

# SFSFS SHUTTLE 73

To earth-bound beings like yourselves, space travel must seem unbelievable.

Believe  
us.

It is.

From WingNuts Go Hawaiian, Copyright © 1991 by Teddy Harvia





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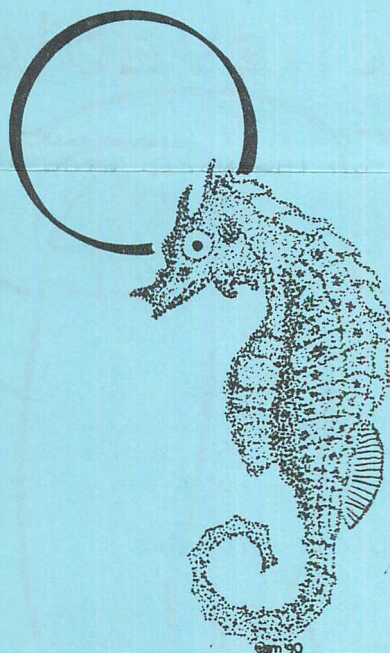
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(page 22)

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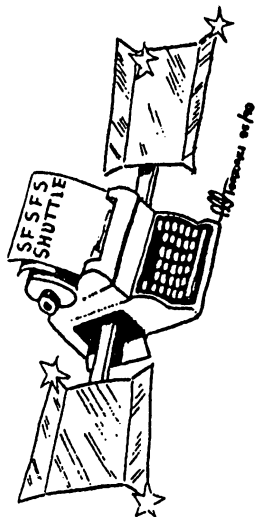
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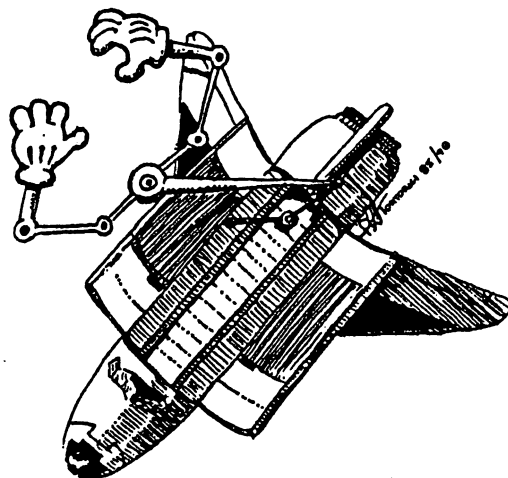
### The SFSFS SHUTTLE April 1991 # 73

The South Florida Science Fiction Society is a Florida non-profit educational corporation recognized by the Internal Revenue Service under Section 501 (c) (3). General Membership is \$15 per year (\$1 for children). Subscribing membership is \$1 per issue. The views and opinions expressed in the SFSFS SHUTTLE are those of the authors and artists and not necessarily those of the publisher. And so it goes...

SEMPER SURSUM



# SFSFS SHUTTLE



## The Official SFSFS Newsletter

### GENERAL MEETING

**DATE:** Sunday April 28th at 2:00 pm

**LOC:** Southwest County Branch of  
The Palm Beach Public Library  
8221 Glades Road.

(In the back of the shopping  
center on the North side of  
Glades just west of the  
turnpike).

#### PROGRAM:

Noted Bon-Vivant, raconteur,  
friend of Roger Corman and  
author of the famed treatise on  
Passive-Agressive Behavior by  
fast-food chain employees ("I  
Gotcha Whopper Right Here!"):

#### VINCENT MIRANDA

will present his critically  
acclaimed literary program:

"Good Books to Good Films"

### CREATIVE WRITING

**DATE:** Sunday, April 14th at noon

**LOC:** Kat & Richard Klein's  
3689 Coral Springs Drive  
Coral Springs, FL

Call: (305) 344-4841 for info

### BOOK FEST OF THE PALM BEACHES

**DATES:** April 19, 20 & 21 1991

**LOC:** Exposition Centre of The  
South Florida Fairgrounds  
Southern Blvd & SR 7  
West Palm Beach

Stop by the SFSFS /Stellar  
Bookseller stall & say Hi!  
(Volunteer schedule in this ish)

### TROPICON X Committee Meeting & SFSFS Membership Party

**DATE:** Saturday, April 20, at 7:00

**LOC:** Gerry Adair's abode  
1131 Harmony Way, Royal Palm Bch

**Directions:** Take the turnpike  
north to Lake Worth road. Go west  
to State Road 7. Go north on 7 to  
the intersection of 7 & Belvedere  
(1st light after Southern). Turn  
Left into Counterpoint. Your 1st  
left is Harmony Way.

All SFSFS members are welcome.  
Book Fair volunteers who need a  
place to stay should contact  
Gerry no later than 4/15.  
Call (407) 793-7581.

DISPATCH FROM THE HELM  
World Horror Con I

Traditionally, bad things happen in three's. Well, two days prior to my flight to Nashville, Palm Beach International airport was closed when it was feared that there was a bomb aboard an incoming US Air flight (there wasn't). One day prior to departure, a careless janitor released noxious fumes from a chemical solvent into the airport's A/C system resulting in a second shutdown of the terminal. Irrationally waiting for the "third" shoe (Please, let it just be a shoe ) to drop, I white-knuckled it all the way from West Palm Beach to Atlanta. We touched down in Atlanta in a fog so dense that the abrupt impact of wheel and tarmac made my brain scream "EVERYBODY, LAMBADA!!!" to my heart. I thought we were still in the clouds. My raging anxiety wasn't helped when the airport muzak selection slithered from "Bali Hai" to (as God is my witness) "The Theme From The High & The Mighty".

I decided to ignore my fears by concentrating on some reading.

Unfortunately, the novel I was involved in was Dean Koontz's **COLD FIRE**. **WARNING:** Danger, Will Robinson!! Do Not read **COLD FIRE** prior to, or during a flight!! Trust me on this one!!!

Thanks however, to an extremely well-planned and thoroughly enjoyable con, that was the last worry I experienced for a solid 60 hours.

I hit the ground running and 45 minutes after picking up my luggage, I was registered, roomed, unpacked and on my way to hear F. Paul Wilson, Chelsea Quinn Yarbro, Brian Hodge & Craig Spector address "Religion and Spirituality in Horror." Great Panel! I wish I'd carried in a few Born-Again's under each arm so they could hear Craig Spector explain why being heretical is being political. "Horror", he explained, "taunts the orthodoxy". Those wrapped in any form of religious demagoguery tend to get annoyed by statements like that. However, as the panel summarized, If the good guys always win, what's the point? It just isn't interesting anymore.

That in a nutshell, summed up my lifelong interest in, and love for, well-written horror. Whether it sneaks up on you and whispers seductively in your ear or whether it comes dead-on and hell-bent at you, gibbering and snarling, the "good-stuff" encourages you to question all the things you were taught that polite, civilized people don't question. It makes you think, really think, about morals, about ethics, good & evil and, ultimately, the meaning of life and death. Not bad for \$4.95 in paperback, eh?

Leaving the sublime, I ventured into the ridiculous: back to back panels on Horror films. The first dealt with the pros & cons of screenwriting and was impressively handled by David ("I come to you from the land of movie titles with numbers after them") J. Schow, Ed Bryant, David Morrell and filmmaker Robert David. The highlight of this panel was a surprisingly soft-spoken Morrell's account of how Carrolco Productions packages films. "If they could", he explained, "they'd make silent movies. ...with explosions." Also of interest was Ed Bryant's announcement that he and Dan Simmons were writing the **CARRION COMFORT** screenplay for Laurel productions.

The second panel, "Horror Fiction into Film-Film into Fiction" was a simple exercise in listing and/or giving opinions on the horror films and film novelizations of the past few years. David Schow scored some serious points with me when he singled out 1990's **MIRACLE MILE** as one of the best horror films in years.

I rounded out the remainder of the day's scheduled events by splitting some time between the antics of the "Splatpack" (Schow, John

DISPATCH FROM THE HELM  
World Horror Con I

Skipp & Craig Spector); a discussion of Horror and regionalism (Charles L Grant, Ed Bryant, Chris Curry & Ronald Kelly) and the film **EDISON'S FRANKENSTEIN**. After a quick, cheap meal at a nearby deli, I lugged what felt like every hardback books I've ever owned to a massively attended autograph session. The rest of the evening was spent shmoozing with some delightful new friends in the con suite and lounge.

Saturday's early panels were much more focused with the interviews of Robert Bloch & Chelsea Quinn Yarbro being surprisingly (considering the early hour & the revelries of the previous evening) well attended. The hands-down prize for overall attendance however went to the Horror & Censorship panel and it's debate on the brouhaha over Brett Easton Ellis's **AMERICAN PSYCHO**. (The consensus was that it wasn't censorship but a very bad or very shrewd business transaction, depending on your POV - it was also agreed that it was a pretty feeble novel).

The horror inherent in everyday life became much too apparent during a panel of Real-Life vs Fictional horror when Chelsea Yarbro discussed the death threats she received from a truly twisted "fan" in Utah. It certainly explained the presence of the linebacker-sized escorts provided by Con security for her. The "fan" is still out there. The explanation? So far, he's only threatened her by mail and has paid the fine for doing so... but he's still out there.

Horror Writers Of America hosted an auction to raise emergency funds for cataclysmic medical care for members whose insurance benefits run dry. I was fortunate enough to bid on and win the original manuscript for "**Stephen**", Elizabeth Massie's **BORDERLANDS** novella. I'd been following Massie's dark and sensitive work in the small press for a number of years. "**Stephen**" is, in my opinion, not only her best work to date, but a story that more than holds it's own against any current work of the "Big Names" in the field. Later that evening, I was present in the lounge when she was informed that "**Stephen**" was being considered for inclusion in the Ellen Datlow/ Terri Windling's "Year's Best" as well as Karl Edward Wagner's "Year's Best" collections. Since then, "**Stephen**" has reached final consideration for a "**Bram**" for Superior Achievement in the novella form. That name again is Elizabeth Massie. Look for her work. If fortunate, we'll be seeing much more of it.

My favorite moment? A delightful one-to-one meeting with Robert Bloch over breakfast. My only regret was hearing from him that circumstances made returning to Florida for Tropicon X a regrettable impossibility. (He did ask me to give his best regards to his friends in SFSFS and praised Tropicon and Andre Norton during an earlier interview). Bloch remains the master of the quick quip ("Has any film horrified you, Bob?" "My Dinner With Andre.", he replied) and the peerless pun (Sorry, Forry. You'll have to settle for 2nd place.) Upon being given the "Golden Toast" award by the Splatpack, Bloch did a Jack Benny take, stared at the shellacked white toast mounted on a hotel plate and responded, "Thank You... for this crummy award."

God, how I needed this con! It was liberating to discuss horror literature without having to tolerate the frequently outrageous aspersions directed at those of us with an affinity for it. The delight in sharing this appreciation with other fans & pros was a high that I'm just now coming down from.

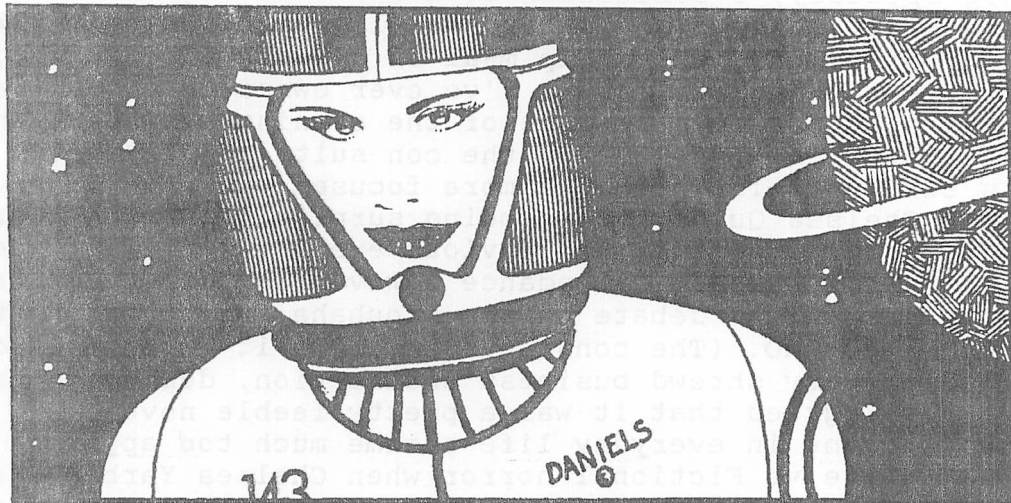
Thanks, Nashville! You guys give great Con!! Let's do it again!

Till next month, I'll see you on the dark side.





# TROPICON X



Guests will be dropping in from all over the galaxy  
To celebrate ten years of Tropicon.

Guest Of Honor

## ANDRE NORTON

December 6-8, 1991

Fort Lauderdale Airport Hilton  
Griffin Road & I-95

In order to ensure an appropriate celebration many previous Guests Of Honor  
will be returning for the festivities

Confirmed Prior TROPICON Guests Of Honor include:

**Lynn Abbey**

**Forrest J Ackerman**

**Poul Anderson**

**Hal Clement**

**Vincent Di Fate**

**Lee Hoffman**

**Membership:** \$18 until July 31, 1991  
\$21 until Nov 1, 1991

**Room Rates:** \$61 Single, \$71 Double  
Call (305) 920- 3300

Make checks payable to: South Florida Science Fiction Society  
To register or for more information, write TROPICON X, c/o SFSFS, P.O. Box 70143, Fort Lauderdale, FL 33140-3039

# T U C K E R   A W A R D   N O M I N A T I O N

A new award was instituted in 1985 to recognize the activities of that heretofore unsung group of people known as SF convention partiers. Every award must, of course, have a nickname; the official nickname of the Award for Excellence in Science Fiction Convention Partying is the "Tucker".

The first two years awards were sponsored and administered by the St. Louis in '88 Worldcon Bid Committee, and subsequent awards are administered by a related group. The awards will be nominated and voted on by members of Czarkon (St. Louis' "adult relaxicon"), and the rest of SF party fandom via convention parties and any fanzines or SF Club newsletters willing to reprint this nomination form and/or the final ballot.

There are 3 awards: 1 each for **SF Professional** (writer, editor, or dealer), **SF Artist**, and **SF Fan**. Couples or groups are eligible as a single nominee. Any SF convention partier over the age of 21 is eligible, and nominees need not attend the presenting convention if they win as long as they are willing to have their award accepted by a proxy. Winners are not eligible for re-nomination in any category for a period of 5 years; losing nominees are eligible again the following year. **The 1986 thru 1990 winners were:**

<u>YEAR</u>	<u>SF Professional</u>	<u>SF Artist</u>	<u>SF Fan</u>
1986	Glen Cook	Dell Harris	Dick Spelman
1987	Nancy Edwards	joan hanke-woods	Jack Jennings
1988	Ed Bryant	Alexis Gilliland	Ken Moore
1989	Robert Asprin	Jim Elmore	Rich Zellich
		Dan Patterson	Michelle Zellich
1990	Somtow Sucharitul	Robert "J.R." Daniels	Midge Reitan

The design of the physical award is a full bottle of **Beam's Choice** bourbon mounted on a base; the base has a plaque with the year, award name, and the winner's name. An instant tradition was begun in 1985: the winners received their awards full, but took them home from the convention empty (many self-sacrificing volunteers helped empty the awards).

*To nominate someone for a 1991 Tucker Award, write their name (both names for a couple) and address opposite the applicable category on the form below, detach it along the dotted line, and mail it to TUCKER NOMINATIONS, PO Box 1058, St. Louis, MO 63188. Machine- or hand-printed equivalents of the nomination form are acceptable. If you don't know a nominee's address, and don't think the Award Committee will either, if possible please include on the back of the form or on a separate sheet the name of a prominent SF person (whose address we CAN determine) who may know the nominee and might be able to give us an address. Your own name and address are requested, but not required, to further assist in tracking down unknown-to-us nominees.*

**IF YOU ARE SENDING MORE THAN ONE OR TWO NOMINATION FORMS IN AN ENVELOPE,  
PLEASE ENCLOSE A NOTE EXPLAINING THE EXTRA FORM(S); WE ARE TRYING TO AVOID  
A CYCLE OF BALLOT AND COUNTER-BALLOT STUFFING THAT COULD SPOIL THE FUN.**

-----**NOMINATING DEADLINE IS 1 JULY 1991**-----

## 1991 TUCKER AWARD NOMINATIONS

PRO TUCKER    name: \_\_\_\_\_  
                  address: \_\_\_\_\_

ARTIST TUCKER name: \_\_\_\_\_  
                  address: \_\_\_\_\_

FAN TUCKER    name: \_\_\_\_\_  
                  address: \_\_\_\_\_

YOUR NAME: \_\_\_\_\_  
 (optional)  
                  address: \_\_\_\_\_

Small (\$1 or less) donations will be gratefully accepted to defray award expenses, but ARE NOT REQUIRED in order to nominate or to vote.

## BOOK FAIR VOLUNTEER SCHEDULE

### Friday April 19th

Set-up: Adair & Siclari  
12 - 3: Kittler, Siclari

3 - 6: Wendall

6 - 9: Adair  
Takedown: Adair

### Saturday April 20th

Set-up: Adair  
9 - 12: Adair

12 - 3: Douglas, Mullen

3 - 6: Wilson, Gibson

Takedown: Wilson

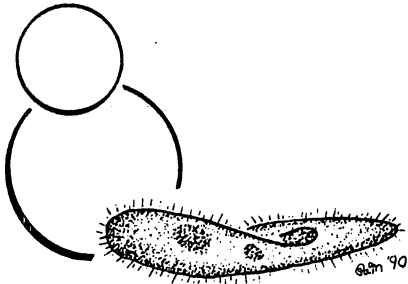
### Sunday April 21st

Set-up: Siclari  
9 -12: Ashby, Curry (10 -1)

12 -3: Wilson, Gibson

3 - 6: Mullen

Takedown: Siclari, Mullen



**Sid Pink** (Reptilicus; Angry Red Planet, etc.): will be at The Stellar Bookseller in Boca (see ad page 21) on May 5th at 2:00, to autograph his latest book - **THE MAKING OF THE ANGRY RED PLANET**. The book will be chockful of pix from the film and will include a copy of the actual shooting script. Those who enjoyed Sid's panel at **Tropicon IX** will be happy to hear he's agreed to return for **Tropicon X**.

Speaking of **Tropicon X**, we are pleased to announce that other recently confirmed quests include: **Joseph Green**, **Prudence Foster**, **Herschell Gordon Lewis**, **Jeanette Spencer** and **Gary Roen**.

**Ward Arrington** was recently re-confirmed as a regular member. **Deborah O'Connor**, in spite of what the Directory says, is - was - and probably always will be - a regular member.

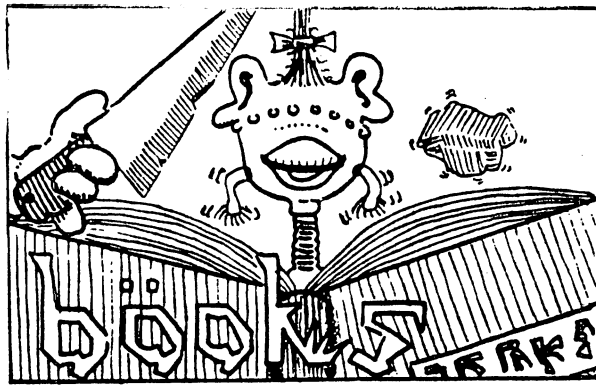
**Baen Books** is mounting a killer promotion campaign to launch **FALLEN ANGELS**, a novel featuring the combined talents of **Larry Niven**, **Jerry Pournelle** and **Michael Flynn**. It describes an anti-tech 21st century where an Underground Railroad of SF fandom must mobilize to rescue 2 pro-tech spacers forced to crash land in North Dakota. A veritable plethora of "Tuckerisms" and a "damn fine read" can be anticipated. Expect a July release.

Due to pressing business commitments, **Bob and Anne Passovoy** had to drop out as Fan Guests of Honor at **OASIS 4**. The convention Committee is pleased to announce that Chicagoan **Bill Roper** has been confirmed as the Fan Guest Of Honor.

## FLORIDA AUTHORS

**Jack C Haldeman II** will be prominently displayed in better SF bookstores this month. Look for: **BILL, THE GALACTIC HERO ON THE PLANET OF ZOMBIE VAMPIRES** (Avon \$3.95; vol 4 of the Harry Harrison series) and **ECHOES OF THUNDER** - a collaboration with Jack Dann -which will appear as a Tor Double on the flip-side of Harlan Ellison's **RUN FOR THE STARS** (Tor April 1991 \$3.95).





**BY THE SWORD** - Mercedes Lackey  
DAW Books 1991 \$4.95

Four hundred and ninety-two pages for \$4.95 is quite a bargain today! For those who have read **THE OATHBOUND** and **OATHBREAKERS**, the current heroine is granddaughter to Kethryveris. For those who have read The Last Herald-Mage trilogy (**MAGIC'S PAWN**; **MAGIC'S PROMISE** and **MAGIC'S PRICE**), you will be relieved to know you do not need to stock up on Kleenex for this one! And for those who have read The Heralds of Valdemar Trilogy (**ARROWS OF THE QUEEN**; **ARROW'S FLIGHT** and **ARROW'S FALL**), here is part of the answer to "Then what happened?"

The tale opens with young Kerowyn in the kitchen supervising her brother's wedding feast. Within 36 pages, she is the only one left who stands the remotest chance of rescuing the teen bride from a fate worse than death. The ultimately successful rescue forces her to realize that being a hero is not all that it seems when sung in a ballad. It definitely does not help one to fit in if they are the subject of a ballad!

The rest of the book covers her career choice, acquiring the proper training, her arguments with her sword Need, her maturing and developing professional reputation, her reluctant falling in love and finally the discovery of close ties with Valdemar. The saga is full of familiar characters: Kethry and Tarma (No sweet little old ladies here!), the sword Need (still creating problems for its bearer), Talia and Dirk, and Queen Selay and her daughter. It also ties up, rather more neatly, than most, some dangling storylines involving kingdoms and tribes. My only question: "What took Sayval so long?"

This is a good read, even if you are not familiar with Misty's other work and songs. A knowledge of them simply enhances the pleasures of this volume. If you do enjoy her work, an appreciation society is forming: no formal dues, simply send a SASE for information to:

"Queen's Own"  
P.O. Box 43143  
Upper Montclair, NJ 07043

- Becky D Peters

**SECOND CONTACT** - Mike Resnick  
Tom Doherty Associates, Inc/ Tor. 1990  
277 pages \$3.95

Mike Resnick, perhaps better known to some for his fantasy books, has created a good read here: a fast paced, cross-genre SF murder mystery. It's not a deep or ponderous book, though it might have been and it appears to have been written with a sequel in mind.

(continued next page)

Harvard educated lawyer Max Becker is a Major in the Space Service a hundred years from now. He has been selected to defend an errant starship captain who, by all accounts, floated out of his cabin while the ship was on tour and killed two of his crew. The captain then confined himself to his quarters, turned over command of his ship to his exec and suggested they return to earth. It was, to Becker's mind, an open and shut case of temporary insanity; a plea the Space Service was very willing to accept. But the captain had a different story to tell. He had killed the two men because they were aliens.

The mystery around which this story is woven is the question of why there is a cover-up being promulgated by the Space Service. Becker at first tries to prove that the captain really is insane since he refuses to plead temporary insanity. While gathering information designed to refute the captain's "delusions", he is stonewalled by his superiors. He contacts a felonious computer hacker he once helped out of a scrape and, together, they dig into the super-complex military computers as they track down witnesses, and other salient bits of information about the case. Soon, they are both marked for death.

The story has a lot of Earth travel in it and the use of computers to track down protected and classified information is clever and even exciting. That plus the excitement of the protagonists being bombed, threatened and shot at frequently, makes it a good read. There are a few things wrong with the story but that couldn't have been solved with yet one more rewrite. E.G., a few of the characters could have been fleshed out a little more to make their actions a little more believable. Still, the book did move very fast and was enjoyable. Another rewrite may have slowed down the pace. I said this was not a deep book - it isn't, but it makes no pretense at being anything more than just a good, fun SF story. A nice way to spend a Sunday afternoon.

- Gregory L Zentz

**SPLATTERPUNKS: EXTREME HORROR** editor: Paul M Sammon  
St Martin's Press Dec 1990 347 p.  
\$24.95 Hdbk. (\$14.95 Pbk)



Here's an editorial nightmare!  
Imagine Paul M Sammon's state of mind when, after contacting all of the Hot Young Turks of the so-called Splatter set, he discovered that at least 90 % of them deny that they write "splatter" stories? Even worse, the "father" of Splatterpunk, David J Schow - the author who coined the word, declines to be included in the collection. How can you assemble a truly representative anthology of Splatterpunk when you eventually discover that "...the most interesting

thing about the Splatterpunk Movement is that there isn't one."?

Sammon refuses to take an easy out but meets the controversy head-on in a stimulating and informative 73 page essay/Biographical profile of  
(continued next page)

"the usual suspects" entitled "Outlaws". Here he proposes that SF is not a movement, but rather an explicit, confrontative sub-genre of the literature of the fantastic; it's goal - to elicit primal societal fears ("fear of offending - fear of being offended- fear of language - fear of sex - fear of our bodies - fear of our own deaths.") The 17 selections included (15 previously published - 2 original to this collection) accomplish this goal quite handily.

I particularly recommend: Clive Barker's nightmare excursion into the depths of the New York subway system ("The Midnight Meat Train"); Roberta Lannes's scathing story of incest ("Goodbye, Dark Love"); George R R Martin's SF tale of economic and emotional manipulation ("The Meathouse Man") and, my personal choice for this collection's most powerful piece, Richard Christian Matheson's "Red". If you can envision the Marquis de Sade writing in Fredric Brown's style you might have an idea of Matheson's gift for extremely short but consistently superior horror stories.

Other authors represented include: John Skipp ("Film At Eleven"); Mick Garris ("A Life In The Cinema"); Douglas E Winter ("Less Than Zombie" - a great send-up of Brent Easton Ellis); Wayne Allen Sallee ("Rapid Transit"); Edward Bryant ("While She Was Out"); Rex Miller ("Reunion Moon" - original to the anthology); Nancy A Collins ("Freaktent"); Philip Nutman ("Full Throttle" - another original) J S Russell ("City Of Angels") and Ray Garton (The censored abortion chapter deleted from the mass market edition of **CRUCIFAX AUTUMN**). Film enthusiasts will enjoy Charles Balun's "I Spit In Your Face: Films That Bite".

Recommended for those who like their horror straight-up with a solvent chaser. The essay, bios & bibliographies make this a fine quick-reference work as well.

- Gerry Adair

**PRAYERS TO BROKEN STONES - Dan Simmons**

Dark Harvest 1990 illustrations: Ron Lindahn & Val Lakey Lindahn  
\$21.95

Just how good is Dan Simmons? Well, Harlan Ellison takes 8 introductory pages, not to blow his own horn, but to say that the possibility exists that he may be remembered by literary historians solely for the singular accomplishment of "discovering" Dan Simmons.

He may be right.

I've gone on record countless times to argue that 90 % of the best genre fiction is in the short story - novella form. I also maintain that it's the most difficult form to master. Suffice it to say that this particular volume contains the best that Simmons has to offer. ... and that's a considerable accomplishment.

The collection kicks-off with "The River Styx Runs Upstream", Simmons' first published story; the story that tied for 1st place in the late lamented Twilight Zone Magazine's short story contest. (By the way, does anyone remember W. G. Norris - the other winner?). It's a cautionary tale that warns us of the terrible price we pay when we are unable to accept losing that which we love the most. It's Simmons' opening salvo on a recurring theme in much of his work ; how we deal with grief, loss and seperation. There's not a false moment in it.

(cont'd next page)



## Book Reviews

Counterbalancing the seriousness of "Styx" is the hilarious "Vanni Fucci Is Alive And Well and Living In Hell" in which a denizen of Hell's 8th inner circle escapes to appear on Brother Freddy's Hallelujah Breakfast Club. A more serious examination of televangelism is evident in the post-apocalyptic "Vexed To A Nightmare By A Rocking Cradle" which chronicles the rise of a religion after "The Big Mistake" - an event referenced in the **HYPERION** Cantos.

Those who've read the novel **CARRION COMFORT** will be pleased to find that the original novella appears in this collection and stands alone quite well as an incisive commentary on why absolute power corrupts those who wield it. **HYPERION** fans will recognize "Remembering Siri" as the Diplomat's tale. Simmons offers it as his account of what would have happened if Romeo & Juliet had lived.

You may never feel the same way about cancer again after encountering "Metastasis" ( or "The Offering" - The screenplay version written for **MONSTERS**). You'll certainly avoid that decrepit neighborhood barber shop after the vampiric "Shave And A Haircut, Two Bites".

My disappointment with "E-Ticket to Namland", a tale of a kind of final acceptance of Vietnam was offset by "Two Minutes Forty Five Seconds" (a tale of how a bureaucrat deals with his complicity in the destruction of a nameless shuttle flight), the brilliant "The Death Of The Centaur" (which pays homage to educators who truly teach) and "Iverson's Pit" (the tale of a Civil War vet's quest for vindication for his maligned company's reputation).

A must-have collection of a major talent.

- Gerry Adair

**BORDERLANDS** editor: Thomas F Monteleone

Avon Dec 1990

\$4.95 (Pb) (A limited hardback edition was published in July 1990)

Halfway through this anthology, I received the latest HWA newsletter listing the finalists for 1990 Bram awards. I wasn't surprised to find a disproportionate number of them can be found in **BORDERLANDS**. Simply put, this is the best original horror anthology of 1990; a disturbing atypical assortment of all that is noteworthy in the field.

Among the works that put me through ~~some~~ extremely weird changes are: Bentley Little's quiet little Kafkaesque shocker of the ultimate bureaucratic job ("The Pounding Room"); Elizabeth Massie's dark and powerful tale of a Social worker's liberation from Hell ("Stephen"); Harlan Ellison's fresh return to a theme he's grappled with before - "What do we do with Gods when their time is gone?" ("Scartaris, June 28th") Thomas Tessier's tale of a "wanna-be" who takes his imaginary involvement with a dead starlet just a step too far ("Evelyn Grace") and Michael Green's account of sacrifices made to Mr Wally, the fast-food God ("The Raw And The Cooked" - a hell of a debut story!)

Now those were my particular favorites but it's like comparing Chopin with to Mozart. Other contributors include Chet Williamson, Charles L Grant, Poppy Z. Brite (another underestimated talent ), John MacLay, John Shirley, Nancy Holder, Nina Kiriki Hoffman, Ed Gorman, Les Daniels, David B Silva, Karl Edward Wagner and the ever-popular Joe R Lansdale. Bravo, Tom Monteleone! Encore!

-Gerry Adair

**THE PHANOPTIC**  
**(Views From The Green Room)**

Number 2 (Some said Phanoptic # 1 was full of # 2!!) March 15, 1991

**PHANTOM OF THE OPERA** - Several SFSFS members and quests attended Andrew Lloyd Webber's Broadway opera, as it was performed on March 7th, at the huge, new Au-Rene theater in the Broward Center of The Performing Arts. The mammoth house was filled to capacity with 2,700 patrons. In the more distant reaches of the theatre, scientists were observed taking accurate measurements of the different speeds of light and sound. Producers huddled together to discuss advance dubbing of the voices to synch with the performer's lips, eventually deciding no one could see so well as to discern a mouth from that distance anyway. Engineers planned new stops between the audience and stage for an intercity high speed train. Customs agents tagged packages and checked passports at the door. Then, shortly after 8, on a stage across the boarder, and several fathoms below... a simple auction commenced in a more ancient Paris opera house. Items were being hawked, each as a piece of history, sold with a tale. When a large, disassembled chandelier comes up for bidding, we are told that it holds the key to a most strange mystery. Suddenly, to the accompaniment of a spectacular orchestral score, we flashback to the time of the PHANTOM! The stage and scenery literally unfurl before our eyes. Beautiful, colorful sets and tapestries reconstruct themselves in giant sweeps of imagination.

So begins this story with which most SF and fantasy fans are familiar. The play basically follows the premise of the classic version of the Phantom. The actors here are professional. The choreography of movement (as opposed to dance... it's not a dance) is splendid. The sound is good in the Broward Center, but the distance between much of the audience and the stage is quite great. Facial expressions are impossible to discern from the mid and low priced seats. This may bring "opera glasses" back into popularity for future plays in this auditorium.

Kevin Gray as the Phantom is quite sinister when threatening the opera house owners, his voice echoing threats from all parts of the chamber. He handles the romantic side well too, as evidenced thru his scenes with Christine (Teri Bibb). Bibb's singing is a pleasure to be heard. And that's good, considering almost all quality of character must be delivered thru their voices. Webber's score for PHANTOM is most memorable, especially the Phantom's "Overture" and "The Music Of The Night".

**PHANTOM** is scheduled to run for 8 weeks. Tickets are available thru Ticketmaster and run around \$40 (minimum).

Now on to the schlock. Video & film comments this month:

**SOULTAKER** (1990) - A single-car drug related accident frees four youths to wander about, detached from their brain dead bodies. These kids, caught between the worlds of the living and the dead, meet these other guys dressed in black who sometimes flash in and out of existence with each footstep. They are janitors of loose souls, who mop up spilt spirits. It seems, according to one, that "Led Zeppelin was wrong. There is no stairway to heaven." Instead, there are these soul-snatching stalkers, who may or may not be mercenaries of God. This film's inconsistent script is filled with unimportant details and camera work which betrays a very low budget. The pace is awful and trampled on by meaningless action. It plods along failing to find any

THE PHANOPTIC  
(Views From The Green Room)

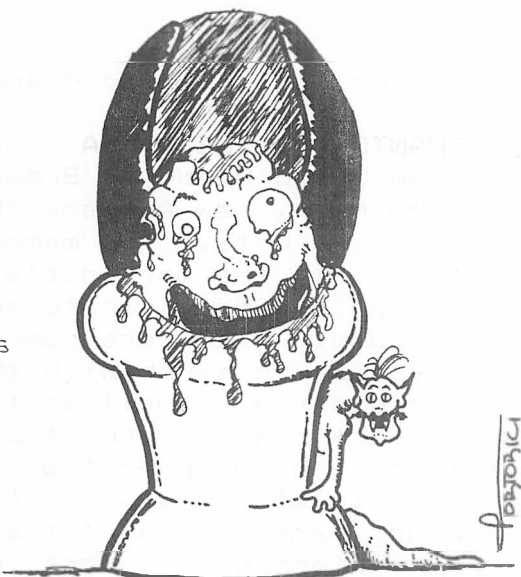
purpose. **RATED: 1/2\***. Pardon my probable ignorance, but why does **SOULTAKER's** star, Joe Estevez, look like a Martin Sheen relative?

**DEMON WIND** (1990) - A man takes several friends on a search for his heritage. They find that his deserted grandparent's house is a haven for evil. Bloody, puking, oozing demons and a wandering fog menace them. This unremarkable film adds nothing significant to the genre. It's full of 2nd rate melodramatics, highly reminiscent of the better **EVIL DEAD**. **Rated: 0.**

**CRASH AND BURN** (1991) has on its video box cover a giant robot that looks to be a direct rip-off of Joe Haldeman's **ROBOT JOX**. But, that's as misleading as the title. Directed by Charles Band, this is a lethargic cat and mouse mystery at a television station run by Ralph (Papa Walton) Waite. It's the year 2030, and our ultraviolet light ravaged world lies in ruins, blasted by thermal squalls and temperatures of 110 - 120 degrees. Whisky and snake jerky make up a good meal. And Unicom, a large corporation and big brother to who's left, keeps the remnants of the populace subjugated. A bleak film indeed. The FX include giant robot footage by Dave Allen, possibly recycling **ROBOT JOX** props to pass as a scrapped uranium mining machine. **THE MAKING OF CRASH AND BURN** follows the feature (as though it was important enough to warrant a documentary). **RATED: \***

**STRANGEST DREAMS: INVASION OF THE SPACE PREACHERS** (1991) - Aliens figure the best way to enslave earthlings is through television evangelism. They pick a backwoods town with lots of easy victims. Enter an accountant and his dentist friend, boldly vacationing where no accountant or dentist friend have gone before. To save the world, and a beautiful alien who's come to save our planet, they battle Reverend Lash, the evil whip toting minister from space. A Troma Team release, same folks responsible for **TOXIC AVENGER**, **CLASS OF NUKEM HIGH**, **RABID GRANNIES**, etc.,. The USA cable network bought a package from Troma, which includes most of these plus **NYMPHOID BARBARIAN IN DINOSAUR HELL**, (a film with no plot but some really neat dinosaur footage). **Rated \***

**SPLIT** (1991) - A neo-pop art movie, it's point being there is no point. Took a long time to grasp just what this movie was, besides incomprehensible. **SPLIT** works as a mental solvent, a showcase of performance art and disjointed social commentary. Pays a strong homage to the new **DR CALIGARI** (a film of intense dyslexic imagery, which somehow seems superior to **SPLIT**). But unlike **DR CALIGARI**, this film fails to manifest its own warped reality. It's filmed in a "Strain of Consciousness" style. Random statements are made against industrialism (man becomes machine), totalitarianism (man watched, controlled by others), and against modern man's prime directives: accumulate and procreate. One nice touch has an artist, in his gallery, discovering among his works the storyboard for this movie. He tears it to shreds screaming "You gotta break out, BREAK OUT!" Of a false society, I wondered, or just this movie? It is possible **SPLIT** will please a very limited audience. Truly nifty computer animation on the end credits though. **RATED: \* 1/2.**





THE PHANOPTIC  
(Views From The Green Room)

**INCREDIBLY STRANGE FILMS MADE IN MIAMI** - Splatter filmmaker Herschel Gordon Lewis appeared as part of this film series hosted by the Alliance theater on Miami Beach. He set the stage for a showing of his 1967 film **GRUESOME TWOSOME**. Filmed in Coconut Grove, Mr Lewis claims "It took hours longer to make than it takes to show it. And it still ran 10 minutes short." Thus the first ten minutes are taken up by talking wiq blocks, in filler footage filmed well after the cast and production company had gone home. After these introductory comments, the film began. To my gutter amazement, Mr Lewis stayed and watched his film! True, he made several gallant attempts to escape, walking in and out of the back of the theater. But the management had nothing else to occupy him with for the duration, and the nearby Lincoln Road Mall had closed for the night. Finally, he settled down amongst the gore hounds and just watched. "I'm proud to have made things that people still see," he said later. He made no attempt to ascribe artistic merit to his films at all, at least not to this one. "They were just made to make a buck. We never took ourselves seriously." Is he still interested in making films? "If somebody comes thru with the money, I might do it. There seems to be a lot of interest in doing **BLOOD FEAST II**, right now."

Mr Lewis recalled having a wonderful time when quest at **Tropicon IV** in '85, and especially enjoyed meeting that year's GOH, Robert Bloch. How 'bout it Gerry? Let's bring HGL back for Tropicon X. Maybe as the blood drive spokesperson?

**GRUESOME TWOSOME** follows not so much a literal plot, but rather proceeds thru a process. It works like this: A typical co-ed, we'll call her Beatrice, admires her friend's hair. Let's call that friend Margarie (changing the names to protect the very, very guilty). In a local paper, Beatrice reads an ad of a wiq shop that will match any hair texture, if you send them a lock. After many months of

unacknowledged correspondence, Beatrice stops by the shop with a clipping of Margarie's hair. The gimmick now, is for the shopkeeper to lure Margarie in, scalp her, kill her, clean up the wiq and put her hair up for sale. Once done, Beatrice is then called back into the store, where she discovers exactly the hair she wanted. A sale is made, and before you can say "Julius Caesar", Bea wears the hides of Marqe.

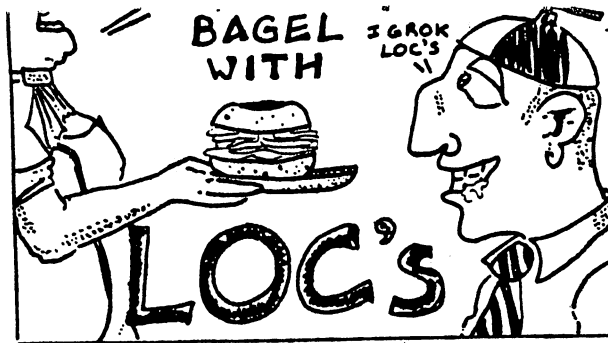
Taxi?!

*S.O. Teric*

Simon O Teric



Next Issue: Review of the Incredibly Strange Films Made In Miami series continues with Doris Wishman's technospy spoof **DOUBLE AGENT 73** (featuring adult film queen **Chesty Morqan**). Out of courtesy to fans of Chesty's other works, the Phanoptic # 3 will also be made available in braille. Also a report on Jonathan (**DARK SHADOWS**) Frid's performance of **FOOLS & FIENDS**.



Harry Warner, Jr  
423 Summit Ave. Hagerstown, Md 21740

March 9, 1991

Many thanks for the March Shuttle which contains a great deal of edifying and thought provoking content and really should receive a loc featuring a darker ribbon than this one.

I'm glad you did your bit to keep Broadway alive. It seems to be in bad shape, if I may judge by the regular coverage of Ben Indick, the only fan I know who covers all the important new plays and musicals in New York City. I keep telling myself I should go back to New York for a weekend after several decades absence but before I do so, I always read a news article about something awful that just happened there and my intention vanishes.

The membership directory should be useful. it contains several addresses I occasionally need and never can find when the time comes to address envelopes.

I'm not sure I understand lasers even after reading Gene Valido's short explanation. But the same thing has happened every time I've read a description of what lasers are in other printed places, so it's not his fault. Those lasers in compact disc players continue to worry me even though everyone assures me they're too weak to have the potential for damaging music lovers.

Clifford Dunbar uses bigger words than any poet I've encountered since Clark Ashton Smith. However, I like very much Xenolinguistic Nightmare, even though I have not the slightest knowledge about the nature of a bilabial regressive assimilation. The ending is neat.

This is the longest and best review I've seen of JURASSIC PARK. I share Gregory Zentz's worries over the bad potential for biotechnology. But what can be done? Every major nation in the world could join in a carefully designed and fully enforced pact to control research in this field and a scientist in a minor nation could do something awful. It's something like the time a primitive man or woman learned how to control fire. Maybe he or she sensed that fire would cause untold damage to humans and their possessions and the environment but didn't keep the discovery quiet because someone else would inevitably make the same discovery.

I'm not satisfied with the explanation of why dinosaurs are currently so big with children, that dinosaurs are identified with their parents. Dinosaurs were around when I was a boy. There were dinosaurs on cards packed with chewing gum, a game featuring identification of various types of dinosaurs, a pioneering animated short featured Gertie the Dinosaur, and Alley Oop anachronistically lived amid dinosaurs in the comic strip. But kids in general didn't pay that much attention to dinosaurs as they do now and parents are parents yesterday or today. There must be some other factor involved that causes dinosaurs to be so popular with children today.

(continued next page)

I thought you had a posthumous contributor to your reviews, then I found a Donald Thompson among your members as a Florida resident so maybe he's the one who wrote about MUMMY STORIES.

It's news to me that Jerry Goldsmith has scored more than 125 movies. Maybe that puts him above Franz Waxman as the most prolific provider of screen music in Hollywood history. There must be some statistics somewhere on this topic. Max Steiner should be well up on such a list, too.

Sheryl Birkhead  
23629 Woodfield Road, Gaithersburg, MD 20882

March 13th

Ah, the bug didn't look too bad after all.

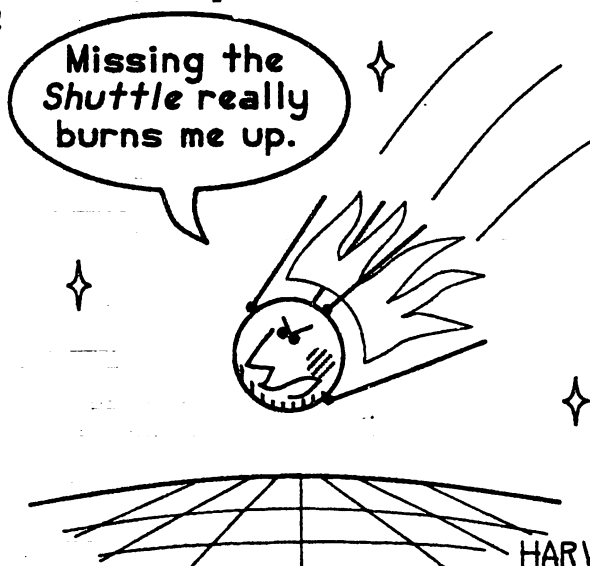
Um, er ..WERE(?) there any comments on lastish? How soon one becomes accustomed to seeing the comments and when they aren't there wonders if...

(Last ish comments were "bumped" due to the inclusion of the SFSFS Membership Directory -G)

Let me see - I went to see KING RALPH, NEVERENDING STORY II and THE HARD WAY. I'd be hardpressed to rank them - but suffice it to say I don't think you ought to pay full price on any of them. None (to me) were truly dogs (if you'll pardon the expression), but none had a whole lot going either -- mildly cute -- and I was disappointed in the special effectson II after the clips I'd seen on TV -- but that's the way advertising is.

I'm really looking forward to your con report next ish.

..Sheesh - I only get 5 of the publications you list. And here I thought I got... but I know better!



Teddy Harvia  
P.O. Box 905, Euless TX 76039

March 14th

PaM's fillo on the Table of Contents page of your last issue looked like the drawing of an ancient art gone cyberpunk. I at first thought Phil Tortorici's character with the Con-siderations was an Alexis Gilliland cartoon. Who's paranoiding who? POHF! I'm out of here.



## IT CAME IN THE MAIL!!

**BCSFazine # 214** Mar '91. Monthly clubzine of the British Columbia Science Fiction Association. P.O. Box 35577, Stn E. Vancouver, B.C. V6M 4G9. Editor: R Graeme Cameron.  
An exceptionally good installment of Stan G Hyde's "Light Hearted Vituperator & Jolly Reviler" column entitled "Parallax". A "Vixen centerfold. The Prix Aurora nominations for 1990.

**DASFAX vol 23 # 3** (Mar '91) Digest sized monthly clubzine of the Denver Area Science Fiction Association (DASFA). C/O Fred Cleaver 153 W Ellsworth Ave. Denver CO 80223-1623 Editors: Fred Cleaver & Rose Bectem. ConGo (Horror con) date changed to May 18th & 19th.

**DeProfundis # 229** (Mar '91) Club minutes of the Los Angeles Science Fiction Society. 11513 Burbank Blvd, N Hollywood, CA 91601. Editor: Jeni Burr. Still the best meeting minutes in fandom. Period!

**Deroqatory Reference # 68.** Quarterly perzine of Arthur D. Hlavaty. P.O. Box 52028. Durham, NC 22717. Arthur offers comments on British author Bob Shaw; Critics Hugh Kenner & Joe-Bob Briggs; The NFL; Christopher "Whip" Lasch's latest anti-progress diatribe and more...

**THE INSIDER # 162** (Feb '91) Digest sized clubzine of the ST Louis Science Fiction Society. P.O. Box 1058, St Louis, MO. 63188. Editor: Deb Stratman. Club minutes, con-news, & book reviews.

**INSTANT MESSAGE # 492** (Mar '91). NESFA, Box G, MIT Branch Post Office, Cambridge, MA 02139. Clerk: Luann Vitalis. Twice monthly minutes of the New England Science Fiction Association. Nebula nominees & a Hugo ballot.

**INTERGALACTIC REPORTER Vol 12 # 3** (Mar '91). Newsletter of The New Jersey Science Fiction Society. P.O. Box 65, Paramus, NJ 07653-0065. News & reviews. 10 pages.

**NEOPHYTE vol 1 # 2** (Mar/Apr '91). Perzine of Jeffrey W Behrnes. 769 Bret Drive. Denham Springs, LA 70726. Looking for short SF stories. Three contributions this ish.

**OASFIS EVENT HORIZON vol 4 # 10 (#46)** Monthly clubzine of the Orlando Area Science Fiction Society, P.O. Box 616469, Orlando, FL. 32861-6469 Editor: Ray Herz. To Bulk Mail, or not to Bulk Mail! Establishment of the Andre Norton Honorary Scholarship fund. 12 pages.

**OSFS STATEMENT # 169** (Feb '91) Monthly newsletter of The Ottawa Science Fiction Society. Box 6636 Stn J, Ottawa, Ontario K2A 3Y7. Editor: Lionel Wagner. More soviet fandom!

**PENGUIN DIP # 42** Feb '91. Gaming & Postal Diplomacy zine of Stephen H Dorneman. 94 Eastern Ave # 1. Malden, MA 02148. A particularly grotesque (in the best sense of the word) Tortorici cover. Way To Go, Phil! More art by Birkhead, Harvia, PaM, Tortorici & B. Ware.

**PSFS NEWS** Mar '91 Newsletter of the Philadelphia Science Fiction  
(cont'd next page)

## IT CAME IN THE MAIL!!

Society. P.O. Box 8303. Philadelphia, PA 19101. Secretary: Carol Kabakjian. Club news from my favorite city.

**Region Two Times.** vol 2 # 1 (Jan '91) The magazine for the Southeastern Starfleet member & Science Fiction Fan. Editor: Patrick Roberts. 516 S. Plumosa St, # 14. Merritt Island, FL 32952. Trek intensive.

**THE RELUCTANT FAMULUS # 15** (March 1991) Perzine of Thomas D. Sadler 422 W Maple Ave. Adrian, Michigan 49221. 30 pages (1/2 of which are filled with Loc's). Fiction by Helen E. Davis & Robert Lewis McGillem. Tom's views on ST:TNG ; "Sense Of Wonder" and a farewell to Donald C Thompson, Donald Wollheim and Rick Sneary. Birkhead, Ranson, Tortorici and PaM art. One of the most laid-back & comfortable zines available. Recommended.

**SMART ASH # 47 (Feb '91)** Semi-annual genzine of the Chimneyville Fantasy & Science Fiction Society. Editor: Tom Feller. Box 13626, Jackson, MS, 39236. A brief bio of David Thayer (Teddy Harvia), 2 1/2 pages of TWIN PEAKS commentary & LoC's. Great Cover! 10 pages.

**STONE HILL LAUNCH TIMES** vol 5 # 3 (Mar '91). Newsletter of the Stone Hill SF Society. P.O. Box 2076 Riverview, FL 33569. Newsletterlady: Anne Morris. Club news & recipes.

**WESTWIND # 155** (Mar '91) Newsletter of the Northwest Science Fiction Society. P.O. Box 24207 Seattle, WA. 98124. Editor: Robert P Suryan. Norwescon 14 progress report, Review of BBC's "Star Cops" & current membership list.

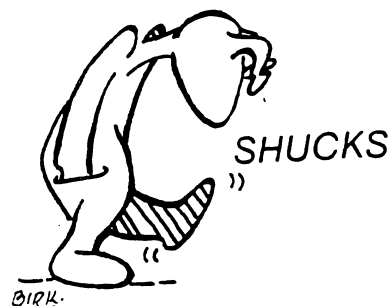
**YANDRO # 259** (Described as the Feb 1986 ish) Published by Buck and Juanita Coulson 2677W-500N, Hartford City, IN 47348-9575. (Distributed with Tom Sandler's The Reluctant Famulus). Apparently, the return of this popular zine owes a lot to Buck's period of recuperation from a recent heart attack. (Take it easy, & get well!!!) HMO horror stories by Dave Locke (Difugality # 33). Ethel Lindsay on Scottish Country Dancing. A thumbnail history of **YANDRO** for neo-fans like me.

**YHOS # 50 ("The BIG 5-0 Golden Annish")** Perzine of Art Widner. 231 Courtney Boat. Orinda CA 94563. Much Ado about Horror & Horses. Has an interesting style of mixing editorial commentary & LoC's. "Whither Fandom?" - The definitive answer by Rich Brown. Ray Nelson's "PostMod".

Also received:

**SOUTH FLORIDA AROID & EXOTIC PLANT SOCIETY**  
Mar '91 Monthly newsletter of the club.  
5431 NW 76 Pl Pompano Beach, FL 33073-3516  
Ed: Janice King.  
("May The Frond Be With You")

**Scavenger's Newsletter** (Jan '91)  
Ed: Janet Fox  
& **The PAPER TIGER** book catalogue



## CON-siderations

**SWAMPCON 10** April 26-28  
Holiday Inn South  
Baton Rouge, LA 70816  
**GUESTS:** George Alec Effinger,  
Ben Bova, David Cherry,  
Richard Pini.  
**MEMB:** \$25  
**INFO:** SwampCon  
P.O. Box 14238  
Baton Rouge, LA 70898-4238

**RocKon 15** May 3-5  
Little Rock, Arkansas  
Holiday Inn @ Otter Creek  
1-800-465-4329  
**GOH:** Mercedes Lackey  
**FGOH:** Jay King  
**AGOH:** Belinda Christ  
**MEMB:** \$18  
**INFO:** RocKon  
P.O. Box 45122  
Little Rock, Arkansas 72214  
(501) 370-0889.

**ConGo** May 18-19  
Denver, Colorado  
Continental Hotel 2601 Zuni  
(303) 433-6677  
**GOH:** Joe R Lansdale  
**TM:** Edward Bryant  
**MEMB:** \$15/day (pre-reg)  
**INFO:** Con Go  
P.O. Box 27074  
Denver, CO 80227

**OASIS 4** May 17-19  
Gold Key Inn, Orlando, FL  
7100 S Orange Blossom Trail  
(407) 855-0050  
**GUESTS:** Robert Asprin, Don  
Maitz, Rusty Hevelin,  
Prudence Foster, Richard  
Lee Byers, Lee Hoffman,  
Jack C Haldeman III, Andre  
Norton...  
**MEMB:** \$17 'till 4/15 then \$20  
**INFO:** OASIS 4  
P.O. Box 616469  
Orlando, FL 32861-6469

**Deep Southcon 29** June 7-9  
Knoxville Hilton Inn  
Knoxville, TN (615) 523-2300  
**GOH:** Charles L Grant  
**AGOH:** Doug Chaffee  
**TM:** Andrew J Offutt  
Also: Mercedes Lackey & Larry Dixon  
**MEMB:** \$22 till 6/1/ ; \$25 at door  
**INFO:** SASE to  
ConCat III/Deep South Con  
C/O Comics, Inc.  
5415 Kingston Pike, Suite F  
Knoxville, TN 37919  
(615) 522-3470

**Horrorfest '91** August 2-4  
Bismarck Hotel Chicago, IL  
**GUESTS:** Joe R Lansdale; Paul Dale  
Anderson, Crispin Burnham; Gretta  
Anderson; Conrad Brooks  
**INFO:** Send a long SASE (52 cents)  
Horrorfest '91  
P.O. Box 277652  
Chicago, IL 60627-7652

**ChiCon V** Aug 29-Sept 2 '91  
Hyatt Regency Chicago, IL  
**GOH:** Hal Clement  
**AGOH:** Richard Powers  
**EdGOH:** Martin Harry Greenberg  
**TM:** Marta Randall  
**MEMB:** \$105 Attending  
\$30 Supporting till 7/15/91  
\$75 Child till 7/15/91  
**INFO:** CHICON V  
P.O. Box A3120  
Chicago, IL 60690-3120

**TROPICON X** Dec 6-8  
Ft Lauderdale Airport Hilton  
Griffin Rd & I-95  
**GOH:** Andre Norton  
**With:** Lynn Abbey; Forrest J Ackerman;  
Poul Anderson; Hal Clement; Lee  
Hoffman; Vincent di Fate; Sid  
Pink and more!!!  
**MEMB:** \$18 till 7/31; \$21 till 11/1  
**INFO:** Tropicon X Treasurer  
C/O SFSFS  
P.O. Box 70143  
Fort Lauderdale, FL 33140-3039



## BIRTHDAYS

Anne McCaffery 4/1/26;  
Samuel R Delaney 4/1/42; Lon  
Chaney 4/1/1883; Peter  
Haining 4/2/40; Joan D Vinge  
4/2/48; Washington Irving  
4/3/1783; Mrs Margaret  
Oliphant 4/4/1828; **Robert  
Bloch** 4/5/17; James White  
4/7/28; Henry Kuttner 4/7/15;  
James Herbert 4/8/43; Leonard  
Wibberly 4/9/15; George O  
Smith 4/9/11; Montague  
Summers 4/10/1880.

Emil Petaja 4/12/15; James  
Branch Cabell 4/14/1879; Tom  
Monteleone 4/14/46; Henry  
James 4/15/1843; Lloyd Biggle  
4/17/23; Peter S Beagle  
4/20/39.

Avram Davidson 4/23/23;  
Talbot Mundy 4/23/1879; David  
Morrell 4/24/43; Walter de La  
Mare 4/25/1873; Fletcher  
Pratt 4/25/1897; A. E. Van  
Vogt 4/26/12; Horace L Gold  
4/26/14; Frank Belknap Long  
4/27/03; Jack Williamson  
4/29/08; Edmund Cooper  
4/30/26; Larry Niven 4/30/38.



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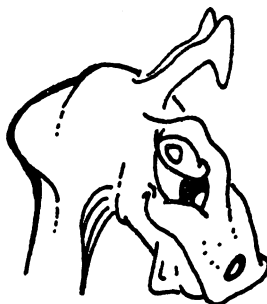
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Send this completed application form, along with your check for General Membership dues to:  
**SFSFS Treasurer, 4427 Royal Palm Ave., Miami Beach, FL 33140-3039. Make check payable to SFSFS.**

	General	Child*	Regular**
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April - June	\$12.00	\$1.00	\$17.00
July - September	\$9.00	\$1.00	\$14.00
October - December **	\$21.00***	\$1.00	\$26.00***

\* Child memberships - 12 years or younger whose parent or legal guardian is a SFSFS member.

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\*\*\* Includes FULL DUES for the following year.

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Phone (home) \_\_\_\_\_ (work - optional) \_\_\_\_\_ Birthdate \_\_\_\_\_ (year optional)

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

## COMING ATTRACTIONS:

In upcoming issues:

- Gene Valido's "Across The Spectrum".
- Reviews of: INDIANA JONES AND THE ORACLE OF DELPHI, CATFANTASTIC, LIZZIE BORDEN, PATTERNS, WOMEN OF DARKNESS II...
- The Phanoptic with more of the "Incredibly Strange Films Made In Miami".

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