevent my attendance, the more time Moscon will have to make whatever schedule adjustments are necessary.



As you know our work load on all the ELFQUEST projects has become so heavy that we hired Jane Fancher to be our all around assistant. Even with her help, which has been immeasurable, ELFQUEST #14 is now at least a month behind schedule. Jane is helping me finish coloring EQ color volume #2. We will be done the first week in September. That leaves me only the rest of September and October to do all of EQ #14 and get it to the printers by our new deadline which is the end of October. Our distributors (and our readers) will not be happy about this. It will be the first time in five years that we will have been off schedule.

As Jane will verify when you see her at Moscon, the strain of my work load has had its effects on my health. My doctor has told me to slow down, which I am trying to do by cutting down on conventions and promotional appearances that take time and a great deal of energy. As of now, if I work from the first week in September to the end of October with no weekends and very few evenings off I will be able to get EQ #14 done on time. The few days I had been looking forward to spending at Moscon would honestly cost me too many penciled pages (I draw two per day or ink 1 per day) to stay on schedule.

So, with many apologies and many regrets for whatever inconvenience I may cause I must decline to attend Moscon. I hope the committee and the fans will understand. Much as I resent it sometimes ELFQUEST has to come first as it is our livelihood - and no one else can draw it but me.

Thank you for your time, and please know that I will gladly do the cover for your program book if you would still like me to. And if you do still want to have some EQ-related programming, both Richard and I recommend Jane Fancher as one who can speak for us on any topic related to ELFQUEST.

Sincerely, and with regrets,

*Wendy Pini*  
Wendy Pini



ways wanted to do, and has been doing for the past five years. It is a showcase for all the skills that she has learned in the past, and a proving ground for new techniques and insights gained in the doing. It is the expression of a personal quest, to tell a story about those things -- love, growth, individuality, strength -- that are important to her. It is a testament to all of that that ELFQUEST is the best-selling alternative comic in the country today, that it has led to a novelization, and that it will ultimately be an animated film.

And yet, ELFQUEST is by its nature a project with an ending, and even now Wendy champs at the bit to be moving on into other areas of artistic expression. The pendulum swings again, and lately she has been expressing the desire to get back to painting, and perhaps book cover illustration. Whatever the path she chooses she will, with characteristic love and sticktoitiveness, set out to explore it; and fortified with years of garlic, steel biskinis, and pointed ears, she'll make it her own.



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## About the Cover to the Program Book

by Wendy Pini

Wendy writes: "While I had not reread *WORLD WRECKERS*, my first experience with Marion Zimmer Bradley's work, since 1973, I found that one particular image from the book had remained with me over the years; an image dramatic and highly 'illustratable.' Thus, I chose to depict that scene -- Keral's rescue of Regis and Melora's baby -- for when a bit of descriptive writing sticks with an artist that solidly, it must and should be realized as an illustration.

"In my opinion, the rescue scene crystallizes the essential MZB. All elements characteristic of her philosophy and highly emotional storytelling are in play here. It is a scene of dramatic contrasts -- delicate, dryad-like Keral shattering the body of a would-be assassin, displaying a ferocious might incongruous with its nature and appearance. It did say 'its.' The 'itness' of the Chieri is a fascinating image, breaking as it does taboo after taboo. As a long-time yarnspinner myself, I have always had a sexual neuter or two in my mental menagerie. As an artist, I have the opportunity to portray Keral's grace, innocence and effeminacy with violent overtones. The result is exciting and faintly perverse, just as the author must have intended; surely she enjoys shocking readers who are still tied to 20th century Terran morals. Anyone who could even conceive of a baby assassination must have a devilish streak. In any case, it makes excellent grist for the illustrator's mill!

"Speaking of illustration, there has been a major change in my approach since my uptight, stage-frightened *GALAXY* days. I have five years experience drawing an elaborate graphic novel to thank for that change. No longer is my work meditative and overladen with detail (not that I ever did fall victim to the worship of the almighty curlicue, a symptom of the deadly disease *DRAGONIS-UNICORNITIS* currently epidemic among fantasy fans and pros alike. Since my right hand now knows only how to draw elves, I've taken to drawing other subject matter with my left hand, thus achieving the looseness of line and pleasing proportions which come from the right side of my brain. I hope MZB enjoys my 'left-handed complement' to her story as I have enjoyed the privilege of doing this program book cover."

## Fan Guest of Honor

**STEVE FORTY**

by Fran Skene

A story about Steve Forty that is still being told in Vancouver fan circles is the one about when he came to Westcon 30, at U.B.C. in 1977. He had joined the British Columbia Science Fiction Association more than two years before when he attended his first con, V-Con IV, but had kept a low profile. Now he thought it might be fun to work so he headed for the most visible committee member, registrar Allyn Cadogan (I, on the other hand, was spending large amounts of time behind the doors of the dorm food supervisor's office, talking about



numbers \*sigh\*), and asked if she needed any help. "Why, yes," said Allyn, who also had programming commitments, and she put Steve in charge of the Registration Desk for the rest of the con. Steve later said that he quite enjoyed being, quite unexpectedly, on first name terms with most of the well-known fans and pros in attendance. And, with his characteristic friendliness and diplomacy, he was just the right person to greet the many for whom Westercon 30 was their introduction to fandom.

This turned out to be only the beginning of Steve's involvement in club and con activities. First he joined the V-Con VI concom (and all later ones), then started going to BCSFA's science fiction discussion meetings. During one of these Ed. Beauregard came over with the club's just-purchased electrostencil machine and proceeded to give a workshop on its use. Steve likes mechanical gadgets (the kids in his neighborhood come to him regularly with things to fix) and so--you guessed it--was soon in charge of printing club and con publications. Of all his fanac he is still proudest of the high quality of his mimeo printing. And that included the V-Con VI program book and the, ah, gala BCSFAZINE 100. Ask him about those sometime if you feel like hearing a funny story. In addition to all this Steve eventually was prevailed upon to join the BCSFA executive and the Board of Directors of WCSFCCA, the new parent body for local cons. But I could go on and on.

Steve started having regular contact with out-of-town fen when he became a charter member of Vancouver's first amateur press association, BCAPA (to which he still belongs),

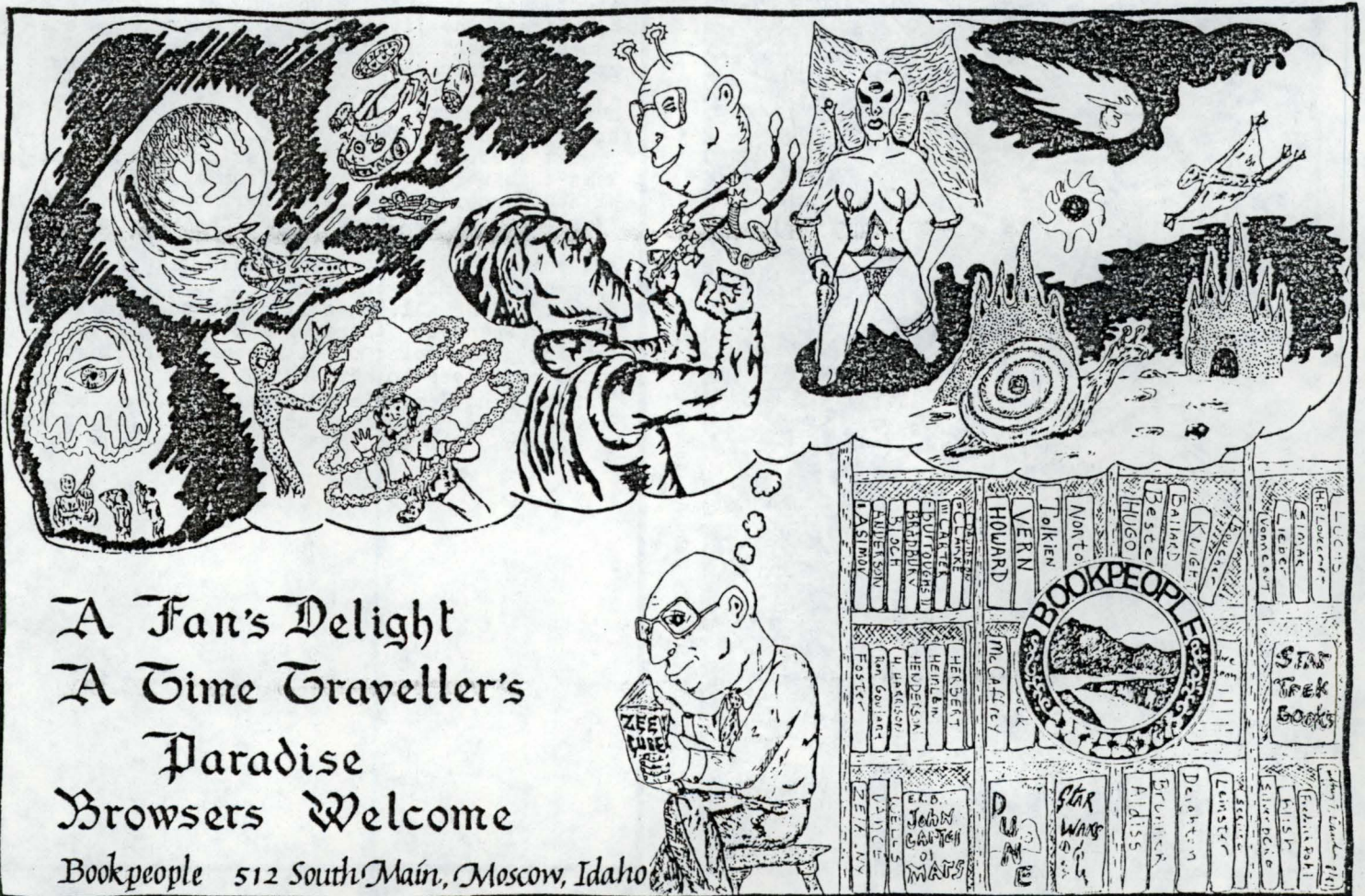
when Dave Greer started it in April of 1978. Then he joined the group of us who were taking the train to the first Edmonton con, Noncon 1. While there he of course worked for them, on the registration desk and selling T-shirts. The following spring I persuaded him to attend Norwescon 2 by promising him a ride, and after that there was no stopping him. He joined the northwest con circuit, which of course soon came to include Moscon, with as much enthusiasm as he had brought to everything else. And soon people came to visit him out here as well; Steve has become a very experienced tour guide!

In spite of all this Steve describes his philosophy as Fandom Is Just A God-Damned Hobby and likes to talk about how he didn't really intend to get involved in this or that. But don't let that scare you. Ask him about his favorite SF art, or the Westercon in '86 bid committee that he has just joined. Or ask him for a hug (you can then say you have been "staved"). You'll find him always very approachable. In fact, when you go to see for yourself you'll find me going with you!

## A Highly Informal and Possibly Inaccurate Bio of Jane Fancher by Jon Gustafson

Providence often smiles on MosCon, it seems. Even when things go wrong, something else goes very right. And this year is no exception.

As you no doubt know by now, our artist Guest of Honor, Wendy Pini, is not going to be



A Fan's Delight  
A Time Traveller's  
Paradise  
Browsers Welcome

Bookpeople 512 South Main, Moscow, Idaho



able to attend MosCon (see the letter from her somewhere else in this Program Book). However, in her stead has come Jane Fancher, a member of WaRP Graphics... and a member of PESFA. This is about her, to help you know her a bit better.

Jane became a part of PESFA several years ago, while she was attending WSU. Upon graduation, she stayed in the area, working at the local college bookstore and developing her talents as a damfine artist. She became involved with Elfquest during this period, too, and converted many PESFAns to the quest.

In January (I believe), Jane traveled to the studios of WaRP Graphics with the intention of becoming Wendy Pini's artistic helper and part-time slave... assuming their personalities meshed.

They did. Quite well, actually. So, in late Spring, Jane left us for the glamour (and clamor) of WaRP Graphics. Oh, we knew we'd see her at MosCon... but at that time, it was just as another attending member. Not as Wendy's representative.

But, here she is. Does she know about Elfquest? You bet! Does she know about art? Ditto! Is she outspoken in her beliefs and opinions? Just let her get started!

In summary (so to speak), Jane Fancher is a highly intelligent, outspoken, talented and generally delightful woman. Help us welcome her as she deserves, won't you? Thanks.



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## A Hot Pink Rose....

by Tim Hammell

To hear of the sudden and tragic death of a loved and once close friend is very painful, doubly so when that friend is hen flanders. Though we had drifted apart over the last couple of years I didn't realize how much I still loved her until shocked with the news. After the hurt, the tears and the wondering why it happened there remains the sense of loss and memories.

I'll remember hen as a warm, fun, crazy, classy lady who brought good feelings and laughter to a lot of people. Her involvement with fandom was short but so overwhelming the effects will long be felt and talked about. She got Vancouver fans dancing to decadent music and no one who saw will forget the bacchanals she livened up with outrageous costumes, in particular a certain corset and stocking costume (accompanied by David Greer in gold lame shorts). A vivid presence at numerous parties. And what she did for me, breaking down my wall, I could never repay.

Yet also, there was shyness, pain and problems that were kept hidden from most people. Without knowing it I loved her more because we shared the bad as well as the good.

hen will be happier now with her husband and child and I'm sure she would like no tears from her friends--but for them to go have a party. After all, when it comes our time to arrive, whenever, there will be a big loud, dancing party going on with hen in the lead, a hot pink rose in her teeth.

With fond memory and love to hen, a very special person, lost to us but never forgotten.  
---Love, Tim



## Be Kind to the Hotel

by Beth Finkbiner

This year, like last year, the staff of Cavanaugh's Motor Inn has done everything in their power to help us with the convention, to help make this con even more fun than last year's con, so the least we can do is co-operate with them in return. So, here are some "rules of the road" (so to speak) to pay attention to.

First, please don't... PLEASE DON'T... bring your own liquor (beer, wine, or hard stuff) into the lounge or convention room areas. This is really important, not only for individuals but for the convention and the hotel (which could lose its liquor license). So please, Please, PLEASE drink all you want in your rooms and on the balconies (but don't fall off 'em, OK?), but BUY the liquor from the bar when in the center itself. At the masquerade and dance, there will be mixed drinks, beer, wine, and a special punch provided by the hotel.

Second, the Jacuzzi needs to "rest" for about 8 hours out of every 24 -- so the Jacuzzi Room will be closed from 2am to 10am each day for cleaning, etc. Feel free to use it at any other time; the room will be open. But, please, don't take any liquor into that room. On Friday, we have reserved the room for our massage demonstration and Jacuzzi Party.

Third, as noted above, Friday night's activities include MosCon's own, world-famous Jacuzzi Party... our very own brand of ice-breaker (or melter?), and as such, has a few rules to note:

Rule #1 -- Since there will be a large crowd, please don't ask the impossible of the Jacuzzi's filter system. Please take shower before you take the plunge... there are NO shower facilities in the Jacuzzi Room.

Rule #2 -- Abandon all glasses and glass bottles, all ye who enter here. Plastic or paper cups only (and the glasses will steam up on you).

Rule #3 -- Bring a towel... unless you enjoy drip-drying.

Rule #4 -- Enjoy.

If you would like to participate in this historic event, just show up at 7:30, Friday evening, at the Jacuzzi Room. Bring a towel (astroturf itches) and a bathing suit of equivalent (this is MANDATORY). Do not... repeat, do NOT... bring any massage oils (we don't want to throw the Jacuzzi system into shock, now do we?). You don't have to arrange for a partner -- there will be lots of people there. Massage, by the way, is the unofficial sport of the Palouse Empire Science Fiction Association and we have a few people who are quite good.

There will be drinks and several kinds of snacks in the hospitality suite (for a small, um, donation, of course), which will be open most of the day and almost all night... well, 2 or 3 in the morning, anyway. Drinks will include a variety of beer and wine and some hard liquor and the room number is 103.

The hotel is not all that large, so chances are that everyone will be able to find everything quite easily, but just in case, we've included a map of the hotel (particularly the convention areas) so you can locate everything.

## Art Auction

Vicki Mitchell and Phrannque Sciamanda

Bidding Rules---We will auction pieces with bids in order of bidding activity. The pieces with the most bids will be auctioned first. Time permitting, all pieces with at least one bid will be auctioned.

Requests---If you want a particular piece to go up for auction at a certain time, please ask us. We will do our best to accommodate you. If time permits at the end of the auction, we will also take requests for pieces that did not have any bids.

QuickSale Procedure---Some, but not necessarily all, of the pieces have quick sale prices. The quick sale prices are NOT on the bid tags and will NOT be released until AFTER THE ART AUCTION IS OVER. If you still have some money left when the auction is over, we will tell you whether or not the piece you're interested in has a quick sale price, and what the price is.


If you want to be sure of getting a chance to buy the piece you're interested in, you had better place a bid on it.

Credit Cards---Contrary to earlier reports, we WILL be taking MasterCard and VISA. Our VERY special thanks to Cavanaugh's for allowing us the use of their charge card machine.



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**GAMBINO'S**  
**ITALIAN RESTAURANT**  
Daily Luncheon Special  
Mon. thru Sat. 11 am-2:30 pm

**\$1.75**

*MiniSub or Hoagie, soup or salad  
cup of spaghetti, small soft drink*

**ITALIAN PIZZA  
and DINNERS**

**SUNDAY and MONDAY spaghetti—\$1.50 a plate  
includes garlic bread**

**HOURS**

**Monday thru Thursday 11 am-10 pm**

**Friday and Saturday 11 am-11 pm**

**Sunday 4 pm -10 pm**

**308 W. 6th St. 882-4545**



## Hints for the Costume Contest

Nina Hoffman and Craig Steed

1. Be sure that all pertinent information is on the cards provided. If you or the character you are representing possesses a hard-to-pronounce name it would be a good idea to spell it phonetically. If you have any special needs for your costume (such as needing help with a bulky costume) please put that down also.

2. If there is some sort of a speech or performance that goes with your costume please tell us on the cards and limit it to two minutes or less. There will be people behind you waiting to go on and we don't want to have the contest last all night. Also, please try not to be slow in the walk-through unless it is absolutely necessary for either your character or costume.

3. If you plan on wearing a skimpy costume it would be best to look in a mirror first. Some people don't look good in bikini or tights. Also make sure that all parts of your costume are appropriate to your character; Darth Vader does not wear Adidas.

4. Think twice about doing anything in the funny stunt line. Stunts backfire easily and what may seem really hilarious to you might not appeal to the judges and the audience.

5. To the audience: please, NO flash photography during the walk-through. Many of the contestants will be wearing masks and could be blinded by a sudden flash of light. There will be a photography session after the walk-through. We hope to get some large powerful lights to help you take pictures.

6. Cooperate with the harried people running the whole thing. Though they may appear to be lovable fen, they are, deep down, a vicious group with an unlimited capacity for horrid violence. Don't cross them.

## The Dance

Craig Steed and Mike Finkbinder

The dance has a two-fold purpose. 1) To have the greatest time possible and 2) to bring about a thorough state of exhaustion for as many people up as possible so that we have a bunch of bleary-eyed people to buy up all those paintings of Unicorns and Dragons from the art show.

So be expecting to be moving at a furious pace for the most of the night with just about every kind of music (as long as it is a variety of Rock) you can think of. The main part of the evening will taken up with the usual round of danceable stuff of the main stream variety along with some, if requested, Disco, Punk and New Wave. There will be some slow stuff also so that you will be able to snuggle up real close and find out if the Amazon or Barbarian Warrior from the Masquerade actually fills up the whole costume

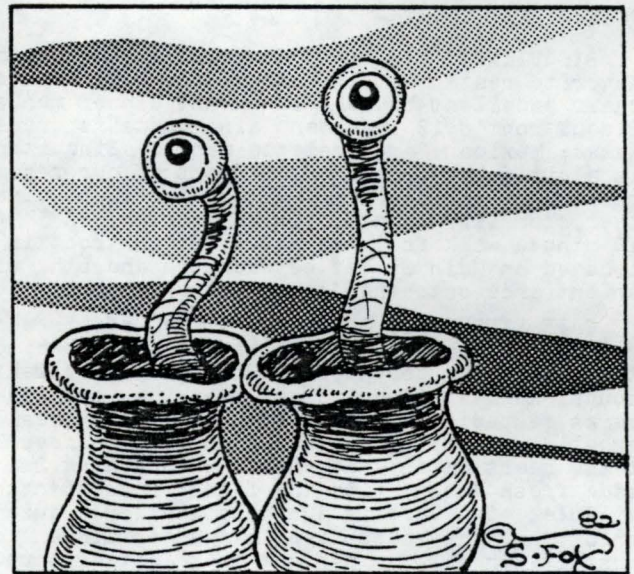
There will be a guest appearance by Moscon V's guest of honor Georges Giguere with some hot Canadian stuff to keep things varied as much as possible.

All of the music for the dance came from the dusty dark corners of various PESFA record collections and we would like to thank Lisa Satterlund, Vicki Mitchell, Amy Thomson, John Porter, Dave and Mary Meyer and KZUU for contributing generously to the cause.

## Noble Volunteer Labor

Craig A. Steed

Needed immediately; fannish bodies to fill the classic fannish positions: Gofer and Security. Hours: when you are not busy doing something equally fannish; pay: egobucks or a cup of coffee and a donut if you really need it and you can con me into buying it for you. Chance for advancement: zilch. To have yourself enslaved for the noble cause look for the sign-up sheets in either the Hospitality Suite or at Registration. If for some gawdawful reason the sheets are not there (always assume disaster, I say) just look for the blond male with the hat frantically running around tearing his hair out.



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## If You Are Interested in Writing

-- Apaloosa

Chris Nilsson

Yes, folks, again we will have typewriters at the convention. This is the third year of the Amateur Press Association of the Palouse. APALOOSA lives!

We are not a typical apa. We are a creative fictional zine, not a glorified letter column. If you are interested in writing and want comment on it by your peers, this is the zine for you. We publish art, poetry, and fiction from children's stories to hard porn. The minimum contrib is two pages every other issue (issues every two months). Plus a page of critique every other issue.

The next issue--first issue of the new year --is due out on October 1. Next deadline is November 11. Membership cost is \$5.00 per year. Copying cost is \$1.00 per page, unless you send 31 copies.

Still interested?

APALOOSA  
CHRIS NILSSON  
535 N. Hayes  
Moscow, ID 83843



# An Incomplete Guide to Pullman—Moscow Restaurants

by Amy Thomson & Craig Steed

We have only listed the locally owned and operated restaurants that we think are particularly good and/or unusual. There are several good chain restaurants in the area as well. Any of the con com or other locals (yes, the natives are friendly) can tell you about them.

## Liquor and Grocery Stores-

Walk out of your hotel room, look across the street and to your left. Voila! A liquor store. Buy early, as they do not stay open late. Next door is Modern Way Groceries. If they are closed, there is a Rosauer's on North Main, another on the Pullman Highway near the state line, and Clyde's IGA at 221 East 3rd.

## Moscow Restaurants-

**BISQUITROOT PARK** (415 S. Main) -- This is my favorite restaurant in Moscow. In addition to their excellent brunch, lunch and dinner menus, Bisquitroot's 12 page menu also contains crepe, salad, Mexican, and omelette menus. Bisquitroot is a bit more expensive than most of our restaurants, but you can still get an excellent dinner there for less than \$10.00 per person. A 5 to 10 minute walk from the hotel, Bisquitroot is located on Main Street between 3rd and 6th, with an entrance onto the Jackson Street parking lot.

**CAFE LIBRE** (510 S. Main) -- The Cafe is a marvelous coffeehouse located in the alley behind the Bookpeople bookstore. They have excellent soups, salads, sandwiches, pastries, and desserts (especially their brownies). They really excell in their selection of gourmet coffees, teas, beers, ales, and wines. Everything is made fresh daily, with the finest ingredients available. The Cafe is a nice place for a quiet snack, and they also have live entertainment on most evenings. You can get there either through the bookstore (during the day) or from the alley between 5th and 6th Street off of Main. Watch out for the brownies, though; they're habit forming.

**GAMBINO'S** (308 W. 6th) -- This is our only local Italian restaurant. It is run by very nice folks, who are as wonderful cooks as they are people. I especially like the Manicotti, but they also make good submarine sandwiches. To get there, go down 3rd to Asbury, turn right and then left onto 6th Street, and it will be on your left next to P.W. Hoseapples.

**THE MOSCOW MULE** (505 S. Main) -- A good, solid restaurant; mostly steaks and sandwiches. I recommend their barbecue beef sandwiches and their Mule Spuds, which are huge homemade steak fries. Most meals will run from \$4 to \$8. It's very near Bisquitroot.

**THE NOBBY INN** (501 S. Main) -- The Nobby is a good, solid, all-American restaurant with a good, solid, all-American menu. While the food isn't fancy, it is good. It's a good place for breakfast, especially on Saturday, when Bisquitroot isn't open for brunch. Located near the Mule.

**P.W. HOSEAPPLE'S** (500 S. Asbury) -- Hoseapple's is owned by the same folks that run Bisquitroot, and it shows. Their menu is mostly Mexican, but they also serve very good deep dish pizza. For dessert, I recommend the ice cream and sopapilla with hot fudge sauce (nummy!). It is also a good place to dance, with Disco on Fri-

day nights and Old Fave on Saturday. It's on Asbury, near Gambino's.

**ROGER'S ICE CREAM** (in the David's Center Building at 3rd and Main) -- Roger's makes its own ice cream, and it is fantastic!

**TJ'S PANTRY** (1516 Pullman Road) -- The only 24 hour restaurant in town, TJ's serves breakfasts at any hour of the day or night. They are located on the Pullman highway at the University Inn. Just head for Pullman; it's on the right about a mile from Cavanaugh's. The old veterans of MosCon will remember that this is the hotel where we had MosCon I.

There are three Chinese restaurants in Moscow and if you are from Seattle, Vancouver, or Edmonton, you may not be too impressed with them. But, if you have a yen (sorry) for Chinese cooking, they are:

**CHANG SING** (512 S. Washington) -- Turn right on 3rd, right again on Main, then left on 6th and left again on Washington.

**CHINESE VILLAGE** ( $\frac{1}{2}$  mile south of Moscow on Highway 95 South) -- Turn right on 3rd and right again on Main, then straight for about a mile and a half. It will be on the left.

**HONG KONG CAFE** (on Main) -- Turn right on 3rd and then left on Main. It's near Wildflower Designs.

**KARL MARKS PIZZA** (1330 Pullman Road) -- Head for Pullman, again, and it's on the right about a mile from Cavanaugh's. They do deliver.

There are, of course, many other restaurants in Moscow, including several chain restaurants and some specialty ones. Check the phone directory in your room for more ideas on where to eat.

## PULLMAN RESTAURANTS

**MULLIGAN'S OLD PLACE** (1100 Johnson Road) -- Prime Ribs and exceptional hamburgers. A little hard to find with a menu leaning towards the expensive, but really worth it.

**THE SEASONS** (S.E. 215 Paradise) -- Small but good, it's located in a converted house. Best idea would be to call first for a reservation. Prices moderate to expensive.

**HILLTOP** (Colfax Highway) -- You passed this place if you came in from the west. Good steak and seafood menu with prices to the slightly expensive range.

**MISFIT LIMITED** (S. 170 Grand) -- Features Prime Rib and a good salad bar. Prices moderate to expensive.

**ALEX'S RESTAURANTE** (N. 139 Grand) -- Excellent Mexican food and a nice lounge. Moderate prices.

**JESSE'S CAFE** (N. 146 Grand) -- Unusually good care where "truckers and cowboys" are welcome. Good homemade cookies. Fairly cheap.

**ORIENTAL RESTAURANT** (S. 300 Grand) -- Americanized Chinese food, but fairly good. Prices are moderate.

**GODFATHER'S PIZZA** (N. 1232 Grand) -- Best place in town to get pizza. Prices about average for a pizza place.

In addition to the above list, there is the usual cross-section of franchise places and Mom & Pop restaurants. Check the phone book for addresses and phone numbers of other restaurants.

(NOTE: This restaurant guide was reprinted from last year's



Program Book, so there are a few changes. Check with MosCon committee members for details.)

## Are We Not Fen? We Are PESFA!

by Jon Gustafson

Back in the early Stoned Age in Pullman, somewhere around April 1973, Steve Fahnstalk and I happened to meet in the pool hall at the Compton Union Building (CUB) at Washington State University. We soon discovered that we had a common interest... ~~women~~ science fiction... and things haven't been the same in Pullman (and Moscow, located in Idaho a mere 8 miles to the east) ever since.

Early in 1974, Steve had the bright (?) idea of teaching a class in science fiction for the Free University (a batch of classes not related to WSU, taught by volunteers, ranging from macrobiotic cooking and auto repair to massage and yoga) and the first class was held in February of that year. Sometime later that spring, the idea of an "official" science fiction club was first broached and quickly beaten to death by the small group of people taking class... anarchism reigned supreme around here for many years and to this day has a strong voice in the organization (or lack thereof) of local fans. However, the idea of a club magazine was born and met with success... New Venture came into existence, to live a short, influential life. But a formal club, with a name and dues and officers and rules of order, was still unwanted and, to be truthful, unneeded.

At first, Steve's class met in a small classroom in one of the buildings on campus and after class every Thursday night we would all adjourn to the CUB for coffee and Coke and continue our discussions (pronounced "b.s. sessions") in a slightly less sterile environment. The classes gradually became less formal and structured and eventually became group gatherings at various places in the Pullman area, mainly in the CUB, though sometimes over at Steve's house. In 1975, Dean Smith joined the group and with his arrival began a change in the meeting location; Dean, you see, soon came to own a used bookstore and that quickly became the "headquarters" for the group... which still didn't have a name or a structure.

The Paperback Exchange, Dean's store, was a small place above a bank in Moscow and had the type of atmosphere that encouraged more creativity. The group, which by this time had grown from the original five or six to about fifteen people (total... usually about eight to ten would show up for any particular meeting), began fiddling around with writing short stories. They began skimpily and usually never got finished but were fun to do at the time.

In 1975, Steve and I and Dan Mullen (an early member) went to our first sf convention, the Oakland Westercon, and immediately got hooked on cons. As we were coming back to Pullman, Steve began foaming at the mouth and muttering "We gotta have one in Pullman, we gotta have one in Pullman, we gotta..." which he kept up sporadically for the next three years. The next con Steve and I went to was V-Con in late May, 1976. We worked, a bit, with their con committee, doing small jobs and gofer errands. After that came MidAmeriCon (the famous... or infamous... "Big Mac"), the 1976 World Science Fiction Convention in Kansas City. We met and talked with a number of big shots in sf and gained more knowledge and experience. Up to this point, Steve

and I were just about the only ones from the group who were going to cons, but this changed in a hurry.

By the first Norwescon (Seattle, 1978), half the group was going to cons... and we heard Steve muttering louder than ever "We gotta have a con in Pullman, we gotta..." and it became harder to shut it out of our ears. After each con, it seemed, the group became more and more interested in cons and the other aspects of fandom and we began attracting more people to the group. We grew, physically and mentally, and by the fall of 1978, Steve's mutterings could no longer be withstood; we decided to put on a con of our own. "Why not have other fans come to us?" we asked.

And so we did. By the winter of '78, the first flyers promoting MosCon I were making their rounds and it was out of our hands. We made arrangements with the Best Western University Inn in Moscow and we were off... more or less. Perhaps the most interesting thing about our first con was the fact that none of us had ever been part of any con committee before and none of us had ever put on a con. (I think the expression is "The blind leading the blind.") But we knew we had lots of talent in our small group (which by this time numbered 20-25) and we knew what we wanted in a con, so we didn't see that lack of knowledge and experience as a handicap.

As we moved through 1978, many of the members of PESFA (which stands for "Palouse Empire Science Fiction Association", a name we finally chose because it sounded better to say that MosCon was "sponsored by PESFA" rather than "sponsored by a group of sf fans in the Pullman-Moscow area") spent more time going to Northwest cons and taking part in the operation of them to gain more experience... valuable experience, as it turned out.

And yet, while we had a name, we still didn't have a formal club; no club officers, no dues, no rules of order, no structure. However, we did have a structure for MosCon. PESFA had developed, essentially, a split personality, for while anarchism reigned supreme in PESFA, we had a tight, working structure where MosCon was concerned. Perhaps this sounds strange, but for us, it worked and worked well.

MosCon came and went and we planned for MosCon II as soon as we had recovered from the first one (ya gotta take these things one step at a time), and planned for MosCon III as soon as we recovered from MosCon II. And while we have an organization for the convention, PESFA still doesn't have any structure... and it still works just fine.

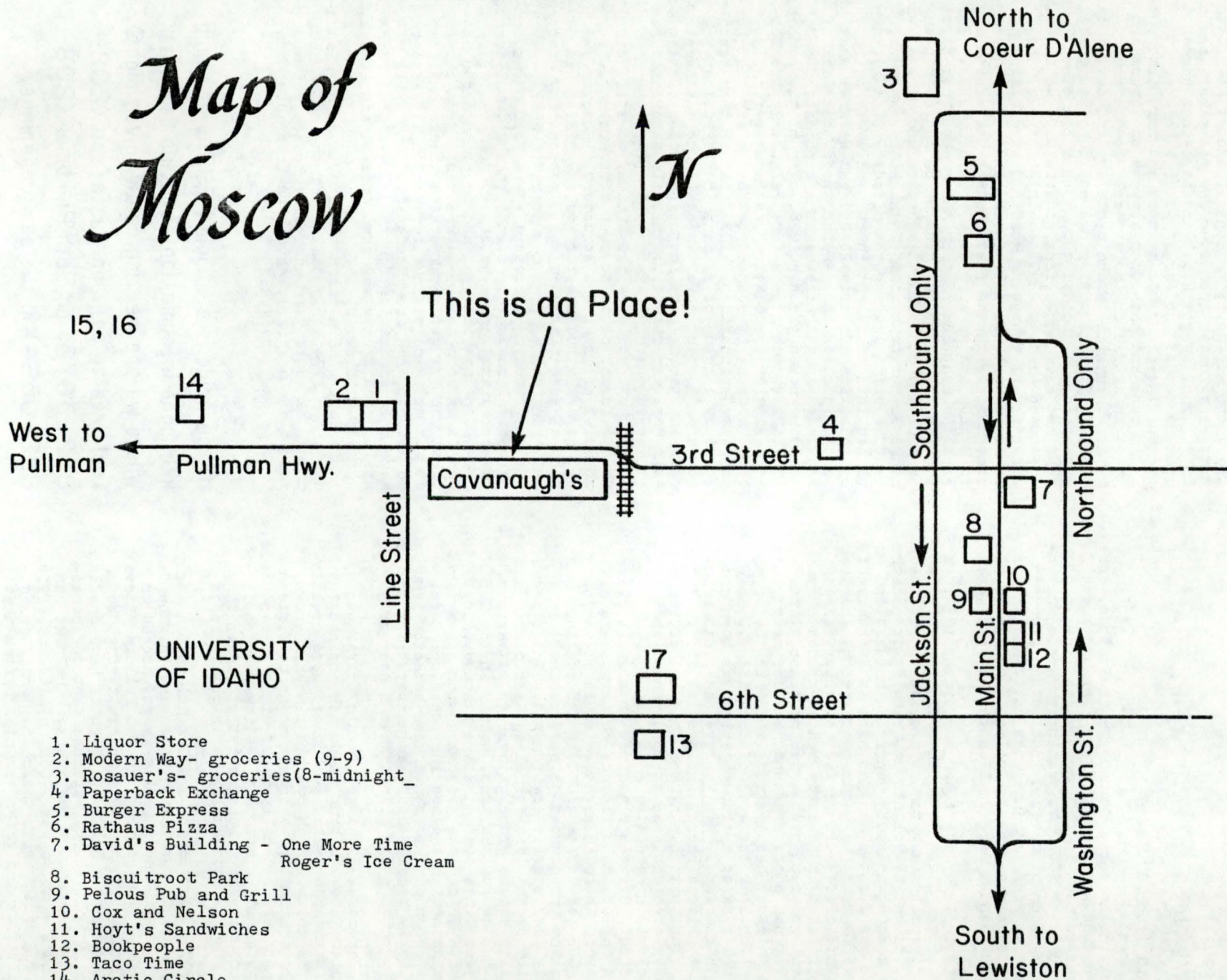
In fact, PESFA has met virtually every Thursday since 1974, only taking off the major holidays. We would very much like to see some of you at our meetings, which run from about 8pm to 11pm on Thursdays.

If you would like to join PESFA, or would like more information about us (such as where we are meeting on any given night), feel free to call Jon Gustafson (208-882-3672) or Beth Finkbiner (208-882-0364) in the early evenings.



# Map of Moscow

14



1. Liquor Store
2. Modern Way- groceries (9-9)
3. Rosauer's- groceries(8-midnight\_
4. Paperback Exchange
5. Burger Express
6. Rathaus Pizza
7. David's Building - One More Time  
Roger's Ice Cream
8. Biscuitroot Park
9. Pelous Pub and Grill
10. Cox and Nelson
11. Hoyt's Sandwiches
12. Bookpeople
13. Taco Time
14. Arctic Circle
15. McDonald's
16. Several restaurants and pizza places
17. P.W.Hoseapples



# PROGRAMMING

Rod Sprague

## Friday, September 24

- 9:00 Art Show opens for delivery of art only.
- 10:00 Pre-cancelled Panel (Room 413) -- Phoresy in Fandom: If you can figure out what it is, I'm also sure you can find the room.
- Noon Registration opens. Now is the time for all good gophers to come to the aid of their con; sign up for gophering and security details.  
Art Show closes for one hour.
- 1:00 Art Show opens for members; Dealer's Rooms open.
- 1:30 Hospitality Suite opens. This year, we have a Smoker's and a Non-smoker's room.
- 2:00 Reading from the Elfquest Novel (Appaloosa Room) -- Jane Fancher, WaRP Graphics official representative, will read excerpts from the Pini's latest effort.
- 3:00 Reading by F.M. Busby (Appaloosa Room), author of ZELDA M'TANA, TO CAGE A MAN, RISSA KERGUELEN and many other novels.  
Astral Projection Workshop (Room 413) -- "Doc" Smith, Edgar Rice Burroughs, H.G. Wells, Leigh Brackett and Cordwainer Smith discuss the practical aspects of astral projection.
- 4:00 Son of Hedonism Panel (Lewis Room) -- I mean, hey, this is what you came to MosCon to find out about, right? Find out the nitty-gritty from: John Allen "Neo" Finkbiner, Mike Finkbiner, Joyce Rubin, Georges Giguere and F.M. Busby.  
Selling Your Art (Clark Room) -- Now that it's matted, how do you ~~get rid of~~ sell it? Tim Hammell, Jon Gustafson and other Northwest artists divulge their secrets (many of them .38 cal or better).
- 5:30 Opening Ceremonies (Lewis Room) -- Con ~~man~~ chairman Jon Gustafson introduces you to our Guests of Honor: Marion Zimmer Bradley, Jane Fancher (representing Wendy Pini) and Steve Forty.
- 6:00 Registration closes; Dealer's rooms close; Art Show closes.
- 6:30 Films start (Appaloosa Room) -- We have a pretty good (read: strange) selection of films this year; check the film room door for the exact schedule.
- 7:30 Massage Workshop (Jacuzzi Room) -- Jon Gustafson, Betty Smith and Chris Nilsson show you the finer aspects of massage, MosCon's "official" participation sport. If you wish to participate, read "Be Kind to the Hotel" in this Program Book.
- 8:00 MosCon's First Formal "White Tie and Towel" Jacuzzi Party (Jacuzzi Room) -- the party that made MosCon famous goes snooty; ribbon for your white tie is available at the registration desk or in the Hospitality Suite.

- 11:00 Pre-cancelled Panel (Capricorn Ballroom) -- Cowboy-Fan Interaction Workshop; be sure to come in full costume for the best effect.
- 12:00 Jacuzzi Party ends.
- 2:00 Hospitality Suite closes.
- 4:00 Pre-cancelled Panel (Room 413) -- Existentialism in Fandom

## Saturday, September 25

- 9:00 Registration opens; Hospitality Suite opens; Art Show opens for artists only.
- 10:00 Art Show opens; Dealer's rooms open.
- 10:30 Character Panel (Lewis Room) -- Chris Nilsson leads a group of fictional characters in a rousing hour of mirth and information.  
Mundania and Fandom - How They Affect Each Other (Clark Room) -- Judy Chavez, Gay Maddin, Steve Forty and (perhaps) F.M. Busby discuss this burning issue.  
Marion Zimmer Bradley Autograph Session (Appaloosa Room) -- here's a chance to get that copy of HAWKMISTRESS signed and to get to know our GoH a bit better.
- 11:30 Clarion Panel (Lewis Room) -- some olde and some new grads of the most famous sf writer's workshop let you know what it Was Really Like. Panelists include: Nina K. Hoffman, Dean Smith, F.M. Busby, and Eileen Gunn.  
What Should We Do With The Shuttle? (Clark Room) -- moderator Don Qualls (who admits he doesn't know) leads Bill Warren and Rod Sprague (and possibly the audience) in a discussion of what to do with our latest space vehicle.
- 12:30 What Can Be Done About Offensive Art? (Lewis Room) -- You may need asbestos underwear to sit through this panel! Panelists include: Jane Fancher, Bill Warren, Tim Hammell, Debi D'Amico and Joyce Rubin.  
BYOCostumes (Clark Room) -- Chris Nilsson, Beth Finkbiner and Mary-Karen Reid talk about what can... and can't... be done with costumes, so bring yours.
- 1:30 ESP in Science Fiction/Fantasy (Lewis Room) -- Marion Zimmer Bradley, Steve Fahnstalk and F.M. Busby talk about ESP in sf and fantasy, why ESP might actually exist... and why it might not. (What do you mean, you knew I was going to say that?)  
Trivia Quiz (Clark Room) -- Jeff Hulhuber moderates in this years exercise in triviality.  
Reading by M.J. Engh (Appaloosa Room), author of ARSLAN.
- 2:30 Elfquest Slide Show (Lewis and Clark Rooms) -- Jane Fancher will talk about Elfquest, Wendy Pini's art, and many other fascinating aspects of WaRP Graphics in this not-to-be-missed presentation.
- 4:00 How To Preserve Your Art (Lewis Room) -- let's face it, MosCon is a very art-oriented con and a lot of members buy art



here. Jane Fancher, Joyce Rubin, Tim Hammell, Bill Warren and Terry White discuss how to keep your art looking good.

Publishing Your Own Fanzine (Will Video Kill The Mimeo Star?) (Clark Room) -- what to do and how to do it from the experts of the Northwest: Steve Forty, Fran Skene, Frank Denton and Georges Giguere.

Reading by Marion Zimmer Bradley (Appaloosa Room), author of HAWKMISTRESS and many, many other novels. She will read from "The Incompetant Magician", an unpublished work due out in Spring, 1983.

5:00 Are There Too Many Cons In The Northwest? (Lewis Room) -- 10 years ago, there was only one con in the Northwest, V-Con. Now there are 10, with more on the way; how many can we support? Panelists Jon Gustafson, Fran Skene, Steve Forty, Amy Thomson and Bryce Walden discuss what might well be a very serious topic.

Trivia Quiz (Clark Room) -- round 2 of MosCon's famous quiz, Jeff-style.

Films start (Appaloosa Room).

6:00 Registration closes; Dealer's rooms close; Art Show closes.

Pre-cancelled Panel (U of I Heat Tunnels) -- Survivalism in Fandom: or Rampant Paranoia for Fun and Profit.

Food Fandom meets at the restaurant of your choice.

8:00 Masquerade and Dance (Lewis and Clark Rooms) -- here's your chance to see the costume in the audience that would have won the Best of Show award had the person bothered to enter the contest. Also we have some very special "halftime" entertainment and a great dance to follow.

12:00 Dance ends. For cute comments, see last year's Program Book.

2:00 Pre-cancelled Panel (Room 413) -- Bestiality in Fandom (Sex and the Single Elephant).

Hospitality Suite closes.

This year, the Lensman award goes truly international; presented by Marion Zimmer Bradley.

Noon MosCon IV Art Auction (Lewis and Clark Rooms) -- how can we top last year? Come and see!

2:00 Writer's Workshop (Hospitality Suite) -- limited to those astute people who sent in stories. F.M. Busby, Marion Zimmer Bradley and M.J. Engh will discuss those stories with their authors.

Films start (Appaloosa Room).

3:00 What WaRP Graphics Is Up To (Clark Room) -- Jane Fancher lets you in on what's coming from Richard and Wendy Pini... is there life after Elfquest?

4:00 Trivia Quiz Finals (Clark Room) -- Jeff and crew in their final appearance this year (sighs of relief? what do you mean by that, pray tell?).

5:00 Dealer's rooms close.

Dinner break -- go get something to eat so you'll have energy enough for our famous

7:00 Dead Cow Party (Hospitality Suite) -- the perfect way to end the con... winding down with an elegantly mellow crew. (You must, however, provide your own dead cow.)

## Sunday, September 26

6:00 Pre-cancelled Sunday Breakfast (Appaloosa Room).

Pre-cancelled Business Meeting (Registration Desk).

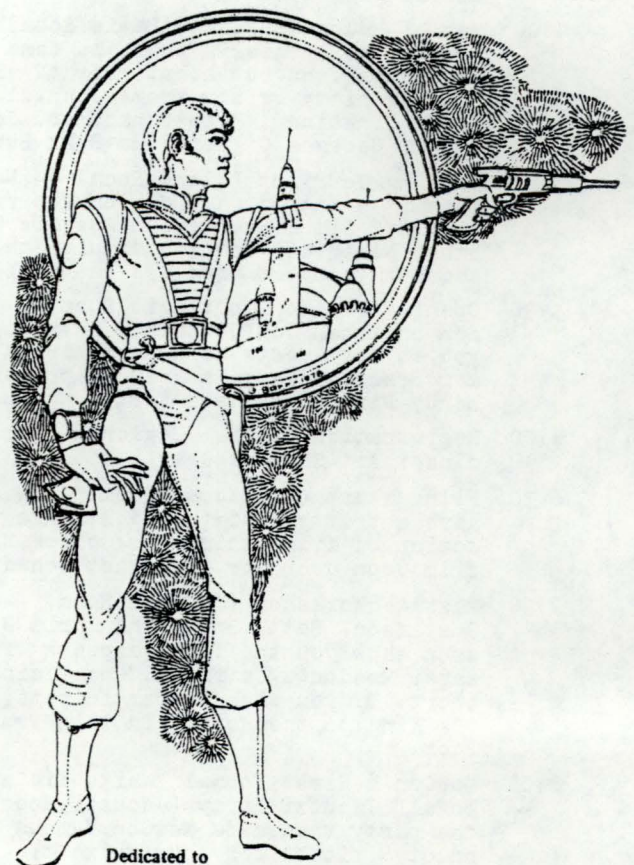
9:00 Registration opens; Hospitality Suite opens; Art Show opens.

10:00 Dealer's rooms open.

10:30 Art Show closes in preparation for the Art Auction; if you haven't bid on something by now, it might be too late (ominous background music).

10:45 Sunday Brunch (Lewis and Clark Rooms) -- at \$8.50, this brunch is not only one of the best around, it's also the ~~cheapest~~ least expensive.

11:30 The Fourth Annual Lensman Awards (Lewis and Clark Rooms) -- again this year, the nominees were voted on by 100 sf pros, making this award just a bit special.



Dedicated to

E.E. "Doc" Smith



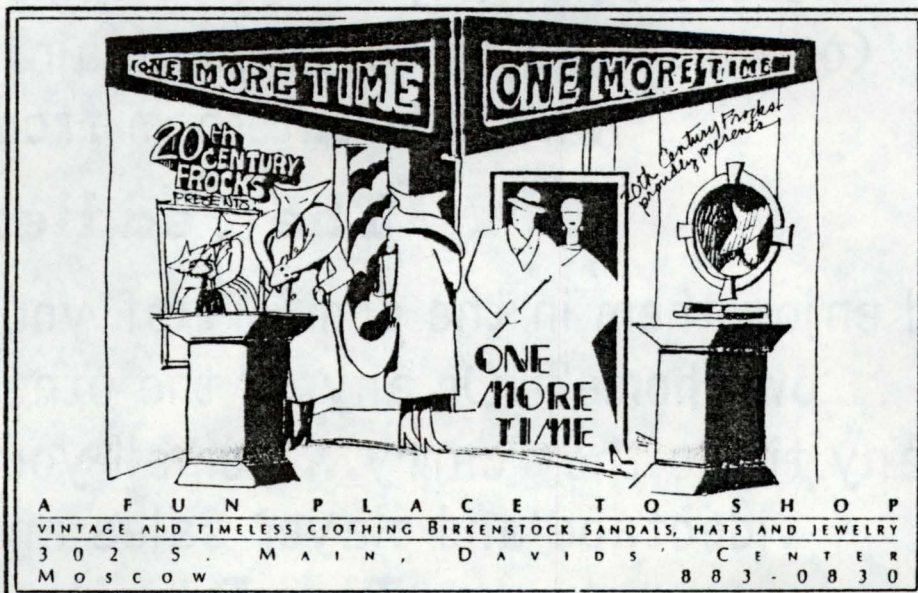
# Membership List

## Charlie Leaphart

0. E.E. "Doc" Smith
1. Marion Zimmer Bradley
2. Wendy Pini
3. Steve Forty
4. Jon Gustafson
5. Steve Fahnestalk
6. Beth Finkbiner
7. Mike Finkbiner
8. Bea Taylor
9. Victoria Mitchell
10. Paul Castrovillo
11. Ruth Vance
12. Debbie Miller
13. Don Qualls
14. Jane Fancher
15. Maxine Fancher
16. Charlie Leaphart
17. Georges Giguere
18. Nina Hoffman
19. Brenda Leaphart
20. Larry Oakford
21. Roderick Sprague
22. Annette Cook
23. Jerry Eveland
24. Jeanne Wood
25. Christopher Nilsson
26. Craig Steed
27. Lisa Satterlund
28. Amy Thomson
29. Donna Bailly
30. Thom Walls
31. Becky Fallis
32. Peter Terry
33. Lorna Toolis
34. Mary-Karen Reid
35. Larry Reid
36. Lance Browne
37. Nels Satterlund
38. Douglas Booze
39. Ed Steever
40. Becky Steever
41. Andy Mazur
42. Lynn Mazur

43. Cathy Johnson-Delaney
44. Michael Delaney
45. Geoffrey Hunter
46. Heidi Vetter
47. Alden Hackmann
48. Bruce Tomko
49. Dave Pouliot
50. Glenn Wade
51. Mary McAteer
52. Joyce Rubin
53. Andrea Chavez
54. Roger Wells
55. Al Trestrail
56. Frances Archer
57. Joyce Freeland
- 57a. Aaron Freeland
58. Linda Johnston
59. David Dezotell
60. Coni Gregory
61. Brian Gregory
62. Michael Elmer
63. Michael Winderman
64. David Dezotell
65. M. Malinowycz
66. Donna McMahon
67. Debbie Hoover
68. Sam Hoover
69. Tim Hammell
70. Darren Suprina
71. Ruth Hadden
72. Phranque Sciamanda
73. Lori White
74. Dixianne Tourtellot
75. David George
76. Patricia Burrows
77. Kathryn Krauel
78. Marjorie Stratton
79. Mary Hart
80. Jeanne Hutton
81. David Bennett
82. Jeff Halbhuber
83. Ellen Thisted
84. Evelyn Frost
85. Karen Crosby
86. Sue Ann Harfst
87. Troy Wolfe
88. Mary Fahnestalk
89. Ken Wong
90. Peter Terry

91. Diana Moore
92. Steve Russell
93. Sheen Russell
- 93a. Jeremy Russell
94. Dennis Tollefson
95. Dennis Tollefson
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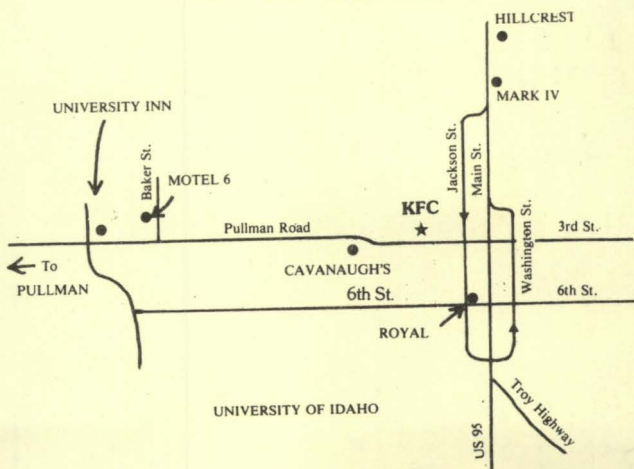
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