

20 years '90



Proper Boskonian 35

Special Bonus Issue



Boskone 33

Guest of Honor

Lois McMaster Bujold

Official Artist

Gary Ruddell

February 16-18, 1996

Sheraton Tara, Framingham

Lois McMaster Bujold is the winner of multiple Hugo Awards, best known for her stories of the mercenary, Admiral Miles Naismith -- or are they stories about that sprig of Barrayar nobility, Lord Miles Vorkosigan? The first book about Miles was *The Warrior's Apprentice*, and the most recent was *Mirror Dance*.

Gary Ruddell is a Hugo-nominated Artist who has done cover art for fantasy and SF titles, such as Dan Simmons' *Hyperion*, Brin's *Glory Season*, *Greene's Brotherhood of the Stars*, and many others.

We intend to make Boskone 33 a weekend full of new entertainment, new experiences, and new ideas. We hope to see you there!

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We also accept Visa and MasterCard. Please don't mail cash.

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Please attach any additional memberships and addresses. Thank you.

Please send me information about: _____ Volunteering _____ Joining NESFA
exhibiting in the _____ Art Show _____ Dealer's Room

(Please attach any additional memberships and addresses. Thank you!)

Mail to: **Boskone 33, P.O. Box 809, Framingham, MA 01701-0203.**

Proper Boskonian 35

August 1995

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Proofreader: George Flynn FN

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This zine is available as part of NESFA membership (\$16 a year for subscribing members); or for a contribution of writing, art, and/or LoC; \$3.00 per issue; trade and/or editorial whim.

The next issue will be out in late November/early December. Reports on Intersection and material on Henry Kuttner are most wanted. Other material is always welcome.

Note to non-members: * in front of your name on the label means you are in danger of not receiving the next issue unless I hear from you.

Editorial Ramblings by Kenneth Knabbe

In the previous issues of *Proper Boskonian* I have focused the contents on the three main interests that most active members have in common: sf art (NESFA does sponsor the Gaughan award), sf conventions (besides running Boskone, many of us work on most Worldcons), and sf in its literary form (NESFA Press is fast approaching its hundredth publication). But NESFA is not a bunch of "mindless robots." We are a diverse group of individuals who belong to a club that enjoys sf in all its forms.

This issue I am pleased to give both my contributors and you readers a chance to explore our many interests. While I do not ignore what we share in common, I am please to include pieces on: filk, gaming, computers, and speculation.

When I first had the idea of doing this issue, I wrote to four people about reprinting material I had seen elsewhere that I thought you would enjoy. When by June first none of them had replied, I became concerned about whether I had enough material to do an issue without hurting the next regular issue in November. My concerns were unfounded. It seems new people were just waiting to submit material. In fact, when I went to do the pagination for this issue, I found it longer than I would have liked. I have received permission to leave out two pieces and use them next issue.

One question I have been asked is: After this "bonus issue," will you stop including material outside of the three main interests? The answer is no. While I intend to continue doing convention reports and artist or author highlights, there is always room for at least one piece that shows a different aspect of science fiction.

Will there be another "bonus issue"? It all depends on three things. 1) Do people want one? The best evidence of this is a flood of material submitted. 2) Will the club appropriate the money? NESFA generally will fund any project the members want. After all, the members are just approving money for their own enjoyment of sf. 3) Will the then editor be willing to put in the work? Generally George and I do all the work. This issue I had help from Suford Lewis and Paul Giguere. A "bonus issue" could be done by someone willing to do a one-shot. In any case, next summer is the perfect time for any such issue to happen. This gives you plenty of time to decide to make it happen if you want one.

If you remember my last editorial, I was concerned about an upcoming shortage of art for *PB*. About three weeks after *PB* 34 was mailed, I received an envelope from Diana Harlan Stein containing 26 pages of mostly dragons. At Boskone, Joe Mayhew and I had talked about possible artists for future highlights. We both like Diana's work, but there seemed to be no theme for a highlight. I wrote Diana, and she said most of her art was either people or dragons. Since Diana knows I am concerned about the lack of clothing many of her people wear (remember I want parents to be able to let their children read *PB* without concern), she said she would put something together and send it to me. I hope you agree Diana's dragons in this issue make up for last issue's missing Insinga piece. For those who still want more, there are eight pieces that I like left over for future issues.

I also heard from Sheryl Birkhead. She has sent me a pair of covers for the next issue. She also spoke to two artists who used to send art to *PB* when Laurie Mann was editor. She has reconnected Teddy Harvia and myself. Teddy had art in *PB* 30, and even sent me two postcard LoCs on the following two issues, but was not sending art. After speaking to Teddy, I sent him some material to illustrate. Yesterday he told me to "Hold the space. I will be mailing it by Friday." Welcome back, Teddy, and thank you, Sheryl.

Since the Kuttner piece next issue is likely to be long, and I hope for a long Intersection report, there will not be an artist highlight next issue, but I do expect to have one in May. I have three other pieces already proofed that I will be sending out to artists, but there is room for at least one more short piece. I have an offer for a running column, and I still have ideas I would like to see done.

One of the things whose time has come for *PB* is a fanzine review column. NESFA has been added to the trade list of about ten fanzines since I became editor. An additional three have added me personally to their trade list. I am looking for someone, or a combination of people, to do reviews. There is no minimum requirement. You can do as many or few as you wish. The Andersons have done some work on organizing the fanzine collection, so it should be easier to find them, or just let me know and I will mail them to you. Just send them back with your review. Any takers?

New England Fan Groups

(I have only listed what I have current information for.

This will be reprinted from time to time, so updates are welcome and encouraged.)



Arisia, Inc., 1 Kendall Sq., Suite 322,
Cambridge MA 02139
email: info@arisia.org [This is the group that
runs the convention of the same name. While
they do not exclude anyone, their main focus
is: costuming, gaming, and video.]



BCEC (Boston Convention Engineering
Corporation); Boston in 1998,
PO Box 98, Carlisle, MA 01741
email: Boston98@world.std.com
www: <http://world.std.com/~Boston98/
[The BCEC is a new non-profit literary and
educational organization currently bidding to get the
Worldcon for Boston in 1998. BCEC did an award-
winning costume entry at the 1994 Worldcon
masquerade and holds monthly meetings.]

Boston Area Science Fiction Fantasy Writing
Group, c/o Edward H. Seksay, 11 Cedar Acres
Lane, Cohasset, MA 02025-1331 [This is a monthly
Clarion-style genre writer's workshop that meets the
third Tuesday evening of each month in and around
Boston.]

The BOSTON STAR TREK ASSOCIATION



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In The United States!

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The Boston Star Trek Assoc.
P.O. Box 1108
Boston, MA 02103-1108

or call:
(617) 894-BSTA

STAR TREK
and so much more!

The BSTA runs a convention called the BASH.
One is not planned for 1996.



Forever Knight fan club, P.O. Box 128, Boston,
MA 02130-0011 [This is the group that ran Dead of
Winter II last February.]

Out of the closet and into the Universe



Gaylaxian Science Fiction Society,
P.O. Box 176, Somerville, MA 02143
email: info@gaylaxians.org
[A group for gay fans and their friends.
They run a convention called Gaylaxicon.]

Franklin Pierce College Science Fiction Club,
Franklin Pierce College, Rindge, NH 03461
email: scifi@academic.fpc.edu [They ran
MonadnoCon last March.]

Green Mountain Gamers, P.O. Box 59
Proctorsville VT 05153-0059
[They have a quarterly newsletter.]

International Fantasy Gaming Society,
c/o Aliza Davis, 466 Central Ave. #316,
Dover, NH 03820. (603) 742-1611

The Lovecraft Society of New England,
P.O. Box 1320, Back Bay Annex, Boston, MA
02117-1320 [This group is dedicated to the works of
H. P. Lovecraft and the Cthulhu Mythos. They run a
convention called NecronomiCon.]



**M.A.S.S.
F.I.L.C.**

M.A.S.S. F.I.L.C. Inc., c/o
Ellen Kranzer, 18 Riverdale
Street, Allston, MA 02134
email: ccrazy@world.std.com
[A science fiction and fantasy
folk music club founded in
1990. They meet monthly to
sing, trade lyrics, and discuss
related topics. They ran

ConCertino, a folk convention, in 1992 and 1995. The
initials stand for Massachusetts Associated Silly
Singers Fannishly Inflicting Lyrical Chaos.]

Massachusetts Convention Fandom, Inc.
PO Box 1010, Framingham, MA 01701-0205.
email: info@mcfl.org [The main purpose of MCFL is to run Worldcons. This is the group that ran Noreascon II and Noreascon III and is bidding for 2001. This group has also run a Smofcon.]



Massachusetts Institute of Technology Science Fiction Society, W20-473, M.I.T., 84 Massachusetts Avenue, Cambridge, MA 02139. email:

mitsfs@athena.mit.edu [MITSFS is the oldest college SF club in the country, having been formally organized in 1949. It runs no convention, but has the largest open library of SF in the world. Their motto is: "We're not fans, we just read the stuff." They meet at 5:30 PM Fridays during the academic year.]

Merrimack Valley Gamers' Association
Contact: Walter Hunt, (h) 508-966-4977
email: hotc@world.std.com [The Merrimack Valley Gamers' Association meets Thursday nights in Westford, Massachusetts, at the Westford Irish American Club. They are usually open from 7 to midnight. They play a wide variety of games, including role-playing, tabletop baseball, board games (everything from Squad Leader to Boggle), and everyone's favorite game-affliction, Magic: The Gathering™. They have been meeting Thursdays since 1967, and are always glad to welcome new players from the area.]

MIT Strategic Games Society
Contact: Martin Duke, (617) 225-6798
email: sgs@MIT.EDU [They hold meetings Friday at 7 PM and Saturday at 1 PM in 50-316, MIT campus (Walker Memorial), RPGs on the first floor of MIT Bldg. 66 (the triangle building), Cambridge, MA [MIT-SGS owns a large collection of games, including nearly every SPI publication.]

Mount Holyoke Science Fiction Society,
1305 Blanchard Campus Center, Mount Holyoke College, South Hadley, MA 01075-6003 [This is the group that ran 5-Con last February.]

New England Costumer's Guild,
c/o Suford Lewis, Box 429, Natick, MA 01760 email: slewis@modicon.com [This is the local chapter of the International Costumer's Guild. They meet more or

less monthly and trade information on techniques (makeup, corsetry, electronics ...). Membership in the local chapter includes membership in the parent group, which sponsors CostumeCon and publishes *Costumer's Quarterly*.]

New England Playtesters Association
c/o: Shotmakers, 265 Post Road, Westerly, RI 02891
email: (Bob Burdick) RBURDICK@delphi.com
[They buy and try all collectible tradeable card games.]



New England Science Fiction Association, Inc., P.O. Box 809, Framingham MA 01701-0203 [www <http://www.panix.com/NESFA/home.html>](http://www.panix.com/NESFA/home.html) [This is the group that puts out the publication you are reading. We also run Boskone and a short story contest. While the club's main focus is: sf art, convention running, and sf in its literary form, NESFA is open to all the sf interests of its members.]

Noreascon* 2001...

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Email: info@mcfl.org



Readercon, P.O. Box 381246, Cambridge MA 02238

email: readercon@aol.com

[This is a small group of people who run the convention with the same name. Readercon is a convention that specializes in sf literature, books, and authors. No art show, no costumes, no media. MITSFS members, these people want you!]

Science fiction Conventioners of UMass (SCUM), SAO, RSO 116, University of Massachusetts, Amherst MA 01002 [This organization currently runs NotJustAnotherCon.]

Strategy Gaming Society (SGS), c/o George Phillies, 87-6 Park Avenue, Worcester MA 01605
email: phillies@wpi.WPI.EDU

[SGS publishes a monthly newsletter, other publications (*Pimper's All the World's Wargames*, *Wargamer's Encyclopedic Dictionary*, a convention-running guide), as well as the games Madrid II and Fall of Manjukuo.]

The Summoners Guild, c/o Jed Miller, WPI Box 3196, 100 Institute Rd., Worcester, MA 01609
email: summoners@wpi.edu [Magic: The Gathering™ products, play, and tournaments. Area: Worcester, Boston, and Amherst.]



U. S. Branch of U.N.I.T.,
c/o Paul Scott Aldred, 22 West
Druid Hill Avenue, Randolph, MA
02368-5211 [This is the local
Doctor Who fan club. The club was
established in May 1986 and
currently runs Wishcon.]

WPI Science Fiction Society,
c/o Prof. G. Phillies, Physics/WPI,
100 Institute Road, Worcester, MA 01605
email: sfs@wpi.wpi.edu -or- phillies@wpi.wpi.edu
[Sci-fi and games; LARPs, Battletech, Space Hulk,
Cosmic Encounter, Nuclear War, Talisman.]

[My thanks to Tony Lewis FN and George Phillies for supplying me with much of the information. I welcome information from any group that wishes to be included in future listings. I intend this to be an annual column. KK]

*Spock and Kirk
are beamed aboard
a 20th Century
US Navy frigate*



Upcoming New England Conventions

August 18-20, 1995

Sheraton Tara Hotel & Resort, Danvers MA
Ramsey Campbell and L. Sprague de Camp
NecronomiCon: 2nd Edition
P.O. Box 1320, Back Bay Annex
Boston, MA 02117-1320

October 20-22, 1995

U. Mass., Amherst MA
Judith Tarr and Courtney Skinner
NotJustAnother" Con



Science Fiction Conventioneers of UMASS
RSO #16
University of Massachusetts
Amherst, MA 01003

November 3-5, 1995

Springfield Sheraton Monarch Hotel & Towers
Springfield, MA
Garrett Wang and Louise Jameson
Wishcon V
500 Monroe Turnpike
Monroe, CT 06468

February 16-18, 1996

Sheraton Tara, Framingham MA
Lois McMaster Bujold and Gary Ruddell
Boskone 33
P.O. Box 809
Framingham, MA 01701-0203
(See the inside front cover for details.)

July 5-7, 1996

Burlington Marriot, Burlington MA
Gaylaxicon VII
P.O. Box 176
Somerville, MA 02143

July 5-7, 1996

Holiday Inn, Taunton MA
Michael O'Hare, James Sloyan and Bob Eggleton
RebelCon
c/o World's End Productions
10 Rankin Street
Worcester, MA 01605

Join New England's Largest Speculative Media Convention

Arisia '96

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Artist Guest of Honor:
Lissanne Lake

Fan Guest of Honor:
Rob Bazemore (Insanity * 3)

Memberships \$30
until 11/30/95. Write:
Arisia, Inc.
Suite 322
1 Kendall Sq
Cambridge
MA 02139

Jan. 12-14, '96
Boston Park Plaza
Boston MA

e-mail: info@arisia.org



July 12-14, 1996

Westboro Marriott, Westboro MA
William Gibson and Larry McCaffey
Readercon 8
P.O. Box 381246
Cambridge, MA 02238

November 8-10, 1996

Burlington Marriott, Burlington MA
Majel Barrett Roddenberry and George Takei
Diamond Anniversary Convention
Carol London
call (617) 773-3267 for information

Con Man Blues

Words: Sally Childs-Helton, Copyright 1986

Music: Traditional



E E G-A-G-E

My momma was a filker,

E E-G-A-G-E

My daddy was a fan.

E (etc.)

I got my start on a pile of T-shirts

In the back of a huckster's van.

It was at a Worldcon, At the masquerade—

You know my momma had me

E E7

In the middle of the stage!

Chorus:

A

I'm a con man, baby,

E

I'm a con man through and through.

B7 A

I'll be a con man for you, baby,

E

I'll be a con man for you.

I call in sick Friday mornings,

Hit the road so I won't be late.

I'd rather be a mundane than miss a con—

FLAWOL's on my license plate.

I go to a con every weekend,

I enter the masquerade.

I go into the dealer's room

And spend everything I've made.

(Chorus)

I watch the videos all day,

Filk the whole night through.

In-between I'm in the con suite,

Having a beer or two.

I call in sick Monday mornings,

Feeling like dead dog meat.

I know it's from too much conning,

But I'll be back again next week.

(Chorus)

It'll be at some Worldcon

That I'm gonna meet my fate—

I'll die from too much filking

And from staying up too late.

Now I was born at a Worldcon—

I want to be buried in space.

They'll shoot my ashes into the sun

And I'll *really* gafiate!

(Chorus)



MY SECRET ISLAND

Copyright © 1995 by Denise A. Gendron

Moderato

1. My se - cret is - land; 2. My se - cret is - land; Some-where my mind can roam in my

free. life. Wait-ing so far a-way, out past the Milk - y Way, Hid-ing me fast a-way, har-bored near sand and spray,

Some- place where I can be me. I have to go there to know where I've been. Sort - ing the

morn - ing and won-der-ing how it will end. On

my se - cret is - land; Se - ven- teen moons a-ways

22 beam. Paint-ing a sil-ver sky, may-be where dra-gons fly,

25 straight to the land of my dreams. I know you've

28 been there, to send cares a-way. Your is-land,

32 my is-land, dif-f'rent but real-ly the same.

35 Our se-cret is land; Ne-ver for-get where it

38 lies. Car-ry it deep in-side, where our am-bi-tions hide,

41 wait-ing un-til it's time for us to reach the sky;

43 Soon.

A Hundred Dreams Ago

Words and Music: Virginia Taylor, Copyright 1994



Lis- ten to the child- ren's rhyme, Ted- dy bears and prin- cess- es, El- ders and my peers de- ride: Leave the ones who just don't care,	play- ing with the hands of time. shi- ning knights and ro- man- ces. put those child- ish games a- side. all the stars are ours to share.
----------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------



Got- ta take the fu- ture trip; Mo- vie stars and fa- shion tips, Ma- gic in a mi- cro chip Vi- sion keeps me in its grip	I know I'm gon- na go! the im- a- ges we know and tech- no- tron- ic glow when pro- gress seems to slow.
------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------



Out- er space had called to me to Sing- ing from the sto- ry books to I can make re- al- i- ty Fly- ing out be- yond the air,	claim my place in his- to- ry When show me where the mir- ror looks, But out if won- ders they don't see And take a chance and meet me there if
----------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------



I built my first rock- et ship a I built my first rock- et ship a I built my first rock- et ship ten you built your first rock- et ship a	hun- dred dreams a- go. thou- sand dreams a- go. thou- sand dreams a- go. mil- lion dreams a- go.
----------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------

Adieu, Sweet Nancy

Words: Joe Kesselman, Copyright 1994
Music: Traditional

C F G C G

A - dieu, sweet love- ly Nan- cy, Ten thou- sand- times a-

C C F G

dieu; For my ship de- parts at dawn, my love, To

C G C F C

seek for some- thing new. Come change your ring with

F Am G C

me, dear girl, And wear mine in its place That it might be a to- ken

F G C G C

of true love While I am out in space.

Adieu, sweet lovely Nancy,
Ten thousand times adieu;
For my ship departs at dawn, my love,
To seek for something new.
Come change your ring with me, dear girl,
And wear mine in its place
That it might be a token of true love
While I am out in space.

And now our ship is rising;
You can hear it from afar
As we few souls brave the sea of space
To seek another star.
The silence of the void now yields
Before our engine's roar
As we sail through the galaxy
New systems to explore.

But when I'm far away from Earth
You will know not of my plight,
For radio waves, unlike our ship,
Go only fast as light.
The loving words I send to you
Fall back into my past,
So we'll listen to them together
When I reach home at last.

Ah, but when my journey is over
And I'm back on Earth's fair shore,
I'll rejoice to see my family
And the friends I knew before.
By then you'll have your license, Love,
And Earth will set you free;
It will be my turn to remain at home
While you depart over C.

Striking the Chord

by Bob Devney

First, I admit I haven't written word one of my novel yet, much less the last.



Son of a — he got in both the first and last words.

TEDDY HARVIN

Hidden within many SF readers' hearts these days may be the faintly ashamed wish for less of a good thing.

There's simply too much to read. "So many books, so little time" on a T-shirt used to be funny. Now — doesn't it make you wince just a little?

Haven't you ever found yourself wishing that writers of trilogies etc. would cease being paid by the tree?

That authors wouldn't insist on sharing every square inch of their shared worlds with you?

That Gardner would think it best to maybe take a year off?

That Mars didn't come in quite so many colors?

That fanzine articles didn't take seven paragraphs to get to the point?

Well, if you're desperate enough to try anything to cut through the clutter, I've got two words for you.

Jane Chord.

No, she's not Sally Circle's sister, or A. Square von Flatland's girlfriend. A Jane Chord is not a woman at all, but a literary construct. One that may well revolutionize your reading habits.



Jane explained.

I first (and last) read about the Jane Chord in a little article somewhere years ago. Details are hazy. I remember the author was an editor, and the phenomenon had actually been identified by his wife. (Name of Jane.)

What exactly is the Jane Chord?

My definition would be: "The outcome obtained by juxtaposing the first and last words of a given book or other written work to create a two-word phrase or sentence."

Jane, plainly.

OK, so a Jane Chord is the first and last words of a book, put together. What good is it?

Well, Jane's contribution to world literature is the demented hope that the resulting verbal unit may contain some relevance to — even some revelation about — the work it bisects.

Got it? Let's try an example. Suppose a book begins with this first sentence: "Yin had always wondered what transpired within the perfumed recesses of the lingerie shop." And suppose the book ends 200 pages later with this sentence: "For ever afterwards, of all the silken creatures of the inner chamber, none found so much favor as the lovely Yang."

Once our respiration returns to normal, we determine that the Jane Chord here, then, is "Yin... Yang."

We also determine that this Chord may well be some sort of clue to this particular book's central theme. I'd suspect, with a Jane Chord of "Yin... Yang," that this book might be about sexual identity or duality, wouldn't you?

That's all there is to it. It's that simple. Also, if you like a little mysticism in your mueslix, that profound.

No Jane, no gain?

At this point, you may think that the whole thing seems a little much. One step below the *I Ching* or haruspication. And maybe it's true that I over-promised a tad. Will the Jane Chord really transform your reading life, save you scads of time, or reveal the hidden mystic truths of literature?

Well, no.

In fact, let's come clean. I suspect that obsessively checking the Jane Chord might ultimately just add another useless laminate of complication to your lit'ry hours.

But if you have a life, why are you reading a fanzine in the first place?

Strumming a few Chords.

In my own experience of picking out the Chord from time to time when I finish a book, the result is often gibberish. Sometimes rising to the level of enigma. And occasionally revealing a numinous little nodule of found poetry.

Let's try it, shall we? Here's a smattering of putatively significant Jane Chords, in no particular

order. They're extracted from a few works you may have read.

Think about the contents, the author, etc. See if these little dyads bring anything extra to the party. I've added my own comments to help you along, whether you need it or not.

A Chord smorgasbord.

David Alexander Smith *et al.*, *Future Boston*
"Geology... Boston."

Obviously a saga of Beantown-to-be, rocks and all.

Robert A. Heinlein, *The Number of the Beast*
"He's...sure."

Well, no one ever accused RAH of uncertainty, did they?

Arthur C. Clarke, *Childhood's End*
"The...Sun."

Surely a central image of power and transcendence.

Orson Scott Card, *Ender's Game*

"I've...time."

Intimations of immortality? After all, this book didn't end Ender, did it?

Joe Haldeman, *Worlds*
"The...stars."

Destination universe.

Theodore Sturgeon, *More Than Human*
"The...company."

When you think about it, that's a pretty fair description of a melded gestalt personality.

David Gerrold, *A Matter for Men*
"McCarthy...way."

Right-wing, yes, but I'd say the Chtorr saga is instructional in a "Hobbesian way" myself.

Nicholson Baker, *The Fermata*
"I...longer."

Since the narrator can stop time and fool around in the interstices, maybe he's just talking about experiential duration. Of course, with Baker a sexual connotation is never far away....

Larry Niven, *Ringworld*
"In...ship."

All aboard, plenty of room, no waiting.

Michael Bishop, *Brittle Innings*
"After...person."

One big character certainly qualifies as an *Übermensch*.

Isaac Asimov, final autobiography *I. Asimov*
"I...hope."

This one is surely *à propos*. Almost heartbreakingly so.

"You...Jane."

You're probably beginning to get the idea. It's true that, written as a sentence, a Jane Chord by its nature is a little...well, terse.

In fact, sometimes it can sound like a line of dialog from Tonto or Tarzan. Someone who's not too familiar with the language, but is trying to get meaning across with a few broken words.

(Speaking of Tonto, did you know that the word "*tonto*" means "stupid" in Spanish? I've always hoped that, in revenge for calling him that, Tonto's honorific for the Lone Ranger – "Kemo Sabe" – means something like "Big Fat Masked Sissy" or "Sunburned Negative Raccoon Face.")

But the Chord's very brevity gives it an important advantage, one it shares with poetry. I mean, brevity itself.

You're able to concentrate closely on those two little words, and think about them for a while. Spin out multiplying threads of significance and connotation. Each stretches like taffy, while you try to hold in the expanding universe of your mind the almost infinitely meaningful mass of the entire narrative that comes between....

Ground Control to Major Tom, let's deselect the philosophical fuzz generator and try a few other examples. Over.

More Chords.

Bruce Sterling, *Heavy Weather*
"Smart...run."

In other words, an intelligent chase. Pretty good capsule characterization of this novel. The people may be wackos, but they're certainly smart in the ways they go about hunting The Big Storm.

Gordon R. Dickson, *Genetic General*
"The...man."

Ecce Donal Graeme, the book's hero. Make that superhero.

Neal Stephenson, *The Diamond Age*

"The...ringing."

The book begins and ends with the sound of Neo-Victorian church bells, so the Chord here is no coincidence. Not a bad symbol, tolling to remind us of one of the book's main and I think seriously meant themes: the value of traditional structure, morality, a community of belief in our lives.

Connie Willis, *Remake*

"I...movies."

Put a heart symbol in there and Willis, not just the narrator, is speaking directly to us. You know, like "I [heart] NY."

Larry Niven, Jerry Pournelle, & Michael Flynn, *Fallen Angels*

"High...fans."

Although I'd say the use of narcotics by SF fandom is down considerably from a decade or so ago, there may be some justice remaining in this. Or since the book is basically a *roman à clef* alluding to some fairly prominent fan, perhaps the Chord can be construed as a simple greeting?

John Barnes, *Mother of Storms*

"This...sky."

Identifying the eponymous main "character" in this weather disaster novel.

David Weber, *The Short Victorious War*

"Hereditary...Harrington."

The Honor Harrington space navy series *does* genuflect to the idea that nobility – and evil – can be inherited. Or is this a nod to a future spinoff based on some offspring of Dame Honor's icy yet fiery loins?

Norman Spinrad, *Bug Jack Barron*

"Split...world."

In this early novel of a tabloid video culture gone wild, more than the screen gets split.

Samuel R. Delany, *The Motion of Light in Water*

"Demolition...motion."

Delany's autobiography seen as an explosive deconstruction in progress.

Shorter Chords.

Of course, the Chord can wrap around a shorter work as easily as it functions at book length.

Let's cite only a single short story example, since I'm too tired to go downstairs and bench-press anthologies after lugging all these novels up the stairs.

Terry Bisson, "They're Made Out of Meat"

"They're...alone."

This is a wonderful funny yet thoughtful short story, told entirely in dialog, about how the rest of the galaxy finds our unique physical makeup so repulsive that – well, like the Chord says.

Let's take some other short-form examples that are close to home. In fact, they happen to be right here on the desk. For instance, Ken Knabbe's "Editorial Ramblings" section at the beginning of *Proper Boskonian* 34, June 1995. The Jane Chord for this two-page piece is:

"Just...introduction."

Neat. And pretty modest on Ken's part, I'd say.

Not convinced? All right, let's try another example from the same *PB* issue. NESFAn Mark Olson is something of a skeptic on the subject of the Jane Chord. But here's the Chord for his own review of Gene Wolfe's *The Lake of the Long Sun*:

"This...recommended."

Which nicely sums up the sense of the review, Tonto-fashion.

Of course, this Chord isn't exactly a surprise. Mark ends just about every favorable review with the comment "Recommended" or "Highly recommended," thus nailing down half the Chord to start with.

But all's fair in love and deranged literary theorizing.

In fact, in the issue in question there's only one Olson review – for C. J. Cherryh's *Foreigner* – that does not end with the usual phrase. One noticeable exception. An eerie chill may creep up Mark's spine as I reveal that the Chord for this review – out of his own keyboard – is, in fact:

"An...noticeable."

Ooooooohh. Seems like some sinister Fortean influence at work for sure, doesn't it?

When the Chord hits a sour note.

I'll hasten to bite the bullet here and confess again that the Chord does not by any means always prove

out. On first learning of the Jane Chords, NESFAn Leslie Turek commented that she "tried it out on a few of my favorite books and got ambiguous results. Two words is not a lot of bandwidth..."

Well said, Leslie. But the problem is not just ambiguity. Let's be frank. Sometimes Jane takes a pratfall.

As in the following examples from a few favorite novels, dating from my personal Golden Age. I think three stinkers will suffice:

Frank Herbert, *Dune*

"In...wives."

If it had been "in...worms" we might have something here. Otherwise, no.

James H. Schmitz, *The Witches of Karres*

"It...again."

This might work for a big shapeless Stephen King sequel, but means absolutely nothing to me here.

H. Beam Piper, *Lord Kalvan of Otherwhen*

"Tortha...it."

At least it isn't "Tortha...Harrington." But you see the problem.

Who's pulling what?

What's finally uncertain is not necessarily the meaning of the Chord, but its very existence. I've taken the tack throughout that the Chord can exist, and can communicate meaning. That leads to a further question:

If a Jane Chord is a message, who is it from?

I see five possible candidates to be the entity tugging gently on the end of any given Chord. As follows:

1) **The writer.** Remember, every word in a book arises on some level from a conscious act of creation. So in this hypothesis, the writer did it on purpose. Either knew about Jane Chords or just fancied it would be keen to encrypt a little message in first and last words. The best candidates here would be writers who are at heart gamesters, deep thinkers, lottery addicts, cabalists, conspiracy buffs. In fact, if you suspect one of this bunch is a conscious Chord creator, better also check out the first letters of his or her chapter headings for clues to who killed President Kennedy.

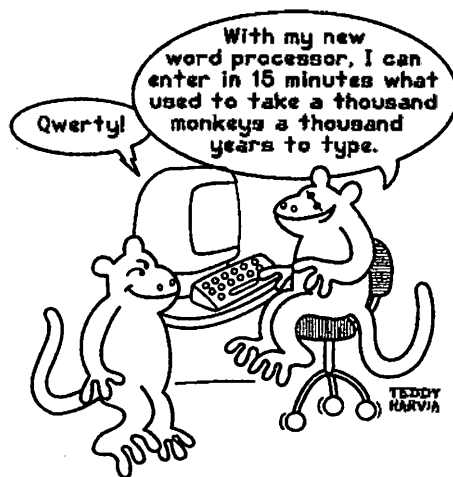
2) **The writer's unconscious.** In this scenario, a meaningful Chord is generated while the writer is about some other business. Every writer knows the power of beginnings and endings, and lends them extra attention. A careful stylist may very well give both a

last polish on the same day. So one top-of-mind concern or theme gets planted at the works' endpoints: built by association.

3) **The reader's unconscious.** Hungry for meaning in our miserable lives, we invent some. Check the examples in this piece. Many a first word in these Chord pairs may only be a function word or placekeeper, given retroactive significance by its last-word partner. We see a juicy word in the power position – last place – then go back and convince ourselves that the first word mystically completes a theme. However, remember: this kind of debunking simply can't account for every example. So we must proceed onward to

4) **The Mischievous Mindscrewing Monsters of Monoceros Prime.** Perhaps the same baneful alien remote control that has given us CD shrinkwrap, working for a living, women's shoes, the marketing department of Microsoft Corporation, and the fiction of Piers Anthony also works its evil in more subtly innocuous ways.

5) **Whoopsus, God of Coincidence.** If a thousand monkeys pound a thousand keyboards for a thousand careers, that might account for some incidence of Jane Chords, as well as the existence of novels based on movies based on video games. Additionally, we're talking creative artists here, so lots of those monkeys are drunk. Anything's possible.



Wrap it up with the Chord.

Perhaps, after all, the Chord tells us nothing about a book that we can't get by reading it straight.

But I tell you this. Every book has its Jane Chord. And now, you've learned of its cryptic presence.

And once you know that the Chord exists – that it's always there, whining its tight little high-frequency note right through the heart of the book...

It's hard not to look for its sweet, secret message.

Beware of the Magic!

by Thomas A. Endrey

Gather around, friends, so I can tell you my tale of how I got ensnared by this frightful addiction.

It all began at the Ides of March '94, when I fared for the third time to northwestern climes to Seattle, to visit the local circle of fandom at their convention. As is my usual habit, I offered my help, got involved with registration, and earned some gofer credits. One of the ways they treat gofers up there is by having a "Volunteer Hour" during which time there is a raffle and the winners pick from various donated prizes. So when I got lucky, which was fairly late in the process, the only noticeable items left on the podium were some small boxes, decks of Magic cards! I knew the game was popular, but I was totally unfamiliar with it. But between them and a few junky artworks and dog-eared paperbacks there was not really much of a choice, so I picked one up. Later they mentioned that all volunteers would get a Magic booster pack, which would be mailed out after the con. The booster, a small pack of 15 cards, indeed arrived about 2 weeks later; I put it together with the deck and forgot about them.

I no longer remember when, probably during the summer doldrums, I opened both packages, looked through the cards, noted some duplication, checked the rules, found them somewhat confusing at first sight, and packed them away again.

The summer finally ended and I happily flew to the Worldcon in Winnipeg. And ran right into the Magic card people! They had a booth, they were giving demo games. When I had a spare moment I sat down with one of them for a short version of the game, and much to my surprise I won! But I still was not a convert, the duel format turning me off somewhat.

A few weeks after the Worldcon I was visiting a local comic book store, and what did I see? A large book of single Magic cards! I was browsing through it curiously when I spotted a familiar-looking card with a \$10 price tag on it. But I had that one! Curiosity (and greed) properly aroused, I paid more attention and found a couple more with \$4-5 price tags. Hmm, maybe we could trade? But let's study first! A few months previously I had traded in some old comics at Forbidden Planet, and one of the books I decided to pick up was the Magic rule book. With a rarity list. So I found out that I had a few "Rare" cards, and, were then worth in total around \$25! I also

decided to read through the rules, which turned out to be not that complicated, and found that Magic can be quite an enjoyable game. So I started looking at cards, studying the game, shopping, finding some rare cards, more shopping, more rare cards, then deck building, then even more shopping... Also I bought 2 very useful reference magazines; *Scribe* #2 with the price lists and *The Duelist* #2 (anybody want to sell or copy #1 for me?), which is published by the Magic people, both full of interesting articles about the game. So I studied and prepared and Philcon came...

Philcon was a "Magical" convention: we had Magic not just in the Gamers' Room, but had 2 other rooms; Delaware 3+4 was allocated most of Saturday for the tournaments. The Wizards of the Coast people came out in full force from the West, game-experts, artists, an art exhibit, even Dr. Richard Garfield, the father of Magic, in person, participating on the various Magic-related panels. We even had a Magic card character in the Masquerade. I participated in the tournament, was soundly trounced, but it was a great learning experience. I did not do any trading, as there were lots of expensive cards available at nice discounts, but spent a lot of money buying them to improve my future decks and arm myself for Arisia.

So after all this one might ask: Just what is so attractive about Magic cards? Let me try to explain point by point:

1) The Gambling Factor: Booster packs cost \$2.45. (If you're lucky, you might get one from some convention dealer for \$2.00. Some neighborhood stores charge more; don't patronize those.) The packs are supposed to contain 1 Rare, 3 Uncommon, and 11 Common (including Lands) cards. Lands are worthless, Commons almost so, Uncommons from 50 cents to \$1.50, with a few worth \$2-3.00. The real action is in the Rares, all of them worth at least \$3.00, with a good many of them \$5-6.00 and a few going for \$10-15.00. So there is a good chance that you might get lucky and find a high-value card in your packs.

2) Deck Building: You get your basic deck, buy several boosters, study the rules, read the magazines (there are several electronic bulletin boards too), and soon get some idea what your fighting deck should

look like and start building it. Which leads to #3, which is...

3) Trading: after buying your deck and boosters, you will have lots of cards you don't need. You look for some ways to dispose of them, and you also need other ones to complete your deck. And you don't have a bottomless pocket... The answer is: trade. *Scrye* magazine publishes price lists, costs \$3.50, and is worth every penny of it. Your local dealers' prices will tell you which cards are "hot." If you have access to BB's, you are even better off. Between those, you can get some idea which card is worth how much and trade accordingly. And where to trade? There is always some local club. (Sometimes your neighborhood store runs one.) And conventions and tournaments are even better.

4) Playing: After you have done your trading and built your deck (which actually never ends: there are always new expansions and space for improvement), you'll meet the enemy face-to-face in a duel. Here you face a chancy situation; having a limit of 7 cards (and usually much less) in your hand, you never know what you will draw from your own deck or what your opposition will come up with. Lots of variables and lots of gray-matter work.

5) Discovery: As I mentioned before, there are always new expansions. Beyond the basic (called Revised) set, there are: Arabian Nights, Antiquities, Legends (more on that), The Dark, Fallen Empires, with Ice Ages premiering in June of '95 and "Chronicles" promised for late August '95. Already over 900 cards to learn about, keep in mind, and try to fit into your schemes. With more to come...

6) Collecting: After Magic started off in '93, there were several basic sets: Alpha, Beta, and Unlimited (which was limited after all). Rare cards from these early sets fetch quite respectable prices; for example, an Alpha Black Lotus, a discontinued rare card now worth over \$300 and climbing (and usually not available).

I still have to tell you the story of Legends. It was the third expansion set, a fairly large issue, in both total number of cards printed and the number of cards in the set. However, the cards were delivered late, creating a feeding frenzy among players, collectors, and the newly arrived speculators. Added to this was a manufacturing error, causing an uneven

sorting of Uncommon cards and forcing Magic to set up a temporary exchange for people to exchange their duplicates. Due to the speculation, very few of the packs were sold at the manufacturer's suggested retail price of \$2.45, but most of them at large profits for \$6-8-10, with prices still climbing.

When I checked with my local dealer, he was selling them for \$17.50, and after phoning around and being quoted prices of \$19-20 and up, I had to reach a very painful decision to buy several packs before they became even more expensive. (A few weeks after this he raised the price to \$20.00, and when I wrote this article he was selling them for \$37.00.) At least I was rewarded with the happy surprise of finding an "Elder Dragon" (then priced \$20-\$25) in one of the packs!

The large price increases and speculation on Legends soon spread over to the other expansion sets. The earlier two, especially Arabian Nights, started selling for absolutely outrageous prices. The next new expansion, "The Dark," was never sold for the MFRP of \$1.45, but started at \$3.50-4.50. Even "Fallen Empires," which was produced in copious quantities, started off at \$2.00 instead of \$1.45. So it will be interesting to see how high the prices will climb down the road...

I should also mention the tournament industry, which sprang up in the wake of Magic's popularity. Shrewd promoters organized large tournaments, promising rich prizes (like unopened Legends boxes worth \$1,100, etc.), charging hefty \$15 entry fees, and drawing large crowds. I am only a beginner, so I did not explore this scenery yet; maybe later, when I will be more confident in my knowledge and in my deck's winning ability. I am also wary that sooner or later some real cardsharks or sleight-of-hands are going to get attracted to the game, and the judges won't have the expertise to spot them.


A final advice: Enjoy the game, have fun, but don't get into it too deep. Just like the hula hoop, like any fad, sooner or later this will come to an end too...

[This is a game that has caught on widely in NESFA. There was a tournament at Boskone 32 and Tim Szczesuil expects to have another at Boskone 33. In addition, the NESFA league is just completing its' first Wednesday night tournament and is planning the next one. Do enjoy the game but be aware Magic™ is addictive. KK]

Magic™: The Fannish Cards

Created by Elisa Hertel based upon ideas by Leslie Turek FN and Kurt Baty


Act of God ①③③



Sorcery

Allows cancellation of hotel contracts without financial penalty.

Felis Domesticus ①④




Summon Cat

Trample
④: Cat may regenerate up to 9 times

1 / 1

Lilith ①③③




Summon Seductress

Tap to tap any one SMoF or Pro for remainder of turn.

0/3

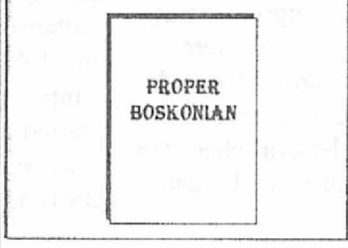
Award ②③③



Enchant Pro

Gives target Pro +5/+5
Pro does not untap as normal during your untap phase

Proper Boskonian ②④

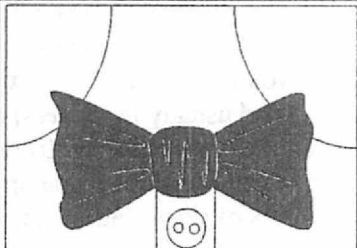


Summon Fanzine

For each Library or Tome artifact in play, APA gains +1 / +0

0 / 1

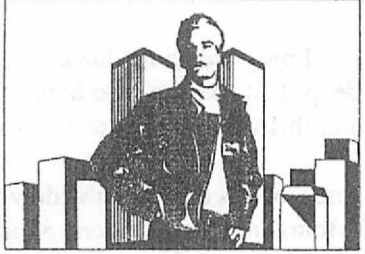
Bow tie ①③③



Enchant SMoF

③: All SMoFs +0 / +1
④: All SMoFs +1 / +0

The New York Critic ②④

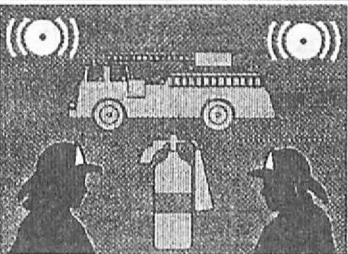


Summon Pro

While Critic is in play, all other Pros lose -0/-1

2 / 1

Fire Alarm ①④



Instant

Taps all of opponent's SMoFs, Pros and attendees for 2 turns

Hotel Bar ②④④



Instant

Taps all Pros and SMoFs until next untap phase

Magic: The Gathering Deck Statistics as of July 13, 1995

compiled by Anthony R. Lewis FN

DECK	LANDS	ARTIFACTS	BLACK	BLUE	GREEN	RED	WHITE	OTHER	TOTAL
ALPHA LIMITED 08/93	19 ¹	47	46	46	46	46	45 ²		295
BETA LIMITED 09/93	25	47	46	46	46	46	46		302
BASIC UNLIMITED 11/93	25	47	46	46	46	46	46		302
BASIC REVISED 01/94	25	51	46	46	45	47	46		306
ARABIAN NIGHTS 12/93	9	14	11	11	11	11	11		78
ANTIQUITIES 04/94	21	44	7	7	7	7	7		100
LEGENDS 06/94	11	29	43	43	43	43	43	55 ³	310
THE DARK 08/94	4	20	18	19	18	18	19	3 ⁴	119
FALLEN EMPIRES 11/94	11	11	33	33	33	33	33		187
SPECIALS 1994, 1995	1 ⁵	1 ⁶	1 ⁷		1 ⁸	2 ⁹			6
FOURTH EDITION 05/95	18	70	58	58	58	58	58		378
ICE AGE 06/95	33	45	56	56	56	56	56	25	383
CHRONICLES 08/95	14	21	14	14	14	14	14	20	125
TOTAL	216	447	425	425	424	427	424	103	2891

¹ "Volcanic Island" omitted; only 2 plates/basic land

² "Circle of Protection: Black" omitted

³ Legends

⁴ sometimes called Gold or Chromatics

⁵ "Arena" from *Arena* 1994

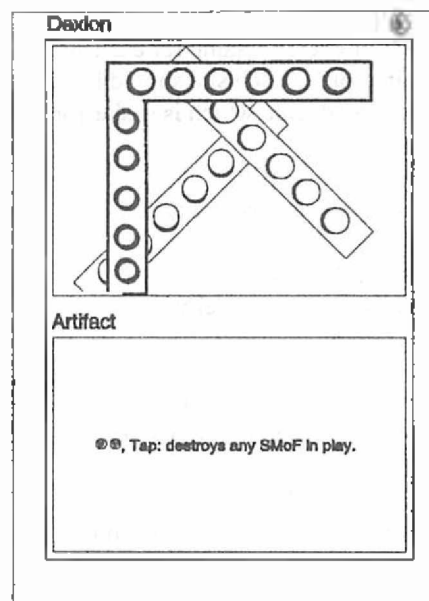
⁶ "Mana Crypt" from *Final Sacrifice*, 1995

⁷ "Sewers of Estark" from *Arena* 1994

⁸ "Giant Badger" from *Shattered Chains*, 1995

⁹ "Nalathni Dragon" from *DragonCon* 1994 ;

"Windseeker Centaur" from *Whispering Woods*, 1995



SF on the Net

by Paul J. Giguere

Introduction

With the proliferation of Internet activity, many people are now getting the ability to access the World Wide Web (WWW). America Online, Prodigy, and CompuServe have all begun to offer WWW access to their subscribers. A WWW page is a document that is in a special format known as HTML. This format is similar to the many formats available through your word processing software such as ASCII, WordPerfect, Microsoft Word, WordStar, etc. You can use special utility software to access and view WWW pages on any computer in the world set up specifically for that purpose.

A WWW document can do many things such as display another page, display graphics, playback video and sound, or just display text. Using your utility software (assuming you have Internet access), you can jump from page to page based on your interests or through the use of "hot-text" that when clicked on, takes you to another page. The pages may or may not reside on the computer system that you started surfing on. The result is a multimedia information system that allows you to find information in fun and intuitive ways.

For science fiction fans, the WWW gives you access to material that until now may not have existed or was stored on computers that weren't as easily accessible as those on the WWW. Below is a listing of the general features of three WWW sites that contain extensive amounts of information of interest to SF fans. Because the information is similar or even the same for each site, I will outline only the main topics. Each site should be seen independently so you can decide which is easier for you to use on a regular basis.

The three sites that are covered are:

- Science Fiction Resource Guide —
<http://sundry.hsc.usc.edu/hazel/www/sfrg/sf-resource.guide.html>
- Speculative Fiction Clearing House —
<http://thule.mt.cs.cmu.edu:8001/sf-clearing-house/>
- Links of Interest to Fandom —
<http://www.crl.com/~lensman/sflinks.html>

Anime

- * Animation Resources on the Net (A huge list of links!)
- * Anime and Animation in general
- * Anime Links
- * Anime & Stuff
- * The Anime Pages
- * The #anime! page (IRC Channel)
- * Bubblegum Crisis
- * Gundam
- * Hiro^2's anime page
- * Kagaku Ninja Tai Gatchaman
- * Legend of the Galactic Heroes
- * Japanime
- * Ranma 1/2
- * The Relief Goddess Office Homepage
- * Robotech
- * Tomar's Anime Page
- * Ys IV: The Dawn of Ys Translation

Apas & Mailing Lists

- * HUZZAH! Anthropomorphics for Artists
- * INK SPOTS: Comics for Cartoonists

Art & Artists

- * H.R. Giger
- * Horror Art
- * Kaleidospace Artists-in-Residence

Authors

- * List of Author Signings at Bookstores
- * Robert Chase
- * Flash Girls (I had to put them somewhere)
- * Joe Haldeman
- * Horror Authors Address List
- * Internet Directory of Published Writers
- * J.V. Jones
- * Wil McCarthy
- * The Owl Springs Partnership (Peter Morwood / Diane Duane)
- * Karl Schroeder
- * Charles Stross
- * Dave Trowbridge
- * Elizabeth Willey

SF/F/H Awards

- * The Aurora Award
- * The John W. Campbell Memorial Awards
- * The Hugo Awards
- * The Locus Awards
- * The Nebula Awards
- * The Prometheus Awards
- * The Bram Stoker Awards
- * The Tiptree Awards
- * The World Fantasy Awards

Clubs

General Interest Clubs

- * Argon Science Fiction Society
- * Baltimore Science Fiction Society
- * Cepheid Variable (Texas A&M)
- * FACT (Fandom Association of Central Texas)
- * ISFiC (Illinois Science Fiction in Chicago)
- * Irish Science Fiction Association
- * Libertarian Futurist Society Home Page
- * Minnesota Science Fiction Society (Minn-Sf)
- * MIT Science Fiction Society
- * NESFA (New England Science Fiction Association)
- * New Jersey Science Fiction Society
- * NWSFS (Northwest Science Fiction Society)
- * PARSEC (Pittsburgh Area Realtime Scientifiction Enthusiasts Club)
- * Timebinders (The Society for the Preservation of the History of Science Fiction Fandom)

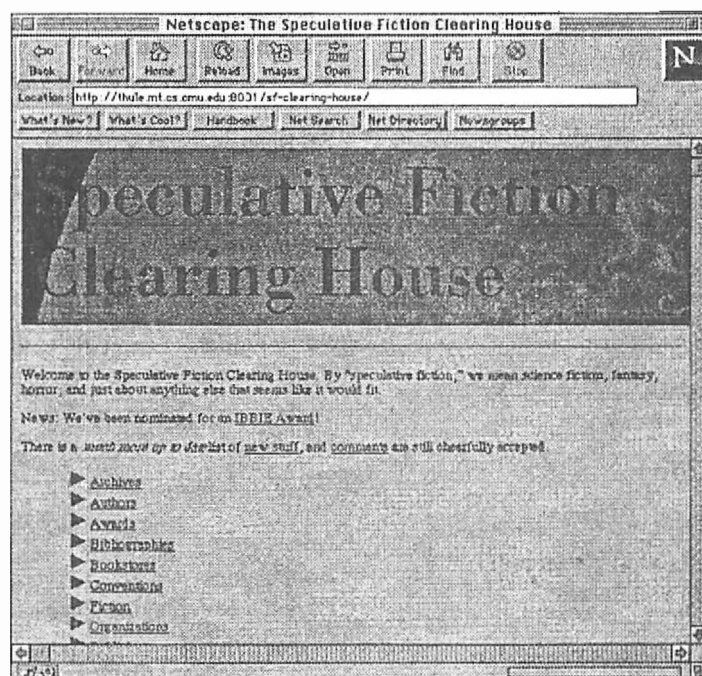
Special Interest Clubs

- * Babylon 5 OZ Fan Club
- * British Starfleet Confederacy
- * capeQuest
- * International Federation of Trekkers
- * Los Angeles Filkers Anonymous
- * Pern Fandom
 - DragonWeb Listing of Pern Fan Clubs

- Introduction to Pern Fandom
- Welcome to alt.fan.pern
- * Romulan International Empire
- * STARFLEET (International)
- * Stockholm Tolkien Society
- * ZZ9 Plural Z Alpha - Official Douglas Adams Fan Club

Conventions

- * August
 - Mythcon XXVI (Berkeley, CA — August 4-7)
 - Toronto Trek 9 (Toronto, Ont — August 4-6)
 - Intersection (1995 Worldcon, Glasgow, Scotland, August 24-28)
- * September
 - Congenial VI (Lisle, IL — September 1-3)
- * October
 - Context VIII (Columbus, OH — October 6-8)
 - OctoCon 95 (Dublin, Ireland — October 14-15)
- * November
 - ConQuest 1995 (Vancouver, BC — November 10-12)
 - ConSanguinity II (Lisle, IL — November 3-5)
 - SiliCon (San Jose, CA — November 25-27 '94)
 - Windycon 22 (Schaumburg, IL — November 10-12)
 - Wishcon V/1995 Starfleet Region 15 Conference (Springfield, MA — November 3-5)
 - Visions '95 (Chicago, IL — November 23-26)



1996 Conventions

- * Arisia (Boston, MA — January 12-14)
- * JonesCon III (Gainesville, FL — January 20-21)
- * Boskone 33 (Framingham, MA — February 16-18)
- * Minicon 31 (Minneapolis, MN — April 5-7)
- * Readercon 8 (Eastern MA — July 12-14)
- * ConDiablo (1996 Westercon: El Paso, TX)
- * LAcon III (1996 Worldcon: Los Angeles, CA)

1997 Conventions

- * LoneStarCon 2 (1997 Worldcon: San Antonio, TX)

Worldcons and Worldcon Bids

- * Worldcons
 - o DragonCon/NASFiC (1995 NASFiC, Atlanta, GA)
 - o Intersection (1995 Worldcon, Glasgow, Scotland)
 - o LAcon III (1996 Worldcon: Los Angeles, CA)
 - o LoneStarCon 2 (1997 Worldcon: San Antonio, TX)
- * Worldcon Bids
 - o Worldcon and NASFiC Bids Page
 - o Baltimore in 1998
 - o Boston in 1998
 - o Las Vegas in 1999
 - o Chicago in 2000
- * (Unofficial) World Science Fiction Society Documents
- * 1995 Hugo Award Nominations

Memories of Conventions Past

- * Minicon 30 Online Edition
- * Virtual MagiCon Memory Book

Other Convention Resources

- * Saul Jaffe's Forecoming Cons List
- * Science Fiction Conventions Northwest
- * SMOF Archives (Conrunning Information)
- * Star Trek Conventions
- * Stilyagi Air Corps Calendar
- * 1995 US Postage Rates

Fans and Fandom

- * David Dyer-Bennet
- * The Fannish E-mail Directory (text version here)
- * GEnie's Third Science Fiction and Fantasy RoundTable (SF-FANDOM)
- * Laurie Mann's Slan Shack (Fan Home Pages)
- * Patrick Nielsen Hayden (Okay, so he's an editor at TOR too.)
- * Dave Romm

Fanzines

Online Fanzines

- * Ansible
- * Cyberspace Vanguard Archive
- * DargonZine Archive
- * Dark Planet
- * Delos Cyberzine (in Italian)
- * The Diplomatic Pouch (Gaming: Diplomacy)
- * FSFNet Archive
- * InterText Ascii Archive
- * Literary Lunacy

- * Pleiades Archive
- * Quanta Archive
- * Quanta Magazine (HTML)

Information on Other Online Zines

- * John Labovitz's e-zine-list

Information on Offline Zines

- * Factsheet Five
- * fps: The Magazine of Animation on Film and Video

Filk Music

- * Blars' Filk Page
- * The Dandelion Conspiracy
- * Filk and Folk Music
- * Filk Music in Austria and Germany
- * Random Factors Catalog
- * SF References in Music

Furry Fandom

- * Furies and Friends
- * Furry Folder
- * Furry Resource Page

Gaming

- * Aria
- * BoneGames
- * Bryant's Roleplaying Page
- * Chaosium, Inc.
- * Collectible Card Games
 - o Bloodwars
 - o Doomtrooper
 - o Jyhad
 - o Magic: The Gathering
 - o Rage
 - o Star Trek: TNG
- * Cosmic Encounter
- * Cthulhu Web Pages
- * Jeff Dee's Home Page
- * David Dunham's Glorantha Information
- * Doom
- * EnGarde!
- * Eric's Compendium of Free RPG's from the Net
- * Forgotten Futures
- * FRUA (SSI's Unlimited Adventures)
- * Freeware and Shareware Games Resources
- * GAMA
- * Game Bytes - WWW edition

- * The Game Cabinet
- * The Game Room
- * Games Domain
- * Games Information Page
- * Harn Overview
- * Imperium RPG
- * Interactive Fiction (Computer)
- * Iron Crown Enterprises Resources
- * Miniatures
- * Multi-Trek
- * Netrek
- * PHT's Game Page of the Universe
- * Play by (E)Mail Games
- * Play by Mail Games List
- * Ragnarok: Twilight of the Gods
- * RPG and CCG Resource Page
- * RPG Internet Resource Guide
- * RPG Information
- * RuneQuest
- * SFRT3's RTC/IRC

Games

- * SpaceMaster
- * Star Wars Role Playing
- * Star Wars Sabacc Card

Game

- * Stellar Conquest
- * Warhammer Fantasy

Roleplay

- * WarpWar Expanded

Edition

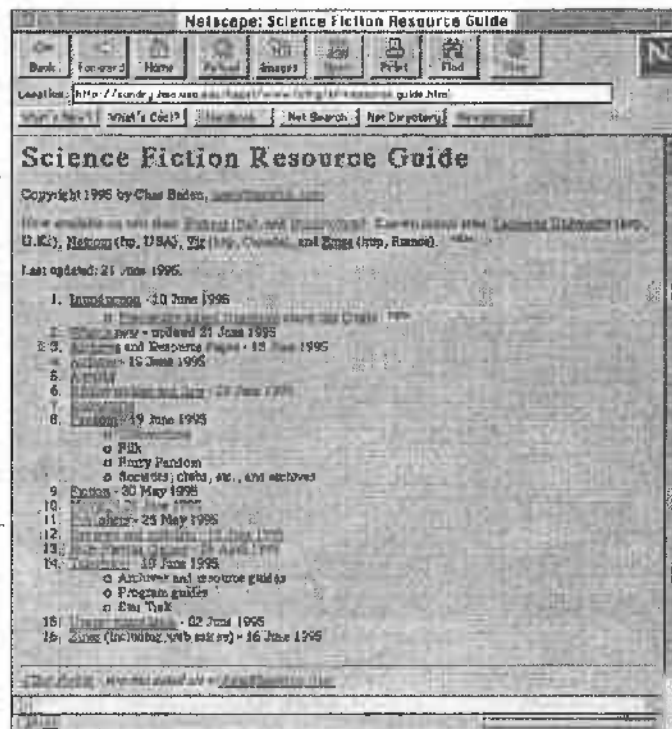
- * World of Darkness:

Angels & Demons

- * XPilot Page

Gothic Fandom

- * Dark Side of the Net
- * Dark Side of the Web
- * Gothic Tales



* Anime

alt.manga - rec.arts.animation - rec.arts.anime -
rec.arts.anime.info
(moderated) - rec.arts.anime.marketplace

* Fandom

alt.fan.dragons - alt.fan.furry - alt.fandom.cons -
alt.fandom.misc -
alt.zines - rec.arts.sf.fandom - rec.arts.startrek.fandom

* Fan Fiction

alt.drwho.creative - alt.galactic-guide -
alt.horror.creative -
alt.pub.dragons-inn - alt.starfleet.rpg -
alt.startrek.creative -
alt.tv.x-files.creative -
rec.arts.anime.stories

* Gaming

rec.games.design -
rec.games.diplomacy -
rec.games.frp -
rec.games.frp.advocacy -
rec.games.frp.announce
(moderated) -
rec.games.frp.archives
(moderated) -
rec.games.frp.cyber -
rec.games.frp.dnd -
rec.games.frp.marketplace -
rec.games.frp.misc -
rec.games.int-fiction -
rec.games.mecha

* Science Fiction, Fantasy, Horror (Television and Film)

alt.tv.babylon-5 - alt.fan.blade-runner - alt.fan.dune -
alt.tv.mst3k -
alt.tv.prisoner - alt.tv.red-dwarf - rec.arts.drwho -
rec.arts.sf.movies - rec.arts.sf.starwars - rec.arts.sf.tv -
rec.arts.sf.tv.babylon5 - rec.arts.sf.tv.quantum-leap -
rec.arts.startrek.current - rec.arts.startrek.info (moderated) -
rec.arts.startrek.misc - rec.arts.startrek.tech

* Science Fiction, Fantasy, and Horror (Written)

alt.books.anne-rice - alt.books.brian-lumley -
alt.books.deryni -
alt.books.isaac-asimov - alt.books.kurt-vonnegut -
alt.books.m-lackey -
alt.books.phil-k-dick - alt.books.sf.melanie-rawn -

MUDs, MUSHes, and MOOs

- * Amberyl's Almost-Complete List of MUSHes
- * Amberyl's Automated MUSH List
- * The Lost Library of MOO
- * MOOGate
- * Mud Connector
- * MUD Resource Collection

Newsgroups

(each group is separated by a dash)

alt.fan.asprin -

alt.fan.doc-savage - alt.fan.douglas-adams -

alt.fan.dragonlance -

alt.fan.eddings - alt.fan.heinlein - alt.fan.nathan.brazil -

alt.fan.pern - alt.fan.piers-anthony - alt.fan.pratchett -

alt.fan.robert-jordan - alt.fan.tolkien - alt.fantasy.conan
alt.horror.cthulhu - alt.music.filk - alt.pulp - alt.vampyres -

rec.arts.books.tolkien - rec.arts.sf.announce (moderated) -

rec.arts.sf.marketplace - rec.arts.sf.misc -

rec.arts.sf.reviews

(moderated) - rec.arts.sf.science - rec.arts.sf.written

* UK Science Fiction Fandom Archives

Publishing Houses

- * Anamnesis Press
- * Circlet Press
- * Del Rey Books
- * NESFA Press
- * SteelDragon Press
- * Tor Books
- * Visionary Publishing
- * Warner Aspect

Online Fiction

Archives

- * Anime/Manga Fan Fiction
- * CMU On-line Books
- * Star Trek Parodies
- * Works of Edgar Allan Poe

Group Fiction

- * CyberPunk Chatsubo
- * Alt.Pub.Dragons-Inn
- * Legion of Net.Heroes
- * Round Robin

Storybook

- * Starfleet Interactive
- * The Superguy
- * The United Federation of Players
- * World Weavers

Individual Works

- * Deus Ex Machina (Shareware SF Novel)
- * Halo Novel by Tom Maddox

Other Information on Science Fiction and Fantasy

- * Arisia Science Fiction Resource Listing
- * Gay/Les/Bi Science Fiction, Fantasy and Horror.
- * Head Space: the Science(and)Fiction Page
- * Internet Movie Database
- * Lysator Science Fiction and Fantasy Archive
- * Science Fiction Links
- * Science Fiction Resource Guide
- * Thule Speculative Fiction Clearing House

Reviews

* Beyond the Pale: Horror/Fantasy/SF Reviews

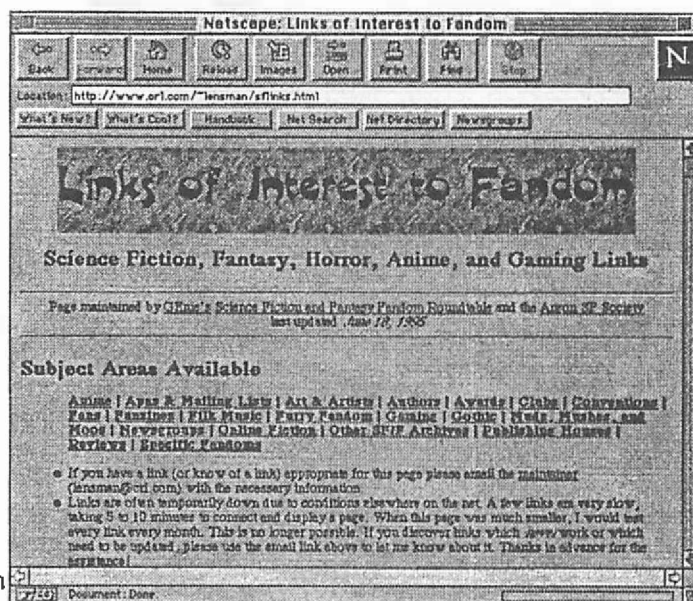
- * Doug's Reviews
- * The Good Reading Guide
- * Minicon 28 Classic SF List
- * The NESFA Reading List of Core SF and Fantasy
- * Omphalos
- * The Quasi Definitive Fantasy Book List
- * Search SF & Fantasy reviews
- * Zweig's Belated Reviews

Specific Fandoms

Literature

* Alternate History

- * Iain M. Banks
- * Emma Bull
- * Lewis Carroll
- * C. J. Cherryh
- * Arthur C. Clarke
- * Cyberpunk
- * Diskworld - Terry Pratchett
- * Dune
- * Feminist Science Fiction
- * GENIE's First Science Fiction & Fantasy RoundTable (SF-READING)
- * GENIE's Fourth Science Fiction & Fantasy RoundTable (SF-WRITING)
- * Robert A. Heinlein
- * Horror
- * Julie Jones
- * Katherine Kerr
- * Stephen King
- * Mercedes Lackey
- * C. S. Lewis



- * H. P. Lovecraft
- * Magical Places
- * Julian May
- * Anne McCaffrey
- * Robert Rankin
- * Ann Rice
- * Bruce Sterling
- * Sherlock Holmes
- * Will Shetterly
- * Tekumel - M.A.R. Barker
- * J.R.R. Tolkien
- * Martha Wells
- * Wheel of Time
- * Robert Anton Wilson
- * Xanth

Miscellaneous

- * British Comedy
- * Cerebus
- * Church of the SubGenius
- * Elfquest
- * Filk Music
- * The Legion of Super-Heroes
- * SCA
 - o Current Middle Ages
 - o Kingdom of Trimaris
 - o Medieval Reenactment
- * David Romm's [GIF of David] Shockwave radio program [FAQ] [Article] [Top 11 Lists] [Script]
- * The Vampire Chronicles
- * Vampires

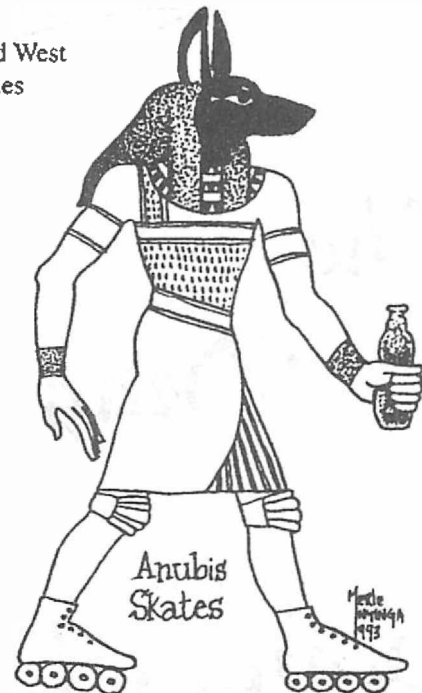
Star Trek

- * Gay & Lesbian Star Trek Page
- * The Klingon Language Institute
- * Starfleet Academy Tour
- * Star Trek
- * Star Trek
- * Star Trek
- * Star Trek: Points of Interest
- * Star Trek: Deep Space Nine
- * Star Trek: Voyager

Television and Film

- * Alien
- * Alien Nation
- * Animaniacs
- * Babylon 5
- * Batman: The Animated Series
- * Battlestar Galactica
- * Blade Runner
- * Blake's 7
- * British Comedy

- * The Crow
- * Dark Shadows
- * Disney
- * Doctor Who
- * Earth 2
- * Forever Knight
- * Godzilla
- * The Green Hornet
- * Highlander
- * Hitchhiker's Guide to the Galaxy
- * James Bond
- * Lion King
- * Lois & Clark
- * Lost in Space
- * Max Headroom
- * Mystery Science Theater 3000
- * Monty Python
- * The Prisoner
- * Quantum Leap
- * Quatermass
- * Red Dwarf
- * Rocky Horror Picture Show
- * Sci-Fi Channel's Dominion
- * SeaQuest
- * Something Is Out There
- * Space 1999
- * Space Rangers
- * Star Wars
- * Supercar
- * Time Trax
- * Tiny Toon Adventures
- * Tomorrow People
- * Twin Peaks
- * U.F.O.
- * "V"
- * Wild Wild West
- * The X-Files





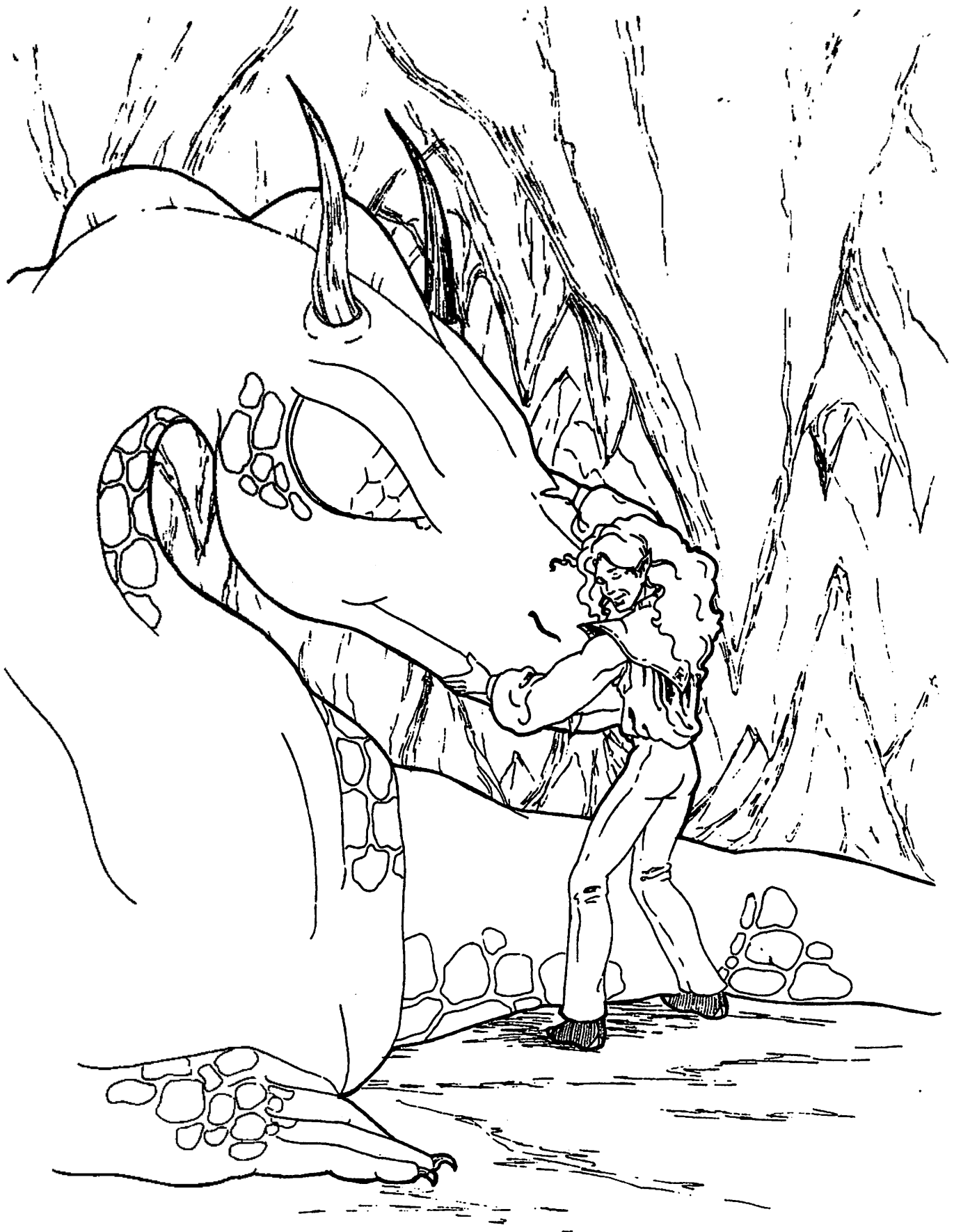
*The
Dragons
of
Diana Harlan Stein*

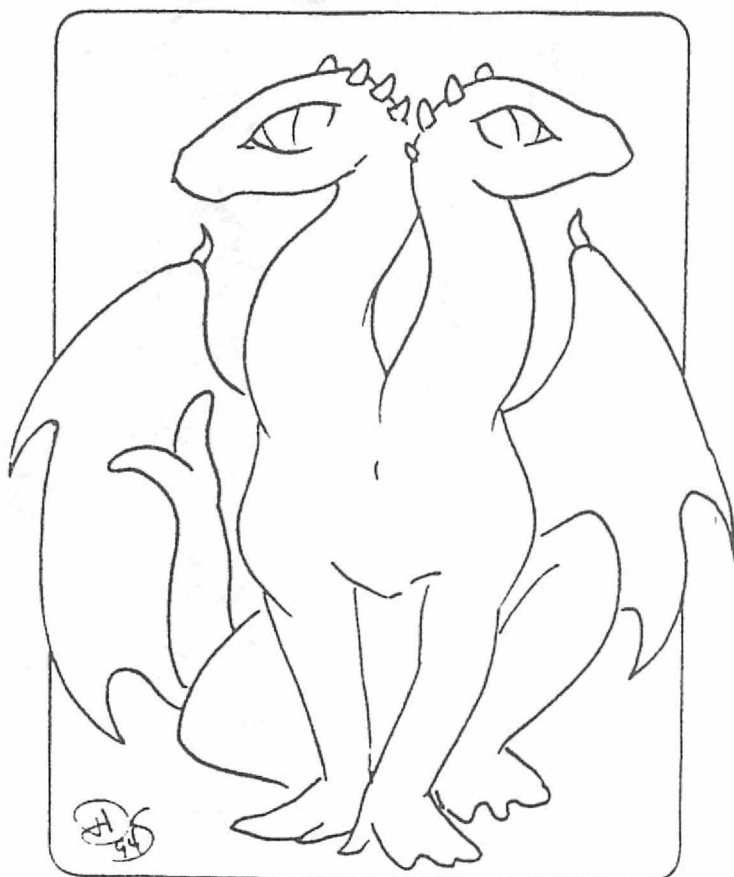
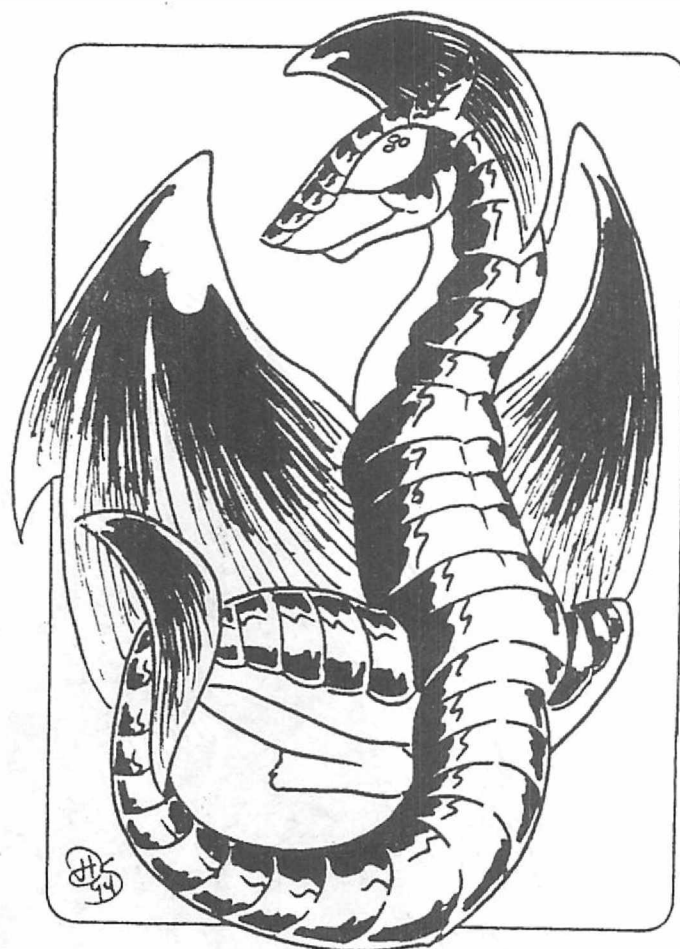


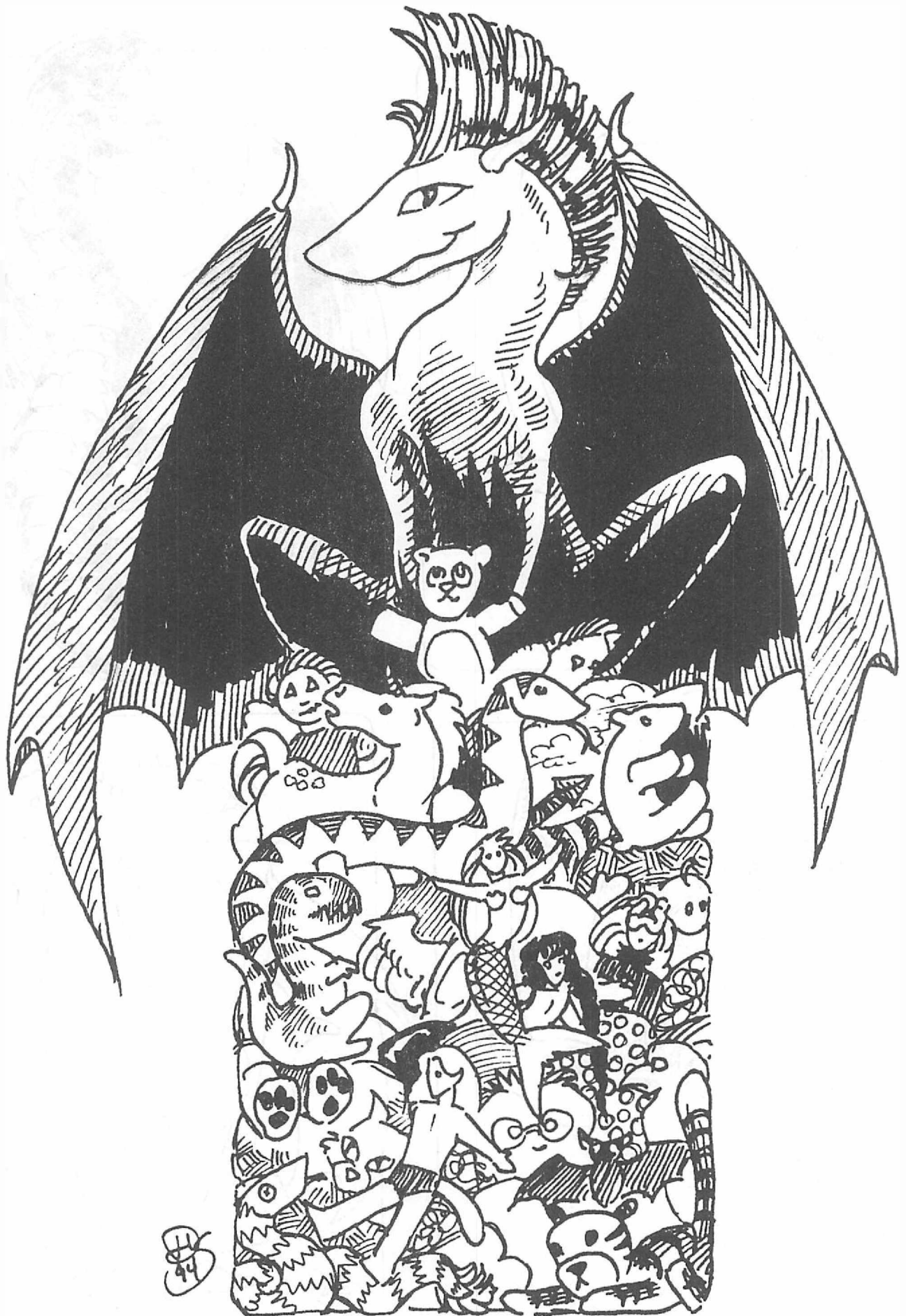


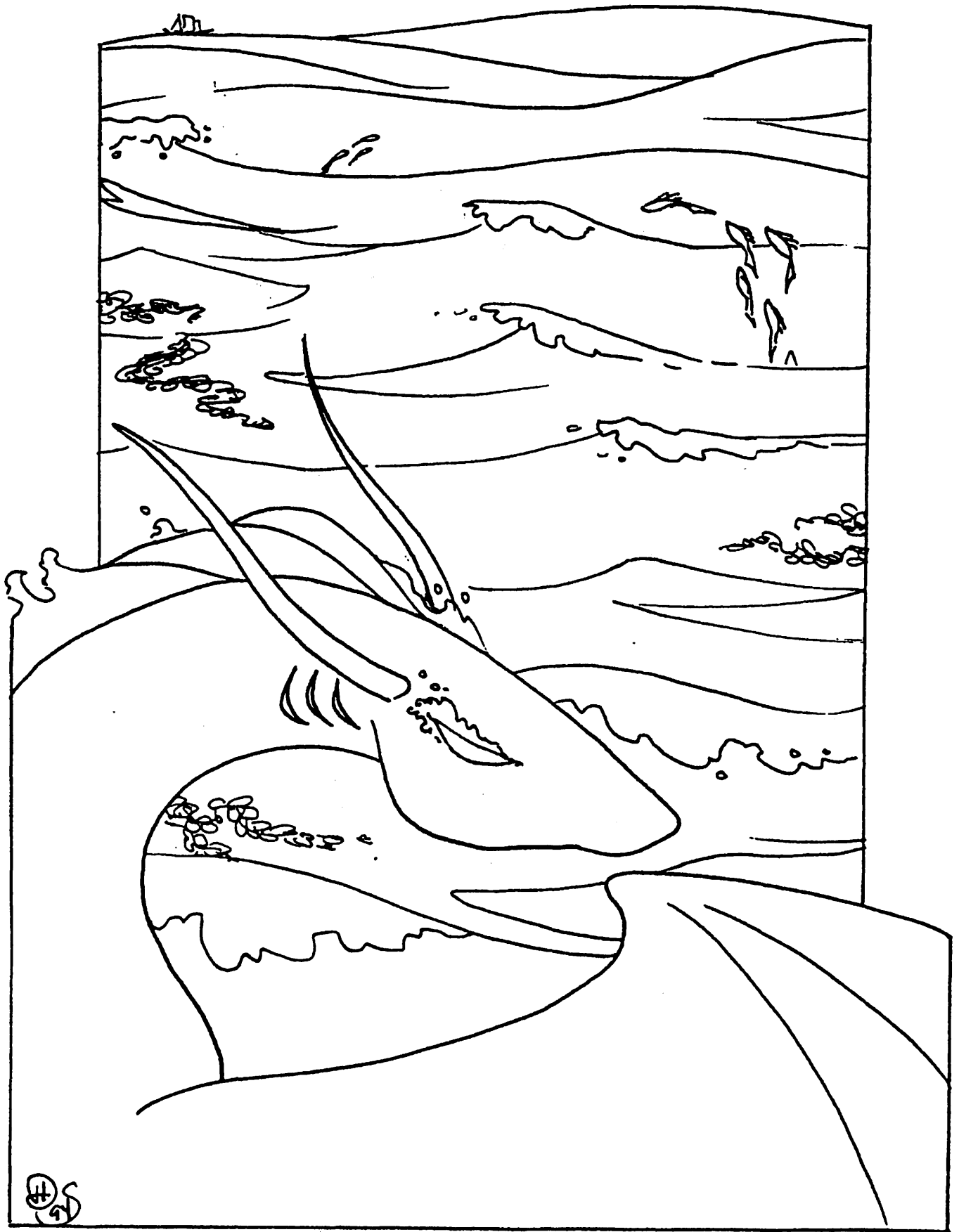












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Stanley Grauman Weinbaum

Bibliography



By Aron Insinga FN

I haven't done word counts yet; s (short story)/nt (novelette)/n (novel) notations are from the references. Dates below are periodical cover dates. Date format is yyyy-mm where mm=01 for January, etc. + =published in 2 parts (so the conclusion is in the next month?) All the myriad reprints are not listed.

Periodicals:

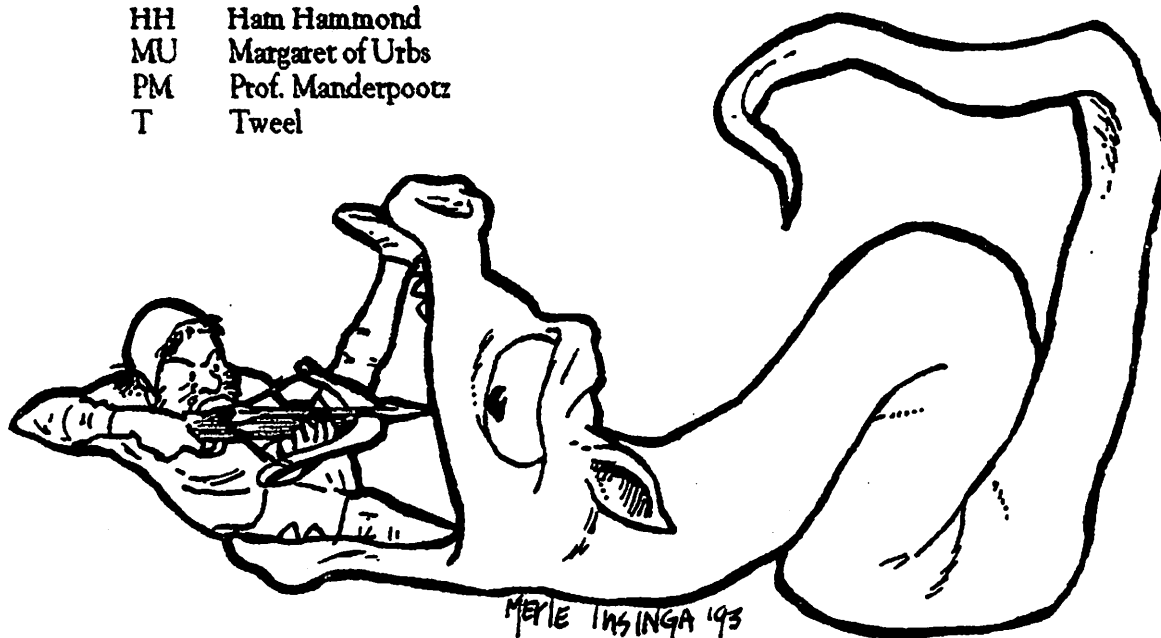
AmS	Amazing Stories
AS	Astounding Stories
S	Satellite
SS	Startling Stories
TWS	Thrilling Wonder Stories [Better Publications, Inc.]
WS	Wonder Stories

Weinbaum anthologies:

B	Ballentine
L	Lancer
FM	Fantasy Press, <i>Martian Odyssey</i>
FR	Fantasy Press, <i>Red Peri</i>

Series:

HH	Ham Hammond
MU	Margaret of Urbs
PM	Prof. Manderpootz
T	Tweel



Stanley Grauman Weinbaum - Original Magazine Appearances

date	zine	story title	series	words	artist *cover	in L	in B	in FR	as novel
1934-07	WS	A Martian Odyssey	T			x	x		
1934-11	WS	Valley of Dreams	T	s	Paul		x		
1935-01	AS	Flight on Titan		s				x	
1935-02	AS	Parasite Planet	HH	nt			x		
1935-04	AS	The Lotus Eaters	HH	nt		x	x		
1935-06	WS	Pygmalion's Spectacles		s	Winter		x		
1935-08	AS	Worlds of If	PM	s			x		
1935-09	WS	The Ideal	PM	s			x		
1935-10	AS	The Planet of Doubt	HH	nt	Dold				
1935-11	AS	The Red Peri		nt	John T. Brooks *FR			x	
1935-11	AS	Adaptive Ultimate (as John Jessel)		nt		x	x		
1935-12	AS	The Mad Moon		nt			x		
(Weinbaum died 1935-12-14; there should be 12 stories published before and 11 stories published afterwards according to one of the introductions/afterwards.)									
1936-01	WS	The Point of View	PM						
1936-01	AS	Smothered Seas (as Roger Sherman Hoar) (with Ralph Milne Farley)		nt				x	
1936-03	AS	Redemption Cairn		nt			x	x	
1936-08	AS	Proteus Island		nt		x	x	x	
1936-12	TWS	Brink of Infinity				x		x	
1937-04	AmS	Shifting Seas		s			x	x	
1938-10+ 1938-11	AmS	The Revolution of 1950/60 (as Roger Sherman Hoar) (with Ralph Milne Farley)		nt	R. Fuqua			x/2 x/2	
1938-12	TWS	Tidal Moon (with Helen Weinbaum, his sister)		s					
1939-01	SS	The Black Flame	MU	n					x/2
1939-06	TWS	Dawn of Flame	MU	nt					x/2
1943-02+	AmS	The New Adam		n					x
1938?	TWS	The Circle of Zero		s					
1953	FPCI	The Dark Other (originally The Mad Brain) ("his only weird story")		n					
1959-05	S	Graph							
introductions/afterwards									
		by Sam Moskowitz				x			
		by Isaac Asimov					x		
		by Robert Bloch					x		

Stanley G. Weinbaum bibliography
from: THE WHOLE SCIENCE FICTION DATA BASE © 1995 by Kurt Baty

Books

The Best of Stanley G. Weinbaum (Collection Edited by Isaac Asimov)

Contains: The Adaptive Ultimate; 1935 A Martian Odyssey; 1934 Redemption Cairn; 1936
The Ideal; 1935 Parasite Planet; 1935 Shifting Seas; 1937
The Lotus Eaters; 1935 Proteus Island; 1936 Valley of Dreams; 1934
The Mad Moon; 1935 Pygmalion's Spectacles; 1935 The Worlds of If; 1935
1974 Apr: Ballantine, 23890 Paperback 1st. Edition (cover art by Dean Ellis)
1979 Jan: Del Rey, 27965 Paperback 3rd. (cover art by Dean Ellis)
1983 Mar: Garland, 4213-1 Hardback 1st.
retitled *A Martian Odyssey and Other Stories*
1977 Oct: Sphere, 8960-5 Paperback 1st. UK

The Black Flame; 1948

Contains: The Black Flame; 1938 Dawn of Flame; 1936
1948 Feb: Fantasy, Hardback 1st. Edition (cover art by A. J. Donnell)
Limited to 3,000 copies, of which 500 are specially numbered.
1953: Toronto: Harlequin, 205 Paperback 1st.
1969 Apr: Avon, V2280 Paperback 1st. US (cover art by Ron Walotsky)
1976: Aeonian Press, Trade Paperback

The Dark Other; 1950

contained in Fantasy Twin; 1953
1950: Fantasy Publishing, Hardback 1st. Edition (cover art by Jon Arfstrom)
Later issued in boards with Gnome Press on spine.

Dawn of Flame and Other Stories; 1936

Contains: The Adaptive Ultimate; 1935 The Mad Moon; 1935 The Red Peri; 1935
Dawn of Flame; 1936 A Martian Odyssey; 1934 The Worlds of If; 1935
The Lotus Eaters; 1935
1936: Milwaukee Fictioneers, Hardback 1st. Edition

A Martian Odyssey and other classics of science fiction (Collection Edited by Sam Moskowitz); 1962

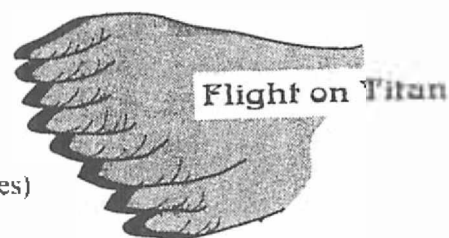
Contains: The Adaptive Ultimate; 1935 The Lotus Eaters; 1935 Proteus Island; 1936
The Brink of Infinity; 1936 A Martian Odyssey; 1934
1962: Lancer Limited Edition, 74-808 Paperback 1st. Edition (cover art by Schulz)
1966: Lancer, 72-146 Paperback 2nd. (cover art by Schulz)
1972 Nov: Lancer, 75-399 Paperback 3rd.

A Martian Odyssey and Others; 1949

Contains: The Adaptive Ultimate; 1935 The Mad Moon; 1935 The Point of View; 1936
The Circle of Zero; 1936 A Martian Odyssey; 1934 Pygmalion's Spectacles; 1935
The Ideal; 1935 Parasite Planet; 1935 Valley of Dreams; 1934
The Lotus Eaters; 1935 The Planet of Doubt; 1935 The Worlds of If; 1935
1949: Fantasy, Hardback 1st. Edition (cover art by A. J. Donnell)
Limited to 3,000 copies, of which 500 were specially numbered.

A Martian Odyssey, and Other Science Fiction Tales; 1974

Contains: The Adaptive Ultimate; 1935 The Mad Moon; 1935 The Red Peri; 1935
 The Brink of Infinity; 1936 A Martian Odyssey; 1934 Redemption Cairn; 1936
 The Circle of Zero; 1936 Parasite Planet; 1935 Revolution of 1960; 1938
 Flight on Titan; 1935 The Planet of Doubt; 1935 Shifting Seas; 1937
 Graph; 1936 The Point of View; 1936 Smothered Seas; 1936
 The Ideal; 1935 Proteus Island; 1936 Valley of Dreams; 1934
 The Lotus Eaters; 1935 Pygmalion's Spectacles; 1935 The Worlds of If; 1935
 "The Last Martian" (a poem) and
 "An Autobiographical Sketch of Stanley G. Weinbaum"
 Introduction: "Dawn of Flame: The Career of Stanley G. Weinbaum" by Sam Moskowitz
 1974: Hyperion, Hardback and Paperback 1st. Edition
 1994: Hyperion, Trade Paperback (illustrated by Virgil Finlay)



The New Adam; 1939

1939: Ziff-Davis, Hardback 1st. Edition Pictorial dust jacket.
 1969 May: Avon, V2288 Paperback 1st. US (cover art by Jeff Jones)
 1974 Mar: Sphere, 8962-1 Paperback UK

The Red Peri; 1952

Contains: The Brink of Infinity; 1936 The Red Peri; 1935 Shifting Seas; 1937
 Flight on Titan; 1935 Redemption Cairn; 1936 Smothered Seas; 1936
 Proteus Island; 1936 Revolution of 1960; 1938
 1952: Fantasy Press, Hardback 1st. Edition (cover art by John T. Brooks)
 Limited to 3,000 copies, of which 300 are specially numbered.
 1965: Golden Science Fiction Library, 004 Paperback 1st

Fiction included in Collections and Anthologies

The Adaptive Ultimate; 1935 contained in:

The Best of Stanley G. Weinbaum
Dawn of Flame and Other Stories
A Martian Odyssey
A Martian Odyssey and Other Stories
A Martian Odyssey and Others
A Martian Odyssey, and Other Science Fiction Tales

The Brink of Infinity; 1936 contained in:

A Martian Odyssey
A Martian Odyssey, and Other Science Fiction Tales
The Red Peri

The Challenge from Beyond; 1935

co-Author Donald Wandrei, contained in:
Perry Rhodan 100 & 101 (two parts)
 Edited by Forrest J. Ackerman

The Circle of Zero; 1936 contained in:

The History of the Science Fiction Magazines
Vol. 2 Edited by Michael Ashley
A Martian Odyssey and Others
A Martian Odyssey, and Other Science Fiction Tales

Flight on Titan; 1935 contained in:

A Martian Odyssey, and Other Science Fiction Tales
The Red Peri

Graph; 1935

A Martian Odyssey, and Other Science Fiction Tales

The Ideal; 1935 contained in:

The Best of Stanley G. Weinbaum
A Martian Odyssey and Other Stories
A Martian Odyssey and Others
A Martian Odyssey, and Other Science Fiction Tales

The Lotus Eaters; 1935 contained in:

The Best of Stanley G. Weinbaum
Dawn of Flame and Other Stories
A Martian Odyssey
A Martian Odyssey and Other Stories
A Martian Odyssey and Others
A Martian Odyssey, and Other Science Fiction Tales
Masterpieces of Science Fiction
 Edited by Sam Moskowitz

The Last Martian

A Martian Odyssey, and Other Science Fiction Tales

The Mad Moon; 1935 contained in:

The Best of Stanley G. Weinbaum
Dawn of Flame and Other Stories
Exploring Other Worlds

Edited by Sam Moskowitz

A Martian Odyssey and Other Stories

A Martian Odyssey and Others

A Martian Odyssey, and Other Science Fiction Tales

A Martian Odyssey; 1934 contained in:

3000 Years of Fantasy and Science Fiction

Edited by L. Sprague de Camp

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Dawn of Flame and Other Stories

A Martian Odyssey

A Martian Odyssey and Other Stories

A Martian Odyssey and Others

A Martian Odyssey, and Other Science Fiction Tales

The Pocket Book of Science Fiction

Edited by Donald A. Wollheim

Science Fiction Hall of Fame Volume 1

Edited by Robert Silverberg

Where Do We Go From Here?

Edited by Isaac Asimov

Parasite Planet; 1935 contained in:

Analog's Expanding Universe

Edited by Stanley Schmidt

Before the Golden Age

Edited by Isaac Asimov

Before the Golden Age: Book 3

Edited by Isaac Asimov

The Best of Stanley G. Weinbaum

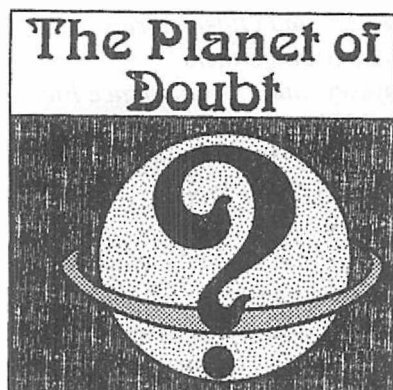
Flight Into Space

Edited by Donald A. Wollheim

A Martian Odyssey and Other Stories

A Martian Odyssey and Others

A Martian Odyssey, and Other Science Fiction Tales



The Planet of Doubt; 1935 contained in:

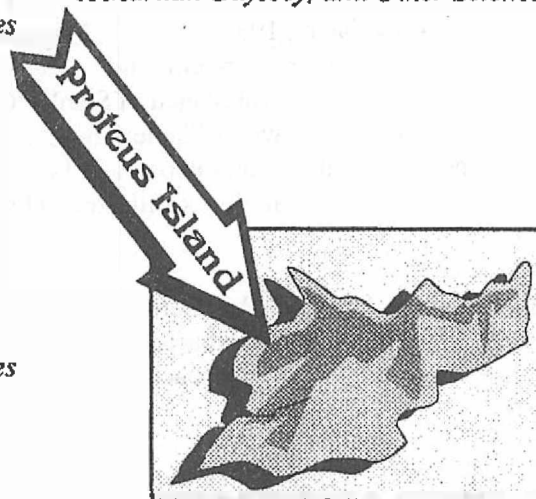
A Martian Odyssey and Others

A Martian Odyssey, and Other Science Fiction Tales

The Point of View; 1936 contained in:

A Martian Odyssey and Others

A Martian Odyssey, and Other Science Fiction Tales



Proteus Island; 1936 contained in:

The Best of Stanley G. Weinbaum

A Martian Odyssey

A Martian Odyssey and Other Stories

A Martian Odyssey, and Other Science Fiction Tales

The Red Peri

Pygmalion's Spectacles; 1935 contained in:

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A Martian Odyssey and Others

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Dawn of Flame and Other Stories

Gosh! Wow! (Sense of Wonder)

Edited by Forrest J Ackerman

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Redemption Cairn; 1936 contained in:

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A Martian Odyssey and Other Stories

A Martian Odyssey, and Other Science Fiction Tales

The Red Peri

Revolution of 1960; 1938

written with Ralph Milne Farley, contained in:

A Martian Odyssey, and Other Science Fiction Tales

The Red Peri

Shifting Seas; 1937 contained in:

The Best of Stanley G. Weinbaum

A Martian Odyssey and Other Stories

A Martian Odyssey, and Other Science Fiction Tales

The Red Peri

Smothered Seas; 1936

written with Ralph Milne Farley, contained in:

A Martian Odyssey, and Other Science Fiction Tales

The Red Peri

Valley of Dreams; 1934 contained in:

The Best of Stanley G. Weinbaum

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A Martian Odyssey and Others

A Martian Odyssey, and Other Science Fiction Tales

The Worlds of If; 1935 contained in:

The Best of Stanley G. Weinbaum

Dawn of Flame and Other Stories

A Martian Odyssey and Other Stories

A Martian Odyssey and Others

A Martian Odyssey, and Other Science Fiction Tales

A Martian Odyssey, and Other Science Fiction Tales, by Stanley G. Weinbaum. Hyperion, 1974.

Review by Elisabeth Carey FN.

Stanley G. Weinbaum was a science fiction writer for less than eighteen months – his first science fiction story was published in the July 1934 issue of *Wonder Stories*, and he died in December 1935. The twenty-one stories and one poem collected here show the reader what science fiction lost by his tragically early death.

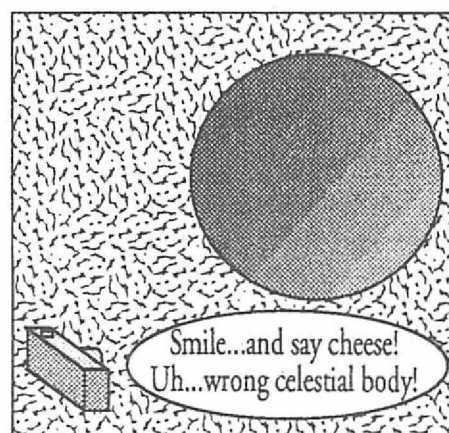
"A Martian Odyssey," that first sf story published in July 1934, contains one of the earliest efforts in sf at a truly alien alien, whose motives and thought processes are never entirely clear to the human protagonist, but who is nevertheless not portrayed as a dangerous, threatening creature. Despite the gulf in understanding between them, the human Jarvis and the Martian Tweel manage to make contact and to cooperate with each other to their mutual benefit.

Weinbaum's subsequent sf ranges from explorations of Mars, Venus, Uranus, and Titan, through the progressively weirder inventions of Professor van Manderpootz, and the pirate adventure of "The Red Peri," to the ecological disaster story of "Shifting Seas" and the sfnal political thrillers of "Smothered Seas" and

"Revolution of 1960." Which last title, of course, points up the inevitable, when discussing stories published in the mid-thirties – some of them are a bit dated. Venus is marginally habitable and supports complex life; Mars possesses a native civilization, albeit a dying one. Some stories take place in a "future" which is now the past. And genetic manipulation, in "The Adaptive Ultimate," is easier than we have any reason to believe it will ever be. In "The Red Peri," humans take short strolls through vacuum without injury. In short, at times the science is almost laughably wrong.

All this is quite beside the point. Weinbaum wrote absorbing, exciting stories about interesting places and complex, compelling characters. The sociology is a little dated, in that there are assumptions we no longer share about what women are likely to do, but few assumptions about what women *can* do, if they choose, and remain women instead of fake men. The pirate commander in "The Red Peri," for instance, is a woman who throughout the story retains both her femininity and her strength. The hero objects to her piracy on the grounds that it's illegal, not that it's unwomanly. [Sam Moskowitz mentions in his introduction that it was intended as the first of a series.] Strong women appear repeatedly throughout Weinbaum's fiction, sometimes pleasant characters, sometimes not. If, like far too many sf writers, Weinbaum never imagined real social change taking place in response to major technological changes, neither did he make the mistake of too easily pigeon-holing people according to their expected, "proper" roles.

The great joy in reading Weinbaum is in seeing how early this level of imaginative sophistication entered science fiction. The great frustration in reading Weinbaum is that he wrote sf for only eighteen months before his early death, and presumably still had a great deal of growth as a writer ahead of him.



Monuments on Mars - The Implications

by Thomas A. Endrey

I am going to discuss some rather fantastic real-life ideas in the following article. Most people prefer their everyday life to be mundane, simple, nothing unusual or threatening. If they are confronted with unusual possibilities, they will behave like the legendary ostrich: they stick their head into the sand and ignore it, in the hope that the problems will go away. If you are such an ostrich-person, you may skip this article.

Thank You!

One of the Viking probes to Mars in the mid 70's carried a camera, orbited Mars, and took lots of pictures. One of the pictures shows a large rock formation which resembles a human face. On the same photo there are other interesting features: west from the face there is a group of five sided pyramids, south is a large rock formation with a geometrical- looking outline, and east in the hills are more artificial-looking formations.

After these features were noticed, several scientists started research on them. They located a second picture showing "the Face" in a different light, applied computer enhancement technology to them, and reached the conclusion that it is an artificial formation. They also found more pyramids and artificial-looking surface formations in other parts of Mars. The only problem with the pictures was that they were made from fairly high altitude and lacked minor details.

I don't plan to discuss this in any further detail, there are several books under various titles: *The Monuments of Mars* or *The Face on Mars*. You should check if your local library has copies, or try to get them by inter-library borrowing.

What I would like to discuss are the implications of these features' being artificially created. Allen Steele recently wrote a book about an expedition to the Face, titled *The Labyrinth of Night*, Bob Eggleton painted a real gorgeous and enticing cover for it. It's a very enjoyable book, except he avoids the obvious conclusion of "who created it" and instead uses a bunch of alien robots, creating the pyramids and the Face to lure Earthmen out to space.

I think this is a copout. Earth is the nearest planet, and it is logical that if there are artificial formations and buildings on Mars, they were created by somebody from Earth. But who? And on an airless and waterless planet? And for what purpose? These are the questions I will try to answer.

Archaeology or paleoarchaeology unearthed enough evidence that human life indeed evolved on this planet. One may fantasize about parallel evolution, but that would lead us to some really crazy ideas, which currently fit better into fiction. SF, that is. I am willing to believe that Mars was colonized from Earth. The relatively small number of artificial-looking places also points to colonization from someplace else.

The next question of course is: "Does it make sense to colonize an airless and waterless planet? Or to build a half-mile-high (est.) pyramid working in space suits?" Not to mention that none of the other features look like air domes. Well, science admits that Mars had air and water "millions of years ago" (very convenient), but it "mysteriously" evaporated into space. Maybe due to low gravity... (again — very convenient, no further questions...). What was left is frozen into the icecaps or under the ground...

Let's suppose that when this colonization took place, Mars had both air and water. It still could have been a very cold planet, its orbit being too far from the Sun.

But maybe Mars is in the wrong orbit? Maybe in the time of the colonization it orbited much closer to the Sun, possibly near the "life-bearing" zone? So what happened?

Well, there is another pseudo-scientist, named Immanuel Velikovsky, who some 50 years ago came up with the theory of great chaotic events (to the great chagrin and some really nasty reaction from the astronomical establishment) (like a blackmail threat to his publisher) — which took place in the solar system in fairly recent history. Part of his theory is that Mars had a much closer orbit to the Sun and Venus is/was a large comet, which came in and disturbed the orbits of both Earth and Mars, causing several near collisions and relegating Mars to its current orbit. This would also explain much more easily the loss of Mars' air and water to bodies of higher gravity, such as Venus and Earth, both of which have an overabundance of atmosphere and water. Another "evidence" is the legend of the Great Flood, which could have been the arrival of Martian waters, which supposedly drowned a great civilization. But let's return to the colonizers. Archaeologists ask, if there ever was a superior civilization on Earth, where are the artifacts?

In answer we have to understand a few things: this civilization was not destroyed by war or some internal upheaval, it was destroyed by a globewide catastrophe wiping out most of humanity. The legendary Great Flood

did not disappear into space: the waters which came — stayed. That's why we have such a water-rich, blue planet. And that's where we have to look for the ruins — underwater. There are indeed numerous reports of underwater ruins, and I don't talk only about the famed Bimini undersea "road": there are many reports of undersea ruins from other parts of the globe in popular alternative scientific literature. And why they are not being excavated? Most of these ruins are reported 6—700 feet deep, accessible only by special deep-sea submersibles, so any archaeological work on them would be extremely expensive. Nevertheless I have a suspicion that clandestine search and treasure hunts may already be conducted by well-heeled groups and certain government intelligence agencies. After all, any "golden-age" artifact may have appreciable intelligence/scientific value. Contributing to the total destruction was that this civilization probably was a seafaring, shore-based civilization, leaving the highlands to primitive stone-age tribes. Our own civilization today has certain similarities with wild tribes of humans still living in the various rain forests.

There is one more controversial "artifact" I would like to call to your attention: the Great Pyramids and the Sphinx of Egypt. There was a TV show recently on NBC, prime time (8—9), with Charlton Heston narrating and explaining a new theory, according to which the Sphinx is much older than previously assumed, not 4.5, but at least 10—12 thousand years old, on the basis of some water erosion studies, and which is much contested by traditional archaeologists. Adding to this are other alternative-science theories of the pyramids being of similar great age and not built by the Egyptians, also that there are groups of pyramids on Mars, which presents us with interesting similarities. You may ask, what happened to the survivors? The legends of early civilizations are full of god-emperors, god-teachers, etc. Another clue: statues, wall paintings, reliefs show gods and kings as of giant stature. Another assumption: suppose these survivors were indeed of giant stature.

So who were they? Extraterrestrials? But we have never found any extraterrestrial archaeological remains. Then who were they?

We have the record of an earlier human species who were of giant stature, the Cro-Magnons. They lived in the early stone age, but they were taller than the current average human and had a larger cranium and a larger brain. Until now archaeology found their remains only in a stone-age context. This does not close out the possibility of unusual finds: they may have been ignored as a "shifting of strata." There is an excellent example in James Hogan's *Inherit the Stars*, the first "Giant" novel; at the end of the book there is an excavation scene, and the supervising professor angrily dismisses and throws away a

spacefarer artifact as a "student prank." I highly recommend that you look it up. Such things may have happened in real life too. The Cro-Magnons are in the right time slot and had been around long enough to develop a high-tech civilization.

There is more... I don't have concrete data, but my understanding is that there was an "ice age" around 15—10,000 B.C. Suppose there were two civilizations, the first (the spacefaring) destroyed by the ice age and the second one by the Great Flood?

There are also the various creation legends, which alternative science interprets as that humanity is the result of a genetic experiment. Not to mention established science still looking for the missing link? Which they may never find? To return to the Cro-Magnon survivors, they might easily have died out due to some radiation-caused genetic damage suffered during the catastrophes.

There is one more tidbit. One may question: "If they got to Mars, how come there is nothing on the Moon?" But there is something on the Moon! I recall reading a small trade paperback, published in the late '60s, whose title I no longer remember. Its writer painstakingly researched NASA files and analyzed Moon photos, and found traces of what looked like ruins or camouflaged buildings, strange shadows and mine tailings. He was of course looking for UFOs, and reached the conclusion that the UFO people were clandestinely mining our Moon for rare metals. There were also several articles in popular men's magazines in the late '60s about strange shadows and UFO bases on the Moon.

The discovery of the Martian ruins of course would put everything into a different perspective. You may also look at the various Apollo expeditions with a different view now, that the sites were selected so as to make sure that the astronauts didn't find anything "embarrassing" to established science. The closing down of the Apollo project doesn't close out the possibility of some government agency on a "black book" budget currently sending automatic probes to the Moon (and possibly to Mars) to search for possibly militarily useful xenarchaeological relics.

One more question remains: Do such fantastic ideas belong at a science fiction convention? Personally I feel they do! They may not fill a 600-seat auditorium, but we had alternative science panels at NorwesCon '94, where they had small rooms and I noted 30—40 attendees at each such panel. So there is some interest. And maybe it's time to wake up the larger majority of con attendees to these fantastic possibilities. And lift the censorship????.....

June 5, 1995

Dear Helmuth and the gang:

Herewith comments on the commentary on Boskone.

On the "Old Friends With Tattered Corners" Panel: There are only two books that I have in mass-market paperback, trade paperback, and hardbound editions: *The Lord of the Rings* and *Bergen*. My first paperback *LoTR* copies are completely worn out. I have seen in other places recommendations that Shakespeare is to be seen over being read. Someone noted that the "Friends, Romans, Countrymen" speech in *Julius Caesar* particularly improves when performed, citing a performance by Brando as showing how much of a speech it is.

I have found that the restored editions of the Heinlein works are useful. For example, they show that the sexual obsession of his later works was not something that had just come on him, but rather was a pattern that had been suppressed by the editors. Nevertheless, some of the editing was useful. Hirsh cites the "trigger-happiness" of the restored edition of *Red Planet*; what struck me more was the dressing down of the characters. Focusing on their lack of garb would be distracting and above what the intended audience would expect.

As someone once said: "*War and Peace* is one of those books everyone should read at least once in their lives. I'm saving it as insurance for my old age."

On the "Like Death and Taxes, the Hugos Are Coming" Panel: I admit that the recommendations would have been more forceful if they had arrived before the Hugo nominations came out, much less before they were due. Someone else, writing under a house name, reviewed *A College of Magics* for *FOSFAX* and found that most people did not quite get the setting of the book right. [The best I could possibly do is get the issue out early May. I have to wait until the Leepers' report is done and then get it ready for publication. I have about 80% of the rest of the issue all set by the time the con report is ready for pagination and art insertion. Then it does take time to run off, collate and staple. Getting the issue out before nominations closes would be great, but is not doable without excluding the Boskone report. KK]

It should be noted that the "Best Music" category failed to make the ballot after all. Perhaps the filkers, much less the soundtrack listeners, were not interested enough. [I think part of the reason is that filkers have their own award called The Pegasus. The best music Hugo was intended to include more than filk. KK]



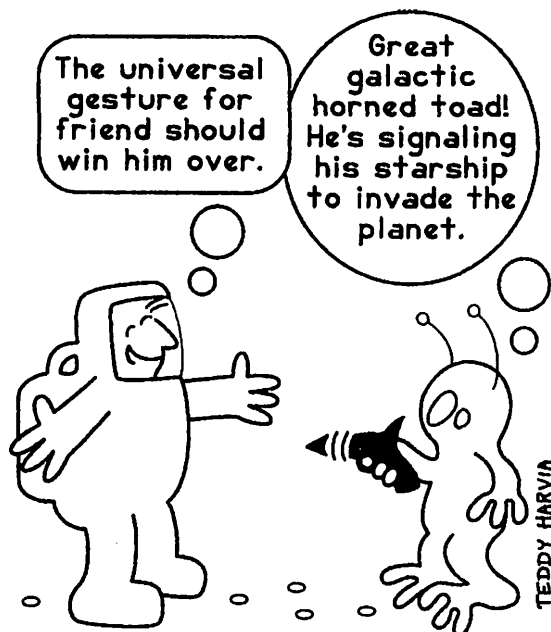
On the "With All of These Books, Is There Any Room for Short Fiction?" Panel: It seems surprising, with all the discussion of Groff Conklin and Martin Harry "The Good" Greenberg, that no one mentioned Roger Elwood (or that the reporter did not think it important enough to mention). Yet in the mid-seventies he was the terror of all SF's dreams. When he signed contracts for eighty original anthologies to come out over three years, fears of "Roger Elwood, the Ghod-Tyrant of SF" filled the air. Especially so given his odd quirks. As is the case with today's theme anthologies, a story written for Elwood was unsaleable elsewhere. (Well not quite; Ted White sold a story Elwood had bounced, albeit to *Amazing* [edited by Ted White, the very image of all fandom and prodom, or so he says].) On the other hand, perhaps the fading-away of Elwood indicates what the fate of the literary kudzu will be.

Now on to the rest of the zine.

Which version of *Blade Runner* does Mark Leeper prefer? The "Director's Cut" removed the voice-over narration, which some found irritating. Yet such voice-over narration is a feature of the detective films *Blade Runner* is imitating. There is no clear answer.

While it is all well and good to highlight unjustly ignored classics, there is also the question of how influential can something that no one has ever seen be. I ran across this myself when someone complained that his favorite filmic Sherlock Holmes had been unjustly ignored in a speech at a Holmesian conference on such that I had reported. Upon investigation, it turned out that the actor in question had played Sherlock Holmes in three or four movies and the reference books did not cover him in any detail. He might have been unjustly neglected, but again, how influential can someone who no one has ever seen be? And so with important SF movies that no one has ever seen.

If Joe Mayhew will let me read an unjustified inference into one of his jolly drawings (like artist, like art): I recall reading a novel once that had a line where an alien shook its head in a universal gesture of negation. This must have been a universe lacking a Greece. Yes, "Dance, 'the universal language,' sometimes fails abysmally." And so do other alleged universals.



Of the actual Hugo nominations, the NESFA Recommendations included four of the five novels (*Beggars and Choosers* by Nancy Kress was not included); four of the five novellas (Michael Bishop's "Cri de Coeur" failed); five of the six novelettes ("A Little Knowledge" by Michael Resnick did not make your cut); four of the six short stories (Terry Bisson's "Dead Man's Curve" and Barry Malzberg's "Understanding Entropy" fell short); four of the five nonfiction works (since you had only four recommendations I understand why Delany's *Silent Interviews* was not there); three of the five dramatic presentations (*Interview With the Vampire*, *Stargate*, and *Star Trek: Generations*; maybe with two Trek items on the ballot they will cancel out); and three of the five Campbell Award nominees (Linda Dunn and Jeff Noon perhaps should be grateful for what you say is a harbinger of doom). Not a bad average, overall.

To the editor: Thanks for remembering the title of the Barbara Hambly novel at a time when I could not. I had had an idea for launching a sub-series of *Star Trek* novels which would feature the Classic Crew encountering other TV series; the lead-off would be one in which Spock found himself cast into the Ricardo household.

Remember that in the hardback edition of James A. Michener's *Space* the SF-reading astronaut was enthused by the works of that thirties SFnal nova Stanley G. Weinberg, author of "A Martian Odyssey." In the paperback it was corrected to "Weinbaum."

Being excited by the story in *Gulliver's Travels*? Well, knowing that it was political satire of Queen Anne's reign would help. Asimov pointed this out in his annotated edition. Curiously enough, he covered the attack on the Royal Society to be found in the Third Voyage (the Academy of Projectors in Lagado) in great detail but let the attacks on lawyers go unfootnoted. One wonders what annotations by Alan Dershowitz would look like. But then much of Swift's hostility towards Newton and Newton's theories comes from one of Sir Isaac's hobbies; as Master of the Royal Mint, Newton was involved in an attempt to introduce English currency to Ireland, and Irish patriot Swift took that ill. An anti-halo effect, so to speak.

Best wishes to you all.
Námarië,

Joseph T Major

5 June 95

Dear Ken,

The issue of *Proper Boskonian* arrived in good shape. Entertaining issue! Hope your readers find something of value in my contribution. I'm intrigued, too, that you are tackling Kuttner next. If you are looking for reviewers of his work, I've been looking for an excuse to re-read *Fury/Destination: Infinity*. Or if that ends up being taken, I have a few other of his & Moore's novels around. [The bibliography done by Galactic Central lists 38 books by Kuttner alone or in collaboration. You are now the fifth person who has offered to do reviews. Since I am averaging about 50% on promised material being received, feel free to review all 38 if you want to. Around the first of October, I will be sending what material I have to Sheryl Birkhead so she can illustrate it. KK]

Some good news: David Hartwell tells me he wants me to review *His Share of Glory* for the *New York Rev. of Science Fiction*.

Cheers, Mark Rich

15 June 1995

Dear Kenneth:

Thank you for sending *Proper Boskonian* #33. I am in the process of catching up with my LoCs. That's why this is so late.

I particularly appreciate Evelyn Leeper's positive mention of the masquerade group I was in at the Winnipeg Worldcon – the group with Kathy Sanders. I was only a "stage ninja," but I'm glad everything went well and that the audience liked it. That was my third masquerade participation.

I will be moving at the end of July. [See contributor list for her new address. KK]

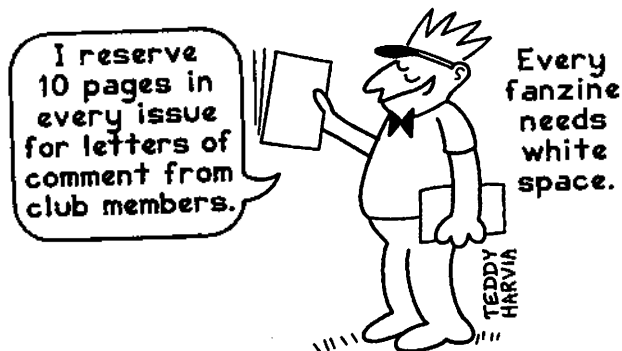
Sincerely, Larraine Tutihasi

June 21, 1995

Dear Ken and NESFans:

The fact that many NESFans do not write locs to this fanzine is a common complaint for other clubs. I receive many clubzines, from Montreal, Melbourne, Cape Town, and elsewhere, and at one time or another, they've all complained of the same thing.

Are we being overrun by the happy deadwood? I don't think so, but perhaps the tradition is fading a bit. I know there are fannish awards that go to the best fanwriter or best fanartist, but it's been some time since I heard of one for best letterhack. Fanzines with sizable locols, like *Fosfax's*, for instance, didn't appear overnight. They need to be helped to grow. A future Boskone might devote some time to fanzines, how to produce them and how to contribute to them. Gotta cultivate those future contributors. [This is not something new in NESFA. I just reprinted *PB 12* (May 1975), where the then Editor mentioned the same lack of letters. At this same time *Apa:NESFA* had been running over 100 pages each month for more than a year. I totally agree with you about cultivating new people. I did quite a bit of outreach during my two years as collator of *Apa:NESFA*, and have continued encouraging new people. I am slowly seeing results both here and in the *apa*. Mark Hertel, the current collator, is online and able to accept electronic submissions. His efforts have seen the return of a few former contributors as well as encouraging new ones. It just takes a long time of continued effort. I am pleased with the results so far. As for Boskone, the chair sets the major theme, and program works to include it. This year the theme seemed to be young adult literature. I expressed my unhappiness to the program group that there seemed to be a lack of fannish programming. Ann and Tim, the Boskone 33 cochairs, are still working on their major events. They have an interest in the theater and gaming. KK]



I think of all the Boskone panels Evelyn Leeper comments on, the one I would've liked to have gone to was "The Forgotten Anthologists of the 40s and 50s." This is where I cut my skiffy eyeteeth, with my mother bringing home anthologies as light reading. Greenberg, Carr, Conklin, Silverberg, Healy and McComas, Gold, Knight, Boucher, and Wollheim were among the first sfnal names I encountered, their names being on the spines.

I gather ConCertino was a fine time. The toastmistress, Judith Hayman, lives down the highway in Hamilton, and she was impressed by the con. I talked to her at Ad Astra, and I imagine that it was a bit of an anti-climax after the con in Westboro. [I went and had a great time. One of the events was a song contest with the theme being islands. NESFA member Denise Gendron won the judges' award with her song "My Secret Island." It was also my favorite among the entries. Along with that song, this issue contains three songs from the book done for that convention. KK]

Teresa Nielsen Hayden's comments on copyediting remind me of Sprague de Camp's surprise at seeing the Bluejay edition of one of his books. While the cover said *Rogue Queen*, the spine said *Rouge Queen*. The cover called him Sprague, but I know that with some fonts, the lowercase Gs and Qs can be hard to tell apart. I'm also a copyeditor, and finding typos in a paperback can be jarring.

I guess most of us know of the death of Roger Zelazny. He was scheduled to guest at Ad Astra 15 this past weekend, but cancelled out because his mother was dying. We all now know that it was Roger himself, and he died the Wednesday before our con.

Take care, and bye for now!

Lloyd Penney

July 8, 1995

Dear Kenneth,

I just got through reading *PB* #34. Great as always. The frequency of *PB* should be determined by the amount of material you received as well as how comfortable and not rushed feelings you have towards getting an issue out. If two or three times a year works out fine on both levels, then I could live with that. By all means, encourage Alice Lewis to remain on the dean's list. She still has her whole life ahead of her. Plus we do want Tony and Suford to have enough to brag about. [I have been corrected. It is still called the Honor Roll even though it is a private academy. KK]

Diana Harlan Stein's front and back covers are eye-popping, indeed. The front cover has echoes of "Boy on a Dolphin" and *Dune*. The maze-like border on the back has me wanting to follow it with pen or pencil. I also like the figures seeming to burst the

confines of their borders. You are fortunate to get contributions from Ms. Stein and Sheryl Birkhead.

Evelyn C. Leeper's con report on Boskone 32 made me feel I was at the con myself. A five-hour car ride coming up from New Jersey sounds right, since I once stayed with some relatives down there one summer during my teenage years and I recall that the ride down and back was roughly that long. The con panel on rereading favorite books was fun and informative. Such things as speed reading and forced reading are not conducive to turning people into regular readers. Reading slower allows you to focus more on what you're reading, enabling you to find your own pace. I was lucky to have seen Shakespeare performed during my high school years at the Industrial School for Crippled Children, which whetted my appetite for the Bard. Seeing the right film versions can help, too. I hated being forced to watch the Nicol Williamson version of *Hamlet* on PBS, but I fell in love with the Olivier version. True, the play is dark and downbeat, but the Williamson version seemed to drag while Olivier's had a lively spark to it. MGM's 1953 film of *Julius Caesar* with Marion Brando as Mark Antony scored with me. Any movie or television version which draws audiences into Shakespeare or any other classicist is all for the good. When people aren't pressured to interpret a classic according to the teacher or political correctness, they're more apt to relax and to go with the flow. Students should not be pressured into liking what they read, either. Parents should do more to encourage outside-school reading just for fun. I was an avid reader before I entered public schooling, and I read stuff like comic books; Agatha Christie, Rex Stout, and Erle Stanley Gardner on the side. I do wonder if I would have been an avid reader had I not been born with a physical disability. My parents, upon learning that I had cerebral palsy, felt that the only thing I had going for me at that time was education. During my childhood I watched a lot of TV while reading a lot, a pattern I still maintain.

Bloopers and Bad Science on TV made me want to say to the panel: Lighten up, for crying out loud. Shows like *Voyage to the Bottom of the Sea* and *Star Trek* were not meant to be science seminars. Were the Roadrunner cartoons to be scientifically correct, we'd be the losers of some classic entertainment. I am not defending bad science, but ask for some respect for viewers. I have yet to see *The Man in the White Suit*. I do remember *Dam Busters* as a good war film about the use of science in blowing up the Ruhr Valley. It probably would not go over great with the

anti-war crowd, but I'm not concerned with their thoughts or feelings. *No Highway in the Sky* is wonderful for Jimmy Stewart's American scientist playing off a mostly British cast. The story is all quite suspenseful. Lets not overlook *Singin' in the Rain*, an entertaining musical revolving around the implications of the technological change from the silent films to the talkies.

On the important films for the SF fan, I'm happy to see somebody adding *Invaders from Mars* (1953) and *Them!* to the list. On the fantasy/horror side, I'm glad to see Vincent Price's Warner Brothers classic *House of Wax* beginning to get considered as a classic. To me, it was his first good showcase for his talents. How sad to lose him and Peter Cushing in less than a year. Harryhausen's *Earth Vs. the Flying Saucers* would be popular among those who do not care for Washington, D.C., and its politics. Take that, Washington! Blow them sky high, you aliens.

I am disturbed at the attitudes by certain fans towards Heinlein's *Grumbles from the Grave* alongside *I. Asimov*. I get the uncomfortable feeling that some fans are concerned more with good posthumous PR and image than with biographical honesty. I feel Heinlein had a right to his grumblings. Wasn't he in ill health later on in life? Take it from somebody who has been there. Prolonged ill health or pain can affect a person's disposition. Both late authors had good reasons for their cranky attitudes towards fans and the public in general. Ironically, the Asimov autobiography made me despise the person while liking the author. To be fair, Asimov was probably a victim of his upbringing and surrounding environment. He seemed to have suffered from low self-esteem. Certainly his inflated ego can get in the way, yet for him and Heinlein both, the important thing to remember is to hope their works will still be read years after they're gone.

Sincerely, Ray Bowie

July 13, 1995

Dear Ken,

Read *PB 34* with much pleasure.

Only three of the twelve Boskone panels Evelyn Leeper covered so well overlapped with my attendance. So I got to vicariously experience a whole parallel track. They should double the admission price for Boskone attendees who intend to read Leeper afterward.

She has Fred Lerner listing *Miss Pickerell Goes to Mars* as among his earliest SF influences. Me too! Anybody else out there? Don't be shy.

She mentions Russell Nye's 1976 novel *Falstaff*. A great treat for Bard fans, I agree. But as you might expect from a work narrated by Sir John himself, rather forthright in language and topic. In fact, filthy. Just thought I'd mention this, so you can purchase copies immediately.

Mark Leeper did a real service listing great SF movies. I've got a lot of catching up to do - starting with his #1 choice, *Quatermass and the Pit*. Never heard of it.

Also as usual, Mark Olson did a fine job reviewing some interesting books. I agree that *I. Asimov* was interesting and enjoyable, with more warts on display than in many literary autobiographies. (Remember J. D. Salinger's wonderful comments about this in *Seymour - An Introduction*? A writer may "confess that he cheated on his final exams at college, he may even choose to reveal that between the ages of twenty-two and twenty-four he was sexually impotent, but these gallant confessions in themselves are no guarantee that we'll find out whether he once got piqued at his pet hamster and stepped on its head.") Asimov was so big he wasn't afraid to look small.

Also share Mark's enthusiasm for Teresa Nielsen Hayden's *Making Book*. Let copyediting thrive.



Finally, Mark mentions John Barnes' style in *Mother of Storms*. Says he's told it's "the thriller-best-seller style, where a half dozen stories are followed simultaneously by switching from one thread to another every few pages." I haven't thought about it in years, but isn't this a fair description of

how Edgar Rice Burroughs kept the Tarzan and John Carter of Mars books zinging along?

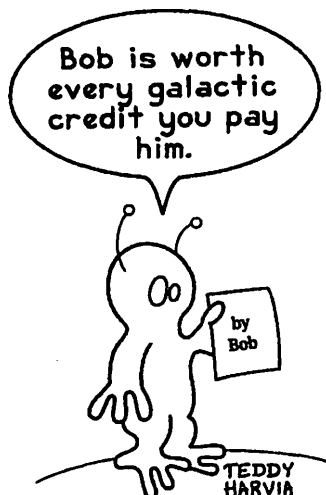
Mark Rich's piece on Kornbluth was quite affecting. That a man that talented was so ground down by poverty, even while writing such good stuff, chills and depresses. From Christopher Smart to Avram Davidson, it's a shameful old story.

I enjoyed both "Fire in the Morning" and the George Phillies story in PB 34, "Detour." Good, straight adventure isn't that easy to do well. Some nice concepts, too. In *Detour*, I was particularly taken with the idea of prolonging childhood, staving off adolescence so a person can develop psychological stability, get really centered before encountering all the confusions of sexuality. You know, the opposite of what happens in fandom...

Liked the Sheryl Birkhead "catty" illustration, and its strategic placement after Schweitzer's swipe at Hubbard. Also, of course, the Diana Harlan Stein art: the front cover playful, the back cover playmate.

I'd have to say the contributor that meant the most to me personally was that new guy Devney, with wild quotes from the con. Sort of a cross between Shakespeare, Bartlett, and Dave Langford. Definitely worth every cent you pay him.

Bob Devney



Of course, in the current economy, galactic credits aren't worth the electrons they're imprinted on.

Closing Comments:

Reading Lloyd Penney's letter has me thinking. I know it feels like more people are contributing, but is this just wishful thinking? Let's see.

What I am going to do is go through each issue of *Proper Boskonian* I have edited and note the total(t) number of contributors, then the number who are members(m) of NESFA, and then the number who are not(nm). The results should be interesting.

First lets look at my predecessors:

Joe Rico FN edited PB 25 and 26.

PB 25 - 18t, 12m, 6nm

PB 26 - 14t, 8m, 6nm

Laurie Mann FN edited PB 27, 28, and 29

PB 27 - 29t, 14m, 15nm

PB 28 - 31t, 12m, 19nm

PB 29 - 31t, 9m, 22nm

Now how do I compare?

PB 30 - 21t, 9m, 12nm

PB 31 - 13t, 5m, 8nm

PB 32 - 12t, 3m, 9nm

PB 33 - 15t, 4m, 11nm

PB 34 - 13t, 5m, 8nm

PB 35 - 23t, 12m, 11nm



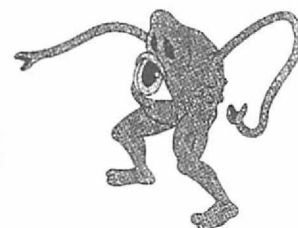
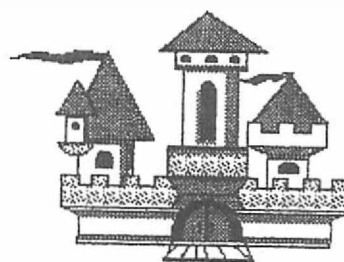
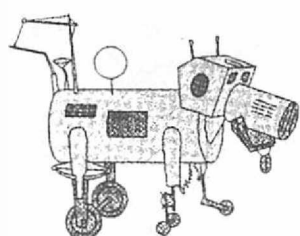
Obviously I succeeded this issue, but am I really fooling myself that much? Let's look again at the total. Some people have contributed to multiple issues. Joe Mayhew and Joseph T Major have contributed to all the issues I have done. Diana Harlan Stein, Lloyd Penney, and the Leepers have contributed to every issue except one. If I only count each contributor once, the numbers look like: 48 total contributors, 23 members, and 25 non-members. These numbers do seem to substantiate my feeling that more of the new contributors are members.

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New England Science Fiction Association 1996 Science Fiction & Fantasy Short Story Contest



The contest is open to all amateur writers, defined as anyone who has not **sold** a story to a professional publication before 15 November 1995. Entries must be either science fiction or fantasy, less than 7,500 words long, and the original work of the person submitting them.

Entries must be in black type, double spaced, on one side only of 8½-by-11-inch white paper with one-inch margins all around. The title of the story must appear at the top of every page, preferably centered on the first page and in the upper right hand corner of subsequent pages. Number the pages. High-quality copies are acceptable. Computer output must be dark and legible.

The author's name **must not** appear on the manuscript. Put it on a separate cover sheet along with the author's address and the title of the story. This is to insure the greatest objectivity by the judges, especially in the case of several stories entered by the same person.

Include a self-addressed stamped envelope (with adequate postage if you wish your manuscript[s] returned). Entries must be postmarked by midnight, **30 November 1995**. Send them to:

NESFA Story Contest
Post Office Box 809
Framingham, MA 01701-0203

For your own protection, keep a copy of your manuscript. Any entry that does not conform to the rules may be refused and the author will be notified using the SASE provided (the manuscript will be returned if sufficient postage was provided). In all cases, the decisions of the judges are final. The final round judges include: **David G. Hartwell, Patrick Nielsen Hayden and Jane Yolen.**

The results of the contest will be announced at Boskone 33, to be held in Framingham, MA on 16-18 February, 1996. The winner will be awarded a plaque, guaranteed publication in *Proper Boskonian* (subject to author's permission), a free Boskone membership (either a refund of their Boskone 33 membership or membership in Boskone 34 in 1997), and a certificate good for \$50 in merchandise from NESFA Press. Two runners-up and several honorable mentions may also be recognized.

Entries will be mailed back during the month of March 1996. NESFA will keep an archival copy of finalists' manuscripts, but all other copies will be destroyed. All rights will remain with the authors.

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