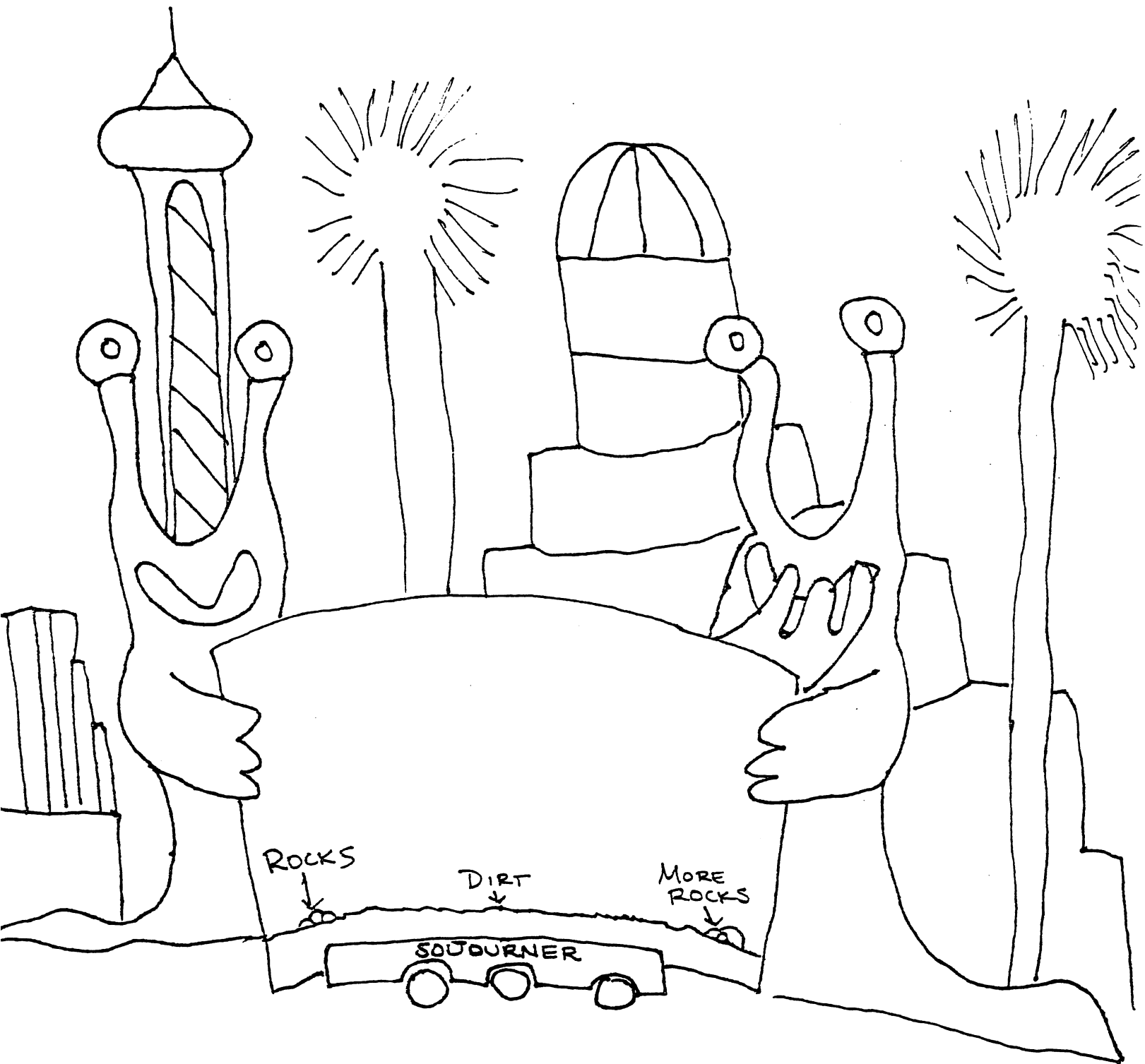


# SFSFS Shuttle #133



"This should keep those EARTH TOURISTS AWAY!"



## South Florida Science Fiction Society

Post Office Box 70143

Fort Lauderdale Florida 33307

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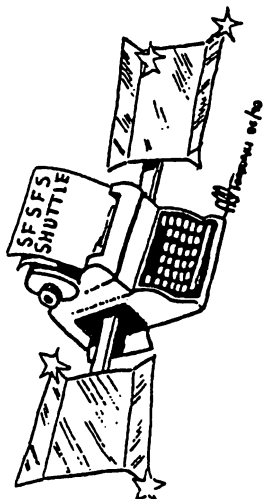
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Proof-reader: Ericka Barker (all remaining mistakes are  
 the editors because he rushed the proof-reader.)



# Upcoming Meetings and Events

April 18- *Bill Wilson presents Tokyo Stompers and other Town Totalers.* A look at the monsters we know and love. Their pasts, presents and possible futures. With a special nod to the king of lizards, Godzilla.

May 23 -*Picnic in the Park.* Lets all head out before the summer hits and spend a rollicking afternoon in a wonderful state park. B.Y.O.E. as far as food and drink, we'll have the grill ready.

June 20- Time for the Hugos! It's our annual discussion of the nominees. How does this year compare with past years? Are we nominating based on the works, or is sentimentality creeping in? Join in the fun and bring your list of winners.

July 18- *B5: The story up till now.* George Peterson (and an amazing array of audience participants) tell us about the world of *Babylon 5*. How did it begin? Where has the story taken us? Where are we going? And what is next from the creator? Find out all this and a few more surprises.

Aug 15- *Tropicon XVII presents an introduction to Neil Gaiman and Charles Vess.* Shirlene and Peter Rawlik introduce us to their guests of honor for the upcoming Tropicon. Learn about the men, their works and maybe a few little known facts. Get to know them before you meet them.

Sept 19- *Worldcon War Stories.* Edie Stern and Joe Siclari tell us all about working on a worldcon. Not just the how-tos, but the real nitty gritty tales of terror and triumph that make a worldcon what it is.

Oct 17- Tentative "Mystery Writers."

Nov 21- Looking for guest speaker still open

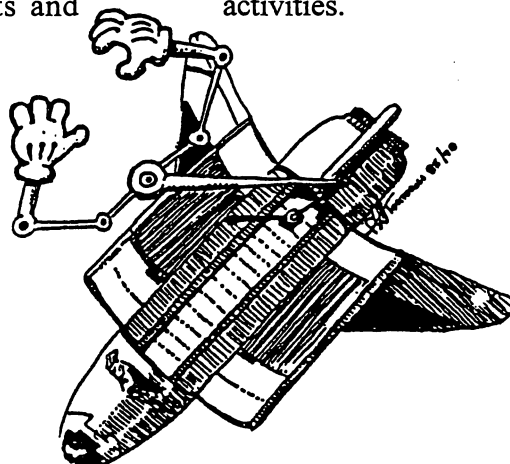
Dec 19- Annual dinner location TBA.

If you are interested in more detailed information please let us know. We can put your on our monthly postcard which contains announcements and activities.

Visit our website at: <http://scifi.emi.net/sfsfs.html>

The SFSFS Shuttle #133 March-April, 1998

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# Recent SFSFS Activities

## SFSFS January General Meeting Summary:

The general meeting got under way with Carlos Perez thrilling us with the wonders of SF on the internet. He had enough printouts from the web to choke an elephant. He gleefully passed these out to the captive audience. (Our clubhouse is so small that once you sit down for a meeting you are forced to stay through it because it is impossible to leave. Much like being the first sardine in the can.)

Following the general presentation there was an auction which raised in the neighborhood of \$30.

## SFSFS February General Meeting:

This general meeting's topic was "Superheroes in Prose and Comics" presented by Judi Goodman and Adam-Troy Castro. We have a podium of sorts at the front of the room which is a long cabinet kind of thing. It was covered by comic book novelizations. Throughout the meeting they would suddenly collapse and tumble like dominos to the floor with plenty of noise, much to the members' amusement. It was decided that sound effect balloons were necessary for these occasional avalanches produced by the cascading books.

Adam-Troy Castro is in the middle of writing several comic book novelizations of his own, which he is gleefully inflicting on the writers group.

The one thing that stands out in my mind about this presentation (besides it being highly entertaining) was Castro's description of his rejected superhero story which has to be heard to be believed. It's called *When Titans Have To Go*.

We had another auction at this meeting and raised around \$80 for SFSFS.

## The SFSFS presence at the shindig under the big tent: {This part was contributed by Shirlene Ananayo-Rawlik}

The Palm Beach BookFest was "different" this year, with an interesting mix of folks. The sales from the SFSFS paperbacks and three Sax Rohmer books (and the 30% commission cut) raised \$212 dollars for the club. Additionally, the booth allowed us to give out information about the organization and the convention. We had a few older folks who expressed interest in the society. Thus far, we have one confirmed SFSFS membership that came out of our attending the event. We also had some interest from the younger, college-aged crowd for Tropicon, but we don't expect to see anything come of that until we get closer to the actual convention dates.

Pete and I would like to thank Dan Foster for helping us out on Sunday at the BookFest. We'd also like to thank Carol Porter for showing up and offering to help on Saturday and Doyle Green for spending money in the booth!

## Book Discussions:

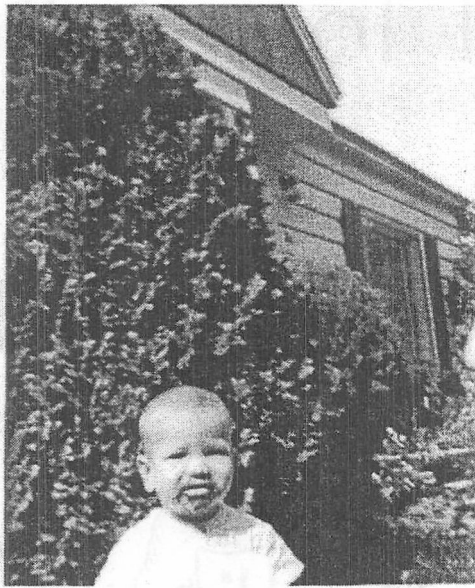
We usually have book discussions every other month. Our first one since the last *Shuttle* was on *Final Blackout* by L. Ron Hubbard and *The Demolished Man* by Alfred Bester. Everyone liked Bester, with many commenting on how they had read *Demolished Man* at least one time before, and still found this reread to be a great experience. *Final Blackout*, on the other hand, left a bad taste in everyone's mouth and there are still mutterings about this book today - in a similar fashion to the dreaded *Village of the Damned* outing. {Oh, bite me. - Ericka}

The next discussion was about *Paris in the Twentieth Century* by Jules Verne and *Guns of the South* by Harry Turtledove. People thought that the Paris book had some good future predictions, and that the piano device was great. A couple of people did not like the book at all. *Guns of the South* was generally well liked, though some parts of it "read faster" than others.

Finally there was a book discussion about *City on Fire* by Walter John Williams, *His Share of Glory*, the NESFA Cyril Kornbluth collection, and *Infinite Worlds*, the Vincent DiFate art book. *City on Fire* is a sequel to *Metropolitan* which turned some people off - they thought they had missed something because it was a sequel. The idea of Meta was discussed. Some people found Williams' prose to be a bit too thick. Overall, there was a positive reaction to this book. There was a long discussion of *His Share of Glory* which is a large collection of Kornbluth stories. His works are often very pessimistic and negative - which some people find refreshingly funny, while others don't. Also, there was a discussion along the lines of "is the world turning into *The Marching Morons?*", and speculation on whether they may lower the average IQ scores. Finally, everyone loved the DiFate book, saying it was the best art book they'd seen. Joe Siclari gave the inside skinny on how the book was put together. Get yourself a copy of this book if you possibly can.

We also saw two movies. The first was *Dark City*, which everyone was pleasantly surprised by, having expected to see something far worse. Most people agreed this was a movie worth seeing at some point.

The second movie was *Lost in Space* which had some funny moments, but people were comparing it to our adventure of seeing *Village of the Damned* {Now, cut that out! - Ericka}. The movie had very little (if any) of the goofiness of the TV series, which is what made it so popular. It strikes a much more serious note. We kept scratching our heads as we tried to follow the plot. Wait for it to appear on video or don't even bother seeing it, especially if you're a fan of the original TV show.



Eating Dirt 1967

## A Word From Your Editor (pictured left)

To begin this, I should quote for you the words of Robert the Fox; however, I quote them elsewhere so you'll have to go looking {Ha ha! A clever ruse to force people to actually read some of the other articles in the *Shuttle*! - Ericka}.

Before I start editorializing too much, let me get a few things out of the way. I ran out of time and space. I want to try to get this issue out with some semblance of punctuality. I was shooting for the end of March, but that never materialized. Now I'm shooting for the April general meeting. I think I can do this, but I've had to make some sacrifices. First, I had to skimp on fiddling with the look of the *Shuttle*. I'll save that for the next one, if I'm not thrown out of the club for this one. I've never used my software on a project as important as this one. In the past, I just pasted stuff together like whitewashing a barn. In this *Shuttle* I fiddled a bit with designs, though I doubt you can tell. I did not have the time to really fiddle. Second off, I had to cut out my zine reviews article. I could not get it done on time, did not have the space, and I realized there was more than enough of me in this issue already. If I had known this ahead of time, I would have sent out some notes to all the zines we have been receiving lately. Much of the zines we get are great stuff and should be foisted on all SFSFS members. We regularly receive *File 770* and *Mimosa*, both of which are nominated for Hugos. Most, if not all, of the Hugo nominated fan writers and artists end up in our mailbox at one time or another. In this issue, we have a letter from Joseph T. Major, who was nominated. Hopefully once this *Shuttle* is out the door, I can get back to writing to all the zines. Also, let's not forget that our very own Adam-Troy Castro was nominated as well.

Anyway, enough of that and on with the show.

As promised, this page does contain a picture of the editor. Yes, this is me. My mother sent it to me, and since I have a scanner, I was determined to use it somewhere. No doubt as you read these pages you will begin to realize just how this picture probably fits me.

Much of this shuttle is written by me. I asked for submissions, and got a few. Some folks I asked never coughed up the goods, while other people surprised me with submissions. Then things like the Hugo nominations materialized, providing material for yet another page. Still, to toot my own horn as it were, I never had any fear I would be lacking in material. I have always been able to generate it as necessary, whether it be meeting minutes, art, articles, or LOC's. There are zines out there that are solely the work of the editor, but this *Shuttle* should not be one of them. The *Shuttle* is supposed to be the newsletter of SFSFS, but this time around it's about 50% or more rantings from that crazy dirt-eating editor.

Anyway, maybe this will serve as a lesson to someone, even me.

The thing I wanted to talk about is typewriters. A strange thing has come into my life recently thanks to Shirlene and Pete. They dug up an old portable, manual typewriter that I've been using to write SFSFS postcards on. (Sure beats my handwriting, to which many can attest. Then again, my scrawl fits my dirt-eating image well, won't you agree?) I also started to use it to compose material and stories. I'm writing this editorial on it now, using just two fingers to type, even though I can touch type quite quickly. I grew up typing on a computer or a cushy electric typewriter. I never developed the finger

(Continued on page 21)

# THE INSPIRATION OF TOM SWIFT

by Mal Barker

One of the earliest sets of SF books I read as a kid was the Tom Swift, Jr. series. Our library had a set. Some of the books you had to handle with great care, because they were on the verge of falling to pieces. Of course, for a kid who had been strongly impressed with the responsibility assumed by owning a library card, a book disintegrating itself while out on loan was a sure ticket to a trip to hell, not to mention something far worse, the possibility of losing your library card.

Sad to say, these days, I can't find collections of Tom Swift, Jr. in the local libraries. It used to be that I could spot them from a mile away as a kid, because of those yellow spines all in a row on a shelf (Of course one occasionally would spy another row of yellow books only to have one's hopes dashed when it was discovered they were Nancy Drews.)

The other day at our library, I stumbled across a reprint of the first in the Tom Swift Senior series (or just Tom Swift--Tom Swift Jr.'s dad), entitled *Tom Swift and His Motorcycle*. These are not some crummy reprints as one might expect, but lovingly crafted reproductions of the originals. (They also have put out a set of Nancy Drew which my better half likes and which are prominently displayed on our shelves where visitors can see (while my moldy old Ace doubles have to hide in the back room...){Oh, yeah, right...like that's really *my* copy of *Drag Strip Danger* prominently displayed on our shelves where visitors can see - Ericka}.

I picked up a copy of this Tom Swift reprint, and as I read it, I decided it was worth writing an article about (okay, so I needed to fill up the *Shuttle*, as well).

One has to keep in mind that this book was written in 1910, when things like presliced bread and toilet paper with tear lines was pretty much the stuff of science fiction. In all honesty, there are no SF elements here, unless you count Tom Swift's dad's turbine motor design he is trying to patent, or perhaps Tom Swift himself - a strange mechanical genius who can fix and improve any mechanism that happens to come to his attention, whether it be a butter churn, a boat, or the object mentioned in the title of the novel -- a motorcycle.

Still, this is not what I wanted to talk about. What I wanted to talk about is the large amounts of traffic accidents that move the plot along. No matter where Tom



goes or what he does, he is either almost run over by something or ends up running over something himself. Each chapter involves a mishap, whether it be the spoiled rich kids out on a lark at the beginning of the story who almost run Tom down, or the mysterious gentlemen from whom Tom purchases his motorcycle, or the "vindictive tramp" who is part of the evil gang bent on stealing Tom's father's motor design.

Is the author trying to impress something on the young minds who read this stuff? Or is it a case of "it seemed like a good idea at the time"? After all, Tom had to have exciting adventures with his newly acquired motorcycle. Crashing into things is certainly exciting. I'm sure the young audience of back then would grow as bored as a modern reader would if *Tom Swift and His Motorcycle* was written at the same mind numbing pace of *Zen and the Art of Motorcycle Maintenance*, where we learn the intimate details of fixing a motorcycle much in the same way we learn the intimate details of a whale from Herman Melville.

If you ignore this one little problem (or even if you don't), reading one of these books at some point will do you good. You can see where some of SF evolved. In each Tom Swift novel is an adventure based around an invention, much like many SF tales. Of course, a motor boat or an electric runabout might not be as exciting as an interocitor, but still it's the same general concept.

I know Tom Swift (well Jr., anyway) inspired me in some way towards SF and SF writing, so I assume it must have done the same thing for others as well.

# Hugo Nominees

## BEST NOVEL:

*Forever Peace* by Joe Haldeman (Ace)  
*Frameshift* by Robert J. Sawyer (Tor)  
*The Rise of Endymion* by Dan Simmons (Bantam Spectra)  
*Jack Faust* by Michael Swanwick (Avon)  
*City on Fire* by Walter Jon Williams (HarperPrism)

## BEST NOVELLA

"The Funeral March of the Marionettes" by Adam-Troy Castro  
 (F&SF July 1997)  
 "Ecopoeisis" by Geoffrey A. Landis (SF Age May 1997)  
 "Loose Ends" by Paul Levinson (Analog May 1997)  
 "Marrow" by Robert Reed (SF Age July 1997)  
 "...Where Angels Fear To Tread" by Allen Steele (Asimov's  
 October-November 1997)

## BEST NOVELETTE:

"Moon Six" by Stephen Baxter (SF Age March 1997)  
 "Broken Symmetry" by Michael A. Burstein (Analog February  
 1997)  
 "Three Hearings on the Existence of Snakes in the Human  
 Bloodstream" by James Alan Gardner (Asimov's February 1997)  
 "We Will Drink A Fish Together..." by Bill Johnson (Asimov's  
 May 1997)  
 "The Undiscovered" by William Sanders (Asimov's March 1997)

## BEST SHORT STORY:

"Beluthahatchie" by Andy Duncan (Asimov's March 1997)  
 "Standing Room Only" by Karen Joy Fowler (Asimov's August  
 1997)  
 "Itsy Bitsy Spider" by James Patrick Kelly (Asimov's June 1997)  
 "The 43 Antarean Dynasties" by Mike Resnick (Asimov's  
 December 1997)  
 "The Hand You're Dealt" by Robert J. Sawyer (Free Space, Tor)  
 "No Planets Strike" by Gene Wolfe (F&SF January 1997)  
 (There are six items due to a tie for fifth place)

## BEST RELATED BOOK:

*Space Travel* by Ben Bova with Anthony R. Lewis (Writer's  
 Digest Books)  
*The Encyclopedia of Fantasy* edited by John Clute & John  
 Grant (St. Martin's Press)  
*Infinite Worlds* by Vincent DiFate (Penguin Studio)  
*Spectrum IV: The Best in Contemporary Fantastic Art* edited by  
 Cathy Fenner & Arnie Fenner with Jim Loehr (Underwood Books)  
*Reflections and Refractions: Thoughts on Science-Fiction, Science  
 and Other Matters* by Robert Silverberg (Underwood Books)

## BEST DRAMATIC PRESENTATION:

*Contact*  
*The Fifth Element*  
*Gattaca*  
*Men in Black*  
*Starship Troopers*

## BEST PROFESSIONAL EDITOR:

Gardner Dozois (Asimov's)  
 Scott Edelman (SF Age)  
 David Hartwell (Tor; Year's Best SF)  
 Stanley Schmidt (Analog)  
 Gordon Van Gelder (F&SF)

## BEST PROFESSIONAL ARTIST:

Jim Burns  
 Thomas Canty  
 David Cherry  
 Bob Eggleton  
 Don Maitz  
 Michael Whelan  
 (There are six items due to a tie for fifth place)

## BEST SEMIPROZINE:

*Interzone* edited by David Pringle  
*Locus* edited by Charles N. Brown  
*The New York Review of Science Fiction* edited by Kathryn  
 Cramer, Ariel Haméon, David G. Hartwell & Kevin Maroney  
*Science Fiction Chronicle* edited by Andrew I. Porter  
*Speculations* edited by Kent Brewster

## BEST FANZINE:

*Ansible* edited by Dave Langford  
*Attitude* edited by Michael Abbott, John Dallman & Pam Wells  
*File 770* edited by Mike Glyer  
*Mimosa* edited by Nicki & Richard Lynch  
*Tangent* edited by David Truesdale

## BEST FAN WRITER:

Bob Devney  
 Mike Glyer  
 Andy Hooper  
 David Langford  
 Evelyn Leeper  
 Joseph T. Major  
 (There are six nominees due to a tie for fifth place)

## BEST FAN ARTIST:

Brad Foster  
 Ian Gunn  
 Teddy Harvia  
 Joe Mayhew  
 Peggy Ranson

## JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER OF 1996 OR 1997:

Raphael Carter (2<sup>nd</sup> year of eligibility)  
 Andy Duncan (2<sup>nd</sup> year of eligibility)  
 Richard Garfinkle (2<sup>nd</sup> year of eligibility)  
 Susan R. Matthews (2<sup>nd</sup> year of eligibility)  
 Mary Doria Russell (2<sup>nd</sup> year of eligibility)



## X-Files Expo: a review

By Christine Kittler



I went to the X-Files Expo down in Coconut Grove and it was wonderful! The cost may have been \$25, but it was well worth it. Outside were men-in-black, looking super-cool and mysterious. And while I waited in line, the staff gave me a freebie "evidence bag" filled with goodies and advertisements. The entrance appeared like any other warehouse (except for the constant fog and *X-Files* theme music) until I passed into the hall into the Expo. I was then met with a wall display of gray cabinets, drawers with dates and alphabets. A lot of people just walked around hoping they could find their drawer and see what secrets might be revealed about themselves. There were also a couple of "Pentagon" safety exit doors. Did they lead to the immense warehouse filled with dark and alien secrets? And I was still surrounded by the essence of fog and red lights.

When I entered, staff in coveralls presented me with a free camera computer disk. The friendly staff were willing to take your picture anywhere you wanted, until the disk was full (I was having so much fun, I think I only had 4 or 5 shots taken). Among the attractions was an 8-minute preview/behind-the-scenes/interview of the stars and crew of the new *X-Files* movie (coming out June 19<sup>th</sup>). There were photo ops where you could have a photograph taken, and then have your image digitized into either Mulder's office or by the FBI's car. I picked Mulder's office. It was fun and only cost \$4. There were displays of all kinds of props from the series, including alien/human/animal parts, wardrobe, armaments, I.D.s and newsclips, etc. Everytime I turned around, I found I missed something the time before. There were lots of computers and virtual reality-type things, and you could surf the net looking at moving film clips, music, stills, etc. from the series—at no charge. There were trivia contests and drawings for prizes. There was even an author, Andy Meisler, who wrote *I Want to Believe: Official Guide to the X-Files, Vol. 3*, which he was willing to autograph.

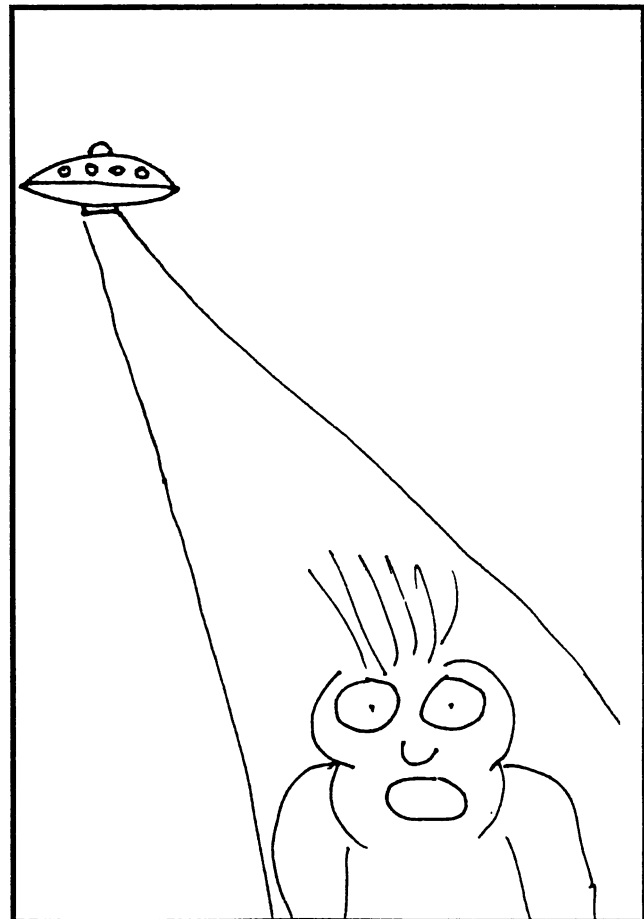
There was a setup for the official fan club (which

is new, and which I joined after finding out it is *not* affiliated with the old one).

Of course, there was the mandatory fan activity—I got autographs from Frank Spotnitz, co-executive producer of the *X-Files* series and movie, Dean Haglund, who plays Ringo Langley of the Lone Gunman fame (who did semi-hilarious improv routines), Steven Williams, who plays "X" (he was full of energy and opinions about his character), and Nicholas Lea, who plays Agent Alex Krycek or "Ratboy" (he was charming, kind about his fellow actors, and identified himself as the *X-Files* punching boy). The usual dealer's merchandise was not cheap, but not too expensive, either. I bought two funny t-shirts for a total of \$25. There were monitors everywhere so you didn't miss any of the stage action or the video clips (which were wonderful, especially the "Mulderisms/Scullyisms" video).

The concession stand prices were not too bad, about usual for events like this.

The crew and staff were pleasant, polite and very sweet to me. The prices weren't too outrageous and there was always something happening (but not too chaotic). I expected exploitation and disappointment, and I found neither. It was totally fun.





# A FIRST GLIMPSE AT TROPICON XVII'S GUEST OF HONOR, NEIL GAIMAN

by Shirlene Ananayo-Rawlik

What is Neil Gaiman all about? That's a question that quite a few SFSFS members are asking. The minimally informed refer to him as "that comic book guy". There are others, like my husband, who think that Neil's the best thing since sliced bread. I simply think that he is a wonderfully imaginative man who has the ability to share his every complex, dark, funny, whimsical, thought-provoking idea with us through his talent of word wielding. Granted, he also had the great fortune to be approached by DC Comics' Vertigo line with the offer of having many talented artists at his disposal to render some of his ideas into beautiful, bold, brash, brilliant art for everyone to appreciate. But, I get ahead of myself... or rather, my husband. He was a fan of Neil Gaiman's works long before I was. Actually, now that I think about it, he was the one who introduced me to the works of Neil Gaiman. He promises to write a more definitive article about Neil Gaiman for the next issue of the SFSFS Shuttle.

My role, in this article, is to give you a glimpse of what Neil Gaiman's all about. And, as luck would have it, the Comic Book Legal Defense Fund (aka CBLDF) has done a lot of the work for me. Rather than trying to paraphrase their article ad nauseum, I'm going to tack it on in it's entirety and let it speak for itself. So, without further ado (and with the blessings of the CBLDF to copy the article from their web site and plug it in here), I give you that first glimpse into what Neil Gaiman is really all about.

November 8, 1997

Neil Gaiman Receives Defender of Liberty Award

Northampton, MA—Author Neil Gaiman received this year's Defender of Liberty Award to honor his outstanding contributions to the Comic Book Legal Defense Fund. The award was presented on Independence Day at the Chicago ComiCon.

Gaiman has raised more than \$40,000 to benefit the CBLDF since the start of his Guardian Angel reading tour. He has also donated proceeds from sales of his two short-story chapbooks, *Snow Glass Apples* and *On Cats and Dogs*. The Defender of Liberty Award recognizes his generous monetary contributions, as well as his exceptional efforts to raise awareness of censorship and First Amendment issues in the comics community.

The Defender of Liberty is an annual award established by the CBLDF Board of Directors. It serves to recognize and honor outstanding efforts by those in the

comics community in support of the CBLDF and its goals. Previous honorees include Dave Sim, creator of *Cerebus*, for his significant monetary and fund raising contributions to the Fund, and Paul Mavrides for his tireless energy and unceasing efforts in defense of his own case against the California Board of Equalization.

"I wish that we did not need the CBLDF," said Gaiman in a letter thanking the CBLDF for the award. "We, in this case, meaning the aggregate mass of creators, publishers, retailers, and people who just want to be able to read their funny books. If we lived in a perfect world we wouldn't. The First Amendment would be seen to say exactly what it does say, and people would let other people get on with the business of making, reading, enjoying, selling or buying comics without hindrance. In a perfect world, the CBLDF would win all its cases, too, and for that matter it wouldn't need the likes of me to go out and raise money for it. But we don't live in a perfect world. The Comic Book Legal Defense Fund is more important now than ever before."

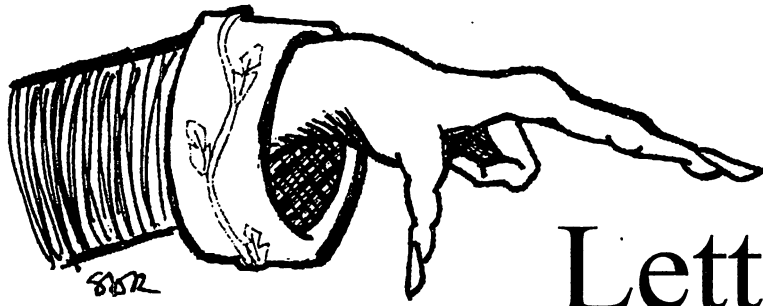
"I do not plan to take this as my cue to sit down and shut up," continued Gaiman. "I'll keep raising funds for the Defense Fund for a long time to come."

Gaiman could not be present at the Chicago ComiCon to accept the award in person. Frank Miller, regaling the crowd with his best Neil impression, accepted the award on his behalf. The award statue itself was designed by sculptor Randy Bowen, who generously donated his time and work to the CBLDF.

"I have received a great many awards in my career," wrote Gaiman upon receipt of the award. "I'm prouder of this than I am of any of the others, and it is fitting that this is easily the most beautiful award I have ever been given."

In a show of unprecedented charity, Gaiman has also signed and donated all of his old black T-shirts to the CBLDF. "Neil's Dirty Laundry" is offered for sale and auction at comic conventions and trade shows at the CBLDF booth.

The Comic Book Legal Defense Fund is a non-profit, tax-exempt organization dedicated to the preservation of First Amendment rights for creators and retailers in the comics community. Donations can always be sent directly to the Comic Book Legal Defense Fund at P.O. Box 693, Northampton, MA 01061. Be sure to check out *Busted! The Official Newsletter of the CBLDF* or our web page at <http://www.cbldf.org> for more CBLDF news.



# Letters

From: Sheryl Birkhead  
23629 Woodfield Road  
Gaithersburg, MD 20882  
March 13, 1998

Dear SFSFSers,

Well, at least I can lay claim to being tardy...if that is the sort of thing one wishes to claim! I have *Shuttles* #131 and #132 right here...ah, the shame, the horror of it all...I really did mean to write before this, honest I did.

*{Mal says: As you can see we held the shuttle up just for you. Honest. There was no other reason why our shuttles were late. We were just waiting for your letter.}*

Looking at the *Rotsler* cover on #131 continues to remind me that the man may be gone, but he is far from forgotten. I have heard various rumors that there are enough illos floating around out in the aether to keep him being represented in zines for the almost-far future. I just can't (pardon the expression) picture a zine without one of his chuckly illos.

*{Mal says: SFSFS has a whole ton somewhere. We just need to dig them up again. No doubt in the future we may see more of his work in these pages, especially if I put too many of my illustrations in the Shuttle.}*

*{Joe says: Bill Rotsler's illos, maybe along with Warner LoCs, are one of the standards that have defined fanzines over the last 50 years. I hope there are enough illos out there to keep him alive for another 50.}*

When do you include a floor plan with all the interior decorating plans for the clubhouse? Are you selling bricks (or any equivalent building material)?

*{Joe says: Well, we only have one square room so the floor plan is fairly simple. It is remarkable how much space the library and various equipment took up. But now we are having meetings in the clubhouse several times a month with up to 30 in attendance so far. One thing we hadn't anticipated — since we are at the end of an alley that is not used during most of our meeting times, we have an extra area for people to mingle. At least until summer when the weather will melt us into the pavement. }*

*{Mal says: Ah ha, something for the next Shuttle. Mine is approaching bursting point here I fear. I just got another article today. Actually the main part of the clubhouse is just a big square room. It's something like approximately 30 feet by 30 feet with a 16 foot high ceiling. We have some other bits scattered around like an entryway and a sort of storage area. Most of the walls are covered with books with many of the paperbacks built into shelves that were toenailed into place between the exposed wall studs. We really should do some sort of photo essay on the place because I'm sure many people are curious to see it. We probably have some pictures of it on the web pages somewhere or should.}*

Well, let me see...it is too late to suggest that you fill out the nomination ballot for the Hugos and also too late to fill out the FAAN awards or the *File 770* poll. So, I guess there is not a whole lot to do right now, but sit and wait for the results to roll right in.

*{Mal says: The Hugos are out. They appear in this issue.}*

I always love seeing work by *Mary Hanson-Roberts*, just wish there could be a whole lot more of it.

Lots of zines that I don't get—great...means zine fandom is alive and doing well.

*{Mal says: you can never have enough zines. Personally I don't think there are enough of them now. Everyone seems to be wimping out and doing stuff on the Internet. I'm sure most people agree there's just something magical about receiving a zine in the mail and thumbing through it verses punching up something on the web.}*

Congratulations to Edie. I have heard it said that patents are merely bragging rights- but I hope this brings in much more than that.

*{Edie says: Thank you. Good for the company, I hope.}*

Is there any easily accessible map of the regions which rotate for the Worldcon? I have never had a clear-cut idea of what goes where and wondered what the original rationale had been in the division of the world. I had heard about the Boston bid and wondered if that is in keeping with the spirit of the law...or is it merely the

geographical delineation? I honestly have no idea and wonder what was intended.

*{Joe says: The Boston for Orlando Bid for 2001 is definitely within the boundaries. Basically, the U.S. and North America is divided into three zones and the rest of the world can bid anytime they like. I believe the WSFS Bylaws are available on the Web.}*

*{Mal says: spirit smearit. Who cares. 2001 could be in Florida where all the SFSFS folk are. What else matters?}*

The forsythia is blooming and it will, again, be down in the teens tonight. I have absolutely no idea how much (if any) the fruit trees will be affected by the warm winter and the last cold blast. Last I heard, the cherry blossoms would be blooming the week before the Cherry Blossom celebration...but at least they intended to bloom.

I hope ATC keeps on writing—he handles words well.

*{Mal says: Again see the Hugos listed elsewhere. This should encourage him to continue.}*

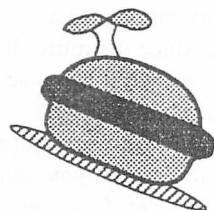
When I was in veterinary school, the drive was a very tedious one of about 6 hours duration. There were urban areas at each end with long stretches of straight divided highway in-between. Although I must admit that I did fall asleep at the wheel on one trip (woke to neat flashing lights behind me—turned out just fine), the most creative drive was the one during which I read a fanzine... and I don't mean just skimmed it. I have often wondered what I would have done if a policeman had pulled alongside—I was really reading—fully engrossed in the text and only coming up every now and then to be certain the road was still straight out there. I always carry some reading matter with me to the store. My wait in line is inversely proportional to how interesting the book/zine is and how far I am into a crucial chapter/page...works amazingly well.

*{Edie says: Living dangerously.}*

Keep turning that crank (no, I won't think about all the other possible interpretations of that!),

*{Joe says: I would have taken that as an innocent suggestion until you put in that qualifying remark. So, did you mean that as a personal insult or a sexual suggestion?}*

Sheryl



Mr. Robert Coulson  
2677 W. 500 N.  
Hartford City, IN 47348-9575

Dear Shirlene and Anyone Else Responsible,

I know that's an ugly painting, but I have to get rid of it to somebody...

*{Mal says: This arrived in our PO Box in the form of a note card with a painting on it.}*

Fortunately, I've lived 69 years without becoming a Tamogetchi owner; with luck I'll keep it that way. I can get rid of my affection on wife and a 70-pound housedog, leaving me plenty of vitriol for fandom. Including Geis, now and then. (I've quit speaking at all to the fans I dislike.)

Lovecraft is good sometimes, but repetitious. Andy might have to wade through a lot of — well, not crap, but repetition — to get to the good stories. (Or he might like the first few he reads, whatever they are, and then get bored by the utter sameness of the material. It is, at least, not like any other horror writer's material.

Four file cabinets of fan stuff is a good start, Sheryl; we have nine, as I recall. (My foot has been bothering me lately and I don't particularly want to hobble into the history/biography/ fanzine room to count.) Plus a couple of bookshelves for Juanita's and my fanzine.

I'm still using manual typewriters; we have several around the house in various stages of disrepair. A Royal upright, at the moment; a spring broke on the Underwood and it is stashed for possible repair later. *{Mal says: I always envy people who developed the ability to type error free enough to use a normal typewriter. Thank goodness for a computer and the backspace key to cover up most of my mistakes. I don't think when I first started out typing I would have enjoyed it so much (took two years of it in high school) if correction paper/fluid had not been invented. All this modern stuff like spell and grammar checkers makes one lazy because the computer can always clean up after them.}*

Never heard of *Vegas in Space*. Our favorite bad stf movie is *Cat-Women of the Moon*, though there were certain hysterically funny episodes in a few others. *{Mal says: We gave out Cat-Women of the Moon in 3D for a prize in the video room at the last Tropicon. Sad to say the 3D effect did not work, though it did afford us a few laughs watching people wearing 3D glasses squinting to try to get it to work. This is what we get for buying a Rhino video. Avoid that company like a plague, folks. They did a terrible hash up job on the sound in some of the Ed Wood movies they released. They employed some noise cancellation equipment that made the dialogue come out in bizarre loud bursts. It's sad that Rhino bought the rights to thoses, and a few other nifty things like those Mexican wrestling women movies because of horrible mess they made of them. I don't understand why*

*Rhino cannot leave the movies alone. Rhino also seems to dub in their own music and redub some of the dialogue now and then.*

*Oh yes, if you like Cat-Women you should look for Queen of Outer Space with the immortal Zsa-Zsa Gabor. They use all manner of props from Forbidden Planet including all of Anne Francis' dresses. Then there's Missile to the Moon, which again is a Cat-Woman kind of movie. Add to that of course Fire Maidens from Outer Space. You could have an entire film festival of these sorts of movies.} I'll hope Vegas gets on TV. Cat-Women had two lovely scenes. First, to prove how hot it was on the sun-side of the Moon, our hero tosses a match out there and it burst into flame. Later, inside the Moon tunnels, he proves that there is air down there by striking a match, which burst into flame. Amazing how science works, isn't it? {Mal says: And in Missile to the Moon a greedy earthman proves how hot the sun is on the moon by walking out into it in a space suit and bursting into flames. }*

I never had to commute by trains, but my first "out-of-town" job was 11 miles from home, and I hitchhiked to and from. As soon as I'd accumulated enough money, I bought a car. Of course, my first job was cemetery caretaker (mowing grass and grave-digging) when I was 14 years old, but the cemetery was next door and I walked to work.

--Buck

Robert Coulson  
2677 W. 500 N.  
Hartford City, IN 47348-9575

2/28/98

Dear...how does one address a Society? Oh well, Dear Editor:

I think you have more file cabinets than we do; without looking I think we have 18. But then, ours cost a grand total of \$18.00, and they're all metal. Also holding fanzines, but not organized; I've been planning to get them in order RealSoonNow for years. Not sure how much shelf space we have for books, but we have 3 libraries in the house. One for science fiction hardcovers and magazines, one for science fiction paperbacks, and one for history, biography, our own novels, and fanzines. Other books are scattered around the house; humor in the bathroom, Ace Doubles and an overflowing bookcase of books about music, my collections of Arthur W. Upfield, Phoebe Atwood Taylor and Kenneth Roberts in the front room with the LP and 78rpm records, tapes, etc. plus the sale stock, various other bookcases in the living room, and so on. Guest bedroom has books, and the armory has

firearms and firearms books, plus "Old Faithful" the mimeograph, etc.

*{Edie says: They tend to crowd each other. Explains why SF References are interspersed with Mythology and Anthropology. Specific collections, especially of dead people, are more controllable. Cabell, for instance, rarely intrudes into neighboring shelves.}*

*{Joe says: I am always trying to control the state of our collections, although Edie and the locals probably don't believe it. But certain things should never be thrown out — you have to find homes for them. If someone else is so morally corrupt as to throw away the wonderful items that we pass on to them after they have read them, well, it's off my conscience. My problem is that I'm a curious and fickle dilettante. I get interested in a subject and really read as in depth about it as I can, often getting books and magazines on the subject. Then I get hooked on something else and it starts all over again. Luckily, I keep going back to revisit most things.}*

Saturnalia always seemed to a bit much for me. Christmas does fine. Anyway, I'm a minister of the gospel in addition to being an atheist. (Seriously; I've performed a half-dozen or so fan marriages.)

*{Edie says: How?}*

*{Mal says: It's easy. Just take the money and run. They'll never know.}*

Four score and ten still sounds pretty good to me. I'll be 3 score and 10 in May, but I've been diagnosed as a diabetic for 30 years *{Edie says: James has 20 years on you and you have 27 on Joe.}* and it isn't a prescription for a long life. Insulin every morning. I don't read in the bathroom; not enough time to get started. I do read while Juanita is watching TV; I watch very seldom. Or to be precise, I listen very seldom; Juanita usually has headphones on to hear, so I glance up and see the picture now and then, but there's no sound.

Having been a fan for not quite 50 years, I no longer need all that much time for fandom. Been there, done that. Juanita and I have a fanzine Hugo, a plaque for having been Fan Guests at Worldcon and so on; I'm pretty much retired into being a con-goer and a letterhack. I've sold a few novels, been paid for book reviews and was a first reader at a publishing house for a few weeks. I'm not bored with it, but it's no longer gloriously new. (I can still remember when it was, though.) Keep your enthusiasm, though. I still have enough that all our social contacts, or nearly all, are within science fiction. Being retired, I no longer have to cope with mundanes at work and can concentrate on fandom, since it's more fun. If we see you at DeepSouthCon this year we'll try to sell you a few books and/or filk tapes.

*{Joe says: Fandom has not lost its attraction in 30+ years. Not nearly as long as you, but I haven't reached two score and ten yet. Fandom seems to attract the fleeting interest of many and also the long term interest of quite a few of us. Why, I wonder?}*

*{Mal says: SFSFS fans are not allowed to go to DeepSouthCon this year. They are supposed to do to the Travelling Fete. (See advertisement elsewhere.)}*

*{Then Mal continues in regard to Joe's comment: Fandom is like going to church, only you don't have to sit on hard pews and listen to someone drone on about hell fire and brimstone. Instead you get to sit in cramped club houses and listen to people drone on about the wonders of Captain Kirk's continuing hair styles. }*

--Buck

Ben Indick  
428 Sagamore Avenue  
Teaneck, NJ 07666-2626  
2/27/98

Dear Folks of SFSFS:

You are an enthusiastic bunch! I hope that the terrible weather events spared you. I somewhat know the Lauderdale area, since my mother and my in-laws spent their last years in South Florida. We visited Miami Beach and later Sunrise many times, never as vacation, and I have scant temptation to revisit Florida. *Seinfeld's* humorous attitude toward the condo life of Jerry's parents captures it well. Although I live in New Jersey just outside of Manhattan, I am an inveterate New Yorker, and we participate in much of the cultural diversity which marks the city. The Old Sunrise Lakes Phase One geriatrics, perked up in their pastel color sports clothes and white shoes, lining up outside of Verdi's for their 4 to 5 PM Early Bird Dinner, would acknowledge that but say there was plenty in Florida too. *{Edie says: Pastel clothes and white shoes! It's true. Lately I've noticed stripes and checks — usually signalling a widower. Now without wives to dress them.}* I don't deny it, but it's distributed. My wife and I sought it out when we were there. We liked Boca and Palm Beach, caught the occasional shows which made their way south, liked the Museum of Art in Lauderdale, but, well, at 74, I am not old enough yet to live there, although your bunch could tempt one, I'll admit. You have some nice members indeed. *{Edie says: Kind sir.}*

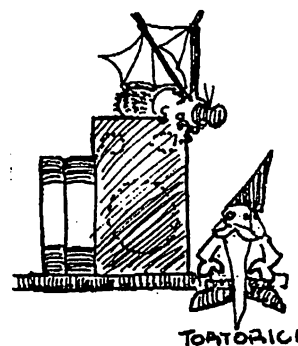
*{Joe says: South Florida was more like New York when there were fewer people here. That's not really an internal contradiction. This area has always been a haven for vacations and retirement from NYC. Those people affected the atmosphere of the area more when there was a smaller population. Having grown up in Staten Island and lived in Manhattan and in Jersey (Lodi), I regretted missing the cultural and entertainment activities that are endemic with the city. It took quite an adjustment to look*

*for things serially rather than simultaneously. After 25 years, I'm still not completely satisfied.}*

To Shirlene, I offer congratulations and regrets. You've know the highs and lows in one year. And apparently emerged unscathed. To Edie, and Joe Siclari, fellow FAPAns hello again. You know from Ben's Beat I see lots of shows in the Big Apple, and, Edie, last night Janet and I saw the Kibbutz Contemporary Dance Group (obviously from Israel) in NYC, and they were overwhelming. If they come to Miami, see them. Immense energy, and while abstract, echoes of the Holocaust resonated. Vis a vis the web and all that, I pound away at my old faithful Tandy, but I may be forced to go modern, since the ribbons the printer uses are, I believe, being discontinued. Imagine, an entire new p/c just because of the printer. I really don't want the web, and the Atlantic's surf is enough for my surfing needs. Gerald Adair's article on Fairies is fine, and maybe it is just as well he does not mention the Cottingley variety, recently in a film. Adam's piece is funny, a good satire of tour groups, although I insist New Mexico is truly a "land of enchantment," like the ads say. To Mal, I am pleased you liked my Queen Mary article. When we visited her, there was a show of artifacts from Titanic in a tent next door. I am not a particular fan of that doomed ship and we didn't even bother. Now the movie is up to a billion revenue, and what's more, I liked the film. I have not seen the Broadway musical, however.

Thanks, y'all. Good luck. — Ben Indick.

*{Shirlene says: Ben, thank you for your kind words. I won't claim to have emerged unscathed from it all, but I'm definitely a stronger person for the challenges that I have conquered. You should definitely consider joining us in South Florida. We have a way of keeping everyone on their toes! That is, unless they happen to break them...toes, that is...<with a nudge and a wink to Hairy Joe>}*



Joseph T Major  
1409 Christy Avenue  
Louisville, Kentucky 40204-2040  
Telephone: (502) 584-9926  
E-mail: jtmajor@iglou.com  
March 6, 1998

Dear SFSFSians:

Boston for Orlando in 2001: Now that you have decided to use the Disney properties, a further question arises. Like Baltimore, MCFI is planning to move the date up to August. August is right in the middle of the peak season for Disney World. It will be extremely difficult to even get there, amid all the mundane tourists.

*{Joe says: No, the Orlando bid is scheduled for the traditional Labor Day weekend. Orlando is one of the easiest and least expensive places in the world to which to travel. It is the most popular single destination and it has become one of the most competitive, hence least expensive. And since it is not during the season, in fact it is an off-period, I expect that we will have great deals and fewer lines. I have some reasonable knowledge of all this because I am doing the facilities.}*

Rubbing Your Stomach: I have a bumper sticker that says "If you read while on the toilet, is that multitasking?"

*{Edie says: Only if you are productive!}*

In his *Rosinante* series, Alexis Gilliland had AI systems that kicked in during boring vidphone conference calls, simulating the participant, and making bland chatter on his behalf while he did something more interesting. One could imagine an entire conference doing that.

*{Edie says: Are you sure they're not?}*

I read while watching TV - usually intermittently boring movies or the news. Also while walking, of course, and at red lights, in supermarket aisles (if the person ahead has a full cart, I can get through the *National Enquirer* and *Cosmopolitan!*).

Battling the Paper Blob: Review of *The Insider* #207. Yes, Conan is becoming a property without particular definition, the way others have gone before. Robert Jordan has proven a more deadly antagonist to the mighty Cimmerian than even Thoth-Amon or Xaltotun. And as there get to be more "Conan fans" who base their views not on the original REH but on the franchised works or the comics (I once saw an article in *Niekas* on the world of Conan that was based almost entirely on the Marvel comic books) the portrayals will lose more and more detail, and Conan will become "generic fantasy hero". Maybe when his mother lay dying, Howard was granted a vision of the future, and could not live with *that!*

I rented *The Whole Wide World*- the movie adaption of Novalyne Price's memoirs, starring Vincent

d'Onofrio as Robert E. Howard - recently and found it very enjoyable.

--Joseph T Major.

SCIENCE FICTION AND FANTASY WRITERS OF AMERICA. INC.

Sharon Lee, Executive Director  
RO. Box 171, Unity Maine 04988-0171  
(207) 861-8078 e-mail [execdir@stwa.org](mailto:execdir@stwa.org)

January 16, 1998

Dear Folks:

Many thanks for your efforts on behalf of the SFWA Emergency Medical Fund. total donation of \$312 is a big shot in the arm for the fund.

The EMF provides interest free loans to science fiction and fantasy writers who find themselves facing unexpected medical bills. It is funded entirely by donations from professional writers, fans and friends of science fiction.

Tropicon's donation expands our capacity to help writers who are in need of assistance and will help make a major difference in someone's life.

Once again, thank you.

Sincerely,

Sharon Lee  
Executive Director.

Harry Warner, Jr.  
423 Summit Avenue  
Hagerstown, Maryland, 21740  
February 28, 1998.



Dear Shirlene or whoever:

Just this evening I found an apparently unlocated copy of your Shuttle that had been reposing there unobtrusively for a couple of months. I'm very sorry that I didn't reply within a sensible time. If a loc after all this time seems irrational, consider the source.

*{ Shirlene says: Please don't apologize! If I did only half the stuff that you do in your fannish existence, I'd be worn out before too long! I am happy that you were able to reply. }*

If you can't remember that far back, the editorial at the front of this issue spoke about Tamogotchi behavior, which puzzled me mightily until it suddenly dawned on me that these are not characters in one of the science fiction series on television but the little critters that were selling so rapidly in stores before Christmas as live pet substitutes. I saw hundreds of them in one store after Christmas marked down to \$4.99 or thereabouts and I

don't know if these were an inferior, less intelligent brand of the merchandise or an indication that their popularity had waned. I'm surprised that nobody has produced a movie for the Sci Fi Channel yet in which a batch of Tamogotchis are accidentally subjected in the factory to radioactivity and their purchasers become the pets whose lives depend on the care they receive from the mutated devices.

*{Shirlene says: Since I last wrote my editorial piece, my husband has successfully deflected any more Tamagotchi purchases. I still see a few of them around, but they are no longer as wildly sought after as they were a year ago.}*

I was glad to read about your new clubhouse and its occupancy. This is the fourth local clubhouse in science fiction fandom, as noted a couple of places in this issue, in the sense of structures that are in use at the present time. But there was one that everyone has forgotten about which antedated all the others. In Decker, Indiana, a group of friends had built a clubhouse out in the wilds of nowhere and suddenly they all went ape over science fiction and became fans, so they were really the pioneers in this respect. Nobody seems to have hunted up the Decker area in recent year so it isn't known if the building still exists. All the mundanes-become-fans out there have long since gafiated, unless one of them changed his name to Buck Coulson.

The fanzine review seemed quite fair and comprehensive. Fanzine fandom would be in much worse condition that it is, if there were no such things as clubzines nowadays. I doubt if there were ever a time when so many existed and when some of them were exceptionally fine publications.

I'm sure the *Babylon 5* material interested most of your members. Alas, I have been abstaining from the science fiction series on television, partly because there just isn't time for everything.

I don't think "chairman" is sexist but rather a word that everyone understands even if isn't always completely accurate. Nobody seems to complain when there is a reference to a ship as "she" or to Old Mother Nature or to midwives who are sometimes male. Must we start referring to canines as dogs only when they're male and call them bitches when they're female, the way it's done at dog shows? *{ Mal says: When I was proofreading this with the computer it told me Chairman was sexist and I should consider changing it to chairperson. In these modern times I supposed if we can be ruled by the whims of a Tamogachi then we can be ruled by the whims of a computer, though more likely we are dealing with the whims of Microsoft seeing as that's the product I'm using. Right now Microsoft's head is on the block over their web browser. Has anyone stopped to think what control they exercise over language when everyone uses their spell and grammar checkers?}*

Does L. Sprague de Camp know what Jaunita Coulson put tunes to some of the former's poems and performs them in public? If he doesn't, there is always the danger of violent eruption from Sprague if he learns about it accidentally. Composers don't always pay poets for the right to see their words to music but permission is normally required. Franz Schubert once came across an opera libretto he liked so much he immediately turned it into a complete opera score. Then he asked the author for permission, it was denied, Schubert stuffed the score into a drawer and it was never performed until longer after his death.

I'm very sorry I was late. You aren't the only fans to have suffered from this identical type of my behavior in recent months.

*{Mal says: Not to worry. The Shuttle has been far worse when it comes to being late than you have.}*

Yrs., &c.,

Harry Warner, Jr.

## SFSFS Time Travellers

Time travel can be a tricky thing. You have to be careful not to kill your own great-grandfather. But you can't guard against that unless you know who he was and where he lived!

In anticipation of facing such a problem, some SFSFSians have been busy trying to track down their elusive ancestors. As we have been informally sharing stories and research tips, SFSFS Chair Judi Goodman has authorized the creation of a Time Travel Committee to discuss internet (and other) research techniques for genealogy; genetics & cloning; and all related topics. As I am subscribed to only a dozen or so rootsweb lists, I volunteered to chair the committee.

If you are interested in digging up your roots, please let me know. The committee will do most business via e-mail [anyone not on-line is at a big disadvantage for this kind of research!] with an occasional live meeting. Peggy A Dolan  
d005518c@dc.seflin.org

## Membership Rate Change

At the February meeting of the SFSFS Board of Directors it was decided to make the following changes to the membership rates:

Rates will no longer be pro-rated based on when an individual joins SFSFS. Instead the rates will be set amounts (\$15 for general membership and \$5 to upgrade to regular after attending three general meetings, or \$20 to renew a regular membership) and begin on the day the check is received by the treasurer and last for one year from that date.



# BATTLEFIELD EARTH: THE CD

by Mal Barker

Me and my big mouth. In a recent issue of the *Shuttle* I mentioned how *Memphen* had talked about the *Battlefield Earth* CD. Well, a couple of weeks after the *Shuttle* came out, what should show up in the SFSFS mailbox, but the dread CD. The infinitely kind folks at *Memphen* loaned it to me for review. One disclaimer I should include is that I played around with this CD while I was in the middle of upgrading my computer's motherboard. So any problems related to the software may have been caused by this (though I can't imagine it affecting the quality of, say, the music).

The CD is a collection of menued items to help give one a sense of what *Battlefield Earth* is about, and hopefully tease a person into reading it. In other words, it's an advertisement plain and simple. This CD has music and sounds, along with a game.

The Game: This is sort of a *Doom*-like maze game. You are the hero of the book and must hurl your club to defend yourself and obtain food. I only made it through two levels of the maze. There are wolves scattered around who try to eat you, and rabbits which you must eat. There are also the aliens, who are conducting an experiment on you. (I've not read the book, so I'm winging it as far as trying to link the game to the novel. I also procrastinated so long that I had to send the CD back before I wrote this.) This game requires DirectX. I tried to install it from the CD but it kept crashing on me. I still could at least run the game, even though this install would not work for me, either because I already had some of DirectX on there, or because the install was successful even though it crashed. Anyway, the game ran extremely slowly even on my 200mhz computer. Much of what I did was run away from wolves and try to hit them with clubs. This is hard work and takes a good eye. I could never hit the rabbits because they were faster and smaller. (If only the rabbits were like the kind from the movie *Night of the Lepus*. Then I could have easily hit them.) One thing I did notice about the game was that it seemed to have not been play-tested very well. At times I could see the wolves through the walls of the mazes and sometimes when I killed them, they would stick to the ceiling. To me these

appear to be signs of a game that still needs debugging.

Character Sketches: This has pictures, text and voice quotes from the main characters. The voices never seem to match the characters very well. For instance, "Robert the Fox" says a line that would make Thog's Masterclass {Way to get that *Ansible* reference in there, Mal! - Ericka}, "Time has a nasty habit of disappearing like wind from a bagpipe," in a voice similar to Scotty's from *Star Trek*. His picture makes him look like a character out of the *Shannara* universe. The aliens, on the other hand, sound like bug-eyed baddies out of an old radio show.

Virtual Gallery: This is a collection of artwork inspired by the book, all done either by the same artist, or in a style similar to the typical L. Ron Hubbard book art. I was not impressed and found the vibrant glowing colors a bit garish at times.

The Music Gallery: I laugh every time I think of this section. They are supposed to be making a movie out of this book. I can't imagine any studio putting money into a movie if they heard this "soundtrack". Some of this stuff might work on Dr. Demento, but it may even be too bad for that. One song consists of electronic fanfares and people singing "Buck Rogers!" and "Flash Gordon!" over and over again in a breathless manner. Another selection is a dirge-like electronic march sounding like Devo on a very bad day. I made my wife listen to some of this and she made a face and ran away.

Finally there is a book section listing many of Hubbard's works. This part did not work for me. I managed to decode what it is supposed to be doing by looking at the raw data on the CD.

Even if you ignore the software problems I had, which I assume can be fixed, this CD is still a big disappointment. I thought it might have more information on *Battlefield Earth* than it does, but it is just an advertisement more than an entertainment or educational CD. Basically, it is just something for the curious (like me) to look at, though the music is so bad that it's fun to listen to in short bursts.



# *The Fabulous Fifth Travelling Fête*

*is coming back!*

*June 12-14, 1998*

*Starring*

## *Ben Bova*

*as the Guest of Honor*

*with the Scrumptious Moveable Feast  
on Saturday Night,  
the Neverending Con Suite, and  
the Proliferating Pool Party Toys!*

### *Membership:*

*only \$30.00 for all this!*

- our unending supply of goodies!*
- scintillating company and conversation!*
- various fascinating activities!*
- lunch included in the Con Suite!*
- creative complimentary comestibles & potables!*
- fascinating field trip!*
- and the inevitable collection of inflatables!*

### *The Olde Naples Inn & Suites*

*(800) 637-6036 or (941) 262-5194*

*Guest room: \$49.00*

*Efficiency: \$51.00*

*Deluxe Efficiency: \$62.00*

*One Bedroom Suite: \$70.00*

*Continental Breakfast included!*

*All rooms 1-4 occupancy*

*Reserve early! Rooms are limited!*

*Mail your registration for Travelling Fête 5 to:*

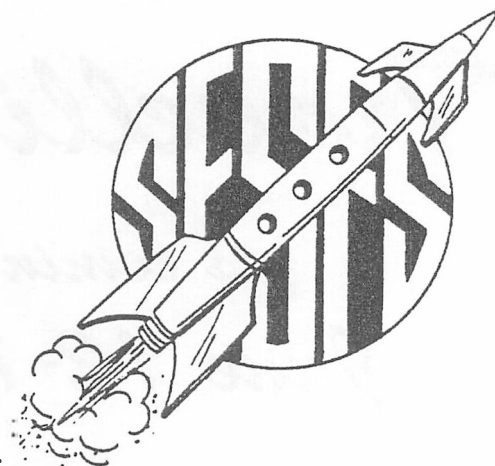
*South Florida Science Fiction Society, P. O. Box 70143, Fort Lauderdale, Fl. 33307-0143*

**SFSFS Mailing address:**

South Florida Science Fiction Society  
P. O. Box 70143  
Fort Lauderdale, FL 33307

**SFSFS Information numbers:**

Dade County: Judi Goodman, 305-382-3330  
Broward County: George Peterson, 954-739-4376  
Palm Beach County (south): Peter Barker, 561-883-5126  
Palm Beach County (north): Shirlene Ananayo-Rawlik, 561-844-6336



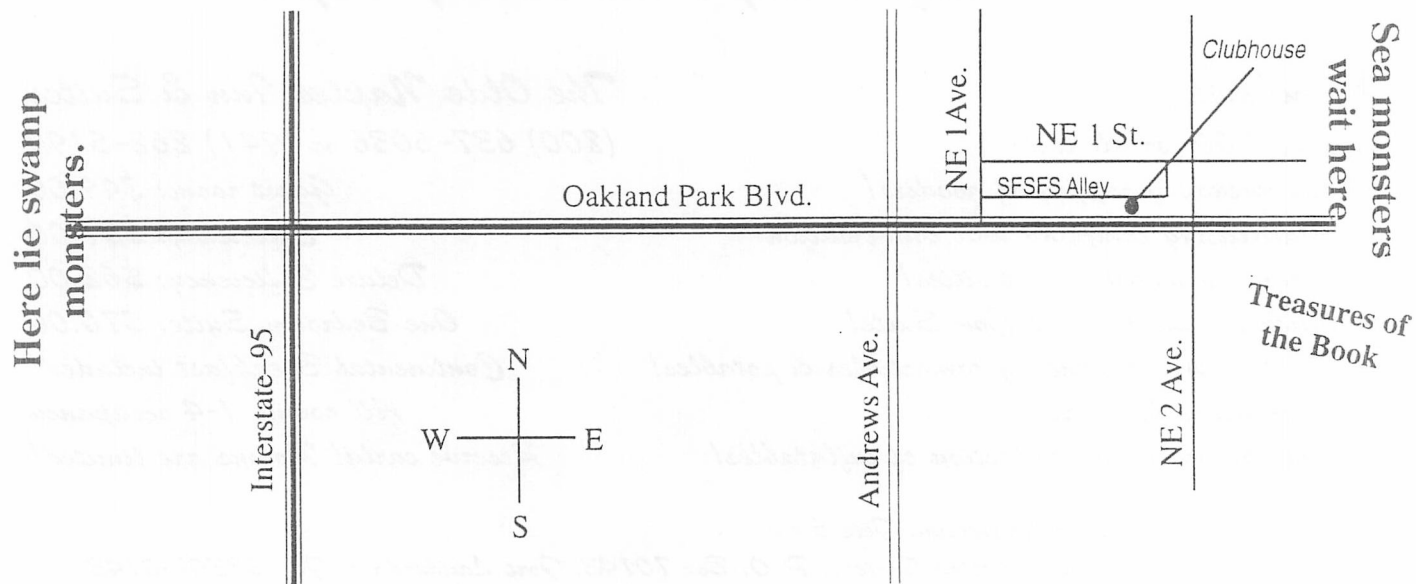
All monthly SFSFS meetings and most of the special interest meetings are held at the clubhouse. Check the *SFSFS Shuttle* or the SFSFS web page (<http://scifi.squawk.com/sfsfs.htm>) for meeting schedules.

**SFSFS Clubhouse address:**

The SFSFS Clubhouse is located at the back of the offices of Michael Block, C. P. A., 275 East Oakland Park Blvd., Oakland Park, FL 33334-1155.

**Clubhouse Directions:**

- Take Interstate-95 to the Oakland Park exit.
- Go east to NE 1 Ave. (that is a very short block east of Andrews Ave.)
- Turn left onto NE 1st Ave.
- Immediately turn right into an alley.
- The SFSFS Clubhouse is located near the end of the alley. We have a sign on our door.



# Tropicon XVII

November [Friday, the] 13th - 15th, 1998

Fort Lauderdale, Florida

Guest of Honor

**Neil Gaiman**

Artist Guest of Honor

**Charles Vess**

Other confirmed guests:

**Charles Fontenay, Joseph Green,  
Caitlin Kiernan, Mike Resnick**

Doubletree Guest Suites on Cypress Creek Road

(800) 222-8733 or (954) 772-5400

nightly room rates are: **\$84 single/double; \$94 triple/quad**

**For more information on the Art Show, the Dealers' Room, the Charity Auctions,  
or anything Tcon related, contact Pete or Shirlene Rawlik (561) 844-6336  
e-mail to [Prawlik@concentric.net](mailto:Prawlik@concentric.net)**

For up to the minute information, visit our website at:

**<http://scifi.squawk.com/tropic/tropic17.html>**

Three day memberships are: **\$23 to May 31st; \$25 to Oct 31st; \$28 thereafter**

Make all checks payable to SFSFS

D

D

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ ZIP: \_\_\_\_\_

E-mail address: \_\_\_\_\_

I have enclosed a check for \$ \_\_\_\_\_ for \_\_\_\_\_ 3-day memberships

**Mail to:**

**Tropicon XVII; c/o The Rawliks 539 37th St. W. Palm Beach, FL 33407**

## Benefits of Membership

**Monthly Club Programs & Meetings** - A chance to enjoy guest speakers discussing a wide range of subjects relating to the science fiction field, meet visiting professionals and other club members, join in lively discussions, and receive updates on our many special interest groups. Members help plan special events, such as outings to museums, planetariums, and our annual picnic.

**BiMonthly Newsletter** - Receive each issue of the *SFSFS Shuttle*, the monthly newsletter containing up-to-date information on meetings, club outings, local events of interest to members, and special sales notices. Members can put their talents on display and see their names in print by contributing stories, letters, artwork, con reports, poetry, book, film, and video reviews, etc.

**Literary Discussion Group** - Members get together to discuss books, authors, and common readings. Meetings are often based around one SF theme or author.

**TROPICON** - SFSFS sponsors TROPICON, the South Florida Science Fiction Convention. Members run TROPICON, learning how to plan and manage different aspects of a convention. TROPICON is currently held during winter each year. There is a separate registration fee.

**Book Co-op Division** - SFSFS members may order current books and other publications through the SFSFS Book Co-op. Discounts up to 30% make this benefit very worthwhile. If you spend only \$50 a year on books, you make back your membership cost. The Co-op is investigating adding music and video. If you are interested, contact the Book Div. Coordinator.

**Creative Writing** - The committee meets to assist members in their literary efforts. Members may uncover their creative abilities in writing as they learn writing techniques through mutual constructive criticism.

**SFSFS Library** - Members will have access to a club lending library with a wide variety of science fiction, fantasy, and reference literature.

**Filksinging** - Members may develop the fine art of setting new words to old or new tunes, creating and singing all-new musical masterpieces with a science fiction/fantasy/fannish slant.

**Travelling Fete** - SFSFS sponsors the Fete, our annual relaxicon. Members get together to meet and honor a Florida professional. The convention is currently held during the summer. There is a separate registration fee for the Fete.

**Media Research** - Meet with people to compare and contrast themes, discuss the making of movie, television, and radio programs; also learn behind-the-scenes workings of video production. Costumes, camera work, script writing, special effects, etc., are covered.

**Discounts** - Business Members of SFSFS offer discounts to all members in good standing. A SFSFS membership card is required to receive the discount.

**Membership Directory** - A useful and quick reference to contact anyone in the club. Annual.

## South Florida Science Fiction Society Membership Application

Send this completed application form, along with your check for General Membership dues to:

**SFSFS Treasurer, PO Box 70143, Fort Lauderdale, FL 33307-0143**

Make checks payable to SFSFS.

General (new membership and non-voting)

\$15

Subscribing (receive Shuttle only)

\$12

Child (up to age 12 and only with paid adult member)

\$1

Livestock

\$1

Name: \_\_\_\_\_

Phone: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ Zip: \_\_\_\_\_

Email: Address: \_\_\_\_\_

Date: \_\_\_\_\_ Interests: \_\_\_\_\_

SFSFS is established for literary and educational purposes. It is a 501(c)(3) non-profit Florida corp. recognized by the IRS.

strength, nor the range of motion to use a manual typewriter correctly. (For those of you at home who have forgotten about these beasts, you have to push much further and much harder to strike a key than on those electric wonders.)

There has always been for me something magical about composing on a typewriter. It's the overall experience. The physical effort needed. The machine gun sound of the clattering keys. The ring of the bell. Wrestling with the margin release. The mechanical smell of the machine and often the smeary ink.

With a typewriter, mistakes in typing take on a completely different dimension. On a computer you can just backspace and have done with it. On my portable, I have no error correction. If I make a mistake I live with it, over type or X it out. Luckily I'm putting this into the computer, because the original manuscripts I turn out are very messy. Still this is part of the magical fun of the whole business. Then there's the sense of accomplishment because you can instantly see how much you have typed and feel it in your hands. You never get such visceral involvement on a computer. I also discovered that I get writers' block far less often on a typewriter because there is just something about the noise and physical action that keeps me going. On my computer, I was stymied about how to attack this editorial, yet here I am on this portable, rambling along.

It saddens me that the typewriter seems to be dying. I realize that the computer is in so many ways superior, but still there's just something about a typewriter. As I look down at this machine I already begin to worry about how long it will last, and if I will be able to find another one when this one goes. I've already had to hose it down with WD40 to keep the keys from sticking. The only reason I have a ribbon for it is due to the clever trick from a past letter in the *Shuttle* about winding ribbon from a different spool onto the existing spool that fits the current typewriter. The keys already seem to have begun to bend from me pounding away. (I wore out my family's first electric typewriter through sheer use. I eventually had to resort to typing a few lines then tightening the screws to keep it working.) What will I do 20 years from now? Will these beasts still exist at all? Better yet, will there be an office supply store that stocks the parts?

Will typewriters become some sort of collectors hobby, like antique cars? Will there be magazines and clubs and web pages devoted to them, or will they just fade away as an outdated tool? Will people laugh and look at you funny, the way they do now when people talk about the good old days of computer punch cards?

--Mal

## What I was doing in Ireland

by John Tynes

*{This is an excerpt from email I received from John Tynes, better know to me as the Rev. The Rev runs Pagan Publishing which puts out some great material related to The Call of Cthulhu.*

<http://www.tccorp.com/pagan/>

Every year in Dublin, Ireland (the island nation independent of the U.K., not Northern Ireland where the IRA is) a group of folks puts on GAELCON, a gaming convention. They bring over surprisingly high-profile guests each year, and have a reputation as one of the most enjoyable cons around—lots of gaming, whether it's RPGs, card games, war games, board games, family games, or whatever, plus a fun atmosphere and some great events.

They invited me to be the Guest of Honor for the 1996 con, and I went. I had a blast. Several hundred mad drunken screaming Irish gamers having the time of their lives.

The highlight was the charity auction. I auctioned off a copy of *The Unspeakable Oath #1* and another early Pagan book that brought in \$100 for the pair. But the capper (for me) was when I auctioned off the right to shave my head. Whoever had the winning bid would get to shave my head in whatever awful way they wanted.

See, every year the guest of honor has to bring Hamish, a stuffed sea serpent plush doll. (Last year's guest of honor hands it over to the next guest of honor at GenCon.) I flat forgot to bring Hamish. So when I arrived, I was in deep shit. To restore my tarnished reputation, I offered to let someone shave my head at the charity auction.

The bidding was competitive. In the end, a consortium of GAELCON staffers paid \$500 for the right to shave my head. We were all drunk and throwing money around like crazy. I grabbed the microphone and yelled "Come get some you drunken Irish bastards!" and they shaved a big letter 'H' in my head for Hamish, the mascot I'd forgotten to bring.

All told the auction raised \$3000 for charity, twice the amount of the year before. The feeling in the room was electric; everyone was so drunk and so happy and so into the spirit of blowing insane amounts of cash for the benefit of kids with spinabifida or something, it was just amazing, like an old-time tent revival or something.

So that's what I was doing in Ireland.

## YOU ARE GETTING THIS BECAUSE:

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- \_\_\_\_\_ TRADE FOR YOUR ZINE.
- \_\_\_\_\_ WILD LEMURS MADE ME DO IT.
- \_\_\_\_\_ YOU ARE LIBELED; WELL AT LEAST YOU'RE MENTIONED.
- \_\_\_\_\_ EDITORIAL WHIM.
- \_\_\_\_\_ YOU ARE A MEMBER OF SFSFS.
- \_\_\_\_\_ WE NEED MORE CONTRIBUTIONS.
- \_\_\_\_\_ DO NOT USE AS BIRD CAGE LINER. YOUR PET MAY BECOME SMARTER THAN YOU.
- \_\_\_\_\_ WILD LEMURS MADE ME CHECK THIS BOX AS WELL. SEND MORE BIG K.
- \_\_\_\_\_ IT'S BECOME A SHUTTLE TRADITON TO USE THESE.
- \_\_\_\_\_ WE'VE COMPLETELY RUN OUT OF IDEAS BUT WE NEEDED TO CHECK SOMETHING.

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**South Florida Science Fiction Society**  
**P.O. Box 70143**  
**Fort Lauderdale, FL 33307-0143**

Address Correction Requested

