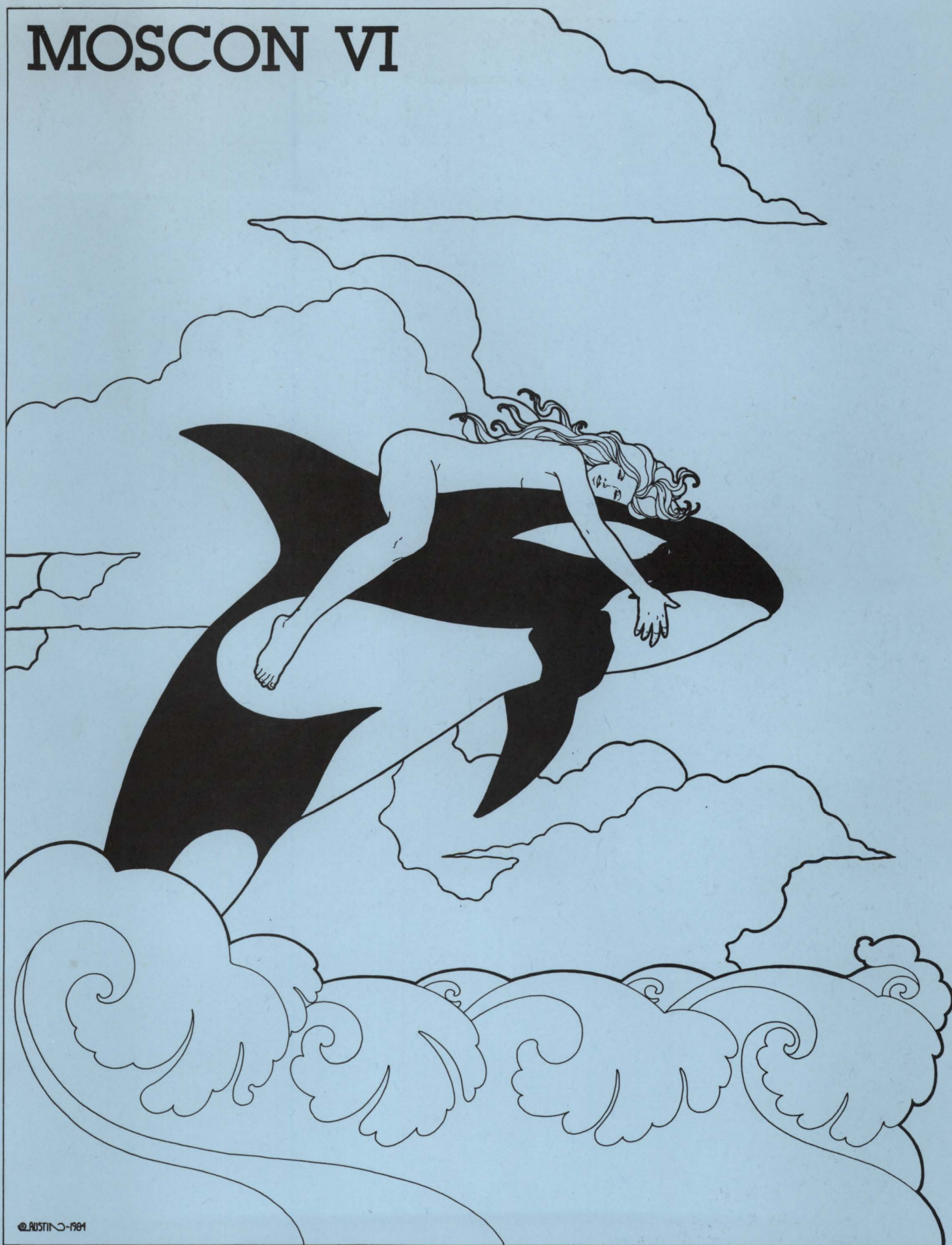


# MOSCON VI



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**September 21-23, 1984**

**Moscow, Idaho**







# MOSCON VI

F.M. BUSBY, ALICIA AUSTIN,  
WILLIAM R. WARREN,  
STEPHEN L. GILLETT

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ART CREDITS: Alicia Austin -- Front Cover; Jane Fancher --  
Inside Front Cover, pages 5, 13, 15, 17; William R. Warren  
-- page 4; Dan Willems -- page 6; Tom Milliorn -- page 7;  
Nina K. Hoffman -- page 1, 9; Vixen -- pages 11, 12; Ken  
Kelly -- page 14; Gary Davis -- Back Cover.

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# Hey, Boys and Girls... It's MosCon Time!

## The Chairman's Message from Beth Finkbiner

Every September there occurs a significant weekend; a 3-day period of excitement, confusion, and fun; a time of strange social interactions and many group (and some private) activities: The Annual Migration of the Tree Frogs, oops, MosCon Science Fiction Convention.

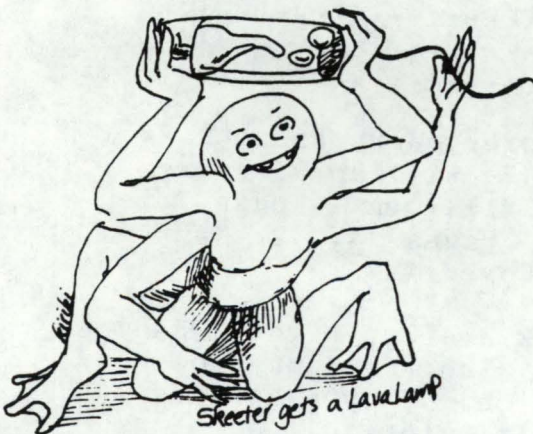
This is the 6th Annual MosCon and the 5th held at Cavanaugh's. The hotel knows what to expect of us. We know what to expect. Just in case you don't, here's what to look for:

Somewhere in this hotel, sometime this weekend, you will find an art show, a Fannish Armada, a hospitality suite, 2 dances, video programming, a masquerade, dealer's rooms, many and varied panels, filk singing, a computer room, a jacuzzi party, and chances to meet with and talk to interesting people. If you begin to overload at the convention you can wander downtown and investigate the International Food Fair, or see one of the 7 movies available in town, or have an ice cream cone, or eat pecan & cream cheese pie, or drink rhubarb wine, or buy a hat older than you are, or play on the swings at Gormley Park, or examine the fascinating farm implements close up. There's lots to do.

## MosCon Menu at Cavanaugh's

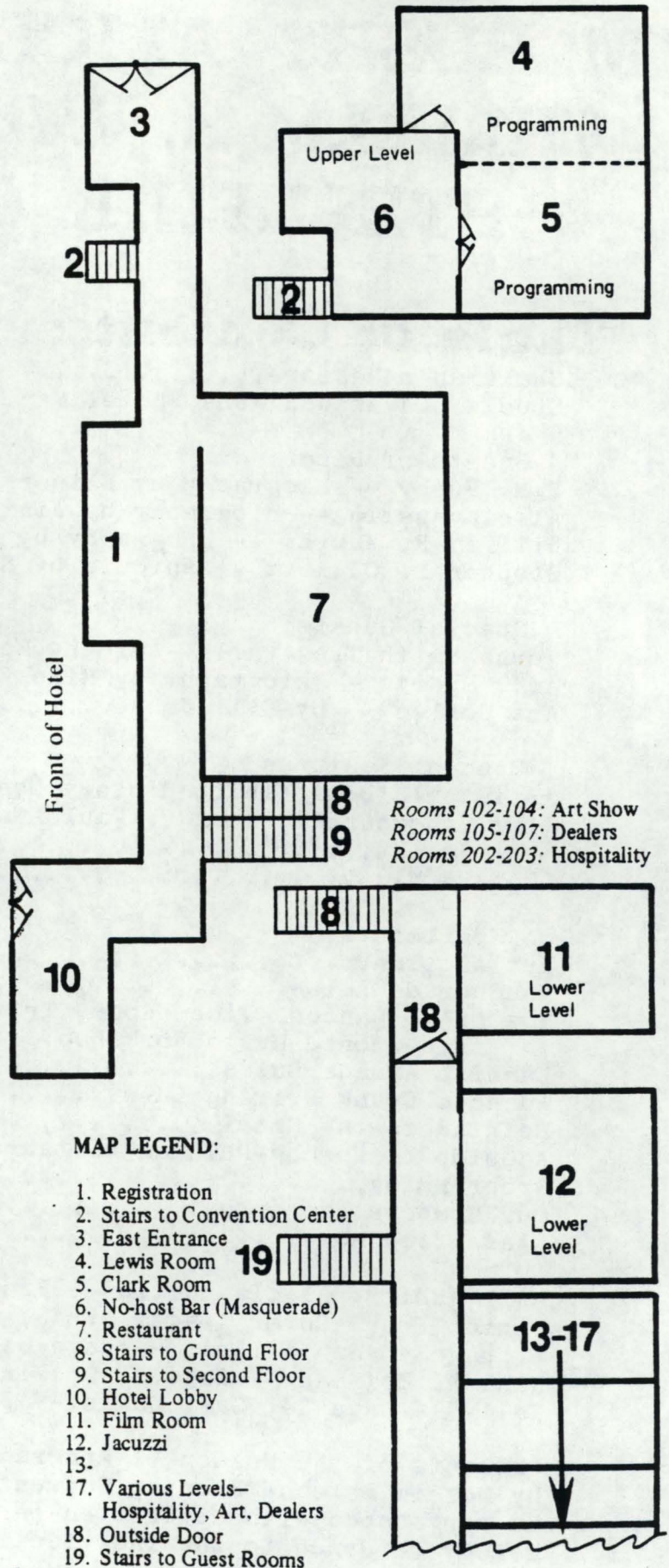
This year, Cavanaugh's Landing Restaurant has again made up a special MosCon menu, available to MosCon members only. Flash your badge (just the badge, please) at the waitress and she'll show you the menu, which includes low-priced breakfasts, lunches and dinners.

Cavanaugh's Landing Restaurant will also be extending its hours and will not be closing on Friday or Saturday nights. They will be featuring two special 99-cent breakfasts during those hours, as well as their regular menu items.



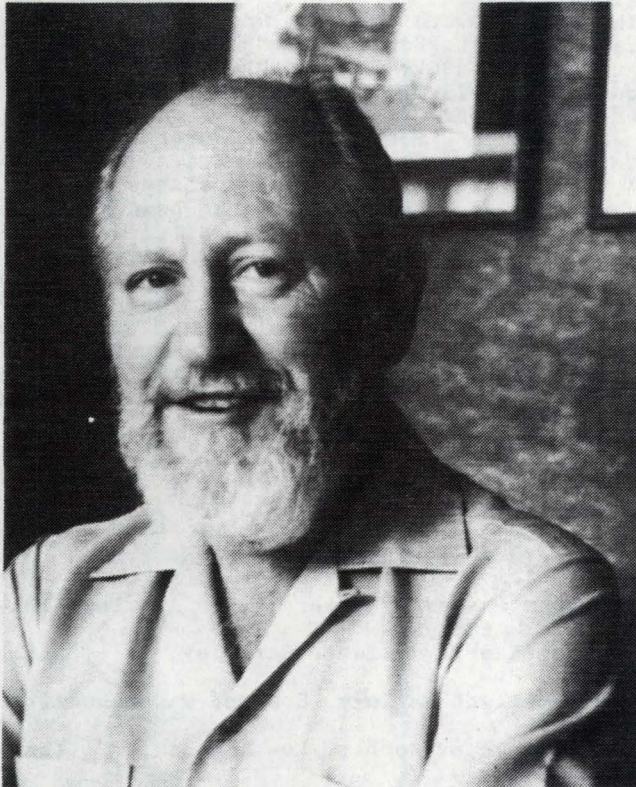
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## Hotel Map





# OUR GUESTS OF HONOR:



## **F.M. BUSBY** A Biography by Elinor Busby

When MosCon asked me to write a bio on Buz, I immediately said, "Of course! Why not? I know so much about him!" I thought it would be easy.

Buz said, "It'll be the hardest thing you'll ever be asked to write."

You see, the problem is I know too much about him and, for most of it, I'm sworn to secrecy. First off, you'll want to know what the F.M. stands for. I know, of course. After all, I promised to love, honor and cherish F.M. But this rather complex promise apparently entails not revealing his name.

I believe I am authorized to mention that MosCon has a special place in Buz's heart in that he comes from this general area. His mother was a Pullman native. She and his father met and married while they were attending Washington State College. From the age of 10 Buz lived in nearby Colfax, where his mother was teaching school, until he went to Washington State. During his college years he and his friends made many forays into Moscow where the drinking laws were more liberal.

So this part of the world is really home to Buz.

Seattle is too, of course. He moved to Seattle when he got a job with Alaska Communication System, an organization in which he had been during the war. When ACS was sold to private industry in 1970, Buz was able to retire because, including his army time, his National Guard time (but that's a whole other story), and his Bureau of Reclamation time (ditto), it added up to the requisite number

of years. Since then he has lived happily ever after as a science fiction writer.

He went to Clarion twice, and from each session sold enough stories to more than pay for the course. He feels that while he may not have learned very much from Clarion that he would not have discovered on his own, Clarion speeded up the learning process by about ten years.

Since he had worked for ACS as an engineer, he expected that his science fiction writing would be heavily scientific. But it hasn't turned out that way. His real strength is in characterization.

He has written two sets of novels, the Demu trilogy and the Rissa novels. In both universes, the central metaphor is an individual fighting back against a system that would impose gray conformity. The individual wins free and returns to wreak havoc on the system. Another novel was not along these lines: "All These Earths"--published in 1978 as Buz and Berkeley were separating. Few indeed have ever read it, although it is very good Busby.

He has also written countless short stories and has been published in three best-of-the-year anthologies, by three different editors.

Buz and I married in 1954. We expected to have a family of children, but this did not occur. However, please do not imagine us lying awake at night weeping. That didn't happen either. Since no real reason for failure to conceive was ever determined, we kept expecting a baby until we no longer wished for one.

We did have a young girl living with us from time to time. In July of 1974 we adopted her legally and as a result, are the parents of Michele B. Busby presently beginning her third year of medical school at the University of Chicago, and grandparents of Benjamin Busby Collins, fourth grade.

Other than that, we have been the parents of two very spoiled dachshunds, now deceased, and presently, an unusually intelligent and virtuous cat.

If you want any more information about Buz, please ask the man himself. After all, we've been married for thirty years. I think we should try for another thirty, don't you?

---

## **ALICIA AUSTIN** by Jinx Beers

Alicia Austin followed in her family's artistic footsteps by beginning her own creative career at the age of six. She spent her formative years as an 'army brat' absorbing the different styles and philosophies of artists and schools in Texas, California, Arkansas, Canada, Germany and Japan before discovering her special penchant for fantasy art.

After attending Houston's Sacred Heart Dominican College on an art scholarship, Alicia studied art, biology and comparative anatomy at the University of Houston with thoughts of becoming a medical illustrator. She then moved to Canada where a college club science





fiction and fantasy magazine coerced her into doing their illustrations.

And thus a hobby was born.

Shortly thereafter, Alicia displayed her work at the 1969 WORLDCON Convention in St. Louis, where every piece was purchased during the first two days of exhibition.

And thus a career was born.

Alicia's popularity has grown steadily in the last fourteen years. Magazine assignments have led to book and cover assignments. An anthology of her work, "Age of Dreams: The Illustrations of Alicia Austin," was published in 1978. Her national recognition expanded dramatically in 1980 with the publication of three books and a major short story. Her reputation was confirmed in 1981 with the publication of four books, a portfolio, a group of magazine commissions and an ever increasing number of exhibits. Her private works, distributed exclusively by the artist on the West Coast and The Pendragon Gallery on the East Coast, are prized by collectors across the country.

Alicia is currently augmenting her artistic horizons by working with etchings, acrylics and Southwestern art. She is very excited about these new directions and manages to work simultaneously in her new style, her old style and a combination of the two.

While she undertakes personal commissions on a limited basis, Alicia still manages to find time to work with such distinguished authors as Ursula K. Le Guin and to accept some of her frequent invitations to appear as guest of honor at science fiction and fantasy conventions. She was recently chosen as a principal artist for "The Enchanted World," an important new publication series from Time-Life Books.

Honored in 1970 with the Hugo Award for Best Fan Artist, Alicia has consistently ranked in the top ten of the Hugo's professional surveys. In 1979, she received both the Balrog Award for Best Professional Publication and the Howard Award for Best Fantasy Artist. In 1982, her work was added to the permanent collection of The New Britain Museum of American Art.

Alicia is a member of the Graphic Artist Guild, the Association of Science Fiction Artists and the Los Angeles Business and Professional Association. She has been named to the board of the newly formed National Academy of Fantasy and Science Fiction Artists.

At one of her many convention appearances, Alicia was asked to describe herself and her work. "I've been told that a picture is worth a thousand words," she said. "If that's true, there's a whole library in the next room devoted to Alicia Austin. Go read it."

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#### ALICIA AUSTIN, GALLERY EXHIBITS

Alicia Austin has exhibited at:

- Dream Masters Gallery, Los Angeles, California, 1978;
- Camaraderie Gallery, Berkeley, California, 1980;
- Earthlight Gallery, Boston, Massachusetts, 1980;
- A Change of Hobbit, Los Angeles, California, 1981;
- Books of Wonder, New York City, New York, 1981;
- Galleria, Los Angeles, California, 1981;
- The Pendragon Gallery, Annapolis, Maryland, 1982;
- Dangerous Visions, Los Angeles, California, 1982;
- The Pendragon Gallery, Annapolis, Maryland, 1983;\*
- Mandala Gallery, Richardson, Texas, 1983;\*
- The Communication Works, Los Angeles, California, 1984.\*

\* Work on continuous display.

Alicia Austin has illustrated:

- New Worlds of Fantasy 3, ed. by Terry Carr, Ace, 1971;
- Universe 1, ed. by Terry Carr, Ace, 1971;
- Universe 3, ed. by Terry Carr, Ace, 1971;
- The Mask of Circe, Henry Kuttner, Donald Grant, 1971;
- Echoes From An Iron Harp, Robert E. Howard, Donald Grant, 1972;
- A Witch Shall Be Born, Robert E. Howard, Donald Grant, 1975;
- Black God's Shadow, C. L. Moore, Donald Grant, 1977;
- Age of Dreams: Illustrations of Alicia Austin, Alicia Austin, Donald Grant, 1978;
- Demon of Scatterry, Anderson & Broxon, Ace, 1979;
- Destinies Magazine, ed. by James Baen, Ace, 1979;
- The Last Castle, Jack Vance, Underwood/Miller, 1980;
- Destinies Magazine, ed. by James Baen, Ace, 1980;
- Voorloper, Andre Norton, Ace, 1980;
- The Night Before Christmas, traditional, Tempo, 1980;
- Dragons of Light, George R.R. Martin, Ace, 1980;



The Magic May Return, ed. by Larry Niven, Ace, 1981;

Scarlet Dream, C. L. Moore, Donald Grant, 1981;

Patricia McKillip's The Forgotten Beasts of Eld: A Portfolio, Alicia Austin, Schanes/Schanes, 1981;

A Christmas Carol, Charles Dickens, Tempo, 1981;

Amazing/Fantastic, ed. by Elinor Mavor, Arthur Bernhard, 1981;

Asimov's Science Fiction, ed. by G. Scithers, Joel Davis, 1981;

Nirwana, ed. by Marigny/Martijn, Meulenhoff NED, 1981;

Durandal\*, Harold Lamb, Donald Grant, 1982;

Night's Master, Tanith Lee, Meulenhoff NED, 1982;

On Saint Hubert's Thing, Chelsea Q. Yarbrow, Cheap Street, 1982;

Cobbler's Rune, Ursula K. LeGuin, Cheap Street, 1982;

Bible Stories, traditional, David C. Cook, 1982;

In The Beginning, Fritz Leiber, Cheap Street, 1983;

The Unhappy Princess, Richard Cowper, Cheap Street, 1983;

Bible Stories, traditional, Child's World, 1983;

Fantasy Book, ed. by Nick Smith, Dennis Mallonee, 1983;

The Sea of the Ravens\*, Harold Lamb, Donald Grant, 1983;

Quicks Around The Zodiac, Fritz Leiber, Cheap Street, 1983;

Solomon Leviathan's 937th Trip Around The World, Ursula K. LeGuin, Cheap Street, 1983;

The Red Hawk, Elizabeth A. Lynn, Cheap Street, 1983;

More Magic, ed. by Larry Niven, Ace, 1984;

Wizards: The Enchanted World, collective, Time-Life, 1984;

Dragons: The Enchanted World, collective, Time-Life, 1984;

Ruisdan\*, Harold Lamb, Donald Grant, 1985.

\*an illustrative collaboration with George Barr.

## WILLIAM R. WARREN

by Elizabeth Warren

This is William's first shot at being a Fan Guest, and is he excited! His qualifications for fan are almost as good as for artist.

During a convention he will live on beer, potato chips, 3 or less hours of sleep per night, and praise. You can usually find him in a hall party in the wee hours, boring people to death with his latest project. He will tell you all about the next shuttle flights and his newest ideas for paintings. He is an avid name-dropper. Try to be impressed with him, he loves it so.

Do be careful about walking around in the halls at this MosCon, William sometimes wears roller skates and he doesn't skate well. He does make an imposing figure, white dinner jacket, black cummerbund and red shuttle insignia or a grey bowler. He isn't hard to find, he is very tall and incredibly skinny, with a mop of unkempt brown hair and a red beard that resembles the formal gardens of



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the House of Usher.

Given an opportunity he will filk to you with his eleven string guitar. He wrote most of his repertoire himself and some aren't too bad.

William's latest project is the purchase of an old house. He finally has a studio again. Ask him about it if you have an hour or two to listen. We are sure that a lot of art will come out of that room if he ever gets his boxes unpacked.

## STEPHEN L. GILLETT,

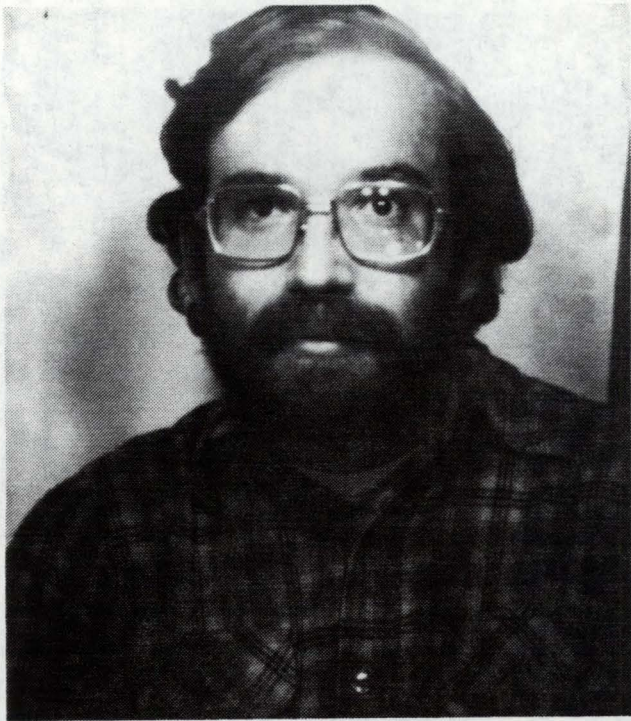
Ph.D. by Stephen L. Gillett

I am a consulting geologist and sometime science writer who has published articles in Analog, Asimov's, and Astronomy, and has articles forthcoming in Amazing and Analog. I have also published a number of articles and abstracts in technical journals.

After receiving my bachelor's in geology from Caltech, I spent two years with the US Geological Survey in Flagstaff, Arizona, before returning to get my doctorate (also in geology) at the State University of New York at Stony Brook. After a stint with a small geophysical firm in the Seattle area, I am now independent and liking it.

My specialty is paleomagnetism, the study of the history of the Earth's magnetic field as recorded in the rock record, and its application to solving geologic problems. Paleomagnetic data, for example, provided some of the most compelling evidence for continental drift. The magnetization in ancient rocks





points to the ancient geomagnetic pole, but because the continent has moved since the rock was formed, the direction it's pointing to no longer corresponds to the magnetic pole.

Besides such glamor applications, however, paleomagnetism has some more prosaic uses in industry. For example, one can use the direction of magnetization to orient the long cores that are taken during petroleum and minerals exploration. Currently, I am working with one of the major oil companies at their research laboratory in setting up state-of-the-art paleomagnetism laboratory,



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in which a cryogenic, superconducting rock magnetometer is interfaced to an IBM PC.

I am also very interested in planetary science; as an astronomer friend put it in grad school, 'the planets have changed hands in the last 30 years' -- astronomers are no longer interested in them, but geologists now are. Unfortunately, however, extraterrestrial geology is not yet my bread and butter. Industry isn't out there -- yet.

I am active with the space movement. I was the Northwest representative to the Regional Board of the L-5 Society for 1983-1984. I am also a co-founder of Washington State Citizens for Space (WSCS), a group working on making space a grass-roots issue. A WSCS representative presented testimony on the space station in the US Senate last year, and WSCS members have talked with a number of political and business leaders in Washington.

Besides science fiction, my hobbies include camping, ragtime piano--and also trying to get some scientific research completed occasionally!

My wife, Joyce, and I live in Woodinville, WA, with our 2 cats and a golden retriever.

## SPECIAL GUESTS:

**Verna Smith Trestrail**  
by Beth Finkbiner



Verna Trestrail has been a well-known fixture at MosCons since the beginning. She was Guest of Honor at the very first MosCon held in 1979 and she has lent us her enthusiastic support and presence ever since.

Verna is Doc Smith's daughter. She teaches school in Indiana and frequently lectures on Doc and science fiction. Most recently she attended WorldCon to discuss the development of Doc Smith's Lensman books into a series of major motion pictures.

Verna is easy to find at MosCon. This year she will be presenting an overview of Doc



Smith's life and work. She will be presenting the Lensman Awards. You will find her on several panels.

Edward E. "Doc" Smith was one of the pioneers of science fiction as we know it. He was the first to take us out of the solar system in fiction. His books have been continuously in print for over 60 years. He graduated from the University of Idaho (one of his classmates was named Virgil Samms . . . sound familiar?). He was chosen this year as a recipient of the U of I Distinguished Alumnus Award. We honor him each year as our Patron Saint and present the Lensman Awards each year to honor artists and authors for their contributions to SF and Fantasy in his tradition of high adventure and high technology.

## A.J. Budrys by Mike Finkbiner

Algis Budrys is one of those names in the science fiction field that most people have heard. Unfortunately, most of us would be hard pressed to name more than one or two of his works. I suppose this has come about because he has in recent years been more active in such things as the Clarion Writers Workshop and writing a respected review column for F & SF. If you are among that number, go and read Who?, Rogue Moon, Some Will Not Die and others. You too will probably wish that we could inject selected authors with essence of Asimov and crank up their output.

Those of us who were involved with MosCon 5 will always have a special place in our hearts for AJ Budrys. You may recall that he had planned to merely drop in and visit while he was in the area, mainly to see Kelly Freas. Well, when Fritz Leiber was unable to come due to health problems, AJ stepped in and did a beautiful job. We were left, at the end of the convention, with the feeling that we had been very lucky indeed.

Well, we are very lucky indeed again this year. AJ agreed to come back, not to work hard, but to have fun as he had originally intended. He will undoubtedly charm all of the women and refuse to translate the words to his Lithuanian love songs as he did last year. I just hope that more of you get a chance to meet him this weekend. The more friends he makes out here, the more likely he is to be back, often.

## Art Bozlee - The Rev. Rides Again! by Bill Johns

The most unholy Reverend Billy-Bob (alias Art Bozlee) once again will hold services at MosCon. The REV will graciously provide MosCon with its spiritual (and other) needs. The REV will be available for:

baptisms	marriages
funerals	exorcisms
wars	bar emptying
party crashing	orgies
quelling uprisings	revolution starting
computer verification	

Ply his most unholiness with Romulan ale, Pan Galactic Gargleblasters and watch the action. Be carefull!! MosCon is in no way responsible for anything which might happen during baptisms in the Jacuzzi after midnight (MosCon had nothing to do with what happened last time either).

Rumor, just rumor, has it that this is the REV's swan song. Fame and fortune (primarily fortune) will drive him from the Pacific Northwest in search of money, adventure, and a wet suit. Ask him what's up.

One last note of caution: The REV is on at least 3 or 4 panels this year, including The Hitchhiker's Guide to the STS, Habitation in Space, The Russian Space Program, and The Extraterrestrials. Don't get him too sloshed before he has to do his thing.



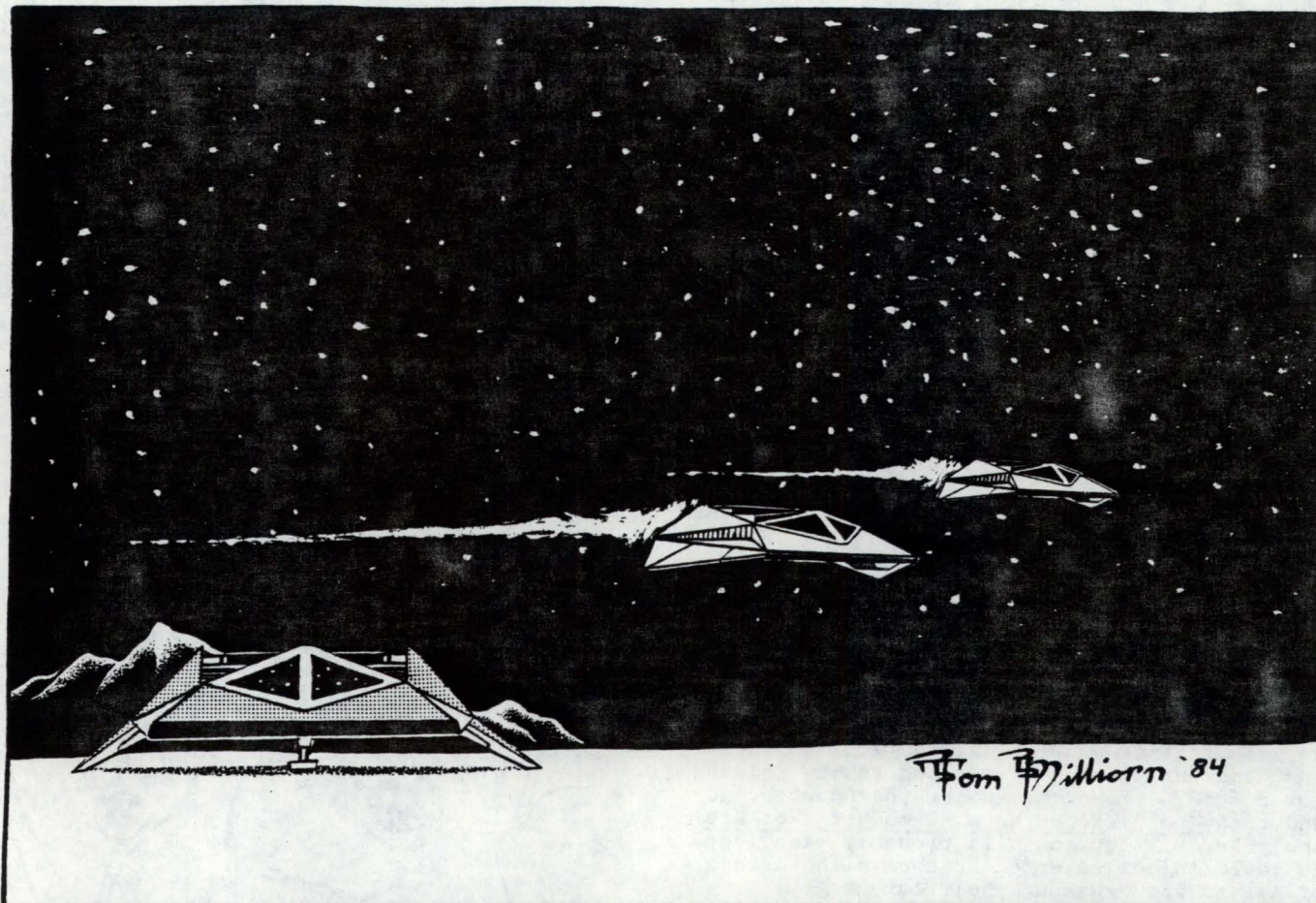
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## ARTISTS' LIB: A Fanart History Lesson by George Barr

In 1970 John and Bjo Trimble chaired a Westercon. And the entire fan art scene was changed as a result.

The guest of honor was Jack Williamson,





Tom Milliorn '84

Copyright 1984 by Tom Milliorn

and to further honor him various fan artists were invited to submit illustrations for his stories to be published in the convention program book. That's done often now, but I think this was a first. Eleven responded and a portfolio of fourteen pictures was assembled. The overall quality was high, and those of us working on the book were proud of it.

I guess it was that pride which triggered the change, if any one thing could be singled out as the cause.

John and Bjo had been the instigators behind the convention artshows a decade before and it naturally occurred to them that the artwork in the Williamson portfolio deserved exhibition in the upcoming show.

I was living with the Trimbles at the time and had contributed two pieces to the folio, several spot fillers for the program book, and many hours assisting in its production. I also prepared most of the mats for the display of the folio pieces, and was in on the discussions of the upcoming show when it was decided that the art would be offered for sale. Then the question came up: who gets the money?

It's probably very difficult for today's fan artists to comprehend why such a question should even have been asked. That's how great the change has been.

When I got into fandom in 1958 a submission of artwork to a fanzine was a gift to its editor. That was unquestioned. He had the right to keep the original art, give it away, throw it away, or even to alter it in any way he saw fit. Editorial changes were accepted as part of the game. The originals, in the e-

vent of offset production or electronic stenciling for mimeo, were put directly into the paste-ups, trimmed to fit the available space and often didn't survive the process. For ditto and multilith, the originals were the actual printing plates themselves and were usually destroyed by being used.

It was considered polite to return unused illos, but that was not required. Once they got into the editor's hands, they were his property. Fanzines were employed occasionally by their editors as a means of collecting art to be hung in their homes. The only payment for it was its publication and the contributor's copy. The editor's ONLY obligation to the artist was to give him that copy of the zine . . . one copy, usually, no matter how many individual pieces might be included by that artist. Each contributor: the one who sent a single tiny spot-filler, and the one whose work filled four or five pages, got the same payment: a single copy of the zine, and usually a note of thanks from the editor.

I sent a lot of work that was never used and never returned. I didn't like it, but that's how it was. And once, when I asked for a published piece to be returned so I could include it in my professional portfolio, I was told by the editor that he never published any artwork which was not part of his collection . . . and as mine had seen print in his zine, there was no way he was going to give it back.

That was his right. I could ASK for the piece, but he had no obligation to comply.

Not too many months before the 1970 West-ercon, LASF, the LA club, had published an issue of SHAGGY, their highly rated fanzine.



A lot of us had contributed artwork to it, and it was lavishly illustrated by people like Tim Kirk, Mike Gilbert, Bill Rotsler, Alicia Austin, Vaughn Bode, Don Simpson, Bjo, and many others who were pretty big names back then.

One illo was a paste-up of two separate pieces by Don Simpson and Vaughn Bode: a Bode figure cut out of an original by the editor and glued onto the Don Simpson. Another was a similarly contrived combination of works by Ken Fletcher and Mike Gilbert. The editor was proud of how well he'd put them together. That four pieces of art had been destroyed in the process seemed of little import. It seems important to emphasize that the editor was not some kind of slavering, unfeeling monster. He was working entirely within his rights and taking no more liberties than any other editor of the time.

I did a wraparound cover for the zine. And so far as I know, that cover was the ONLY piece returned to any of the artists, and that only because it was painted with that understanding between us. Living in the same city, it still took me almost a year to get it back. No one else expected to get their work. No one else even asked. Some pieces were kept by the editor or members of his production staff. Some were given away. Some, I believe, were auctioned for the LASFS building fund. That's how things were then. That's how they'd been since fanzines were born.

One prominent but very atypical fanzine editor, as I recall, returned every illo I sent him and confided that he collected only PROFESSIONALLY published art, and if he kept all of the fanzine illos they'd just "clutter up the house." I appreciated getting them back. But when I allowed a couple of them to be reprinted in another publication he chided me for not having asked if I could, and for not insisting that it be noted they'd been used "by permission." Even though he'd returned them, his copyrighting of his zine made him the sole owner of all subsequent rights to everything in it . . . including my freely-given artwork.

So the question of who was to get the money from the sale of the Williamson portfolio originals was, at the time, a valid one.

The artshow auction would be held the last day of the convention. Any money realized from the folio sales would at that point more than likely be profit. It wouldn't be ethical for anyone on the committee to pocket that money, all agreed, and the artshow itself could hardly claim the entire amount when it charged all the other entries only the standard 15%.

There was no real debate on the subject. It was no great nor momentous decision that the money be distributed to the artists who had done the work. That was the obvious and only fair solution. No one disputed that.

And that might have ended it.

But as another honor for Mr. Williamson it was suggested that he be given his choice of the pictures as a gift from the convention. That seemed like a nice thing to do and again no one disagreed.

However, I have a selfish streak . . . and I guess a little conceit, too. It occurred to me that there was a chance one of the two pictures I had done might be selected. And I couldn't help noticing that if it happened, I wouldn't get any money from a sale. It bothered me more that if my picture were chosen,

it would be a gift from THE CONVENTION, not from me.

I objected . . . tactfully, of course, by pointing out that the "honor" of being chosen by Mr. Williamson was going to COST that artist whatever money the picture might have brought in the auction. All others not so honored would have the opportunity to profit from their work. That sort of honor, I felt, ought to be voluntary and publicly acknowledged.

And that, I think . . . insofar as I can remember . . . is the first time the question had come up: who rightfully OWNS the original art after its publication in a fanzine or convention program book?

In acknowledging that any profit from the sale rightfully belonged to the artist, it was readily apparent that the artwork itself also belonged to the artist. And I doubt anyone present had any idea how far-reaching that decision would be.

The artists were therefore ASKED if Mr. Williamson could have a choice of the pictures. At least one refused. And those who wished -- myself among them -- gave PERMISSION for their work to be hung in the show.

As I said, there were occasions before that time when fan artists were given back their work after it was published -- at the editor's discretion. But a precedent had been set, and a fact of life recognized: the artist is doing as much of a favor to the editor by ALLOWING him to publish the art free of charge as the editor is the artist by printing it. The artist gets the publicity and egoboo from having his work before the public; the editor gets the benefit of having his zine dressed up by art which helps its appearance and increases the demand for it.

A number of us decided at that point that a policy had been established. We sent no further art to fanzines without first having it clearly understood that we were allowing the zine the one-time use of our work, but that the property itself belonged to us. And we so advised every other artist we contacted.

It didn't catch on immediately, and needless to say the idea was not enthusiastically received by a lot of editors. Those who exhibited proudly their collections of all the art they'd ever published saw their means of collecting coming to an abrupt end. Several such fanzines soon disappeared. Whether or not that was because the editors refused to compromise their time-honored methods, I honestly don't know. Several editors vehemently condemned those artists who entered fanzine illos in convention artshows. They found it reprehensible that work they'd thus far gotten for free was now being sold . . . and for pretty good prices. In many cases it was going for more than they could afford to pay, and that didn't seem right to them at all.

But the rules had changed. Irrevocably. Not retroactively, of course, but definitely. It was probably inevitable. The inequity was so blatant it's astonishing that it had lasted so many years. But the fan art scene has never been the same.

In some ways it's lost a bit of its idealism. Fanart isn't so often done now-a-days just for the sheer fun of it. Fewer artists are contributing work to fanzines, I've been told. They don't want to wait weeks or months to get it back. They'd rather put it straight into an artshow and get their money NOW. Of course without the demand created by fans having seen their work in print, they're



often not getting quite the same prices as some of the older, better-known artists. But when they do occasionally send work to a zine they don't even have to think about who it belongs to. Barring a rare case of overt dishonesty, or an accident in the mail, they know they'll get it back.

I thought they might be interested in knowing why.



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## Alex Schomburg's Frank R. Paul Award Acceptance Speech

Earlier this year, Alex Schomburg was awarded the Frank R. Paul Award for his work in the field of science fiction illustration. Due to illness in his family, Alex was unable to attend Kubla Khan in Tennessee to receive his award or deliver his acceptance speech. Since we hate to see a good acceptance speech go to waste, we asked him if we could present it in this year's MosCon Program Book... and here it is. We hope you will enjoy it as much as we did.

I would like to sincerely thank Ken Moore and the other members of the Kubla Kahn Convention Group who have graciously honored me as recipient of the Frank R. Paul Award, an honor I shall never forget.

I'd like to take you back in time, if I

may, back to 1925-26, a world free of Television and Video games. I was then twenty years old, and with three older brothers lived in New York, where we opened a small Advertising Art Studio. We did fairly well.

Radio was just coming in, and gaining tremendous popularity. After listening to a few broadcasts I was hooked on Radio. There were a number of magazines available that featured circuits for home-made sets, one of which I built, and after failing to make it work, took myself to the publishing offices, located in an old building in downtown New York to inquire about the circuit. It was there I first met Hugo Gernsback.

We spoke briefly about the circuit, and he pointed out where I had been wrong. He asked my name, and I told him that my father was German. . . this must have pleased him, being a German himself, and I mentioned that we had opened an Art Studio in midtown Manhattan.

We went to another area of the building and there he introduced me to Frank Paul, who was busy at the time with some art project and hardly paid any attention to me. I was fascinated by some of the drawings I saw and knew then that this was the field of Art I would like to follow.

I left there with a small art assignment from Gernsback, perhaps a small spot illustration or a circuit diagram, I can not recall. As time went by our relationship continued to develop. I did two color covers for his 'Electrical Experimenter'. Frankly . . . these were horrible . . . did many other assignments, over forty color covers for his 'Radio Craft' magazine and two for his short-lived 'Science Fiction Plus' which only ran for four issues.

In 1954 I moved West with my family and continued doing Gernsback's work by mail. I have here a Xerox copy of a letter to me from Gernsback, dated July 8, 1963....

My dear Schomburg:

It's been a long time since we've seen or heard from you. The enclosure will tell you why I am writing to you.

As you know, Mr. Paul was with us since 1914, and while he was free-lancing, he filled a niche here to our satisfaction, as no doubt you know. Now that he is gone, I thought I would contact you and see if you could do some work for us once in a while.

Please let me hear from you at your convenience.

Sincerely,

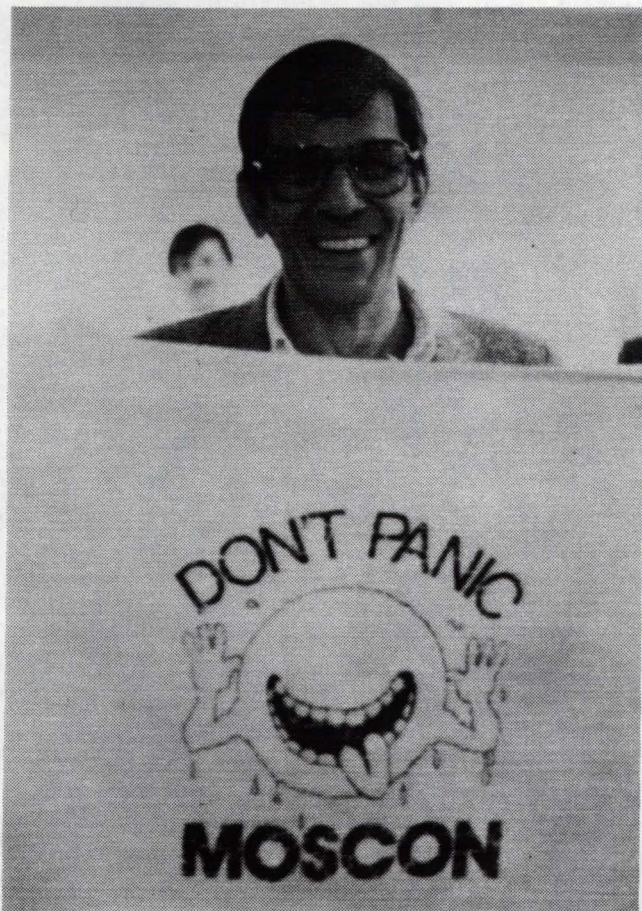
Hugo Gernsback

Four years later Gernsback himself had departed from this Planet.

And so, it is with a great sense of irony, and humility, that I find myself here, so many years later, accepting this honor, the Frank R. Paul Award, an honor I shall never forget.

It was wonderful to be here with you all. Thank you.





Leonard Nimoy enjoying his MosCon towel.

## Art Auction Jerry Eveland

Don't miss this year's MosCon art show. This is the place to score some very good original art at modest prices. As in the past we will have some well-known artists work on display. Remember, the artists have the right to protect the copyright on their work against reproduction, so "No Cameras allowed in the art show". Also please observe our No Smoking signs, as we are fanatical on this point.

This year's art show and auction will be run pretty much like last year's. The auction is scheduled for 1pm, on Sunday. We will be accepting voice bids in one dollar increments. Even if you don't want to buy any art, you should go to the auction because it's fun to watch bidders trying to outdo each other and counting their money to see how much they can spend.

Finally, all art sold will be for either cash or charge, or personal check with proper identification. There will be no credit given! Again, that's cash, check or charge card. (Canadians note: All prices are in American dollars. If you pay in Canadian money we will have to charge you the exchange rate. Sorry, but the Con has to break even.)

The auction will run as long as necessary to auction all art with 3 or more bids on it, and if we feel there's time, we will go for art with fewer bids. Thanks for coming and I am sure you'll find some art you will like to buy.

## Masquerade Rules Dan Willems

The fen are laughing with glee  
and pointing their fingers at me;  
I've volunteered to be head,  
taken the job that everyone dreads,  
While visions of suckers  
dance in their heads.

No, I've never been head of a big department before, so be nice to me.

The masquerade will start at 8pm, Saturday. Contestants will get forms at Registration, fill them out neatly, and bring them to the Clark room by 7pm.

The contest consists of a walk-through with the MC reading from your form. (Your presentation must be two minutes or less.) There will be a second walk-through for finalists.

There are no new ideas, merely old ones restated. This is an excuse to steal rules (from Shannasea and Rostler).

### COSTUME RULES:

1. Write legibly and phonetically. Keep it brief.
2. No pyrotechnics!
3. Learn to manage your props.
4. Edged weapons should not be drawn until you reach the stage.
5. No shooting of projectiles or liquids. You're probably a nice fan and it would not do to have our MC chasing you with your own weapon.
6. People will be at the stage steps to help you. Let them; it's safer.
7. Think twice before going in skintights or semi/mostly-nude. Check in a full-length mirror and arrange to see your backside. Not all of us rank with Bo Derek or Schwarzenegger.
8. If you have no stage or voice training, use the mike. Speak distinctly.
9. When in doubt, keep your mouth shut.
10. If you're thinking of doing something funny, get a second opinion.
11. Short is better than long; funny is better than non-funny; short and funny is best.
12. Whether prince or pauper, act like it. Stay in character.
13. Thou shalt wear shoes to match thy costume.
14. Rehearse. Rehearse. **REHEARSE!**

FOR SPECTATORS: No flash photography during the contest! Your flash can blind the contestants and the MC and cause trouble. There will be a photography session after the judging.

The winners of the masquerade will receive a round of applause. (I'm working on awards).



## MosCon VI Dances

Jeff Halbhuber

There will be two dances this year.

The MosCon Dance, Saturday night, will be a little different this time. We'll be taking requests, and working off both tape and records. It will now do you no good if you've got our tapes memorized, 'cause that won't be what you'll be hearing. If you have that certain song you want to dance to you can bring the tape to me at the DJ's table.

Friday night, for those of you who want a break from the jacuzzi party, there will also be a dance. The first two hours will be a lesson in folk dancing, gradually turning into rock and roll.

PLEASE, NO SHOES FOR THE FRIDAY DANCE!

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## Video Room

Bob Bezold

Science Fiction and Fantasy films are available for viewing in the Appaloosa Room from early in the morning 'til late in the evening. A schedule is posted outside the Appaloosa room along with a request sheet and an available films list. Every third film will be a request film and the most requested film will be shown. We will show as many films as possible, but the person in charge has the final decision and their decision will be final.

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## Trivia Quiz Rules

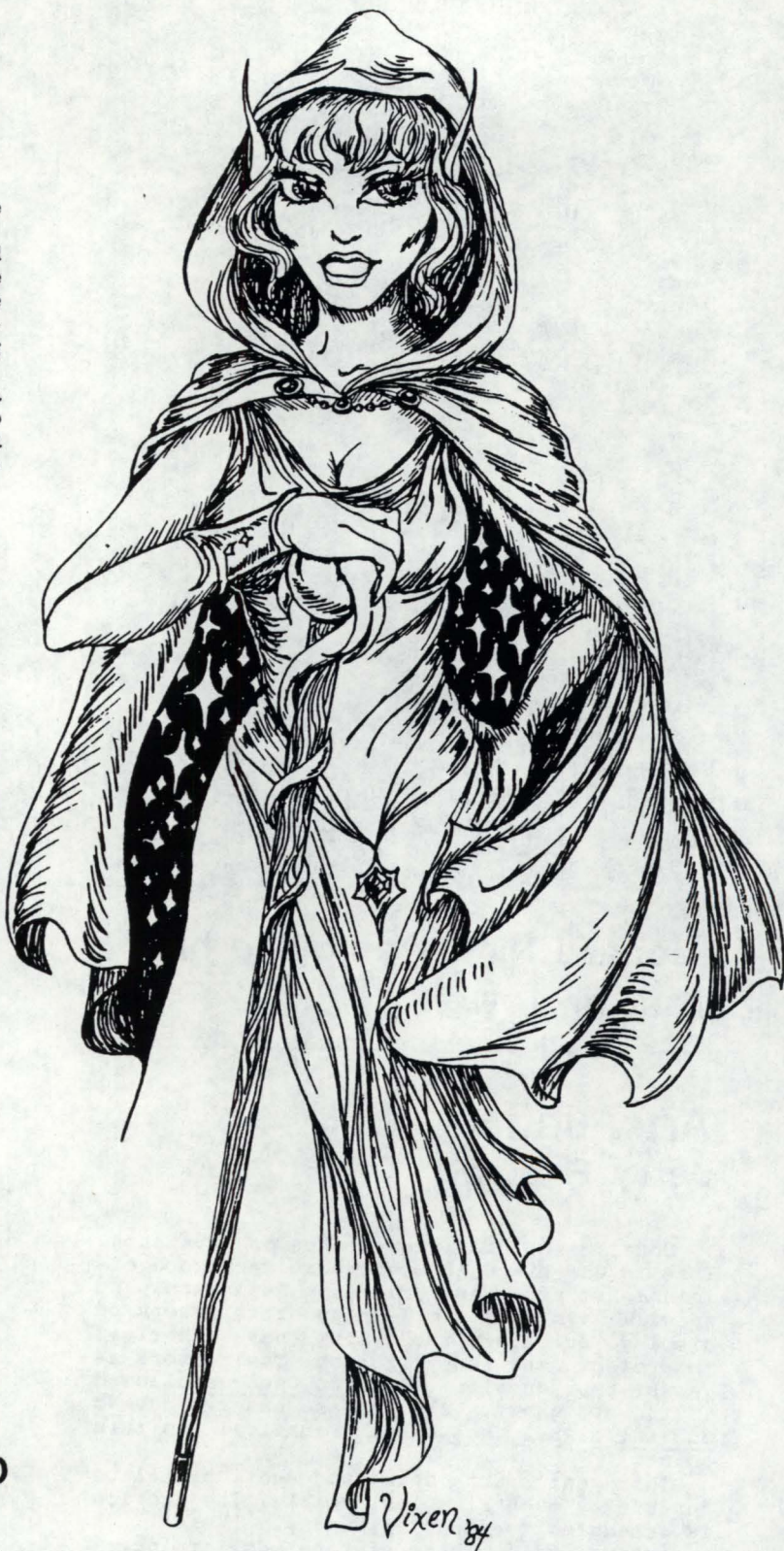
Jeff Halbhuber

A change in Rules! All questions will be toss-up, but will still range from 10-50 (or 60) points. All new questions (I hope), and a few tricks as well. Teams can range from 2 to 4 persons. Sign up on the Bulletin Board! Questions will be on Science Fiction, Science Fact, Fantasy, and Comics.

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## Electronic Music Workshop

Ole Kvern has been playing with ideas for electronic music for several years. He, and anyone else who cares to, will show off some of their homemade hardware and demonstrate the intriguing music and sound effects they can generate. As this is intended as an open ended workshop, no end time is specified so everyone can have plenty of time to experiment.



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## Fannish Armada Rules

Rod Sprague

By order of Roderick Sprague, High Admiral.

1. The race shall be held in the hotel jacuzzi. The boats will race along its length, being pushed from behind by electric fen fans



blowing along the length of the jacuzzi.

2. Boats must not exceed 12 inches (30.480 centimeters) in length.

3. Boats must not be made of, or release pieces or chemicals, that will interfere with the jacuzzi or harm people using the jacuzzi after the race.

4. The races shall consist of heats leading up to a final race. Each heat shall consist of as many boats as can be reasonably fit in at the starting line. Any boats that do not perform well as a result of a correctable problem, or a collision with another boat or the side of the jacuzzi, shall enter a later heat at their convenience.

5. Power for the boats is supplied by the fans, or any energy normally in the room, but not augmented by contestants. A boat can, for example, run on room light, but a spot light or microwave beam directed at the boat would be cheating. The available energy in the room cannot be collected and stored in the boats until after the starting signal of the race. Boats cannot have onboard potential energy (fuel, charged batteries, momentum, spinning fly-wheels, etc.) at the start.

6. All races will start on a verbal signal or, if I can throw one together, a light signal.

7. I, the High Admiral, will be the final judge of the rules. I will try to be fair, but in being fair, I might have to be arbitrary. However, I will listen to any reasonable arguments. Just remember that we will be there to have fun and good sportsmanship is part of having fun.



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somewhere besides the hotel and you think you've had a few too many, call the hotel; ask for somebody on the concom (they'll know who we are, even if you don't). We'll send someone to pick you up.

## Idaho's Drunk Driving Laws (a public service message) Mike Finkbiner

Idaho and Washington have both instituted tough new DUI (or DWI, if you're from California) laws. Idaho's works like this:

If you are suspected of driving under the influence of alcohol or other drugs, the police officer will ask you to take a blood or breath test for alcohol concentration. If you refuse, the police will take your license or permit (on the spot!) and forward it to the court. All driving privileges will be suspended for 120 days -- and that's just for refusing to take the test!

Upon conviction, for a first offense, you may be: sent to jail for up to six months; fined as much as \$1,000; and/or prevented from driving for 180 days. Further offenses are treated more seriously.

A blood alcohol concentration of .10% (that's point one oh) is proof of DUI.

In Washington state, you will serve a one-day mandatory jail sentence (with 179 days suspended) on a first conviction, plus all that other stuff. Penalties are much stiffer for repeat offenses.

This stuff shouldn't be a problem for us. A convention is full of friends. If you're

## Be Kind To The Hotel Mike and Beth Finkbiner

This is the fifth year we have been at Cavanaugh's, and we would like to set a world record for fannish longevity at a single hotel. This year, like last year, the staff has done everything in their power to help us with the convention, to make this con even more fun than last year's, so the least we can do is work with them. Here are some "rules of the road."

First, PLEASE DON'T bring your own liquor into the lounge or the 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, okay?), but BUY the liquor from the bar when you're in the center itself. At the masquerade and dance there will be mixed drinks, beer, wine, and a special inexpensive punch that the hotel will mix.

Second, please make life as easy on the staff as you can. If you have multiple people in a room, think about the maid before leaving everything in the way before she has a chance to clean. Smears of body make-up all over the walls are another present they



don't need. If you like Cavanaugh's, tell them, we want to keep coming back and they like the ego-boo.

Third, the Jacuzzi needs to REST for about 8 hours out of every 24--so the Jacuzzi room will be closed from about 2 a.m. to 10 a.m. each day for cleaning, etc. Feel free to use it any other time; the room will be open.

Fourth, if you run into any trouble, or a potentially hazardous situation, LET US KNOW! If six drunk bikers are smashing cars in the parking lot, or if you hear someone ripping the walls down in the room next door, get a security or concom type involved. If it's not as immediate, still don't shrug it off. We need to take care of little problems before they become big ones.

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.

YES, WE HAVE A JACUZZI!

Friday night's activities include MosCon's own, world-famous Jacuzzi Party--our very own

brand of ice-breaker (or melter?), and there are a few special rules:

1. Since there will be a large crowd, don't ask the impossible of the jacuzzi's filter system. Please take a shower before you take the plunge. There are NO shower facilities in the jacuzzi lounge. If you aren't staying in the hotel, find a friend who is or check with the concom.
2. Abandon all glasses and glass bottles, all ye who enter here. Plastic or paper cups only.
3. ALCOHOL HITS HARD IN HOT WATER. We strongly recommend no hard liquor, and beer and wine in moderation.
4. Bring a towel -- unless you enjoy drip-drying.
5. Bring a robe, it's much nicer than having to get dressed to wander around.
6. Enjoy

Remember, enjoyment means different things to different people. Communing in hot water is not a spectator sport, so be prepared to enter the pool, don't stand around ogling. Neither is it necessarily a contact sport, because not everyone loves you like your mother does. It is specifically not a full contact sport, and if you need an explana-





tion, let me know. To me, the joy of hot water is the communion of kindred spirits, the relaxed acceptance of one another as family in the best sense. Lazing back with a plastic or metal of cold rosé, surrounded by good friends, good talk and good feelings, that's the way to end a day.

**SPECIAL NOTE:** Since there will be three football games in town during the MosCon VI weekend, we are going to have to ask you to bring your nametags with you to the Jacuzzi. We don't want our pleasant pastime ruined by uninvited guests... nor, I would guess, would you. We regret having to do this, but it is for the best.

#### WONDERING WHAT TO DO? TRY HOSPITALITY!

Confused? Troubled? Try our friendly hospitality suite, rooms 202-203, designed as a place for people to get the load off their feet, meet other fans and drink! Well, maybe not, but you can if you want. There will be drinks and several kinds of snacks in the hospitality suite which will be open most of the day and almost all night. Drinks will include a variety of beer and wine and some hard liquor. As an aside, some large conventions add an extra few dollars to the membership fee and just ask for donations in their their hospitality suite. Denvention, for example, went through \$16,000 that way. We don't want to raise the membership too high, so TANSTAAFL. We have been able to get some things real cheap, though. For those of you who won't have pockets (for whatever reason) talk to us about pre-arranged tabs.

Hospitality is a room to be used and enjoyed, generally a great place to meet people and strike up conversations. After all, it's hard to ignore someone who offers to buy you a drink!



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## A Guide To Moscow-Pullman Restaurants

Steve Fahnestalk, et al.

Here is a simple list of the restaurants and pizza parlors in the area that you might want to visit. The addresses are listed with the restaurants, but be sure to ask if you need help.

**LIQUOR AND GROCERY STORES** - walk out of your hotel room, look across the street and to the 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, a Safeway at the Moscow Mall on the other end of town, and Clyde's IGA at 221 East 3rd. You can buy beer and wine in the grocery stores.

## Moscow Restaurants

**BISCUITROOT PARK** (415 S. Main)-This is a favorite restaurant in Moscow. It is a bit more expensive than most of our restaurants, but you can still get an excellent dinner for less than \$10.00 per person.

**GAMBINO'S** (308 W. 3rd)-This is our only local Italian restaurant. It's run by very nice folks, who are as wonderful cooks as they are people. To get there, go down 3rd to Asbury, turn right and then left onto 6th St., and it will be on your left next to J. W. Oyster's.

**THE NOBBY INN** (501 S. Main) - The Nobby is a good, solid, all-American restaurant with a good, solid, all-American menu. It's a good place for breakfast, especially on Saturday, when Biscuitroot isn't open for brunch.

**ROGER'S ICE CREAM** (in the David's Center building at 3rd and Main)-Roger's is under new management and they will give a 10% discount to anyone who comes in costume. Roger's makes its own ice cream and it is fantastic!

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

**TJ'S PANTRY** (1516 Pullman Road)-The only 24-hour restaurant in town, TJ's serves breakfast at any hour. They're located on the Pullman Highway in the University Inn/Best Western. Just head for Pullman; it's on the right about a mile from Cavanaugh's just before the last traffic light in Moscow.



THE BROILER (1516 Pullman Road)-hidden in the depths of the University Inn/Best Western, the Broiler has a very elegant lunch menu and good service. They even hide your bill in a leather cover and give you mints after you eat.

SKIPPER'S (828 W. Pullman Road)-This is our local inexpensive seafood and chowder house. There is also a nice salad bar for those who appreciate such things.

THE PALOUSE EMPIRE MALL (1850 W. Pullman Road)-The Mall has assorted fast food restaurants including: Tater's, Orange Julius, King's Table (a delicious, all-you-can-eat buffet), Sam's Subs and assorted candy, cookie, and popcorn stores.

SAM'S OLD SOUTHERN BAR-B-QUE (233 Palouse River Drive)-Sam's has good southern-style food at low to medium prices. It's a little distant, but the food makes it well worth it.

CHANG SING RESTAURANT (512 S. Washington)-Here you have some fine Chinese and American dining, Cantonese style.

RATHAUS PIZZA (215 N. Main)-The Rathaus has pizza, sandwiches, salads and draft beer with free delivery.

TIJUANA TILLY'S (1710 W. Pullman Rd.) - At Tilly's there is plenty of Mexican food with a complete American menu. A new salad bar and the wine margaritas menu are also there to tempt you.

MCDONALD'S (1404 W. Pullman Rd.) - Yep, we got one of 'em here, too. Standard McDonald's fare... just look for the Golden Arches.

DOMINO'S PIZZA (308 N. Main) - Pizzas of many varieties with free delivery service. Quality is quite good and service is fast.

## Pullman Restaurants

PELICAN PETE'S & TOUCAN SAM'S (1100 Johnson Road)-Exceptional hamburgers and some good munchies. Menu changes fairly frequently but their kitchen comes through. Hard to find for out-of-towners, but if you like specialty burgers, this is a good place.

THE SEASONS (SE 215 Paradise)-Small but good (Pullman's four-star), it's located in a converted house. A reservation call might be in order. Prices moderate to expensive (but consider the quality!).

THE HILLTOP (Colfax Highway, top of the hill across from the Pullman sign)-You passed this place if you drove in from the west. Good steak and seafood, with prices in the moderate to 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.

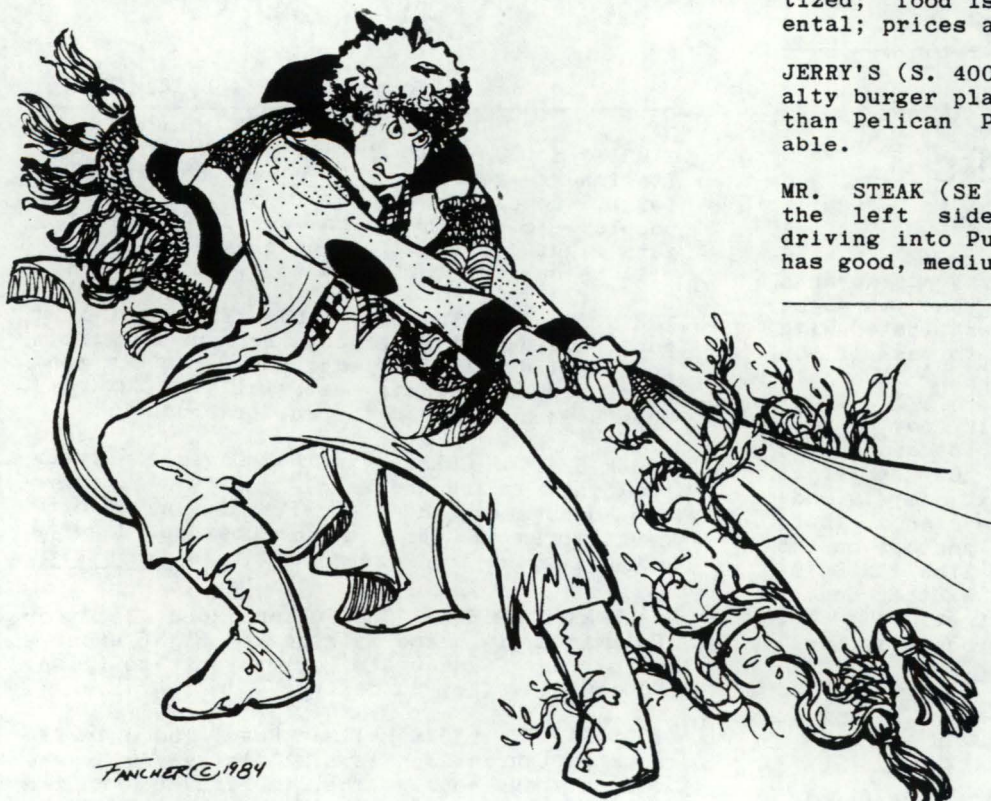
THE ORIENTAL RESTAURANT (S. 300 Grand)-Americanized Chinese food, but fairly good. Prices are moderate.

MANDARIN'S WOK (Main St. & Grand) - Very good food at a moderately expensive price.

THE HONG KONG RESTAURANT (Main St. near Stadium Way) - Szechuan & Mandarin food advertised; food is a little better than the Oriental; prices are reasonable.

JERRY'S (S. 400 Grand)-Pullman's other specialty burger place. Prices are more moderate than Pelican Pete's, but the food is comparable.

MR. STEAK (SE 1000 Johnson Ave.)-Located on the left side of the road just as you're driving into Pullman from Moscow, Mr. Steak has good, medium-priced American steak.



## Weapons Policy

You Kill It,  
You Eat It.  
(And, if it's  
necessary, we  
will feed it  
to you.)



# PROGRAMMING:

SATURDAY, September 22

FRIDAY, September 21

- 9:00 Art Show opens for delivery of art.
- Noon Video room opens, Registration starts.
- 1:00 Hospitality and Dealers rooms open. We have a smoking room and a non-smoking room.
- 3:00 Lewis Room -- What is PESFA?  
For those of you who missed our token recruiting drive last year, we will once again be discussing the local anarchy known as the Palouse Empire Science Fiction Association. Panelists will include Mary Jane Engh, Patty Alexander, Steve Fahnestalk, Julia Mueller, and any other unfortunate PESFAns that we find wandering in the halls!  
Clark Room --The Care and Feeding of a Hotel (or, How to Keep the Hotel Happy While You Trash It.) Join Mike Finkbiner, David George, Marianne Nielsen, Jon Gustafson and others as they explore the Do's and Don'ts of proper grooming for hotels and other innocent bystanders.
- 4:00 Lewis and Clark Rooms -- Opening Ceremonies. Be sure to be there as we welcome our guests of honor and everyone else in the official kick-off of MosCon VI. Our Co-Guests of Honor are Alicia Austin and F.M. Busby, our Fan Guest of Honor is William R. Warren, and our Scientist Guest of Honor is Stephen L. Gillett, PhD.
- 5:00 Lewis Room -- Space Habitation. What would be the best way to set up a viable space colony? Join Art Bozlee, Steve Gillett, Janice Willard and Rod Sprague as they discuss how we should go about living in outer space.  
Clark Room -- Moscon Masquerade Slide Show. Thanks to Thom Walls, the last five years of the Moscon Masquerade have been immortalized. This is a great way to pick up ideas for costumes and see the strange people who made Moscon famous.
- 6:00 Registration, Art Rooms, and Dealers Rooms close for the day.
- 7:00 Lewis and Clark Rooms -- Medieval/Folk Dance. Wander in and dance with Paulette and Michael George as they show us a few dances that you absolutely won't find in any cowboy bar.
- 8:00 Jacuzzi Area --The much-vaunted MosCon Jacuzzi Party continues with no end in sight (well, maybe a few). The official jacuzzi party ends at 11:00, and the jacuzzi will close around 2:00 am for its nightly cleaning. Please obey any posted rules and have a good time!
- 9:00 Lewis and Clark Rooms --Rock Sock-Hop. For those of you who can never dance enough in one evening, Jeff Halbhuber will be DJing a no-shoes rock dance that should begin at 9:00 and go until 1:00 am (Moscon Standard Time, natch).

- 9:00 Registration, Art Show and Hospitality Rooms open.
- 10:00 Dealers Rooms open.  
Lewis Room -- Neo-Fan Panel. Your first convention? Really? Well, this is definitely the panel for you! Drop in and let Thom Walls, Chris Nilsson, Janice Willard and others give you the inside story on WHAT IT ALL MEANS, WHO ARE THESE CRAZY PEOPLE, WHY AM I HERE, and other questions of cosmic interest to the first-time-fan!  
Clark Room -- Starving Artists Panel. This is a panel where you can pick up pointers on how to get paid (really! actual money!) for the art that you love to create. Panelists include our moderator Steve Gallacci, Bill Warren, Julia Lacquemont, Jacquallynn Duram, & others. (This is a 45-minute panel.)  
Appaloosa Room -- Microcomputers as a Social Disease. David Graham takes you through an overview of microcomputers and other smart widgets.
- 10:45 Clark Room -- Competition Charades. Where else but at MosCon? Join in on the fun as Betty Smith and Amy Thomson choose teams and come out miming. Judges include Elinor Busby, Jeff Halbhuber, Betty Bigelow, Mary-Karen Reid and A.J. Budrys.
- 11:00 Video Room opens.  
Lewis Room--The Russian Space Program. Wander on in as Art Bozlee presents a panel on some of the interesting aspects of the Russian space effort.
- 11:45 Clark Room -- Writer's Panel. Join the Moscow Mafia and friends as they talk about some of the fine points of being an author. Panelists include Nina Hoffman, Dean Smith, A.J. Budrys, F.M. Busby, Lori White, Paul Brians and moderator Steve Fahnestalk.
- 12:30 Lewis Room -- Verna Smith Trestrail Slide Show. Doc Smith's daughter talks about the life and times of Doc Smith.
- 12:45 Clark Room -- Participation Costuming. A panel for anyone who doesn't have a costume or know where to start. Lend an ear as Betty Bigelow, Mary-Karen Reid, Betty Smith, and Beth Finkbiner show you just how much (and how little!) you can get away with. (This will be a 45-minute panel.)
- 1:30 Lewis Room -- F.M. Busby Reading. Our Guest of Honor reads and reminisces. Here's your chance to get to know Buz much better.  
Clark Room--Trivia Quiz Preliminaries. Jeff Halbhuber attempts to baffle any and all trivial experts in this first-round competition.
- 2:30 Lewis and Clark Rooms -- Alicia Austin Slide Show and Interview. Prepare for a good show when Jon Gustafson talks with Alicia Austin about some of the best artwork in science fiction.
- 4:00 Lewis and Clark Rooms -- Hitchhiker's Guide to the STS (Space Transport System). Art Bozlee and Bill Johns take



us on a guided tour of the Space Shuttle with comments and photos from some of the Shuttle's more noteworthy moments. And we promise not to have a computer malfunction!

Nez Perce Room -- Writer's Workshop. A closed workshop for participants only. Session A.

5:00 Lewis Room -- The Great Extra-Terrestrial Silence. Are we alone in the galaxy, and if we aren't, then why haven't we heard from anyone? Drop by and listen as Steve Gillett, Art Bozlee, Patty Alexander, Bill Johns and Jeff Halbhuber debate the question of our seeming isolation.

Lewis Room --The Artistic Decision; or Is There a Difference Between Prints and Originals? Join Steve Gallacci, Jinx Beers, Alicia Austin, Jon Gustafson moderator Bill Warren and others as they discuss the questions involved in the different types of art.

6:00 Appaloosa Room -- Electronic Music Demonstration. Ole Kvern demonstrates some of the more interesting things that can be done with sound. Registration, Dealers Rooms, and the Art Show close for the day.

8:00 Lewis and Clark Rooms --Masquerade and Dance. Steve Fahnestalk MCs the costume competition as we fearlessly throw yet another MosCon Masquerade. The Dance will start shortly after the Masquerade.

SUNDAY, September 23

9:00 Art Show, Hospitality Rooms open.

10:00 Dealer's Room opens.

10:45 Lewis and Clark Rooms --Sunday Brunch.

11:00 Video starts, Art Show closes in preparation for the Art Auction.

11:30 Lewis and Clark Rooms -- The Lensman Awards.

1:00 Lewis and Clark Rooms --The Moscon Art Auction. Gather together all your hoarded wealth and place a bid on that piece of art that you just can't live without.

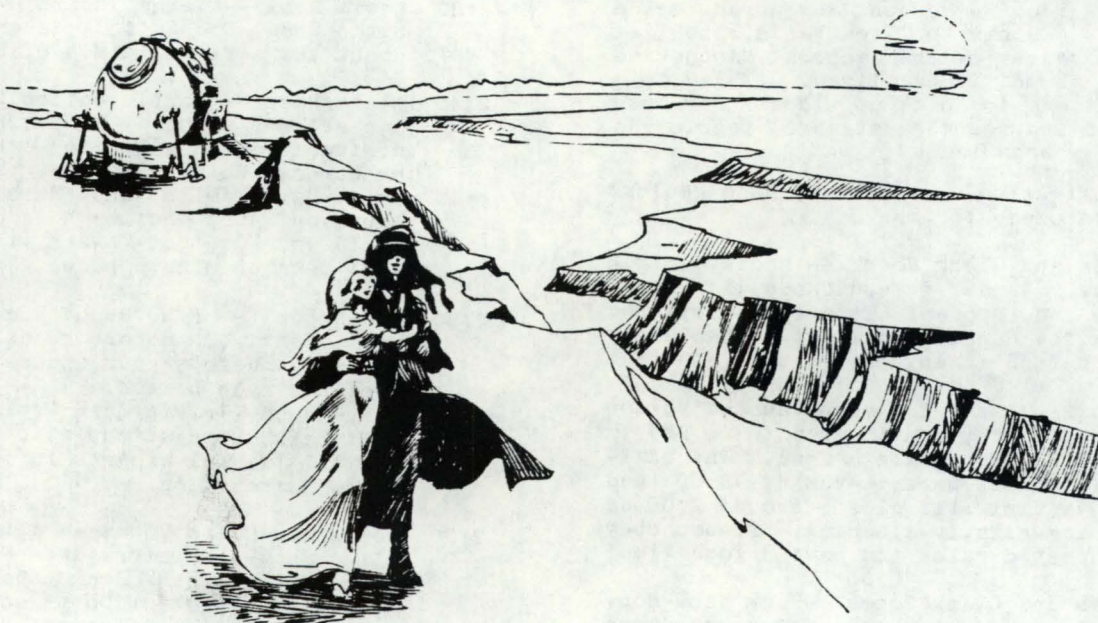
2:00 Clark Room -- Nuclear War in Science Fiction. Paul Brians presents his paper "The Revival of Learning: Science After World War III" and Jane Winston-Dolan presents her paper entitled "Women Authors of Nuclear War Fiction". Jacuzzi Area -- The Fannish Armada. Rod Sprague officiates at the second annual occurrence of the armada. May the craziest entry win!

3:00 Lewis Room -- Trivia Quiz Finals. Jeff Halbhuber once again throws down the gauntlet in this, the penultimate MosCon VI trivial contest. Nez Perce Room -- Writer's Workshop. A closed workshop for participants only. Session B.

3:30 Clark Room -- Amateur Film Festival. Bob Lane hosts the second annual MosCon Amateur Film Festival.

6:00 Dealers Close.

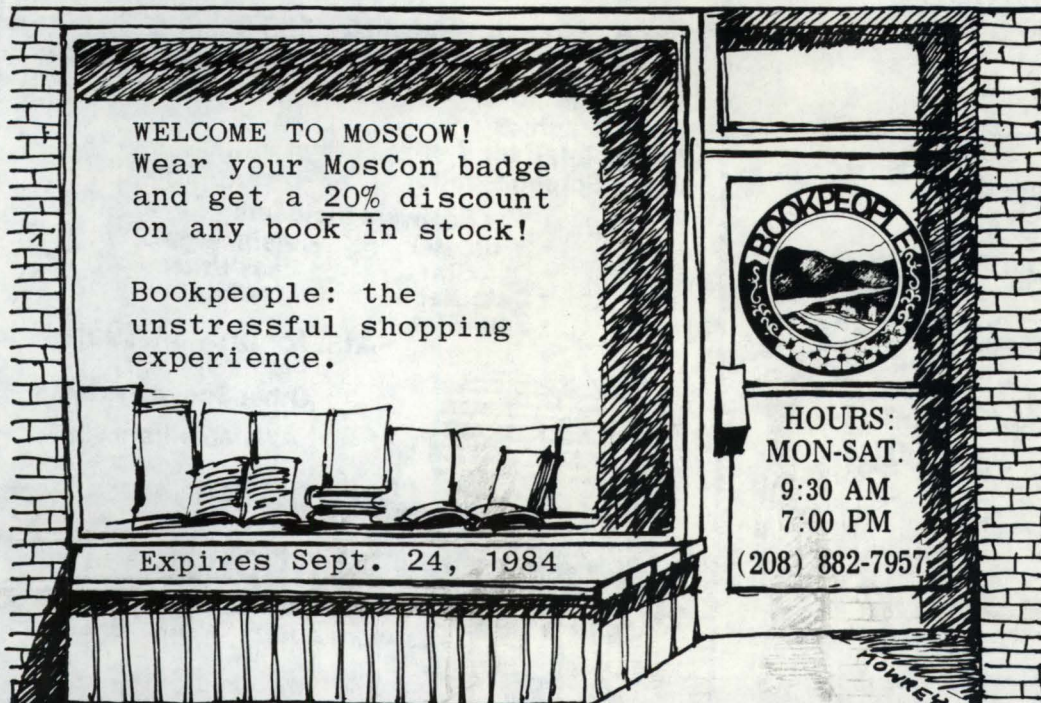
7:00 Hospitality Rooms and around the hotel -- The World Famous... er, Locally Famous... well, we know about it, anyway... Dead Cow Party!





# Our Members (to date):

0	E. E. "Doc" Smith	44	John Potter	88	Frank Cuta
1	F.M. Busby	45	Joyce Rubin	89	Judi Cuta
2	Alicia Austin	46	Bob Rupe	90	Ed Steever
3	William R. Warren	47	Marjorie Young	91	Becky Steever
4	Steve Gillett	48	Charles Christenson	92	Marc Donovan
5	Jon Gustafson	49	Glen Wade	93	Stephanie Blake
6	Beth Finkbiner	50	Connie Westby	94	Jill D. Whelchel
7	Mike Finkbiner	51	David Lynn Pouliot	95	Cathy Delaney
8	Bea Taylor	52	Walter Coslet	96	Michael Delaney
9	Vicki Mitchell	53	Gayle N. Netzer	97	Scott Hysmith
10	William E. Johns	54	Brian Bygland	98	Peter Terry
10A	Gretchen Johns	55	Tom Harwood	99	Darlene Terry
11	Phranque Sciamanda	56	Ari Burns	100	Kathryn K. Krauel
12	Debbie Miller	57	David George	101	Lynn Johnson
13	Dave Bennett	58	Joyce Freeland	102	Joanne Johnson
14	Susan Johns	58a	Aaron Freeland	103	Karen Crosby
15	Catherine Gates	59	Jeanne Hutton	104	Marci Malinowycz
16	Charles Leaphart	6	Beth Finkbiner	105	Pat Burrows
17	Linda Johnston	60	Lynn M. Kingsley	106	Mary-Karen Reid
18	Jackie Duram	61	Greg K. Jones	107	Larry Reid
19	Micheal Kerr	62	Steve Forty	108	Teresa Strickley
20	David L. Whelchel	63	Judy Swanson	109	Wendy Strickley
21	Rod Sprague	64	Scott Swanson	110	Annette Mercier
22	Annette Cook	65	Keith Mears	111	Mark Jones
23	Jerry Eveland	66	Alden Hackmann	112	Pam Davis
23A	Deva Eveland	67	Maaike Brown	113	Bryce Walden
24	Jeannie Wood	68	Marc Cramer	114	Myron Molnau
25	Christopher Nilsson	69	Jeff Halhuber	115	Michael Molnau
26	Craig Steed	70	Timothy W. Brown	116	James Creson
27	Lisa Satterlund	71	Martha Sanneman	117	Douglas Booze
28	Patty Alexander	72	Tim Hammell	118	Bill Trojan
29	Donna Bailly	73	Debi D'Amico-Robinson	119	Julia Mueller
30	Thom Walls	74	Sue Ann Harfst	120	Char Meier
31	Rebecca J. Fallis	75	Georges Giguere	121	Bryan Barrett
32	Heidi Vetter	76	Amy Thomson	122	Bryan Barrett
33	Geoffrey Hunter	77	Wendy Hourston	123	Bryan Barrett
34	Diana Moore	78	Doug Girling	124	Bryan Barrett
35	Carmine Penrosa	79	Gail Ray	125	Patricia Apodaca
36	Nels Satterlund	80	Keith Ray	126	Paul Meier
37	Lorna Toolis	81	Frank Denton	127	Don Gangwere
38	Michael Skeet	82	Anna Jo Denton	128	Linda Carraher
39	Richard Wright	83	Jim Ferris	129	Dru Dickerson
40	Marianne Nielsen	84	Frank White	130	Steve Smythe
41	Mary Hart	85	Dave Bigelow	131	Betty Smith
42	David Graham	86	Betty Bigelow	132	Judy Ranta
43	Casey Karp	87	Ken Ames	133	Steve Pikov
				134	Lexie Pakulak
				135	Amy Thomson
				136	Holly Hautala
				137	Michael Dann
				138	Eric Tilbrook
				139	Leslie Newcomer
				140	Christopher Pettus
				141	Kathleen M. Totten
				142	Jean Crawford
				143	Thom Wescott
				144	Mikki Verneti
				145	Michael Brocha
				146	Michael Brocha
				147	Tom Milliorn
				148	Richard Montague
				149	Reed Andrus
				150	Elinor Busby
				151	Jinx Beers
				152	Elizabeth Warren
				153	Joyce Gillette
				154	Verna Smith Trestrail
				155	Algis Budrys
				156	Alex Schomburg
				157	Nina K. Hoffman
				158	Art Bozlee
				159	Dean Smith
				160	Stephanie Ann Smith
				161	Stuart Cooper
				162	Mary Jane Engh
				163	Steve Fahnstalk
				164	Marjorie Stratton
				165	Hahn
				166	Yaleah
				167	Becky Simpson
				168	Madilane Perry
				169	Mary Jane Levi
				170	
				171	



512 S. MAIN "BETWEEN THE THEATRES" MOSCOW, IDAHO 83843



172	Nadine Lucke		
173	Clay Breshears		
174	Lorna Breshears		
175	Charlot A. MacLafferty		
176	Eric J. Barney	187	Janna Jones
177	Jane Fancher	188	Kathy Sprague
178	Sharon Young	189	Daron Fredericks
179	Robert Johns	190	Chuck van der Linden
180	Paul Brians	191	Lee Bannister
181	Shawn Williams	192	Alice Bannister
182	Bryan Hughes	193	Jill Foster
183	Paul McPoland	193a	Shawn Foster
184	Yvonne Higgins	194	Bill Foster
185	Tony Higgins	194a	Tallah Foster
186	Lynn Adams	195	Julia Lacquement
		196	Loralee J. Connelly
		196a	Tanith L. Connelly
		197	Randall E. Connelly
		198	Diana Strickley

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Here is the plot outline. On the planet Nocsom VI an agency employee has failed to return from a mission. A team is being put together to investigate the employee's failure to return and, if possible, to salvage the employee's mission. Nocsom VI is a planet on the edge of the Federation sphere of influence. The culture is an odd mixture of feudalism and high tech. The ruling government is semi-hostile to the Federation and favors rebels and outlaws.

Who is the missing employee, who does he/she work for, what was the mission, who is going to investigate, how odd is the culture, what is the planet like, where is it located, how does the story start or end? We don't know the answers to these questions but you do! We need names, faces, places, plot, characterization, dialog, background, titles, etc. Gather up those bits and pieces of story and send them in to The Great Moscon Eclectic Electric Story.

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2210 Eastlake East  
Seattle, WA 98102

After Sept. 15th submissions should be sent to:

MOSCON 6  
C/O Cavanaugh's Motor Inn  
645 Pullman Road  
Moscow, ID 83843

The story will be posted at Moscon and you may continue to add bits and pieces to the story. Every few hours the new additions will be incorporated into the story and a new printout posted. Join in the fun! Get those ideas in the mail today!!!



# Special Thanks To:

Chairman.....Beth Finkbiner  
Vice-Chairman.....Mike Finkbiner  
Treasurer.....Victoria Mitchell  
Membership Chair.....Bill Johns  
Membership Assistants.....Victoria Mitchell, Jackie Duram  
Programming Chair.....John Porter  
Art Show Director.....Jerry Eveland  
Operations Chair.....Chris Nilsson  
Dealer's Room.....Jon Gustafson  
Dances.....Jeff Halbhuber  
Program Book.....Donna Bailly, Jon Gustafson  
Hospitality.....Linda Johnston  
Hospitality Assistant.....Patty Alexander  
Security Chief.....David Bennett  
Masquerade.....Dan Willems  
Writer's Workshop.....Victoria Mitchell  
Trivia Bowl.....Jeff Halbhuber  
Hotel Liaison.....Jon Gustafson  
Video Room.....Bob Bezold  
Gophers.....Julia Mueller  
Patron Saint-at-Large.....E.E. "Doc" Smith  
Resident Red Lensman.....Verna Smith Trestrail  
Admiral, Fannish Armada.....Rod Sprague

And many thanks also go to the fine volunteers who appear, almost magically, at MosCon to help us run the convention. It's their cooperation that makes MosCon the great con that it is. Thank you all very much.



