

Cascadia Con

Disgrace Donor #1

Message from the Chair

As our visions and plans come together, and the momentum picks up, I begin to realize how much there is to do and how little time there is to get some of the key background pieces done. When I think of the responsibility of pulling this convention together, of the honor we have of hosting this convention, which is only the 8th to be held in 30 years, I am awed and amazed. We have a diverse group of people sharing their knowledge and ideas; a diverse crowd making all the pieces come together. It is starting to gel nicely. This will be an opportunity for those of us here in the Pacific Northwest to share with North America all that we are and all that we can be.

As our theme began to gel we saw a blending of the works of Fred Saberhagen and Liz Dansforth as a challenge. We wanted to make sure our theme struck somewhere in the middle and allowed us to showcase both of their work as well as our geographical area. Our name, Cascadia, was the first step. Cascadia encompasses the area we are a part of, from Northern California up the coast through Oregon and Washington, and into Canada.

Our theme is one where nature meets machine. Picture for a moment a time in the not too distant future, where man has been forced to choose between becoming more of a machine to compete and control; or more spiritual, closer to nature, in an act of rebellion against the machines. The future we will explore is where nature meets machine; where man meets his maker, and evolves into more. Where the past of our myths comes alive and meets the future of our creations.

We will explore today, where many are beginning to have a fear of a future gone wild; where the advancements come so quickly that the average man can not keep up. We will explore the future, where technology takes on a life of its own and advances, leaving its creator behind. We will bring together potential alternate futures, and explore the immense complexities of how we can affect the future that is being created now.

You can be a part of this creation, this blending of the present and the future; this technological and spiritual flight of fancy into what may become. We still have several key positions open, and of course need many volunteers at many different levels. On our website at www.CascadiaCon.org you can register, volunteer, make panel suggestions, chat, and choose to interact with us in a number of other ways.

Please join us in September of 2005 for what will prove to be a very exciting and inspiring event.

— Bobbie DuFault



Progress Report #1

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Division Head Reports

Bob Palmer, Jerry Gieseke,

Pat Porter, Glenn Glazer,

Bruce E. Durocher II, Jerry Gieseke,

Marah Searle-Kovacevic,

Alexander von Thorn

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The Cascadia Con Con Com

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Remembering Seacon: Bjo & John Trimble

The last time the science fiction community gathered in Seattle it was for Seacon, the 19th World Science Fiction Convention, held in 1961. It wasn't easy to find anyone who attended the Worldcon 43 years ago, and who is still alive and active in fandom today. I attempted to contact F.M. Busby, the well-liked dean of the local fan community, but I had previously been told that he wasn't easy to reach by email, and this proved to be the case. But I then heard a story about the first art auction, and that led me to Bjo and John Trimble, fan guests of honor at ConJoso in 2002, and regular art show organizers at Worldcons in the 1960s and '70s. I reached them by telephone at their home in southern California.

Q: Tell me about the piece of art that was auctioned.

John: Well, there were two fans, and each of them wanted a particular piece that Bjo had done. When one of them tried to buy it, the other one insisted, no, he wanted to buy it. To settle this, short of them coming to blows, we decided to have a voice auction. And we caught on to the fact that that wasn't a bad idea at all. The next year in Chicago, we had bid sheets for the artists who wanted to put their work up for bids. And it took off from there at a dead run. We never looked back.

Q: What was the piece auctioned?

Bjo: "Incunabula", a woman whose face just kind of appeared out of a nebular starfield. She was supposed to create lust, anyway.

Q: How much was it sold for?

J: A hundred and twenty, or something like that. It was amazing, because she had a price tag of twenty-five dollars.

Q: How big was that art show?

J: Probably sixty pieces. It wasn't as big as the previous one at Pittcon. But it was in Seattle, way out at the edge of the world.

B: Seattle was kind of regarded by fandom as possibly being on Mars. <laughter> I mean, most of us had never been there. The show was smaller, but it was a lot of fun. In fact the whole convention was fun.

J: There were only about 350 people at Seacon, because it was hard to get to Seattle, especially since most fans weren't flying places, they were driving or taking some sort of public transportation.

Q: Who were some of the interesting people you met at that Worldcon?

B: Robert Heinlein, for openers.

J: Robert was the guest of honor, and he and Ginny held open house in their suite. They had recently come back from Russia, the Soviet

Union in those days, and he showed slides of their trip, including some great pictures of the Tamerlane's tomb. Within a couple of years, that was totally destroyed in an earthquake.

B: Poul Anderson...

J: Poul and Karen Anderson, Alan Nourse, Tony Boucher. It was such a small convention; there wasn't anybody that you didn't talk to. Ella Parker was there, a big fan of the Nameless Ones.

B: She was out of England.

J: She was good friends and adversaries with Wally Weber, whom she kept calling "Weeber."

B: And Wally Goncer. And many people we only knew from the APAs. This was still back in the days when a great deal of fandom had never actually met face to face, and so it was as big a thrill to meet them as it was to meet the "big names." We'd be just amazed, "Oh gosh, that's what you look like!"

J: At the coffee shop of the SeaTac Hyatt, there was a table inside the door, just past the cashier's booth; Ella Parker was at it quite a lot. Fans would tend to cluster there. There'd be these long conversations, some of them going on for twenty-four hours, with people just cycling in and out. And finally the one waitress came over and said,

“Alright! All of you people, stand up!” We looked at her, and we stood up, because she wasn’t brooking any nonsense. She said, “Just step away from this booth. You people have been sitting here for two and a half days, and this booth hasn’t been cleaned in that time. I’m gonna clean it!” So she cleaned everything up, and we all sat down again.

It was that sort of camaraderie that made this especially memorable. This small group of people got to be close friends for the weekend. We all kind of knew each other, and by the end of the weekend we sure as heck did.

I remember a fan named Elmer Purdue, from LA, an old-timer, he called himself “Uncle God.” I saw him in the hall playing the cigarette machine. He kept putting quarters into the thing, and he’d get a pack of cigarettes and almost as many quarters as he put into it. I don’t know how many packs of cigarettes he wound up with, but he thought it was marvelous that this machine was giving him back money as fast as he could put it in.

Q: “Uncle God?”

J: Yeah, he used to sign Gideon bibles in hotels, “Compliments of the Author.”

B: We think he probably shook up a few people.

We had an extra nice thing happen. Janie Lamb from the N3F (National Fantasy Fan Federation) had mentioned that she never went to conventions because it was impossible for her to go. I’m one of those nosy people, I just can’t let something like that go. We found out that she suffered from *spinal bifida*, back in the days before anything like that could be corrected.

J: She was confined to a hospital bed.

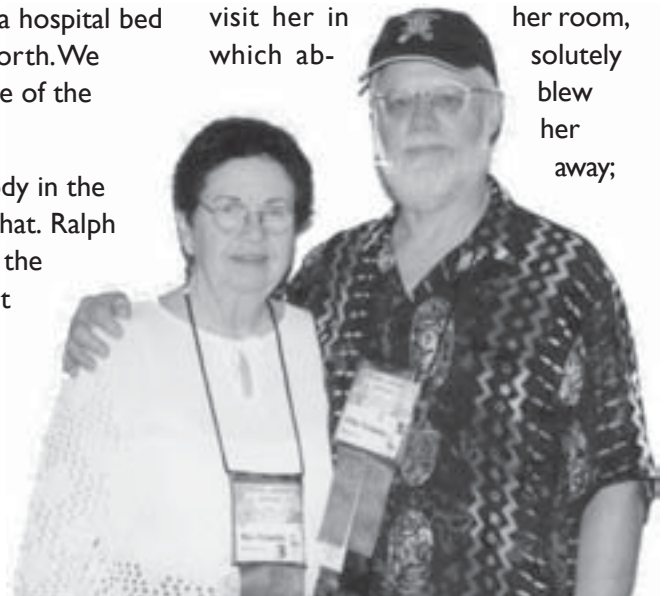
B: She had severe rheumatoid arthritis, over in Spokane. And we thought, well, she’s way too close to a convention; she just has to go. But it was going to take a lot of money to get her there, and an equal amount to get a hospital bed into a room, and so forth. We started a fan fund, one of the earliest.

J: Of course, everybody in the N3F contributed to that. Ralph Holland, president of the group at the time, just championed in like crazy and twisted everybody’s arms.

B: Ironically, a man who himself never made it to a convention.

J: Now, understand that we had to do it by air ambulance, a really rare thing in the ‘60s. Fortunately, we were at SeaTac, so we got her in an ambulance and got her right in over to the hotel. It was really quite thrilling. We got a real good price on a hospital bed (because I’m not averse to telling a sad story).

By the time we got Janie there, we were still short about two hundred dollars with all the bills. When we were there, Janie could only come out in a special wheelchair, which we had to rent for only a very short time, and then she had to go back and rest. She wasn’t really due to be in this world for much longer. We all knew that, and we’d not mentioned it to Robert Heinlein, but he heard about it and he got curious. So he went to her room, absolutely blew her away;





she was a huge Heinlein fan. Then he began asking questions. Being Robert—he was a wonderful man—he found out that we were short some money, and the rest of the bills mysteriously got paid. He would never, ever admit that he was the one who did it. But he had Janie brought to their room, and he entertained her until she was so tired that she could barely sit up. Every morning, they would go visit her and see to it that she got to the fun things. He was just marvelous with her, and if he hadn't won my heart already, he'd have certainly done it then.

J: She was a hospitality person for the N3F. She wrote a lot of letters to people, because that's something she could do from a hospital bed. She was well known among fans in general. The N3F was originally created to welcome new fans into fandom, and help them find their footing. It still serves that purpose for whole groups of people who stumble upon it.

Q: Did you learn anything else at Seacon that you applied in later fan activities?

J: One of the things that happened was that there were a number of fan contributions to the auction. A Worldcon used to hold auctions to raise money.

B: Because they never actually made any.

J: That was in the days when you paid a buck to register for the convention, or three dollars or something. So they always had to have some way of raising money at the convention. They used to hold auctions, and they used to get a lot of donations by publishers and authors. They'd get manuscripts and artwork, that

made costumes for Sylvia and Adrienne, Adrienne Martine.

J: Poul was just utterly charmed by that.

B: I made the Swan May costume for Adrienne, and she kind of drifted feathers for the next couple of days. It was really quite amusing. Unfortunately, of the other people in the group, one is no longer with us, and the other has disappeared entirely. We have no idea where he is.

I made the Swan May costume for Adrienne, and she kind of drifted feathers for the next couple of days. It was really quite amusing.

sort of thing. And there were a large number of fan items donated: rare fanzines, compilations of things. We discovered that, by golly, fans *will* bid for fan stuff. That would be one of the first auctions that showed that.

Q: It's been hard to find anyone who had been to Seacon.

B: They had a little masquerade, must have been about a dozen entrants.

J: No, a few more than that.

B: I know Poul Anderson was there because I did the "Three Hearts and Three Lions" costume group. I

Postscript

I thanked them for their time (the phone interview took nearly half an hour). This would have been the end of the article, but I happened to catch up with Karen Anderson at the Nebula Award weekend in Seattle in April. This was just an impromptu conversation, not a formal interview. Karen described a masquerade costume she wore which involved strategically placed balloons of different colors with the title "Rotsler's Girl;" the costume was purple (from the cotton body-stocking to the Dynel wig), in honor of the purple hektograph ink used in fanzines.

She also had the names of the other people in the “Three Hearts and Three Lions” presentation: Steve Tolliver and Ron Ellik (the late fiancé of Peggy Rae Sapienza).

She described a “nonstop party” that Bob and Ginny Heinlein held in their suite throughout the convention. “People kept bringing bottles,” she said. “The sideboard in his sitting room just had more and more. It was like the loaves and the fishes.” She also described a morning where Heinlein was in his room in his bathrobe, pouring cognac into coffee for those present.

She related a story about a member of the Seacon committee. “So there’s Buz [F.M. Busby] standing in the lobby, and there’s the hotel security guy, and he says, ‘I see your people bringing in all these bottles. We aren’t worried about that, because the bar take is standing up pretty good. You’re having parties all over the place, and what I want to know is, why aren’t you tearing the place apart?’”

When I related Bjo’s story about Heinlein and Janie Lamb, she said, “That’d be like him. Bob always claimed he was just a farmboy who never quite got the manure off his shoes. But he had been to the Naval Academy, and it’s not just a joke about ‘an officer and a gentle-

man.’ They teach etiquette in all the service academies.”

She then recalled moments of Heinlein’s guest of honor speech at Seacon. “There was a prediction of war, and a lot of us getting killed,” Karen said. “He really believed that the Soviet Union was going to attack us sometime. If you read his writing on the subject in *Expanded Universe*, you’ll see that, at least up to the publication of that book, he still believed it was going to happen.”

This conversation took place at the Nebula Award weekend dead dog party, and because there were several other people around, the conversation drifted into other directions. But Seattle and Seattle fandom has made a strong impression on all the attendees of this event, and many people are looking forward to coming back next year to create new memories.

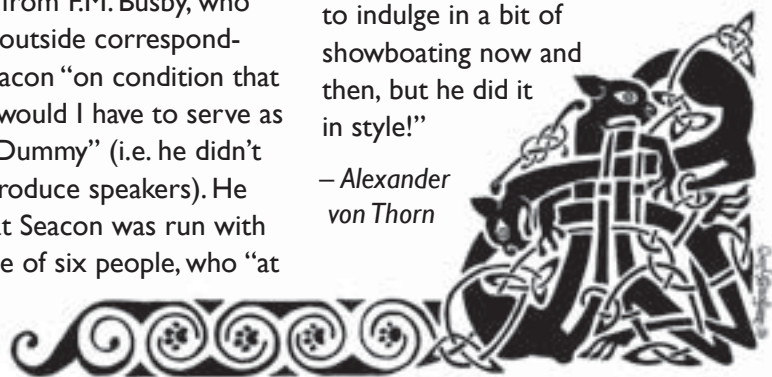
Post-postscript

I got some comments at the very last minute from F.M. Busby, who handled all outside correspondence for Seacon “on condition that at no time would I have to serve as a Platform Dummy” (i.e. he didn’t want to introduce speakers). He recalled that Seacon was run with a committee of six people, who “at

the end of it all, were still on speaking terms.”

I asked him about Robert Heinlein as GoH: “[He] was wonderful, a breath of fresh air. [At previous Worldcons] We were used to Guests of Honor who hung out entirely (and mostly hid out) with other pros, who except for the banquet were only visible at the center of moving groups of pros who shielded the ‘Great One’ from the profane gaze of lowly fen. [At Seacon] By contrast, Robert and Ginny held open house in their suite for many hours each day and evening. The man showed superhuman patience with the blather of some real idiots (and believe me, we had a few of those). [Since Seacon] I’ve read material accusing RAH of being arrogant and unreasonable in dealing with fans, but at Seacon and later I saw no evidence whatsoever of such behavior (We saw the Heinleins off, and on a number of times from 1961 to the late 1970s.). He wasn’t too saintly to indulge in a bit of showboating now and then, but he did it in style!”

— Alexander
von Thorn



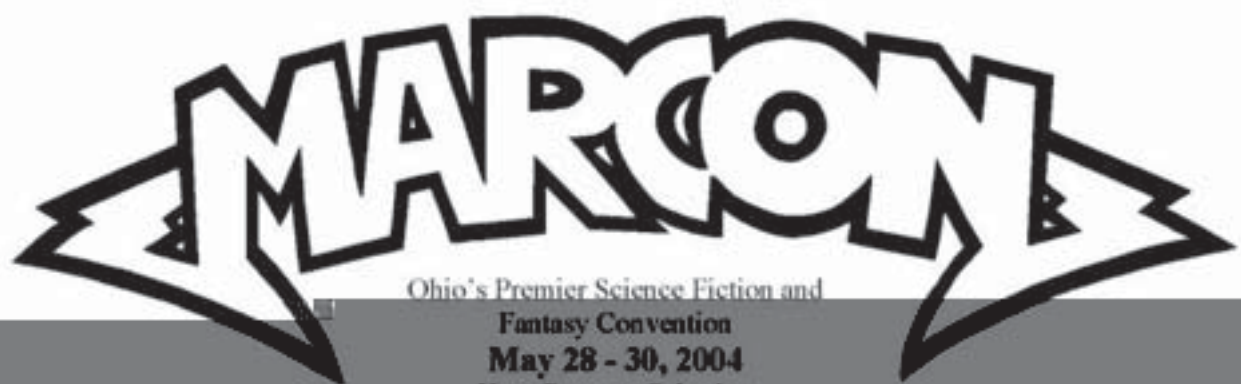
Artwork by Liz Danforth, Cascadia Con's Artist Guest of Honor



Cover drawing plus drawings
on pp. 7, 8, 12, 20, and 27
all © E.T. Danforth

Drawings on pp. 8 (top), 12, and
27 were created for Bard's Tale
4 (Electronic Arts 2/92)





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Our Editor & Science Guests of Honor



Toni Weisskopf

It can safely be said that Toni Weisskopf is one of the rare people who have pretty much done it all in the area of science fiction. As a fan and a professional, she has been involved in many aspects of SF, from clubs and conventions, to fan publishing, to working to make today's science fiction what it is.

Toni Weisskopf is a long-time fan from the southern United States, who is now one of the forces shaping science fiction as a genre. In college, while spending a great deal of time organising the school's SF club and working towards better course curricula in teaching SF, she first realised that turning her love of the genre into a career was the only way to go. As an editor at Baen Books, she has been responsible for finding and helping develop some of the genre's foremost talent (*Honor Harrington* fans owe Toni a special debt of gratitude: She recommended to Jim Baen that he purchase David Weber's first novel, a collaboration with Steve White titled *Insurrection*). It's a job, she says, that never gets boring, and now, as Baen's Executive Editor, the job stays fresh through the sheer variety of tasks and the number of different authors with whom she works.

Despite her career in SF, she has also remembered her roots in

fandom

She put
her editing
experience to good

use for the Southern Fandom Confederation's membership handbook. Published in 1997, after two years of contributions, editing, research, and other writing work, the finished handbook included a large and extensive history of both the organisation and of fandom in the Old South. She continues to do fan writing, mostly for her bi-monthly 'zine, *Yngvi is a Louse*, created for SFPA, Southern Fandom's Amateur Press Association. Toni is also a former Official Editor for SFPA's mailings.

Her efforts, both fannish and professional, have not gone unnoticed, especially in her native South. She has won all three Southern U.S.-based SF awards: the Rubble Award, the Phoenix, and the Rebel Award, given every year at DeepSouthCon.

Toni has been a guest at numerous SF conventions before, both as a fan and as a pro. She's contributed her extensive experience to numerous panels on publishing, the workings of the industry, what editors look for in authors, and to convention writers' workshops. She will be bringing her expertise to Cascadia Con in what is, for her, a rare trip to the Pacific North-

west. She hopes to make the most of that chance to also meet with fans from the area, from around the continent, and around the world.

— Andrew Murdoch

Mark Abrahams

Cascadia Con is proud to announce the selection of Marc Abrahams as our Science Guest of Honor. Marc is the editor and co-founder of the *Annals of Improbable Research*, founder and master of ceremonies of the annual Ig Nobel Prize Ceremony at Harvard University, and a weekly columnist for the British newspaper *The Guardian*. Abrahams has a degree in applied mathematics from Harvard and lives in Cambridge, Massachusetts. He has spent years of his life helping people to "first laugh then think" about science. The Ig Noble awards "are intended to celebrate the unusual, honor the imaginative, and spur people's interest in science".

With Seattle being the initial home to the "grunge" movement it seems somehow appropriate to have a scientist who *The Washington Post* called "the nation's guru of academic grunge." Marc is wildly popular as he talks about strange research in science, medicine, and technology.

Marc's biography can be found at <http://www.improb.com/navstrip/airshows/airshows.html#marc>

64th World Science Fiction Convention



Class Schedule August 23-27 2006

Noted Faculty

Professor of Literature - Connie Willis Professor of Fine Arts - James Gurney
Professor of Fandom - Howard DeVore Commandant of the Academy - Frankie Thomas

Academy Location: Anaheim, California, Earth, Terran System, Western Spiral Arm

Campus Housing provided by the
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Academy Facilities Located at the
Anaheim Convention Center

Confirmed: \$99 room rates at both hotels

Membership to LA.con IV is \$125
memberships are transferable

Division Head Reports

Admin Division

When the weight of the paper equals the weight of the attendees, the convention may start.

While that is not the motto of the Administrative Division, it is unfortunately closer to the truth than I would like. The Administrative Division is not the creator of paper, but we are the coordinator of it all.

The Division currently has two primary tasks:

First, to build a timeline that reflects the two years from selection to convention: what has to be

done, who has to do it, and when. As time goes by, the task list will detail actual time, and the resources used to complete each task. Comments will be added to reflect the problems that occurred, and any thoughts on how the system could be improved. The intent is to have something that can be used by future NASFiCs and other one-off conventions with two years to prepare, with a set of ideas on how to go about putting the con together.

The second half of the Division is the promotion of the convention among the many groups that could support or attend it. It determines where to send flyers (lots of paper), and whom we can get to attend other conventions. When attending other conventions, whether we will table sit or hold a party (\$\$ always a consideration) is a big decision. Our list now includes 50 printed pages detailing conventions between now and the NASFiC. While we are spread throughout the country, there is no chance we can attend even a large fraction of those conventions. The big push is coming, but if we are not at your local convention, please don't hesitate to remind people that we exist and would like their support and attendance.

We are also the outreach to the publishing, gaming, media, science,

and local community to have participation in the convention. By either contributions or attendance, we want to have as many organizations as we can fit in the facilities, thus providing the widest range of options available to our members at the convention. We do not want to limit participation to the local region, so while the new Science Fiction Experience may be showing off their wares, the small book publisher from Florida is just as welcome. If you are a member of an organization or company that would find the publicity from being at the North American national convention useful, please do not hesitate to contact us soon. It is far enough out that we should be able to arrange a mutually satisfactory arrangement and still ensure there is enough space reserved for those who want to participate.

Lastly, as in every other division, help is needed. If you feel that making contacts and talking with a lot of businesses or organizations is something you would be good at, then have I got a job for you. If you are willing to help with manning tables, or party setup, then have I got a lot of jobs you can consider helping with. If you would be willing to do some data entry before the convention, I can use your talents as well.



Facilities Division

Hotels:

We have completed negotiations with the Hilton Seattle Airport & Conference Center, which will be our headquarters hotel. The room rate is \$109.00 plus tax for up to four people. The Hilton and the convention center are physically attached to each other.

There is also a strong likelihood that we will be using the

Marriott Seattle Sea-Tac Airport for both sleeping rooms and conference space. The Marriott is only a block away, and we are discussing the possibility of a shuttle run.

Please note that the Hilton website lists their address as 17620 Pacific Coast Highway. This section of Pacific Coast Highway is also known as International Boulevard, and some web map pages may know this street as only one or the other.

Contact Information:

We do not yet have any information on dealers' room tables or art show rates. We will announce them shortly. In the meantime, if you would like us to contact you when they are determined, please let us know by e-mailing us at one of the following addresses:

Art Show
artshow@cascadiacon.org

Dealers' Room
dealers@cascadiacon.org

For information on other departments:

Exhibits
exhibits@cascadiacon.org

Fan Tables
fan_tables@cascadiacon.org

Room Booking
hotels@cascadiacon.org

Suites & Parties
suites@cascadiacon.org

If you have a question about our facilities that doesn't fit into any of these categories, please email us at facilities@cascadiacon.org .

Hotel Liaison Report

Cascadia Con will be held at the Hilton Seattle Airport & Conference Center. The Hilton has reopened as a "new" hotel after a 60 million dollar renovation that dramatically transformed it into the most technologically advanced hotel in the area. It is situated on 10 acres, conveniently located 3 minutes from Seattle-Tacoma International Airport (1/4 mile away). It is within 1 mile of I-5 and I-405, and just 12 miles from the Seattle downtown area.

The hotel airport shuttle departs from the hotel and airport every 15 minutes, and offers 24-Hour service. Other amenities include an outdoor heated swimming pool, an indoor hot tub, a 2000 square-foot 24-hour state-of-the-art fitness center, laundry service, valet service, coin laundry, ATM, safety deposit box, baggage storage, and more.

There are 396 state-of-the-art guest rooms and 7 suites. Each guest room features 2 dual-line telephones with voice mail and data ports, high-speed internet access, and Web TV, along with the usual amenities such as a coffee maker, hair dryer, iron, and ironing board.

The hotel is built around an open area that has the swimming pool and a Gazebo. It is hoped that the weather will be such that most of the parties will open on this area.

Reservations will not be available until after the Worldcon in September. The rate will be \$109+tax/night for standard rooms, and \$159+tax/night for suites. The suite reservations, as usual, will be handled by the convention.

The Hilton is a beautiful hotel, and they are really looking forward to hosting Cascadia Con in their facility.

Continued on page 15

February 18, 19, & 20

VISIONCON 2005

Special Appearance by:

Mark Schmidt – Gaming Guest
(Steve Jackson Games)

Gary Bedell – Artist

Fredd Gorham – Artist

Mary Capps – Spokes Model

Al Turner – Swordsman/Artist

More to be announced!



REGISTRATION

\$20 'til July 31, 2004

\$25 'til December 31, 2004

\$30 after that & at the door

For more Convention information:

VISIONCON 2005

PO Box 1415 • Springfield, MO 65801-1415

(417) 886-7219 • Fax (417) 881-1203

junior@visioncon.net

<http://www.visioncon.net>



Special Features:

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Art Show & Auction

Exciting Films & Japanimation

Masquerade Ball & Contest

Special Kids Masquerade Contest

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Daycare for the little ones!

Games, Games, & Games!

Hucksters Galore

Room Parties

Dead Dog Party

For Hotel reservations call:

The Clarion Hotel

3333 S. Glenstone

Springfield, MO 65804

(417) 883-6550

Information Technology Division

Yes, I had fun shaping the title to give me the acronym ;). Now I know that you are all thinking that it's an impressive title and a funny acronym, but what am I really doing for Cascadia Con?

The D.I.T.S. is responsible for all of the information technology that will go into making Cascadia Con a wonderful experience. There are two facets to this challenge; one the members will see, and one they won't.

At Cascadia Con, you will see an Internet lounge with broadband access; information kiosks (which we are calling the Tree of Knowledge) at which you will be able to check for changes to the published programming schedule, and to print your own PPP (Personalized Pocket Program). We are also working on setting up wireless access throughout our hotel and conference center. If we are successful, you will be able to connect to the Internet from anywhere on site, as well as access online versions of the daily zine and the Tree of Knowledge.

At Cascadia Con, there will also be a concom network over which all of the departments will be able to exchange data. It is this backend network that will allow all of the

(hopefully hidden) portions of Cascadia Con to work together flawlessly. The concom network will, for example, enable the Tree of Knowledge to update the panel information, publish the daily zine for wireless consumption, and many other wonderful things that we have not yet even begun to think of.

Operations Division

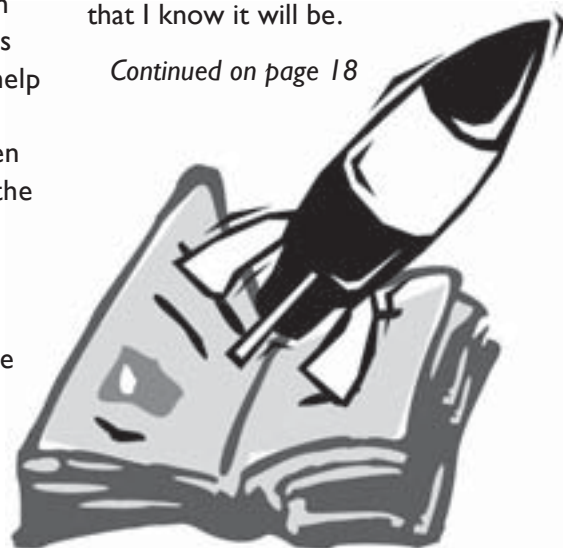
My vision for Operations is that we are there to help people, solve problems, and make the convention run more smoothly. From the Con Office to the Rangers, we are the ones you can turn to when you have a problem. If we can't solve it ourselves, we expect to be able to point you in the right direction. The Rangers' job will be to make sure that the convention (and particularly the parties) is running smoothly—they can help the party hosts with unruly guests, and act as a go-between between the convention and the hotel.

To emphasize the Rangers' function as problem-solvers, Ranger ribbons are going to be lime green with pink writing; not quite nauseating, but meant to discourage those who volunteer to be a Ranger because the jet-

black-with-blood-red-writing ribbon looks "cool." We're going to be cool because we provide a useful function that makes the con better, not because of our ribbon color. Besides, any ribbon is cool if you did something useful to earn it.

At this stage I'm mostly focused on organizing our timeline, and on recruiting staff (that's a hint, by the way). This is my first time as a Division Head, and I'm thrilled to have the opportunity to contribute in this way. I'm committed to doing the absolute best job I can do. Fortunately I'm working with a great bunch of people; it's truly a pleasure to work with Bobbie and the rest of the team. Everyone is being encouraged to contribute, and I am really excited to have this opportunity to help make Cascadia Con the wonderful convention that I know it will be.

Continued on page 18



ようこそ!

2007 日本 Nippon
a bid for the Worldcon

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Nippon2007
c/o Hiroaki Inoue (Chairman)
Muro 4-20-5-604 MHaka, TOKYO 181-0002
Japan

Presupporting Membership		Presupporting Friend	
US\$	20	US\$	120
Stg£	14	Stg£	84
Euro	23	Euro	138

our agents

North America
Peggy Rae Sapienza
Nippon2007
Post Office Box 314
Annapolis Junction, MD 20701
USagent@Nippon2007.org

UK
Andrew A. Adams
23 Ivydene Road
Reading, RG30 1HT
United Kingdom
a.a.adams@reading.ac.uk

Europe
Vincent Docherty
Koninginnegracht 75a
2514AH Den Haag
Netherlands
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<http://www.Nippon2007.org/> Nippon 2007

Nippon 2007
A bid for first Worldcon in Japan

"Worldcon" is a service mark of the World Science Fiction Society, an unincorporated literary society.

CONVENTION CENTER

PACIFICO YOKOHAMA (Pacific Convention Plaza Yokohama)
National Convention Hall of Yokohama (5,002 seats, 180,000ft²),
Conference Center (1000 seat hall, 60 meeting rooms, total 323,000ft²),
Exhibition Hall (183,000ft²)

HOTEL ROOMS

TOTAL 1,000 ROOMS RESERVED
InterContinental The Grand Yokohama,
The Pan Pacific Hotel Yokohama,
Yokohama Royal Park Hotel

CLOSE TO...

Chinatown (one of the largest Chinatowns in the world)
200+ restaurants (within 15 minutes walk),
4 shopping malls (total 6,888,000ft²),
An amusement park (featuring a world-class Ferris wheel), numerous museums,
Subway station (30 minutes ride to downtown Tokyo)

HAIKU CONTEST

Submit as many Haiku as you like (within reason). Accompanying artwork is also welcome.

Entries must be received by Aug. 28th. Winners will be announced Sept. 3rd, 2004 at Noreascon 4. Prizes will be awarded to the winners.

Send entries to: Peggy Rae Sapienza (North American Agent)

graphic by Kirk Masubuchi

Program Division Report

It feels like we have barely finished counting the votes, and yet as I write this we're down to nineteen months until Cascadia Con. All we've done to date is plan and gather information, but the past few months have been educational. We have begun discussions about a program database, laid out the beginning of a timeline, and started to recruit for key roles.

A convention is a gathering of people to share a common experience, and the convention program is the main experience that they share. The program schedule (and its related documents and reports) is how the convention program is communicated to people. One of the reasons I got involved in convention programming a few years ago was because I have a background in database administration, and a relational database is one of the best ways to organize a convention program. Some conrunners rely on large paper grids or non-relational applications like word processing or spreadsheets, but a database has the advantage that the storage and presentation of the information are distinct, which makes it easy to create different reports for different purposes, while allowing changes to propagate through to all relevant documents.

The program schedule database for Cascadia Con will involve some new development. However, it will be a standard web application using a MySQL back end. The data tables will be similar to what has been used at past Worldcons and local conventions. I believe that the task defines the tool rather than having the tool define the task, so we are going through the exercise of defining the data definition and processes. I'll be replicating tables and queries on my notebook in an Access database, both as a backup and to do specialized queries, but the authoritative data will be on the web site. To date, we have put together some input forms for prospective panelists and for program ideas, which should be on the public web site by the time this progress report is in the mail. We'll be using the web forms to gather information and to use as test data for the database, to build up the rest of the queries and reports we are using. We have recruited a small team of experienced convention program people to advise us on the design of the database; comments and suggestions are welcome. I am field-testing some of my ideas in a database that was used



for the Ad Astra convention this spring; it's making it very easy to deal with requested changes.

The purpose of all this is to make it easier to communicate within the programming division while the schedule is being built, and then to make it easy to get information out to members and to Publications for distribution. Some think that convention programming is best delegated to a select order of conrunners because the task is arcane and complex, but my opinion is that sharing information widely brings a great deal of useful feedback in return.

During the spring and summer, our focus will be on recruiting, and on developing the database; my plan is to have most of the database queries tested and running by Noreascon. In the fall of 2004, the program team will be focusing on who to invite to be on programming. We will be using the information gathered from the web site, names from the membership list, and whatever contacts the team has, to come up with a good list of program participants. The task is made much simpler by the very strong writing and fan communities based in Seattle and across the Pacific Northwest, but our plan is

to bring in program participants from across North America as well.

One of the challenges faced by any program team is that potential panelists aren't sure when to expect communication from the convention, so I'd like to lay out the public part of our timeline here. We expect to be sending out invitations to program participants in the first half of February 2005, although we'll be quite happy to hear from anyone interested in programming at any time. Also during the winter, we will be coming up with the first list of program items to include in the main program questionnaire. The questionnaire will be placed on the web site, with a link emailed to program participants, in the first week of May. During the spring, we will probably notify program participants once or twice more about updates to the questionnaire, as great program ideas come in at the last minute (this is a problem every convention has to deal with). In the first week of July 2005, we intend to send draft schedules out to program participants, so that they can let us know what works or doesn't work for them. In early August, we will give the official schedule to Publications and to the Web team for public distribution,

and then we will hand things over to the Program Operations team; Chris Nilsson will be heading up a group which will run at-con Program Ops, Program Tech, and Green Room. So if you haven't heard from us by any of these deadlines, contact

and he will be organizing tracks of programming for young people and for educators at Cascadia Con. Another connecting thread is that a lot of people, including myself, have various ties to what I would call the creative or participatory aspects of fandom: gaming, costum-

While literary (and media) activities are the why of fandom, the participatory areas are much of the how of fandom for many people, so the program schedule will have items of interest to all these groups.

programming@cascadiacon.org and we'll get answers back to you.

Every convention seems to have a connecting thread among many members of the committee that is separate from the convention itself; I have served on concons where a lot of people seem to have SCA names, or know each other from Doctor Who fandom, or whatever. Working on the Seattle in 2005 bid, I discovered many people were wearing an extra hat for something called "DYR" or "RFF," acronyms standing for "Developing Young Readers" and "Reading for the Future," groups devoted to bringing science fiction and literacy to children. David-Glenn Anderson is well known for this across fandom,

ing, filking, and so on. While literary (and media) activities are the why of fandom, the participatory areas are much of the how of fandom for many people, so the program schedule will have items of interest to all these groups. Also, a NASFiC tends to attract groups that need a truck (or at least a big car trunk) to get to a convention: dealers, costumers, and artists, among others. Art is going to be an important focus of the program, and as certain current possibilities become more solid, we expect to have a few exciting announcements about art program items for future PRs.

I was in Seattle in April for the Nebula Award weekend to meet local authors. Many of us will be

coming to ConComCon in Portland to talk about Cascadia Con, and I'll be there recruiting to fill committee positions for the programming team. I'll also be at Noreacon, Midwest Construction, and Smofcon this year to recruit people, so if you'd like to work on programming at Cascadia Con, come find me, or send us an email.

A convention doesn't rest on the shoulders of any one individual. Some of the best convention programs are those that bring in ideas from the entire membership. The goal of the programming team

is not to show off the brilliance of our own ideas (though we do have some neat things floating around), but to set up a system to make it efficient for all interested parties—authors, scientists, artists, educators, and fan and other panelists, committee, and convention members—to share ideas and help create a great convention. We look forward to getting together in Seattle, and we'll be sure to keep everyone in the loop about our progress between now and then.

Film Festival Division

In addition to the now-traditional convention video programs of both domestic and foreign video and television, Cascadia Con is working towards offering two film programs. The first will showcase feature films and shorts that tie into the SF/Fantasy/Horror genres, and which are not readily available in video formats (or that have not been widely shown to a theatrical audience in the Pacific Northwest). The second will be a film festival that will encourage filmmakers who wish to submit films in the SF/Fantasy/Horror genres to a panel of judges who have experience in screenwriting, film, or video production. Prizes are yet to be determined, as we are sounding out possible sponsors before we publicly announce the details of the film festival, but are planned.

Publications Division Report

Greetings from the Publications Department of CascadiaCon. My name is Bob Palmer, and I am the Division Manager. I am very happy to report that thanks to the very hard work of Alex von Thorn, we proudly present our very first progress report. All of us are very excited about our upcoming NASFiC, and we hope that it shows in all the great articles and updates we have for you in this progress report.

The Publications Department is doing well staff-wise. We have added several key members to our team in the last few months, all of whom with varying backgrounds and experience. We are currently looking for a permanent Editor and one more staff writer. If you are interested in volunteering, please contact me at the publications email address listed below.

Next on our agenda is the preparation for progress report number two. Our schedule calls for a September 2004 submission deadline and a November 2004 mailing. If you have any articles, news, or tidbits you would like to contribute to our next progress report, please drop us a line at Publications@Cascadiacon.org.





MIDWEST CONSTRUCTION 3

What is Midwest Construction?

Midwest Construction is a convention focused on running regional science fiction and fantasy conventions. It is an opportunity for the Midwest regional conventions to network, share ideas and build friendships.

Where and when will the next Midwest

Construction be held? Midwest Construction 3 will be held Sept 17-19, 2004 at the Columbus Northwest Drury Inn and Suites. Room rates are \$79.99 per night. Parking and full, hot breakfast is included in the price.

Please make your room reservations by calling 1-800-325-0720.

Check out the hotel facilities at:

<http://www.druryhotels.com/properties/columbusnw.cfm>

Visit www.midfan.org for registration forms and updates.

I am a conrunner how can I participate? You can pre-register until April 30 for only \$35, 2004 and for \$45 from May 1, 2004 until further notice for the 3-day convention.

There is a special "spice" rate of \$15 for non-conrunning spouse's wanting to travel with their spouse but not wanting to participate in programming. The Spice rate will allow spouses into the con-suite and other non-programming events. Supporting memberships are \$25.

Memberships can be mailed to Midwest Construction 3 c/o Lisa Ragsdale 940 Hamlet Street, Columbus, Ohio 43201.

Do I have to live in the Midwest to attend the convention?

Not at all. The general purpose of the convention is to network and learn more about how to improve the running of conventions. Midwest Construction started in the Midwest and will continue to be held in the Midwest, but **ANYONE** is welcome to attend.

Future Teaching, Future Thinking

For five days over the 2005 Labor Day weekend, Cascadia Con will explore the educational, creative, and innovative aspects of speculative fiction in all forms.

Thursday sets the scope of Cascadia Con with the introduction of Writer Guest of Honor Fred Saberhagen, Artist Guest of Honor Liz Danforth, Editor Guest of Honor Toni Weisskopf, and Fan Guest of Honor Kevin Standlee.

A thread in the Cascadia Con fabric is of special interest to educators of young learners – teachers, librarians, parents, and friends. The Seattle Reading for the Future/Developing the Young Reader (RFF/DYR) team plans workshops, roundtables, and other gatherings. Each Cascadia Con day will provide professional development.

Friday hosts an intensive mini-conference specifically designed to provide the tools and concepts needed to integrate the use of speculative fiction with instructional media and requirements. Workshops feature panel discussions and presentations by professionals in education, science, and science fiction. The hands-on experiences can be adapted to the classroom.

RFF/DYR presents an opportunity to share a love of science fiction (SF) with both young readers and those responsible for their education. What tools do young people need in order to thrive and cope with the rapid rate of change in our society? What will help them become understanding and able decision-makers in the future?

They need the skills to read with comprehension, to critically assess source and content, and to interpret scientific information. They also need a conceptual framework within which to test new ideas, and to develop their own sense of the potential benefits and risks of new technologies.

If all this rings a bell within the SF community, it should. We are the

keepers and lovers of a body of work which is read to be enjoyed, and which digs into the concepts of science with imagination, creativity, and a through appreciation of consequence. We know its value. But does anyone else?

A love of reading science fiction produces a literate person open to new ideas, critically aware of the consequences of change, and ready for the future. As readers, writers, parents, and educators, we have decided to bring our combined knowledge of science fiction and the needs of young readers together in order to produce a series of programs. We are developing programming focusing on three major areas.

The first area will be events (seminars and workshops) aimed specifically at educators, with the intention of providing practical, classroom-tested ways to incorporate science fiction into their lesson planning, both in science and in language arts. Part of this includes helping to identify the science fiction materials appropriate to students, and to various classroom needs.

Second, we plan to have events aimed at anyone seeking to encourage young people to read science fiction. Parents,





educators, librarians, writers, and artists can attend some or all of this programming. There will be programming for those interested in creating juvenile and young adult (YA) science fiction. YA and children's authors will lead readings, workshops, and other events, focusing on expanding the awareness of literature available for young readers, and on producing such literature and art.

And finally, there will be events meant for young readers, writers, and artists. These could take a variety of forms, including plays, contests, workshops, meet-and-greets with YA authors, and other events coordinated with YA and children's programming.

Obviously, there is ample potential to combine elements from these threads to accomplish more than the goal of each event. We are anticipating some form of credit (college or CEU) for attending the educator/librarian series.

In the past, SF literature, with few exceptions, has been viewed by educators as little more than entertainment for young readers; something to perhaps whet the appetite for "real books" later in life, or to encourage a reluctant student. Today, curriculum experts are taking notice of something we've been taking for granted: that

most comfortable with the flood of new technologies and scientific discoveries, those most able to see past the novelty to the potential, have been prepared to do so by their choice of literature. We are living in a science fictional world, and science fiction readers have the advantage of knowing the terrain.

As a result, and also in answer to the need to develop language skills in all areas, science curriculums are now embracing the use of science fiction reading and writing to help students become scientifically literate - to have the flexibility of thought and imagination they will need. We are also seeing other school curriculums using science fiction as an educational resource.

Cascadia Con will try to reach out to all educators, librarians, parents,

writers...all who have an interest in the literature, and who can provide an opportunity to earn and interact and share our love of SF with those both in and out of our community.

We welcome input from the science fiction community. — Reading for the Future (RFF) is an outgrowth from LACon III, the 54th World Science Fiction Convention, Anaheim, CA. An international volunteer grassroots confederation, RFF aims to increase the readership of speculative fiction.

Developing the Young Reader (DYR) is an organization born at The Millennium Philcon, the 59th World Science Fiction Convention, Philadelphia. DYR is dedicated to using science fiction to promote literacy in the classroom.

Cascadia Con is sponsored by SWOC, a non-profit 501(c) 3 literary corporation whose mandate and mission includes education. September 1-5, 2005 SeaTac Hilton Airport Hotel and Conference Center.

— David-Glenn Anderson

ConKopelli



WesterCon 57

July 2-5, 2004



Wigwam Resort. Litchfield Park. AZ

Author Guest of Honor: **C.J. Cherryh**

Artist Guest of Honor: **David Cherry**

Local Author Guest of Honor: Diana Gabaldon

Music Guest of Honor: Heather Alexander

Fan Guest of Honor: John Hertz

Our Theme: Mythology of the Southwest

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Facilities, Valet and Resort Parking,
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Croquet, Putting Green, Basketball
Court & In-room coffee.

Memberships:

Supporting: \$30

Attending: \$75 thru 5/31/04,
more later and at the door.

ConKopelli Contact Info:

Mail: ConKopelli, WesterCon 57
PO Box 67457,
Phoenix, AZ 85082
Phone: (602) 973-2341
Email: info@conkopelli.org
www.conkopelli.org

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Wanted: Seattle Fans & Fans of Seattle

We are looking for people who love Seattle or some part of Seattle, and who would be willing to host tours, dinners, or bar hops. Each tour guide will coordinate a group of interested fen on a magical tour to their favorite Seattle spot(s).

You choose the location, you pick the day (August 31st, 2005, September 5th, 2005, or September 6th, 2005), you select the time, and we will publicize it for you. The tour guide will also choose the mode of transportation and the maximum number of fen they can take. Groups will meet in the lobby and then travel either by bus or in the guide's private car to their destination. Each person will cover his or her own expenses.

Tours arranged this way allow for a more personal Seattle experience, and give all parties involved a chance to meet future friends from all over the world. Come show off your city!! Share the magic of special moments with like-minded people.

Some suggested tours

Look for more tours in our next publication or on our website.

Fremont district: From Lenin to the Troll

"Fremont is a state of mind...an Imagi-Nation based on the freedom to dream."

— Fremont's 1994 proclamation of independence

Fremont is a quirky neighborhood with unique shops, great food, and excellent coffee. It has both mind fodder and eye candy, including a giant troll living under a bridge eating its Volkswagen, and a 48-foot rocket that carries the neighborhood battle cry: "De Libertas Quirkas." Fremont is famous for its bizarre public artworks, fascinating junk shops, and outdoor film festival. Fremont's highlights include the statues of people waiting for a bus, "Waiting for the Interurban."



Best Alternative Good Time - Capitol Hill

The streets boast comfortable cafes, sidewalk dining, hangout joints for both young and old, antique shops, fine arts, and bookstores. The atmosphere is casual and relaxed. This is the place for retro clothing, hip and trendy fashion, club kids, stylish young professionals, students, retired folks, and families of every ethnicity and sexual orientation. Brush up on the samba, mambo, or foxtrot as inlaid foot diagrams pepper the Capitol Hill sidewalks.

Pike Place Market: the Soul of Seattle

An authentic, multi-story farmers market with everything you can imagine and more. Great food at over 60 shops, representing a variety of nationalities, to dine in or take out. Fresh produce and fish (they ship), flowers, clothes, art, jewelry, ethnic items, leather goods, books, and antiques. You will find musicians performing on the sidewalks, fish flying across the fish market, one of the oldest magic shops in the US, and much more to delight you.



Cascadia Con

Members

(as of February 2004)

Bear	Barrett Brick	Ctein	Gary K Feldbaum	Elizabeth Hail
Adina Adler	George S. Brickner	Aaron Curtis	Cheryl Ferguson	Guy Hail
F L Ahsh	Cheryl Brin	Shari	Carol Ferraro	Anna Mary Hall
Duncan	David Brin	Raymond Cyrus	John Ferraro	Marcie C Hansen
James Allen	Steve Brinich	Angelo A. D'alessio	Naomi C. Fisher	Geraldine Haracz
ashi	Bear Brown	Charlene Taylor	Don Fitch	Marlene A Harris
PaulAllwood	Kendall P. Bullen	D'alessio	Sally R Flanagan	Claudia Harsh
David-GlennAnderson	Brian Burley	Liz Danforth	Phil Foglio	David Haugen
Andrew	Linda Bushyager	Joni Brill Dashoff	Monica McAbee	Terri Haugen
Craig K Andrews	Caryn Cameron	Anne Davenport	Don Forbis	James H Hay
France Andrews	Jack Caplan	Bonnie D. Davis	Stephen Forty	Stuart C Hellinger
John C. Andrews	Lorna Carlson	Genny Dazzo	Janice Yeager Foss	Art Henderson
Gene Armstrong	Roberta Carlson	Tom DeMarco	Richard Foss	Blue Dragon Rider
Richards	Rose Carlson	Linda Deneroff	Crickett Fox	Becky Henderson
Benjamin Auerbach	Amy Carpenter	Jane A Dennis	John H. Frambach	Robert Hepperle
Roy Auerbach	Grant Carrington	Scott C Dennis	Anthony Francisco	Judith Herman
David M Axler	Johnny Carruthers	Bob Devney	Valerie Love Francisco	David A Herrington
Sharma Ayers	Dennis Caswell	Brian Diaz	James R Frech	Mark Herrup
Nathan	Jack L Chalker	Jody M. Dix	Cheryl Freedman	John Hertz
Larry Baker	Steven L. Chalker	Vince Docherty	H. Denise Freeman	Julie Hill
Chris Ballowe	Jerry Chilson	Paul G. Dolenac	John Freyer	David Hirzel
Daniel P Amy Barer	Craig Chrissinger	Mike Donahue	Ed Gaillard	W. Randy Hoffman
Denise Barkley	Michael S Ciagala	David Dorais	Elena Andrews Gaillard	Joan Hofstetter
Joyce Barnes	Lillian Ciaschini	Leo Doroschenko	Janice A Galeckas	Edward Hooper
Linda Barnes	Lynda Ciaschini	Cheri Douglass	David W Gallaher	Michael Hopcroft
Odile Beals	Vivian Ciaschini	John Douglass	Mitch Gallaher	Priscilla A Hopkins
Thomas N. Beck	Carl Cipra	Marc A. Drexler	Barb Galler-Smith	Tom Hopp
Tom Becker	Becky Citrak	Douglas E Drummond	John David Galt	Sidsel Horvei
Bernard J. Bell	Michael L Citrak	David K Drysdale	Judith Ann Gaskins	David Howell
Jack Bell	David W. Clark	Darien K Duck	Helen E Gbala	Patricia Huff
Michael J. Bellinger	Gavin Claypool	Bobbie DuFault	Mark Geary	Charles R Hulse
Judy C Bemis	Beverly Clement	Peter DuFault	Janice Gelb	Jeffrey Edward Hulten
Sherri Benoun	Joe Clement	John Duff	Gerald G Gieseke	Jim Huttner
Alice Bentley	Malcolm Cleveland	Lynn Ellen Duff	Daniel Glasser	Gordon Huxford
Mike Bentley	Carolyn Clink	Sarah A. Duff	Melissa Glasser	Ann Marie Jackowski
Theresa Berger	the Chick	Andrew R Dyer	Neyir Cenk Gökçe	John Jacobson
Joseph T. Berlant	Lynn E. Cohen Koehler	Laurie T Edison	Barry Gold	Saul Jaffe
Leroy Berven	Bridget Coila	Chris Edwards	Lee Gold	Dr. Chaos
Sue Berven	Rick Coila	Karl W Ehrlich	Diane Goldman	Athena Jarvis
Sherri A Beyke	Anita L. Cole	Phyllis Eide	Cynthia Gonsalves	Peter Jarvis
Celine	Susan A. Cole	Annalee Elliott	Henry Gonzalez	Wendy Jay
Paul Birnbaum	Karen	Russ Elliott	Michael Gray	Robert Johns
James Daniel Bishop	Glen Cook	Dick Eney	Eleanor Green	Hans Johnson
Mark L Blackman	Robin E Cookson	Kurt Erichsen	Edith Greene	Keith Johnson
John R Blaker	Stephen R Cooper	Jean Erickson	Robert Greene	Robert Johnson
Gary Blog	Dr. Dorothy	Wilma Estes	Steve Greenfield	Angela Jones
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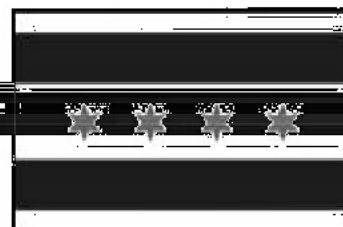
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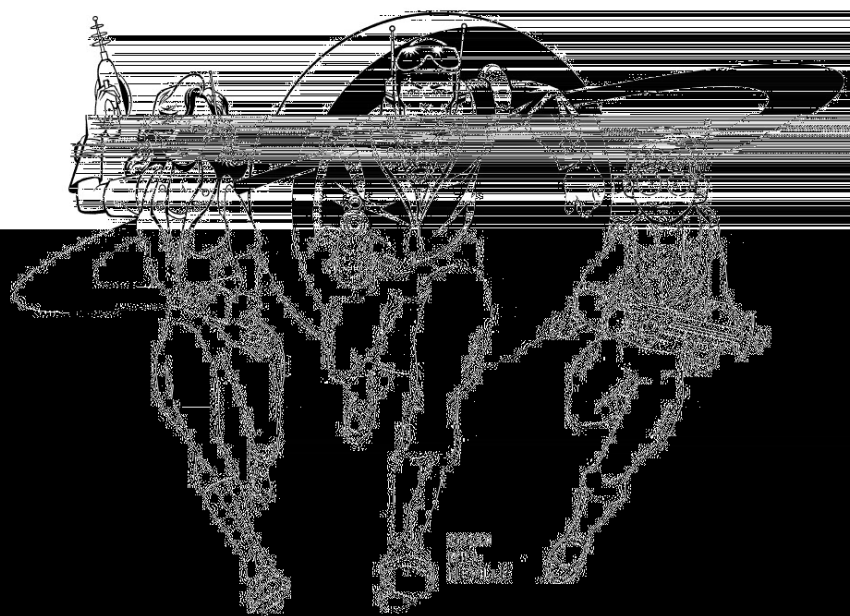
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