

*Proper Boskonian 37*



Featuring the Art of Ian Gunn 1996 Hugo Nominee

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# BOSKONE 34

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Guest of Honor

Official Artist

## Ron Walotsky

### Tom Smith - Featured Filk Performer

February 14-16, 1997

Sheraton Tara, Framingham MA

**John M. Ford** is the author of the World Fantasy Award-winning *The Dragon Waiting* and "Winter Solstice, Camelot Station", Nebula Award finalist *Fugue State*, and a wide range of science fiction and fantasy novels, stories, poetry and songs, including *Growing Up Weightless*, the *Casting Fortune* collection and other tales set in the Liavek shared world, and *How Much For Just The Planet?* (a Star Trek novel in which no one dies of anything... but embarrassment).

**Ron Walotsky** has produced exciting and insightful cover art for almost 30 years, most recently for *Ancient Echoes* (Robert Holdstock), *Panda Ray* (Michael Kandel), *Temporary Agency* (Rachel Pollack), *The 37th Mandala* (Marc Laidlaw), and *Primary Inversion* (Catherine Asaro). His latest projects also include a collection of the Comic Images "Starquest" series game cards.

**Tom Smith** is a midwestern musician with a flair for parody, a keen sense of the absurd, and a truly evil genius for sneaky puns in such songs as "I Want to be Peter Lorre", "Domino Death", and "Divine Irregularity". You've been warned.

Boskone 34 will also be hosting **FanHistoricon**, a mini-con dedicated to preserving and recording fannish history. We'll be including program items and discussions, and a Time Binders meeting is also planned - all are welcome.

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# *Proper Boskonian* 37

June 1996

*Proper Boskonian* is the semi-annual genzine of the New England Science Fiction Association. Send all contributions (writing, art, LoCs) to: *Proper Boskonian*, c/o NESFA, Post Office Box 809, Framingham, MA 01701-0203.

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Ian Gunn Front Cover, 2, 7, 9, 27, 33, 35, 36,  
38, 40, 41, 44, and Back Cover

Teddy Harvia 32

Joe Mayhew FN 27

## Official Notices

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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.

*PB* 38 will be out around Worldcon (**this year**). The issue will highlight the writings of James Blish. Reviews and material about him are welcome.

*PB* 39 will be out in December. Boskone 34 Guest of Honor John M. Ford will be highlighted. Reviews of his work are wanted.

**Non-members**, an \* on your label means you are about to be dropped. You **must** send me something or you will not receive the next issue.



## Editorial Ramblings by Kenneth Knabbe

Over the past year *PB* has been fortunate to include material from six people on this year's Hugo ballot. As you consider your ballot (please do vote!), let me point out their work.

This issue's feature artist, **Ian Gunn**, has been doing art since at least 1989. (That's the earliest date on what he sent me.) Most of the art in this issue is 1991 or later, with the back cover being a new 1995 piece. Episode five of "Space-Time Buccaneers" is in the most recent issue of *Thyme*, which regularly contains his art. *Mimosa* 18 has a new wraparound cover by him, and you can often find his work in *Fosfax*. Ian has also been doing a lot of the art for the Australia in '99 Worldcon bid. With any luck, he will become a regular contributor to *PB*.

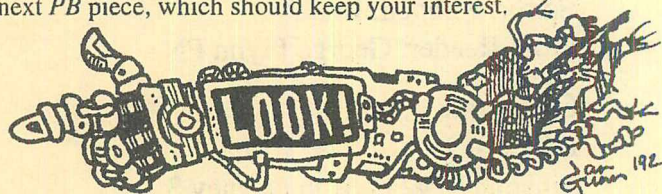
**Teddy Harvia** won the Best Fan Artist Hugo last year at Intersection, and his art in *PB* 35 and 36 shows why. His art is crisp and often has a humorous side. Much of the art in the LoneStarCon 2 progress reports has been by him. In addition, he has done many of the ads for Boston in 2001. Hopefully he will find time to send me some more soon.

**Joe Mayhew** has the distinction of being the only person to be in every issue of *PB* since number 27. In 1995 Joe branched out. Besides all the art in fanzines, and the hand-carved staves and walking sticks he had in many East Coast art shows, his art appeared on T-shirts and tote bags. He is also the person who has done most of the art for *Bucconeer*. In his 20+ years as a fan artist, this is only the second time he has been on the ballot. Joe will be going to L.A.con III, and we wish him well. The back cover of next issue will contain a new piece he did especially for *PB*.

The convention reports of **Evelyn C. Leeper** have been a welcome part of *PB* for six issues now. Her detailed and in-depth descriptions of panels have been well received. With most conventions doing at least three tracks of program, even for those of us who went to the conventions she covers, her reports help fill in on interesting parts we missed.

**Joseph T Major's** letters are the kind most fanzines find hard to get. Lengthy discussions that add to what the last issue contained. Just the sort of dialog an editor strives for. Besides doing locs, Joseph also does book reviews for *Fosfax* on a regular basis.

Since the appearance of his Hugo-nominated story, "TeleAbsence", in the July 1995 *Analog*, **Michael A. Burstein** has been in *Mimosa* 17 (available on-line at <http://www.fentonnet.com/smithway/fstuff/other.html>), and is now a regular in *PB*. His next professional sale, the novelette "Broken Symmetry," will appear in *Analog* early next year. In the meantime, we just agreed on the topic for his next *PB* piece, which should keep your interest.

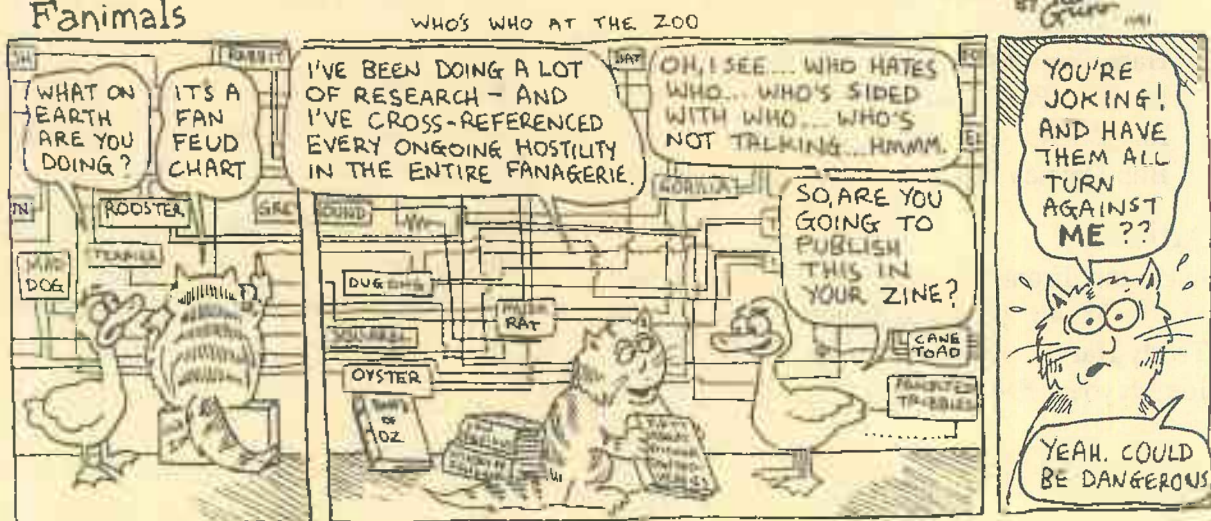


Speaking of next issue, it will be mailed in late September. With any luck, I will have some advance copies at L.A.con III. The issue will feature the work of James Blish. (Reviews or comments on his work are **wanted**.) There will be a special back cover by Joe Mayhew, a filksong by Denise A. Gendron, **20TH CENTURY DRYAD** by Talis Kimberley & Fox, art by Anna Hillier and Patricia Pierce-Phillips, and of course more fanzine reviews. All this and a few more surprises are coming your way in September.

In December, the work of *Boskone* 34 GOH John Ford will be featured. You still have time to read his work and get me reviews. This is your opportunity to let others know what books they should be trying to get at *Boskone*.

**Last words:** Since it is sometimes a year between when someone sends me material and when I use it, let me list the people who have material in the files for future use. Brad Foster, Joe Mayhew, Ian Gunn, and Sheryl Birkhead. As the perfect spot presents itself, their art will be used. Notice that I am short on articles? Three assignments for the September issue have been accepted. Two more are scheduled for December, but if you are interested in writing for *PB*, or have ideas you would like to see, please contact me.

## Fanimals





## Zineophile #2 by Bob Devney

It's hard enough to write one fanzine article or review. Writing a bunch all in a row to even a faneditor's somewhat elastic definition of a deadline (thanks for the extension, Ken) is more brain-draining, time-taking, talent-testing work than many mortals can handle. (As the quality of the following column may amply demonstrate.)

So hats off, chuckies, to the intrepid souls reviewed below, who each actually put together an entire issue of good stuff. And it most cases will do it again next time, and next. Keeping on, ish after ish, for years on end. Their saintly patience, inspiring dedication, and Rasputin-like refusal to stop bothering the universe boggle us all.

Lucky the money is so fantastic.

Speaking of money — as Ken Knabbe says, most fanzines would rather have The Usual (a letter of comment [LOC], article, art, or fanzine in trade) than cash. But if you send a few dollars, the editor(s) will usually cough up a sample issue. After that, it's up to you to keep the relationship going.

**Challenger no. 3** Autumn 1995/Editor: Guy H. Lillian III/P.O. Box 53092, New Orleans, LA 70153-3092/96 pages including covers/8½ x 11

This solid Big Easy zine is distinguished by big, easy-reading type in a clear two-column format, good white stock, and good clear readable prose on a number of topics.

It's no surprise Guy Lillian knows how to produce the pure quill. He boasts here of never missing a mailing in 25 years, 188 issues of the Southern Fandom Press Alliance, including editing the "greatest — and largest — apa mailing of all time, 1750-page SFPA 100." Note to Guy from the Zine Reviewers Union: do that again and we quit.

There's a fair amount of talk here about "Southern fandom." Enough so that I began to pine for those Southern voices to rise up off the page. Think of the flavor they'd bring to even the most ordinary sentence if this were an audiobook.

Speaking of music, one contributor here glories in the tinkling name of Binker Glock Hughes. She digs down deep for an informative piece on caving. Among myths dispelled, info dispersed: True cavers don't call it "spelunking." Bats don't get in your hair. There are caves in Mexico where at least one brand-new species of insect is discovered each visit. Some cavers help find their way back by marking an arrow and the letter "O" — for "out." And a beautiful thousand-year-old calcite formation can be harmed by the oil on your fingers, or ruined by a single piece of graffiti.

Heart of the ish is a delish, 29-page trip report reprint by *Challenger* associate editor Dennis Dolbear, with delightful art by Brian (or Bryan) Norris. Subject: Dolbear's 1991 London vacation. Besides the usual museums, churches, bookstores, theaters, high tea hotels, and temples of the shopping god Spendus, Dolbear spent many happy hours in pubs and porno shops. Among his discoveries: potent local brews including Dogbolter and Theaxton's Old Peculiar, plus copious confirmation of the

British fondness for leather, latex, bondage, and Clive Barker. Elsewhere, he finds T. S. Eliot's black-and-white Jellicle cats still haunting the environs of the Russell Hotel. Views Queen Anne's leather petticoats. Tells one British establishmentarian that the 32 Knights of the Garter share the world's **second** most exclusive honor, the first being Honorary Citizen of the United States, which in 220 years has been awarded only to Lafayette and Churchill. Visits the site where Nelson is buried ("Not Ozzie — Horatio"). Actually gets a drink with plenty of ice in it — from expatriate Americans, naturally. Visits the National Gallery and is struck by Gainsborough's portrait of Mrs. Siddons ("Whatta fox"). Is repeatedly forced by a drunken British fan/roommate to view the trailer for *Streets of Fire*. And most gloriously, hatches a plot to plant in St. Paul's Cathedral, amongst all the memorials to Britain's past greats, "a suitably weathered marble plaque in some not-obvious location, inscribed 'Gen. Sir Harry Flashman, 1822–1915.'"

*Challenger* contains lots of good art, including professional-quality covers by Dany Frolich and Victory (Victory White). There's a sharp 5-page zine short-review column that reaches its apotheosis of acumen anent *Proper Boskonian* 33, the "outstanding publication of the awe-inspiring Boston club." Our blushes, Guy. Plus a solid 25 pages of letters from all over, including regular lettercol mafiosi Walt Willis, Harry Warner, Dave Langford, Buck and Juanita Coulson, and Ned Brooks — overshadowed only by *PB* stalwarts George Flynn, Sheryl Birkhead, Teddy Harvia, and Lloyd Penney. A continuing theme relates to Guy Lillian's having got into a hissing contest with editor, fan, and legendary disliker Ted White. Good luck, Guy.

Also, Harry Warner bares his desolation over losing *Northern Exposure*. Rich Dengrove gives an historical overview of the persecution of witches, noting that the last witch execution in Germany occurred in 1775. Tom Sadler contributes a political sketch on the Contract With America, questioning the validity of a "contract" signed by only one party. Linda Krawecka pens a delightful memoir of the joys of Godzilla and the hurtfulness of valentines in the New Orleans schoolyard of her girlhood.

Editor Lillian tops that heartbreak with his tale of the lost estate of legendary local fan Harry Browning Moore, and of saving Moore's copy of the August 1928 *Amazing Stories* — the issue containing 1) the first installment of *Skylark of Space* and 2) the first-ever Buck Rogers story — from a rainstorm in an open carport, only to have the treasure sold away by Moore's uncaring heirs. A lawyer in the public defender's office, Lillian also gives a clear-eyed view of a recent murder trial in which he was involved, and in another piece relates in rage and sorrow his recent pilgrimage to the site of the 1970 massacre at Kent State. It seems that for Lillian, at least, reports of the death of idealism are premature.

**CLF Newsletter Vol. 1, No. 1** Fall 1995 /Newsletter of the Council for the Literature of the Fantastic/Editor & CLF Coordinator: Daniel Pearlman/Editorial Office: Dept. of English, University of Rhode Island. Kingston, RI 02881/16 pages including covers/8½ x 11

Deep waters here. With *CLF Newsletter*, Editor Pearlman and his associates are attempting to redefine not just fanzines, not just genre publishing and marketing, but the name of the genre itself. To wit, they offer "a public forum in which the best minds engaged in the creation, dissemination, criticism and consumption of LF, the *Literature of the Fantastic*, will be able to confront the question of values...put forth informed judgments...and attempt to separate living from dead...."

How are they doing so far? Not bad. That LF tag certainly brings science fiction, fantasy, and horror into one tent fairly neatly. And the serious, talented writers in this issue all seem to take the manifesto to heart.

Don D'Amassa starts things off with an article a lot scarier than the latest Clive Barker. His title: "The Growing Censorship of the Fantastic." Censorial school boards, library review committees, and other repressionista apparatus are picking up the pace, finding new encouragement in new fronts of federal censorship like the Communications Decency Act — while increasingly targeting stuff in our dangerous little genre. Example: Bruce Coville's *Jeremy Thatcher, Dragon Hatcher* was "temporarily removed from a school library because of 'excessive' references to the colors silver and green, which are 'associated' with satanism."

In a reprint from *The New York Review of Science Fiction*, author James Patrick Kelly argues that while genre boundaries are real, the idea that some genres (like for instance ours) are incapable of literary value is patently un-. Jeff VanderMeer provides a highly personal view of nine books that have changed the way he views the world, including Steve Erickson's *Arc D'X*, a 1993 novel about Thomas Jefferson and slavery which VanderMeer believes may be "the most important novel about America published in the last 10 years." Faye Ringel gives a glowing recommendation for Paul DiFilippo's *The Steampunk Trilogy*. She notes that the title is misleading and "may alienate readers who love words and history, the very readers who should seek out this book." (Sounds like the entire readership of *Proper Boskonian*, matter of fact.)

Kathleen Moffitt offers good reviews for three other zines, *CENTURY* nos. 1 & 2, *Dreams from the Strangers' Cafe* #4, and *DownState Story* vol. 3 — my favorite moment being her incidental story of the surgeon whose supreme professional challenge involved an abdominal operation on a circus tattooed lady ("Think about that for a minute," he said.) And Kiersten Stevenson puts a positive spin on *The Silver Web: A Magazine of the Surreal* #11. Her pick for best story: "Last Rites and Resurrections," a first publication from Martin Simpson that features "witty sound-bites from road kill who possess thought-provoking insights regarding the anatomy of grief."

*CLF Newsletter* also has writers' market reports for the U.S. and U.K., plus offers of a CLF Trial-Pack of like-minded magazines and books at steep discounts. All stuff that strives for high quality, no question. If a serious constructive convention is a "sercon," then this is definitely a serzine.

**GEGENSCHHEIN issue 72** August, 1995/A personal and science fiction fanzine/Written and published by Eric Lindsay/7 Nicoll Avenue, Ryde, NSW 2112 Australia, e-mail [eric@zen.maths.uts.edu.au](mailto:eric@zen.maths.uts.edu.au)/14 pages including covers/A4 size, I believe (approx. 8 1/4 x 11 5/8)

Long-time Australian fan Eric Lindsay browses through a US Cavalry mail-order catalog, takes a trip to Tasmania for the annual Australian national con and some sightseeing, flicks over the burgeoning list of Australian SF authors and their new works, flashes through reviews of 47 genre books, hits the highlights of a visit by American furry fandom luminary Fred Patten, and finishes with a couple of letters and 15 brief news squibs about fannish friends worldwide.

Packs quite a bit into this crisp little zine. But with his readable two-column format on white stock (top corner stapled — don't see many of those), friendly tone (seasoned with tartness in some reviews), and no-nonsense approach (rhetorical rhythm demands this parens, although I have nothing to say here), it never seems particularly hurried. This may be something you learn after 70-odd issues.

Perhaps Lindsay simply has a gift for the short form. Here's the entire Editorial:

"Well, this issue is late, isn't it?"

*Locus* and *SF Chronicle* have spent forests saying the same thing at greater length.

Lots of stylish incidental SF art by William Rotsler (and Sheryl Birkhead, says here, although I can't spot her stuff anywhere) plus 10 photos of fans ambushed at the con also keep things moving along nicely. Only one photo of two attendees isn't captioned. I deduce this is Lindsay, accompanied by his companion Jean Weber holding a (wooden) Tasmanian Tiger. Seems to be related to the convention: Thylacon, apparently named after the thylacine, or Tasmanian wolf. My dictionary shows an association with marsupialism in the Greek *thylakos*, for pouch or sack. (Speaking of dictionaries, *gegenschhein* in physics means "reflection." In astronomy, "opposition." Those both in German. In Australian, my research suggests cognate relationship with an aboriginal phrase meaning "brains gone walkabout in dreamtime no come back never-never," or "science fiction reader.")

In any case, you'd expect a gathering named the SackaCon to be in the relaxacon vein. And so says Lindsay's report it was, with just 100 attendees and a pleasantly social atmosphere. As with most British Commonwealth con reports, there are frequent references to wine and beer and late nights, plus more mentions of "the bar" than a law school picnic. Next time, why not just call it SquiffyCon or ConBrewery or InebriCon?

Lindsay found the Guest of Honor speech by Kim Stanley Robinson "unfortunately convincing," given that it



was on the sustainable carrying capacity of Earth. Though no one was put off their feed for a later "excellent three-course buffet banquet, including venison and four other meats." I didn't know there were four other meats.

His reviews quickly persuade you that Lindsay doesn't care for the softer side of the genre. From his piece on Ben Bova's *The Exiles* trilogy, "This really is not Bova's best work, but I've been getting desperate for science fiction rather than fantasy crap." Or on Australian Beverley MacDonald's *The Madgal*: "The city she created six centuries ago has fallen onto evil days, with ice bears raiding, and a scheming Crown Prince. What can the Madgal do when she awakens? I didn't really care by then."

Nor for military SF. Re *Midshipman's Hope*, by David Feintuch: "I found the entire Napoleonic flavour of the book, and the fascist command structure, so distasteful I won't try any more in the series. David Drake and David Gerrold give favourable reviews to it (I don't buy their books either)."

**PhiloSFy # 1** Dec 1995/Jan 1996/Editor and publisher Alexander R. Slate/8603 Shallow Ridge Dr., San Antonio, TX 78239-4022/16 pages including covers/5½ x 8½

When encountering a first issue, you wonder: Is this the beginning of a legendary fannish institution, or just another one-shot? After all, as fanwriter Barnaby Rapaport recently pointed out with perverse pride, "Something like 90% of all fanzines never make it to a second issue."

With odds like that, might as well book ahead with a prominent failure therapist before you stuff paper in the inkjet.

However, in this case Editor Slate claims he's paid his dues at various other publications within Texas fandom. Including at least 5 years steadily beeping along as editor of something called *Robots and Roadrunners*. Perhaps we should cheer him on. As the 1997 Worldcon in San Antonio draws ever closer, it could help to have a source already on-site for gossip on committee politics, top turista attractions, snakebite or chili antidotes, so on.

Perhaps not, though. The mix and style here are actually a good bit more serious than that, and (except for that Roadrunner reference) not identifiably Western at all. Don't know why that shocks or disappoints me. After all, if you turn to *Proper Boskonian* expecting stuff about Beacon Hill Yankees, baked beans, Gloucester fishermen, or tea parties, you'll find our starship makes surprisingly few stops in Hahvaad Yaad.

So *PhiloSFy* comprises an introduction to Slate's personal and fannish background, then a central and apparently eponymous first installment of a series on philosophical definitions and his personal beliefs, then six reviews of fairly recent SF books, then adios amigo. There's good use of above-average art, by Linda Michaels, Peggy Ranson, and Sherlock. The half-page small-book format and one-column layout used here always work well, and type is a good serif face of decently readable size.

Most enjoyed the piece on his background. These fanboy bios never fail to twang a companionably nerdy chord in my heart. As when Slate discusses comic books he used to read — how long has it been since you've thought about *Blackhawk* or *Magnus, Robot Fighter*? Me too. Fun, weren't they? Slate also mentions the first book he ever purchased (and still possesses!). It's No. 11 in the series that early on blinded many of us with science: *Tom Swift and the Deep Sea Hydrodome*.

The philosophy segment seemed elementary and rather dry; perhaps Slate will warm up as he goes along. Half of the books reviewed are by Boston favorite Alexander Jablovkov; Slate likes his stuff, thinks *A Deeper Sea* his best so far.

One last note, on a delicate matter. Let's just say that *PhiloSFy* does not feature the smoothest writing style around. Here's the first few sentences of the zine's review of *Sliepnir* by Linda Evans:

"Unfortunately, it looks like Ms Evans has a sequel in mind, the ending leaves it open. Okay, I've read worse. But I wouldn't have paid money for it. So what's wrong?"

"There is never any doubt about what's going to happen. Major fault, though there are those who like the super-soldier bit...."

Whatever teacher told first told a student to "write like you talk" doubtless aimed to cut down on big words and rhetorical flourishes. But unless the student is Winston Churchill, I'm not sure it's always sound advice.

**RUNE 85** March 1995/Editorial staff: Garth Edmond Danielson, Jeff Schalles, Tom Juntunen/Published by the Minnesota Science Fiction Society, P.O. Box 8297, Lake Street Station, Minneapolis, Minnesota 55408/72 pages including covers/8½ x 11

*Rune 85* is warm, informative, and silly. I like that in a fanzine.

The warmth comes first in memoirs of two recently deceased fans. Minnesota's Lee Pelton (*Rune* co-editor, 1978–80) was an ardent controversialist who nevertheless made a number of good friends. Here, they send him out with style and affection. Dolly Gilliland was based in the Washington, DC, area, but her talent and hospitality made an impression all over the fan world, according to her husband Alexis's fine memoir.

And for more warm memories, Dave MacDaniel reprints a 1968 speech by Ted Johnstone giving a history of the Los Angeles Science Fiction Society, 1955–61 — complete with charming illustrations by Bjo Trimble from the original printing. For someone fairly new to fandom, only an occasional name like Forrest J Ackerman, Ray Bradbury, Bruce Pelz, or Betty Jo Trimble herself looks faintly familiar. But Johnstone makes it clear that fannish empires rose, flourished, and fell in those days in a blur of alliances, energy, slan shacks, pubbing, snogging, charisma, character assassination, and love of life and science fiction. When Johnstone revisits his beloved Fan Hilton, now empty and awaiting demolition, I had tears in my eyes too. And I wasn't even there....



What's your fan classification? Mine would be something like PSZJ.

The idea — one of several interesting yet deeply silly ideas in "BE-fit vs. Vegetology," by David E. Romm — is that every fan's personality revolves around these four axes: Media/Print (M/P), Fannish/Sercon (F/S), Con/Zine (C/Z), and FIAWOL/FUAGH (Fandom Is A Way Of Life/Fandom Is Just A Goddamn Hobby) (W/J). Anytime you place in mid-axis, fill that slot with an X.

From this admirably demented beginning, Romm evolves a whole future history of religious conflicts involving fans and foodstuffs (would you believe Jews for Cheeses and Bran Davidians?). In Devney's Nutball Rating System, which this and similar pieces have just forced me to invent, definitely a four-squirrel classic.

Speaking of furry fandom, both the Ken Fletcher cover and the Taral back cover are fine furry art. And while we're on the subject, *Rune*'s type, format, and layout are all easy on the eyes. More than you can say for the squash-colored text stock and bright orange covers, which you'll find hideously difficult to conceal under other papers at the office.

Big Silly Steve Perry explains why you can't find that paper, screwdriver, or drink you put down for just a minute just a minute ago. As apparently set forth in a seminal 1929 publication *Where'd It Go?: a Study in Goneology*, the stuff is absorbed into and (usually) eventually returned from a pocket universe termed "The Zen Cosmic Sinkhole." Perry notes this "has been responsible for more frustration than the Documentation Division of the Microsoft Corporation." Three squirrels.

But wait, there's more. In "Tooney Loons," R. J. Johnson reviews a commercial audiotape obviously titled NEW AGE LOON. In "They Come Out at Night, Mostly," Robert Whitaker Sirignano collects disgusting opossum stories. John C. Sulak raves about a stop on the Firesign Theater 25th Anniversary Reunion Tour. And Rick Gellman contributes 13 fair-sized and fair-minded book reviews, with top honors going to *Snow Crash* by Neal Stephenson, *Steel Beach* by John Varley, and *Glory Season* by David Brin. Hard to argue there.

So that's the quite satisfying confection entitled *Rune* 85. Top off with whipped cream (a hefty letter column with fine contributions from locals and the usual international belletrists) and garnish with -- a dusty stuffed opossum!??

That last is the approximate effect the editors achieve by terminating this entertaining zine with 14 pages of embalmed Board Meeting notes. One hoped momentarily for some subtly satirical **spoof** of Board Meeting notes, but no. Sample: "Kay has given Margo the corresponding secretary job description but Dan has yet to get the membership secretary description to Myrna. He will do so." Hope this stuff isn't on the midterm.

**Thyme 106** November 1995/The Australian Science Fiction News Magazine/Contributors Merv Binns, Beverley Hope, Ori Shifrin, Alan Stewart/*Thyme*, PO Box 822,

World Trade Center, Melbourne, Victoria, 3005, Australia/44 pages including covers

Reading a new zine really brings out the detective in a guy.

Who are these people? What's their angle? What's their game, and who are their playmates? What are they telling you about themselves? What aren't they saying? All you have for clues are words or art.

But sister, if you're good — that's plenty.

This issue, I fasten the old scrutinizer on Ian Gunn and Terry Frost. And the evidence tells me plenty.

Gunn did the incredible cover. Or covers — it's a wrap job, one big beautiful image back to front. You're in a museum filled with the artifacts of old Earth covering every shelf, crowding every display case, every inch of floorspace, hanging from walls and ceiling. Comb, Buddha, victrola, *Star Trek* figure, crucifix, hugo award, fokker triplane, blow dryer, corn flake box, statue of liberty, saturn booster, Mickey Mouse. So on. In the center of the front cover, a heroic human statue wearing futuristic bodysuit, power rifle, helmet, and visor clutches a tattered flag — a meatball design, my guess either the UN or Japan. Base of his plinth reads IN MEMRI O THOZ HU DIDE FO MARZUN INDEPENDINZ. No other human figure around. Different alien tour groups — little elephant-snout Kluxers, fat Jabba the Hut wannabes, flying jellyfish, ETs, octopusfaces — meander through, peer, point, lounge around bemused. In an upper corner, a dino type with bony dorsal plates glares at a case with a stegosaurus toy. Above everything, a snouty gestures as the *Thyme* banner type is lowered from above on hooks.

Wow.

Or witness another of his little Boschian tableaux later in the issue, this one lampooning certain elements of the recent Scottish Worldcon and featuring the addition of sarcastic word balloons. Legend: "A bonny wee worldcon wi' a few braw pals..."

Last piece of evidence: Gunn's mea culpa here for some trouble during his stint as publications head of the Melbourne Basicon. Seems he issued a pre-con flyer that attempted to appease critics of the con's financial management by including a policy statement especially for them. Title: "Dealing With Dickheads."

I deduce that this guy has scads of talent, but absolutely no respect for anything.

I like that in an artist.

So you can bet I also appreciated Terry Frost's balanced evaluation of the bidding competition by Melbourne and Zagreb for the 1999 Worldcon, which he believes slightly favors the Australians: "Given a choice, planetary fandom is going to opt for a land of cuddly marsupials, clement climate and a cultural paradigm which doesn't see women as kitchen appliances fitted with honking attachments over a land riddled with ethnic cleansing, anti-personnel mines, tides of refugees and a language that seems to consist of sneers punctuated by mortar fire."

Frost also goes on to proffer a little lively advice to the con committee, some of whom have feared being overrun by those awful *Star Trek* people: "Australian media fandom is needed to help with this deal. There aren't enough active lit-fans around to adequately staff a large school tuck-shop let alone run a Worldcon....Why not advertise a convention as an enjoyable interactive event? Ixnay on the self-referential fannish stuff. Deliberately engineer a con or two to suck in new punters...."

Look, this issue also had plenty of good SF TV, movie, and book reviews; plus con reports; a jumpin' lettercol; even more terrific Japanese anime squibs by Bruce Barnes; but I don't have space to — all right, just one Barnes anime synopsis. In translation, this one is deliriously titled *Irresponsible Captain Tyler*: "A major idiot gets command of a space-ship full of losers, and stumbles his way to victory." Been there, right?

**Thyme 107** January 1996/Contributors Merv Binns, Alan Stewart/44 pages including covers (with *Thyme*, *Australian SF News*, and Gunn's *Artychoke* #14 bound in)

There's a lovely hit-singles album by The Who called *Meaty Beaty Big and Bouncy*. Let's start it spinning on the CD, shall we, because that title really sums up this ish.

First, Siobahn Morgan (via the Internet) beams news of a new TV movie of *Dr. Who*. Filming now in Vancouver and San Francisco, U.S. release on Fox, U.K. on BBC-1, both later this year. A 2-hour movie set in contemporary San Francisco, starring 36-year-old British actor Paul McGann as Doc #8 and bringing back a regenerated Sylvester McCoy.

About 150 fans gathered at the Sydney Powerhouse Museum recently to greet American writer/screenwriter/berserker Harlan Ellison on his second visit down under. With typical Ellisonian reserve, the multiday event was billed as *The Second Coming*. Tim Reddan reports that in one panel discussion, Ellison scotched several rumors: He never hit Gene Roddenberry with a model of the *Enterprise*, but did describe him as "an ambulatory sack of" — described him pungently. He also never hit anyone with a model of the *Seahunt*. ("He did punch someone and they fell back against the model and it fell on them and they broke their hip, but that's a different matter.") He once cleaned a .45 during a script conference to discourage inane criticism, but didn't shoot. And he once disputed a claim by the head of the KGB "that Barbara

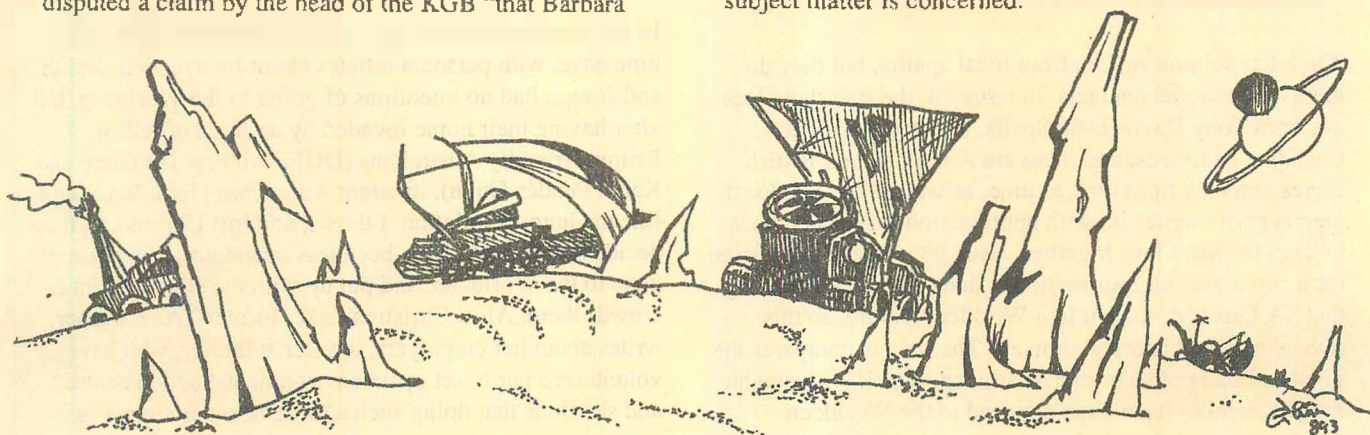
Cartland was 'best author in the world.'" (Told the spymaster/litterateur Cartland "did not write all 1,700 of her books but only 1,300 of them...the other 400 were written by Barbara's tiny Pekinese lapdog.")

Always great copy, our Harlan. And perhaps something more...Gene Wolfe recently stated his opinion that Ellison has the best chance among current SF writers of still being read and admired a century hence.

New Zealand fantasy author Lyn McConchie complains that her bookbuying on a recent U.S. trip was hampered by the practice of giving different titles to U.S. and Commonwealth editions of the same book. Her U.S. agent said American publishers change titles because of duplication with other recent books, or because U.S. readers may find the first title unappealing. She counters that renaming Australian mystery writer Arthur Upfield's *Cake in the Hatbox* as *Sinister Stones* is unlikely to have been because of duplication. (Have to agree there.) And surely the original is more intriguing too? McConchie thinks publishers just like to leave their marks and show their power.

In a continuing section on prospects for the Melbourne bid to become the 1999 Worldcon site, a brief quote from our own Evelyn Leeper in *PB 36* — giving thumbs up on the Australian bid party at the 1995 Glasgow Worldcon — sounds about the only positive note. Otherwise, Joseph Nicholas and the amazing Ian Gunn weigh in with scathing comments on inactivity and nonpublicity. Also make urgent suggestions for immediate action to get the bid going big-time. I'm no convention organizer, but I found this really interesting, forthright reading. For conheads, guaranteed catnip.

What else? Lotsa goodstuff. In one entry in the animated letter column, Detroit's Brian Earl Brown reaches an epiphany about E. E. Smith's masterwork: "You realize that the Lensman series is merely about two Alpha civilisations vying for primacy and Good and Evil have nothing to do about it." Reviewer Jeanette Tipping-Allen intuits that *Memnoch* represents Anne Rice's farewell to her chief vampire Lestat, "almost impaling him with a large stake of niceness and goodness." Ouch, but in a good way? And Susan Hryckiewicz seems to feel that Bernard Cornwell's *The Winter King*, first of a planned trilogy taking a fresh, yes fresh, look at the Arthurian legend, may crown Cornwell the once and future thing as far as this subject matter is concerned.





## More Fanzine Reviews By Lloyd Penney

*[While Bob Devney continues to review fanzines that NESFA or I receive, I hope you will enjoy Lloyd Penney's look at unusual ones. KK]*

*Probe* 98, November 1995, from Science Fiction South Africa, P.O. Box 781401, Sandton 2146, South Africa. Edited by Cedric Abrahams, digest size. E-mail ANDRIESP@ABSA.CO.ZA. For club members, but for sale and exchange.

Most of us are aware that fandom's a worldwide phenomenon, and it crops up in what we think are unlikely places. So, here's the clubzine from the only island of fandom (to my knowledge) on the African continent, Science Fiction South Africa, headquartered in a suburb of Johannesburg. I've been receiving this zine since issue 68, nine years ago, since Tony Davis took over as editor (Tony now lives in Canada, not far from where I am). There's been a succession of editors since, including Neil van Niekerk and Derek Hohls, with Cedric Abrahams taking over just a couple of issues ago.

I look at this issue, and the issues that have preceded it, and say that fandom in SA has a unique flavour. Most of us know the history of the country, and its recent emergence from the shackles of apartheid, and the zine reflects it, with its efforts to make the club grow, not only in Johannesburg, but with tendrils extending to Cape Town and other major cities. The club has tried to convey a club atmosphere to its members, with activities, meetings, and an annual convention, but it suffers from the apathy that clubs everywhere must endure. There is a decidedly scholarly/sercon section of fandom in the club, and serious essays on themes in SF&F regularly appear, as do great efforts at short fiction. Some of these stories would be right at home in professional publications on this continent, and they have a vivid SA setting, in the lands of the veldt, with both white and native characters, all brightly painted. The club also lists what SF movies have come to video in SA, with capsule reviews of each. The past few years have seen a decline of art in this zine, but fewer cartoons have been more than made up for by the excellent, detailed covers (and a few interior illos) by Roberto Schima from Brazil.

The letter column suffers from local apathy, but they do have international contacts. In issue 98, the first three locs are from Tony Davis, Dale Speirs, and myself, all at Canadian addresses, and there are American and British correspondents from time to time, as well as the odd local member who writes in, with appreciation for efforts made to keep the local fans together. Issue 98 is also a good issue for a con report on Intersection. I don't recall ever reading that SA fans had made it to a Worldcon before, so this review may be historical in itself. The review compares the good and bad points of that Worldcon, which is a valuable insight, coming from a fan exposed to the Worldcon

sub-culture for the first time. (Given that an SA convention may have 50 people attending, going to a 4000-person convention has real culture shock in store for those SA fans.)

I enjoy this fanzine because it is so different from what I usually receive, although it can get military in content, which is not to my own tastes. I know it is intended for domestic consumption, but I believe that the average North American fanzine reader can enjoy this zine, and get a glimpse of fandom elsewhere. It's probably best to write to them first about obtaining the zine for a letter of comment, but they definitely want to trade to get fanzines from the rest of the world.

*Fastidiously Trimmed Toenails/FTT* 19, November 1995, from Judith Hanna and Joseph Nicholas, 15 Jansons Rd., South Tottenham, London N15 4JU, UK. Available for the usual.

Here's another overseas fanzine, for those who enjoy zines on a worldwide basis, like myself. Some may remember a fanzine with the name *Fuck the Tories*, and this is it, but in this age of near-enforcement of PC, the editors have decided to make "FTT" stand for something different each issue, like *Fabulously Tasty Triceratops*, or *Fatuous Turgid Toads*. I've been getting this zine since issue 12, the winter of 1991, and it's an exercise in discussing the issues of the day, something a news junkie like me can appreciate.

*FTT* is a zine for the worldly or political type, one who takes an interest in international politics, or who'd like to at least take a glimpse into what makes the UK tick. It's also a zine for the intelligent discussion of political science. I find it a breath of fresh air because it is an educated defender of the left, especially in this age of the majority of the right. Because of Judith and Joseph's left-leaning stance, they have a few opponents, like Tim Lane (*FOSFAX*) and Australian Michael Hailstone (*Busswarble*), but there's nothing to be taken too seriously. Judith and Joseph enjoy the frank discussion, display the flaws of their opponents' arguments, and enjoy the resulting fumble and bluster. Joseph usually leads the political discussion, while Judith discusses the joys of home ownership.

Issue 19 starts the same way most British fanzines of this time have, with personal articles about Intersection. Judith and Joseph had no intentions of going to the Worldcon, but after having their home invaded by an force of fellow Britons, friendly Australians (DUFF winners Ian Gunn and Karen Pender-Gunn), itinerant Americans (John Berry and Eileen Gunn, no relation, I think), and lost Ukrainians, they decide that it might have been less strenuous to have simply gone to the Worldcon, and put up with the slightly thinner crowds there. Also, Christina Lake, former TAFF winner, writes about her employers, a water authority, who have volunteered her to set up an environmental action centre, and she finds that doing such a thing is not as simple as it



looks. At the end of the zine is an article by historical scholar Joseph Nicholas about what might have happened if Chinese Admiral Cheng Ho had not stopped his explorations of the coast of the Indian Ocean in the 16th century. You might say "Who?" but if Cheng had gone on to conquer more of that ocean's countries, the world itself would be vastly different today. Alternate history on a practical plane, you might say.

The best part about the zine is the letter column. Sometimes it's short, and sometimes it takes up nearly the whole zine, but no matter, it's educational and entertaining, and sometimes not in that order. Issue 19's local contains the usual inhabitants like Chester Cuthbert, Andy Sawyer, and Harry Andruschak, but also authors like Rebecca Ore and Greg Benford, a fanzine fan himself from away back.

FTT is not for the faint of heart or intellect. It's always a long, meaty read. I usually close the zine informed and smiling.

*Southern Fandom Confederation Bulletin* Vol. 6 No. 3 from the Southern Fandom Confederation (to no one's surprise). Edited by SFC President Tom Feller, Box 13626, Jackson, MS 39236-3626. E-mail CCWS74A@prodigy.com. For club members, but also for the usual.

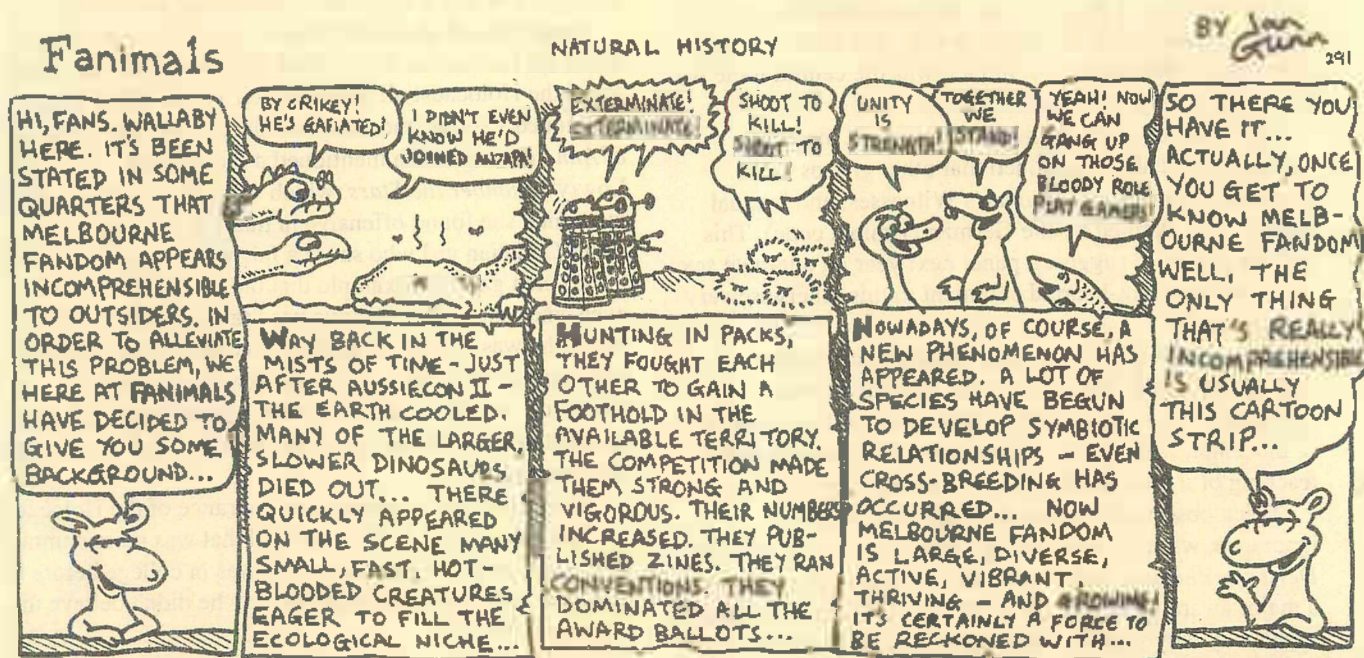
The *Bulletin* is a regularly produced clubzine, when it has a regularly producing editor, and after a gap of about five years, it has returned under the editorship of newly-elected president Tom Feller, fanned of *The Reasonable Freethinker*, who has put his own fanzine on hold to produce this clubzine.

The SFC was created by Meade Frierson in 1970 to unite Southern fans, but has endured periods of apathy when it looked like the club might fold. My own *Bulletins* go back to May of 1988, when editor P.L. Caruthers-Montgomery sent me Vol. 4 No. 2, which thanked Worldcon Atlanta Inc. for helping to revive the SFC. I have other issues in Vol. 4, and nothing in Vol. 5 (I gather that illness forced PLCM out of the editorship, and into the depths of fapian), but Tom has sent me the first three issues of Vol. 6.

Perhaps these issues of Vol. 6 have been a little plain, but they have served the purposes of a clubzine, which are to inform and entertain its members. Tom livens things up with reports of those cons he's travelled to, perzine style, and as in many other zines, there's a review of *Intersection*. No. 3 contains the bylaws of the SFC, convention and club lists, apa and fanzine lists, reproductions of upcoming con flyers, and a full membership list, which should keep faneds happy for fleshing out disty lists. (Myself, I didn't know that there's one Canadian member, Mike McKenny of Ottawa. Indeed, all knowledge is contained in fanzines. You just have to make sure you're getting the right fanzines.)

The local is a busy place, with loccers with names like Harry Warner, Buck Coulson, Pamela Boal, and Sheryl Birkhead. The main subject is Samantha b'Jeude's running for TAFF, and attacks on her campaign because she has few ties to fanzine fandom, plus reactions on the merit of the arguments.

If you're interested in the SFC and its activities, get this fanzine. Promise Tom a loc.



## Boskone 33

A convention report by Evelyn C. Leeper

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Boskone 33 was held February 16-18, 1996, in Framingham, Massachusetts. Attendance was slightly up from last year, with about 900 attending. Boskone is slowly growing again, and will soon outgrow the Sheraton Tara. The question of where it will move to remains unanswered. *[The Tara can hold another 200 attendees. We will be there for 1997 and 1998. KK]*

Arriving as late as we did (we managed to register just as they were closing at 10PM), we didn't get to any Friday night panels, though the one on "Literary History and SF" sounded interesting. Instead, we sat around the Con Suite, eating brie and talking to Jim Paradis and some other folks.

The Dealers' Room was a round-up of the usual suspects. I found one book I was looking for (the second novel in an alternate-history series), and subscribed to *Crank!*, but most of what I was looking for was either unavailable because it was British, unavailable because it was canceled, or unavailable because it was out of print. I used to buy a lot more, but I must be either getting more selective, or just buying less.

### Alternate Holocausts

Saturday, 12:00N

A. J. Austin, Mark Keller (m), Evelyn C. Leeper,  
Jane Yolen

The description for this said that what was meant was the Holocaust (with a capital "H," also known as the Shoah), rather than holocausts in general. We did stick to that, but almost completely ignored the "alternate" aspect of the title. In part this may be because although there have been many alternate histories about World War II, few deal with the Holocaust. This avoidance, in fact, was the central issue we discussed during this hour.

Keller included the Romany (gypsies) in his panel definition, and also mentioned that other groups were targeted: Communists, Jehovah's Witnesses, and "sexual perverts" (as defined by the German criminal code). This led one person to suggest a panel next year on alternate sex acts – the last light-hearted comment in this otherwise very serious panel.

Someone from the audience asked about whether revisionists could be considered as writing alternate holocausts. This simple question determined the direction of the panel, which focused more on the Holocaust and the teaching of it than on any alternate-history versions.

Yolen observed that revisionism, or perhaps just ignorance, was rife. Her young-adult Holocaust novel, *The Devil's Arithmetic*, was published in Austria, and even won a major award there, yet the Austrian publisher's salesman asked why they were publishing it, since there was no such thing as Yolen described.

The major (or at least best-known) revisionist is Bradley Smith of the Institute for Historical Revisionism. (In

passing, the fact that these people label their groups and work "revisionist" suggests that perhaps they are subconsciously acknowledging that they are trying to revise a history that is real.) Austin said when he had Smith on his talk show, there were two hours of calls from Holocaust survivors, one after the other, telling Smith and the audience that there **had** been a Holocaust, and Smith wondered what would happen when all the survivors are gone. I noted that this was the primary reason behind many of the projects going on now to film and otherwise record the stories of Holocaust survivors.

Yolen said that from her dealings with young people, "anything more than eight years ago is the Bronze Age." In addition, "we re-invent history every half-generation," meaning that we re-evaluate the meaning of history, thereby "re-inventing ourselves" as well.

Even given this, Yolen said she is amazed by the fact that people don't know what is real. (I was reminded of Connie Willis's story of someone asking her in regard to her alternate Civil War novel which characters were real—"For example, what about this Grant character?")

And with the Holocaust, it's even more difficult, because young people find the truth difficult to believe. When parents, or teachers, or other adults tell students about what happened, the students' reaction is largely, "I know you wouldn't lie to me, but I can't believe this would happen."

One difficulty that was discussed at length is that until recently there was very little, if anything, taught about the Holocaust. Even for many students today, their only exposure to World War II other than *Schindler's List* is *Hogan's Heroes*. And even watching *Schindler's List* often doesn't evoke an "appropriate" reaction, but rather laughter. One could be charitable and say it is because people often laugh to cover up stronger emotions, but what some young people say is that it looks like just another slasher film.

People talked about their first exposure to knowledge about the Holocaust. Most of the Jews said they had heard about the Holocaust all through their youth. Other people mentioned *Exodus* (the book and the movie) and *The Diary of Anne Frank*. Yolen mentioned a recent book, Lois Lowry's *Number the Stars*, which won a Newbery Award, but which she found offensive in that it was about a very smart Christian girl who saves a fairly unintelligent Jewish girl (Yolen gave the example that the Jewish girl wasn't even smart enough to remove her Star of David necklace when she was trying to hide her Jewishness). I suggested that some of the reticence to teach or talk about the Holocaust was that parents want to protect their children, and that this "protectionism" was even stronger a couple of decades ago.

Austin said that it wasn't just ignorance of the Holocaust, but ignorance about Jews in general that was more common than many might think. He said he was in college before he even met any Jews, though he did say he didn't believe that they had horns.

This led fairly directly to the question of how one writes about the Holocaust. Yolen said she often encountered the attitude that since she wasn't a Holocaust survivor, she was



not entitled to write about the Holocaust. There are a couple of problems with this. One, it implies that after all the Holocaust survivors are dead, no one is allowed to write about the Holocaust. The other is that if this attitude is extended to other groups (and it has been), then only women can write about women, only blacks can write about blacks, and so on. As someone pointed out at another panel a few years ago (and I think in fact it was Yolen), Shakespeare managed to write about a variety of characters – young, old, men, women, white, black, Christian, Jewish – without actually being any of them.

Another problem Yolen has encountered which is particularly relevant to a panel at a science fiction convention is that fantasy ("non-realism" would perhaps be a better term) is looked down upon. It is looked down upon in general, of course, but it is even more negatively perceived in regard to a topic as serious as the Holocaust.

Rebecca Brown in the audience said that it was important for the children of Holocaust survivors to come forward. While I agreed that this was valuable, I said that this was not the same as first-person accounts, and that the revisionists had an easier time saying, "Well, that's just what you were told; you didn't really see it," to the child of a Holocaust survivor than, "You're lying about what you say you saw," to a Holocaust survivor.

Keller said that the children of Holocaust survivors also had their own stories to tell, since there were multi-generational effects. Yolen said that frequently Holocaust survivors carried a lot of guilt, and avoided telling their children the full story. She quoted Victor Frankel as having said, "The best of us did not survive," meaning that to survive one needed to have been selfish, and those who gave away their food, or took the place of others in the death sweeps, did not survive. And since the mind often shuts down in times of stress, it is also true that the Holocaust survivors may not remember everything that happened, or remember it incompletely, and so avoid its telling.

Yolen said that in writing about the Holocaust, there were issues of believability besides the obvious. She said that when she asked Holocaust survivors who were children in the camps what they did there, they answered, "We played." But if she writes that, people won't believe it.

Again, we returned to the issue of ignorance. Even physical evidence is questioned: bones are often attributed to other groups, and in many cases we can't tell how the people died. So the revisionists say the bones belong to soldiers killed in battle, or to people who died of disease. I have heard, for that matter, that at Auschwitz the only groups told that Jews were killed there are the American groups; all the other groups are told only that Poles were killed there.

On the other hand, the Nazis were great record-keepers, and it was their records that eventually condemned them. As the panelists noted cynically, the moral is to burn your documents. Of course, the Nazis thought they would win and not have to answer to anyone for what they did. Yolen said that even though there is lots of evidence, writers need

to "make the scene live," to be something the reader feels emotionally rather than just knows intellectually.

The discussion about documentation led to the question of who knew what when. Austin suggested that it may be true that many Germans didn't know about the Holocaust, since most of the camps were outside of Germany. However, people are skeptical, because even people who lived right outside of some of the most notorious death camps claim they had no knowledge of what was happening. It is often claimed that the answer for this is that people didn't want to know, and so blocked out anything that might tell them.

Towards the end of the hour, the role of the United States was discussed. The United States not only barred Jewish refugees here (Eleanor Roosevelt had to push Franklin Roosevelt hard to get him to set up one refugee camp for Jewish children in Oswego), but it also actively prevented Jews from coming to other countries in the Western Hemisphere such as Cuba and Haiti. Someone in the audience asked if Roosevelt perhaps did the right thing based on the situation at the time, but my response was that any decision that resulted in millions of people dying who might have been saved was the wrong decision.

In closing, Yolen said that she had done two Holocaust novels, and did not have the energy to do another.

### Movies We'd Like to See

Saturday, 1:00PM

Daniel Kimmel (m), Mark R. Leeper, Steven Sawicki, Darrell Schweitzer, Edie Stern

Kimmel broke this into several smaller topics. The first was films that were announced or made but that we didn't see. He mentioned Alfred Bester's *The Demolished Man*, from Brian DePalma. In fact, scenes in *Dressed to Kill* were an experiment with showing telepathy, and DePalma decided he couldn't do it well enough. (I thought *Twilight Zone*'s "Mute" did a reasonable job.)

Kimmel also said that Kathryn Bigelow has announced she was doing "New Rose Hotel" by William Gibson, but this eventually mutated into the recent film *Strange Days*. And he said he'd still like to see a director's cut of *Dune*. Later he mentioned that H. G. Wells's *When the Sleeper Wakes* was supposedly in production at one point, and called it "one of the great movies that never was."

Leeper started by saying, "Over the years I've seen several books I've liked announced as films and then canceled, and all I can say is, 'Thank goodness.'" The main problem, Leeper felt, was that people kept trying to turn novels – and long novels at that – into films, when they should really be looking at forty-page novellas. (A television mini-series could of course do a longer story.) For example, Leeper suggested that Christopher Anvil's "Mind Partner" could make a good film.

As for announced-but-not-made films, Schweitzer said he had heard that all of Robert A. Heinlein has been optioned, though he said that a movie of *Farnham's*



*Freehold* could really hurt Heinlein's reputation. Of all of these, only *The Puppet Masters* was made.

The next topic was remakes we would like to see. Schweitzer listed Ray Bradbury's *Martian Chronicles*, J. R. R. Tolkien's *Lord of the Rings*, Frank Herbert's *Dune*, and Bram Stoker's *Dracula*. Regarding the latter, Schweitzer described the scene with Dracula turning Mina into a vampire in Coppola's film as "the single greatest perversion of any scene in literature." (Leeper commented later that since Schweitzer said he liked the Hammer version, authenticity didn't seem to be his only consideration.) Regarding the question of authenticity, though, Kimmel noted that a best-selling book reaches fewer people than even a mediocre movie.

As for films which should not have been made (a slightly different question than desired remakes), Stern offered *Beastmaster* (from the Andre Norton novel). A film that Sawicki cited was *I, Robot*, which wasn't actually made, but based on Harlan Ellison's script would have been longer and more complicated than the original story by Isaac Asimov, not to mention less fun (according to Sawicki).

The prime fact to remember, Sawicki said, is that novels and movies are two different forms. And Kimmel also said a movie should stand on its own, and not depend on the viewer's having read the book.

Kimmel said that another problem was the Hollywood mindset. For example, he said, Hollywood wanted to take the Nazis out of *The Producers*, and to put in Japanese instead.

Kimmel then asked for movies they made badly (which sounds like a cross between the previous two questions). He started off with *Screamers*, which he said used the story ("Second Variety" by Philip K. Dick), but with a cold and off-putting style.

Kimmel said that the Philip K. Dick movies made so far leave the public with the impression that Dick writes slam-bang action books. And Schweitzer said that there was the same problem with H. P. Lovecraft. As he said, "*Herbert West – Reanimator*, was the worst piece of trash Lovecraft wrote, and the film did justice to it." This led to his asking if a film can damage the reputation of a writer. Sawicki thought not, because audiences leave films very fast, before the credits roll, so they don't know there was an author involved.

Sawicki also said that the movie *Dune* had nothing to do with Frank Herbert. By this he did not mean that it didn't follow the book, but that Herbert was not involved in the production in any way. The real problem with filming our favorite work, he said, is that a film is somebody's vision of a piece and we want to see our own vision.

Various other upcoming projects were discussed, including Robert A. Heinlein's *Starship Troopers* from Paul Verhoeven, and both David Brin's *The Postman* and Heinlein's *Stranger in a Strange Land* with Tom Hanks. (Schweitzer described the story of the latter as "New Age fascism.") Isaac Asimov's *Nightfall* was mentioned by someone in the audience, and Kimmel said that the

producer of the first version still owns the remake rights for it, and also for Brian Aldiss's *Frankenstein Unbound*.

Schweitzer cited *Curse of the Demon* as an intelligent expansion of a short story (M. R. James's "Casting the Runes"). Other good adaptations from literature included *The Innocents* (from Henry James's *Turn of the Screw*), *The Haunting of Hill House* (from the Shirley Jackson novel), *Charly* (from Daniel Keyes's *Flowers for Algernon*), and *The Lathe of Heaven* (from the Ursula Le Guin novel).

Someone in the audience said that *Doc Savage, Man of Bronze* was a "missed opportunity," and Schweitzer thought *Conan the Barbarian* was a travesty. He suggested that for a good Conan movie one should combine the Robert E. Howard stories "The Tower of the Elephant" and "Roads in the House."

Kimmel asked the panel for "films we wish they would make." He said he had suggested Greg Bear's "Blood Music" to David Cronenberg, and Cronenberg said he was not the first person to suggest it to him. Kimmel also said he'd like to see Terry Gilliam directing Neal Stephenson's *Snow Crash*, or Billy Crystal doing Robert Sheckley's "Language of Love." Leeper thought that Christopher Anvil's "Mind Partner" or many of John Collier's stories would be good, but said he doesn't want really beloved stories brought to the screen.

Schweitzer would like to see Ursula Le Guin's *A Wizard of Earthsea*, but is afraid that Hollywood would make it either a straight fantasy or a children's film, and change the racial makeup as well. Schweitzer also thought that there could be a decent Lovecraft film, and suggested "The Whisperer in Darkness," or "Dreams in the Witch-House." Someone said something about David Lynch doing "The Shadow Out of Time," which led back to the observation that Lovecraft is gaining a reputation as a splatter writer. As Kimmel quoted, "They call it show business, not show art."

Stern said she would like to see some of the well-known science fiction juveniles filmed for today's youth. In particular, she would like to see more films that say, "Science is good; thinking is good," but at the same time are shoot-'em-ups that kids will watch.

Sawicki said that Hollywood does big epics best, and suggested John Carpenter doing Roger Zelazny's "Amber." Other possibilities he listed (apparently not concerned about the inability to do a long work justice) were Larry Niven's *Ringworld*, David Drake's *Hammer's Slammers*, C. J. Cherryh's "Faded Sun" trilogy and *The Paladin*, Alexander Jablokov's *A Deeper Sea*, Jack Vance's *The Brave Free Men*, and Samuel R. Delany's *Dhalgren*. Sawicki himself has written an as-yet-unsold screenplay for Piers Anthony's *On a Pale Horse*.

Someone in the audience said that Kurt Vonnegut lends himself to movies, but Stephen King does not. This led the panelists to note that there were actually several excellent films based on King's works: *Carrie*, *Stand by Me*, *Misery*, *Dolores Claiborne*, *The Shawshank Redemption* – in fact, the rule seems to be that the less King does on a movie based on his work, the better it is. Kimmel observed that the

King film that King himself directed, *Maximum Overdrive*, was so bad that when the press kit for *Stakeout* listed Emilio Estevez's films, it omitted that one.

Sawicki closed by reminding the audience that screenplays read differently from stories, and suggested they compare the novels and screenplays of two works, *The Wicker Man* and *Harold and Maude*, to see the differences.

### Alternate Christianities?

Saturday, 2:00PM

Michael F. Flynn (m), Esther M. Friesner,  
Evelyn C. Leeper, Joe Mayhew

[Thanks to Mark for taking notes on this one, especially since it is very difficult to take rapid notes on a lot of obscure heresies with unusual spellings and pronunciations.]

Flynn wasn't sure why he was on the panel, having never written any stories with alternate Christianities (though he has written an alternate-history story), and Friesner suspected her inclusion was due to her latest, *The Psalms of Herod*, which is about a sort of alternate Christianity where Herod is a god-king and the Slaughter of the Innocents is a sacrament, but in the future. She also has an alternate history coming out soon with Venus saving Julius Caesar. I said I was a fan of alternate histories and particularly those based on religion.

Mayhew said that he came from a long line of ministers, and believes that if there is a God there is only one. He studied for the priesthood, and described the Catholic Church as an alternate Christianity. As far as his writing goes, he wrote a story in which aliens reproduce serially and the offspring literally inherits the beliefs of its parent. Friesner said this was sort of like the Mormon Church's system of having people baptize their ancestors, only in reverse. Mayhew agreed, and further said that so far as he could tell, no one should convert to the Mormon religion, because one of your descendants can save you.

Flynn asked if there could be an alternate Christianity, to which Mayhew replied that there was. I noted that when this sort of question arose on the Internet, there was always someone who said, "But this is God's plan and couldn't have been any different." Regardless of one's beliefs, I said, the "game" of alternate history requires that you allow that history might have been different.

Flynn then asked, "What if the apostles came up with different gospels?" to which Mayhew again replied that they have (the Gnostic gospels, perhaps?).

Someone asked, "What if we were all Pelagians?" Someone asked, "What if Christianity had remained a Jewish sect?" A third person asked, "What about Mithraism?" to which Friesner replied that the reason Mithraism failed was that it left out women. (Given that many successful religions are accused of this, I would be curious about more details.) I said if people were interested in that alternate history, they should attend next year's Boskone, since Guest of Honor John M. Ford had written

just such a book (*The Dragon Waiting*, winner of the World Fantasy Award).

Flynn said that in order to write an alternate Christianity that had a chance, you should just pick your heresy to succeed and see what changes. I held up the encyclopedia of heresies I had brought along for reference, and suggested there were lots of starting points in it.

Friesner said she was fascinated by the Arians (at least as described in *The Cartoon History of the World*). She described their beliefs as being that the Father and the Son (God and Jesus) were different beings. I said this sounded a lot like the "homoiousian/homouousian" debate (about whether the Father and the Son are of like substance or the same substance). Mayhew compared it to monophysitism (which says that the nature of Jesus is wholly divine), which I contrasted with adoptionism (where the nature of Jesus was wholly human until he was "adopted" by God). By now, the audience may well have been wondering what they had let themselves in for, much like the person who sat down at our table in the cafeteria one day only to hear one coworker telling another, "The reason that you believe in transubstantiation is that you have bought into the Aristotelian idea of substance." Given that most cafeteria discussions seem to have to do with work, this was quite a departure, and this panel seemed perhaps equally odd at a science fiction convention.

I did, however, explain to the audience here that Arian was spelled with an "i", not a "y", as well as commenting that most heresies seem to arise from attempting to explain the Trinity.

Flynn said that the Arian heresy became popular with the Germanic tribes, and that Arianism saw the Goths as dominant, rather than the Romans. One possible branch point would be Theodoric the Great.

Mayhew asked just what would be different in our society, and I suggested that there might be more variation in the belief system altogether. But Mayhew suggested a slightly different perspective. To orthodox Christians, beliefs are more important than appearances: you must profess a certain set of beliefs. To the Arians, public sin would be all that mattered, not private sin: one's beliefs were less important than one's actions. The early Christians were martyred not because of what they believed, but because they insulted the state.

[I realized afterward that this tied in with the Jewish concept that appearances count. That is based, however, on the idea that if you are known to be pious and appear to be doing something, people will assume it's allowed. For example, if a pious man is seen eating something that looks like a cheeseburger, people might think eating cheeseburgers is okay. He may know that the cheese is fake, but they don't.]

We got sidetracked briefly into the question of Messiahs, anointed and otherwise, and a discussion of who has how much power in various religions, before returning to the Arians. Mayhew said that unlike Jimmy Carter, an Arian could not "sin in his heart," because there was no such concept.



Orthopraxy rather than orthodoxy was what was required. Mayhew later claimed that everything Garrison Keillor said about Lutherans was true, and that they are like the Arians in their emphasis on appearances. According to Mayhew, whether you mow your lawn is very important to Lutherans. However, since Mayhew made a lot of statements that I know were either hyperbole or wrong, I would take this with a grain of salt. Speaking of which, Friesner said that Lutheran cuisine consisted of removing all spices. I thought that was Jewish cuisine.

But I will digress a bit more with the "white food" story that I told in response to Friesner's talking about Lutheran food as "white [bland] food." When Paul Robeson, the great black actor and singer, first arrived at Rutgers University, he was one of the first (if not the first) black students there. His first day in the cafeteria, the woman behind the counter took one look at him and said, "We don't serve colored food here," to which he replied, "That's all right. I'll have the chicken – white meat only – the mashed potatoes – no gravy – the cauliflower, two slices of white bread, vanilla ice cream, and a glass of milk." His first night in the dorm, he heard students outside his door singing "Old Black Joe," a derogatory song. After two verses, Robeson (who had a marvelous bass voice) relates, he couldn't bear it, and joined in. After another couple of verses the students gave up and went away, but the next day he was approached and asked to join the chorus.

Boy, was that a digression!

In addition, it was suggested that if the Arians, rather than the Roman Catholics, had been the main group, law would have followed Germanic or Scandic law rather than Roman, although Mayhew thought that if the Romans had become Arians, their legal system would have spread regardless.

With a different Christian group as the main group, there might not have been the Great Schism, or the Protestant Reformation. There would almost definitely have been a different attitude towards sex (in Celtic Christianity, for example, a woman caught in adultery was fined rather than stoned).

We discussed the variations seen within the Roman Catholic church even today, with Latin American Roman Catholicism (particularly Brazilian) showing a lot more influence from older religions than that of European Roman Catholicism. However, even there one sees traces of Zeus, Isis, and so on, and in the Russian Orthodox church one can find traces of Russian pre-Christian gods.

Mayhew also liked Pelagianism, which was not what Pelagius believed, and thought Jansenism was an ugly heresy. My understanding of Pelagius was that he believed people could choose between good and evil and were responsible for their choices, while the orthodox belief was that people were inherently sinners who needed God's help (through the Church) to be saved (i.e., original sin). (Augustine answered the question of why, if the orthodox position were true, people should be held responsible for their evil acts by saying that people were free enough to be blamed for their sins, but not free enough to lead a good life

unaided. Sounds like, "Heads I win, tails you lose.") Jansenism went a step further than Pelagianism, saying that not only were people incapable of being good without God's help, but that when He grants it, they were incapable of doing evil.

Flynn thought the biggest turning point for an alternate Christianity was when the Emperor Justinian made it the state religion, even though he himself didn't convert until he was on his deathbed. It was pointed out, however, that at the time one was allowed only one confession, so many people waited until the last minute.

### Autographing

Saturday, 3:00PM

Patricia McKillip, Felicity Savage, Teresa Nielsen Hayden

In addition to getting a couple of books autographed by McKillip, and one by Nielsen Hayden, I also got Maureen McHugh to autograph her *China Mountain Zhang*. Nielsen Hayden got into a discussion of whether the change in the Hugo Fan Writer category (counting works published in "generally available electronic media") was made because of her or because of me. I think it was because of her, but I'm willing to hear dissenting opinions (or supporting ones, of course).

### Great SF Films of the 1950's

Saturday, 4:00PM

Bob Eggleton, Daniel Kimmel, Mark R. Leeper (m), and Jim Mann

Leeper started by asking for the panelists' favorites. Eggleton said his was *Gojira* (Godzilla) in its original version. (For its United States release, the Raymond Burr sequences were added and several changes made to the plot.) The effects are very crude by our standards, perhaps, with Godzilla obviously a man in a suit, but considering that a negative aspect may be a cultural difference, just as most Americans find Indian films very different from what they expect from films. Eggleton also listed *The Day the Earth Stood Still* and *Them*, and said that he had heard that someone is remaking *Forbidden Planet*, even though the original already had a certain "thing" to it.

Leeper commented that he doesn't like the use of the unicorn legend in *Forbidden Planet*, and would also change the editing, which is confusing in spots. As his favorite film, Leeper named *Quatermass II*.

Mann listed *Forbidden Planet*, *Gojira*, and *The Thing From Another World* (except for the last ten minutes), and said his "guilty pleasure" was *The Crawling Eye*, which is good until you see the monsters.

Kimmel listed *The Day the Earth Stood Still*, *Invaders From Mars*, and *Invasion of the Body Snatchers*. The last two, along with *I Married a Monster From Outer Space*, were what Kimmel described as "50s paranoia films." (Director Don Siegel dismisses the notion that the pods in *Invasion of the Body Snatchers* are either Communists or



McCarthyites, although the film is usually interpreted that way.)

Regarding *The Day the Earth Stood Still*, someone asked if it was a science fiction film without horror. Leeper thought that there was certainly an element of horror in it. Kimmel said that one of the problems with the film is the casting of Frances Bavier, since viewers now see her almost entirely as Opie's Aunt Bea in "The Andy Griffith Show." (I have the same problem watching Leslie Nielsen in his pre-*Airplane!* roles.) Leeper suggested he found the premise of "militant pacifists" in the film a bit peculiar. Kimmel said he thought the idea of Gort was supposed to be comforting to the 1950s, but that director Robert Wise intended the duality that Leeper noted. Leeper also said that in the story the robot was in control of Klaatu, and that the film could be seen that way as well. Kimmel said that all this indicated that *The Day the Earth Stood Still* was a quality film, since it was one you can go back to for repeated viewings and discussion. He also said that Wise claimed he didn't realize the religious overtones until after the film was released and someone pointed them out to him. (This doesn't quite square with the report that the studio forced script changes to reaffirm the authority of God.)

Leeper asked the panelists what 1950s films produced a different reaction when viewed years later. Eggleton again mentioned *Gojira*, though the different reaction was in part because the version he saw later was also substantially different. The panelists discussed how *Gojira* made *Gojira* impressive because the camera was aimed UP at him, and later films dropped this and shot on a level with him. Eggleton did say that the most recent series of films have gone back to the original shooting angle. The middle films, rather than being serious films or even reasonably straightforward science fiction films, were more comedies or children's films. Eggleton said that Ray Harryhausen has said he doesn't like the "man-in-a-suitasaurus," but that may be because *Gojira* was more popular than the "beast from 20,000 fathoms." Mann thought that this might be because *Gojira* has a name, and also has more movies about him (though whether this is cause or effect is not clear). Someone in the audience said that *Gojira* is a more attractive character. One of the panelists said that the name "Gojira" came from a studio hand's nickname, which in turn came from a combination of the words for "gorilla" ("gorira") and "whale" ("kajira"), and that there is a college course in Japan about *Gojira*.

Kimmel said that he had a different reaction to *War of the Worlds* on watching it again, and also that *The Incredible Shrinking Man* turned out to be more than it might have been. He also recommended *Yeux Sans Visage* (*Eyes Without a Face*), which Leeper said had a theme used in a lot of European horror films after that. Both Kimmel and Eggleton said that *Invasion of the Body Snatchers* and *Invaders From Mars* appear different now. Kimmel said that both are against blind thought processes, and against going with the group mind. Leeper talked about this being politics moving into the field of horror, and Kimmel said

these were two of those paranoia films about how you can't trust the people around you.

Leeper said another recurring theme was whether science was getting out of hand, often involving a discussion of whether the atomic bomb scientists were wrong in what they did. This comes out in the film *The 27th Day*, which Leeper said was good up to the last third.

Someone in the audience claimed that written science fiction was out of step with filmed science fiction of the same period. I suspect he actually meant this the other way around, but in any case it's been true of just about every decade that I think about. Kimmel said that one reason was that in the 1950s Hollywood was depressed and paranoid because of McCarthy, and because of the competition from television, while the writers were all gung-ho for science and the future, although primarily right-wing and conservative.

Someone in the audience said that the main science fiction author known to the public today through films, Michael Crichton, is anti-science. The panelists noted that there were pro-science films in the 1950s, such as *Destination Moon* and *The Conquest of Space*. Kimmel thought that while there was some discussion of limits to science in serious films, the films that showed the most fear of science were comedies: *The Man in the White Suit* and *The Twonky*.

Eggleton said he likes that the science fiction films of the 1950s "had stuff before we knew it was wrong," but that now we're constrained by what we know. To me, this seems to make the 1950s science fiction films a sort of replacement for the "lost race" films. They were popular when there were still some parts of the world unexplored where there could be a lost race. As that became impossible, science fiction films took their place as being films that stirred the imagination of the viewer in exploring the unknown.

## Parties

We dropped in on a few parties. At the Chicago in 2000 party, I got into a discussion with Robert Sacks about whether the "boat bid" was allowed under the WSFS constitution. He claimed it wasn't, on the basis of what I thought a rather dubious argument that everyone who joins must be allowed to attend the business meeting without additional cost – except that he doesn't count transportation costs in this.

At the Readercon party, I got involved in a discussion about Hugo voting and the infamous Hugo scandal of 1989 (involving identical ballots arriving with membership applications with sequentially numbered money orders from a post office in Brooklyn).

At the Australia in 1999 party, I heard that they hadn't filed as an official bid yet, and had only a week left to do so. Since they appear to be the only viable bid for that year, this worried me a bit. (They did file in time. The only other official bid for 1999 is Zagreb.) And we dropped in briefly at the Boston in 2001 party as well.

## Books We Love That Aren't SF

Sunday, 10:00AM

Bruce Coville, Peter J. Heck, Mark Keller,  
Katya Reimann, Faye Ringel (m)

Heck began by saying that since he was working on a three-book mystery series with Mark Twain as the major character (*Death on the Mississippi*, *A Connecticut Yankee in Criminal Court*, and *The Prince and the Prosecutor*), anything by Twain was on his reading list.

Reimann said she enjoyed Boris Pasternak's *Dr. Zhivago* and Bernard Cornwell's "Sharpe" series. She didn't like the Patrick O'Brian series, however, because while they are superficially authentic, they are obnoxious in more subtle ways. Since her dissertation was on seafaring and pirate narratives of the period, she has some knowledge in this area.

The panelists noted that many science fiction fans read historical fiction. Keller thinks this is because it has the same things that grab us about science fiction and fantasy: a different environment, and characters think about things differently. Keller himself likes George MacDonald Fraser's "Flashman" series (based on "Tom Brown's Schooldays") and James Clavell's Asian series. He also likes Cornwell, and (in spite of Reimann's comments) O'Brian. (Perhaps it is true that a little learning is a dangerous thing, but drinking deep from the Pierian spring doesn't always solve everything either.)

Coville said that he finds himself shifting to reading non-fiction, because he finds it the best source of story ideas; he particularly likes biographies. Heck also likes biographies, and has recently read two of Darwin, one of Einstein, one of Hubbell, and *Longitude* by Dava Sobel (about the longitude problem in general and John Harrison in particular). Someone said that there is another book about John Harrison that just came out as well.

Keller said that while some fans are big on New Age stuff, others are fascinated by detail and read about the history of science instead. He observed that essayists still exist in popular science, while they have disappeared from other disciplines, and gave as examples David Cuomen (from *Outside* magazine), Diane Ackerman, Stephen Jay Gould, and Isaac Asimov.

Coville said that there are fans who have read everything and remember it all, but if one wanted to be more specific, fans like books that aren't science fiction, but feel like science fiction. Coville's favorite books in the last few years include Robert McCammon's *Boy's Life*, Toni Morrison's *Beloved*, A. S. Byatt's *Possession* (Byatt also did *Angels and Insects*), Lawrence Norfolk's *Iempriere's dictionary*, William Browning Spencer's *Zod Wallop*, and Greg Maguire's *Wicked: The Life and Times of the Wicked Witch of the West*.

Keller, noting the recurrence of *Beloved* on people's lists, said that mainstream reviewers won't admit that Vladimir Nabakov's *Ada* or Toni Morrison's *Beloved* are science fiction. Heck added that Joe Haldeman's *1968* falls

between the cracks as well, and I would include Mark Helprin and some of E. L. Doctorow.

Ringel said (apropos of not much that had come before) that her pet peeve is that most people don't read anything written before their time. Heck said because of his writing he has been reading Mark Twain, George Washington Cable, and Rudyard Kipling; he particularly recommended *Kim*. (Someone mentioned that Timeri Murari had written two sequels to *Kim*. I could find a listing for one, *The Imperial Agent*.) People said they particularly liked Twain's non-fiction, especially *Christian Science*.

Coville said he was "relatively anal-retentive," and so keeps a record of what he has read and a plan of what to read. Apparently he had shown this to his fellow panelists, and Ringel said she hasn't seen such a random selection since the Brandeis library's "uncategorized" shelves. (Maybe next year there should be a reading list swap, where everyone brings a copy of their previous year's reading list, they all get thrown into a box, and then everyone pulls one out at random for ideas of what to read the next year.)

As for non-science fiction books with science fiction sensibilities, Coville said he was disappointed in E. L. Doctorow's *Waterworks*, Peter Ackroyd's *Trial of Elizabeth Cree*, and William Hjortsberg's *Nevermore* (with Arthur Conan Doyle and Harry Houdini as a team of detectives).

One audience member said she disliked medieval novels in which the author assumes medieval Catholic theology was the same as today's Catholic theology. One of the panelists noted that Cecelia Holland was the first to have an illiterate heroine. Before her it was felt that all the heroines had to be literate, no matter how unlikely that was for their historical period. Ringel said that Evan Rhodes's *Children's Crusade* is full of howlers, such as characters eating an omelette with tomatoes and potatoes, references to "Gothic" and "Romanesque" architecture, a troupe of Yiddish players, etc. Keller said that Louis L'Amour couldn't do background at all, and had characters say things like, "In about two hundred years, these people are going to become the Mongols, aren't they?" On the other hand, Larry McMurtry does background well, in both his "Lonesome Dove" series and *True Grit*. Coville reminded us that what people "know" that isn't true is often a problem in historical fiction. He also talked about Austen Lee (a descendent of Jane Austen), who wrote a version of *Emma* in which she carefully used the vocabulary of the early 19th century, but the sentence structure, etc., was still all late 20th century. As he said, computers make it possible to get the vocabulary right easily, but the rest of it is tougher.

Someone recommended Zoc Oldenbourg's *Goodness Star* (for which I could find no listing in *Books in Print*).

Keller said his "Guilty Pleasures" included New Age books and Christian prediction books: "It's fun to read through these because you can feel so superior to their other readers." People also talked about UFO books ("You see that aliens now are the elves, etc., who used to abduct people") and recommended the urban legend books by Jan Brunvand.



Coville recommended William Goldman's *Street* and *Color of Light*, Annie Dillard's *American Childhood*, John Berendt's *Midnight in the Garden of Good and Evil*, Douglas Coupland's *Microserfs*, Jerome K. Jerome's *Three Men in a Boat*, David Guterson's *Snow Falling on Cedars*, and P. J. O'Rourke. Heck suggested the topic "books with which I've embarrassed myself on public transportation" (by laughing so loud), and named Carl Hiaassen's books, David Lodge's *Small World: An Academic Romance*, and others. Ringel suggested Jane Smiley's *moo* and Malcolm Bradbury's *Mensonge*.

### Why the Web Is Changing the World (or, is it?)

Sunday, 11:00AM

A. J. Austin, Daniel P. Dern, Gary Farber, Jeff Hecht (m),  
Sarah Smith (written by Mark R. Leeper)

#### PROFILES OF PANELISTS:

- Smith: author of *A Knowledge of Water*, working on SFWA electronic rights statement
- Hecht: science and technical writer
- Dern: author of *Internet Guide for New Users*, web site at <http://www.dern.com>, and does kibitzing about the Internet
- Farber: a fan, an editor, token newbie

Hecht: The fax machine caught the public eye very quickly. Within months publishers would ask me, "Do you have a fax number?" and then a year later the question became, "What is your fax number?" The Internet came on scene very quickly like fax; the Net was there before the Web. It was nowhere two years ago, not above the horizon until the last two years. Twenty years ago the British Post Office had experimented with teletext, offering access to a central set of computers over phone lines and a TV terminal. The graphics were crude, phone lines at 300 baud. The info providers had little idea what they were doing. Knight-Ridder lost \$50M in the project, but what was created evolved into the Web. The subject of the panel is, will this continue on?

Dern: What is magical about the Web is that it is popularly used. Unlike Infotext, it has really caught the public eye.

Audience member: Infotext did not have the structure of the Web.

Farber: One reason the Web is so powerful is that it easily gives people the ability to link text together and to jump to other text.

Audience member: Pages on the Web are easy to set up and use.

Smith: The structure of the Web is distributed.

Dern: The Web may not be a permanent fixture. Tomorrow something else could come along. Some of the power is that the person making information available can just say, "Here is the address; if you want the information, go get it." The information can be obtained at a small, finite cost to the receiver, rather than to the sender. That is heavy on phone bandwidth. If we moved away from the Web, we

would still have something that would over-use the phone lines. We will need to increase telephone bandwidth, since phone lines are still a bottleneck.

Audience member: The Web is not going to make that big a difference. At most worldwide there are only 50M people on the Web; that is only 1% of the total population.

Smith: Not true, already there is internationalization of culture such as we have never had. For my writing I am getting and sharing materials internationally. I am working with other writers internationally, and we have met each other over the Net. International conferences and sales are much easier; this has huge implications for government and for culture.

Hecht: I gave the example of how fast fax came in, replacing mail. The Internet is replacing couriers like Federal Express. Five years ago, to get material to a London publisher I would use FedEx. Now when I want to get images to them, what will happen is that London asks, "Are the images on the Web?" London downloads them and gets printable-quality images in minutes. This is a simple way in which the Web has replaced FedEx. Rather than waiting to be sent news, we receive it immediately on the Web.

Saul Jaffe (in the audience): The Web is changing the world quietly. In the last three months I have counted 40 commercials that include Web information. It is subtle, but it is changing the world of advertising.

Hecht: The technology evolves almost organically.

Patrick Nielsen Hayden: People are starting to recognize how advertising is affected by the Web. I maintain a Web site for Tor Books, one of the earliest publisher Web sites. For most of that time it has been regarded by Tor as a curiosity. In the last four weeks my phone is ringing off the hook with questions of "Why are you doing so little to publicize this book or that?"

Audience member: The Web is changing the world of advertising and changing how we advertise. It is a great way to change our use of information, but that is not how it is being used. Sturgeon's law applies: 90% of what is going out on the Web is garbage. Most is old-fashioned advertising copy. What the Web is giving us is just more advertising.

Smith: The Web will have a leveling effect in advertising. Once, if you were a small company, you had very little money for advertising, and your ads would be little seen. But Web access is cheap; Jackie Lichtenberg can put up ads for her books, and they are seen by the right audience.

Farber: The Web is a great equalizer. If someone searches for science fiction information on the Web using a search engine, he is as likely to find Lichtenberg as Doubleday.

Patrick Nielsen Hayden: It is a different form of advertising, and it is no longer necessary to have a big and powerful organization to advertise.

Bobbi Fox (from the audience): Even through advertising only on the Web, one chili company has become a big player in the chili market. Nerds seem to like chili. People seem to like the low-key sort of advertising that is

on the Web. You don't need a screaming Web ad in your face.

Dern: Each user sees a perfectly structured organization of what he is looking for, and each person can put info up and make info easy to get to. Almost everybody can put their information on the Web. Who in the audience owns a newspaper, radio station, etc.?

Smith: We haven't even talked about the flattening effect of search engines on access power.

Audience member: But much of what is on the Web is useless garbage.

Audience member: 90% of what comes over a telephone is garbage, but that is not an indictment of using the telephone.

Dern: Even if much of what is out there is useless, few of us go to read the whole Library of Congress. We can find what we need.

Hecht: One problem is that the Web hurts attention span. The user generally keeps jumping from subject to subject. In the end it is less useful than browsing an encyclopedia.

Farber: You have better editors in a CD-ROM encyclopedia. You do not suddenly find yourself off in Australia.

Patrick Nielsen Hayden: And if you like browsing encyclopedias, you can do that on-line. I have subscribed to the service that allows you to browse the text of the Encyclopedia Britannica.

Hecht: A current problem is that images want to choke the Net. If people want to send out a lot of pictures, we will need to change the telecommunications so there is more bandwidth.

Dern: More applications out there will be needing more bandwidth, especially realaudio, and other audio applications. The sound provides an additional way to get information. It will be increasingly important. I can get news from Europe, asynchronously, when I want to get it, not when it is broadcast as with shortwave.

Farber: And those of us with processors can download video. There will be an increasing need for bandwidth.

Patrick Nielsen Hayden: Nobody has gotten rich betting bandwidth will not expand.

Hecht: There is a real bottleneck, however; fiber-to-wire connections will always be slow.

Dern: The problem with the Web is that there are only 24 hours in a day. If you could find TimeDoubler, I would buy two.

Peter Trei (from the audience): Still, relatively few people are affected by the Web. In this country fewer than 10% of the population have e-mail addresses.

Farber: China has only 60,000 sites. But that is sufficient to get information in and out.

Trei: But very few people use the Web. Do you think the President surfs the Web? There are a few people in the information industry and that is all. The world just will not change very fast due to influences of the Web.

Dern: Well, for a system three years old we are not doing badly.

Smith: What is important is not that a high percentage of the population are users. What is important is that the channels of communication are set up. Information can get in and out. When a country overthrows tyranny, one of the first things they do is put in phone lines.

Farber: In China the government knows that the Internet is a threat. They are creating the Great Firewall of China. But it still is not clear with the presence of the Internet if censorship can succeed.

Trei: We currently are finding ways to pierce the firewall, but we need people at the other end to care and to cooperate. You can restrict it for the average user, but you cannot stop the communication if there are people at both ends who want it.

Smith: It is very difficult to thoroughly monitor.

Hecht: For short periods you can censor information. You can threaten to throw CompuServe in jail for a short while, but eventually they get some backbone. But political forces are going to try to shut down or censor whole portions of the Web.

Audience member: Random censorship will be a problem, but the Net as a whole is changing the world. Governments are frightened and trying to govern the Internet the way they control radio or television.

Bobbi Fox: The ACLU is warning people that they still may be prosecuted for sending the wrong information over the Internet. But the Internet regards censorship as a fault, and routes around it. People outside the United States already have offered places to put up Web sites illegal in the United States.

Hayden: How concerned are you that the big service providers will institute their own censorship?

Hecht: There are enough small Internet Service Providers (ISPs) to provide competition.

Dern: It is a lot harder to run a big service than a small one. You can open a small ISP and make it self-supporting. I am not ready to trust my e-mail to a company so big I cannot get someone on the phone if there is a problem.

Hecht: I expect the small ISPs will sell out to larger ones for the money.

Audience member: It may be we will get better service from the smaller ISPs. With AOL it takes six days to get mail across the country.

Smith: The Baby Bells have a nice equity business. Installed cable is a cash cow.

Trei: Once you have a TCP/IP connection, you don't really care where your service provider is. Once I am on the Net, I don't care where my service comes from.

Farber: Indexing into research done is somewhat easier on the Internet. The problem of doing science today is that there are more journals and less time to read them. There are whole journals on the Net, and one can search for specific topics of interest instead of reading the whole journal.

Hecht: People are publishing science on the Net and looking at it seriously. Whole libraries spring up on the Net. Some way will be determined of giving fractional cents in royalties based on usage.



Trei: There are people working on micropayment schemes.

Dern: The Web is transforming businesses. If you are the only person making goat cheese in Vermont, time was that you had to subsist on local business. Advertising on the Web makes the business easier to find. The question of distance is less important.

Smith: There is a famous site in North Alaska that is bringing together Eskimo culture. The Inuit are widely dispersed. Publishing aspects on the Web brings together a very scattered group of people, and the new ways are weirdly strengthening the native culture.

Farber: Every virtual community is being extended.

Hecht: Communities can be spread over the world. Time is becoming less important. I can deal with people in different time zones without being inconvenienced. The next time I read my e-mail, the messages are waiting for me.

Hecht: We need to realize that with a new technology there is an initial boom and then a stall-out. Some technologies recover, some do not. CB radio is one that never recovered to anywhere near the height of its usage. This will happen with the Web. There is a lot of hype right now, and a lot of people will become discouraged with time.

Smith: Much is going to stay and will be profitable. How will cities change when the population working in a business can be distributed all over the country?

Farber: How will the world be different when we know what everybody's red-eyed pet looks like?

And with that thought the panel ended.

### The (Retro?!) Hugos

Sunday, 12:00N

Evelyn C. Leeper, Mark L. Olson (m), Bruce E. Pelz,  
and Edie Stern

[Thanks to Mark for taking notes for this.]

While many of the panelists commented that they remembered this era fondly, my suspicion is that most of us remember it from elsewhere.

Pelz said that he invented the idea of the Retro Hugos, being curious to see what would have won Hugos had there been any at the Worldcons where there weren't. Olson said that this was only the first time for them, and they will be done in perpetuity, so this is an important year because we are proving the process, but Pelz pointed out that as the rule currently reads, it can be done only eleven times. Olson's response was, "We can change the rule." Of course, even so there are only so many years for which Hugos haven't been awarded that would be reasonable. For example, it would not be very productive to award Hugos for 1724.

I noted that the turnout would probably be low and we may end up with just a few categories. Olson felt in particular that the novel category was very weak, with only two or three books even eligible, and thought Asimov's *Foundation and Empire* the only thing with a chance of winning – and even that had technical problems (it was not published as a novel until **after** 1945). Stern asked about

Lewis Padgett's "Baldy" stories, which Olson said he remembered as a novel, but I noted they weren't a novel then. Rebecca Brown in the audience pointed out, however, that George Orwell's *Animal Farm* was a 1945 book, to the great relief and rejoicing of all, since at last there was a novel they could comfortably give a Hugo to. Someone else suggested C. S. Lewis's *That Hideous Strength*, and Joe Siclari went to the Dealers' Room and borrowed a copy of Clute and Nicholls's *Encyclopedia of Science Fiction* to check all these suggestions out. It turned out that Lewis is also eligible.

Olson thought that while the novel category was weak (without even five nominees), the novella and novelette categories are both very strong. Pelz said that since it was difficult for fans to know precisely which stories fall into which categories, fans should make their best guess as to where a story belongs, and the administrators will sort it out.

Olson said he could not conceive of us passing by "First Contact" by Murray Leinster. Pelz said that he had nominated "I Remember Lemuria," which was very controversial, and also "Red Star of Danger" (so there would be one "Captain Future" story). Olson said that for something like this, "memory counts for a lot" – stories that one remembers are likely to be good. For example, Olson said that all of George O. Smith's *Venus Equilateral* is terrible, but he would like to nominate something from it anyway.

Pelz mentioned Padgett's stories, such as "Three Blind Mice" and "Beggars in Velvet." Someone else asked if "Mimsy Were the Borogroves" was 1945, and the suggestion was made that if you want to nominate something, someone else can decide if it's eligible. [It's actually 1943.] Someone else suggested Lester del Rey's "Into Thy Hands."

One person suggested that how often a story was anthologized might be an indication of its quality. Olson said he looked at that and, "It is what you would expect. 'First Contact' overwhelms everything else." Olson also recommended A. Bertram Chandler's "De Profundis," which he described as "one of the best things Chandler wrote."

For Professional Editor it appeared to be a foregone conclusion that John W. Campbell would win, though it was pointed out that Ray Palmer and Sam Merwin were also eligible.

Pelz thought there weren't really any candidates for best non-fiction book. Though others thought there were fannish references, the fact that they needed to be in book form would eliminate most, if not all, of them. It was not clear whether staples counted.

In the discussion of dramatic presentation, someone mentioned that the Progress Report list didn't include *Dead of Night*. [Mark Leeper later discovered that another major omission was *The Picture of Dorian Gray*.] There was also a lack of radio broadcasts listed, but someone noted that identifying what year a show was first broadcast is difficult. Olson noted that if radio broadcasts were included, "I guess

we know what is going to win for 1939," until I pointed out that was also the year of *The Wizard of Oz*.

In the professional artist category, an audience member asked if it was a given that Frank R. Paul would get the Hugo, and Pelz described him as "the 500-pound gorilla" of the category. Then someone else said that Virgil Finlay had done work that year even though he wasn't on the NESFA list, and Pelz agreed that made Paul a smaller gorilla. Gary Farber in the audience suggested Hannes Bok, but Pelz said that he would need to give an example of some professional work Bok did that year. I asked whether, if Bok did one piece in 1945 and Paul did twenty-seven, people would vote for Paul for best for that year, or for Bok as a lifetime achievement award.

Farber said that a lot of the material is available in libraries on microfilm, and there was discussion of putting some of it on the Web. Pelz felt that L.A.con III couldn't do it without being suspected of favoritism unless they put everything up.

There was much discussion of fanzines, but I suspect this category may be too lightly nominated to work. After all, it's hard enough to get fans to nominate fanzines for the current year, when they are much more available. And the fan artist category has the same problem.

Pelz reminded people that there would be no John W. Campbell Award for 1945, as that is not a Hugo.

Moving on to 1995, I observed that both *Twelve Monkeys* and *The City of Lost Children* were eligible for dramatic presentation. Someone said that the Hugo administrators have said that if *Apollo 13* is nominated, it will be allowed on the ballot. I recommended *The Secret of Roan Inish*, even though I had the impression hardly anyone else saw it. Several people mentioned *Babe*, and Olson said that *Richard III* was alternate history.

I noted that in fiction, 1995 was a weaker year than previous ones, but recommended Stephen Baxter's *The Time Ships* and Ian McDonald's *Evolution's Shore* for novel. Olson mentioned Neal Stephenson's *The Diamond Age*, and said that Judith Tarr's *Pillar of Fire* was a possibility, though a long shot.

Farber said that he thought Greg Egan had withdrawn *Distress* because of its "limited" availability (it came out in Britain, but not in the United States). This seems unlikely, as there is nothing in the constitution that says an author may withdraw a work one year to make it eligible the next.

For novella, I recommended "The Hunger and Ecstasy of Vampires" by Brian Stableford, but realized its appearance in *Interzone* gave it less chance than novellas which had appeared in magazines such as *Analog* or *Asimov's*.

Someone asked if the CD-ROM version of *The Encyclopedia of Science Fiction* was eligible for best non-fiction, and the answer seemed to be no, because it wasn't a book. I suggested maybe it could be nominated as a dramatic presentation, but the consensus seemed to be that the category needs to be broadened in the future. It has also been suggested that nonfiction should be non-fiction, rather than art. This reminded people of all the art books they

wanted to recommend. Olson listed *Spectrum 2*, which he said was very hard to find in stores, and someone else mentioned a second collection of Hannes Bok.

## Why Do SF Fans Love Jane Austen?

Sunday, 1:00PM

Rosemary Edghill (Eluki bes Shahr), Esther M. Friesner, Debra Doyle, Teresa Nielsen Hayden (m)

The panel had its share of academics: both Doyle and Friesner have their doctorates. (On the other hand, Nielsen Hayden revealed that a certain editor at Tor is actually a high school drop-out, proving that formal education is not an infallible guide to success or intelligence.) Friesner's degree is in medieval Spanish. Friesner has also written an alternate Austen story ("Jane's Fighting Ships") and a BEM story in Austen's voice ("Pride and Prescience"). She claims that Lope de Vega should be a science fiction author's role model: "It's very difficult to whisper sweet nothings in Anglo-Saxon."

Friesner claimed that many Jane Austen novels can be generated by a simple computer program: boy meets girl, boy loses girl, girl sees boy's real estate, boy gets girl. Still, she says, "The language is such a wonderful escape from Beavis and Butthead." She gave the examples: "We fainted alternately upon the sofa" and "You have delighted us long enough." Also, she added, "They dress cool." Someone commented that no one in Jane Austen does laundry; even the folks who are broke have servants. Nielsen Hayden said that the big effort is to avoid dropping class. The stakes are high in a Jane Austen, but even so, people are not going to die, be turned out of their homes, or even go hungry.

It was pointed out that Austen was down-rated because she wrote about domestic issues; Nielsen Hayden says this attitude is gender-centric. She somehow got sidetracked onto a Mark Twain book on Collie Kibber (whom Nielsen Hayden describes as "the worst Poet Laureate England ever had") in which Twain talks about Suzanna Kibber, who went out to cross-dress and have adventures.

According to the panelists, Rudyard Kipling regarded Austen as the greatest novelist in the English language, and his story, "The Janeites," has World War I soldiers doing a Society for Creative Anachronism sort of group in the trenches based on Austen's period.

Returning to Austen herself, Friesner said, "You've got to love her for the embedded literary criticism," particularly in *Northanger Abbey*.

Someone said that Jane Austen's world was a civil world, but that it was also difficult and dangerous. However, this person cited dueling, but the panelists pointed out that there were no legal duels after about 1800. One reference to this was in *Varney the Vampire*, which has a duel circa 1815, but the winner has to arrange to leave the country. Someone noted that *Sense and Sensibility* has a duel, but it's very unusual and is kept secret, and honor was satisfied between Brandon and Willoughby without anyone being killed.



Someone else noted that the era was dangerous from a health standpoint, but claimed people were safer without a doctor. One of the panelists said that people who wanted to know what the era was like should read John Carey's *Eyewitness to History*, which had a description of a mastectomy without anaesthesia. (Carey's book is a collection of first-person accounts of events, big and small, throughout the ages.)

Someone talked about the long descriptions of wheeled conveyances. One of the panelists said that high-perched phaetons were the equivalent of Ferraris, fast but dangerous.

There was discussion of the impact of new technology, including the drug problem, the drugs being distilled liquors and sugar. For a feel of the era, Fred Lerner recommended *The Memoirs of Jacques Casanova*, which predates Austen by a few decades. Referring back to health issues, he notes that smallpox is "small" because it is less serious than the pox itself (syphilis). When reading books of the period, "bad blood" is a code phrase for syphilis and "cleansing the blood" refers to cleaning oneself of syphilis. There seems to be a real parallel to AIDS here, according to some.

In talking about what Austen *didn't* write about, someone mentioned the Enclosure Acts, which sent the peasants into the countryside. In terms of what Austen did and didn't write about, someone suggested a similarity to Tom Wolfe's *Bonfire of the Vanities*. Also, most novels written between 1966 and 1970 didn't mention Vietnam, which parallels Austen's (and other period novelists') avoidance of the Napoleonic Wars.

Someone quoted Charlotte Bronte regarding Austen's work: "Where is the picturesque? Where is the Romantic?" Someone else said there was a line of descent from Austen to Anne Bronte, which got Nielsen Hayden fired up about the literary canon and which books have progeny and which don't. One critic apparently described the works of the Brontes with the description, "Like the mule, they have neither pride of ancestry nor hope of progeny." Nielsen Hayden said that this sort of argument frequently turned the Modern Language Association (MLA) into something resembling a Wild West gunfighter competition.

This led to a big discussion of canon, core curriculum, etc., which I will not relate here. Friesner (I believe) did note that "richness of invention" is academese for "lots of cool stuff in it," and talked about such works as "Come Back to the Raft, Huck Honey" (discussing the homosexual relationships in *The Adventures of Huckleberry Finn*). Luckily, she said, this work was counteracted by Frederick Crews's *The Pooh Perplex*.

Edgill summed up the answer to this panel's question by saying that Austen "describes an alien world compulsively with enormous attention to detail."

Well, that's it. This report is shorter than last year's, but that's partially because I went to fewer panels (in part because of our late arrival).

However, with John M. Ford as the Guest of Honor next year, I expect I will be back to my previous level.

## Upcoming New England Conventions

July 5-7, 1996

Burlington Marriott, Burlington MA  
Ellen Kushner, Delia Sherman & Colleen Doran  
**Gaylaxicon VII**  
P.O. Box 176  
Somerville, MA 02143

July 5-7, 1996

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

July 12-14, 1996

Westborough Marriott, Westborough MA  
William Gibson and Larry McCaffery  
**Readercon 8**  
P.O. Box 381246  
Cambridge, MA 02238

November 1-3, 1996

Springfield Sheraton Monarch Hotel & Towers  
Springfield, MA  
Robert Beltran, Lalla Ward & Jeff Conaway  
**United Fan Con VI**  
500 Monroe Turnpike  
Monroe, CT 06468

November 8-10, 1996

UMass, Amherst MA  
Allen Steele  
**NotJustAnotherCon<sup>12</sup>**  
Box 16 SAO  
UMass-Amherst, MA 01003

January 10-12, 1997

Boston Park Plaza Hotel, Boston MA  
R. A. Salvatore and Bob Eggleton  
**Arisia '97**  
1 Kendall Square, Suite 322  
Cambridge, MA 02139

February 14-16, 1997

Sheraton Tarra, Framingham MA  
John M. Ford, Ron Walotsky & Tom Smith  
**Boskone 34**  
P.O. Box 809  
Framingham, MA 01701-0203

**Orbita Dicta**  
**Heard in the halls of Boskone, February 1996**  
**by Bob Devney**

*[Guest of Honor Lois McMaster Bujold musing on her wildly popular Miles Vorkosigan books before reading Chapter 1 from Memory, due out in October]*

This series is spanning **fractal** sequels. More possibilities than one author could possibly do in a lifetime.

*[On where her muse might carry her next]*

I'm fascinated by Venice. Either a sequel to *Spirit Ring* set in Venice, or a fantasy Venice of my own devising. Not sure what I'll actually do when, though. These projects are duking it out in my brain with the Miles Gets Married book.

*[Bujold on the rewards of successful imagination]*

I feel especially good when a military person writes to tell me I captured the feel of the military, or an engineer tells me I got the engineering right, or a gay person says I did a good job with *Ethan of Athos*. And when someone who'd been abused as a child told me I'd captured that, I really cherished it.... You don't have to be one yourself. You just expand on a little bit of experience.

*[Since he's last one in, panelist Daniel Hatch gets stuck with attempting a précis of the Generations panel's springboard book, Generations: The History of America's Future, by Strauss and Howe]*

Basically, the authors see a pattern in American history of four different types of generations that follow sequentially in a repeating cycle. There's the idealistic generation, like the Puritans, the New Dealers, the Boomers. Then the Xers, who are kind of losers and pragmatists like Truman, Bogart, or Twain. Then the civic-minded team spirit generation, like those who lived during the Depression and all pulled together to get through. And the conformist/adaptive generation, like the Eisenhower people. And this all repeats in a four-part cycle with a two-stroke overlay of first secular crisis, then spiritual awakening.

*[Generations Moderator Michael F. Flynn bites off a smaller piece]*

What accounts for the change that has overtaken old people? They're not the same old people. Those other old people — they died.

*[Author Melissa Scott explains that sometimes the grass really is greener]*

In the Civil War, New England farmboys went south and made a great discovery: there is land that doesn't have rocks in it.

*[Bujold interviewed by editor Toni Weisskopf, on how science was bred in her bones]*

My father would have taken a certain physics course from Robert Oppenheimer, except that he'd taken it the previous year from Enrico Fermi.

*[On the early years]*

Baycon [Oakland, CA, 1968] was my very first encounter with fandom....

My first pregnancy was the first time I ever completed something I started....

Why do I write SF? Because I read it when I was young. I was imprinted like a baby duck....

I started reading romances in my 20s, just after I got married. I was trying to figure out, "What's wrong with this picture?"

*[On romancing the reader]*

The idea of writing should be like a dance. You draw out of the reader half the book....

*[On the methods to her madness]*

"Write what you know" is a tautology. Write what you know as opposed to what other choice?...

Doing female viewpoint is almost harder, because [in this culture] you're so soaked in the male viewpoint.... I may do a female viewpoint thing next....

People who read for style are for me a mystery — it's an utterly alien way of reading. You mean, some people see the **sentences**?...

Story is biologically based. "Boy meets girl" is an emotional core story. So are the revenge story and others. Across different cultures — tap into one of these and your reader will respond....

You write a novel linearly, but you must make it up globally....

In high school, I never got the difference between plot and theme. "Plot is what it's about, and theme is what it's about." Huh? Now I think plot is what happens, theme is what it means....

Levitate the table, and then put the legs under it. Get the solution, then make a problem to fit. As Toni says, it can be a brilliant way to write hard SF....

*[On her sources]*

I usually do my research **after** writing the book....

*Seven Pillars of Wisdom* is a book I read every decade because it keeps changing on me.... Miles certainly owes something to Lawrence of Arabia....

A friend sent me Liddell-Hart's *Strategy*. I got *The Vor Game* out of that book....

I have a PBS/*Nova*-level knowledge of psychiatric subjects....

Arising out of my East African trip, in the planet in *Shards of Honor*, actually they land on Mount Kilimanjaro and walk to Mount Meru....

When they ask where do I get my ideas, I always want to say, where do you **not** get any ideas? Having ideas is not the abnormal state, it's the normal state for all of us.



*[On her characters]*

What makes a hero? Sometimes it's just desperation. Like Cordelia in *Barrayar*....

I love Ivan. [To get exposition in,] you need someone to ask, "What does this mean, Miles?" Besides other things, Ivan is the consummate straight man. I'll never kill him off....

Which character would I want to be marooned on a desert island with? Probably Miles. Because that would be my best chance of getting unmarooned....

*[In the Doppelgangers: The Character as Reflection of Self panel, author James Patrick Kelly demonstrates that every writer is a high-function schizophrenic]*

When I write a story, I'm the boy and the girl and the man-eating plant.

*[Fantasy writer Greer Gilman agrees that the map is not the territory, she is]*

Really classic fantasy is turning yourself into a world and walking through it.

*[A more modest view from SF and mystery mistress Rosemary Edghill]*

In my mystery books, I'm not the main character. She has good hair and is desperately cool. I'm the murder victim.

*[Gilman takes a Revenge of the Nerds slant]*

If it happens that the best-dressed person in your story is always the villianness, you're revealing something about yourself.

*[Kelly makes a comparison to which the only proper response is "That's Mr. Heinlein to you, pilgrim!"]*

Heinlein is like John Wayne. You always know you're reading a Heinlein book.

*[Discussing another writer's unique authorial persona, Kelly searches for exactly the right word]*

Barry Malzberg's world is, well —

*[Greer Gilman joins in with humour]*

Atrabilious.

*[Departing from the panel subject, Moderator David Hartwell goes his own sweet way and probably succeeds in tripling Swanwick sales to the readers of this fanzine]*

My favorite sex scene of the last decade is in Michael Swanwick's *Vacuum Flowers*, wherein essential exposition is delivered in bursts over 20 pages while honey is being licked off the body of a naked woman.

*[Bob Kuhn from the audience, answering a Hartwell question]*

What's missing from the SF of the 90s? Heterogeneity. We still have whole planets thinking the same.

*[According to Edghill, sales figures don't reflect the whole of an author's audience]*

All writers are engaged in winning arguments with the dead.

*[Bujold gives some advice to the 10 people who signed up for her intimate little kaffeeklatsch, plus the horde of nervy partycrashers who swinishly jammed the room (he observed atrabiliously)]*

If you write yourself into a corner, paint a door on the wall.

*[Turns out that miles and miles of Miles were created the old-fashioned way]*

I only started writing on a word processor in Chapter 20 of *Mirror Dance*. Before that, it was all handwritten.

*[In the Build an Alien panel, writer David Alexander Smith warns colleagues against the warm and fuzzy]*

Aliens often fail because you make them too humanoid — you give them smile-equivalents.

*[Artist Bob Eggleton recalls some wisdom an editor once imparted on the subject of marketing choices for book cover art]*

Don't you know that aliens don't sell books? Spaceships sell books.

*[Compleatist collector Jeff Rogers being totally paranoid about what your orbiting reporter might quote him on]*

What are you going to put in for my quote this year, that thing today where you happened to be hanging around the dealer when I bought the Ballantine *Best of Eric Frank Russell* and you said, "I thought you already had a complete set of the Ballantine bests?" and I said, "Yes, but this is a first edition"? People are going to think I'm obsessive....

*[Nethorne SF Reviewer and Sci-Fi Talk FREQUENCIES newsletter editor Ernest Lilley, in the con suite, recalls one of Tom Swift's swifter rivals]*

Remember the books about the boy scientist Rick Brant? They were my favorite. He lived off the coast of New Jersey — on Spindrift Island.

*[New author Katya Reimann gets the Books We Love That Aren't SF panel off to a disturbing start by dishing one of your orbiting reporter's favorite historical series]*

I find Patrick O'Brian's Aubrey-Maturin stories irritating. Because I'm an 18th-century scholar.

*[Mark Keller applies balm by praising another favorite series, by George MacDonald Fraser]*

Flashman is a lecher, a cad, and a bounder. But he looks good.

*[Although your orbiting snoop thought this recent book had a great subject but spotty writing and uneven coverage, reviewer and new author Peter J. Heck disagrees]*

Perhaps the most interesting nonfiction book I've read in the last couple of years is *Longitude* by Dava Sobel. It's the story of the quest for a reliable method of determining longitude. Who finally solved it was not some aristocratic scientist but a British clockmaker — a mechanic.

*[Children's writer Bruce Coville discusses his grown-up tastes]*

This is the printout of my last couple of years of reading. Of course I list every book I read onto the computer. Doesn't everybody?...

*Beloved* by Toni Morrison is one of the best American novels of the last 50 years....

Bruce Maguire, who's in the audience, did something unique with *Wicked, The Life and Times of the Wicked Witch of the West*....

Twain's *Christian Science* is one of his most entertaining books, though most people don't know about it....

William Goldman's *The Color of Light* is the best by one of the best. The second time I read it, I stayed up until 3:00 a.m. to see how it came out....

Then there's another subcategory, books with which I've embarrassed myself by laughing while on public transportation....

*[In the Why Do SF Fans Love Jane Austen? panel, writer Debra Doyle indicates that one possible reason for our wistfulness about Miss Jane Austen's vanished world is the economy, stupid]*

In her novels, the people who are broke only have two servants.

*[The exquisite tortures you suffer with Austen's characters are described by Rosemary Edghill]*

No one's going to die, but it's agonizing anyway. It's like suspense, but it's not suspense —

*[Esther Friesner]*

It's social suspense.

*[Teresa Nielsen Hayden reveals a little-known aspect of Austen's career]*

You're all aware of that fine alternate history book, *Jane's Fighting Ships*?

*[Nielsen Hayden reminds us that Austen took no side in the great Mac vs. PC debate]*

She composed all her novels in the front parlor. On little scraps of paper she could shuffle quickly under something. Because she wrote while on more important duty, waiting to see if any visitors arrived.

*[Rosemary Edghill's version of car talk circa 1811]*

That fast carriage that Willoughby drives Marianne around in the *Sense and Sensibility* movie was a family model compared to the notorious "high-perched phaeton." This baby had the seat 3 feet higher and further forward,

and if you ran it with a unicorn hitch it was an invitation to death. Specifically designed to be the Ferrari of its time. Totally buffed equipage.

*[Dr. Nielsen Hayden demonstrates her reassuring bedside manner]*

Smallpox is called "small" back then because it's so much less serious than the real pox. Which is syphilis.

*[Incandescent new writer Maureen McHugh about to read the gentlest erotic ghost story ever told, "In the Air"]*

My family says this is the most autobiographical story I've written, except that I have no ghosts in my family and am happily married. But I do have a golden retriever.

*[McHugh terminates the Death in SF panel with her favorite tombstone quote]*

"I TOLD YOU I WAS SICK."

*[Chairing the Miles groupies panel, Suford Lewis hath her privileges]*

Wait a minute — everybody gets to tell their story of why they love Miles Vorkosigan. But I get to go first.

*[And later]*

We read one Bujold and we want to go on and read and reread all her other books, forever. That's a very good effect for an author to have on a reader.

*[Bujold has groupies in even odder places than Boskone, per this audience member]*

*Falling Free* is catalogued in the library of the American Welding Society.

*[As does even Ivan, according to Bujold]*

A friend of mine wants a book entitled, *Ivan Vorpatril Explains It All for You*.

*[Bujold wasn't always in such a commanding position, she says]*

I didn't start out having a say in the cover art. *Warrior's Apprentice* was supposed to be a Keith Laumer cover, and they recycled it. Originally, the command chair Miles is in was empty.

*[But her publisher was fond of Miles from the beginning]*

I think Jim Baen kind of enjoys putting out a book whose hero is shorter than he is.

*[Bujold has her own perspective on marketing Miles]*

People recommend the books to one another. Like literary Amway.

*[Not that it hasn't been an uphill struggle]*

Until recently, most of the fans who wrote to me had better laser printers than I did.



## Recommended Reading by Mark L. Olson FN

### *The Diamond Age* by Neal Stephenson

This one's a winner!

Neal Stephenson made a splash a few years ago with *Snow Crash*, which sounded sort of cyberpunk. I ignored it because I'm tired of cyberpunk. Now I'll have to go back and read it.

*The Diamond Age* is set about fifty years from now in a nanotech future. Micromachines make everything, and diamond assembled atom by atom by these machines is the universal construction material. The world is a place of near-magic micromachines linked by a universal net. (Dare I call it nanopunk? No, I guess not.)

Society has perforce changed. The nation-state is greatly weakened, and people associate in clades. Some — Nippon, Hindustan, the Celestial Kingdom — are racial or national, but most are based on some shared belief or are just arbitrary groupings, since a man alone is defenseless. The New Victorians are one of the most powerful clades, and grew out of our children's generation's rejection of the libertine 20th century.

The story takes place primarily in a New Victorian enclave off the coast of Shanghai. John Hackworth is a brilliant New Victorian engineer who designs a nano-tech, AI book, *The Young Lady's Primer*, to educate the young daughter of one of the leaders of the New Victorians. The book falls into the hands of a little slum girl, and *The Diamond Age* follows her growth into a young woman, as well as the cataclysms rending South China at the same time.

In many respects the *Primer* is the center of the book. It is an interactive, multi-media construct which draws the little girl into its story and educates her and directs her growth.

I do have cavils: I find the whole concept of *racting* to be quite implausible (*racting* is the use of human actors as the source of real-time rotoscoping for computer animation). Given how close we are to really fine computer animation, I can't believe that this super-science future would still need human actors, but this is really a quite minor complaint.

I also find it impossible to believe that Hackworth could in one or two years, on his own, design the *Primer*, which merely replaces the entire educational establishment. (That's a *bigger* accomplishment than Richard Seaton discovering a new element one day, inventing a space drive the next, and a week later charging off into interstellar space.) Again, that's a minor point.

My summary doesn't do the book justice. All I can say is that this is in my opinion one of the two best SF books of the year (The other is Stephen Baxter's *The Time Ships*) and will certainly be on my Hugo nomination ballot. And Neal Stephenson will certainly go onto my must-read list.

### *Pillar of Fire* by Judith Tarr

Tor seems to have made a deliberate decision to remarket Judy Tarr as a writer of historicals rather than a fantasist. I assume that the market for historicals is larger, or at least more lucrative. At any rate, *Pillar of Fire*, which is precisely the same kind of book as *Lord of the Two Lands* — meticulous historical fiction with a dash of the fantastic thrown in — has been published under the Forge imprint (rather than Tor) and at my bookstore is shelved under general fiction.

I blame neither Tor nor Tarr — they *do* have to make a living, after all — but I hope that this doesn't presage a drift by Tarr away from the fantastic historicals that she does so well.

In each of the three historical fantasies she has written so far (the two mentioned above plus *The Throne of Isis*, which is about Antony and Cleopatra), the fantastic part has been so cleverly done that it just possibly could be true. For example, in *Lord of the Two Lands*, an Egyptian priestess aids Alexander's conquest of Egypt at her god's direction. She doesn't call down lightnings on an opposing army, or turn its soldiers into toads. She does nothing that might have been noted in contemporary records. Instead, her intervention is with critical individuals and in intelligence matters known to Alexander alone. It's done subtly (both by Meriamnon the heroine and by Tarr the writer) and with considerable skill. Meriamnon's magic is real, but you have to feel that things might just possibly have gone the same way without her intervention.

*Pillar of Fire* handles a somewhat different situation somewhat differently. The fantastic element is larger, but Tarr still manages to balance historical honesty with a good story.

*Pillar of Fire* is the story of Moses and the exodus of the Israelites from Egypt. Tarr chooses to treat the Biblical story as just another historical record of the times: imperfect and biased, but the only real written record surviving. She draws on centuries of Egyptology (and some admittedly far-out historical theories) to reconcile *Exodus* with the archeological record. And she does it all as a well-written, interesting novel about real people.

I'm not going to go into the plot, other than to say that it spends the first 60% of the book quite profitably in the Court of the Pharaoh. (Also, I couldn't do so without spoiling some of her little surprises.)

The fact that a book like this can be marketed as general fiction is further evidence that SF and Fantasy have been so absorbed into the mainstream of American culture that SF as a separate entity (not to mention SF as a ghetto) is ultimately doomed.

*Pillar of Fire* is a solid historical novel, its characters are interesting people, the book is well-written, and, to top it off, Tarr has managed to take a fantastic premise and carry it off with complete, no-cheating consistency.

*Pillar of Fire* is a superb fantasy that, due to marketing, will probably never be recognized as such. Judith Tarr is well on her way to becoming a master of the art; I do hope that she isn't forgotten by us just as she gets there.

This will certainly be one of my Hugo nominees for 1995.

### *A Sorcerer and a Gentleman* by Elizabeth Willey

*A Sorcerer and a Gentleman* is a prequel to Willey's excellent first book, *The Well-Favored Man*. It begins with a particularly beautiful chapter about Prospero more-or-less creating Argyll. The language is wonderfully Shakespearean, and the whole scene plays off Shakespeare's *The Tempest*. The book is worth buying for this chapter alone. (The first few chapters, by the way, are on Willey's Web page, which you can find using any of the standard search engines.)

The book is complex and seems to be the first of several. Though the story is complete in this book, you know from the people (many of whom also appear many centuries later in *The Well-Favored Man*) that there's a lot left to happen. I'll be fascinated to see how she does it.

I won't try to summarize the labyrinthine politics of Prospero and his relatives: suffice it to say that they're as twisted as those of Amber, though a bit more mature (but only a bit!). Events in *A Sorcerer and a Gentleman* seem motivated by three parts lust for power and one part lust for knowledge (with a smattering of lust for revenge and just plain old lust thrown in).

When Prospero secretly founds Argyll, Freia is a young woman — scarcely more than a girl — and her personality is quite different than it will be later after she's ruled Argyll for centuries. Yet it is a measure of Willey's skill as a writer that I found it easy to believe that the two Freias were one and the same person.

Along with Freia and Prospero, Dewar, Freia's half-brother, is the third main character. Dewar is unknown to Prospero, who meets him first as an honorable sorcerer before knowing him as a son. Evidently in Willey's universe, being a sorcerer and also a gentleman is unheard of, so Dewar's achievement of both statuses titles the book.

When I reviewed *The Well-Favored Man*, I noted that it might be considered to be Amber done right, using real people for the royal family. *A Sorcerer and a Gentleman* underscores that, though it might better be subtitled "Amber Meets Jane Austen."

### *The Time Ships* by Stephen Baxter

So, what happened after the Time Traveler left the 1890s to return to the far future of Eloi and Morlocks? H. G. Wells doesn't tell us, but in *The Time Ships*, Stephen Baxter continues the Time Traveler's narrative as he tries to get back to his Eloi love and the dark, degenerate future of the human race.

Baxter is always remarkably inventive, and he certainly doesn't lack for scope here, as the Time Traveler tries to deal with the effect of his own travels on time.

The book begins in a very Wellsian mode — it's easy to imagine that H. G. himself wrote the first half or so of the book — but as the story progresses and the Time Traveler gets further and further from Victorian England, the story begins to take on more of a Stapledonian flavor.

*The Time Ships* is a good book that manages to sustain the feel of Wells, while turning into a good modern hard SF novel of the super-science persuasion.

Highly recommended — this will be my first Hugo nominee for 1995.

### *Alvin Journeyman* by Orson Scott Card

Speaking of long, drawn-out story lines, here's the fourth book in Card's excellent Alvin Maker series. Like the previous books it tells a reasonably self-contained story, while also advancing the overall story line. (But there are still three more books to go in the series!)

The main threads of this story are Alvin's attempts to teach Making — the ultimate "knack" — his subsequent arrest and trial on a false charge, and his brother Calvin's jealousy of Alvin.

Alvin sets up a school to teach Making to ordinary people and has only modest success. Discouraged, he leaves and returns to Hatrack River, where he was born and where he learned the blacksmithing trade. While there, he is falsely accused of stealing his own golden plow. The accusers, however, are trying to ruin Alvin, and hire a high-priced lawyer (Daniel Webster!) to prosecute him. The trial is really the set piece of the book.

In parallel, Alvin's brother Calvin becomes ever more insanely jealous of Alvin and travels first to the East, then to London, and finally to Paris to study and perfect his perfidy under Napoleon.

The story ends with Alvin cleared of all charges, but Calvin back in America setting out to ruin him.

I was bothered by the way Card treated Daniel Webster. I daresay he was no angel (he *was* a lawyer, after all...), but writing him up as a villain seems unreasonable: I don't think it's supported by the historical record. In general, I'm bothered by writers creating completely fictional personalities for historical characters. It's not that I object to historical fiction, but I think that the writer has an obligation to stick to real history where it's known. It bothers me that someone might blacken the character of an historical figure purely for fictional benefits.

This book stands reasonably on its own, but you do need to have read the previous volumes to really understand it. It's a very good series, but I *do* wish he'd finish it!



*Legacy* by Greg Bear

*Legacy* is probably one of Greg Bear's best books. *Legacy* takes place in the same universe as *Eon* and *Eternity* and even shares a character, but isn't really connected.

Olmy, a young man living on *Thistledown* about twenty-five years after the opening of the Way, is caught up in some sort of struggle between the Naderists and the Geshels (the same political parties/ideologies still vying for control centuries later in *Eon*). To escape, he volunteers for a perilous mission to a world reachable from the Way that a group of political dissidents secretly fled to a few years previously.

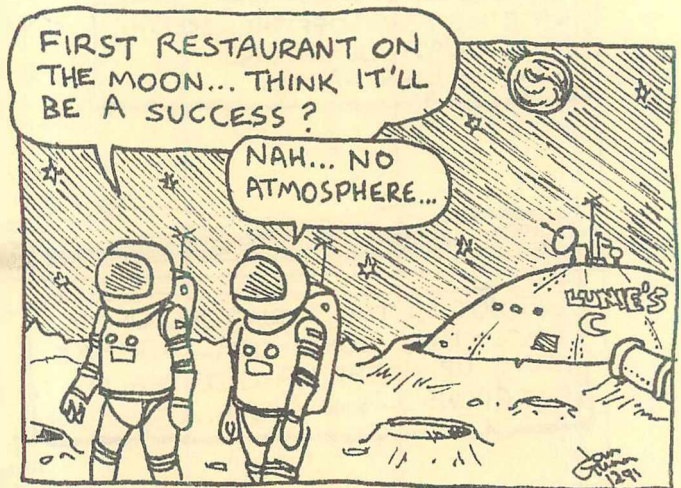
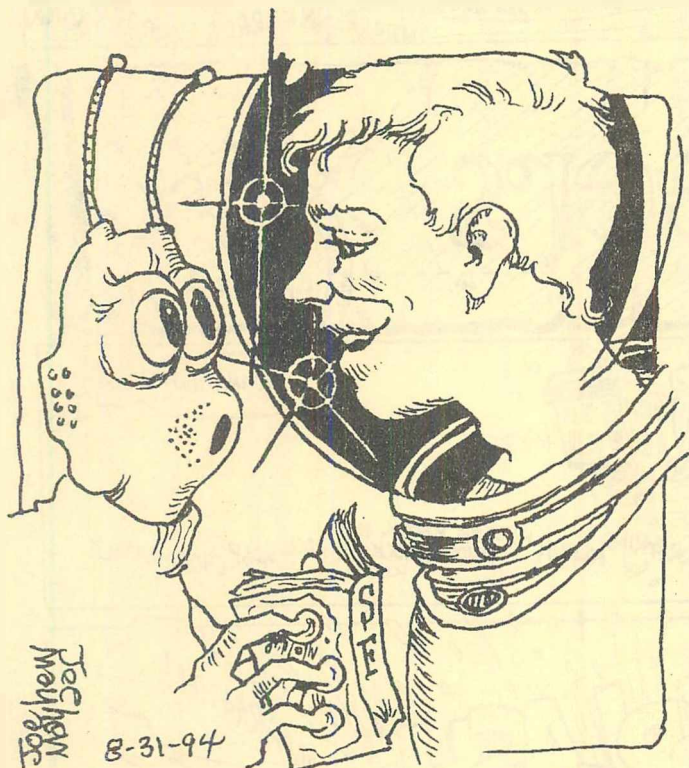
The real story takes place on that world, *Lamarckia*, which is the real main character of the story. *Lamarckia* and its unique life are a masterpiece of SF.

You'll make the obvious inference about what's special about the life on *Lamarckia*, and you'll be right, but where Bear has excelled is his depiction of a world in which there are only a dozen distinct organisms radically different from anything on Earth.

As might be expected, the dissidents have fragmented in the generation they have spent on *Lamarckia*. (The Way does strange things to time and space.) Their utopian plan and its visionary leader are still followed by most *Lamarckians*, but a second strong group has formed, and there is open war in Utopia.

Olmy sees it all, traveling through most of *Lamarckia*'s ecological zones and visiting many of the human settlements, also. He witnesses the culmination of the human ideological battles and the culmination of humanity's impact on *Lamarckia*.

A remarkable book of *science fiction*. Recommended.



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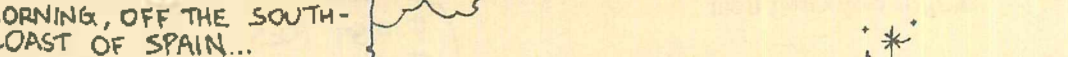
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LATE MORNING, OFF THE SOUTH-  
WEST COAST OF SPAIN...  
THE SEA LIES CALM....



BUT NOT SO THE STRUCTURE OF THE SPACE-TIME CONTINUUM... A RIPPLE OPENS UP IN THE WALL OF REALITY, AND GROWS.... AND GROWS...

THERE ARE MANY LEGENDS ABOUT THE TIMESHIP... NO-ONE KNOWS FOR SURE WHERE OR WHEN IT ORIGINATED

AM, WE APPEAR TO BE THROUGH, CAPTAIN.

THAT MUCH I KNOW—CAN YE GET US A TIME-FIX?

CREWED BY SAILORS FROM ALL OF HISTORY, IT SAILS THE TIMESTREAM, WANDERING HERE, PAUSING THERE... NO-ONE KNOWS WHY...

HARD TO SAY, YET, SIR... POSSIBLY EARLY NINETEENTH CENTURY - BUT WE ARE NEAR THE STRAIT OF GIBRALTAR.

ARR, STEADY AS THE GOES THEN, MISTER ENDERSCOTT. DID WE SUFFER ANY SERIOUS DAMAGE FROM THOSE DAMN SCURVY AIRY-PLANES?

GIBRALTAR

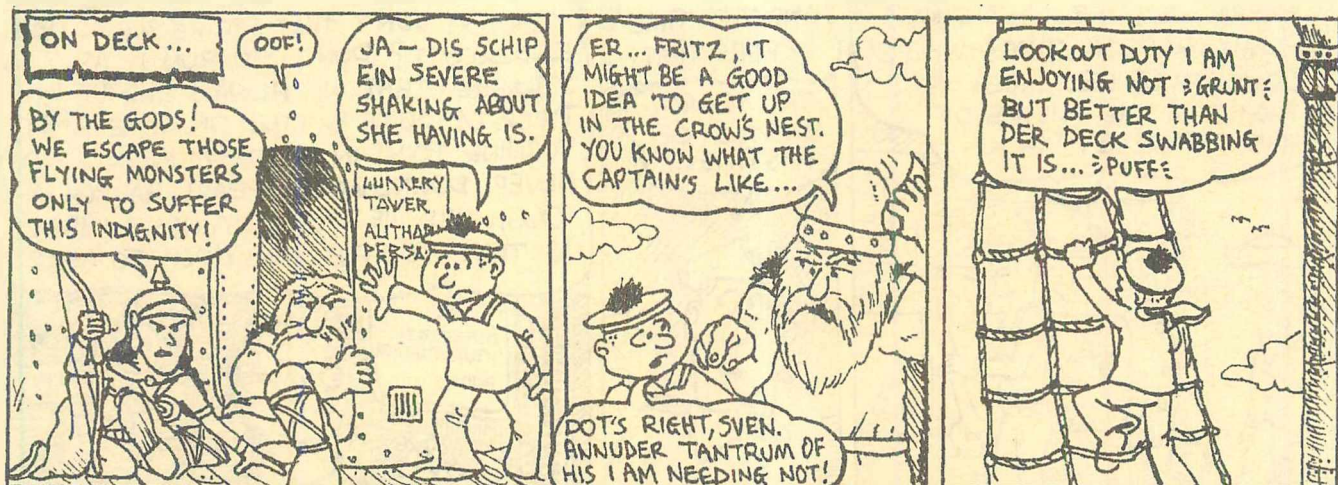
AND, STEADY AS THE GOES  
THEN, MISTER ENDERCOTT.  
DID WE SUFFER ANY SERIOUS  
DAMAGE FROM THOSE DAMN  
SCURVY AIRY-PLANES?

SPACE★TIME  
Buccaneers

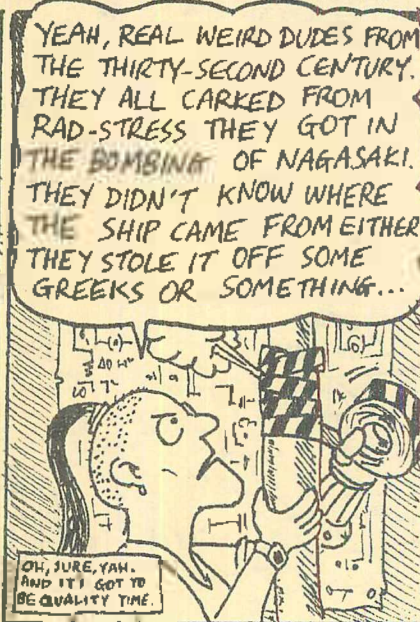
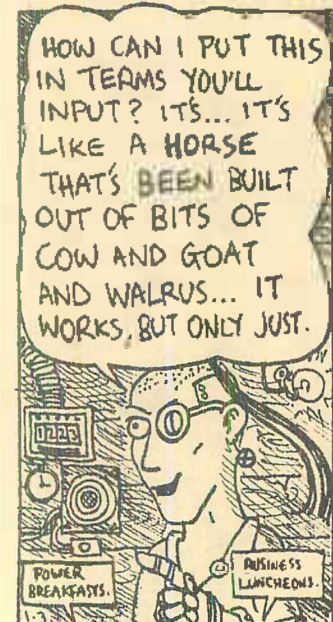
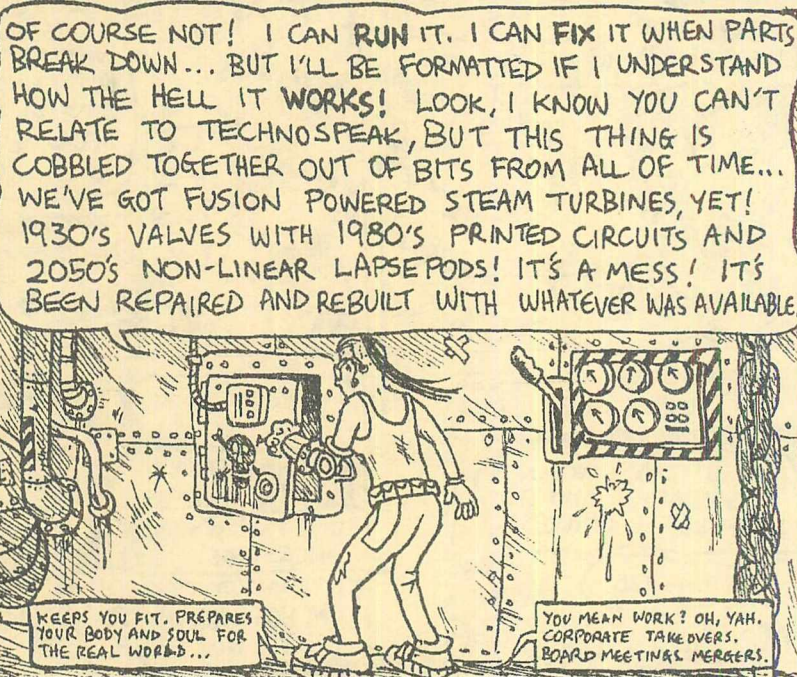
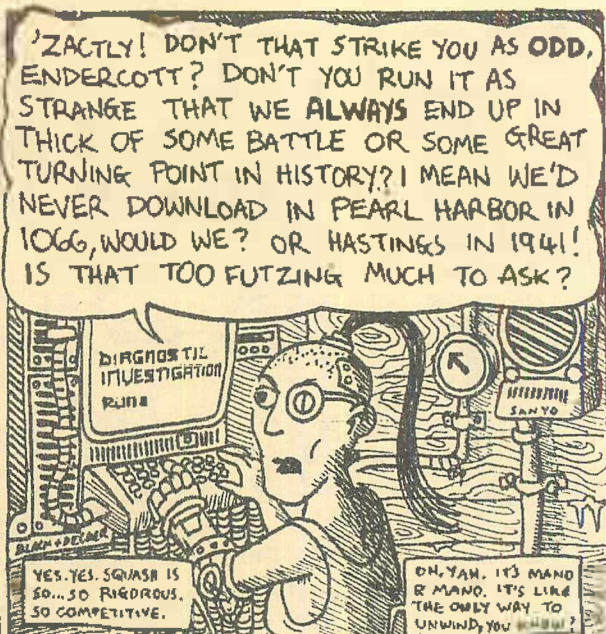
By Ian Gunn  
Episode 1

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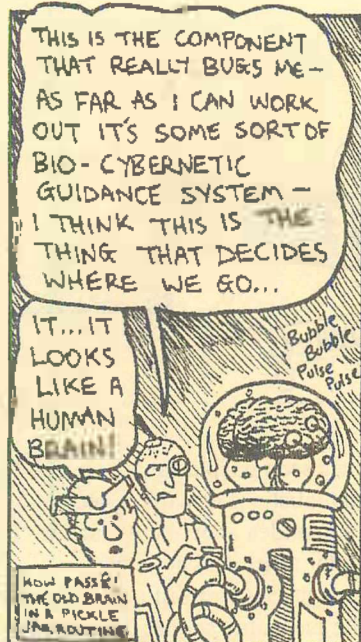












THIS IS THE COMPONENT THAT REALLY BUGS ME - AS FAR AS I CAN WORK OUT IT'S SOME SORT OF BIO-CYBERNETIC GUIDANCE SYSTEM - I THINK THIS IS THE THING THAT DECIDES WHERE WE GO...

IT... IT LOOKS LIKE A HUMAN BRAIN!

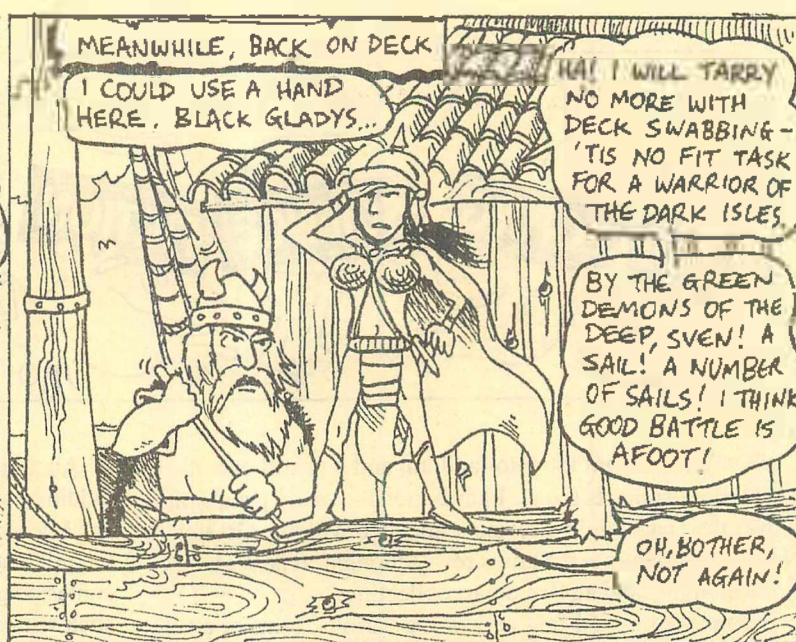
HOW PASS! THE OLD BRAIN IN A PICKLE JAR, ROUTINE.

Bubble Pulse Pulse



YEAH... AND JUST BETWEEN YOU'N ME...

...I THINK IT'S GONE SENILE...



MEANWHILE, BACK ON DECK I COULD USE A HAND HERE, BLACK GLADYS...

HA! I WILL TARRY NO MORE WITH DECK SWABBING - 'TIS NO FIT TASK FOR A WARRIOR OF THE DARK ISLES.

BY THE GREEN DEMONS OF THE DEEP, SVEN! A SAIL! A NUMBER OF SAILS! I THINK GOOD BATTLE IS AFOOT!

OH, BOTHER, NOT AGAIN!



MEIN GOTT! VOT A HUGE BUNCH OF BORTS! DOT SMOKE MUST CANNONFIRE BE. UND HEADING THIS WAY THEY IS!



CAPTAIN! UNDER ATTACK WE WILL BE SOON! MORE SHIPS TO PORT THAN I AM COUNTING ABLE! WAR-SHIPS! MIT CANNON!

ARR-SOUND THE ALARM MR. ENDERCOTT... MR. END... BLAST! WHERE IS HE? HOW IN BLAZES DO YE SOUND THE ALARM?



WE WON'T BE MOVING UNTIL I'VE FIXED THE ENGINES - AND THEN ALL I'M DOING IS FUTZING PATCHING THEM. EVEN THAT'LL TAKE TIME...

WE MAY NOT HAVE TIME... OH DEAR, THE CAPTAIN'S FOUND THE ALARM SWITCH I'LL WAGER THAT MEANS THE FLEETS HAVE BEEN SIGHTED.

WHAT IS THAT NOISE? IT SOUNDS LIKE SENSORS ON EDGE VIBRATING.

YAH, WE NEED SOMETHING AMBIENT IN HERE, YOU PUNCH WHAT I WANT?



FLEETS? WHO IS IT THIS TIME? PHOENICIANS? AZTECS? TROJANS?

IT DOES TENSE ONE UP SO, PERHAPS SHE'D ENJOY A RELAXING FOOT MASSAGE?

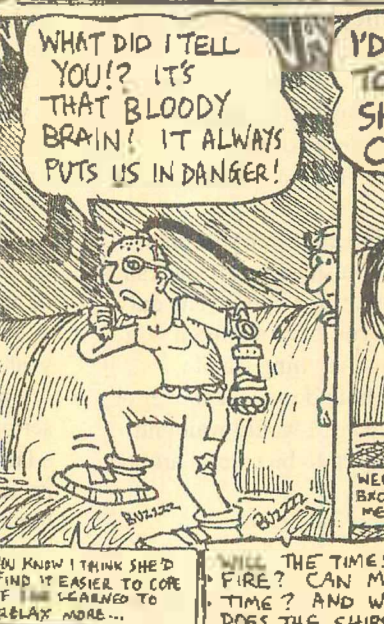
OK, SURE, MASSAGE MODE ON. TRAFFIC.



NO - FRENCH, SPANISH AND ENGLISH...

WE'RE DRIFTING TOWARDS THE BATTLE OF TRAFALGAR!

1-4



WHAT DID I TELL YOU!? IT'S THAT BLOODY BRAIN! IT ALWAYS PUTS US IN DANGER!

YOU KNOW I THINK SHE'D FIND IT EASIER TO COPE IF I HAD LEARNED TO RELAX MORE...



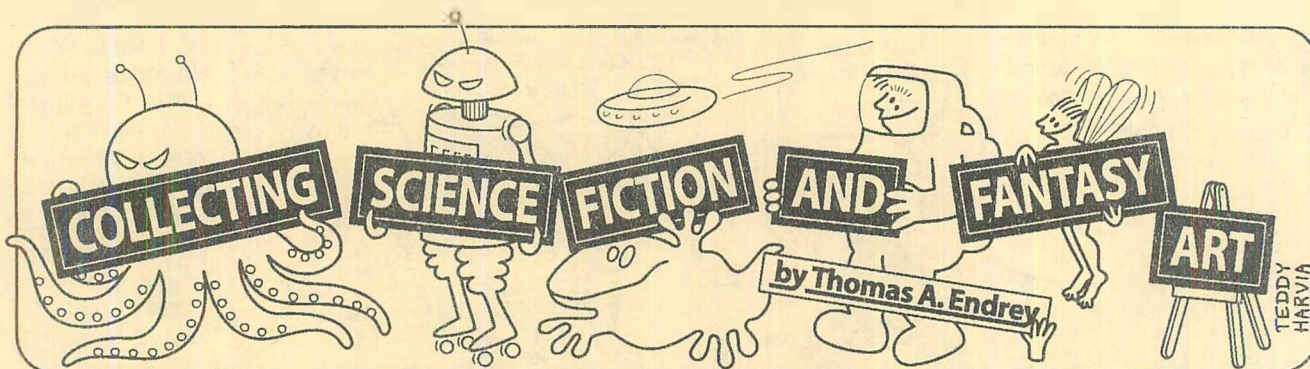
I'D FIND IT A LOT EASIER TO COPE IF YOU FUTZING SHOES WOULD SHUT UP ONCE IN A WHILE!!

WELL, BRUCE ME

CHARMING

WILL THE TIMESHIP BE CAUGHT IN THE CROSS-FIRE? CAN McBAIRD FIX THE ENGINES IN TIME? AND WHY DO HER SHOES TALK? WHY DOES THE SHIP'S CAT WEAR RAYBANS? SEE EPISODE 2!





SF+F art brought me into fandom, and it is still one of my favorite subjects today. I have attended many panels on it over the years, and I am also associated with the Greater Northeast Floating Art Show crew. I thought to pass along some thoughts and advice on art collecting.

I think it's best if I first review the various forms of art you are likely to encounter in convention art shows:

**Prints:** They are the lowest-priced, most accessible form of art. Usually it's a photocopy of a higher-priced original. There are many different types of photoprints, from plain Xerox copies through laser, Cibachrome, to very limited, "hand-pulled" editions done on museum quality paper with special inks. They can be further enhanced by hand coloring by the artist or "remarquing," when the artist draws either on the margin of the print or on the matting. What is important to know is, that prints are a very fragile medium: don't expose them to direct or strong indirect sunlight, as they will quickly fade. They have to be kept under glass, and even so humidity and air pollution (especially in big cities) will get to them eventually and slowly destroy them. Their life is 15-25 years, depending on the materials they are made of. It is best to talk to the artists (they are usually very helpful), with regard to the best way to preserve them.

**Multiple Originals:** Lithoprints, linocuts, woodcuts, engravings, etc., any such creation of art is when a "master" is created and from this master the artist copies a limited number of similar pieces of art. Again it's important to become familiar with the process used (talk to the artist), as various processes have different lifetimes. In general, "museum quality framing" is always preferred.

**Originals:** These can be anything: oil, acrylic, India ink, markers, watercolors, done on various materials from drawing paper to acid-free boards. Some of them with proper care can last for a long time. They are also the most likely to appreciate in value.

**3-D Art:** From fine-crafted, filigreed jewelry through stained glass boxes to giant 7-foot plush animals, you can find all sort of interesting things in this category. The only advice I can give on this is, that if you have an infant or a toddler in your household, don't get anything fragile. Curious infants and fragile art are bound to meet sooner or later, with disastrous results for the art. I would wait until the children grow a bit older and learn to be careful around them.

**Auctions:** I have many times seen people caught up in a bidding contest and paying unrealistic prices for a piece of art. My advice is to develop some idea about how much is the price range of your particular artist, and how your contested piece fits into that range. Set yourself a limit and stick with it. You may lose the piece, but sooner or later you will find something similar from the same artist, quite possibly at a better price, maybe even at the next convention you visit.

**Caveat Emptor:** I also would like to call to your attention a not very ethical business practice regarding prints and multiple originals. The artist brings one copy of the item to the art show and puts it up for auction. What happens is that the customer in the heat of the bidding might end up paying a much higher price for the copy of an item than what somebody else may have paid at a different convention. Any respectable gallery which sells prints or multiple originals works with a fixed price, so the item really should not be on the auction block. If the convention cares about you as a customer, they discourage this practice. If you have got to have that particular piece, try asking the artist if he has a catalog, so you can mail-order another copy. If he refuses and insists that you bid, well.... it's your decision.

**Collectibility:** Some people would inquire about the resale value of their collection. Most of the pieces you find in art shows are very decorative (that's their purpose), but would be very hard to resell. One reason is that you would be competing against the artist; most conventions recognize this, and therefore don't allow the resale of art. The question has been raised and drew much debate in ASFA (Assn. of S.F. and Fantasy Artists), but the majority are against it, as it would cut into their livelihood. Of course there is always a chance that a convention artist will make it to the "big time," as many of them have done recently with the advent of collectible card games, so their earlier work may become more valuable. However, I feel that you should buy your convention art for the enjoyment, something to remind you of a great book you have read, a great movie or TV show you have seen, or a fun convention to remember in later years.

**Investment-Quality Art:** Investment for me means a serious commitment on the part of the collector to spending a larger sum of money on the work of a well-known professional artist, being proud to own the artwork, while hoping for some increase in value down the years.



Let me explain now a few things about investing in our field: Graphic Art itself is a sort of stepchild of mainstream art; even the best of the graphic artists get only a fraction of the prices earned by "mainstream" artists. SF+F art is a very narrow field in graphic arts, which means some advantages and many disadvantages. An advantage is that even the best of the field can be acquired at a "relatively low" price; a disadvantage is that there is very little resale market and appreciation is much slower compared to "mainstream" and "classic" arts.

So, who are the artists whose artwork I would acquire? The short list would be the Hugo nominees. You could get a longer list from *Locus*, from their yearly *Locus Awards* statistics. You could look around major regional conventions: who are the major pros in the Art Show and what does their work look like? You may also want to consider the "great names of the past"; however, very little of their work is available, mostly from dealers, with a hefty dealers' profit already built into their prices. Which means very little appreciation potential for you.

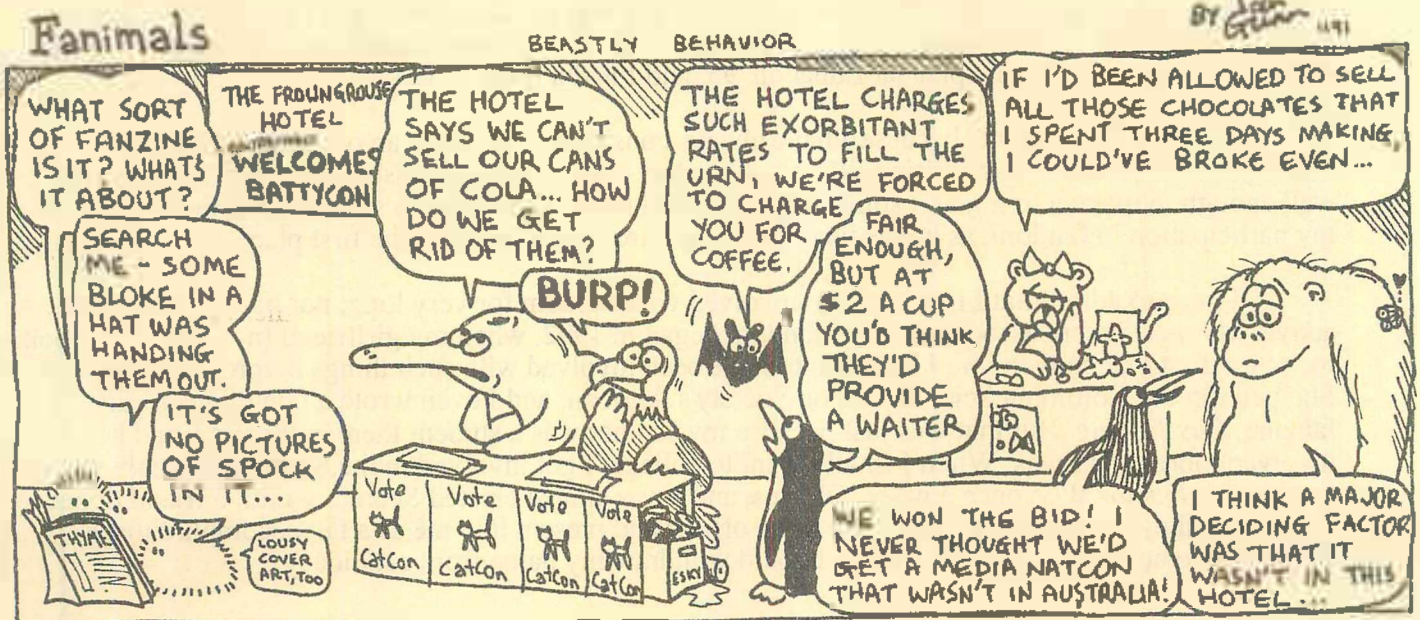
You should certainly spend a couple of years studying the book covers, SF+F art books, and collectible art card sets, and attending and pricing major convention art shows, before making that all-important decision. Let me also recommend an excellent reference work: Robert Weinberg's *Biographical Dictionary of Science Fiction and Fantasy Artists*. It surveys the field, past and present, with many interesting "insider" stories. Another source could be galleries. Since Pendragon Galleries of Annapolis, Md., went bankrupt, we have only one gallery that specializes in original SF+F art: Jane Frank's Worlds of Wonder in Washington, D.C. Besides the big-name con pros, she has many artists who don't usually attend and show at conventions (like TSR and British artists), and she has very reasonable prices. She is also very good at tracking down a particular piece of art and getting it for you at a good price. She frequently advertises in SF+F magazines. Her phone number is (703) 847-4251. Both she and her husband

Howard Frank are big-time collectors and experts, and frequently participate on art-related panels. They are very valuable supporters of the arts. There are a few other galleries, but they sell mostly limited- (or not-so-limited-) edition prints.

Some of the big auction houses in New York also got into the act recently. Sotheby's and Christie's now have auctions once or twice a year, but mostly of comics and really big-ticket items, like Frazetta. There is also a small gallery/auction house in New York, in the Village, called Illustration House, (212) 966-9444; they specialize in vintage graphic arts, but they had a large SF+F auction in Spring '93, most of which was on preview during MagiCon '92. They usually have some SF+F items available by private sale.

Once you have decided who are your favorite artists, then you have to choose what you are going to buy. I would recommend paintings related to first editions of better known books or story cycles: they are more likely to appreciate. If you are lucky, the original artwork is still available at a reasonable price. Sometimes the artist is willing to give financial terms too. If the original is priced too high for your pocketbook, you have several options: chances are that there are limited-edition, signed photoprints available. Or more expensive artists' proofs. Or "remarqued" artists' proofs (see prior ref.). But as I previously mentioned, prints are a very fragile medium. You can also ask the artist if sketches, color studies, etc. exist for that particular artwork (there usually are, and usually available at a very small fraction of the price of the original). Buying one of these, you will have a valuable original piece directly related to the famous favorite. Regarding preservation, I have to refer you again to the artist and/or your media studies.

In closing, I hope that you found these remarks useful and that soon you will join the ranks of the more serious collectors. Happy collecting!



## The Pros and Cons of Fan-to-Pro Transition by Michael A. Burstein

At a recent convention (Arisia '96), one of the panels I found myself moderating was called "The Fan-to-Pro Transition." There was no big surprise in that, as I myself had suggested the panel as something I felt relatively knowledgeable about. And, sure enough, there were a few other program participants who saw the panel's name and signed up for it, feeling comfortable enough to share their experiences going from fan to pro.

Due to the makeup of the audience, however, the panel ended up being more about the advice we could offer to people who wished to make the transition. The lightest moment came when we ended up picking on a fan in a Starfleet uniform in the front row, pointing out that the last thing you want to do when presenting yourself as a professional is to approach an editor or publisher dressed like that. (To everyone's credit, all of us, including the fan, acknowledged that this was an accurate truism, and we even complimented the fan on the style of his costume.)

But the discussion did get me thinking. I'm a neopro myself, and one of the things I've run into recently is a certain prejudice on the part of some in prodom toward those in fandom. Now, this confuses me, as without the fans, there wouldn't be pros who could make a living off of science fiction. And yet, some pros have attitudes that could be summed up by what I heard one program participant say to me when he saw that I was now getting a guest badge at a con, instead of buying a membership as I had done the previous year – "Ah, I see you're now on the right side of the fence."

I was far more pleased by something one editor said to me at Boskone '95. "There are no fans and there are no pros," he said. "What there are, are fannish activities and proish activities." The fact of the matter is that this editor himself is a longtime fan, who has participated in fanac in his life and continues to do so. But he is in a position where he can afford to do so, and not jeopardize his career. We all know the story of the fan-turned-neopro who refused to help collate a 'zine because "I'm a pro now!" while Isaac Asimov was in the next room, patiently awaiting the next page of the collation. But Isaac was Isaac, and was at a stage where no one could tell him what was or wasn't appropriate for him to do. Recent neopros are not so lucky.

For example, there is the story of one neopro who got her start in fandom through filking. She is now at the point where she is writing and selling fiction consistently, but has stopped filking entirely, and the rumor is that she was warned by her editors and publishers that if she intends to have a serious writing career, she should stop with the filking. I myself was warned by a pro not to participate in masquerades at conventions (unless I was also a professional costumier). I wish to note that this pro had the best of intentions and was helping me out; it was not that she disapproved of such activity, but she wanted me to be aware that others in the field might. (I did in fact participate in the masquerade, as part of Roberta Rogow's "Purimspiel" at Lunacon '95, and I had a great time.)

And this disturbs me, because I have always considered myself a fan of science fiction and continue to do so. Yes, I am writing SF now, have had a few stories published, and am hoping to do well enough to make a living at it someday. But I don't see why that desire should force me to regulate my participation in fandom, as it was fandom that inspired me to write in the first place.

I have to admit that I haven't been involved with fandom for very long, nor have I been very active. My most recent association with fandom began in 1992, when my girlfriend (now my wife) took me to my first real convention. I do claim to have been involved with such things before – as a teenager, I helped run the Columbia Science Fiction Society's Apricon, and I even wrote a few things for their fanzine, *Cussfussing*. But that was just because my brother was a student there at the time, and he was involved more than I was. When I finally went to college, I got involved in the SF club, but only so far as to watch *Doctor Who* once a week. Oh, yes, and I was almost elected Secretary until a friend tipped me off that they were about to install me as an officer and present it to me as a fait accompli. I made damn sure to attend the next meeting so I could withdraw my name from candidacy.



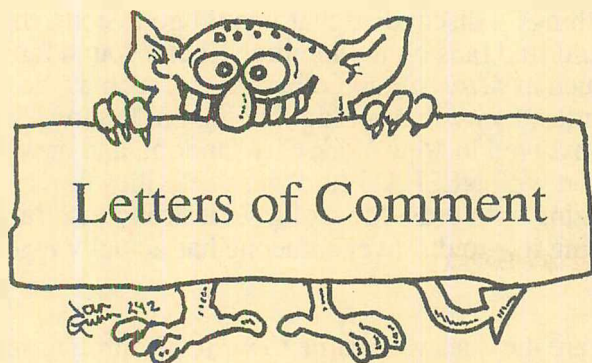
But it was in 1992 that I discovered amazing things. I discovered that I could go to cons, that I could join Worldcon and vote in the Hugos, that I could find fans on the Internet. Then I found fan clubs, such as the Lunarians and NESFA; fanzines, such as *Mimosa*; and other things, such as the DUFF ballot. At the same time I was trying to sell stories, I was also getting involved in fandom. When I came back from Clarion '94, I started getting more involved in New York City fandom, and now that I live in the Boston area, I have become actively involved with NESFA. I find these activities fun, and the socializing with fans is just as important as the socializing with pros. Most of my ideas and inspiration come from fans, after all. You know what a great feeling it is to discover someone has actually read, enjoyed, and remembered your story?

Perhaps the pros who decry fannish activities are the ones who came to write SF through sources other than fandom. I still recall how shocked I was when I went to Clarion, and discovered that I was the only student there who had ever voted in the Hugos, or even knew how to do so. It turns out that there are a lot of serious writers out there, who never knew of fandom, they just knew they wanted to write SF. On the other hand, perhaps the pros are reacting to a certain type of fan, the type – and I don't mean to stereotype here, or be mean, but these people exist – the type who doesn't have a clue, and who does make fandom look bad to the outside world. But even if these pros have legitimate reasons not to be involved with fandom, I feel they should still harbor a respect for it, and a respect for the way it inspires people to say, "Hey, maybe I could do that."

As for me, I don't really consider myself undergoing a fan-to-pro transition. Rather, my transition has been from a mundane reader and viewer of science fiction to someone who has become more involved in SF from all sides. I still have that feeling of wonder when I meet a writer, artist, actor, or BNF I admire, and I probably will until the end of my days. I consider myself involved in two worlds, fandom and prodom, and to the best of my ability, I anticipate being involved with both into the foreseeable future.

After all, imagining what we will do in the future is what it's all about, whether you're a fan or a pro.





December 20, 1995

Tony Lewis's checklist of *Proper Boskonian* is quite handy. Thanks to him for working it up and to you for publishing it. *[It is just a very small part of The Whole NESFA Catalog that Tony keeps. KK]*

Bob Devney's fanzine review column is good, and I wish more fmz would run one like this. I hope this column continues to appear on a regular basis. *[I have asked Bob to continue doing his column. Rather than do every fanzine, Bob will be reviewing different fanzines every issue until he cycles through all the ones that NESFA or I trade with. KK]*

The 1945 Retro-Hugo Recommendations piece is quite useful and handy, but I have a couple of grotches. I wish you had covered more categories. I wish you had separated the novelettes from the novellas. I wish you had come up with at least one other editor besides Campbell to recommend for Best Editor. With respect to the Best Novel category, two gripes: *Foundation and Empire* was not published as such in 1945. That was a later fixup. It was published as two separate short novels, and your recommendors should have figured out whether they qualified as novels or novellas (I think it's one of each, actually) and nominated them separately. *[I checked. You are correct. KK]* Second gripe: even if *The Boats of the "Glen Carrig"* is eligible (which I find very doubtful — it was published in book form in London in 1907 — if it's eligible then why isn't Greg Egan's *Permutation City*?), I don't think the retro-Hugos should go to books which were already mouldy oldies in the retro-Hugo year. Honor the books that pertain to 1945, don't find ways to shoehorn in classics from some earlier period. *[Since the list was published, Animal Farm by George Orwell and That Hideous Strength by C. S. Lewis have been added to the novels list. KK]*

I'm surprised to learn that Boskone will have not one but two Magic; The Gathering tournaments, and is "filk friendly" to boot. I thought this sort of thing was banned from Boskone years ago? Aren't people supposed to go to Arisia if they want to play Magic and filk? Call me old-fashioned...

Richard Newsome

*[Filk has been a part of every Boskone for over 20 years. The first NESFA Hymnal was produced for Boskone 11 in 1974. You are correct that after Boskone 24 gaming was*

*dropped for a while, but filk has remained a major part of the convention. Gaming has slowly returned. At Boskone 29, there were games available in the con suite. At Boskone 32 there was a room set aside for gaming, with the NESFA Magic League at about 15 people, there were indeed two tournaments at Boskone 33. The main reason for the elimination of gaming, as well as some other areas from Boskone, was to discourage people who came only for them. NESFA is composed of people with a variety of interests. (Reread PB 35.) As long as the convention remains manageable, the people who made Boskone 24 almost a disaster stay away, and there is an interest among the committee, you can expect "banned" items to continue returning to Boskone. KK]*

22 December 1995

Dear Kenneth:

Received PB 36 today, a bit of a surprise. As always, it is amusing to re-read what I wrote many months ago. My my, how things do change.

I am no longer on the internet or have e-mail, for example. The BBS I was using went down permanently on 1 December, and I have yet to be bothered enough to find a replacement. I suppose e-mail was sort of nice, but I got tired of the user groups real fast. I have yet to find the motivation to re-join the internet. Maybe next month?

And of course I see you got a bit miffy about my comments on the "Monuments of Mars"...and came back with the standard straw dummy of the NASA SETI program. Excuse me, but just what is the connection between a program looking for stray radio signals, and this belief in super technologies beyond our knowledge building artificial monuments on Mars? I suppose somebody is going to drag out Clarke's Law? That is another straw dummy for occasions like this, is it not?

Yes yes, I know I know, I am supposed to keep an open mind and all that. Well, I do, and have since the days of John W. Campbell and all his pseudo-scientific crap in *Astounding*. I am quite willing to keep an open mind about the fact that the Monuments of Mars were made by super-duper beings, just as I am willing to keep an open mind about the fact that the moon is made of green cheese, the Earth is flat, and the Earth is the center of the universe and the Sun and planets revolve around the Earth. (Galileo was quite mistaken, of course.) But do I really have to **believe** all that just because I keep an open mind, before any **facts** show up to confirm these theories?

Just to make it **quite** clear, I am willing to admit that despite my Scottish background and despite the fact that I wear the kilt proudly, I have no belief whatsoever in the Loch Ness Monster. And I have been to Loch Ness many times, the last being in August 1994.

Hmmn, this letter is sounding grumpier than it should. I think I'll break off and try to get back to you later.

Yours Aye... Andy [Harry Cameron Andruschak]



[Andy, after rereading my response to the part of your letter I printed last issue, you have a right to be grumpy. I spoke to Tom at Arisia and tried to get him to write you directly. Instead he sent me this.... KK]

Dear Editor;

My "pseudo-scientific" article had several purposes:  
1/ To "test the waters," to find out if NESFA would allow the publishing of such an article in *PB*. They did and much honor to them for it;  
2/ To take a poke at the convention programming establishment;  
3/ To generate a controversy and lots of LOCs;  
4/ To give a rallying flag for the people of such interest and to provide information for the people open-minded enough to be willing to learn about such subjects.

In regards to "scientific" references: as I mentioned in the article, I no longer remember who wrote that book about the ruins on the Moon. Velikovsky's main interest was ancient history, catastrophism was only a sideline, but since he wrote about such things a good 20+ years before anybody started talking about the dinosaur meteorite, we have to consider him one of its pioneers. I don't know if his books are still available, the one about Venus's arrival is titled: *Worlds in Collision*.

In regards to the Martian Ruins, the easiest available resource is an article in *Omni*, Dec '94. It contains all the necessary photos and much interesting stuff. Its subject, the scientist advocating further research, is Richard Hoagland; He also wrote a book in 1991 about the history of his team's research into the photos and the various conclusions they have reached. The book's title: *The Monuments of Mars; A City on the Edge of Forever* (with proper accreditation to Harlan). It's a large-format trade paperback, and may be available in a New Age bookshop or ordered through them. He dates the ruins, based on erosion and meteorite craters, to half a million years, which I myself find unbelievable, especially when there is so much geometrical similarity between the Martian and Egyptian pyramids. I feel more comfortable with 12-20,000 years.

If you (the reader) are interested in the subjects covered in the article, you can drop me a note or you can catch me at any of the major East Coast conventions around the art show. Until then "live long and prosper" (and keep a disrespectful and inquiring mind).

Tom Endrey

[There you have it. Two differing opinions. If you wish to continue the discussion please write to them directly. With the months between issues of *PB*, I will be forwarding any response and not printing it here. KK]

27 December

Dear Kenneth -

Evelyn C. Leeper's Intersection con report was fascinating in its in-depth discussion of the panels. I actually learned something. Is teaching your readers a hidden charter of your clubzine?

Bob Devney's fanzine reviews are a breath of fresh air, thoughtful extended sound bites. Not all reviewers accept that their subject is something other than themselves. Bob interjects himself without intruding.

The suspended alien X-mas tree ornament by Joe Mayhew on your club card was wonderful. It inspires visions of a great SF story behind it.

Beast wishes, Teddy [Harvia]

[I knew I could not fool you. Anyone up to writing an entry in the short story contest based on the card's art? KK]

January 4, 1996

Dear Helmuth and the gang:

**DISCLAIMER:** I did not write the fanzine review column; neither did I edit the locs. I am grateful for all your kind words, and will try to live up to your good opinions.

And from there we go to said reviews, written by the certainly self-confident **Bob Devney**. One correction: *FOSFAX* editor Tim Lane was the one who had been sure that Honor Harrington would have been benched by the Navy after *Field of Dishonor* and gone to play in the minor leagues at Grayson; I did not review the earlier book. We swap around.

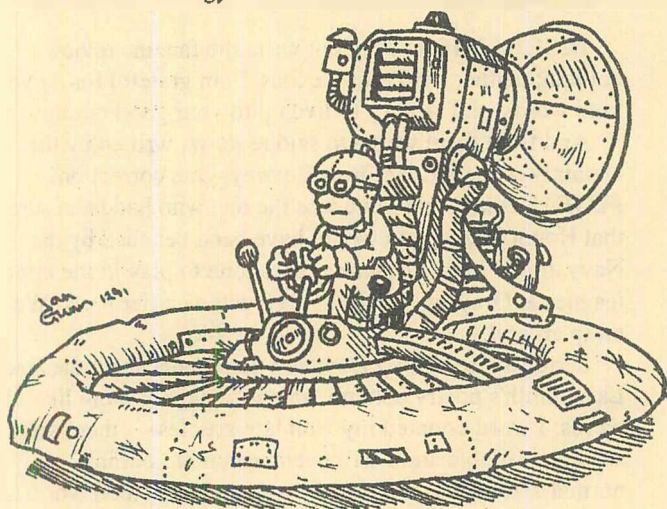
Seriously, regarding Devney's comments anent the size of Lary Smith's poetry column, an entire page is more like 1500 words: I word-counted my Heinlein articles — there are several available and I will even print them out in normal-size type if requested — at around 12,000 words for eight pages. (It has been complained that fandom is getting just too fractionated, and the poetry example is a good one.) And Johnny Carruthers will be heartbroken that you failed to mention him.

Reading Evelyn Leeper's con reports made me wish I could have gone to **The Scottish Convention** (you will just have to imagine the Gothic typeface). For example, in her report on "**Horizon Ten — American Futures**" she cites a nonbinding referendum in Vermont that favored secession. Now that is going back to the roots — one of the things they never bother teaching you in school history is that Ethan Allen tried after the Revolutionary War to take Vermont out of the Union and into association with Canada. To be fair, it was because New York and New Hampshire were both claiming the area. But most of these secession schemes seem to imagine that somehow the new nations will keep on receiving sufficient block grants, food stamps, NEA/NEH funds, etc., etc. to enable them to continue to live in the style to which they have become accustomed, while by dropping out of the Union becoming freed of the tax burden required to *sustain* these generous gifts.

If the computer revolution has brought back the salon, conversation, and letter writing, as Allen Steele maintains, it is a salon where ignorance predominates over knowledge because ignorance got there first; where conversation is hate-filled insults TYPED IN ALL CAPITALS; and where letter-writing is Post-it™ Notes covered with childish drawings. Oh well.

In "Further Visions" (sequels to *The Time Machine*), there was a reference to Wells's article "The Man of the Year Million," with its description of beings with brains, hands, and not much else. In *The War of the Worlds* one of the characters describes an article he read on future human evolution in terms that make it clear he is referring to Wells's article, and contemptuously dismisses it. So Wells could write himself into his own work!

As well, there is a "Sherlock Holmes investigates the Time Traveller's disappearance" story, "The Richmond Enigma" by John DeChancie. It can be found in Mike Resnick's anthology *Sherlock Holmes in Orbit*.



Hermann Ritter started off his *The Wheels of If* by echoing not only L. Sprague de Camp but also Henry Ford. When Ritter said "History taught in schools is usually a dull business," did he know that Ford has usually been misquoted, perhaps to present him as an ignorant uncultured engineer? Ford *actually* said, "History is bunk, as it is taught in schools." A critique of the educational establishment.

But it seems that Ritter's First Rule would seem to rule out Jerry Yulsman's *Elleander Morning* as counter-factual. The spur of the change is a woman who is transported from the nineteen-seventies to the nineteen-hundreds, with a racing guide (so she can win big at the track) and an illustrated history of World War Two (so what the world missed can be demonstrated). Except she had been alive then, and finds herself in the body she had in the nineteen-hundreds with the memories of all her life. Not to mention sharing the room with a couple of girls she worked with (they were pros) who had later gone halfway across the Atlantic on the *Titanic*. Later on, a journalist in the post-change seventies digs up her bodies. The one who had been executed in Austria in 1915 for having shot a vagrant street artist, and the one who died in the seventies of old age. No explanation is ever given of how all this cross-world shifting took place, or why.

Admittedly, there are some funny scenes in the book, such as the one where Martin Bormann and Josef Goebbels sue for libel the publisher of this inexplicable artifact, an alleged history of a nonexistent World War Two. But Yulsman was too sloppy in his research.

In the "Alternate Technological Histories" panel "[Stephen] Baxter also suggested that going back to the Civil War and giving one side the Sten gun would have interesting effects" which were speculated on in Harry Harrison's *A Rebel in Time*. Which Turtledove admitted he had not read, fortunately for us who enjoyed *The Guns of the South*. Did someone there mention the Harrison book?

Also, while the British Nave may indeed have been "paying people in the 19th century to build chronometers," the big contest that led to the building of the first usable shipboard clock was in the 18th century. When they finally paid off the guy, he dropped dead from the shock of it all. And not only did the Romans specifically order that Archimedes be kept alive, but the man who killed him was executed — crucified, I believe, which for a Roman citizen and soldier was quite unprecedented.

"High Tech Meets Low Tech" seemed to have taken the progressive academic view of the Third World. It could just as easily be argued that the "Third World" consisted of countries which wanted to have the U.S. and the U.S.S.R. each try to outbribe the other in foreign aid. (See the last chapter of Richard Powell's *Don Quixote, U.S.A.* for an example of this.) The Soviets required political fealty while the U.S. did not, so the "Third World" bloc ended up being an auxiliary of the Soviet one. Meanwhile, equally impoverished but pro-U.S. countries such as South Korea were specifically ruled out of being in the "Third World."

Did anyone at "Alternate Histories: Turning Points," in response to the question of German alternate histories where the Nazis win the *Zweites Weltkrieg*, mention the apparently growing genre of Japanese stories in which the Japanese win the Greater East Asia War? This got front-page coverage in the *New York Times* a couple of years ago — well before *The Scottish Convention*. As for Kim Stanley Robinson, I can only say that the Japanese cabinet was massively unconvinced by the bombing of Hiroshima even when it devastated the city center — taking out one of the ridge tops would be even less so. (See *Marching Orders* by Bruce Lee — no relation — for more on this.)

David Langford spoke of a British bloc vote sweeping H. G. Wells's 1945 novels to victory in the Retrospective Hugos. Having read *Mind at the End of Its Tether*, Wells's last book (and one of the books Langford mentions), I wonder. A book where the author, himself a character as well, talks to Jesus somehow seems not to be likely to impress fans. And the ones who might have been impressed by that communication will not be impressed by the book, since Jesus inexplicably agrees with Wells on everything.

In Kuttner's *Mutant* (reviewed by Mark Olson) it is explained that world peace and non-oppression have been achieved through the invention of an easily-constructible super-bomb that can cleanly obliterate any would-be tyrant. Think of what the Unabomber could do with that. (Note: It is spelled Unabomber, from the Justice Department code name for the case, which is UNABOM.)



Lloyd Penney confirms in print that my worst fears have been realized. Or some of them anyway. Or is he referring to the sort of cross-universing where the **typical** Starfleet officer seems to be half-Vulcan and half-Gallifreyan, born on the World of Two Moons, hatching her cute li'l Pernese fire lizard by the warmth from her Darkovan matrix stone, and admiring her senior officers who have even more diverse backgrounds?

Thanks for the Teddy Harvia cartoon. I suppose Arthur D. Hlavaty will be thanking you too. Is it that much trouble to get things to Texas, or do you have a special agreement?

Namarië, Joseph T Major

*[Teddy, Joe Mayhew, and Sheryl Birkhead all offered to illustrate material if I sent it to them early. Obviously, I managed last issue. This issue's title for Tom Endrey's piece is the last I have. Since I have been saying "no" less often to other work, I doubt I will be able to send anything early enough anytime soon. I am glad you enjoyed them. KK]*

January 12, 1996

Dear Ken and NESFAns:

It's time to tackle the rapidly growing stack of fanzines sitting in my IN box, and like cream, *Proper Boskonian* 36 has risen to the top. Time to skim the cream and have a taste...

Has SF found its legitimacy in having big names come in to do their own books? Newt Gingrich is one thing, but Richard Dreyfuss? I guess SF readers turn up in the darndest places. Also, the Zagreb in '93 Worldcon bid was a legitimate bid. Krsto Mazuranic knew that Eastern Europe might not be popular when he first started bidding, so tourism boards were brought in to publicize the bid. Then, the civil war came to break up Yugoslavia, and the rest is history. However, with life getting back to normal in Croatia, at least, Zagreb is marginally viable, and should be fully viable by 1999. I also think that Krsto just enjoys participating in the bidding process, which is why he's gone up against Australia, which is otherwise unopposed.

I hope L.A.con III will have a RetroHugo ballot out soon. I have read a few of these wonderful stories, probably not enough to make an intelligent nomination, but I have found that I'd rather read old SF than new. I never did get the BEMs, time machines, and rockets to the moon out of my head. (This is probably the reason why I enjoyed Paul Giguere's " 'Lucky Day' in the Fifth to Win." A little time travel can be fun.)

Harry Andruschak's letter mentions the Internet...I am no Luddite, but I am sitting back, waiting for the inevitable fading of the Net.hype, and withdrawal from the Net and WWW of many individuals and businesses, claiming they found they wasted far too much time, or they questioned whether they could make money on a website, respectively. The Net and Web have such potential, but right now, they are mere sites for the exchange of trivia, or the glamorization of the technology itself. This situation will correct itself

soon, and the Net and Web will be much more useful, partially freed from the clutter on it now, and less illustrative of Sturgeon's Law. (I figure I'll be on the Net someday, but it will be through an employer, and not on my own.)

Future activities...Yvonne and I were the FanGOHs at Astronomicon 4 in Rochester, New York, last year, and as a switch, we'll be running their con suite this year. Also, we'll be FanGOHs at Concinnity '96 in Ottawa this coming October.

We're also looking forward to L.A.con III...Yvonne and I will be in charge of fanzine sales in the fan lounge, so I hope to see NESFAns there. We'll be working with Geri Sullivan and Don Fitch. *[Like ConAdian, I am committed to working to the hilt. You can expect to see me popping in and out as often as possible. KK]*

Yours, Lloyd Penney

13 January 1996

Dear Kenneth.,

Thank you for *Proper Boskonian* #35.

I wish you and all your readers the best of new years.

In this issue, I particularly enjoyed the bibliography and other information about Stanley Weinbaum. I must keep this issue for that.

I'm afraid I wasn't quite so pleased by Thomas A. Endrey's "Monuments on Mars," I guess you can tell I am at least very skeptical if not in complete disagreement with him. I try to apply Occam's razor to such situations. Accept the simplest explanations in the face of lack of hard evidence about anything else.

Paul J. Giguere is right on with "SF on the Net." I only use CompuServe now, but expect soon (in a few months) to have a faster modem. Then his guide will come in very handy. It's hard to believe how much information is out there, not only about science fiction but just about anything you'd care to think on.

The music will have to wait until I have a chance to sit at a keyboard and play the songs.

Thanks again.

Sincerely, Laurraine [R-Laurraine Tutihasi]

12 March 1996

Dear Kenneth,

Thank you for *Proper Boskonian* #36.

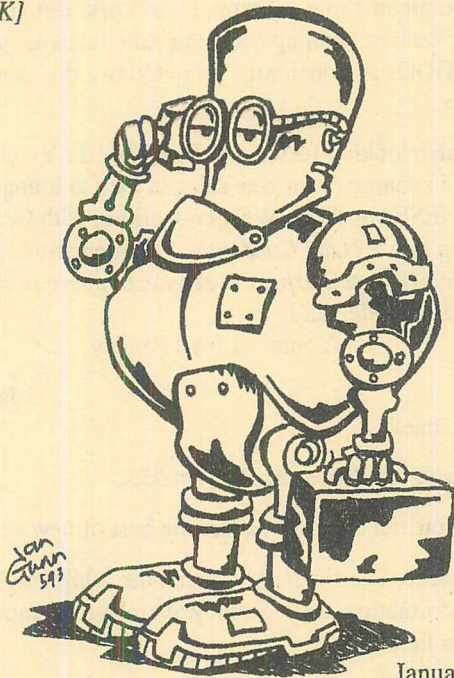
In this issue, I found most useful the Hugo recommendations for 1945. Unfortunately, with all the other things going on in my life, I never got around to looking into the stories.

Thanks also for yet another Intersection report. I've read quite a few now and can say I'm not sorry I didn't go. The kinds of problems people have reported would have ruined things for me.

On a more personal note, I just finished my more recent personalzine. It is dated October 1995, so you can see it is slightly late. Future issues should come out on a more timely basis.

Sincerely, Laurraine

[My copy arrived the end of March. Thanks for sending me one. KK]



January 20, 1996

Dear Kenneth,

Many thanks for *Proper Boskonian* 36 – great fun as always. As you might imagine, I was particularly interested in the Kuttner pieces. I was sorry to hear that you had so much trouble putting the bibliography together – you should have dropped me a line and I would have sent you an updated version of the information. As it happens, the new edition (which Virgil Utter and I have been working on for a couple of years) is now almost finished and could well be published this year.

I can certainly sympathise with your problems, though, as this is definitely the most complex bibliography I have worked on and I doubt it could have been written by anyone other than Virgil, who is definitely the world expert on Kuttner & Moore! Still, you put together an excellent list, and I would only make a few minor observations:

a) The "Malian" items are dubious at best. This Australian series was really a magazine reprinting stories from the US magazines and has only come to be known as self-contained books because several issues only contained a single story and because they were not clearly labeled as magazines. This is always a matter of personal judgement, of course, but we have treated these as magazines in the new edition.

b) The Collins editions of *The Brass Ring* and *The Day He Died*, and the Musson edition of *Man Drowning*, are also slightly spurious as these are really just the Canadian distributors and the books in question are (to the best of my knowledge) identical to the US editions. If you do wish to list these separately, then it is worth noting that Musson also distributed *A Gnome There Was* in 1950.

c) Similarly, the Sidgwick & Jackson editions of *Fury* and *Mutant* and the Doubleday edition of *The Best of Henry Kuttner* are slightly misleading, as these are really SF Bookclub editions (UK SFBC for the first two).

d) One of the most complex areas of any Kuttner/Moore bibliography is deciding who wrote what. However, in addition to the items you give Moore credit on, it is generally accepted that she had a hand in *Mutant*, *The Murder of Eleanor Pope*, *The Murder of Ann Avery*, *Murder of a Mistress*, *Murder of a Wife*, *Return to Otherness*, *The Dark World*, *The Time Axis*, *The Mask of Circe*, and *The Startling Worlds of Henry Kuttner*.

e) Conversely, despite frequently being credited to him, it is believed that Kuttner had no involvement in the writing of "Vintage Season."

f) The UK publisher of *The Brass Ring* is "Sampson, Low & Marston" (not Narston).

g) For *Fury*, "Grosset" would be better as "Grosset & Dunlap"; "Mayflower" would be better as "Mayflower-Dell"; and there was an edition from Easton Press in 1990.

h) The Gnome Press edition of *Mutant* was by-lined Lewis Padgett.

i) The Ace edition of *Beyond Earth's Gates* was actually by-lined "C.L. Moore and Lewis Padgett"!

j) *The Murder of Ann Avery* was reprinted by Phantom Classics (in Australia) under the title *Masked for Murder*, possibly in 1960.

k) The Ace edition of *The Dark World* was 1965 rather than 1964; there was also a Mayflower edition in 1966.

l) The Hamlyn edition of *Chessboard Planet and Other Stories* was 1984 rather than 1983.

m) Although *Secret of the Earth Star and Others* was originally announced for publication in 1989 (if not earlier), it did not actually appear until 1991.

n) Tattered Pages Press published a Kuttner novella under the title *Waters of Death* in 1992.

o) Chaosium published a collection of Kuttner mythos fiction under the title *The Book of Iod* in 1995.

I hope the above is of some use/interest to you. Do feel free to drop me a line whenever you're putting together a bibliography as I have "rough draft" bibliographies for about 150 authors and might be able to help out. [I had your earlier version as one of my sources, but found it conflicted with some others. That is why I ended up trying to locate many of the books themselves. I used the information in the actual books (even where it was believed incorrect), so people could find them easier. I am please you are updating your bibliography. KK]



Meanwhile, how goes *His Share of Glory*? Do let me know when it is available so that I can order a copy. I heard rumors that you might be contemplating a collection of short fiction by James Blish – is there any truth in this? I'm currently finishing off a massive bibliography of Blish (incorporating all the material from the earlier bibliographies by Judith Blish & David Ketterer) and would be inclined to postpone it still further if such a collection were on the horizon.

All the Best, Phil Stephensen-Payne

*[Work on His Share of Glory is continuing. It should be out late this year. Yes, NESFA was considering a Blish book but, when the agent was contacted, we were told some of the material will be out in a new British edition soon. I am planning on highlighting James Blish in the next issue of Proper Boskonian. I do have a copy of the earlier bibliography by Judith Blish & David Ketterer, but would appreciate your updates. In the meantime, a contract has been signed and work has begun on First Contacts: The Essential Murray Leinster; it is unlikely the book will be out until 1997, but the person doing it is progressing along rapidly. KK]*

Feb. 6, 1996

Dear Kenneth,

Hope you/all voted for the FAAN awards – read about them in the enclosure from Janice Murray with the latest *Ansible*. (About *Ansible* – I'd have to hunt up the Sept. ish – but it sounds as if the carrot theory IS appropriate a la Energizer. Ah – so you never noticed the graphics change...)

I get most of the zines listed – surprise.

Everyone has their own ideas on conreports. Personally, I like the anecdotes with less facts but it is a good thing to have such complete reports spelled out as in Evelyn Leeper's re-counting the con.

"Amazing" – *Space & Time* was one of the first zines I contributes to – no idea how we lost touch. Interesting to see it is still out there and Gordon (Linzner) is still pubbing.

You said you'd get out a 2-color card – you sure did.

THANKS.

Sheryl [Birkhead]



—February 8, 1996

Dear Kenneth:

The traditional Evelyn Leeper Worldcon report is the most important thing in this issue. I assume it's the uncut version, because I'm not sure I can envision a longer one. I'm

sure Evelyn's marathon descriptions of what she saw and heard will be priceless treasures for fans of the future because most of the contents are matters that won't be findable anywhere else. Even if the panels she reports on so fully were taped by con officials, such tapes have a habit of becoming inaccessible in periods of time ranging from several days to a decade, and it's only a rare coincidence when another fanzine publishes an extended account of one of the panels she covers in detail.

I was particularly interested in the discussions of *The Time Machine* because that story was a big thing for me, too, when I was discovering science fiction. I don't think publication of the *Seven Famous Novels* by Wells in which *The Time Machine* was included has ever received proper recognition for its importance in the rise of science fiction in the United States. Most of those stories were hard or impossible to find in new or used condition in the United States before this book revived them in sturdy binding, excellent paper, and a price that was low even for that long-ago day. (Memory tells me the cost was \$2.50 or \$3.00 when the collection appeared in the late 1930s.) This particular collection remained in print for decades and may still be around, although I haven't seen it advertised in recent years.

*[Evelyn actually does carry a tape recorder around and does tape the panels. Mark Hertel downloads her report from the net for me, and then I edit it before publishing it. I have cut between 2000 and 5000 words out of each of her reports. I have spoken to Evelyn, and she told me what I am not allowed to cut. (I cut mostly her personal bits and some opinions. This is why they sometimes seem dry.) I am glad my cuts are not noticeable. KK]*

Bob Devney's fanzine reviews are excellent. Too many review columns about fanzines are too laconic, giving only the vital information about availability and nature of contents and editor. This is fine for any newcomer to fanzine fandom who plans to send off for samples of every fanzine whose title and address he can locate, but it doesn't help the newcomer to fandom who wants just a few fanzines that seem most likely to interface with his particular interests. I also felt I have company when Bob mentioned his failure to read every word on every page, particularly in the fanzines that offer reduced type. For a long while, I felt as if I'd somehow cheated if I wrote a loc on a fanzine without having read everything in it. Now vision problems and lack of interest in certain topics and general tiredness have caused me to feel this incomplete attention is the only way to keep going. Obviously, it runs a big risk, that I'll betray my skippings by writing something which proves I haven't read a certain paragraph or page.

The Emancipation Proclamation would probably have been issued even if the Lost Order hadn't been found just before Antietam. Lincoln had decided to issue it months before, but had withheld publicizing it until the North scored some sort of victory on a battlefield. If Antietam hadn't happened or had had a different outcome, the proclamation

would simply remained in Lincoln's pocket until some other military success later on. Of course, a lot of authorities today don't consider Antietam a Union victory but rather a draw, but it looked good to Lincoln after so many lost battles earlier in the war.

You provide a good service with these suggestions for consideration for the first Retro-Hugos. (Shouldn't they be called Soguhs?) I'm of two minds about the whole concept. I think it's wonderful that good fiction and good editing in the pre-Hugo era should be rewarded, even though most of the creators are no longer living. However, very few of today's fans will have read extensively among the prozines of 1945, where 99% of the worthy stuff was published, and only a minority of those few will have the original magazines or the reference works to remind them of exactly what was published in that year. So I'm afraid that something worthy of nomination will be overlooked, simply because it happens not to be mentioned in proposed lists like yours.

The Kuttner pages are also very fine. He was one of my favorite writers when his stories were new, and the re-reading of them I've done in recent years hasn't done a bit of harm to my opinion of my literary tastes in those long-ago years. It's shameful, however, that Kuttner's fiction will remain forevermore something of a mystery, because nobody took the trouble to search the minds of him and of C. L. Moore for their memories of who wrote what. Both are dead now and it's very unlikely that any primary source remains to be discovered that will provide new information on this matter.

What television series should be mated with the *Star Trek* concept? My preference would be *The Avengers*. Mrs. Peel would get things done without paying too much attention to silly regulations and procedures in the *Star Trek Manual*.

Yrs., &c., Harry Warner, Jr.

February 12, 1996

Greetings, Kenneth —

Thanks for the letter last fall regarding my artwork in the *PB* files. I understand how it is getting files and not a lot there. Cindy and I are going to be editing the next issue or two of *Texas SF Inquirer*, and I was surprised by both what was and what was not in the files we got!

Okay, I'll chalk off as "vanished" the two earlier pieces I'd sent. Glad you liked two of the new ones, and no sweat if you didn't care for the third — as editor, you gotta go with what you want. I sometimes do toons that are weird just for the sake of being weird, and I know that's not going to be to everyone's taste.

I'm including three more with this letter for you to consider. One is even a short story!

I really enjoyed Evelyn Leeper's Intersection report in issue 36. Indeed, nice to get such in-depth coverage of so many interesting panels, when it seems most fanzines take almost ridiculous pride in *not* going to any panels. Kudos to her for doing so much work for those of us who couldn't make it, and *PB* for printing it all. Also very much appreciated Bob Devney's in-depth fanzine reviews. He

mentions toward the end, in reviewing *Space Cadet Gazette* #3, that the shortness of the reviews in that zine would have been guidance to him if he'd read it before starting his own reviews. I hope not! There is room for both long and short reviews, but, usually, there literally is less "room" in zines for long ones. If *PB* will continue to offer him multiple pages in which to write, I hope he continues with reviews at just the depth he has started. He not only imparts good info on the zines, but has a wonderful style to read. Keep them coming!

stay happy — Brad  
[Brad W. Foster]

[I like all three of the new pieces you sent but, since they are generic, no guarantee what issue they will be in. On the other hand, Teddy Harvia sent me a piece he expects me to reject. No decision yet. As for the length of Bob's reviews, how do you like this issue's column? This is about the size Bob and I have agreed to. I hope to keep this going. So far, Bob has not refused to review anything I have asked him to. I guess I am an easy dictator to work for. KK]

March 18, 1996

Dear Kenneth,

I liked Sheryl Birkhead's front cover. Maybe a propeller beanie would be a less offensive state symbol than a pilgrim's hat with an arrow sticking through it. Considering how somber us New Englanders are, a beanie might make us look a little more cheery.

Bob Devney probably has learned by now not to volunteer for any NESFA-related fanac. Still I was quite impressed with his first fanzine review column. He was detailed on the make-up of each fanzine as far as such important criteria as readability while giving some hint of the fannish flavor of each. If he doesn't get snowed under by sheer numbers and he doesn't ruin his eyesight, he should do the job for quite some time.

I agree with Evelyn Leeper on Gardner Dozois copping the Best Pro Editor Hugo year in and year out. Personally, I'd like to see Stanley Schmidt get it. I don't care if *Analog* is a little more limited in scope than Dozois and *Asimov's SF*. Evelyn's con reports are still a joy to peruse, although her personal opinions interjected throughout are beginning to wear on me. The Kuttner material was welcomed; another historically important writer who many of today's younger generation would not know anything about. Has it really been around 30 years since John W. Campbell died? I think I vaguely started becoming aware of JWC back in the late 60s and early 70s when I was in my late teens and early twenties and was getting quite familiar with the sf literary field.

Nice egoboo to see my name mentioned in a loc or two. Looking back more kindly on Asimov, I do regret missing my best chance to see him in person at the '89 Noreascon due to problems with breaking in my then-new motorized wheelchair. How sad to have to deal with a life-long case of low self-esteem, something I have been familiar with. And I appreciate Joe Major's concern about me and the Asimov fanatics.

Sincerely, Ray Bowie

[Campbell died in 1971. It only seems longer. KK]



March 17, 1996

Dear Ken,

*Proper Boskonian* #36 was a treat.

Re negative feedback for Tom Endrey's article on Martian monuments in *PB* 35, I agree the piece was reasonably written. Found it interesting and thought-provoking even though I didn't believe a word of it. Lighten up, people. Looking forward to Tom's piece on SF art; he knows a ton about the subject.

Proofreading is usually proportional to quality of input, inversely proportional with time. Only one typo in *PB* 36 troubled me, but since I gave you a scrap of paper with my scrawls at the last second, can't complain much. As published, my letter's P.S. congratulates Teddy Harvia on his Hugo fanart award by saying couldn't happen to a "nicer Limer." Meant "limner" — one who "limns," that is, draws or paints. Serves me right for that fancypants vocabulary.

Thanks to Paul Giguere for the report on *Necronomicon* (betcha can't say it fast three times) and H. P. Lovecraft. Some nice writing there: "Lovecraft created a universe where humans are not only very minor players in a vast and dramatic play, but are not even on the same stage as the major players and don't have the full script." Story of my life. The whole article got me interested in reading more Lovecraft. So he wrote 3,000 letters, some 48 pages long? Think if he'd had a PC.

About your story "'Lucky Day' in the Fifth to Win," Paul, that's one nasty character you created. Nice tight storyline too, with an economical way of sticking to the point. Most of all, it's always satisfying to see the biter bit.

Once again, Evelyn Leeper's con reports are *sui generis*. Long, but the next best thing to being there. And you know that fans worldwide read every word, as proven by the Australian editor who unearthed her favorable mention of the Aussie bid party and reprinted it in the January *Thyme* (see my review in this issue; oh lord, what a dizzyingly self-referential people are we).

Specifics at random: Haldeman's writing *The Forever Peace*? Yay!.... Stephen Jones says a U.K. Penguin editor was canned for paying decent rates to authors? Reminds me of Calvin Trillin's proposal that the amount paid the writer for a (mainstream) magazine article at least equal the tab for the lunch where the editor assigns it — which publishers gently told Trillin was "unrealistic.".... The Academy Awards are voted on by fewer people than the Hugos? This explains a lot.... Martha Soukup just sold a short story collection to Dreamhaven? Yay!

Mark Olson or Ken or whoever did the 1945 Hugo piece: I suspect Asimov's *Foundation & Empire* may win the retro Hugo for best novel over a minor Leiber, *The World of Null-A* by Van Vogt with his fast-fading rep, and of course the ever-popular William Hope Hodgson. Just a wild guess.

Michael Burstein, naturally I enjoyed your "How I Sold My First Story," in a self-flagellating sort of way. (If I read enough of these, maybe I'll actually try fiction someday myself.) But if reading one of your early unpublished stories with a description of a dinner made one of your

friends hungry, I'd count that a great and promising success. What writer was it who said he tried to give every story as much impact on his reader as hard-core porn? Tap a basic human desire like hunger or lust and you've got lightning by the tail. Knowing your background before reading your stuff, I expected your stories to be centered on physics or technology. Instead "TeleAbsence" is about shame and the yearning to learn and find some better place in life. "Sentimental Value" is about pride and the silly joys of achievement. You're a real humanist, you big lug.

Good work on the Kuttner bibliography from George Flynn and yourself, Ken. Had no idea he'd written so much. Nor that there was another, earlier Hogben story. The Clute/Nicholls *Encyclopedia* lists only the four I reviewed, and like a silly billy I trusted them. Will you tell them or shall George? [Clute had been told about many errors in his *Encyclopedia* but only corrected some of them between the first and second editions. KK]

Sheryl Birkhead, your mention of looking for SF short-shorts has me blowing dust off old anthologies with a faint memory of — here it is, *Fifty Short Science Fiction Tales*, paperback by Collier Books, my 6th printing 1967, edited by Isaac Asimov and the invaluable Groff Conklin. Each from 300 to 3000 words. Some good ones, including Fredric Brown's "The Weapon," Asimov's "The Fun They Had," Heinlein's "Columbus Was a Dope." Start scanning the used bookstores.... Liked your classy art for this ish, Sheryl. Especially your great illuminated titles for my Hogben piece, and that simple but beautiful high-concept cover, with the New England map and beanie marks the spot.

Diana Harlan Stein, granted your dragon-lovin' lady has the hotter bod, still I have great affection for the wide-eyed little dragon hatchling Ken picked to illustrate my zine reviews and signify my protoneonewbie status.

Joe Mayhew, great headsman's chopping block cartoon. Caption shows how compressing meaning into just a few words can triple the force of the laugh upon sudden explosive decompression. "USED HATS CHEAP."

Brad Foster, especially liked your eyeball guy on stilts. It's hard to be funny and unnerving simultaneously, but this slides right along the razor edge.

Lloyd Penney, speaking of John M. Ford, turns out he'll be Guest of Honor at Boskone in February 1997. Going to come and get that Trek novel signed? Haven't read that one, but thought his *Growing Up Weightless* was superb. And he's quite a con character; hope he does his Ask Dr. Mike shtick. See you there?

Joseph T. Major, thanks for tracing the Jane Chord back at least as far as *National Review* in the 1970s. Don't think that was the original article I read, though. Much enjoyed your additional Chords and twisty rationales. My friend Cassandra Boell has since spotted another tasty one, in *Helter Skelter*, Vincent Bugliosi's book on the Charles Manson murders: "It...attacks."

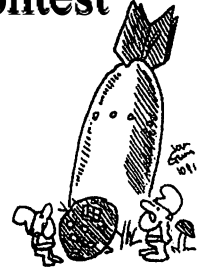
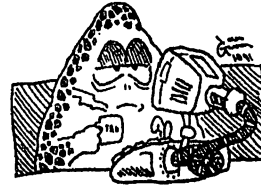
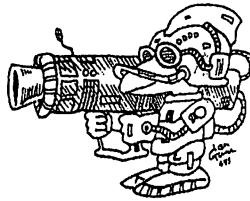
regards,  
Bob Devney







# New England Science Fiction Association 1997 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 1996. 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 1996**. 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 results of the contest will be announced at Boskone 34, to be held in Framingham, MA on 14-16 February, 1997. 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 34 membership or membership in Boskone 35 in 1998), and a certificate good for \$50 in merchandise from NESFA Press. The runners-up will receive a plaque and a copy of the book published for Boskone 34. **John M. Ford**, World Fantasy Award-winning author of *The Dragon Waiting*, and "Winter Solstice, Camelot Station", and **Michael A. Burstein**, 1996 Hugo nominee for "TeleAbsence", have agreed to be the final round judges.

Entries will be mailed back during the month of March 1997. 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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BY *Jan Gunn* 1095

